

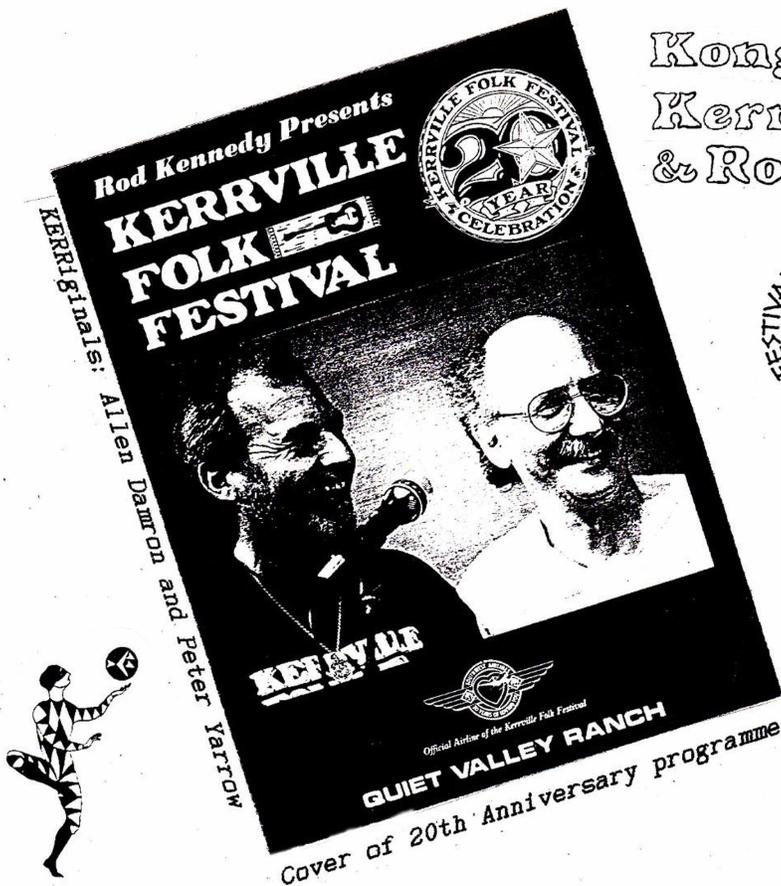
KERRVILLE KRONIKLE

No.10



4th. Year

Kongratulations to the
Kerrville Folk Festival
& Rod Kennedy



**KERRVILLE
FOLK
FESTIVAL**
a Texas tradition since 1972!

Darden Smith

Anne Hills

Rod Kennedy Presents
**KERRVILLE
FOLK
FESTIVAL**

Kerrville-kompacts,
kassettes & other
ko incidences.

HIGHLIGHTS RECORDED "LIVE" AT KERRVILLE, TEXAS

Bobby Bridger

Steve Gillette



Keep the spirit alive

20 years on, Rod Kennedy has finally done it. *There ain't no slack left.* Following the Kerrville tape/video releases featured in KK9 and just when you thought your set of "Live Highlights" recordings was up to date, the 1990 Festival cassette appears. Costs etc. as in KK9. The track listing is reproduced below.

1990

Program One (44:00)

1. L. J. BOOTH - Little Piece of Heaven (L.J. Booth) (5:14)
2. CARYL P. WEISS - This Old Bed (C.P. Weiss) (2:32)
(Twinstar Records)
3. TONY BIRD - Wings Like Vivians (T. Bird) (2:57)
4. CHERYL WHEELER - Arrow (C. Wheeler) (3:25)
(Capitol Records)
5. PEPPINO D'AGOSTINO - At The Corner Bar (P. D'Agostino) (2:19)
6. PATTY LARKIN - I'm Fine (P. Larkin) (4:19)
7. BRAVE COMBO - Caballo Viejo (The Old Horse) (R. Torres) (3:43)
(Rounder Records)
8. MELISSA JAVORS - Where Did The Wild Horses Run To (M. Javors) (3:25)
(Celtic Music)
9. DAVID WILCOX - Language of the Heart (D. Wilcox) (4:27)
(A&M Records)
10. TISH HINOJOSA - Donde Voy (Where I Go) (T. Hinojosa) (3:05)
(A&M Records)
11. BOW BRANNON - Heart That Could Go Either Way (B. Brannon) (4:12)
12. PETER ROWAN & ROWAN BROTHERS - Midnight Moonlight (P. Rowan) (3:45)
(Sugar Hill Records)

Program Two (42:25)

1. CHUCK SUCHY - Dreams Are For Real (C. Suchy) (4:11)
(Flying Fish Records)
2. ROSIE FLORES - Out of Tune (R. Flores) (2:58)
3. SPARKY RUCKER - Drive Back The Night (J. Rucker, Lipra 1984) (6:17)
(Flying Fish Records)
4. DANGER IN THE AIR - Gorilla Bounce (J. McKinney) (3:52)
5. CELTIC ELVIS - Good Lovin' (R. Clark - A. Dernick) (4:20)
6. JANIE FRICKIE - Faithless Love (J.D. Souther) (3:10)
(Columbia Records)
7. SUNDOGS - She's In The Mood (J. Paquin) (4:46)
(Kaleidoscope Records)
8. MARCIA BALL - Under Love's Spell (M. Ball) (5:15)
(Rounder Records)
9. HORSE FLIES - Sallyann (J. Claus - J. Hyman - D. Powell) (4:34)
(MCA Records)
10. POI DOG PONDERING - Aloha Honolulu (F. Orrell) (2:34)
(Columbia Records)

The 1990 Kerrville Folk Festival was held May
 24 - June 10, at the new Outdoor Theatre,
 Quiet Valley Ranch, Kerrville, Texas.

The vocal sides of Windham Hill's output now appear via their latest infant, High Street Records. Gorka's third set "Jack's Crows," his second for the folks on the Hill, sources from a cross reference to a Jack Hardy song. Repeated applications have proved, that

"Jack's Crows" lives up to the consistent highs of last year's "Land Of The Bottom Line." A tight editor, as far as the lyric is concerned. Gorka paints the scene, catches the moment, deals the memory, injects the humour, launches the poignant arrow and leaves you breathless - in a matter of seconds. "Semper Fi," being a stone classic.

The French have the New Rose label. Now the Swiss have Brambus Records. Here's a duo from their current catalogue. Rod McDonald, a New York resident and "Fast Folker," with at least two other albums to his credit, is yet another graduate from that infinite School of the Sensitive Singer/Songwriter. His 1989 Kerrville set, remains a memorable highlight of that Festival. And there lies the bias; which neatly brings us to "Bring On The Lions." Featuring a baker's dozen of studio and live cuts, the songs are consistently melodic, mainly simple by instrumentation, and never fail to deliver the meaning which Rod intended. Neatly understated disc. Available from CANADIAN RIVER, as is Richard Dobson's "Hearts & Rivers" CD which fields a further octet of tracks, relative to the dozen songs on his cassette only release (of the same name), which appeared on Richard's own RJD label last year. A dear, human being of dogged determination and generally folk/country ways, Richard also indulges his love for the rhythms of rock n' roll on this disc.

Tom X otherwise known as Tommy Hancock, weighs in with a double length cassette titled, "Aquarian Age Hymns by The X Family Band." Being a 21 track, Hancock family retrospective, of the last two decades. The Roadside Playboys, Supernatural Family Band, Texana Dames and various Tommy X solo guises are featured. Tracks by the latter, lean heavily on parodies of well known country hits, with Tommy's rich baritone well to the

continued on page 14

"KERRVILLE KRONIKLE" after Iss. 8, incl. post: UK - £1.10 ea.; 4 iss. - £4.40; Europe incl. Eire and surf. mail World - £1.35 ea., 4 iss. - £5.40; Airmail World - £1.50 ea.; 4 iss. - £6.00, Iss. 1 to 7 UK - £1.60 ea., Europe - £1.90 ea., World - £2.35 ea. IRC's, stamps and Eurocheques, not accepted. Use IRC's to enquire about magazine etc. British or \$US currency accepted. Senders risk if lost in transit. Cheques/P.O.'s (UK mainland) payable to ARTHUR WOOD, Cheque and IMO payments from outside UK to be drawn on a British bank, in £ sterling. Mailing address - ARTHUR WOOD, 127, PINEWOOD DRIVE, BARTLEY GREEN, BIRMINGHAM B32 4LG.

BACK ISSUES.

- No. 1 - Rod Kennedy, Chris Vallillo, Butch Hancock and Guy Clark and more.
- No. 2 - Steven Fromholz, Marce Lacouture, Roger Allen Polson, Lee Clayton, Richard Dobson and more.
- No. 3 - Rusty Wier, Steven Fromholz (Pt. 2), Tom Russell, Andy Hardin, B.W. Stevenson and more.
- No. 4 - Katy Moffatt, Hugh Moffatt, Terry Clarke, Jimmie Dale Gilmore and more.
- No. 5 - Kimmie Rhodes, Joe Ely, Philip Donnelly, Lyle Lovett, Terry Clarke (Pt. 2) and more.
- No. 6 - Mary Chapin Carpenter, Bobby Bridger (Pt. 1), Melissa Javors, Richard Dobson and more.
- No. 7 - Robert Earl Keen Jr, Michael Smith (Pt. 1), Bobby Bridger (Pt. 2), Hal Ketchum, Richard Dobson and more.
- No. 8 - David Halley (Pt. 1), Michael Smith (Pt. 2), Bobby Bridger (Pt. 3), Crow Johnson, Richard Dobson and more.
- No. 9 - Joe Ely, Jesse Taylor, David Halley (Pt. 1), Bobby Bridger (Pt. 4), Steve Gillette (Pt.1) and more.

Darden Smith



The major part of the interview with Darden Smith, was conducted by telephone on Friday, 1st February 1991. I was at Mission Control, Darden was somewhere in The Big Smoke. Late additions were made, prior to his gig at the Breedon Bar & Border Cafe in Cotteridge, Birmingham on Sunday, 10th February 1991. Thanks are due once more to Bob & Ann Moore. Hi to Big Gun, Paul Percy.....Now Billy (who was a bandit boys) in the Epic Press Office, is a whole other enchilada !

