

KERRVILLE KRONIKLE

2nd. Year

No. 6



Mary Chapin Carpenter 1987.

Photo: Tom Wolff/CBS Records.

Omaha's O'bssessions

Kerrville'89 - kassettes
& other koineidences.

MARY CHAPIN CARPENTER

**POOR RICHARD'S
NEWSLETTER**

melina javors

Bobby Bridger



The journey continues

Omaha's O'bessions



This is not the happiest column I ever expected to write but there are some things that need to be told and I am the bearer of the sad news,

To begin with, a simple reprint of a letter from Ben Blake, co-author of the excellent "The Kingston Trio on Record" book,

Dear Friends,

Our good friend and mentor Dave Guard, is seriously ill with cancer, and the prognosis is bleak. Never one to buckle under or take the path of least resistance, Dave is undergoing treatment and fighting the brave fight. His spirit is strong, but as anyone knows who has had cancer or seen its effect on someone else, some days are better for him than others.

Dave's New Hampshire neighbours and friends are in the process of setting up a fund for donations from fans, as Dave's insurance appears to be inadequate for the long fight at hand. Those of you who are in the entertainment world will be interested to know that there is preliminary talk of organising a benefit concert - or concerts - to help out. Further details will be forthcoming on what we can all do in a material or contributory way to aid Mr. Guard financially.

But right now what Dave needs is to know that you are pulling for him to make it. Phone calls will more than likely interrupt much needed rest, but your letters of cheer are just what the doctor ordered. Please take a moment from your busy day to boost the spirits of one of this country's true musical pioneers.

*Dave Guard,
c/o Rick and Ingrid Shaw,
R.F.D. No. 1, Roberts Road,
Rollinsford-Dover,
New Hampshire 03820
United States of America,*

And if you're stuck for words to say to Dave, go dig out "At Large", "Here We Go Again" or "String Along", or any one of the records by the hundreds of artists he has influenced. Listen to the music once more and you'll find the words, I know it helped me. Thank you.

Sincerely, Ben Blake.

Commercially successful and much maligned by the so-called "folk purists", The Kingston Trio were undeniably a hugely influential group and Dave Guard was clearly the leader of the group. Take Ben's advice - listen to those early Trio records again and take time out to write to Dave Guard. We all owe it to him.

As if this news were not enough, only three days ago I heard from Pete Frame that BBC Radio 1 disc jockey, Roger Scott, is once again battling with the cancer that threatened his life two years ago. The operation he had then, appeared to have been successful but Pete tells me the cancer has returned, Roger

continues to do his programmes on Radio One, in particular the excellent Saturday Sequence, and listening to him you would have no idea his life was threatened. The bravery of the man makes me very humble.

For years before moving to Radio One, Roger's programmes on London's Capital Radio were obligatory listening. His love and respect for the music he played was evident throughout and this quality continues to shine through all the work he does. From my own point of view, the fact that he held John Stewart in such esteem was a real bonus. I first met Roger at John's first concert at The Venue in London in September 1979. Subsequently he interviewed John at length when "Dream Babies Go Hollywood" was about to be released and this formed the basis of a two part John Stewart Special aired by Capital. It was typical of Roger that he should secure permission for me to reprint the interview in its entirety in Omaha Rainbow. I hope Roger wins this latest battle with cancer. His enthusiasm, professionalism and integrity makes him one of a very rare species - an essential disc jockey.

Finally, on something of a happier note, thank you to all the Omaha Rainbow subscribers who wrote to me in response to my letter informing them of my decision to cease publication of the magazine. I just cannot tell you how much those letters meant to me. Arthur Wood, of course, has given me space in Kerrville Kronikle to keep in touch with you through this column. This I shall do, and maybe I shall meet some of you when John Stewart plays at the Bloomsbury Theatre once again on October 22nd. It is threatened to be the last hurrah. Perhaps our response to John's series of concerts in October will persuade him to review that decision. If this really is to be his UK farewell tour, then let's all make it a truly memorable one for him. It's the very least we can do.

OMAHA O'BRIEN
Wallington, Surrey - September 1989

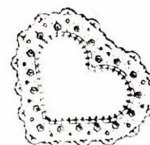
12 July 1983

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 make the hills
still themselves in misty green
and know that they are

ALPHA RAY



MARY CHAPIN CARPENTER



The interview with Mary Chapin Carpenter was conducted in two parts. Initially, the venue was the back room of the record store at The Birchmere, 3901 Mt. Vernon Avenue, Alexandria, Virginia during the evening of Saturday 11th November 1988. Al Stewart was performing upstairs. The venue of the second interview is not known, but the date was Monday 31st July 1989. The interviewer on both occasions was the real CONNIE SMITH - way to go girl. Mr Delze thanks for the use of your back room.

You were born when and where.

February 21st 1958 in Princeton, New Jersey.

Where do the Chapin and Carpenter parts of your name come from.

