

KERRVILLE KRONIKLE

No.19

7th. Year

Amerikana

Ten Great Years 1982-1991

KWIK KUTS



Rod Kennedy Presents
**KERRVILLE
FOLK
FESTIVAL**

HIGHLIGHTS RECORDED "LIVE" AT KERRVILLE, TEXAS

Amerikana incl. David Rodriguez, Michael Elwood & Beth Galiger, Sarah Elizabeth Campbell, Ray Wylie Hubbard, 5 Chinese Brothers, Jann Arden and Shakin' Apostles.

Kerrville-kompacts,
kassettes & other
koincidences.

Dar Williams

Live at the Borderline

Orange Yard off Manette St, W1

Wednesday November 1st

Doors 8.30pm



THE
Grapevine
label

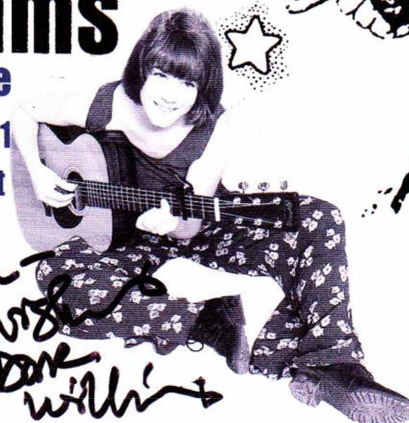


Burning Field
Music

Y/H

Booking: Fleming/Tamulevich & Associates
Photo credit: Andrea Burns

To Arden
Bob Wylie
w/one
w/line



LIMITED EDITION

Ray Wylie Hubbard

KWIK KUTS incl. Josie Kuhn, Peadar O'Riada, Vigilantes of Love, Christine Collister, Grant McLennan, Buddy Miller, Ted Roddy, Chris Gaffney, The Roches, Amy Fradon & Leslie Ritter and Monte Warden.

KOMPACTS REVIEWS INCL. Dar Williams/Lucy Kaplansky/Betty Elders/Tish Hinojosa/Kimmie Rhodes/Susan McDermott/Diane Zeigler/Carrie Newcomer/Judy Collins [1]/Hamilton Pool/Michael Fracasso/Dejadisc Sampler/Michael Hall [extended single]/Jerry Giddens/Pete & Maura Kennedy/Randy Burn [3]/Bob Gibson/Townes Van Zandt/Hugh Moffatt/David Olney/Dave Mallett/Guy Clark [2]/Steve Earle/Robert Vaughan & The Dead River Angels/Charlie Robison/Bruce Robison/Lost Gonzo Band/Columbia Records Hour Vol. 1/Jesse Colin Young/Cheryl Wheeler [1]/Richard Dobson/Terry Lee Hale/Various Artists - "The Postcrypt", "This is Boston not Austin", "Captured Live - On the Mountain 1 & 2" and "Scenes from a Scene - Selections from the Second Greenwich Folk Festival"/Christine Lavin/Eric Taylor/Nollaig Casey & Arty McGlynn/Chuck Brodsky/Judy Collins [1]/Texans - Live from Mountain Stage/Hearts & Flowers/Christine Albert/Bryndle/James Keelaghan/Cornac McCarthy/Brooks Williams/Kristina Olsen/The Burns Sisters/Watermelon Sampler, Volume 1/Kate Wolf/Jimmy La Fave/Toni Price/Janis Ian [1]/"Sunday Morning Sessions"/Carol Noonan/Steven Fromholz/Dan Fogelberg/Dan Fogelberg & Tim Weisberg/Joe Ely/Joan Baez/Tom Pacheco [2]/Janis Ian [1]/Emmylou Harris/Cliff Eberhardt/"Austin Country Nights - Rising Stars from the Heart of Texas"/John McCutcheon/Cheryl Wheeler [1]/Wayne Hancock/Tammy Rogers & Don Haffington/Kevin Welch/Tom Russell/Chris Vallillo



The guitar introduction to Dar Williams' "When I Was A Boy" comes flowing and burbling out of the speakers like a fresh young, mountain stream. The "as I was growing up" lyric, shares flights of fantasy as well as reality, sustains the [humorous] injection of a few sexual references, contemplates the reversal of the gender roles and smacks you right between the eyes with, that sense of loss of childhood innocence which comes with adulthood. Dar Williams....most surely possesses a refreshing and infectious enthusiasm for this precious life, because this cynical old scribe has been captivated. The *unrefined teen spirit* already quoted in the opening cut, permeates the album *end to end*. Dating from 1993, Dar originally issued **"The Honesty Room"** on her own Burning Field label. Subsequently picked up by the Waterbug label, the Razor & Tie version appeared early this year. Possessed of one of those crystal clear folk voices, Dar's melodies rise and swoop over subjects as far ranging as, the best babysitter ever [one black mark has been jointly awarded for the *Lavin speak*(*) mid section, followed by the two lines of *Siberry song*....naughty naughty], growing up, taking to "the road," a child molester and finally, a loving tribute to her parents and friends. Somehow it seems natural that the closing cut is titled, "Arrival"....and it is. The arrival of a new star in the firmament. If Suzanne Vega is the Lord Protector of Darkness and Despair, then Dar Williams is most surely the Archangel of Joy and Reality. It's gonna have to be one hell of an album which tops this one, come December '95....I Love, I Love Dar Williams and I don't care who knows it. [(*) Subsequent to writing the foregoing review, I discovered from the lady herself, Dorothy Snowden Williams, that "I understand the Lavin reference, though it's not an imitation of her that I do; it's the fact that we're from the same county in New York." As far as my review reference to "two lines of Siberry song" was concerned, it related to **"The Babysitter's Here,"** and was directed at imitative vocal style, rather than actual lyrical content - as in the repeated lines "I can't wait to give her the card, I can't wait to give her the card...." I guess I should be more careful in explaining what I mean, in future !!!! It also occurred to me that **"When I Was A Boy"** was the title of a song which Siberry still had to compose and cut, albeit that it was the title of her 1993 studio album - none of Siberry's songs on that disc featured the line "when I was a boy." In terms of marketing and press coverage, if they think Madonna's lyrics are sexual/sensual, those hacks out there oughta check out Siberry's work some time]. At the time of putting this issue to bed, Grapvine were about to issue Dar's album in the UK. Also check out Dar's four track Grapevine single, "Alleluia." It contains two non-album live cuts.

If you were a cynical person, you might conclude that Lucy Kaplansky's **"The Tide,"** was Shawn's *dry run* for **"Cover Girl."** Fact one, Shawn Colvin produced this debut disc for her long time singing buddy. Fact two, there's certainly a swathe of *cover tunes* here. Nine of the dozen cuts. As far as this scribe is concerned,

those covers are penned by much admired songpoets such as Bill Morrissey, David Massengill, Tom Russell/Greg Trooper and Cliff Eberhardt, plus a couple of homegrown products, Richard Thompson and Sting. What is it with these two American girls and that Geordie ? Of course we shouldn't forget Lucy's contribution; a trio of autobiographically slanted tunes. The title cut charts the ebb and flow of her life, which runs hot, sometimes cold. Relationships are also explored in "Somebody's Home," while Kaplansky's maternal instincts come to the fore in "You Just Need A Home." Obviously a believer in shining knights and damsels in need [of what ?], Robin Batteau's "Guinevere" and "The Eyes Of My Beholder" address those issues. There's nothing outlandishly new or breathtaking here. It's all fairly low key in fact, yet the bottom line is that, it is a damned fine elixir conjured up by this Fast Folk veteran and her pal from Vermillion. Released on Red House and available from CDX. [ED. NOTE. It appears that **"The Tide"** could have been recorded as early as 1991. See the Editorial in this issue for further Shawn Colvin information].

crayon *n. & v.t.* 1. *n.* stick or pencil of coloured chalk or other material for drawing. drawing made with this 2. *v.t.* draw with crayons, (fig.) sketch. It's such a regular number, so here's a selection of thirteen [almost all new] poems and tunes from Betty Elders' latest acoustic sketchbook, titled **"Crayons."** 1993's **"Peaceful Existence"** saw Elders emerge from a self imposed, year long performing hibernation. A number of the songs on the latter collection, written during that hiatus, explored the reasons why etc. Circa '95 there's still occasional evidence of fragility, both in Betty's vocal performance and her lyrical content. Permeating the remainder is that Elders hallmark, intensity. Balanced on this occasion, with strong evidence of the passing of previous self doubts. None of the latter are weaknesses, rather, they are the towering strengths of Betty Elders, songwriter and humanist. For instance....."My Father's Home" is a truly heartrending ode to heredity. Having been adopted at birth, the narrator tells of an as yet unfulfilled search for true family identity. The line "'Tis sure my heart would know his voice" appears in the third verse and in the final one. Elders' voice wavers and almost breaks on the second occasion. Now that's what I call, honesty. Appropriately titled "Silver Wheels 3," it's the third occasion on which the song has appeared on Betty's four releases to date. Hence my earlier *"almost all new"* comment. Other standout cuts include the multi-layered conversations contained in "Just to Have You Hum Along," the affectionate "Friend of Mine" and the closing "In This Place of my Forgiveness." Welcome to paradise. Released by Flying Fish, this album is available only on import. Try CDX. [ED. NOTE. The recent purchase of the Flying Fish imprint by the Rounder/Philo stable, brings the long term prospect of some interesting compilations, considering the number of artists who have worked for both record companies over the last twenty years. In the short term, it should ease the currently difficulty of obtaining Flying Fish releases in the UK. Particularly so, if Topic/Direct Distribution begin stocking Flying Fish releases].

Dar Williams



The interview with Dar Williams was conducted in her dressing room at Labatt's Apollo, Manchester on the afternoon of Sunday 21st October 1995. A few hours later, the lady made her British stage debut supporting Joan Baez. Thanks to Katie Tomashevski at Monopoly PR for making all the arrangements.

Snowden and Williams form part of your name. They're pretty strong indications of a Welsh background, so what's the story [ED. NOTE. Dar's full name is Dorothy Snowden Williams].

I didn't know until this year. My sister was going to Wales - actually she didn't get to go in the end - she said "You know what, I think we're Welsh." Snowden is our middle name, but it's actually spelt with an "e" not an "o." Two big things in the Welsh tradition are carving in stone and harmony singing. My father belongs to the National Gravestone Association - just loves it. My sister did her senior thesis in College on a gravestone carver. Of course, we're all harmony singers. The whole family. She said, "Come to think of it, papa" - my grandfather, looks like Frank Lloyd Wright, who was Welsh. We said, "Dad, are we Welsh?" and he said "Very much so, but we're also Irish and Scottish."

So what about those other Celtic connections.

Well, let's see. My grandmother's maiden name was Kelly. So we're about one quarter Irish. Actually there's part of the family called Fahey, and I'm not too sure where they were from - originally France, but I think they may have been Scots.

So how did Dorothy become Dar.

Sisters [Laughs]. I was going to be Darcy - from "**Pride and Prejudice**" - I think my mum liked that name. My sisters just called me Dar.

You're the youngest of three.

Yes, three girls. Meredith is the middle sister, and Julie is the oldest.

Are your parents and sisters musical.

Yea. My father is a bass man opera singer. He used to pay \$2 to be in the Wagner chorus at the Metropolitan Opera [in New York]. To be a spear carrier. You would pay them \$2 and go and be in the chorus. He just loved it. He did musicals in College and High School. Now he sings in the basement. In the woodshop. I caught my mother singing along with "**Kiss Me Kate**" once, when she was painting the front hall. She's got a beautiful voice, loves music, but is very much on the sidelines. She is very supportive of music in the family. Julie brings a guitar into her class where she teaches, to sing folk songs about the labour movement and Pete Seeger and the pacifist movement - the folk history of our country. Meredith is a banker, but she is also in an *acappella* singing group in New

York City. We're all involved musically.

So were you literally surrounded by music from the day you were born.

It was always very important. It just seemed like a given thing. I guess it's different in different families. Because I was the youngest, I think my parents were sick of kids records, so I had The Beatles. The Beatles were big - I think their harmonies really affected me as I was growing up. They really had accessible melodies and that was great. Judy Collins. Joan Baez was a biggie in the house. And The Byrds. We loved The Byrds. Jim Croce and stuff. That was my childhood music.

I understand that your parents were both College graduates.

Of Yale and Vassar [Laughs]. So they're smart.



Andrea Burns

Dar Williams, 1995

So you grew up in your own words "in the suburbs of New York."

Yes, in Chappaqua. It means "swamp" in Native American language, I think. It's located on the North side of the city, just Upstate. I think I was a nervous child, but what's interesting is, it would have been nice - sometimes I think that the country is organic, because you have trees and streams, cows and rocks. Things that you can learn from, outside of your town. Then in New York City - the city is like a big organism. You learn from the human terrain, while the suburbs are sort of like, a science experiment. Everybody goes to raise their kids in the suburbs. In the morning everybody takes off on the train, to go to the city to work, and then they come home - I don't know, it's not the way I would raise my kids. I think there's something really poignant about that - my parents went there so that they could raise kids - so that we could

be safe and happy and have very controlled lives and not have too much risk or danger. Now I'm saying, I wish I could raise my kids in a place where it was a little more challenging. It would still be a rural environment, as opposed to a city one.

I lived in a small town for the first nineteen years of my life. Then I moved to cities to study and find work. I'm glad that I experienced that initial period where the countryside was just at the end of the road.

I think it's very important. We had countryside, but it was because it was a pretty wealthy suburb - it was this commodity called, countryside. It was something that this person had bought, and that person had bought. If you had a very strong natural experience, it was sort of a side effect I would have thought. It would be nice to have something that was not bought for you, and was just there [Laughs].

Was there a particular teacher at High School who encouraged your interest in theatre.

Certainly. We had a great theatre teacher and we're still friends. He lives in Florida.

So he's retired.

Yeah [Laughs]. He was always very tough, but very wise. I had a teacher like that in College too. He was very patriarchal in a lot of ways. At the same time, very knowing, because he knew not to push me too hard. That the best thing was to give me a challenge and then to step back. I could then rise to it or not. Vanessa Williams went to my High School. She was the first, black Miss America and now she's a pop star. He said "She never made a mistake." She took every direction and never made a mistake. She was sort of the golden standard that we all aspired to [Laughs]. Again, I was nervous - I was just an anxious child. I really wanted to do it right. I don't think I was meant to be doing things right. I was meant to be following my own drummer. He knew how to set the challenges so that I could really try - I think I grew a lot. His name was Phil Stewart. Very Scottish actually, and proud of his heritage. The High School which I attended was called Horse Greeley, and it was a public school.

What was the practical end result of these drama classes in High School. Were there plays and reviews. Any directing.

Yeah, yeah, yeah. I did very little directing in School. In College, I did a lot more directing. I just acted in musicals. I was in "Pippin" and in "Godspell." I was also in student written reviews, for which I composed the music, so that was the beginning of that. I did Summer Theatre and that changed my life. I was kind of a *slacker* before Summer Theatre. I wanted to be a gym teacher. I wanted to do something that I wouldn't have to be so accountable for. Then I was in this Summer Theatre. I loved the people so much, and they were so mature and sophisticated. They were in College and talked about such interesting things. I wanted so much, to know all the things that they knew.

By the third year of High School, I got the learning bug and got very serious.

Was this Summer Theatre part of a Summer Camp.

No. This was in my hometown. That's the thing that I love about towns with any kind of infrastructure. We had Summer Theatre and it changed my life. People actually went to see these horrible plays [Laughs]. We only did professionally written musicals and plays during the summer and there were student written reviews during the School year.

Following High School you attended the Wesleyan University. Where is it located.

In Connecticut, which is the Southern part of New England. It's in Middletown. We called it *an armpit* [Laughs], but we loved it. It was very good. It was unpretentious and I think that was important. It was a real town.

Because it was a small town, was the environment literally the same as being at home.

It was different. It had more of a class structure. It was actually famous as a town that had three mental hospitals, as well as having a College. Of course, everyone in town called the College, the fourth mental hospital [Laughs]. There was some grittiness to it, and it seemed like the skies were a little greyer. It really was a good - I think the grit was good for me. So it was different.

The degree which you took was a joint one. Theatre and....

Religion. I was going to be an English major, but I was so sick about talking about other people's work. I mean, I thought it's all well and good to know how other people did this, but if you're only learning technique and not finding the inspiration to it - it's good to do both I think. After a while, it seemed like there was no soul in it. It was almost like I was trying to take the soul out of something. I knew if I was an English major it would just - I was more interested in studying religion, because it seemed like you could answer a lot of questions, but then you could leave some unanswered.

There was also an anthropological aspect to studying religion.

Yeah. I came to think the way everybody thinks about their major in College. The religious questions, are the most important questions that people ask. The questions that people ask about their own destiny, are the ones that lead us to be warring societies - in civil wars - or peaceful societies. I came to think of that as the source of all questioning, but of course everybody thinks that about their major.

Did you continue to write music while you were at College.

A little bit. I went to Berkeley, California for a summer, which is of course where a lot of folk singers were. I did something, that I realised was an interesting choice. It has a real tradition of coffee houses and stuff like that. I wanted to sing in a bar, and I went to an Irish bar. I thought that you had to sing Irish music, and I didn't know any Irish music, so I wrote some traditional Irish songs [Laughs]. Kind of fudged it, but of course you didn't have to. I went to an open mike. I thought that you had to sing Irish music for the open mike [Laughs]. So I went and I sang - I wrote some songs that summer. The interesting choice I made was, I was working for this terrible environmental canvassing organisation. Joan Baez was coming to town to sign her autobiography. I ended up deciding not to quit my job to go to the signing. I think if I'd gone to the signing and bought the book, and read it that summer - I decided I not to read the book, because I didn't want to posture myself. I just wanted have my own life - and I knew that I'd just want to have her life. I ended up getting my heart broken that summer, in that job, and kind of being horribly depressed for two years after that in College.

Was that "the doldrums" which you refer to in your album liner.

No, that was something else. This was my first set. This was a worse set of doldrums, because it really was a life or death choice. This was after my second year of College, so I'd have been around nineteen or twenty. It was probably 1987. It's funny, because I think if I'd chosen to read Joan's book and to meet Joan, I would probably have left College. I might have just decided to become a minstrel. Instead, I stuck it out and had a very different life. The choice that I made, was to get out of my depression - the ways that I got out of my depression, and got back on my feet, was that I got into therapy and stuff. That's very important to my art now. I'm glad that I did that [Laughs].

Which year did you graduate from Wesleyan.

In 1989.

Then you moved to Boston, Massachusetts.

Exactly.

Why Boston.

It's funny, I was going to move to where I am now, and - there were so many women there, that I thought "Oh gosh, it's hard enough to find a date in College and that was co-ed." I was up in Boston with a friend and we were drinking *cappuccino* and eating bagels and she said "We got a *cappuccino* and bagel for two dollars. The standard of living is so accessible, why don't you move here?" She was moving there. She said "It's such a livable place, why don't you just live here?" I wanted to be playwright and what's interesting, is that there's no playwriting there. Everything comes out of New York. If I really wanted to be a playwright, the only place to go was New York.

There was no grass roots support for theatre, but there was grass roots support for music. I worked for an opera company when I first moved there, because I was interested in directing opera. While I was at the opera I decided that I wanted to sing, so it was a perfect time to decide to try music as well as playwriting. The playwriting went nowhere and the music took off.

What type of play were you attempting to write.

I love all theatre. I love all different kinds of theatre. I wasn't writing musicals, for sure. They were just straightforward dramatic plays. I really love experimental theatre, but it really wasn't my bag then, and you really need to do that type of theatre with a group I think.

Why did you decide to take voice lessons.

I had been smoking for about six months and I thought that it had knocked out my upper register. I was really nervous that I had lost something that I couldn't recover, so I went back to see if I could. The name of my voice teacher was Jeanie Deva - she had changed her name [Laughs]. She was very encouraging.

Is one of the verses in "You're Aging Well" about her.

