

# KERRVILLE KRONIKLE

**No.9**

**4th. Year**



No 2 Chords Alike - Butch Hancock & Jesse Taylor, Threadgill Theatre, Kerrville 8/6/89

Photo: Arthur Wood, Kerrville Kronikles Katalogue

Rod Kennedy Presents  
**KERRVILLE  
FOLK  
FESTIVAL**

HIGHLIGHTS RECORDED "LIVE" AT KERRVILLE, TEXAS



**KERRVILLE  
FOLK  
FESTIVAL  
VIDEO VOL. 2**

|                       |                       |
|-----------------------|-----------------------|
| * GARY P. NUNN        | * BUTCH HANCOCK       |
| * ANGELA STREHLI      | * DAVID HALLEY        |
| * THE MAINES BROTHERS | * JIMMIE DALE GILMORE |

**Bobby Bridger**

**JOE ELY**

Kerrville-kompacts,  
kassettes & other  
koincidences.

*David Halley*

**Jesse Taylor Steve Gillette**

**The journey continues ....**



Hot on the heels of the two "Live Highlights" recordings featured in Issue 8, the 1989 Kerrville Festival cassette is now available. Having attended that year's Festival, this tape is rather special. Featuring twenty three cuts and lasting nearly eighty minutes, personal favourites include, Robert Earl Keen Jr. - "Lovin' you", a song of *amour* for his lady, Kathleen; Patty Larkin - although "Junk Food Rap" is unrepresentative of what she is capable of, I recall her Kerrville debut was alternately funny and serious, but mostly stunning; Buddy Mondlock - he has the songs, so when is someone going to chart with one of them, or better still, a major label offer him a record deal; Eliza Gilkyson - for "Shadows and footprints", a song we all need to heed; Tommie Lee Bradley - if I thought that Patty Larkin was stunning, then this lady was stellar. And I'm not even a fan of blues music. Onstage, Tommie touched every emotion.... Also featured on the cassette are John Stewart, Laurie Lewis, Gary P. Nunn and Kimberley M'Carver, whose "Breathe the moonlight" debut album was released by Philo last summer. The Kerrville cassette costs \$8.00 and is available from P.O. Box 1466, Kerrville, Texas 78029. All the prices quoted here, are for US residents and include postage. Please add a few dollars more, for other destinations in the Universe.

# 1989

## Program One (40:28)

1. ROBERT EARL KEEN JR. - Lovin' You and Leavin' Tennessee (2:40)  
(Sugar Hill Records)
2. LAURIE LEWIS & GRANT STREET - I'm Gonna Be The Wind (2:58)  
(Flying Fish Records)
3. STEVEN FROMHOLZ - Late Night Neon Shadows (3:27)
4. PATTY LARKIN - Junk Food Rap (1:21)
5. VALDY - When Peace Came To The Valley (2:58)  
(A&M Records of Canada)
6. TISH HINOJOSA - Who Showed You The Way To My Heart (2:59)  
(A&M Records)
7. HOBO JIM - Idlerod Trail (1:52)
8. JOE HEUKEROTT - Mary Elizabeth (4:59)
9. ANN ARMSTRONG & STEVE HUGHES - Crazy (3:42)
10. DAVID & LORA LEE AMRAM - The Water Is Wide (Trad.) (3:58)
11. JOHN STEWART - Sweet Dreams Will Come (3:50)
12. ROD MACDONALD w/ CINDY MANGSEN & JAN MARRA - Sailor's Prayer (5:24)

## Program Two (39:30)

1. BUDDY MONDLOCK - My Aunt Anna (4:30)
2. REILLY & MALONEY - Give Yourself To Love (3:45)
3. EVAN MARSHALL - Barcarolle (2:25) (Rounder Records)
4. STEVE GILLETTE & LINDSAY HAISLEY - Darcy Farrow (3:26)
5. AUSTIN LOUNGE LIZARDS - The Car Hank Died In (3:08)
6. DAVID REA - American Music (2:30)
7. KIMBERLY M'CARVER - Silver Wheeled Pony (4:29)  
(Rounder Records)
8. GARY P. NUNN & FRANK HILL - Domino Song (3:58)
9. ELIZA GILKYSON - Shadows and Footprints (3:00)  
(Gold Castle Records)
10. TOM CHAPIN - Family Tree (3:37)
11. TOMMY LEE BRADLEY - Back To Sweet Mother Earth (6:18)

With the cessation of filming at the Kerrville Folk Festival by the Butch Hancock/

George Howard, Texas Music Network a few years back [ED. NOTE. 1987], I didn't really expect to see any more releases in the Kerrville video series. Proves how wrong I can be, since Volume 2, filmed during 1987 and subtitled "From Lubbock from love" is now available. The list of credits on the approximately 60 minute long video, is reproduced below. As with Volume 1, some late additions to the recording were obviously made, as the final segment which features Butch's "West Texas Waltz" isn't listed on the liner. Anyone who has experienced Butch sing "WTW", anywhere on the planet, will know that audience participation is an essential ingredient. Well, for a few years at least, the extended Kerrville mix of "WTW" involved the puncturing of around 300/400 balloons at a critical point during the rendition. "From Lubbock with love" captures this unique celebration of that song, perfectly; plus much more from the year of the great rain.

- ✓ GARY P. NUNN ...Gary, guitar; Jerry "White Shoes" Burns, bass; Rick Wright, guitar; Cleve Warren, drums; Homer Wills, harmonica; David Amram, piano & flutes  
"WHAT I LIKE ABOUT TEXAS"  
"REGGAE ARMADILLO A.K.A. LONDON HOMESICK BLUES"  
(both songs by Gary P. Nunn...Nunn Pub./ Groper Music/BMI)
- ✓ ANGELA STREHLI ...Angela, vocals;  
Paul "Caz" Cazanof, sax & vocals; Denny Freeman, guitar; Jeff Barnes, bass; George Rains, drums  
"BLUE LIGHT BOOGIE"  
(Jessie Mae Robinson...Cherio Corp/BMI)  
"SOUL SHAKE"  
(Margaret Lewis, Myra Smith  
...Ragged Island Music/BMI)
- ✓ THE MAINES BROTHERS  
...Kenny Maines, vocals, harp; Donnie Maines, drums; Steve Maines, guitar; Lloyd Maines, steel guitar; Jerry Brownlow, bass; Richard Bowden, fiddle & trumpet; Cary Banks, keyboards  
"THE BOYS ARE BACK IN TOWN"  
(Brian O'Neal...ASCAP)  
"NEW DELHI FREIGHT TRAIN"  
(Terry Allen...Green Shoes Pub/BMI)
- ✓ BUTCH HANCOCK
- ✓ DAVID HALLEY
- ✓ JIMMIE DALE GILMORE  
...Butch, guitar & harp; David, guitar; Jimmie, guitar;  
Linda Shaw, bass; Paul Glasco, mandolin; Paul Pearcy, drums  
"TWO ROADS" & "WEST TEXAS WALTZ"  
(both songs by B. Hancock...Rainlight Music/ASCAP)  
"GUY HARMONICA"  
(D. Halley...Guy Harmonics Pub.)  
"ALL GROWN UP"  
(J.D. Gilmore...Ogallala Pub. Co.)

from LUBBOCK with LOVE

TAPED LIVE AT THE  
 KERRVILLE FOLK FESTIVAL

1987



Available from same address as the "Live Highlights" cassette, the Volume 2 video costs \$21.95 [plus \$1.35 tax for Texas residents]. By the way, the Kerrville Festival folk, will accept payment for any of their products, via your VISA or Mastercard.

Take note however, that the video is only available on the NTSC American format of VHS. Unless you have access to one of those dual playback Panasonic recorders, which I mentioned in "Every which way..." [Issue 7], then it's a case of forking out a further £15.00/25.00 to have a cassette copy made on the European PAL format. It's a tough life if you don't weaken.....



# JOE ELY



The interview with Joe Ely took place by telephone during the early evening of Thursday, 22nd November 1990. I was huddled on the stairs of Kronikle Mission Control, with my Sony recorder and what transpired to be a dodgy telephone bug. Joe was resident at the Tara Hotel in Kensington, London.

*I saw you play at this year's Cambridge Folk Festival. What did you think of that festival.*

I enjoyed the Saturday night show, but on the following afternoon my guitar was all screwed up. There was a short in the jack, so I was havin' all kindsa trouble. It's frustrating when your equipment isn't workin' right. Cambridge reminded me of a Folk Festival which takes place in Kerrville, Texas that I always like to play.

*At the beginning of 1990, your manager was based in Austin, Texas. Now your management is based in Nashville, Tennessee, while you still live in Austin. Did Vector Management come looking for you, or did you approach them.*

It was kind of a little bit, both ways. I had worked with Mike Crowley for four and a half years. We parted on great terms and we're still good friends. There wasn't any friction there. It was the kind of thing where Mike was gettin' a little frustrated - we had done the two Hightone records together [ED. NOTE Released by Demon Records in the UK]. I was workin' on a new album, as well as holdin' the live album that I had recorded. I think Mike was frustrated at not really bein' able to lease anythin' to a major label. The relationship with Hightone, wasn't really workin'. It was a case of not really knowin' what to do next. We talked about it, so it was a mutual decision. He said, that if I thought there was anyone else around that I felt I could work with, and if they could get things goin' better, that I should go do it. There's always a time, when everybody has to keep fresh and keep their enthusiasm up and everything. It just felt like there was a change in the air. I met Ken Levitan [ED. NOTE Vector Management boss, whose current stable includes Lyle Lovett, Nanci Griffith and Foster & Lloyd] at an acoustic show that I did with Lyle, John Hyatt and Guy Clark. This was up in New York. I asked John's manager, Will Botwin, if he was interested in takin' me on. At that time, he said he was kinda full up. Will introduced me to Ken. I

talked with him about possibilities. Ken was real positive about wantin' to do somethin'. Since then, Ken and Will have begun doin' some things together. Everythin' kind of fell into place, once I decided to go with Ken.