Chapin is my father's first name and it was also my grandfather's name. They just attached it to my name when I was born. Mary Chapin is like Mary Beth or Mary Ann. I believe that the Carpenter's came over from England. I can't be more specific than that, because I really don't know.

Do you come from a large family. Any brothers or sisters who are also musicians.

I come from a family of four girls. McKenzie is thirty four, Camilla is thirty two, then there's me and Sophie is the youngest at twenty six. They don't really play instruments. They're musical, in that they love to sing. We all love to sing and so I think of our whole family as being somewhat musical. We also like many different styles of music.

What about your parents.

Dad is tone deaf, but he likes to play boogie woogie piano. Mother sang, and owned a guitar when we were kids growing up. Mom didn't sit down and sing me songs as a child, but there was always music in the house. All the time. She never performed professionally. Basically, I later stole her guitar and learned how to play it. She never gave me any guitar lessons.

Tell us about growing up in Princeton, New Jersey.

It was a small town. We sort of lived more out in the country, as opposed to being in town. It was always real nice. I haven't been back there in over ten years, so I don't know what it's like now. I left there when I was fifteen. I have pretty standard memories of growing up in a small town.

I believe that you were a keen skater when you were young.

I started skating when I was about six or seven years old. I fell in love with the sport and my mom was real supportive. She'd get up early in the morning and drive me to the rink. She was a real good mom in that sense. If you know anything about skating, I got up my fifth test in figures. I had my silver medal in dance. I also competed in competitions. I don't know if I was any good. At the time, I thought I was Dorothy Hamill. I won the Princeton Senior Ladies Trophy, the last year that I skated. I was very proud of that. I just enjoyed it and loved

it. It was the focus of my life for nearly ten years. As a matter of fact, my coach Ron Barnett was British. Evidently he had been a British dance champion with his wife Sheila, during the fifties. When I was about fifteen, I stopped skating. For lot's of different reasons. My coach moved to a different town and I probably wasn't as devoted to skating, as I should have been. You reach an age where, in a sport that is as demanding as that - you realise that if you're not totally committed to it - it's either live, eat and breath it or give it up. I wasn't as determined as I could have been. At that time, I also started playing the guitar more seriously. It was sort of one phase went into a different phase. I was happy with the level I had reached, skating wise and didn't aspire to be anything more. Lots of different reasons, so I just put it behind me.



Mary Chapin Carpenter, Kerrville, Texas 9/6/89.

What age were you, when your family moved to Japan.

I was eleven years old. Living in Japan was a wonderful

experience, at least for us. We lived in the centre of Tokyo. I went to Niche Mache (?) International School. It was right up the street, as opposed to say living on an American base and going to the School on the base. That's like living in a Mid-West town. You're totally insulated from the culture of the country that you live in, in that situation. I feel fortunate that I was able to not have that experience. I was one of two or three Americans in my class, and the rest were from Australia and Germany and Japan. Many different places. It was a very rich experience even for a young kid. Dad was working for LIFE magazine. He was the publishing director of LIFE ASIA. At the time, LIFE magazine had three different editions, LIFE EUROPE, LIFE ASIA and the United States edition. He was never a journalist. He was an executive for the magazine.

Have you ever held any personal literary aspirations.

Sure - well, I don't know. I mean, I obviously like to write but don't know if I could ever write a book. I write songs and that's obviously different from prose. I was on the literary magazine staff of my High School in Connecticut, during my eleventh and twelfth grades. We would sift through submissions from students and decide what we liked, then publish it. It was important to me to be a part of that. I really enjoyed it.

Did you absorb any aspects of the Japanese culture while living there.

It's a wonderful culture and I think you're influenced all the time. Everywhere you go, what you do and the people you meet. The serenity which exists in the culture of Japan - I'd like to think a little of it rubbed off on me, but I'm not sure. My seventh grade science teacher Jim Hawkins, was a fellow who really inspired me to want to play the guitar and sing. He was a singer and guitarist. I learned a lot from him. It was very important to me, at that time in Japan to play guitar and do all that. I guess I was thirteen or fourteen, when we returned to the States. We visited India on our way back to the States, and also passed through Hong Kong and Greece. My parents took us through those places, because it seemed like a great opportunity to come home that way.

You resettled in Princeton for a couple of years. Did you notice any changes when you returned home. Was it hard readjusting to the American way of life.

I guess what I noticed when I returned, was that I was older. I just had a different outlook. I'd left when I was ten and came back at fourteen. I was a pre-teen and I guess that meant that I liked boys and got into trouble and stuff. Not really, but that was probably the biggest difference. The change was probably in me, as opposed to the town. Adjusting. Yea, I'd say there was a readjustment. It was in school. When kids hit that age - all of a sudden, they become overly concerned with the way they look and how popular they are. All of a sudden that becomes real important. I was shy and dumpy. I wasn't that popular and didn't have beau's all the time. Maybe it was tough readjusting to life in America as a teenager.