No. "The woman of voices," is actually - in the second verse - she is the woman who discovers all of the voices in her head, as instruments. She's the one who comes around the corner with music around her. It's just someone who is sort of dancing with her own life, and has that kind of harmony with her inner voices, enough to come to someone who is 15 and say "I have peace now. You are just where you are supposed to be, and someday you'll be where I am, and you'll be even happier." That's really - it's not about her. There are a lot of women, I think that - "Fear of Aging" was an advertising campaign that worked very well in the fifties and sixties, but a lot of those women came of age and said to the women of the seventies and eighties, "You don't have to be so afraid of aging, because there's actually a lot of gifts." There's a lot of effort on the part of these women to turn around and say to younger women "We'll help you. We're here for you. You don't have anything to fear." That's really what it's about.

So have I grasped it correctly. Was the "Woman of Voices" a concept.

It's a concept [Laughs]. I remember when Joan's "**Play Me Backwards**" album came out, it seemed to have a lot of wisdom in it. Joan Baez wasn't trying to be Joan Collins. She looked more beautiful than ever, and I thought "Gosh, I think that song maybe is about someone like her." And also, there were these great modern dance teachers at Wesleyan, who were just radiant. Very wise women. Who were nuts. Lovely people who were just funny and crazy, and had more energy than the College students [Laughs]. They were a real inspiration.

Come to think of it, when did you learn to play guitar.

I started when I was nine. I put it down when I was thirteen or fourteen and picked it up again about seventeen or eighteen.

Then you started working the open mikes in Boston.

Those were at a range of venues, and actually, I think that was great. When I was first starting out, I remember someone said, "I broke up with my girlfriend last year. I went to an open mike every day of the week for a year." [Laughs]. He said "If you want to get better, go to an open mike as much as possible." I was thinking I would go maybe, once a week. I started going three or four times a week. It was a very different atmosphere per place. There was one hippy throwback place that was just a big corridor, and we just hung out there - it was during the Persian Gulf thing - and there was just this very poetic, strong voice of dissent. I just loved it there. Then there was one that was more formal, where famous people would come through town and try out a new song. Then there was a bar that was kind of seedy, but fun. Someone even had a hoot night at his house, which was great. Little by little you get tip jar gigs, or openers for other people. Very slowly you build up a following.

Did you still have a day job during this period.

Yes. It was mostly part time. It was a patchwork of jobs. I wasn't full time with music until 1994.

Then you got your first bar gig in Bristol, Connecticut. Was that Sal's.

It was like Sal's. But no, it was not Sal's. You know, John Prine played at Sal's the night before it burned down [Laughs]. This bar in Bristol was called, The Common Ground. It was run by - I don't think he was Irish, I think he was English - an Englishman named Graham - I was thinking of quitting the first night I played there. I'd broken up with someone the week before, and just thought I couldn't go on with this. It was so hard and so merciless, this world. There were about five people there, and I thought "Well, there's five people who won't be listening." Immediately, two people came over and sat in front of me - just planted a beer and listened to me all night and had questions about my songs. When I sang "When Sal's Burned Down" I said "This is about a bar in my College town and there's a reference to the Mafia in it, even though the Mafia's gone." Everybody turned around in their seats and said "You think it is. No, it's not." That's what they said. Or they said "You want to bet" [Laughs]. They all said that. Afterwards they all bought me beers and gave me cigarettes. Graham got down on his knees and proposed to me. They asked me back. I mean, it was just so jolly that I decided to continue [Laughs]. I was still doing some covers. It was a long night, I remember - two or three hours.

When did you start concentrating on your songwriting.

During 1991 - 1992 was really when I began

concentrating on it.

So where does the name of your song publishing company, Burning Field Music come from.

A friend of mine and I were touring in 1992, and we saw all these fields on fire in California. It turned out to be something that was very important to help the seeds grow - by burning the fields. I love fields so much and this idea that, you know - I really see a field as sort of a metaphor for my life, because I'm so scattered. I just need a big terrain in which to play in. That's how I get the best results. The idea that every once in a while you've just got to put the whole thing up in flames and then set about growing crops again.

Did you feel a sense of loss regarding these burning fields, or was it the fact that regrowth followed.

Actually, it was both. A strong sense of loss. What I've discovered since then, is apparently a lot of organic farmers don't burn their fields. They think it's very irresponsible. So I don't know, it's sort of an inappropriate name [Laughs].

Once you'd recorded "The Honesty Room" and released it yourself, how did you fall in with Andrew Calhoun.

He showed up one night when I was playing at the Folk Alliance in Boston. He - it was very funny - I played the song "February" and it was a very famous night - it was the first time my current manager heard me. The first night my booking agent heard me. The first time a lot of people heard me. There were only fifty people in the room, Andrew included. He came up to me and kissed me on my head afterwards. He told me later, it was because he'd seen my former manager kiss me on the head. He said "Well, if he's gonna do that, I'm gonna do that" [Laughs]. He said "I want you to be on my label. You're more than welcome any time you want." That was it.

Of course you'd already cut "The Honesty Room" album, and issued it on Burning Field. Did you add any tracks when it appeared on Andrew's Waterbug label

No. It was the same amount of tracks. For Razor & Tie, I added two tracks.

Did you approach Razor & Tie.

My manager Charlie [Hunter] did. More in friendship. He was actually shopping for some bigger labels. He just dropped my tape by for them, because they wanted to hear it. And just to show them what he was up to, because he's friends with the guys and he likes them so much. He said "You know Dar, there's these guys who compile seventies music, and they sell it late night on cable television. They want you to be on their label." I said "No way." [Laughs]. And then he said, "but they've also signed Marshall Crenshaw and Graham Parker." I said "Oh well, we should have breakfast." So we did. I loved them. They reminded me of people I went to High School with. Really nice guys.

Love music. Don't know enough about it to chew my head off about it. And don't - aren't flashy enough to pretend they know something more than they know. Just the greatest. They are good people and they're smart.

Prior to Burning Field version of "The Honesty Room," did you appear on any compilations.

Not really. I really admired the Fast Folk people for what they were doing, but I never appeared on their recordings.

The title "The Honesty Room," is that meant as a conceptual title for all the songs on the album.

Yeah. It was going to be called something else, but I couldn't come up with a name for it. I came up with a random name, but it was just too random. My friend and I had a term that, I made up actually, for the place that you go to, to really think honestly about things. It was called "the honesty room" and it's in your head. It's where you go just to think vile thoughts, if you have to. What's so nice, is that I went to this place and I discovered that my thoughts weren't vile. I was just so afraid of thinking bad thoughts. She said, "You know, if you don't name your album this, I'm going to name a band, The Honesty Room. I said "Oh, OK. So we did."

You're not going to win though, because someone will eventually name a band, The Honesty Room. What about The Byrds and the Fifth Dimension, for example.

I'd be very flattered [Laughs].

"When I Was A Boy" is a killer track to open an album with. You think, "Well, that's probably the best song." Then there are dozen equally strong cuts follow it. Did "When I Was A Boy" take a long time to write.

They all sort of ferment in my head for a while, and just do their thing, until they're ready to come out. I just finished a song. It had been in my head for four months. Finally, the rest of it popped out on the plane coming here. Just popped out. People say "They pop out in fifteen minutes." I'm not that person at all. I really knew that I wanted to write a song called "When I Was A Boy." I really wanted to capture something, but it took me so long to figure out how it wouldn't sound like a breast beating feminist song. Not that I don't love feminists, I just didn't - that wasn't this song. So I held on to it for a long time, and finally I thought "I'll kill two birds with one stone." I really want this to be a song about the loss of childhood, and I also really want to put in a plug for the fact that I do not see women as solely discriminated against in our society. I think that men are discriminated against as well. It's not unlike that Loudon Wainwright song "Men." Just to kind of point to this horrible bravado which men are forced into. So all of a sudden it clicked, and two weeks later I was able to finish it. It was probably six months from my first thoughts about the song to the point where it was finished.

Have there ever been any fifteen minute Dar Williams songs.

I just wrote one called "The Christians and the Pagans," that had been fermenting for a month. Then The Nields called up, and they said "Hey, we're going to go over and record our songs tomorrow at the radio station." I said, "But the fundraiser that we're writing it for, isn't for two months." They said "But we're going to record them tomorrow." I said "Well, I haven't written it yet." They said "Well, write it." I wrote it in a night. That was fun.

One of the lines in "The Babysitter's Here" refers to a spaceship travelling through a human brain. Was that "Fantastic Voyage."

Yes it was.

Tell us about "The Babysitter's Here."

That took about a year to write. A lot of songs are more about what you leave out, than what you leave in. That's what's hard. There was this huge box called "The Babysitter's Here." I took things out, and took things out, until finally the essentials were left. I think that's the hardest part of the song. Knowing what to leave out.

What does the babysitter think of the song.

She likes it. It's not all about her obviously. But the endearment is there for her. She has three kids now and lives in Germany. As it turned out, she went out with our house painter and she broke his heart [Laughs].

The child's voice on the end of that song. Is that an old family recording of you.

No. It's a kid named Mary Annis. She was the daughter of the guy who ran the recording studio. She would not stay still. She just wiggled all over the room. I loved her. She looked like a little boy. She reminded me so much of myself, when I was her age. She was just great. The picture in the centre of the CD liner booklet is me. Mary looked just like that. She just loved being on tape. She thought that was the best.

How's your relationship with spinach these days.

I love it. I hated it then.

I come back to your song "You're Aging Well" again. The woman with "the collection of sticks." I was trying to figure out what precisely, the collection of sticks was. I even thought it might be a woman who was a conductor of an orchestra.

No, but that's interesting. It's more like the way that I used to be. It was "a collection of sticks" that she could beat things off with. "Sticks" of various refinements. For instance, a club that she could fend things off with. It was just a metaphor for ways that

you keep things away from you.

There's also a line in the song about "the poisonous apple." That intrigued me.

That's Snow White. Snow White or Sleeping Beauty. This idea that you can kind of sleep out - to me, I always saw the time that they were asleep as - in human time, that would be that uncomfortable puberty/adolescent time. You just sleep it out and then all of a sudden, you're beautiful. Like you go through some process, where you die and you're very beautiful and all that. There are so many interpretations, but for me it just seemed like the only way you would have a life, is if a prince came along and kissed you. It wasn't very self realising, that kind of story. It was also the point that these women are not role models in any sense, as fairy tales don't provide any kind of realistic scheme, so that was that.

The "Mark Rothko Song." Is he an artist who you admire. What's more, he's the only real life character identified by name on your album.

Yes, I do. I saw a painting called "Untitled Blue Black." Actually, "Untitled Blue Green." It was blue and black, and I thought it was a very ironic title. Then I saw that it was blue, and that green was underneath the black. I'm just very sad, because it was the year before he killed himself. I felt like, here I was a pretty well educated, sensitive person, just completely misunderstanding something and blowing it off. I thought about all my artist friends who are trying so hard to be recognised. A lot of them are trying too hard to be recognised. These people are sincere and trying so hard, and they get blasted in the press. Or their ego gets trampled by other people. Or they get unnecessarily hurt by the business. They're just not allowed to grow.

"Arrival." Is that song a tribute to your parents.

Yeah. And to my friends actually. Everybody who has shown me unconditional love.

What about "The Tofu Tollbooth."

[Laughs]. It's a directory of natural foodstores in the States. That book took me about six months to put together.

When you look back to what you were doing in 1991, do the events of the last four years frighten you.

No, it doesn't frighten me. It amazes me. It completely amazes me. And it's very poignant, because there's plenty of people who don't know what's in store for them in three years. Most of those people won't get any break. Some of those people will. There's no way of telling.

Do you feel fulfilled.

Oh, yeah. Oh, I'm thrilled. I'm having a great time. There's a way of looking at it, where you can really

realise that it's a huge blessing.

You made your Newport debut in 1994. Would you have ever dreamed.....

Never. Never. That's why I'm glad that I never read Joan's book, because I would have been too daunted to even try. Once I did try, everything worked out. I had a very happy ending.

One of the items in your current press kit was written by a lady called Alana Nash. Basically what she was attempting to say could be paraphrased by the statement "The folk song writer acts as a catalyst or as a medium for the audience. The words in the songs, are how we touch each other." Do you look upon your work as that.

I think that's very important. I write from my own experience, but I try to write it and form it in such a way that it's accessible. And also that it seems to be picking up on strains of what I've heard from other people. I'll see something in people, and I'll say "Where is that in me. Where do I have some clarity about that, in myself." The song that I just finished, is called "It's a War in There." There was a photographer for some session and he was very nice, but I said something and he said something utterly piggish. I just realised that he had a war going on in his head. His whole life is about acting civilised, and not letting that terrible thing get out. I tried to find that part in me, that was like that. To remember what it felt like, when there were bombs going off in my head. Where I had to get through a day, pretending that I was fine. I recognise something outside of me, and then I try to find that part of me that is just as specific, and also as layered as possible. So that I can really explore it, and at the same time, you know, simplify it. Ultimately - so that it's really captured it, in as few words as possible. Given three minutes.

When I consider a career parallel from a decade ago, I remember how I felt when I heard Mary Chapin Carpenter's debut album. I felt precisely the same when I heard Dar Williams. The chills, the memories - the whole damned enchilada. Maximum tidal wave of emotion. I look at what Chapin has accomplished. For Dorothy Snowden Williams, it's all beginning to happen. The Grammys are coming. The Grammys are coming.

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kassettes & other
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Tish Hinojosa currently straddles two musical worlds, with seamless ease. Last year, Warner Bros. issued her latest, contemporary set "Destiny's Gate." Concurrently, and ever faithful to family values and her ancestral roots, Hinojosa has studied and regularly performed the traditional music of the Texas/Mexico border region. It is after all, one of the principal sources of inspiration for her own extensive catalogue of songs. Setting her store out in the liner notes, "Fronteras" not only seeks to feature her interpretations of the traditional music from the Tex-Mex frontier, but

to give exposure to other contemporary *border music* composers inspired by that source. In that regard, Professor Don Americo Paredes is amply credited as her *mentor/tutor*, and with success in the task of sustaining her interest in traditional *border music* over the past decade. I guess it's a case of travelling old ground, but Hinojosa has never stinted in providing English translations with all her *Mexican* recordings - for that she is to be congratulated. "**Frontejas**" is no exception. Which brings us to the final verdict. Her "Polka Fronterrestrial" duet with Ray [Asleep at the Wheel] Benson, should have been consigned to the bin marked, **out-take**. The remaining eleven cuts vary from inspirational, through damned fine to passable. Available via **Topic/Direct Distribution**.

When Kimmie Rhodes last took a trip down the audio trail, it was a case of "**Angels Get the Blues**." That was half a decade ago. Since then, other Lubbock bred girls have been doin' it. All the way across the rainbow. Jo Carol Pierce with her [stunning] songs and plays [**ED. NOTE.** and soon to be released solo album], Jo Harvey Allen [and hubby, Terry] with their musical biography "**Chippy**" and Sharon Ely, with her artistic creativity and tireless backroom support. Rhodes breaks her silence with "**West Texas Heaven**" and the lilting title cut opens this album. It's a song about parting from the thing she loved the most. Co-produced with hubby Joe Gracey, Kimmie is supported musically by all the usual Austin suspects. Willie Nelson's battered old gut string guitar and duet vocal is heard on a pair of tracks. Waylon Jennings [also] duets twice over, while Townes [Van Zandt] joins in on "I'm Gonna Fly." Mention should also be made of Alan Messer's black n' white artwork. It perfectly fits the occasionally sombre and plaintive mood of Kimmie's self penned material. A dozen songs long, "Hard Promises to Keep," "Wild Roses" and "The Corner of the Bar" [the latter, featuring Joe Ely's backing vocal] are just a few titles from the cream of this crop. *Probably the best recording Rhodes has ever made.* Available via **Topic/Direct Distribution**.

This one appeared out of the blue. Unsolicited. Junk Mail ? **NOT**. Scanning Suzanne McDermott's press kit, key folk factors such as, Main Point, Bryn Mawr [one for carnivorous Jackson Browne bootleg fans, with a long, long memory] and McCabe's Guitar Shop [McDermott was concert producer and an occasional performer] were mentioned. Casually thrown in at the close, was the fact that "**Souvenir**" was her long awaited first album. Of course you've got to wrestle with the nagging thought that, you've heard all these high flying claims before. Sic. the "*been there, seen it, done it - got the T-shirt*" syndrome. Sometimes however, pleasant surprises are lurking just around the next bend. Essentially, this is a major one. Instrumentally, the decade of songs are sparsely supported. Cello, bass, harmonica and lots and lots of acoustic guitar and vocals. Taking up the latter issue, McDermott's crystal clear voice [ala Collins n' Koloc] soars and swoops through the highways and byways explored by her lyrics. A Pennsylvania native, "Surfer Boy" and "California Sun" were doubtless inspired by her West Coast sojourn, while time spent in Africa

produced "Le Fleuve Congo." Elsewhere, there's the optimistic opener "And It Still Is Blue," and the care and compassion shown for a dying mother in "When You Became My Child." For fragile dreamers, this is a perfect "**Souvenir**." Available by mail order from **Rosema Red Records, P.O. Box 1373, Cambridge, Mass. 02142-0010, U.S.A.**

Diane Zeigler is the latest *ninties generation*, solo acoustic artiste, to appear on the Philo imprint. Indications of her arrival were multitude last year. Diane's "Cog in the Wheel" appeared on the second Martha's Vineyard/Philo compilation "**Follow that Road**," while the label repeatedly featured photos of parts of her anatomy in the liner booklet to their "**20th Anniversary Folk Sampler**" - excluding Zeigler's face, that is. On her "**Sting of the Honeybee**" the opening cuts "Leap of Faith" and "Walk on Water" are indicative of major moves and miracles, but it was track five on the *first run thro*, and "You Will Get Your Due" before I could say - "now there's a finely crafted song." Addicted to story songs, I guess. Subjectively, it's an [admiration from afar] ode to an unnamed male troubadour and the calibre of his self composed material. James Taylor's "Millworker" is the only cover among the dozen tracks. A couple of complete circuits later, other special Zigsongs come tumbling to mind. "One Who Got Away" - an epitaph to a fisherman, "The Hiding Place" - about child abuse, and especially "Rock of Ages" - a memorable memorial.....Available in the UK via **Topic/Direct Distribution**.

An opening clash of cymbals and we're on Carrie Newcomer's "Holy Ground," wherein she relates her joy in observing the renewal of life on planet Earth, with the opening line "There's more to this than you, There's more to this than me." "*Taking out the trash*," "*shedding skin*" a.k.a. the act of songwriting, is analysed in the title cut, relative to addressing the question of whether the writer is the true creator, or merely a channel of expression. Much of the remaining material here is autobiographical. "The Yes of Yes" being for her daughter Emmie Rose, while the recipient of "The Love Letter" is Carrie's current amour. The closing section of "Closer to Home" is for an old love who has passed away. Analysis indicates that Newcomer has become addicted to the obtuse and allusionary lyric, and her latest set "**The Bird or the Wing**," won't bite you as instantly as last year's "**An Angel at my Shoulder**." Perseverance, does however pay significant dividends. Available in the UK via **Topic/Direct Distribution**.