*Once you began looking around, were there other record deals on the table, as well as the MCA one.*

Yes, other labels were interested, but at the time, all we really had was the live album. I was just startin' to write songs for a new album, but we hadn't got that far into it. I was actually thinkin' about puttin' the live album out on Rykodisc, and almost went ahead with that plan. Ken suggested that we wait a little bit. I played some shows and MCA Nashville, really liked what I was doin'. When they heard the live album, they thought that would be a good place to start. With live albums, you kind of have to sacrifice some things. That's the nature of them.



Photo: Arthur Wood, Kerrville Kronikles Katalogue

Joe Ely, Cambridge Folk Festival 28/7/90

*From what I remember, you cut this album at Liberty Lunch in Austin, during late April 1989. Were those the two shows which KLBJ [ED. NOTE A local FM radio station] and The Austin Chronicle promoted.*

Yes. They promoted the deal, but the shows weren't broadcast live.

*Once you'd signed with MCA, did they discuss how they intended to relaunch your career with them.*

I actually thought that we would do a studio album first, and then the live album, but MCA



wanted to go with the "Liberty Lunch" set. It was kind of strange really, because for a new relationship with a record company, I didn't think that would be the way to go. They were real enthusiastic however, and really wanted to promote the live album. My next studio album will be recorded real soon, probably in March or April next year.

*Country is only a part of what Joe Ely's music is about. Since you're based with MCA's Nashville office, do you feel that is a cause for concern.*

No, it's not. That's one thing that we talked about and they made it known to me, that they didn't want me to do a country album - but just to do, what I normally do. I kind of feel like - since Steve Earle and Lyle Lovett recorded with MCA Nashville, that the label has begun to take a wider view of things. They're interested in rootsy American music now, instead of just straight country music.

*The path of life takes many strange twists. Do you think it is ironic, to have resigned with MCA.*

I think it's completely ironic. I almost had to chuckle at the thought of goin' back with MCA. There's one thing however - anything that has to do with music - I've always found that a big part of it, is enthusiasm. In the way that you play. In the way that it makes a difference between a good show and a bad show. A good record and a bad record. There was just tons of enthusiasm with MCA, and so I felt that I just had to go with it.

*You've played a couple of tribute shows lately, for good ol' Texas boys. The first was for Buddy Holly.*

That one took place in New York. Paul McCartney invited me to do a thing, that he has been doin' in London, for quite a number of years. This year they decided to do it in the States. I played a couple of songs, with Springsteen's band backin' me up. It was just a bunch of people playin' Buddy Holly tunes. Then Paul McCartney got up at the end of the night and I played guitar with him. There were a bunch of cameras there, but the only thing that was broadcast, was news clips from it. I don't know if they're plannin' on takin' footage and makin' anythin' out of it. There were about fifty cameras there.

*Then there was a show for Roy Orbison.*

That was around February time and was a real good affair. I remember bein' a little tired, because I had worked up one Roy Orbison song

- the day before the show, they had to change my song. So I had to learn a brand new one. I stayed up all night, then I flew from Seattle to Los Angeles, kind of singin' it under my breath, the whole way.

*You've been working with Dwight Yoakam lately.*

We wrote a song together. I don't know what will ever become of it. We also cut a song together, for a new John Cougar Mellencamp movie. In fact, I wrote two songs for that soundtrack album.

*I wondered if the musical connection between you and Mellencamp, was James McMurtry [ED. NOTE Mellencamp produced McMurtry's eponymous CBS debut, "Too long in the wasteland"].*

Well, a little bit. James McMurtry and John Prine were also involved in the project. There was one song, that the four of us sang together. Mellencamp had co-written the story for the movie with James' father, Larry McMurtry [ED. NOTE Pulitzer prizewinning author of "Lonesome Dove" and other movies from books such as "Terms of Endearment", "The Last Picture Show" and the recent "Texasville"]. There were all kinds of connections goin' on there.

*In a recent Austin Chronicle article, you mentioned that you had around 75 to 80 songs "in progress."*

I always seem to write songs for three or four albums, at the same time. I don't know how many of those songs will become keepers. Possibly a quarter of them. Maybe not even that many. A lot of trash cans get filled up, tryin' to get an albums worth of songs. Eventually, I start homin' in, on the ones which really work.

*You mentioned in that article, that you didn't believe in concept albums, but you did believe in cohesive albums.*

I've never approached an album, by tryin' to write a whole bunch of singles, that might get played on the radio. I always look at a record, as whole piece of work. Musically, I like to see my work as a complete entity, and come away with the feelin' that it is somethin' which I have accomplished.

*Going back to your "Live at Liberty Lunch" album, "Where is my love" and "Drivin to the poorhouse" are tracks which have never appeared before, on your official releases. Both songs were however, recorded for your unissued 1985 album, "Dig for love."*



There were two different albums called "Dig...". One was "Dig all night", which Demon released here in 1988 [ED. NOTE On Hightone Records in the States]. The other was called "Dig for love", which I kinda look upon as my MCA mystery album. Both songs were on "Dig for love", which never came out. In fact, the original version of "Where is my love", was a duet with Linda Ronstadt.

*What about including that album as part of a bonus package, with your next studio album for MCA,*

Well you know, I've talked with MCA about it. They were not opposed to puttin' it out in part, or maybe even doin' a compilation of cuts that have never been released. I think that within a couple of years, that record will surface. I hope so, because I put a lot of work into it.

*There have been a couple of onstage, Flatlander reunions in the last couple of years, Charly reissued the only album here a year back, while Rounder put it out in the States. Do you think there will ever be a "Two roads more",*

Well you know just lately, say in the past year - me, Butch and Jimmie have talked about that. If our schedules ever kind of lead us to havin' that opportunity, we might sit down and see where it went. I think it would be a real fun thing, because that record has kinda gained a cult following. All over the place.

*As you know Butch is currently issuing tapes from his "No 2 Alike" song marathon. My copy of Tape 3 has yet to arrive. At the end of Tape 2, Butch talks about going to Nashville with an unnamed friend, and then sings "Golden Guitar Lounge". The tape ends. My guess is, that you're the friend. Did that place exist, or is it another of Butch's fantasies,*

No, that was an actual reality. When I was recordin' those first couple of MCA albums in Nashville in the late seventies, I took Butch up there with me. In fact, I think it was while we were recordin' the "Honky Tonk Masquerade" album, that we found the place. At night, me and Butch would go out and look for those kinda old Nashville honky tonks. Way off the beaten path. We found this place called *The Golden Guitar Lounge*, that was just the perfect spot. I mean, it coulda been Nashville in the forties. It had such a perfect atmosphere. We went back there, night after night. I don't think we ever played there. We might have sat in, one time. It was mainly, that the whole feel of the place was just so right.

*You're due back in the UK early next year, to play some large venue dates, supporting Robert Cray. Have you toured with Robert before,*

No. I've known Robert since about 1979. He used to come through Lubbock and play at this old barbeque place called Stubbs. I'd go out and see him back then, and we'd also run into each other here and there. After we've done the UK dates with Robert, we're gonna do a whole tour by ourselves. I know that we'll be doin' the Town & Country Club here in London, but I don't know where else yet. Actually, we're due to do some dates out on the West Coast with Robert, before we come here. San Diego, Los Angeles and San Francisco.

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3rd. November 1982

the cypress trees cry winter  
along the rolling river  
with colors red and orange  
they burn the November sky

the flametrees leap and shimmer  
but with more than wind alive - -  
for boughs that lived through summer  
hold Monarch butterflies

ALPHA RAY

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## Jesse Taylor

The interview with Jesse "Guitar" Taylor, took place in the Ballroom of the Breedon Bar & Border Cafe, Cotteridge, Birmingham in the early hours of Friday, 5th October 1990. Thanks to Bob and Anne Moore yet again, for the use of their facilities.

*You left the Joe Ely Band in 1983,*

Nobody is to blame for that band breaking up. There were no interband hassles. More than anything, it was poor management. Anybody who was in the band will confirm that. We all loved each other to death. Plus, I'd been on the road with Joe for eight years. I was *road burned out*. That's a real thing. It happens. I decided to take a break and move back home to Lubbock. I had lived in Austin for many years. The move, wound up lasting four years. After four or five months at home, I started going nuts about playing live again. So I started a band. I played locally, but in



Lubbock you get caught in a trap. There's only a few places to play around there. It doesn't matter if you're Elvis Presley, you'll never get anywhere in Lubbock. There's no music industry back up there.



Jesse Taylor, Breedon Bar, Cotteridge, Birmingham 1/5/90

*How did the "Last Night" album come about,*

I had an uncle, who was a rich guy. He died in 1987, had never married or had any kids. His estate was divided between my mother, and her brothers and sisters. She inherited a substantial amount of money. Gave my brother and sister and I, \$10,000 each. From the generosity of her heart. I had my guitars and a car, and a place to live. I figured that the money would be my one chance to make an album. We just started cutting tracks at Don Caldwell's Studios in Lubbock. The band was a bunch of local guys. Good friends of mine. Lloyd Maines from The Maines Brothers Band. The bass player, David Heath is now in Jimmie Gilmore's band. And of course, Don Caldwell. Everybody has worked with him, forever. Since we were all kids. Up to that point, I'd played on a bunch of Joe Ely albums, several Maines Brothers albums, Terry Allen, and with Butch and Jimmie. I'd never cut anything on my own before. We spent about \$15,000 on recording and mixing and stuff. So I had a master tape, and tried to shop it. I sent off about two hundred tapes in the States, to every record label known to man, but I didn't have any luck. Never got any replies.

*What happened next,*

I have been coming to England since 1978. As a matter of fact, this is my sixth tour. I have a lot of friends here. I sent tapes of the album to those friends. They wound up in

the hands of Bill Gilliam, who owns Bedrock Records. He told me later, that he got two copies of my tape simultaneously. At the time, Bedrock were planning a compilation album of Austin artists. They're still working on the project, and one of my songs will be on there. When the Bedrock people got to my tape, they listened to it for days and couldn't decide which track to use. They each liked a different track. In the end, they decided to put the whole thing out. Bill flew over to Austin last Spring, and caught my show at the South by Southwest Festival. Then he signed me to Bedrock. I put the tape out in Austin in 1988, on Tornado Alley Records. That's my own label. It's the only release on my label, so far. It was a copy of that tape, which ended up with Bedrock.

