

Gavin's Woodpile – The Bruce Cockburn Newsletter

Edited by Daniel Keebler

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*The following interview was conducted in London with Bruce Cockburn on December 10, 1996, by Richard Hoare for the release of **The Charity of Night** album.*

Richard Hoare (RH): In order to set the scene for the new album, please can you briefly describe your move to a new record label.

Bruce Cockburn (BC): Outside of Canada, when we parted with Columbia/Sony, there were several candidates under consideration. Ryko seduced me the best. It's off to a really good start and the whole experience so far is very positive. It feels a lot more comfortable to be with a label that understands what to do with artists that don't get radio play. The big liability with Columbia was that although they had all the muscle which in the States worked well for us, they still didn't know what to do if you were not on the radio. Anyway, there's been a change and we're moving forward.

RH: Has there been a positive decision to reintegrate jazz into your work with this album because I recall a quote of yours at about the time of *Nothing But a Burning Light* to the effect that there was a conscious decision at that point to omit jazz from the material.

BC: It was more a case that in that period, and to a lesser degree with *Dart to The Heart*, that I made a conscious decision to keep it (jazz) out but as soon as I took down that little iron curtain, it came back in. Actually, it came back in in a different way. I'm letting myself do more of it than I used to do. There was always the jazz stuff that would show up as colours in the albums at various points but it was always by bringing in somebody else to add that, more than me actually doing the playing. This album went further than I planned. I anticipated Gary Burton¹ doing much more of that work than he did. The only thing I'm a little bit sorry about in respect to the album is that we didn't get more of that from him. He was so professional and tasteful about things that he didn't want to put himself forward too much. I kept asking him to play out more but because he knew he wasn't doing a jazz album, *per se*, he was being real safe.

RH: But it works really well. I think this record is the ECM² album you never made plus the best influences from your political trilogy from *The Trouble With Normal* to *World Of Wonders*, together with some of your great personal passionate songs.

BC: Well good for you – tell everybody that! It's really nice to hear that. It's interesting because I'd forgotten about the ECM thing and it's true it's probably a lot like it would have been had we done it now.

RH: This album sounds like a real shot in the arm. I didn't dislike the last 2 or 3 records but this new record seems to have real energy and the lyrical content includes some wonderful poetry. Were you consciously re-energised because I see in the CD credits there are thank you references for "lighting-a-fire-under-the-ass" and "Ani for reminding me what energy is for." Have you recently rediscovered some kind of energy?

BC: I think so. I'm not prone to analysis of these things to know where it went in the first place. A contributory turning point was starting to do festivals in the summer of '95 (the only festival I did for years was *Greenbelt*). At two others, Ani DiFranco³ was on the bill and the first one was in Colorado. I'd read her name in the papers. Shawn Colvin, who I knew slightly, was also on the bill, plus a couple of other people. It was kind of social and I'm not used to carrying out musical tasks in a social situation. That was part of the stimulation itself and all of a sudden I was in contact with the flow of things a little bit. Then when I heard Ani, I felt I was hearing Bob Dylan for the first time. I was sitting there thinking on the one hand, that I was completely blown away and I was as excited as can be because I was hearing this incredible stuff coming off the stage, but on the other hand I was feeling more and more like I should just die and get out of the way because this was so good. Then Ani came out for an encore and she sang "Mama Just Wants to Barrelhouse All Night Long." She knew I was there but it was such a nice gesture and she sang it really well, too. So I was rescued from this maudlin of despair! In an internal way below the level of consciousness it turned things around for me in some way from wherever they'd been going that I wasn't really aware. Afterwards I thanked Ani for doing the song because that's what I was thinking. She basically pooh-pooed it and said if you're still alive, you should still be doing stuff. I don't know where it'll go. I think you've got to take these things one step at a time but I feel kind of revitalised⁴.

RH: Turning now to the musicians on the record, what was the initial contact with Rob Wasserman (bass)?

BC: The original contact was the Weir⁵-Wasserman tour when Michelle Shocked and I were the opening acts. Then Rob Wasserman played on the second *Christmas With Cockburn* (1992) and he was instrumental in getting Lou Reed involved in that show. Shortly after that Bob Weir wanted to co-write some things. He had this idea that we might be able to do something together. Actually, years later, it may be the case because I left some stuff with him that may actually end up being a song. Bob flew us all down to Hawaii to spend a week with him and write songs. It turned into a really nice week but not productive of any songs except *Live on My Mind* which I wrote on my own, independent of any collaboration. Rob and I did a lot of playing together that week because Bob was incapacitated with a terrible tooth abscess. We (Rob and I) established a good musical relationship and Rob got me involved in the Inaugural⁶ occasion so there's a bit of history there. From early on when not more than half the songs were written for the album, I started really thinking Rob would be the ideal bass player for this stuff.

RH: Wasserman seems to have a breadth.

BC: He has the freedom of the jazzy aspect of things with the aggression of a rock player and he's such an aggressive player in such a musical way. I think it was the right move.

RH: Gary Craig (drums) played on your Christmas album.

BC: Yes, Gary had to stretch a little bit for this album but he's always had the chops.

RH: I really like the drum sound that Gary makes that's like he's hitting packing cases.

BC: It's a pretty unprocessed drum sound other than the use of echoes to create space. Also, the whole band sound owes itself to a lot of the room mike in the mix; everything's got a pretty organic sound to it. The drum's leak into everything else, including the vocals.

RH: I'm aware of you playing and singing on *Plumb* by Jonatha Brooke (GRP Records/Blue Thumb 1995) and singing on *Stranger's World* by Patty Larkin (High

Street Records/Windham Hill Records 1995). Are those appearances the reason Jonatha and Patty came to perform on this record?

BC: Yes, more or less. It seemed like good manners although that wasn't the only reason. (Also I still owe Roseanne Cash one which I haven't forgotten about in case she reads this!) I've gotten to know all these people and originally I was going to ask Shawn Colvin to do something too but in the end we didn't have room for any more. I wanted Jonatha to get heavily involved. I told her early on that I was going to put her in charge of vocals because she's such a good singer and has such an ear for arrangements. It turned out, although I didn't know this about her, that Patty has a similarly deep sense of what you can do with vocal harmonies which you wouldn't hear on Patty's own records. The two of them sang together these incredible harmonic things. Colin and I sat there and egged them on and they came up with all this stuff.

RH: What was the original connection with Patty Larkin before her album that you sang on?

BC: She opened some shows for me on part of a tour and I had heard her on the radio. Murray McLauchlan⁷ had a song writer radio show on CBC in Canada for a while and one day he featured Patty. We were gearing up for a tour and looking for an opening act and she was so good, a really strong guitar player. I ended up singing on her record which I think was about the first time that had come up for me if I'm not mistaken. You probably know better than I do about that.

RH: There's your singing on the Rough Trade album *Shaking The Foundation* (True North 1982).

BC: That's true but that was a different context. I had never done anything like that with a singer/ songwriter and it was a different feel in the studio than what I'd experienced before.

RH: How did you decide to produce yourself on the new record?

BC: It just felt like the right time. I was feeling a little cocky because I got away with the Christmas album OK.

RH: The last album you produced before that was *Inner City Front*, wasn't it?

BC: Yes, but I didn't like the production on that which is why I didn't do it again after that. Although with hindsight it's not as bad as I remember thinking it was. Sue (that I live with) put it on the other day and I was thinking that there is a lot in common with the new album. There were no particular plans for T Bone (Burnett) and I to work together at this point. We thought about a couple of other producers but I had it in mind that I wanted to do it myself. When we were still talking to Columbia about this album, they weren't enthusiastic about that idea because they wanted a 'name' producer. In the end we considered a couple of names and when Columbia was no longer in the picture there was no further impediment to me doing it myself. We brought Colin Linden in because I don't have the studio expertise that he does. Also, we worked closely with John Whynot who engineered the album and who is a producer in his own right, and a good keyboard player. He turned out to be great and a lot of the sound of the album has to do with what he brought to it.

RH: Did choosing to mix the album at Kingsway in New Orleans (Daniel Lanois'⁸ studio) have anything to do with the environment down there?

BC: It was a welcome aspect of it. We didn't want to mix in Canada because at least in Toronto there is not a good mixing facility for an album. There are good studios but not

what we were after. So we called around to see who was available and what the rates were at various famous studios in the States. We thought of going to Woodstock and The Record Plant and checked them all out and Kingsway came up with the most timely availability and the best rate. Colin and I looked at each other with that “It would be really heartbreaking to have to spend a couple of weeks in New Orleans” expression on our faces!

RH: I heard the new CD several times before I had access to the credits and it was only when I read them that it occurred to me that Kingsway was probably an influence to the sound of the record.

BC: It’s actually very true. Kingsway is an extremely idiosyncratic place to work if you can use a word like that; it’s kind of anthropomorphic. It took us a few days to actually get a handle on what we were hearing in there. It would be a more logical place to do tracking than to do mixing. It’s basically a huge house, two halves of a semi-detached structure that has been made into one. Both were enormous to begin with so its a sprawling mansion three floors high. It’s wide open with a big central staircase and a huge central hallway that goes up the three floors. The sound echoes around and there’s the possibility of closing doors and changing the sound. It’s really a very flexible place but a very peculiar place. Daniel Lanois has all this fantastic equipment like the speakers from Abbey Road Studios that the Beatles used. Once we got a handle on the effect of being in that building that also contributed a lot to the songs. We’d put a guitar amp in the upstairs hallway at one end and a mike at the other end. Then we’d run something through the amp and use that for the reverb!

RH: It sounds like a great couple of weeks?

BC: It was really good, not to mention being in the French Quarter of New Orleans and having access to all those wonderful restaurants!

RH: Have you chosen the band to go out with on tour yet?

BC: Yes, I’ve got a couple of younger guys from Toronto that I haven’t worked with before except briefly on a TV show that we did a month ago where we had to learn three songs. It was an experiment to see whether a tour would work with these guys. The drummer is a 20 year old son of a classical violinist and a terrific jazz organist that are both highly regarded musicians in the Toronto area. His name is Ben Riley and he comes from a mainly jazz background but he has also been playing in a heavy metal band. The bass player is Steve Lucas and he has toured with Loreena McKennitt at one point and also comes from a jazz background. Steve has also played hip-hop, played with singer/songwriters and done a variety of things so it’ll be a pretty eclectic mix of things.

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Footnotes

1. Gary Burton: Is a vibes player born in 1943 in Indiana and developed a phenomenal technique using three and four mallets at once. 1964-6 saw the virtuoso working with tenorman Stan Getz before forming his own group which included Larry Coryell. During the height of the psychedelic `60s, Burton appeared on the same bill as rock bands incorporating rock influences like Coryell’s feedback. Some of his best work results from challenging company such as with Carla Bley. As with pianists Keith Jarrett and Chick

Corea, with both of whom he dueted, Burton's career benefited from collaboration with German record producer Manfred Eicher. He made a number of albums for Eicher's record label, ECM. In the mid 80s, Burton had a quartet which included Steve Swallow. In 1993, GRP released a Burton album entitled *Six Pack* with six guitar players including B.B. King and Ralph Towner. (Taken from *The Illustrated Encyclopaedia of Jazz: Salamander.*)

2. ECM album: "Bernie Finkelstein and I went over to Munich and spent a couple of days with Manfred Eicher and his A&R guy, and had a lot of inconclusive talks. They got turned on to me through the *In The Falling Dark* album. They liked the words and it was close enough to their combination of acoustic music and jazz that makes up most of the material on their label. However, I couldn't tell at that point which of the new songs were suitable for their album and which would go on *Humans*. It was also going to be difficult to get a release from Millennium and RCA, particularly as 'Lions' was still fresh and it was still a hit. So that fact, combined with my indecision regarding the songs, led me to putting the best songs on *Humans* with one serious exception – 'Hoop Dancer'." (From an interview with Cockburn in *Canadian Musician August 1981.*)

3. Ani DiFranco: Ani comes from Buffalo, New York and has produced eight solo albums of personal, political and poetic songs, all released in the USA on her own indie label. Cooking Vinyl is releasing *Dilate*, Ani's eighth and most adventurous album to date. The entire back catalogue will follow soon.

4. revitalised: This writer suggests that the effects of this encounter are captured by Bruce in the song "Birmingham Shadows," which itself relates the events of the evening of June 18, 1995, in Birmingham, Alabama, when he went for a walk with Ani after playing the City Stages Festival. Bruce wrote the song a few weeks later at home. "Mama Just Wants To Barrelhouse All Night Long" is a song that has a very resilient life for Bruce. He wrote it soaking up the frustration of the difficulties surrounding the producing of David Wiffen's *Coast To Coast Fever* album. The song was first released by Cockburn on *Night Vision* (1973), then in a live format on *Circles In The Stream* (1977). Bruce recorded it again on the *Rumours Of Glory* film. That rendition, with the wonderful Kathryn Moses, was released on *Waiting For A Miracle* (1987). The song has been covered on record by Mary Coughlan and it has now played a part in re-energising Bruce via Ani DiFranco.

5. Bob Weir: The Grateful Dead covered Cockburn's *Waiting For A Miracle* in concert and The Jerry Garcia Band recorded the same song on their Arista first live electric double album (1991).

6. The Inaugural: At the invitation of the Presidential Inaugural Committee, Cockburn performed solo at US President Bill Clinton's inauguration. Later he was joined onstage by such luminaries as Paul Simon, Lou Reed and Bob Weir.

7. Murray McLauchlan: Fellow True North recording artist, Cockburn appeared on his 1974 album *Sweeping The Spotlight Away* (Epic) and *Storm Warning* (Asylum 1981).

8. Daniel Lanois: Fellow Canadian, Lanois has produced albums by, amongst others, Bob Dylan, U2, The Neville Brothers, and Emmylou Harris.

**Bruce & Company Hit The Road
Spring 1997**

MARCH 8	FRANKFURT, GERMANY	COOS-SAAL
MARCH 9	NÜRNBERG, GERMANY	HIRSH
MARCH 10	MUNCHEN, GERMANY	SCHLACHTOF
MARCH 12	BERLIN, GERMANY	PASSIONKIRCHE
MARCH 13	HAMBURG, GERMANY	MARKTHALLE
MARCH 14	BOCHUM, GERMANY	BAHNHOF LANGENDREER
MARCH 17	WAVENDON, U.K.	THE STABLES
MARCH 18	LONDON, U.K.	ROYAL FESTIVAL HALL
MARCH 19	CAMBRIDGE, U.K.	THE CORN EXCHANGE
MARCH 20	LEEDS, U.K.	THE IRISH CENTRE
MARCH 23	AMSTERDAM, HOLLAND	THE MELKWEG
MARCH 26	ROME, ITALY	HORUS CLUB
MARCH 27	TREVISO, ITALY	SONNY BOY
MARCH 28	MILANO, ITALY	TEATRO MANNA
MARCH 29	PERUGIA, ITALY	TEATRO COMUNALE
APRIL 7	GUELPH, ONTARIO	WAR MEMORIAL HALL
APRIL 8	PETERBOROUGH, ONTARIO	THE PERFORMING ARTS THEATRE
APRIL 9	KINGSTON, ONTARIO	THE GRAND THEATRE
APRIL 11	BOSTON, MASSACHUSETTS	BERKLEE PERFORMANCE CENTER
APRIL 12	PORTLAND, MAINE	FIRST PARISH CHURCH
APRIL 14	PORTSMOUTH, NEW HAMPSHIRE	THE MUSIC HALL
APRIL 15	NEW HAVEN, CONNECTICUT	TOAD'S PLACE
APRIL 18	PHILADELPHIA, PENNSYLVANIA	KESWICK THEATRE
APRIL 19	NEW YORK CITY, NEW YORK	TOWN HALL
APRIL 20	ALBANY, NEW YORK	THE EGG
APRIL 24	ORILLIA, ONTARIO	THE OPERA HOUSE
APRIL 25	TORONTO, ONTARIO	THE MUSIC HALL
APRIL 27	OTTAWA, ONTARIO	THE CENTREPOINT THEATRE
APRIL 30	DETROIT, MICHIGAN	THE ROYAL OAK THEATRE
MAY 11	NORTH BAY, ONTARIO	THE ARTS CENTRE

There will be more dates available in time, as the North American tour is expected to extend through mid-June.