The fourteen tracks featured on "**Live at Newport**" were recorded during Ms. Collins' appearances at this now legendary [and revived] Folk Festival during the years 1959, 1963, 1964 and 1966. Only the opening track, a duet with Theodore Bikel, of "The Greenland Whale Fisheries" has been released previously. The featured material is principally traditional in terms of source, although the inclusion of Chet "*Dino Valenti*" Power's "Get Together," plus "Hard Lovin' Loser" by the late Richard Farina, are precursors of the tangential turn that Collins' recording career would take in 1967, with the appearance of the classic contemporary song

collection **"In My Life."** Available via **CDX.**

Geographically, Hamilton Pool is a stretch of water close to the centre of my personal Universe. OK, I'll tell you for the *n*th time - Austin, Texas. Musically, this Austin trio is composed of boys from "out of town." There's our own Lincolnshire lad Iain Matthews [McDonald], Mark Hallman [proprietor of Congress House Studio] and longtime, former New York resident, Michael Fracasso. During the last decade and a half, they've [separately] decided to settle in this fertile haven for songwriters. Magnetic fields, lay lines, who can tell? When originally mooted, the trio was to have been a quartet, featuring a chick singer. Lisa Gilkyson, I believe. Although they've made a couple of local club appearances, **"Return To Zero"** signals their tilt at the home/international market. In this thirteen song set, it's hard to figure out the reason[s] for recutting Fracasso's "Apple Pie" and "One That Got Away," from his 1993 Dejadisc release **"Love & Trust."** Excusing that gripe, there's little else you can fault on this punchy set, which skilfully harnesses the accomplished writing talents of the participants. Hallmarked by high quality harmonies and songs, personal favourites include Matthews' "Shadowbox" and "London Girl," Fracasso's [Hollyesque vocal style] on "Eye On The Road" plus "Backstreet Girl," and "Second Hand Love" from Hallman. Return to zero? Totally drawn from infinity. Available via **Topic/Direct Distribution.**

Concurrent with the appearance of foregoing recording comes Michael Fracasso's follow up to his 1993, Texas cut solo set **"Love & Trust."** With "seconds out," it's time to judge whether his debut disc was just a *flash in the pan*. Straight off, it wasn't; and neither is this fourteen track follow up on Bohemia Beat. This guy is here to *sing for his supper*, for a long, long time. **"When I Lived in the Wild"** is chock full of melodic hooks with a swathe of lyrics which can only be categorised as, major league. An Austin resident for the last handful of years, the move from New York has paid mega dividends and more. Still supported by Mike Hardwick (electric guitar) and George Reiff (bass), while Rafael Gayol has taken over the drum stool previously occupied by Messrs. Patterson and Erwin. Fracasso's supporting trio, trade as [the tongue in cheek?] Horse Opera these days. There's a heavier, denser band sound on some cuts this time around, while Fracasso still hits the acoustic trail on cuts such as "Nervous Mind" and the classy closing tune, "Near & Far." A contender for that end of year list.....Available via **Topic/Direct Distribution.**

Kicking in with a reissue of Elliott Murphy's **"Party Girls/Broken Poets"** in October 1992, the current catalogue for Steve Wilkison's San Marcos, Texas based label boasts just over a dozen titles. Drawn from the latter source, the stunning nineteen track sampler **"Time Is On Our Side - The Dejadisc Sampler"** can neatly be divided into three segments. A musical jam sandwich, if you like. The opening and closing handful [or so] of cuts, feature what could loosely be described as singer/songwriters. Folk/country solo acts in the main. The mid section of this collection features some past and present cream from Austin's never ending

cornucopia of classy [rock] bands. In the latter league, there's the punkish Skunks, the psychedlia of the Coffee Sargeants and the grunge pop of the Wannabes. Down in the *introspective [naval gazing] cellar* where I traditionally *pitch my musical tent*, Dejadisc have repeatedly scored top marks with the likes of Lisa Mednick [a future star if ever I heard one], Michael Hall [after much effort, I finally enjoy this guy's music and humour], Michael Fracasso [a male Mednick], Ray Wylie Hubbard [the one and only, resurrected mother] and Minny Others. And let's not forget **the album of the ninties**, the Jo Carol Pierce/Various Artists song cycle, **"Across The Great Divide."** Long may those little Dejadiscs keep flying this way. Available via **Topic/Direct Distribution.**

Don't know what you'd call this. A mini album, I guess. A work of epic proportions, as well. The fuzz fed, guitar led "Every Little Thing" and the power pop of "Under The Rainbow With You" from last August 1994's **"Adequate Desire,"** are teamed with the near forty minute long title cut. There's a symphonic proportion to the song in question, **"Frank Slade's 29th Dream."** I'd defy you not to instantly memorise the principal, repeated song lyric - "Life is alright for the time being." In the sonic stakes - there's an opening thirty second silence [or so it seems], followed by a hesitating rhythm underscored with the quietly rising sounds of a piano and Hall's lyric. At around seven minutes, drums and bass emerge. A few minutes further on, there's that trademark fuzz guitar once again. Halfway through, and we've rhythmically leapt on to a guitar led *fast lane* with a sequence of reverberating feedback waiting just around the bend. A blitzkrieg, no less. A storm of sonic asteroids. Emerging at the other side, and it's back to that slow hesitating waltz and simple repeated vocal, supported [this time] by an acoustic guitar. Drums and bass enter the fray once more, and gradually the contributions fade to nothing. But there's more! Closing out this musical marathon, is a short Hawaiian guitar led instrumental. It was a hell of a long night Frank. By the way, what happened to the other 28 dreams? And what's in store tomorrow night! Available via **Topic/Direct Distribution.**

Deserting his West Coast base, Jerry Giddens, the former leader of the Walking Wounded is a Texas resident these days. He's got a new band as well, the Stoney White Punks. This nine track set is composed of latter day California recordings, mixed with more recent studio outings at the legendary Loma Ranch complex in Fredericksburg, Tx. Lengthwise in this high tech age, **"For Lydia"** runs out at thirty five minutes duration. Between the outset and the final curtain call, Giddens powers his way through folk/rock tinged material concerning the L.A. freeways ["Thin Veiled Line"], public order and justice ["Hannah" and "Burn It Down"], love ["Spanish Rain"] and family ["Precious Father"]. The latter song being a reply to the Bad Livers tune "Pretty Daughter." And finally.....was the cover photo shot at Austin's two steppin' palace, The Broken Spoke? Available by mail order from **Sputnik Recordings, P.O. Box 268, Los Angeles, California 90078.**

The former Maura Boudreau, late of Austin's Delta Rays, went on to become backing vocalist in Nanci's Blue Moon Orchestra [ED. NOTE. circa the **"Other Voices, Other Rooms"** World Tour], while her hubby to be, Pete Kennedy, was the main picker in that band. So.....they got hitched. They formed a duo. They cut an album. And here's my two penny worth.....there's much made in the liner booklet to **"River of Fallen Stars,"** regarding the influence of Irish melody and lyricism on their songwriting. Apart from Richard Thompson's "Wall of Death" and the Tom Kimmel/Stam Lynch [ED. NOTE. the latter, being one of Tom Petty's boys] collaboration "House on Fire," the remaining eleven songs were co-written/written by Maura and Pete, occasionally with fellow scribes. There's little doubt that Kennedy is one of the best pickers and strummers on the face of the planet and this set gives full vent to his talent, with loadsa jangly Byrdsy guitar runs. Pete even dives into Turkish rhythms at one juncture. That apart, the problem with the end product boils down to a lack of lyrical bite, particularly, in their self penned material. At turns precious, and sometimes pretty thin, they have time on their side and may grow into a powerful force. Close, but no cigar this time.....Available via **Topic/Direct Distribution.**

Randy Burns' solo albums **"Of Love And War," "Evening Of The Magician"** and **"Songs For An Uncertain Lady"** arrived care of the New York avant garde label ESP Disk, in 1966, 1968 and 1970 respectively. By the third album, the bones of what became The Skydog Band were in place and Burns went on to record three more band albums for Mercury [1971] and Polydor [1972 & 1973]. Burns' first trio of releases have been lovingly reissued by the German based ZYX Music label, along with numerous other ESP titles. The first album is set in acoustic mode with voice and guitar only, while percussion, bass and organ/piano augment the second set. By the third disc, Burns and the supporting players have gone electric. Possessed of a plaintive voice, these treasures should grace every self respecting folkies CD rack. Which bring me to the first question.....are you guys at Mercury and Polydor going to get your act together now ? Available via **CDX.** By the way, during 1991, Randy issued a cassette titled **"The Cat's Pyjamas."** It's available by mail order from **Picket Fence Productions, 11 North Street, North Branford, Connecticut 06471.** I've already got my copy, so that's where I've put my money. How about you ??????

This Chicago based Bob was a king in the field of folk, way before the Minnesota Kid hit Greenwich Village. Over five decades, Gibson has recorded for major labels such Elektra and Capitol, minors such as Hogeye and Mountain Railroad. In the twilight of his years, Bob is rightfully back in the limelight, pitchin' tunes from his longtime pal, Shel Silverstein with, **"Makin' A Mess: Bob Gibson sings Shel Silverstein."** Bob n' Shel co-penned the lyrically reflective opening cut, "Stops Along The Way." Albumwide, folk stalwarts from way back in the fifties, such as Oscar Brand, Peter Yarrow, Ed McCurdy and Glen Yarbrough raise their voices in harmony, alongside country greats such as Emmylou Harris and John Hartford. They're aided

and abetted instrumentally by Nashville hit pickers such as Sam Bush and Kenny Malone. In the tenderness stakes there's "Whistlers & Jugglers," while Silverstein, long a puvaylor of lyrical irreverence nukes some ninties sacred cows in "Nothin's Real Anymore" and "The Man Who Turns The Damn Thing Off and On." For out and out craziness, try "Killed By A Coconut." The definition of "Makin' A Mess," serious fun from a folk music legend. Available via **CDX.** [ED. NOTE. Between the first and second weekend of this year's Festival, on Wednesday May 31st [Peter Yarrow's birthday], a tribute concert was held in honour of Bob Gibson, who is "suffering from a debilitating medical condition which has curtailed his mobility significantly, including his ability to perform" - the latter quotation was sourced from KUT **"Folkways"** host Dave Obermann. It was delivered during Dave's June 24th, Kerrville '95 Recap show [P.S. M&B, thanks for the tape. B&L, thanks for the Kerrville Newsletters. You guys are my lifeline]. Bob Gibson was present at the tribute concert, and the Kerrville regulars who shared in the celebration included Alan Dameron, Tom Paxton, Josh White Jr., Michael Smith and Anne Hills, with Peter Yarrow serving as host for the evening. The tribute concert raised over \$2500, and allowed Bob to purchase an electric wheelchair, which will greatly aid his mobility. Bob is suffering from, SNP, Super Nuclear Palsy. Bob Gibson has been one of my "musical heroes" since I discovered his work during the late seventies. OK, so I'm always *trailing behind the trends* ! I was privileged to interview Bob and see him perform during my first Kerrville visit in 1986. I subsequently saw Bob perform during my 1989 and 1992 visits. A transcript of my 1986 Bob Gibson interview, appeared in Issue 39 of **OMAHA RAINBOW** during the Spring of 1987 [ANOTHER ED. NOTE ! For a copy of that OR, contact Peter O'Brien, 10, Lesley Court, Harcourt Road, Wallington, Surrey SM6 8AZ]. Of Bob Gibson.....this multi-talented man has been a pivotal force in terms of the development of the panorama of American folk music during the last five decades, and that's the plain truth. We have much to thank him for].

Come to think of it, in a recording career spanning well over a quarter of a century, **"No Deeper Blue"** is what I would choose to describe as, Townes' tenth **official** album. The ninth, **"At My Window,"** appeared some seven years ago. In the time between, his followers have been treated to four *spurious* live albums [ED. NOTE. *Some of dubious recording quality*], and a studio cut set of indeterminate date. Much of the material on all five discs, having appeared on earlier releases. Hardly the way to sustain the profile of this acoustic blues, songwriting legend. **"No Deeper Blue"** was cut in deepest Limerick, Eire last year, with guitar man Philip Donnelly in charge of production. Fortunately, *the axeman* has avoided being as heavy handed with Townes' tunes as he was, with say, Lee Clayton's **"Spirit of the Twilight."** On the other hand, at least there's content, as far as Townes' lyrics are concerned. When it comes down to Townes' vocal style, I always end up drawing the conclusion *"Hell, seems like I've heard a lot of this before."* Things is, on **"No Deeper Blue"** we finally get **new** songs. The

opening cut "A Song For," contains the neat couplet "London to Dublin, Australia to Perth." Thing is, the latter half is a heartfelt acknowledgement of those Thompson boys, who promote his shows in Perth, Scotland. Fellow songwriter and friend, [the late] Blaze Foley is eulogised in "Blaze's Blues," while "If I Was Washington" is one of his best lighthearted/serious songs - ever. The tuba, clarinet and penny whistle, just add that extra twinkle to the humorous side of the cut. At the end of fourteen songs, the conclusion? The legend is sustained. Available via **Topic/Direct Distribution**.

Two Nashville based Americans cut acoustic albums in Holland. Hugh Moffatt's was cut in a Wognum church and is composed of thirteen original tunes, plus two covers. Not unnaturally, it's titled **"The Wognum Sessions."** His guitar and vocal are supported by Michel Jansen's dobro and Brent Moyer's bass. *Laid back*, is the appropriate term I guess. You get almost sixty minutes of live David Olney on **"Live in Holland."** Apart from Townes Van Zandt's "Rex's Blues," the thirteen accompanying selections were all composed by Olney, with the one and only Steve Young providing guitar support on "Rose Tattoo." While Moffatt has tasted commercial success with his material, Olney hails from the eclectic songwriting school [Nashville Chapter]. Available via **Topic/Direct Distribution**.

Following a five year hiatus, Dave Mallett hit the record store racks again in '93 with **"this town."** CMT even featured a couple of the associated videos. With a new producer [Rich Adler] and a co-production credit, Mallett returns with **"...in the falling dark,"** his eighth solo album. A Nashville resident these days, eight of the eleven songs Dave performs were penned in partnership, including one with Danny **"Breezy Stories"** O'Keefe and a couple with solo artist and pal, Hal Ketchum. I guess you could say that Dave's a balladeer. There's tales about neglected teenagers, lives which end without fulfillment, reflections on the loss of precious possessions and some stories about the phases and stages of that boy/girl situation. Just disconnect the telephone, post that "do not disturb/gone away" sign, settle down in your favourite armchair and drift away into Dave's world for a precious forty minutes. Available via **CDX**.

[I guess you should know by now that,] anyone who kicks off an album with the line "I wish I was in Austin" wins my vote from the *get go*. Ten songs later, you're left in little doubt that the *big guy* from Monihans, Texas has *done it good [again]*. If he set his own *personal standard* at the outset [two decades ago!] with **"Old No. 1,"** then **"Dublin Blues"** is right up there vying for the title.....*"best ever."* Through the mid eighties and into the early ninties, I pretty much lost faith with the *big guy*. His recording career stumbled, following the release of **"Better Days"** in '83. A few years back, with the simple addition of his son Travis on fretless bass and vocals, for me, those old tunes took on a new life in concert. **"Boats to Build"** confirmed in '93, that there was still *fire in the pen* of the *old sea dog*. Which brings us to these **"Dublin Blues"**....There are songs on the subject of, love with

and without that essential element - humour [*the title cut* and "Shut Up and Talk to Me"], growin' up ["The Cape"] and life in general ["Stuff That Works" and "Hank Williams Said it Best"]. In closing, there's a reappraisal of "The Randall Knife".....with regard to the latter version, all I can add is.....*phew !!!!* It was a classic song from the outset. If you let it, this re-interpretation simply tears your heart out. If there's a conclusion to be drawn, it must be, never ever doubt this *Guy Clark*. Available via **CDX**.

Hot on the heels of the foregoing set, comes this stoke of genius and deliverance of true justice. Stoke of genius, in titling the 2CD set, **"Craftsman."** No finer word could have been created, selected or carved out, which better describes this giant among contemporary American folk/country songwriters. Deliverance of justice, since Guy's Warner Brothers catalogue....**"Guy Clark," "South Coast of Texas"** and **"Better Days"**....is finally available on CD, albeit reissued by Philo. If you purchased these classics back in the fading days of vinyl, you won't require my prompting to upgrade your collection. If you're a newcomer to Mr. Clark's work, here's the opportunity you've been waiting for, featuring classics from the major *chart song* period of his career [ED. NOTE. albeit, those chart hits were covers by other artists]. This compilation is nothing less than a master stroke by the Philo label, featuring the well weighed words and music of a man whom America would do well to laud as a national treasure.....Available from **Topic/Direct Distribution**.

Most players are prone to lean on the same musical style, careerlong. Once upon an MCA recording deal [circa '86], Steve Earle was just your average hard livin', sonic assault country rocker. Following a period of time incarcerated in your average Stateside penitentiary, Steve's back in the saddle. One thing, the good ol' boy wants you to know from the outset, *"This ain't my unplugged record !!!"* You see, it's pure coincidence that everyone else has been makin' then lately. If it's prone, then the acoustic leans toward a bluegrass feel throughout this set. You can put much of that *genre bending* down to the constancy of support proffered by Peter Rowan's mandolin, Norman Blake's dobro and Roy Huskey Jr.'s [?] standup bass. Pickin' songs which he wrote as long ago and far away as '74, Earle even gets right up to date with "Goodbye" from '95. Acknowledging past influences, cover tunes include Townes' "Tecumseh Valley" and Lennon/McCartney's "I'm Looking Through You," while Emmylou Harris vocalises on a couple of cuts. Titled **"Train a Comin',"** it's available via **CDX**.

Apart from the essential and stunning, anti war [second] track "Fourth of July," Robert Vaughn's self titled album with **"the dead river angels,"** contains a decade of other songs about the break up/make up situation between the boy/girl grouping. That covers it. Available via **CDX**.

Having settled in the Texas Hill Country, Kinky Friedman's been penning detective novels, Peter Rowan has maintained his interest in borderland music, while Robert Earl Keen became a father and

occasionally makes musical excursions to Gnashville. Robert's home is in Bandera, the self proclaimed "Cowboy Capital of the World," and that's where the Robison boys hail from. Both albums were cut at Cedar Creek Studio in Austin, Texas toward the close of last year and taken together, the line-up of backing musicians is akin to a Who's Who of local pickers. Charlie's album, titled **"Bandera"** and co-produced with Lloyd Maines, opens with brother Bruce's "Red Letter Day," includes another tune Bruce co-wrote with Paul Kennerly, plus the traditional "I Am A Pilgrim." The nine remaining tracks were self penned. Ten cuts long, brother Bruce's self titled set includes one cover tune on his disc....Atwood Allen's "It's Gonna Be Easy," while one song was co-written with Mas Palermo [Kelly Willis/Monte Warden]. Approaching their fourth decade on this earth, the Robison boys hail from that proud lineage.....Texas Contemporary Country. Says it all, twice over. By the way, their debut albums on the new Austin label, Vireo, are damned fine examples of the aforementioned genre..... Available via CDX.

They're Texas music legends twice over. First, by virtue of their performing association with Jerry Jeff Walker, Michael Murphey before he added Martin and became 3M; plus, during the late '70's, their roadwork with Ray Wylie Hubbard. Secondly, because these guys are the *creme de la creme* of Austin pickers - the pro's, some of whom go way back to the days of the Hill on the Moon. Reunited on record for the second time during the ninties, this line-up includes original [organic] Gonzo's, Robert Livingston and John Inmon, plus a couple of players from later editions - Thomas Ramirez and Paul Percy. Fleshing out the current line-up are, Riley Osbourn [keyboards] and Lloyd Maines [pedal steel etc]. Maines produced this set and the earlier ninties venture **"Rendezvous,"** which the Vireo imprint has concurrently reissued. Absent from this set, the latter recording featured Gonzo original, Gary P. Nunn. Lyrically, Gonzo albums have never posed an intellectual threat. Yet, they're always musically eclectic. With **"Hands of Time,"** what you get is a listenable, melodic, occasionally full tilt, sometimes toe tappin' and now and again laid back, set of country/blues styled tunes given that Austin, Texas *interchangeable* treatment. The sixteen selections were composed by band members, ex-band members, as well as some of their local buddies. Off the wall/damned fine, items to check out on this sett - Livingston's sitar music [he has toured India five times], the gospel choir [on a couple of cuts] and John T. Davis' definitive liner notes. Available via CDX.

Titled **"Columbia Records Radio Hour, Volume 1"** they seem to be blatantly indicating from the outset that there's gonna be more. Vol. 1 features the music of labelmates Bruce Cockburn [2], James McMurtry [2], Shawn Colvin [2], Mary Chapin Carpenter [1], Darden Smith [1], Rosanne Cash [2], Peter Himmelman [1], Leonard Cohen [2] and finally the combination of Cockburn, Cash and Wasserman supported by Lou Reed. Elsewhere on this recording, there are cameo/supporting roles for Jules Shear, David Byrne and John Leventhal. What more can I say.....how about ?....send CBS your artist line up/track list for

future volumes. Available via CDX.

