

Gavin's Woodpile – The Bruce Cockburn Newsletter

Edited by Daniel Keebler

Issue Number 55

February 2003

The Bruce Cockburn back catalogue - The Deluxe Editions

Observations by Richard Hoare

The first batch of six CDs were released in late 2002:

Canada - True North – 19th November 2002.

USA - Rounder/True North - 19th November 2002.

UK - True North via Revolver - 16th December 2002.

All these CDs have been digitally remastered by Peter J Moore @ The E Room, Toronto, 2002. The original analogue masters have been digitally transferred using a proprietary state of the art Ampex ATR 102 at 24 bits / 96Khz resolution and processed using Sonic Solutions NoNoise technology.

The deluxe editions are distinguished externally from the previous CD releases by the inclusion of O card slipcases. Each CD booklet attempts to reproduce the artwork and information from the relevant original LP release plus additional photography and an essay.

In 1997 Nicholas Jennings's book *Before The Goldrush* was released in Canada. It documents the musical breeding ground that was Yorkville, Toronto in the 1960s. The equivalent of Greenwich Village, New York or Haight Ashbury, San Francisco it fostered such talents as Ian & Sylvia, Gordon Lightfoot, Joni Mitchell, Neil Young, Kensington Market, Murray McLauchlan and Bruce Cockburn. Although currently out of print, it is essential reading. Nicholas has put together a wonderful jigsaw, which illustrates how each of the artists fitted into the scene. The text is also supplemented by a wealth of great photographs, album sleeves, posters, flyers etc. My favourite is the photo of Bernie Finkelstein outside El Patio with Kensington Market, the band he launched with the payout from Albert Grossman for *The Paupers*. In late 1969, former Kensington Market guitarist Gene Martynec suggested that Bernie catch Bruce at a coffeehouse he was playing on the Ryerson campus. The rest is history....

When True North and Rounder were working up the reissue programme they invited Nicholas Jennings to write 600 word essays for each deluxe edition to put them into context. The essays describe the music and lyrical content of the songs very eloquently although I have different views on some of the trilogy groupings.

In October 2002 ICE newsletter asked Bernie why the series eschews chronological order -"We picked them based on what bonus tracks were available and also so that each (batch) can have a big record."

In The Falling Dark

True North TND 285

Produced by Eugene Martynec

Recorded Eastern Sound, Toronto

The original vinyl album was released in 1976.

This was True North's seventh Cockburn release and the first to have a full-face photograph of the artist staring out of the front cover. Bruce had stopped hiding. Earlier albums had sported everything from smaller obscure shots of the artist to exotic artwork without the artist's name or album title on the front cover. At this time Bruce was based in Burritt's Rapids, Ontario with his wife Kitty who was expecting their child. Cockburn had undergone a lot of transcontinental travel and had reached the point in Canada where he could play most places and he did every year.

Bruce has often produced trilogies, whether intentionally or not, before changing direction. This process has enabled Cockburn to maintain artistic vitality and stave off stagnation. Bruce studied jazz composition in the 60s at Boston's Berklee College of Music. In the **World of Wonders** Tour Programme, Cockburn comments on the rediscovery of jazz at the time of the **Joy** album. It was the first time he had had the nerve to involve musicians who were conspicuously superior to him as players. From my perspective **In The Falling Dark** is the middle album of a trilogy. The first record being **Joy Will Find A Way** (1975) with such delights as the extraordinary vocals of Beverley Glenn-Copeland and Cockburn's jazz guitar on *A Life Story*. The third album was the live double album **Circles In The Stream** (1977) - a record of the first Cockburn band, which includes many new songs.

The deluxe edition of **In The Falling Dark** adds four bonus tracks taking the new total running time to 73.53 minutes. Cockburn was in a very creative period at the time. Finkelstein quipped to ICE - "We were originally thinking of putting out this LP as a double-album, but were having trouble selling one record, never mind a double." *Red Brother Red Sister* first appeared as a live track on **Circles**. The studio version of this song was previously released on the **Mummy Dust** compilation in 1981 along with *Dweller By A Dark Stream*. *Untitled Guitar* is a wonderful trio piece, which seems to evoke a dancing spirit and it segues so well into a 1976 version of *Shepherds* (the song would appear re-recorded on the 1993 **Christmas** CD). The original LP was a strident positive album; the one that should have broken Cockburn in the US had Island got behind the release.

The CD booklet looks very stylish and reproduces Cockburn's hand written lyrics although the musician credits are now typeset. The photograph of Bruce reproduced in the booklet looks suspiciously like the promotional shot from the **Salt, Sun and Time** press kit. The lyrics to *In The Falling Dark* are Bruce's observations while sitting on a

roof watching the night come down. The title of the album is reflected in the original gatefold sleeve background reproduced here as the double page shot of sundown without overlaid credits and the rear cover (now the inlay card) of a highway at dusk. The original LP had the track list on the rear sleeve in the same font as the front cover. This font appeared on the Columbia CD release only to disappear this time around. The circular artist/title motif on the original LP dust sleeve has also been omitted. Slavish copying of the handwriting from the original sleeve has resulted in "O/A Jenny" rather than "to Jenny" in the credits to Little Seahorse!

Musically there are broadly three types of performance on this expanded album - the group with Michael Donato on bass, the aggregation with Dennis Pendrith on bass and pieces played by Bruce on solo guitar. On the numbers where there is a drummer Bob DiSalle is in the seat providing constant drive. Overlaying the group numbers are Kathryn Moses on flutes and piccolo and Fred Stone on flugelhorn and trumpet. Cockburn was listening to jazz, medieval and ethnic musics from other continents at this time virtually ignoring mainstream rock/pop of the era. These influences infuse much of the material on this record.

The muscular bass of Donato and Bill Usher's percussion dominate *Lord Of the Starfields*, *Vagabondage*, *Silver Wheels*, *Giftbearer*, *Untitled Guitar* and *Shepherds* climaxing to a bass solo on *In the Falling Dark*. Little Seahorse evokes a tropical sea with the ducking and diving of Bill's percussion and Kathryn's flute. *Giftbearer* creates a hypnotic drone overlaid with wonderful percussion, flute and trumpet while *Shepherds* with the same group of musicians highlights the unusual combination of walking bass, finger cymbals and voice plus flugelhorn solo.

There are original ideas all over this record - who else would have thought of putting together three lines of lyrics, four voices, a flugelhorn and a piccolo to come up with four minutes of *I'm Gonna Fly Someday*!

Despite all these exotic instrument combinations Bruce can still be relied on to create an original solo guitar instrumental (*Water into Wine*) that blows fresh air through the record. The lyrics encompass the spiritual dimension (*Lord of the Starfields* - Bruce's psalm, *Gavin's Woodpile*, *I'm Gonna Fly Someday* and *Dweller By A Dark Stream*), birth (*Little Seahorse* - his daughter as a foetus and *Shepherds* - the nativity), death (*Festival of Friends* - sudden infant death syndrome) and the influence of poets such as Ginsberg and Cendrars. The shame of religion used against race is articulated in *Red Brother Red Sister*.

Vagabondage (the French language providing subtle nuances) is influenced by the French poet Blaise Cendrars from the 1918 Paris scene while *Silver Wheels* is influenced by Alan Ginsberg's *The Fall of America*, who was probably influenced himself by Cendrars' own mythic globe spanning poems. *Gavin's Woodpile* played on solo acoustic guitar is Cockburn's take on the failure of human responsibility, destruction and encroachment of our habitat and the resultant claustrophobia in our world.

If you don't have the original album you'll need this CD, if you already own the album you'll need this deluxe edition for the 16 minutes of *Untitled Guitar* and *Shepherds*.

Keeping *Shepherds* in the tape vault until now is like Dylan leaving *Blind Willie McTell* off **Infidels**.

richard hoare © cala luna 2003

JOHN DYMOND

On January 5, 2003, I talked with bassist John Dymond regarding his recent activities. He appears on Bruce's forthcoming album, **You've Never Seen Everything**.

When I last saw you in 1994 you were touring with Bruce on the Dart To The Heart Tour. What have you been up to since then? Which artists have you been touring and/or recording with?

Still working a lot with Colin Linden, who was playing with Bruce on that tour. Colin produces many albums that I work on, including Blackie and the Rodeo Kings, Bruce's albums, and a lot of other blues and folk artists. I've been touring with a fiddler Natalie MacMaster, and several different country singers, including Lisa Brokop.

Can you describe the recent recording session you had with Bruce? What studio? How many tracks did you play on? What kind of instruments can we expect to hear on this album?

I played on four or five tracks on Bruce's new album. It was recorded at Blue Rodeo's new studio, as well as several other studios. His new album sounds great! I don't think any of Bruce's fans will be let down with this one. That's all I'm going to tell you, the rest is a surprise.

How is the touring process for you? Is it a grind?

I'm married now and have a two year old, so I'm staying home a lot more lately, although touring with Natalie MacMaster was very intense.

What are you currently doing and what do you see coming your way this year?

At this moment I am in Bogalusa, Louisiana recording a new Blackie and the Rodeo Kings album with Colin Linden. More recording in Toronto when I get home, then a trip to Australia in the middle of January with some Canadian country artists. I'm also playing a bit with a very eclectic sounding band from Toronto called The Henry's - an instrumental band with Kona as the main voice. You might love it if you've never heard them before.

Tell me a bit about the Horseshoe Tavern gigs with Bambi... what's that about?

What a riot! I think Bruce had a great time this year. Bruce never sings anything of his own, only stuff he has not released yet. We played one new one from his upcoming album, and a bunch of crazy covers.

I interviewed Miche Pouliot in December 1998. Do you see much of him these days?

I don't see him much, but we talk a bit. He is playing with Natalie MacMaster these days, and he played for while with Jan Arden after Bruce Cockburn.

Clandestine Meeting In Brazil

by Field Correspondent Dan-Yell Kaye

As darkness falls I am finally nearing my destination and my rendezvous with the Man In The Know. The cryptic message I received in my mailbox two weeks earlier said nothing more than "If you want the information you seek, meet me in Brazil along the Amazon River... and bring two Cohiba Robustos." It went on to give me exact coordinates, which I then entered into my hand-held GPS unit.

I made a quick trip to Vancouver, B.C., to a cigar shop and picked up the Cohibas (Cuban cigars are not permitted in the U.S.). From Vancouver I flew directly to Brazil, making my way to the city of Macapa near the mouth of the Amazon. Hiring local help I began what would be a three day trip up the river toward Santarem. Four hours up river from Santarem we pulled ashore. On January 10, 2003, I set off on foot with nothing more than a backpack filled with provisions.

Once I arrived at the coordinates I was given I started a small fire (with a bundle of firewood I had purchased at a Safeway in Snohomish). I sat around the fire for about thirty minutes when I heard someone approaching out of the dark. Moving closer to me the person said, "Hello, Daniel. Did you bring the Cohibas?" I replied positively, and as the figure moved into the light of the fire I recognized him... Bernie Finkelstein!

We sat down near the fire and I pulled the two robustos from my pack. After taking several draws on these Cuban sticks I said, "Bernie, what is your feeling on Bruce's new album?"

Taking a long draw then blowing the smoke hardily into the humid night, he said "I think it's pretty fair to say Bruce continues to push the envelope. He's not resting on his laurels. There are some things on this that I think are quite different from what he's done, although as with all of Bruce's music there's always a continuance. It moves along from where Charity of Night and Breakfast In New Orleans left off. It moves on from there. Hugh Marsh is a presence on this record, but for people that are expecting it to sound like Loner, *it doesn't*. That's not what they've done together. There's an *ambient* type component to some of it. I think describing music is a bit difficult.

“Bruce wrote all the songs, but there are two co-writes, which I think people are sort of aware from Andy Milne’s website. Bruce wrote a song called Trickle Down and a song called Everywhere Dance with Andy Milne for Andy’s album. Bruce ended up liking the songs so he has done his own interpretation of those songs on the record.”

We sat quietly for a few minutes staring at the fire and listening to the many sounds of the night, all of which were dominated by the steady hum of the Amazon in the distance. Then he continued...

“The two songs that Andy plays on are quite jazzy but I don’t consider the album to be all that jazzy. The album *is* fairly eclectic in some respects. Kind of like Night Vision or Further Adventure Of were in a way—but the record doesn’t sound like that at all. To my way of thinking this record sounds not like any record Bruce has made. If you considered Charity of Night and Breakfast In New Orleans for one moment to almost be one work—which I’m not sure that’s fair, but in a way they kind of flow from each other very nicely—this is kind of like a *leap* from there.”

Taking another puff from my stogie and a swig of my Snapple peach tea I said “I suspect that sometime after the release there will be a pretty big tour with a band.”

Looking straight up into the starry sky he said “That’s right. We’re intending on having a band tour. I don’t want to get fixed with exactly who is going on the road, but that’s *exactly* what he’ll be doing. Bruce will tour much more than he did for the greatest hits record. It’ll be a full tour so he will get to all the places he usually goes to around the world. We’re planning to go to Europe.”

With that he stood up, said “See you later, Daniel” and walked back into the night.

Two days later as I was making my way back down the Amazon I reviewed some notes I had jotted in the margins of my notepad. It seems that twelve songs were recorded for the album although maybe only eleven will make it to the final cut. They are: Tried And Tested, Open, All Our Dark Tomorrows, Trickle Down, Everywhere Dance, Put It In Your Heart, Postcards From Cambodia, Wait No More, Celestial Horses, You’ve Never Seen Everything, Don’t Forget About Delight, Messenger Wind.