On last Fall's CBS "Hitchhiker Exemplar" compilation, your album had another title, Why so

Well, it was going to be called "Frankie & Sue", but I just decided that "Trouble No More" would be a better name for the record.

Did you cut a whole album with Pete Anderson in L.A.

We did some tracks with Pete Anderson, but the rest of them were done with Martin Lascelles, who lives here in London. We just kept four of the tracks from those L.A. sessions and put them together with seven other tracks I did with Martin.

Any particular reason why you used two different producers,

Because some songs worked well with Pete and other songs worked better with Martin. Pete and I work real well together. He's a great song guy. He really understands songwriters and helped me a whole lot, as far as tracking the songs up. He's also a wonderful person to work with, and is a brilliant producer.

Two of your songs were on "Exemplar", One of them, "Never Let A Day Go By" isn't on your new album,

I wouldn't be surprised if doesn't show up on a later record. Maybe I'll use it eventually. At this stage, I don't know where or when.

On "Trouble No More" the opening track "Midnight Train", struck me as being autobiographical, considering the repeated lyrical use of "I".

No, not at all. Just because you write a song from the stance of the first person, doesn't mean that you have got to live it. I believe in that song. Just because something comes from the imagination, doesn't mean it isn't true. The way I write, is that I look around me and see different people - people I meet, people I know and different experiences that

I have. I put them all together and shape a character out of that. Then I write the song from the perspective of that character.

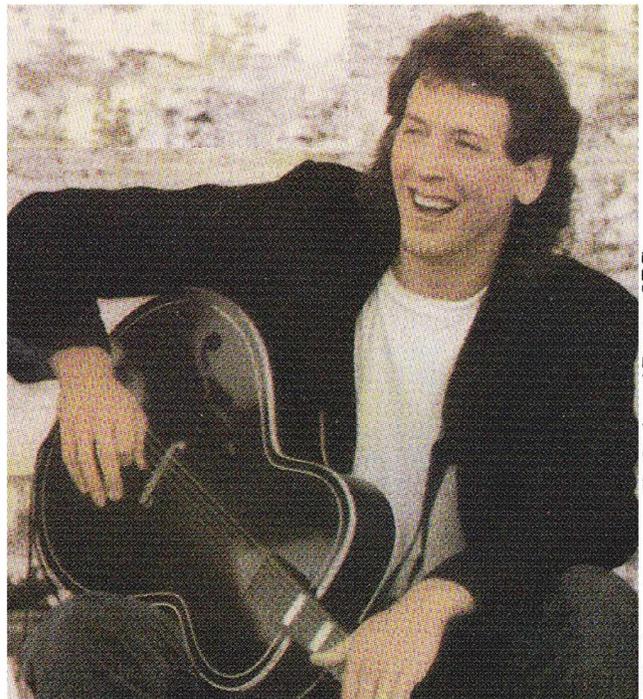


Photo: Senor McGuire/Sony CBS

Darden Smith

The character in "Midnight Train", was something of a restless spirit,

Yes, I would say so. Part of that is autobiographical, as I'm quite restless myself. There are lines in any record that are autobiographical, but very few people can figure out what they are. I even have a bit of trouble with that myself (Laughs).

"2000 Years" and "Listen To My Own Voice" from this new album, linked with "God's Will" from your earlier recordings, could indicate a person with strong religious beliefs,

I'd certainly describe myself as a spiritual person. Religious to the degree, that as I grew up, I attended church and spent a lot of time there. I know the reasons why I believe what I do believe, as opposed to just coming up with it out of my head. I do have some background in it. Although I do not ascribe to any set religion, that has been created by a bunch of people - I do think that I happen to have very strong beliefs. That comes out in my writing, quite a bit.

You worked with Martin Lascelles on the Boo Hewardine duet album, "Evidence", Where did you first meet him,

Actually we met when Boo and I started writing songs together. Boo and I had no

intention of making a record at that point. We used Martin Lascelles studio at his house, over here in London, to do the writing in. That's the first time I ever met Martin. Then we did the demo together - Boo, Martin and I. It worked so well, that we persuaded our record companies to let us do a record together - we decided to use Martin as producer. When it came time for this record, Martin was an obvious choice, because we had a good working relationship. I loved what Martin brought to my songs, in the studio.

How did the songwriting partnership with Boo become an entity,

I was introduced to him, by his A&R manager at Ensign Records - Nigel Grange. I had met Nigel in Texas. He called me up at some point and asked if I would be interested in coming over to write with Boo Hewerdine. I didn't know who Boo Hewerdine was. I'd never heard of The Bible. I realised that it meant I would get a trip to London, for a couple of weeks, so I said "Yes, I'd love to." It really was pretty selfish from my point of view. I just wanted the vacation. The plan was to work for a week, then have a week off. It turned out to be one of the best things I've ever done. That was around this time, two years ago.

In retrospect, what do you feel about the "Evidence" project,

I love it. I think it was a lot of fun. Like I said, we never intended to do a record in the first place. If you were just going to throw a record together, it's a great one to have, and to put your hat on.

"Long Way Home" on "Trouble No More" was co-written with Boo. Is that partnership an ongoing arrangement,

Oh yea. There's songs back there, that we've written which will probably show up on my next record. I play one in my live show, a tune called "Love Left Town," which will probably be cut next time around. While I'm over here in England, I'm probably going to write with Boo. The Boo Hewerdine/Darden Smith collaboration will continue, probably forever. As long as we can stand each other. Like I say, not only do we collaborate real well together, we're also best mates. It's a good thing, to get somebody else to pay for us to get together. We get our record companies to pay for us to fly across the ocean. We get to hang out together. In return we write a couple of songs. There's worse

ways that you could spend your time with friends. Eventually, we'll do another album together. There's nothing in the works right now, but once we can get into the situation where we can get somebody to come up with the money, I'm sure we'll do one.

What other songwriters have influenced you,

Definitely, Bob Dylan. Paul Simon. Early in my career, I was influenced by Guy Clark. Not so much anymore. Those people. Also some stuff that Chrissie Hynde has written for The Pretenders. Crowded House. I think that Boo has had an influence on me - you know, people like that, that I have come into contact with. You hear a good song and you think, "That's pretty neat." Some Bruce Springsteen tracks, I think are really brilliant. That sort of covers most of the bases.

When you were younger, you were an Allman Brothers and Marshall Tucker Band fan,

I think the Allman Brothers and that whole movement had a big effect on me. That was more from a rhythm standpoint though. People like Count Basie and Duke Ellington and stuff like that - swing bands, have had a big influence on me. A lot of rock bands too. The Allman Brothers were probably the first rock band I connected with. When I heard their "Live at Fillmore East" record, I thought "This band really plays."

Your band is called The Big Guns. Where did that name come from,

We were playing on a battleship in Texas. It's called the San Jacinto. It was a very odd gig, and we were on the deck of this battleship. I said to the audience, "My name is Darden Smith and these are the big guns." We were playing under these huge Howitzers. Being the peace loving guy that I am, it was bizarre. For the Birmingham date, it's just going to be me and a percussion player, Paul Pearcy. So it will be Darden Smith and the Big Gun (Laughs). I met Paul at the Kerrville Folk Festival. I saw him playing with some other people. I asked him to do a show with me. He agreed and we played our first show after rehearsing for two or three minutes. That was in late May 1985.

Is Roland Denny still a member of the Big Guns,

No, not at all.

But I presume that you saw him perform, when he was a

member of the Beacon City Band,

Oh yes. I lived in San Marcos for about a year and a half. They were based out of there at that time.

You won the New Folk Contest at Kerrville in 1985, Do you feel that that success, was an important event in your career,

I don't think it turned any great pages of history. It was cool and a very nice thing to happen. A great honour, but you can't necessarily eat an honour like that. People outside of the small folk crowd, really don't know what it signifies, or really care. It certainly was nothing to be ashamed of.

Your first album "Native Soil", was released by Redi Mix Records, Who owned that label,

I did. No one else would put out my records, so I figured that I would do it myself. People loaned me money, in order that I could put it out. That's why there's a credit to the Redi Mix folks on the liner of my Epic debut album. I thought it would be a nice gesture to give them a mention.

When you cut your first album, you said that even though it was an independent release, you wanted "to cut something which would stand up for a long time," Do you feel that you succeeded,

I think it's a good record. I don't listen to it much, but when I hear it on the radio, I think it still stands up. I think that ten years from now, it'll still sound fresh. It's very hard to find that record, as it's out of print now. I'm going to try and get that record put out again sometime. Yea, I think it will stand the test of time pretty well.

Are there any as yet unreleased tracks from sessions for "Native Soil,"

Yes, there are two other tracks from those sessions. One of them is called "Delta Girl." It features Ponty Bone playing accordion and Nanci Griffith singing harmony. The other track is called "Wild West Show." If I manage to put "Native Soil" out again, those tracks will be included on the release.

Presumably "Native Soil" attracted the Epic label, and eventually their offer of a deal,

Well, that album allowed me to travel and play around the country. Under the guise of that record, I was able to get gigs, plus a

lot of press and stuff. That in turn, attracted a song publishing company and subsequently a record deal. It all happened via a series of small steps.

Why did you choose Ray Benson to produce your debut album for Epic Records,

Because he lived in Austin and I knew him. We did a demo together and it seemed to work.

You visited the UK for the "Route 89" country music promotion campaign, What do you feel about placing music into specific categories,

People have to hook it on something. It doesn't matter to me what they call it. What I'm doing now, I call acoustic rock. There are folk influences on it, but it's just my music. It's just what I do.

Tell us about your early life,

I was born in Brenham, Texas in 1962. We lived on some land which my family owned, till I was about thirteen or fourteen years old. Then we moved to just outside Houston. I come from a totally non musical family. My brother played music a little bit. Not much. I distinctly remember sitting in the choir loft at church and hearing the pipe organ. That really moved me. I would have been about four or five years old and that's probably the first musical experience I ever had. After that, I just got into music and started writing songs. I also began playing guitar. Once I started writing songs, I just wanted to continue doing it. When I was about ten years old, I wrote my first song. Probably wrote one song a year, for a couple of years. I was fourteen when I really started writing regularly. Pretty stupid songs, you know. By the time I was sixteen or seventeen, I was regularly playing gigs. The earliest of my songs which I still perform is "Two Dollar Novels." I was nineteen when I wrote it. I started attending College in San Marcos around the time that I wrote "Two Dollar Novels." I was in San Marcos for over a year, then I moved up to Austin and started playing music regularly.