Tread carefully, as four of the decade of tracks on **"Crazy Boy"** source from Jesse Colin Young's back catalogue. Three from 1992's Elektra set **"The Perfect Stranger,"** while the original version of "Darkness, Darkness" appeared way back in his Youngbloods days. As in, two decades ago that is..... The precise vintage of the *two stroke*, olde timey/country rock version included here, is far from certain. That apart, the gentle shuffle of the title track is probably the best tune here. Elsewhere there's too many attempts at grand symphonies, driven by howling electric guitar, screaming saxophone and swirling keyboards. Ultimately, those songs are let down by passe lyrics. Available via CDX.

This Philo reissue dates from 1990 and represents the sum total of Cheryl Wheeler's short lived career with the Capitol label. Recorded in Nashville by hit producer Kyle Lehning, Wheeler is ably support on **"Circles & Arrows"** by the cream of local pickers. Her full face portrait on the liner is surrounded by scribbled [self deprecating] comments such as *"Shape hair. Remove wrinkles. Trim cheeks."* Circa Cambridge [England] '91 Cheryl related "It was my idea for that cover design. It's such a ridiculous thing, all these fancy, airbrushed photographs. I'm not pretending that I'm a babe. I'm a songwriter for God's sake." And a fine one to boot....in July 1992, Suzy Bogguss enjoyed a Country Music Top 10 single with track 3 here, "Aces." From the uptempo, spirit of youth recalled in the introductory "I Know This Town," through the [black] humour of "Estate Sale" to one of Cheryl's all time classics, "Arrow," wherein the narrator longs for another love affair whatever the outcome, this is simply sterling pop/folk/country. Just think, Colvin/Chapin Carpenter/Warnes and buy.....Available in the UK via **Topic/Direct Distribution.**

Not that I was counting, but **"One Bar Town"** is Nash/Texan Don Ricardo's tenth album. It all began circa 1977, with the self financed **"In Texas Last December."** This album being Dobson's fourth release for the Swiss based, Brambus imprint. The title song was co-written with his longtime spiritual brother Pinto Bennett, as was the penultimate of the sixteen selections, "?Que Se Yo?" Of the trio of covers, two of the writers have already passed on to *songwriter heaven*. "Bus Stop Coffee" by Skinny Dennis Sanchez [1944 - 1972] previously appeared on Don Ricardo's debut disc, while "Faded Loves and Memories" comes from the pen of that much missed and greatly admired Austin songwriting renegade, Blaze Foley [1949 - 1989]. If you're familiar with Blaze's "If I Could Only Fly," you'll have grasped my meaning. The third cover is Lucinda Williams' "Big Red Sun." Long ago in a galaxy far, far away, Dobson suffered the misfortune of being awarded the title *"Hemingway of contemporary Texas Songwriters"* by Nanci Griffith. Seems like the comment became his *"albatross,"* as scribes have quoted it *ad nauseam* ever since, without searching for the real essence of this man. Dobson will never be a superstar and I know that he wouldn't care to be anyway. What he is, like another of his

songwriting buddies, Guy Clark, is a relentless seeker of truth and a songwriting craftsman. It may only be a *one bar town* but this is one heck of a [word] *drinking session*. See the flyer which is inserted in this issue for details of how to obtain this recording.

Hale enlisted hometown Seattle pickers for his 1994 Glitterhouse set **"Frontier Model."** Joining recent legions of performing songwriters, Terry Lee travelled to John Keane's studio in Athens, Georgia [Fall of '94], to cut the comparatively stripped down, **"Tornado Alley."** For instance, no drums. The opening, acoustic guitar instrumental "Swamp Walk," and the title cut were actually recorded in Seattle, though production of all eleven tracks is credited to Keane. Livin' in the country is contemplated in "City Life," while there's a doom laden feel to the relationship between a son and his drunken father in "Dakota." Local Athens legend, Vic Chesnutt, kicks in with his kazoo on the second, guitar led blues instrumental "Little Toes." Returning to his native Texas, a husband reflects on his young wife's reaction to the stormy reality of "Tornado Alley"....."With nowhere to run, nowhere to hide, From a freight train running through the middle of a room. Just want out alive" only to conclude following her rapid departure "Tornado Alley's where I live and have always called my home." Conclusion, **"Tornado Alley,"** is an *away home run* for this damned fine songwriter. Available in the UK via **Topic/Direct Distribution**.

There has been an avalanche of damned fine American, acoustic poet [well, some of them at least] compilations of late. Artistwise, some feature regional performers, some [inter]national. A number are available by Mail Order only. *Hesitate at the latter barrier and you're lost. Invest, and your life will be truly enriched.* Rather than attempt a track on track hologram of the contents [some contain up to 19 selections], we've chosen to list the artists involved. Issued by the 1-800-PRIME-CD label, and captured in performance [circa October 1993] at the thirtieth birthday celebration of New York City's **"The Postcrypt"** Coffehouse were, Ellis Paul [*], Sarah Greene, Buddy Mondlock [*], Cliff Eberhardt, Richard Meyer, Erica Wheeler, Ansel Matthews, Peter Keane, Dar Williams [a.k.a. Dorothy Snowden Williams *], Hugh Blumenfeld, Richard Shindell [*], The Nudes, Vicky Pratt Keating, Michael McNevin [*], Hugh Pool, Jane Byaela, Richard Julian, Dave's True Story and finally, Jim Infantino. Boasting a somewhat "tongue in cheek" title, **"This is Boston not Austin,"** and hailing from numerous studios in and around the Boston area, come tracks from Jonatha Brooke [late of The Story], Ellis Paul [*], Vinx [w/Vance Gilbert], Martin Sexton, Kevin Connolly, Lynne Saner, Chris Trapper, Eoin Wood, Jim Infantino, Dave Kerlihy, Deb Pasternak, Sean Staples, Greg Greenaway, Jon Svetkey and closing out, Barbara Kessler [*]. The latter compilation was the idea of Ralph Jacodine [Ellis Paul's manager] and appears on his Black Wolf label. Radio station KMTT 103.7 FM - The Mountain, broadcasts from the Pacific North West. Their compilation **"Captured Live - On The Mountain 2"** features, Indigo Girls, The Freddy Jones Band, Blue Rodeo, Sarah McLachlan, Toad the Wet Sprocket, John Gorka, Shawn Colvin, Hootie and

the Blowfish, Jesse Colin Young, Loreena McKennitt, Widespread Panic, Spin Doctors, Timbuk 3, The Subdudes, Jeffrey Gaines and Paula Cole. Some line-up huh? Volume 1 [which is still available] was just as tasty and featured Marc Cohen, John Hiatt, Melissa Etheridge, Shawn Colvin, Bodeans, Crash Test Dummies, James McMurtry, Mae Moore, The Lovemongers, Darden Smith, Sonia Dada, The Rembrandts and finally, Big Head Todd and The Monsters. Proceeds from the sale of Volume 2 go to the Wilderness Society charity. Tagged to the end of this new recording, are a number of station ID jingles, including one from the Hothouse Flowers. Originally issued on the Fast Folk label [Volume 4, Issue 10], the Gadfly label has *reissued* the *highlights* recording **"Scenes from a Scene - Selections from the Second Greenwich Village Folk Festival"** and it features, David Massengill, Roger Manning, Ilene Weiss, Pierce Pettis, Christine Lavin, Peter Yarrow, Frank Tedesso, Jane Byaela, Cliff Eberhardt, Maggie Roche, Rod MacDonald and Odetta. The relevant stateside Mail Order addresses are 1 - 800 - PRIME - CD, 111 E. 14th Street, Suite 300, New York, NY 1003; **Black Wolf Records**, P.O. Box 38 - 1978, Cambridge, MA 02238; **Dean Carlson**, 103.7 FM - The Mountain, 1100 Olive Way, Suite 1650, Seattle, WA 98101-1827 and **Gadfly Records**, P.O. Box 5231, Burlington, VT 05402. By the way, if you have been wondering about [*], in the foregoing text - basically these are generally new and aspiring singer/songwriters recommended/name checked by Christine [the Mother Teresa of Folksingers] Lavin on the liner of her latest solo CD, **"Please Don't Make me too Happy."** [ED. NOTE. Ellis Paul has now signed with the Philo label and his 1994 Black Wolf album **"Stories"** will be reissued, before he undertakes new studio recordings. Barbara Kessler was one of the six winners of this year's New Folk Contest at the Kerrville Folk Festival]. And while we were talkin' about Ms Lavin.....

So what's this then? A move to the Shanachie stable and an album titled **"Please Don't Make me too Happy."** A liner booklet dedication to *"the sweetest, kindest, best looking, smartest man I know,"* a ring on her wedding finger and the admission under the heading *"For Your Information,"* that all thirteen songs are based on *"real people and real events."* Christine Lavin's lyrics have always drawn inspiration from the latter source(s), with some adjustments to the boundaries of reality [for the sake of enhanced pathos and humour], so there's nothing startling about this revelation. Acting as bookends to the thirteen cuts, are two versions of "Oh No".....dedicated to that [seemingly endless] human foible of mislaying your.....spectacles, car keys, TV remote control, purse, telephone book, contact lens and an ear ring....and almost every other essential *life support* item which you, own and own. You can contact the principal character in "Psychic" by dialing 0891, if you follow my drift. The offer of a helping hand, from a psychic who has a tender and caring spirit, is eventually clarified by the [financially motivated] punchline "Tell me your troubles, Don't hang up, It's my job to jack you phone bill up." A string quartet underpins the melody on "Jagged Hearts," while Lavin regales the listener with a sad tale of

unrequited L-O-V-E. *69 is truly an *aural epic* [?????], relative to the newly introduced telephone facility of redialing the last person you called. As astute and humorous as ever, in terms of observing the race homo sapien, Lavin can also deliver a KO blows in both her favourite divisions. Humor and Reality. Available from CDX.

Life is most surely a funny ride. And life can also take some strange twists. During August, while sunning my torso on an island in the Mediterranean, I confided to a Belgian DJ [whose acquaintance I had just made], the names of one male and one female songwriter, who I wished would cut at least one [more] album. Eric Taylor was the guy. The lady, we'll discuss at some other time..... A year or so back when Lyle Lovett was in California cutting "**I Love Everybody**," longtime pal Eric joined him, supplied some backing vocals and indulged in a few late night recording sessions of his own. Circa '81 came Taylor's debut disc, "**Shameless Love**." Apart from Nanci's subsequent string of covers, along with a few from Lyle and our own June Tabor, it's been a total famine as far as further Eric Taylor recordings have been concerned. Over the last decade and a half, if you were lucky enough to get yourself along to Anderson Fair in Houston, or occasionally the Cactus Cafe in Austin, you could catch Taylor doin' some pickin' n' singin'. Other than that.....nothing.....nada.....maybe [the remainder of] the eighties were *not his time*. As the ninties advanced, Taylor certainly appeared to be reassessing his [silent] relationship with *the recording business*. One thing is true - his songs have never been less than "studio ready." And now we finally have it, "**Eric Taylor**," the long overdue and absolutely essential, second ET solo album, care of those Watermelon men. The sessions for this twelve song, self titled epic took place in Austin, Texas from mid-May through mid-July this year. Produced by those stalwart supporters of the acoustic flame, Iain Matthews and Mark Hallman, from the opening "Dean Moriarty" to the closing "Shoeshine Boy," this album is quite simply a sheer delight. It's also a stone classic. One tack would have been to swamp Taylor's songs with production gimmicks and fashion values. Thankfully, Eric's words - *his true life tales, wistful movies and fetching vignettes* - are allowed to shine through, adorned only by the minimum of instrumentation....and let's not forget the albumwide, heavenly chorus of [backing] voices. When Lyle Lovett undertook his Big Band UK tour circa June 1988, his Saturday 18th, Manchester set included a Taylor tune titled, "Whooping Crane." Three albums later and he still hasn't recorded the song, yet my goose pimple memory of it remains intact. Eric includes it here, for the World to hear. In my book, Taylor's novelistic style of songwriting allows him to stands shoulder to shoulder with those Texas born literary giants, McMurtry and McCarthy. Between now and the coming of '96, if you only purchase one CD, **this is the one you need**..... Available in the UK via Topic/Direct Distribution.

Six years on from "**Lead the Knave**," their debut release as a duo, on the Ringsend Road imprint [which rapidly evolved into the Round Tower label], comes

this eagerly awaited and long overdue follow up from Nollaig Casey & Arty McGlynn, titled "**Causeway**." It has been released by the Tara label. Apart from the McGlynn composed title track, their debut set leant heavily on arrangements of traditional Irish airs, jigs and reels. This time around, McGlynn penned nine of the dozen tracks, some in association with wife, Nollaig. The remaining trio of tracks being traditional Irish tunes. Through the phases and stages of his life as a performing musician, McGlynn was initially influenced by early US rock n' roll acts, followed by an exploration of the work of numerous jazz guitarists. He performed sixties pop in a string of Irish showbands and finally in the early seventies, embarked on an exploration of his native musical roots. Hailing from West Cork, Nollaig has maintained a lifelong association with classical and traditional Irish music. While the stylistic backbone of this recording is undeniably Irish, McGlynn and Casey kick off with the jazz influenced title song, paint a panoramic and melodic symphony with "Tra' an Phe'arla (Strand of The Pearl)" and pen tongue in cheek titles such as, "Jack Palance's Reel." Mostly instrumental with the occasional vocal from Nollaig, this recording is as good as it gets. Should be available for your local store.

I guess I'm a sucker for baseball songs [ED. NOTE. and for that matter, movies about that sport], because I sure as hell love Chuck Brodsky's opener "Lefty," which concerns a player who is almost "over the hill" careerwise. I'm also a sucker for stories. "The Ballad of Me and Jones" concerns boyhood friends whose respective adult careers follow divergent paths. Jones to a Ivy League university education, a top flight *high pressure* job and a successful marriage, while the narrator goes to a State university and a series of dead end jobs. The question arises however, which one of the old buddies is the happiest and most satisfied with his life ? There's an air of melancholy and a sense of loss generated by the double tracked fiddle on "Acre by Acre," as a multi-national farm corporation forces the "little guy" to sell up. Previously owned independently by family upon family, the heartland of America is being swallowed by the corporate religion of nett profit per dollar invested. In a state of "oneness," by openly offering moral support and physical sustenance [*with no strings attached*], we truly are "Each Other's Angels." Personally, the latter is the standout track of this significant set of songs. By the way, the set is titled "**A Fingerpainters Mural**." Available from **Waterbug Records**, P.O. Box 6605, Evanston, IL 60204, U.S.A.

This album is a companion to the Judy Collins novel of the same name. It's an often employed quote [cliche ?], when contemplating writing a novel, "Personal experience is the first source to consider, when seeking inspiration and material." Spanning the decades since the sixties, the principal character/heroine in "**Shameless**" is a [rock] music photographer named Catherine Steel. Sic. - the music business being *that familiar real life connection*. When writing film soundtracks or the score for musicals, the composer is immediately restricted by the extent of the storyline. Escaping that self-imposed *straitjacket* can

be a hard task, apart from which, you probably need to Collins' novel to view the full picture. Other than Catherine, the majority of the songs here come from the fictional band, the Newborns, and solo star, Julia Clearwater - spiritual names, green characterisations and themes appear to abound ?[!] "Bard of My Heart" employs the traditional melody of "Streets of Laredo," while the lyric relates to Julia's loss of a child [ED. NOTE. and recently, that of Collins' own son, Clark Taylor]. Now that she is a UNICEF spokesperson, Collins intends including her "Song for Sarajevo" on all future albums, until a solution is found for that war. The words are her own and those of children she spoke to in Bosnia Herzegovina last year. Reality only dawns upon each of us, once a war is right there, on our own front doorstep. Listening closely to "Sarajevo," you can at least begin to imagine the despair which those children endure - daily. Available from CDX.

"Mountain Stage" is a weekly, two hour live performance radio programme, broadcast by over 100 stations Stateside. To date, they've released seven compilations which merge mainly acoustic performances by a spectrum of folk, country, blues and rock artists - Volume 4 was thematic, in as much as it only featured blues, rhythm and blues, jazz and gospel performers. As you will have guessed, **"Texans - Live from Mountain Stage"** features performers who currently reside and were born in the Lone Star State. Well, almost. In the birthplace stakes, the exceptions are Ray Wylie Hubbard and Kelly Willis [Oklahoma], Sara Hickman [N. Carolina] and Ray "Asleep at the Wheel" Benson [Pennsylvania]. The Texas Tornados kick off with "(Is Anyone Going to) San Antone," while the *influential shadow* of The Flatlanders music is recalled as Jimmie Dale Gilmore sings Butch Hancock's "Just a Wave (Not the Water)," while Joe Ely performs one of his own compositions. Elsewhere, there's blues from Lou Ann Barton and Marcia Ball, the folk/pop of Tish Hinojosa, folk blues from Townes, Texas country Shaver style and finally, some words from *the songsmith*, Guy Clark. Available via CDX.

Anyone familiar with Pete Frame's Family Tree for The Eagles, would also be aware of aggregations such as Poco, Longbranch Pennywhistle, Shiloh and of course, Hearts & Flowers. The original quartet of Eagles, eventually drew it's members from the latter bands/duos and trios. The two Hearts & Flowers albums, **"Now is the Time"** and **"Of Horses, Kids and Forgotten Women"** appeared respectively in 1967 and 1968, on the Capitol label. Now they've been reissued by our own Edsel label. Larry Murray and Dave Dawson appeared on both albums, while for the second disc, Ric Cunha was replaced by Bernie Leadon. Larry Murray subsequently became a well known West Coast record producer, while Cunha cut two solo albums [GRC/Sierra Briar] and was in an early version of Emmylou's Hot Band. Leadon went on to join the Eagles. Both H&F albums were produced by Nick Venet [circa 1969, Venet produced John Stewart's legendary **"California Bloodlines"**], and can be best categorised as folk/pop, or even early country rock. Good to see them back in circulation, doubly so as this *value for money*, two for one package. Available now,

in your local emporium.

"Underneath the Lone Star Sky" is the first recording which Christine Albert hasn't released herself [ED. NOTE. To date they've been on her intriguingly named, Gambini Global label]. One good thing, she has stuck with a label based in her adopted Texas hometown, Austin - Clifford Antone's dos Records. Enough of those sharp dollar driven biz types in Gnashville. Musically, Christine's a country girl. She composed seven of the eleven cuts [some as co-writes]. Of the covers, Albert's rendition of Jimmy LaFave's "Everytime" is stunning, while "Are We There Yet Mama" is a humorous play on the question which the kids always ask, as soon as you lock the front door. John Tirro, and Walter Hyatt of Uncle Walt's Band fame, penned the latter tune. Local pal, LaFave duets on "Get You Alone," one of her own compositions. If Christine is Austin's current *Queen of Country*, then Betty Elders most surely holds the equivalent folk crown. They got their heads together and composed the atmospheric and spiritually uplifting ballad, "Cool River." "New Mexico" recalls the [late teen] years she spent in that South Western state, while the closing cut "Son Shine" is without a doubt inspired by her little boy, Troupe. Available in the UK via **Topic/Direct Distribution**.

This West Coast quartet were **"Bryndle,"** way back before fifteen minutes of fame came their way, individually. Now they're a unit again. The original incarnation, circa the late sixties, cut one unreleased album for A&M [ED. NOTE. Should Bryndle Mk.2 enjoy some degree of fame, will those A&M vault doors finally open ?] Way back then, Kenny Edwards was an ex-Stone Poney, along with a younger Ronstadt. Teaming up with Marni Nixon's son, Andrew Gold [Edwards and Gold were later in Ronstadt's band circa the mid seventies], they recruited two chick singers. Namely, Karla Bonoff [later, and still Mrs. Edwards] and Wendy Waldman. Bonoff and Waldman each subsequently cut a string of *so-so, all the way to classic* solo albums. Bonoff [ED. NOTE. Given true justice, this woman should be a megastar] was much covered by Ronstadt, while Waldman has found fame in Nashville of late, as a songwriter. Bryndle are chock full of soaring harmonies, the backdrop being a sensitive mix of old timey acoustic and jangly electric instruments. Eleven of the fourteen compositions are credited as combined efforts. Just like *Nothern Songs*, if you see what I mean !!!! As for the *song by song* contribution by the main participants, there's a distinct lack of detail on the liner.....longtime fans will have little difficulty however. Neat idea and fine execution. Available via CDX.