Then your family moved to Washington D.C.,

We moved to Washington because dad's job brought him down here. He wasn't working for LIFE magazine any longer and had become a lobbyist. He's retired now. They have lobbyist's who are registered with the Government and have permission to lobby Senators and Representatives on the behalf of whatever cause they are representing. They try to get Bill's through or some legislation passed, in their favour. Dad wasn't a formal lobbyist. He worked for the Magazine Publishers Association and advocated on their behalf. Living in Princeton and living in Washington, is definitely different. In all honesty, I have to say that I now consider Washington my home town. I'm thirty one in a few months and in essence, I've been here fifteen years. I was in Princeton for less time than that really. Washington is a city and an urban area. It's not so one dimensional. Princeton is charming, but the majority of the citizens who live there are upper middle class. I always had the feeling that they didn't really accept people who were different from the way they were. There was a lot of snobbery there, I think. Maybe I had a chip on my shoulder about that, but it's the way I feel. Washington, like any urban area has got it's problems too. It's also a city where you can be a lot freer. It was just a whole different life for me, when we moved down here. All of a sudden there were clubs to go to. There was no such thing in Princeton. I discovered bluegrass music, which was a totally alien concept to me. I would go with friends to these clubs and see these bands. That's where I feel I became acquainted with country music, bluegrass music and acoustic music. In Princeton, I would sit in my room and play my guitar and listen to scratchy records. In Washington, live music was part of existing. It was really different.

What did you do, early in your musical career. What performers influenced you.

As far as becoming interested in music, like I said earlier, I was raised in a musical family. In terms of getting a job in music, it wasn't until I was about eighteen years old and could walk into a bar and see that other people did it. I'm jumping ahead a bit here, but going to open mikes and being part of that scene. Musical influences. This is the question that always totally stumps me. I know that there are millions of people out there, I used to listen to and that I love. I can never remember who they are. I always enjoyed Judy Collins when I was growing up. Gosh, the Beatles. I think Paul Simon's a wonderful songwriter. As I became older and developed a taste for certain things, I would say that Townes Van Zandt is someone who I've always admired a great deal. Guy Clark. Bruce Cockburn. Bob Dylan. I'm trying to visualise my record collection now. Starting at the A's with Joan Armatrading. Dire Straits - how's that. If you want to know early early things, like when I was ten - I listened to the Supremes. It was a mixed bag of things back then. I started to play the guitar when I was about six or seven. It was a bass ukelele, which has the first four strings of a guitar. I would pluck away on it. Then I started getting wise and stealing my mother's guitar. Taught myself how to do a full chord. I wasn't any good, but I would do it. I don't remember the title of the first song I wrote. I think it was about the birds and bees. You know, nature. Lyrics like, "It's a cloudy day, what a pretty day". I think I started writing songs, because it was an outlet. I've

kept a journal, ever since I can remember. Like breathing, it's just natural to set down my thoughts on paper. I'd sit and play my guitar and make up little songs. That was something I've always done. It wasn't until a few years ago, that I started playing them in public. Perhaps I didn't have the confidence back then. With the help of some dear friends - John Jennings, who produced my first record - he was very encouraging. Told me, "Play your own songs". Now, I'm very grateful for that encouragement. Otherwise, I would have continued to just cover other people's songs. Even though I wrote my own, I wouldn't present them in public.

Have you ever thought about performing any of Guy Clark's songs,

I love Guy Clark's music. What I'd like to do quite honestly, is find a song by Guy which hasn't been covered by many people. In our live shows, we like to cover Townes' "None but the rain". The only version that I have heard, is by Robin and Linda Williams. (ED. NOTE, Townes' own version of this song, was on his 1970 self titled album). To me, it's not a very well known song. Maybe I'm mistaken by that. I don't think of it as being as famous as, "Poncho and Lefty". With a lesser known Guy Clark tune, I could make it my own, because there wouldn't be many other versions of it. He's a great songwriter. Somebody said they were going to send me some Guy Clark songs to consider for the second album. Unfortunately, they didn't get to us on time. You know, someday.....someday.

After school, did you attend University,

I went to Brown University in Providence, Rhode Island in 1978. I graduated in 1981. I took a year off, after I graduated from High School in 1976. During that year, I worked part time as a waitress and part time in a bookstore, trying to make some money. I got my degree in American Civilisation, which is another word for History and Literature.

I believe that your father persuaded you to make your first public performance,

During the year I took off after High School, we were living in North West Washington. There was a bar down the street called Gallaghers. They had an open mike session on Sunday nights. Anyone could go down, sign up and play three songs for the audience. Get hooted or howled out the door. I was just playing my guitar in my room, all the time. He said, "Why don't you go down to this bar. Please get out of the house. Go do something". I took all my courage in my pocket, went down there, signed up and sat in the audience and waited. It feels like an eternity, waiting for something like that. I thought I was going to die. I almost left, feigning that I was ill. I stuck it out and got up on stage. I don't remember what I sang. Probably tried to sing something I'd heard Linda Ronstadt do. God, maybe I tried to sing "Poncho and Lefty". I did the open mikes for about a year. I'd go down there every couple of Sundays. It took a number of months before I got the courage to ask for a job. One night I went down there, did my three songs, got a nice reception and felt bold. I went up to the owner Ginny Gallagher, asked for a job and she gave me one. It

flipped me out, I believe she still owns and runs the club. That was my first job. Having got that, it emboldened me to go elsewhere. Go to their open mikes, audition and ask for a job.

