

KERRVILLE KRONIKLE



L to R: Fats Kaplan, Tom Russell and Andy Hardin, Kerrville 1986, Butch Hancock and video camera in background,

TOM RUSSELL

ANDY HARDIN

Rusty Wier

**B.W.
STEVENSON**

Steven Fromholz

NO.3

£1.25

tall tales from the quiet valley.....



Another batch of stories which hopefully capture parts of the spectrum that is, the Kerrville Folk Festival.



"When I was at Kerrville in 1986, I was browsing through some records and asked the lady next to me if she was familiar with Butch Hancock's music. She said she was, so I asked her which album she would recommend, if you could only buy one. She pulled out *"Yella' Rose"* and only then did I realise, I was talking to Marce Lacouture. What a laugh we had. I ran into her several other times after that and liked her a lot". - Extract from a letter by Jo Ann Aronson, Jo Ann runs *"Friends of Guy Clark"* from P.O. Box 147, Fall River Mills, California 96028. Basically it's a fan club without a subscription and issues at least a couple of newsletters every year, charting Guy's latest activities. If you decide to contact Jo Ann, can I suggest that you send her a couple of International Reply Coupons (available from your local Post Office), to help with her postage costs.

Commenting about how he came to write *"Poncho and Lefty"*, Townes Van Zandt gave the following explanation on Saturday, 25th May 1986. "This one here's about Billy Graham and the Guru Maharishi. One time I played Dallas and those sons of a gun were there. I played the old *"Rubiya"* club and drew about five or six winos. They were at the Coliseum and Texas Stadium and drew 600,000 devotees each, right. There was nothing to do, so I went home and wrote this song. Then, the next week, I go down to Houston and they had followed me down there. One of them was at the Astrodome and the other one was downtown, and I had the same five winos. The winos all rode in the car with me. They were all in the band, so I figured I'd give them a ride". If you choose to believe that explanation, well - -

"I'd like to do you a song about my home state of New Hampshire. Hey, live free or die. Absolutely. It says *"LIVE FREE OR DIE"* on all the licence plates up there. There was this guy who didn't know what it meant, as many of us don't. He didn't want it on his licence plate, so he put a piece of masking tape over that logo. The State Governor, who was pretty right wing, took offence at this and saw to it that the man was arrested and sent to prison, which I think is terrific. That couldn't happen just anywhere you know. The part I like, is that they sent him to the prison where they made the licence plates". So said Tom Rush on Saturday, 25th May 1986.



While at the Quiet Valley Ranch, if you can drag yourself away from the music and climb the hill to the upper theatre area, then you will find booths purveying many and varied delights. Indian blankets, jewellery (Mexican, Indian and Texan), paintings, soft toys and pottery, can all be found there. During the 1986 Festival, for a few dollars you could have had your face painted, although the children seemed to take the greatest delight in this activity. If you wanted a specially designed tee-shirt, then Stoner Jones of Winnie, Texas was on hand to produce a unique item with his spray paint pens. As for sustenance, then all the facilities that you could ask for were to be found on the Ranch. There were numerous watering holes, like the KERRtry Store near the lower meadow. In the main theatre, a number of booths sold soft drinks and beer, or you could even have risked the taste of a Smoothie. Funnel cakes, a sort of doughnut, were a sweet treat. Alternatively, you could have gambled with the future stability of your intestines and had some Mexican food. Breakfasts (mornings, 7.30 till 11.00am) and dinners (during the evening concerts, 6.00 till 12.00pm), were served in the main theatre and were filling, wholesome and reasonably priced. Snacks and sandwiches were also available, and all this food could be consumed at numerous picnic tables in the main theatre.



"I was singing the *"Texas Trilogy"* one night, in this little joint in Fort Worth called *"The Hop"*. I was drinking tequila that night, and I was out there in Tequila Heaven. When you see lizards that talk Spanish, it's wonderful. I got to the part about,

"Mary busts the horses and blew the baby's nose", and I damned near turned it around. It's hard to keep from laughing when you do something like that on stage". - Steven Fromholz during his main stage set on Saturday, May 25th 1986.

Following a request from a member of the audience to sing *"Homegrown Tomatoes"*, the performer on stage was heard to retort, *"My name is Steven Fromholz"*. A case of mistaken identity.

to be continued.

Rusty Wier



The interview with Rusty Wier was conducted in the backstage area of the Shepwell Green Social Club, Willenhall, West Midlands on the evening of Friday 15th April 1988. Considering the impromptu nature of the interview, grateful thanks go to Rusty for his time, generosity and goodwill.

Can you tell me about the town of Manchaca, Texas where you were born in 1944.

I can tell you one thing about Manchaca. If you're going real fast in a car, and you blink, you'll miss it. There's nothing there. The railroad goes through there, but it doesn't even stop. It lies twelve miles South of Austin. I was raised there on a farm. Actually my dad had a hotel in Houston. My mother and I kind of ran the farm. We didn't really make a living from the farm. We just kind of lived there. We had chickens and pigs and everything, but we didn't use that as making our living.

Supposedly you were given a set of drums at the age of ten. What made you turn to music.

My parents decided like, well I beat my head against the crib when I was kid, in perfect time - so they thought when I got to be ten years old, maybe I should have a set of drums. I started out playing Dixieland music, along with records my parents had.

Was there any history of musicians in your family.

No, not really. My daddy could play the radio real good and that was about it.

You attended South West Texas State University in San Marcos. You could have gone to the University of Texas in Austin.

It was too big. I didn't want to be just a number. The classes were a lot smaller at South West Texas State. Maybe twenty to twenty five people, instead of having three or four hundred people in a class. It was real small. I was there for about three years.

I believe you were something of an athlete in those days.

I was in High School. I was quarterback on the football team, played basketball, was a high jumper on the track team and also played a little baseball. I didn't pursue any of those activities when I went to South West Texas State.

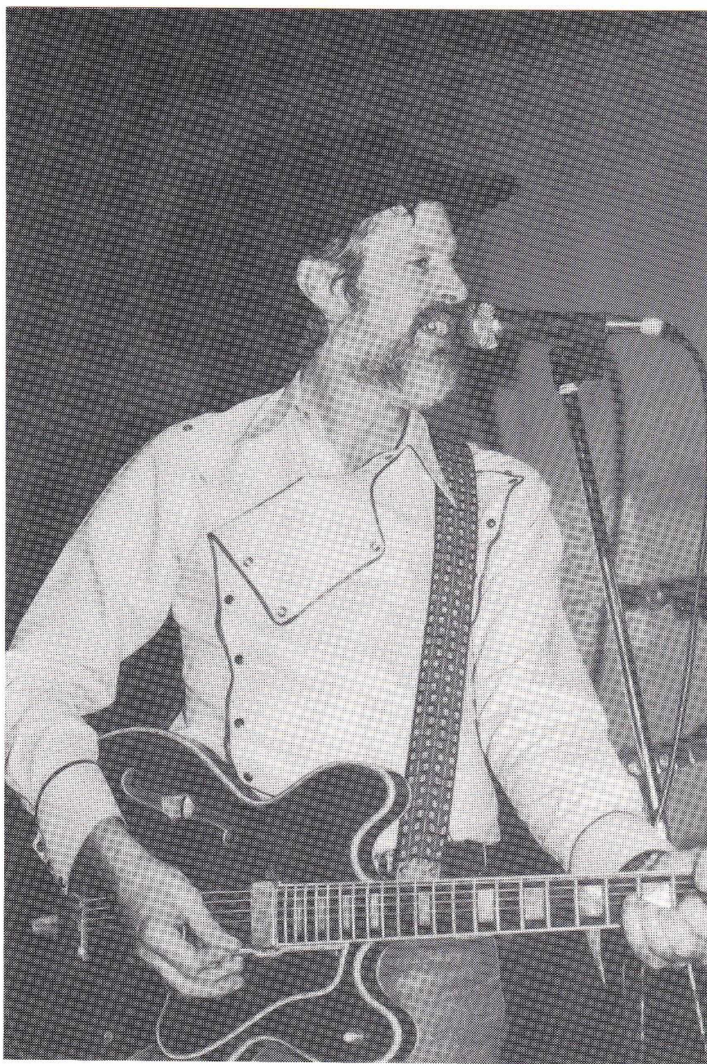


Photo: Walter Cooper/Lancaster Engraving and Photography.

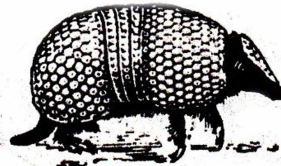
Rusty Wier, Willenhall, England - 15/4/88.

Tell us a little about Clyde Barefoot Chester.

I just ran into him, I was looking for a job, while working my way through College. This was when I was in San Marcos. I'd been playing drums for a long time, anyway. It was the first time I really ever played country music. Chester was a big DJ in Austin, on one of the radio stations. He had a guy who was pretty popular named Ray Cruchet (?), who was the front man. I just got the job. I don't know how I got the job. I don't remember, to tell you the truth, I was about 19 years old, at this stage.

Did you just play gigs in the San Marcos area.

We played all around Central Texas. We didn't go very far. It wasn't a big band or anything. That band never did any recording work.



Tell me about Mike Lucas.

Lucas - he was another DJ, at KNOW in Austin. He's the one that helped form the Lavender Hill Express.

What about The Wig.

The Wig was before the Lavender Hill Express, but that was before Mike Lucas too.

The Wig has been likened to Austin's mid sixties answer to the Monkees.

Yea, I guess you could say - I don't know about the Monkees, or anything. I guess it could be compared to that. We were a very popular band locally. Jess Yaryan was on bass, I was on drums. Benny Rowe was the lead guitar player and a guy named Billy Wilnot played the organ.

You had a hit single in the Austin area with that group.

That was when I started recording. The song was titled, "To have never loved at all" and I wrote it. It was the first song I ever had recorded. That was in 1966.

So how did the members of the Lavender Hill Express come together.

The Lavender Hill Express came about - I was playing in a group called, Butch Yent and the Dee's and we were playing a lot of High School dances and that sort of thing, around Central Texas. There was another group called the Baby Cakes and one called, The Reason Why - I think that is what they were called. We took what Lucas thought was the best ones, out of each band, and formed the Lavender Hill Express. That's where that came from.

Did the Lavender Hill Express do any recording work.

We had four or five single records released. We never recorded an album. This was on the Sonar D (?) label, which was a local independent label. They used to have a hall in Austin back then, called The Vulcan Gas Company, that was a big place. The guy set up his recording equipment inside that big old building and we recorded right there. It wasn't like we went into a studio or anything. Some of the singles were my songs, and some the other guy's songs. They were only distributed locally and didn't do very much.

Who was in the Lavender Hill Express.

Jess was there, playing bass. Leonard Arnold was the lead guitar player and Layton DePenning was also on lead guitar. Gary Nunn was the keyboard player and I was the drummer. That covers it, I guess. (ED, NOTE. Relative to the chapter on Rusty in Jan Reid's book "The improbable rise of redneck rock", the details recalled here from the question about Mike Lucas onwards, vary slightly. My only comment would be, that this is an accurate transcript of my interview with Rusty, who was recalling details from twenty years ago).

When that band split up, you played solo for a while.

This was about 1969, and I suppose you could categorise what I was doing, as folk singing. I was writing a lot in the Lavender Hill Express, and I was doing a lot of the singing from back on the drums. I was learning to play

guitar a little better, so I finally decided - I can't do it from back here. I'm going to have to go out and do it from the front,

Some of the members of the Lavender Hill Express went on to form Genesee, Didn't you want to go with them.

No, I didn't want to go with them.

Once you'd gone solo, what did you get up to.

I was just playing locally around Austin. I played every place I could possibly play. I can remember playing in one little place for dinner - you know, I'd play for supper, for my wife and I.

This was your wife, Susan.

Yes, I met her during the period that I was with the Lavender Hill Express.

Once you had gone solo, did you get any offers of a recording deal.

No, not until about 1972. That was the first chance I got to go back into a recording studio. Right after that, I had a group called Rusty, Layton and John. That was about one of the best groups I ever had. That was Layton DePenning who I had played with before, and John Inmon. That's where John comes into the story. (ED, NOTE. My earlier comment about Jan Reid's book, would also apply to this answer).

Would you describe those as fairly lean times.

Oh yes, real lean. I did real good with the Lavender Hill Express and I was making a lot of money in those days. When I decided to go on my own, things started to get real lean. I had to learn my trade all over again. I was managing myself, and trying to do the best I could, by myself. Lucas was gone, by that time. Then a fellow named, Larry Watkins became my manager.

Is Larry Watkins the guy who put Rusty, Layton and John together. According to what I've heard, that group was like the Crosby, Stills and Nash of Texas.

Yea, he put us together. We did a lot of music that could be described as being in that CSN style. Many of the songs that we sang we wrote ourselves, although currently I probably perform a lot more of my own songs during a concert. We also did a lot of copy material. We would do cover material, but we would do it our own way. All three of us wrote songs, but we would also do things like, Hank Williams medleys and things like that - as crowd pleasers really. We figured if we could get them to listen to that, then we could get them to listen to our songs. Then we'd play something else that they would recognise, and then sneak our stuff in again.

Did you do any recording with that trio.

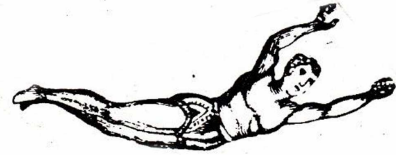
We did, but we didn't have anything that was released. We went to New York and recorded a bunch of stuff, for a guy named Eddie Windrick. He was with CBS. We put down fifteen or sixteen songs in like, six or seven hours. We were just running through them. It wasn't like they had any kind of production on them. Windrick was in charge of the recording session. We actually just played them, the way we did them on stage - so there wasn't a whole lot of production involved. The main thing we were concentrating on, was getting them down on tape. That session got me that first solo recording contract, because those demos were passed around a number of record labels.

Why did the trio break up, because I know Layton and John continued to back you.