Which clubs did you play in Austin,

The Alamo Lounge. Most of the clubs are gone now. Spellmans. The Other Side. Places like that. I played around two hundred dates at The Hole In The Wall [ED. NOTE. The Hole is still active]. I played with different guys backing me, or different bands.

Steve Gillette



As the first episode ended, it was late 1963. Steve was about to return to California, following a six month long European visit...

The Nitty Grittys and the Buffalo Springfield also came from that area.

This part of California - Orange County, is like a suburb of Los Angeles. When I grew up, Whittier was a little more isolated, because the freeways didn't go there. It's a small town and something like forty miles from downtown LA. It was far enough away, that it was very insulated. I had a very quiet upbringing and early life, and was in the Boy Scouts and stuff. In my teenage years, when I got my drivers licence, it was not that big a problem to make the hop down Highway 39 to Balboa and Balboa Island. I have a PO Box in Balboa Island now, because it is one of those places in my life which has always been - a place which you always thought of as being somewhere you wished you had lived. It's a beautiful bay full of boats. I always visualised myself living there some day, which I have off and on. In that area, there were several small clubs. Along the beaches there were great places to play. Hunnington Beach, was like the next community up from Newport Beach and Balboa. It was only about a twenty five minute drive to go to all these places. At the time that I was involved in the music scene in Hunnington Beach, I was living in the Newport Beach area. Right on the coast there. When I first met Steve Stills, he was a dishwasher at the same club in Hunnington Beach. He and Peter Tork, who was later on in the Monkees, were singing together as a duo. They were all washing dishes to exist. Buffalo Springfield formed a little bit later on, with Richie Furay and Jimmy Messina. Jimmy is one of my all time favourite musicians and a tremendous influence on a lot of people. The first time I heard the Buffalo Springfield play was at The Golden Bear in Hunnington Beach. It was on a Sunday afternoon, with sawdust on the floor. I remember the big front door being open and the sunlight streaming into this club. This band was playing and they really were wonderful. But that was before any album, or any identity, or awareness. You also mentioned The Dirt Band. Most of the guys in that band came out of Long Beach, which the next community up again. They formed in a music store called McCabes. McCabes is now in Santa Monica. The first McCabes was in Santa Monica. They did real

well, and were sort of prospering in the early sixties and opened two new stores. One of them was in The Ash Grove that we were talking about. We'd go to The Ash Grove to hear Flatt and Scruggs, then go to the music store and buy their latest album, right there on the spot. They also opened a store in Long Beach, near the harbour, which is where those guys would hang out after school. It would be Ralph Barr, John McEuen and Jimmy Fadden. There was also a club called The Troubadour in Hollywood. That was the place, where all the big time music business people went. Monday nights, everybody would go to see others perform and be seen. That's where I first saw David Crosby. Linda Ronstadt, I first saw her on that stage. So many people emerged from those Monday nights. They held an open mike. We used to call it Hootenanny. There were also a few smaller clubs, south of The Golden Bear. A place which is now called The Shade Tree, which has kind of taken over from another, which was called The Four Muses. Jackson Browne used to play there a lot. I first saw Jackson at The Paradox. I also saw Jennifer Warnes perform there. That really was a neighbourhood folk club. It was a tiny little store front, type folk club, run by two couples who had an affection for the music and wanted to provide a place for teenagers and their friends to hear good music. They brought Pat Paulsen. This was before the Smother Brothers put him on TV. We were all just beginning then.

When did Linda Albertino and Tom Campbell come into the story. You wrote some with both of them.

When I got back from Europe, it was around Xmas time. Not to digress, but November 23rd, 1963 was my 21st birthday. On Friday, November 22nd, 1963 I was in Paris with three or four friends. We were at another friends apartment. There was a knock on the door and the guy next door came in. He said, "Are you Americans." We said "Yea" and he said, "Your President has been shot." It was ten o' clock at night. We went over to his apartment and listened to the radio in French. Got a lot of the details and then walked back to the Youth Hostel. The place was really in a panic. My friend Ron and I were walking on the sidewalk from the Metro. I said, "It's late, maybe we shouldn't say anything to anybody tonight. Just let everybody sleep. Tomorrow we'll talk about it." There were a lot of young kids - mostly teenagers. Turns out, we walk upstairs and everybody was wide awake. All the lights were on. Everybody was in this whole emotional thing. At that point, I had a

feeling for going home. I had been in Europe for six months. It was a wonderful experience and it was a great time. A time of growth. But at the same time, there's that kind of heartsick feeling. Anyway, that's when I went back to the U.S. - and that was when I first penned a few songs of my own, and where I first had some experience of playing on the streets. That was when I first saw the encapsulised nucleus of whatever it was that I was going to do in music. At least I had broken through the problem of having to have it defined by externals. Having an identity projected on me. I started to hang out at this place in Huntington Beach called The Golden Bear. My first role in that music scene was as an accompanist, for a guy named Howard - this guy was a blues and ballad singer, who didn't play - he had a big voice and I was his guitar player. I played at The Golden Bear and several other places. The man who started The Golden Bear was a fellow named Delbert Kauffman. Delbert lives in Oregon now. I've kind of gotten back in touch with him after years. Delbert and a friend of his named Bill Ryersen - Ry Ryerson - opened The Golden Bear. They went bankrupt after about two years. They managed to reorganise the business, start it off again and then went bankrupt again. They ended up selling the club to a fellow who had owned another club up in Seal Beach, called The Cosmos. A man named George Necos who was actually able to run the club successfully, by cutting everything to the bare bone. He was a hard kind of guy. He had a reputation for not paying very much money, but to make a folk club survive is a job that I would never want to take on. Delbert and Ry were complete neophytes. They loved the music and would go to any lengths to have people that they admired come and play. They lost a lot of money - almost consistently - they had Bob Dylan come out and do a concert at Wilson High School Auditorium in 1963, and they couldn't sell enough tickets. They knew what they wanted. It was kind of like the story that we were talking about, in Italy, where the club owner knew all about me and Cindy, and was excited to have us there - but nobody else knew us. The Golden Bear was a wonderful club, because these guys created it out of the music that they loved. At the same time, it was unpredictable financially. There were many very good times. In those days, people would come out and play for six days. When Ian & Sylvia came - two or three times a year - it would be like family. By the end of six days, all the waitresses, the lightman, the crew and everybody in the place, bar tenders

- were all like family. We'd have a party on the last night. A real special time. Everybody would play and share their songs. Everybody wrote. Everybody contributed. Everybody had something to share. It was a great time of validation for me, because of the opportunity to hear other people, share what I did and have people give their encouragement. It was out of that same situation, that Ian & Sylvia picked up our song "Darcy Farrow." It was played for them at one of those after hours parties. Tom (Campbell) and I had just written it. Linda Albertano was from Colorado and went to Orange Coast College, which I also attended. I left U.C.L.A., went to work on that hometown newspaper - then I moved to Newport Beach and that's where I met her and a few friends whom I later went to Europe with. That's where I started to write songs in collaboration with other people. Tom Campbell was Linda's boss at Disneyland. Linda is 6'4". Her job at Disneyland, was to be a spacewoman, which she really hated. I guess I can say that. First of all, they would put her on very high heels. She also wore a big helmet, but didn't like being, kind of a freak. She was very sensitive about it. She really adored Tom. He was a great guy. She introduced me to Tom. I auditioned for a series which he began at Disneyland, called "The Summer Hootnenary Series." This was on Monday nights and brought in people like Hoyt Axton, Judy Henske and The Modern Folk Quartet. So many people, who at that time, like Joe and Eddy, Barbara Dane - I think Judy Collins - were very well known in the folk music explosion. The new folk music energy that was happening. That was a real good series and I did get to play eventually. Tom encouraged me a lot. I was really young and just beginning. He was real gracious to me and at the same time, we became friends, and we wrote a lot of songs together. With Linda too. Linda and Tom wrote a song called "2:10 Train," which I do and is on two or three of my albums. Tom and I wrote "Darcy Farrow." Linda and I wrote "Molly & Tenbrooks." A lot of overlapping and trading back and forth. What we had, was a three member encouragement group. We'd write and share songs. Each of us would write and bring the songs to times when we'd get together. We never performed as a trio. Tom doesn't really perform. Once in a while, at a party, he'll sing. He's an interesting and entertaining person. He never had a desire to be on stage. Linda performed a lot. As a matter of fact, she formed a duo with her friend Shannon, who was also one of the spaceladies.

to be continued

Anne Hills



The major part of the interview with Anne Hills was conducted in the frontstage area of the Kerrville Theatre on Sunday, 28th May 1989. Additions were made in the Theatre backstage area, on the evening of 3rd June 1989. Thanks to Mark Moss for all his help.

Let's start at the point you began playing music.

Once I decided to perform professionally, I moved to Chicago. A number of people moved there around the same time. Michael Smith and Barbara Barrow, his wife. My first husband, Jan Burda. Jan and I opened a Folklore Centre called Hogeys. Later on, a record company was added. The label is now owned and distributed by Flying Fish. I was doing traditional folk music mostly. Only some songwriters work. By the time I put out my second album "Don't Explain," I had been to Kerrville and heard a tremendous number of wonderful writers. Jon Ims' "Two Of A Kind," two Tim Henderson's songs, "Rusty Old Red River" and "East Kentucky Mountains," and three Michael Smith songs were included on that album. I met Michael through working in Chicago. We worked a small club called Hobson's Choice. They would hire us for an extended period of time. Six to eight weeks. Tuesday through Sunday, or Wednesday through Sunday. Michael would sometimes play bass behind me, or we would share the evening. Sometimes he would do a whole stint by himself, or I did. We got to know each other pretty well. We both used Pat Fleming on guitar, when necessary. Coming to Kerrville, was the beginning of a shift in my interest in interpretive work. From traditional material to contemporary singer/songwriters. During that time, I was also involved in a trio with Bob Gibson and Tom Paxton, called The Best Of Friends. We toured some, including Britain, where we did a BBC radio and television show. In Scotland we did a show with The Corries. That was my only time over there, although I have many relatives in Britain. Being involved in that trio, got me up front. Before that, I had been singing in a duo with Jan. I had also sang back-up vocals with a lot of people.

