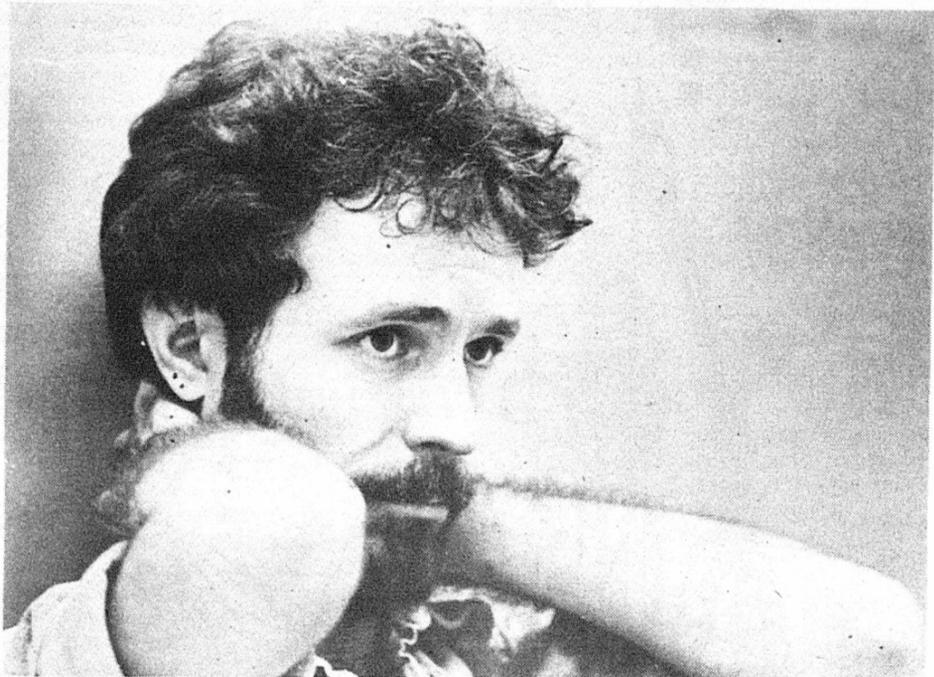


arts



"It certainly is a thrill to perform on stage, a great high. There's a lot of ego involved, but I have to try and stay level-headed."

Singer laments no stash

by Brent Kostyniuk
Photos Alan Kostyniuk

While Gerry Ford was losing in the United States, audiences in the SUB Theatre were winning. The occasion was an evening of music by Jesse Winchester, presented by Don Whalen of Yardbird Productions.

Looking more like a storyteller from another time, Jesse sings with uncommon feeling and expression. During such numbers as *Pay Day*, you can tell he is thinking about something very far away. This same feeling showed through during *Mississippi You're On My Mind*, a tender ballad about the home he cannot return to. If there weren't tears in his eyes, there should have been. You know he is there looking out across the farm he is singing about, and even the audience had to feel homesick.

But Jesse is not limited to ballads. His music ranged from foot stomping, road songs like *Midnight Bus* to Gospel tunes such as *Wake Me*.

The Jesse Winchester Band, his backup group, has only been together for about two months, although the bass player has been with Jesse for about a year and a half. The Amazing Rhythm Aces and Jesse parted company about 4 years ago.

After the concert Jesse talk-

ed about himself and the music he plays. He played down his draft evasion in 1967, a move which must have a great influence on his life. "How it is mainly a subject for interviews. It does not affect me at all now, although there are certain rules I must live by now. The main one is that I cannot go into the United States. Of course I have to live consistent to that decision, and maintain a certain lifestyle. It doesn't enter into my mind now. I have my family and my job, and these are my main interests right now."

Before the concert began Jesse and the band were testing the sound system in the empty hall. A feeling of greed came, and this writer did not want to have to share this very talented musician with the rest of the audience waiting outside. The sound system was the only problem of the evening. During the first half of the concert some of the microphones would occasionally cut out which was very distracting. The problem seemed to straighten itself out and the rest of the concert went very smoothly.