On the stiff cardboard backing of the notepad I discovered additional information that I vaguely recall writing down at some point during the campfire chat:

Folks appearing on the album include Jackson Browne, Emmylou Harris, Sarah Harmer, Sam Phillips, Jonell Mosser, Hugh Marsh, Ben Riley, Steve Lucas, Andy Milne, Colin Linden, Larry Taylor and Steve Hodges. The album was produced by Bruce Cockburn and Colin Linden and engineered by John Whynot. The title of the album is ***You’ve Never Seen Everything*** and it is currently scheduled to be released on June 3, 2003.

NoTe To ReAdErS: *The preceding story may not exactly reflect actual events. For example I may not have gone to Brazil and met up with Bernie Finkelstein. It’s most*

likely that we just talked on the telephone. However, all comments by Bernie are certified fresh and authentic.

Bernie Finkelstein Inducted Into The Canadian Music Hall Of Fame

Toronto, Ontario (October 2, 2002) - Legendary rock trio Rush and talent manager **Bernie Finkelstein** will be inducted into the Canadian Music Industry Hall of Fame during a special awards ceremony at the Westin Harbour Castle Hotel, Thursday, February 27, part of this year's Canadian Music Week festivities.

“Traditionally, inductees have been selected from top Canadian talent in the executive arena, including record producers, talent and promotions managers and music retailers,” said Neill Dixon, President of Canadian Music Week (CMW). “This year's honourees show a diversity and acknowledge the pivotal role that Canadian performing artists have had in shaping the growth and expansion of the Canadian music industry.”

“This is a tremendous honour for Rush,” said Peggi Cecconi, VP of SRO/Anthem Entertainment, the band's Toronto-based management and label. To date, the legendary power trio — Alex Lifeson, Neil Peart and Geddy Lee — have released 22 albums, all of which are certified gold or better with worldwide sales of over \$35 million. The band is a recipient of eight JUNO Awards, a “Lifetime Achievement” Award from the Musician's Institute in Hollywood and the prestigious Officers of the Order of Canada appointment. Rush is currently on a North American tour to support the band's first all-new studio collection in over five years.

“I am extremely honoured to receive this recognition and I am especially delighted to be in the company of Rush and the previous inductees,” said Bernie Finkelstein of the announcement.

Finkelstein, a leading figure in the Canadian music industry for over 35 years, is a Canadian success story. He currently manages some of the country's top talent, including Bruce Cockburn, Stephen Fearing and Blackie & The Rodeo Kings and is the founder of True North Records, Canada's oldest independent record company. The label has released recordings by such artists as Murray McLachlan, Rough Trade, Lenny Breau and Bruce Cockburn to name a few. Finkelstein heads The True North Publishing Group where he oversees a repertoire of songs, covers and film and television soundtracks by a diverse roster of Canadian artists. He is also Founder and Chairman of VideoFACT. Finkelstein is a former Chairman of the Ontario Film Development Corporation and the Canadian Independent Record Production Association (CIPRA), where he is currently a board member.

Rush and Bernie Finkelstein join a respected group of previous inductees to the Canadian Music Industry Hall of Fame, including retailer Sam “The Record Man” Sniderman, concert promoter Donald Tarlton (a.k.a. Donald K. Donald), record company executives Stan Kulin, Ross Reynolds and Joe Summers and broadcaster Red Robinson.

Celebrating its 20th anniversary, Canadian Music Week is the single biggest entertainment initiative in Canada dedicated to the expression and growth of the country's media and entertainment industries. CMW combines two information-intensive conferences; a cutting-edge trade exposition; five awards shows and the Canadian Music Week Festival. Held over a four-day period from February 26 to March 1, 2003, in Toronto Canada, the event attracts participants from across the country and around the world.

Bruce Cockburn is expected to perform at this event.

Photo by Leslie Charbon, China 2002

Information Garnered From Interrogating A Space Monkey

The songbook **All The Diamonds** has been out of print for the past several years. However, the Ottawa Folklore Centre tells me it is available once again. To inquire about a copy you can contact the OFC as indicated in the bottom right corner of this page.

On December 28, 2002, Bruce played at the Horseshoe Tavern in Toronto as part of **Bambi Meets Blackie**. Players in the band were Stephen Fearing, Colin Linden, Tom Wilson, Richard Bell, Gary Craig and John Dymond.

Bruce will attend a press conference in Ottawa on February 19, 2003, regarding the **Lubicon Nation's ongoing land claim settlement dispute with the Federal Government**. A wealth of information can be found on the issue at www.lubicon.ca. Radio and TV ads will run in selected cities throughout Canada in February and March drawing attention to this matter.

In November 1998, Bruce was given the status of Companion of the Order of Canada at the Governor General's Awards. On February 21, 2003, he will be booted up one notch to **Officer of the Order of Canada**. The event will take place in Ottawa.

While in Winnipeg performing as part of David Suzuki's Human Element Tour, Bruce appeared on CBC Radio's **Definitely Not The Opera**. The program was taped on November 26, 2002 and aired on November 30, 2002.

My thanks to all at **True North**.

Resources

www.brucecockburn.com

The official Bruce Cockburn website, launched in October, 2002.

www.truenorthrecords.com

The official website for Bruce's record label in Canada. Information here includes all True North recording artists. Founded in 1970 True North is Canada's oldest independent record company, and Bruce has been onboard since day one.

www.rounder.com

The official website for the Cambridge, Massachusetts label that Bruce signed on with in 2001 for record distribution in the U.S.

www.maplemusic.com

A good Canadian-based website from which you can purchase Bruce's music, videos and tour T-shirts.

www.amazon.com

Seattle-based online retailer that is a good source for purchasing Bruce's music.

www.ottawafolklore.com

You can purchase the two finest Bruce Cockburn songbooks I know of here. All The Diamonds (1969-1979) and Rumours Of Glory (1980-1990). Physical address for the Ottawa Folklore Center: 1111 Bank Street, Ottawa, Ontario, K1S 3X4

Tel: (613) 730-2887 or 800-385-3655

Issue Number 56

April 2003

I Can Hear Music

Story by Charles Chapman-

*Professor in the Guitar Department at Berklee College of Music in Boston. This article appeared in the Spring issue of **Nuvo** magazine. Linda Manzer has made five guitars and one charango for Bruce since 1987.*

Linda's Career began in 1969 as she and a few friends decided to sneak into the Mariposa Folk Festival by quietly paddling a canoe across the harbour to the Toronto Islands. It was there that she first heard Joni Mitchell performing with a dulcimer. Being a fledgling singer/guitarist, Linda fancied herself after Joni and knew she just had to have one of those unique instruments. It was economics that initially lead her into the art of luthiery; the dulcimer was simply more than she could afford. She bought a kit from a local music store and made her first Manzer creation. "The joy of first putting the strings on and hearing the sound was just mind-boggling. It just felt incredible to have constructed something by myself," she remembers.

For a long time she thought less of it as an occupation than as a very pleasant hobby. She attended the Sheridan College of Applied Arts and Technology in Oakville, Ontario, pursuing her original vocation of conceptual artist. She began spending all her free time in the woodshop (even though she wasn't enrolled) working on her instruments. She later went to the Nova Scotia College of Art and Design in Halifax, where she met a guitar maker and became consumed with the idea of making guitars.

At 23 Linda decided that guitars were her passion, and she really wanted to learn from a master. After seeing, and hearing, the wonderful guitars of Jean Claude Larrivéé she had a burning desire to learn the craft.

She started pestering him with long distance phone calls wanting to apprentice under him. He resisted, stating that he did not need an intern, and frankly adding: "I'm really a chauvinist, you know!" In 1974 a totally enthralled Manzer showed up at the Larrivéé studio in Toronto. "I'll never forget that day at his studio," states Manzer. "This young guy was gently sanding a finely carved classical-guitar peghead. There was all the warm colour of the dust and the lamp, he was sitting on an old stool, with a cup of tea and I walked in and a bell went off in my head, 'This is it, I want to do this.'" "She was hoping to win him over with a Nordic Lyre she had recently finished. Larrivéé liked Linda's work and was especially impressed with her joinery. He immediately put her to work as an unpaid gofer, sweeping, fetching coffee, sanding small blocks of wood; "It was fabulous. I was getting this free education and eventually I was put on the payroll.

Linda worked in the Larrivéé studio from 1974 to 1978 learning the finer points of making a flattop steel string guitar and a nylon string classical guitar. In 1978 she went out on her own, and quickly gained the attention of world-class performers such as Bruce Cockburn, Pat Metheny and Carlos Santana. Metheny was and still is one of her main endorsers. At last count he owns 16 Manzer instruments.

Renowned luthier Jimmy D'Aquisto called out of the blue to discuss what she had said about archtop guitars in an interview. Jimmy was considered the leading archtop guitar maker at the time, and he and Linda clicked. So much so he invited her to visit him if she was ever in New York City. Linda had to go to Boston because she was working with Pat Metheny and took a side trip to visit Jimmy in New York. "With help from the Canada Council I was able to apprentice with Jimmy D'Aquisto in his Long Island shop over the 1983/4 winter. It was one of the most intense and gratifying experiences of my life. It was a transformation for me because, to be honest, I wasn't that interested in archtop guitars until then. I liked them visually, but had never heard one that gave me the sound I was looking for. Here I was in D'Aquisto's shop, suddenly realizing there was a whole world of guitars outside of the flattop realm that was not only intriguing but incredibly adventurous. I also really liked how his guitars sounded. I understood there was something in his instruments that I had not heard before. Jimmy had an intuition and a touch with the materials that I had not seen with any other guitar maker. He connected with each piece of wood he picked up and would think about it in such a way that I hadn't experienced before.. He had an intense personality, but there was a lot of magic in

his craft.” Linda says that D’Aquisto introduced her to the beauty and elegance of the archtop guitar.

The archtop guitar is an instrument usually played by mainstream jazz guitarists, and is built using the same construction technique as a violin. In 1998 the Smithsonian Institution highlighted an exhibition of 23 guitars made from what they felt are the greatest living archtop luthiers. Linda Manzer was included in that group. She was the only female and the only Canadian.

Linda is considered the leading luthier in the fight to preserve the wood needed for high-end acoustic instruments. She tries to build all her instruments from sustainable harvested wood and has purchased much of her stock from windfall trees. “I was getting ready to leave the Larrivée studio in Victoria and go out on my own. The day I was packing to leave, a friend called to tell me that an ancient cedar log from one of the nearby forests had washed up on the beach, and it looked great for guitar tops. It was a hot summer day and I remember sweating furiously, sawing away with my handsaw as fast as I could, as I had a ferry to catch. I took the biggest hunk I could fit in my car. All the way back to Toronto I savoured the pungent smell of the cedar on the backseat.”

She made Bruce Cockburn a guitar from this wood and still has some of that cedar stockpiled in her shop. Manzer remains almost obsessed with wasting nothing. “A guitar or cello top is typically from a tree at least 350 years old. If forestry companies continue harvesting in 60-75 year rotations there will be no wood left for building fine instruments,” states Manzer.

In 1991 Linda was commissioned by the Canadian Museum of Civilization in Ottawa, to build a guitar for one of their exhibits. She decided to not only to build a beautiful looking and sounding guitar, but have it send a message on behalf of the environment as well. On the neck of the guitar between the frets, she included an inlay designed in the shape of one of Canada’s endangered species. This instrument is now on permanent display at the museum.

Coming from the conceptual art world, Linda is an artist with very different views of what an instrument should be made of and how it should look.

Because of this she now sets time aside each year to build guitars that she wants to. One such guitar she calls the “Wildwood.” She sought pieces of fine wood from her shop which had been rejected earlier in her career because she thought they were not of perfect quality. Linda states: “One day I realized I had all this incredible funky, weird wood and now saw the beauty in it that I was not able to see before. I decided to celebrate the oddity that can come out of wood and it really sounds great. In the last few years, I’ve also made classical archtops, classical seven-string archtops, and a fretless classical archtop. The archtop guitars are the world that I’m really in at the moment. What I’m actually interested in doing is playing around with neck and bridge angles, straying from the norm. I want to make a totally experimental “snap-apart” type guitar where I can change just one variable. I imagine this as some sort of ugly monstrous scientific guitar.

Nobody really knows precisely how the archtop works and I'm hoping to really delve into that in years to come."

Linda has had collaborations with other luthiers, which is also straying from the norm in this business. Linda relates one of her recent forays with luthier Tom Ribbecka. "I was talking to Tom about writing an instruction book together. There is only one book out there on archtop guitars. It is by Bob Benedetto, and even though it is an excellent book, Tom and I have a little different style and method of construction than Bob. Tom is an incredibly talented artist/builder and a wonderful guy, but he's in California and I'm in Canada. We eventually realized that the chance of our getting together and writing a book was unrealistic. Tom teaches classes throughout the year, so we thought it would be great to build a guitar together in front of the students. Then we could hash out our differences while being filmed. It ended up being this incredible, exhausting, fun project. In seven days we built the guitar and it was a great experience for all concerned. We called the guitar "Duet" as it is a little of me and a little of Tom. One day there will be something available on DVD for people to see."

When asked if being a woman in a male-dominated profession has helped or hindered, she replies: "It was initially difficult. For instance in the mid 1970s I would go into a hardware store and no one could believe I was on my own. They would first serve all the men, and I would watch to see when they would finally realize I was there. When everyone was gone they would finally begrudgingly wait on me. In the beginning I heard the comment many times that someone would not want to buy a guitar made by a "girl." Initially I had to work a little harder to prove myself, but that really was not a bad thing. I'm elated to see that a lot of that attitude is gone in this new millennium. When my guitar ("Blue Absynthe" made for Scott Chinery) was featured at the Smithsonian Institution people were more surprised that I was Canadian than a woman."