Where were you born,

In Maradabad, India. My parents were educational missionaries for the Methodist Church. I lived there for five years, and was born during the last two years they were there. Once back in the States, I grew up mostly in Michigan. My grandfather came from

England to practice as a Methodist minister. He felt there was a great deal of prejudice in the Church of England at that time. He and his wife moved here. My mother was born here.



Photo: Arthur Wood/Kerrville Kronikle Katalogue.

Anne Hills

I presume church music was a strong influence on you,

Yes, very important. I was involved in church choirs. My parents both sing, and did solo work in church. My father returned from India and decided he wanted to become a doctor. He put himself through medical school by being a lay minister. He had three young girls at the time. The church was an important part of my learning to sing. Solo work in church. Learning harmony. That's why I started doing more and more work backing people up, because of my ability to blend and harmonise.

Your parents directed you towards church music. Did they listen to other music and sing at home,

Yes. My mother was a good pianist. We would all stand around, and my father and I would do duets together. The other kids sang, but none of them went on to make a career of it. We sang popular tunes and ditties - "Danny Boy," "When Irish Eyes Are Smiling" and "Oh, No John" as well as hymns. A real wide variety of music. Later, I began doing plays and musicals. One in particular, "Quilters," is a show that was written by some women who interviewed pioneer women in Texas and New Mexico. Women known for their quilting. The show featured songs about quilting patterns. How they were an expression of women's lives

as pioneers. It's about three years since I did the show. None of the songs would have translated into the folk realm. Although folk influenced, they were really Broadway tunes. I did that show in Chicago and also Buffalo, New York. I did some shows in Lansing, Michigan at The Foresthead Theatre. It's well known for trying new authors and shows out, before pushing them towards Broadway.

From those family gatherings, you turned to folk music.

I was first exposed to folk music in the sixties. Well, what most people probably think of as folk music, until they start delving a little deeper. Then they begin to find the Doc Watson's and Mississippi John Hurt's. I was first exposed to Bob Dylan, Tom Paxton and Judy Collins, in High School. I went to a little fine arts school, called Interlaken Arts Academy in Upper Michigan. My roommates loved folk music. I was involved in a trio up there. We did Peter, Paul and Mary type songs. At the same time, I was also singing jazz in a big band. There was always a lot of different kinds of music that I was influenced by. I played a little guitar, but I was never much of a guitarist. When I married Jan Burda, he started introducing me to traditional folk music. He said, "You can play guitar," and taught me. He built the guitar that I play. He's a wonderful luthier. That I would say, was in my mid twenties. It's only in the last three years, and I'm thirty five now, that I've really made a living touring as a solo artist.

There was a Hogeye album which you cut with Jan.

We cut that in 1981. It was titled "The Panic Is On."

In 1980, you had sung on Bob Gibson's album "The Perfect High."

That came about, because Jan and I had opened for Bob at a club called, The Earl Of Old Town. It's a legendary place, which most folk enthusiasts have heard of. Bob asked if I wanted to sing back-up on Tom's record. His "Up & Up" debut album for Mountain Railroad. Claudia Schmidt, Cindy Mangsen and I did the back-up vocals. Paxton became very interested in me as a vocal sound behind him. I worked on a number of albums with him, which Bob Gibson produced. Their agent heard "A Box Of Candy And A Piece Of Fruit." Their duet on the "Up & Up" album. He thought it was exciting to hear Bob and Tom sing together,

but concluded that another person was needed. He said, "If there was a woman that could sing with you, it would really make an exciting show. Can you think of someone." Tom said, "Well, Anne's the perfect choice." Then The Best Of Friends started happening.

From what Bob Gibson told me in 1986, you only did selected groups of dates, generally over weekends.

Right. That was just to see how it was going to work and to give us time to try out different material. We were very successful with audiences. The shows went over very well. We never got the trio to a place and level, where we were ready to record something. We certainly had the songs and the sound that we wanted. I have a few old tapes somewhere in my basement, of some studio work that we did, to get the sound. It just never happened. Financially it didn't make sense. Tom has been so successful on his own. To tour with two other people, would have been a financial burden. Even though he loved it, if we couldn't become an overnight success, it didn't make any sense. Eventually things fell apart, as far as the trio was concerned. Bob and Tom still work together. I still work with Tom occasionally. Since I'm so busy with my own career, even the work I do with Tom is decreasing.

Someone said once, that your voice was a cross between Sylvia Tyson and Bonnie Koloc.

Well, it's easy to compare that clear soprano voice. [Laughs]

Since Bonnie Koloc has been mentioned, Judy Collins comes immediately to mind.

Of course. And maybe with a little more emotional intensity, that is why they have brought up Sylvia Tyson. Bonnie has a smoothness to the way she sings. I always think of her as being very jazz influenced.

In 1984, you added another string to your bow, when you produced the Bob Gibson album "Uptown Saturday Night."

He had produced "The Panic Is On" in 1981. At the time, we had put out Tom Paxton's "Bulletin...We Interrupt This Record" album on Hogeye. Bob produced that record. We had hoped to do mail order only business, in the same way that Tom Rush had handled his Night Light recordings. We had some money, and were each going to put out a solo record. Eventually, the plan was to put out a trio

record. When we were doing "Uptown Saturday Night," the trio was still active. For me to produce his album, was an artistic exchange. I knew Bob's work. It was a beginning. I made a lot of mistakes with that album, but I learned a lot. The album was recorded at two locations. There were problems with the tracks which we did at WFMT. It had to do with how far Bob was from the microphone. You would go from having a nice vocal presence on one cut, to sounding like Bob was across the room on the next. We had to go in and do those over again. Plus we'd been having problems - WFMT Studio is a state of the art studio where they record mostly classical music. It has a wonderful acoustic sound, but it's also hard controlling the bass sound in the room. You can hear that on "The Panic Is On" and "Uptown Saturday Night." The bass makes a woofing sound, that we couldn't get rid. Then we went and tried Garrett Sound, which was just up the street.

The following year, saw the release of your debut album "Don't Explain."

I co-produced it with my friend Stuart Rosenberg. He also played mandolin on that. It was also recorded at WFMT studios and seemed to work quite well, although being straight to two track, it gave you more of a performance than a studio sound. That album was cut during the time that Michael and I were involved with Hobson's Choice. Pat Fleming the guitarist, had come to Kerrville with me and heard a lot of music here. We had also worked together at Hobson's Choice performing that material.

Your next project was to produce the first Michael Smith solo album, It was recorded at Dr. Caw's,

It's situated West North West of Chicago and was recommended to me by Howard Levy, who has worked with Bonnie Koloc. He's a very active studio musician in Chicago. A wonderful jazz pianist and harmonica player. Multi instrumentalist really. We went up to see the studio - Michael, Pat and I. It's in the basement of Craig Williams' house. He was the engineer on the album. We liked it. It had a real nice feeling to it. Most of the original tracks on that album were done live. Only a few vocals were added later. It wasn't like some big studios where they have a separate drum room and vocal room - we would set the mikes up in a circle and Julie, Pat, Larry and Michael would sit in a circle and do the instrumental track. Then we'd add the vocal and the solo work.

Had you been familiar with Michael Smith, the songwriter, for quite a while,

Some people I'm sure, heard Spanky and Our Gang's recordings of Michael's songs. Most people I know, and certainly people in the Midwest, became familiar with Michael because Steve Goodman cut "The Dutchman." Steve had travelled down to Florida, where Michael was performing. Michael didn't find out till later, that Steve had started performing his material. Steve also cut "Spoon River" and "The Ballad Of Dan Moody."

Tell us about the people who play on "Michael Smith,"

Julianne Macarus played violin and is a very gifted person, who has also done some singing and theatre work. She has a band of her own, on and off, in the Chicago area. Michael had admired her work for quite a while. When he had the opportunity to work with her, he was real pleased. Larry Gray is a wonderful bass player. I told Michael, he was the one that I would choose, because Larry is exceptional at responding to lyrics as he is playing. He also played cello, on the second album I produced for Michael. That first solo album, is an atmospheric recording. I have to say, I don't really take the credit for that, except for helping fine tune the sound. They were mostly Michael's arrangements. Larry probably came up with his bass work. Julianne's work was specifically things that Michael would sing to her and have her do. Except for her solo pieces, that is. The background vocalists on the "Michael Smith" album, were all students of Barbara Barrow. She teaches voice. Barbara has a group called Norma Jean, which does pop/rock music. They also perform Michael's songs. Michael asked if we could have them in to do the chorus work, since they work in Norma Jean together. Of course, Barbara knows his music better than anybody.

The liner of Michael's second solo disc, "Love Stories" is dated 1987, To my knowledge, no copies were available till late 1988,

It took a long time for Flying Fish to get that album out. There were some problems with the cover. There was no remixing involved, so it wasn't held up at the studio. Flying Fish tend to make a decision as to when the next record should come out, based on how much exposure the first one has gotten.

Who financed those recordings,

I paid for the first one. I borrowed the

money on my American Express card. It was not easy getting Michael to go into the studio, because there had been a number of his past recording projects that he was not pleased with. He was frightened of losing control over what was recorded. I wanted him to be very assured, that for me as a producer, there was no point in cutting a record that the artist wasn't happy with. He mixed one of his early projects, while he and Barbara were on the road. They were so unhappy with it, that they would literally get up on stage and tell people not to buy it. It doesn't do anybody any good for the artist to be unhappy with the production. He virtually had complete control over the production. I was in the studio the whole time. Craig Williams, the engineer on both albums was marvellous I thought. Flying Fish financed the entire second album.

And then we come to "Woman Of A Calm Heart," your second solo album.

Yes. It was produced by Artie Traum and Scott Petito.

Earlier this year, I discovered a singer called Jack Hardy. I'd never heard of him before, but soon came up with other facts. Such as, for a time, he was Mr Fast Folk.

He's a wonderful writer too. It's always hard choosing which of Jack's songs to do. "Porto Limon" worked for me on the album. I heard it, because it was published in *Sing Out* magazine. It was amazing to me, that he wrote the song before the whole Iran/Contra scandal thing even happened. He said he was down in Costa Rica and was seeing all of this stuff happen, coming right of the boats.