*I have a copy of the Austin tape. There's nothing on the liner to indicate who composed the songs,*

I wrote two of the songs - "One A.M. Blues" and "Gamblin' man". Of the album reviews I've seen so far, those songs got great write ups. I have quite a number of songs of my own, that I'd love to record, but I never had the chance before. For twenty years, I've played with other people. I didn't put more of my songs on the album, because I guess, I felt that I didn't have anything strong enough to compete. I'm an instrumentalist. I'm not a writer. I'm not Butch Hancock, Jimmie Gilmore or Terry Allen. I'm a guitar player first. Secondly, I'm a vocalist. Then a writer. I'm an interpreter. "Struck by lightning" was written by Mike Kendred. He played piano in the Joe Ely Band, during the "Honky Tonk Masquerade" period and toured Europe with us. Johnny "Guitar" Watson, an old friend of mine from Houston, wrote "Gangster of love". The rest of the songs, I picked off old, obscure blues albums. Anything that had never been covered much. One or two of the songs had. Basically, I just reworked a bunch of real old tunes. As a matter of fact, if you were to hear the original and then my album version, you might not even recognise the song. I hope I did them justice.

*What guitar players have influenced you,*

Mainly old blues players. If I had to peg one guy, I'd say Freddie King. Albert King and B. B. King - all those guys. But Freddie, more than anybody. When I was a kid growing up - do you know that song "Hideaway" ? - it's a Freddie King tune. When I started playing in my first combo, I was twelve years old. Everybody played "Hideaway". If you couldn't



play "Hideaway", you weren't a combo. I started out playing that song. Later, I learned more of his numbers like, "Sensation" and "Drivin' sideways". As I got older and started to become a better guitarist, I wound up in Austin. Freddie was still alive at that time. As a teenager, I started getting to see Freddie play live. By the time I was twenty, I was doing gigs with him. These were opening slots. One night in Lubbock, I got up and sat in with him for an hour. It was like a progression from hearing the guy, to seeing him live, and then getting to know him and play with him. Before Freddie died, we got to be pretty good friends. He was just 42 when he died. The doctors in Dallas who did the autopsy, said his whole body was wasted. Burned out. He used to play an old blues joint called the "Hideaway Lounge", on East 12th Street. If you want to weed out the old timers, go there. It was a funky place. I saw Freddie play there, before he got connected with the Shelter people. With Leon Russell. Then Freddie got brought back into prominence and his career took off again. This place held about 200 people. Me and a handful of friends, mainly musicians, would go to the "Hideaway" and stand in front of the stage. Just stare at what Freddie was doing. There would be about ten of us white folks, out of two hundred. There to hear Freddie.

*Your current Austin band is called Tornado Alley.*

Well you see, I reformed Tornado Alley when I returned to Austin. The band I'd had in Lubbock, was the original Tornado Alley. David Holt was on second guitar. He's with Carlene Carter right now. Don Wise was on saxophone. He has been Delbert McClinton's sax player for seven or eight years. It was a great band, but I was just spinning my wheels there. Austin has been my second home for over twenty years. When I moved back to Austin, I formed the second version of Tornado Alley and started gigging all around.

*And you're also in the Sunspots, with Butch Hancock.*

Butch and I, have known each other for years. We wound up one night at a party at Stubbs Bar-BQ, where they have all the jam sessions. Butch said, "Why don't you come pick some guitar with me". I said, "Sure let's do it." That one night, led to the Sunspots.

*The first Sunspots gig was on April 1st, 1988.*

Exactly. April Fools Day. That's typical of Butch. Debuted at Stubbs, where we conceived

the idea. Worked up a lot of Butch's songs, and put our own rock touch to them. That's kind of different for him and it blew everybody's mind. They were saying, "Butch Hancock and Jesse Taylor together, in a band !" I swear I had no less than ten people walk up to me and say, "Is that gonna work ?" It works great. We also take time off, to go and do different projects of our own.

*Who was recruited for the second version of Tornado Alley.*

Larry Lange on bass, who is also with the Sunspots. The others, are Austin guys I kind of stole from other local bands. Stan Moore is on drums, with Luce Reid on sax, and Steve Johnson. He's a blind guy who plays sax, so good. Then we started playing in Houston and Dallas a bunch. Eventually branching out to San Antonio, Corpus Christi, Lubbock and Amarillo. We'd go all over Texas and into New Mexico. After about a year, Junior Medlow who is also from Lubbock, joined the band. I started jamming with Medlow at the old Stubbs in Lubbock, fifteen years ago. He sat in with us one time, and it sounded so good with him up there singing. We already had this great group, and here comes this black soul/blues singer guy, who looks good and sounds so good. So he joined the group.

*You worked with Will T. Massey on his third cassette album, "Slow Study."*

I was introduced to Will T. in Austin through a mutual friend. This girl, who managed him at the time. He's just a kid of about 21 or 22. He was 19, when I first met him. He had been a big fan of the early Joe Ely stuff. That's the sound he wanted. He's from San Angelo, which is pretty close to Lubbock. That's how I got to know him. He'd also show up at gigs. With some money he'd earned, he decided to do an album. He told me, "Man, I want to get that old Ely band sound. What can I do ?" I told him to hire Lloyd Maines and me. We went into Don Caldwell's studio and cut the thing. That's basically how that happened. I played acoustic with him in Austin, maybe twenty or thirty times, mainly at the Chicago House.

*Did you ever play with the late Stevie Ray Vaughan.*

I first met Stevie, when he was fifteen years old. I had a band with Tommy Shannon. He was Stevie's bass player, for the entire time that Double Trouble was together. At the time, Tommy and I were in a band called



Crackerjack. I knew Jimmy Vaughan first. Anyway, Stevie and his band Blackbird, moved down from Dallas.. A bunch of kids. I mean real kids. The first day they were in Austin, they came to our house, because they needed a place to crash. He had a Beatle haircut and fringed leather boots. We wound up doing a bunch of Blackbird/Crackerjack gigs. This would have been around 1971 or 1972.

*You play a custom built guitar, Tell us about it.*

The guy who built it, is Ted Newman Jones. He has been building guitars for about thirty years. I got the guitar in 1980, when Newman at the peak of his career. I was making a bunch of money with the Ely band and commissioned him to build it. I have real big hands. I love Fenders, but the necks are just too thin. They cramp my hands. I had played a couple of Newmans and loved them. A by story to this one, is that the guitar was to be ready in about a month. He takes his time and hand builds them. Newman had built guitars for the Rolling Stones. Had even been on tour with them, for two or three years, as head guitar roadie. The Ely band got an opening slot for the Rolling Stones in Phoenix, Arizona. They called us a week before the date. This was their "Let's spend the night together" tour. They were using local acts to open for them. Newman found out about this, and did a big rush job on the guitar. He surprised me, when he showed up in Phoenix with it, at the concert. This was his plan, of course. Keith Richards and Ronnie Wood wound up playing my guitar that day, because they loved it so much. I had the guitar for eight years, and was playing a gig in Lubbock with Butch and the Sunspots. The guitar was stolen. It was missing for a year and a half. I'd given up all hope of seeing it again. I'd thought, "If anybody opens that guitar case in the state of Texas, that guitar will be spotted" - because it is totally unique. It has the dice embedded in the neck as fret markers. And two red dice on the controls. Eventually, a guy went into a pawn shop in Lubbock and tried to hock the guitar. The guy behind the counter spotted it and I got my guitar back. Now I've got the opportunity to make some more history playing it.

*You mentioned downstairs that you've just done some recordings with Kimmie Rhodes,*

You know that I played on her last album. About three or four weeks ago she called me, because she was doing some tracks for her new album. Anyway, we went into Willie's studio

out at Pedernales. Kimmie and Willie are real good buddies. I played on three cuts. I don't know which label that will come out on. I'm real proud of all these people in Austin that I play with. I'm on Marcia Ball's new album and I've done some gigs with her.

*Have you ever played in Austin with Angela Strehli,*

Angela's another Lubbock girl. She was the person who brought me to Austin. I was 17 years old, and Angela kidnapped me. That's a true story. Did you ever hear of the T Nickel House Band ? It was me, Jimmie Gilmore, John X Reed, Tiny McFarlane and Joe Ely. The band was named after T Nickel, because we used to play at his house. By the time I was 17, I was out of anything to do with school or society. I was into beatniks and music. We used have these all night jamming parties at this guys house. It was a great life. Just what I wanted to do. Angela had already moved to Austin, because she is five or six years older than me. I didn't know her at this time. She came up to me at this party and asked if I would like to play in a blues band in Austin. The very next day, I found myself in a car with Angela, driving to Austin. That band was called, Anglea Lewis and the Fabulous Rockets. Lewis Cowdrey the harmonica player, was in that band. You can see where the bands name came from. This would have been about 1967 and I stayed with that band for two years. That whole hippie music scene was happening back then.

*Were there many places to play in Austin then,*

No, not as many, but there were some great ones. I mean some, whose memory will live for ever and ever. The Vulcan Gas Company rates within the top five or ten, best rock joints ever on the planet. Another one, was the IL Club on East 11th Street. A bunch of black people we knew, ran the place - the greatest people in the world - they just wanted bands and didn't care what music you played. The Thirteenth Floor Elevators played there. By the time the Armadillo came along, we were all seasoned pros by then. I played there the first week it was open, with Crackerjack. I played the last week, with Joe. They did a seven night extravaganza before it closed.

