

# KERRVILLE KRONIKLE

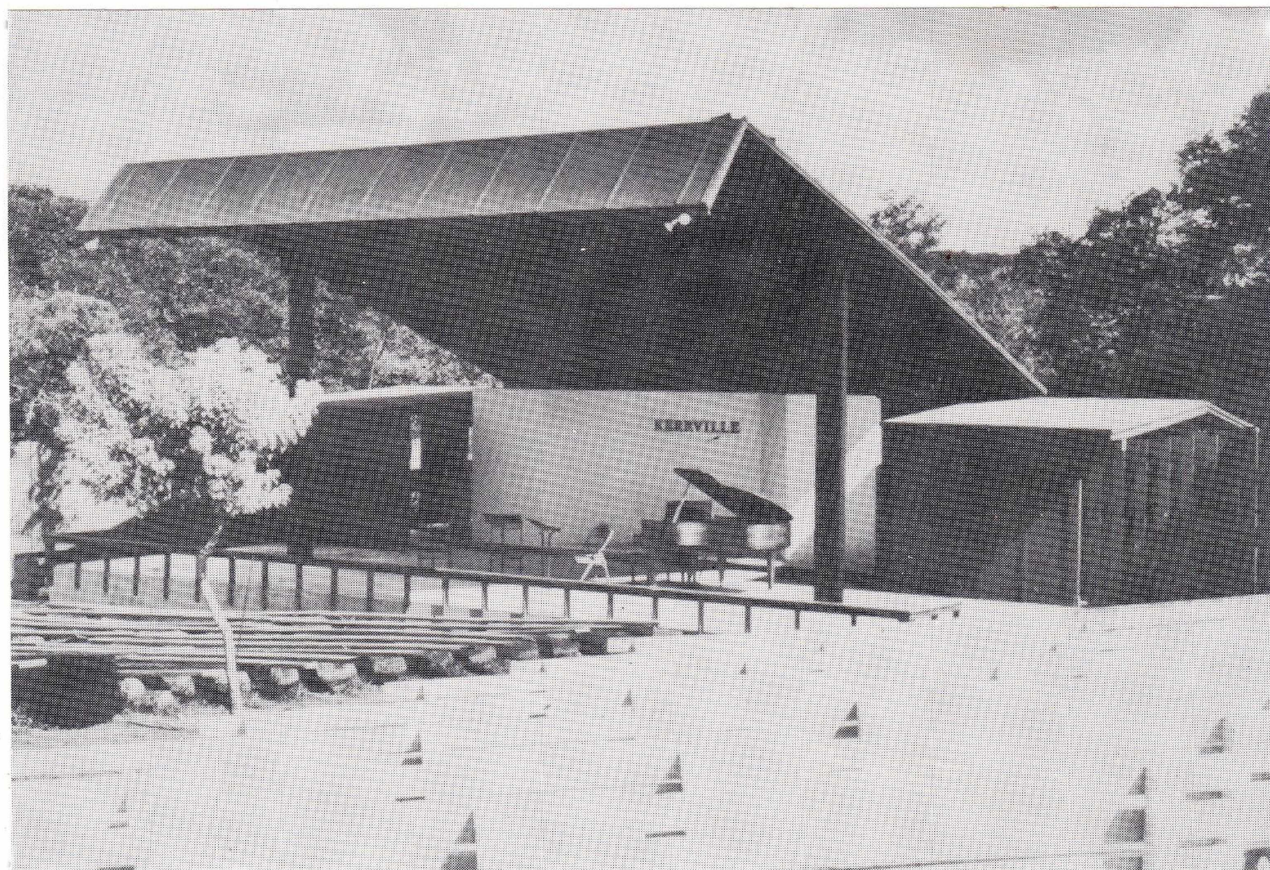


Photo: Partain Studios, Kerrville.

*The New Outdoor Theatre, Quiet Valley Ranch, Kerrville 1981.*

*Steven Fromholz*

**LEE CLAYTON**

*Marce Lacouture*

**KEGER ALLEN PULSON**

**RICHARD DOBSON**

**NO.2**

**£1.25**



# tall tales from the quiet valley .....



*Further short stories and anecdotes, which hopefully capture some of the flavours of the Kerrville Folk Festival.*

BUTCH, "Hello, I've brought my wire cutters".

MARCE, "I don't believe this, Look where they put this microphone, You ready - OK - this is something Butch and I have never done before in public".

There was a slight moment of disbelief, and then the audience dissolved into fits of uncontrollable laughter. When things eventually settled down,

MARCE, "We got your attention at the back there, didn't we".

BUTCH, "I wish I'd thought of that".

The "introduction" to the main stage set by Butch Hancock and Marce Lacouture on Sunday 1st June 1986.

During his Saturday 31st May appearance, Tom Rush took a few moments to discuss some of his rustic New Hampshire neighbours. "On the other side of me, there's this French Canadian kind of guy, who is built like a phone booth. Heart of gold. Sweet, sweet guy. He's very big and I always take a pad and pencil when I go visit him, because he says stuff like, "Give me two eggs side by each and a pair of toast, huh". "You're new from around here, don'tcha". A bunch of people were having their summer homes broken into, and a lot of stuff was being stolen, last winter. This guy lost his snow shoes. He told me, "I went for my snow shoes to the barn, and there they were on the wall, gone". "Prop the son of gun up with a four by twice". He's great. His finest hour. His crowning achievement was one morning, when he was pretty hung over. He didn't look too good. When I saw the guy later, around noon, and asked him how he was doing, he said, "I feel a whole lot more like I do now, than I did a while ago". I had to get him to repeat it three times".

"This is the title song from my first album, and it's a song about friendships. The type of friendships that you make when you're a small child, that last all the way up till you're a big child. Kind of from first teeth to second teeth, in other words. I grew up here in Austin, Texas. I spent my girlhood with a friend named Mary Margaret, watching the sun come up and the sun go down over Mount Manero wonderin' how the heck I was ever gonna get out of here. Now I spend a great deal of time wonderin' if I can just slip by here, for a couple of days a month. Mount Manero may not be the tallest mountain in the world, but it's home. Mary Margaret and I used to ride our bicycles up to this place on Mount Manero, and stop by every 7-11 Store on the way up there, and clean out the vending machines of bottle caps. We'd sit up there when the sun went down, and watch the lights come on in town, and shoot those bottle caps off at those lights in town. Every once in a while, you'd flick one just right, and a light would go out - and you'd say, "By God, I got that one. Five miles away, but I got that one". - Nanci Griffith introducing "There's a light beyond these woods", on programme No 11, from the tenth season of "Austin City Limits" in 1985. I know that it's not Kerrville, but the spirit just seemed so right.



Having arrived at Robert Mueller Municipal Airport in Austin, Texas at 2am on Thursday 22nd May 1986, it soon became clear that TWA had been careful enough to misplace my luggage. Definately desperate and disorientated in a foreign land. Twenty four hours out from Birmingham, England. Worse was to come, however. I had arranged to hire a "small compact" car from Messrs Hertz. What I ended up with, was vehicle which would have comfortably seated a football team, the reserve players and half their travelling fans. The expectation that it would be an automatic transmission model, was soon confirmed. Where you inserted the ignition key was obvious. Making the infernal thing move, was a whole other ball game. Failure to put your seat belt on, initiated a subtle, but irritating "Avon calling" bell. Finally the engine fired, and there was signs of life under the bonnet. Only one tiny problem now, and that was the location of the hand brake release. It took two amused, but extremely helpful Airport policemen, a matter of seconds to solve that mystery. And that's how I managed to start negotiating the final part of my journey to the Quiet Valley Ranch, for the 15th annual Kerrville Folk Festival.

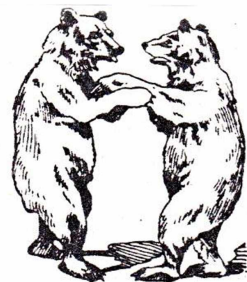
Due to the magic of all that occurs there, people who attend the Kerrville Folk Festival for the first time, very quickly become KERRVERTS. The next step is to learn the language. A most useful aid in this objective, is to purchase the "KERRICTIONARY OF KERR-WORDS, VOLUME ONE", published by the Kerrville Staff and Friends in a limited edition of 800 copies in 1985.



to be continued.



# Steven Fromholz

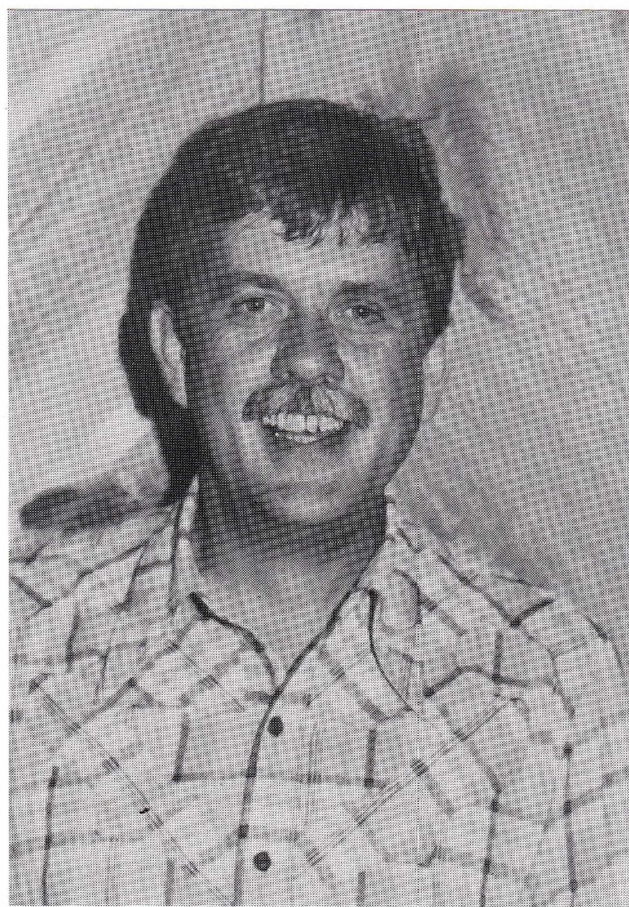


*The interview with Steven Fromholz was conducted in Room 216 of the YO Ranch Hilton Hotel, Kerrville on the evening of Tuesday 27th May 1986. Steven had just played the interviewer, a tape of his latest recordings, which at that time, were titled "Love Songs". The interview commenced as follows - - -*

I was born in Temple, Texas in 1945 - June 8th, I had a Texas mom, born in Kopperl, Texas - Bosque County, Small town girl. My father was a Wisconsin guy, from Randolph, Wisconsin. A real sharp guy, named Al Fromholz, who was a major in the Army when they met. My mother worked at Camp Hood and they got together. I was born there, because the war was still on. The war ended, and dad went to work for the Ford Motor Company. We travelled in the Mid-West from Wisconsin to Texas until, I guess, I was 11 years old. Always coming back to Texas, when things got weird. Eleven different Grade Schools. It was fun being a kid, living in all those places. I learned to meet folks, being a new kid, all the time. I met a bunch of kids who have grown up, and who are my age now, who were like, from Airforce and Army families. One of my partners in Felicity Records was an Airforce kid. He went to like, sixteen Grade Schools - same thing - you're the new kid all the time. You've got to learn to fight, or you got to learn to talk, (Laughs) - and I come from a long line of talkers.

*What was your first contact with music.*

Both my folks sang real well, and I sang. My dad was a Catholic and mom was a Methodist, so we ended up Episcopelians. It was a pretty natural compromise. I sang in the choir at the Methodist Church in Kopperl, Texas, because Granny went to church every Sunday. We went to church when we were down there, and I was down there a lot, as a kid. In the Episcopal Church in Des Moines and in Memphis, I sang in the choirs there. They had real big churches downtown, and real big choirs. I can't remember if it was Memphis or Des Moines, but I had my picture in the paper, as one of the top three choir boys in town. I love to sing like that. My sister Angela, also liked singing - she had a different dad, same mom. My mother married a lot. Angela sang all the time and played great piano, by ear. When I was 5 or 6 years old, I was singing the hits of '51 and '52 - Teresa Brewer songs and stuff. I would sing harmony with Angela. She cut for Sun Records, in the early fifties. She was Angie Bailey, singing country music on the Louisiana Hayride and Hayloft Jamboree and those things - those old shows. She'd love to hear me say that. She sang all the time, and would have been a ballerina, but she was almost six feet tall. There wasn't much call for six foot ballerinas. She sang great - still sings great. The first time I ever saw a guitar really played in person, Angie played it. I sang with her all the time, like from five years old. I guess all of us who came from



*Photo: Herri Lu Park, Isla Mujeres, Mexico.*

*Steven Fromholz, Kerrville 1986.*



the country, sang in the churches. I came from the country and the city - it was a countryopolitan thing, before country wasn't cool. The first time I ever performed in public was at the Grove School in Kopperl, Texas, and I sang "The yellow rose of Texas". Sang the shit out of it. That's where all that comes from.

*How did you end up in Denton, Texas.*

Mom and dad divorced, and I ended up back in Texas with mother. We settled in Denton. This was in 1957, and I was in the sixth grade. I had met Elvis Presley, because my sister dated him in Memphis, Tennessee in 1954-55, just as he was starting out. She was singing and he was singing. He was brand new. He hadn't even had his first single out. He came to my house, and Angela dated him. When his first record hit Denton, I told my schoolmates about that, and they said "Bullshit", but it was true. That's just what happened, so I felt a kinship in that and I got off hard, you know, at 12 years old. Mother remarried and the man she married, ran a coin machine business in Denton. Coin machines being juke boxes, pinball machines, drinks machines, coffee machines, candy machines and cigarette machines. I worked on juke boxes from the time I was 13, till I left home at 17 years old. Put in wall boxes in cafes. Bought the singles in Dallas - when "Everyday" was a hit - bought that record in Dallas from *Big State Records* and put it on the juke boxes in Denton. I graduated in 1963. In 1963, Denton, Texas was "*American Graffiti*" - that film - that was what it was, exactly. Right down to the kid getting killed in the car wreck. With the ladies fighting in the bath - the whole nine yards. The music was always there, and I heard them all, when they first came out. I bought the damned records. In *Ellison's Record Shop* in Denton in 1959, you could go down there, go in there, and pick your favourite platter out and go in the listening booth and play it. So I did. We'd hit there in the afternoon, when we weren't playing basketball. Go down to *Ellison's* and listen to records. I got to introduce the kids to the records, because I told my stepdaddy what to buy. I bought them all. When I could drive, I went to Dallas and bought the records. It was fun.

*When did you start attending North Texas State College.*

I went to *North Texas State* in 1963. I'd been going to High School in Denton of course, and married my High School sweetheart. The only really big mistake she ever made was, to give me a banjo for a wedding present. In the 1950's, I was in tune with the Kingston Trio - they killed me. The Limelighters slayed me. I mean, they tore me up. Then I got into Clarence "Tom" Ashley and Doc Watson and those guys. Buying records out of *Playboy*, - bought this big folk collection which, I guess my ex-wife still has. The thing was about two inches thick and full of these old folk records. I also listened to Appalachian music and all that shit. Erik Darling records. That left me wanting to play the banjo, and so I got this banjo - I started playing banjo in bed. That's a bad sign. Then I bought myself a guitar a year later, and that was the end of it. I went to *North Texas State* and although I didn't play with a band, I could sing pretty good, so I ended up President of the *North Texas State Folk Music Club*. At that place, was my old pal Travis Holland, who has played with everybody from Michael Murphey, to me, to Jerry Jeff Walker. He was our guru for a long time, and still may be again. I hope he is. I met Michael Murphey there. Met Donny Brooks. The harmonica work you heard on my new tape, that was him. He is now appearing in the band, in the show "*The Big River*" - the Broadway play, that Roger Miller wrote the music for. I digress. Johnny Vandiver - the late great Johnny Vandiver who was brutally murdered in Houston. He was in that area at that time. From '62 to '65, we all seemed to play a lot.