And the Eliza Gilkyson connection.

Was because of coming here to Kerrville. It was a song which the Paxton/Gibson trio had done. They would sing back up on the chorus. It had been in my repertoire a long time. I'm still not happy with the recording. Eliza and I just did a tour together. We talked quite a bit about that song. It's a great song, and it works live, yet neither of us have quite come up with the way that it should work on a record. The David Roth song was another Kerrville connection. Mark [Moss] had heard him and told me about David.

On the first occasion, what brought to Kerrville,

To sing backing vocals with Bob Gibson. I met

Mark Moss, who is now my husband, at the Winnipeg Folk Festival and at Kerrville. And also at Oldsongs - that's a little festival near Albany in New York.

There's a Kristofferson song on your current album.

The connection there, is through Andrew Calhoun who had two songs on my first album. Andrew is a writer from Chicago. He is always sending me tapes of writers he likes. I guess he also likes the work I do, as an interpreter. One tape, had a recording of Leo Kottke doing "Here Comes That Rainbow Again" with Emmylou Harris on back up vocals. Now I changed it, because there is a modulation thing I do on the chorus, that Kristofferson didn't write. It was just such a beautiful, hopeful song. It's kind of interesting to me, how that connects in with Michael Smith. The story in that song comes from "The Grapes Of Wrath." Now Michael is doing the music for the Steppenwolf production of that play. It's interesting how it all connects. I've done a number of radio shows with Studs Turkel and he just loves the way things connect. There's this network. This thing that happens so that it all connects. It's like a collective consciousness working for our own good.

Livingston Taylor had been invisible for a number of years.

Livingston had just finished his latest record, which is doing very well. It was also produced by Artie Traum and Scott Petito. I was in the studio and they would play me some of the tracks that Livingston had done. We talked about my work. I respect Livingston's singing a lot. There was this song which I wanted to record by L.J. Booth, who is in New Folk this year. L.J. has been influenced, like a lot of our generation, by both James and Livingston. That quality of writing and style. I called L.J. up, because he lives in Wisconsin and asked if he would mind if I did his song as a duet with Livingston. He was thrilled. Livingston was very generous. Artie played him the song, and he liked it a lot.

Comparing your two solo albums, one positive aspect comes across, An artist promoting the work of others, through cutting songs by those writers.

Well, it's something which has been my focus. I've often thought that my career has been similar in some ways, to Tom Rush's or Judy Collins'. People of that era - the sixties - because they did wonderful interpretive work. They were also good songfinders. Garnet

Rogers and I are very similar in the sense, that we are looking for unknown writers. Unsung heroes. We're cutting their songs, as well as trying to work on our own songwriting craft, and learning from the songs that we listen to. You soon figure out which ones are not only good, or great songs, but good for you. Ones which work for your voice, so it becomes a sharing process for you and the song. In that way, you're also helping the writer.

Do you think you'll begin to include more of your songs on future albums.

Well, I have a lot of songs. Just as I can listen to Jack Hardy songs and say that they are all wonderful songs, but only choose two of them that work for me. I am the same way about my own material. I might write five or six songs a year. Only one of my tunes shows up on an album. It's much harder to gauge your own songs, than it is other people's. You don't possess that objectivity. If anything, I have become far more critical of my own songs. Things like "While You Sleep" which was on "The Panic Is On." Tom Paxton says "That is a beautiful song." We used to do it in the trio. I would never have thought of putting it on that album, let alone have the trio perform it. I never thought it was good enough. The migrant song "A Shadow Across The Land", which was on "Don't Explain" - I had to be encouraged to record it. "The Child Within" on my latest album, I felt a little more sure of. Even so, I didn't expect it to be one of the favourites. I have three or four of my own songs which I've added to my repertoire in the last six months. They'll definitely be on my next solo album.

Are your Flying Fish albums released on a one off basis.

Yes. The next album is only at the idea stage at the moment. I'm involved in another project. It's a trio record with Priscilla Herdman and Cindy Mangsen, that we're going into the studio in November to do. My mind is kind of focused on that right now, as well as doing my writing. You're probably not going to see another solo album from me for a while. The trio album will be a combination of traditional and contemporary material.

Have you ever tried co-writing songs.

I've tried it with my friend Ilene Weiss, who wrote "Woman Of A Calm Heart." I tried it a little bit with Michael. Michael and I have

toured a lot together. When we're stuck in the car, we have extensive conversations about songwriting. What works and what doesn't. When Michael tells me a song is good, I really do trust it. More so, I think than anyone. Recently I wrote a song that he thought was great and was real excited by. Then I was...(sigh of relief).

Tell us about the recent Kerrville Tour of Texas.

Well it was with Eliza Gilkyson, Laurie Lewis who is a wonderful writer, violin player and singer in a traditional country and bluegrass style, Tish Hinojosa, Nina Gerber came along to play guitar and Mary Chapin Carpenter, who has a new album due on CBS and a single already on the charts. It was wonderful to work with women who are all so gifted. We all sang with each other. We learned each others songs. It was an inspirational experience. These days, compared with twenty years ago, there are more role models for women who want to go into music. It's always exciting when a bunch of women get together, and sort of feed off of each other, in a way that men have gotten used to doing. We toured five Texas cities. By the time we were done, we'd become very good friends.

What about your own solo tours.

I tour all over the States. I was on the road about two hundred days last year. I do a lot of touring in the Midwest, where I'm known. I was based in Chicago for eleven years. I also tour in Michigan, Wisconsin and Minnesota. I'm still in Chicago enough, that it feels like I live there. I have a lot of close friends there of course, and I'm still half owner of Hogeys Music, which is still going. I'm only breaking into the Boston/New England area. It takes a fair amount of doing, because there's a lot of talent there. What you find, is pockets of talent all over the country. If you're an outsider, it isn't that you aren't talented or that people don't appreciate you. It takes a while, because they have lots of other people that they have cultivated and built up. It takes time. I've sung with Tom Paxton at The Great American Music Hall in San Francisco, and I've played at McCabes in Santa Monica with him as well. On my own, I've played the Freight & Salvage which is over in Berkeley and some of the small to medium sized clubs. The Birchmere in Washington, I've worked on and off ever since the trio. Gary Oelze is a wonderfully supportive person and Dick Ceary as well.

How did Michael's association with "Grapes Of Wrath" come about.

Michael had been working for Time/Life and it was really the "Grapes Of Wrath" show which gave him the opportunity to give up that day job. He is actually part of the show. What happened was, he did a concert at the Old Town School of Folk Music. Gary Sinise and one other person from the company, knew that they were going to do the play and they wanted music that worked. Folk Music. Someone told them about Michael's writing. They went to see him in concert. I hope that I'm getting the story right. They were bowled over, like anyone is after seeing Michael. He is such an incredibly eclectic and precise writer. A wonderful communicator. He says it, as if he was born speaking poetry.

You ran a folklore centre in Chicago.

It was founded about ten years ago by Jan Burda, my first husband and myself, plus Joan and Tyler Wilson. Tyler Wilson plays with Dave Prine, John Prine's brother, in a group called The National Recovery Act. I once opened for them in the little town on St. Joseph, Michigan. They had encouraged me to sing for a living. They said, "You shouldn't be doing waitressing or anything. With your voice, you ought to sing." When I moved to Chicago, I called up Tyler and Joan. We all started talking. We decided that Evanston, the first suburb on the North side of Chicago needed a Folklore Centre. Someplace for kids to learn guitar and banjo. Now it has a store which sells books and folk records. We do a concert series there. And there's Hogeye Records. It wasn't really what you would call a vanity label, in the sense that anybody could record on it. For the most part, the early artists like Jan and I, paid for their recordings. I distributed the records and helped manage the store. There was no hall. We would move aside all of the cases. The most we could seat, was about seventy to eighty people. The concerts were held once or twice a month, on Sundays. Now it's once a month. Before Robin & Linda Williams were well known in Chicago and playing Holstein's, they played at Hogeye. Claudia Schmidt. Fred Holstein. Bill Staines does one concert a year with us. The name of the centre came from an old fiddle tune, "A Hogeyed Man". We associated it with olde timey string band music. We thought with that name, people would know we didn't take ourselves too seriously. We wanted a name that people

remembered and that they got a kick out of.

You mentioned that you were a member of the Methodist Youth Fellowship.

There was a migrant centre, and the Fellowship kids would go and get the place cleaned up, ready for the migrant workers who came through. There were several months in the summer when they travelled through our area and we helped take care of their younger children. This was in my mid teens.

Tell us about the Gig from Hell.

[Laughs] In Jackson Hole, Wyoming. A number of very fine writers came out to do the *Gig from Hell*. There was L.J. Booth, Chuck Pyle, Michael Smith. I believe that David Wilcox may have done it. There was an eight week season at this ski lodge. Ski lodges are not the sort of place where folk music really fits. The clientele aren't particularly interested in acoustic music. It's better for a jazz trio, where people can talk while they are playing. Most jazz musicians would be insulted by that - I don't mean it that way. I mean where there aren't words. I got a call about this gig, and it paid well. They told me that people would listen. I arrived thinking, "Great, Jackson Hole." It's one of the most beautiful areas in the world. The Grand Teatons are there. Marvellous skiing. Although I don't ski, it was OK, because of the beautiful countryside. I can sit in my room and look out my window, I thought. When I arrived, they took me up through these hallways. To the very top floor and back through two doors. Like you were walking into a closet. Finally, there was a door that opened into this tiny, low ceiling room with no windows. A broken TV set in one corner. No telephone. A shower that was made out of cement, with broken tiles on the floor. It was like *welcome to your cell*. On the shower door it said *Please do not close shower door*. I figured that was because if you got stuck, when you pulled it shut, you might starve to death and nobody would ever know you were there. Then I thought "OK." I got them to put in a phone, that worked if you hit it. You had to hit the dial to get through. I thought, "I can live with this. People will like the music." Well, nobody listened to the music. You played the apres ski hour and also after dinner. In the kitchen right next to where I sat, the cook kept playing music full blast. I kept asking them to "Tell the cook to turn his music off." I thought, "I'll live with this." People talking loudly. In the

middle of a song they'd walk up, hand me a camera and ask me to take a picture of them and their friends. I thought, "It's a five star restaurant and we get the meals." I go into the restaurant to get a meal. I say, "Can I sit anywhere." "Oh sure," they said. I said, "Well maybe, I should tell you that I'm a musician." "You go in the kitchen," they said. I go into the kitchen and there's some picnic tables and we have to go and beg for food. That was the *Gig from Hell* - four hours a day of nobody listening. I played for one week - we each did one week - and there were some golden moments. Some people, despite all the noise, would come out to hear me. They'd come up and say how much they enjoyed it. On top of that, Flying Fish shipped me the wrong records. They sent me John Renbourne albums. Michael Smith played the same song for two hours one night, and nobody noticed.