Jesse Winchester comes on stage and looks like a storyteller rather than simply a musician. He is very expressive, his hands and feet are always moving, helping to tell the story of the song he is

singing. "It certainly is a thrill to perform on stage, a great high. There is a lot of ego involved, but I have to try and stay level headed. When I am on stage all of the people in the audience are focused on me and a great deal of power comes from this. It is not just me in particular. The same thing happens in a Catholic mass, when all the people focus on a piece of bread."

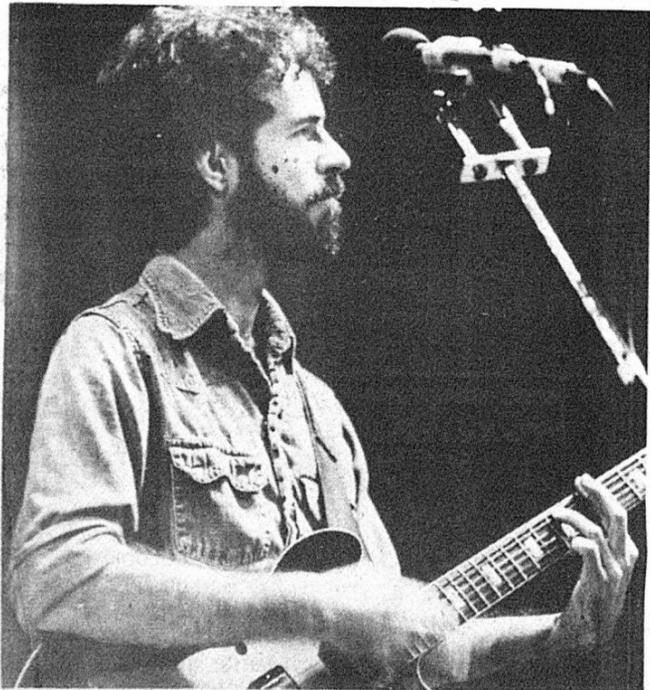
Throughout the concert Jesse, played songs which tell of his beliefs and of standing up for the things you believe in. One of these was religion. "I talk a good game of religion. I have a spiritual side and like writing Gospel music, but I'm probably no more religious than the next guy. I have a strong religious upbringing and it shows through in my work. As far as having a 'mission to perform,' I think everyone has to feel they have made the world a little better."

While Jesse has shown that his convictions are very strong, he is less than anxious to preach this to others. "I don't know if it applies, or if it does apply if anyone will listen. Looking back now at myself in college, I would ask myself what I really wanted to do instead of what everyone wanted me to do. But then if someone said that to me back then, I probably wouldn't have paid any attention."

This deeper side of Jesse Winchester shows through only occasionally. On stage he is totally engrossed in the music and story he is telling. Jesse's lighter side became apparent with a rendition of *Twigs and Seeds*, which he describes as a 'talking blues song' about the problem of an empty stash.

Throughout the concert, feet were tapping time, and hands were clapping, particularly during *Isn't that So*, perhaps his most famous tune, and *You Can't Stand Alone*, when he was accompanied only by a drum beating time, and the audience clapping along. When Jesse was brought back for an encore, he jokingly said they already had a tune picked out, just in case. It was *The Brand New Tennessee Waltz* and like the rest of the concert it was simply great.

However the last word remains for Jesse. While changing guitars, he got into a minor battle with his guitar player when they both had to use the same guitar plug in. "It's enough to make a man a purist."



Jesse Winchester performing in SUB Theatre

dirty linen

by Gordon Turtle

While browsing through the Sept./Oct. issue of *Student Canada*, I noticed a review of the local band, Pickins. At the conclusion of his article, the writer, (whose pride I will protect by leaving out his name), complimented the group on their "...arrangement of Stephen Stills' *Ohio*."