*You played for Rod Kennedy at the Zilker Park Summer Music Festivals.*

I played for Rod Kennedy as a member of the *Dallas County Outpatients*, which was myself and Segal Fry, one of our mentors - all of our mentors. Vandiver, Travis Holland, Donny Brooks, Murphey and a jug player named Ted Kak. A great jug player, with incredible endurance. (ED. NOTE. Initially I thought that by making a joke of the bands name, Steven was playing down his involvement with Murphey and Fry in the *Dallas County Jug Band*. Recently however, I noticed the *Outpatients* name crop up again in Kathryn Casey's article "*Blues and bad blood*", which appeared in issue 521 of *Rolling Stone*. The article concerned the brutal murder in February 1985 of John Vandiver and his girlfriend Debbie Davis. Vandiver was a regular performer at Kerrville and Fromholz contributed to the article). Prior to that, I was in a trio at *North Texas State* with Michael Murphey. It was the first organised singing I did, like that. Myself and Patty Lowman - beautiful girl - lovely girl and Michael. We sang on the green bean circuit. Cold grey meat, green bean circuit. That's the *Lion Clubs* and the *Quantas Clubs* - social functions like that.

*Murphey at that point, then seemed to zoom off into - -*

Well, he zoomed off. I'll give you the chronology on that. I ran away from home in February of 1965. Filled my car, threw in my guitar and headed for New Orleans. Left my wife. Ran away from home at 20 years old.



*Was your daughter Darcy around at this stage.*

No, this was 1965 that I am talking about, Darcy didn't come around till later, with my second wife, I've had three of those, I'm married to my third wife at the moment, Darcy was born after I came back from New Orleans, After running away and writing songs, and living in the French quarter, with a pal of mine and his wife, Drinking cheap vodka and being crazy, Listening to the blues at a place called, "The Dream Castle" across the Esplanade, and far across the quarter from Canal Street, When I did that, I knew it had to be music, It was music that took me away from home, That's what I wanted to do all the time, I didn't really know exactly how to say that back then, or else I would have told her, When I came back from that, it was then, that the band came together, In April, May and June, In July, I went to California because the band had broken up, Everybody had lost interest, We weren't making any money at all, It was just a wonderful, wonderful lark, Murphey went to California and fell in with Randy Sparks and all those folks out there, Michael Nesmith was involved in that stuff, at that time, Anyway, I went out there, My mother was in California by then, leasing properties in Century City, I went out to live with her and worked for 20th Century Fox digging ditches for a while, Made \$3.39 an hour, riding a jack hammer, It was great work, I was dating this beautiful girl, named Penny Barnett, In 1965, I got my draft notice, By then I was divorced, so I joined the Navy, I didn't want to go to Fort Polk and join the Army, and go to fight in Vietnam and get killed, I was in the Navy in California, from 1965 till 1968, I spent the last year and a half of that in San Francisco, That is where singing in clubs really set in, Singing with other folks, I had a duo called the *Buffalo Chips*, with a gal named Judy Caldwell, Met Michael Williams out there, and he was part of *Frummox* for a while, Then he went in the Army, and McCrimmon and I became *Frummox*, I was singing four nights a week, and going in the Navy five days a week, I got out early, because they thought I was crazy, I guess I was at that time, because I wasn't sleeping, I must have been crazy, (ED, NOTE, What a title for a song!), It was an honourable discharge, Then I just headed towards singing full time, All the time, I went to Arizona for a while, Wrote "Man with the big hat", while I was there, I wasn't there long, Maybe February of '68 till May of '68, I went to Colorado and things just began to go towards being a folk singer, I was in Denver for a couple of years, and up in Evergreen for two years, I also lived in Guadio for two years, Dan and I worked together, from - Mike Williams went in the Army, like in September of '68 - Dan and I got together to do some gigs, and we became *Frummox* from October 1968 till May of 1971.

*Where did you meet Dan,*

Met Dan on the third day I was in Denver, at a bar downtown, I was wandering around the town of Denver, I'd met Dow Patterson and Beckie Patterson - Hondo Crouch, you're hip to Hondo Crouch? - Beckie Patterson is Hondo Crouch's daughter, They were in the Airforce in Denver, Dow and Beckie knew Mike Williams, We went over there on the second night, Went to their house and hung out with them one night, Michael had known them back in Texas, Dan and Dow also knew each other, We went to this bar and sat down, McCrimmon walked over and said, "You must be Dow's hippie friends", (Laughs), That's where that came from, and he started playing harmonica with me and Mike Williams.

*You've been quoted in the past, as saying that McCrimmon was pretty shy on stage,*

Yes, he was a stage shy person, He's not stage shy anymore, but he's still very low key, Unfortunately compared to me, everybody except Mike Williams is stage shy, (ED, NOTE, It may be pertinent at this point to fill in a little of the history of Mike Williams, He was raised in Birmingham, Alabama but eventually settled in Austin, Texas and became well known on the local folk music scene, His greatest claim to fame is that he eventually started up the BF Deal record label, on which he issued his own albums and those of other local performers like, Bill and Bonnie Hearne and Nanci Griffith), Daniel has a softness, and had a softness and a gentleness about him, that was very appealing, Our voices blended in a very funny way - they're nowhere near alike - they just blend in a funny way, We worked at it, We were together all the time, for a long time.

*Where did the name Frummox come from,*

Judy Caldwell, my partner in the *Buffalo Chips* duo, in San Francisco - we sang at the "Drinking Gourd" on Union Street, every Thursday night, Great joint, That was where "Texas Trilogy", was first sung in public, I wrote it out there in 1967, She thought I was clumsy and she put Fromholz and lummoX together, and that's where *Frummox* came from, Interesting huh, (Laughs),

*Did you continue to live in Colorado till 1971,*

I didn't leave there till 1974, I went to work for Stills in 1971, I had met Stills, in like '69, I guess, I made the *Frummox* record, "Here to there" and had the "Song for Stephen Stills" on there, I sent a copy of that to him, and he called me one night, in May of 1971 and said, "Come to my house, I want to talk to you", So I did,



*This guy Dick Weissman who produced the Frummx album, is he the same guy who had been in a folk group with John Phillips,*

From the *Journeymen*, with Scott McKenzie and John Phillips - yea, it was the same guy. The best banjo player I ever heard in my life,

*Supposedly, he was more of an academic than a performer,*

He is an academic, but he also spent - those early Philadelphia hits - the Bobby Rydell stuff. All that stuff that came out of Philly - that was Dick Weissman playing guitar on those songs,

*Which is somewhat incongruous,*

Totally incongruous, but Dick was this homely Philadelphia Jewish kid, who became a great musician. As a kid, he's playing on all those cuts. He went to New York after that and became one of the most sought after studio players there. He could play anything with strings on it, pretty much. Great guitar player. Almost any style you wanted to hear. His forte in my mind, was the banjo, and he also produced lots and lots of stuff. He was - he is a great musician, but he's very academic. He's a stylist and an artist, as well as an academic. Harry Tuft ran the *Denver Folk Centre* and it was the first place I ever played in Denver. Dan and I worked for him. Played his joint, when he put on concerts. He had the most sought after little concert hall in Denver, or the West for that matter - well, the mountain West. He said, Weissman was the guy to produce us, so he got us together with Dick. We cut that record in August, so I guess we met Dick in July. Went to his house and just worked on all the ideas we had for the album.

*The "Texas Trilogy" is an incredible song. Did all those characters really exist,*

There really was a Mary Martin and a Billy Archer. They didn't marry, that was just me being poetic. The situation was there however, but the names were different. I went to school with those people. Billy Archer and I thought that Mary Martin was the neatest thing that ever walked the face of the earth. The situation occurred with different people, and I used Billy Archer and Mary Martin's names because they were so dear to me, at that time. They just stayed with me - the situation is still totally real.

*Going back to Stephen Stills,*

I went off to play rock n' roll (Laughs). An amazing experience. I went as far into that as you can go into the rock n' roll experience and still survive. I loved it.

*Did you appear on any of the tracks on the first, double Manassas album,*

I think I have one rhythm track on the first record. I've listened to it. I quit the band, because I was not making sense to me. I guess it must have scared me. I had to evaluate the priorities in my personal life. Janey, the lady who puts up with all my crap, was a lot more important to me, as was my sanity. It just didn't make sense to me, what I was doing. There was a "rock" that I knew about, and I flew her down to see if that would make it better, but it didn't. It was just a situation that I was in. I had walked willingly into it, and would not change a thing, except perhaps do a bit more. I thought I had a good time. Eventually I'm gonna write my autobiography.

*You did tour with Stills though, along with the Memphis Horns,*

We did twenty four shows in fifty days. This was before *Manassas*. We did this from - we went to England on the 1st of June in '71, and stayed there three weeks and rehearsed. Came back, and went to Memphis for ten days and rehearsed. Then we went out on the road. I was playing rhythm guitar and singing second vocals. Originally, we had a five piece band. When Joe Lala joined us, we started doing a six piece rock n' roll set.

*Who else was in the band at that time,*

Stephen and myself and Fuzzy Samuels, who is an incredible bass player. Dallas Taylor and Paul Harris who is a great, great keyboard player. That was the five piece band and then Joe Lala joined us after a while, on percussion. We became a six piece. Stephen and I did an acoustic thing together with two guitars, and then after a while I started to do two or three songs on my own, during the set.





*Were they your own songs.*

Yea, they were my own tunes, Stephen would come out and do a big piano thing, "America's Children" and stuff. Then we came out with the *Horns*. Ended with a thirteen piece and we really kicked ass. We were great, when we were great. We were awful, when we were awful. We had some great nights though.

*Going back to Frumbox, there's a comment on the liner of that first album, about staying in New York with Jerry Jeff Walker and his first wife, while you were recording the album.*

Yea, I met Jerry Jeff in Austin in 1969. This was like in early '69, prior to going to New York. We were working down there, playing at a place called "*The Chequered Flag*", that Rod Kennedy owned. At that time, it was Rod's club. Segal Fry and Allen Damron took over shortly after that. Anyway, I met Jerry Jeff down there. He was a great help in New York, because Dan and I had never been there before - well, I think Daniel had been there once. We stayed in New Jersey for a while and hung out with Dick. In Roosevelt, New Jersey and rehearsed and put shit together. He got Eric Weissberg to come in and play - all those wonderful players. We spent some great times at Jerry's house. We didn't have any money, and Jerry at that time, had a lot of money. Jerry and I together, could roar as hard you want roaring done. If you wanted something roared, he and I could roar it for you. He could do it by himself, but with me - we could bring the house down. We drank all the ale we could in a bar on 65th Street one night, and then got thrown out for bitching, because they had ran out. That was lightweight shit. Jerry and I have been friends for a long time. We returned the favour, when Janey and I lived in Gold Hill. He came up there on his birthday in March, two years running. He just showed up. His birthday is the day before *St. Patrick's Day*, and the celebration in Gold Hill was tough anyway, because there were some Irishmen up there. It's a little mountain town above Boulder. Jerry certainly added to the celebration - it was crazy, but it was wonderful crazy, and I was always pleased to have Jerry come up. We were up in the mountains. He'd come up and play some shows in March, in the mountains, at 8,300 feet - there's snow everywhere, and he shows up in a snakeskin jacket, that he traded Gordon Lightfoot out of. This was his warmth. He wouldn't move far away from the bed he was in, except maybe for the length of the cord on the electric blanket. Our outhouse was aways out, and he had to go pee outside. It was fun. We'd just drink all the Irish Whiskey we could, and then go down to Denver and get an egg salad sandwich, to feel better. (Laughs). He returned the favour.

*So you moved back to Texas.*

We came back to Texas - I quit Stills in the Fall of '71, crashed out and bottomed out that Christmas. Ran out of money. Ran out of cocaine. Had damned near run out of friends and just bottomed out. Janey and I decided to - I needed to play, because that was what I did. By April, we'd packed. We had a little house built on the back of the pick-up truck - a big house, built in there. We just packed it up. Gave away a third of our shit. Sold a third of our shit and threw away a bunch of stuff. We hit the road from April of '72 till September that year, in that truck. Playing songs in Texas and just travelling around. Playing clubs. Going to Arkansas and seeing old Roger Hopps, one of my pals from the *Memphis Horns*. Playing dates wherever I could. Selling a guitar here and there, if I needed some loot. Then I began to hook up with some Texas players, who had also wound up back in Texas. We were living in Evergreen, by that Fall. We started putting bands together. Bands like *Captain Duck and the Farmers Electric Co-op Boys*, which was a little psychedelic country band. Also had a band called the *Bluebonnet Plague*, and played - this was just before progressive country hit, or scared us, whatever it was. We were playing lots of music. Then I moved down to Texas in '74, because the business was there. Hooked up with *Moon Hill Management* and cut with *Capitol* from '75 onwards.

*Going back a little, you cut an album for Countryside Records in '73, but it was never released. Where had you met Michael Nesmith.*

I'm not exactly sure how that came about. Larry Watkins was my manager at the time. He also handled Rusty Wier and Michael Murphey for a while, and B. W. Stevenson. He had a contact out there and sent them some of my stuff. I was still living in Colorado, and working with management out of Texas. Michael came out to see me in Colorado, and we decided to make the record. He was working with *Countryside* which was part of *WEA* - *Warners Bros*, *Elektra* and *Atlantic*.

*Jac Holzman was still there at that time.*



He was the key, Holzman got kicked upstairs, or wherever they kick those folks, Michael, as they say in California, "lost his powerbase". He got dumped and so the record never came out, I've got the masters. He sent me the masters, Michael is a gentleman, They'll never come out, I listen to them now and again.

*I have a tape copy of that album and I think that it's pretty good.*

It never had a chance to get mixed up right, and be taken care of right, because of all that was going on. Everything was shaking real hard and Michael didn't know where the hell he was standing. It was a really good experience for me, however.

*Don't you think that it was the difference between Holzman being in control of a label, where the product had a degree of credibility, and the next guy who came along - David Geffen - having one objective in mind, which was to make money irrespective of quality.*

I'm not sure what it was. That was as naive as I ever was, making records. The *Frumox* record, I was not naive because I knew nothing, and I knew that I knew nothing. A little knowledge is very dangerous. I'd actually known Michael since '65, I'd met him when he was working with Randy Sparks - Randy had these "farm troupes" for those singers he had - the *Christy Minstrels*. He had this "farm club", which was called "Leadbetters". When I worked for *20th Century Fox*, \$3.39 an hour was pretty good money for a twenty year old kid. I went out a lot with my friend Penny Barnett, and we would go down there a lot. I heard a lot of folk music down there. I would listen closely to the songs they performed. My writing was really starting to change, from being a student in a College writing a funny kind of early right wing protest music. That was what I had been doing, because America was always right, and God was on our side. Once I had been out in the bigger world and saw more things and bigger things - not necessarily any better - but seeing different stuff, then my writing started to develop. I was listening to whatever I could hear. The "Ash Grove" was only down the street from where I lived in California. I could go there and listen to the best bluegrass in the world. Everybody came through town, and I had never had that experience before. Nobody ever came through Denton, and I didn't go to Dallas that much. There was a most definite change in my songwriting at that time.

*Once you knew that the Countryside album wasn't going to come out, was that when you moved to Austin.*

I had a market here, and I could work out of here successfully. At that time, I could make a living in Austin alone - in 1974 to 1976, what with the progressive country scene. It was incredible. That's where it really happened. It didn't happen anywhere else in the country, for real, but it happened in Austin you know. It happened hard. Everybody was real, real high and real, real drunk and having the greatest time of their lives. Everybody was real young and real hot. The summer nights were hot and the girls weren't wearing many clothes. It was Austin at its best I think - the mid seventies. It was dynamite.

*How is it these days.*

Oh, it's just fine these days, but it's not like - it has outgrown that relaxed, unembarrassed frivolity. It has become very self concious, Austin is self concious, and Austin certainly wasn't self concious in the seventies. The players weren't. The audiences weren't. Now everybody is cool. The players are still boisterous, I think, but they're older you know. There are younger players coming up and they're great players. All over town, but the music is changing too. Austin is full of music, lots of different kinds of music. You can hear the best of the best, down there, I think. It doesn't sound like it does anywhere else. You can hear great new wave music. You can hear some serious - folk music even, again. You haven't been able to do that in a long time. Austin is hot. Jazz musicians have grown up there, that are alive and active and forty years old. They have grown up there, playing music for twenty years. The Johnny Inmons of the world - from the *Lost Gonzo Band*. The Van Wilkes of this world. The Spencer Starnes, who is a bass player. They've grown up there, and they know what they are doing.