At one stage, when your career in music did not seem to be progressing, I believe you considered taking a day job as a research assistant,

It was a hard decision to stick with music, when I supposedly had a real job offer. I'd gone to College and I was walking this fine line. I was fortunate enough to be able to afford to go to College and get a great education. I always knew that I wanted to play music. I didn't know how I was going to do it. I just wanted to try. When I graduated, I immediately moved back to Washington and started playing in bars. Started getting real burned out doing that, after a couple of years. Anyone who has done it, knows that it can really tear you apart. When I went looking for that real job and got an offer, it was really hard. For about four days I had a lump in my throat, before I had to tell them whether or not I'd take the job. I just kept thinking about it. Over and over. While I had been looking for this real job, I hadn't been playing music. It was a slow gradual process, but decided that if I got a job one time, I could probably get one at another time. I wasn't always going to have the energy to play music, so I turned the job offer down. In order to feel good about having made that decision, I changed some things in my mode of operation in music. That is, I wasn't going to hustle for every job that came along. I wasn't going to go to every club and ask for a job. I was only going to play the places I wanted to play. Places where I felt comfortable. Where I was allowed to play any kind of music I wanted, as opposed to being in a bar, where the manager is yelling at you to sell more beer and sing more cover tunes. At the same time, I was also going to work on a tape with my friend and partner, John Jennings. Send it out - I didn't know what I wanted to do with it - I just wanted to make a demo tape. It was a project to work on. A goal to set. If I was doing that and maybe doing temp work on the side, I'd survive. I felt happy as well, because I was directing my career - as opposed to playing gigs and making fifty bucks a night and saying, "I played a gig". There didn't seem any rhyme or reason to that for me. Living on a shoestring is hard, but if you're getting a lot back spiritually, it doesn't matter. I've had to sacrifice some things I think. Whether I'm conscious of it or not at times - you always sacrifice things. If you're going great guns in your life, obviously other things will fall by the wayside, such as your social life. Or your financial situation. Sometimes, even your self worth. I think that it is only human to compare yourself with everyone around you. When all your friends are getting married, buying houses and having babies - you just tend to look at it sometimes and think, "Well wow, that's real different from my life. I wish I had that". Then you wake up the next day and get on with your life. I'm not at home as much as I'd like, such that I could have a beau. I don't find that I'm in a situation, like a standard work place, where you automatically come into contact with people whom you might have a social life with. I don't have that and that's tough. That's when you feel rich with your real friends and just appreciate them for that. Regrets. Some, but they're private and personal.

What temporary jobs did you do,

Typing. The thing that I should add, is that I sweated over the decision not to take that job offer. The minute I made the decision, everything began to fall into place. That's when Gary Delze started calling me, to play opening act at the Birchmere. I'll never forget it. He asked us to open for Jonathen Edwards. That was the kind of job I wanted. I never got it, when I was hustling those other clubs. At the same time, I met this woman who told me she needed someone to come in part time to her office, and do a little administrative work. I started doing that, so I didn't have to do temp work all the time. Her schedule was real flexible and so was mine. I've been there for six years. Now the job has turned into a consulting job. I have this wonderful situation, where I work downtown in D.C. and make my own hours. I still consider myself to have a day job, but not for much longer. It enabled me to do a lot of different things and not have to worry about the rent. Sometimes it irks me to still have to do it. There's so much truth to the saying, "You must do what you do, in order to do what you want to do". That's the way I look at it.

When and where did you meet John Jennings.

I think it was five years ago. He was born and grew up in Virginia. He had lived in Washington for many years. Primarily, he had made his living doing radio and television jingles. He was also known as a real hot session player. He's one of those triple or quadruple threats, in the sense that he plays many different instruments and plays them all very well. In addition to being a wonderful guitarist, he's a wonderful singer. He also plays piano, drums and bass. On the first record, I think there are a couple of cuts where he's the only musician. In addition to that, he's a studio engineer. He engineered everything too. A very talented human being. John and I started playing gigs together fairly soon after we met. We were working with a fellow named Bill Danoff. He's probably best known as the writer of "Take me home country roads" and was in the Starland Vocal Band. After that band broke up, Bill Danoff wanted to start a group where he could come and play local clubs, every once in a while. There was never any formal name for the group. Bill would call us up and say, "Let's go play a date". If it ever did have a name, it was probably called Bill Danoff and Friends. That was how John and I met. We just sort of hit it off. I feel now, that we are joined at the hip musically. It's been a wild couple of years.