Bruce Cockburn Aligns At Ryko

*this article comes from billboard, december 14, 1996. story by **brian newcomb**. this version edited for space.*

Bruce Cockburn will release his 23rd album, *The Charity Of Night*, on February 4, 1997, on Rykodisc, bringing to a close his relationship with Columbia Records.

He maintains a 27-year old relationship with True North Records in his native Canada, where he's earned 16 gold and three platinum albums.

The move to the small Rykodisc for the world except Canada after a three album stint on the colossal Columbia makes sense to the singer/songwriter.

"It's sort of the nature of a company of [Columbia's] size that they're geared toward people with megahits," says Cockburn. "Whereas a company like Ryko is obviously used to dealing with people that don't get big hits. I'm not a hit-type artist. Once in a while we get lucky, and something leaks through, but that's not an aspect of what I do that can be counted on. So, obviously, if these guys can promote the records in a way that gets them to an audience around the sort of standard mechanisms, then that's going to work better for us."

Don Rose, president and co-founder of the Salem, Massachusetts-based Rykodisc, says that his company eagerly pursued Cockburn. "When we heard that Bruce was moving on from Sony, we jumped on it and made it our business to seduce Bruce because we saw an opportunity to marry his audience with the kinds of things we really do well.

"We view Bruce as a triple threat- similar to Richard Thompson- meaning singer, songwriter and guitarist; someone who is exemplary at [being] all three. We do well maximizing the potential of artists like that with a core following and a lot of credibility. We're less trend-driven and more appropriately scaled to help focus a lot of attention."

"It's nice to be pursued," Cockburn admits. "One of the things I'm looking forward to in particular is the ability to reclaim the territory we held in Europe. We lost some of the momentum that we'd built up dealing with independents in some of [those] territories. I'm looking forward to getting that back because Ryko understands Europe. It has a different complexion, but it has the same grass-roots approach."

Rose sees the grass-roots approach- promoting Cockburn market by market as he tours this spring- as the best way to make consumers aware of *The Charity Of Night*. "His

tours create a focal point for us to generate a publicity campaign and all the retail events, as well as radio. That is certainly a centerpiece.”

Cockburn’s fans come to the artist from a variety of perspectives. Many are attracted to his outspoken left-of-center political values, his liberal expression of Christian spirituality, his noteworthy instrumental prowess, his literate songwriting, or his artistic integrity. There’s something for all these people on *The Charity of Night*, which Cockburn co-produced with Colin Linden.

Musically Cockburn has returned to the more acoustic, jazzed-based direction of previous successes like 1979’s *Dancing In The Dragon’s Jaws* and 1984’s *Stealing Fire*, which generated his biggest radio successes, “Wondering Where The Lions Are” and “If I Had A Rocket Launcher.” “[The music] is always dictated by the content of the songs,” says Cockburn. “I got these wordy songs with a lot of what registers with me as a dark intensity to them, and they wanted to be treated in this particular way. But the real difference is the band. Rob Wasserman on bass, Gary Burton on vibes, and Gary Craig on drums; that brought a whole different intensity to things and allowed me to approach my own performances in a different way. We felt that vibes were the right instrument to have as a foil to me and there’s no better vibe player than Gary Burton.”

Jill Christiansen, director of marketing at Rykodisc, says that a radio edit of “Night Train” will be the first emphasis track with a video aimed at VH1.

Plans also call for Cockburn to appear on the *World Cafe* and *Acoustic Cafe* radio programs. “The [media] campaign will focus on career retrospectives and profiles in outlets that are aimed at an older, more sophisticated demo,” says Christiansen. “Because of his enduring career from a musical standpoint, and because of his intelligence and commitment, and maybe a left-leaning political perspective, it opens up more of the *Newsweek* and *Time* type of outlets. As [he is] a talented a respected guitar player, there’s another element. There are so many facets to his career and musical abilities that our target list is enormous.”

In an interesting twist, Ryko is putting it’s money where its mouth is. “In recognition of the title of the album, *The Charity Of Night*, and in recognition of Bruce’s continued support of various causes throughout his career,” says Christiansen, “we’re going to donate \$5 per [Broadcast Data System] spin [of ‘Night Train’] for the first two weeks to the U.S. Campaign to Ban Land Mines. We don’t take anything for granted, or assume that anything is an automatic, but we feel so strongly about this record, and people’s reaction to it.”

But Rose acknowledges that for an artist like Cockburn, radio is only a small piece of the puzzle. “We look to build this record aggressively at radio, but our marketing palette is much broader,” he says. “It’s artists like Bruce, who’ve managed to maintain their viability outside of the machinations of the music industry, that are going to have enduring appeal. We’ve always been long-term thinkers; we’re very proud to be

associated with Bruce and believe it's one of the things that is going to help us navigate the uncharted waters that the business is facing right now."

"There's a difference between the way a company works when they're used to working with middle-of-the-road artists who have hits," says Cockburn, "and those who are used to working in the underground. I'm more comfortable in the underground."

gavin's woodpile has a small website on the internet. it will be used primarily to attempt to keep information current between issues of the newsletter, but by no means is a replacement of the newsletter. the website address is:

www.seanet.com/~danjer

i am also reached at the following e-mail address:

danjer@seanet.com

all the extra good things you need to know

from epic/columbia comes *stanley, son of theodore: yet another alternative music sampler*. on it you will find "kit carson," from bruce's 1991 album, *nothing but a burning light*. this sampler was released in 1992.

the black book band perform a live version of "if i had a rocket launcher" on their 1995 release, *first contact*. to purchase a copy, contact: bill roper, dodeka records, 725 citadel court, des plaines, illinois 60016, u.s.a.

bruce was in europe during december to partake in radio and print interviews regarding the coming release of *the charity of night*. among his radio appearances were the *janice forsythe show* on bbc radio in scotland, the *british forces broadcasting service*, and *greater london radio* on the *bob harris show*. print interviews included *hearsay*, *revolutions*, *hot press*, *rock n reel*, *folk roots*, *country music international* and *country music round up*.

head down to your local starbucks coffee shop to pick up a copy of *songs of the siren-starbucks favorite divas*. this 1996 release contains, among others artists, patty larkin's "open arms (don't explain)." bruce contributes vocals on this track. it is originally from patty's 1995 release, *strangers world*.

in response to a question asked by kpfk's howard larman about there being "extra songs" left over from recording sessions, bruce said, "occasionally we'll record something that doesn't end up on an album. we did for this one [*the charity of night*] for instance. there's a song called "**wise users**," a *version* of which is on a cd called *honor*, which was put

together by the indigo girls in support of the honor the earth campaign. we did a very different version of that song for this album [*the charity of night*]. we had eighty-plus minutes of music that wouldn't fit on a cd so we had to leave something off, and because that was already on another cd, we left out that one."

bit-o-way-back: bruce was a member of *the flying circus* when they opened for jimi hendrix in montreal in 1968. hendrix concert archives indicate that jimi played the *paul sauve arena* in montreal on april 2, 1968. how about that...

wfuv in new york will be re-airing an interview that was conducted with bruce on january 12th and first aired on january 21st. it will re-air on february 19th.

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April 1997

Bruce Cockburn: In The Falling Dark

this interview by hugh richards comes from cheap thrills, march 1977.

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In 1969, when the album, *Bruce Cockburn* and the song "Musical Friends" was met with instantaneous approval from music fans, Bruce Cockburn was told he could become a star if he worked at it. Cockburn didn't fancy superstardom. He didn't try to cultivate a large American following. In fact he didn't even go to the States to do a supporting tour after CBS Records released the album on the Epic label. Cockburn said that people were making too much of "Musical Friends," which he called a "nonsense song" and he began to show a marked reluctance to performing the song.

But Cockburn continued to grow musically with each album he released. He remained content performing in Canada in a low-key manner. Cockburn's seventh album, *In The Falling Dark*, has just been released, and it will be released in the United States, too. This will be the first Cockburn album to get released in America since 1971's *Sunwheel Dance*, and it comes hot on the heels of *Boulevard*, by Cockburn's True North Records colleague Murray McLauchlan.

Hugh: I understand that *In The Falling Dark* is going to be released in the States.

Bruce: Yeah, well it's said to be, and it's in the works so I guess it's going to be.

HR: I was surprised to hear it's coming out on Island. I always thought True North had an agreement with CBS.

BC: Well, we did. We used to have an agreement with Columbia for the world, through the Columbia people here. We've always gotten good results from the Columbia people here, but never anywhere else. Eventually us and CBS just mutually agreed that we

weren't getting anything out of each other. They were supposed to release all of my albums in the States, and one was released in England. I think it was probably *Sunwheel Dance*, the third album. Two were released in the States, the first one and that one. It was the time of the *Night Vision* album, the fourth album, that we parted ways with Epic Records.

HR: What was the real problem there?

BC: They just admitted that they didn't have any idea what to do with the stuff. They got all their hits from R&B acts, and they had no idea what to do with me and Murray (McLauchlan).

HR: What's the difference now that you're with Island?

BC: Well it's a bit different now because for one thing it's not strictly Island Records. It's True North-Island, a kind of partnership they worked out with the States. I mean, I only understand it as far as it affects me, which is I think it will be good. At first I was extremely skeptical because it seemed like I'd heard all the rhetoric before. But it does seem as though the album's going to come out and I've seen some of the publicity stuff that they've done.

HR: So you think you'll be able to get along with Island?

BC: If I get the feeling that they're not only aware of what I'm trying to do, but that they somehow sympathize with it, which I never got from Columbia, it will be easier. In terms of size obviously they're a smaller company, so theoretically they won't have the same ability to get a record around. They seem to be run on a similar basis to True North here. It's very much a personal operation.

HR: You've never toured the States before, like Murray did. Do you think you will, now that *In The Falling Dark* is coming out?

BC: I don't know. I guess if the album gets out and does reasonably well it seems likely that we'll do some work in the States. How much, and under what conditions, I don't really know. I don't want to end up spending large compliments of time there particularly, but we've reached the point now in Canada where I can play most of the places and I do every year. It may be nice to look a little further afield without dropping the Canadian stuff. I'd like to see some of the geography and that sort of thing. It's just that I'd like to play somewhere else. I'd like to travel through unknown country and I'm sure, too, that there are people there who would like my music. I don't know how many; I don't know if it's the same proportion as in Canada, but that's a lot of people.

HR: What are the plans for the albums that haven't been put out in the U.S.?

BC: I don't know what we'll do about that. I don't think for now that we're going to do anything. We'll just go with whatever's current and maybe if something is established,

should the occasion arise, we'll think of releasing a sort of *Best Of* album. But it would be somehow presented in a way that made it clear that it was old stuff that we were putting out. But I'm more interested in current things. I don't want to get into the situation where I have to go to the States and sing songs that I don't sing here because they're way behind, or whatever. I think it just seems simpler to keep going with the current stuff.

HR: *In The Falling Dark* is a little different from what you've done in the past. Lots of jazz bits and drums, especially on "Vagabondage."

BC: Yeah, right. Quite a raucous little introduction. Well, to me, it's something I've been building up to. You can hear it over all the albums. Each album seems to have gotten a little more instrumentation on it, and a little jazzier, as things have gone on. I never was a jazz guitarist, but I studied it and hacked at it a lot before I got into songwriting. So, it's always been a kind of thing I've always been fond of. I guess as I get to be a better guitar player, I let it out more because I can play it, which I didn't used to be able to do. So it's probably going to keep going like that, to some degree anyway.

HR: "Vagabondage" is all sung in French...

BC: ... sort of French, yeah.

HR: Your albums have French translations, but this is the first you've ever sung in that language.

BC: Well I would have done it sooner if I could have, but that's just the first time that I've been able to write in French. Not that my French has improved so much, but it's the exposure to the work on the translations over the years with Marcel Moussette. But for that particular lyric, if you'll notice, there's a little credit for a guy named Blaise Cendrars who's a French poet from around the turn of the century and the early twentieth century. A contemporary of Hemingway, and people like that- sort of the 1918 Paris scene. He was one of the vagabond poets, only a modern day one, and he wrote some really fantastic stuff. I came across a book of his things, with the French on one side and the English on the other. They were good translations done by competent poets. I didn't actually steal whole lines, or that, but I took enough out of it- enough imagery out of his poetry- that it became necessary to include his name on it.

HR: The translation, "Drifting," somehow lacks something when it's not in French. The word "drifting" is only part of what the word "vagabondage" represents.

BC: Vagabondage. Well it means "bumming" but I didn't like the word "bumming," you know, in that context. I just ended up with that word because I couldn't think of anything better.

HR: You said you captured images from Blaise Cendrars.

BC: Partly because of the Blaise Cendrars poetry. The images were there, a lot but not all, but it started me. Sometimes with images, well, you look at a French word and if you translate it into English it comes out as an incredibly beautiful image. Like in “Vagabondage” for instance, “compass card” which is “rose des vents,” in French meaning rose of the wind. What a beautiful image, but you have no way of knowing the fact that it’s beautiful in English makes it also sound beautiful in French. So that’s what has to be checked out. I’ve some real clunkers that way.

HR: Did you write “Gavin’s Woodpile” before the news of the English River thing made it to the press?

BC: Well it was around in the newspapers then. That’s how I found out about it, but it was just starting. They were accused, all over the place, of just being rapidly looking for a story where there wasn’t any. Which I’m sure they’re perfectly capable of doing, but in this case...

HR: So that’s how you got started on a song about the English River?

BC: That’s there for sure. Last year when I was doing it on tour I found myself having to give long introductions to it, to explain some of it. But in the process of giving the introduction I did a lot of talking about the mercury pollution, and so on like that. Which gave people the impression that the song was a protest song of some sort, which it was never intended to be. It’s a... well it’s a very personal song, and I feel very strongly about that stuff, and I was glad to have the opportunity to say that. At the same time I’m glad I have the opportunity now for some of the people who heard the song, and didn’t have a chance to listen to it on the album (away from that introduction), to see that it is, to me... it’s a religious statement. It’s an expression of helplessness in the face of all this stuff, and what’s been given me as a way around the helplessness.

HR: What have been the reactions to “Gavin’s Woodpile?”

BC: I got strange reactions to what I said on stage about that. I got a letter from a girl who had been in the audience, who lives in Kenora, or is from Kenora. And I never said anything about Kenora. I never mentioned Kenora in my introduction to the song, or anything. But I did talk about the fact that Minimata disease looks a lot like alcoholism. And while there is an alcohol problem, it leads one to wonder how much is... you know, what proportion of that problem is alcohol and what proportion is mercury. This letter came asking if I had ever, in fact, been to Kenora, and seen the drunken Indians lying on the ground, and the disgraceful wife-beaters and all this. And really uptight, like really. Well she took what I was saying personally, like as apparently people in Kenora do. They must feel guilty because they think when you say stuff like that, it means that you’re mistreating their Indians. And in fact she used the term “our Indians.” Sure, I’ve been through Kenora a lot. My wife’s aunt and uncle live around there, and we spend time there.

HR: In “Silver Wheels” there is a line that somehow sums up what it seems is your image of a lot of music and radio today. The line I’m talking about is “Radio speakers gargle top-forty trash.”