*What about Stubbs in Lubbock,*

Well that's another good story. It's closed down now. From about 1970 till a year or so ago, that place was an important connection in the history of all these bands. Actually,



# Bobby Bridger



*The third episode of the interview closed with Bobby explaining the various facets of his company, Bridger Productions....*

We're at a point now with HOKA HEY, where we're looking at taking it much more towards a magazine. And also creating a catalogue of recordings by artists, to sell by mail order, by dividing HOKA HEY in two. Develop the marketing in one area and the magazine in the other. That's where I am right now. I'm gonna develop Bridger Productions, as an art vehicle, not just for me, but for other people. I feel like I have paid enough dues in a variety of art forms, to know what to do. I'm handling two books by other writers at the moment. One of them is close to a big publishing deal. I'll know more about that when I get to New York next week. A fully illustrated, wonderfully written little childrens book. A woman came to the house, because she wanted to rent an office. She was trying to finish the book and was having a hard time. It transpired that our office was too small for her needs. Anyway, I asked to see her book. I told her that I knew a lot of people in the publishing business. She put her manuscript together in book form and I took it to an associate of mine at Random House in New York. They loved it. It's been going through rewrites and so forth, but I'm convinced a deal will come. If that happens, we will have helped someone get something out. As well as selling tapes and so forth, that's what we're trying to do with Bridger Productions. We've had some good success with another painter that we represent. We sold thirty two canvases of his. That's the main reason why I've had such a problem with my career. They didn't know where to put me, so they didn't put me anywhere. They never knew whether I was going to write a book, make a record, or do paintings or whatever. I had no choice but to create a business structure that could help my career, because I understand what I'm doing. And I took a multi-faceted approach to doing it. I've cut some teeth there. A lot of my energy is going to go into that. I've been writing some plays, which I think are going to develop into films. That's ironic, because when I first started writing them, it was as concept albums that were to have books with them. In those days, the record industry was really open. *Sergeant Pepper* and *Tommy* and all those things were really working. Then the industry got frightened. They shut that kind of stuff down. It got to the point where, if you

I think the Joe Ely Band was more or less formed at Stubbs. I'd known Joe since we were teenagers. We started jamming there. Joe already had a band. It wasn't happening and after one of our jams at Stubbs, Joe asked me to go play with him. I played that one gig and stayed for eight years. A lot of the Lubbock connections came together there. It was unlike going to any other music joint. At Stubbs, the musicians came to own the place. Ninety per cent of the audience, would be musicians. We'd all get up onstage and play. Throughout the whole Stubbs connection in Lubbock - for about ten years or so, before he finally went under - about thirty bands were formed there. By the time the one in Austin came along, we were all into projects of our own. We all played in Austin as well, but the one that is of the greatest historical significance was the one at 108 East Broadway in Lubbock.

*There's a new singer from Lubbock, Andy Wilkinson.*

Yea, I know Andy well. He's a great singer and songwriter, but is an older guy. If he could get out of Lubbock and tour - hit the road and all that real hard stuff - he'd probably do real good. He's been playing around Lubbock for years and years, but this record is his first, as far as I know. He's a real nice guy to know, as well. Like I say, Lubbock's an easy trap to fall into. To try and go somewhere else, to make something happen becomes a big effort. You have to change your life. I'm not talkin' about "Let's jump in the car and drive to Dallas and play a gig. Or drive to Austin and then come back to Lubbock." That ain't gonna work. You gotta get out of there and get someplace where the business is happening. An extreme lifestyle change. All of us - Joe, Butch, Jimmie, Terry Allen, Angela and myself - we came to this point where we said, "We have to get out of here."

*Any plans yet, for a follow up album.*

You betcha. I'm gonna take all the money I get off this album, and put it in the bank. Hopefully, if we do OK on this album, then Bedrock may fund me for the next one. If they don't, I'm gonna go ahead and take all the money from this one and do it myself. Then do a third one and so on, in the same way. Doin' this album has opened up a whole new world of possibilities to me. I've got all these great ideas, because I saw this one come together. I saw it happen and got it on to a label. That's a great inspiration.



mentioned concept album, they'd show you the door as soon as it rolled off your lips. If you look back on Willie's success, it has been through concept albums. The big one was, "Red Headed Stranger". That's the thing which launched him and it was a pure concept album. What they did was put the songs together and then you had to figure out the missing pieces. What I did was write the continuous thread. The kiss of death there, was that it didn't give anyone *the needle drop*, for radio plays. It required the release of a separate album that had the needle drop sequence, without the narrative between. It completed the link of locking the narrative together. What I was saying in those days was, it's only half done when you do that - you've got to do a book, as well as a film.

But the concept these days tends to be the book, the film, the merchandise and so on,

Exactly. That's the state of the market. Even fifteen years on, projects like "Seekers" are still very commercial. By continuing to solidify my company, I can retain that independence, which helps me be creative.

I presume the words HOKA HEY are Indian...

It's a Sioux battle cry. You see the Sioux believed, only the coward lives forever. Only the Earth lasts forever. They used to say, "It's a good day to die. You don't want to live to be an old decrepit person. It's best to go while you're young." As they went into battle, they'd shout that. Literally interpreted, it means *holdfast*, *there's always more*. It's kind of - it's OK to go, because it's all gonna continue anyway. Over the years, I've always been taken by that Woody Guthrie remark, "Take it easy, but take it." I kind of took the HOKA HEY thing, and used to employ it when I was leaving places, instead of saying "Goodbye." When we created Bridger Productions, part of the plan was to create a paper - a manifesto if you will, about what we were doing. That was the only thing to call it. It's kind of like saying, "Go for it. Do it." Those things together, give me a base to work from. It has taken me a long time to find that base, a lot of heartbreak and a lot of rebellion. These days I don't have the same fighting spirit, as when I was younger. I've learned how to handle that problem. People regularly defeated me in the early days. They could push my button and I'd start a fight and they'd say "Well, he's just an emotional artist." Now I just sit there, check out my

cards and smile.

Can we talk about the two plays which you've written, "The Canyon" for instance,

That's another myth, which has to do with the Grand Canyon. The Earth. The reason for the Aldebaran thing - in those days, no one was looking at the stars. Everyone was into "Rocky Mountain High" and stuff. I thought, I'd look to the stars. Now everyone is looking into space. The next place I decided to turn my energy, was to the heart of the Earth. Down in the ground. I think that I've probably got another couple of those epics in me. Finding time to do them, is the problem.

Tell me about, The Living Room Concerts,

Well, those happened back in the seventies after I started travelling up and down the Rockies. I went with Timberjack Joe one time, to the Shoshone, Wind River Reservation in Wyoming. We went there to see a family he knew. They lived way, way back out in the mountains. As we drove down the road, these little kids came running out. They knew that Joe and I were coming. To them, that meant fun and music. It occurred to me, that that was the heart of the matter - getting to sing for people. It never really happened for me, with the record deal. It always happened one on one, eye to eye, with me singing a song on the guitar. Because I came from a little town, I understood that - if I had gigs booked in say Santa Fe and Denver - the people in those cities, knew people who lived in-between. I asked audiences for lists of names of people who lived in those little towns. I would send them a postcard or letter, say that I was travelling through and that I was a wandering minstrel. I'd ask them to put me up overnight and also sponsor a concert. Ninety per cent of the time, they'd say "Yea." I'd go to a stranger's house, just like bed and breakfast and they would invite all their friends. Charge then \$5.00 per person. They'd also bring pillows and sometimes food. I'd give ten per cent of what we made to the house, to help pay their electricity bill for the month. I met literally thousands of people in that manner, and that's how I began to keep a mailing list. Those people are hard core fans that I have sat right there with. I'd go in the bedroom, put on my coyote headdress and my buckskin outfit, walk out and do them a Homeric poem. Then I'd talk all night with them, when it was over. I built my own following in that manner.

to be continued



Kerrville-kompacts,  
kassettes & other  
koineidences.



Tish Hinojosa appears on the cover of the 1989 "Live Highlights" cassette, while the tape includes her rendition of "Who showed you the way to my heart". Sad to relate, Tish recently parted company with the A&Mericana label. The release of her "Culture Swing" album, recorded last year and produced by Booker T. Jones, is currently on hold. Better news in that department is expected soon. In the meantime, and for the Xmas season, Tish produced [in her own words] *"a funky but from the heart, bilingual holiday-ish EP tape."* Strictly a limited edition, featuring three of Tish's compositions, plus the traditional carol "A la nanita nana", the tape costs \$6.00. In addition, copies of Tish's 1987 cassette only album "Tao's to Tennessee", are also available at \$10.00. Both items are available via Craig Barker, P.O. Box 3304, Austin, Texas 78764. Prices quoted, are for the US mainland including postage. Please add a few dollars more per item, for postage to other Earthly destinations. This also applies to the other recordings mentioned below.

Much praised by Eve McArthur in the July 1990 issue of MUSIC CITY, I finally managed to get my hands on a copy of Andy Wilkinson's "Texas when Texas was free". Patience may well be a virtue. The wait, proved worthwhile. And more. *But first, a few facts.* Seems that Andy currently holds down a day job in Lubbock, as a financial consultant. I'm not sure whether Andy constitutes *the tip of the next songwriting generation* from that North Texas town. See Jesse Taylor's comment about Andy's teenager years being over, elsewhere in this issue! *And now for a minor stylistic aside.* Between songs in concert, Ian Tyson regularly takes time to mention some of the largely unsung heroes of the Old West. For instance, turn of the century cowboy artist Charles Russell, who "Captured the Old West on canvas, because we didn't have video cameras back then". Tyson's "Montana Waltz" is dedicated to Russell. In addition, Tyson has also been known to talk of Charlie Goodnight, cowboy and coincidentally a Wilkinson ancestor. Which is the *crafty connection*, because the music on Andy's debut disc comes across as Tyson, Texas Style. The latter statement, is meant as a compliment, *not* a throwaway or disparaging comparison. With the closing track, "Dollars for December" Andy gained one of the winners cheques at the 1985 Kerrville New Folk Contest. Neat credential, huh. Irrespective of (but more probably because of) his pedigree, Wilkinson has

studied cowboy folklore for many years. As a result, he has injected maximum authenticity into his songs. The nine cuts on "Texas...", certainly confirm his consummate talent as a storyteller. The North Texas plain - the Llano Estacado, is the scene for many of his epics. Lyrically, they trace the effects of an aggressive climate on plain simple folk, whose burden it was, tend a hostile land. They capture glimpses of a natural landscape which those pioneers immediately altered, way back when... Yes, basic as it may seem, *capture* is the word which totally fits Wilkinson's work. Produced by Lloyd Maines, and recorded at Don Caldwell's Lubbock Studio, Andy is aided on this largely acoustic outing by numerous Maines Bros. alumni, plus David Heath (Jimmie Gilmore's current band) and Conni Hancock (Texana Dames). As debuts go, this is an essential ingredient in any caring Kerrverts album collection. Available as a CD at \$17.00 or a cassette at \$10.00 from Adobe Records, P.O. Box W, Shallowater, Texas 79363.