*How did the Capitol deal come together.*

That was *Moon Hill*, through *Chalice Productions*. David Chackler and Lee Lasseff in California and into *Capitol Records*. The timing was great too. I don't think I did a very good job, on those records. I didn't know what control was. I was out of control and uncontrollable, I guess. I wouldn't go back and do them over again, but it was a growing process. I thought they were better than what folks got to hear of them. I thought they could have been heard more than they were. I mean, I wasn't putting out shit. The songs are still good.



*The songs are sound,*

The song are sound, (Laughs).

*The voice was still there,*

*Steven Fromholz*

What I like the most, is the voice is still here, I like that the most. The voice was young and edgy, in those days. It was a young voice, but bright songs and great players and good productions, you know. We cut the first record, the "Rumour" record - we cut that in three different studios. We cut it in Tulsa, Oklahoma - Austin, Texas and Los Angeles, California. "Knockin' on wood" is Jerry Jeff's favourite song, that I ever wrote, he told me. He actually said it was, "cowjazz". That's a great cut. "Bears". People holler for "Bears", everywhere I go. I still haven't cut the "Texas Trilogy" like I want to cut it. I cut it again on the *Lone Star* label record. The thing I did for Willie (Nelson). The "Jus' playin' along" album. I loved that cut, but - it was Nashville. I call that record, "Uncle Wiggly goes to Nashville". I haven't cut that song right yet. This next record that I'm going to cut, it will be just perfect. The "Frolicking in the myth" record, was also a growth record. It was different ways to do things. Different sounds to play, and a producer with whom I didn't see things, totally eye to eye. He knew all the stuff, and said he was - and is, a really good producer. He taught me a lot of stuff. (ED. NOTE. The producer that Steven was referring to, was Joe Renzetti. Among other albums Renzetti produced was, "The buzzard of Love", by the notorious Simon Stokes). I had a chance to go with Joni Mitchell's producer, but he told me that what he does, is sit and let Joni do whatever she wants. I had no idea what I wanted, so I couldn't go with him. Henry Lewy was his name. Now, I'd like to do one with Henry. Just because, if he is still alive, he knows so much about making records, from in there. I'm just realising that I can make records, in there. In there, being the booth. In the studio, I think I know what to do now.

*Was the deal with Capitol, just for the two albums,*

No, I felt like I wasn't being treated well by *Chalice*, the production company. I didn't think I was getting any support from them, and I had them between me and the record company. My management situation wasn't pleasing me either. I was thinking bigger than I was getting. Whether I was ready for that or not, I'm not sure, but it wasn't right. I took my lawyer and went to California and broke the *Chalice* contract. *Capitol* said at the time, "Well, you can stay with us, just pick up that debt". Well, if I'd been smart enough to realise that \$50,000 was nothing, I'd have taken up the debt and stayed with *Capitol*, and still be there probably. I wasn't and I didn't, and that's the way that goes. Then I started spending time - well, I came back to where my strength was - Willie had covered my song, "I'd have to be crazy" and had a big hit. It never got to No. 1, but it stayed at No. 2 or 3 for a long long time. It still delivers nice little cheques, now and then.

*At the time, you made your first film,*

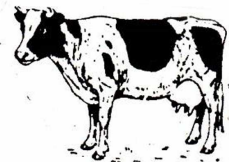
Yes, I did "Outlaw Blues".

*Can you explain why there are songs by you, on the soundtrack album, which don't feature in the film,*

The soundtrack record was made, the early to middle winter after the film was completed. The film was made in October, and we made the soundtrack, in like January. They put my songs on there, just because they had to put some songs on the record.

*I know that he's credited on the album liner, but did Hoyt Axton really produce all the tracks,*

Yes. (Laughs). They called me. Jerry Jeff and I were on the beginning of a roar. Early roar. I get a phone call that tracks me down from L.A. This is early '78. My sister Angela is managing me at the time. Angela, God bless her, almost managed my career out of existence. I love her, but we had to work our way through that. I got this phone call and it said, "You got to be in L.A. tomorrow. They want you to work on the soundtrack record with them". I'm hanging out with Jerry Jeff and we're just crazed. I said, "You bet", and Jerry Jeff said, "I'll go with you". We sit and roar all night long. Got more crazed, and went by my sisters house, because she has some vitamin B12. She gives both of us a shot, and puts us on the aeroplane. (Laughs). Jerry has telephoned ahead. The folks are waiting for him in California. We get to the night before we've got to go to work. We end up down



**JAZZ**



at the "Palamino Club", roarin' and raising hell, Jerry Jeff is well known. No one knows who the hell I am, except in certain circles. I lived at a friend's house. We do some cutting late one afternoon and only have, like two songs. I'm singing like I sing, and the band loves it. Hoyt is being "a horse ass", and Jerry Jeff tells him, "Hoyt, let the man sing". I end up that night, at the house of a pal of mine - this lady friend of mine - The Magic Princess. We stayed up all night long. I go in the next day, to cut the vocals, and I hit it - nailed the son of a bitch, and pleased Hoyt just fine. I could hardly stand up, but he liked them. Nothing I'd done before was right, and I guess I had jet lag, but I was well ahead that day. I'd forgotten that story. That's how that happened. I just got called up to put some songs on there. I got the part in the movie because I went to pitch a song to Stephen Tisch, the producer. He liked the song. He said, "I've got this part in the movie. It's meant for a black guy. You could do it couldn't you". I said, "Sure, I could do it".

*In "Outlaw Blues" you were the soundman, and it almost became a job for life.*

I was Elroy. I was also the soundman in "Songwriter". (ED. NOTE. "Songwriter" was a 1984 Tri-Star film which starred Willie Nelson, Kris Kristofferson with Lesley Ann Warren and Melinda Dillon providing the female interest. As the film title suggests, the Bud Shrake screenplay was about the trials and tribulations of a couple of country singers. A soundtrack album was released by CBS in the States and in Europe. It featured Doc's Side (Willie) and Blackie's Side (Kris)). I got a great internal laugh off that though, being the soundman in that film. They cut about half the film before they realised that the director was a jerk. He had Willie dressed up like Gene Autry. (Sydney) Pollock comes in, fires him, and takes over production of the project with Alan Rudolph directing the thing. The picture came up looking real good. At one point during the first part of the filming, my role was a lot bigger. I guess I dressed right. The gal who plays Willie's ex-wife, comes in and says - I'm the soundman, remember - we had lines together. She says, "What should I call you", and I said "Just call me Elroy". (Laughs). Then I told Willie. I said, "Willie this is my second picture as the continuing saga of Elroy". I called it "Elroy goes to Nashville". (Laughs). I've broken out of that. In this new film coming out, called "Positive I.D.", I play an undercover cop called Roy. I got the El off. (ED. NOTE. This latter film, didn't to the best of my knowledge make it on to British cinema screens. That omission should be remedied during June 1988 when CIC Video plan to release the film for the benefit of the "fireside" movie buff. If space allows, I'll include a review of the film in the next issue of the KRONIKLE).

*Going back to the soundtrack album for "Outlaw Blues", there is a song on there by Lee Clayton, I believe he is a friend of yours.*

Yes he is. I met Lee Clayton in Nashville, Tennessee. Just outside Nashville, I'd gone - Alex Harvey was comin' through town, and we were friends from golf tournaments. We knew each other and had done some dates together. (ED. NOTE. The Alexander Harvey that we are talking about here, is the writer of songs like "Delta Dawn", "Reuben James" and "Tulsa Turnaround". Not, the late Scottish born bluesman). He had a couple of real good players with him at the time - this was like, 1976 or 1977 - that I loved a lot. Really good guys, who played well and were fun people to get high with. Play music with, whatever. He came through Austin on his way to Nashville to do a demo for Allen Reynolds. He needed some players. Needed a rhythm player, a fiddle player and another good lead guitar player. He and Craig Hillis - my partner in *Felicity Records* - were also pals. He picked up Hillis and myself, to play rhythm guitar. We picked up Alvin Crow to play fiddle, and we were going to Nashville. Stopped off in Dallas and tried to get B. W. Stevenson. Woke him up at the *Howard Johnson*. He's in there with some chick. We pound on the door, till he gets out of bed. It was ruthless. I once had a great big yellow GMC motor home, you know, and I love to drive those big things. I said, "I'm driving, if we're going to Tennessee". Anyway, B. W. didn't go with us. We got there and cut this demo record and it sounded real good. I played 12 string guitar. Lots of guitar. It was Alex's tunes. Simple productions, but it sounded nice. I liked it. Nobody else seemed to like it, at that time. The night before we left, we had a big party at the *Loveless Motor Hotel*. Lee Clayton came to the party. He'd been at the studio, but I really hadn't had a chance to see him, because I was in there playing. He and I just hit it off. I liked him immediately, because there is an honesty in a man's eyes that is hard not to observe. Then we didn't see each other for a bit, except when I went to Nashville. I opened for Michael Murphey at the *Exit/In*, a couple of times. Stuff like that. Saw Lee while I was up there. Then - I was playing Dallas a lot, and having to drive there a lot. I had a tape in the car. A friend of mine, had the record at her house - the Waylon Jennings record, that had all the Lee Clayton tunes. (ED. NOTE. The album that Steven was referring to, was "Ladies love outlaws", recorded by Waylon in 1971. Two years later, Lee released his first solo album on the MCA label). My friend Travis and I were driving from Austin to Dallas. I'd never really heard Lee's tunes before. I mean, I'd heard them - but I'd never really heard them, on that level. I was just so stunned by what he said. Like I say, I'd heard them, but I wasn't listening closely in those days, I guess. The songs just killed me, that I was hearing Waylon sing. His songs are special, and that record had a bunch of Lee Clayton tunes on it. Then he and I saw each other more and more, and we just became pretty good pals. He lives in Austin now. He has moved, just in the last month or so. Lee is in Austin,



Texas right now, I could put you in touch with him tonight, Lee's a wonderful player and a wonderful songwriter and a dear man. He's a spiritual kind of guy, "If you can touch her at all", that song - I mean that's real man. My wife says, "That's reaching up, and touching it".

*In 1978, Willie was suddenly offered the world by the Phonogram label.*

They wanted Willie to quit CBS and go to Phonogram. He didn't do that, so they dropped his Lone Star label. They made my album, one by the Geezinslaw Brothers, Ray Wylie's and Cooder Browne. (ED. NOTE. Plus Willie's "Face of a fighter" recorded in Nashville in 1961 and Bill Callery's album. Of course, we shouldn't forget the "Six Pack" compilation/sampler album). Anyway, I loved mine.

*Did you feel in a way, that you had been dumped on,*

You can look at it that way, if you like. As things would have it, the planned single didn't come out. I had a song scheduled to go on the charts at No. 67, with a bullet. That's the way it goes.

*You just said, that you loved your Lone Star album.*

Oh, I enjoyed doing it a great deal. I had a chance to be "Uncle Wiggly Bill in Nashville". I got to go up there and get the best players in town to sit around me, and play my songs. We made some real good music. That's what it was. I sat down and got eleven players around me. The only thing overdubbed on that, is a couple of my vocals and the background vocals. Everything else is pretty much damned straight. It was a thrill.



*What about the producer Ken Laxton, Did he have much input.*

He helped me pick the players. He was a very nice man, and knew what he was doing. He was a good producer and did the very best that he could with me. I held him back to a degree, because I did what I wanted. I got the players to sit down with me and run through my songs. I had a chance to do that, and I took it. He said, "Let's put strings on this". I'd say, "No, I don't want no strings". I was a purist in those days. A bit more than I am now, as far as - like, with a harmoniser - I wouldn't use the electronic gadgets that he had. I wouldn't mess with that stuff. I wanted those players sitting around me, to play my songs pretty much live, and we did that. It sounds great. Of my records, up until what I have just done here with this new tape, "Jus' playin' along" is my favourite album. The Frummo records stand alone, because they were not my records, they were our records. Me and McCrimmon. Of the rest of my stuff, that Lone Star record is my favourite. It was a step toward maturity and good times. Good tunes. A bunch of new tunes and a couple of old tunes, were on that record.

*This seemed a suitable point at which to finish the first part of the Steven Fromholz interview. Next issue, among other things we'll cover his own label, Felicity Records, the second Frummo album and his plans for the future. As you will have already guessed, the Lee Clayton interview starting on page 23 of this issue, resulted from Steven's chance remark when talking about the Alex Harvey demo sessions, Funny game, football.*

Additional and future issues of the "Kerrville Kronikie" cost, including postage: UK - £1.50 each, 4 issues - £6.00; Rest of Europe incl. Eire and elsewhere by surface mail - £1.80 each, 4 issues - £7.20; Outside Europe by airmail - £2.25 each, 4 issues - £9.00. Please make all cheques/Postal Orders (UK mainland) payable to ARTHUR WOOD. Payments from outside the UK mainland can be drawn on a British bank, in £ sterling funds, or be in the form of an International Money Order. For mailing address, see back page.

#### BACK ISSUES

Issue No. 1 - Interviews with Rod Kennedy (Festival Director), Chris Vallillo (Illinois based folksinger), plus the one and only Poet Laureate of Lubbock, Butch Hancock. A biographical survey of Guy Clark's career. Tall tales from the Quiet Valley Ranch. The inevitable Festival Top 50 Chart and the first instalment of the Kerrville Folk Festival "Live Highlights" album discography.



# Rod Kennedy Presents KERRVILLE FOLK FESTIVAL

## HIGHLIGHTS RECORDED "LIVE" AT KERRVILLE, TEXAS

In issue one, we covered the Kerrville Folk Festival "Live Highlights" albums for the period 1972-76. The 1000 copy limited pressing of each of those albums, has been "SOLD OUT" for quite a number of years now. It would appear that the only way to come by them these days, is to look out for the albums at record fairs, and in specialist record collectors magazines and shops.

The albums covered in this issue are all still available to the best of my knowledge, although only a few copies of the 1976 release, remain in stock. If you want to obtain copies of any of the albums detailed in this issue, send \$6.00 per album, plus \$4.00 postage (UK and Europe), or \$1.50 postage (USA adding sales tax if a Texas resident), to ROD KENNEDY, KERRVILLE FOLK FESTIVAL, P.O. BOX 1466, KERRVILLE, TEXAS 78029, Phone (512) 257-3600.

Considering the ridiculously low unit cost of these albums, relative to anything that you can buy in the High Street record stores these days, why don't you add "a few dollars more", to help with the production costs of future releases in the series. You would certainly be helping a good cause, Support live music - end of commercial.

### 1976

SIDE 1 (26:16)	SIDE 2 (24:20)
1. PETER YARROW — Torn Between Two Lovers (Yarrow-Jarrell) (3:25)	1. SHANE & KITTY — From Me To You (K. Appling) (5:20)
2. MILTON CARROLL — Lovin' You That's All (Carroll) (4:41)	2. BILL NEELY — Texas Traveling Song (Neely) (2:56)
3. MARK McKINNON — Back On The Street (McKinnon) (2:31) Mark McKinnon, vocal and guitar; Rick Gordon, lead guitar	Bill Neely, vocal and guitar; Larry Kirby, guitar
4. DEE MOELLER — What A Way To Go (Moeller) (4:41)	3. DON SANDERS — Love Is (M. Reynolds) (1:55)
Dee Moeller, vocal and piano; Dennis Blain, guitar; Doug Harmon, cello; J. D. Kindrick, drums; Doug Sederholm, bass.	4. CAROLYN HESTER — You Made My Life A Song (S. Curtis) (2:05)
5. KURT VAN SICKLE — Eight Miles High (Van Sickle) (3:24)	5. BILL HAYMES — Taking Leave of The Nest (Haymes) (3:45)
6. BILL STAINES — Chime Bells (2:50)	Bill Haymes, vocal and piano; Steve Atkins, guitar & vocal harmony.
Bill Staines, vocal and guitar; Bill Cade, electric bass	6. HARDIN & RUSSELL — Second Time Around (Hardin-Russell) (4:06)
7. HONDO CROUCH — Lukenbach Daybreak (Crouch) (4:36)	Patricia Hardin, vocal and piano; Tom Russell, vocal and guitar.
Hondo's back-up: Joe Stuart, guitar; Brian Kanof, harmonica.	7. BOBBY BRIDGER — Free My Spirit (Bridger) (4:13)
	Bobby Bridger, vocal and guitar; John Inman, lead guitar; Doug Harmon, piano; John Garza and Mike Williams, back-up vocals; David Amram, French horn and Pakistani Flute; Donny Dolen, Drums; Gary P. Nunn, bass.