Artie Traum produced your second album.

Artie and I had met at a number of festivals and we have the same sense of humour. I think having a sense of humour is very important, when you're in the studio making an album. Plus, I also asked him to send me his latest record - his guitar album - "Cayenne." Of course it's not current now, but I couldn't believe it when I heard it. It was just phenomenal. The production was wonderful. There was a clarity to it, that I wouldn't usually hear on albums which had that many tracks. I asked him and he said, "Sure." Scott Petito owns NRS Studio.



Kerrville-kompacts, etc. kont,

fore. The tape includes Traci Lamar's version of "Palomino." An obscure, early Butch Hancock song. Available from MUSIC CITY TEXAS at \$12.00 (US) and \$14.00 (Elsewhere).

Hot on the heels of last year's duo effort "Pilgrim's Highway," Houston based Shake Russell & Jack Saunders return with "Before Now." 50% retrospective, the "Before" side includes versions of old, personal, Shake penned favourites in "Deep In The West" and "Travelin' Texas." And "Now" for the verdict on the new tunes. Worth the investment. Available on cassette at \$8.00 and CD at \$15.00 plus postage (both US), from WATERLOO RECORDS. Elsewhere add extra \$ for postage.

Rated in the 1990 Austin MUSIC CITY Poll, as the Independent Tape of the Year, David Rodriguez's "Man Against Beast" is all about

a man, his guitar and some truly fine, personal songs centred upon a valid, minority viewpoint. Cut at my favourite Austin venue, The Chicago House. Available from MUSIC CITY TEXAS at \$12.00 (US) and \$14.00 (Elsewhere).

I first spied the names Bell & Shore, in ROLLING STONE. Their second album, "L-Ranko Motel" [ROM] being the subject involved. "Little Movies" [Flying Fish] preceeded it in 1988. Liner claims that they pitch their wares in the areas of "new country" and "rock 'n' country," appears to totally by-pass their obvious bluegrass roots. Particularly on the duo's debut set. This Iowa couple, mix the downright frivolous "The Day Crazy Bobby Ran The Dirt Track In The Nude," with the deadly serious "The Running Girl."

The Butch Hancock/No 2 Alike saga continues apace [well, monthly], with our hero up to Episode 11 of 14. Available at \$12.00 (US) and \$14.00 (Elsewhere) from 406 Brazos, Austin, Texas 78701.

David Wilcox released the memorable, "How Did You Find Me Here" [A&Mericanal] a few years ago. I recently checked out an old ALCAZAR catalogue which had lain in a cupboard for years. Seems that he kicked his career off with a tape titled "The Nightshift Watchman" [Song Of the Wood] in 1987. Now I've got two essential Wilcox recordings in my collection. Same catalogue, opposite sex and the lady's debut "Cheryl Wheeler" [North Star], circa 1985. Produced by seventies country rocker, Jonathan Edwards, it leans heavily on pop arrangements. Cheryl's songwriting wins through however, particularly on "Arrows," "Paradise In Troubled Waters" and "Addicted."

=====

27 November 1982

*from York Creek
on horseback
to Cunningham's Dam
the rider will pass
through McCarty's lowlands
he'll splash through the mud snakes
and pondfields
and flies
and he'll bake
in the blue burning
South Texas skies
for the place where he'll
want to have passed through
by day
is the place where
the ghosts haunt
the Old King's Highway* *Alpha Ray*



Bobby Bridger



At the close of the fourth episode of the interview, Bobby was describing how he began performing, The Living Room Concerts....

Of course the journalists ate that up. Here's this relative of Bridger, writing in Homeric rhymes - a throwback to the past. I got a lot of good press out of it. When I went to New York, after I left the cave, I used that to break into theatre. I performed all over New York. I'd go from loft to loft to loft. It was a way of making a direct contact with people. We built our mailing list that way.

You mentioned Christopher Cross earlier. In 1982, he invited you to perform at the Austin Wilderness Benefit Concert/"Welcome Home Christopher Party."

I'd know of him for a long, long time. Chris Geppert is his real name. He had played the fraternity scene in Austin, doing cover material and was absolutely brilliant at it. Before that, he had been in a San Antonio group I was into, called Homer. They did wonderful, original material. In order to make a living, he got involved with the cover scene. I would always go hear him play. He knew I was a fan of his. After we did that show, he took me aside and said "I don't really know you, but I want to tell you, there are a lot of people claiming to be my long lost friend. I know that you have respected my music." I guess that's why he picked me for that show.

Later that year, you were commissioned to write the song "Pedernales," to commemorate the opening of a new wing to the Lyndon B. Johnson Library in Austin,

That was a wonderful experience. Cactus Prior who is a dear, old friend on mine in Austin, was Johnson's favourite comedian. He works with the L.B.J. companies and with Ladybird at functions she arranges. He's always the M.C. at those. They wanted me to write a praise Lyndon Johnson song, for the Library opening. I said, "I don't think I can do that, I'm not that type of writer. I would be willing to write about his love for the Hill Country." He had a genuine love for the area. I said, "That's what I would like to write." They said, "Great. Write that and we'll project images of him in the Hill Country on a screen." They had this fantastic, pyramid size wing on this building and they projected these colossal images on to it. I said "I'll do it." Liz Carpenter is a dear, grand dame in Austin. She was his press secretary for

years. She gave me one of the best lessons I've ever had. She's a pixyish kind of a lady. She called me for a meeting in one of her hang-outs. A big restaurant in town. She said "I need the song in two weeks." I said "Liz, I don't know if I can do that. I'm going to Connecticut to take part in a Broadway play. It's a big career move for me. I've got to memorise lines and be totally committed to that." She picked up a bread stick and slung it at me. She said, "Listen to me young man. I write all of my speeches on airplanes. I'm asking you if you want to go to the big leagues. Do you want to do this or not." I said, "Yea, I'll write your song." She called me every day in Connecticut and wanted to know if I'd finished it. Every day. I got to the deadline date and in fifteen minutes, wrote the song. Rod absolutely adores it. Rod said, if I hadn't already written "Heal In The Wisdom," he would have made that the anthem of the Festival.

The Pedernales flows through the limestone hills, Bringing life giving water she runs. The Texans all call it, Pedernales. There's no r in it. It's Pedernales. It's Spanish for flint. I had this idea that I could write a chorus there, that had the elements of fire, earth and water in it, and breath and air. Pedernales from flint you are named, because you are sharp like a knife. But oh Pedernales like flint you became, the breath on the spark of the fire of life.

The idea being, that the river is what gives life to the land there. Liz let me know that you can do what you want to do, and that you have to write 'em on planes. You can't go get a cabin somewhere and sit down and think, "Now what am I going to write." You've got to write it, where you can, when you can.

Robert Redford was interested in doing something with "Seekers Of The Fleece" at one time,

I think he still is. It was a great meeting, and probably the worst performance of "Seekers..", that I've ever done. I had been on the road for about three weeks. I got a call on Thursday, to fly on the Friday to Sundance. I had been up all night as well. I flew from sea level to twelve thousand feet, and was wiped out. I had no energy at all. They moved the location of the performance from Redford's ranch, to a local cafeteria. Literally every studio head in Hollywood was there. The guys who call all the shots. They were lined up over there. Redford was over here and me here. The bus boys carried on going between the audience and myself and Redford. Redford is the kind of personality -

bless his heart, he is an amazing man - he has dealt with the affliction of his beauty in a wonderful, wonderful way. He's also a remarkably intelligent man. Yet, to set the audience over there, him over here and me here, is like setting me next to Slim Pickens. They're going to look at me, and think "God, he looks good." That was Slim's key. He looked so bad, you could put anybody next to him and they'd look great. And he made a fortune out of doing that. Every eye was on Redford. Bless his heart, he tried everything he could to push that energy over towards me. We spent this whole thing with me drained of energy, and him sitting over here trying to focus them back on me. After it was over, I got to spend fifteen minutes with him. He is deeply concerned with the *mountain men* era. Played a mountain man - did the best film that has ever been done about them, really the only film that has been done - I had a great chat with him. I think he is a friend. The key to him, is that he came up in a period - when he was a struggling actor - at the time, Brando and all those people were going to Lee Strassberg's school. There was a school of acting - he didn't get to that school, so he just made one where he has focused his energies. I met Brando too and spent time with him. Brando at one time, was very much into actually funding and doing "Seekers Of The Fleece." If you look at what Brando has done with his career, and you look at what Redford has done with his, you can see the difference right there. Brando has basically gone and hid on an island. Redford has taken that power and put it into the future, because he is deeply committed to regional filmmaking and stories that really spring from the Earth. That's the reason for the "Milagro Beanfield War." Sundance is very much geared towards young writer's being able to go into a laboratory situation, with film experts in every situation and develop a film from the ground up. That may not be commercial - but really makes a statement about this region of America. As a matter of fact, if I was going to pattern what I'm doing after someone - it would be Redford. With what Redford is giving back. Taking that *pretty boy* power and using it. All the roles that he has played - I think he is the most underrated actor in America. With "Gatsby" he played, the golden perfectionist. In "The Candidate" he made a statement about the political *pretty boy*/Dan Quayle thing. He's an amazing man.

You appeared in the stage production of "Shakespeare And The Indians."