I was enchanted by The Banded Geckos, when I saw them perform at the 1986 Kerrville Folk Festival. At that time, they were a trio. With the release of their second album "Art Deco", Evelyne & Tim Taylor and Russell "Gus" Fory have added Charlie Arruda to the line up. Recorded at Audio Images in Houston, the album was produced by Evelyne. Along the lines of *"memories are made of this"*, included among the 14 cuts on "Art Deco", are four songs which the Geckos featured during their 1986 Kerrville set. In addition, "Art Deco" features older tunes penned by composers of standards, such as George Gershwin (and Duke), and Irving Berlin; plus the traditional instrumental "The Battle of Bull Run". *After Spanky & Our Gang disbanded in 1970, Mercury issued an album titled "Live."* It was recorded during that group's earlier, acoustic/folk cabaret days (pre 1966), at the Gaslight Club South in Coconut Grove, Florida. The Geckos lush vocal harmonies and the humour in many of their lyrics, call to mind the Spankies. The Geckos have however, stamped their own personal hallmark on all the cuts here. Add to that, classy tunes from the separate pens of Messrs. Taylor & Taylor such as "Law against the blues", "One room" and "Love in flight", along with the quartet's employment of generally acoustic instruments and you have a fingernail sketch of the Banded Geckos. FOOTNOTE. Since their birth at the close of the seventies, the Geckos have struggled to retain an upright bass player in the line up.



The cure. These days, Russell, Evelyne and Tim all display proficiency on the gadget. They even composed the amusing ditty "Carry it on", because of that ailment. Like I said, a fun band who pen and perform memorable melodies. Available as a cassette at \$10.00 or CD at \$15.00 from The Banded Geckos, 4422 Betty Street, Bellaire, Texas 77401.

Back in Issue 3 of the Kronikle (late 1988), I expressed the hope that recordings which B.W. Stevenson made just prior to his death, should not be locked away in a vault forever. Two years further down the road, Amazing Records have released B.W.'s final album. Optimistically titled "Rainbow down the road", Jimmie Johnson and Willis Alan Ramsey share the production credits [ED NOTE. I firmly believe we'll see a new Willis Alan solo album during 1991. It's nineteen years, since his only and debut disc was issued]. Although the liner is none too specific, I suspect additional recording sessions took place following B.W.'s death. The liner certainly credits a veritable Who's Who of Austin area musicians, including John Inmon, Mickey Rafael, Johnny Gimble, Christine Albert, Jerry Jeff Walker and Steve Fromholz, while Willie Nelson duets with Stevenson on "Heart of the country". "Rainbow..." is a fitting epitaph to B.W.'s career; it's rather unfortunate, that it doesn't approach the overall quality of his earlier albums. The liner claims that B.W. cut ten major label albums, prior to this one. Excluding the RCA "Best of...", I have four B.W. albums on RCA, two on Warners and one on MCA Songbird. Does anyone out there know of the remaining discs? Since Amazing, is one of the larger independent Texas labels. I expect that the specialist UK country outlets will have copies of "Rainbow..." in stock, ere long.

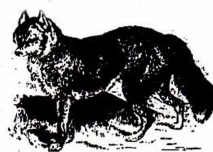
The Butch Hancock "No 2 Alike" tape saga continues unabated. You'll recall that the cassettes are \$14.00 each (Rest of World rate). It seems that a few Hancock fanatics kicked straight in with the full payment for all 14 cassettes. If you can't lay your hands on the total sum of readies, why not send for groups of three/four tapes at a time. Anything to prevent those darned banks become any richer than they deserve to be. Particularly, when you consider the current cost of IMO's. If "Solstice" [Tape 1] and "Rawhide/Rawnerve" [Tape 2] are typical examples of classic new Butch songs, and considering the bonus of items like Joe Ely's boisterous solo set of Hancock tunes [Tape 3] and Jimmie Gilmore's tongue tied appearance [Tape 2], the whole series becomes an even more essential artifact. That address once more BUTCH HANCOCK - NO 2 ALIKE, 406 BRAZOS, AUSTIN, TEXAS 78701 [ED. NOTE. Hi B & B].

At No. 36 in the Kerrverts Festival 50 Chart [Issue 7], was Marilisa Niebuhr's composition "Sail, sail away", from the 1989 "San Marcians" compilation cassette. That song, plus nine self penned others are included on her self produced cassette only, solo debut "Marilisa and the Velveeta Underground" [ED. NOTE. I don't know if that old, Kraft milk product was ever marketed in the US. The Warhol connection is more obvious]. That apart, Marilisa is supported musically by numerous acoustic players from the San Marcos area. Lyrically, she is a reflective campfire folkie, who is currently on the rising arc of her art. In time, hopefully her words will develop more indirect/oblique references. Meantime, songs like "Common law in Texas" indicate that she's headed in the right direction. Available at \$10.00 from P.O. Box 594, Martindale, Texas 78655.

"KERRVILLE KRONIKLE" after Iss. 8, incl. post; UK - £1.00 ea.; 4 iss. - £4.00; Europe incl. Eire and surf, mail World - £1.25 ea., 4 iss. - £5.00; Airmail World - £1.40 ea.; 4 iss. - £5.60, Iss. 1 to 7 UK - £1.60 ea., Europe - £1.90 ea., World - £2.35 ea. IRC's, stamps and Eurocheques, not accepted. Use IRC's to enquire about magazine etc. British or \$US currency accepted. Senders risk if lost in transit. Cheques/P.O.'s (UK mainland) payable to ARTHUR WOOD. Cheque and IMO payments from outside UK to be drawn on a British bank, in £ sterling. Mailing address - ARTHUR WOOD, 127, PINWOOD DRIVE, BARTLEY GREEN, BIRMINGHAM B32 4LG.

#### BACK ISSUES

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





# David Halley



*The opening episode of the interview closed with David relating how he met J.D. Foster - "a great accomplice for my solo album project." Now read on.....*

We've finished recording seven songs so far. We're going to go in and cut more. I don't know where we're going to go. We may do it in my studio again. I have an eight track set up at home. Then we went to the Fire Station and mixed it, which significantly helped. We'll cut four more songs, probably more like six tunes, by the time we're finished - we'll see what we can afford.

*Are you still shopping for a record deal.*

Yea, we are. Right now, I think I'll probably just go ahead and have a bunch of cassette copies made of what we've done, plus what we're fixing to do. We'll go ahead and market it at gigs and through the mail. We certainly haven't been far enough through the process of shopping it, to know that we're not going to get a response to it. I haven't tried to shop the tape in Nashville. I don't know if you could tell from my show, but I don't feel like I would be perceived in Nashville, as the country kind of thing that they'd get involved in. Personally, I'd rather retain the choice of labels to go with. It would be confusing for people to think of me as a Nashville act. I think there's a difference between what I do, and what people's expectations are.

*I've seen you perform on two occasions. As an acoustic duo with Paul Glasse, at Kerrville in 1986. Then with your band, plus Syd Straw, this year. I presume you now favour the latter line up.*

Yea, that's what I'd like. You know for some time, I've just wanted to explore ways of playing music. As long as I feel like that, I can write songs that don't seem untrue - untrue to me, that is - I don't care if they're in the vein that would be viewed as rock or country or reggae or whatever. What I mean is, that I like so many different kinds of music - I don't want to stop writing country songs - but for me, it is the song, whatever the perceived style. It's not that I'm a country music guy. It's the fact, that it's a great song in a certain vein. It's the fact that the song is strong, which counts. I think that I've written some songs which will never be anything other than country or folk/

country songs. I don't want to try to speed then up and make them rock n' roll songs. I just want them to be that way. I'd like to write country songs and be able to offer them to some country artist that I think is cool, and have that person cut them. I've still got ideas for country songs that I want to develop, but I just don't want to be stuck in one groove. To some extent, I choose a groove to get stuck in. Since I feel that I do have to make a choice, it won't be country music. Even though I can get a lot of satisfaction out of playing what I perceive as country music, and refining what I do from there - and I do have a vision of what it should be like - I don't want to be stuck there. Somebody who is perceived as a rock guy, can get away with much more. It's hard for country artists to be taken seriously outside their chosen field.

*For me, "Rain just falls" is a folk/country classic. Lyrically, it possesses a potent spiritual theme. Did it source from the period you spent in Denver.*

You know, I don't think I've ever not been interested in that stuff. I really think that one of the ways people grow, is in the realm of what I would call spirituality. More or less for all their adult life. "Rain just falls" has the message of accepting things as they turn out, on one level. On another, it has a real hopeless kind of resignation about it. It's also about how none of us really control our behaviour, although we believe that we do. That message is in the song. As to whether or not I personally, truly believe in that - I don't know. I found it a powerful concept. Actually for all that we're intellectualising about this song, it just sort of sprang up from my subconscious in about fifteen minutes. It only took that long to write it down. Since that time, I have thought about it a lot, but I didn't go "I think I'll try to write a song that...."