They did - they both played on the first album. It was just one of those things, like bands you know, break up. Sometimes you get back together. We just went our own ways. As a matter of fact, it was real strange because right before I got the recording contract, we busted up - but we were all friends - and I figured that since they had helped me get the recording contract, that they ought to play on the first album.

What sort of gigs did you play as Rusty, Layton and John.

Just around Austin. We did a couple of TV shows in places that were close, like San Antonio - nothing really big.



In 1974, you released your first album -

Yea, "Stoned, slow, rugged". The producer was Jim Mason and he was chosen by the production company, Chalice Productions. That set up was run by David Chackler and Lee Lasseff. The album was on the ABC label, and the reason that LA country rockers like, Rusty Young, Richie Furay, Herb Pedersen and all those people turned up on those sessions was, they were friends of Jim Mason. I'd never met any of them before. (ED, NOTE, Grist driven readers will recall, that Chalice was the production company responsible for Steven Fromholz's two mid seventies Capitol albums. Fromholz was also in the Larry Watkins management stable at that time. See reference later in interview).

How did you feel about recording that first album in LA.

I like Nashville better. Back then, I was more rock n' roll than I am now. I like the pickers better in Nashville, for doing what I am doing now.

On your early albums, you recorded songs by other writers, long before they become really well known. For instance your first album features, "Painted lady", a Willis Alan Ramsey song.

I also did "Five o' clock on a Texas morning", way before Michael (Martin) Murphey became a big name. I liked those songs, and I still do other people's material. What I do is - I call it - I Rustyise it. I make it fit me. It's not that I change it particularly - I might change the phrasing or something. I don't have to fill my albums out with my songs. Where I felt that somebody else had written a good song, then I'd be inclined to cover it.

There was a plan at one time, to turn one of your songs on that first album, "Jeremiah Black" into a film.

Yea. The whole story, is about a kid and his father that lived in the country. All of a sudden he has to go to the city to make a living. He had lived in the city before. He is a musician and goes out to play on a riverboat. Following a card game, the father is murdered by Jeremiah Black. I can barely remember the words to that song. I haven't done that song in a long time. I had pictured it in my mind, as being a movie or a screenplay or something like that. It has also got a bunch of different - I'd guess you'd call it movements, to it. It has changes of feelings, a whole lot.

Like Steven Fromholz's "Texas Trilogy".

Yea. It's definitely a story song. I used to write a lot more of those type of songs, than I do now.



Did you pursue the project.

I was going on with my music, and nobody seemed to be that interested in it. I don't know anything about writing screenplays or anything like that, so I just kind of moved on.

Your second album titled, "Don't it make you wanna dance" was also a Chalice production.

This time, I picked the producer. Well, they sent me Glen Spreen and I liked him. I had the choice and I took the first choice. I liked him a lot. He was very talented. The album came out on the Twentieth Century Record label.

This album also marked the first appearance of the Fabulous Filler Brothers.

That was when Layton came back and started to play in my band again. The Filler Brothers are one of those stories that you drum up, after driving thousands of miles on the road together. The Filler Brothers came from - we thought that we probably all had the same father, and he was a travelling whisky salesman, but we all had different mothers. All the songs on that second album, where we started with the Filler Brothers, came from "Old man Rufus had a whisky still", and all those songs - Inmon wrote those songs.

But "Whisky man" was on the first album.

Yea, but that is where we took that line. That carried over. We just all came up with the Filler Brother names, like I was Arvist Filler - the starving artist - which was a pun. Loose Leaf Filler was another. Anything that had

that clever type of name, that we could come up with, (ED, NOTE, Leonard Arnold was Blue Filler, Layton DePenning was Miller Filler, Bobby Smith was Drew Filler and Jimmy Marriott was Frampton Filler).

On that album you recorded an Alexander Harvey song.

I had not met Alex before I recorded his song, "Tulsa turnaround". He played rhythm guitar on one track on that album, which was my song "I heard you been layin' my old lady", and he also sang back up vocals on his song. Glen knew him from Nashville. In fact, Glen brought me a bunch of songs and I particularly liked Alex's one.

On that second album, you also chose to record a John Hiatt song.

That was what I was just going to say. Glen had just produced his album, "Overcoats". I did his song "Sing me", and John also played acoustic guitar on the track. It was kind of like Jim Mason had all those friends in LA, and Glen had all those friends in Nashville.

That album also contains the rather infamous song, that you mentioned earlier, "I heard you been layin' my old lady". How did that song come about.

I was travelling through West Texas going to Colorado, and I used to pick up this FM station on the car radio. The only thing that you could pick up back then in West Texas, late at night, was a station called WBMP out of Fort Worth. They had a DJ guy called Bill Mack and it was a truckers station. They played three songs right in a row, that kind of just verged on being dirty. I had a roadie with me and he said, "Rusty, you could probably write a song like that. Why don't you write a song called, "I heard you been - my old lady". I said, "We'll have to clean it up a little bit". I wrote it in ten minutes, without a guitar - nothing - just wrote it down. Got the feeling of what it was, and I had a real song. Got up to Colorado, and played it for the people up there and they loved it. They thought it was one of the funniest songs they had ever heard. I've had to live with that song ever since.

When you appeared on Austin City Limits for the first time, you sang that song. Did you feel that it was risky singing it for a taped TV show.

I just did it and they left it on the tape. They broadcast it, so it wasn't my fault really. They had other songs that they could have put in there. They cut other stuff and didn't edit that particular song out, so I guess they thought it was alright. What the worst part about that song was, when Twentieth Century put it out as a single, they bleeped it. It came out "I heard you been (bleep, bleep) my old lady", which made it worse.

Another song on that album was, "Aqua dulce" which you co-wrote with Bob Porterfield. Who is he.

He was a friend of my father's. Actually, that all came about - he gave me a poem, and I just wrote the music for it. I changed some of the words around, so that it would fit. That is the story. He was an older fellow. It was an experience that he had had. I had almost the same experience, so I related to it real well. He actually gave me about five or six poems, that he had written, and I chose that one because I thought it was a good story.

Going back to the Filler Brothers, Glen Spreen is called Schmaltzy Filler.

That was because he was into string arrangements. That was what he was really best at. He was really good at that.

The front cover of your next, self titled album, features a silver belt buckle. Tell us something about it.

The belt buckle was made by a friend of mine in Dripping Springs. At that time, I was living in Dripping Springs, Texas. It lies about thirty miles West of Austin. He was an artist. A friend of mine - I'll never forget old whatshisname - old whatshisname introduced me to this artist fellow. Anyway, we got to talking, and the guy said "I could make you a belt buckle". He came up with the basic idea, and I came up with the idea of the boots and the logo, "Rusty". I had a pair of boots you see - -

Yes, I was going to ask you about the pair of boots which Charlie Dunn made for you.

They had my name in leather letters down the side. One night I got drunk up in Crested Butte, Colorado, and I decided I was tired of being associated with them. I took them and tore them apart and nailed them up on the wall. I think they are still there, in that bar.

Was the belt buckle made of pure silver.

The back of it was pure silver. The side was rosewood. He had carved those boots out of rosewood and then placed the silver over it. I don't have that belt buckle anymore. Somewhere, I lost it.

On the liner to that album, there was a credit to comedienne/actress Lily Tomlin.

She was working in the same studios, called Silvery Moon in Los Angeles, where we did part of that album. We did the other part of it in Nashville. It was a kind of split situation, and came about, when Glen moved to Los Angeles. I just met her, because she was working in the studio, and she was a very nice lady, so we put her name down on the liner.

Larry Watkins was still managing you at that stage.

Still is. At that stage I was with Moon Hill Management, but it was still Larry.

Steve Fromholz was also managed at one stage by Moon Hill, and you cut one of his songs for your third album. The song "Sophia", to the best of my knowledge, has never been recorded by anyone else. Why did you cover it.



Because I knew Steve and I liked that song. I Rustyised it. We still do it once in a while.

You also covered an Allen Toussaint song, "Basic lady" on the "Rusty Wier" album.

Him, I did not know at all. I have still never met Allen Toussaint. That was a song that Glen came up with. I haven't played that song since recording it.

You remained with Chalice Productions, but for your fourth album, you switched labels to CBS. Was the cycle of labels from ABC, through Twentieth Century to CBS, due to Chalice.

Yes. That was the way Chalice did it. I mean, they went out and got the labels. I really had nothing to do with that. I didn't sign with those labels. I was signed to that production company.

Were you happy with this constant switching of labels. At least your producer Glen Spreen was a constant factor.

At that time, I was really happy to get to CBS. I wasn't too happy about going from ABC to Twentieth Century, but I was real happy about getting to CBS. I thought that CBS was a much stronger company to be with.

Another constant factor appeared to be, that Leonard Arnold remained a member of your band. On odd occasions you also recorded his material.

Yea, we did his song "Honey Dew" on the album, "Black Hat Saloon". That was about a girlfriend that he had. I'm also in that song. I'm "Duke" in that song. He used to call me "Duke" all the time. The song goes, "Me and Duke pickin' in the back room". He wrote that song at a place called Mother Blues in Dallas. He had a beautiful girlfriend. Whew - beautiful girl.

By this stage of your career, where you had four albums released, were you beginning to play outside Texas. Did you venture across the Red River.

We'd get out to play in Oklahoma, Colorado - we started going up to Colorado, quite a bit. We used to play regularly in Denver, Breckenridge and Evergreen.

Did you ever play the Denver Folk Centre.

No, I didn't go by there that much, but I used to get my strings and everything from there, I would go through there - there was a - it's one of those names I can't remember, a big dude - he did some booking for us up there, and he introduced me to the folks at the Denver Folk Centre.

You recorded "Black Hat Saloon" in a number of different studios, Was that because of Glen,

Yes, we worked in studios in Nashville and in Los Angeles and also Burbank, Gib Gilbeau who had played on my first album, returned to work on this one, although that was because he knew Glen.

How well did your albums sell,

Well, I never really had a hit, "Black Hat Saloon" is still one of my favourite songs - another story song - it was kind of a ghost story, is what it started out to be.

How do you feel about your "Stacked deck" album, which appeared in 1977,

A lot of people think that I went too rock n' roll. Well you see, I made a deal with Glen, I said to Glen, "I'll do "Black Hat Saloon" the way I want to do it, If it doesn't work good, then we'll do the next one the way you want to do it". That sound on "Stacked deck" was his idea. We recorded that up at Big Bear Lake in California. We took a mobile truck up there and set everything up in the lodge - and just stayed in the mountains and recorded that whole thing.

On the album liner credits, Mary Kay Place is mentioned, Where had you met her,

I had met her through Willie's harmonica player, Mickey Raphael. She's a nice lady and then I ran into her again, when I was in LA. She had moved there, and I played her that album and everything.

Susan St. James is also given a credit on that album,

I was in a movie with her, back then. It was titled, "Outlaw Blues". If you blink, you'll miss my appearance in the film. In this scene, I was shooting dice on a pool table and I had one line - I'm still getting cheques for that - I get \$6.50 every half year or so. I can't remember what part of the film it was, but it seems like it was three quarters of the way through. It was filmed at the old Split Rail, which of course, has burned down since then. I got a call to go make a movie, and I said "Sure".

On the "Stacked deck" album, you also credit literally every country rock band who had a recording contract during the seventies,

Those were the kind of people that I had been doing the opening act for, on the road - more than any other type of music - and I got to be buddies with them. At that time, I was going out on tour nationally. We were doing like three to four months on the road at a time. That was where all those people came from.

You appeared on "Austin City Limits" during the first two seasons of that show - 1976 and 1977. What do you think about that show,

I think it's a great show. I liked the first one that I did better, because I had the whole hour. The second one, I just had thirty minutes, which I shared with Jimmy Buffett. During the afternoon rehearsals for first show I did, the monitor speakers burst into flame. (ED, NOTE, At this stage in the proceedings, Dean Rabourn and his company Spirit Sound, were hired to replace the damaged equipment. Although intended to be a one off engagement, Rabourn became a regular member of the "City Limits" team. Rabourn was soundman on many of the giant American pop festivals of the early seventies. He has also provided the sound equipment at Kerrville).

You appeared again on that show for the Tenth Anniversary Special,

It happened to me again, during the actual taping this time. I got right into the last part of "Don't it make you wanna dance", and I had them all going and everything and they said, "Stop". I had to bullshit my way through that one, and start all over again. They had run out of tape. I think I got to do four songs, and I had built up the audience to where they were rolling - just in four songs. I didn't want to stop at all. As a matter of fact, I was

cursing and raising all kinds of hell - but I couldn't raise too much hell, because I was up in front of an audience. In the end it all worked out just fine.

There was a nine year gap, between the release of "Stacked Deck" and "Kum-Bak Bar and Grill".

I'm not sure what I was doing in between there, I was doing the best I could, with what I had to work with, I was writing songs, and I continued playing around Austin, I didn't do any tours, I kind of got burned out on the tour situation, I still don't go out for very long periods. As far as writing songs is concerned, well it comes and it goes, I might write three or four songs in quick succession, and then I might not write another one for six months or so.

Your new album, "Kum-Bak Bar and Grill" is on the Black Hat Record label in the States. Is it your own label.

Yea, Larry and I had been trying to get a record deal, and we just couldn't come up with anything. We finally talked it over in Dallas with this couple, Tommie and Diane Turner and they fronted the money for the album and the video. They're real fine people. The album has done real well for me in the States. I've had three singles off the album, and they all went into the Country Top 50. With Cashbox and Billboard in the States, it's real hard to get a little independent record label to do that. Actually, we did extremely well. I'm ready to do it again.

Next time, will you try for a deal with a big national label.

If they want it. If they had wanted this one, they could have had it. With this album, we had different distributors all over the States. I'll do the next album and if one of the big labels want to pick it up, then they can have it.

Have you ever toured Britain and Europe before.