The 1976 Kerrville Folk Festival was held May 27-30, at the Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.

### 1977

SIDE 1 (19:13)	SIDE 2 (24:24)
1. BILL & BONNIE HEARNE — It's So Hard To Find A Smile (S. Russell) (2:45)	1. HARDIN & RUSSELL — Joshua Tree (P. Hardin & T. Russell) (3:27)
Bill Hearne, vocal and guitar; Bonnie Hearne, vocal and piano	Patricia Hardin, vocal and piano; Tom Russell, vocal and guitar
2. STEVEN FROMHOLTZ — I'd Have To Be Crazy (S. Fromholz) (4:44)	2. MIKE WILLIAMS — A Painting Song (M. Williams) (3:36)
Steven Fromholz, vocal and guitar	Mike Williams, vocal and guitar
3. MILTON CARROLL — We Got To Make The Change (M. Carroll) (3:15)	3. DAN MCCRIMMON — Weaving Is The Property of Few These Days (D. McCrimmon) (4:06)
Milton Carroll, vocal and piano	Dan McCrimmon, vocal, harmonica and guitar
4. CAROLYN HESTER — One Man's Hands (P. Seeger) (2:17)	BUTCH HANCOCK — Fools Fall In Love (B. Hancock) (4:06)
Carolyn Hester, vocal and guitar	Butch Hancock, vocal, harmonica and guitar; Dee White, guitar; Richard Bowden, fiddle; Leon Grizzard, bass.
5. TOWNES VAN ZANDT — If I Needed You (T. Van Zandt) (2:32)	6. JOHN VANDIVER — Memories of You (L. Johnson) (3:01)
Townes Van Zandt, vocal and guitar; Mickey White, guitar	John Vandiver, vocal and guitar
6. TOM PAXTON — Can't Help But Wonder Where I'm Bound (3:24)	7. B. W. STEVENSON — Temper, Temper (S. Russell) (5:50)
Tom Paxton, vocal and guitar	B. W. Stevenson, vocal and guitar; Dan McCrimmon, harmonica; John Vandiver, vocal harmony

The 1977 Kerrville Folk Festival was held May 26-29, at the Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.

### 1978

SIDE 1 (21:55)	SIDE 2 (25:12)
1. MOTHER OF PEARL — Sweet Melissa (L. DePenning) (4:11)	1. KEVIN HATCHER & KEN BROTHERS — Chime Bells (E. Britt) (3:18)
Ernie Gammege, vocal and bass; Jeri Jo Jones, vocal backup; Johnny Richardson and Layton DePenning, guitars; Don Fischer, drums and vocal backup.	Kevin Hatcher, vocal and autoharp; Ken Brothers, vocal; and The Mountain Vagabonds
2. JOE ELY & BUTCH HANCOCK — "Livin' On A Dry Land Farm" (B. Hancock) (2:02)	2. RUSTY WIER — Queen of the Rodeo (R. Wier) (4:10)
Joe Ely, vocal and guitar, with Butch Hancock, vocal; Joe Ely Band	Rusty Wier, vocal and guitar; Chuck Flood, harmonica
3. RICK BERESFORD — SWEET VIRGINIA LACE (R. Beresford) (4:16)	3. BUCK WHITE & GUY CLARK — Crowded Song (5:13)
Rick Beresford, vocal and guitar	Buck White, vocal and mandolin; Guy Clark, vocal; Bob Black, banjo; Sharon Hicks, guitar and harmony vocal; Cheryl White, bass and harmony vocal.
4. FRUMMOX — Stuck In New York City (Fromholz-McCrimmon) (3:18)	4. ERIC TAYLOR & Nanci GRIFFITH — Dollar Matinee (E. Taylor) (4:53)
Steve Fromholz, vocal and guitar; Dan McCrimmon, vocal and guitar	Eric Taylor, vocal and guitar; Nanci Griffith, vocal; Bill Cade, bass and harmony vocal.
5. ALVIN CROW — Take Me Back To Tulsa/Milk Cow Blues (B. Willis) (7:56)	5. DAVID AMRAM — Alfred the Hog (A. Amram) (7:25)
Alvin Crow, vocal and fiddle; Rick Crow, guitar; Roger Crabtree, harmonica; Johnny Holly, drums; Gary Roller, bass; Bobby Earl Smith, rhythm guitar; Herb Steiner, pedal steel guitar.	David Amram, vocal and guitar, percussion, flutes; Lindsay Halsey, autoharp and backup vocal; Donny Dolen, drums; Bobby Bridger and Gary P. Nunn, backup vocals, questions and laughs; Kerrvillians

The 1978 Kerrville Folk Festival was held May 25-28, at the Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.



1979

SIDE 1 (24:22)	SIDE 2 (23:24)
<ol style="list-style-type: none"> <li>GIBSON &amp; CAMP—Well Well Well (B. Gibson) (2:37) Bob Gibson and Hamilton Camp, vocals and guitars</li> <li>GARY P. NUNN—Getaway (W. Hyatt) (3:48) Gary P. Nunn, vocal and guitar; David Amram, flute, cowbell, guiro; B. W. Stevenson and Bobby Bridger, backup vocals</li> <li>LOUIS REAL &amp; CACTUS ROSE—Little Butterfly (L. Real) (2:35) Louis Real, vocal and guitar; Cactus Rose Band</li> <li>NANCI GRIFFITH—Light Beyond These Woods (N. Griffith) (4:37) Nanci Griffith, vocal and guitar; Eric Taylor, guitar; John Hagen, cello.</li> <li>RAY WYLIE HUBBARD—Hello Early Morning (R. W. Hubbard) (3:37) Ray Wylie Hubbard, vocal and guitar; John Inman, guitar; Bob Livingston, piano and bass; Donny Dolen, drums.</li> <li>LINDSAY HAISLEY—Don't Let The Devil Turn You Around (L. Haisley) (6:51) Lindsay Haisley, vocal and autoharp</li> </ol>	<ol style="list-style-type: none"> <li>SHAKE RUSSELL-DANA COOPER BAND—Deep In The West (S. Russell) (4:50) Shake Russell, vocal and guitar; Dana Cooper, harmony vocal, guitar and harmonica; Steven Fromholz and John Vandiver, harmony vocals; Michael Mashkes, bass; Jim Alderman, piano; Peter Gorisch, drums.</li> <li>KEN BROTHERS—Cattle Call (T. Owens) (2:51) Ken Brothers, vocal and guitar</li> <li>JIMMY DRIFTWOOD—"Battle of New Orleans" (J. Driftwood) (3:51) Jimmy Driftwood, vocal and guitar; Allen Damron, harmony vocal</li> <li>JIM RITCHIE &amp; BE JAE FLEMING—Tennessee Bottle (J. Ritchie) (3:30) Jim Ritchie, vocal and guitar; Be Jae Fleming, mandolin and harmony vocal</li> <li>MERCY RIVER BOYS—Safely In The Arms of Jesus (S. Throckmorton) (3:08) Wayne Christian, lead vocal</li> <li>PETER ROWAN—Midnight Moonlight (P. Rowan) (4:55) Peter Rowan, vocal and guitar; Jimmy Fuller, pedal steel guitar; Roger Mason, bass; Ed Hughes, drums</li> </ol>

*The 1979 Kerrville Folk Festival was held May 24-28, at the Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.*

1980

SIDE 1 (23:45)	SIDE 2 (21:15)
<ol style="list-style-type: none"> <li>GARY P. NUNN—Austin Pickers (C. Buchanan) (3:51) Gary P. Nunn, vocal and guitar; Mike Hardwick, steel guitar; Paul Gold, bass; David Amram, flute &amp; French horn; Billy Sink, drums.</li> <li>TISH HANLEY—Twilight Serenade (T. Hanley) (4:27) Tish Hanley, vocal and guitar; Dave McGill, piano; Craig Barker, bass.</li> <li>UNCLE WALT'S BAND—Don't You Feel It Too? (D. Ball) (2:39) David Ball, vocal and bass; Walter Hyatt, guitar and harmony vocal; Champ Hood, guitar and vocal harmony.</li> <li>MARY McCASLIN &amp; JIM RINGER—Bramble &amp; The Rose (Traditional) (3:20) Mary McCaslin and Jim Ringer, vocals and guitars.</li> <li>LONNIE GLOSSON—I Want My Mama (L. Glosson) (1:57) Lonnie Glosson, harmonica, vocal and guitar</li> <li>MASTERS FOUR—I Came Here To Stay (W. Friend) (2:41) David J. D. Kapp, bass, and the Masters Four Quartet; Terry Laird, piano.</li> <li>EAGLEBONE WHISTLE—Dulcimer Medley (Traditional) (4:33) Graham Hall, fiddle; Jane Gillman, guitar; Greg Raskin, hammered dulcimer; Stephanie Beardsley, bass; John Hagen, cello.</li> </ol>	<ol style="list-style-type: none"> <li>MICHAEL MARCOULIER—Touch of New Orleans (M. Marcoulier) (3:54) Michael Marcoulier, vocal and guitar; Jim Rcraft, guitar and harmony vocal; Bill Strawn, bass and harmony vocal; Bubba Robin, tenor sax; Carson Graham, drums.</li> <li>TERRY WALDO—Blue Sides (H. Arlen) (3:02) Terry Waldo, vocal and piano.</li> <li>LUCINDA—One Night Stand (Lucinda) (3:09) Lucinda, guitar and vocal; Mickey White, guitar; Rex Bell, harmony vocal and bass.</li> <li>SHADY GROVE RAMBLERS—Baby Boy (T. Uhr) (3:11) Tom Uhr, vocal and guitar; Lloyd Hinch, mandolin and harmony vocal; Kevin Kirkpatrick, banjo; George Buzzy Stevens, bass and harmony vocal.</li> <li>DON SANDERS—I Love Trash (J. Moss) (2:39) Don Sanders, vocal and guitar</li> <li>JON IMS—Nine's Nocturne (J. Ims) (2:41) Jon Ims, vocal and guitar.</li> <li>SPIDER JOHN KOERNER—Midnight Special (C. Bagby) (2:28) Spider John Koerner, vocal, harmonica and guitar.</li> </ol>

*The 1980 Kerrville Folk Festival was held May 22-26, at the Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.*

1981 VOLUME a

SIDE 1 (22:16)	SIDE 2 (21:08)
<ol style="list-style-type: none"> <li>GUY CLARK—Heart Broke (G. Clark) (2:58) Guy Clark, vocal and guitar with band</li> <li>BOB GIBSON—Looking For The You (B. Gibson) (3:29) Bob Gibson, vocal and banjo</li> <li>CAROLYN HESTER—Ascending Woman (C. Hester) (4:50) Carolyn Hester, vocal and guitar</li> <li>ROBERT SHAW—Piggly Wiggly Blues (Buck) (5:18) Robert Shaw, vocal and piano</li> <li>TENNESSEE GENTLEMEN—When I Stop Dreaming (I. &amp; C. Louvin) (2:57) Troy Castleberry, vocal and mandolin; Donny Catron, vocal and guitar; Steve Grogory, vocal and bass; Mike Morton, banjo.</li> <li>JIM RITCHIE &amp; BE JAE FLEMING—Hat On The Wall (J. Ritchie) (2:44) Jim Ritchie, lead vocal and rhythm guitar Be Jae Fleming, harmony vocal and solo guitar</li> </ol>	<ol style="list-style-type: none"> <li>PETER ROWAN—River of Stone (P. Rowan) (4:21) Peter Rowan, vocal and guitar</li> <li>TIM HENDERSON—Maria Consuela (T. Henderson) (4:48) with Allen Damron, vocal</li> <li>KENNETH THREADGILL—Jimmie The Kid (J. Rodgers) (2:50) Kenneth Threadgill, vocal; Bill Neely, guitar; Fletcher Clark, mandolin.</li> <li>RIDERS IN THE SKY—Pecos Bill (arr. Riders) (2:28) Ranger Doug Green, vocal and guitar; Too Slim, vocal and bass; Woody Paul, vocal and fiddle.</li> <li>DOAK SNEAD—Drowning in Pearl Harbor (D. Snead) (2:45) Doak Snead, vocal and guitar; Danny Eps, guitar.</li> <li>ODETTA—Take My Hand (B. St. Marie) (3:56) Odetta, vocal and guitar.</li> </ol>

1981 VOLUME b

SIDE 1 (25:05)	SIDE 2 (22:05)
<ol style="list-style-type: none"> <li>STEVE YOUNG—Seven Bridges Road (S. Young) (4:48) Steve Young, vocal and guitar.</li> <li>RED RIVER DAVE McHENRY—Amelia Earhart's Last Flight (D. McHenry) (2:43) Red River Dave, vocal and guitar.</li> <li>LISA GILKYSON—Esta Solida del Sol (L. Gilkyson) (4:47) Lisa Gilkyson, guitar and vocal; Christine Albert, harmony vocal; John Egenes, accordion; Alan Hand, organ; Peter Rowan, mandolin; Robbie Robinson, guitar; Steve Lindsay, bass; Beard Banner, drums.</li> <li>BILL MOSS—Peepin' and Hidin' (arr. Moss) (2:57) Bill Moss, vocal and guitar.</li> <li>PETER YARROW—Puff The Magic Dragon (P. Yarrow) (6:35) Peter Yarrow, vocal and guitar; Dick Goodwin, bass.</li> <li>EAGLEBONE WHISTLE—Dulcimer Medley No. 2 (arr. Eaglebone Whistle) (4:15) Greg Raskin, hammered dulcimer; Graham Hall, fiddle; Jane Gillman, guitar; Stephanie Beardsley, bass; John Hagen, cello.</li> </ol>	<ol style="list-style-type: none"> <li>GATEMOUTH BROWN—Sixth Level (Clarence Brown) (2:52) Gatemouth Brown, fiddle and guitar with band.</li> <li>ALLEN DAMRON—Nancy Whiskey (Traditional) (4:13) Allen Damron, vocal and guitar.</li> <li>ROBIN AND LINDA WILLIAMS—Freight Train Blues (Traditional) (3:03) Robin Williams, vocal, guitar and harmonica; Linda Williams, vocal and guitar.</li> <li>BUCK WHITE—Kentucky Waltz (B. Monroe) (4:04) Buck White, mandolin; Sharon White, guitar; Jerry Douglas, Dobro; Cheryl White, bass.</li> <li>JIMMIE GILMORE AND BUTCH HANCOCK—Dallas (J. Gilmore) (4:14) Jimmie Gilmore, vocal and guitar; Butch Hancock, vocal and Harmonica; David Halley, lead guitar; John Reed, rhythm guitar; Bobby Earl Smith, bass; Dee White, drums.</li> <li>GIBSON-ODETTA-YARROW—If I Had A Hammer (Seeger-Hays) (3:39) Peter Yarrow, vocal; Bob Gibson, vocal and guitar; Odetta, vocal.</li> </ol>

*The 1981 Kerrville Folk Festival was held May 21-25 and 29-31, at the new Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.*

*Autographs and creative heart by Butch Hancock.*

*To be continued.*



# Marce Lacouture



*The interview with Marce Lacouture was conducted at a picnic table in the backstage area of the Kerrville Theatre, late afternoon on Sunday 1st June 1986. Thanks for the introduction Butch, you really are a special person.*

*Where do we begin.*

I was born in Munich, Germany in 1949. I was raised in an Airforce family, and I was born in the Airforce Hospital there. I grew up on numerous Airforce bases, till I was about 13 years old. Pretty much lived a gypsy life, because we moved every three years. I also lived in France and Turkey. Every time we came back to the States, we'd end up in Texas, because both my parents were raised here. My mother was from Austin, and my father was from Beaumont. I've lived in Austin for the last twenty four years.

*Did music play a major role in your family life.*

My mother used to sing me, "The old rugged cross". That's the only thing I can remember. That, and some real neat old ballad, that I just remember bits and pieces of. Basically, nobody in my immediate family was either very interested in music, or sang. I did find out years later, when I was doing some family research, that the brother of one of my great grandfathers had at one time, been the Mayor of San Antonio. Way back, when Texas was just becoming a State. He was a singer. He was of German descent and he used to have, like, acapella choirs that would meet in his house. So somewhere down the line, there was singing on my mothers side of the family. My father was *Cajun*. My grandparents on his side of the family were originally from Louisiana. That's why I'm so interested in going back, in recent years, and doing family research and learning *Cajun* music.