The lyrics of this Canuck folk writer are still [occasionally] influenced by the historical literature which he continues to eagerly devour. As in "Cold Missouri Waters" [inspired by Norman MacLean's **"Young Men and Fire"**], "Honore" [about the 1885 Indian Act Rebellion], and not forgetting the *bewildered perspective* of his ode to Richard Nixon, "Lazarus." By his own liner note admission, Keelaghan's 1987 debut **"Timelines,"** was, *"full of songs concerning historical*

events, in one way or another." Time passes, some things change, others don't. Elsewhere on **"A Recent Future,"** there are songs about love of country ["Sweetgrass Moon"], love of life [Colleen Eccleston's "Dance As You Go"] and an enthusiasm for all the days to come, in the title composition. A workmanlike set. Available in the UK via **Topic/Direct Distribution.**

They're rare events. Cormac McCarthy albums, I mean. **"Picture Gallery Blues"** arrives five years on from his second recording **"Troubled Sleep."** Cormac's not exactly what you would term a high profile and prolific folkie. A case of, less is better. Like his Texas born, literary namesake, this New Hampshire resident creates exceptionally well crafted work. Stories. Over and over. And when he finally makes it to the studio, *high profile folk* buddies like Cliff Eberhardt, Patty Larkin and David Mansfield [ED. NOTE. One of my all time, unsung, musical heroes], pitch in. "Blue Cadillac" is potted biography of Hank Williams, while "Marigold Hall" co-penned with pal, Bill Morrissey, is a delightful cameo of the characters attending a small town dance. Which brings us to "Light at the Top of the Stairs." One of the finest songs I've heard this year [or any other]. All about a power failure which turns into a deathly nightmare.....Enigmatic, huh ? Taste this, because you'll be hooked by the rich texture and flavour. Available in the UK via **Topic/ Direct Distribution.**

If you like your folk with a bluesy edge, you'll love Brooks Williams and his **"Knife Edge."** There's even a quartet of instrumentals where his acoustic axe pickin' abilities are displayed with effect. The first, "Belfast Blues" is a tribute to his '94 appearance at the Folk Festival in that city. The tuneful bottleneck slide on "Lee's Highway" also deserves a mention. Lyrically speaking, Williams' Belfast trip must have been something special, as his "Rotterdam Bar" commemorates that city's former, major roots venue. Come to think of it, Williams undoubtedly draws inspiration from the places which his travels take him too - hence the "Wanderer's Song" and titles such as "Monterey Pines," "From Boston to Belfast" [Ireland again !!!!!] and "Caves of Missouri." Available in the UK via **Topic/ Direct Distribution.**

Kristina Olsen's opening [and album title] song, concerns a couple where the husband has gone on an *unspecified journey/trial separation.* After three weeks on her own, the woman desperately wants her man to **"Hurry on Home."** Possessed of a languid melody, which immediately seemed familiar, Jim Rothermel's saxophone break song perfectly catches the wistful mood. "The Man With the Bright Red Car," presents Olsen with the opportunity to indulge in some barbed humour. Appearing to be somewhat slow mentally, late in life, the main character [*in the bright red car*] passes a driving test. Decades earlier, his brothers were incarcerated in a sanitarium. Once behind the wheel of his [*bright red*] car, our *not so dumb* hero, brings them home again. Returning to the hometown of a former lover, the narrator expresses her indifference in, "It Feels so Good to be Free." The same theme permuates "Love is a Sometimes Thing" and "Love isn't Safe." Produced once more by former Kate Wolf

collaborator, Nina Gerber, contentwise this album outshines 1993's **"Love, Kristina."** Available in the UK via **Topic/Direct Distribution.**

As with The Roches, Annie, Marie and Jeannie Burns are a trio of thirty somethings - *sans* the *quirkyness.* Coming from a close knit family of twelve [ED. NOTE. respectively being, child numero seven, eight and nine], with three albums already behind them, The Burns Sisters are the definition of true harmony - in life and in their music. They all live in the same New York State town, Ithaca. On **"Close to Home,"** the girls swing and sway with Marie's reflective opener "We Never Said Goodbye," skip and hop through "New Kind of Old Fashioned Girl" and sing like angels on the treaditional, "Bright Morning Star." There's even room in their world for covers of Van's "Irish Heartbeat" and Steve Van Zandt's "I Am a Patriot." These girls can be country, they're also folk and gospel as well. They're a rainbow of sounds and styles. Insiduously low key, kind of sums this set up - that brand of insidious, which creeps quietly into your sub-conscious and sets up *permanent residence* there.....real close to home. Available in the UK via **Topic/Direct Distribution.**

Watermelon Records became a reality in late May 1989 with the Austin Lounge Lizards record titled, **"Highway Cafe of the Damned."** Picture this - label co-owner Heinz Geissler rushing copies of the initial pressing out to the Quiet Valley Ranch, for an album launch to coincide with the band's appearance at that year's Kerrville Folk Festival. Now that's Texas !! More than half a decade on, the Watermelon imprint has produced countless classic releases, as **"Watermelon Sampler Volume 1"** attests. Kind of like the *Philo of the South,* with the addition of occasional forays into the rock arena. This is the label who had faith in the towering talent of Alejandro Escovedo [**"Gravity"** and **"Thirteen"**], issued the first set of new material from Steve Young in a decade [**"Switchblades of Love"**], and separately brought Eric Taylor and Vince Bell back to the recording studio [**"Eric Taylor"** and **"Phoenix"**]. Taylor's album will be in my decade end Top 10 without a doubt. What's more, they ably supported Tish Hinojosa following the *A&M/Americana* fiasco, saw Santiago Jimenez Jr. garner a Grammy nomination, witnessed our own Texas transplant, Iain Matthews, issue his finest album in years - and I still haven't covered all their triumphs. That *patch of ground* set in the Texas heartland, has most surely proved to be musically fertile. Available in the UK via **Topic/Direct Distribution.**

Beware of this Gadfly release. For those of you out there who already own the Lionel Kilberg, Kate Wolf and Don Coffin cassette, **"We Walked by the Water"** which was available via Mr. Kilberg and his Shoostyng label a few years back. **"Breezes"** is the CD version of the same. All that has been revamped, is the running order. Recorded in a matter of twenty four hours in San Francisco, during June 1973, the CD liner contains scant recording and songwriting details, relative to the original cassette liner. For instance, Kate wrote the melodies to twelve sets of Kilburg lyrics, on the afternoon prior to the recording sessions. Kate

subsequently took the lead vocal, because of her obvious familiarity with the music. On the rear of the Gadfly liner, there's a photograph of Wolf and Kilberg. If you look carefully at the lower left hand corner of the photo, you'll see the right edge of Coffin's face. In the original photograph, Kilberg had his arm over Coffin's shoulder. Read what you will into my latter sentences. Kate's first solo album **"Back Roads"** for her own Owl Record label, appeared in 1976. **"Breezes"** is probably a must for Kate completists. All I want you to be, is aware of the history of this recording. Available via CDX.

One year on from **"Highway Trance,"** and the only member of Jimmy's La Fave's Night Tribe still around is bass man, Randy Glines. Supported by a string of new musicians, including former Alejandro Escovedo sideman, Ric Poss on guitar, Jimmy continues his spiritual journey, in word and music. **"Buffalo Return to the Plains"** is as strong a set of songs as it's predecessor[s]. The thirteen tracks include one co-written with Oklahoma born buddy, Kevin Welch, titled "Amsterdam" [ED. NOTE. LaFave enjoys star status in Holland, which just goes to prove how slow we Brits are]. LaFave also makes a return to covering the songs of his favourite composer, with Dylan's "Sweetheart Like You." As far as Jimmy's new songs are concerned, there's a hard rock, bluesy slide guitar on "Last Train," slow aching ballads [a LaFave speciality] such as "Sweetheart Like You" and "Never Be Mine", the soulful "I'm Thinking of You," the Guthrie influenced rootsy sounding title track, and the closing, politically directed lyrical missile/missive "Worn Out American Dream." The calling card reads, **Jimmy LaFave, Roots Rocker and Composer [par excellence].** Available in the UK via **Topic/Direct Distribution.**

On my first run through **"Hey,"** the album didn't appear to possess the zip and style of Toni Price's 1993 debut, **"Swim Away."** I'm up to the third run through and.....this is one of those instances where, perseverance pays off. Seven of the thirteen rootsy tracks have been penned by her pal, Gwil Owen [ED. NOTE. of Gwil Owen and the Thieves fame]. The composing credit split, worked out much the same on **"Swim Away."** "Dean and Brandy" are the movies **"Bonnie & Clyde"** and **"Kalifornia"** in song, while the well intentioned narrator in title cut can't seem to do anything right. Blueswise there's the rowdy "I Don't Want You," followed by the laid back "Boozy Blues." Butch's "Bluebird" is given an *achingly priceless*, acoustic interpretation, while my favourite cut is Owen's reflective [and countryish] "Tumbleweed." Come the millenium, Hancock's anthem should be declared the national anthem of Texas. Guitar support comes from disc co-producer Derek O'Brien, David Grissom and Casper Rawls, as well as Toni's regular road crew, Scrappy Jud "Loose Diamonds" Newcombe and Rich Brotherton. The backline features Jimmy Pettit [Joe Ely], Tommy Shannon & Doyle Bramhall [Stevie Ray Vaughan], Champ Hood [Uncle Walt's Band and everybody in Austin], Barry "Frosty" Smith [The Sunspots] and Mark Rubin [Bad Livers]. The revised conclusion, here's fifty plus fun filled moments with Ms Price. Available from CDX.

Once upon a time, a fifteen year old [female] folksinger from New York City enjoyed a No. 1 Pop Chart single with a song which focused on the fragile subject of inter-racial intolerance. The year, 1966. A couple of years ago, the woman she became, launched the third phase of her musical career. Through the first half of the seventies and most of the eighties, Janis Ian placed her recording and performing activities on hold. This compilation from phase one of her career [1966 - 69], succeeds in cramming all four Verve Forecast albums on to two CD's, except for the 4 minutes 20 seconds of "Snowbird" from **"Who Really Cares."** [ED. NOTE. Polydor should give some consideration to issuing a CD single, which includes the latter song]. Spacial volume, is certainly one of the advantages of CD technology, as there's tantamount to 160 minutes here, for the price of a single disc. What can I say about one of my all time songwriting heroes, whatever the phase...*this is a piece of songwriting history*, fits the bill. By the way, the hit song was **"Society's Child."** Available from CDX.

The **"Sunday Morning Sessions"** in question took place on a Dutch radio show hosted by Jan Donkers, while the CD liner notes were penned by Austin, Texas based DJ and journalist, Larry Monroe. You'd even hazard a guess [from the latter], that there's the possibility of a pretty strong Texas influence, musically. There is. It comes in the shape of Loose Diamonds, Calvin Russell, Butch Hancock and Jimmy LaFave. The latter performs his Dylan tribute "Minstrel Boy Howling at the Moon" - fittingly one of my all time favourite songs, and I'm not even a Zimmerfan, in spite of my particular musical bent. The Glitterhouse stable is represented by Terry Lee Hale and Larry Barrett [ED. NOTE. and of course, *the Hancock*]. Folkie John Gorka tells of "The Gypsy Life," while Dave Alvin performs "Every Night About This Time." Appropriately the album opens with David Olney's "Saturday Night and Sunday Morning," and closes with local scribe, Ad Vanderveen, performing his "Christmas Sunday Morning Coming Down." Delete "Christmas" and you've got the title of this, *sadly, now defunct* radio show. Another in the seemingly endless stream of damned fine, circa '95 compilations. Available in the UK via **Topic/Direct Distribution.**

Possessed of dusky, wavering tones, Bostonian Carol Noonan grew up worshipping the three J's. *Judy, Joni and Joan.* As in the Ms's Collins, Mitchell and Baez. So far, so good. In his liner notes, Steve Morse likens Carol to a Sandy Denny for the 90's. Now that didn't exactly turn me off, because God knows I've persevered in vain with Denny, the performer on numerous occasions [ED. NOTE. "Who Knows Where the Time Goes" alone, confirmed that Denny was a sterling songwriter]. And I've also given Noonan a fair shot at *the grail* - the performer, as well as the composer. In the end, I figured **"Absolution"** out. Apart from the three and a half minute, traditional "She Moved Through the Fair" [also covered by Denny], the nine self composed tracks stretch in length from just under five to over seven minutes. They're too darned long, and subjectively hover around much the same area lyrically. Noonan goes for the epic and comes up

with B movies. There's some neat Hammond organ on a couple of tracks, and that's about it. Available in the UK via **Topic/Direct Distribution**.

One of Austin's legendary cosmic cowboys cuts a "captured in concert" album at that mecca among American folk venues, The Birchmere. Issued by Susan and Jerry Jeff Walker on their Tried and True imprint, Steven Fromholz released an album titled **"Live"** on his own Felicity label, circa a lifetime ago. Well, 19 *mumble and mumble*, to be precise. This one is affectionately titled **"The Old Fart in the Mirror."** The eleven Fromzongs on this set, consist of the familiar, the [brand] new and the downright amusing. From the familiar, there's titles such as "Dear Darcie" and "I'd Have to be Crazy," while not forgetting the eleven minute duration of that all time [sociological] classic, "Texas Trilogy." "Train Song" and "Lover's Waltz" are branded with a mark which clearly states, previously unrecorded. Crystal clear reasoning and an even handed sense of proportion, seasoned with a pinch of reality [ED. NOTE. And Stevie's unusually twisted and perverse sense of humour], come to the fore on "Singin' the Dinosaur Blues," the title cut, and the spoken narrative "No One Ever Saw Granny Nekkid." It's certainly a treat to hear once more from this ol' backfirin' son of a gun. Available from **Waterloo Records, 600-A North Lamar, Austin, Texas 78703, U.S.A.**

A Dutch compilation by birth, **"Definitive Collection"** covers Dan Fogelberg's fourteen album, twenty plus year career with the Epic/Full Moon label. An eighteen track CD clocking in at some seventy five minutes, is accompanied by a five song, twenty five minute long bonus disc. Although they only ever appeared on the long deleted, 1982 compilation **"Greatest Hits,"** it's a case of a *major pat on the back* for the compiler of this collection, for including "Missing You" and "Make Love Stay" here. Fogelberg cut a couple of duds during his time with Full Moon, while certain of his albums - the 1981 double, **"The Innocent Age"** in particular - rates the classification, classic. [ED. NOTE. It would appear that there are a whole swathe of Dutch disc set[s] titled **"Definitive Collection."** Among the individually featured, CBS artists are Janis Joplin, Santana, Heart and The Bangles]. Available from **CDX**.

The punchline's in the title you see. Back in 1978 this duo cut an album titled **"Twin Sons of Different Mothers."** At that time, both guys were somewhat hirsute of visage. These days, they look like your average, clean cut, All American fortysomethings - therefore, it's a case of **"No Resemblance Whatsoever."** So there you have it. The ethereal sounds of Weisberg's flute, merge with Fogelberg's piano, guitars and vocals. For your outlay, you get dumb [and dumber] song titles such as "Forever Jung," a couple of Jesse Colin Young's more memorable tunes, and some damned fine playing, though hardly earth shattering music. Seventeen years on, it must have seemed like a good idea at the time..... Available from **CDX**.

When it came time to step up to the plate, these good

old boys from Tejas have certainly been kickin' some mega butt, musically this year. Count one, home run - Guy Clark's finest recording in years, **"Belfast Blues."** Now it's Ely's turn. For a guy who hails from the Northern end of the Lone Star state, Ely excels at interpreting things rhythmically Mexican. Tom Russell's classic cockfighting song "Gallo Del Cielo" becomes even more spirited in his hands, than the handful of versions which have preceeded it. For Tom Russell, read definitive. Maintaining that border theme, Ely's own "Run Preciosa" tells of the ravaging of an innocent, country girl. Maintaining that decades old musical connection with his Lubbock buddies, Butch Hancock's "She Finally Spoke Spanish To Me" [ED. NOTE. The reply to Butch's own [and own - "just couldn't resist it !"] "She Never Spoke Spanish To Me"] is included here, while Jimmie Dale Gilmore provides the harmony on "I Saw It In You." Some guy named Springsteen even pitches in on backing vocals, on the opening and closing tracks. The 1977 **"Joe Ely"** album was akin to a flash of white lightning from out of nowhere. A stunning debut, totally contrary to ordinary. This one comes from the same mould, right down to the liner artwork. Everything fits. And I mean everything. Available in your local shops now via the reactivated Transatlantic label.

Recorded during a series of showcases at The Bottom Line in New York earlier this year, the fifteen songs featured on **"Ring Them Bells"** include guest appearances by the McGarrigle's, [her sister] Mimi Farina, Janis Ian, Mary Black, Dar Williams, Tish Hinojosa, The Indigo Girls and Mary Chapin Carpenter. Ladies of a folk persuasion all, onstage with Joan Baez. The songs featured being a *cornucopia* from her four decade long career. Traditional as well as self composed material, stands shoulder to shoulder with songs from Richard Farina [understandable], Eric Bogle, Dylan [twice over], Cohen, Hardin and Robbie Robertson, plus works by some of her guests. Janis Ian, Amy "Indigo" Ray and the devine Dar fill the latter bill. Williams' song "You're Aging Well" though not written for the purpose, could be a hymn to Baez in the ninties.

Nobody ever claimed that this life was going to be easy [for any of us], yet it's the inequality of the outcome [and the darned unlucky turn of the coin], which Tom Pacheco homes in on, in "Welcome to the End of the Century" the opening cut on **"Bluefields."** The beggar, the war widow, bankers and their wives *who lunch*, serial killers and robbers, all travel the lines of the lyric. The twelve string guitar sound captured on the title cut is stunning. The narrator being the observer of the joys as well as the cruel blows of this unrelenting life. The dispassionate CNN interviewer, checkin' her make-up off screen, adds that eerie ninties element of the unreal to the natural disaster of "Big Muddy River." The medium of global television has turned us into instantaneous voyeurs. Murder [in self defense] has been perpetrated in "A Fine Homemade Pie," while "Till the Last Breath I Breathe" is a ballad of commitment. "Sand" observes the history of this planet, acts as *"the referee, standing between the violence on land and the wrath of the sea"* and

concludes "only sand will remain when the universe ends." Returning to her husband, from *time spent on the road*, the main female character possesses eyes like "Blue Montana Skies," while a young couple committed "tailpipe" suicide last Christmas, in "Fine Summer Morning." Half a year later, and [in this impersonal age] neither family has even considered searching for them. This album stands as an unstated prayer for an end to this ninties alienation. Love is all. Love conquers all.

While we're on the subject of this Eirean based, American exile, here's one we missed last year. "**Luck of Angels**" was the precursor to "**Bluefields**" and is totally worth the effort of seeking it out. The major problem being that both discs were only released in Scandanavia, via the Sonet label.

Currently enjoying the third phase of her recording career, and co-produced with John Jennings, "**Revenge**" is CD numero two of Janis Ian's comeback. The intial trio of *newies* are possessed of that characteristic Ian [New York bred] jazz shuffle, and generally focus on relationships. As in "Ready For the War," "Take No Prisoners" and "Tenderness." Her collaborators include fellow Nashville residents, Buddy Mondlock and [Rhonda] Kye Fleming. A bag lady tells of her *park bench life* and dreams of a *owning* a mall home, while she waits for her "Davy" to return. Featuring a laid back anthemic chorus [!], Ian confirms that her folk/pop chops are still intact, with "Take me Walking in the Rain." Unfortunately, as with the [self indulgent] extended band solos taken during her recent UK live shows, the two minute long instrumental which terminates this song, proves to be it's *albatross*. Lyrically bitter, "Stolen Fire" sources from the turn of the ninties break up of her marriage, while "Ruby" is a paeon to the fine dividing line between those who sell their bodies *for dimes or the house and the jewelry*. Featuring metaphors aplenty, this album is something of a mixed blessing. "**Revenge**" being the root cause of the problem.....Available in the UK via Topic/Direct Distribution.