Linda has now built more than 300 masterpieces and is considered one of the world's most acclaimed and prolific artists. Her instruments are not only displayed in the Smithsonian Institution, Washington DC, but in The Canadian Museum of Civilization, Ottawa, and the Boston Museum of Fine Arts. She has built custom instruments for some of the finest guitarists throughout the world including such notables as Bruce Cockburn, Stephen Fearing, Pat Metheny, Liona Boyd and Carlos Santana. "It's a professional thrill I can't match, to hear one of my guitars played by one of my favourite artists," enthuses Linda. Her instruments are now considered among the most innovative and exquisite ever made. She makes approximately 15 to 18 instruments per year and has a three year wait on delivery.

Linda has many other interests, not the least of which is basketball. In fact, every Friday since 1973, she has played with an impromptu basketball team, and she is a force to be reckoned with. She continues to create her masterpieces under the ever-watchful eyes of her two cats Billy Bob and Mouty. The name Manzer on the headstock is now a worldwide symbol of quality and artistry.

Linda has made two electric guitars, three acoustic guitars and one charango for Bruce. She told me:

“I don’t usually do electric guitars but Bruce asked so I said ‘sure.’ The electrics were copies of Strats and they were blue. One was a 6 string and one was a 12 string. He has since sold them both and they are out there somewhere! They were built in 1987 and the blue acoustic guitar in January 1989.” DK

You’ve Never Seen Everything

Produced by Bruce Cockburn and Colin Linden and recorded between October 7, 2002 and December 16, 2002 at Studio Frisson, Montreal: The Clubhouse, Toronto: Deep Field, Nashville: Groove Masters, Los Angeles and Devonshire, Los Angeles. Recorded & Mixed by John Whynot with additional recording by Colin Linden. Art direction, design, layout, digital illustration & photography by A Man Called Wrycraft, Toronto. Original photograph of Bruce: Carrie Nuttall. My thanks to Rounder Records for the advance copy and Bernie Finkelstein for the liner notes and player credits. –DK

Tried & Tested (5:00)

A wonderful lead-off song with lots of tension and energy driven by infectious guitar playing. I hope this songs gets airplay. “I’m still here.”

Open (3:57)

Eased along by the signature sounds of Hugh Marsh on violin this track will likely be the first single. “I never lived with balance / Though I’ve always liked the notion.”

All Our Dark Tomorrows (6:15)

The title says it all. This is one dark brooding tune kicked off with “The village idiot takes the throne...” Close vocal harmonies from Emmylou Harris and a steady 12-string guitar.

Trickle Down (6:16)

This song was co-written with pianist Andy Milne and Carl Walker and was originally recorded in 2001 when Bruce collaborated on a Milne project, which has yet to be released. Andy appears on this track playing piano. Regarding the writing of this song Andy told me in a 2001 interview “On Trickle Down I more or less dealt with the musical material and he [Bruce] dealt with the lyrical material.”

Everywhere Dance (4:18)

This song was also co-written with pianist Andy Milne and was originally recorded in 2001 when Bruce collaborated on a Milne project, which has yet to be released. Regarding the writing of this track Andy said, “We both had a hand in every aspect of the song.” Flowing like a slow moving river this song has a romantic feeling straight from some classic black and white movie. It’s warmed by the harmonica of Gregoire Maret.

Put It In Your Heart (5:23)

This song gives me the same feeling as Strange Waters or Use Me While You Can... building with energy. Except it’s done in the distance of a few lines rather than over the whole song. “As I stare into the flame filled up with feelings I can’t name / Images of life appear / Regret and anger, love and fear.” This is another track that could see airplay. Great acoustic work.

Postcards From Cambodia (6:55)

In 1999 I sat in Bruce’s tour bus after a show in Waterloo, Ontario, talking about his recent trip to Cambodia (June 1999). He mentioned seeing thousands of skulls stacked up with the eyeholes staring into nothing, and what a powerful feeling it was. He has taken that trip and put it into a very descriptive “place” song.

Wait No More (4:04)

Another stand-out on this disc: Gospel meets the Middle East. Great guitar playing. The song makes my foot stomp uncontrollably to the point I think my leg will come unglued at the knee. “Sipping wine with angels in this torch-lit tavern by the sea / What does it take for what’s locked up inside to be free.”

Celestial Horses (5:59)

Tight vocal harmonies from Jackson Browne and subtle violin from Hugh Marsh makes this one smooth song. It was inspired by a trip Bruce made to the Rockies in the late 1970s... coming to light only now. “Tomorrow may be a hissing blow torch.”

You’ve Never Seen Everything (9:13)

The first thing that comes to mind when I hear this track is the song The Charity Of Night. It’s a long spoken song with lots of description... clearly taken right from Bruce’s journal from the road. Even after all his time traveling around the world I get the feeling that Bruce is talking to himself first when he says “You’ve never seen everything.” This grim song is given sad beauty by a divine chorus and the harmonies provided by Emmylou Harris.

Don’t Forget About Delight (5:48)

The perfect song to follow the last one. 'Nuff said.

Messenger Wind (3:29)

In the vein of Child Of The Wind this is a beautifully written and executed song. It conjures up wonderful pictures of a New England/Quebec scene and is a showcase for Bruce's acoustic guitar. "In front of the house where I'm supposed to be born / I don't think I'm ready to walk through that door just yet."

***You've Never Seen Everything** is currently scheduled to be released on June 10, 2003. It will be followed by a large tour.*

May 18	Perth, Ontario	P.D.C.I. Theatre
May 19	Ottawa, Ontario	Tulip Festival
July 2	Brantford, Ontario	The Sanderson Theatre
July 5	Orillia, Ontario	Mariposa Folk Festival

Bruce begins touring in advance of his coming CD, **You've Never Seen Everything**. The dates in May are currently slated as a trio and the July dates as a quartet, although the band arrangement is still in the works. The above dates are what was available at print time. There will be many more to come... watch the Gavin's Woodpile website for updates.

News From The Gang Of Cats In My Neighborhood

Canadian Music Industry Honours True North's Bernie Finkelstein

True North staff were among 1,000 people who turned out to honour True North President **Bernie Finkelstein** at the Music Industry Awards Dinner, held during Canadian Music Week. Bernie was inducted into the Canadian Music Industry Hall Of Fame along with this year's other inductee's, **Rush**. Bernie's tribute included a two-song performance from **Bruce Cockburn**, who blew the assembled crowd away with *Lover's In A Dangerous Time* and a personal request from Bernie, the instrumental *Mistress of Storms*. The instrumental performance was nothing short of jaw-dropping, and the crowd was still buzzing at the end of the night about Bruce's brief set. Bernie was introduced by Universal Music Canada president **Randy Lennox** and **Murray McLauchlan**, who both touched on Bernie's many accomplishments over the years as a manager and head of Canada's oldest independent label, as well as the many arts committees that Bernie has been involved with. Bernie Finkelstein has been instrumental in shaping the Canadian music industry and it was a great night to honour his continued work on behalf of all artists in this country. Congratulations again Bernie!

In 2001 the **Ottawa Folklore Center** release a benefit CD called The Ottawa Folklore Centre 25th Anniversary Album (OFC006-25). All proceeds from the recording go to The Canadian Breast Cancer Foundation Community Research Initiative in Toronto. It contains 15 tracks including the studio version of Pacing The Cage. See contact information for the OFC in the “Resources” section on page six.

Bruce attended and spoke at the anti-war rally regarding Iraq in Montreal on February 15, 2003.

Buried (on my desk), then unburied and now on the record: Bruce performed at the Birchmere Theatre in Alexandria, Virginia on August 24, 2002.

The most current release date for Bruce’s upcoming CD, **You’ve Never Seen Everything**, is now set for June 10, 2003.

Bruce has partially re-written and totally re-recorded his 1971 song, **It’s Going Down Slow**. It will appear on the CD, **Peace Songs** and has been donated to help benefit **War Child Canada**. It will be released in Canada as a double CD and in the U.S as a single CD. Bruce’s track will appear on the Canada release only. Others contributing include David Bowie, Paul McCartney, Leonard Cohen and Barenaked Ladies. For more information or to inquire about orders you can contact War Child Canada in Toronto at:

www.warchild.ca
Tel: 416-971-7474

**Bruce Cockburn’s Statement On Behalf Of The Lubicon
Media Conference On February 19, 2003
National Press Theatre
Ottawa, Ontario**

“A couple of years I was on tour in Europe. After a show in Germany, I was talking with members of the audience and they asked, ‘What’s the situation with the Lubicon?’

“It wasn’t the first time the subject of this beleaguered native band had been raised on that side of the Atlantic. People in Europe are bewildered at the notion that a country as prosperous and progressive as Canada can’t seem to find an equitable solution to what should be a simple problem: there is a band, the legitimacy of whose claims to land and life has been recognized by one impartial authority after another since 1939, but who can’t get a just and fair settlement from the government of Canada. I confess I’m a little bewildered, too.

“The long record of shabby treatment by both federal and provincial officials is a shameful blot on the image of this nation, here and abroad.

“I’ve been involved in the Lubicon struggle for justice since the latter part of the 80s. I’ve seen the ebb and flow of hope and disappointment, energy and frustration. Time is running out for them, but if we act now we can still turn things around.

“So here I am asking—begging—the Prime Minister to use the time he has left in politics to lift the weight off the shoulders of this little group of poverty stricken native Canadians. The poverty they contend with is not of their own making. It is the result of decades of government arrogance, racism, exploitation, and manipulation: a sordid tale has at one point even included a direct threat to the civil liberties we all hold dear.

“Things do not have to be this way. We can end it, so that the shame of it will fade into history, to be replaced by the grace of seeing a wrong righted at last! Negotiations are finally starting to move forward. We can fix this if we want to. Come on! +

“Next year, I want to be able to make a TV spot that says, ‘Mr. Chrétien, thank you for being the Prime Minister who made it happen!’”

Photos For Sale

Help support Gavin’s Woodpile with the purchase of an 8x10 photo of Bruce in concert. You can view the photos on the web at this link:

www.imageevent.com/danielkeebler/

There are four photos: two black & white and two color. The deadline for ordering is May 1, 2003. This will allow me to make one trip to the photo lab and have all enlargements done at the same time rather than having to make multiple trips into the increasingly bad Seattle traffic.

Prints are \$20.00 each (U.S Funds), which includes postage and appropriate packaging to ensure you receive an undamaged print.

If you do not have access to the web, please contact me for other arrangements to see the photos. *-Daniel*

Issue Number 57

June 2003

Bruce Cockburn
You’ve Never Seen Everything
Street Date: June 10, 2003

Over the course of three decades, Bruce Cockburn's ability to distill political events, spiritual revelations and personal experience into rich, compelling songs have made him one of the world's most celebrated artists. And, as the title of his 27th album, *You've Never Seen Everything*, suggests, few musicians have been as curious, probing or provocative as Cockburn.

Written mostly over the last three years, the album's 12 songs reflect Cockburn's deepening frustration with a world out of balance. "We're confronted with great darkness as a species right now, as spiritual creatures on this planet," says Cockburn. "I don't think it's hopeless, and I don't want this album to make people feel hopeless. But I think we've got to call a spade a spade."

Songs like the tense opening "Tried and Tested," the hypnotic "All Our Dark Tomorrows" and, especially, the swirling jazz of "Trickle Down" represent some of Cockburn's angriest and most political songs since his "Call it Democracy" and "If I Had a Rocket Launcher" classics of the mid-1980s. "You look at war and environmental problems and you look at what's causing them and what's preventing us from solving them and the trail always leads to human greed," says Cockburn. "Somebody's getting paid to keep it that way or make it worse. Everyone's wondering what it all means and what we can do about it."

Cockburn's solution comes through in some of the most powerful songs of hope he's ever written: the joyous "Open," the euphoric "Put It in Your Heart" and the gorgeous closing "Messenger Wind." Says Cockburn: "What I see happening in the face of all this darkness is something new in human spirituality, openness, some sense of our common destiny. We've got to keep nudging ourselves in the direction of good and respect for each other."

An intriguing part of the album, both its songwriting and the recording's evocative jazz influence, came about when pianist Andy Milne introduced himself after one of Cockburn's New York gigs and expressed an interest in collaborating. Together, they wrote the dreamy "Everywhere Dance," with its shifting time signatures, from scratch. Cockburn already had the words to "Trickle Down." But it was only when he jammed with Milne's band, an avant-garde jazz ensemble featuring harmonic player Gregoire Maret and rapper Kokayi, that the song's improvisational, free-form music took shape. Milne's innovative keyboard work and the inventive harmonica playing of the Swiss-born Maret are among the album's freshest sounds.

Co-produced with longtime associate Colin Linden, *You've Never Seen Everything* finds Cockburn collaborating with old friends as well as new acquaintances to create his jazziest album yet. Violinist Hugh Marsh, who appeared on all of Cockburn's recordings in the 1980s, returns to provide fiery accompaniment on all but one of the latest album's 12 tracks. The album's other guest players are bassist Larry Taylor and percussionist Stephen Hodges, who form Tom Waits' rhythm section. Taylor was previously a member of the legendary 1960s blues-rock band Canned Heat. Cockburn describes the playing of

musicians like Taylor, Hodges and especially Milne and Maret, whom he compares to Toots Thielemans, as both inspiring and instructive. “It was good to work with people whose skills are very different from mine and are also highly developed,” says Cockburn.