BC: There’s always a little bit of an argument between me and Bernie as to what, if anything, should be released as a single. I don’t particularly care if anything is, and in a way I’d rather nothing was. I don’t feel as strongly about that as I used to. Very often the songs that get put out on singles are the ones that mean the least to me on an album because they’re usually the lightest songs. Like “mama Just Wants To Barrelhouse All Night Long.” That’s another nonsense song. It says something about city life, I guess and it’s a song I enjoy playing, but so much gets made out of it when it gets put out as a single. It’s like people think you are really trying to say something big, when the exact opposite is true. There’s no more sure way to take the meaning out of a song than to put it out as a single, because you hear the thing in that context grinding out of the radio in between commercials. To me that’s like throwing a song away, to do that.

HR: What’s coming out from *In The Falling Dark* in the States?

BC: They’re talking about putting out “Silver Wheels.”

HR: I hope you’re successful, to the extent you want to be, in the States. But it always seems Canadians have so much trouble competing with Americans...

BC: But they’re not competing! That’s the thing. If they would compete that would be great. If Canadians would go: “Well, the Americans are doing this, we can do it better,” that would be great. But nobody does that. They go: “The Americans are doing this so we’d better do it too,” which is a very different thing. I mean, okay if the record does well in the States it will probably do better than it would otherwise here. And that’s a tragic state of affairs. I think that’s treason in a very minor kind of way. I mean who needs it? I don’t. Even the Canadian music business, however... They can still only see in terms of Las Vegas, of Hollywood, or something. And I don’t understand why. Well I guess I do understand why, but it’s really too bad.

Giblet Gravy

Bruce was interviewed on January 27, 1997, for CBC Radio’s *Gabereau* show. It aired on February 4th. Tapes of *Gabereau* are available through Bowden’s media duplicating service near Toronto. To obtain a copy, you will need to provide the air date and the name of the guest (Bruce, of course). Call Bowden’s toll-free at 1-800-363-1530 from the U.S. or Canada, and give them this information. Cost is \$18 (Canadian funds) per hour, which includes taxes and shipping. The thirty minute interview with Bruce appeared in the second hour of the two hour program. Contact by mail:

Bowden’s Media Monitoring
2206 Eglinton Ave E., Suite 190
Scarborough, Ontario M1L 4T5

Canada

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Hearsay magazine of the U.K. recently published a December, 1996 interview with Bruce in their Winter 1996/7 issue (issue # 14b). For a copy send US\$5. It may be obtained as follows:

Hearsay Magazine
PO Box 11262
London, England SW5 9ZQ
U.K.
Fax: (0)171-919-6342

•••

For The Record: The venue for the March 13th show in Hamburg, Germany, was changed to *Fabrik*, rather than Markthalle as reported in the last issue of the newsletter.

•••

the cd titled *dark star [the music of the grateful dead]* by the david murray octet (1996) contains the **instrumental** "shoulda had been me," which was co-written by bruce cockburn. [with thanks to aunt bee]

•••

my **big personal thanks** to doug flavelle, ron decker, elizabeth blomme & dan (we-don't-talk-anymore-now-that-you've-moved-up) broome. welcome naz!

•••

the next single from *the charity of night* will be "**acing the cage.**"

1997- The Charity of Night tour continues

APRIL 7	GUELPH, ONTARIO	WAR MEMORIAL HALL
APRIL 8	PETERBOROUGH, ONTARIO	THE PERFORMING ARTS THEATRE
APRIL 9	KINGSTON, ONTARIO	THE GRAND THEATRE
APRIL 11	BOSTON, MASSACHUSETTS	BERKLEE PERFORMANCE CENTER
APRIL 12	PORTLAND, MAINE	FIRST PARISH CHURCH
APRIL 13	NORTHAMPTON, MASS.	CENTER FOR THE ARTS
APRIL 14	PORTSMOUTH, NEW HAMPSHIRE	THE MUSIC HALL
APRIL 15	NEW HAVEN, CONNECTICUT	TOAD'S PLACE
APRIL 17	BALTIMORE, MARYLAND	THE SENATOR THEATRE
APRIL 18	PHILADELPHIA, PENNSYLVANIA	KESWICK THEATRE
APRIL 19	NEW YORK CITY, NEW YORK	TOWN HALL
APRIL 20	ALBANY, NEW YORK	THE EGG
APRIL 22	ROCHESTER, NEW YORK	THE WATER STREET THEATRE
APRIL 24	ORILLIA, ONTARIO	THE OPERA HOUSE
APRIL 25	TORONTO, ONTARIO	THE MUSIC HALL
APRIL 27	OTTAWA, ONTARIO	THE CENTREPOINT THEATRE
APRIL 30	DETROIT, MICHIGAN	THE ROYAL OAK THEATRE

MAY 1	KALAMAZOO, MICHIGAN	THE STATE THEATRE
MAY 2	CHICAGO, ILLINOIS	VIC THEATRE
MAY 3	MADISON, WISCONSIN	BARRYMORE THEATRE
MAY 4	MINNEAPOLIS, MINNESOTA	THE FITZGERALD
MAY 8	WINNIPEG, MANITOBA	THE PANTAGES PLAYHOUSE
MAY 9	THUNDER BAY, ONTARIO	COMMUNITY AUDITORIUM
MAY 11	NORTH BAY, ONTARIO	THE ARTS CENTRE
MAY 20	CALGARY, ALBERTA	THE JUBILEE AUDITORIUM
MAY 21	BANFF, ALBERTA	THE ERIC HARVIE THEATRE
MAY 23	EDMONTON, ALBERTA	THE MYER HOROWITZ (2 SHOWS)
MAY 25	VANCOUVER, BRITISH COLUMBIA	THE ORPHEUM
MAY 26	VICTORIA, BRITISH COLUMBIA	THE ROYAL THEATRE
MAY 28	SEATTLE, WASHINGTON	THE PARAMOUNT THEATRE
MAY 29	PORTLAND, OREGON	THE ROSELAND THEATRE
MAY 30	GARBERVILLE, CALIFORNIA	MATEEL COMMUNITY CENTER
MAY 31	SAN FRANCISCO, CALIFORNIA	THE WARFIELD
JUNE 1	SANTA ROSA, CALIFORNIA	LUTHER BURBANK CENTER
JUNE 3	SAN LUIS OBISPO, CALIFORNIA	CUESTA COLLEGE AUDITORIUM
JUNE 5	LOS ANGELES, CALIFORNIA	JOHN ANSON FORD THEATRE
JUNE 6	SAN JUAN CAPISTRANO, CALIFORNIA	THE COACH HOUSE
JUNE 7	PHOENIX, ARIZONA	TBA
JUNE 8	TUCSON, ARIZONA	THE TEMPLE OF MUSIC & ART
JUNE 10	SANTE FE, NEW MEXICO	THE SWEENEY CENTER
JUNE 12	BOULDER, COLORADO	CHAUTAUQUA AUDITORIUM
JUNE 13	BOULDER, COLORADO	CHAUTAUQUA AUDITORIUM
JUNE 14	FORT COLLINS, COLORADO	MISHAKAWA AMPHITRE

Bruce Cockburn
Royal Festival Hall
London, England
Tuesday, March 18, 1997
attended by Richard Hoare

To promote **The Charity Of Night** album, Bruce is touring with two young Canadian musicians; Steve Lucas on five- and six-string electric bass guitars and Ben Riley on drums and mallet kat (electronic vibes). This was only the eighth night of the tour, the band's first concert hall date and also the first time Cockburn has played London's prestigious South Bank Centre.

The air was primed and expectant on the back of Bruce's new found energy and stunning new album. He opened the show solo in a single spotlight with his acoustic guitar performing the instrumental *Mistress of Storms* coloured with wind chimes. This instantly illuminated his dexterous, sensuous expertise to the uninitiated and validated the

initiated's anticipation. Steve and Ben then joined him for a rousing, joyous *Wondering Where The Lions Are*, one of less than a handful of Cockburn singles that have ever received radioplay in the UK.

Pacing The Cage introduced the mallet kat and Steve's bass playing started to shine; however, it was with *Birmingham Shadows* that the concert hall setting really came into its own. Discreet lighting created giant silhouettes and a web of light sprawled across the back of the stage as a backdrop to the trio's stately interplay and Cockburn's acoustic jazz solo.

The prologue to *The Mines Of Mozambique* centred on the management of the hall refusing to allow a charitable organisation to set up a table in the lobby to provide some information on the subject of landmines on the grounds that it was far too political. Bruce went on to say that mines are a humanitarian and public health issue like AIDS, they are only political in the context of somebody making a buck. He explained that he'd seen first-hand what they can do and launched into a powerful rendition of the song. Trading his solid blue resonophonic guitar for the gleaming metal resonator, he then performed the other song written in Mozambique, *The Coming Rains*.

Bone In My Ear was played beautifully on the diminutive charango, an instrument which always prompts a chuckle from the audience due to its size.

Waiting For A Miracle commenced a run of numbers on electric guitar with Bruce alternating between an orange Danelectro shaped Jerry Jones and his trusty black and white Cherval Surfcaster. Cockburn pulled off a great version of *Rocket Launcher* with a nimble intro of harmonics and a stinging, ringing, creative solo followed by *If A Tree Falls* with green lighting, tumbling notes and whammy bar chainsaw sound. Bruce delivered *Stolen Land* with vocal aggression to match his lyrical message combined with a guitar solo of such volume and range that you imagined player and instrument were about to spontaneously combust! Within moments of the end of that song, Cockburn had strapped on his acoustic and was delivering the haunting melody of *The Charity Of Night* without missing a beat.

The last number of the set was the 20+ year old *Joy Will Find A Way*, a song Bruce developed from an Ethiopian thumb harp piece. The arrangement was a brilliant combination of acoustic guitar, bass and mallet kat, each played in percussive styles in a beautiful invocation of the original piece.

The crowd managed to woo the band back for a warm and mesmeric *Live On My Mind*, complete with wonderful talking bass solo and great drumming before the super-charged *Tie Me At The Crossroads*, a humorous and fitting closer.

Thankfully, the audience managed to call Bruce back one more time. Taking his electric Surfcaster, he picked out an instrumental part of *We Three Kings* (as played at the 1992 Christmas With Cockburn show) and as the carol would have reached "guide us to thy perfect light," Lucas and Riley reappeared and the band closed with a stunning and spine tingling *To Raise The Morning Star*.

If you're taking in a date on the tour shortly, don't go expecting this set. At the next night in Cambridge, half the songs were different, including new arrangements. I have just attended the four UK dates – you won't be disappointed!

POSTCARDS

Help promote *The Charity Of Night* and support *Gavin's Woodpile* with this black & white postcard. It measures 4x6 inches (10x15cm). **Packets of 10** postcards are (in U.S. funds):

U.S. & Canada.....\$5.00
Elsewhere.....\$6.00

The photo is from August 1996. A better look at this image is found on the internet at www.seanet.com/~danjer. Payment to: Daniel Keebler, 7321 131st Ave SE, Snohomish, WA 98290.

From Across The Big Pond (or on the same side, depending on where you are)

Cala Luna is a fine publication about Bruce Cockburn published in England by Richard Hoare. It is described by Richard as "an occasional, non-profit-making newsletter." It averages about six pages (with issue number 4 being eight pages). Rates for acquiring the three back-issues (1-3) and the current issue (4), are:

Issues 1-3 are \$2US **cash** (£1 postal order)
Issue 4 is \$3US **cash** (£1.50 postal order)

£Postal Orders made payable to:

Richard Hoare
22 Ennis Close
Harpenden
Herts
AL5 1SS
ENGLAND

Give It Away

May 27th is Bruce's birthday. The last two years, Bruce's fans have gotten together and given Bruce a present by giving time and money to various charities on his behalf. It doesn't have to be much and you don't have to be rich. It can be as simple as spending two hours picking up litter in your local park, giving money to the landmines campaign, or any other charity, or collecting food for the local food bank. Bruce's music is an inspiration to many of us. I invite you to return that inspiration and help make a difference on his behalf. If you would like to participate, please tell me what you did (time spent, money donated, cause etc.) and where you live, by May 22nd. If you would like ideas on what to do, don't hesitate to ask: Audrey Pearson, 152 NE 62nd St., Seattle WA 98115, phone (206) 543-4512, fax (206) 543-3254, email: afp@u.washington.edu

Autographed Poster Raffle To Benefit Landmines Campaign

Bruce and Rykodisc have donated five *The Charity of Night* posters, autographed by Bruce, as prizes for a raffle to benefit the landmines campaign (See issue number 11 of *Gavin's Woodpile* for more info on the landmines issue). 100% of the money raised will go to the campaign. This raffle is only being conducted through *Gavin's Woodpile* and the on-line *Humans* mailing list. Tickets are \$5US or \$7.50CD. Persons located outside of North America can choose either currency. You may buy as many tickets as you like. The raffle closes May 22nd. Winners will be notified shortly thereafter. To enter: make your cheque or money order out for the total amount to "US Campaign to Ban Landmines" (US\$\$) or "Mines Action Canada" (CD\$\$) and mail the cheques to Audrey Pearson. See the address in the column to the left.

consider these

i'd like to ramble on about a few things that you folks might want to consider for your enjoyment:

bruce and hugh marsh wrote the soundtrack to the 1984 bill mason solo canoe odyssey called *waterwalker* (90min). the title track (the only one with lyrics) is simply beautiful.

the 1973 film *ernest brown: pioneer photographer* (55min) contains alternate takes from early works such as *high winds white sky*, *sunwheel dance* and *night vision*, as well as original score.

guitar player or not, the two songbooks from the ottawa folklore centre are beautifully done. *all the diamonds* (1969-1979) contains 29 songs and *rumours of glory* (1980-1990) contains 25. both have comments by bruce on many of the songs, and *all the diamonds* has a nice batch of photos and other graphics scattered throughout.

see below left to learn where buy these treats.

Issue Number 21

June 1997

Bruce Cockburn Isn't Dead...

By Daniel Keebler

...yet, and I think that's cool. The thing here is that often times a person is long gone before their work is truly appreciated. *Why wait?*

It must be difficult for Bruce Cockburn to meet up with thousands of fans and listen to them praise his work and tell him how much it means to them, how important it is to them and how they think he's the greatest. How does he deal with this? I've seen him, and his head is certainly not the size of a watermelon. Does he wish this drooling over him and his music would go away? Does he really believe it when people tell him how important his work is? *Should* he believe them? Does it matter? The answer is probably the same as the answer in the old TV commercial regarding a candy-coated chewy-centred lolly (a "tootsie pop" to those who know it). **Q:** How many licks does it take to get to the centre of a tootsie roll tootsie pop? **A:** The world may never know...

Cockburn fans I've spoken with really don't want to step on his toes or do anything to be on the "outs" with him. They really enjoy getting the opportunity to meet him but at the same time are torn by the thought they might be acting like the Stereotypical Fan (alas, some do). Some feel perhaps they would like to get to know him in the platonic sense, beyond just a fan sitting in the audience who has seen him 73 times. In the meanwhile, they come to know Bruce and accept him as their friend through his music. And, if he never comes to your house for dinner, isn't the music good enough? After all, he doesn't write in secret codes. It's right there in his work: Bruce Cockburn's Life.

Take "The Charity Of Night" for instance. He tells you up front in the press that every word in this song is true, except one. Besides, if you've followed Bruce's work for any period of time, you know that he writes of his experiences. He's taken his journal and set it to music so we can all dance, cry, long, smile, laugh, shake our heads, agree, disagree, yearn and wonder. These songs certainly mean something to Bruce Cockburn. They are a result of something he feels and/or experiences. After they go through the process of creation they surely have accomplished something for Bruce: resolved an issue, eased some pain, vented some frustration, made him laugh or whatever. Then, the songs are yours and mine as well. They will, as they did for him, do something *for us*.