Tell us about Bias Recording Studios in Springfield. Does John own the studio,

Bias is not owned by John. It's a business run by a couple of different people. It's in Springfield, Virginia and has two studios, both twenty four track. It's a wonderful place to work. A warm comfortable environment. I feel like I'm home, when I'm there.

You cut a demo tape there. When did that happen,

The demo I started with actually - John Jennings at the time, had a studio in his basement. A sixteen track studio called,

The Cheese Factory. He would do journeyman's work for various people. He recorded jingles down there. We started the tape in his basement and soon started really enjoying what we were doing. It was around that time, that I started thinking about making an album. As you can imagine, the independent record scene is a very healthy thriving industry. It occurred to me, that I should have an album or tape to sell at my gigs. I intended pressing it myself. A lot of my friends did it. I thought I could do it. When we decided to make it an album, we transferred the tracks over to Bias. Many of the tracks on "Hometown Girl" were originally cut at The Cheese Factory. That demo tape became my first album. "Runaway train" was recorded after we had moved over to Bias. It's a funny story, how that all happened. John (Stewart) was in England, and called me one night saying, "I wrote this song. I want you to hear it". He sang it to me, over the phone. I loved it. When he got back to the States, he sent me a tape copy of the song. At the time, I was looking for one more song for "Hometown Girl". The man in charge of our project down in Nashville, was Larry Hamby. By that time I'd signed with CBS, who were going to put my first record out. I told Larry I had this John Stewart song which I really liked. He said, "Why don't you make a demo of it". John (Jennings) and I just went in with a drum machine, guitars and stuff and did it ourselves. Put down a real thrashing version. Sent it down to CBS. The next thing I knew, Larry told me he didn't think it was quite right for me. He was in charge of my project and I accepted that. During the same conversation, he told me that Rodney Crowell and Roseanne Cash had been in his office that day. He'd played them the song and Roseanne had fallen in love with it. The next thing I knew, Roseanne cut the song. I was surprised. I guess I could say that I was real taken aback, because I thought we were going to do it. These things work out the way they do. I'm a big fan of Roseanne Cash and was delighted to see last week, the song went to No.1 on the Country Singles Charts. Of all things, I'm even more delighted for John Stewart, because he deserves the success. At least I can say I was the first person to hear it, other than John. Honestly, I didn't know much of John Stewart's work till he sent me a letter one time. He had heard my tape and told me how much he had enjoyed it. I was so flattered. I knew he had written that hit, "Gold". I didn't know that he had written "Daydream believer" and many other things. I didn't know any of that stuff. We began corresponding. The first time John came to Washington after that, we met and it was wonderful. He's an interesting guy and a real talented performer and songwriter.

I heard recently that the arrangement of Roseanne's version of "Runaway train" is by John Jennings.

Again, I don't know how much this matters to people. The version John Stewart had of it, was slightly different rhythmically, to what we came up with. Basically, John Jennings arranged it in such a way, that I felt the song was different from John Stewart's demo. When Roseanne took the tune - I just felt that it was important John (Jennings) get credit for that. I asked them to do that and they were very gracious about it. I don't know how often that is done. Songs change hands and it's one thing to get copyright as the writer, but arrangements are very subjective and tenuous things. I'm not trying to take anything away from John Stewart, but John Jennings arrangement

- the guitar riff at the beginning and stuff - was so much part of the essence of that song. It was almost as much part of the song as anything else.

You were set to sign a deal with Rounder at one stage. How did they come into contention.

Around the time that we finished the tape of "Hometown Girl", I met a guy named Tom Carrico, who has since become my manager. He suggested that I shop the tape to different labels. As I said earlier, I only intended putting it out myself. One of the people he took it to, was Rounder Records. They were very nice and were going to put the record out. It was just a matter of a day's lapse, and we were due to sign a contract with them. Then CBS called. CBS knew about Rounder. They said, "Hold off signing with Rounder, till we've heard your tape". They heard it and I signed with them. I feel this way so strongly - even if CBS Records dump me tomorrow - I would consider it an honour to be on Flying Fish, Sugar Hill, Rounder Records or even Joe's Records. Sure it matters that you have promotion people and stuff. That's the grease on the wheel, but it's what's in the grooves that matters.

I believe that Gary Delze, owner of the Birchmere had some input to your CBS deal.

Gary Delze was talking to Larry Hamby, who is the CBS A&R person down in Nashville. They were having a conversation about the Seldom Scene and Tony Rice. Different people whose careers Gary has been instrumental in advancing. Anyway Larry Hamby said, "So what else is going on in Washington". Gary was kind enough to mention my name and that's how that contact came about. We had sent our tape to CBS through a couple of different contacts. They had said, "We think that so and so should hear this. Send them a tape", then "They lost the tape. Send them another one". Basically, we had given up on them. At that point, we felt it was really important to cultivate those labels who were giving us some serious feedback. CBS, God bless them, were always loosing my tapes. It's just a stroke of luck, that I ended up with them.

Can we talk about some of the songs on your debut album. "A lot like me" is an optimistic road love song. Who was the other musician.