Similarly, the guests who provide vocal support on the album are both older and more recent friends. A longtime activist, Cockburn got to know singer Sarah Harmer, who lends her mellifluous voice to “Open,” “Don’t Forget About Delight” and the epic “Postcards from Cambodia,” during a benefit for people who had been arrested at the Quebec G8 Summit. They had first met when Harmer sang Cockburn’s “Waiting for a Miracle” at his 2001 induction into the Canadian Music Hall of Fame. “She’s an amazing singer,” says Cockburn. “She came in and listened to each song and sang her part absolutely in tune and with the exactly right feel each time—no extra work required.” Other guest vocalists include fellow activist Jackson Browne, an old friend with whom Cockburn has performed many political benefits, Emmylou Harris, who he first met in the anti-landmine movement, and Sam Phillips, who sang on Cockburn’s 1991 T-Bone Burnett-produced *Nothing But a Burning Light* album.

Along with his Hall of Fame induction, Cockburn has been honored with numerous awards since he first launched his solo career in 1970, including the Tenco Awards for Lifetime Achievement in Italy and 20 gold and platinum awards in Canada. His international breakthrough came in 1979 when his “Wondering Where the Lions Are” reached the Top 25 on Billboard and his video for the controversial “Rocket Launcher” enjoyed regular rotation on MTV. Meanwhile, Cockburn’s songs have been covered by such diverse artists as the Grateful Dead’s Jerry Garcia, Barenaked Ladies, Maria Muldaur, Anne Murray, Jimmy Buffet, The Rankins and Chet Atkins. Through out his career, Cockburn has always pushed himself musically and lyrically.

“I’m afraid of repeating myself,” admits Cockburn. “It’s a phobia I have. I never assume I’m going to be able to write another album after I finish one. It’s a gift when I’m able to and I never take it for granted. If there’s a trick to it at all, it involves approaching life with a sense of openness. If you don’t keep learning and growing, you’re going to stagnate.”

-From Rounder Records press release

You’ve Never Seen Everything will be released with two different covers. The cover you see to the left will be used for the Rounder Records release. The cover on page one will be used for the True North Records release. -DK

Dapp Theory Releases New Album Featuring Bruce Cockburn

Canadian-born pianist / composer **Andy Milne** is one of the most important and respected young voices in jazz today. His innovative band, Dapp Theory, is helping to re-draw and extend the genre’s boundaries. An Honors degree student of Oscar Peterson

(Toronto's York University), and influenced as much by Joni Mitchell and Stevie Wonder as by Monk and Tatum, Milne found his own voice during his six-year, twelve CD stint with alto saxophonist Steve Coleman's groundbreaking Five Elements band (1991-97). Coleman's revolutionary M-Base jazz—a divine mix of avant-garde improvisations plus funk harmonics plus hip hop rhythms—forced the pianist to develop an equally idiosyncratic approach to his instrument. “I likened my experience to McCoy Tyner's when he played with Coltrane,” recalls Milne. “We were both 24-years old then, and both our leaders provided a original jazz pallet to which we found new situations to respond to musically and creatively.”

By 1997, the time had come for the Wizard's Apprentice to work his own mojo. “When I left Steve's band, I had to go through a kind of detox to figure a few things out,” says Milne. “I said, ‘OK, what can I take away from this experience and blend it with the melodic stuff I was into before I got with Five Elements?’” The answer soon manifested itself in the form of his debut solo recording, *Forward to Get Back*. Heartened by favorable reviews and the public's response, Milne formed his dream band, Cosmic Dapp Theory, the following year. “I wanted to use the band to tell passionate stories, promote peace and inspire collective responsibility towards uplifting the human spiritual condition,” he muses.

One more album (*New Age of Aquarius*) and five years-worth of North American/European tours later, the re-christened Dapp Theory has at last produced a recording that manifests the pianist's utopian vision to its completeness: *Y'all Just Don't Know* (CCD-2189), which is released by Concord Records. “It's like jazz fused with hip hop and Bartok,” laughs Milne. First of all, the level of melodic-rhythmic-improvisational symbiosis achieved by Mr. M. and his compadres—Grégoire Maret on harmonica, Rich Brown on electric bass, and Sean Richman on drums / vocals—is totally off the meter. Secondly, Kokayi, arguably the premiere jazz vocalist/rapper happening, is cold rocking the mic. And finally, is the killer blow—progressive folk-rock godhead Bruce Cockburn.

“Bruce represents an entire tradition of singer-songwriter-poet-musicians who have affected social change through the power of their words and politics,” explains Milne. “I wanted to pair Bruce with Kokayi, an MC of unparalleled intelligence and musicianship, to explore the similarities between the poetic expression found in hip hop and folk-rock.” “Trickle Down” and “Bad Air” —the former a fulminating rhythmic/verbalistic assault on corporate globalization, the latter a minor-key piano-jazzed, rock-rap that links Diallo, Dubya and Wall Street—prove homebwoy ain't trippin' out. The equally sublime ethereal tone poem, “Everywhere Dance” (“The dance is the truth, and it's everywhere”), is Cockburn's final collaboration with Dapp Theory, but if you think this is as good as it gets, well, *y'all just don't know*.

“It's really more about flow,” opines Milne, “and combining two sensibilities—songwriting and grooves—into one thing. So, here comes Bruce Cockburn. I wanted to kick off the CD with Bruce, jump right into that flow, while still getting into the Dapp Theory vibe.” In other words, think DJ mix tape: “Neoparadeigma's” rococo cowbell-

piano-drum 'n' bass seamlessly segues into "In The Moment's" swervey Weather Reportesque fusion funk. A languidly meditative piano/harmonica-infused version of Dizzy's "Con Alma" fades into "Bermuda Triangle's" propulsive/compulsive rhythm-rap ebb and flow. "Patterns of Force's" sprawling martial groove shape-shifts into the wiggly, off-kilter boombap of "Only Clave."

Dapp Theory's *Y'all Just Don't Know* is both Andy Milne's artistic meisterwerk and vision-concept watershed. "When you look at the CD, you don't see my name as a leader because it really isn't about *me*. It's a band that comes to life because everyone is so strong on *their* instrument. Although I compose all the music, it is the individual perspectives of the musicians, which really help bring the music alive. The music requires a certain *looseness* combined with *discipline*. This band really understands how to deal with these rhythms, how to make them move and keep them fresh every night. I think for me this record has the beginnings of that kind of abstraction."

Ya'll Just Don't Know is expected to be released in Canada on June 10 and in the U.S. on August 12. See Gavin's Woodpile issue number 51 (June 2002) for an interview I conducted with Andy regarding this project.

My thanks to Concord Records for the advance CD and press information. -DK

Tour Dates- Summer/Fall 2003

May 18	Perth, Ontario	P.D.C.I. Theatre*
May 19	Ottawa, Ontario	The Tulip Festival*
July 2	Brantford, Ontario	The Sanderson Theatre
July 3	Kingston, Ontario	The Grand Theatre
July 5	Orillia, Ontario	The Mariposa Folk festival
July 6	Cornwall, Ontario	The Aultsville Theatre
July 8	Quebec City, Quebec	Festival D' Ete International
July 10	Burlington, Vermont	Battery Park
July 11	Huntington, New York	Inter-Media Arts Center
July 12	Newburyport, Massachusetts	Riverfront Park
July 13	New York City, New York	The Bottom Line
July 15	Washington , D.C.	The Birchmere Theatre
July 17	Grand Rapids, Michigan	The Pinnacle Theatre
July 18	Chicago, Illinois	The House Of Blues
July 19	Madison, Wisconsin	The Barrymore Theatre
July 20	Minneapolis, Minnesota	Music In The Zoo
July 22	Boulder, Colorado	The Boulder Theatre
July 25	Anaheim, California	The House Of Blues

July 26	Los Angeles, California	The Henry Fonda Theatre
July 28	San Francisco, California	The Fillmore
July 31	Eugene, Oregon	The McDonald Theatre
August 1	Portland, Oregon	The Roseland Theatre
August 2	Seattle, Washington	Meany Performance Hall
August 4	Nanaimo, British Columbia	The Port Theatre
August 5	Victoria, British Columbia	The Royal Theatre
August 6	Vancouver, British Columbia	The Vogue Theatre
August 8	Vernon, British Columbia	The Performing Arts Centre
August 9	Edmonton, Alberta	The Edmonton Folk Festival
August 11	Banff, Alberta	The Eric Harvie Theatre
September 1	Dublin, Ireland	Whelans
September 3	Edinburgh, Scotland	Queens Hall
September 4	Glasgow, Scotland	Royal Concert Hall
September 6	Manchester, England	Academy 3
September 7	Sheffield, England	Memorial Hall
September 8	Milton Keynes, England	The Stables
September 9	London, England	The Forum
September 11	Amsterdam, The Netherlands	Melkweg

*With Hugh Marsh

Catching Up With Hugh Marsh

Daniel Keebler

*Hugh Marsh is currently working on his own album titled **Hug Mars**, with contributions from Andy Milne and Gregoire Maret. He is also active in bands such as The Montuno Police, The Henry's and the MRC trio. He has a lot going in Los Angeles these days working on movie soundtracks. His recent work includes a new Cate Blanchett film called Veronica Guerin, Sinbad (Brad Pitt and Katherine Zeta Jones), Spy Game and a new Bruce Willis movie (Tears of the Sun). One of his coming projects is a Denzel Washington film. I talked with Hugh from his home in Toronto in May, 2003.*

HM: Right now I'm working on Bruce's tunes for a couple of gigs that are coming up that are trio gigs. I finish that then I go to LA to work on a new Robert Redford movie, then I go to Turkey for two weeks, then I come back and finish my record and then go to LA for a couple of months.

DK: It sounds like the dates with Bruce are going to be the first few Ontario dates.

HM: That's going to be it, yes.

DK: However, originally you were expecting to do a large part of the tour.

HM: Yes, I was trying to work things out with the guys in LA but it's just one of those things where life presents an opportunity. I would *love* to go out with Bruce. It's not a monetary thing, ... it's the opportunity to do a bit of writing in film, which is very appealing to me. There's also a *slight* chance I might move down there now. We'll see what happens. I get to do a lot of things down there... there's a lot of experimental stuff I do at home by myself that nobody's really used me for up here [laughs]. But those guys are really into it. A lot of those soundscape things, stuff that blurs the line between what you'd call sound design and music. I've gotten into that a lot at home, just with a little studio set-up. Those guys are quite interested in that. It's stuff that's actually quite cinematic.

DK: We'll miss you on the tour.

HM: I have this real pang – just going over the tunes right now – because it's really a riot. It's only going to be two gigs I think. It's going to be myself and Gary Craig, the drummer, and Bruce.

DK: What is your perception of working with Bruce in the studio these days – it's has been quite a few years since you've done that.

HM: It was the same – like riding a bike. I think the songs are, harmonically especially, a little more advanced with a certain number of the players that are involved. Like a couple of the tunes he co-wrote with Andy. That ballad [Everywhere Dance] is just *unbelievably* beautiful. I think what's interesting is the time Bruce took, too – because he collaborated with Andy on *Andy's* record, right. I think that was really great that Bruce was looking for something different and that he chose to work with Andy, and be that open. Harmonically you can hear a lot of Bruce's investigations from the result of working with somebody like Andy. You've Never Seen Everything, Trickle Down and Everywhere Dance... I *love* those kind of harmonic templates. That was *really fun* to do. Bruce is such a great wordsmith. That combination for me is excellent.

DK: How did it come about that you worked on the album?

HM: I have *no idea* [big laugh]. Bruce just called me to do it.

DK: Well, there's no *better way*. [laughter from both] I received an advance of the CD back in March so I've had time to really listen to it.

HM: What do you think of it?

DK: I think it's a wonderful album. There's always a fear of over-production with *any* album that *anybody* does I suppose. It certainly doesn't apply here. Your presence on it is very noticeable. You have a signature sound and it's in all the right places. I've heard

nothing but good feedback about the fact you're involved with the album. I feel the same about Andy and Gregoire's contributions as well. The album is quite complex in places and certainly shows Bruce stepping out a bit further in the jazz aspect of things. That is admirable.

HM: There are some beautiful chestnuts in there as well. I'm just learning some of that stuff again and, yes, it's a great record. End

Radio Promo Dates

Bruce set off to promote his new album by visiting radio stations in different markets in the east and mid-west. The visits primarily consists of in-studio interviews about the new work mixed with live performances of songs from the new album, **You've Never Seen Everything**. The dates here represent when the performance took place, not necessarily the air date. There will very likely be more of these dates to come as the tour moves west. On May 10 Bruce performed at a AAA Non-commercial Radio Convention in Louisville for music industry folks.

April 21	WNCS	Montpelier, VT
April 22	WXRV	Boston, MA
April 23	WBOS	Boston, MA
April 24	WCLX	Portland, ME
April 25	WXPB	Philadelphia, PA*
April 28	WFUV	New York City, NY
April 28	Launch Radio Network	New York City, NY
April 29	MJI Broadcasting	New York City, NY
May 6	NPR	Chicago, IL**
May 6	WBUR	Boston, MA***
May 6	WXRT	Chicago, IL
May 7	WMMM	Madison, WI
May 8	WTTS	Indianapolis, IN
May 9	WFPK	Louisville, KY

* World Cafe

** All Things Considered

*** Here And Now (regional NPR program)

Issue Number 58

August 2003

You've Never Seen Everything

Bruce Cockburn

CD Rounder - (116 613 322-2)

Released - June 2003

Produced by Bruce Cockburn & Colin Linden

Recorded and mixed by John Whynot

Recorded between 7 October 2002 and 16 December 2002

Running Time 67 mins 10 secs.