So we evaluate the importance of Bruce's work based on how it affects us. I wouldn't expect Bruce to easily accept the idea that to some people his work is as meaningful as the work of Shakespeare, The Dalai Lama, Eudora Welty, your Uncle Fred, your Best School Teacher or Thomas Merton's work might be to some. The thing is, I'm sure if you were a person who loved the work of Thomas Merton, you might wish that you could *tell him* how much it means to you. Well, I'm glad Bruce is still around so we can tell him how much we cherish his work, and to say thanks for sharing it with us.

Gee whiz, Bruce, thanks for carrying the weighty matter of greatness so gracefully, if not reluctantly, on your musical shoulders. Oh, yeah, and thanks for keeping a less-than-watermelon-sized head. A Miracle in these Modern Rock Times...

Bruce Cockburn Beyond Politics: The Toronto Artist Proves Himself A Musician's Musician

by Steve Morse

The following is from the Boston Globe, April 1997.

The prevailing belief is that Bruce Cockburn is a protest singer. The Toronto artist has written songs that take aim at nuclear power, Central American death squads, and Chinese greed in Tibet. Cockburn has performed abortion rights benefits with Bonnie Raitt and rain forest benefits with Sting. He's regularly done Earth Day concerts. He's traveled to Nicaragua to observe civil unrest - and he's twice been to Mozambique to decry the use of land mines.

But there's more to Cockburn than politics.

"For me, what is essential is to write about as much of the human experience as I can," says Cockburn, who headlines Berklee Performance Center next Friday. "That includes political songs, but it doesn't preclude love songs and songs about sex and whatever else might come up."

Above all else, Cockburn is a musician's musician. To fully understand that, you need just listen to his sterling new album, *The Charity of Night*. Besides showcasing Cockburn's literate lyrics and keenly advanced acoustic guitar playing, the album was a magnet for guest artists who came out of respect. They included Raitt, Ani DiFranco, Bob Weir, Rob Wasserman, Maria Muldaur, as well as three noted Bostonians - vibist Gary Burton and singers Patty Larkin and Jonatha Brooke.

"Yes, there's quite a Boston connection," says Cockburn, who also has linked up with Rykodisc, the North Shore record label in Salem.

The contribution of vibist Burton - a jazz luminary and dean of Berklee College of Music - is the most striking addition. Burton, teaming with Cockburn for the first time, plays on many of the tracks. His spare, crystal-like fills shimmer behind Cockburn's ruminations, lending depth to tracks such as "Get Up Jonah" (a Biblical allegory for the '90s), the love songs "The Coming Rains" and "Live on My Mind," and the polyrhythmic instrumental "Mistress of Storms."

Cockburn anchors the music with acoustic guitar and Resophonic guitar, which is basically a solid-body dobro. The mix of Resophonic guitar and vibes, in particular, is revelatory.

"I had met [Burton] at a Berklee function a couple of years ago," says Cockburn. "And actually, I was in a band that opened for him in 1968 in a club in New York when he had his band with Larry Coryell and I was playing with this crappy, psychedelic-rock group from Toronto. I didn't meet him then, which was probably just as well."

"Gary has done some brilliant work with guitar players, and he's very familiar with doing duos with acoustic guitar. He was very accommodating of me without being in any way condescending. I hope to work with him again someday." (Burton has been invited to sit

in at Cockburn's Berklee show, but there's no word yet on whether he can. Otherwise, Cockburn will perform with a new band that includes drummer Ben Riley, whose dad plays with the Toronto Symphony, and bassist Steve Lucas, who has toured with Canadian singer Loreena McKennitt.)

As for the other Bostonians - Larkin and Brooke - Cockburn knew Larkin because she had toured with him; and he knew Brooke from her work in the duo the Story and her subsequent solo album.

Regarding Weir and Wasserman, Cockburn had opened a shed tour for them four years ago and joined them at President Clinton's first inaugural. As for Raitt, who adds eloquent slide guitar to the soul-searching "The Whole Night Sky," Cockburn knew her from playing folk festivals in the '70s and from more recent abortion rights benefits in Washington, D.C., and California.

"Things just flowed very smoothly on the album," Cockburn says. "It fell into place easily."

The only delay was getting folk sensation Ani DiFranco. "I wanted her on the record because I just think she's fantastic," says Cockburn. "Originally, I had envisioned her having a larger role, but I didn't hear from her, so I assumed she was out of the picture.

"Then I went down to New Orleans to mix the record and took a break after a couple of hours and went to a local coffee shop in the French Quarter - and she came in!" says Cockburn. "She was on her way back from Austin to New York. When she first walked in, I thought, 'Gee, that woman looks a lot like Ani, but her hair is different.' And I was looking at her from the back. It wasn't until she turned around and we looked each other in the eye that we started cracking up. At that point, she said, 'Well, I guess I'm singing on your record!' And she came right over and did it."

While affirming his standing with other musicians, the new album also extends his image as a protest singer. The most obvious song in that mode is "The Mines of Mozambique," a dark track about land mines that says, "There's a wealth of amputation waiting in the ground." The song is destined to become as crucial to Cockburn's protest image as his earlier tunes, "If I Had a Rocket Launcher" and "If a Tree Falls."

Mozambique has two million land mines, says Cockburn. "Mostly, they're from Portuguese times because the Portuguese mined their military bases because they were facing a guerrilla war," says Cockburn, adding that Mozambique became independent of Portugal in the early '70s. "But then when Mozambicans took over, they were afraid of an invasion from South Africa, so they mined their key, industrial sitesAnd they were often the same sites that the Portuguese had mined to keep the Mozambican guerrillas out. So you end up with a couple of rings of mines.

"You see lots of children with terrible injuries over there," he says. "It's just an absolutely disgusting phenomenon and one that needs to be removed from the planet -

and can be, too.” (Overall, 64 countries have land mine problems, he says, the worst being Cambodia, which has seven million or eight million mines.)

Cockburn’s album title was inspired by the time he does his writing. He wrote a great deal of the new album - both the political and nonpolitical songs - at night.

“It’s not uncommon for me to write at night. It’s when you can generally reflect and get some peace and quiet and be able to focus. Therefore, ‘The Charity of Night’ seemed a suitable title for this record.”

POSTCARDS

Help promote *The Charity Of Night* and support *Gavin’s Woodpile* with this black & white postcard. It measures 4x6 inches (10x15cm). **Packets of 10** postcards are (in U.S. funds):

U.S. & Canada.....\$5.00
Elsewhere.....\$6.00

The photo is from August 1996. A better look at this image is found on the internet at www.seanet.com/~danjer. Payment to:

Daniel Keebler
7321 131st Ave SE
Snohomish, WA 98290

extra gravy from page six

days before bruce’s may 7th performance in winnipeg it was announced that the net proceeds from the concert would go toward relief to those residents of the **red river valley** who were affected by the tremendous flooding that has turned scores of lives upside down in this area of manitoba.

an additional resource [with thanks to eileen noel] for the video *waterwalker* -soundtrack by bruce cockburn and hugh marsh:

wyoming river raiders
p.o. box 50490
casper, wyoming 82605-0490
usa

tel: 307-235-8624 / 800-247-6068

More From The Road- Summer 1997

June 7	Tempe, Arizona	Gibson's
June 8	Tuscon, Arizona	The Temple Of Music And Art
June 10	Sante Fe, New Mexico	The Sweeney Center
June 11	Durango, Colorado	Ft. Lewis College Comm. Fine Arts Aud.
June 12	Boulder, Colorado	Chauatauqua Auditorium
June 13	Boulder, Colorado	Chauatauqua Auditorium
June 14	Fort Collins, Colorado	Mishakawa Auditorium
June 16	Lawrence, Kansas	Liberty Hall
June 18	Nashville, Tennessee	328 Performance Hall
June 19	Indianapolis, Indiana	The Vogue
June 21	Cincinnati, Ohio	Greaves Concert Hall
June 22	Sarnia, Ontario	The Imperial Theatre
July 5	Montreal, Quebec	Maisonneuve Theatre
July 6	Quebec City, Quebec	Festival d'Ete International
July 8	Martha's Vineyard, Massachusetts	Old Whaling Church
July 14	Washington, D.C.	The Birchmere
July 17	New York City, New York	Central Park Summer Stage
July 18	Huntington, New York	Imac Theatre
July 19	Philadelphia, Pennsylvania	Penn Landing (Singer/Songwriter Weekend)
July 24	Bozeman, Montana	The Wilson Theatre
July 26	Calgary, Alberta	The Calgary Folk Festival
August 9	Hamilton, Ontario	Festival Of Friends
August 13	Highland Park (Chicago), Illinois	Ravinia Festival
August 22	Ottawa, Ontario	The Ottawa Folk Festival

Expect the possibility of more dates to be added.

Discography

Bruce Cockburn	1970
High Winds White Sky	1971
Sunwheel Dance	1972
Night Vision	1973
Salt, Sun & Time	1974
Joy Will Find A Way	1975
In The Falling Dark	1976

Circles In the Stream	1977
Further Adventures Of	1978
Dancing In The Dragon's Jaws	1979
Humans	1980
Mummy Dust	1981
Inner City Front	1981
The Trouble With Normal	1983
Stealing Fire	1984
World Of Wonders	1986
Waiting For A Miracle	1987
Big Circumstance	1989
Bruce Cockburn Live	1990
Nothing But A Burning Light	1991
Christmas	1993
Dart To The Heart	1994
The Charity Of Night	1997

Salt, Sun & Time

One of the most elusive album covers is the Japanese release of *Salt, Sun & Time*, released on Epic Records (1974, ECPN-50). The cover contains a close-up photograph of a bearded, grinning Bruce Cockburn (See issue number 13 for photo). The back of the jacket contains a photograph from the *High Winds White Sky* era: Bruce standing in the snow on the water's edge with a staff in hand set against a background of leafless winter trees.

A Few That Don't Usually Make The Official Discography

Résumé (LP 1981 Millennium BXL1-7757) Silver Wheels, The Coldest Night Of The Year, Can I Go With You, Laughter, Water Into Wine, Mama Just Wants To Barrelhouse All Night Long, Lord Of The Starfields, Outside A Broken Phone Booth With Money In My Hand, Dialogue With The Devil.

All tracks on *Résumé* are from previous studio recordings. The album was released in the United States. It is no longer in print, nor was it ever released on CD.

Rumours Of Glory (CD 1985 Pläne 88406) The Trouble With Normal, Going Up Against Chaos, Wondering Where The Lions Are, Tokyo, All's Quite On The Inner City Front, Creation Dream, Wanna Go Walking, Grim Travellers, Rumours Of Glory, Tropic Moon, Yanqui Go Home, Lord Of The Starfields, The Coldest Night Of The Year, Laughter, Joy Will Find A Way, The Rose Above The Sky.

All tracks on *Rumours Of Glory* are from previous recordings, except "Yanqui Go Home," which was previously unrecorded. The CD (and LP, Pläne 88402, less four tracks than the CD, but including "Yanqui Go Home") were released in Germany. Neither the CD or the LP are any longer in print.

If A Tree Falls- A Collection Of His Greatest Songs (CD 1990 Liberation D 30327) Lovers In A Dangerous Time, If A Tree Falls, If I Had A Rocket Launcher, Fascist Architecture, Don't Feel Your Touch, Wondering Where The Lions Are, People See Through You, Call It Democracy, Stolen Land, Tokyo, The Trouble With Normal, Rumours Of Glory, You Pay Your Money And You Take Your Chance, Waiting For A Miracle.

All Tracks on *If A Tree Falls* are from previous recordings. It was released in Australia and is still in print.

45's of Special Interest

It's Going Down Slow / **Morning Hymn** (circa 1971, TN4-109)
Burn / **Music For A Lunar Eclipse** (1975, TN4-107)
You Pay Your Money And You Take Your Chance / **The Light Goes On Forever** (1981, TN4-168)

Coloured Vinyl

Night Vision (1973, TN 11) - The True North issue was released on yellow vinyl as well as the usual black vinyl.

Shipwrecked At The Stable Door / Gospel Of Bondage (1989, REV 53). This 45 was released on the Revolver label from the U.K. Brought to you on green vinyl. A bit hard to find.

A Few Comments

Circles In The Stream was released on a single CD in Japan in 1991 (Village Green PCCY-00274). It was less one track, "Cader Idris." It has never been available on CD elsewhere. It is no longer in print. It is expected to eventually be released in full.

Waiting For A Miracle was released outside of Canada as a single CD with 18 tracks. The True North release is a double CD with 33 tracks. The message is simple here: get the True North release (1987, TN2K-67).

Bruce Cockburn: Pen & Guitar Are Cool Combo

The following article comes from the Ottawa Citizen, July 1968, by Suzanne Appel.

Sometimes it's melancholy, sometimes satirical, sometimes searching. But the music is always Bruce Cockburn.

Blues and folk guitar music and lyrics combine in a blend of classical and American styles.

Writer-singer-musician Bruce Cockburn picks his guitar and sings, flooded in incense, tumbling sandy hair falling towards his instrument. His music spirals out...

*Web of pearls, glistens in the grass
In summer, north wind changes all the fields to dazzling glass...*

Time is irrelevant to him, but in his own way he's trying to make it to the top. Judy Collins and Tom Rush are considering some of his songs.

He'll be one of a number of young songwriters featured at Mariposa August 11th. CBC booked the revived group, Three's a Crowd, of which he's a member for a series of 26 shows that will be taped all summer.

Maybe it's his formal musical training in Ottawa, and maybe it's his stint at the jazz-oriented Berklee School of Music in Boston, or maybe his stay with poet-songwriter Bill Hawkins, but Bruce Cockburn comes on as an artist backed by that music biz rarity-technical training.

He's played with The Children, and did weekly after-hours shows at Le Hibou with the Heavenly Blue. He was a member of The Esquires last summer, then joined the Flying Circus in Toronto.

The Flying Circus (later Olivus) used only original music - all by Bruce. They did psychedelic numbers and a lot of pretty lyrical pieces. They had some recording offers in the States, but a couple of months ago Bruce pulled out- "I was fed up with bands"- and struck out on his own.

Now he's peddling his songs, and waiting for the big break. He wants to build up a reputation as a writer - "It's pointless to present yourself with a guitar first, anyone could do that."

Bruce Cockburn is introspective. It reflects in his music.

“I play some pretty internal stuff,” he said. “It has to do with the subjective way I see things, along with the occasional flashes of objectivity. I’m trying to get closer to things people can relate to more easily.”

A sample of his songs:

*Wind chimes tinkling, brittle corners slide away
Smiling today
Shadows flying like the mist before the sun-
See the sadness run
Silk spun.*

“Anything you get hung up in is detrimental to yourself, and that goes for power, women, LSD or milk,” Bruce said. He can be biting.

*Meanwhile inside the city hall
The amateurs are fighting all the time
About such things as protocol,
And weighty matters like the limestone quarry-
Should it be thought of as a mine?
While small boys throw pebbles at the sign.*

He was on acid a few years ago and philosophizes about it now.

“Drugs are not an answer to anything, only a signpost. They open your eyes to things you never saw before. They don’t show you anything that isn’t there. Once you have seen these things though, and still take drugs, then you are indulging.”

He said he is not against drugs, but would like to see the responsible use of them. His song “Mother” was created with LSD as a heavy influence:

*Mother why didn't you warn me about the street-cars-in-your-hair times,
That hit you when you're feeling fine and bring you down.*

Bruce detaches himself from hippies and flower power, saying that he is only an “observer.” Some people use these titles as an excuse to cop out, he feels. “But straight people (in contrast to hippies) don’t have that much more to offer - it is a human characteristic to foul up your life as much as you can.”