*Is your family name French.*

Yes, it's a French name. Actually they came from the Southern part of France. A little place named Bayonne, right near the Pyrenees. My paternal grandfathers family - a lot of them were Arcadians. They came down here, when they were expelled - by the British, by the way. (Laughs). There were also singers I think, back in my fathers side of the family. Anyway, I didn't grow up playing music, but basically I've been singing ever since I was small.

*Did you sing much at school then.*

I sang in church choirs. I was also in musicals all through High School. Grade B musicals that you would never have heard of. In College, I studied drama and dance. I was also in a number of musicals while at College. Then, I got real interested in singing music that had to do with being a woman, and what that experience was like in the world. I was in two different, all women's groups. One was called *Jubilee* and the other was *Jubilation*, which was an acoustic trio. That is who I was singing with, right before I started singing with Butch. This was in the early eighties.

*Are you familiar with the women's music movement on the West Coast.*

I'm pretty much familiar with the whole women's movement. Writer's like Cris Williamson and Meg Christian - I used to sing a lot of that type of music.

*Where did you play with Jubilee and Jubilation. Was it mostly around Austin.*

Well, we played a lot of benefits and rallies. We were basically not very interested in making money. We were only interested in making music, and in what we were saying to people. That, and the sense of community which was created through the music.

*Is there a large women's movement in Austin.*

Right now, not a terribly active one. At the time I was in both those group, it was real active. You know, there has been a real backlash all over the country. I think the two coasts are still much more active than anywhere else in the country. The East and the West coast.



*Where did you first meet Butch*



*Marce Lacouture, Trysull, England - 26/9/87.*

*Photo: Arthur Wood/ Kerrville Kronikle Katalogue.*

Oh my goodness. I met Butch in Austin, back when I was singing with *Jubilee*. He used to play at the old "*Split Rail Inn*", which was an infamous club that eventually burnt down. It doesn't exist in Austin anymore. He used to play there with his band, and we used to play there as well. In fact, I have a poster that I found recently, that is now up on my bathroom wall. It features the *Butch Hancock Band* and *Jubilee*, and we were playing for the grand reopening of the "*Split Rail Inn*". Later it closed down, and then had new management. The same people in fact,

who eventually had the "*Alamo Lounge*" and "*Emma Joe's*" - Bobby Nelson and Martin Wigginton. That is a treasure to me now, because I never suspected back then, that I'd ever be singing with Butch. I couldn't figure out what the hell his songs were even talking about. At that time, I wasn't paying any attention. Anyway, I met him a long long time ago. It was probably about 1981. Then I started hearing him at "*Emma Joe's*", and really began to understand his music. You know how musicians are, when you like what each other is doing. You'd probably say, "Well, I'd like to sing with you sometime" or some thing like that, you know. Well, the way it worked for me, is that I spent some time one summer in a little place called Cecelia, Louisiana which is right on the Bayou. A tiny little place. I was heading back, looking for my *Cajun* roots essentially. I had two tapes with me, one by Lucinda Williams and one by Butch. On his tape, Butch sang "*Sharp cutting wings*", which is a Lucinda Williams song. I listened to that song over and over, all summer long, trying so hard to find a harmony part for it. I couldn't do it. I was so frustrated by the end of that summer, even when I moved back to Austin, that I decided I had to learn how to sing that song with him, because it was driving me nuts. The reason I couldn't find a harmony part, was that it wasn't in the right key for me. I actually started singing with Butch, two weeks before Kerrville in 1984. I saw him as I was driving down the street one day, and he was doing some sort of video on wrestling over at the *Arts Warehouse*. I yelled at him to come over. I said, "Butch, I want to sing with you sometime". He said, "OK. How about at Kerrville", which was two weeks away. I mean, he totally stunned me by saying OK. I started hedging and said, "Tell you what. If we rehearse and it sounds OK in the living room, then maybe I'll sing with you at Kerrville". I mean I was really scared because I hadn't sung with men before. With *Jubilee* and *Jubilation*, I'd played some big places for large audiences. We had also done some national Festivals.

*Like the Philadelphia Folk Festival*

No. Like the *National Women's Music Festival* at Champaign Urbana, Illinois. I was used to playing really big rallies with thousands and thousands of people, but I'd never sung with just another single vocal. I'd never sung in a duo format that much, and I'd never sung with a man. I'd certainly never sung with anybody who has a voice like Butch's - which is so changable. I think I learned either two or three songs, and that was the first time we sang together in public. I just came on and sat in for part of his set. Last year I came back, and we did a whole set together. This year we're doing the same. For two years now, we've been playing pretty regularly together. At the same time, I've had a parallel interest musically. I've been travelling back and forth to Louisiana and learning the *Cajun* acapella. "*Whole music*" is what they call it. Real old stuff, that was never done with instruments. It was what the people who were forced to leave France sang. Eventually they brought it down to Louisiana. Some of it is newer stuff. Stuff about life on the Prairies, or life in the Bayous.

*Did you ever record with Jubilee or Jubilation.*



No, I never did, with either of those groups. In fact it was just two weeks ago, that I finally recorded the *Cajun* songs, I've learned so far. The "*Sunday Gumbo*" tape, is me talking in English about the songs, and then singing them in *Cajun* French. It also includes my version of *Cajun* history, and some of my family history.

*Are you going to continue researching Cajun music, or, for instance would you consider writing your own songs,*

I don't know about continuing with *Cajun* music. As far as songwriting is concerned, I think that is something that is coming up for me. It's funny you know, how sometimes you just feel that things are about to happen in your life. Being around Butch and being at Kerrville. I mean, at Kerrville I'm just bowled over by practically every other song I hear. I have up to this point in my life, not really found it all that necessary to think in terms of writing. There are just so many good songs out there. I like choosing things from all these great songwriters, but I'm about to do some work on my own.

*What other songwriters have influenced you, apart from Butch,*

Lucinda Williams, I like a whole lot. All my early influences were Hollywood musicals - and Hollywood movies. I mean, I love all that 40's and 50's stuff. All the Gene Kelly and Fred Astaire movies. "*West Side Story*" - I love that. I used to sit in front of the stereo that my parents had, and play Barbra Streisand over and over. Then I would try to sound like her. Of course, I don't sound anything like her.

*Was it something of a culture shock the first time you came here, the campfires and all the other things that go on here at Kerrville,*

Yes. It was real different. I mean, I had never experienced so much joy in people coming together around music. It's funny you know, city people have a hard time relaxing in the country. It takes a while. Last weekend, I found myself not really relaxing until after about two days of being here. Then it was like, "Boy, I'm really here now". I get bit by the Kerrville bug a little bit more each year. In fact, so much so this year, that I've been thinking about either being on the Staff next year, or at least arranging it so that I can stay for the whole two weeks. It's a culture shock that I can stand, I tell you. Even though I only lived one hundred miles away, I had never been to Kerrville before 1984.

*Is the "Sunday Gumbo" tape totally your own project,*

Yes, I've been inspired by the people who don't wait until they've got a lot of money together, to do some big production. It's like, if you've got something that you want people to hear, then you do it. Put it out.

*Have you done any videos with Butch and the Texas Music Network,*

Oh yea. They have all been with Butch though. We haven't taped me by myself, yet. We might do that at some point. I think things are really just starting to happen for me as a solo performer. I've always been real group orientated and ensemble orientated. To tell you the truth, I've never wanted to put myself in the position of being "*the girl singer*", because I didn't want to have to deal with what was expected of me, in that role. I've realised, over the last two years, that it is a limitation I can put on myself. I can be whoever I am and however I am, and it's fine. I don't have to get into worrying about whether or not somebody is expecting any certain kind of thing from me. What I like about what I do with Butch is, that I think that it shows two real strong individuals. One who happens to be woman and one who happens to be a man. I think there's a balance there, that's interesting to people.

*Did you have any influence in choosing the songs on "Yella Rose". Creating that brassy Mariachi feel for instance, because one thing that you can guarantee with Butch, is that the next album -*

(ED. NOTE. At this point, two voice were heard to say in unison - ) *Isn't going to sound anything like the one before.* (ED. NOTE. On her own, Marce continued - ) It was his production. I participated and gave ideas and had ideas vocally, but basically those were his ideas, musically. As far as picking the songs, we picked them together. The song, "Sharp cutting wings" and "So I'll run", were very big choices of mine. "Yella Rose" itself, is another favourite of mine. Like, I didn't hardly know a couple of those songs, even just before we recorded them. Like tonight, we're doing new songs that we have just barely learned. In fact three days ago, Butch had one song which he is doing tonight, that he had one verse for, I think, I heard it yesterday, and it now has four or five verses.



*Back in the Hospitality Booth is a new tape by Butch titled, "Split and Slide II".  
Did you have any input into that.*

No. That's a solo tape of Butch's. It's a live taping, done at the same place that I did "Sunday Gumbo", which is *Trinity Studios*. It's a neat new place in Austin, downtown off of 6th Street, which is Austin's very poor attempt I'm afraid, to be a cross between Nashville and the *French Quarter* of New Orleans. It's not as sleazy as New Orleans, but it's definitely into a whole lot of copybook kind of music. Anyway, just off 6th Street, they've got a studio and it's part of the whole *Texas Music Network* which Butch is involved in, with George Howard. They have just got the lease on the upstairs of this place too. They're going to resume their "Dixie's" music tapings up there. For now, what they've mainly been doing at *Trinity*, is live shows and live tapings. People can make cassette albums or live albums there. It's about the only creative thing that is happening down in that part of town.

#### POSTSCRIPT

As I mentioned at the end of the Butch Hancock interview in Issue I of the KRONIKLE, Marce moved to Lafayette, Louisiana toward the end of 1986, to persue her "*Cajun quest*". She and Butch are due to team up at Kerrville again this year, in fact, on Sunday May 29th. Jesse Taylor who used to be lead guitarist in Joe Ely's road band, has now joined Butch's band. Reports from Austin indicate yet another case of Butch "*swerving in his own lane*" again. Live the band are claimed to be a real cookin' outfit.

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You will recall that in the POSTSCRIPT on page 11 of the first issue of the KRONIKLE, I stated that the possibilities of the Kerrville Folk Festival continuing were somewhat questionable. Just as the first issue of the KERRVILLE KRONIKLE was being put together at the printers, I received the following press release.

FOR IMMEDIATE RELEASE - 17th KERRVILLE FOLK FESTIVAL; IT'S A MIRACLE.

KERRVILLE, Texas - The organisers are calling it "a miracle". They're talking about the 17th annual Kerrville Folk Festival set for Rod Kennedy's Quiet Valley Ranch, South of Kerrville over the period May 26th - June 12th, 1988.

The miracle is that the Festival is fast overcoming a debt load of more than \$60,000 incurred when the 1987 edition was hit by fourteen days of driving rains. That was the period when whole towns were destroyed and it rained everywhere in Texas for weeks on end.

Now nine months later, after more than 18 benefit concerts by more than 60 Festival performers in Houston, Dallas, Austin, San Antonio, Abilene, Nashville, Kerrville and Gruene, the Festival sees the light at the end of the tunnel. The gigantic "Folk Music America" benefit in Fort Worth's 3000 seat Will Rogers Auditorium on April 6th should clear up most of the financial backlog for the world famed event. Starring will be Peter, Paul and Mary, Ronnie Gilbert (of the Weavers), Tom Paxton and Josh White Jr.

Peter Yarrow, of PP&M says, "Kerrville is the best Folk Festival in America, a gift to the entire country!. Now, it is our turn, as performers, to give it back!".

The 17th Festival's 18 day schedule includes a five-day Memorial Day week-end beginning on Thursday, May 26th, and two three-day week-ends. It's 103 performers from the US, Canada and Austria, will play 17 evening concerts, 3 folk song services, 7 children's concerts, 3 New Folk Concerts, 11 Ballad Tree sessions, and will join with thousands of fans around the campfires at night for "all night" singing.

Camping is free with tickets for three or more days and there are craft booths, food and beverage service and an anniversary ball at the Inn of the Hills.

ROD KENNEDY.

The foregoing clearly explains how close the Festival came to dying. The spirit engendered over the years at Kerrville, by the fans, organisers and performers who have made the Quiet Valley Ranch the special place that it is, are to be congratulated for pulling off this "miracle". Let's hope for 18 days of fair weather this year.



# ROGER ALLEN POLSON



*The interview with Roger Allen Polson was conducted in the Lower Meadow at the Kerrville Campgrounds late in the afternoon of Thursday 29th May 1986.*

I was just a fan, I came and saw, and said "There's something amazing here". Then I started hearing it, because with my background, I always hear things more clearly. There are so many sounds, just listen - people, music, babies, birds - they all merge together into the one thing. It was just natural that I would start recording it. I was also envisioning what could become of it as an aural thing, because there were so many sounds involved, I used to come to see Tom Russell. He was the first guy I ever came down to see, when he was with Hardin and Russell.

*This would have been in the late seventies.*

Yea, It was their farewell performance, and I just came down for the one night. Then the years get kind of crazy. Maybe it was '81 - the first year, when I came down for the Festival proper. After I came that year, I continued to come regularly. I've got some tapes from '82, so I maybe came down first in '81, I can't really remember. I've recorded during all those years - various things. There's a pretty interesting span. A lot of times I recorded the same song and only got one good take, because the recordings were done very informally. Maybe there was somebody sitting next to me talking, or someone singing off-key, or whatever. Maybe I was singing off key, or talking. There's a lot of funny stuff to hear. When replaying the tapes, you remember what was happening at the time. Anyway, what my vision was, was to basically be the "KERRVERT" - be the person who was a regular here - and try to tell the story and everything else about the Festival, so far. Try to create the feel of the Ranch, and what goes on. That is basically what the album is about. Technically it's not a very perfect product, but hopefully, conceptually and contentwise, it is the Kerrville Folk Festival as we know it.

*There is a "Kerrville experience" isn't there.*

It's a fairly defined thing too, because you may notice in your interviews with people, that they say the same things about this place. They come down here to be with, "their family". They, "wouldn't miss a year of Kerrville". "It's a beautiful experience". "It's healing", and all these people say that. You may go, "Well, you guys have all been coached", or something. The thing is, a lot of people are here for the first time ever, this year. They are here now, during the part of the week when there are no evening concerts. These people are sitting around with smiles on their faces, because they've figured out already, what is going on. It's pretty amazing, I think. You know what's really funny - the music becomes a secondary thing to the people who come here. It's really nice to go listen to the concerts, but this is where it's at - out here in the Campgrounds. Hanging out. Luckily, my favourite part of the documentary album is the bit about the Campfires, and all the stuff that goes on out here. I feel like it really captured an essence. This is the best part. I mean, sitting back and listening and watching. Now that they've got the Festival on the radio, you can sit out here and listen to the concerts on the radio. They've got a little one watt transmitter, that they use to broadcast to the Meadows. It's an interesting conception, and an unlegislated thing. There's nobody telling people how to park out here, even on the Saturday night, when it is busy. Generally people are in a very tolerant mood. There's no theft, it's - - they're not interested in it.

*Yea, I've found it amazing that you can leave your stuff lying around, and no one disturbs it.*

I know, I never lock my car. There's a guitar and radio there. It just doesn't happen. It's just something about the way people are, and feel about each other out here. It's amazing. It's a real phenomenon.