Reviewed by

Richard Hoare

Remarkably after Cockburn's 32 years of recording, this, his 27th album, is an original work - new song structures, words, music and sounds. Something has happened since 1999's *Breakfast In New Orleans Dinner In Timbuktu*. Bruce has relocated to Montreal, sanctioned and participated in a television documentary of his life entitled *My Beat*, performed **Justice** at a post 9/11 concert for Afghan refugees and experienced the rejuvenating influence of jazz pianist Andy Milne. This has blown an influence through Cockburn's work so that he is not afraid to embrace more overt jazz and rap/hiphop lyric delivery. Andy Milne appeared and suggested working together at a time when Bruce had not written for a long time and Cockburn thought it may be a way out of dry a spell.

In August 2001 Bruce hooked up with recent collaborators Linden, Lucas & Riley plus Hugh Marsh to record **My Beat** and **Anything Anytime Anywhere** for Cockburn's singles compilation CD 1979 - 2002. Marsh previously made his biggest contribution to Cockburn's work in the 80s. Hugh has brought a further decade of violin experience and technology to these two tracks. The new album starts off where the track **My Beat** fades out - infectious rhythm, drums and electronic ambient heartbeat.

There is a large coterie of musicians and singers on the new record, which Bruce uses for different moods and styles. Many of them have been on previous Cockburn records and tours supplemented by players from Andy Mine's group Dapp Theory and musicians from Tom Waits camp - Larry Taylor and Stephen Hodges.

1. Tried And Tested

..... late night insect buzz electronics and a groove treated with Hugh's loops. Bruce drives the electric guitar rhythm while he sings stream of consciousness lyrics. This was the last song written for the album. The back beat and bass are held down by Gary Craig and John Dymond from the early 90s records. A smeared guitar solo leads into the "I'm still here" middle eight. Hugh's violin enters the mix before Bruce picks a solo to fade.

2. Open

Driving acoustic guitar from Cockburn with Hugh's violin over the rhythm. Bruce delivers a clear lyric about the ups and downs of human interaction. An ambient fade out is picked up by the next track.....

3. All Our Dark Tomorrows

.....the frogs of Zambia and loops give way to a driving 12 string guitar groove itself an extension of Bruce's rendition of **Avalon, My Home Town** from the Mississippi John Hurt tribute album. The opening lyric is a reference from Nostrodamus and the song deals with the poison of power and the negative effects of capitalism. The song careens along giving way to a CSN&Y- like chorus with Emmylou Harris, decorated with Hugh's violin. Wonderful drums. Violin and trickle down water fade out the track.....

4. Trickle Down

.....percussion picks up with free flow vocal delivery. This is the first of two tracks, which were co-written with Andy Milne. The lyrics embrace the concept that the trickle down theory of economics so often leads to a torrent of bloodshed. Bruce delivers a great long jazz solo in the midst of bass, drums & percussion which gives way to Andy Milne on piano solo plus Gary's percussion overdrive fading to wind chimes and frogs.....

5. Everywhere Dance

.....leading into floating piano and acoustic guitar embroidered by the chromatic harmonica of Gregoire Maret from Dapp Theory - a Stevie Wonder harp sound. An elegant beautiful stately jazz ballad reminiscent of the atmosphere on Joni Mitchell's album Court and Spark. Through every facet of life, the ups and downs, joy and sorrow there is a thread - the dance - it is everywhere and it is the truth.

6. Put It In Your Heart

Back to the group rhythm... drum clatter and the bass and guitar lunge in to this building riff. This is Cockburn's response to September 11th... try inclusion not exclusion. Great guitars from Bruce playing 12 string, electric and baritone. As Cockburn has said from the stage when introducing this song "If you want a war, have a war against fundamentalism of every belief system." The ideas for the song were inspired by a combination of Bruce's own meditation and the misguided comments from US evangelist Jerry Falwell.

7. Postcards From Cambodia

Bruce visited Cambodia in June 1999 with The Vietnam Veterans of America to support the international campaign to ban land mines. In the *My Beat* film he reads from his diary... *light moving with us on the surface of the flooded rice paddies...* and reveals that at first he couldn't find music to fit the words. A couple of years later as the writing block eased he wrote a new chorus which he plays on the documentary and that appears here on the finished CD.

Bruce's acoustic guitar and Hugh's gamelan percussion rhythm set the groove for Cockburn's verbal postcard of the Cambodian landscape which flows into the most amazing hymn-like chorus with the close harmonies of Sarah Harmer. The glowing

mirage sunset bleeds into the land and the countryside is pockmarked with the vestiges of war. The horror is still in the ground - a minescape.

8. **Wait No More**

Cockburn's dobro plucks an eastern prayer call, which gives way to a percussion groove and violin. Bruce delivers an urgent vocal delivery over the acoustic bass of Larry Taylor, drums of Stephen Hodges and the percussion of Gary Craig. Marsh's Turkish inflected violin cuts through the rhythm and Bruce and Jonell Mosser sing the chorus. The lyrical sense is blurred between coiled spring sexual tension and the quest for the divine. The song fades to frogs and water.....

9. **Celestial Horses**

...frog, water and evening ambience. A song inspired by a visit to an uncommercialized hot spring in the side of a mountain in the Rockies in the late 70s. Bruce visited it alone one evening and watched the moon come up on the other side of the valley. Amongst all the other world weary observations Bruce allows himself reflection with the one of the princes of LA reflection, Jackson Browne. Cockburn plays muted slow sustained electric guitar reminiscent of **Anything Anytime Anywhere** backed by Hugh's reverbed violin, Gary's percussion and Larry's bass. The feel is of steam twisting off the surface of the water as the "Light comes pounding through." Fade to electronic violin and gong.....

10. **You've Never Seen Everything**

.....switch to electronic loop of film noir atmosphere with muted harmonica setting for Bruce to deliver his insomniac state, trying to cope with sleep after Italian gig travel laced with the horror of recalled news stories. The song structure is a distant cousin of Cockburn's own **The Charity Of Night** and Tom Waits' **What's He Building**. Another wonderful close harmony chorus with Emmylou. The ambient sound is built around Larry Taylor's upright bass, Stephen Hodges' percussion and Hugh's violin. There are overtones here that the trouble with normal concept has been updated twenty years later. In a nutshell Bruce is saying if the West colonise the world with global capitalism and destroy local trade you'd better watch out for revenge when the affected wake up. Cockburn tries to park his rage without recourse to stimulants. Watch out - you've never seen everything.....

11. **Don't Forget About Delight**

.....but keep a perspective - don't forget about pleasure. A slow shuffle with tour de force violin, uncredited harmonica and the close harmonies of Sarah Harmer.

12. **Messenger Wind**

Bruce has kept the best acoustic guitar picking for the last song with the brilliant violin of Hugh Marsh and the subtle marimba of Stephen Hodges. Cockburn is not ready to leave the earth yet.

"Messenger wind swoops out of the sky
lights each tiny speck in the human kaleidoscope
With hope."

To my ears this is a more cohesive album along the Cockburn road of life, than *Breakfast...* although this one does take one or two tracks before hitting its stride and returns to the dark quality of *The Charity Of Night*. The many moon references remind me of *The Trouble With Normal* album released in 1983.

Cockburn and Linden stretch themselves still further on the production front. Rumour has it that Daniel Lanois was invited to produce this album but declined on a retirement ticket.

For the first time in five albums Bruce has not included any purely instrumental tracks. In 2000 Bruce was playing an instrumental with his touring band entitled **The End Of All Rivers** which has not made it to this CD.

Another fascinating element to the jigsaw is the Dapp Theory CD, *Ya'll Just Don't Know* on Concord Records. It has also been released this year with its own different versions of **Trickle Down** and **Everywhere Dance** plus a cover of Cockburn's **Bad Air** all with contributions from Bruce. These versions were recorded before the *You've Never Seen Everything* sessions and are looser than the takes reviewed here.

The CD artwork is another work by A Man Called Wrycraft based in Toronto. The generic background seems to be photographs of the discharge from a Van Der Graaf generator plus items from the lyrics like the heart in the centre gatefold and several Eastern images like the naga from **Cambodia** overlaid with the credits and lyrics. For reasons too delicate to mention here the Rounder release has page 2 of the booklet as the CD front cover. The True North and other territories is the reverse of this. The whole package is more interesting than most releases but perhaps not quite in the same league as *Breakfast* and *Charity*.

The message I get from this album is that we all live on this blue green ball and we had better get used to accepting our differences or we will live in hatred and revenge. The Western/Northern powers need to understand the effect of globalisation and rein in their activities or these currently civilised countries will be full of fear and terror.

Richard Hoare lives in the United Kingdom and has been following Bruce's work since the 1970s. He has contributed much to the newsletter in the last six years, and for that I send Big Thanks. -Daniel K.

No Truce For Bruce

MOM SLAIN IN CRASH; DRIVER, SON IMPALED ON PITCHFORK
- Headline, Toronto Sun, May 11, 1996

And a car crashes and burns on an off-ramp from the Gardiner,

Two dogs in the back seat die, and in the front, a man and his mother.
Forensics reveals the lady has pitchfork wounds in her chest—Pitchfork!
And that the same or a similar instrument has been screwed to the dash to make sure the
driver goes too
You've Never Seen Everything
-Bruce Cockburn

Bruce Cockburn was driving to the studio. It was to be his first day's work on his 1999 album, *Breakfast In New Orleans*. He got there later than expected. Traffic was slowed by a horrific crash. There was this burning car, ambulances, fire trucks. It was hard not to rubberneck, wonder at what kind of tragedy had occurred.

"I looked in the paper the next day to see what it was because it was pretty spectacular," Bruce Cockburn says in an interview from his Montreal home. "What was in the paper is what was in the song."

As the lyrics and the headline explain, Cockburn had witnessed the aftermath of a terrible murder suicide. It stuck in his mind, eventually becoming a verse on the title song of his new album *You've Never Seen Everything*, his first in four years. The album was released by True North this month and the veteran singer-songwriter opens a North American-European tour next Wednesday at the Sanderson Centre in Brantford.

The scene on the Gardiner Expressway is one of the song's five snapshots flashed before the listener, each portraying a different aspect of human depravity. Yet, Cockburn's message in the chorus remains upbeat. Look at the dark side squarely in the face, but don't block out "the light falling all around."

"It's so easy to get caught up in those kind of things to get either depressed or cynical," he says. "Both of those emotional positions are sort of useless. The proper response is to find that light."

While there are some genuinely pretty compositions on this CD (the aching love song *Open*, the appropriately titled *Don't Forget About Delight*, the whimsical *Messenger Wind*), the underlying message of hope may be a bit subtle for the average listener. The last word of the album, is, indeed, "hope." But it's easy to lose it among the songs about the killing fields of southeast Asia in *Postcard From Cambodia*, corrupt political systems (he portrays George W. Bush as the "village idiot" in *All Our Dark Tomorrows*), corporate greed in *Trickle Down* and terrorism in *Put It In Your Heart*. These are the most political songs Cockburn has written since 1984's *If I Had A Rocket Launcher*. They'll no doubt scare off some of those loyal fans still hanging around from 1975's *Joy Will Find A Way*, which carried a similar message in a kinder, gentler way.

"I don't worry about turning off the audience," Cockburn says. "Why would I worry about that? They either like it or they don't."

These are the words of a 58-year-old artist with 27 albums and more than 30 years in the business. He loses some fans with every album, only to pick up more new ones on the next. He frets about getting stale, returning too much to the same old, same old. He's always shuffling the deck, dropping something old and adding something new.

Ironically, the most striking thing about the sound on *You've Never Seen Everything* is how familiar it is to listeners of the Cockburn of the early 1980s. A key part of the Cockburn sound then was jazz violinist-keyboardist Hugh Marsh. He ended that close collaboration in the 1990s, trading it for a more rootsy, rhythm and blues. Marsh is back, however, for *You've Never Seen Everything*, which falls into line more with the urban jazz of the classic *Humans* album of 1980 than *Breakfast In New Orleans* of 1999.

"Given the particular music, I thought what Hugh could bring to it would be really valuable, and it was. He contributed hugely to the sound of it," Cockburn says. "The nice thing is that we were able to come back together and bring all the stuff we've done since to the table. It was a very enjoyable experience working with him again."

Cockburn has a pattern of calling up singer-songwriters to work harmony vocals with him. Lucinda Williams was the backup vocalist on *Breakfast*. This time, it's Emmylou Harris on *Postcards From Cambodia*, Jackson Browne on *Celestial Horses* and Burlington's Sarah Harmer on the rest.

He had performed with Harmer only once before, at a benefit in Montreal, but was a fan of her music.

"I've worked with a lot of other singers, and I don't think I've ever worked with anybody who nailed it so fast and so right without any rehearsal or anything," he says about Harmer. "We played her the songs, it was note perfect, feel perfect. There were no fixes on any of that stuff."

Following the critical success of *Breakfast*, Cockburn took a year off (his first hiatus in 10 years). He had run into a bad case of writer's block, a rare thing for a prolific writer such as Cockburn, who keeps decades-old notebooks of poetry filed in a suitcase at his home. The inspiration to start writing again came from Andy Milne, a Canadian-born jazz pianist who now makes his home in Brooklyn, N.Y. Milne approached Cockburn after a New York show to collaborate, something Cockburn had never really done before as a writer. Together they produced the cascading jazz rap *Trickle Down*, one of the strongest tracks on the CD, and *Everywhere Dance*, a piano lounge collage of mystical imagery.

"His timing was great," Cockburn says. "I thought maybe working with somebody else would be a catalyst for getting the juices flowing. And it worked."

Once the ice was broken, inspiration started coming from everywhere, even the marshes of Zambia. Debbie Van Dyke, a friend of Cockburn's, had given Cockburn a microcassette recording she had made of frogs chirping near a refugee camp she had

worked at in Zambia. The frogs sang in perfect C-sharp minor and possessed “a great groove.