Sometimes Bruce feels like six people - his music reveals his different sides. But now all his personalities are starting to function at once, he says - maybe this is part of the explanation for his latest music.

There's no social comment, there are a lot more "hooks" for audience identification, it's personal experience yet it's easily understood. Above all, it's Bruce Cockburn.

bruce had just turned 23 at the time of this interview. just under two years later, at the age of 25, his first album, Bruce Cockburn, would be released. -dk

Giblet Gravy

Bruce Cockburn In Conversation With Gustava Parajon. This 50 minute tape was recorded at the Greenbelt Festival in August, 1995. The tape number is GB95.45.

A catalogue of Greenbelt seminar tapes and books is available from:

The Greenbelt Trading Company
The Greenhouse
Hillmarton Road
London, England N7 9JE
Fax: +(0)171-700-5765

[with thanks to andy m. & richard h.]

Updates to tour schedule: There was a second date added for Ottawa; April 28th. Bruce played the Theatre Regina in Regina, Saskatchewan on May 7th.

Gavin's Woodpile back-issues contain loads of good information, photos, interviews and listings of lots of projects that Bruce has worked on through the years. There's twenty other issues besides this one. Get 'em from Lo Baker at the address below (*Subscription Info*).

PLEASE RECYCLE the envelope this newsletter came in! It'll make me feel better...

Remember when you were once stranded on *Bruceless Island?* (The TV series is coming this fall. Well... not really.) You know, you couldn't find his music and you had no idea when he was coming to your chunk of the planet. Know someone who is *still* stranded? Chances are that *Gavin's Woodpile* floating up in a bottle might make their day. Help the disconnected.

Michael Been and The Call have a compilation CD titled *The Best of The Call* expected to be released on July 8th on Warner Resound. Bruce contributed backing vocals on two previously unreleased cuts on the CD ("Become America" and "All You Hold On To"). You can obtain a copy by contacting **Fingerprint Records** at 800-540-4637, or by mail at:

Fingerprint Records
P.O. Box 197
Merrimac, MA 01860
USA

Issue Number 22
August 1997

Hand Dancing With Bill Usher
by Daniel Keebler

Percussionist Bill Usher worked with Bruce Cockburn on two jewels: In The Falling Dark and Circles In The Stream. I spoke with him on July 14, 1997, from his home in Toronto.

How did you first come to work with Bruce?

He produced the David Wiffen album [*Coast To Coast Fever*, 1973] and I'm on a few of those tracks. In the Toronto scene, back in the early '70s, I was aware of Bruce for sure. His image was this "back-to-the-lander" guy, going back to the country kind of thing, and we were all hippies. He was the kid that made good kinda thing. We really looked up to him in that way. I was playing around with all of the other Canadian singer/songwriters. I guess at some point he noticed me. He called me; I think it was the spring of '76. I was just going down to the States to do a tour. I'd received a grant from the Canada Council to do this series of radio shows. I was producing documentaries for the CBC at the time. In fact I think it was like the day before I was to head out [that Bruce called], so that was kind of a coincidence, because if he had called a day later I would have been gone for three months and he might have hired somebody else.

Bruce said he had this idea for an album, which was *In The Falling Dark*, and that he was going to do it in eight to ten months time from now, and would I be interested in working on it. Of course I said "yes." So, when I came back from that trip we went in to do *In The Falling Dark*. Shortly after that there was the decision to do the tour. Then he put together a band to do that, which was me, Pat Godfrey and Bob Boucher.

Everything that turned up on the album is basically all that was recorded?

I couldn't say for sure. [Bill assaults his lack of memory].*

I was in a great deal of awe around Fred Stone, Michel Donato and Kathy Moses. I had grown up on Jazz music; listening to it and becoming really immersed in it. I remember the kind of elevation that those three players in particular brought to the whole thing.

Any stand-out memories of the recording sessions?

They were pretty fast, in my mind. I remember that we had a little bit of rehearsal before, but not much. Not in the way that people are making albums these days. I'm not sure that I was involved in *all* of the rehearsals, but I think we pretty much treated the songs in a "band" way. If my memory serves me correctly we were all out on the floor all the time playing along. I'm sure that Bruce did overdubs and such with guitars.

There seemed to be a feeling that this was something different; that *In the Falling Dark* was a different kind of album for Bruce. A pushing the envelope sort of thing.

When you set off on the Circles in The Stream tour [20 years ago this year], did you know it was going to be recorded for a live album?

I don't think right away. My earliest memory of the idea of doing a recording was perhaps when we were on the east coast working our way toward Toronto, and I remember Bernie negotiating with us.

What was interesting is I remember at the end of the first night [April 8, 1977 at Massey Hall] the message we got back from the truck [the remote recording studio] was that almost nothing was usable for the album, in *their* opinion anyway. It certainly created a bit of an edge for the Friday night recording because there was this truck from New York City parked in the alleyway. We were no fools, we could see the expense that had been spent on this thing. It's not unusual these days for people to do recordings and keep doing them and keep doing them until they get what they want, but back then it was like "Here's the opportunity. There's only so much money. You make the bloody album," and that's it. It wasn't like "Okay, we'll record the two nights, guys, and we'll see what we get and maybe there'll be an album." We *knew* we had to produce. I'm not so sure what was wrong with the first night's stuff, because we were playing pretty well by then. Listening back to the show it's amazing to hear how tight we are together. There's almost a baroque quality to some of the playing. We're all hitting the same accents at the same time and in harness with each other, which always pleases me. I find that really aesthetically pleasing. If the stuff on Thursday night was not good enough to be used we sure came a long way on Friday night because it sure sounds good listening back now.

It sounds like most of what's on the album is from the second night.

That's my understanding of it from the mixes, and that's what I was told at the time. That's my *memory* of it. It's almost like what you have on the album is a complete show from the one night.

I get the feeling if things went totally out the window with the two shows at Massey Hall there were no plans to move the truck down the road to the next venue.

No, it's like those were the two nights. It's not like today where people are traveling on the road with 48 tracks of recording gear with them and recording all their shows for a

year and then coming up with an album. It wasn't anything like that at all. This was really minimalist.

What was a typical day on the road like at that time?

We had a white Econoline van. Two seats up in the front, three in the back. It certainly wasn't luxury, that's for sure. Ron Bennett was our road manager. Kitty and Bruce and the baby were traveling in a Winnebago kind of a thing. Morris and Don, the light and sound guys, were traveling in their van with all the gear in it. I don't know if they were picking up stuff along the way. All the theatres that we were playing in all had lights, so Morris was basically going in and working with the existing light schematic and grid. The sound wasn't a big deal. I don't know if Don was picking stuff up along the way. I think he was carrying most of it.

On the days that we were playing we definitely would have arrived in the night before. I remember for Massey Hall we had come in from Montreal probably the day before, even a couple of days before. We set up on Thursday morning and did the gig. In those days, for me, it was the first kind of tour I had done. All the other things that I'd done were what we called run-outs; running to maybe two or three things. To actually go out on the road for twelve weeks, and know you were getting paid for twelve weeks, and that you were just going to travel from gig to gig from one side of the country to the other- was really kind of neat. It's a spoiled life because, in a way, somebody's paying you to get on stage every night and play. For my age at the time that was quite wonderful.

We'd show up usually in the afternoon sometime; three, four, five- do a soundcheck, go back and hang out backstage, go back to the hotel, have some food and then get to the gig. I think a couple of times Bruce traveled with us. I know we did a gig up in Barrie, Ontario. Bruce came up with us in the van. We went out that night before the gig and went to some restaurant where Bruce taught us all how to drink these Norwegian drinks. I think that was a more jovial show than night than others.

We were playing this old theatre in the old part of Quebec City. It was one of those theatres with all the ropes going up the sides and the wings. We went in and there was this really old crusty guy who was the stage manager, and there were a few young guys hanging around. All of a sudden I saw this two-four of Molson's Canadian beer come in and it got sort of deposited backstage in the tech room, which was this little cubby-hole where the old man would be. He was the boss of the crew. This guy was obstreperous. It all made sense when the younger guys told us about it at the end of the night; he would get himself *plastered*, way before the show would even start, and then he'd just snore the rest of the show off. The young guys knew what they were doing, so they would run the show. He was thankful to get pissed and then things could get done around there. It was so neat. You ran into all these little kinds of things. There was so much character in this place. It was kind of grungy and grimy in the hall but the audiences in Quebec were just so exuberant. They didn't sit there on their hands. There was this real *life* in the hall all the time going on, this real kind of undercurrent/electricity. That concert really sticks out in my mind.

Audience attendance was down for this tour, and that was directly attributed to the fact that he'd done the *Night Vision* tour and people would all come out for that yelling for "Mama Just Wants to Barrelhouse" and that sort of stuff. Then almost with a glint in his eye he did the *Salt, Sun & Time* album, and went out and did that tour with just him and Gene [Martynek]. So a lot of those people who came looking for the more raucous, bluesy kind of stuff got two guitars and a vocal on stage. When he came back again for the *Circles In The Steam* tour, the *Night Vision* crowd stayed away.

The Last Gig

At the end, at the Ontario Place gigs, which were really quite incredibly wonderful, there were like 10,000 people sitting out there on the lawn for both gigs, two nights in a row. I remember that last night, it was pretty emotional for all of us. I certainly felt it was emotional for me. I remember I cut my hand in the finale, in the encore song. I had a sizzle cymbal, which has these little rivets in it and I used to play them with my hands. Something happened and in the beginning of that song I sliced a hole in my right hand. I'm playing and I look down and I see all this red blood all over my drums. I'm thinking "Is this red lights on me?" But there are usually not red lights on me at this point. I look to see my hand, and there's blood coming out of it. I didn't feel a thing because I was just so high from what was going on.

Bruce had loaned me a big finger cymbal for the tour that I used in my set-up. In the end, as we were saying goodbye, he gave me the finger symbol as a present. I was quite *touched* by that.

These Days

I've got my artistic life and then I've got my day job. After I left Bruce I started a record company with Sharon, Lois & Bram. We did an album called *One Elephant, Deux Elephants*. My efforts at that point went into creating this company, Elephant Records, and producing the albums for them. I had my own company through the '80's called Kids' Records which became a major independent for children's records. I gave all that up in 1990, and I'd already started working with my own band, The Space Heaters, around about '87 with new songs I was writing. Today I'm working with a playwright friend of mine putting together current songs and monologues that I have developed into a two act play that will go to theatrical venues with musical accompaniment.

In my day job as Market Developer with the Ontario Arts Council, my job is to help create new markets for Ontario artists at home and abroad. I get to rely on my whole artistic background and experiences and also all my entrepreneurial experiences for finding record companies and management companies. It's a great mix for me, and it's filling my kid's teeth.

* *In The Falling Dark* was credited with having been recorded between September and November 1976 at Eastern Sound studio. “Red Brother Red Sister” and “Dweller by a Dark Stream,” which both appeared on the 1981 release, *Mummy Dust*, were credited with having been recorded in September, 1976, also at Eastern Sound in Toronto. On drums was Jørn Anderson.

Throughout High School and University, Bill was classically trained on the clarinet and performed with various high school units and the 48th Highlanders Military Band in the Solo Clarinet chair, In 1966, Bill made his formal debut at Massey Hall in Toronto playing concerto with the Danforth Technical School Senior Band.

Bill moved over to drums and percussion in the late ‘60s and continued to perform throughout the 70’s and 80’s with hundreds of performers including Ronnie Hawkins, David Essig, Valdy, Shirley Eikhard, Rolf Kempf, The Good Brothers, Stringband, Zachary Richard, Robert Paquette and Bruce Cockburn, in clubs and concert halls and at festivals and on radio and TV all over North America. Bill is also a three-time Juno award winner, and has produced scores of albums.

Selected Discography

Coast To Coast Fever- David Wiffen
In The Falling Dark- Bruce Cockburn
Circles In The Stream- Bruce Cockburn
Stewart’s Crossing- David Essig
Family Album- Valdy
Tuin- Tuin
Human Fly- The Horseflies
Drums!- Bill Usher
Hand Dance- Bill Usher
Tuning In To Different Waves- The Space Heaters
Baby Boomers Go Boom!- Bill Usher

A Day In The Life Of Bruce Cockburn

Sean Rossiter spoke with Bruce Cockburn in 1978. The following appeared in Canadian newspapers late that year.

There is no such thing as a typical day in my life. What happens is a continuing nebulosity. It all depends on whether I’m at home or on the road, and my routine on the road depends on whether I’m traveling alone or with Kitty and our 18-month-old daughter, Jenny. We wake up anywhere between 8 o’clock and 9:30. Often Kitty gets up

earlier to give the baby a bottle of juice or something to keep her quiet, and then we'll go back to sleep again.

Once it's been determined that we're officially awake I often get up first, and when I do I try to pray. The prayer would consist of the Lord's Prayer and continue with whatever I have to say to God that morning. Thanks for getting us through another night and for everything else; it's a general sort of reaffirming of my commitment to him.

I'll put the water on for tea and start getting out the breakfast stuff. I'll change Jenny's diaper if she needs it and get her out of bed, and by that time Kitty is straggling down the stairs. These roles are sometimes reversed, of course. It's like a constant cultural revolution, so to speak, within the marriage. It's necessary all the time because the moment roles become too fixed or taken for granted the person gets taken for granted, and that leads to all sorts of difficulties.

A typical breakfast starts off with a glass of orange juice, preferably squeezed but quite often frozen, followed by some toast or English muffins or crumpets and cheese, and tea. Just plain, ordinary, dirty old tea. I like exotic teas, Japanese and so on, but Kitty doesn't really care for them, so we go for the straight orange pekoe or Twining's English Breakfast tea.

After breakfast we might go out for a walk or do something inconsequential like that, and then I'll get down to practicing if I'm going to that day. If we're going to town for groceries or some other reason we'll go at that time. We're an hours drive out of Ottawa and often we'll just grab supper in town. We're not food fanatics in any sense, we eat what's on hand.

If we don't go anywhere I'll get into practicing, which consists of a period of warming up, of just a free kind of playing which uses techniques that get gradually more complicated as my fingers get looser, followed by a period of working on technical stuff like scales and quarter-arpeggios. If I'm about to do a concert or embark on a tour I'll work on songs in my repertoire. If there's nothing like that imminent I tend to work on new things or get back into improvisational playing with an eye to discovering new things. It may go anywhere from an hour to five hours. If I have a good day I'll go through to supper with it.

As far as the writing of lyrics is concerned, that can happen at any time of day. I carry a notebook all the time. If I'm being particularly favored that day I'll get an idea that develops into a song immediately. "All the Diamonds in the World" is one. More often it's a process of writing down ideas and images as they come. Then at some point a sudden inspiration will come that gives them a direction. The writing of a song seems to take precedence over anything else I may be doing. It's easy to lose a song if you get distracted at the wrong time. That's not always bad, of course.

I usually cook supper at home because I like to cook and Kitty doesn't particularly. We have the added incentive of whoever doesn't cook usually does the dishes and I hate doing the dishes. I favor spicy foods. I've got a couple of bogus Spanish things and a

couple of bogus Middle Eastern things. We eat a lot of fish. We also really like okra, which we can only get frozen in out part of the world.

I try to read some of the Bible every day. The time of day depends on circumstances, whenever I can find the time. Other reading covers a wide range from poetry to science fiction to religious works. I've read a couple of St. Augustine's books, and such books as *The Cloud of Unknowing*. Those guys had quite an uncluttered sense of what religion was in life. I'm currently working on learning French with an eye to writing more songs in that language. They've got fantastic comic books in French. If we get hooked into a late movie or something it'll be fairly late before we get to bed. I've been weaning myself from TV because I've found it was getting to be really a negative force.