No, never before. This is the first time I have ever played over here. This is my first gig tonight, but I've had a real good time since we arrived. With me on this tour, I have Fletcher Clark on bass, Coy Fuller on drums and Larry Nye on guitar. In the States, we really haven't gone out very far touring. We've got a pretty good little run back in Texas. We really don't have to get out that much. I haven't had to go out and promote that album, as much as I thought I would have to. What you have to keep in mind, is that a lot of the old live music places are closing down. (ED. NOTE. Larry Nye has worked with Steven Fromholz and played on his 1977 Capitol album, "Frolicking in the myth". At Kerrville 1986, I saw a "face painted" Fletcher Clark play in Bobby Bridger's band. Bridger featured his science fiction work, "Aldebaran and the Falling Star" in his performance that year. As well as being a well respected musician, Clark was formerly Director of Publicity at the Armadillo World Headquarters. That famous Austin, Texas music venue closed its doors in 1981, to make way for yet another shopping mall).

[illegible]

ANDY HARDIN



The interview with Andy Hardin was conducted at the picnic table nearest the Fajita stand, in the frontstage area of the Kerrville Theatre on the afternoon of Monday, 26th May 1986. (ED, NOTE, Chris Vallillo persuaded me to eat my first Fajita, I ate it without "chili sauce", My intestines soon got the message, I never did try one with "chili sauce", British reserve and caution are handy tools in tight corners).

I was a drummer originally. I started playing when I was 8 years old. I played drums semi-professionally, till I was about 20. A few years before that, I had started playing guitar. I was eventually offered a job in a country band in California.

Were you raised in California.

No, I was born in Maryland in 1955, near Baltimore. My father was in the Navy. One of my brothers is a professional musician in Washington D.C., and he plays bass for a band called Junior Cline and the Recliners. They're a very good rhythm n' blues band. He's 28.

Who influenced you to start playing music.

Well, as a drummer, I played lots of different kinds of music starting with the Beatles. All that kind of pop music influenced me. I ended up playing every kind of music on the drums. When I started playing guitar, I was being influenced by a lot of English players - people like Eric Clapton, Jimi Hendrix as well, but he was really American. I was mostly listening to blues influenced rock music. I started to learn a lot about the roots of the blues and American blues and so forth. I didn't really think about country music, till I started playing it. It's very easy to improvise on country changes and it's also similar to blues. I was into my own style of playing, before I heard Albert Lee. I think he's great, but I didn't hear him when I was learning to play. Anyway, I'm not that good at copying things exactly. I learned the scales and things by myself, and then made up my own way of playing. Playing simple changes, like blues or country progressions. I played a lot of acoustic guitar at first. I'd heard people like Clarence White, before I heard Albert Lee. Clarence White was just incredible. When you start playing country music, you start trying to sound like James Burton, Roy Nichols, Don Rich - that Bakersfield sound. I liked Roy Buchanan a lot at that time, and he also played country music. He played it real loud. You should hear Roy Buchanan play, "The lonesome fugitive". The break on that is really something. That was a big influence because it was country and it was blues. It was very electric - that sort of Telecaster thing.

When did you move from Maryland to California.

I've been moving all my life. I've also lived in Hawaii, Mississippi, Tennessee and Ohio. When I left home, I kept moving too. I was working in California for a few years. Bill Kirchin used to play with a band I was in, in California, called Rowdy and the Rivets. We had him sit in. We also had Don Hicks and the Hot Licks sit in with us, all the time. Sid Page the violin player, as well. Some of Willie Nelson's band used to come and see us too. This was in Mill Valley in about 1977. About that time, I met Jim Rothermel, the horn player for Jesse Colin Young, Steve Goodman and John Prine. I played in a group with him, which featured a girl singer called Estrea Barasinni. We had Joey Covington on drums, sometimes. Peter Rowan would jam with us as well. It was a pretty good scene. Rowdy and the Rivets - we were like a country bar band, doing covers and original songs that Rowdy wrote. His real name was L.V. Armstrong. We did stuff by Randy Newman and Mickey Newbury - all kinds of things. They cut a single produced by Bill Kirchin, before I joined the band. While I was with the band, we were recording something produced by Marty Balin of Jefferson Starship, but that never got finished. Our harmonica player wrote a song titled, "Runaway" that the Starship did. It went platinum or something, so he went and retired. Rowdy used to work for Dan Hicks on the road. When Rowdy and the Rivets broke up, Rowdy and I played for Debbie Andersen, who used to be Debbie Green, Eric Andersen's wife. She wrote a lot of her own songs, and we'd also do other people's songs. Last time I heard, she was selling real estate. She wasn't real aggressive about her music career. Then, I joined a rock n' roll band that came to New York to record an album. They were called the Dingoes. They were from Australia and since I joined them, I've continued to live on the East Coast, because I was closer to my family. (ED, NOTE, The title of the album which Andy recorded with the Dingoes, their third, was "Orphans of the storm". It was released by A&M in the States in 1979).

How did you come to join the band.

I was playing in a bar and one of the guys in the Dingoes heard me. They needed a guitar player. There were lots of people around, that could have fitted the bill. I think they liked me because I was young, had long hair and was skinny. I had that rock n' roll look.

One of the roadies for the band, was called Smiggy. Supposedly, he eventually joined the band.

He was the engineer and co-producer of their first album on A&M (ED, NOTE, That 1977 album, titled "Five times the sun", was actually their second release. "The Dingoes", their first long player, had been issued on the Mushroom Records label in Australia, during 1974). He worked with Elliot Mazer at *His Masters Wheels* in San Francisco. He was just a good friend of theirs, but he wasn't really their roadie. He played a number of instruments. He could play guitar, bass and keyboards. He was a lot of fun, so they just sort of added him to the band.

How long did you stay with the Dingoes.

It was about a year.

And then they broke up.

Yea, We didn't play many gigs. We did half a dozen gigs in the United States. One was in Half Moon Bay, California. Several were in New York, including one up in Woodstock and one in Virginia.

What happened to you next.

Then I played guitar for Eddie Kirkland, who is a blues singer from Georgia. I played for him, for about a year and a half. We played mostly in the New York area. We also travelled to Georgia and South Carolina and also quite a bit in Canada, especially around Quebec City and Montreal. We played at a festival in Ottawa. In New York, we played at the *Bottom Line* and *The Mud Club* - a lot of places like that.

Did you do any recording with him.

We did a little bit. There is one track that I'm on. I think it's called, "Stranger in my home town". It's on a European compilation album of blues guitar players. I think Buddy Guy is also on the album. I don't remember who else. It says Eddie Kirkland on it, and it also says "band unknown". That's me, as well as the bass player in the Tom Russell Band, Billy Troiani.

What else did you do musically, before you met Tom.

I played briefly with a bass player named, Harvey Brooks. He was the bass player on Dylan's albums, "*Highway 61*" and "*Bringing it all back home*".

He has a big name as a session musician.

He was. He has also played on albums by the Doors. He played on "*Bitches Brew*" by Miles Davis. He was one of the first big electric bass players and he was a member of the Electric Flag.

How did you meet Tom.

I moved down to New York City with my girlfriend, and I was looking for a gig. I was having a real hard time, finding the right person to play with. There were so many people around in New York City. I think Tom had an advert in the paper. I called him up. He had lived in San Francisco too, and I had heard of him. We were influenced by, and knew and liked a lot of the same kinds of music. I'm thinking of people like Billy Joe Shaver and Willie and Waylon, and that kind of stuff. Steve Young as well. That certain brand of bar room country music.

Did you do an audition.

No. I had him over to the house and we sat down and picked some songs. His songs blew me away. I liked him, and felt comfortable with him. I like to sing harmony and play lead guitar, so it was very complimentary. I wanted to start working with him straight away, but he went and did a two month gig in Puerto Rico, which is famous in some parts now (ED. NOTE. This is a reference to the song, "Road to Bayamon". For the full story of the infamous Puerto Rico gig, see Ed Becker's article about Tom in Issue 36 of *Onahe Rainbow*). When he came back from that, we got a gig opening for Robert Hunter at the *Lone Star Cafe*. Then I scored some duo gigs in the area. We worked in the New York area as a duo. We also went to Switzerland as a duo, and we go to Norway a lot. We started playing together in 1982.

You met up with the ex-Kursaal Flyer, Richie Bull in Norway.

Yea. We did an album length tape with Richie Bull and he would play with us a lot at gigs. He helped us produce the tape and played bass on some of the tracks.

When Tom isn't touring, what do you get up to musically.

I never perform solo. Sometimes I play with other people. I've worked with Nanci Griffith. I'll work with anybody in New York, if I have a night off and they call me. They could be country artists, folk artists or rock bands. I



can't think of anybody that's well known, Susan Webber is a New York singer who I've recorded with and played live with, Nanci used me recently on a show called *New Country*, on the Nashville TV Network, I played electric guitar on that.

Have you written any tunes of your own.

I've composed some instrumental music, I'm not much of a songwriter, I've done a lot of taping at home, I'd like to make an instrumental album, I have all the tunes ready and I use some unusual instruments - ukeleles and timbales and so on,

What style are your tunes - folk or country or blues.

Yea, all those styles. It's just a mixture of instrumental music. Some of it, you could call close to country or bluegrass. Most of it is hard to categorise. The influences are country music, and also the type of music I heard when I lived in Hawaii, Ragtime as well. Some of the music is impressionistic,

What about a record deal. From what you've said Windham Hill would seem to fit the bill.

Well, I'm trying for one. It could be them. I've been in touch with *Windham Hill*, but so far nothing has come of it, I'm still open for anything.

Have you ever thought about going out as a solo act.

No, not really. I would like to do the instrumental album and maybe do a special show somewhere, but not go out on the road touring. I enjoy playing with Tom, and as long as we continue to get along, then that's fine with me. I like to work with other people however. I did some recording recently with Lyle Lovett, for a *Fast Folk* album. I was very pleased with the way that turned out. If I ever get a chance to play with him, I'd really like that. I always enjoy playing with Nanci. Sometimes we play as the Tom Russell Band without Tom. We play rhythm n' blues and rock n' roll mostly.

Is that how the cover of Springsteen's song, "Shut out the light" came about.

That was because we were doing that song live. Tom recently got turned on to Springsteen. I think it was with "*Nebraska*". We started doing a rock n' roll version of "Shut out the light", and friends of ours in Norway liked that style, so we did a recording of it. I don't know if it has come out in Norway yet. It's not really typical of our sound, but it was fun doing it. We also did "Road to Bayamon", on the same session.

Are you familiar with another guitarist hero of mine, Phillip Donnelly.

I know of him. That's how I got the gig with Nanci. He was on the road with the Everly Brothers, at the time. She was doing the TV show I mentioned earlier, and he couldn't make it. Nanci called me, and I discovered him through her. I've never met him, to date. I love Phillip's style. On the TV show, I tried to copy his style, so that it would sound like the record. Since doing the show, I've heard lots of his stuff. Particularly through friends in Nashville. He's also recorded recently, with Richard Dobson. He can really play many styles. He can do anything.



L to R: Andy Hardin, Edie, Tom Russell, Butch Hancock and Asche Maurel, Kerrville 1986.

Photo: Arthur Wood/Kerrville Chronicle

TOM RUSSELL



The interview with Tom Russell was conducted at a picnic table in the backstage area of the Kerrville Theatre, on the afternoon of Monday, 26th May 1986.

Can we pick up where Ed Becker's article in Omaha Rainbow 36 left off. You've been playing in Europe recently.

Let's see. We've just got back from a three week tour, mostly in Switzerland. We also did two dates in Holland. We played Aschi Maurel's festival in Frutigen, which is a great festival. It's kind of like Kerrville. It's up in the Alps, and we did it with my Band - all five pieces. Susan Pillsbury, who had an album out years ago (ED. NOTE. Her self titled album, was released by *Sweet Fortune Records* in 1973), also played the festival. In addition we backed Steve Young. There were some Swiss country singers on the bill, as well. We also played Beinwil for a week, which is in the middle of Switzerland somewhere. We did a one nighter in Zurich with Steve Young, and also one night in Berne. Of the two dates in Holland, one was a truckers festival, and then there was another festival in Meersolen. We did about three weeks over there, in total.

What about the States. Where have you been playing since "Heart on a sleeve" was released.

Generally, I'm based in New York and I have the five piece Honky Tonk Band. We work out of there, within about a radius of 100 miles. Mainly we play around New Jersey, Long Island and Manhattan itself. I can make a living there, because we are probably one of the last real honky tonk bands on the East Coast. As the *Urban Cowboy* scene faded, we picked up a lot of the slack, because we were one of the few bands working there. This is full time. Some months we are working 28 days. Then I do the acoustic songwriter scene, a little bit. I come down to Texas a couple of times a year. We did a short tour with Steve Young. We did Austin and Houston and so on. I just had Andy backing me on acoustic guitar. Then of course, we come to Kerrville. I balance my career between those two things.

What about Britain. Any plans to come over to see us.

Well, almost. There are several people pulling, to get us over there. A guy named Bill Hearne who is a country singer in England, wanted me to drop by there a couple of weeks ago and make some promotion. I just didn't have the time. The thing is, I think it would be very difficult to take the five piece band there and make it pay. It will probably be myself with Andy as a back-up, doing some small folk clubs to start out with. Maybe this Fall. I'm going to Norway for a tour in late August/early September, so there might be a chance of working something in.

Who is in the Honky Tonk Band currently.

The bass player is Billy Troiani. He played for many years with Eddie Kirkland, who is a black blues singer from the South. Kirkland in turn, played with John Lee Hooker. Billy has been with me for three or four years. The drummer is Richie Crane from New Jersey. He has played with quite a few people. He's a studio musician and he played with the Platters for a while. Then there's Fats Kaplan on accordion. He has played and recorded with Roy Bookbinder. Andy, you already know about.

On the cassette tape "As the crow flies", did you just use the band or were some additional musicians involved.

The tape was done live in the studio, and it's just the five members of the Honky Tonk Band.

When you come to do your next album, will you re-record some of these songs.

Yea, I've got a lot of new ones since it was recorded. I will probably do, "As the crow flies". Hopefully, "The dance". One of these days, I want to get "The dance" right. The way I like it. "Mescal" I'll do, because it's got

that Tex-Mex accordion on it, Maybe "The glutton", I don't know - that one is touchy, because it's in a strange area,

Can you tell me about "La Galue (The glutton)".