He is a friend of mine. His name is Michael Cash. I met him in a bar one night. He would sit there and listen to me play. We became friends. He used to play in joints around the area where he was living. Eventually he got married, had a kid and basically had to support himself, so he got a real job. A government job. He has always had moments of regret for having done that. The romantic in him, envisioned being able to make his living just by playing music. He was enough of a realist to know, that his music wasn't going to give him all that he needed. I've got to say that it's not really a love song - a lot of people interpret it as that - Michael and I were never in love with each other. We were just very dear friends. It's a song about friendship and knowing that you share the same perspective about what you're doing. When I met Michael I was going through that burnt out phase of, "I should quit music. I

can't do this anymore. I'm a failure". Meeting him contributed to that good stuff which started happening, after I decided to keep going in music. It was like that reaffirmation which happens sometimes, through people you meet or an experience you have. Michael said, "Stick it out. It's worth it". Seeing it through his eyes, was the key to it for me. The song is a tribute to our friendship.

"Hometown Girl" seems to be written about the period just before you moved to D.C., Is this what you intended.

The song is my nod to coming of age. It starts out about looking back and being sixteen years old. That sort of thing. In a sense it ended, by bringing me to the present and was sort of a bittersweet look back. Looking back at what was, and also acknowledging who I am now. I had moments of being wild and running around, but I was never one of the girls who, "made the smart boys stutter". I was an observer and always thought of myself as being slightly outside of that. Sort of a loner, and a misfit sometimes. I feel the line, "marrying each other instead of their dreams" came easy. I don't know how you measure whether lines come easy or hard. There are certain lines in certain songs, that I have sweated over. I worked on "Hometown Girl" for a long time. That was one of the lines which came first. To me that's a whole notion about life. I feel there are a lot of people I know, who I think, have bought into something or were easily compromised. To me, that line means they compromised a lot quicker than they should.

Does covering "Downtown train", mean that you're a Tom Waits fan.

I'm glad you asked that question. Tom Waits is a person I admire a great deal. Referring to earlier in the interview, where I was thinking about people I enjoy listening to, he is definitely one of them. I became aware of him when I was in College. Somebody gave me one of his records and I fell in love with a lot of his songs. There's a lot of Tom Waits' material that's a little inaccessible to me, but there's also stuff that's real romantic. The way he can sing "Waltzing Matilda" just makes me crazy. He's brilliant.

On "Family hands", who is your friend in the song. It struck me that the song is also the key to the front cover photograph of "Hometown Girl". Can you tell us about the various items in that photograph.

The friend that I refer to, is John Jennings. One day, we went down to visit his mum, his grandmother and his aunt. His grandmother who has since died, was Edna Burrill. Mary Ellen is his mother and Aunt Peaches is his aunt. The Shenandoah Valley is so beautiful. The Blue Ridge's out there, in the distance. We spent the day visiting with these women, who basically raised John, because his father died when he was very young. The song is a tribute to those women. Actually, I don't think of that song as being the key to the front cover photograph. I think "Hometown Girl" is the key to that. That's what I was thinking of. All those things on the album cover. What can I tell you. The silver thimble in the case. That was given to me by my grandmother. The small silver bottle which has my

initials on it, was given to me when I was involved in the wedding of a very dear friend, I think it's supposed to contain perfume. The lace flower with the ribbons, That is my fourth grade corsage, I wore that for graduation, I'm pathetic, I can't believe that I keep this stuff, The silver bead necklace is a piece of jewellery that is one of my favourites, I don't wear jewellery that much, I don't have very much of it, but these are sort of, my treasures, The spectacles are the first pair of eye glasses I ever had, I'm as blind as a bat, The postage stamps, I don't know what to tell you, except that I like to write a lot of letters, To me, it was thematically correct with the other things on there, The white box with the floral pattern came from my travels, I bought that in Aggra in Dehli, India, The bracelet with the skating charm is self explanatory, The pick came out of my pick box, I'm sure it wasn't my first pick, The needle case and needles, is linked with the white card with the blue square and triangular pattern, That's a quilt pattern, I make quilts in my spare time and I use those needles, "Family hands" makes a reference to quilting, Yea, that does sort of hook on there, The floral background of the whole cover, is a piece of material I stretched out for the photographer to lay all the stuff on, It's an old piece of calico which I've made a couple of quilts from, The necklace with the black square stone, Actually, it's not black, I don't know what it is, It's a cameo which is engraved inside, One of my sisters gave that to me, The photograph with the mother and three girls, That's my mother, I'm the baby in her arms, The round blue patterned container, I bought that box in Italy and gave it to my grandmother, It was given back to me, when she died, The tapestry square under all these items, That was an old - what do they call those things - it's an old needlepoint thing which came from my grandmother, It has been in our family for many many years, I think it's over one hundred years old,

Is "A road is just a road" your getaway song, The line "laying rubber and spewing rust" seems to perfectly capture the whole feeling, When composing does the melody or lyric come first,