“I had the microcassette transferred to CD and gave it to Hugh Marsh. A few days later he said, ‘You know those frogs?’ And I said ‘Yeah, they’re in the right key.’ And he said ‘They’ve got a rhythmic content too.’

“So basically we just assigned the frog sounds to a keyboard and Hugh brought them in and out. They play themselves, but they’re obviously placed selectively in the track.”

So that strange gurgling sound in All Our Dark Tomorrows is not a synthesizer. It’s pure, organic frog.

“We’re going beyond ethnic cultures and going into animal cultures,” Cockburn laughs. “There is nothing that is safe from being ripped off.”

Unfortunately, neither Marsh nor the frogs will be accompanying Cockburn on the world tour he kicks off at the acoustically perfect Sanderson Centre in Brantford. Marsh will be returning to his own projects, while Cockburn grinds out a hectic schedule of shows until mid-December. The band will consist of his longtime rhythm section (Ben Riley on drums, Steve Lucas on bass) with the addition of keyboardist Julie Wolf, who was worked extensively with Ani DiFranco.

After Brantford, the tour hits Kingston and Quebec City, before turning south to Cockburn’s current market. The new CD is being released on the Rounder label in the United States, where Cockburn has forged a loyal following over the past few years. The band is spending this week in the studio, teaching Wolf the new songs before heading out on the road.

“And then things get exciting,” Cockburn says.

By Graham Rockingham
The Hamilton Spectator
June 24, 2003

2003 Tour Continues

July 23	Santa Fe, New Mexico	The Paramount
July 29	Petaluma, California	The Mystic Theatre
September 15	Paris, France	Espaces Jemmapes
September 21	Gent, Belgium	Handelsbuers
September 24	Cologne, Germany	The Gloria Theatre
September 25	Berlin, Germany	Bka Luftschloss

September 26	Munich, Germany	Muffat
September 28	Mainz, Germany	Frankfurter Hof
September 29	Hamburg, Germany	St. Pauli Theatre
October 2	Sarzana, Italy	Jux Tap
October 3	Forli, Italy	Naima
October 4	Brescia, Italy	Palestra San Bernardino
October 24	Boston, Massachusetts	Berklee Auditorium
October 25	Philadelphia, Pennsylvania	The Keswick Theatre

From the Toronto Globe & Mail

June 12, 2003

by James Adams

For true-blue Canucks there's only ever been one Bruce and one Boss and that's Cockburn, not Springsteen. At 58, the guy's been a presence in our culturescape for three decades now without experiencing the excruciating extended fallow patches that have hobbled other singer-songwriters. In fact, there's probably a tendency to take for granted his gifts and ability to consistently deliver quality goods. However, any long-time Cockburn observer will recognize *You've Never Seen Everything* as one of his best works. It's full of fresh sounds and textures, driving ensemble passages, inspired melodies and, of course, pungent lyrics. With its mix of reflection and rage, unease and exaltation, weariness and wariness, *You've Never Seen Everything* has a sort of post-9/11 feel to it—not all that surprising, perhaps, until one notices that only four of its 12 tracks were written in the wake of that fateful autumn. Then again, Cockburn has always kept his antennae attuned; he's never needed a weatherman to tell him which way the wind is blowing. *END*

Postcard Available

Gavin's Woodpile has published the postcard you see below to mark the release of Bruce's latest CD, *You've Never Seen Everything*. The photo is in color. A better look may be had at the newsletter's website at www.seanet.com/~danjer. Five dollars will get ten postcards delivered to your house... this includes postage. As a bonus for newsletter subscribers you will also receive postcards that were created for *The Charity Of Night* and *Breakfast In New Orleans Dinner In Timbuktu*. Thanks for your support of the newsletter. *-Daniel*

This Space For Rent

The next three **Rounder Records re-issues** will be *Stealing Fire*, *Humans and High Winds* and *White Sky*. They are currently expected to be released on September 30, 2003.

Bruce gave an **in-store performance at the Border's Books** on School Street in Boston on June 13, 2003. Crowd turn-out was stellar.

National Public Radio (NPR) aired an interview they recorded with Bruce in April. The air date was July 1, 2003 and the program was *All Things Considered*. It ran about eight minutes.

WAIF, a public radio station in Cincinnati, hosted Bruce on the air on June 24, 2003. The program was two hours of music and interview.

Bruce appeared on the **CBC Newsworld** program called *Play*, on June 26, 2003.

Blackie and the Rodeo Kings include their version of Bruce's *Tie Me At The Crossroads*, on their latest release, *BARK* (True North- TND 300). The band is comprised of Stephen Fearing, Colin Linden and Tom Wilson.

Delayed but not forgotten: **Rounder Records** tells me that the bonus CD that was to be available in connection with the last batch of re-issues, will indeed be ready for mail-out very soon. The deal: if you bought any four of the CDs from the first batch of re-issues and sent the Masters Series insert cards to Rounder, you would receive a bonus CD. These inserts were found only with the Rounder release, not True North.

Bruce will be featured on the cover of the September issue of **Acoustic Guitar** magazine. It is due to hit news stands August 1, 2002.

The July 26 venue was changed from the Henry Fonda Theatre to the **Knitting Factory**.

More tour dates may be added in the near future. Watch the newsletter's website for any new additions.

Issue Number 59

October 2003

Catching up with Cockburn- From the Delta of Venus to Stained Glass

Midday, Tuesday 16th September 2003 - An interview with Bruce Cockburn by Richard Hoare sitting outside a cafe on a bustling street in Place De La Republique, Paris, in the sunshine.

Richard Hoare (RH): On *Breakfast In New Orleans (BINO)* (Rykodisc 1999) you, Ben Riley, Rick Lazar & George Koller played three instrumentals - **Down to The Delta, Deep Lake & Rise and Fall** (the last being on the Japanese release only). You really seemed to find a rich vein with those tunes. Were they enjoyable instrumentals to play?

Bruce Cockburn (BC): It was lovely doing those, although we didn't do them all at once. They are pretty fresh and they weren't played many times before recording.

RH: Did you have a visual idea for the title **Down To The Delta**?

BC: Not really, it could be about going down a river or to the delta of Venus or any delta you want.

RH: The CD graphics for *BINO* are a real work of art.

BC: Michael Wrycraft came up with the idea and Sally Sweetland took a lot of the photographs. I thought it was a brilliant piece of work. Michael has done a good job on all the stuff he's done with us. He's well known in Toronto and he's become the happening guy for CD art. He's done work for a lot of US artists too because in the age of the internet a graphic artist can work anywhere.

RH: What was your involvement in the Michael Occhipinti CD *Creation Dream* (True North 2000)?

BC: I only did my part on **Pacing The Cage**. It was like being a session player. Michael had his own idea how he wanted it to be. I love the album and he was so adventuresome with the stuff and yet the way he kept the elements of my writing are sufficient that it is respectful to the original material. It is extremely well arranged and I thought it was incredibly inventive but I had nothing to do with it other than that one track.

RH: You contributed **Avalon, My Home Town** on *Avalon Blues*, a tribute to the music of Mississippi John Hurt (Vanguard 2001). Was he an influence on your playing?

BC: He was. There are two styles of blues playing that really influenced my right hand technique and his was one of them. The other was more characterised by Bill Broonzy/Brownie McGhee, that sort of thumping single note bass that I do, but the alternating bass with the melody over the top is characteristic of Mississippi John Hurt and he's the guy I tried to emulate without success and I still haven't learned to play like him.

RH: What did you think about the TV show, *The Life & Times of Bruce Cockburn - My Beat* (CBC TV 2001)?

BC: Well, (laughing) it covered my life apart from the nineties and left out two major relationships and a lot of other experiences!

RH: It must be difficult to condense your life into one show.

BC: (chuckling) I thought it should have been a six part mini series!!

RH: Were you pleased with the result or would you rather have got on with the now?

BC: I was happy about the way it came out but it was time consuming and not something I want to do a lot.

RH: On the *Anything, Anytime, Anywhere* compilation (Rounder 2002) was the track **My Beat** influenced by **Avalon, My Home Town**?

BC: No, that was a piece that came about getting to know Montreal as a new town and a place to live. In particular it was about riding my bike around. On the surface it's that and it's also a celebration of being in the moment because when you're riding your bike in an urban setting you very much need to be in the moment or you won't be around very long! - So it's both those things.

RH: Did you hook up with Patty Griffin for **My Beat** through the *Landmine Free World* (Vanguard 2003) CD that you were both on?

BC: I knew Patty from doing the landmine shows. They are the concerts for a landmine free world that Emmylou Harris initiated that we've done for 5 years running in late November /early December around the date of the signing of the 1999 Treaty in Ottawa. The shows were to commemorate the signing of the treaty and primarily to draw the attention of Americans to the fact that their government had not signed the treaty.

RH: On **My Beat** Hugh Marsh seemed to really open up the possibilities of electronic effects that he employs while he is playing his violin.

BC: Yes, that was kind of a test for what happened with *You've Never Seen Everything*. By the time I wrote **My Beat** I was listening to a lot of electronica and I intended to bring some of that in to the track because it so happens that the rhythmic inevitabilities of that type of finger style guitar almost duplicate what a lot of the electronic guys do with samples. It was an obvious connection to make and I brought in Hughie because he is well versed in that whole musical spectrum.

RH: How did you come to record the track **Anything, Anytime, Anywhere** which you had played live many years ago?

BC: Colin Linden had recently recorded it on his album *Raised By Wolves* (Compass Point 2000). He revitalised the song for me because we had tried to record it for *Dart To The Heart* and not made it work. When that happens I tend to drop things for a while.

RH: Was it Colin's idea to use The Fairfield Four?

BC: Yes, it was. He knew them from Nashville, which is where he lives now. I was there when they did their contribution. They are amazing although we didn't ask much of them for that song. I just love that low voice.

RH: I really liked the version of **A Dream Like Mine** on the same CD. It seemed to have a dirtier sound and be fractionally slower all for the better.

BC: Really, I don't think we did anything to that except remaster it. We did remix **Waiting For A Miracle** and left some parts out which made it a little funkier.

RH: There was some fascinating extra material on the first batch of Deluxe Edition reissues (True North 2002). On *In The Falling Dark* one of the extra tracks is **Shepherds**. Did you perform it live at the time?

BC: If I did it wasn't much. There was too much to fit on the record so it got left off. It's a seasonal song so it disappeared. Then when I was doing the *Christmas* (True North 1993) album I rewrote it although I quite like the original version.

RH: On *Dancing In The Dragons Jaws* were the two instrumentals, **Dawn Music** and **Bye Bye Idi** intended for the beginning and end of the original album?

BC: It wasn't envisioned that way when we recorded, they were just pieces. It has often happened over the years that it is the instrumental pieces that get left off the records because there are so many words that want to be on there and I don't like to leave them off.

RH: On *Inner City Front* you have included **The Light Goes On Forever**. Have you ever thought of adding that to the set list as the lyrics are relevant again?

BC: Yes they are. I've thought about it although not hard enough to learn it again and play it. It was in an unusual tuning I recall. So many songs, so little time.

RH: On *The Trouble With Normal* you have included **I Wanna Dance With You**. Had you plundered that song to use "Languid mandala of the ceiling fan moving/teases the air like a slow stroking hand" for **When You Give It Away** before it was considered for the reissue?

BC: We didn't put it on the album because I didn't like it at the time, I felt like it was missing something and so I threw it all back in the pot. Then when I went back to listen to it again for the reissue it did actually seem to hold up pretty well so I let it go out. As a piece of archival material it's interesting. Plus a live version had been released on a bootleg German videodisc taken from one of my TV appearances. That disc was a glossy production. It's not a very good mix because it's off TV but it was a full-scale production with packaging and everything but who ever did it had no right whatever to do it.

RH: Moving on to the latest album, *You've Never Seen Everything (YNSE)* (Rounder 2003) did Michael Wrycraft come up with that packaging idea?

BC: Yes, he came up with that.

RH: It seems to cleverly illustrate the light seeping through all the darkness leading to hope.

BC: Yes, I thought it was really perfect. He had a bunch of different ideas and Bernie and I both went for that one without prior knowledge of the others preference. Rounder Records had a problem with the booklet cover, so in the US the cover is different.

RH: The sequencing of this album seems to have a real continuity which, for me, was not the case with *BINO*. I like the individual tracks on *BINO* but I had a problem with some of the juxtaposition of numbers.

BC: Yes, I was pleased with *YNSE* and it's what you hope for but sometimes it doesn't always work that way. The songs on *BINO* were not as cohesive a group of songs. Why, I don't know. The Charity Of Night sequenced together really well.

RH: Was it a conscious decision not to put any instrumentals on *YNSE*.

BC: I had a couple of half formed instrumentals, but they didn't seem necessary.

RH: Have you heard the Tom Waits album, *Mule Variations* that includes the track **What's He Building?** I thought that might have been an influence on you for the track, **You've Never Seen Everything**.

BC: Yes, I love that album. I wouldn't say it was a conscious influence but it is certainly an album I have listened to.

RH: In the song **Open**, to what do the lyrics "Kundalini sunrise" refer?

BC: Kundalini is the energy that is formed in the Hindu world-view as encountered by yoga. Kundalini is the energy formed in the lower chakras, in the genital area, which the exercise of yoga is intended to move through your system until it becomes a connection with the divine. On one level it's sexual energy but it's also spiritual energy. Sally was watching a sunset at one point and called it a Kundalini sunset because it was such a florid colour. The thumping in the stairwell is the suggestion that people are having sex and therefore it is a Kundalini sunrise followed by a clamouring of church bells which moves it to the spiritual. The point of view of the song is that I woke up one morning and wrote down what was there to write and I was by myself. I was in Montreal and Sally was in Vermont. So it's waking up by yourself with your lover somewhere else and looking at your lover's picture. The rest of it is the soundtrack of that moment.