*I'm also a fan of horse songs, I heard "Further" for the first time a few weeks back. I believe that it's not a new song, but it appears to be founded on a number of levels.*

Yea. For a lot of people - maybe most people in life - they live lives of quiet desperation. I think that it's connected with that part of desperation - most people only show progress on one level. Or maybe two levels. They show progress in the sense that they go from being young to being old and dying. There's not much meaningful progress there. They may show progress in the sense of



going from being poor to being rich, wealthy and successful. I just think that a whole lot of people, devote a lot of energy and make important things in their lives, which when all is said and done, don't satisfy them. All their ideas of progress and most of modern man's ideas of progress, haven't progressed us in the sense of making our experience of life richer. It's like, when you're a kid of a certain age - it occurs to everyone, that they don't know what life is about. We all take our cues from adults, thinking they must know, so it must be OK. When you get to be an adult, you realise they didn't know any more than you do. "Further" was not a song about saying what the real answers are, but it's a song about the fact that people - and that I - don't know what the answers are.

*Do you have a catalogue of hundreds of songs,*

No, not hundreds. I'm a slow writer. A lot of them aren't any good. When I have one of those, I either rewrite it or throw it out.

*Have you performed much outside Austin,*

A little bit. I think we will in time play more dates in Dallas and Houston, maybe even New York. Since I've been playing with J.D. Foster, Rich Brotherton and Mark Patterson, there has been an amount of building. The band has come together pretty well. It has a consonance of vision. We have similar tastes and diversities in our tastes. We have a great time playing together and all of us I think, feel like we're lucky to have found each other. I know I feel that way about it.

*Alejandro Escovedo and J.D., are part of the current True Believers, J.D. has a band, The Barnburners. In addition, J.D. is in your band, This trio of musicians, is like another Lubbock Mafia,*

Well, there's no way that it can have the roots that Butch, Jimmie and Joe do. In being friends since schooldays, for instance. There is of course, the exposure to the music which makes up J.D.'s influences, and Rich's and Alejandro's. John Dee Graham is another influential local musician. I'm more excited about my music, more charged up. I feel like I've reached a higher plateau, by getting into all the things that they're into. I'm learning a lot. It's like the period when I met Butch and Jimmie and Joe, in Lubbock.

*Syd Straw appeared with you at Kerrville a couple of nights back, Did you meet her through J.D.,*

No, through Davis McLarty. He invited her to Austin, after meeting her in L.A. one time. She came to Austin and they went out on the club scene every night. One night, they ended up out at my house. It was sort of, "So what do you do?" "Oh, I'm a singer." We went up to my studio and I ended up playing her three songs. She really liked them. Later on - about a year ago - she heard that I was going to make a record. She had hitched a ride back with Bart Bull, and was in the same car as Larry xx ? xx of Hightone. Larry really loved "Fair and square" and "Rain just falls" on Jimmie's album. Bart had been here for the second South by South West Music Seminar. He had heard some of my stuff, and was familiar with what I was doing. In fact, they had all heard different songs of mine. Anyway, she called me up. I'd never heard her sing. I didn't really know anything about her, except that I liked her a lot. She had a really cool image. She said "Look, I hear you're making a tape. We have to find some way for me to come sing on it. Believe me. Just trust me." She left this message on my machine. She was like this mixture of real sincere stuff and then this wild bullshit. I bought her a plane ticket and she came down. The three of us totally hit it off. Had a great time hanging out together. J.D., Syd and I. She infused the whole project with a lot of energy. Really got us working hard. Instilled some momentum, when we began flagging. It was a really cool experience having her here. Just jazz. It was psychedelic. Something about her presence. We utterly fell in love with her and with her contribution to the record and her enthusiasm. She came back another time, and we played on some songs which might make it on to her first record. Another time she came back, she sang on Darden Smith's record [ED. NOTE. This was the Boo Hewerdine duo album "Evidence"]. While she was here, we got to work some more on a song that we'd started called "Dream Life". In between that visit and when she returned to do a couple of live shows, I went ahead and fleshed it out. We have very different opinions about the direction the song should take, but I think we have more or less agreed to call it a finished song and do our own versions of it.

*Have you worked on the album which Syd is recording for Virgin,*

I worked on one song which isn't going to make it on to the record. Buddy Holly's "Learning the game". It sounded pretty good, but it's tied in with her publishing deal. She's required to use a certain number of



songs which she wrote or co-wrote, to meet her publishing obligations.

*Do you intend cutting more tracks and waiting for a record deal to arrive,*

That sort of thing. I may go to California with Alejandro Escovedo to do a mini tour. That will be in August. Syd keeps talking about having me and my band, or just me as a solo artist go open a string of dates for her. Nothing is booked yet, it's just talk.

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Postscript, other relevant grist and rambles.

That was the state of play, around eighteen months ago. David eventually completed more songs at his home studio. Namely "Tonight" and "Darlene", plus the tune David mentioned towards the end of the interview. "Dream Life". Prior to that he issued independently, a self titled cassette, containing the seven other tracks mentioned during the interview. The release date, Saturday 29th July 1989. To celebrate the event, David performed a short, instore acoustic set at Waterloo Records in Austin. Later that day, he played at The Hole In The Wall Club. The tape was consistently a best seller in the Austin area, for the remainder of 1989. Around this period, band performances were billed as David Halley and The Heels. This was later simplified to, The David Halley Band. During the Fall of 1989, Halley was invited to join Nanci Griffith's Blue Moon Orchestra for an East Coast tour of the States. Nanci was scheduled to undertake her third UK tour afterwards. Personally, my hopes were up high (for Halley to open her shows here), but history determined that David was not destined to be a long term fixture in Nanci's career. In addition, towards the close of 1989, Jo Carol Pierce brought her "Bad Girls Upset By The Truth" theatre piece to Austin. It subsequently enjoyed much acclaim locally. Hailing from Lubbock, once married to Jimmie Gilmore, Jo Carol was quoted as having "a shuffleboard attitude" by Kimmie Rhodes on the track "It'll do", from the latters "Man in the Moon" album. Acclaimed as an actress, theatre and film writer, Jo Carol opened for David Halley, Two Nice Girls and Shoulders when she first arrived in Austin. To compound the issue further, Sharon Rae Ely designed the costumes for Jo Carol's production. Lubbock was always a small planet. For the moment, that's where we'll leave this aspect of the saga. Meanwhile on this side of Le Pond Atlantique, Demon Records had been operating

a policy which involved plundering the recorded works of Lubbock songwriters. Albums by Ely and Gilmore were already on their catalogue, followed towards the close of 1989 by a Hancock retrospective. By the time 1990 rolled around, there was talk at Demon that Halley's album also had the requisite pedigree. Titled "Straw Dog Talk" [FIEND 187] and containing ten cuts, the disc finally saw the light of day here, during last summer. Meanwhile, a little earlier. In fact at the outset of last year, KLBJ an Austin FM radio station, released a sixteen track CD of cuts from Jody Denberg's show, "Local Licks Live". The David Halley Band pitched in with a studio rendition of "The lonely one", a non album track. The 1000 copy limited edition CD, only retailed via Waterloo Records, was sold out within weeks of its release. Around the same time, MUSIC CITY'S 1989 poll came up with the following results, involving Halley. Man of year, 3rd; Band of Year, 3rd; Song of Year "Rain just falls", 4th; Male Vocalist, 4th; Pop Band, 1st; Electric Guitar, 4th; Acoustic Guitar, 2nd; Independent Tape, 2nd; Investment Opportunity, 2nd; Ideal Record Label Signing, 1st; Artists I'd like to be snowbound with, 4th. As you can tell, the poll is an intensely serious survey of the Austin music scene. As far as band members were concerned, Rich scored tops in the Male Instrumentalist and Acoustic Guitar categories, while J.D. equalised that score with the Bass, Album Producer titles. In addition, The Barnburners (Rich, J.D. and Danny Barnes) carried off top slot in the Acoustic and Bluegrass Group categories. Next, *the what a difference a year makes dept.* These days, The Barnburners are no more. J.D. has returned to California. Danny Barnes has a new blugrass trio, The Bad Livers. John Conquest calls their particular brand, *blastgrass*. Mark Patterson is still drumming for the Highwaymen, of whom much more will be heard. Rich Brotherton meantime, spent much of last year on the road with Kris McKay, promoting her Arista debut album "What love endures". Now back in town, among other things, Rich has been working as a duo with Leeann Atherton. David Halley spent last summer working in New Mexico with J.D. and Jo Carol, on a production of "Bad Girls..." Backin Austin, David debuted his new/old band in Austin during November. It now features Rich, plus Sarah Brown and Don Harvey. Sarah picked up the Female Instrumentalist award in last years MUSIC CITY Poll. Halley may make his UK debut, before the Spring is out. Now be honest, would I lie to you about something like that ?



# Steve Gillette



The interview with Steve Gillette took place at two locations. The first conversation occurred adjacent to the Kerrville Council Tree on Wednesday, 7th June 1989. Talk two, was conducted aboard Steve and Cindy [Mangsen] Gillette's Airstream bus (circa 1979), on Sunday, 11th June 1989. Thanks to Steve and Cindy for all their hospitality.

*Where do we begin.*

I was born on November 23rd 1942, in a Navy hospital in Pensacola, Florida. My dad was a flight instructor. Upon leaving the Navy, he went to Harvard Law School. I lived on the campus in Cambridge, Massachusetts until I was about five. Then we moved to California and I grew up there. Really, I spent the whole of my formative time on the West Coast.

*I believe that your father plays piano.*

He loves to play, but just for fun. To him, music is something that is wonderful to have in your life, but you don't make a living at it. You do other honest work and then you play, when you want to have a good time. His generation was the big band era, and he loved Fats Waller. He loves to play stride piano. Even when he is playing "Jingle Bells" or other Christmas Carols, it ends up in that style, which is kinda funny. He loved Hoagy Carmichael and sings a lot of those old standards. That's his music and I grew up listening to tunes like, "Sunny side of the street", "Your feet too big" and "Tangerine" - and a hundred other titles.