That's basically a true story about Henri de Toulouse-Lautrec, who did some famous sketches and paintings of dancers from the *Moulin Rouge*. One of the dancers was, "The glutton". They called her that, because after the show she went around drinking whatever was left on the tables. Anything and everything, you know. Eventually of course, she got real fat and lost her job. The lyrics of that song are based on what I read about her. She eventually became a lion tamer,

What about some of the other songs, "The dance", for instance, I've always seen that as a hit song. In fact, taking it even further, it's not just about a dance but about the whole cycle of life.

Yea, I co-wrote that one with Carl Brouse, who, I don't if you are familiar with him - he has an album out called, "American Hotel" on *DTI Records* out of California. When I was living in San Francisco, six years ago, we co-wrote quite a few songs - "Wise blood" and five or six others. In fact his song "American Hotel", was also done by Bill and Bonnie Hearne. A beautiful song. A great song. Carl had this melody, and asked me if I had anything that would fit it. I had this idea for, "The dance". "It's hard to tell the dancer from the dance" is taken from a William Butler Yates poem, I believe. I don't know the title - maybe it's "Sailing to Byzantium" - something like that. The idea is of a couple breaking up, you know. Kind of dancing the last dance alone, basically. I guess that hook line highlights the breaking up that everybody gets involved with, sooner or later. They're going through such a cliched thing, that sometimes it's harder to tell the actors from the play. That kind of idea. It's a little bit ethereal, but you understand the concept I guess,

What about "Denver Wind".

That song I recorded on the first Hardin and Russell album, "Ring of Bone". It's one of the songs I like to keep in the current repertoire. It's one of the ones I always felt could have been recorded better, so I took another shot at it. Ian Tyson was going to cut that song a long time ago, and change it to "Calgary Wind". He never did get around to cutting it,

Will the next album be on End of the Trail Records.

I hope not. If it has to be, then it will. I've got better connections in Nashville now. I've signed with *Bug Music*. Nanci is also with them. What they do is - they're not publishers - they're people who, for a percentage pitch songs to other artists. They've gotten Nanci some good cuts and they've also got writers like Steve Young, John Prine, Marshall Chapman and John Stewart. Writers in my ball park, who have kind of been folky, lyrical writers. I think that's a very good sign. They're also trying to get me and other writers, major label deals. I also have the same lawyer as Nanci, Ken Leveton, and he's trying to get me a major label deal. The thing is, if nothing happens along those lines within the next few months, I'll go ahead and do it myself. I haven't had an album out in over a year and a half. I feel it's important to have something current out. I've made a lot of headway with this last album. Now I have the band to boot, which I didn't have, when I cut the "Heart on a sleeve" album. I didn't have a regular band then. Now I really feel I can do something. If I have to put it on my own label, I'll do it by the end of the summer.

Apart from "The dance", are all of the songs on the "As the crow flies" tape, your own compositions.

Yes, apart from that one everything I recorded I wrote myself.

You're going to Canada after you leave the Festival, to write with Ian Tyson. How did that relationship come about.

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As I mentioned on stage the other night, I was raised on country music. In the sixties, I was really into the lyrical folk scene. My two idols, I guess were - I was really a Dylan freak in the sixties, and I was also an Ian and Sylvia fan. That's why I enjoy Bill and Bonnie Hearne so much. I think they were Ian and Sylvia fans too - I think that's pretty obvious. That kind of sound. That male/female country folk sound and harmony. A very strong

harmony thing. It always influenced me, plus Ian and Sylvia were both great songwriters. I'd go out and see their shows whenever they came to the West Coast. When I started writing my own songs in the seventies, I was living in Canada. Ian had a TV show up there for a long time. Somehow, I got his address and sent him a tape of the first Hardin and Russell album. That must have been in late '75. He called me on the phone one day. I had moved down to Texas, and he said he liked the tape. He wanted to record "Denver Wind". That didn't happen, because he lost his label at the time, whatever it was. Although that didn't come off, it started a regular correspondence between us. Then we were going to do a songwriter album with Ian Tyson, Richard Dobson, myself and a guy named Tim Williams. A demo album, but we never got together on that. We continued with the correspondence through the years. When I wrote "Gallo de Cielo", the chicken fighting song, I sent it to him and he really enjoyed that and said he would record it. Eventually he did, when he got his deal with *Columbia* and put out his two cowboy albums. I still had not met him, even at that stage. He came to New York in January this year and we got to meet and hang out. We partied together and sang together, a lot. I vastly enjoyed that. I told him about a few songs that I was working on. One of them was, "Old Navajo Rug". He liked the idea, so I slipped the lyrics into his guitar case. I said, "Take a look at it, we might be able to work on it". He called me up a week later and said, "I've finished that song". We had co-written our first song. He said, "You're going to have to come up to the ranch, because we've got to write some songs for the next album". That was a dream come true for me, to be involved with Ian. Back in the sixties, as a fan, I would go up to him and say "Hi", but never "met" him, really. We'd really only written letters and talked on the phone. When we met in January, we did a show together at the *Bitter End* in New York. It went off really well. We had a really great time.

*The singer/songwriter album which you mentioned just now
- which year was this, that it was being considered.*



That proposal was probably made about 1976.

*The producer of the second Hardin and Russell album was Bernie Krause. It seems a
strange choice for a folk duo, considering his "electronic music" background.*

You must remember though, Bernie Krause was in the Weavers at one time. Before he was into synthesizers, he played five string banjo and replaced Pete Seeger in the Weavers. He has had a varied background in music. He knows folk music, and he knows electronic music. How it came about was that, Patricia Hardin and I worked on a couple of film projects out on the West Coast. One, being a documentary film on California. Bernie Krause is mostly into movie work now. He did some of the score on, "*Apocalypse Now*" and other major motion pictures, besides being a big wheel in the synthesiser field. We met him through this movie thing and we thought he might be a good producer, so he ended up doing the second album.

What other films did you supply the music for.

We did the theme song for a cowboy movie that Slim Pickens starred in called, "*Sweet Creek County War*". I've never seen the movie. It was like a Grade B western. It premiered in Tuscon, Arizona one night while we were in town. I wasn't aware of it at the time. I went to the dog races or something that night.

POSTSCRIPT

Well, a multitude of things have happened to Tom (and his Honky Tonk Band), since we sat together at that picnic table. Within two months, Charlie Caldarola had joined the Band on drums. Prior to that, Charlie played with Junior Walker, Joey Dee and the Shirelles, as well as finding time to work on the children's TV show, "*Kid Stuff*".

On the 31st July 1986, Tom and his Band entered S.R.S. Studios in New York and within 24 hours, they had cut a twelve song tape, which they titled "*Joshua Tree*". Recorded on two-track equipment, the tape included "Juarez, a polka town", a Fats Kaplan composition and the Bob Dylan standard, "Just like Tom Thumb's blues". "Cajun born" which was penned by Joel Sonnier and Ken Goell, was the only other song on the tape which Tom didn't at least, have a hand in composing. Despite being a two-track recording, the tape is well worth locating.

Two months later and an ocean apart, the five piece Tom Russell Band were back in a recording studio. On this occasion, the venue was the *Bel Studio*, Oslo, Norway. The sessions were produced by Messrs Russell and Hardin, with assistance from new boy, Caldarola. The resultant album, "*The road to Bayamon*" was released in Scandinavia and the Benelux countries by the Danish based label, *Mega Records* during the following June. Seven of the songs from the "*Joshua Tree*" tape reappeared on the new album. I don't want to get involved with a full blown review of the album - my only comment is, the album deserved the many plaudits which it received and if you don't already possess a

copy - why not. The best source in the UK for obtaining the album, would be by mail order via MIKE'S COUNTRY MUSIC ROOM, 18, HILTON AVENUE, ABERDEEN AB2 3RE.

Subsequently, the album was released in the States on *Rounder Records* subsidiary label, *Philo (PH 1116)* with sleeve notes by Nanci Griffith. In March this year, the Tom Russell Band made their Toronto, Canada debut at the *Horseshoe Tavern*. One month later, the "*Bayamon*" album was released in Canada on Holger Petersen's Edmonton based label, *Stony Plain Records*. We have however, jumped a fair way ahead in terms of certain chronological events.

During those Norwegian recording sessions, more tracks than those which appeared on the "*Bayamon*" album were taped. Prior to the release of the album in Scandinavia etc, a single was released, with "Home before dark" on one side and Bruce Springsteen's song, "I'm on fire" on the other. The latter track did not appear on the album. Tom's fascination with *The Boss*, was obviously continuing. The source of inspiration for Tom's song "U.S. Steel", lyrically and musically, was similarly fairly obvious.

The songwriting collaboration with Ian Tyson continues apace, "Old Navajo Rug" first appeared on the *"Joshua Tree"* tape and subsequently on Ian Tyson's magnificent and classic album, *"Cowboyography"*. The latter album was originally released by *Stony Plain Records* late in 1986, and also included the true life tale of "Claude Dallas", another Russell/Tyson composition. No doubt further such worthy efforts will follow.

In March 1987, the *New York Metropolitan Country Music Association* voted the Tom Russell Band, *Best local band of the year*. The *NYMCA* subsequently held a special dance in honour of the Tom Russell Band winning the award.

Considering the span of years over which Nanci Griffith and Tom have been friends, it never ceased to surprise me, how they had avoided collaborating as songwriters. That omission was remedied earlier this year, when their song "Outbound plane" was included on Nanci's latest album, *"Little love affairs"*. When the song was released Stateside as a single, it enjoyed modest success on the Country charts.

During the 1986 Kerrville Folk Festival, the panel of judges for the *New Folk Contest* featured Tom Russell, Pat Alger (ED, NOTE, Writer of "Lone Star state of mind", "Once in a very blue moon" and the (as yet unrecorded) masterpiece, "I going to ride this rodeo (back to San Antonio)". The latter song is a tribute to the Ian Tyson classic, "Somday soon") and Katy Moffatt, Tom and his Band have been in the recording studios recently, with Katy. Let's hope that those recordings eventually see the light of day, on vinyl (ED, NOTE, When the Katy Moffatt interview appears in the next issue of the KRONIKLE, the meaning of that semi cryptic comment will become fully apparent).

KERRVILLE FESTIVAL 50 watchers, will no doubt have come to wonder about the repetition of the top three songs. When in my opinion, I feel that those songs have been bettered, then they will fall from grace. Till then, they remain the magnificent obsessions that they have become. One of those songs of course, is the Tom Russell/Carl Brouse composition, "The dance". As Tom commented during the interview, he felt that he had still to record the definitive version of that song. Subsequent to Tom making that statement, Susan Pillsbury recorded "The dance". Although I do not know who the producer was, I suspect Tom Russell may have had a hand in the session. Her version, in my book, came close to that "raised hairs on the back of the neck" category. To the best of my knowledge, Susan's version has yet to be released on vinyl.

Following a Spring '88 visit to Norway to play some dates, reports were received that the hirsute feature on his chin, for years a Tom Russell trademark, is no more.

In conclusion, If artists like, Steve Earle and bands like, Los Lobos can be signed up by mainstream labels, and enjoy a degree of chart success in the process, then surely the time is right for some enterprising company to sign the Tom Russell Band. A major breakthrough, fueled by a label with an efficiently organised distribution network, could be just around the corner for Tom. In the meantime, here's to future Tom Russell classics like, "Lights of Oslo" and "Bergenfield".

[illegible]

OMAHA RAINBOW



By the time you read this, Peter O' Brien will be celebrating 15 years of his worthy magazine, hopefully with the appearance of Issue 41. If you aren't already a subscriber to OMAHA RAINBOW, then a four issue subscription costs £5.00 in the UK, £6.50 in the rest of Europe and by surface mail elsewhere. An air mail subscription outside Europe is £9.00. John Stewart is featured every issue + interviews with other songwriters.

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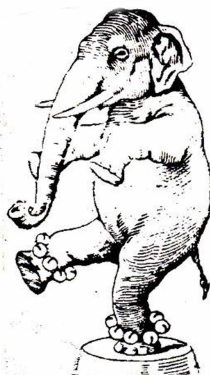
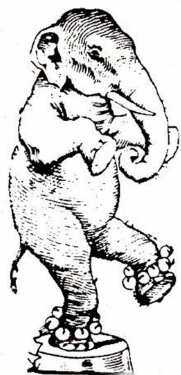
Program One

1. RAY WYLIE HUBBARD—Dallas After Midnight
2. RIDERS IN THE SKY—Blue Shadows On The Trail
3. MELISSA JAVORS—Medicine Man
4. SOUTHERN MANOR—Borkum's Riff
5. PETER ROWAN—Riding High In Texas
6. Nanci GRIFFITH—Wheels
7. DAVE VAN RONK—Another Time & Place
8. BILL & BONNIE HEARNE—Cowboy Fantasy
9. BOB ZENTZ—I Want My Son To Be A Country Boy
10. KURT VAN SICKLE—Tomorrow Your Sun's Gonna Shine
11. GARY P. NUNN—Tennessee Road

Program Two

1. SHAKE RUSSELL BAND—River of Innocence
2. GEORGE ENSLE—Headin' Down Two Lanes
3. DOTTSY—I'll Be Your San Antonio Rose
4. FRED CARTER JR.—An Occasional Eagle
5. RAMBLIN' JACK ELLIOTT—Old Shep
6. FRUMMOX—Man With The Big Hat
7. CHUCK PYLE—Other Side of The Hill
8. ROSALIE SORRELS—Travelin' Lady
9. RICK BERESFORD—If Drinkin' Don't Kill Me Her Memory Will
10. GATEMOUTH BROWN—Sometimes I Feel Myself Slippin'

The 1982 Kerrville Folk Festival was held May 27-31 and June 4-6, at the new Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.



The 1983 Kerrville Folk Festival was held May 26-30 and June 3-5, at the new Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.