"**Wrecking Ball**" may be the best album which Emmylou Harris has ever recorded. It certainly bears the stamp of a *new dawn*. Have laid the country rock memory of the Hot Band to rest, with her recent 20th anniversary tour, this album is a *breath of fresh air*. Now a New Orleans resident, and ever the interpreter, rarely the creator, the dozen cuts were produced by local *mixmaster* [and Canuck import], Daniel Lanois. Composer credits range from Steve Earle and Neil Young to Jimi Hendrix. Seen any rainbows recently? This one is aural. Supporting players include Earle, Young and Lucinda Williams, as well as the stickman from U2's backline. Musically ethereal in execution, standouts include the title cut, Lucinda's "Sweet Old World" and Emmy's co-write with Rodney Crowell, "Waltz Across Texas Tonight." Now there's a dream come true in just four words. Available in the UK via Topic/Direct Distribution.

It seemed like forever, but in reality there was only a three year gap between Cliff Eberhardt's "**The Long**

Road" and "**Now You Are My Home**." The latter disc appeared on the Shanachie label two years ago, and now we have Cliff hangin' out in the Village, at the "**Mona Lisa Cafe**" on Bleeker. "Voodoo Morning" is an exception to Cliff's normal [solo] compositional rule/role, as he created this bluesy "*everybody's doin' me wrong*" number with fellow folk scribe, David Wilcox. The only non Eberhardt compositions on this set are, Mark Knopfler's '81 #8 chart success, "Romeo & Juliet," and Peter Galloway's guidance to *give in to the emotion*, with a "Leap of Faith." "Life is Hard" concerns the ups and downs of the [love] life of the narrator. Going by this set's title cut, our Cliffie has definitely observed from a close proximity, the enigmatic lady hangin' in the Louvre. And for that matter, departed unrequited. He speculates that many have. The plaintive "Caretaker" proves to be a subjectively similar tale, as far as fulfilment is involved. A neo-Chinese rhythm introduces "Why Do Lovers (Have to Say Goodbye)." And if you listen closely, you'd declare that [the voice of] McCartney appears during the first chorus. It's no joke, life is just one long and winding string of notes. The foregoing synopsis also goes for, "She Loved He." Thankfully, yet another lyric of unrequited love saves the day. Available now in your local record store.

"**Austin Country Nights - Rising Stars from the Heart of Texas**" is one of two Austin country compilations currently doin' trade in that town. There's even an appropriately positioned "*No Line Dancing*" facsimile road sign on the rear of the liner. You only two step in Texas, boy ! Got the message ? The thirteen *local* artists featured, range from Dale Watson and Ted Roddy who record for California's Hightone Records, while Don Walser is a Watermelon *man* to the core, and Cornell Hurd, Bruce Robison, brother Charlie and, The Derailers hail from the rosters of other Austin based labels. Coup of the disc must be the Wagoneers reunion. They perform the Buddy Holly obscurity, "Down the Line." Come to think of it, frontman Warden is a Watermelon artist these days. One thing is true.....this toe tappin', mouth waterin' set gets sweeter each time I hear it. Thanks to scribe [and mega music fan] Rob Patterson for the concept and the execution, aided by Mike Stewart [Poi Dogs etc.] "Waltz Across Texas" from a local compilation of pickers, Area Code 512, has got to be the neatest album closer of the year. So says the good humour man.....Available in the UK via Topic/Direct Distribution.

The supporting players on John McCutcheon's newie "**Nothing to Lose**," include elements of Mary Chapin's road band, The Kennedy's [Pete n' Maura] and Robin & Linda Williams. Eight of the songs were co-written with labelmate and long time buddy, Si Kahn. Vocally, you'd swear that Stan Rogers had been reincarnated, on "Each Season it's the Same," "The Memory of Old Jack" and "Here on the Islands." A trio of great story songs, nonetheless. The chorus of "Walk On," proves to be Marc Cohn's "Walk Through the World" Mk. 2. The male character in "Losers Like You" subsequently becomes a homeless derelict, following marital desertion. Still trying to figure out why this number rocks like a storm ? "My Old Man", is a song that we

should all compose in retrospect [and with respect], one day. That we should all be so blessed as McCutcheon, in terms of maintaining the lyrical balance [between the extremes]. Available in the UK via **Topic/Direct Distribution**.

Seems like **"Mrs. Pinocci's Guitar"** is a case of deliberately retaining that spirit of, the familiar. Cheryl Wheeler cut her self titled debut album at Bias Recording, Springfield, Va., a decade back. What's more Jonathan Edwards produced it. They reprised those roles for **"Driving Home,"** circa 1993. This time around, Edwards and Wheeler share the production chores. Included here, "Piper" previously appeared on Cheryl's 1987 disc **"Half A Book."** The remaining contents are new. You can always depend on Cheryl to come up with seriously hummable melodies, real life situations, as well as occasionally, poking fun at the American lifestyle. In the latter regard, there's "TV" and the ultra right wing **"Makes Good Sense To Me."** "Is It Peace Or Is It Prozac" leans too far toward potential [and personal] tragedy, to be classed amusing. For green maturity, there's "The Rivers" - *We sure have been pigs since Adam and Eve, Now the rivers can poison us.* Ever an evolutionary process, all our lives drift "Further and Further Away" from our roots. Retaining a link with them, however tenuous, remains the trick. Standout tracks, include the *down home feel* of the [introductory] title song, "The Rivers" and the closing "One Love." Available in the UK via **Topic/Direct Distribution**.

On the rear inside of the CD liner booklet to **"Thunderstorms and Neon Signs,"** Wayne Hancock looks every bit the typical dustbowl throwback, flat cap, rolled up shirt sleeves and all. The question.....Is it style or is it genuine ? Excluding the Gershwin standard "Summertime," Hancock's compositions have a distinctly pre/post war, rural juke joint jive feel to them. The question.....Is it style or is it genuine ? On both counts, you decide. Born in Dallas, Texas in 1965, Wayne's father was 44 at the time. Dad was a country fan from way back. Wayne learned two guitar chords by age nine, started penning tunes at eleven and joined the Marine Corps for a six year stint at age fifteen. His early twenties, was his lost period. Nashville proved to be a desert musically, so he moved back home and became a refuse collector. Arriving in Austin in 1991 proved to be his salvation, although not initially. An association with Ray Benson's Asleep at the Wheel didn't quite work out. Now a San Marcos resident, Wayne credits Sue Foley with saving his career. Our hero subsequently took Jimmie Dale Gilmore's place in the Terry/Jo Harvey Allen musical/play **"Chippy,"** met Lloyd Maines in the process, and the rest as they say, *is history.* Nicknamed **"The Train"** by Alvin Crow, Hancock can at turns, howl like a lonesome coyote, even sound like that distant steam engine whistle. He's a rockabilly original and I never touch the stuff....usually. His songs, his delivery and the backing throughout, are vibrant and full of life. That's what sets Hancock way above the average. Guess I decided for you. Available in the UK via **Topic/Direct Distribution**.

Tucked away in the credits for Tammy Rogers & Don Heffington's **"In the Red,"** is the name, Marvin Etzioni. Once upon a time, Heffington and Marv were members of Lone Justice. Etzioni subsequently cut a couple of materially esoteric albums for the Restless label. Don even turned up on a couple of cuts. Now Don and Tammy have taken off down the same road as Marvin. This generally instrumental set of originals, features Rogers on a handful of strings instruments, supported by Heffington, beating out the rhythm on various hollow objects featuring taut skins. Traditional sounding in execution, there are flavours from, the Middle East, Europe and Ireland, as well as from South of the American border. Closing out, is the traditional "Amazing Grace." This album certainly possesses that in abundance. Available in your local record stores.

Two groundbreaking solo albums for Warner/Reprise, circa the early ninties, marked this Oklahoman out as a writer who was *not quite Nashville*, despite the fact that it was his operational base. Of course we're talking about Kevin Welch. Now part of the consortium of musicians who created the [renegade] Dead Reckoning label, **"Life Down Here on Earth"** picks up where **"Western Beat"** left off. The line-up of supporting players is much the same, with the addition of Fats Kaplan [ex Tom Russell], Al Anderson and labelmate Tammy Rogers. This time around, Harry Stinson shares the production credit with Welch. To be honest, Welch remains musically closer to say, Jimmy LaFave and Tom Russell, than Gnashville's current spate of hat acts. A guy who lives his life to the fullest limit, as the closing, title cut confirms. Available now in your local record stores.

"The Rose of the San Joaquin" is the thread [phrase and location] which irrevocably binds the contents of this album. This is his California Odyssey. Tom Russell's songwriting partnership with the legendary Ian Tyson dates from a decade back. This album marks their writing reunion, with the title song [which opens this album] and "Heartaches Are Stealin'." Tom's other collaborators include Peter "The Plimsoul" Case, Dave "Blaster" Alvin and Pat Alger. The eleven song set includes two covers. Chris Gaffney's paean to a Los Angeles district know as "The Gardens" where gang warfare is rife on the streets, and the late Jim Ringer's, "Tramps & Hawkers." Bearing a traditional melody, with Ringer's lyric.....a wanderer returns from the road, to find a single flower growing on the grave of his former sweetheart *"the rose of the San Joaquin."* The latter song dates from Jim's 1977 Philo album of the same name, and closes Tom's latest album. There's tales, of lovers splitting up, of a hand carved heart in an old oak tree, of an old guitar, of horse thieves and, of "Kid Jesus" the fist fighter. All typical Russell fare. Also the essential new *hit* which *addiction* to Tom's albums dictates that you indulge in, every couple of years. Available now in your local record store.

Way back in Issue 1 you may recall that we featured a young, Western Illinois based folk performer by the name of Chris Vallillo. For the last five years Chris has

hosted the radio show **Rural Route 3** on WIUM 91.3FM. He has just released his second solo album. Recorded in Nashville and co-produced with Rich Adler, the dozen songs include two covers. Carl Brouse's "American Hotel" and the classic "Amazing Grace." A storyteller in song, of the simple pleasures as well as the harshness of rural life, this is a classic of the genre. Standouts include "Walnut Fiddle," "Hot Day," "The Old Building" and "The Cholera Cemetery." Available from **Gin Ridge Music, PO Box 144, Rushville, Illinois 62681.**

Amerikana Artists and Songs

Rodriguez **"Proud Heart"** [Continental Song City/CRS] Import available via **Topic/Direct Distribution**. David Rodriguez actually, with what is his fifth solo CD. Resident now in Holland and ever aware of his Tex-Mex roots, "The Other Texas" tells of the *"children with no future."* Less frenetic these days, Rodriguez remains a crusader for equality.

Michael Elwood & Beth Galiger **"Rolling Valentine"** [Dejadisc/CRS] Import available via **Topic/Direct Distribution**. Eclectic, acoustic song poet Elwood and his flautists partner, Beth Galiger, are joined on his third disc by Austin stalwarts Paul Percy [also producer], Gurf Morlix, John Hagen and *East Side Flash*. Got a poets heart? If yes, this one's for you.

Sarah Elizabeth Campbell **"A Little Tenderness"** [Dejadisc/CRS] Import available via **Topic/Direct Distribution**. Good to see Sarah's debut back in the catalogue, following the demise of California's Kaleidoscope label. Produced by picker extraordinaire Nina Gerber, "Geraldine & Ruthie Mae" is the definitive *bag lady* song. Heartfelt and magnificent.

Ray Wylie Hubbard **"Lost Train of Thought"** [Dejadisc/CRS] Import available via **Topic/Direct Distribution**. Previously available circa '93 from Hubbard's own Misery Loves Co. imprint, this album marked the re-emergence of the renaissance country rocker. It's a fitting precursor to the magnificent **"Loco Gringo's Lament"** [Hubbard's pervious CRS release].

5 Chinese Brothers **"Stone Soup"** [1-800-PRIME-CD] Import. Available via Mail Order and Credit Card [or cash] from **111 E. 14th Street, Suite 300, NYC 10003**. Comparatively speaking, the Brothers are a New York based, acoustic version of the Nitty Gritty Dirt Band. But with equal injections of humour, reality and pathos.

Jann Arden **"Time For Mercy"** [A & M] Import available from **CDX**. Reissued in support of this Canadian songbird's stunning **"Living Under June"** set from last year. This album is also a slumbering giant materialwise.

Shakin' Apostles **"Tucson"** [East Side Digital] Import available from **CDX**. Eleven songs based around the lives of Sonny, his true love Kara Lee, and the murder of her father, James Anderson. Classy set of story songs from the king of country pop, Freddie Krc. Buy it, and find out if the guy finally gets his woman....

RAY WYLIE HUBBARD



This article should have appeared in my "Currents" bi-monthly series in **COUNTRY MUSIC PEOPLE** midway through this year. Due to a combination of circumstances, it failed to appear. One of the things in life which I abhor the most is, waste. On that basis, here it is.....

Ray Wylie Hubbard first saw the light of day in Hugo, Oklahoma on Wednesday 13th November 1946. The town lies a mere ten miles beyond the North Texas state limit. While Ray Wylie's early years were spent in the state of his birth, by his teens the Hubbard family had crossed the border. He attended Adamson High School in the Dallas, Texas suburb of Oak Cliff. "Michael [Martin] Murphey, (the late) B. W. Stevenson and Larry Groce all went to the same High School. When I was a junior, Michael was a senior, B. W. a sophomore and Larry a freshman. Michael was a member of a folk group, the Dallas County Jug Band, so I got in with that scene and formed my own trio. The late John Vandiver was in Michael's band, along with Segal Fry. We mostly played assemblies. There was also a coffee house in Dallas named "The Rubiyat" and I started gigging there. Artists like Jerry Jeff Walker and Ramblin' Jack Elliott would come through town."

By his mid teens, Ray Wylie was the proud owner of a Martin D-18 acoustic guitar. Each summer, Hubbard would travel to Red River, New Mexico with his trio. They were known as Three Faces West, the other protagonists being Rick Fowler and Wayne Kidd. "It was kind of Kingston Trio stuff, only a little deeper than that. We cut an album by ourselves and pressed up about 5000 copies which we sold at our gigs. Our big thing was, Michael Murphey would give us his new songs. He would write a song like "Five O'Clock on a Texas Morning," then call us up and let us hear it." During the evening, Three Faces West performed in a family nightclub, while daytime was spent manning the Jaycee tourist information booth, staging mock gun fights or driving holidaymakers around the local places of interest. When term time rolled around, Hubbard headed back home, where he was majoring in English at University of Texas at Arlington.

You will have noted in the previous paragraphs, that Hubbard acknowledged Michael Martin Murphey as a major influence on his songwriting. As for penning "Redneck Mother," his best known song, Ray Wylie recalled "I don't know how that song came about. I began it when I was up in Red River in a place called the D Bar D. Originally it was kind of a pretty song. My bass player started playing for Jerry Jeff and sang "Redneck Mother" for him. I'd formed the Cowboy Twinkies by then. I didn't have a second verse, so Jerry Jeff called me on the phone from the studio. I made up a second verse on the phone, so the song makes no sense whatsoever. The thing is, it's one of those songs where I can sing it every night without difficulty. If it had been a song like "Feelings," I couldn't sing that every night. If it was a real serious song that I was known for, then I could get bored with performing it. It's a lot of fun to sing and it's nice that people know me for it."

Jerry Jeff Walker's 1973 album **"Viva Terlingua"**

featured the latter song, although the album liner title was "Up Against the Wall Red Neck." Bobby Bare and New Riders of the Purple Sage also covered the tune. "The Cowboy Twinkies were together for quite a while, although we didn't get the record deal until 1974. We opened a bunch of shows for Willie Nelson, just because he liked us. I found most of the members of the Twinkies when I was up in Red River with Three Faces West. Terry Joe "Buffalo" Ware was playing in a rock n'roll band called The Blades at that time. At the end of that summer, a guy called me up and said he had a gig for a country and western dance. I'd never done a dance before, because I'd always done folk music. I told him I could get a band, because the money was pretty good. I called "Buffalo" and he said he could get a drummer and a bass player. That was how the Twinkies were formed, in about 1972. The way we eventually got our record deal, was that we'd gone down to Austin to a place called Pecan Street Studios. We used Chet Himes who went on to engineer the first Christopher Cross album. The one which won the Grammy. It cost us about \$15,000 of our own money to cut the album and we sent a tape of it to a number of people. Atlantic, Discreet [the late Frank Zappa's label] and Warner Reprise made us offers. We eventually went with Reprise. Originally Bob Johnson was going to produce it, but that didn't work out. Finally we decided on Michael Brovsky and went to Nashville to cut the record. We figured that if Brovsky could make Jerry Jeff sound good, then we'd sound like The Beatles. Can you put a ha, ha in there."

Hubbard's comments on the subsequent release included, "The producer, the engineer, the musicians were very talented, very good people but it wasn't the album we wanted to make. I loved the album we cut in Austin by ourselves." Half of the ten tracks on **"Ray Wylie Hubbard & The Cowboy Twinkies,"** were penned by Hubbard with another three co-penned respectively with Rick Fowler, Jimmy Johnson and Twinkie, Terry Joe "Buffalo" Ware. The opening song of the Twinkies album "West Texas Country Western Dance Band," appeared in the same position trackwise, on the 1974 **"Live Highlights"** album from the Kerrville Folk Festival. Hubbard's old band, Three Faces West, were also featured on the latter Kerrville disc.

Ray Wylie's second solo set **"Off The Wall,"** appeared on Willie Nelson's ill fated Lone Star Records. The latter outlet was briefly part of the Mercury/Phonogram group of labels. "Willie Nelson called me up in January of 1978. His deal with CBS was due to run out in September that year. Polygram was courting Willie, because he was getting real hot. They even offered him his own label. He asked me if I had anything recorded, as he needed something out in around a month's time. I told him that I had a bunch of demo tapes from four or five year old sessions in Tyler and Austin. Over the next two weeks, I collected those demos, remixed them, cut some new material in two Dallas studios, shot the album cover and sent the lot off to Polygram in Chicago." The album was released during that summer, along with titles by Cooder Browne, Steven Fromholz, Bill Callery and the Geezinslaw Brothers. That September, Willie resigned with CBS and the whole Lone Star project fell apart. "Redneck Mother" opens the set and is among seven Hubbard original or co-

written compositions.

During the following year, Ray Wylie appeared on the Kerrville **"Live Highlights"** recording performing his "Hello Early Morning." Supporting him were John Inmon, Bob Livingston and Donny Dolen. Since Hubbard's previous album had consisted of recordings from a number of Texas studios, it only seemed natural that he sustain the technique. Prior to that year's Kerrville appearance, he cut three songs "live" at the Paladium in Dallas, Texas [on April 14th 1979], while the other tunes resulted from sessions at January Sound, Dallas, plus Austin studios, Wink Tyler and Hound Sound. Titled **"Something About the Night,"** and released by the Renegade label later that year, the ten track recording was co-produced by Hubbard and his band. Paul Percy replaced Dolen on drums, for the album. The aggregation of Inmon, Livingston and Percy, being the [then] current version of the legendary Lost Gonzo Band. The closing cut on **"Something About the Night,"** was "(The Last Recording of) Redneck Mother (Ever)." For Ray Wylie, the latter song was both *his salvation* and *his cross to bear*. The album was mixed at Austin's Hound Sound, owned by the equally legendary, Willis Alan Ramsey.

The 1982 Kerrville **"Live Highlights"** recording featured Ray Wylie performing "Dallas After Midnight." Supported only by Paul Percy's snare drum and a couple of items of percussion, I was privileged to enjoy Hubbard's performance at the 1986 Kerrville Folk Festival. What we're talking about here, is one hell of an amusing guy - a raconteur no less - as well as a gutsy performer and classy songwriter. If my memory serves me well, Ray Wylie was also the first artist I interviewed at Kerrville. It should be pretty obvious by now that those interviews, have formed the backbone of **"CURRENTS"** for the last five years. We have however, digressed somewhat....