*So for five years you've taped the shows, Ballad Trees and Campfires. Was it in your mind from the beginning to do something with all the material.*

Well, to begin with, I was just taping for myself. I had kind of an eye, or at least an ear to - you know - produce some radio programmes about the Festival. Especially with such diverse material, I would tape the artists I liked, just to have the music to listen to. Particularly when the performances are pretty inspired. People are serious about this gig, and they've got forty minutes to do it. They usually put together a pretty good show. I would also tape the "standards", you know, like Nanci Griffith's "Wichita Falls", Gary P. Nunn's "London Homesick Blues" and of course, Bobby Bridger's "Heal in the wisdom". I taped those, with the purpose of knowing that this stuff would



be necessary for the Festival programme, I didn't know what the final form would be, until I listened to all the material, over and over again. Then I struggled with the form, the sections, and how it would flow. What content needed to be in it, and how it should be presented, and all that stuff, I did it backwards. I should have written the programme first, and then gone out and gotten the material I needed, I didn't do that however. I like to get all the material I can, and then struggle with the content. Then, there was a lot of serious editing. I've found out how I'd interview people, if I was doing it all again. You might think about this. Especially down here. Instead of asking questions, I would do word association - especially for my purposes - audio purposes - because you'd say, "Ballad Tree" and then they'd give you an answer that is whole. You say, "What are your feelings about coming to the Ballad Tree", and they'd start going into stories about Ballad Trees they'd attended. You say "Ballad Tree", and they say "Great experience. Really fine sharing of songs", and that kind of thing. It would have made my job easier in the editing process. I knew there was a subject here. This Festival is subject matter, for any number of projects - books, film and video. I'm not really interested in the visual. If you make a video tape of a Campfire out here, first of all, you have to disrupt the environment. You have to bring a light in. You have to put people on camera. I can sit here with my recorder, and nobody knows. It is not obvious. Secondly, if you show a Campfire on video, then the people who see it, see that Campfire. They don't see the spirit present around the Campfire. If they've been to a Campfire here, then they think about the Campfire they attended. That's the audio trick. The imagination is important down here, because this is a very creatively inspiring environment. The imagination really roams. In fact, it goes crazy. There is some kind of energy here. From the people. From the ground. I don't know. People are creative here, and it's really weird.

*So you were putting the album together. Was it also in your mind that this year was the 15th year of the Folk Festival, and the 150th anniversary of the Texas State.*

The first step I took was in 1984, when I applied for a grant from the Satellite Producers Fund for National Public Radio. In doing so, I put together the budget for the project, which was to be a lot more extensive. We were going to do some special recordings. It was a slightly different concept, although the same basic idea was there. Some of the technical details were a little different. I had to produce an eight minute demo tape to send to them. For that tape, I interviewed David Amram, Allen Damron and Kenneth Threadgill. I lost the latter interview, which was really unfortunate. I also spoke to one or two other people, and had to use some of them. I gave Rod a copy of my demo tape. I used "Heal in the wisdom" and Ray Wylie's "Redneck Mother", with the audience really singing loud. Those parts were made with my hand held recorder from the audience. With those little stereo mikes, you get a binaural sound. If you put the tape on headphones, it sounds as if you're there. It obviously brought to life that audience, and made it, so they were as important as the performers. Which they are. Even the performers will tell you that. They really don't understand it, unless they also, become part of the audience. How true that is. That energy is "it". The people out there, singing every song - screaming and hollering - you never get that on the recorded albums, because they don't mike the audience properly. Which is OK. It's just the way that they do it, and it's what they want. My demo brought the audience into it. When Rod heard that, he flipped and said, "This is it. There's something here that I didn't even know". He was alight, the first time I saw him, after he'd gotten that tape. He was like I'd never seen him before. He was excited. He'd never heard the audience like that before. He kept saying to me, "We want to do this, even if we don't get the grant". It went on like that for a while. Finally, I



*Roger Allen Polson, Kerrville 1986.*

*Photo: Merri Lu Park, Isla Mujeres, Mexico.*



figured I had to do something about it. Anyway he called me up, regarding the 15th Anniversary Festival and the State celebration in 1986, which he had talked about before. He said, "I want to do this disc, I want you to have control over it, I want your content to be as close as it comes to capturing Kerrville. Your concepts are what I want. You're the audience, I don't want any control over it". He made some suggestions about who he'd like me to talk to, I didn't talk to all those people, I more or less just squeezed out the album from what I already had. He stayed in that position, I asked for his opinions now and then, to check that I was still in the right channel. What I basically tried to do, was create a real example of what happens at Kerrville. The various elements of the Festival, The audience, How the Festival began, The nucleus of folk who, you know - the beginnings, The history of it, How they came together, Their connections in Austin, and with "The Chequered Flag" and all that. What happened during the first two years, at the Kerrville Auditorium, The finding of the Ranch, What they had to do to get the Ranch ready. Then there is the Section about, "What is Kerrville today", How the performers feel about Kerrville. It's just really about what has happened over the last fifteen years. On the second side, there is a Section which highlights the songwriter aspect of Kerrville, That really is its main feature - the songwriters, That feature is exclusive to this Festival, to a large extent, I understand there are no other festivals which have such a strong emphasis on songwriters, That includes the New Folk Contest, obviously, Their purposeful way of going about developing songwriters, Not just giving them a venue, but giving them support and a training ground. You know, "they're growing their own crops here". That all forms part of that Section. The next part is about the grounds, About the Ballad Tree, the Chapel Hill services, the Campfires and Campgrounds, The last part is about Kerrville today. I spoke to Mary Jane Farmer about the Festival organisation, and the staff, I also covered some of the other aspects like, "The friends of Bill W" which is the recovered alcoholics meeting, that they hold every day, Thirty to forty people show up every day for that, down behind the Festival Office, That shows a subcultural aspect of Kerrville, There are a lot of subcultures that happen at Kerrville, You see these Campgrounds around here - there are lots of subcultures, We intermingle with each other, but we all have our own little niche, and we are all individuals, It is really interesting, the aspects that are available, The tepees for instance, over there, I don't know what they're doing over there now, but that's their own little subculture, We talk also, of the Memorial Trees and things of that nature in the Theatre, Rod talks about how Kerrville has evolved, and what he thinks it will be in the future, I think what you'll find is, that when you finish hearing it, you basically should have a sense of what Kerrville is, Hopefully it really brings out the special qualities of Kerrville, A lot of the music recorded, like the Campfire music I used, wasn't properly miked, It's spontaneous, It's not perfect, The music I used for the Section about the main stage was recorded from the audience, The stuff from the Ballad Tree, was also spontaneous in its way, I think it's a real interesting idea, not because I had it, but because Rod thought it was a good way to document the Festival, I'm glad that he saw that, and could also see the value of it, I would think the album will most probably be popular with the people who are Kerrville devotees, They'll be able to relate to it, and they'll remember, "that was our Campfire", or something like that, "I was there on that night", or that kind of thing.

*Even if people have never been to Kerrville, they might, after hearing the album,  
catch the spirit of what goes on here.*

I had to balance it, I made it so that it would succeed with both of those sort of people, It's like, "The medium is the message", Radio is different from the cassette you sell to somebody who is a Kerrville nut, Obviously a person who has never been to Kerrville and doesn't know anything about the music here, will have a problem appreciating it all, but you try to appeal to all those people, I hope I've reached that balance, I don't know how utilitarian this will be, in terms of that, I think the people who are Kerrverts, will appreciate it, They'll like it, I think it is a good historical documentation, Hopefully, it is all true, Some of the stories, you don't know whether they're fact or fiction, but they're law at this point, I usually tell people when I'm interviewing them, "OK, we're writing the real story, so no bullshit". On some of the stories, I did corroborate them with other people, I wasn't all that concerned with accuracy, because bullshit is all part of it, There's nothing like a flat out lie, because I wasn't trying to uncover scandal, I got some pretty interesting stories, Some funny stories, There's material enough for three or four more versions of the album,

*Maybe the secret is to stop at one.*

Possibly so, We'll maybe do the next one when the 25th anniversary comes up, The whole thing is so personal, but it is what I wanted to do, Whatever success I get from this, together with the support I've had from Rod - perhaps, I'll shop the idea to Winnipeg or Vancouver, or the various other festivals of this nature that go on, Get them to bring me up there, Hang out for a few days, do some recording, and do a commemoration on their festival, Any kind of event of this nature, that is so, so dependent on how things sound, and the way things sound, You lay here in the tent at night, and this is what you experience - you hear a blues guy over here, a woman singing some kind of thing over there, and the gypsy fiddles in the background - it's amazing, it really is,



*Well, when I go home I could tell people that I've sat out here on the side of a hill in Texas, nearly at the end of May, and at six o'clock in the morning, in the half light before the sun first appears - I've been surrounded by a whole pile of performers from the Kerrville main stage, singing their hearts out, I could tell them that, if I thought they would believe me. Sometimes I feel that what my eyes are seeing is a dream, and that in the next moment I'll wake up and I'll be home.*

Yea, but it was the best thing you could dream, wasn't it. I've described it to Rod Kennedy like this - it's a palette that they've given us - an empty canvas, and a whole bunch of paints and a whole bunch of tools and they've said, "OK, go play, create and bring us back something". What you bring back, is a tremendously diverse and wonderful vision. Out here, if you're uptight - you don't stay out here - or, you get unuptight.

*Everybody is so friendly, so happy and loose out here, I've certainly noticed that. It's a great atmosphere.*

It's truly a phenomenon. I mean, I sit out here and repeatedly say, "God, this is perfect". Whatever you have to be doing at the time, this is really perfect. This couldn't be any better. You also hear a lot of laughing out here. Boy, is there a lot of laughing. I don't think that Rod had any idea what he was doing - well, in a sense he knew what he was doing. Like I said, he provided us with the tools and they've always been adaptable to the needs of the people who came to the Festival. They've grown with the Festival, so they've made adjustments to our lifestyle, in a sense. What he has created though, is an entity. A nucleus for an entity. It's too bad we can't all move to the same town, because the energy here is really something. Everybody has to go back to work sometime I guess, but you'll experience a cultural shock when you leave here. When you go, wherever you go. You don't ask if it is OK to do something out here, you just use your own judgement. If you step on someone else's space, hopefully they'll be able to tell you in way that is understated. Just like the other night. It was pretty quiet down here, except for those guys over there, who were playing blues and singing loud. It was good blues, and they sang till 10, the following morning. Everybody else was trying to sleep, and I know they were keeping people up. In fact, I've talked to people who have said, "Yea, if those guys hadn't sounded so good, we'd have been pissed off". It's just what you do down here. You try not to step on someones space. Then again, if you feel like singing the blues at six o'clock in the morning, with the sun coming up - God damn, you do. You sit up there on the hill, and you can see the sun and the valley and everything.

*It's only 100 miles from here to Austin, which is no great distance really. When I drove here from Austin, everything looked so vast, I feel like a child, lost in the immensity of it all.*

That's another analogy that I've figured out. The children out here, have such a good time, and the reason is, because we all become children again. We're not out there hollering, "Don't do that". They're just out there, and they're reacting like us. They intermingle with each other, without becoming brats. It's undeniable, and you can kind of think it sounds corny for a while - starts to get kind of hokey sounding - like, "Oh, it's all peace and love, and I love my brother, and now we're a family". You go, "Give me a break. Let's hear somebody unhappy". It's honest to God stuff though. I've seen it happen. People come out here, and in just walking from the Meadow to the Theatre, they've already realised that you've got to smile, and say "hello" to everybody. Everybody is going to smile and say "hello", back to you. You can talk to anybody, and they're generally open to that. You cannot stay unhappy out here. If you are, then you've missed out on what is going on here. It's the best therapy in the world. We had a real cathartive Campfire the other night. Everybody was singing these real sad and really ridiculous songs. The next day, I just felt great. I felt so peaceful and mellow. Like I said, the story of this should come from the people. The performers, and those kind of people. If you need a representative of "THE KERRVERT", then I'll volunteer. I think I'm a pretty good Kerrvert. Look at me - I'm happy as I can be - I'm not on drugs or anything. I'm just having a good time. Multiply that by several thousand, and what do you get. You get this. It's amazing. You get Campfires that start themselves. (ED. NOTE. At that point, the Campfire at our feet, burst into life - what else was there to say).

*Overleaf you will find a track by track listing of Roger Allen Polson's documentary album. To obtain a copy of the "Portrait in Sound" album, send \$10.00 plus \$4.00 postage (UK and Europe), or \$1.50 postage (USA adding sales tax if a Texas resident) to ROD KENNEDY, KERRVILLE MUSIC FESTIVALS, P.O. BOX 1466, KERRVILLE, TEXAS 78029, Phone (512) 257-3600. Only by your active support can Festivals like Kerrville survive. The album is well worth the investment, and may even encourage you to visit the West Texas Hill Country, if you haven't already been to the best music Festival in the world.*



*Narrated by Roger Allen . . .*

# *Portrait in Sound*

# **KERRVILLE**

# **FOLK**

# **FESTIVAL**

## **THE FIRST FIFTEEN YEARS**

### **SIDE ONE (25:25)**

#### **1. WELCOME TO THE FESTIVAL (8:15)**

Rod Kennedy; BUTCH HANCOCK, "TWO ROADS"; DAVID AMRAM, "KERRVILLE ON MY MIND"; Guy Clark, Nancylee Kennedy, Ray Tate, Peter Yarrow, Rod Kennedy, Gary P. Nunn, David Amram, Carolyn Hester, Allen Damron, Bonnie Hearne, Nanci Griffith, Bob Gibson, Rod Kennedy, RAY WYLIE HUBBARD, "UP AGAINST THE WALL REDNECK MOTHER".

#### **2. BEGINNINGS (8:00)**

JIMMIE GILMORE, Allen Damron, Bill & Bonnie Hearne; ERIK HOKKANEN, "MAIDEN'S PRAYER", Allen Damron; Rod Kennedy; DAVID AMRAM, "RED RIVER VALLEY", Nancylee & Rod Kennedy; BOB GIBSON, ANNE HILLS, TOM PAXTON, "SING FOR THE SONG", Bob Gibson, Guy Clark.

#### **3. AT THE QUIET VALLEY RANCH (10:10)**

TIM HENDERSON BAND, Rod Kennedy; DAVID HALLEY, "HARD LIVING"; Allen Damron; CHUCK PYLE, "OTHER SIDE OF THE HILL", Bill & Bonnie Hearne; CAROLYN HESTER, "SUMMERTIME", Carolyn Hester; GUY CLARK, "TEXAS COOKIN'", Guy Clark, "L. A. FREEWAY", Bob Gibson; Nanci Griffith "WICHITA FALLS", Nanci Griffith; GARY P. NUNN, "LONDON HOMESICK BLUES", Gary P. Nunn.

### **SIDE TWO (27:20)**

#### **4. SONGWRITERS (8:45)**

BEST OF FRIENDS, "HERE COMES ANOTHER I LOVE TEXAS SONG"; Nanci Griffith; KATE WOLF, "GIVE YOURSELF TO LOVE"; RIDERS IN THE SKY, Rod Kennedy, Peter Yarrow; Rod Kennedy; GARY P. NUNN, "DEAD ARMADILLO" intro; Bill & Bonnie Hearne, BILL & BONNIE HEARNE, "DRIFTERS WIND"; Carolyn Hester; CAROLYN HESTER, "ASCENDING WOMAN", Kurt Van Sickle, KURT VAN SICKLE.

#### **5. AROUND THE CAMPFIRE (9:00)**

DAVID AMRAM, Nancylee Kennedy, Bobby Bridger; JOHN REED, "KERRVILLE AS PER USUAL"; Guy Clark; BILL MOSS, "AMEN", Rev. Charlie Sumners; ODETTA, "HOME ON THE RANGE", Rod Kennedy; CHARLES JOHN QUARTO, "LIGHT BRINGS FIRE, FIRELIGHT", JON IMS & CHUCK PYLE, "CAMPFIRE GUITAR", Tim Henderson, MOCO VERDE CONJUNTO, Allen Damron, JON IMS, "GO JOHNNY MEDIOCRE, GO".