It is this type of ignorance that this column is out to fight. If the writer quoted above takes his writing seriously, he should perhaps stick with topics he knows something about. *Ohio* was written by Neil Young, not Stephen Stills, and was first recorded by Crosby, Stills, Nash, and Young in late May, 1970.

Almost six and a half years later, *Ohio* remains a rock classic, and no doubt one of Young's finest compositions. The song is a requiem for the four students assassinated by the U.S. National Guard at the infamous Kent State student riot of May 4, 1970. It was only fitting that Crosby, Stills, Nash and Young be the musical historians of this tragic event; C.S.N. and Y were one of the few bands in America who concerned themselves with the contemporary issues facing American youth in the early Seventies.

Although they recorded only three albums during their career together, the impact of David Crosby, Stephen Stills, Graham Nash and Neil Young as a unit is still being felt. *Four Way Street*, the group's last album, is, beyond all doubt, the finest live album ever released, and remains a classic document of an age we can never return to. Combining many elements of folk and rock with pertinent and serious lyrical content, each member of the band was himself a fine composer of music. C.S.N. and Y. represented the 1970 regeneration of the Byrds, Buffalo

Springfield, and the Southern California state of the late Sixties.

But their appeal was regional. Over the short course of their career, they won admiration and respect wherever they went and their list of close associates and friends included Mitchell, Judy Collins, Garcia and Bob Dylan.

Their music was undeniably their message vital. I remember as a student of music when I was in Grade Ten, my life's ambition was to play lead guitar like Neil Young. I never achieved that goal, and I don't think any ever will. Neil Young's work, both acoustic and electric, is as unique as his vocal style and his musicianship remains one of Canada's biggest contributions to contemporary music.

The other three members of the band are equally exclusive. David Crosby, perhaps the most concerned (and depressed) member of the band, seemed to be the epitome of the Sixties California scene, and although laughed at now by many, (as *Rolling Stone* magazine says) Crosby refuses to alienate himself from his true feelings, his loyalty to the Sixties movement. To do so, by Crosby standards, would be to sell out.

Nowadays, *Ohio* would be a trouble fitting in between "Take Easy" and "Voulez-vous Couchez Avec Moi." But then ...

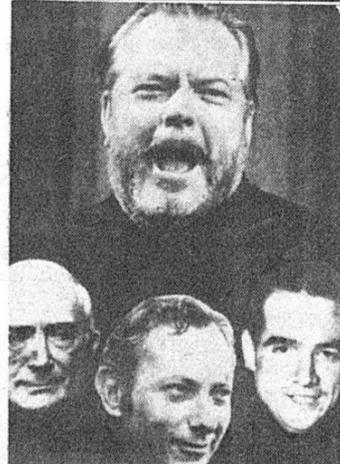
Next: Part II on Crosby, Stills, Nash and Young.

This week's contest:

1. Name the bands each one of the members of C.S.N. & Y. played in previously to their getting together.
 2. Who starred in "Georgy Girl"?
 3. Who wrote "My Gun is Quick"?
- Send replies to Gateway, Room 101, SUB.



Liona Boyd, classical guitarist will be appearing in concert at the SUB Theatre, Fri., Nov. 5 at 8:00 p.m. Liona Boyd is an acclaimed performer who has studied with the world's masters of the classical guitar. Her tutors have included Julian Bream, Nacriso Yepes, Alvaro Diaz, and Alexandre Lagoya. Tickets are \$5.50, at the HUB box office and usual outlets.



Welles is next

Orson Welles, surrounded by the subjects of his latest film, *For the Fake*, art forger Debra Wolfe, author Clifford Irving, Howard Hughes. The film will be shown Nov. 8 by the Edmond Film Society in SUB Theatre, A, 8 p.m. Series tickets \$13 for 8 films, no refund. Admissions will be sold.