*Do you feel that your father's interest, directed you towards a career in music.*

You couldn't be around him, without realising that music had a role in his life. It was his way of relieving tension. A place where he put his world back together, after he came home from the office. He'd play for an hour or so - you could see, that a tremendous amount of physical energy went into his playing. I remember as a little kid, I used to stand next to the piano and kinda hold on to one leg, with my jaw against the piano. I could feel the tremendous vibrational energy. I knew he was having a good time. From an early time, he always encouraged us to play different instruments. My dad would bring things home, like ukelele's or a conga drum. I even had little four string guitar that he found in some swap meet or junk store. The

first really good guitar I had, was an old 1947 Martin D18 that he got for \$60 back in the fifties. It was about 1958 when he bought it. He didn't know that it was an excellent old guitar. I didn't know either for years. The action on the guitar was set up so high, it was hard to play. I didn't know that and as a result, I didn't really progress with it. After I had finally gotten the strings down to where they were close enough to two frets - where they would play in tune - I could play the guitar easy enough, even with my beginners hands. I soon found that it was a wonderful guitar. I wish that I had that guitar today. It was destroyed. A friend of mine fell down a flight of stairs with it and broke it into a hundred pieces.



Photo: Arthur Wood, Kerrville Kronikles Katalogue

Steve Gillette, Kerrville, Texas 9/6/89

*Where does your link with folk music come in.*

To me there were no lines of demarcation between styles of music. It had more to do with what you could do with the instrument that you had your hands on, at the time. I don't play that many instruments. Mostly, I've played acoustic instruments. I have played some electric guitar. I really enjoyed that - it's a lot of fun and it's great to sound like the old Buddy Holly records or James Burton. It's a wonderful thing, but the instrument that I feel has its own heartbeat and has its own dynamics, is the acoustic guitar. It's hard to put a label on the kind of music that comes out when you play it. Basically you are working with your two hands, out of chords like C, F, G, A, D - you know, whatever. Much as I try to experiment



and play other notes in the chords or other ideas, it pretty much is in that realm of what we associate with folk music. A few years ago, I started playing old traditional songs. Really old folk songs. Almost as long as I've been playing and performing, and making my living in music - since 1963 - I've always played my own songs. It's not as if they fall into any category. It's just that they are the product of that instrument, and what you play with your friends and stuff. The music that I love the most - I started out, influenced by bluegrass music. I also liked to listen to a lot of ragtime and jazz and Dixieland. My dad and I used to go and play Dixieland in a place in California, that was called the Southern California Hot Jazz Society. A group called the Firehouse Five plus Two, and a lot of others came out of the Society. They were just normal business or professional people who loved the music. I used to play banjo. I actually had a banjo, before I learned to play guitar. It was only after I played five string banjo for a while, that I realised the banjo was a bit limited. I realised that I needed to learn to play the guitar, because it was fuller and for me, it was easier and similar.

*After High School, you went to UCLA,*

Yea, I went to UCLA. I started out in the University of California system at the Riverside campus. Then I transferred over to UCLA. There, I met a lot of good people. I made a lot of good music. I've met a lot of good people, everywhere I went. I was an English major. I was really influenced by my dad. It was pre-Law. I was in the English Department, because I was basically studying to be a lawyer. I never really made that decision. I guess it was sort of honouring my dad's direction, which was to keep all my options open and stay in school - it was OK to play music, as long as I didn't lose the chance to become a lawyer. I think I caused serious difficulties for my dad, when I more or less left school and went out on my own in music. Broke off the possibility, of going on to Law School. At the same time, it was a hard decision to make. I probably postponed it longer than I should have. Still, I think I made it for the right reasons.

*You were in a bluegrass band around that period,*

When I first went to UCLA, I had some good friends in the school - one was named Dennis Olson, and he is a graphic artist. He's also a print maker and teaches the subject. Every

summer, he goes to Florence, Italy to teach. Dennis and I played a lot of music together. We formed a bluegrass band with another friend - a guy named Tony Hill, who had lived in Boston. He had been part of the music scene there. Tony had heard Jim Rooney and all those people. He knew a lot of great old songs, and also Carter Family tunes. He was a good guitar player. I was still playing five string banjo at that time. My friend Dennis, was a flat pick guitar player. He had been influenced by the Chicago music scene. He loved Gibson and Camp and a lot of the music that he had come across up there. The fourth member of the group was John Ciambotti, who played bass. John is a wonderful singer. He went on to join a group called Clover, who eventually moved to Britain. Huey Lewis was in that group. John is a professional manager now. I think he manages Carlene Carter and some other country music acts. He is a wonderful guy. Anyway, going back to the group - we began by calling ourselves the Valley Boys. I think we had a few other names. The basic idea was - and really it was funny - because we lived in Los Angeles, everybody thought we were from the San Fernando Valley. This was 1960 and one of the first chances we had to play music, was to go to a club in LA called, The Ash Grove. I think it burned down two or three times and has now been re-established after a ten year gap. Or is going to be re-established. They had a series on Sunday afternoons, that were really great. It was like an open mike. Each month they'd hold a contest. One winner, was a guy named Stu Jamieson who was a collector of folk songs. We tied for second prize, with a beautiful woman who sang Israeli folk songs. We met a lot of good people there. That's where I first met Clarence White. The group that he came to California, were first called the Country Boys. Then they changed their name to the Kentucky Colonels. It was Clarence and Roland, a guy named Leroy Mack and Roger Bush. That's where I first met Chris Hillman, Taj Mahal and Ry Cooder. They were a trio and called themselves the Rising Sons. This was 1960 and those guys were fifteen years old.

*Chris Hillman ?*

Yes, Chris Hillman of the Byrds. I'm not sure if Chris was formally in that group, but it seemed to me that he hung out and played with them a lot.

*Were you using your own songs in the Valley Boys,*



At that point we only played old traditional material and Carter Family songs. "This world is not my home" and such. I was writing a little bit, but I wasn't performing my songs. I didn't have any ambitions as a solo artist. In 1963 I left school, went to Europe and hitch-hiked around there, for six months. That's when I first played guitar and sang in public. Began making my way, by singing for a living. I had friends in Paris - some that I met on the boat going over. Others, I met there. We'd sing for the theatre lines on the Champs Elysees. People - notably Americans, would throw you a one franc piece because it looked like a quarter to them. Or it looked like a nickel, I guess. You know, we'd make twenty bucks a day, which was plenty to live on. That was the first time I really took the risk, or felt like I was doing anything. At that time, I started writing my first songs.

*Did the Valley Boys ever consider a recording contract.*

Not really. I don't think there is even anything on tape of us playing. Somewhere at home, I might have an old seven inch reel of stuff that we did. We sang at the Hollywood Bowl in the UCLA Spring Sing in 1961. That was a great thrill. Fifteen thousand people attended. We were very young and very green.

*So by 1963, the group had broken up.*

Yes. Everybody was going to school by then. John Ciambotti got married and had a little girl. My friend Tony Hill, moved to Berkeley. Went to school there and has two daughters now. Dennis married a wonderful girl named Suzie Flax. Susie's father owned a chain of art stores called, Flax Art Centres. She used to work at the store in Westwood. Susie can't hear. Anyway, she and Dennis have two kids. Wonderful kids. I met them, when I played at Gruene Hall about two years ago. I hadn't seen them for years. They came out to see me. Their kids were like nine or ten years old. Although Susie cannot hear - it was like she really seemed to enjoy the music. I know that Dennis still plays, but there is that element missing in their world. Their kids are wonderful artists. Dennis' daughter drew me a picture of a bunny and gave it to me, right there on the spot. It was like, "Well, here this is for you." It seemed to me that it was a wonderful thing that they had that kind of communication with their kids.

*At what stage did you work on your hometown newspaper.*

That happened just before I went to Europe. I wanted to be a journalist and writer. My fantasy was - I was reading novels like Steinbeck. At that time, I was caught up in the typical American literary fantasies. My energy then and my vision of myself, was that I would write. I went back to my hometown - the place where I had grown up, in Whittier, California. Got a good job on the newspaper. At least, I was thrilled to be able to get a job on the newspaper. I was the Wire Editor. Actually, there was only one Editor. This guy was very, very good. It was the kind of thing where he could put the whole paper together, without very much help, as far as any other Editor was concerned. It was more like he just wanted me to be sure and give him all the good copy that came in from the wire services. He especially wanted me to look for certain things. Basically, I was like a Copy Boy. I was kind of frustrated there, because I wasn't really getting to write. I got to go out and do some articles, but it didn't have the glamour - you know what I mean - you grow up thinking that a newspaper has that glamour. Working for a small town newspaper, was pretty ordinary. This was around the Fall of 1962. Eventually, I went to school at Orange Coast College in Orange County. I got to play music and be part of a another music community, which was based in a place called, Hunnington Beach. A club called, The Golden Bear. It was around the middle of that time, that I was working, and saving up any money I made, in order to go to Europe. When I came back from Europe, I got my first chance to play at The Golden Bear. It became my home club after that. That's where I got to meet people like, Ian & Sylvia and the Greenbriar Boys. And also had the first opportunity to show my songs to other performers.

*So when did you sell encyclopedias.*

I don't know where you got all this stuff. It's funny, I did sell encyclopedias, but I'm not sure - I think it was actually before all that. I think it was a summer job.