RH: Had you written everything before you went into the studio?

BC: Everything was pretty much done but there was a lot of spontaneity involved in performing in the studio. Gary Craig's parts were particularly off the top of his head. The stuff with Andy Milne and Gregoire Maret, for instance, was improvised on the spot. Andy's keyboard part on **Trickle Down** was an overdub but what you hear on the CD is him playing the first time he heard it but he didn't have the right mix in his headphones. He couldn't hear the piano properly but it is so dead on with the track so it sounds like he was there.

It's interesting to play the Dapp Theory album, *Ya'll Just Don't Know* (Concord Records (2003)) to hear what **Trickle Down** and **Everywhere Dance** were originally conceived to be. My versions of the two songs were recorded a year after we recorded Andy's album and he had lived with it much more than I had because he had been playing the songs with his band. **Trickle Down** was new to him because I had changed it so much, with his blessing, because I had to simplify it to pull it off. I wanted a version that I could play solo. **Everywhere Dance** is very close but he has got a samba rhythm going through it.

RH: The harmonica provides some fine sound colours.

BC: That's Greg Maret. He's an avant garde Toots Thielemans, a brilliant player. That was one of the exciting discoveries that came along with Andy's band. He complements the violin really well; like in **Don't Forget About Delight**.

RH: What prompted you to dust off **It's Going Down Slow** for *Peace Songs - War Child Canada* (Sony Music Canada 2003)?

BC: I thought of relearning it because of the times and it seemed like an appropriate thing for that album.

In the US and Canadian gigs we have been doing **Burn** which we have a nice version of with the band. Europeans don't need to hear it as badly as North Americans! That was suggested by a young kid in Vancouver with a debilitating disease which confines him to a wheelchair. He is disabled but a very alert well-spoken kid; his mum brought him to the shows over time. He kept pestering me to do the song but the sad thing was that we did it when we played Vancouver and he couldn't come to the show.

RH: How did you meet Julie Wolf?

BC: She had worked with Ani Di Franco for about five years and I had seen her play with Ani a number of times and met her. Originally I had intended the touring band to be the rhythm section plus Hugh Marsh. That was in my mind when we were doing the album. I thought, fantastic, for once I can take the album sound on the road. But Hugh got an offer from Hollywood for a film score, which he couldn't refuse so he was tied up. The first thought I had for finding a fourth person for the band was Julie and luckily she was available. Her musicianship is extremely good but it is also her personal chemistry that she brings into it. She has a great ear and it's a treat for me to have that quality of

singing. She has an uncanny gift for mimicry, when she sang with Ani she sounded like Ani, when she sings with me it blends very well.

RH: Is that an intuitive thing with minimal rehearsal?

BC: We rehearsed it quite thoroughly but she's a quick learner; all the people I work with are, so it doesn't take very long. We learned 40 songs in a week to go on the road.

RH: Is the sound we are hearing with the duo in Europe subtler than the band sound in the States?

BC: It's different. When Julie plays her solo in **Trickle Down** it is really a duet between her and Ben, while Steve and I keep time. Whereas, as a duo I was going back and forth and keeping time. With the band she does less low left hand stuff because of the bass player.

RH: Did you write a liner note for the Don Ross album *Robot Monster* (Narada/Virgin 2003)?

BC: Yes I did a testimonial; I thought it was a really nice album. I have a great respect for his guitar playing.

RH: The Bambi & The Deer Hunters gigs, are they just annual?

BC: It has tended to be a one off annual event although that was not the intention at the outset. Some years it hasn't happened and one year I think we did two gigs. It's a fun thing to do. The basic mandate is new songs of mine or Colin's that we want to try plus anything else that we feel like doing. When Blackie and The Rodeo Kings are around it expands to a bigger thing because they have some great songs as well.

RH: Have you ever thought of playing your French songs live again?

BC: I thought about **Homme Brulant** but I didn't get it together for this tour. That would be the only one I think. **Vagabondage** is doable but I don't relate to it at this point and the others are not that great.

One thing that Julie and I are in the process of bringing back is **Stained Glass** from *Salt Sun and Time* (True North 1974) that we are treating as a jazz standard. It works really well and we are almost ready to play it. On the record it's done in the style of Django Reinhardt but we are doing it in a slightly more modern style.

RH: Bruce, thanks for your time.

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Canadian labels unite to release a star-studded tribute to Canada's greatest songwriter, Gordon Lightfoot

Borealis Records, Canada's pre-eminent folk/roots label and NorthernBlues, Canada's cutting-edge blues label, have combined forces to release **Beautiful: A Tribute to Gordon Lightfoot**. The upcoming album will be released in Canada, the United States, and a number of overseas markets, on October 7, 2003.

Some of North America's best-known roots and blues artists produced and recorded their own interpretations of some of Lightfoot's best-known songs.

The Cowboy Junkies open the album with *The Way I Feel* and are joined by a cast of performers that include The Tragically Hip, who recreate *Black Day in July*, Blue Rodeo, with one of Lightfoot's earlier songs, *Go Go Round*, Murray McLauchlan, who essays a personal solo version of *Home From the Forest*, and Bruce Cockburn who delivers a soulful version of *Ribbon of Darkness* - the first Lightfoot "hit" recorded by Marty Robbins.

Other Lightfoot hits are here too: *Sundown* (Jesse Winchester), *For Loving Me* (Terry Tufts), *If You Could Read My Mind* (Connie Kaldor) and the classic Canadian Railroad Trilogy, from Canadian folk hero James Keelaghan.

Ron Sexsmith - who once lined up to get Lightfoot's autograph - performs *Drifters*, while other artists include Blackie & The Rodeo Kings (*Summer Side of Life*), guitarist Harry Manx (*Bend in the Water*), Quartette (*Song for a Winter's Night*), and Maria Muldaur (*That Same Old Obsession*.)

The CD closes with a simple salute to the songwriter. Lightfoot is sung by Aengus Finnan, a young singer who represents the new generation of Canadian songwriters who regard Gordon Lightfoot as an artist who broke boundaries by writing songs that were uniquely Canadian, and that remain influential, and enormously popular, today.

The principals of the two labels are delighted that the project - which has been in the making for almost two years - is finally about to be released. Said Grit Laskin of Borealis: "Gordon Lightfoot is the most significant figure on Canada's folk scene, and has been creating wonderful music for well over 30 years. Canadians - and many others around the world - know so many of his songs." Fred Litwin, who heads NorthernBlues, added: "This has been a labour of love for both labels, and the willingness of all the artists to get involved shows how grateful they are to Gordon Lightfoot for the music he created."

Surprisingly, this is the first album that's paid tribute to Lightfoot's astonishing catalogue of songs - which are still available on almost 20 different albums.

The salute is being announced a week after it was announced that Lightfoot has been appointed a Companion of the Order of Canada.

Beautiful has been executive-produced by Colin Linden, and will include a 20-page booklet. A special series of events is being planned to coincide with the release of **Beautiful** in early October. The album will be distributed in Canada by Festival Distribution and in the United States by Big Daddy Music Distribution, based in New Jersey. - *press release from Borealis and NorthernBlues*

There are some wonderful renditions of Lightfoot songs gathered together on this CD. Bruce's version of *Ribbon Of Darkness* has him playing baritone guitar, lead and

harmony vocals, and Colin Linden playing mandolin. That's it. "We recorded this at Bob Lanois' studio in the broccoli north of Hamilton, with the guitar amps on the porch and mics hanging from the rafters." -DK

Fall/Winter Tour Dates- 2003

October 21	Lebanon, New Hampshire	The Opera House
October 22	Northampton, Massachusetts	The Calvin Theatre
October 24	Boston, Massachusetts	Berklee Auditorium
October 25	Philadelphia, Pennsylvania	The Keswick Theatre
October 26	Baltimore, Maryland	The Senator Theatre
October 28	Asheville, North Carolina	The Orange Peel
October 29	Atlanta, Georgia	The Variety Playhouse
October 30	Carrboro, North Carolina	The Cat's Cradle
November 1	Nashville, Tennessee	The Belcourt Theatre
November 3	New Orleans, Louisiana	The House Of Blues
November 5	Fort Smith, Arkansas	The Media Center
November 6	Houston, Texas	The Verizon Wireless Theatre
November 8	Austin, Texas	La Zona Roza
November 10	Sante Fe, New Mexico	The Lensic P.A.C.
November 12	Denver, Colorado	The Paramount Theatre
November 14	St. Louis, Missouri	The Pageant
November 16	Lawrence, Kansas	Liberty Hall
November 18	Milwaukee, Wisconsin	Shank Hall
November 19	Chicago, Illinois	The Park West
November 20	Louisville, Kentucky	The Brown Theatre
November 21	Detroit, Michigan	The Majestic Theatre
November 22	Pittsburgh, Pennsylvania	The Rosebud
November 23	Charleston, West Virginia	Mountain Stage
November 25	Albany, New York	The Hart Theatre
November 26	New York City, New York	The Beacon Theatre (with Hot Tuna)

November 28	Montreal, Quebec	Theatre Outremont
November 29	Toronto, Ontario	Convocation Hall
November 30	Hamilton, Ontario	Hamilton Place
December 3	Peterborough, Ontario	The Showplace Theatre
December 4	Guelph, Ontario	The River Run Centre
December 5	Belleville, Ontario	The Empire Theatre

Bonus tracks on the next three Rounder re-issues, schedule for release on October 7, 2003, are:

High Winds White Sky

- Totem Pole (live)
- It's An Elephant World

Humans

- Grim Travellers (live)

Stealing Fire

- Yanqui Go Home
- Call It The Sun Dance

Dapp Theory, fronted by Andy Milne, released their CD, **Ya'll Just Don't Know**, in the U.S. on August 12, 2003. The U.S. release is an Enhanced CD which contains video footage of performances and interviews. The catalogue number is CCD-2208-2 and the label is Concord Records in California. Bruce collaborated with Andy on two of the eleven tracks on the CD... Trickle Down and Everywhere Dance. Additionally, a new version of Bruce's Let The Bad Air Out is also included here. Bruce pulled the two Milne-collaborated tunes out and later recorded them differently for his own CD, **You've Never Seen Everything**.

European tour dates added since the last issue: September 20 in Brussels, Belgium, at the Ancienne Belgique Club, and October 5, in Turin, Italy, at Folkclub.

Beautiful: A Tribute To Gordon Lightfoot (BCDNBM500), can be obtained in records stores or online at www.northernblues.com. Release date in Canada is September 23, in the U.S. on October 7, and in the U.K. on October 20, 2003.

Gavin's Woodpile has published the **postcard** you see below to mark the release of Bruce's latest CD, **You've Never Seen Everything**. The photo is in color. A better look may be had at the newsletter's website. Five dollars will get ten postcards delivered to your house... this includes postage. Great gifts or for autographing at shows.

Issue Number 60

December 2003

Bruce Cockburn
The House of Blues
New Orleans
November 3, 2003
by David F. Smith

Cockburn doesn't get here very often. Sounds like we're in for a treat.

And we were -- those who showed up, anyway.

The Times-Picayune rated Cockburn as one of its "Best Bets" for those looking for a musical good time. And New Orleans has a significant concentration of people who like to, as they say, pass a good time."

So, Bruce Cockburn came riding into town on his current tour's swing south. He hit the House of Blues, played a good mix of songs from his latest CD, *You've Never Seen Everything*, and from earlier in his career.

Cockburn was Cockburn: His and his band's performance didn't disappoint, the lyrics had a point, and his musicianship was superb. He's a pro.

In fact, he reminds you a little of the PGA commercials, the ones where top players pull off ridiculous golf shots, like David Toms practicing wedge shots, knocking one after another into a drain on the roof of his house so the ball rolls down the gutter and out onto the lawn coming to a stop back at his feet. Then the PGA logo comes on, with the voiceover: "These guys are good."

Seeing a Cockburn show can be a little like that. Sure, some of his music is straight forward, with serious, often political lyrics driving the piece. But then, Bruce picks up another guitar, maybe a shiney National that bounces a bright stage light into your eyes, like the piercing light coming off a mirror out in the sun. He starts a song that has places with almost ridiculously complex notes, and he runs through them with ease. This guy is good.

Yet, something was slightly off. The hall was maybe half-full. There were some Cockburn fans and a few serious music lovers from a city which has many, along with some tourist walk-ins from the French Quarter where HOB is located.

Maybe people simply needed a break. Everyone's entitled. Just three days had passed since Halloween.

(Note: This is a place where people don't think you need a real reason to costume; "I just felt like it" is plenty good. But Halloween is one of several recognized times during the calendar year at which there are a sense of the community coming together in costume.)

New Orleans takes Halloween pretty seriously, you see. There is so much more to it than parents escorting costumed children on neighborhood trick-or-treat rounds. The whole city is into it. Houses everywhere are decorated with arch-backed black cats, maybe orange lights, simulated cobwebs. You sense something's in the air days before when you see fairies (who could pass for Spandex-clad Tulane co-eds with gossamer wings) jogging along the St. Charles neutral ground smiling and waving their glitter-encrusted wands at honking cars, or Scratch himself waiting at a Magazine Street bus stop after dark. And then on Halloween night, the Quarter and adjacent Faughbourg Marigny come more alive than usual, bursting with energy and imaginative costumes (or the occasional costume, which leaves little to the imagination).

Also in the mix was Voodoo Fest, a 5-year-old, free-wheeling, three-day festival at New Orleans' City Park with groups as diverse as Iggy & the Stooges, George Clinton & P-Funk, The White Stripes, Marilyn Manson, Paul Oakenfold, String Cheese Incident, 50 Cent, and much, much more.