#### **6. KERRVILLE FOREVER (9:35)**

KERRVILLE KIDS, "DEEP IN THE HEART OF TEXAS", Mary Jane Farmer, CROW JOHNSON, "GREENSLEEVES"; Annie; DAVID AMRAM, "RED RIVER VALLEY", Nancylee Kennedy; PETER YARROW, "STEWBALL", Rod Kennedy; GARY P. NUNN, "LESSON TO BE LEARNED FROM LOVE"; Rod Kennedy; JAN MARRA, "20TH CENTURY IS ALMOST OVER", David Amram, BOBBY BRIDGER, "HEAL IN THE WISDOM",



# LEE CLAYTON



*The interview with Lee Clayton took place at a table adjacent to the Kerrville Folk Festival Press Office on the evening of Saturday 31st May 1987. I'm indebted to Steven Fromholz for all his help with the telephone numbers. In fact, thereby hangs a tale on its own, although it would probably be best, to go back to the beginning.*

*I wrote an article about Lee Clayton in September 1981, for the now defunct publication Country Music World. The article was titled, "LEE CLAYTON - VISIONS OF A LONER". You could get away with article titles like that, in those days. For the same issue, I also wrote an article about the multi talented, Jim Rooney, Rooney "the record producer", worked out of Jack Clement's Cowboy Arms Hotel and Recording SPA in Nashville. He often used the Nashville Irish exile and guitarist, Phillip Donnelly on recording sessions. Donnelly, as you will read, was also a member of Lee Clayton's road band. Since I had struck up a correspondence with Rooney, I sent him copies of both articles, and asked whether he could arrange to pass the "VISIONS" article on to Lee. This was duly done, and I eventually received a postcard from Rooney, which went as follows - "I also gave Lee Clayton a copy of his. We are needless to say, delighted".*

*Segue to a room in the YD Ranch Hilton Hotel, Kerrville more than four years later. You will read elsewhere in this issue, of Steven Fromholz's offer to put me in touch with Lee Clayton. It was an offer I just couldn't turn down. The first trick was to contact the answering service who would pass the message on to Lee. Three days later, on the morning of Saturday 31st May, I got a call from Lee's manager Candy Cunningham, to say that he was going to drive over to the Quiet Valley Ranch from Spicewood that evening. She said that Lee wanted to see me, and also wanted to say, "Hello" to Tom Rush. Rush had recorded a number of Lee's songs on his 1974 CBS album, "Ladies love outlaws". I have never doubted that we live in a smaller world, than we think. Thanks Steven.*

*What happened after "The dream goes on" was released in 1981. I heard one story about a half completed fourth album for Capitol.*

No, that's not true. The year before, we were over there and did a little tour of Europe for the "Naked Child" album - in the January and February of 1980. We did London, Paris, Nice and Zurich. We also did six gigs in Germany. Oslo in Norway and Stockholm, Sweden. The tour got a little weird, because at that point in time - at that point in my involvement, the people I had around me - you know - they were the best I could get at that time. My manager jumped out on me, and it ended up real strange. Everybody was totally exhausted when we got back to the States. We didn't get back with any money - the typical story, you know - well, not typical, but that's the way it went down. The band was alienated, and in fact, sued me that year. I sued them back. It was one of those things. I was in a black depression, from a lot of hard work there. The tour almost killed me, actually. That's why on "The dream goes on", there is that song, "Where is the justice". That's where that came from. It was all true. Anyway, the band and I got mad at each other in 1980. I proceeded on, and eventually cut "The dream goes on", and used them on one or two cuts, I think. The cuts featuring the band were, "Draggin' them chains" and "The dream goes on". Now, I was very tired, and I knew that the album was suffering, because I was being "put into the giant computer". The record company was pressing me, saying "You've got to have this album out, because it's already due for release. We're going to do this and this". Another tour of Europe was being set up. I had a meeting in early '81, with all the people from Europe and some management people based in Nashville. They "double teamed" me, basically. They set me up in such a way, that for me to have gone on the tour, I would have been stupid to do it. The day preceeding - the evening preceeding - because I was supposed to be shooting a video the very next day - I was in rehearsal with the band for the tour, and was talking all this stuff, and I realised that, I had gone as far as I could go, so I dropped out of sight.

*Who would have been in that band. Was Phillip (Donnelly) back in the band by then.*

No, Phillip wasn't in the band. He and I still weren't talking. We didn't talk for most of that year. It was just a tour band. It wasn't even the musicians who had worked on the album. The energy had gotten diversified, I guess. Dispersed. I basically quit the music business and - roamed around for eight months. I went to Hawaii and then I roamed around the United States. Then, I was in Paris, on the second floor of the Eiffel Tower and basically realised that - this was eight months later - that I was going to have to go back, and start working on the music again. The shortcomings I felt, were in the last album. In fact, all of them you know. The ones I knew about. There were a lot of things that I needed to work on myself. That is basically what I have been doing for the last few years. I went through some really rough times - survival times - I mean like, we're talking about two solid years



of day to day survival. That kind of stuff. I've kind of gotten back to the point, you know, where I'm again making forward progress. I'm playing some, but you know, it's a hard game.

*Have you moved out of Nashville now.*

I have. I'm down here.

*I presume that you have continued writing.*

Well, let's see. You know, I've written a lot of songs. A bunch of songs. What I did, was get my personal act pretty much down. You know, refine my own personal act - develop my self knowledge - establish exactly what my moods are, in every song, and that kind of deal. You know a lot of that is down now, whereas before, there was still a lot of learning going on. I'm more of a - even though I was always professional - I'm more professional now, than I was. This time around, when I start getting a band together - you got to - it will be better. I'm down here you know, like I'm going to do Farm Aid II. I'm going to play Farm Aid. I'm just starting to get going again. You'll love this - back in January - I was a bell hop. So you know, this is what - May - five months from being a bell hop, to back in the game again. It's kind of interesting.



Photo: Arthur Wood/ Kerrville Kronikle Katalogue.  
Button pressing by Kathleen Hudson, Ph. D.



*Lee Clayton and "Chevy Chase", Kerrville 1986.*

*Have you even tried to get a band together, since you've been in Austin. If not, are you looking for some players.*

No, I haven't put a band together. As far as the second part of your question is concerned, it's trying to balance the realism of working and maybe getting a band together here, versus maybe getting a deal or something like that. I could get another band together, after that. Maybe getting my old band back together. You see, Phillip is with the Everly Brothers now. Tony has been playing with Crystal Gayle for at least two years. I think she is taking another period of time off. To have another child. You know, it's just money and time. The last four years have been - I can tell you right now, with no hesitation at all - they have been some real dues paying years. Not that they all aren't, but some really - -

*In that four year period, have you written much new material.*

Well, let's see. I've got at least a couple of albums worth of songs. I also wrote two books. I also wrote and did, like a one man play, called "Little Boy Blue". I performed it on my 40th birthday, in Nashville. I did the play in



the big room at Studio Instrument Rentals, I rented the big soundstage and threw a private party. Then I performed this play, for the people there, to validate that it was there.

*Has anyone shown any interest in producing the play.*

You see, they think I'm totally crazy there. In fact, in the last two years they started thinking I was over the hill, I went through a phase of people coming towards me, recognising me, and turning around and going the other way.

*What about the two books you mentioned. Have you tried to get them published.*

Not really, I've got - it's all in time, you know - like I've had to acquire a lot of patience.

*What is the storyline to the books.*

Well, one of them is called "Who ham I". The other one is called, "The streets of Nashville". I'll do you a little piece here. This is from "The streets of Nashville". You see, one of the things that I figured out that I was, was that I'm a true Southern spoken poet. The last one basically was, Carl Sandberg. I'll do you a little thing here - I'm a junkie/ A juice junkie/ A song junkie/ A word junkie/ A junkie for excellence/ An artist, a working man/ and a hard working man/ that peddles his ass in the street/ ("I say "goods", when there are children in the audience")/ Lord Prometheus unbound/ damned yes/ but blessed and determined/ the Lord willing/ to run his own game/ in his own way/ in his own time/ With the sensitivity of a surgeon/ and the insensitivity of a bill collector/ Where is that car/ a prima donna predator/ bearing a great self vision/ burning, burning, burning with the fever of a genius/ just your basic ordinary cat on the streets of Nashville.

*Was it written because of some particular feelings you had about Nashville.*

Well, that was the point of the book. That's the way that I truly feel, you know. Besides, they like it up there, when I say that. It's a real feeling, you know. As you can tell, it's verse rather than novelisation.

*The new songs that you have written. Tell me about that process.*

I reached a point about two years ago, where if I had never written another song, it would have been alright with me. Even though I will, I've reached a point where I just feel so lucky and so glad, for the songs that I have. For me, being able to know that within myself, is enough. You see, I reached across the void where I knew for sure, as an artist, and for sure as a writer, and for sure as a singer, about a whole bunch of things. For years, I worried and thought and pondered about many things. The difference being, that instead of searching and trying to figure things out, the period from here on in, is one of strength and continuity. A full grown artist. A person knowing about what their deal is. It's just a matter of living day to day, and being lucky enough to pull it off.

*What's the current situation with regard to a record deal.*

I have not seriously contemplated a record deal with a major label, since 17th March 1981, because I got so wore out with their stupidity. There was a little overture made about three months ago, and just talking to those guys, made me nuts again.

*Was this while you were still living in Nashville.*

Well, I was talking to some people in L.A., Speaking on the positive side, some guys that I knew over there. Let's see here - the guy that was - the guy named, Brian, that is now with Polydor. He used to be with Capitol - and also, what was his name - the good guy there at Capitol, while I was there - Martin Cox. He's now head of something else there in L.A.. I've got some buddies over there. Maybe at the right time I'll contact them, but as of yet, it hasn't really been the right time. I'd rather deal with those guys, than anybody that I've ever met here in America. I feel a new album coming up here, in the next six months. There's several albums that I could do.

*Is the feel of the songs, say the same as the last two Capitol albums.*

Well, no, I've got all kinds of stuff. I've got some rock stuff, I've got some country stuff, but it has kind of evolved a bit. I must say the the song, "The dream goes on" was a great song. That's a hit song, and I may recut that song. I love that song. It's a real song.



*I was looking through some old articles on you today, and one song in particular titled "Industry", was given a special mention. It was on your last album, and the lyrics have almost come true on a number of occasions. How do you feel about that.*

Well see, that song is one of my most powerful songs. I knew back then, that I could see five years out. I can only say that around the time when I did *"The dream goes on"* album, I was really out there. I was five years out. Normally, if I can get a year out, that's good. If a professional writer and whatever can stay a year out, that's great. Six months is cutting it close. Any of them worth their salt can stay a year out - six months to a year. At that time, I was really spread out, and I was five years out. It's been very interesting in the last five or six year period, to see things that I picked up on, just like A-B-C-D, they would come up. "Industry", is one of those things.

*In the next year, you seem confident that we will see a new Lee Clayton album.*

The Lord willing. I would like to do another album. I'd like to do a great album, because I've got a great album to do now. It's just an ongoing thing, but you've got to just kind of work it out, a piece at a time. I dealt there for several years - like a good eight year period with the record companies, and with using their money - to have access to studios. Since I haven't had that - I really - it takes a lot of working, to get back up to where you can just walk back in, and play again. What I resented very much was - I came to realise that after almost eight years of dealing with - since like '73 through to '81 - of dealing with major labels, that it ended up where they owned all my masters. The only reason they owned them, was because they had the money. I kind of said to myself, "Well, I'm going to try to earn the money, myself, and then own my own masters, because those things come hard". They're like children, really. You don't realise that when you are younger, maybe. I didn't. After ten years I did, and know what they cost, and suddenly, here they had my masters. I couldn't even go fool with my own tapes, you know, and I thought, "Well, screw that".

*Would you be interested in recording for a small label.*

No. I'm not interested in a small label, because they don't have the distribution. You see, I'd like to get my own label. I put out - let's see - I put out two singles on my own little label, called LTC Records. The first one was called, "The ballad of John Belushi", which the New York Daily News - it was like in 1982 - they voted it one of the Top 10 new singles. It got a little attention, but not much. It did verify my little record company. Then I tried to put out another single titled "We're the Romans", which - it's a hit song - it's a monster hit song. I did it in '83, but I've had to just hold it quiet, because I've never had enough money to go in and finish it. I tried to put it out on the second single, but because of the lack of money, I couldn't get the hit mix. I knew I was crippled going in, so I just withdrew it, and started just being cool. Working and being patient. Working toward that time, when I can get the money to do some of those things.

*Have you done any other demos, apart from the singles which you've just mentioned.*

No. I mean, I've kept my hand in, in the studio, but I haven't done a band demo since 1983. I've just been playing by myself. That's when the band broke up. We've kept in touch. Everybody has got to eat, but if I had the money now, we'd get back together. It's just a matter of making that hit. I'm actually optimistic, but you know, every day is a hard day. Hell, I don't know if I'll be alive three days from now.

*Austin has always had a reputation for a fertile music scene.*

I believe that. That's why I came down here. I felt that I could find a responsive audience here. Nashville got to be where it was no fun for me. It goes in cycles. If you don't have a big record going, or haven't had one in a year or so, you know people start thinking you're over the hill. Although I will say one thing - have you ever heard of the George Jones album, *"Who's gonna fill their shoes"* - did you ever hear of that album - it was issued in 1985. I had a duet on there, with George and Lynn Anderson. They refused to release the song as a single, there in Nashville, for political reasons. That's a big hit record, and I'd like you to hear that song sometime, just to bring it to people's attention. That would have made a difference maybe of about one million dollars, in the worth of my catalogue, if it got to be a hit. Anyway, that's the way it goes.

*Can you explain more about why they didn't release it as a single.*

They didn't want to do it. It didn't have anything to do with me. I don't think so, anyway. Somewhere other than that, there was a little political thing going on. It's the best thing on the album and they released three singles



- but they didn't release my song. Figure that out for yourself. You should listen to the album and see if that song is not worthy of being released on a single. (ED. NOTE. The song which Lee very carefully avoided to name was, "If you can touch her at all". Lee had included that song on his 1978 Capitol album, "Border Affair").

#### POSTSCRIPT

Regarding the *Farm Aid II* show which Lee mentioned, it eventually took place at an Austin, Texas venue on 4th July, 1986. Organised by Willie Nelson, the fundraiser featured around seventy five acts and some 40,000 fans came through the turnstiles at \$20.00 each. The monies raised, didn't match those raised by *Farm Aid I*. That event was subtitled, *A Concert for America*. *Farm Aid I* took place on 22nd September 1985, at the University of Illinois, Memorial Stadium at Champaign. Nelson had plans at one stage to hold *Farm Aid III* in Washington before the end of 1986, but it has yet to happen.

Regarding the album which Lee planned to, "have out in the next six months", that has similarly failed to materialise. I have only had two items of news about Lee since 1986. Concert promoter Paul Darwin saw Lee perform at a Nashville club late in 1986, which at least proves that Lee still wants to be, "in the race".

In April 1987, a card postmarked Miami, Florida slipped through my letterbox. At the time, Lee was resident in the New Fontainebleau Hilton Resort Hotel, and the message went as follows: "Am in Miami helping the Everly Brothers with their new album. Hanging out might be a better term. Thought I'd send you a card to let you know that I am alive and well. Things always seem to take longer than you think they should. Hope you are well". Things certainly always do take longer than you expect.

A future edition of the KRONIKLE will contain an interview with Phillip Donnelly, which should shed further light on the world of Lee Clayton.

## **RICHARD DOBSON**



*The interview with Richard Dobson was conducted in the front seat of a Ford Crown Victoria car Reg. No. M6X 283, at the Kerrville Campgrounds on the morning of Saturday 31st May 1986. Hi to Lise and the aggressive parrot.*

*Can you tell us about the True West Studios, where you recorded the "True West" album.*

I found the studios through Jack Grotchmal. I think he helped design the board there. Anyway, their price was right. (Laughs). The name of the studio came from a Sam Shepherd play called, "The True West". It doesn't have anything to do with me, or anything that I know off. It's all circumstance. It's also the name of a Western magazine. The name comes from everywhere. (ED. NOTE. Of course we must not forget the eighties West Coast band, who play under the banner of True West. Their debut mini album, "Hollywood Holiday" and the follow up "Drifters", are well worth a listen. By the time that "Hands of Fate" appeared in 1986, the band's main songwriter Russ Tolman, had departed. This latter album sadly, is reminiscent of a band in its death throws).

*You co-produced this new album with Mike Dunbar. Jim Rooney, had helped you to produce your previous album, "Save the World", but he only plays some guitar on this one. Why did you choose to go with Mike Dunbar.*

Well you see, Mike is a real close friend. He and I have been working together on some demos over the last couple of years. He has helped me out with some of the arranging on this particular collection. Jim only played guitar, because that was about all he had time to do. He's been busy producing a lot of other people. He's still down at Jack Clement's. I would probably have ended up there again, except for the money. Jack's is a 16 track studio, or whatever it is. True West is only an 8 track studio.