*You've just mentioned Whittier. In my notes, I have a record of Stu Jamieson's name.*

I believe that Stu Jamieson now lives in the Claremont area, which is not far from Whittier. That's where David Lindley came from. Also Chris Darrow. The first time I met David Lindley, he was in a band called the Dry City Scat Band. That was with Chris Darrow and Richard Greene. They were teenagers in High School then.

to be continued



# A Kerrverts Festival 50.

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

*O-o-o-oh Pancho, almost a BUTCH HANCOCK set list !*



1. The Dutchman MICHAEL SMITH "Michael Smith" Flying Fish FF404 [1986], #
2. The dance CARL BROUSE "American Hotel" DTI DT-3214 [1983], #
3. Years BETH NIELSEN CHAPMAN "Beth Nielsen Chapman" Reprise 9 26172-2 [1990], #
4. The wing and the wheel Nanci GRIFFITH "Last of the true believers" Philo PH1109 [1986], #
5. Sligo Honeymoon 1946 TERRY CLARKE "Ancestral memories" Minicar MC-20003 [1991],
6. Yarrington Town MICKIE MERKENS "Texas Summer Nights, Vol. 1" Potato Satellite [1983], #
7. Slaves to the ways of the wind ANDY WILKINSON "Texas when Texas was free" Adobe ADOB 1001 [1990], #
8. Solstice BUTCH HANCOCK "No 2 Alike - Tape 1" Rainlight RLT-1001 [1990], #
9. Love in flight BANDED GECKOS "Art Deco" Spanish Omelet 00200 [1990], #
10. Emily BETH NIELSEN CHAPMAN "Beth Nielsen Chapman" Reprise 9 26172-2 [1990], #
11. This world ROSANNE CASH "Interiors" CBS 467331-2 [1990],
12. Rawhide/Rawnerve BUTCH HANCOCK "No 2 Alike - Tape 2" Rainlight RLT-1002 [1990], #
13. The flint hills of Kansas BELL & SHORE "L-Ranko Motel" ROM 26008 [1989], #
14. Spanish is the loving tongue MICHAEL MARTIN MURPHEY "Cowboy Songs" Warner Bros. 9 26308-2 [1990], #
15. Everything you wish TISH HINOJOSA "Memorabilia Navidena" (cassette only, no label, no index no) [1990], #
16. Everytime you walk away STEVE BOOKER "Dreamworld" Parlophone CDP 79 5201 2 [1990],
17. Tennessee is not the state I'm in JOE ELY "No 2 Alike - Tape 3" Rainlight RLT-1003 [1990], #
18. Deportee (plane wreck at Los Gatos) JUDY COLLINS "A tribute to Woody Guthrie" Warner Bros. 9 26036-2 [1972,1976], #
19. 99 Holes JIMMIE DALE GILMORE "No 2 Alike - Tape 2" Rainlight RLT-1002 [1990], #
20. Bones in the sky (for Georgia O'Keefe) DAN FOGELBERG "The wild places" Full Moon/Epic EK 45059 [1990],
21. I know this town CHERYL WHEELER "Circles & Arrows" Capitol CDP 7 92063 2 [1990], #
22. That's the way love is ASLEEP AT THE WHEEL "Keepin' me up nights" Arista ARCD-8550 [1990], #
23. She finally spoke Spanish to me BUTCH HANCOCK "No 2 Alike - Tape 3" Rainlight RLT-1003 [1990], #
24. Ohio calling HIGHWAYMEN "Revisited" Jungle JRC 3002 [1989], #
25. If you were a bluebird JOE ELY BAND c/w BUTCH HANCOCK "Live at Liberty Lunch" MCA MCAD-10095 [1990],
26. Back to sweet Mother Earth TOMMIE LEE BRADLEY "Kerrville Folk Festival - Live Highlights 1989" no label PSG89 [1990], #
27. Bridge of Cherokee IAIN MATTHEWS "Pure and crooked" Gold Castle/Virgin CDVGC 15 [1990],
28. Grapes on the vine STEVE GILLETTE "American Songwriter" Compass Rose CRM-1 (cassette only) [1989], #
29. Angels on the Lam BUTCH HANCOCK "No 2 Alike - Tape 4" Rainlight RLT-1004 [1990], #
30. Heart of the country B.W. STEVENSON c/w WILLIE NELSON "Rainbow down the road" Amazing AMCD-1020 [1990], #
31. Don't let the mountains down TOMMY X HANCOCK/SUPERNATURAL FAMILY BAND "Aquarian Age Hymns" Akashic SNF 1010X [1990], #
32. Down by the banks of the Guadalupe BUTCH HANCOCK & JIMMIE DALE GILMORE "Two Roads - Live in Australia" Virgin CDV 2649 [1990], #
33. Stealth not boldness DAVID RODRIGUEZ "Man against beast" (cassette only, no label, no index no) [1990], #
34. Monterrey WES MC GHEE "Neon and dust" Minidoka MICD004 [1990],
35. Brave new world MICHAEL PENN "March" RCA PD90421 [1989],
36. I don't reach you anymore CHERYL WHEELER "Half a book" Cypress YL 0107 [1987], #
37. Changin' planes in Austin BUTCH HANCOCK "No 2 Alike -Tape 4" Rainlight RLT-1004 [1990], #
38. Deep in the west SHAKE RUSSELL/JACK SAUNDERS "Before Now" Jalapeno NMR077 [1990], #
39. Lost and found KEVIN KINNEY "MacDougal Blues" Island 791331-2 [1990], #
40. Buttons of your skin HIGHWAYMEN "Live Texas Radio" Jungle JRC 3003 [1990], #
41. One rose alone BUTCH HANCOCK "No 2 Alike - Tape 5" Rainlight RLT-1005 [1990], #
42. Tired skin ALEJANDRO ESCOBEDO ORCHESTRA "Local Licks Live 1990" (limited edition CD release, no label, no index no) [1990], #
43. Appalachian Rain MATRACA BERG "Lying to the moon" RCA PD90532 [1990],
44. Night shadows OMAR & THE HOWLERS "Monkey Land" Antone's/Provogue PRD 70132 [1990], #
45. Sweet dreams will come JOHN STEWART "Kerrville Folk Festival - Live Highlights 1989" no label PSG89 [1990], #
46. Common law in Texas MARILISA AND THE VELVEETA UNDERGROUND "Same" Favela M1001 [1990], #
47. One A.M. blues JESSE TAYLOR "Last night" Bedrock BEDCD14 [1990],
48. She never spoke Spanish to me TEXAS TORNAIDOS "Texas Tornados" Reprise 7599-26251-2 [1990],
49. Overcrowded in my arms KIMM ROGERS "Soundtrack of my life" Island 842 796-2 [1990],
50. Heal in the wisdom BOBBY BRIDGER "Heal in the wisdom" Golden Egg BB 1001 [1981], #



All albums released in the UK, unless marked. US releases marked #, European releases marked S. Introductory rhyme taken from the Bobby Bridger song, "Heal in the wisdom" - the Kerrville Folk Festival anthem, Oh Cisco !





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## Editorial.

As a foretaste of the 20th anniversary Kerrville Folk Festival, Rod Kennedy has revealed details of two special events planned for this year's main Festival.

The *Festival of the Eagle* is scheduled for June 3rd - 6th. Held over from last year, the event will take place around an enlarged Threadgill Memorial Theatre. On Saturday June 3rd 1989, Rod Kennedy presented a three hour concert titled *Native American Tribute*. The most moving event I've ever witnessed on the Texas Hill Country ranch, it was a forerunner of this year's *Festival of the Eagle*. Among the performers who plan to appear are *Floyd Westerman*, *David Amram*, Kevin Locke, *Carolyn Hester*, Buddy Redbow, Eliza Gilkyson, Rod McDonald, Gayle Ross, Joanne Shenandoah, Larry Long, *Bill Miller*, Mitch Walkinell, and *Roxy Gordon* [ED. NOTE. The 1989 concert artists, are highlighted in italics]. Two concerts take place on each day. A Native American crafts village including lodges and teepees will be erected. A four day celebration of Native American history, spirit and culture. Gotta be there!

Sunday 9th June, the final night, a Memorial Concert Finale is planned. David Amram will conduct the Festival Orchestra. Twenty-one string players will be augmented by soloists including Marcia Ball, Bob Gibson, Gary P. Nunn, Megan Meisenbach, Nina Gerber, Steven Fromholz and Bobby Bridger. The concert will feature "Mr. Bojangles" arranged for piano and strings, as well as a new Texas Folk Song Suite for Flute and Strings composed by David Amram. Other final night treats are planned.

Later in the year, the 3rd, three day long Kerrville Folk Festival Too will hinge around a *Twenty Year New Folk Reunion* with 28 former

competitors featured. Among those invited to participate are Nanci Griffith, Lyle Lovett, Robert Earl Keen Jr., Jon Ims, John Gorka, Michael Tomlinson, Chuck Pyle, Bill Oliver, Lucinda Williams, L.J. Booth, Hal Ketchum, Steve Earle, Darden Smith, Buddy Mondlock, David Roth, Tish Hinojosa, Jan Marra, Tim Henderson, Bow Brannon, Kurt Van Sickle, David Halley, Melissa Javors, Emilie Aronson, Lindsey Haisley, Rachel Polisher and Minny Others. Tasty line up, huh.

In Issue 1, Rod Kennedy mentioned that Larry Willoughby [ED. NOTE. not Rodney C's cousin] was working on a book tracing the Festival's history. The result of Willoughby's labours, *Kerrville Folk Festival, A 20 Year Celebration* will be published late February. Included are over 300 photographs, with 8 pages in full colour. All Kerrville's main stage and New Folk artists will be listed. Also planned is a discography of Kerrville recordings. A book review should appear in Issue 10, along with details of cost etc.

As you'll note from the Festival 50, Nanci's "The wing and the wheel" has plummeted to No. 4. To cut a long story short, Beth Nielsen Chapman's self titled debut has insinuated it's way into my psyche. No shadow of a doubt, my *Album of 1990*. In particular, the final tracks, respectively "Emily" and "Years" are classics. My comments about the album in another magazine fit the bill - *the album which Janis Ian, Leah Kunkel, Karla Bonoff and Jenny Warnes failed to release during 1990*. That should indicate where Beth has pitched her tent. Add Mary Chapin, Tish and Christine to that list.....

Hold the final page Ed. - for all you Johnny Stew addicts out there; by the time you cast your weary eyes across these pages, Line Records [Germany] should have released his live album, "Neon Beach" on CD. A cassette version was issued by Homecoming Records last December. Too late to make kassettes, Richard Dobson's 20 track version of "State of the Heart" is out on the Swiss Brambus label. Shake Russell/Jack Saunders have a newie titled "Before Now" on the Jalapeno label.

Regarding the contents of this issue and in no particular order, thanks are due to Rod Kennedy, Alpha Ray, David Halley & Donna Hensley, Bobby & Melissa Bridger, Joe Ely, Jesse Taylor, Steve Gillette and Cindy Mangsen. This issue is dedicated to a real life fighter, Renee Horton. A true Kerrvert, I trust that she will understand why.....