Commencing with the 1982 Kerrville "Live Highlights", the series transferred from a vinyl only, to a cassette only edition. In 1986, Rod Kennedy told me that the 15th Folk Festival "Live Highlights" (ie those from that year's Festival), would be issued as a vinyl double album. The "Live Highlights" of the 20th and 25th Festivals etc., would also be in that format. All releases in the intervening years, would be on cassette only. The financial losses suffered during the 1987 Festival (See KERRVILLE KRONIKLE Issue 2), may have caused this plan to be reassessed.

On cassette you get approximately 80 minutes of music, for approximately the same money as the previous 50 minute average on vinyl. I found one fault with this new departure. The composer credits and the details of the backing musicians on each track, are missing from the new cassette series. For me, those details are an integral part of "my Kerrville experience", particularly so, here on a foreign shore.

1983

Program One (40:50)

- *1. STAN ROGERS - The Field Behind the Plow (4:10)
- *2. CONNIE KALDER - God Made Mamas To Cry (2:08)
- *3. AL SIMMONS - Tennessee Walking Horse / IM4USIM (3:25)
4. ALVIN CROW - Fiddler's Lady (2:20)
5. COURTNEY CAMPBELL - Lonesome Lover's Highway (4:18)
6. SAUL BROUDY - Cool Colorado (5:37)
7. DAVID HALLEY & JIMMIE GILMORE - Rain Just Falls (4:00)
8. BANDED GECKOS / EVELYN TAYLOR - Letter To Old Friends (3:30)
9. GUY CLARK & RODNEY CROWELL - Home Grown Tomatoes (2:42)
10. RODNEY CROWELL - What It Makes You Feel Like Was A Song (2:30)
11. GAMBLE ROGERS - Justice Will Be Done I (4:50)

* Canadian artists featured in the 1983 "Salute To Canada"

Program Two (40:00)

1. LYLE LOVETT & Nanci GRIFFITH - Closing Time (3:32)
2. SANTIAGO JIMENEZ JR. - Tres Suspedos (Three Signs) (4:07)
3. ROY BOOKBINDER - Kentucky Blues (2:45)
4. JIMMIE GILMORE & Nanci GRIFFITH - Tonight I Think I'm Gonna Go Downtown (3:00)
5. CROW JOHNSON - Ring of Stones (3:40)
6. BOB BROZMAN - Ukelele Spaghetti (1:16)
7. UTAH PHILLIPS - Great Turtle Drive / Goodnight-Loving Trail (5:52)
8. MARCIA BALL - My Man Is A Two-Timer (4:37)
9. GRMALKIN - Whiskey In The Jar (2:55)
10. COUNTRY GAZETTE - Texas She's All I've Ever Needed (3:15)
11. BOB GIBSON & ANNE HILLS & RAY TATE - If You're Such An Outlaw (2:48)

1984

Program One (34:28)

1. JON IMS - Midnight On The Highway (3:30)
2. BOBBY BRIDGER - O Peder nales (3:32)
3. EMILY ARONSON & WAYNE GREEN - Only A Dream (3:19)
4. TROUBADOURS OF PARAGUAY - Mr. Bojangles (4:00)
5. BILL STAINES - Sweet Wyoming Home (3:54)
6. ANNE HILLS - River Wash The Hurt Away (3:53)
7. JOSH WHITE JR. - I Can Be Had
(But I Can't Be Bought) (6:18)
8. GUY CLARK - New Cut Road (3:18)
9. PONTY BONE & THE SQUEEZETONES -
Frio City Road Polka (2:30)

Program Two (39:19)

1. BILLY JOE SHAVER - Georgia On A Fast Train (3:18)
2. DAVID HALLEY - Guy Harmonica & the Piranas (2:18)
3. JAN MARRA - Oh Baby, I Love You So (3:05)
4. STEVE GILLETTE w/ COURTNEY CAMPBELL -
Bed Of Roses (3:16)
5. HICKORY HILL - The James Boys and Me (2:50)
6. MICHAEL BALLEW - Your Daddy Don't Live In Heaven,
He's In Houston (2:53)
7. ARTIE & HAPPY TRAUM - Screwing Things Up (5:03)
8. ELIZA GILKYSON - Red, Red Rose of Passion (3:38)
9. RUSTY WIER - Sweet Lone Star Lady (3:05)
10. BOB GIBSON & ANNE HILLS - Let The Band Play Dixie
(4:05)
11. TINKER'S DAM - Four Jigs (5:15)

The 1984 Kerrville Folk Festival was held May 24-28 and June 1-3, at the new Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.

The 1985 Kerrville Folk Festival "Live Highlights" cassette, was released a few months ago, I had hoped to include the track listing in this issue, but my copy is still in transit from the US.

The Kerrville Folk Festival "Live Highlights" albums for 1972-75 have been out of print for a number of years. At the time of writing this, only a few copies of the 1976 album remain unsold. Larger quantities of the albums (and cassettes) from 1977 onwards, are still available. The albums were issued in limited editions of 1000 copies, and have an inbuilt rarity value. In an attempt to bridge the gap created by the non-availability of the early albums, Adelphi Records issued in 1983, a double album compilation of tracks taken from the Festivals 1972 through 1976. Copies of the double album are still easily located, and a track listing of the recording is reproduced below.

DISC ONE, SIDE A

- DRUNKEN LADY OF THE MORNING,
TEXAS FEVER: Ray Wiley Hubbard & Friends. (1972)
- BIRDS AND WOLVERINES
STEVE FROMHOLZ with TRAVIS HOLLAND, guitar. (1972)
- I'M A DRIFTER
THE THREADGILLS (1973)
- SHAMBALA
B.W. STEVENSON with Herb Steiner, steel guitar; Rodney Garrison, bass;
Donny Dolan, drums. (1973)
- THE PARTY'S OVER
WILLIE NELSON, guitar and vocal; Mickey Raphael, harmonica; Bobbie Nelson,
piano; Jackie Deaton, bass; Paul English, drums. (1973)

DISC ONE, SIDE B

- CAMILLE'S BLUES
TIMBERLINE ROSE: Richard Dean, guitar and vocal; Jim Schulman, guitar;
Robert McEntee, bass. (1973)
- DEAR DARCY
STEVE FROMHOLZ, guitar and vocal with Leonard Arnold, electric and steel guitar;
Mickey Raphael, harmonica; Travis Holland, bass; Mike Christian, drums. (1973)
- CHARLIE DUNN
JERRY JEFF WALKER, vocal and guitar with Bob Livingston, bass; Craig Hillis,
guitar; Gary Nunn, piano; Herb Steiner, pedal steel; Michael McGarry, drums. (1973)
- TECUMSEH VALLEY
TOWNES VAN ZANDT, vocal and guitar (1973)

DISC TWO, SIDE A

- THE LAST THING I NEEDED
BILL & BONNIE HEARNE: Bill Hearne, guitar; Bonnie Hearne, vocal and piano;
Jess Yaryan, bass; John Hill, drums. (1974)
- ANYHOW, I LOVE YOU
GUY CLARK, vocal and guitar with Mickey White, lead guitar; Mickey Raphael,
harmonica; Steve Earle, bass and back-up vocal. (1975)
- ANOTHER LONELY NIGHT IN AUSTIN
RICK STEIN, vocal and guitar with the Alley Cat Band: Mike Jackson, lead guitar;
Bill Towle, pedal steel guitar; Doug Sederholm, bass; Tom Howard, drums. (1975)
- PONCHO AND LEFTY
TOWNES VAN ZANDT, vocal and guitar with Mickey White, lead guitar;
Rex Bell, bass. (1975)

DISC TWO, SIDE B

- DOWN TO MEXICO
AUGIE MEYER with the Western Head Band. (1975)
- LOVIN' YOU THAT'S ALL
MILTON CARROLL vocal and guitar. (1976)
- LUKENBACH DAYBREAK
HONDO CROUCH, with Joe Stuart, guitar; Brian Kanof, harmonica. (1976)
- FREE MY SPIRIT
BOBBY BRIDGER, vocal and guitar with the Lost Gonzo Band: John Inman, lead
guitar; Doug Harmon, piano; John Garza and Mike Williams, back-up vocals;
David Amram, French horn and Pakistani flute; Danny Dolan, drums; Gary P. Nunn,
bass. (1976)



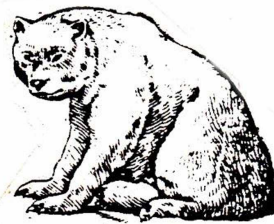
Photo: Arthur Wood/Kerrville Kronikle Katalogue.

Scene from a 1986 Kerrville Folk Festival,
Ballad Tree Session featuring Chris Vallillo.

"Texas Folk and Outlaw Music - Kerrville Festivals, 1972 - 1976", Adelphi Records AD 4122/23 (US release).

to be continued (on an occasional basis).

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. In the first part of the interview, we covered Steven's career up to the release of the Lone Star album "Jus' playin' along" in 1978. The journey through the galaxy continues,.....

Then we come to Felicity Records,

Formed to do a live album,

At one time, you had a set up called One Man's Music, was that a precursor of,....

That was just prior to Felicity Records, Felicity came into being - One Man's Music finished up on the second day of January '79, Felicity Records came into being, like, on the 23rd or 24th of September of the same year,

Was One Man's Music just a promotional company formed to push your songs,

Yes, and that was also my managerial organisation, My sister Angela and I, were One Man's Music, We did my publishing out of there, My booking, Publicity, whatever it was, all came under that stuff,

At one time you had worked for Moon Hill Management,

I was with Moon Hill from late '72 till the middle of '77, I guess, Late '77 perhaps,

Was that where you first encountered Craig Hillis,

I came across Craig Hillis, when Dan and I were together in '70, Craig was living at a place called the Moon on the Hill, with John Inmon and some other great players, Donny Dolan who is a wonderful drummer, was there, Also Layton DePenning, a great bass and guitar player, He accidentally came into the place we were playing, and heard me and Dan, We were playing at "The Chequered Flag" one night, and he liked us, Craig Hillis introduced Daniel and I to playing folk music with electric guitars and shit behind us, He was a guitar player in Captain Duck and the Farmers Electric Co-op Band, and is one of my best friends to this day,

So you went into partnership with Hillis and formed Felicity Records,

Yea, we formed Felicity Records and we were going to do a live recording of me at "Steamboat Springs 1874", We recorded it, and we had to name the company something, Three days after the record was done, my daughter Felicity was born, Felicity Rose, That's how we named the company Felicity Records, with a rose in the logo, We've still got the company together you know, We've done three Xmas albums, as you'll probably have heard,

Yes, I'll come back to that, A single appeared in Britain a couple of years after the "Fromholz Live" album was recorded, One side featured a duet with you and Willie Nelson, singing "Hondo's Song", Was anything else cut at that time,

No, just that, That was an idea which was ahead of its time, Craig had the idea to do it, We cut the thing, and it was difficult to cut - the timing was weird, We didn't get it mixed for a long time, It hung around for a long, long time, I guess that it's a collectors item now, We cut that at Wink Tyler's Studio - Austin Recording, It was a weird project from the beginning, It was a good idea, but it wasn't quite executed well enough, to suit anyone, (ED, NOTE, "Hondo's Song" was a Steven Fromholz composition and was issued in the UK in 1981, by Youngblood Records, Index No, YB 122, The B-side was "I'd have to be crazy", drawn from the "Live" album),

There have been a number of other releases on Felicity Records though, "Frumnox II" for instance, a copy of which I finally located a few days ago, It seems to feature

all new songs. There is even a cycle of three songs again - except this time, it's "The Steam and Diesel Suite".

Yea, they're new Frummox songs on record. This was put together because a bunch of folks wanted to hear another Frummox record. We had no control, and have no control over the original Frummox record. I'm going to get it sooner or later, because I know where it is now, I think. This is a collection of songs that Dan and I did, towards the end - these songs were mostly written after the first Frummox record was recorded. This was what Frummox was doing when we broke up. Let me see, "The Angel" - I wrote that song in 1965. "The Steam and Diesel Suite" was written either the winter of '70 or early spring of '71. Dan and I were on the road. In Pueblo, Colorado we met a man named Jack Frost in a nightclub we were playing in, called the "The Irish Pub". He was a brakeman in Santa Fe. He set us off. I wrote "Get outta my way" first, I think. Dan wrote "River Queen", and we wrote "Jack Frost" together. "Talkin' trucker blues", is one of Daniel's fairly recent songs. "New York goodbye", Dan and I wrote in Philadelphia, in 1970. "The porter makes the train", Dan and I wrote on a Santa Fe train going from Denver to Fort Worth in 1970. "White China Canyons", Dan and I wrote, in a mountain town in Colorado - I forget what the town was - probably in 1970. It was the last thing he and I did together, and folks wanted to hear us singing together again, so we did this album.

Even though Felicity was your own label, did you feel that pressure to do the "Frummox II" album, was being exerted by your fans.

Oh, no, no, no. I enjoyed doing it. I think Dan and I, when the ABC record came out - we wanted to do another record. Then Frummox broke up, because the interest in our area of music died down. Two piece folk music duos, with people like Brewer and Shipley - because they were our main competition - they got hotter than we did. We were a bit more esoteric than they were, plus I got a job offer that I couldn't refuse. This "Frummox II" album was done to satisfy our fans and ourselves.

This album is Felicity 03. "Fromholz Live" was Felicity 01. There's an album called "Austin All Stars", Felicity 04, which -

There's a band - a group of musicians called, the Austin All Stars who play copy music and they play it great. 02 was the first Xmas record, "The Austin Xmas Collection". 05 and 06 are the two other Xmas albums. We got Arthur Brown on the last one. He lives in Austin now and he's a housepainter. He wears some weird shit. He did "Lord of the dance", the British Xmas carol. It blew him out of his mind. We got Willie Nelson on the last one, singing "Silent Night". We've also had Bill and Bonnie Hearne, and the Austin All Stars did one. We did a video of the Bell Carol. There's an Austin band called 14K, and this next Xmas there will be a video out on MTV, of "Xmas Bells", off of our record company, featuring 14K. We did it late last year, but it was too late to get it out then, but they love it. Beto and the Fairlanes are also on there, and Marcia Ball and Bob Livingston of the Gonzo's. My jazz singer friend Mady Kaye, with whom I've worked on my concerts, has also done a song. A lot of Austin bands you may, or may not know - Carolyn Hester was on the second volume. Allen Dameron will be doing a song this next winter.