Yes, is the answer to the first part of the question, I never know when I'm writing a song, what will come first, Sometimes a line will just hit you, I know that I'm jumping ahead here, but "Just because" is a phrase which everybody uses, every day of their lives, One night I was driving home, probably from The Birchmere, I'm always thinking about stuff, I was thinking "Just because" - people say it all the time, but what does it really mean, It's used by your mother who says, "You have to do this" - You ask, "Why?" - She replies, "Just because" or "Because I said so", Sometimes the melody comes first, sometimes the lines do, Sometimes they both come at once, It all depends on the song,

"Come on home" appears to have been cut after the rest of the album, Steve Buckingham produced the track,

Yes, the song was recorded after the other tracks, I basically acquiesced to doing the song, CBS submitted it to me and we were at a point then, where time was of the essence and we had to choose, I didn't really have anything else on the front

burner for myself, I wasn't offended by the tune, I mean I thought it was a nice song and it seemed to fit, so we recorded it, Pam Rose & Mary Ann Kennedy are wonderful songwriters, I knew who they were, before I cut the song, As a matter of a fact, there is one of their songs that I do called, "Love like this", We like to open our show with it, I've met Mary Ann, but I've never met Pam, Ironically, CBS wanted "Come on home" on the record, They thought it might have a good chance of getting some radio play, Later, they didn't even bother releasing it as a single, I don't know what that tells you, Steve Buckingham is a great producer, He has worked with a lot of different people and had great success, I respect him immensely and really enjoyed the opportunity to work with him, CBS thought having Steve come up to Washington to work with us, might be good experience,

One of Arthur Wood's all time favourite songs is the Tom Russell/Carl Brouse composition, "The dance", The sentiments expressed in your song, "Waltz" are similar, Is "Waltz" meant simply to be about a failed love affair, or do you see it as a metaphor for the whole cycle of life,

Well, I'm not familiar with the song "The dance", I would say that "Waltz" is about the oldest song on, "Hometown Girl", I wrote it when I was in College about a boyfriend I had, I always liked the song, It was one of the few, "Oh, he dumped me" songs, that was really upbeat, Usually, I write these mournful things, It was also different, because it was a "Hey, hit the road" song to the guy, I tend to have this persona, all too frequently to my dismay, that I walk away with my tail between my legs, What I'm trying to say is, "You did a number on me, but hey go do it on somebody else, because I couldn't care less", I wish we could do that more often,

"Heroes and heroines" has three distinct phases, Early aviators, pioneers of the West and an overview of current society, Tell us how you put the song together,

I wrote the song about four years ago, What it really means to me - I went down to the Air & Space Museum, that is part of the Smithsonian Institute, when it first opened, I saw Charles Lindberg's plane, which they have on exhibit there, I was really thrilled by that, It was just a really neat thing to see, I started thinking about what the notion of a hero is, Charles Lindberg was considered to be the grand hero, when he made his transatlantic flight, I think heroes back then, were very different from the definition of what a hero is nowadays, People like Ollie North are called heroes, My politics are such, that I'm sort of offended by that, I don't understand that, Long ago you could achieve a daring physical feat, like flying an aeroplane across an ocean, That in itself, was a heroic thing to do, Nowadays, most of the frontiers have all been settled, Probably the last frontier for us, other than outer space, are the oceans, Now we're dumping toxic waste in them, They'll be gone soon as well, I tend to think that nowadays, it's not so much what you do as a daring physical feat, as much as what you hold inside you, What you stand for, Everyday people who never make the newspapers or who are invisible to most of us - just by virtue of their feelings, or their outlook on life - I think they are heroic, It's an

innocent way of looking at things, but in a sense it's true,

How has your debut album fared chartwise,

The album has not done well. I didn't make it on to the charts. CBS only released two singles from the record, "A lot like me" and "Just because". We could talk for hours about this, but I'm not inclined to do that. CBS have been supportive, based on what they estimate they can do. It's such a complicated thing. I'm continually learning about the ins and outs, and the politics of this business. The way things work down there a lot of the time, it's like - this was given to me as an example - in a week's time, CBS might release four singles coming out. Janie Fricke, Willie Nelson, Charlie Daniels and Mary Chapin Carpenter. They will call radio stations and talk to the programme directors. The directors will say, "We've got two slots to fill. Who do you want us to play". It's obvious what CBS are going to say to that. It's not so cut and dried as that, but it's almost like that. It's very important when your album is released, to have it statigised. That way, an unknown like myself doesn't have to compete with a "Willie Nelson", in terms of having a CBS promotion person work on my record. It's a very complicated thing and I'm not trying to cast stones, but business is business. It's very difficult and it's hard to get a foot in the door. Hopefully, the second album will do better.

Seven of the ten songs on "Hometown Girl", were over four minutes long. Did that limit the amount of airplay you got,

It depends on the radio station's format. I've had letters from stations all over the country, who are not restricted in their format, telling me how much they loved the record. If you're talking about country music stations, who have computerised playlists controlled from some distant city, then it has hurt me enormously. Unless you're a classic star or have some clout, you're not going to get a four minute song on the radio.