Further exhausting people's energy for entertainment was everything else that regularly goes on: There was funk favorite Walter Washington at the Maple Leaf, or trumpeter Kermit Ruffins and his Barbecue Swingers at Vaughn's, jazz nightly at Snug Harbor, and slide guitar specialist Sonny Landreth in from Lafayette to play Mid-City Rock & Bowl after Los Straightjackets finished their set of guitar-driven surfer jams.

And, too, more reverent All Saints Day observations on Saturday and a big, rowdy Second Line parade on Sunday may factor in.

Regardless of the confluence of events, come Monday the House of Blues didn't exactly catch fire over Bruce Cockburn. While he and the band put on two strong sets and an encore over about two and half-hours, the show didn't stir memories of previous appearances, which did fill the venue with an atmosphere full of life and energy.

Still, the small audience appreciated Cockburn's and the band's performance. Almost appropriately, he began with "If a Tree Falls." (If a musician performs in the city and no one turns out, did he really play?) He also wove old and new throughout the sets, later chuckling at a fan's request for an older favorite and suggesting that "we want to play a few other things, too. This is from our new CD -- at least it was new in the spring." Then he launched into "Trickle Down."

The fans of Cockburn's older work got what they wanted, like "Lovers in a Dangerous Time," "Mighty Trucks Of Midnight," "Southland of the Heart," and "All the Ways I Want You" featuring keyboardist and occasional accordionist, Julie Wolf, on vocals.

Cockburn even encouraged those would-be warblers to participate. “You’re welcome to bellow along with any of them, but this one is particularly suited to audience participation,” he said just in front of “Burn.”

He certainly didn’t neglect *You’ve Never Seen Everything*. From that CD, he prefaced “All Our Dark Tomorrows” with a tip of the hat to a quote an acquaintance attributed to Nostradamus about a lesser leader ascending to a place of prominence in the seat of power by the new millennium. He acknowledged Andy Milne’s collaboration in the well-received “Trickle Down.” “Open” drew an enthusiastic response, as did “Wait No More,” which rode on the sounds of his polished National guitar and Wolf’s accordion.

The title track’s vivid lyrics and spare, haunting sound made an indelible mark. But soon after that, he had the audience rocking again with “To Raise The Morning Star.”

Re-entering the stage for an encore to continuing applause and shouts for requested songs, Cockburn said, “It’s lovely to hear the names of all those songs.” He concluded with “The Whole Night Sky”; then “Stolen Land” with Wolf’s organ solo and Cockburn’s electric guitar rocking away; and finally -- and appropriately -- “Celestial Horses.”

New Orleans would be back up to full speed in a night or so. Even so, on this slow, tired evening, where there was a momentary darkness in the canyon of the music scene here, the light came pounding through, for me, and for you, for me, and for you...

David Smith is an Editor for *Louisiana Cultural Vistas*, and lives in New Orleans. My thanks for this review.

Time To Move On

Well, this is it. Ten years and sixty issues later, this is **the last issue of Gavin’s Woodpile**, as we’ve known it anyway. However, I will continue to collect information and post it on my website, which I am redesigning. Basically the biggest change is that there will be no regular paper copy.

I will continue to have the same level of interest in Bruce’s work as I always have, it just might not be as organized [insert smirk here]. I may even embark on some special projects from time-to-time that center around Cockburn’s work. I’ll hang on to the Woodpile’s mailing list and notify readers of any new projects or ideas that might arise. In the meantime if you are interested in getting emails from me with updates, send me an email with the subject line “Add to Woodpile list.” This will be the most timely and effective way to stay connected. Please include your name and email address *in the body of the message*.

I can't express how grateful I am at the support and interest I have received from readers through the years. In many ways you have helped me to keep my interest in publishing the newsletter during times when I have had difficult things happening around me.

When I first started out I was set on publishing the newsletter with or without assistance from any U.S. record label or True North. But lucky for me and for you, I did get support from all: Columbia Records, Rykodisc, Rounder and True North Records. Most especially I want to thank those at True North who have gone beyond being thoughtful and helpful to me. In particular I have to thank Bernie Finkelstein, Elizabeth Blomme, Daniel Broome, Brenda Biseau, Naz Etessam, Michelle Murphy, and the long-gone Doug Flavelle (not dead, just gone from TN).

My thanks to Ron Decker, formerly with Rykodisc Records, and to Jim Horan at Rounder Records. Their support has been most helpful and certainly appreciated.

I have to thank Lo Baker for taking on the job of handling all the back-issues for all these years. I am most grateful for her help. Thanks to Leslie Charbon, Bruce's tour manager, for being so kind and accommodating to Jerri and I at every show. Thanks to Richard Hoare for his many contributions to the newsletter since 1997. You've made it a better read. How Richard and I first connected is a small story in itself, but perhaps saved for some future telling. Thanks to Jim Serediak in Alberta for keeping me in the loop regarding things north of the border.

My biggest thanks go to my wife, Jerri Andersen, for all the help and support she has given to this project. It's as much hers as it has been mine. I love you.

A bit of housekeeping: if you are keen on getting a refund on the balance of your subscription, email me or drop me a line. So that I'm not shoving dollar bills into envelopes for the next five years, please contact me by January 15, 2004. If you'd rather have a batch of *You've Never Seen Everything* postcards than dollars, I'll send some of those along instead.

This project has allowed me to meet some nice folks with common interests, and has motivated me to travel to some places I may never have gone... and boy, do I know A LOT more about Canada than I ever did!

Thank you, Bruce Cockburn.

From The Ottawa Journal

The following article is from the October 2, 1970 issue of the Ottawa Journal. It was written by Peter Nichol, for his column called The Coffee House Scene.

Many things make a successful entertainer:

Talent; years of playing and practicing; a fair share of downright good luck and a lot of very hard work.

Even if you achieve all of this you are really only on the ground floor, so to speak. About last year at this time, a young Ottawa musician had finally achieved ground floor status in this sense. He has since become a highly successful performer.

His name is Bruce Cockburn.

Cockburn's musical background includes graduation from the Berkley School of Music in Boston, one of the finest academies of its type in North America; playing with local bands (such as the Children and in more successful bands like Three's A Crowd (which included Dave Wiffen, and Sandy Crawley).

He has played for years (it seems) on the coffee house circuits; in bars and university concert halls; to standing ovations at Mariposa and many television appearances. He has, in short, done the whole thing.

Best of all, he signed a recording contract with the True North label and released one album which has sold well.

It is interesting to note he has signed a contract which expressly excludes the United States as an area of release. The record can only be bought here in Canada or in England. It takes a lot of courage to try and make it big without the Yankee brass brand stuff.

His music has a "one-ness" about it that spans things like generation gaps and appreciation gaps and credibility gaps. It is exceedingly difficult to define (even for Cockburn, I guess) but it has to do with gentility. I think that is the hallmark of his compositions.

It is this gentility, combined with honesty and optimism, which makes up the person of Bruce Cockburn as well, that his audiences most identify with. It may be only my experience, but I have found he is a very personal singer, who still retains enough generalities in his lyrics to allow everyone to identify with them. (A sort of cross between Cohen and Jerry Jeff Walker.)

Last winter I wrote: "Cockburn opens doors. He allows you to see what he sees; to feel what he feels; to be, if only for a moment, what he is. Whether or not you enter is up to you. No one who has, ever returned disappointed." It may be a coincidence, (and probably is) that the album cover is a door leading from the choked city to the country.

Gentility is also the hallmark of his performances. He is a small man, gnomish behind his wire-rim glasses, who quietly smiles at you from behind his guitar or piano. His stories reflect his soft-spoken humor, much the way his lyrics reflect his soft-mannered thoughts.

Cockburn is not only a fine composer (he writes all his own material) but is also an excellent guitarist, possessed of a highly melodic voice. To see him is to understand why he is the most successful “folk” musician ever to come out of Ottawa and why he is gaining a vast well-deserved reputation across the country.

He is playing this weekend at LE HIBOU. If you have not had the pleasure of seeing him before, I recommend him most highly.

Stuff That Didn't Fit On Page Five

Put It In Your Heart is expected to be the next single released in the U.S. in January, 2004.

Bruce will perform solo in **Aspen, Colorado**, on December 29, 2003. The show will take place at the Wheeler Opera House.

Re-issue Bonus CD

The Rounder re-issue bonus CD has finally arrived. The deal: if you bought any four of the CDs from the first batch of six re-issues and sent the Masters Series insert cards to Rounder, you would receive a bonus CD. These inserts were found only with the Rounder release, not True North.

The CD is called **Bruce Cockburn at etown**, and contains the following songs:

Creation Dream

Mango

When You Give It Away

The Whole Night Sky

Last Night Of The World

Rumours of Glory

World Of Wonders

All tracks come from appearances on the radio program E-Town, from The Somerville Theatre in Somerville, Massachusetts, on September 23, 1999, and Macky Auditorium in Boulder, Colorado, on November 9, 2001. Bruce performs solo with assistance from hosts Nick and Helen Forster.

Second Round Of Re-issues

The second batch of Rounder re-issues were released in the U.S. on October 21, 2003 and in Canada on November 11, 2003. They are **High Winds White Sky**, **Humans** and **Stealing Fire**. All contain bonus tracks, perhaps the most interesting historically are the

two live tracks from High Winds White Sky: Totem Pole and It's An Elephant's World. From the liner notes:

These two recordings may be the earliest known live recordings from a then very young Bruce Cockburn. They were recorded at the Bitter Grounds Coffee House in Kingston Ontario [at Queens University] January 23, 1970. Bruce's first album, simply titled, Bruce Cockburn, had been recorded but not yet released. It was to come out a few months later in April of that same year. Bruce was already doing many of the songs which were to appear in High Winds White Sky, his second LP, during his live shows. An also very young aspiring recording engineer, Doug McClement, approached Bruce with the idea of recording his show. Doug was still in high school at the time. Bruce said yes. The recording was done directly to a cassette player using just one microphone. Although the recording is very rudimentary it captures Bruce at the very beginning of his solo career and shows the beginning of his now legendary style. These two songs had been thought to be lost but when Doug heard we were doing a series of reissues he went back to his archives and discovered this tape. Both of these songs were originally considered for High Winds White Sky but were never recorded during the sessions. Oh, yes, Doug McClement and his company LiveWire Remote Recorders has gone on to be one of North America's leading remote recording engineers. His work can be heard on live or remote recording by many artists including Leonard Cohen, Steve Earle, Oscar Peterson, Blue Rodeo and Stevie Ray Vaughan.

Vermont Public Television

On July 7, 2003, Bruce taped a 30 minute public TV program in Colchester, Vermont. The show is called **Profile** and is hosted by Fran Stoddard. It is 30 minutes of uninterrupted conversation with Bruce. The program aired in October 2003. Video tapes are available as outlined below. Please keep in mind that VPT is not a dub house or retail outlet and they do not have a stock of tapes sitting on the shelf waiting for sale. Therefore, anyone ordering a tape should expect a turn-around time of a couple of weeks, not a couple of days.

Tapes cost \$U.S.19.95 plus \$4 shipping and handling for the first copy, an additional \$0.50 per additional tape. To order: Call Holly at the number below to place a credit card order (MC, Visa, American Express, Discover) or mail a check, payable to Vermont Public Television, to her attention at the address below, including a note saying which program is desired.

Shipping to the US and Canada is at the price quoted above. Overseas shipping cost will be based on where it is actually going.

Format: Tapes are available in *NTSC format only*.

Length: 30 minutes

Program name: Profile

Host: Fran Stoddard

Holly F. Hungerford
Vt. Public Television
88 Ethan Allen Ave.
Colchester, VT 05446
(802) 655-8049
hhungerford@vpt.org

Various Thangs

All dates in **Europe** this past summer were with Julie Wolf, not the full band.

Correction: Issue number 49, page 5, listing number 33: For What Time I Am On This Earth—Stories From Mariposa was published in **1977**, not 1997.

The **Ft. Smith, Arkansas date** was actually November 4, not November 5.

Tour date added since the last issue was published: November 7, Dallas, Texas, The Gypsy Tea Room.

On August 5, 2003, bassist **Steve Lucas** released his own CD titled GAMMA JAZZ. Other players on the CD include Ben Riley, Rick Shadrach Lazar, Andy Ballantyne, Mike Sim and John Johnson. The CD contains ten original tracks written by Steve. It's very cool and upbeat and well worth adding to the collection. He describes it to me as "jazz/jungle/techno music." You can find out more about the CD and order a copy at:

www.cdbaby.com/stevelucas

Live From Studio M... Volume 1 includes Pacing The Cage, and Volume 3 includes Open. Buy them by calling Ulla Eyewear at 608-231-3937. The tracks were recorded live at WMMM in Madison, Wisconsin, in 1997 and 2003.

2004 Tour Dates

January 27	Halifax, Nova Scotia	Rebecca Cohn Theatre
January 28	Moncton, New Brunswick	Capitol Theatre
January 29	Fredericton, New Brunswick	Playhouse Theatre
January 30	Saint John, New Brunswick	Imperial Theatre
January 31	Campbellton, New Brunswick	Restigouche Theatre
February 3	Portland, Maine	First Parish Church
February 4	Woodstock, New York	Bearsville Theatre
February 5	Princeton, New Jersey	The McCarter Theatre
February 6	Buffalo, New York	The Tralf

February 7	Grand Rapids, Michigan	Calvin Fine Arts Center
February 10	Lexington, Kentucky	The Kentucky Theatre
February 17	San Juan Capistrano, California	The Coach House
February 20	Santa Cruz, California	Henry Mello Center
February 26	Portland, Oregon	The Aladdin Theatre