What has the distribution of the Austin Xmas albums been like.

We haven't made a God damned penny. Craig and I did the first one, because we argued whose idea it was. I think it was mine. He's sure it was his, to do a Xmas record. I mean, I'm a very sentimental guy and so is Craig. But, an Austin Xmas record - because Austin is kinda different. It's not Nashville, and it's not better or worse than - it's just different. We wanted to give something back, so we decided to sing for ourselves and for our friends. It just progressed from there, because there were are so many good talents there. We've done three records and we've lost lots of money. The year after next, we'll do another one, and we'll get Townes Van Zandt on that one, singing Xmas songs. There's not enough love in the world. Craig and I both recognise that, and this is trying to give something back. Austin has been very, very good to me and Craig. Craig owns "Steamboat" now. He didn't, when we made that first first record. He owns it now, and it's important to give something back. With those Xmas albums, we put people on record and took them in the studios. They had never been in there before. Never. Well, not never - not as soon, I can't say never, but they didn't have a chance before, to do this. Everybody wins, and if we lose money, we can tax it off. We haven't got that much money to lose, but a couple of thousand bucks - we'll put the record out, by God. We got the records on the streets, and some folks bought them. It's a great Xmas gift. When I come to England and Germany this next year, I'm going to bring boxes of all that stuff, because you folks need it.

Going back to the films that you have made, we've covered "Outlaw Blues" and we also know about, "Songwriter".

Did *"Outlaw Blues"*. The next film I did, before *"Songwriter"* - I'm in a picture called *"Cloak and dagger"*, with Dabney Coleman and Henry Thomas. Henry is the kid who played Elliott in *"E.T."*. I play a big guy with a beard and I have like, four lines in the picture, but I get good video play, I get good money off of it, I'm getting paid. I did a film this last August. A local Dallas production with a similar budget to, *"Chain saw massacre"*. That kind of event, but I don't know how good it is yet. It's called *"Positive I.D."* and I have a legitimate, honest to God acting part. I play an undercover cop. I got third billing in the picture and we're premiering the picture soon. Andy Anderson, a film maker of some renown, directed it. He's out of Florida originally and is now based in Texas. He spent a long time with the U.T.A. Film Department as head of that Department and he has made award winning short films. This is his second feature. They're premiering it at the Munich Film Festival, and that is wonderful - because I didn't know, till I saw Andy about three weeks ago - he said "Yea, we're going to the Munich Film Festival, and the promoter in Munich asked who was in the picture". Andy said, "I told him so and so, and so and so and Steven Fromholz". The promoter said, "Steven Fromholz, I love his music" (Laughs). This is Munich, Germany man. That's why my new manager and I, want to go to Germany as quickly as possible. It could be a real nice step. I like movies. I like acting. Like Willie says, "It's better than work, and it sure beats work".



Photo: Andy Anderson/Universal Pictures.

"Bobbie" (STEPHANIE RASCIOE) and Roy (STEVEN FROMHOLZ) - a scene from Positive I.D.

Can you tell me about the play "Willie the Shake", which you did in 1983.

The play was written by my publisher Tommy White. I was cajoled and marooned into doing it, by a very strong willed director. I had a great time. It was put on at a place outside of Austin. Every summer they have a Shakespeare Festival there for the students. They have students come out with a good director/teacher person, and they do Shakespeare. This was a - not a parody of that, but based around that experience. I played the head of the Shakespeare Department who did that, and directed the kids. I'd done a bunch of acting in Colorado in the sixties, when I was there. McCrimmon was stage manager, at a College there. A Catholic girls school. They didn't have enough men for parts. I had a lot of spare time, so I did a bunch of acting over there. I hadn't done much of that since. This would have been like, '69 and '70. I hadn't done a play in a long time, but I really enjoy acting and playing

parts. It was the culmination of a lot of connections, with Tommy White being my publisher. He's a good playwright. It was an experimental situation, and it was really good P.R., plus the play was good and interesting.

Have you been offered any other parts in plays since then.

No, but I'm feeling myself getting into that position, where I want to do it again. I still have a bunch of good friends in theatre. Like I said earlier, in the last five years I've been trying to do more and more things. I figure that I'm in show business now. When I did my second movie, I figured I was in show business. As my night club act gets better and better, and my timing, comedically gets better and better - then, I figure that I'm in show business. When I can do more things, I'm in show business. I love doing more things. I like being all the things I can be, and I'm not sure what the sum of those things are yet. Acting is great sport. I'm just learning about that really.

Do you think that acting is something that is going to become more prominent in your life.

Oh yea, and I'd really like to make some more pictures.

But surely you would never give up playing music entirely.

No. Nanci Griffith and I were talking about this earlier. I've got to sing and play. I've got to go out, and get the light on me, just where I want it. Get my guitar out and bullshit with the folks. Just to see that I'm doing OK. Sing some songs. Entertain the folks. I like to entertain the folks. I enjoy being enjoyed.

Back in 1977, MCA released an album by a guy called Dan McCorison, who was supposedly a friend of yours.

Never heard of him. It was probably a mistake for Dan McCrimmon. It's just one of those little things, the names are so similar. I remember one time, I played in this PRO-AM - well I would have, if it hadn't rained - at the Greater Greensboro Open. It is a big golf tournament, that they have early in the season in the PGA, in the States. At that time, Susan St. James was hanging out with Stephen Stills. They were, I think, engaged for a short time. Well, somehow they got me mixed up in that, and thought either I was him, or she was with me. I got invited to play this damned tournament, so of course I went. It was funny. That must have been just after we made "Outlaw Blues", about the March of 1978. (ED. NOTE. Susan St. James played the female lead in "Outlaw Blues", opposite Peter Fonda). It was funny being confused with somebody else. Not even being confused with somebody else really, but the situation was convoluted, if you understand what I mean.

This new album that you have just recorded; you mentioned earlier that you had found a studio in Austin that you really liked.

I recorded this tape at Arlyn Studios in the Austin Opera House. A guy named Freddie Fletcher (ED. NOTE. As in "Fast Freddie", the drummer and also Willie Nelson's nephew), owns the place. It's a delightful studio, roomy, well built and was done by a fine acoustic engineer out of Nashville. He kitted it out for a lot of money, and it sounds great. They run it well. This is the first thing I ever heard out of Austin, that I felt was really quality stuff, and it's mine. I'm not knocking anybody's product at all, by making that comment.

The first song is called, "Ladies man".

Yes, "Ladies man". Three ladies sing the back ups there. A girl named Eliza Gilkyson, that you may have heard of. A girl named Karen Kraft, that you will hear of if you have not, and a girl named Gwen Newsome, who I met on the sessions. They're all singers of different types and qualities, but they work together, now and then. "Ladies man" is about a year old. My wife loves it. I'm pleased that she likes that song.

Next up was a real smooth arrangement of "Isla Mujeres". Nothing like the version on your "Live" album.

That's very tropical, that song. I'd like to sell that song to - nah - to nobody. I offered it to Rodriguez once and to Ronstadt as well. They weren't interested. The next song is "Solitude", the Duke Ellington tune. I learned that, singing with Mady Kaye, my jazz friend, on one of our concerts. I love the song, and I had Budameyer play trumpet, and Bobby is a great player - Johnny Gimble played the fiddle, Robbie Osborne, played keyboards on all my

sessions. Spencer Starnes played bass and Art Kidd was on drums. That's so you can put the rhythm section in, because the rhythm section made this record for me. We'd been in the studio for one day, sat there for six hours and went over ten tunes. Wrote all the numbers down, I wrote down the songs, like I play them on stage. The next day and every day after that, doing basics, we'd hit the studio and I'd go in with them, I'd play - just like that, warming up - just getting everybody to know the songs. Taking my guitar out and go sit down, so that they knew how the songs went. They knew how I wanted them to go and they'd play it. I play on stage so much to back up myself, because you have to - I have to. When I play like that with other players, I can't do it like I do onstage. Onstage, I'm playing four parts or three parts, for myself. I was hip enough to say, "Wait a minute, let them play" and it worked. Then I went back in there, when they'd finished, and laid down real straight rhythm parts. Like your hired Nashville men play. Just straight. Just chonk, chonk, chonk stuff. When I'm playing for myself, I pop and I zip and I slide. I'm not a great guitar player, but I move around a lot and it looks good.

Then we have, "I'd have to be crazy". The girls singing back ups there, sound black.

One of them is, Gwen Newsome is. We'd just recorded another song that comes later on the tape, "The candle burns in the window of my heart". There's a real sweet country kind of "oh" part in it, Gwen with her gospel soul, couldn't hack it. It wasn't in her chops. Not to say that she is not a great singer, but that wasn't in her repertoire. She'd never had to do that before, so I had Eliza sing it. After that, we started with "I'd have to be crazy". When I said what I wanted on that song, Gwen just took it and did that gospel stuff. That's why they sound so black. Gwen made them sing, under my direction, what she was singing. I said, "You sing what she says to sing, because that's black southern baptist gospel". That's what I wanted. The song starts out - it's like a pyramid - it's like a Mayan pyramid with a nice smooth flat place on top; at the very peak. The song builds up to where the girls come in. On electric mandolin is Paul Glaspey, who works with the Festival here a lot. Great mandolin player. He whips this lead out of her vocal. He whips it right out of Gwen's screaming top note and keeps it up there, at this lovely peak. Then the girls come back in, and it goes back out, on a kind of pyramidal structure. I was able to just get, what I by God wanted. Without Gwen in there, I couldn't have got it. It made her feel better too, because she had a hard time on the song just prior to that. Boy, did she have a tough time with it.

Next up is the song which you said Gwen struggled with, "A candle burns,....".

My old manager, Larry Watkins publishes that tune, and I was at his house one night -

So who is the songwriter, Shane Davis.

I've never met the man, I heard the song and I thought how simply lovely, and how sad. I said, "Man, I've got to cut that song". I wanted to cut some songs by other people, anyway. I'm trying to show some versatility on this record, as opposed to getting in a groove, and staying there in one style. I think I'm doing that, and that song - I already had a song called "Cheatin' home to me", on the flip side of the tape we heard - it's a real good two step country tune, with a brim to brim dancing feel. This song balanced that one off. I'm trying to balance both sides of the record. If it comes out, which it will I'm sure on vinyl, I want it balanced. You play one side, then the other side. You'll not hear the same thing, but a balance in there and that's what that song supplied me. It's a good tune.

And then "Blue".

"Blue would I be without you". Pretty new song.

It has also got a real neat hook line.



It's full of them. I love that song. That's a song that everybody is singing right now, who has heard the tape. They like that song. It's not more than six months old. With the way I write, that's recent.

"Cheatin' home to me", comes after that.

That is a song I had to write. Couldn't help it. There was no way to avoid writing that song. Wes Kalauza supplied the steel guitar licks. It's a Czechoslovakian name. He lives up in a little town in West Texas, up North of Waco. I'd played with him one time on a Governors Sesquicentennial Ball. He was part of the band, and I wanted a steel player. My engineer, Dave McNear, great engineer, wonderful ears - he said to try Wes. Wes doesn't say much. He's the kind of guy who you say, "Hey, say something in the microphone to see if it is working alright on talk back". He says "Talk back", and that's it, but he plays great and sweet. The next song is, "Making my getaway".

That to me, seemed a strange track in the context of the rest of the album, It's a real piece of rock n' roll.

It's not going to be in that position on the record. That tape was my first attempt to put the songs in their positions. In my mind, I've already changed three or four things. That's a getaway song and that's the truth. That's the song that says, "Get me out of here, I've had all I want". That's the song that scared managers to death (Laughs). "Making my getaway" - I liked that song a lot, because I mean exactly what I said. I also enjoyed putting that song together as a producer, because it's hot and it moves. It's not overbearing. It's not as though somebody is going to jump on your head and beat you down, but it moves and it moves good. I learned that offbeat shit from Stephen Stills. It's offbeat, backbeat stuff. There's not another backbeat, offbeat song like that on the record.

Who is playing sax on that track.

A man named Tony Campessi. I met him when I was doing a radio show. He's a Sicilian dude from Houston, who moved to Austin looking for musicians to play with. He does stuff with the Houston Pops and the Houston Symphony. When ZZ Top were on the Johnny Carson Show here in Austin a week or so ago, the charts that the band was playing were Campessi charts. He and I became fast friends. My respect for him as a player - all the horns, all the flutes, all that stuff on the record is him, everything. He also played on the next song, "Rainy day". The Jimmy Van Huesen tune. That's a bass flute that he plays there and it blew me away. The tune comes from 1953. My friend Bud Shrake suggested I record the song. The ballad record was his idea anyway. I did it for him. By the time I finally learned the tune and resang the vocal, I'd fallen in love with the song. It's like Nanci Griffith said, that is her favourite cut on the record. If I can have a hit on a standard then, doctor my eyes. It's a very good tune. Then "Jane's house", is where I live. Where I'm lucky to live. I'm gonna take it back, and get my guitar player and my squeezebox player, to cut that thing again.

So recapping, which tunes on "Love Songs" didn't you write.

I didn't write, "Candle", "Rainy day" and "Solitude".

Where are you trying to push this record.

I'm going to go to New York City first, and approach - I have good connections with CBS there. I have connections with Warner Brothers. Of course, I have a good record with Capitol. I'm going to approach the folk I think, who would like this record. It's gonna be hard to, and hard not to, classify some of that stuff, as real country stuff. But it is. Some of that stuff is real country stuff. I think there are folks who ought to listen to love songs, and that's what I'm selling.

Even with your own label Felicity Records, are you looking for another record company to place this album with.

Well, if nothing else happens and if no one buys the rights to release my record, I'll put that sucker out on Felicity Records so fast, it will make your great British head spin.

Having set up your own label, do you feel happy about trying to deal with other record companies.