On the road it's a slightly different routine. When we're traveling as a family, especially when we're using the camper, the routine is very much the same except that instead of going for a walk and then practicing after breakfast we get into the truck and drive. If I'm alone I might drive long distances - 400 or 500 miles - otherwise we stop at 200 or 300. Jenny is at an age now where she finds it really a drag to sit still and be cooped up in the camper, so I'll be doing more travel alone, probably.

When I travel alone the waking up and saying prayers is the same, but then I get into doing exercise. I do some yoga exercises and some calisthenics and some running, outside if the weather's good, in my hotel room if it's not. While I'm doing that I'll play a cassette on my tape player. I find it a lot more comfortable to do my exercises with music going on.

I'll boil some water for tea in a little pot that plugs into the wall. I usually buy a jar of yogurt and some nuts or dry fruit and make a breakfast of that. Then I'll go out and do whatever I have to do. If I'm playing that day there'll be a sound check late in the afternoon and if I've got some time to kill I may go to a movie or go for a walk in the town I'm in, or stay in the room and read, or I may get into writing or answering letters, which is something I tend to save for the road.

I try to get to the hall at least an hour early so I can just sit around and get the feeling of the place and not have to rush onstage. I change my guitar strings if they need it, which they usually do. I may have a glass of wine before I go onstage. If I'm traveling with a group we have a rider in the contract for food to be provided backstage: sandwiches, cold cuts, fruit, whatever. If I'm by myself, then the rider becomes kind of meaningless. What I need I can bring myself. Some people have incredible trips they lay on promoters to supposedly make life bearable on the road, but I find the thing that makes my life most bearable is to be left alone. The less cluttering things up the better.

gumbo

for the record: bruce played at *lupo's* in providence, rhode island, on july 11th, *the studio* in pittsfield, mass., on july 12th, *the webster theatre* in hartford, connecticut, on

july 13th, and *the odeon* in cleveland, ohio, on july 20th. the june 21 date at *greaves hall* was actually on the campus of northern kentucky university in highland heights, kentucky.

the february issue of the german edition of *rolling stone* magazine included a seventeen track cd called *new voices, vol. 9*, which contained the album release version of “night train.” [with thanks to marie v.]

personal thanks to leslie charbon, bruce cockburn, ron decker and doug flavelle for the victoria and seattle hospitality.

the song “actions speak louder” from 1991’s *nothing but a burning light*, was written for the video, *the greenpeace years* (118 minutes). if you live in canada the video is available for home use as follows:

National Film Board Of Canada
P.O. Box 6100
Station Centreville
Montreal, Quebec
Canada H3C 3H5
Tel: 1-800-267-7710

if you reside outside of canada you will need to turn to a friend in canada to order it, have it sent to them, and then on to you. tricky, and a bit costly. however, it is only available for in-home purchase through the national film board of canada, and they will post it *only* to a canadian address.

the best of the call: a correction regarding information published in the last issue. the pre-release cd indicates that bruce provides background vocals on “all you hold on to.” this is incorrect. he provides acoustic guitar on this song. he does provide vocals *and* guitar on “become america.” *the best of the call* was available july 8th. you can purchase by mail by calling *fingerprint records* at:

p.o. box 197
merrimac, ma 01860
tel: 800-540-4637
or check your local music stores.

mountain stage radio reports that the show which includes bruce’s appearance of august 3, will be shipped to stations on september 5, and will likely air within a week of that date. check with your local public radio stations for details. the program goes out on satellite on september 5, and is also available in russia and europe.

a note about public safety and the use of old news: for the most part the information found on page six in *places to get stuff*, remains the same. however, there are some minor differences this time around in regard to the postal code and area code for Filmwest

Associates. this is to say it's probably best to use the most current issue of the newsletter for contact information, as things do change.

the *du maurier concert stage* program that bruce taped in moncton, new brunswick, on november 17, 1996, aired on cbc on july 11th and august 1st.

the **poster raffle** to benefit the landmines campaign raised \$295. thanks to everyone that contributed to this project. bruce's birthday gift project raised \$915 toward various worthy causes. thanks to all who gave.

From *The Ottawa Citizen* by Lynn Saxberg

Bruce Cockburn will revisit his roots at the CKCU Ottawa Folk Festival this summer - and reunite with some old musical friends.

Cockburn headlines the Friday night lineup at the three-day festival, which takes place August 22-24 at Britannia Park.

On Saturday afternoon he will reunite with former members of the 1960s folk group The Children as part of the festival's daytime programming.

In the mid-1960s, The Children performed regularly at Le Hibou, the legendary, long defunct Sussex Drive coffeehouse.

Other members included Richard Patterson, Sneezy Waters, Bill Hawkins, David Wiffen, Neville Wells and Sandy Crawley.

homeboy does good

On August 22, 1997, Bruce will be presented **The Helen Verger Award**. Helen was a strong supporter and patron of the arts in the Ottawa scene and was the co-owner of Rasputin's, a favoured and well-known venue for performers.

The city of Ottawa will also proclaim August 22nd as **Bruce Cockburn Day**.

Summer Dates

July 29	Fargo, North Dakota	FM Community Theatre
July 30	Sioux Falls, South Dakota	The Community Playhouse
July 31	Milwaukee, Wisconsin	Shank Hall
August 2	Pittsburg, Pennsylvania	Graffiti
August 3	Charleston, West Virginia	Mountain Stage (<i>Recorded for Public Radio</i>)
August 9	Hamilton, Ontario	Festival Of Friends
August 11	Louisville, Kentucky	Jim Porter's Tavern
August 13	Highland Park (Chicago), Illinois	Ravinia Festival
August 15	Amagansett, New York	Stephen Talkhouse
August 16	South Amboy, New Jersey	Club Bene Dinner Theatre

August 17	Poughkeepsie, New York	The Chance
August 20	Burlington, Vermont	The Old Lantern
August 22	Ottawa, Ontario	The Ottawa Folk Festival

Issue Number 23

October 1997

True North & The Finkelstein Saga

*The following article comes from the Canadian music trade magazine, **RPM**, from August, 1971. It was written by Walt Grealis.*

The story of Bernie Finkelstein and his True North company, to be told properly, would fill several volumes. But, because we are a trade paper and our readers are only after the facts (as briefly as possible) we herewith do Finkelstein and company an injustice - by condensing him down to a mere few hundred words.

Some of our readers might remember when the noted son of a Toronto publisher and a few of his henchmen tied in with a radio station and booking agency to bring about the "Toronto Sound." This, like so many other greedy-type exploitation's of the gullible Canadian public, stiffed. However, the Canadian sound was being established - just about that time - and no one gave credit where credit was due. Bernie Finkelstein, Skip Prokop, Denny Gerrard and a couple of others, members of and helpers to, the Paupers, had created a unique sound - in the U.S. However, because they were Canadians and unfortunately regarded as belonging to a colony of the American music industry, the sound was never properly tagged, as it should have been.

The Paupers' sound was even more obvious when Prokop and Gerrard, drums and bass respectively, helped revive Peter, Paul and Mary with their giant-sized hit, "I Dig Rock and Roll." But, like so many other energetic Canadian happenings, it was swept under the border carpet, helped by the apathy of the Canadian programmers and public. Finkelstein was responsible, for the most part, for the short success of the Paupers. He made money on them - and re-invested his money into another group - The Kensington Market. Between Finkelstein and Market member, Gene Martynec, and the fantastic up-front voice of Keith McKie, the group became a very successful recording unit. However, it was just a token gesture. The Canadian market wasn't ready for the Market - as they weren't ready for the Paupers.

Finkelstein disappeared from the scene for several months. Whether it was disappointment in the frustrating and painful progress being made by the Canadian recording industry - or his seventh sense cautioning him to cool it until a more opportune time - Finkelstein won't say.

However, what did happen was that Finkelstein and Luke Gibson gathered together what shekels they had between themselves and purchased 100 acres of “century” land and buildings in Killaloe, Ontario - which is about 240 weather miles north of Toronto.

This was an excellent retreat, if you were so inclined, and Finkelstein will admit he had a lot of thinking to do. There were other thinkers in the Killaloe community and they, in turn, strengthened Finkelstein’s belief that Canada was really a trend-setting nation. Unfortunately, the trend setters were looking only for inward peace - not national recognition. It was the Killaloe district where domes were common - long before they became known throughout the world. Music in Killaloe was plain, simple - and acoustic - now almost a prerequisite for a hit.

Finkelstein finally moved back into the recording industry with a unique - to Canada - act. He doesn’t believe in formula hit records and is firmly convinced that this is what is spoiling the Canadian industry.

Cockburn was Finkelstein’s first big try - on his second go ‘round. Cockburn was one of the first to use plain acoustical backing, and one of his selections, “Thoughts On A Rainy Afternoon,” referred to Jesus - now a common happening in the world disc market. Cockburn didn’t become a big singles artist but he did land a berth on the RPM 100 Albums Chart which lasted for several months. Topping this, of course, was his being voted, by the industry, as the Top Folk Singer of 1970, in the Annual RPM Juno poll. Cockburn’s album, now released in the U.S. on the Epic label, has sold in excess of 20,000 units - and much of it due to word of mouth.

When Finkelstein hit the giant Columbia Records with his demands, including releasing on his own label, most thought he was out of his mind. But, the Finkelstein magic bowled over the Columbia top management. He got his own label plus the respect from the marketing, promotion and sales people of Columbia.

Finkelstein’s next unique move was the bowing of a three man group and an album featuring a Moog Synthesizer. The group, Syrinx, were so far out in left field it was hard to imagine they could ever crack the market. Their album dangled between bust and go for several weeks. Columbia hired Toronto’s Art Gallery for the biggest wine and cheese party of the year. The results were more than disappointing. In the meantime Syrinx laid down the theme for CTV’s *Here Come The Seventies*, which they titled “Tillicum.” Toronto, the plum of the market, proved once again they couldn’t pick a hit if they fell over it. It was Columbia’s man in the boondocks, John Davies who heads up the Calgary branch, who plucked the television goodie and pressured for a single release. Between Davies and Arnold Palmer, the latter being the biggest and most progressive of all Canadian one-stops, they spread the Syrinx story the length and breadth of the province. Spillover into British Columbia and eastward began to take shape. Intense play by middle-of-the-roaders interested MOT programmers and finally “Tillicum” was established. This brought much attention to the Syrinx album, now regarded as a top seller. Finkelstein has bigger and better happenings shaping up for Syrinx. Now that their name has been established nationally, they will shortly release their second album which

could shake the foundations of the recording industry. Leader of Syrinx, John Mills Cockell, was recently commissioned by the Canada Council to write a piece for Syrinx, to include strings. When Mills got it all together with the Toronto Repertoire Orchestra, they appeared in concert at Toronto's St. Lawrence Center of the Arts (Town Hall). Milton Barnes conducted the combined musical efforts of Syrinx and the Repertoire Orchestra. Barnes was so impressed with the concert, as were other important media dignitaries, that Syrinx and their 18 piece string backup have been scheduled for CBC-TV's *Music To See*, a fall series. An album release, titled *String Space* should be on the market to coincide with this series.

Meanwhile, Finkelstein is excited over the final recognition of his very close friend, Luke Gibson. Unfortunately this recognition didn't come from the record industry. While many are hoping for a break in the disc business - the movie industry becomes stronger. Possibly because of the handouts they've been receiving from the Government. However, Festival Award winning Paul Almond has been named as the director of a new Canadian film, *Journey*, to star his wife Genevieve Bujold with Gibson taking a feature role. Besides acting, which he has been tagged as a "natural," he will perform several of his own compositions. It has been strongly rumoured that Gibson may be commissioned to score the complete musical soundtrack for the movie. September has been skedded for the release, and a giant promotional push on Gibson's first album release on the True North label.

Speaking about soundtracks for movies, Bruce Cockburn wrote the music for the Don Shebib movie, *Going Down The Road*, and rumours are running high that Gene Martynec, True North's house producer, and Murray McLauchlan, may do the soundtrack for the next Shebib movie.

McLauchlan will soon bow his unique talent with his initial album release for True North. Like most of Finkelstein's finds, McLauchlan has been around for some time. He has been discovered, lost and discovered again. This time however, under the aegis of the Finkelstein clan, he is really ready for the marketplace. His album, supercharged without the electric crutch, should put McLauchlan right up with - and maybe even ahead of the Dylans, Donovans and other creative trend-setting voices. Typical of the "real" McLauchlan sound is "Honky Red," now a favourite on his gigs, and included on his new album. It's possible this could be McLauchlan's first single release.

Writers associated with Finkelstein's music publishing houses, Golden Mountain Music-BMI; Moonrider Music-CAPAC; and Sand Pebble-CAPAC have had their material recorded by some of the world's top recording acts including: Anne Murray, Ian & Sylvia, Judy Landers, Chet Atkins, George Hamilton IV, Tom Rush, Rene Claude and Bobby Neuwirth, to name just a few.

Finkelstein is as unique as the artists he associates himself with. He's not on an ego trip, pointed up by the fact he pressures for top recognition of his people while remaining in the background exercising his bargaining talents, which are second to none. He doesn't push to make money from both ends, which gives his people the feeling of security and a

good return on their efforts. Much of the work with his people is done on a gentleman's agreement and he is one of the most outspoken critics of artist/management/booking complexes which, he feels takes everything from the artist and has been responsible for the progress lag in the Canadian entertainment business.

There's a charisma about Bernie Finkelstein that many are aware of but can't quite put their finger on. Obviously time is on his side - at least he made the front cover of the highly respected *Saturday Night*.

Unbroken Circle

Story by Rick Overall, The Ottawa Sun
August, 1997

When Sneezy Waters led The Children into the opening bars of "Will The Circle Be Unbroken," there were smiles on The Ottawa Folk Festival stage and more than a few tears in the audience.

Indeed, for the seven musicians and the approximately 2,000 fans in attendance, the circle was now complete.

Thirty-one years after their pinnacle as the hippest, coolest band of singer/songwriters on the Ottawa scene, The Children joined together for an afternoon concert to remind both us and themselves of a time when the local music community was gathering steam and the future was before us all.

Bruce Cockburn, David Wiffen, Bill Hawkins, Sandy Crawley, Neville Wells, Peter "Sneezy Waters" Hodgson, Richard Patterson and Chris Anderson had all been a part of the cutting edge that was the 60s folk/rock era around these parts.

And now it was time to look back in fondness - tempered with the maturity and growth that come with three decades of water under the bridge.

What was most evident at yesterday's concert was the simple fact that these musicians once collectively ran on the front lines of a scene which would subsequently explode worldwide, bringing the likes of The Youngbloods, The Byrds and a myriad of groups like them into international prominence.

On hearing those Children songs performed again, you began to realize that, with a few breaks, these guys could have very easily been a band at the top worldwide.

But would-have-beens and what-ifs are phrases for those bankrupt of positives. What this afternoon was all about was a simple celebration of great music and great musicians who long ago moved on to their own special niche in the world.

The Children was indeed a collective unit, with each member instilling the overall sound with his own special nuance.

And that's what was most obvious as each one took the spotlight for a few songs, to give the proceeding their own special flavor.

Bruce Cockburn was the "star" performer at the festival, but now, as then, was simply a member of the band, and queued up on stage with the rest of them for his chance to shine.

Cockburn did add some special zest to the proceedings. He'd worked up some new guitar lines to go with the songs, and seeing him grinning from ear to ear at stage right was proof positive this appearance was a labor of love.

"I hope it was as good for you out there as it was for us on stage," he said with a smile after the show.

Indeed it was, and Cockburn's personal contribution to sing his beautiful ballad "Bird Without Wings" - admitting he'd written it in a room on Clarence St., while "nursing a broken heart." Adding "That was a sentiment that we carefully cultivated as musicians."

He also performed the rarely heard "The Trains Don't Go There Anymore," a languid piece that brought back memories of darkened coffeeshouses.