Recorded at the Soap Creek Saloon, Austin on June 29th 1984, and featuring his latest band, The Love Wolves, Ray Wylie's next recording was appropriately titled **"Caught in the Act."** This album also marked the autobiographical writer. Hopefully, this article has birth of Ray Wylie's own uniquely named record label, Misery Loves Co. "A friend and fan of mine named Gary Allen, who is an estate agent down in Rockport, asked me if I had any live tapes. I told him that I didn't. He'd just sold two condominiums and bought a Mercedes. According to what he said, it had the best stereo system in the world. He asked me how much it would cost to record a good quality cassette of one of my shows. We set the thing up properly, with a mobile recording facility. After Gary got his cassette, we decided to press up 1000 copies of the recording in vinyl form." The ten track recording includes David Halley's "Hard Livin'," Ben E. King's "Stand by Me" and four Hubbard composed originals. Though he doesn't appear on this recording, Halley had been a member of Ray Wylie's road band for about a year.

Originally released as a cassette only, charity recording on the SJM label, in commemoration of the 1986 sesqui-centennial of the birth of the Texas state, **"A Tribute to Texas Music"** had been recorded live at a concert held in the Austin Opera House on April 1st that year. An augmented version of the latter recording

appeared in 1989, on the Tomato label. Country music contributors to both releases include Asleep at the Wheel, Mickey Newbury, Alex Harvey [whatever happened to him?], Rusty Wier and of course, our hero. While Hubbard's only contribution to the original tape was his "Texas is a State of Mind," I'll leave you to guess which *anthem* was appended to the subsequent release.

Although he continued to gig within Texas on a regular basis, almost a decade passed before Hubbard's next solo set appeared. **"Lost Train of Thought"** was the title of the second disc to appear on the Misery Loves Co. imprint. As Hubbard related to D magazine's Chris Tucker in 1993, "Over the years, I kept doing the same thing and expecting different results. During my late 30's, I got divorced. My father died. Nights of drinking for fun turned into days of drinking to maintain." In 1988, Hubbard broke the latter habit with the help of a 12-step recovery programme and the assistance of his second wife, Judy Stone, as well as a deal of moral support from similarly afflicted musician friends. He met Judy during one of his regular shows at Poor David's Pub in Dallas. "Everybody was in a real goofy mood that night. I can't remember anything I said, but I went off on some real tangents and Judy liked it. She walked into my gig the next night and started grinning, and I started grinning. It just felt right." They were married in 1989 and their son, Lucas Cole was born during the summer that Hubbard released his fifth solo recording. Self produced, with "Buffalo" back in the fold on lead guitar, Hubbard composed all eleven cuts, including two co-writes with his old compatriot. Willie Nelson shared the vocal on "These Eyes," while "Wanna Rock and Roll" was destined to appear on Ray's next studio album. One thing was certain, Ray Wylie had emerged from his [self imposed] recording hiatus as an even more mature writer.

"Loco Gringo's Lament," was released late last year by the three year old San Marcos based label, Dejadisc. Apart from Donny Ray Ford's "Bless the Hearts of the Lonely," Hubbard wrote the remaining eleven songs; two as co-writes. The stunning "After the Fall" was penned with old buddy Terry Ware, and the other with Michael Mays. Materially the album is a country tinged acoustic/rock revelation. "Wanna Rock and Roll" from Hubbard's previous set **"Lost Train of Thought"** [ED. NOTE. A Dejadisc imprint of this album, was issued in early October], reappears on **"Loco Gringo's Lament."** Considering the lyrical content, one thing is certain - Hubbard is an autobiographical songwriter, who twenty years on, is still *shedding some great skin*. This article is intended to provide an insight into the inspiration for his music and lyrics.

And finally. You should be aware that Ray Wylie takes a humorous, tongue in cheek approach to performing onstage. With some regularity, in fact. While researching this piece, I noticed on my map of Texas, a lake and a town located on the East side of Dallas. The lake goes by the name Ray Hubbard, while the town of Wylie lies on it's western shore. These days, our hero lives in a Texas town which goes by the name of, Poetry. Don't you begin to wonder sometimes.....

Rod Kennedy Presents KERRVILLE FOLK FESTIVAL

HIGHLIGHTS RECORDED "LIVE" AT KERRVILLE, TEXAS



Rod Kennedy has moved the Kerrville Folk Festival "Live Highlights" series into the CD age with the release of a limited edition of 400 copies each, of five CD sets commemorating, respectively, the 1982 - 86 and 1987 - 1991 Festivals. Basically, the releases are reissues of the earlier **"Live Highlights"** cassettes, with, the omission of some tracks. Those **"Live Highlights"** cassettes usually ran for around 90 minutes, while CD technology is currently limited to a 70 minute maximum duration. The sets cost \$99.00 for the 10 CD's, plus postage. The mailing address **Kerrville Music Festival Inc., P.O. Box 1466, Kerrville, Texas 78029, U.S.A.** Alternatively, you can use your **VISA/Mastercard**. I've already got mine. Sending for yours today ????

Recorded 1982

Volume One - Disc 1

1. RAY WYLIE HUBBARD - Dallas After Midnight (4:36)
2. RIDERS IN THE SKY - Blue Shadows on The Trail (3:28)
3. MELISSA JAVORS - Medicine Man (2:49)
4. PETER ROWAN - Riding High in Texas (4:11)
5. Nanci Griffith - Wheels (2:49)
6. DAVE VAN RONK - Another Time and Place (4:11)
7. BILL & BONNIE HEARNE - Cowboy Fantasy (3:47)
8. GARY P. NUNN - Tennessee Road (4:23)
9. SHAKE RUSSELL BAND - River of Innocence (3:42)
10. DOTTSY - I'll Be Your San Antonio Rose (3:32)
11. FRED CARTER JR. - An Occasional Eagle (3:03)
12. RAMBLIN' BACK ELLIOTT - Old Shep (4:04)
13. FRUMMOX - Man With The Big Hat (5:23)
14. CHUCK PYLE - Other Side of the Hill (3:15)
15. ROSALIE SORRELS - Travelin' Lady (4:22)
16. RICK BERESFORD - If Drinkin' Don't Kill Me (3:21)
17. GATEMOUTH BROWN - Sometimes I Feel Myself Slippin' (8:48)



Recorded 1983

Volume One - Disc 2

1. STAN ROGERS - The Field Behind The Plow (4:10)
2. CONNIE KALDOR - God Made Mamas To Cry (2:08)
3. AL SIMMONS - Tennessee Walling 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 DALE GILMORE - Rain Just Falls (4:00)
8. GUY CLARK & RODNEY CROWELL - Home Grown Tomatoes (2:42)
9. RODNEY CROWELL - What It Makes You Feel Like (2:30)
10. GAMBLE ROGERS - Justice Will Be Done (4:50)
11. LYLE LOVETT & Nanci Griffith - Closing Time (3:32)
12. SANTIAGO JIMENEZ, JR. - Tres Suspedos (Three Signs) (4:07)
13. ROY BOOKBINDER - Kentucky Blues (2:45)
14. JIMMIE DALE GILMORE & Nanci Griffith - Tonight, I Think I'm Gonna Go Downtown (3:00)
15. CROW JOHNSON - Ring of Stones (3:40)
16. BOB BROZMAN - Ukelele Spaghetti (1:16)
17. U. UTAH PHILLIPS - Great Turtle Drive/Goodnight Loving Trail (5:52)
18. MARCIA BALL - My Man Is A Two-Timer (5:52)

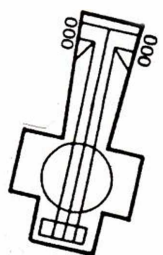
Recorded 1984

Volume One - Disc 3

1. JON IMS - Midnight On The Highway (3:30)
2. BOBBY BRIDGER - Oh, Pedernales (3:32)
3. EMILY ARONSON & WAYNE GREEN - Only A Dream (3:19)
4. TROUBADOURS OF PARAGUAY - Mr. Bo Jangles (4:00)
5. BILL STAINES - Sweet Wyoming Home (3:54)
6. ANNE HILLS - River Wash That Hurt Away (3:53)
7. JOSH WHITE JR. - I Can Be Had (6:18)
8. GUY CLARK - New Cut Road (3:18)
9. PONTY BONE & THE SQUEEZETONES - Frio City Road Polka (2:30)
10. BILLY JOE SHAVER - Georgia On A Fast Train (3:18)
11. DAVID HALLEY - Guy Harmonica And The Piranas (2:18)
12. JAN MARRA - Oh, Baby, I Love You So (3:05)
13. STEVE GILLETTE & COURTNEY CAMPBELL - Bed of Roses (3:16)
14. HICKORY HILL - The James Boys And Me (2:50)
15. MICHAEL BALLEW - Your Daddy Don't Live in Houston (2:53)
16. ARTIE & HAPPY TRAUM - Screwing Things Up (5:03)
17. ELIZA GILKYSON - Red, Red Rose of Passion (3:38)
18. RUSTY WIER - Sweet Lone Star Lady (3:05)
19. BOB GIBSON & ANNE HILLS - Let The Band Play Dixie (4:05)



- Recorded 1985**
- Volume One - Disc 4**
1. JOHN GORKA - Baby Blues (3:05)
 2. JANE GILLMAN - Trouble in Mind (3:02)
 3. TOM RUSSELL - Zane Gray (2:30)
 4. TENNESSEE VALLEY AUTHORITY - Molly & Tenbrooks (2:57)
 5. DON SANDERS - Sing Like A Bird (3:21)
 6. SHAKE RUSSELL - You've Got A Lover (4:55)
 7. TERRY ALLEN - When The Great Joe Bob Went Bad (4:15)
 8. JAN MARRA - Tale From Big Bend (4:50)
 9. BOBBY BRIDGER - Star Eyes (4:30)
 10. HICKORY HILL - Kentucky Home (3:00)
 11. TISH HINOJOSA - Amanecer (3:30)
 12. C P R - She Knows The Child In Me (3:30)
 13. DEE MOELLER - Tequila After Midnight (2:45)
 14. GARY P. NUNN - Austin Pickers (3:02)
 15. KATE WOLF - Carolina Pines (5:00)
 16. PETER ROWAN - Free Mexican Airforce (4:45)
 17. CHRISTINE ALBERT - Take Me Dancing (2:40)
 18. LYLE LOVETT - The Perfect Woman (3:40)



- Recorded 1986**
- Volume One - Disc 5**
1. DARDEN SMITH - Little Maggie (2:56)
 2. ROBERT EARL KEEN JR. - Copenhagen (2:05)
 3. TOM RUSSELL - El Gallo de Cielo (6:04)
 4. SHAKE RUSSELL - Nothin's Wrong (3:11)
 5. STEVEN FROMHOLZ - Isla Mujeres (3:02)
 6. BILL STAINES - Roseville Fair (3:19)
 7. CHRISTINE ALBERT - All Night Ride (3:55)
 8. JOHN GORKA - By The Way, How's My Heart? (3:41)
 9. TERRY ALLEN - The Beautiful Waitress (3:54)
 10. GUY CLARK - You Gotta Come From The Heart (2:41)
 11. MARCY LACOUTURE - Like A Rose (2:33)
 12. BILL NEELY - Yellow Moon Over Texas (2:35)
 13. PAT ALGER - Don't Go Lookin' For Love (2:44)
 14. BUTCH HANCOCK - Deep Blue Eddy (2:47)
 15. NANCY GRIFFITH - Once In A Very Blue Moon (2:22)
 16. CHUCK PYLE - Free Love (4:05)
 17. KATY MOFFATT - Don't You Know Me? (3:34)
 18. DAVID HALLEY - A Horse Name Further (4:43)
 19. ERIC ANDERSEN - Blue River (5:46)
 20. ANGELA STREHLI - Telephone Blues (4:55)

Ten Great Years at Kerrville

The Kerrville Folk Festival began as a three-day event indoors at the 1200 seat Kerrville Municipal Auditorium on June 1-2-3, 1972. Two years later it moved outside to Quiet Valley Ranch, nine miles South of Kerrville on Texas Highway 16.

As the years passed, the festival grew from three days to five days to eleven days, and then, to eighteen days. In 1996, for the 25th festival, it expands to 25 days. At the beginning, there were 13 performers. Now there are over 120 annually.

But the festival has not earned its reputation for excellence due to the length of the event, the number of performers or the number of spectators (which as grown from 2600 in 1972 to 30,000 in the '90s). Every songwriting artist has been selected for integrity, genuineness, and originality.

In recent years, "spiritual optimism" has been among the terms used to describe the ambience of the Kerrville Folk Festival. What we have become to believe about ourselves and our festival community is that what happens here allows all of us to live up to our human potential.

Somehow, in our effort to build a civilization, we have succeeded in taking most of the real humanity out of human beings. Urban clutter, stratification, loss of privacy and the intenseness of daily schedules has combined with the worst facets of commercialization to reduce everything to the lowest common denominator. This results, for many of us, in a headlong plunge through daily living that depersonalizes our whole world.

What can and does happen at Kerrville, whether we are sharing the very personal music of our performers around the campfire or sitting in the outdoor theater along side hundreds of others in the audience, is that we are gently drawn into the lives, the experiences, and emotional viewpoints of the songwriters touching us and opening ourselves to be more humane, more considerate and to reach out to each other. The result for each of us is a rediscovery of what is best in each of us and a rejuvenation built on a new found passion and understanding.

We hope that this limited edition collection provides some insight into the joy and excellence enjoyed by those who actually heard these performances on stage during these ten great years 1982-1991.

Rod Kennedy
Founder-Producer

- Recorded 1987**
- Volume Two - Disc 1**
1. STEVEN FROMHOLZ - Blue Would I Be Without You (3:01)
 2. JON IMS - On A Rampage (2:48)
 3. TIM HENDERSON - Look At Yourself In My Eyes (3:38)
 4. JOHN PEARSE - Everybody Has The Blues (5:46)
 5. PETER YARROW & LINDSAY HAISLEY - If I Were Free To Speak My Mind (5:41)
 6. GARY P. NUNN - I Think I'll Go To Mexico (4:58)
 7. SHAKE RUSSELL - Tears In Your Eyes (3:53)
 8. DAVID ROTH - How Do We Hold Onto Love? (4:41)
 9. CARRIBEAN STEELTONES - Nikita (4:43)
 10. SHAWN PHILLIPS & VAN WILKS - The Power of A Woman (4:55)
 11. ANGELA STREHLI - Don't Fall For My Baby (6:02)
 12. STEVE JAMES - I Love My Guitar (2:24)
 13. AUSTIN LOUNGE LIZARDS - Jalapena Maria (2:36)
 14. "TEXAS SHORTY" CHANCELLOR - Ain't Misbehavin' (4:05)
 15. JOSH WHITE, JR. - That's The Thing About Love (6:12)
 16. RAY CAMPI - Comin' Home/Honky Tonk Man (3:54)



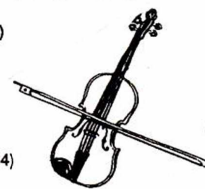
- Recorded 1988**
- Volume Two - Disc 2**
1. CLAY BLAKER - Take Me Back to Tulsa (3:05)
 2. BUDDY MONDLOCK - Skeleton (2:35)
 3. JOE HEUKEROTT - Hungry (4:44)
 4. LAURIE LEWIS - Texas Bluebonnets (3:30)
 5. VALDY - Rock 'n Roll Song (2:12)
 6. MICHELLE SHOCKED - If Love Was A Train (3:32)
 7. THE LIMELITERS - Malaguena Salerosa (4:27)
 8. FRED KOLLER - Life As We Knew It (4:04)
 9. BUTCH HANCOCK & MARCY LACOUTURE - Tell 'Em What You Know (5:14)
 10. CASSELBERRY-DUPREE - Did Jesus Have A Baby Sister? (4:26)
 11. ROBERT EARL KEEN JR. - Oh, Mariano (3:27)
 12. ELIZA GILKYSON - My Baby Is A Universe (2:46)
 13. BILL MILLER - Borderline (3:42)
 14. PETER ALSOP - Love's A Lifeline (3:47)
 15. CHRISTINE ALBERT - Cross The Canyon (3:41)
 16. HAL MICHAEL KETCHUM - Baby, I'm Blue (4:08)
 17. MURRAY McLAUCHLAN - Sweepin' The Spotlight Away (4:27)
 18. CONNIE KALDOR - Why Aren't You Here? (4:11)
 19. SONNY CURTIS - The Straight Life (2:37)



- Recorded 1989**
- Volume Two - Disc 3**
1. ROBERT EARL KEEN, JR. - Lovin' You And Leavin' Tennessee (2:40)
 2. LAURIE LEWIS & GRANT STREET - I'm Gonna Be The Wind (2:58)
 3. STEVEN FROMHOLZ - Late Night Neon Shadows (3:27)
 4. PATTY LARKIN - Junk Food Rap (1:21)
 5. VALDY - When Peace Came To The Valley (2:58)
 6. TISH HINOJOSA - Who Showed You The Way To My Heart? (2:59)
 7. HOBBO JIM - Ildierod Trail (1:52)
 8. JOE HEUKEROTT - Mary Elizabeth (4:59)
 9. DAVID & LORA LEE AMRAM - The Water Is Wide (3:58)
 10. JOHN STEWART - Sweet Dreams Will Come (3:50)
 11. ROD MACDONALD with CINDY MANGSEN & JAN MARRA - Sailor's Prayer (5:24)
 12. BUDDY MONDLOCK - My Aunt Anna (4:30)
 13. REILLY & MALONEY - Give Yourself To Love (3:45)a
 14. EVAN MARSHALL - Barcarolle (2:25)
 15. STEVE GILLETTE & LINDSAY HAISLEY - Darcy Farrow (3:26)
 16. AUSTIN LOUNGE LIZARDS - The Car Hank Died In (3:08)
 17. KIMBERLY M'CARVER - Silver Wheeled Pony (4:29)
 18. GARY P. NUNN & FRANK HILL - Domino Song (3:58)
 19. ELIZA GILKYSON - Shadows And Foot Prints (3:00)
 20. TOM CHAPIN - Family Tree (3:37)



- Recorded 1990**
- Volume Two - Disc 4**
1. L.J. BOOTH - Little Piece of Heaven (5:14)
 2. CHERYL WHEELER - Arrow (3:25)
 3. PEPPINO D'AGOSTINO - At The Corner Bar (2:19)
 4. PATTY LARKIN - I'm Fine (4:19)
 5. BRAVE COMBO - Caballo Viejo (The Old Horse) (3:43)
 6. MELISSA JAVORS - Where Did The Wild Horses Run To? (3:25)
 7. DAVID WILCOX - Language of The Heart (4:27)
 8. TISH HINOJOSA - Donde Voy (Where I Go) (3:05)
 9. BOW BRANNON - Heart That Could Go Either Way (4:12)
 10. PETER ROWAN & THE ROWAN BORHTERS - Midnight Moonlight (3:45)
 11. CHUCK SUCHY - Dreams Are For Real (4:11)
 12. ROSIE FLORES - Out of Tune (2:58)
 13. DANGER IN THE AIR - Gorilla Bounce (3:52)
 14. JANIE FRICKIE - Faithless Love (3:10)
 15. SUNDOGS - She's In The Mood (4:46)
 16. MARCIA BALL - Under Love's Spell (5:15)
 17. POI DOG PONDERING - Aloha Honolulu (2:34)



- Recorded 1991**
- Volume Two - Disc 5**
1. SHAKE RUSSELL & DANA COOPER - Fade Away (3:52)
 2. MICHAEL ELWOOD & BETH GALIGER - I'm On My Way (2:48)
 3. CLAUDIA SCHMIDT - Midwestern Heart (4:14)
 4. FRED SMALL - All The Time In The World (4:17)
 5. ROY BOOK BINDER - Mississippi Blues (4:20)
 6. RANCH ROMANCE - What's Wrong With Me? (3:14)
 7. DAVID OLNEY - Blessed Am I (4:34)
 8. STEVE EARLE - So Different Blues (3:00)
 9. UNCLE WALT'S BAND - Blues Around Midnight (3:11)
 10. TROUT FISHING IN AMERICA - When I Was A Dinosaur (2:38)
 11. SARAH ELIZABETH CAMPBELL & NINA GERBER - Geraldine And Ruthie Mae (5:22)
 12. ANNE HILLS & MICHAEL SMITH - The Child Within (4:33)
 13. TOM BALL & KENNEY SULTAN - Honey Bee (4:09)
 14. JAMES KEELAGHAN - Orion's Belt (3:44)
 15. STEVE FROMHOLZ & THE ALMOST BROTHERS - Everybody's Goin' On The Road (3:22)
 16. BOBBY BRIDGER & THE FESTIVAL ORCHESTRA, DAVID AMRAM Conducting - Heal In The Wisdom (7:39)

* Kerrville Folk Festival Anthem by Bobby Bridger



KWIK KUTS



Josie Kuhn **"Walks with Lions"** [Round Tower] Nashville based Kuhn's second set for the Dublin based label was produced by Steve Forbert. It features eleven *new country* style compositions, ten of which she either wrote, or shared in *their creation*. Of the latter, three were co-writes with her pal, Tom Pacheco, while Ron Davies helped out on "I'm Gonna Tell On You." [ED. NOTE. As in Ron "Silent Song Through the Land" Davies ?] Adding their instrumental skills are Garry Tallent [Springsteen], Vinny Santoro [Rosanne Cash & Rodney Crowell], Fats Kaplan [Tom Russell and Kevin Welch] and Tim Krekel [Jimmy Buffett].