Yes, because I feel I have something they will like. Like I said, the worst I have is a really great demo tape - -

And at the best - -

The best demo tape that you can make. The best however, is an album that comes out and which folks love to buy and dance to. I wanted things they could dance to. I wanted songs that would touch people in a variety of ways, but based around love. They're all love songs of one sort or another. "Making my getaway", is freedom - a love of freedom. I enjoy singing ballads, especially standards like "Solitude". The first time I sang that on stage, I stopped an audience of 400 folks in the auditorium, and 800 folks standing around the outside of the amphitheatre. I nailed them. They all just went - "Oh". I thought, well that's a real good tune, I'd better sing that song again. "Rainy day", I just really learned for this record - that and "Candle" are songs I had to learn to do. It touches me, you know. It's a sad song and it gave me a chance to sing all of my range. "Rainy day" goes from way up here,



KERRVILLE KERRVILLE KERRVILLE
FOLK FEST FOLK FEST FOLK FEST
FESTIVAL FESTIVAL FESTIVAL

to way down here. "Solitude", kind of moves around that low edge. "Rainy day", goes through a vast warehouse of musical notes.

One of the things I came to Texas for, was to see Steven Fromholz. I didn't think I would see the same Fromholz who made the "Live" album, but it was a chance to see a legend.

Silly boy (Laughs). I've got longevity and I'm a survivor.

On stage the other night, you mentioned that you missed Kerrville last year, because you had to go to Alaska. Was that because you went to visit Darcy.

That was to go to Darcy's High School graduation, and bring Darcy back to Texas. Which I did. She's 18, going on 27 (Laughs). She's lovely, and she's quick as a whip, though she's calming down a bit. When she first got to Texas - having come from Fairbanks, Alaska to Austin, Texas - it was a remarkable change, and it shocked her hard. She was a kid at the time and now she is a young woman. It's very obvious. She was at my house for dinner last Thursday night and we're really good friends. I love her dearly and she loves me. We're really good friends, you know. Our relationship has been such, that we can tell each other things that fathers and daughters might not necessarily talk about. She's been to see me since she was eight years old, every summer - until now. That's not a full time relationship, and I've always been a musician and a player, and she has travelled with me on the road. She toured with me in '78, over Xmas. Me and Leon Russell and Willie Nelson. I took my whole family and went on the road. Me and Janey and Darcy, and a friend of ours named Karla Marshall, who helped us with her. Darcy has been out there with me. She has met Willie Nelson and Leon Russell, and she knows all those folks. She told me, "Oh, I quit smoking daddy, when I was six years old". She's a hippies kid. She was born in 1967 and we were in California. She grew up in a guitar case almost, till her mother June and I broke up. She's a joy and she's really fun and we're getting closer and closer. She likes what I do. I took her in the studio one day, when I was doing a bunch of stuff. I started out by playing the mixes for her. Especially what is happening right now and she likes what I'm doing, so it must be OK.

Can you tell me something about this radio show which you did in Austin.

It started in April of '84 and lasted till the September of '85. Two hour radio show, with a live nine piece band and two comperes. Myself and Sammy Allred (ED. NOTE. Sammy is one of the Geezinslaw Brothers), as the host and co-host. Presenting on the "Austin Opera House" stage - we began at the "Continental Club", but after a few weeks, it got too small. It didn't take long. Went to the "Austin Opera House" and we put across five bands a night, in two hours. All sorts of bands. Broadway shows which came to Austin, with local casts. Fats Waller shows - conjuncto music, like the Mariachi Estrea - rock n' roll, of all sorts and genres. Folk singers. Individual songwriters. Lesbian quartets. Big Xmas galas with wierd people and fantastic music. Eighty weeks of live radio on KTXZ, which is a small AM station. I was working with them in different associations, and I owned part of it for a short time. Almost all the people we had on were Texas players, although we did have for instance, the City Lights Orchestra from Kansas, Missouri who are a knockout. I had some really good friends of mine come down from Arkansas. Pals of mine, from all over Texas. I had, God bless him, Steve Goodman on the show just before he died. He was down the street playing and we had been friends for a while. I ran down to where he was playing and said, "Hey man, I'm doing a live radio show. C'mon up". He came up and played - that was about two months before he died. Maria Muldaur. Ramblin' Jack Elliott. Anybody who we could get. Friends of mine. People passing through town. Roy Head. Blues people. Jazz people. Bebop. We were on, eight to ten on Monday nights and I sang a couple of songs every show. Introduced commercials. Introduced my friend and pal Sammy Allred, one of the funniest people on radio. In the world, for that matter. Had jugglers on the show. My friend Turk Pipkin came on. He said he was going to juggle white mice. He had three balls, that squeaked - that kind of wierd bullshit. Had a belly dancer on the show one night. Had comedians that travelled through town, who played the Last Stops and Comedy Stores. We entertained Austin. We had a live audience, every night we were on. It varied from 40 people to 300 people, depending on what was going on, and what kind of night it was. I had a bar. It was a night club radio show. We had commercials every fifteen to twenty minutes, and it worked, for eighteen months. Just on Monday nights. Seven days a week, and they'd have had to have paid me a whole lot of money. It was remarkable. After we did that show, suddenly all over the country, shows popped up with a similar format. Dallas had a live show. Another radio station in Austin, had a live show. I've been ahead of my time, all my life. Hope I still am. No, I hope I'm catching up right now. I want to catch up right now, and go with it for ten years. That radio show was fun. I made contacts on that show. Had Steve Gillette on the show. Had Peter Rowan on the show. Tried to get Johnny Hartford, but we couldn't get him, coming through town. Had Omar and the Howlers on the show. Had the LeRoi Brothers. Had Marcia Ball. Had Angela Strehli and most of the blues singers in town. We had the cast of "Oliver" on the show. We had the kids up singing their songs.

Had Fagin singing one of his tunes. A pretty strange mix, but it worked. Then the money ran out. The budget wasn't ever that high, anyway. The station was - the night time signal was such, that we weren't reaching the demographics we had to reach to make it work. On a Monday night it was hard to draw the folks in, in the numbers that we needed to draw. It just went off the air. They brought it back in another form. We did interviews and all kinds of bizarre stuff. It's back now, out of "Alley Dops" in Austin, with Sammy Allred and his partner Rockin' Bob, the morning guy off the radio station. It's a different kind of show. It's not the same. It's not doing well I understand. It was great experience with a nine piece stage band, every week. I could sing anything I wanted.

Did you ever perform any of your "Love Songs" on the show.

Yes, I did "Isla Mujeres". I also did "Ghost riders in the sky". I did "For what it's worth", the old Stills tune. I did "Dixie Chicken". I had the kind of band who could play anything, and would. We had a rehearsal every Monday, from four till about six or seven. Went through our stuff and their stuff. Wasn't much of a rehearsal, but it worked for those guys.

Who were the players that you had in the band.



They were just really good friends of mine. One of my cohorts - one of my helpers put the band together - they were great horn players. Campessi would sit in with us. We had a player named Michael English, one of the most technically proficient guitar players in Austin - he'd play anything you wanted played. They could all read music and were not afraid to write charts and shit like that. We had charts on all our tunes. Walked on stage and everything fell in place.



Steven Fromholz in 1986, looks great and seems to feel comfortable with his life. Don't you feel that you've got to go out to the edge anymore.

Oh, I go out to the edge now and then. Not as much as I used to. All I have to do now is go ahead and play and sing. Entertain the folks and keep myself healthy, and looking good. Otherwise, it ain't worth it. It's all there for me to do, and the time is right I think. What I want to do is popular music. I want that front edge of the wave. Hank Williams Jr. for instance, his latest hit is something like "My blue heaven" - or some oldie like that. My ballads might just be the way to the top. I don't care if husbands love it. It doesn't make any difference to me, at all. Their wives probably buy more records than they do in the first place. This album - it was really funny for a while, because I've always been hard to put in a box. They say, "Where do I put Fromholz records. What part of the shelf do they go on". Janey, my wife said "Man, you've got to make your own box. Take it to the record store and that way, you'll get a Fromholz bin". I told the kids at the Songwriters School today, (ED. NOTE. At the 1986 Festival, Steve Fromholz and Nanci Griffith assisted Bob Gibson run the Songwriters School) - "You don't have to sound like anybody else. Be yourself". Myself, does lots of stuff. One of my next projects, is that I want to produce other artists. You know, if someone approaches to me. One of the things I got out of this project here, which is clean as a whistle, is that I feel I can now help some performers to produce their records. I'd like to do that for somebody else. I think that I can do that now. I know enough and I don't know enough, where I can do it. My techniques are my own, I think. The next project I want to produce of my own music, is a string band record, including the "Texas Trilogy" and "Man with the big hat". It will also feature some other string band things that I have written, in the last ten to fifteen years. The songs lend themselves to that string band style, which is damned near like an English skiffle band. It gets real close to that. It's good time string band music.

Not bluegrass.

No, it's not bluegrass music at all. It's probably closer to jug band music, than it is to bluegrass. Thinking about it, it's probably closer to bluegrass than it is to skiffle band music. It's string band music - almost that Appalachian string band kind of music. It's living room music, with guys with upright basses, banjos and mandolins and stuff. They'll be playing my songs, the way I want them played and I know the players who can do that. The "Trilogy" is my greatest challenge, because I've got to cut that just right. To do that, I've got to sing it with emotion and meaning and musical fulfilment, and I've got to have the musicians where they can play along with that. Where I'm not screwing with them too much. I'm working on that now, in performing. In my performances, I'm trying to get it where I want it. To sing it just right.

When you sang "Texas Trilogy" the other night, it sounded fresh and new.

It was a very good rendition, that night. I've slowed things down, I'm not in a hurry with it and sometimes I get in a hurry with it. The songs should run about thirteen and a half minutes. Sometimes I sing it in about twelve forty, twelve forty five. That's way too fast and means that I'm rushing something. What I usually rush, is the whole song. When I don't rush it, it feels like it did the other night. It gets laid back. The first part is not too fast and not too slow. The second part starts off slow, and gets a train to go in. The third part kind of rolls back down to a nice steady pace and stays there. When I get in a hurry, they all rush. They all sound frantic, and I've got to watch that. "Man with the big hat", is a hit song for somebody. It will be the longest hit ever in country music, except for something like "Delta Dawn", or something like that. I've got some other delightful string band things that are pretty, pretty. I've got one song called, "The pillars of the temple". That's a hell of a tune.

Aren't you worried though, that if you do a project like "Love Songs" and then follow it up with a string band album, that you will confuse the public.

No, not if I do it well, and if it sounds like me, I'm not afraid, is what I'm saying. Why should I allow anybody else to box me up. I sing and write different kinds of tunes. Nanci treats her songs as individuals. I feel I must do the same. I owe it to my tunes. They've lived long enough and served me well enough. I'm still cutting songs I wrote almost twenty years ago, which the "Trilogy" will be soon. I'll cut it later this year or early next year. That's damned near twenty years of that tune. It stands up real staunch. I've got mother's daughters right now, who are eighteen years old, listening to that same song and raving about it. Their mothers liked it. I must be doing something right, somewhere. The trick is to make it believable to my audience. Present the song in such a way, where they say "That really is Fromholz" - and this really is me. This is how I see things at this point in time. There is a renaissance in the record business. If you look at the independents, they're jumping - Rhino, Rounder - they're jumping. The big ones are going to have to jump in too, in their own way. Well, I'm part of that business. I'm that something that's a little bit different. I'm very listenable and this record is eminently danceable. My string band record is gonna make folks cry. Make folks do this (ED, NOTE, Steven snapped his fingers), and make folks wonder about shit. That's all I want. Some folks like what I do. Some folks don't think I'm worth a damn. Most folks seem to like what I do and I also give a good stage show. That is what I love the most. Studio is work. Onstage is pure pleasure.

It's fun.

Damned right. Folks clap and lights are on, and it sounds good (Laughs).

POSITIVE I.D. - a video review.

Released by CIC Video, via Universal Studios.

Written, produced and directed by ANDY ANDERSON.

Starring STEPHANIE RASCOE, JOHN DAVIES, STEVE FROMHOLZ and LAURA LANE.



In the opening minutes of the film, you are introduced to Julie Kenner (STEPHANIE RASCOE) and her husband Don (JOHN DAVIES) as they drive home from a party. You soon observe that all is not well with their marriage and with Julie's state of mind in particular. Director Anderson, gradually injects isolated clues into the film, as to the precise nature of her problem. It transpires that nine months ago, Julie had worked for a local estate agent. While showing a prospective male buyer around a property, he had raped her. The culprit, Vincent "Vini" Di Stefano (TERRY LEESER) was currently in prison awaiting trial.

One thing in particular stood out in my mind, while watching this film. Despite the heavy subject matter which the film deals with, Anderson is to be congratulated for avoiding the overuse of gratuitous sex and violence, in getting his message across. Particularly so, with this his mainstream cinema debut.

Struggling with her dependence on medication, bringing up two young children and looking after a partially supportive husband, Julie seems to teeter on the boundary between a total breakdown and restoring her own self respect. Her husband eventually falls prey to the wiles of bitchy neighbour, Lana (LAURA LANE). While watching television one evening, Julie finds an acceptable route for her retreat from the edge of insanity. A news reporter is commenting on the case of a university professor who, it was revealed, had taken on the identity of some two

dozen people. In the process, the professor had gained all the relevant documentation for each identity. A visit to the Public Records Office with details of the date and place of birth of your intended identity, was all that anyone needed to make, to initiate the process. In the States, access to all records of birth and death are "public domain". Subsequently it transpires, records of birth and death aren't even cross referenced. Through the creation of a phoney identity, Julie has decided that revenge is a valid solution - an aid to her self preservation.

Julie returns to work at the estate agency. Don feels that his wife is on the road to a full recovery. Little does he realise what is going on. Where she had "trapped herself in her own home" for the previous nine months, work at the agency gives her the opportunity to start preparing to take on her second identity. The opportunity to attend an estate agents convention out of town, with her boss Melissa (GAIL CRONAUER), sees Julie's plan begin to gel. Anyway, Don is finding Lana's company an adequate substitute.