David Wiffen served up his ever-popular version of the Bill Hawkins classic "Gnostic Serenade" - a song that stands long and tall three decades after it was recorded by Three's A Crowd, a band that became the next evolutionary step for many of The Children's alumni.

Neville Wells, known to many as a longtime country performer around the area, kicked the show into gear with "It's A Dirty Shame," a song that became a hit single by another hot Ottawa band The Esquires.

He also fronted one of the more moving tracks of the show, "Merry-Go-Round," co-written by Cockburn and Hawkins.

The boys handled the intricate tempo changes with apparent ease. Sneezy Waters was always, and remains, the goodtime guy in The Children. He led a rousing version of the Rolling Stones "The Last Time," a track the Ottawa band was famous for in the '60s because they did it with the same ragged enthusiasm as the early Stones.

He began with a rollicking country-style version of Cockburn's "Together Alone." The tune was actually the first Cockburn track recorded by another artist, first country's George Hamilton IV, and later Chet Atkins.

Sandy Crawley was another strong force in The Children, and his contribution to the show was a marvelous one. In great voice, he'd brought his son Amos on stage to play guitar, and later added a version of Hawkins' superb "Cotton Candy Man" - complete with the inevitable "ruthless sentiment" that trademarked Hawkins' lyrics.

Hosting the show was longtime drummer Richard Patterson, who along with a surprise visit from original percussionist Chris Anderson, rounded out the compliment.

"It'll take a couple of days for it to sink in that we actually pulled this off," Patterson said backstage.

"Everyone involved really pulled together to make it work, and I think Bruce's involvement was critical. He spent a lot of time on his tour bus, working on the songs."

Afterwards, Hawkins also reflected that it had been quite the experience.

"It was amazing to hear how the songs held up after all this time. We knew we'd get a favorable reaction to the most familiar material but everything just worked so well."

Bruce's Speech To The Entering Class At Berklee College Of Music
September 5, 1997, Boston

On September 5, 1997, Bruce Cockburn was presented an honorary doctor of music degree at the 1997 Berklee College of Music Entering Student Convocation, at the Berklee Performance Center in Boston. Bruce gave an acceptance speech and made additional remarks as principal speaker. Following the ceremony, Berklee students presented a concert tribute to the honorees (the other being John Scofield, jazz guitarist).

Founded in 1945, Berklee College of Music is the world's largest independent music college and the premier institution for the study of contemporary music. Berklee has a multicultural enrollment of 3,000 students, more than a third of whom are international, representing 75 countries.

Past recipients of the honorary doctorate include Duke Ellington, B.B. King, Sarah Vaughn, Billy Joel, Sting, Paul Simon, Tito Puente, Bonnie Raitt, Quincy Jones, Patti LaBelle, and Pat Metheny.

When I came here in the fall of '64, there were exciting times unfolding. Being 19 is exciting in itself, though I'm pretty sure I didn't appreciate that then. Funny how older people are always telling you that "these are the best years of your life" and youth is spending half its time in a near suicidal state! But it was an exciting era. John Coltrane and Ornette Coleman were new! The Beat writers, Kerouac et al had started a wave that sent me and a lot of others spinning off in directions our parents found intensely disturbing. People were struggling to rectify the evil of holding one race superior to another. There was a WAR. America was bleeding itself dry in the rice fields and river deltas of a former French colony that had dared to turf out its European occupier and declare itself what it had always been, an ethnic and cultural community that did not require outsiders to give it direction.

As a foreign student, I was theoretically eligible for the draft, but way, way down the list of those most likely to be sent to Viet Nam. At that point they weren't drafting students at all.

By the next "convocation" though, in autumn of '65, so many young people had fallen that it was decided that there were too damn many students anyway, and why shouldn't they be made cannon fodder too. They started with what they considered to be "non-essential" fields of study. What do you suppose was defined as non-essential? Why, ART of course - including MUSIC, of course. Which is why my bass player friend, TJ from Harlem, dropped out of Berklee and enrolled in barber college. In the military view nobody's more essential than the barber.

TJ was one fourth of a little rehearsal band which met on Saturdays and played through the day and night, trying to do "free jazz," Albert Ayler style - two basses, drums, and me on guitar and occasional poetic utterances, plus whoever felt like sitting in. It was never the same without him.

Some of us are a little slow on the uptake. I believed then, and for a long time after, that music was somehow above politics. That art could be held separate from the rest of human affairs, and that we wouldn't be touched by the mundane machinations of government.

There was plenty of evidence to the contrary: assassinations, conspiracies, intolerance of the lifestyles adopted by some of us, TJ's career change. I should have remembered McCarthy.

It was a long time before I came to see the fallacy of that view.

What I eventually learned through many adventures was this: politics is the expression of humans trying to get along in a group. Any group bigger than one person. Every one of our interactions has a political component (If you don't believe me ask any of the women present). You can choose to ignore this, but it won't go away. That was made clear when the Watergate scandal unleashed a whole string of revelations which showed me that everything I'd written off as wild-eyed conspiracy paranoia was true - that the FBI, for example, really did spy on students and probably murdered people.

This relationship was made more transparent when I started traveling in the 3rd world. In Latin America for instance, you can ignore politics if you want but it's liable to show up at your door with a machete one night and chop off your head, and your kids' too. That kind of thing can be found in lots of the world.

It doesn't have to be *that* graphic. Where do your strings and reeds come from? Where do they go when they die? Or your empty bottles? What powers your amplifiers and PAs and at what price? Where do the dyes in your clothing come from and how toxic are they? Who died prematurely of chemical poisoning so your cotton jeans or my silk jacket could remain affordable?

Somebody makes decisions about all this. Usually not politicians, granted. It's usually boardroom types we never see. But government offers our main hope of directly influencing these kind of decisions, so we need to pay attention. The fact that we are artists doesn't absolve us from responsibility, nor does it lessen our complicity in how our way of living affects so many others.

I guess what I'm really talking about is community - the recognition that we're all in this world together, for better or worse. It's a world of wonders, a world of hurt. A world of love and beauty and a world of dark and unspeakable things. It's our world. There's nowhere else to go.

In the '60s the political choices of the leaders of the day affected whether we went to school or to Viet Nam. Today we're confronted by a broad range of problems which are connected to the very structures of life on the planet: DNA, our immune systems, our water, and the air that fills our lungs.

We're faced with sweeping changes in the world's political and economic systems. The earth's climate is changing, both literally and figuratively. Tactics you learn today for navigating through the music business may need serious adjusting later on. The flow of money and goods from person to person and from company to company could be happening in a whole different way a few years from now. It's a wave of change we have to ride. We need to see it coming. We have to pay attention. There's nowhere else to go.

I'm aware I'm not talking to a roomful of political scientists or bioengineers. We're musicians and our natural contributions to the community of humans is more subtle. But most of us have been taught to value artistic integrity. Artistic integrity means telling the truth. Whatever truth each of us understands. The sharing of these truths is called communication, and communication makes community. Whether we share our experiences in an abstract form through the passion of our music or whether it's more concretely expressed in song lyrics isn't the issue. The issue is to *share* what we know, our discoveries and discomforts.

You're embarking on this academic enterprise to acquire tools - tools that will allow you to be better communicators - better sharers of experience. How you use those tools is your choice. There are lots of different ways to go at it and nobody can tell you what's the right one or the wrong one. It's not about whether you play guitar or trombone; whether you construct 12-bar blues or 12-tone rows. It's not about whether you play dozens of benefit concerts or sound off about one cause or another. You've got to do what's given to you to do. Remember, though, that if you say and do nothing, that's a vote for the status quo.

It's necessary to be mindful of the interconnectedness of things. Lakota people, whom our history books call the Sioux, have a phrase that they use in their prayers - "MITAKUYE OYASIN" - all my relations - we are all each other's relation, from the rocks and grasses to the smoked-out city scapes, from the most primitive organism wriggling on a microscope slide to the most cerebral artist or philosopher. No matter how common the thing you're doing, it has an effect. No matter how esoteric and outside the musical ideal you're chasing, somewhere something in the world is resonating to its sounds.

We must not be afraid to love. We must not be afraid to vote. Each of us must follow our own muse. Each of us must consider our effect on those around us.

Some of you might not be used to thinking this way, but it's really simple. While you're pursuing your art or learning to teach, keep your eyes and ears open to what's going on. That's what peripheral vision is for. Don't be afraid to take on social or environmental issues. That involvement won't dry up your music - it will ground it and inject it with fire. You'll learn how to balance your energy and time as you go.

We don't all have to focus on the same things. There are plenty of issues to go around. Landmines, the quality of life for inner city folks, loss of the ozone layer, the treatment of migrant workers, the depletion of the Earth's resources, social atrocities like the School

of the Americas - it's an endless list. Endless but not overwhelming. Just pick the one you relate to and kick ass.

This is a convocation. That word comes from Latin. It means a calling together. I'm calling you to be together, within yourselves and with each other. We need each other. We need to pay attention. But man, never let anyone convince you that music is an expendable thing - that what you do is not important. Without music there's no culture and without culture life is impossible. And don't let me hear about any of you signing up for barber college when the going gets tough. It's been done.

Good luck - God bless you and make your road smooth and well lit.

FALL TOUR DATES - 1997 (More To Come)

October 10	Ann Arbor, Michigan	The Michigan Theatre
October 11	Buffalo, New York	Rockwell Hall
October 12	Columbus, Ohio	Ludlow's
October 14	Lexington, Kentucky	Looney Tunes
October 15	Asheville, North Carolina	Be Here Now
October 16	Greenville, South Carolina	The Handle Bar
October 17	Carrboro, North Carolina (Chapel Hill area)	The Cat's Cradle
October 18	Atlanta, Georgia	The Variety Playhouse
October 21	Sarasota, Florida	Players
October 23	New Orleans, Louisiana	The House of Blues
October 24	Houston, Texas	Mucky Duck (2 shows)
October 25	Austin, Texas	La Zona Rosa
October 27	Boulder, Colorado	E-Town Radio Taping
November 5	Eugene, Oregon	The Wild Duck
November 6	Portland, Oregon	Art Museum Ballroom
November 7	Bellingham, Washington	Mt. Baker Theatre
November 8	Olympia, Washington	The Capitol Theatre
November 15	Princeton, New Jersey	The McCarter Theatre (Solo)

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Circles In The Stream was released as a single CD in its original version on the True North label on September 23rd. It is only available in Canada. Check resources below for ordering.

in the last issue of *gavin's woodpile* it was reported in the interview with bill usher that bruce gave bill a finger "symbol" at the end of the *circles in the stream* tour. while this may well be true, in this instance he actually gave bill a finger *cymbal*.

The *Edmonton Folk Music Festival, Compilation 1*, contains a live solo performance of "If A Tree Falls." It was recorded at the festival on August 9, 1996. The CD is available for \$17.99 CDN (+ postage) as follows:

Sound Connection
10744 - 101 Street
Edmonton, Alberta
CANADA T5H 2S3

Tel: 404-425-8721
Fax: 403-429-4236

Stephen Fearing's new release, *Industrial Lullaby*, includes Bruce Cockburn on electric guitar on the track "Blind Indifference." The CD was produced by Colin Linden and is on the True North Label. Other artists appearing on the work are: Gary Craig, John Dymond, Richard Bell, Colin Linden, Margo Timmins, Janice Powers, Willie P. Bennett and Tom Wilson.

Bootleg Live! is the newest release from Tony Loeffler and the Blue Angels. On it you will find a cover of "**Festival Of Friends.**" The CD may be obtained via the Web at: www.webcom.com/Loeffler, or via L&A Records at:

P.O. Box 296
Midland Park, NJ 07432

Tel: 800-796-0778
Fax: 201-670-0447

B&W **postcards** of Bruce are still available. See issues 20 or 21 for details.

Thanks for all the typin', Sybil!

Issue Number 24

December 1997

Christmas/Nöel: A Cockburn Christmas Chronology
compiled by Richard Hoare

Bruce Cockburn:

I've loved Christmas music, at least the spiritually inspired kind, for as long as I can remember. When I was very young, my father gave me a little book of carols.¹

1973

Bruce wrote "Christmas Song" in Cumberland, Ontario on Christmas Day 1973 which was subsequently released on the 1974 record, *Salt, Sun and Time*.

1990

Cockburn wrote "Cry Of A Tiny Babe" on March 1 in Toronto which was subsequently released on the 1991 album *Nothing But a Burning Light*.

Bruce Cockburn:

To me, the song is a kind of spaghetti western retelling of the Christmas story. It's got all the elements which we associate with those kinds of stories – the drama, the desert, the escape across the border, *etc.* We have tended to lose sight of the reality and of the immediacy of that story because it's so tied up in historical baggage and Mary is always the (old) Madonna with the blue veil, *etc.* However, in the story, Mary is a woman who finds herself pregnant and can't explain it to anyone, especially Joseph who is kind enough not to want to see her executed but is trying to extricate himself from the situation. I tried to figure out what was going through their heads and hearts at the time. Every element of the story has that quality to it, the personalities of the people involved, and so on. I wanted to try to put that story in terms that drew attention to that fact, to the humanity of the people involved.²

1991

The first *Christmas With Cockburn* show was broadcast live by satellite on December 15 at the Bearsville Theatre in Woodstock, New York.

Bruce Cockburn:

We were on tour playing Woodstock at the right time of year, so we put together this Christmas show. It worked out very well, people were very happy with it and it was carried by a lot of stations around North America and a few in Europe. Everybody liked it so it became a regular thing. The musicians involved were John Dymond, Miche Pouliot, Richard Bell, Colin Linden, Sam Phillips, T-Bone Burnett and David Mansfield.

The set broadcast was: Lovers In A Dangerous Time, Silent Night, A Dream Like Mine, God Rest Ye Merry Gentlemen - features David Mansfield's fiddle, It Came Upon A Midnight Clear - a haunting rendition by Phillips, Burnett and Mansfield, If A Tree Falls Cry Of A Tiny Babe, Waiting For A Miracle. The same year, Cry Of A Tiny Babe appeared on *'Tis The Sampler*, a sixteen track Various Artists Christmas CD on Columbia.

1992

The second *Christmas With Cockburn* was recorded at The Howard Schwartz Recording Studio in New York on December 20.

The musicians involved were Lou Reed, Rob Wasserman and Rosanne Cash.

The set broadcast was: Lord Of The Starfields, Lovers In A Dangerous Time, Early On One Christmas Morn - unreleased at the time, From The Ashes - with Roseanne Cash, Burden of the Angel/Beast - unreleased at the time, God Rest Ye Merry Gentlemen - extraordinary Wasserman bass solo, We Three Kings - which included Lou Reed narrating the poem Journey of the Magi by TS Eliot, Christmas in February - Lou Reed song from his *New York* album, All The Diamonds, Cry Of A Tiny Babe - included Lou Reed on unique vocal delivery!

1993

In October Columbia/Sony released the Bruce Cockburn album, *Christmas*, and an eight track promo cd entitled *Selections from Christmas*.

“I went for the songs that felt organically related to me,” says Bruce about his special Columbia Records release, *Christmas*, a collection of 15 traditional carols and rare Yuletide songs from various cultures around the world. “We didn’t do ‘White Christmas’ or ‘Jingle Bell Rock’ because, for me, Christmas means something else.” Produced by Cockburn, *Christmas* was a labour of love, a project he wanted to do since the early 70s. The record was the outgrowth of his syndicated *Christmas With Cockburn* radio special on the Columbia Radio Hour, which has been broadcast throughout the US, Canada and Europe the past two years and will take place again this winter.