That's the greatest mystery I have ever known. Dale Wasserman uncovered a previously unknown fact about Jim Bridger. This is fun, because we were in Slimbridge yesterday - the Bridger's, before they left to go to America, were all very highly educated, Cambridge powerbrokers, down in that part of the world. They were judges and military people. I find it interesting, because it's so close to Shakespeare country. Bridger, my uncle, was illiterate. With money made in the fur trade, he hired a young boy to read Shakespeare to him. He could quote long soliloquys, from memory, although he could not read or write a word. Wasserman is another amazing man. He ran away from home when he was twelve years old, during the Great Depression. Bummed all over the West. He was a carny street dancer. He won numerous Toni Awards for lighting on Broadway, before he ever wrote a play. When he was about thirteen or fourteen - in those Depression days, there were what they called Railroad Bulls - they'd beat people up and throw them off the trains. He was thrown off of a train in New Mexico, and injured his shoulder very badly. He was taken in by three Spanish speaking shepherds. He lived with them for a year. Wasserman put those two things together. He found out about Bridger and Shakespeare and wrote a story about a young boy who was thrown off of a wagontrain and taken in by three illiterate mountain men. They had been given a book of the complete works of the immortal bard, by a starving preacher on the prairie. Only one of them had any interest in the book. The other two thought, "A book will bring nothing but bad luck." It's a wonderful play. They took the boy in. He could read. The boy started reading Shakespeare to them and they absolutely loved it - all the blood and gore - Macbeth and all that stuff. The play becomes the story of a drifter - a man who has been basically driven insane in the Civil War, who goes back out West to try to rediscover his past. It was the first play he ever wrote and he had given up on it, because he wanted a balladeer who sang about mountain men. He wrote it during the fifties. In the early sixties, he did the first presentation of it. He had junked the play, until someone in the late seventies said, "Wouldn't it be a great idea for a musical." He started on it again, and I had been working in the production of "Black Elk Speaks" as an actor. Christopher Sergel who wrote "Black Elk Speaks," knew Dale and called me in New York and said, "Do you know who Dale Wasserman is." I said "No. I can't remember the name." "Well, he wrote one of the top five

commercial hits ever on Broadway called "Man of LaMancha" and another thing called "One Flew Over The Cuckoo's Nest." "Oh yea, I've heard of him." He said, "He's looking for a balladeer who sings about mountain men. Do you know where I can find one. I said, "I'm it. I'm the only one." I sent my material to Dale and he was blown away. When he sent me the script I said, "Dale, did you base this on Bridger." He said, "I certainly did." So we had this kind of strange mystical experience, that he had started this thing decades ago. I started mine in the sixties and we met in the early eighties. It really launched me into theatre. I did over two hundred performances of that play.

Tell us about the "Human Potential" movement.

I was very much a part of the creation of it in Austin. Let's see how succinctly I can say it. It is the reason for HOKA HEY being a bridge between the *Human Potential* movement - which is what I prefer to call the *New Age* movement - and the indigenous cultures of the world. I think the *New Age* movement sprang from North America, because we are only now reaching the point of understanding our own indigenous cultures. The moss on the university buildings over at Oxford, is older than most of the buildings in New York. We're young, and it has taken us this long to begin to really be able to hear those ancient voices. Because they are also future voices. For me, I jumped to the *Human Potential* movement, because I believe in it. I believe it is the future. That line in "Arrows Of Light" which goes
"There's a mystery in us all and we must answer when it calls, for there is so much more that we could be, if only we would try."
I think most people, live in the illusion that they can't do any better. That they feel trapped wherever they are. That's what it is about - beginning to realise human potential. When "Heal In The Wisdom" came out, the *Human Potential* movement adopted me as a great healer. I found myself going around lecturing and singing about healing, and blocking writing and creativity out. Nothing was coming out of me. I announced to people in my organisation, "I never want to be called a healer again. I'm an artist." The minute I said that, the healing started springing again - because I started writing and creating. The healing is in the music. Music is the communication. I'm really no healer. I'm a channel for ideas that are coming through me. I challenge anyone who says, "I wrote that song." I don't think most

songwriters have any idea where songs come from. I think that we just have to go through some of the hardship that we've been talking about, to be in the right place for that to come through. People call those things through us. "I'll take you home Kathleen" was about a man taking a woman home to die. He wrote it, but now it has become everyone's. Songs belong to everyone. To me, that's what the *Human Potential* movement is all about. The Windham Hill thing is mostly instrumental music. What Dunesberry called "An air pudding." I love what they call it in Russia, which is Ecojazz. What's happened, is that the *Human Potential* movement wants a voice for that music. When that happens, I'm still going to be there in the front, because I've been articulating that for years. When you say that "Heal In The Wisdom" is all spiritual, then that's right. That's the point of it. Music is spiritual. We were talking before the show last night, about enchantment. I said, "Here tonight, we'll see enchantment, because I will become enchanted and the audience will become enchanted with it." Unless I become enchanted, there's no way the audience will become enchanted. That's what my whole career has been about.

You've done some of the "Aldebaran" recordings with Jennifer Warnes.

For Jennifer to work with me, she had to have every lyric explained in terms of what I was really saying. There's a line in the Aldebaran song called "Starmaker"
Starmaker, starmaker, maker of stars in the night. Starmaker, starmaker - and the tag on the thing is *Tell me how you made the comets, and just for fun set their tails aflame.*
She said, "Were you one of those boys that tortured snails and frogs. Is that where that is coming from." I said, "No, it has to do with lighting stars for fun and making a tail of flame, not setting a frog on fire and throwing him in the air. I didn't have anything to do with that." "OK" she said, "I'll accept that lyric. Now what about this one." We went through two days of that, before she would go in the studio with me. She's has a lot of fear, but she is still a wonderful woman. Her projects now, she will only do on a project by project deal. She had one of the most horrible contracts in the world with Clive Davis, who picked every song she sang. You do not want to mention Linda Ronstadt around her either, because of the comparisons. She is a marvellous artist and one of the most gifted singers around today. I'm very, very lucky that she sang that

Dolphin part. I hope it comes out and that we can manage to finish the recording. I need about \$100,000 to finish it. There's sixteen songs and we've done six of them so far.

Talking about how our lives turn in circles, tells us about the "Coyote Daydream."

The aboriginals are the oldest culture on the planet that we know of. 50,000 years. They're unlike most Indians, except maybe the Allyutes. We were talking the other night about how you don't look a tiger in the eye, or he'll attack. In our culture, you shake hands when you meet. It's supposed to be very firm, and eye to eye. Aboriginals are just the opposite. You shake his hand and it's just limp, and he won't look you in the eye. Most people would say that they're up to something, or that they are sneaky. If you look an Aboriginal in the eye, you better be very, very clear, because they are mind readers. They're telepathic and they are the most finely attuned to that, that I have ever seen. For me to try to explain what little I know about *dreamtime* would be like trying to explain quantum mechanics in five minutes. There was a *dreamtime* which occurred before people came. Then when Agandu happened - when people came, it started a parallel universe with the existing *dreamtime*. Agandu, the people, can go into and out of *dreamtime* over and over. A blackfellow can take you to where grandfather or his great, great grandfather went down in the ground and came out one hundred years later, as a kangaroo. He knows that kangaroo was his grandfather. The nomadic thing about them, is to follow the *dreamtime*. It's like the Scriptures. They follow the *dreamtime* to specific links with the Earth and Heaven. I long to go back there and spend more time with them. I don't know that any of us will understand the *dreamtime*. Ever. Our culture has many blind spots and prevents us opening up to the *dreamtime*....

While in Australia, you studied aboriginal art.

During this past summer, I sold a lot of the Aboriginal dot paintings I'd done. I was able to plough that money back into the pot as usual and finance my company. Ironically, most people do other things, so they can retire and paint. I paint, and tell people that is the way I pay for my folk music habit. I had a major thing, right before I came over on this trip - Cable News Network had a special on, which was shown everywhere, about my "Seekers Of The Fleece" play. That brought a lot of interest and hopefully it

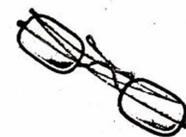
will help quickly recoup my outlay on the play. Plus I've got the "Seekers Of The Fleece" tapes back. I'm about fifteen years off course with that project, but I'll get back on with it. The tape is getting great reviews and it's doing what I knew it would do fifteen years ago. I have a very firm opinion that I won't bend. That is, I won't do the play without an Indian in it. It's about the first encounters between whites and Indians. It would be a joke, if you put an Italian in there playing an Indian. You just perpetuate the same old thing. After the CNN thing, a producer in Hollywood called - a woman that is very substantial. We sent a package to her right before I left, and her immediate thing, was that she wanted to develop it into a television series in America. That's a pretty interesting idea, because the western is virtually dead. The people who have tried to resurrect it, have had no luck with it at all. [ED. NOTE There followed a conversation about movies, including "Silverado," which starred Kevin Costner. In the light of Costner's, Native American tribute "Dances With Wolves" - ain't life strange. Anyway, back to 1988. The Paul Simon movie "One Trick Pony" was the next item which crept into our conversation.] Did you see that film. I saw it in a little art house in Austin. Thought it was one of the best films about the music business I've ever seen. There's a wonderful running gag in the film. The "Still Crazy After All Those Years" band that he was working with, with Richard Tee and those guys. They were the band in the movie and played a game while they rode from gig to gig, about famous rock stars that were dead, and how they died. It was a profound statement about the music business. That's where that Johnny Ace song came from. It was a very interesting statement about what would have happened to him, if he had only had "The Sounds Of Silence" hit. Had his career gone the other way. About a guy who had stayed in it for years and years. Got like me. Was unknown. Never been on the cover of any magazine or anything and continued playing music. A journeyman musician. It was a great statement about that. People failed to see that. They saw it as a massive ego trip. They resented him deeply at the time, for the whole Garfunkel thing. I thought he was a great little, kind of dead pan Woody Allan type actor. Yet he got his fingers burned there. He never went back. I think he probably could do very well writing films. I haven't understood also, why he hasn't evolved into theatre. In a sense, he's like a modern day Gershwin.

A Kerrverts Festival 50.



There is a reason, There is a rhyme,
There is a season, There is a time,
and then, there's the latest KERRVERTS FESTIVAL 50.