Roberta Pauline "Bobbie" King - deceased, comes back to life in Florida. The state of her birth. She opens bank accounts, takes out credit cards and then proceeds to overdraw on each of them. "Bobbie" King, has now established a criminal record in Florida. It is all part of the plan.

Returning to her home in Fort Worth, Julie and "Bobbie" begin to enjoy tandem lives. "Bobbie" begins to frequent a bar owned and operated by Mr. Tony (MATTHEW SACKS). The latter character it transpires, is "Vini" Di Stefano's uncle. Where Julie was an average looking housewife, "Bobbie" is from a whole other glamour league. The trap is being baited. An over amorous customer in the bar, makes a pass at "Bobbie" and is persuaded to change his mind by the bartender, Roy (STEVE FROMHOLZ) - with the aid of a steel bar. "Bobbie's" comment to Roy is, "I owe you one". A relationship, or at least an understanding - even an element of trust is developing between them.

Julie and "Bobbie" change identities and cars in a semi-derelict multi storey, partially deserted car park. Following one of those character changes, a battered blue car is seen to follow her from the building. It is later seen prowling near her home. What is the identity of the driver?

The film reaches a fairly obvious and brutal climax, when "Vini" Di Stefano is released from prison. His lawyers have struck a deal of immunity on the rape case, in exchange for evidence from "Vini" about the activities of a local crime syndicate. What is rather neat however is the sting at the end of this "tale". Does Julie survive with her sanity intact? Is the identity of the driver of the mystery car revealed? Is the strength of character which "Bobbie" possesses, transferred to Julie? Well folks, you're just going to have to hire the video to find the answers to those questions.

POSITIVE I.D. isn't a classic film, by any stretch of the imagination. For instance, the effective but limited camera work was undoubtedly determined by the size of the budget. Nevertheless, POSITIVE I.D. has a rather neat story and is well worth the ninety odd minutes viewing time. Nice one Roy.

Additional and future issues of the "Kerrville Kronikle" 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.

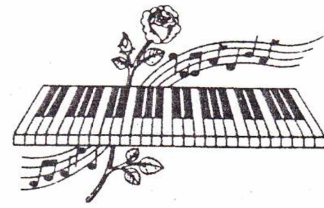
BACK ISSUES.

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.

Issue No. 2 - Interviews with Steven Fromholz, Butch's musical partner Marce Lacouture, Roger Allen Polson - producer of the 15th Folk Festival anniversary documentary album, a close encounter with Lee Clayton, while Richard "Don Richardo" Dobson talks about the true west. Episode two of tall tales. Yet another Festival 50 and details of the "Live Highlights" albums for the years 1976 to 1981.

If there is a tick in the box on the right, your subscription has run out with this issue.

B.W. STEVENSON



B.W. Stevenson died during April this year, I believe while undergoing heart surgery. He was scheduled to appear at the 1988 Kerrville Folk Festival. On the evening of Friday June 10th to be precise, B.W. had appeared at Kerrville on numerous previous occasions. The summer issue of the Bobby Bridger publication *HOKA HEY*, featured a rather fitting tribute/epitaph to B.W. Stevenson, penned by his friend Steven Fromholz. It was both touching and appropriate. I think Messrs Bridger and Fromholz will excuse me for reprinting it here.

*No one ever sang any sweeter
No one ever laughed any harder.
We never got to see enough of Buckwheat
And now we never will.
Death is so selfish.
I miss that little round mound of sound.*

- Steven Fromholz.



Photo: Mervi Lu Park,
Isla Mujeres, Mexico.

B.W. Stevenson and Melissa Tatum, Kerrville, 1987.

B.W. Stevenson was born Louis Charles Stevenson III on October 5th, 1949 in Dallas, Texas. He was raised on the southside of that city and the liner notes to his first album commented about the area, "not the best, nor the worst of Dallas". Fromholz and B.W. Stevenson both completed their education at *North Texas State College* in Denton. While Fromholz was at the crest of the first wave of musicians to appear from that College, B.W. being a few years younger, spearheaded the second wave. In his late teens, Stevenson was a member of the Dallas rock band *Us*. Following an early exit from College, he joined the U.S. Air Force, but that also turned out to be a short term engagement.

In 1970 B.W. moved to Austin, where he initially struggled to get any of the live music club owners to hire him. He had recently been jilted by his girlfriend. The bitter sweet love songs which he started to compose during that period, were a clear indication of his state of mind.

One year later, he had a deal with *RCA Victor* and went on to record four albums for that label. Chronologically they were titled "*B.W. Stevenson*" (1972), "*Lead free*" (1972), "*My Maria*" (1973) and "*Calabazas*" (1974). I believe that *RCA* at some point also issued a "*Best of*" compilation album. Subsequent albums of new material titled, "*We be sailin'*" (1975) and "*Lost feeling*" (1977), appeared on the *Warner Brothers* label. Following a three year silence, his last album "*Lifeline*" (1980) appeared on the religious label, *MCA/Songbird*. It would appear that B.W. had been involved with some new recordings, just prior to his death.

B.W. never really made the big time. The single "*Shambala*" from his third album, reached the lower reaches of the *Billboard* chart, only to be eclipsed by the *Three Dog Night* recording. Later he managed a number nine single on the pop charts with the song "*My Maria*", from the same album. As far as chart success was concerned, that was about it. When the producers of "*Austin City Limits*" were putting the pilot shows together, B.W. Stevenson and Willie Nelson were the featured artists. That was in 1974. B.W. appeared during the first televised season of that programme in 1976, sharing show 8 with Bobby Bridger.

On May 6th 1988, the *Bluebird Cafe* in Nashville was the venue for a tribute concert. Fellow Texans, Rodney Crowell and Guy Clark were on hand, together with Michael Johnson, Mark Germino, John Prine and Dave Loggins. The concert raised \$1600 for the late songwriter's family.

I never managed to see B.W. Stevenson perform in concert. It was a cherished personal dream. It cannot be fulfilled, now. Since 1981, I have waited patiently for the release of a new B.W. Stevenson album. I hope that those recent sessions are not destined to be locked away forever, in some distant record company vault.

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/BARBARA BARROW "Mickey and Babs get hot" Bell 1306, #
2. The dance CARL BROUSE "American hotel" DTI DT-3214, #
3. The wing and the wheel Nanci GRIFFITH "Last of the true believers" Philo PH1109, #
4. Tennessee wind TERRY CLARKE "The ancient art of songwriting" Border Recording Co, BTC001,
5. A dangerous man DAVID OLNEY "Eye of the storm" Rounder 3099, #
6. Yarrington town NICKIE MERKINS "Texas Summer Nights" Potato Satellite PS2-1000, #
7. New world KARLA BONOFF "New world" Gold Castle 171014-1, #
8. Spoon River GENE PARSONS/MERIDIAN GREEN "Birds of a feather" Sierra SE4223, #
9. Old flames can't hold a candle to you HUGH MOFFATT "Loving you" Philo PH1111, #
10. It'll do KIMMIE RHODES "Man in the moon" Heartland HLD007,
11. Two dollar novels DARDEN SMITH "Darden Smith" Epic BFE40938, #
12. I've been framed FREDDIE STEADY'S WILD COUNTRY "Lucky 7" Heartland HLD005,
13. She must be beautiful RHONDA FLEMING "Signatures - A Songwriter's Album" RCA 6992-1-R, #
14. What I like about Texas GARY P. NUNN "Border States" Big (No index no.), #
15. Walk on, KAREN BROOKS "Walk on" Warner Brothers 1-23676, #
16. I ain't never seen a white man JOHN HAMBRICK "Windmill in a jet filled sky" Brown bag BB14202, #
17. Just a wave, not the water JIMMIE DALE GILMORE "Fair and square" Demon FIEND 113,
18. San Antonio Rose ASLEEP AT THE WHEEL "Western Standard Time" Epic FE44213, #
19. The dancer's song CASSELL WEBB "The thief of sadness" Venture VE6,
20. She never spoke Spanish to me JOE ELY "Joe Ely" MCA MCF 2808,
21. Travelin' Texas SHAKE RUSSELL BAND "Denim and pearls" No Mountain NMR 064, #
22. Texas knight MICHAEL DINNER "The great pretender" Fantasy F-9424, #
23. You're nobody's sweetheart now JOHN JORGENSEN "After you've gone" Curb CRB-10601, #
24. Daddies need to grow up too THE D'KANES "The D'Kanes" CBS 450069 1,
25. At the chime of a city clock NICK DRAKE "Bryter Layter" Island ILPS 9134,
26. Yella Rose BUTCH HANCOCK/MARCE LACOUTURE "Yella Rose" Rainlight RLT-13711, #
27. She's hot to go LYLE LOVETT "Pontiac" MCA/Curb MCA 42028,
28. A road is just a road MARY CHAPIN CARPENTER "Hometown girl" BFC 40758, #
29. Temper, temper B W STEVENSON "We be sailin'" Warner Brothers BS 2901, #
30. Cowboy fantasy MELISSA JAVORS "Just beginning" Guacamole GR#1, #
31. The coast of Marseilles KEITH SYKES "The way that I feel" Midland International BKL1-2246, #
32. Cortelia Clark MICKEY NEWBURY "A legend (In a new age)" Airborne ABL-0101, #
33. The way we make a broken heart ROSANNE CASH "King's Record Shop" CBS 450916 1,
34. Until this feeling's gone EAGLEBONE WHISTLE "Eaglebone Whistle" Fretless FR152, #
35. Image T BONE BURNETT "The talking animals" Columbia BFC 40792, #
36. Wildfire MICHAEL (MARTIN) MURPHEY "Blue sky, night thunder" Epic EPC 80741,
37. Letter in the fire DON SCHLITZ "Signatures - A Songwriter's Album", RCA 6992-1-R, #
38. Silver stallion BONNIE KOLOC "Close up" Epic PE 34184, #
39. Right time of the night JENNIFER WARNES "Jennifer Warnes" Arista AL4062, #
40. If my eyes were blind STEVE YOUNG "Look homeward angel" Mill 5031, #
41. Moondance PETE LAITY "True dare, kiss or promise" Accolade DBL 006,
42. May you find yourself in heaven B W STEVENSON "Lost feelings" Warner Brothers BS 3012, #
43. Dark side of life LUCINDA WILLIAMS "A town South of Bakersfield 2" Enigma 3302-1,
44. Rosewood bitters MICHAEL STANLEY "Michael Stanley" Tumbleweed TWS106, #
45. New Delhi freight train JOHN STARLING "Waitin' on a Southern train" Sugar Hill SH-3724, #
46. Haven of mercy LAURIE LEWIS "Restless rambling heart" Flying Fish FF 406, #
47. Love has no pride BONNIE RAITT "Give it up" Warner Brothers K46189,
48. Gate of Horn ROGER McGUINN "Peace on you" CBS S80171,
49. Millie wake some chili STEVE GOODMAN "Unfinished business" Red Pyjamas RPJ005, #
50. Heal in the wisdom BOBBY BRIDGER "Heal in the wisdom" Golden Egg BB1001, #



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.

Another Great British summer came, lasted a few days and went. These days they seem prone to do that. The economics of producing this publication remain the same, I'm still searching for new customers. Mind you, my faith in the act of human perseverance continues to prosper; particularly so, when flyers for Issue 1 sent out in March, were still turning up with subscriptions during August. The wheel turns slowly, and in time I believe that, "the ship will float".

In this issue, you will note that there is a non Kerrville '86 interview. In the months since issue 1 of the KRONIKLE appeared, interviews with Kimmie Rhodes, Jimmie Dale Gilmore, Hugh Moffatt, Phillip Donnelly and Lyle Lovett have all been completed for future editions. Eight of the original Kerrville interviews remain to be reproduced. In the next few months, Bobby Bridger and Joe Ely are earmarked to visit these shores. No doubt attempts will be made to get their thoughts and answers on tape. Sufficient material therefore, for many more issues. I hope you stay tuned.

Steven Fromholz now works regularly with Bobby Bridger Productions. On the old steam radio a few nights back, he mentioned that he had a new tape out. He did not confirm whether it was, "Love Songs". By issue 4 we should know.

On the home front, there are few performers who attain the feel for country music which our cousins from "across the pond" achieve. Wes McGhee is the only credible UK based performer, who immediately comes to mind. In the last few months, I have become addicted to the songs of a young man from Reading, Berkshire. His name is Terry Clarke. He acted as road manager and opening act for, Butch Hancock and Jimmie Dale Gilmore during their British tour in July. An album recorded in Nashville, San Marcos and Austin between October last year and April this year, is already in the can. Terry almost appeared at Kerrville this year. Not a lot of people know that. Anyway, it didn't happen. I find it sad that his first album is still awaiting release; at the same time, his skill as a songwriter has developed immeasurably since those last recording sessions. A testament to his undoubted talent. New classics just seem to flow from his every pore. I cannot recall seeing many performers who would have the courage to walk on stage and proceed to deliver five new songs in an eight song set. I've seen Terry do that on two occasions recently. Do not hesitate to buy this man's album when it is finally released. Accept no substitutes. I personally guarantee that you will not be disappointed. To appear in the pages of this magazine, my original premise was that a performer had appeared at Kerrville. People associated with the Festival organisation were also acceptable subjects. Terry Clarke is the man who might just change my principles. We'll see.

Issue 4 of the KRONIKLE should be ready by mid December. It will be posted out immediately after the Festive Season. That should minimise the chance of copies being lost. Have a nice one when it comes and thank your mother for the chicken.

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, Chris Vallillo, Steven Fromholz, Andy Hardin, Tom Russell, Terje Haugli, Ed Becker, Walter and Millie Cooper, Rusty Wier, everyone at Bobby Bridger Productions and Jo Ann Aronson. If I have missed you out, it was unintentional and you should know who you are anyway. This issue is dedicated to the memory of the late B.W. Stevenson. May his soul find peace, in the fields where angels dance (with apologies to John Stewart).