“These are some of the most beautiful songs ever written,” says Cockburn of the selections on *Christmas*, framed by sparkling acoustic guitar instrumentals of Oh Come All Ye Faithful and Joy to the World. The disc offers a veritable travelogue of cultures and musical styles in its hymns, from the jaunty 20s ragtime/gospel strains of Early On One Christmas Morn and the call-and-response spiritual Mary Had A Baby to the English-folk pastoral I Saw Three Ships, the old Spanish villancio Riu Riu Chiu and the renaissance French carol Les Anges Dans Nos Campagnes.

“I didn’t want to do just the obvious, familiar songs,” says Cockburn of choosing material for the album. “So I started looking around and I came across some pretty obscure things which didn’t exactly express the obvious Christmas sentiments.”

Cockburn’s continuing interest in native North American issues is evident on The Huron Carol (‘Jesus Ahatonnia’), which he describes as ‘the first Canadian Christmas hymn,’ written originally in the 1600s by a Jesuit priest in the now virtually vanished native Huron tongue. “We found the Huron words in the National Archives, then went to John Steckley, a professor at the University of Sudbury in Northern Ontario, one of the very few who speak the language, for help on the pronunciation,” says Cockburn, who has been an outspoken activist for Aboriginal rights as well as Central American issues and the preservation of the environment. Cockburn goes on to say, “It seems there’s a political aspect to including anything in a native American language on a record today. I hope, by doing something like The Huron Carol, we can help further the process among traditional cultures that are trying to reassert themselves in the world.”

This theme of concern is carried on in the depiction of Christ found in such other songs on the album as *Early One Christmas Morn* and *Mary Had A Baby*. “It’s no accident Jesus was born in the manger with the animals and spends all his time hanging out with workers, not the rich and powerful. If we accept the idea that we’re supposed to like each other and treat each other with respect, that obviously has an extremely significant political element to it ...and that’s reflected in Christmas music.”

Cockburn accompanies himself on guitar, dulcimer, harmonica and percussion on the album, and is joined by such players as violinist Hugh Marsh, keyboardist Richard Bell, guitarist Colin Linden, bassist John Dymond, drummer Gary Craig and cameo appearances by T-Bone Burnett and Sam Phillips. Certain songs like the French *Les Anges Dans Nos Campagnes* and the South Carolina sing-song rhymes of *Mary Had a Baby* take off from their original style to achieve a kind of ‘pan-ethnic’ feel.

“The whole experience was liberating in a way doing my own album is not,” explains Cockburn. “I wasn’t responsible for the song writing, so I could approach it from a more objective point of view. And because the songs are familiar, it wasn’t a case of making sure every word was understood exactly how it was meant to be. Because I only know what I think they meant. I wanted my own sense of the meaning of these songs to come through. And I wanted them to be heard as songs, not well-worn clichés.”

The CD includes extensive liner notes as to the origins of the various selections. On the activist hymn *Go Tell It On the Mountain*, for instance, Cockburn went back to the Swan Silvertones’ gospel versions, while he used Sam Phillips’ haunting minor key take on *It Came Upon A Midnight Clear* (and Phillips herself as a vocalist) from the film *A Midnight Clear* as a guide. There is even a Cockburn original, *Shepherds*, a song he’s had for years waiting for the right opportunity to record.

Overall, *Christmas*, is Cockburn’s tribute to a time of the year “even people who don’t think about spiritual matters find themselves speculating along those lines.”³ The third *Christmas With Cockburn* was recorded in New York on December 12 with Jackson Browne, T Bone Burnett and Sam Phillips were prevented from reaching the studio by a snow storm.

The set broadcast was: *Wondering Where The Lions Are*, *I Saw Three Ships*, *Lament For The Last Days*, *Crystal Ball*, *All I Want For Christmas is World Peace* - written by Pat McDonald of *Timbuk 3*, *In Excelsis Deo*, *God Rest Ye Merry Gentlemen*, *Incandescent Blue*, *The Rebel Jesus* - written by Browne for a *Chieftains Christmas* record, *Away In A Manger*.

A Canadian Christmas show was also recorded that year on December 19 in The Glenn Gould Studio in Toronto with Hugh Marsh and Colin Linden.

The set broadcast was: *Mary Had A Baby*, *I Saw Three Ships*, *I Dreamt That I Was Santa Claus* - Colin Linden, *Cry Of A Tiny Babe*, *Les Anges Dans Nos Campagnes*, *Amazing*

Grace - amazing Marsh violin solo, Southland Of The Heart - unreleased at the time, Jesus Ahatonnia, Lament For The Last Days.

Finally, that year, Cockburn appeared on BBC Radio One in England on December 24 via satellite from Toronto on the show *The Big Holy One*. He played 6 tracks solo that appear on the *Christmas* album.

1994

Various Artists album; *Columbia Radio Hour Volume 1* includes three tracks from 1992 *Christmas With Cockburn*: Lord Of The Starfields and Lovers In A Dangerous Time with Rob Wasserman, and Cry Of A Tiny Babe with Wasserman, Roseanne Cash and Lou Reed.

1994 Bruce Cockburn Christmas Sampler was released with 4 tracks off *Christmas* and Lord Of The Starfields off the above CD.

The fourth *Christmas With Cockburn* was recorded live at Sony Studios in New York City on December 11 with Nanci Griffith and her musicians.

The set broadcast was: Shepherds, The Wexford Carol, Brave Companion Of The Road- from N Griffith album *Stories*, Deer Dancing Round A Broken Mirror, I'm Gonna Fly Someday, On Grafton Street- from N. Griffith album, *Flyer*, Going Back To Georgia- also from *Flyer*, One Day I Walk, Jesus Ahatonnia, Mary Had A Baby.

1995

The fifth *Christmas With Cockburn* was recorded on December 17 at Sony Studios, Manhattan, New York City with Patty Larkin, Jonatha Brooke and Peter Stuart.

The set broadcast was: Joy Will Find A Way, The Coming Rains - first public performance, The First Noel, Tango- Patty Larkin song, Small Wonders- Peter Stuart song, O Come, O Come Emmanuel, Open Arms- Patty Larkin song from her *Strangers World* album, Is This All?- Jonatha Brooke song from her *Plumb* album, War- also from *Plumb*, Joy Will Find A Way.

1996

Various Artists album release; *Columbia Records Radio Hour Volume 2* includes Bruce backing up Nanci Griffith and her band on Going Back to Georgia, from December 1994's *Christmas With Cockburn*.

When Bruce and Columbia parted ways *Christmas With Cockburn* ceased. Is This All? to quote Jonatha Brooke.

1997

A Happy & Peaceful Holiday Season to all *Woodpile* readers and their families.

Footnotes:

- ¹ From the sleeve notes to *Christmas*
- ² From the *Nothing But A Burning Light Radio Special* interview disc.
- ³ Cockburn's description of the background to the *Christmas* album is from a Sony Music Biography issued as promotional material for the release of that record.

While this is not a complete chronology, it's a good place to start.

Compilation assistance by Daniel Keebler.

From Fish Dinner To Global Politics In One Hour

Jim and I finish our lunch at Ivar's Smoked Salmon House on the north end of Lake Union, overlooking the Seattle skyline. We hop into my truck and head south to Olympia, Washington, to catch Bruce at the Capitol Theatre. Upon arriving we happen on to Bruce and company sorting out the details of getting his bike packed and ready to ship back to the east coast. Bruce pulls me aside, disappears into his bus, and then returns with a pamphlet in hand. It's called *The Bromide Barons*. He opens up the pamphlet and brings my attention to information regarding a book titled *The Corporate Planet: Ecology and Politics in the Age of Globalization*, written by Joshua Karliner. Bruce's request was simple: get the word out about this book...

With the upcoming expansion of NAFTA and its "fast-track" negotiations in Congress, *The Corporate Planet* is a timely look at transnational corporations that use trade agreements to increase their profits, often at the expense of the environment and human rights worldwide.

This important book also reveals how corporations are working to undermine international environmental agreements, such as the global warming treaty, which is scheduled for debate among world leaders this December in Kyoto, Japan.

From a Mitsubishi plant that processes rainforest logs in Tokyo, to a polluting Chevron oil refinery in California and chemical company facilities in India, China, and Brazil, Karliner profiles areas of the world where lives and cultures have been adversely affected by corporate globalization and its attendant environmental degradation.

The Corporate Planet exposes corporate environmental propaganda, or "greenwashing," which Karliner describes as "an elaborate series of green veils" by which corporations "obfuscate their responsibility for some of the most destructive activity ever unleashed upon the world."

Karliner also exposes the imperial manner in which transnational corporations conduct their global business and how they take advantage of free trade agreements and World Bank loans to build a world order in which they are accountable only to themselves.

The book is a fascinating account of corporate greed and the unexpected powers of local activists to combat it.

JOSHUA KARLINER is editorial coordinator of Corporate Watch (www.corpwatch.org) and executive director of the Transnational Resource & Action Center in San Francisco. His articles have appeared in *The Nation*, *Mother Jones*, and *World Policy Journal*.

To purchase a copy of *The Corporate Planet* check your local bookstore, or:

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85 Second Street
San Francisco, CA 94105

Tel: 800-935-1056
www.sierraclub.org/books

Dates For The Record- Fall 1997

October 28	Salt Lake City, UT	Zephers
October 30	Santa Cruz, CA	Civic Auditorium
November 1	Petaluma, CA	The Phoenix Theatre
November 2	Chico, CA	Laxon Auditorium
November 3	Arcata, CA	Van Duzer Theatre
November 14	Tarrytown, NY	The Music Hall (solo)
November 16	Somerville, MA	Somerville Theatre (solo)
November 18	Montreal, QB	GESU Theatre (solo)
November 19	Brockville, ON	Brockville Arts Centre
November 20	Lindsay, ON	Academy Theatre (solo)
November 21	Toronto, ON	Living Arts Centre (solo)
November 22	London, ON	Centennial Aud. (solo)
November 23	Chatham, ON	Chatham Cultural Centre (solo)
December 3	Ottawa, ON	Ottawa Congress Centre (solo)

Cockburn: Seeking The Human Level

Review by **Mark Heard** which appeared in *CCM*, January 1982.

“I’ve only been in L.A. for a short time previously,” said Bruce Cockburn. “Most of that time was spent in offices so I didn’t really have much contact like this with... with...”

“With human beings!” shouted someone in the packed house.

“That’s what I meant to say,” said Cockburn.

Beginning the evening with an uptempo, electrically-oriented tune from *Inner City Front*, Cockburn and band proved that one does not have to seek the level of lowest common denominator musically or lyrically to insure that ears listen. Confidently and poetically singing one true-to-life phrase after another into the microphone, he appeared as one who has successfully integrated art and communication and the appreciation for that was evident from five hundred whistling mouths and one thousand clapping hands.

His music was brought to life by the band, featuring electric violin, saxophone and flute, mandolin and a half-sized guitar in addition to the rhythm section. Bruce’s primary instrument was a silver Stratocaster, with all too brief interludes on his cutaway Takamine acoustic. Most of the material was taken from his last three albums, *Dancing in the Dragon’s Jaws*, *Humans*, and *Inner City Front*, although the evening was seasoned with several new tunes. Upon introducing one new song, Cockburn tuned his guitar intently, “This isn’t it (the new song).” he explained. “I didn’t want you to think I was going abstract on you.”

Bruce Cockburn is at times somewhat abstract because he dares to delve into philosophical matters. But such matters are indeed at the root of our nature, and he paints a complete picture of humanity as a result. As he gave the title of one such song, “Civilization and its Discontent” a member of the audience shouted, “Oh wow. Philosophy 102.” But by the end everyone knew Cockburn’s intent was far from hypothetical. Singing of the lotness of the human race, Cockburn adds:

“Even though I know who loves me, I’m not that much less lost.”

Comfortable not only sharing his own art but sharing a few opinions as well, he commented briefly on the political move to the right in America and in his native Canada, admitting how disappointed he is that conservatism is sometimes confused with Christianity.

“I’m inclined to be a religious person,” he said, “But I want to make sure you know that I don’t have to answer for those guys.”

He dedicated his song “Justice” (“Everybody loves to see justice done on somebody else...”) to Jerry Falwell. Cockburn has the courage to make statements without mincing words or condescending.

If you measure the success of a concert from how packed the house was, how well the band played, how good the response was (there were three encores), then Bruce Cockburn's appearance at the Roxy was a success. If you measure it by honesty and communication, it was, again, a success.

Eloquent Cockburn Performs Superbly

Somerville, Mass- November 16, 1997

Daniel Gewertz

Bruce Cockburn rarely tours as a solo act, yet the veteran Canadian singer-songwriter is so extraordinary by himself, it's a wonder he ever bothers to pay a band.

At the Somerville Theater on Sunday, his guitar often sounded like two instruments at once. For a few magical passages, it was virtually symphonic.

Cockburn, 52, made an eloquent tour through nearly his entire career, traveling back as far as the '70s ("Silver Wheels") and hitting the high points of his 1980s political albums.

"Rocket Launcher" became an astonishing guitar ride, the patterns simultaneously delicate and propulsive. "Call it Democracy," about the murderous hell of US-supported banana republics, retained its urgency and anger.

In two sets and more than two hours onstage, Cockburn played almost all of his recent *The Charity of Night* CD. The album is sophisticated and graceful, yet for pure songwriting, few would call it the equal to his '80s work. Live, though, even the slightest songs were stunners.

On CD, "Birmingham Shadows" seems a vague, talky reflection on a short love affair. In concert, Cockburn's heart was beautifully revealed. His half-spoken poem-songs ("Get Up Jonah" especially) were newly compelling live. "Night Train" chugged along like a troubled locomotive tunneling toward light. Like many Cockburn songs, the world's cruelties and life's inherent hope come together as one vision.

Cockburn played mainly acoustic guitar, switching to electric for one song, and finessing a National Steel guitar for the bluesy numbers, including a cover of Blind Willie Johnson's "Soul of a Man."

Cockburn didn't sing many love songs, though his softer voice was displayed on "The Whole Night Sky" and a tender "Child of the Wind." His ability to capture a sense of wonder in his vocals and a reverence for life in his guitar solos was undimmed.

"Pacing the Cage," as honest and complex a song as he's written, contains a verse that could describe Sunday's superb show: "I never knew what you all wanted/ So I gave you everything/ All that I could pillage/ All the spells that I could sing."

Published in the Boston Herald

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i printed this backwards because i could not come up with a good title

LIVE RELEASE FOR TCON TOUR

On November 17th Rykodisc began selling, via their website, a limited number (1,000) of the six-track live CD titled *You Pay Your Money and You Take Your Chance- Bruce Cockburn Live*. All tracks are from the Barrymore Theatre in Madison, Wisconsin, from May 3, 1997. On January 13, 1998, the CD will be made available through retailers. Produced by Bruce Cockburn and Colin Linden, the tracklist is: Call It Democracy, Stolen Land, Strange Waters, Fascist Architecture, You Pay Your Money And You Take Your Chance, Birmingham Shadows. Why wait until January? The CD can be ordered from the U.S. and Canada now by phoning 1-888-232-7385. It can also be ordered directly from the internet at www.rykodisc.com.

Please note new contact information for Sam The Record Man and The Ottawa Folklore Centre, below.

Bruce appears on **Patty Larkin's** 1997 release, *Perishable Fruit*. You'll find him singing backing vocals and playing acoustic guitar on "Brazil."

This issue represents the completion of four years of the newsletter. My thanks go out to: Jerri, Lo Baker, Elizabeth Blomme, Leslie Charbon, Bruce Cockburn, Ron Decker, Bernie Finkelstein, Doug Flavelle, everyone who has ever helped spread the word about the newsletter, all those who have sent magazine and newspaper clippings, and BIG thanks to all who read the newsletter and continue to make it possible for me to publish it. Tip-o-the hat to Jim Serediak and Roxanne Perrin.

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