*Apart from your first album, which included the (Skinny) Dennis Sanchez composition, "Bus Stop Coffee", this is the first occasion on which you have recorded songs that you have co-written with other people. How did the song written with Guy and Susanna Clark come about.*



Susanna and I have written about half a dozen songs over the last year. On a couple of those songs, Guy ended up collaborating with us. When I got into the studio I wanted to do one of the songs, that we had worked on. It just happens that I picked out "So have I", and it turned out real nice, I think, I met them the first time I lived in Nashville, back in the early seventies. Right after the first Kerrville Folk Festival, that's when I moved to Nashville for the first time.

*Who is the guy, R. D. Mowery who co-wrote "Bless your heart" with you.*

He's a guy who is a rock'n'roller and he hangs out in Nashville. He's a friend of mine. He played a little bit of accordion on the "Save the World" album. He's got some demos floating around, but I don't think he has had anything released. I've written probably about three or four songs with him.

*The song "Have you hugged your kid today", who is the guy that helped you write that tune.*

That's a fellow named Sandy Dodd, who is another old friend. He also dates back to the first time I lived in Nashville. It was his idea to write that song. He was annoyed at the bumper sticker, and I thought it was a good idea for a song. We just decided to collaborate on it, and that's how it turned out. We're real pleased with that one.

*Do you get a lot of satisfaction out of writing songs with other people.*

Oh yea. It's a different kind of challenge, and I enjoy it. I don't see it as being any kind of threat or anything. You get a different kind of song as well. It's a whole new ball game. A different feel. A different result.



*Richard Dobson, Kerrville Campfire 1985.*

*Photo: Chris Vallillo/ Gin Ridge Archives.*

**RICHARD DOBSON**  
**RICHARD DOBSON**

*Is there anything else that you'd like to write.*

I'd like to write a book. If I ever find the time, I'd like to do more prose writing.

*Have you any storylines in mind.*

Lord, I've got enough - I could write down adventures that have happened to me, without making up anything. I'd come up with something pretty good, I reckon.

*Road type stories.*



Yea, I could do that. We could write the history of Kerrville (Laughs) - I don't know - there are always more projects than there is time, that's for sure.

*Kathy Mattea sings back-up vocals on this album. Currently she is enjoying a country singles chart success with the Nanci Griffith song, "Love at the five and dime". Is there a story there,*

I feel partly responsible for that, because I introduced those two. At least, I told them about each other. I was real tickled that that happened. I was real glad for Nanci and Kathy too.

*How many years have you been coming to the Folk Festival at Kerrville,*

Good lord, I don't know. I've been to most of these Festivals. I'm always in Texas at this time of year. It just seems like the thing to do. Over the years, it has become like a gathering of the tribes, so to speak. People get together and find out what each other is up to. Trade tapes and songs, and stories.

*Why has it taken so long for you to get on the main Kerrville bill,*

Well, I think I was associated with the rowdies who came here. I wrote something in one of my Newsletters, about recovering from several days of drinking and stuff at the Kerrville Folk Festival. It caught the attention of Rod Kennedy, the promoter, and he didn't appreciate it. I think that had something to do with me not playing here, for a number of years. There again, it may be, that Nanci got me on the bill. She is one of the Directors. I don't know. You would have to ask Rod (Laughs) - I'm trying to behave, let's put it that way.

*What about other dates you play, and tours that you make,*

I don't have anything planned right now, except to go back to Tennessee and focus on my songwriting. I want to try and get some marketing behind the new record, and work on getting a vinyl edition pressed. That's what I'm thinking of really doing for the rest of this summer. As far as playing live - I don't know. I might get some showcase things set up, if some friends of mine come through Nashville. If Tom Russell comes to Nashville, we will get a gig and play. I don't have any plans for going out and playing a lot of places.

*Is performing in public something that you're not overfond of,*

Well, there's no money in it really. I just don't feel like travelling around just for the sake of it. If I was going to play outside the Nashville area, like say Boston/Cambridge - well first, I'd have to go up and play a bunch of guest sets and appearances. I'd have to make a whole big trip up there, and do that. Support myself for three or four weeks, just to get my name around. That would cost me \$1,000.00 to \$1,500.00, of my own money. Just to get up there, and put my name in the hat. That might get me invited the next time. That's what Nanci did, and it worked for her. I just keep thinking, I'll get a chart song. That way, it will be a lot easier to get booked, in good paying situations.

*What about coming back across the "Big Pond",*

Oh, I'd love to do that. I could do that. I hope to, now that I have got this new record. When I get it pressed into a record, that may be a better time. I like the product well enough to press it, so I think it's going to make a nice little record.

*Which of your songs have you had recorded recently, by other artists,*

The last two cuts have been, "The ballad of Robin Wintersmith" by Nanci Griffith, and "She almost reminds me of you" which was cut by a friend of mine up in Idaho. A fellow named Pinto Bennett. He's real good, but he's an independent like me. I haven't had any big selling people pick up my stuff.

*On the tape of the new album, tracks like "She almost reminds me of you" and "Bless your heart", stuck me as potential country singles chart songs. Have you ever made a conscious attempt to write chart material,*

No, I don't think so. I've been trying to write "Bless your heart" for a long time. I had actually worked on it with another fellow, and we didn't get it to quite work out. That fellow, R. D. Mowery and I were working on some



other material. We had already finished one song, and we started working on this one, and it just came together. I'm real pleased with it. There seems to be a ground swell of interest, right now. It could be that for the first time, I'll be working for a publisher, when I get back to Nashville. That means it will take some of the strain off, of trying to figure out how you're going to put gas in your truck, what you're going to eat, and how you're gonna buy guitar strings.

*Can you tell us a little about this guy Bongo, who has done the artwork on the cover of the cassette tape version of "True West".*

I can't tell you a lot. He's from Illinois, and he came to town (ED. NOTE. Nashville, that is). He seems to be a multi talented person. He's a drummer, and he's also an artist and a songwriter. I don't know how many instruments he plays. He's just somebody I met recently. Probably I'll have him playing drums with me some, if we play some gigs in Nashville.

*From what you said yesterday, the parrot which is perched on your hand on the cover of "True West", is something of a character.*

Oh man, there are lots of stories about that bird. That parrot, is what they call a "Bronco parrot". He's pretty mean. He doesn't talk very much, but he bites and he squawks. One time, I threw him out in the middle of winter and Lise, went out and found him in the woods. I haven't fooled with him much, because he bites pretty hard. He's OK, if you like birds. Lise, my girlfriend, bought him in California, and we've had him for about four or five years now. We're gonna find him a mate. Maybe that'll settle him down.

*Are you planning to continue living in Nashville.*

Yes, I think so. I really like the community there. You can really do good work there. People are pretty serious, and at the same time they actually have a lot of fun there. I feel at home there. When I'm in Texas, it just kind of sucks me in. The lifestyle is more devoted to fun around here, than work. I really get more work done, when I'm in Tennessee. I think the chances of somebody else recording my music, is greater there. You are there, where it is happening. Here, the Austin musicians, might have one long shot chance of getting to Willie Nelson, or somebody like that. Other than that, you don't have anybody who sells records here. Jerry Jeff doesn't sell many records. I can't think of anybody who lives around here, who sells enough records to keep a songwriter busy.

*Because you are in the middle of the Nashville environment, do you ever consciously write a song with a particular artist in mind.*

A lot of people do that. I have never been able to. I don't say I wouldn't try it, if the idea ever came to mind, but I never have.

*Back in 1981, you had a band called Earthmover. You did one single, "The hard way" c/w "The swamp rat". Those songs have never appeared on any of your albums. What happened to the band.*

That band was called different things. It was basically some of the Hemmer Ridge Mountain Boys band. It wasn't really a band. It was just sort of, a name. It was just some guys that I knew basically. That single was done because, I just felt like going in the studio and doing something. I didn't have enough money, or time, or whatever to do a whole album. We just kind of decided to do that single - just for the fun of it, basically. I think I was living in Galveston at that time, and working on oil rigs and boats. That band was probably pretty short lived. We probably didn't play more than three or four gigs. I've never really had what you'd call a full time band, ever.

#### POSTSCRIPT

Although he didn't mention it in the interview, Richard released "True West" in cassette form at Kerrville, 1986. If you had purchased a copy of the tape during the first weekend, then there was no insert card in the box. By the second weekend, and following a visit to his family in South Texas, Richard had picked the inserts up from the printer. He also mentioned to me at Kerrville, that he would have liked to re-record a couple of the tracks. Towards the end of 1986, he sent me a short note stating that he "was going to go with the recording as it stood". The album version of "True West", when it was released had a new front cover photograph, relative to the cassette tape. The track listing of both versions was the same.

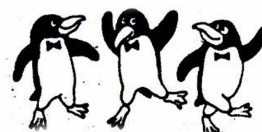


# A Kerrverts Festival 50.

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



1. The Dutchman MICHAEL SMITH "Tribute to Steve Goodman" Red Pyjamas RPJ004, #
2. The dance THE TOM RUSSELL BAND "As the crow flies" End of the Trail Music (cassette only), #
3. The wing and the wheel Nanci GRIFFITH "Last of the true believers" Philo PH1109, #
4. Driving rain DARDEN SMITH "Darden Smith" Epic BFE40938, #
5. Rain just falls JIMMIE DALE GILMORE "Fair and square" Demon FIEND 113,
6. Walk through the bottomland LYLE LOVETT "Pontiac" MCA 42028,
7. If my love were a river BONNIE KOLOC "With you on my side" Flying Fish FF437, #
8. Yarrington Town MICKIE MERKINS "Texas Summer Nights" Potato Satellite PS2-1000, #
9. Molly and Tenbrooks STEVE GILLETTE "Steve Gillette" Vanguard VRS-9251, #
10. The song just kept on playin' ALEXANDER HARVEY "True love" Capitol ST-11188, #
11. Tule's blues VICTORIA "Secret of the Bloom" Atlantic Select 2466 008,
12. Sweet dreams will come Nanci GRIFFITH (c/w JOHN STEWART) "Little love affairs" MCA 42102,
13. Winter in America DOUG ASHDOWN "Winter in America" Decca TXS-R125,
14. Heart beats to a different drum ROSIE FLORES "Rosie Flores" Reprise 25626, #
15. Wonderful tonight RUSTY WIER "Kum-Bak Bar and Grill" Sundown SDLP 057,
16. Jack and Lucy HUGH MOFFATT (c/w KATY MOFFATT) "Loving you" Philo PH1111, #
17. Jennifer; Leah's Song THERESE EDELL "from women's faces" Sea Friends SF545001, #
18. Pride of the summer RUNRIG "The Cutter and the Clan" Ridge RR008,
19. Senior Prom DON SCHLITZ "Dreamers Matinee" Capitol ST12086, #
20. Dallas THE FLATLANDERS "One more road" Charly CR30189,
21. Austin THE TEXTONES "Cedar Creek" Enigma 3268-1, #
22. Montgomery in the rain STEVE YOUNG "No place to fall" RCA AHL1-2510,
23. We must believe in magic JIM ROONEY "Brand new Tennessee waltz" Appaloosa AP012, #
24. Me and Billy the Kid JOE ELY "Lord of the highway" Hightone HT8008, #
25. Old friends MARY McCASLIN (c/w JIM RINGER) "Old friends" Philo PH1046, #
26. Cook with honey HOWDY MOON "Howdy Moon" A & M SP3628, #
27. A lot like me MARY CHAPIN CARPENTER "Hometown Girl" Columbia BFC 40758, #
28. Rosie strikes back ROSANNE CASH "King's Record Shop" CBS 450916,
29. Calling all angels ELIZA GILKYSOON "Pilgrims" Gold Castle 171 007-1, #
30. Right before my eyes THE ROSSLYN MOUNTAIN BOYS "The Rosslyn Mountain Boys" Adelphi AD2010, #
31. Wildfire MICHAEL MARTIN MURPHEY "The best of Michael Martin Murphey" EMI America ST-17143, #
32. Take the A train DAVID AMRAM "David Amram's Latin-Jazz Celebration" Elektra Musician 60195, #
33. I thought I knew the answers SUSAN PILLSBURY "Susan Pillsbury" Sweet Fortune SFS-804, #
34. Hello love GARRISON KEILLOR & THE POWDERMILK BISCUIT BAND "Prairie Home Companion Anniversary Album" PHC 404, #
35. My Idaho home RONEE BLAKELY "Nashville - O/St" ABC ABCL 5145,
36. We were kind of crazy then JERRY JEFF WALKER "Gypsy Songman" Sawdust/Line SDDL 5.00028, #
37. I knew this place DAVID MALLETT "David Mallett" New World NWS 042977, #
38. Temper, temper B.W. STEVENSON "We be sailin'" Warner Bros. BS2901, #
39. The bramble and the rose BARBARA KEITH "Barbara Keith" Warner Bros. MS2087, #
40. Birds of a feather MERIDIAN GREEN/GENE PARSONS from a demo tape circa 1986, #
41. Streets of Montreal FARQUAHR "Farquahr" Elektra EKS-74083, #
42. Farmer MARCE LACOUTURE/BUTCH HANCOCK "Cause of the Cactus" Rainlight cassette #,
43. Industry LEE CLAYTON "The dream goes on" Capitol ST-12139,
44. Fair and tender ladies GENE CLARK/CARLA OLSEN "So rebellious a lover" Demon FIEND 89,
45. It's such a small world RODNEY CROWELL (c/w ROSANNE CASH) "Diamonds and dirt" CBS FC 44076, #
46. Easy now BOB GIBSON "Bob Gibson" Capitol ST-742, #
47. He was a writer PATTI DAHLSTROM "Livin' it thru" 20th Century T-521, #
48. Nobody there but me WILLIE NELSON "Islands in the sea" CBS 451040,
49. Soldier of the heart JUDEE SILL "Heart Food" Asylum SYL 9006,
50. See here, she said KATE WOLF "Poet's Heart" Kaleidoscope F-24, #



Albums not released in the UK marked #, otherwise the US release no. is quoted. Rhyme with apologies to Bobby Bridger reference his song "Heal in the wisdom".



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## Editorial.

Well in the twinkling of an eye, here we are with Issue 2, I hope that you enjoyed the first edition of the KRONIKLE and that you will also find something of interest here. If any of you out there, care to write to me about the KRONIKLE, please remember to include a SAE for your reply, as I have yet to break even on the costs of Issue 1.

The chances of taking advertisements in Issue 3, is a possibility at the moment, I am determined to keep the KRONIKLE going at all costs, and even after the first edition it probably still has to find its own market. In fact it is a strange but pleasant feeling, to think KRONIKLE readers can be found in many European countries, and that it has even reached as far afield as Hong Kong. Irrespective of that, once I have found 400 regular readers, then the KRONIKLE will just about self finance itself. At the moment, sales of Issue 1 total some 150 copies, which is why advertisements may appear next time around. If any of you out there, have friends who are interested in the type of music covered in these pages, then please tell them about the KRONIKLE. Small specialist magazines need your continued support, to ensure their survival. They also need "the word of mouth" type of advertising, which you subscribers can give these magazines. Your help in this matter, would be much appreciated. Of course, over the years there have been fanzines which have come and gone. In the past, I've been "burned" personally by unreturned subscriptions from fanzine proprietors who have, "given up the ghost". That would not be my policy. I can assure you of that.

Jo Ann Aronson who runs "The friends of Guy Clark" wrote to me recently. (Her address was given in Issue 1, if you care to drop her a line, Remember the SAE). It seems really strange to think that a photograph of Guy Clark, which I took last year in Trysull, England is now printed on to a tee shirt, and can be found with its owner, walking around Northern California. Who said it wasn't a small world, that we live in.

In order that I can take full advantage of our "great" British summer, I don't plan to publish Issue 3 of the KERRVILLE KRONIKLE till the end of September 1988. Although I originally intimated and intended to operate on a three monthly schedule, I will only be one month behind on that basis. Issue 3 may very well contain some of the following : Tall Tales Opus III, Part two of the Steven Fromholz interview, "Live Highlights" discography part 3, interviews with Tom Russell and Andy Hardin plus more.

Regarding the contents of this issue, and in no particular order, I would like to express my thanks and gratitude to the following people: Rod Kennedy, Merri Lu Park, Butch Hancock, Marce Lacouture, Lee Clayton, Steven Fromholz, Chris Vallillo, Roger Allen Polson, Peter O'Brien and Richard Dobson. If I have missed you out, it was unintentional and you should know who you are anyway. This issue is dedicated to the enduring memory of the late Kate Wolf.