Peadar O'Riada **"Amidst These Hills"** [Bar/None] Son of that giant of Irish contemporary classical music, Sean O'Riada, there's a *field recording* feel to some cuts on this album. The sound of a blazing fire, the voices of children and bird song can, on occasions, be heard in the background. At turns, stylistically classical, folk and new age, with a mixture of his own as well as traditional Irish music, this recording warrents close attention, and that effort bears rich rewards.

Vigilantes of Love **"Welcome to Struggleville"** [Capricorn] The Vigilantes of Love are basically a front for the lyrics and music of Bill Mallonee. While maintaining a tenuous link with the Fingerprint label, this Capricorn label release sees Mallonee surround himself with what amounts to a band. The nett result is, that the former acoustic punk feel is replaced by a drums/electric bass/electric guitar driven sound.

Christine Collister **"Live"** [Fledg'ling] This lady possesses one of the best sets of tubes ever [as well as an infectious giggle]. Recorded on the Isle of Man [her birthplace], this "in concert" set features two of her own compositions, and a spectrum of styles, including titles by Rickie Lee Jones, Joni Mitchell, Willy Russell [the Scouse playwright], Lieber/Stoller and Messrs. Burnett/Swan/Neuwirth.

Grant McLennan **"Horsebreaker Star"** [Beggars Banquet] This Aussie, and former Go Between hits the jackpot with this twenty four song, two disc set of jangly [as in Rickenbacker] folk/pop cut in Athens, Georgia at John Keane's studio [ED. NOTE. Keane being a former VOL associate. There's even McClennan's interpretation of "Ballad of Easy Rider." Stateside, for some strange reason, it's a single, eighteen track effort. One of the best albums to surface in late '94/early '95.

Buddy Miller **"Your Love and Other Lies"** [Hightone]. I first ran across Buddy Miller and his wife Julie, when they performed "Orphans of God" on last year's Mark Heard tribute **"Strong Hand of Love."** It appears that Buddy has been a longtime Jim Lauderdale sideman. This self produced debut disc, contains a handful of compositions by Buddy n' Julie, along with covers from such as Tom "T" Hall and Jim Lauderdale. You'll have guessed by now, that we're talkin' country music. *Nashville style, not.* Julie, Lucinda, Emmylou, Jim Lauderdale and Dan Penn provide backing vocals, while Lucinda's backline - Gurf Morlix [bass] and Donald Lindley [drums], are on occasions supported by

that ol' steel picker, Al Perkins, and those *currently high profile* Dead Reckoning folks, Don Heffington and Tammy Rogers.

Ted Roddy **"Full Circle"** [Hightone]. Austin, Texas based harmonica blower Roddy, performs a decade of his own rock n' rollin'/soulful/bluesy compositions, plus one co-written with, *the Dave Alvin*. Recorded in South Austin at Congress House Studios and produced by Bruce Bromberg (Jimmy Dale Gilmore, Robert Cray, Dale Watson), didn't they once call this stuff pub rock.....

Chris Gaffney **"Loser's Paradise"** [Hightone] Any guy who closes his album liner with the dedication, *"Texas can sometimes be a very beautiful thing !,"* has almost guaranteed my vote. When he opens with a Tom Russell tune, "The Eyes of Roberto Duran," he's almost guaranteed sainthood. Produced by Dave Alvin and cut in Austin, Texas the remainder of the recording lacks the literary class and bite of the opening track. Supported by some of the [usual] local pickers, Gaffney competently rings the changes - honky tonk, through Tex-Mex and cajun to soul and rock 'n roll - with half the cuts being his own creations. And that's about as far as it goes.

The Roches **"Can We Go Home Now"** [Rykodisc]. From a fleeting first glance [of the liner], you'll detect that these girls are into sensible, laced female footwear, ninties style. They're also very into the harmonious sound made by voices. Their voices. There are shades of Laurie Anderson's "Oh Superman," about the chorus to Terre's sardonic and then seriously serious, "Christlike." There are glorious Roche harmonies on the reflective "Move" and "Can We Go Home Now," a neat storyline to "Home Away From Home," vocal gymnastics with "So," and then an eight minute closing marathon - all about "My Winter Coat." I guess you'd say, I'm smitten.

Amy Fradon & Leslie Ritter **"Take Me Home"** [Shanachie]. Apart from their own self penned collaborations, this folk oriented, harmony duo cover Lennon & McCartney, David Wilcox, Jon Anderson and Don Uttendorfer [?] The themes of the title cut and much of their own material, hovers between the boundaries of innocence and being too precious. If you want something pleasant to play in the background, this is it. As for serious listening pleasure and analysis, forget it.

Monte Warden **"Here I Am"** [Watermelon] Solo album number two and Warden is still trading in retro rock, but with consummate style, ably supported by his Lonesharks - AKA Mas Palermo, Brad Fordham and David Murray. Nothing here is going to tax your intellect, or for that matter, enhance it. Quite simply, what you get are tunes with neat [pop/country] hooks, allied to rhymin' lyrics mostly about the boy/girl condition. There's some upbeat numbers, and ballads as well. The stuff you file under *extremely listenable*. Five of Warden's songwriting collaborations are with his stickman Palermo, three are written by Monte alone, while there's a [further] co-write with Paul Kennerley, plus one with Tricia Mitchell.

A Kerrverts Festival 50.



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

1. The Dutchman JERRY JEFF WALKER "Hill Country Rain" Rykodisc RCD 10241 [1992]. #
2. The Way To Calvary ROD MACDONALD "Highway To Nowhere" Shanachie 8001 [1992].
3. Years BETH NIELSEN CHAPMAN "Beth Nielsen Chapman" Reprise 9 26172-2 [1990].
4. The Babysitter's Here DAR WILLIAMS "The Honesty Room" Razor & Tie RT 2816 [1995]. #
5. When I Was A Boy DAR WILLIAMS "The Honesty Room" Razor & Tie RT 2816 [1995]. #
6. Yarrington Town MICKIE MERKENS "Texas Summer Nights, Vol. 1" Potato Satellite PS2-1000 [1983]. #
7. The Cape/Stuff That Works GUY CLARK "Dublin Blues" Asylum 61725-2 [1995]. #
8. Whooping Crane ERIC TAYLOR "Eric Taylor" Watermelon CD 1040 [1995]. #
9. Run Preciosa JOE ELY "Letter to Laredo" MCA MCAD-11222 [1995]. #
10. I'm Thinking of You JIMMY LAFAVE "Buffalo Return to the Plains" Bohemia Beat/Lizard 80006 [1995]. ^
11. Sand TOM PACHECO "Bluefields" Sonet/Fjording FJCD 2007 [1995]. ^
12. Words as Weapons MICHAEL FRACASSO "When I Lived in the Wild" Bohemia Beat 0003 [1995]. #
13. Las Rosas Sauvages KIMMIE RHODES "West Texas Heaven" New Rose 422505 [1995]. ^
14. And It Still Is Blue SUZANNE McDERMOTT "Souvenir" Rosema Red (no index no.) [1994]. #
15. American Lipstick TERRY CLARKE "The Shelly River" Minidoka MICD005 [1991].
16. Off the Ground DAVE MALLET "In the falling dark" Vanguard 79480-2 [1995]. #
17. The Tide LUCY KAPLANSKY "The Tide" Red House RHR CD 65 [1994]. #
18. Waiting for an Old Friend RANDY BURNS "Songs for an Uncertain Lady" ZYX Music 2007-2 [199?]. ^
19. The Old Building CHRIS VALLILLO "Best of All Possible Worlds" Gin Ridge CG-1006 [1995]. #
20. Montana Song DAVID ACKLES "American Gothic" Elektra 7559-61597-2 [1972, 1993].
21. In Love But Not at Peace DAR WILLIAMS "The Honesty Room" Razor & Tie RT 2816 [1995]. #
22. She Leaves Her Heart at Home CHARLIE ROBISON "Bandera" Vireo VRCD 1104 [1995]. #
23. Late Afternoon in Early August GRANT McLENNAN "Horsebreaker Star" Beggars Banquet BBQCD 162 [1994].
24. Match Made in Heaven BRUCE ROBISON "Same" Vireo VRCD 1105 [1995]. #
25. Thoughts of Spring RANDY BURNS "Of Love and War" ZYX Music 1039-2 [199?]. ^
26. Queen Love THOM MOORE "Gorgeous & Bright" Starc Records SCD 1294 [1994]. ^
27. Round of Blues SHAWN COLVIN "On the Mountain - 103.7 FM Seattle" KMTT CD 0194 [1994]. #
28. I'm Nothin' Without You STEVE EARLE "Train A Comin'" Winter Harvest WH 3302-2 [1995]. #
29. Amsterdam BUDDY MONDLOCK "Buddy Mondlock" Son BUACD 9414 [1994]. ^
30. Gone Too Long TOWNES VAN ZANDT "No Deeper Blue" Roadsongs IRS 993.151 [1995]. ^
31. Luck Runs Out LOOSE DIAMONDS "New Location" Dos dos7010 [1994]. #
32. What Do You Want? TOM RUSSELL "The Rose of the San Joaquin" Round Tower RTMCD71 [1995].
33. Girl From England RANDY BURNS "Evening of the Magician" ZYX Music ESP 1089-2 [199?]. ^
34. Spanish Rain JERRY GIDDENS "For Lydia" Sputnik F.I.S. 9401 [1994]. #
35. Farolita TISH HINOJOSA "Frontejas" Rounder CD 3132 [1995]. #
36. Free My Spirit LOST GONZO BAND "Hands of Time" Vireo VRCD 1102 [1995]. #
37. Imperfect Angel HAMILTON POOL "Return to Zero" Watermelon WM CD 1031 [1995]. #
38. Down by the River JOSIE KUHN "Walks With Lions" Round Tower RTM CD 68 [1994].
39. The Glory CROW JOHNSON "Painting Stories 'Cross the Sky" ZR 7704CD [1995]. #
40. Turn, Turn, Turn JUDY COLLINS "Live at Newport" Vanguard 77013-2 [1995]. #
41. Frank Slade's 29th Dream MICHAEL HALL "Frank Slade's 29th Dream" Dejadisc DJS 3217 [1995]. #
42. On the Border Line HUGH MOFFATT "The Wognum Sessions" Strictly Country SCR-32 [1992]. #
43. Cornstalk Pony KIM PERSON & LANA PUCKETT "Windows of Life" Cimiron/Rainbird C/RR-005-CD [1993]. #
44. Winterheart PETE & MAURA KENNEDY "River of Fallen Stars" Green Linnet GLCD2116 [1995]. #
45. Safeside JAMES McMURTRY/JULES SHEAR "Columbia Records Radio Hour, Vol. 1" Columbia CK 66466 [1995]. #
46. Loose Diamond DAVID HALLEY, RICH & KATHY BROTHERTON "Time Is On Our Side - The Dejadisc Sampler"
Dejadisc DJS 3214 [1995]. #
47. Jerusalem Tomorrow DAVID OLNEY "Live in Holland" Strictly Country SCR-35 [1994]. ^
48. Women 'Cross the River LINDA RONSTADT "Feels Like Home" Elektra 7559-61703-2 [1995]. #
49. Anna Lea The WALT LEWIS BAND "Wrong, Wrong, Wrong" Galaxie Records gr 9401 [1994]. #
50. Heal In The Wisdom BOBBY BRIDGER "Kerrville Folk Festival - Live 1986" (cassette only, no index no.) [1987]. #



Waitin' their turn - Texas Trilogy STEVEN FROMHOLZ "The Old Fart in the Mirror" Tried & True DIXD 033206 [1995] #; Waltz Across Texas Tonight EMMYLOU HARRIS "Wrecking Ball" Grapevine GRACD 102 [1995]; She Loved He CLIFF EBERHARDT "Mona Lisa Cafe" Shanachie 8017 [1995] #; Take it to the Heart CHRISTINE ALBERT "Underneath the Lone Star Sky" dos 7014 [1995] #; Oh My My JANE SIBERRY "Maria" Reprise 9 45915-2; Wall Around Your Heart MONTE WARDEN "Here I Am" Watermelon CD 1037 [1995] #; One Way Rider KEVIN WELCH "Life Down Here on Earth" Dead Reckoning DR0003 [1995] #; SUSAN WERNER "Last of the Good Straight Girls" Private Music 0100582126-2 [1995]; 4th of July ROBERT VAUGHN & THE DEAD RIVER ANGELS "Same" Miramar MPCD 6101 [1994] #; A Girl Like That STEVE FISHER "A Boys Life in Texas" Waterbug WBG 0014 [1995] #; Reckless Heart SHAKE RUSSELL & JACK SAUNDERS "Letters, Songs & Photographs" Jalapeno NMR 94 [1995] #; Dakota TERRY LEE HALE "Tornado Alley" Glitterhouse GRCD 359 [1995] #.

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

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Editorial.

I could blame the incredible summer weather we enjoyed. I guess that I could mention the three months I spent reconstructing our back garden. Then there's been that hectic [and then some] day job. They are all contributory factors in the late appearance of yet another issue of the KK.

"One in Vermillion" is the title of a Shawn Colvin fanzine out of Merseyside. Issue 1 is already available. Subscriptions are £8.00/year [UK & Europe] \$15.00/year [US/Canada]. The mailing address is Mitch Poole, 15 Lords Avenue, Bidston, Birkenhead L43 7YZ. Cheques etc. payable to Mitch. While you about it, don't forget to pick up Shawn's early career "Live" album. Dating from the mid/late eighties, it used to be an eight track cassette. Now it's an eleven cut CD c/o of her management company's on the Plump label.

Out of the blue, I received a compilation CD and catalogue from an organisation called, **Artist Access**. Seems that thanks are due to Cosy Sheridan who passed my name on to Andy, Jeff and Lisa. Their address is P.O. Box 69, Camino, California 95709. Tel. 916-644-2300. Fax 916-644-0852. E-mail: mail@artistaccess.com. Basically what they are about, is the mail-order distribution of recordings by independent artists. Currently the catalogue features 22 albums by 18 artists. A *melange* of singer/songwriters, jazz, ambient and world music and more. Should you fancy tasting the menu [?????], the "Artists Access Sampler" costs \$5.95 plus the relevant postage.

Come 3pm on Thursday 23rd May through to midnight on Sunday 16th June, next year, I fully intend that both [my] soles will be treading the hallowed acres of the Quiet Valley Ranch - ears agog. To mark the quarto centennial [????!] of the Kerrville Folk Festival, Rod Kennedy has decided to go for a megabusting twenty five day long musical celebration. A phase of serious, personal, survival training will commence early in the New Year. This prospect is so awesome, it's a *gotta be there*. Start saving your pennies now, because an event of this duration ain't gonna happen again. Ever.

1995 has been such an incredible year for albums of sterling quality from the old school [sic. Guy Clark, Joe Ely], as well as the new [Dar Williams, the Robison boys, Wyckham Porteous (review in next issue)]. There's something like thirteen pages of album reviews in this issue, be it a full expose, Amerikana or a Kwik Kut. Each time that I thought it was time to shut the issue down, another great album came bouncing around the corner. Of course the opportunity to interview Dar Williams a few weeks ago, suddenly increased the page count from 20 to 28. Financial ruin was never a relevant factor in keeping *this boat* afloat. It was always a case of tasting vintage wine.

While we're on the subject of Dar Williams, which we have been for most of this issue anyway, her solo British debut was awesome [as opposed to her damned fine, supporting debut in

Manchester]. Fourteen songs in length, in years to come, it will be referred to as the *legendary Borderline gig*. If you're familiar with some of the more [in]famous historical phrases of rock'n'roll, then in a folk music context, "Jon Landau eat yer heart out." It's funny how in retrospect, you discover that you never phrased the question correctly. Regrading the guarded "Not really" reply, to the compilation recordings question on page 7 of this issue, my question should have been, "Did you make any recordings prior to 'The Honesty Room.' The answer...." "You may hear of two earlier self-published cassettes, "I Have No History" and "All My Heroes Are Dead," these are out of print and have been retired" [ED. NOTE. The latter quotation comes from a publicity sheet titled "a listeing guide to...DAR WILLIAMS]. As we talk, squads of Dar Williams cassette recording investigators are hard at work, scouring the nooks and crannies of the North American continent. Another Dar Williams album, tentatively titled "Mortal City" is due for release by Razor & Tie in early 1996. If new songs such as "This Was Pompeii," "The Christians and the Pagans," "As Cool As I Am" and "It's A War In There" are anything to go by, it's gonna be another killer set. It's really too pat a statement, but Dar rhymes with star. For those of you lucky enough to have access to the *information superhighway*, you can contact Dar's World Wide Web page on <http://www.panix.com/~tneff/dar/>

And still they kept coming.....new releases and more to come, that is. Within the last few days and in the latter vein, came the news that Silverwolf, the company responsible for the 10 CD Kerrville retrospective, will be releasing a 2CD "Live Highlights" set from the 1995 Festival, together with another title, "The Women of Kerrville." Look out for that in '96 [around late May, I guess]. In the meantime, you should check out "The Silverwolf Homeless Project" featuring 16 songs which form a "A homeless specific song project." Some tracks were specifically recorded for this compilation. Artists include Wheeler, Gorka, McCutcheon, Morrissey, Ims, Paxton, Larkin and more of the usual suspects. The address RR1, Box 10, Thetford Center, Vermont 05075-9701. Just enclose \$20 in an envelope and tell them that I sent you. The Telluride guys up in Colorado have issued a single, 16 track compilation CD from their Rocky Mountain Folks Festival, titled "Folks Live!" The artists include Rowan & Douglas, Wilcox, Ian, Earl Keen, Larkin and The Story. Send them your credit card details incl. expiry date [VISA or Mastercard], or \$20, to Telluride Festival Inc., Box 769, Lyons, Colorado 80540.

Regarding the contents of this issue, and in no particular order, thanks are due to Rod Kennedy, Ray Wylie Hubbard, Paul Percy, Dorothy Snowden "Dar" Williams, Katie Tomashevski [incl. Jaime from Grapevine], Blair Powell, Lendell Braud, Alpha Ray, and Brian Wood. This issue is dedicated to Bob Gibson, Clark Taylor, the glory years at The Breendon Bar & Border Cafe, and also to the memory of the late Ann Moore. The flame may flicker from time to time, but there is always another torch bearer who steps forward to keep it alive.

12 July 1983

Eden's first rain
fell quietly I'm sure,
not like these fury-filled menaces
that thrash and flash
and tear into the limbs
of a Central Texas night,
but the slow-falling
gentle dripping hum
of a new morning rain --
the kind to makes the hills
still themselves in misty green
and know that they are



ALPHA RAY