1. The Dutchman JUAREZ feat. MICHAEL SMITH & BARBARA BARROW "Juarez" Decca DL75189 [1970], #
2. The Dance TOM RUSSELL BAND "As The Crow Flies" End Of The Trail Music (cassette only, no index no.) [1985], #
3. Years BETH NIELSEN CHAPMAN "Beth Nielsen Chapman" Reprise 9 26172-2 [1990], #
4. I Was Meant To Pass Through Your Life TOM PACHECO "Sunflowers & Scarecrows" Round Tower RTMCD 30 [1991],
5. The Wing And The Wheel Nanci GRIFFITH "One Fair Summer Evening" MCA MCF3435 [1988],
6. Lubbock Calling TERRY CLARKE "Buddy's Waiting On The Flatland Road" Minidoka M1001 (CD single) [1991],
7. Yarrington Town MICKIE MERKENS "Texas Summer Nights, Vol. 1" Potato Satellite PS2-1000 [1983], #
8. Semper Fi JOHN GORKA "Jack's Crows" High Street 72902 10309-2 [1991], #
9. Wedding Day STEVE BOOKER "Dreamworld" Parlophone CDP 79 5201 2 [1990],
10. Cherokee Louise JONI MITCHELL "Night Ride Home" Geffen 9 24302 2 [1991],
11. Rock And A Soft Place RICHARD DOBSON & STATE OF THE HEART "Hearts & Rivers" Brambus 199014-2 [1990], §
12. Test Of Time JUDY COLLINS "Fires Of Eden" CBS 467373 2 [1990],
13. Van Gogh TOM PACHECO "Sunflowers & Scarecrows" Round Tower RTMCD 30 [1991],
14. Norman ROD MACDONALD "Bring On The Lions" Brambus 198908-2 [1989], §
15. The Last Leviathan & Prelude PATTY LARKIN "Live - In The Square" Philo PD-1136 [1990], #
16. Split & Slide II BUTCH HANCOCK "No 2 Alike - Tape 8" Rainlight RLT-1008 [1991], #
17. I Miss My Mary HAL KETCHUM "Past The Point Of Rescue" Curb D2-77450 [1991], #
18. Please Don't Let Go The Romance THE BANDED GECKOS "Art Gecko" Spanish Omelet 00200 [1990], #
19. After The Singing ROD MACDONALD "Bring On The Lions" Brambus 198908-2 [1989], §
20. Every Time I'm Crying BELL & SHORE "Little Movies" FF 90460 [1988], #
21. Banks Of The Guadalupe BUTCH HANCOCK "No 2 Alike - Tape 6" Rainlight RLT-1006 [1991], #
22. Lost Soul In The Middle Of Nowhere TOM PACHECO "Sunflowers & Scarecrows" Round Tower RTMCD 30 [1991],
23. Arrow CHERYL WHEELER "Cheryl Wheeler" North Star W0001 [1986], #
24. October Roses STEVE GILLETTE & CINDY MANGSEN "Live In Concert" Compass Rose Music CRM-2 [1991], #
25. Do I Dare DAVID WILCOX "The Nightshift Watchman" Song Of The Wood Music SOTW-1087-C [1987], #
26. Until We Meet Again DOUGIE MACLEAN "Whitewash" Dunkeld DUNCD010 [1990],
27. Past The Point Of Rescue MICK HANLY "All I Remember" Round Tower MHC01 [1989],
28. Till I See You Again KEVIN WELCH "Kevin Welch" Reprise 9 26171-2 [1990], #
29. The Heavens Are For Wonder (Not For War) KAHAL & KAHAL "Pilots Of The Impossible" Blue Mirror BMC001 [1991],
30. Nobody Knows PAUL BRADY "Trick Or Treat" Fontana 848 454-2 [1991],
31. Diamond Hill BUTCH HANCOCK "No 2 Alike - Tape 7" Rainlight RLT-1007 [1991], #
32. Rockin' On The River JERRY JEFF WALKER "Navajo Rug" Rykodisc RCD 10175 [1991], #
33. I Can't Help Myself Darlin' GARY P. NUNN "Live From Mingus, Texas" Guacamole (cassette only, no index no.) [1990], #
34. Summer Wages BILL & BONNIE HEARNE "Navajo Rug" (no label, index no., or year of release), #
35. Super 8 GRAINS OF FAITH "Look What We Did" (no label, index no.) [1990], #
36. I Want To Watch You Age MICHAEL HALL "Quarter To Three" Record Collect RC-1191-2 [1990], #
37. Salvador SARA HICKMAN "Shortstop" Elektra 7559-60964-2 [1990],
38. Blackwaterside RON KAVANA/LILT "Lilt - For The Children" Alias ETC0191 [1990],
39. The Runaway Fool Of Love JOHN STEWART "The Complete Phoenix Concerts" Bear Family BCD 15518 [1991], §
40. Roseville Fair BILL & BONNIE HEARNE "Down The Road" (no label, index no.) [1985], #
41. Love Will Find A Way CHROMATICS "Never Enough" Lizardo PC1001 [1990], #
42. The Yellow Rose Of Texas THE CUMBERLAND THREE "Songs Of The Civil War" Rhino R2 70739 [1991], #
43. William Is Our Name BILL WARD "William Is Our Name" Post No Bills Music (cassette only, no index no.) [1991], #
44. The Carpenter GUY CLARK "Better Days" Warner Bros, 1-23880 [1981], #
45. Valentine Day VICKI FOWLER "Texas Nightingale" Masali Records (cassette only, no index no.) [1991], #
46. He Loves The Land DOUG ASHDOWN "Love Lives" Larrakin TCLRF 207 [1986], *
47. The River And The Swan STEVE YOUNG "Solo/Live" Watermelon CD1004 [1991], #
48. Deliver Me ROBIN HOLCOMB "Robin Holcomb" Elektra Musician 9 60983-2 [1990], #
49. Grace Of Rain JOHN STEWART "Neon Beach" Line LICD 9,01001 0 [1990], §
50. Heal In The Wisdom BOBBY BRIDGER "Live At The Kerrville Folk Festival 1986" (cassette only, no index no.) [1987], #



All albums released in the UK, unless marked, US releases marked #, European marked §, Australasian marked *, Introductory rhyme taken from the Bobby Bridger song, "Heal In The Wisdom" - The Kerrville Folk Festival Anthem.

Edited and published by,
Arthur Wood,
127, Pinewood Drive,
Bartley Green,
Birmingham B32 4LG,
England.

Contents

More Live Highlights + Kerrville - kompacts, kassettes & other ko incidences	p.2
Darden Smith interview	p.3
Steve Gillette interview [Pt. 2]	p.6
Anne Hills interview	p.8
Bobby Bridger interview [Pt. 4]	p.15
The latest Kerrville Festival Top 50	p.19

Editorial.

Apologies for the late arrival of Issue 10. The reason will become apparent later. We regularly underestimate our own vulnerability and occasionally need some breathing space.

With honest intent, the text for this Editorial shall be, *absent friends and relations and those in need*. It was with much sadness during late April, that I received a letter from Mike Gibb, proprietor of MANANA magazine, confirming that he was ceasing publication. Lack of support/subscription renewals being the major reason. All I can add is, know the symptoms well. The remedy? Issue 10 subscription renewals, please note.

Seems like 1991 is destined to be a time of *unforced errors* for yours truly. First off, apologies to the Banded Geckos for getting the title of their truly fine, second album "ART GECKO" wrong in Issue 9. Not once, but three times! Available as a cassette \$10.00 and CD \$15.00 plus \$3.00 postage (outside US mainland), from 4422 Betty Street, Bellaire, Texas 77401. Next, the case of Richard Dobson and his band, State Of The Heart. Their 20 track Swiss/Brambus label release is titled "HEARTS & RIVERS." Remember how your mother warned you, "These things come in three's." Well, there's more. Steve Young's "SOLO/LIVE" [Watermelon], mentioned in Issue 8, finally appeared this April, during Austin's 4th annual South by South West Music Seminar & Festival. If I get ahead of some release dates, remember the smaller labels don't possess the financial clout of the majors. Somehow, it all happens come time.

Having followed David Olney since his 1981 debut "Contender" [Rounder 3064], it was neat to discover that Doug & Cissi Jones have been inspired to produce *Hardball Times*, an Olney Newsletter. Their debut issue is dated April '91. The address - P.O. Box 905, Hindman, Kentucky 41822. Send these good folks a few \$ for a copy, as the intended cost does not appear. Olney's fourth album, possibly titled

"Roses" [Philo] is due for mid June release, with "Smoke On Ice" [Appaloosa/Italy] to follow this Fall. Mmmm....

Thanks M. Bailey and The Telegraph for this one. *Stonehenge II*, a massive limestone structure modelled on the historic original, is currently being marketed as a major attraction in Kerrville. Work began on the structure in 1989, and the completed megalith is little more than half the size of its original. Thing is, have Joe and Sharon been there yet, or did Butch just dream the stones to this one? 1991: A Kurious Odyssey.

Ben Blake's latest Newsletter [Iss.5] carries lotsa information, including details of the sad passing of Kingston Trio founder, Dave Guard. Available from 175 Lake Road, Jewett City, Connecticut 06351 at four issues for \$3 (US) and \$5 (overseas). An essential read.

If you're wondering at the lack of the promised review of Larry Willoughby's book *Kerrville Folk Festival, A 20 Year Celebration* the publication date was delayed. The real story...Thieves broke into the printer's and removed all the hardware, plus the software containing Larry's words! The book has been rescheduled for a Fall release.

A few addresses, in the wake of space shortages in the Kassettes Section. WATERLOO RECORDS, 600-A N. Lamar, Austin, Texas 78703 and marked FTAO Mona Marcee. Send \$2.00 (US) or \$4.00 (Elsewhere) for a copy of their comprehensive Texas Music Catalogue. MUSIC CITY TEXAS, 600 South 1st #123, Austin, Texas 78704. ALCAZAR, P.O. Box 429, Waterbury, Vermont 05676.

Crow Johnson and her ZASSAFRAS MUSIC NEWS were featured in Issue 8. Laid low earlier this year by cancer, the most recent report of her condition seemed favourable. A truly fine person, our thoughts are with you. Write to Crow at P.O. Box 1000, Gravette, Arkansas 72736-1000.

Regarding the contents of this issue and in no particular order, thanks are due to Rod Kennedy, Alpha Ray, Bobby & Melissa Bridger, Steve Gillette & Cindy Mangsen, Darden Smith, Anne Hill & Mark Moss. This issue is humbly dedicated to my late father, affectionately known to many as Big Arthur. For me, he was the carpenter and a true magician in his trade. At this time, we should also remember others who are no longer with us. Dave Guard and Bobbi Escovedo.