

Jesse Winchester has his own plans for recording future



Nights out
Evelyn Erskine

After spending twelve years on the Bearsville record label, Jesse Winchester intends to conduct the rest of his recording career out of his attic. He still owes Bearsville two more albums which he'll gladly deliver. Winchester has no beef with the record company that Robbie Robertson introduced him to in 1969. It's just a case that the singer/songwriter would rather do things at his own pace.

This has always been Winchester's way of doing things. Even as a young American draft dodger starting out with some heavy help from Albert Grossman — the whiz manager who put such rock heroes as Bob Dylan and Janis Joplin on the map — Winchester was patient and level-headed. "I'd rather take it slow and steady rather than set the world on fire all at once," he told *Rolling Stone* in 1970.

Talking in a calm southern drawl that hasn't faded in 14 years of living in Montreal, the Memphis-raised musician expressed feelings of disorientation with the record machine. "I don't fit in very well with the bigger companies," he said earlier this week from his Montreal West home. "I don't sell that many records to begin with," he added modestly, "so a smaller operation is more suited to me."

Winchester (who plays Faces tonight through Saturday) has spent four years building a recording studio in his attic. He figures it'll be finished by winter and will start recording in the upper chamber then. "I haven't gotten down to the nuts and bolts of it, but I think I'll start my own company and maybe distribute it by mail order."

Winchester's belief in music as a one-man art form rather than a well-staffed operation caused him to forgo his band a few years ago. He does not foresee a time when he would reassemble one. "What I want to do has nothing to do with drums, speakers and monitors. With what I do, it doesn't matter what the voice is being accompanied by."

Winchester has long had this view of his role in music which he once described as a party with quiet parts, loud parts, and musicians in the corner playing music.

In later years, the singer/songwriter has been periodically criticized for the complacency in his newer music that at times rings of domestic romanticism. Some moan that his newer albums contain nothing comparable to the riveting tunes of his early efforts. Winchester's only answer is that it reflects his state of mind at the moment. "I just happen to be a pretty happy person right now. I have a good family life. I'm happy with my work. So my songs nowadays reflect that. There are only two important things to write about," he concludes. "your relationship with your partner in life, be it your wife or your friend, and your relationship with God."

called folk music for the dawning of the Brave New World, for want of a better explanation.

Tymon Dogg plays in a rudimentary style that reveals a violent underbelly. There is a macabre thread running

throughout and he sings in a voice from the deep with a shrill cutting edge that drills the point home like a stake through the heart.

Somehow he still spares the brunt of a full assault.

There is a sense of beauty that shines though it all. It is a clever mix of poetry and anger. Tymon Dogg keys into the brutal issues of the times with an ethereal wedge that never fails to get through to the core.

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