CBS are marketing you as a country singer. How do you feel about being placed in a particular musical compartment,

I feel uncomfortable with it from time to time. On the other hand, I would like to think that there's enough room in country music for me. Country music has its genre's within a genre, the way that rock and pop music does. Just because I might not be a formula singer or a traditionalist, or whatever - take people like K.D. Lang and Lyle - acts like that, who are finding commercial success. That says, that there's room for lots of different things. To be labelled as a country singer, I don't have a problem with that at all. Country music has a lot of different colours to it.

Going back to the "Hometown Girl" album, three of the songs - "A road is just a road", "Other streets and other towns" and "Heroes and heroines" - contain a reference to rust in the lyrics. Was this a subconscious repetition,

You know, I can honestly say that I was not concious of using the word in three different songs. "Rust" was there, for each song. Hopefully, it accurately conveyed what each line in the song intended. I don't feel that they were meant to be combined

as a disguised metaphor.

There isn't one song on "Hometown Girl" with an out and out rock'n'roll flavour. Was this deliberate, as your live shows can be a little rowdy,

Wait until the second album is released and you'll hear us rock out a little bit more. On stage, sometimes John and I get a little silly. We like to pay tribute to the father of modern folk music, Prince. We've been known to play a tune of his. We never really know how we are going to close a show. It depends how silly we want to get. Sometimes we close with, "In the still of the night". On other occasions, we choose a member of the audience, bring him up and I get to sing, "To sir with love" to him. Anything goes.

From time to time, you also cover Patsy Cline songs,

Yes, I love singing Patsy Cline's "Sweet dreams", "Crazy" and "Walking after midnight".

A few years back, John Stewart reviewed your demo tape in his "Homecoming Celebrator" newsletter. Were Homecoming ever interested in signing you,

John expressed an interest. At the time, he was trying to put together a deal with EMI. This was before his current Cypress deal. His label, called The Ship has a distribution deal with Cypress. Before I was signed to CBS, John talked about trying to put me on his label. Different things happened and nothing came of the plan.

How often have you appeared at the Philadelphia Folk Festival,

Last year was the first occasion I appeared at the Festival. That was real exciting for me. We were asked back again this year (ED, NOTE, 1988), at the last minute, because they got a cancellation. I was real thrilled. They told me that they don't usually like to repeat the same acts, in consecutive years. It gave me an opportunity to come into contact with people that I've admired for years. The first year I was there, I met Garnet Rogers and played him some of my songs. He ended up doing a couple of my tunes in concert and put one of them on his latest record, called "Goodbye again". That was thrilling.

You played the Kerrville Folk Festival in 1988. What did you think of that Festival,

Kerrville was a marvellous experience. There's nothing more I can say about it. I played at the Ballad Tree and hosted one of the Workshops there. I got to hear a lot of people play. Unfortunately, I didn't make it to the Campfires. Our schedule was such, that the journey had been so long - by the time night rolled around, I was exhausted and had to go back to my hotel and sleep. The next night, we played on the main stage. It was a thrill and we got a couple of encores. My whole band was with me. I had to leave early the next morning to fly back to Washington, so I was just in a coma, in terms of being so tired. I didn't make the Campfires that second night either. I

believe we'll be going back to Kerrville next year.

Were you nominated for the first Wammie Awards in 1985.

Yes, I was nominated for Country Vocalist, and lost out to Jonathen Edwards. I felt proud to be in his company, I must say. Awards are strange things. In the arts, it's a weird concept to have awards. Music is an art, like sculpting and painting. People's appreciation of it, is a very subjective thing. It's hard to measure. I think that if you take things like awards too seriously, you either become "big headed" or "are in danger of losing your perspective". I like to take the awards, as evidence of mutual respect. You know, your peer group. I think that's the best and healthiest way to look at it. It's an honour to be recognised and that's as far as it goes. (ED, NOTE. The Wammies are the local Washington Area Music Awards. In 1986, Mary Chapin won five categories, the following year four. The Wammie Awards for 1988, were held over till the Spring of 1989. Mary Chapin won eight categories this year, including Best Songwriter and Artist of the Year. The latter award, for the second year in a row).

Your live band is called, The Saddle Sores.

Not anymore. The Saddle Sores were named by me, in a moment of utter insanity. I liked the name, but never enjoyed the way people reacted to it. Usually with disgust. It was sort of a joke quite frankly. Unofficially, they don't have a name anymore. The band has been together for a couple of years now. Everyone that started out with the band is still there. That is, John Jennings on guitar, Robbie Magruder on drums, Rico Petruccelli on bass and Jon Carroll on keyboards. (ED, NOTE. At Kerrville '89, Mary Chapin introduced her band as follows, "Every night they like to take on a different identity. Sometimes they're The Ghandi Boys - peace and rock'n'roll. Other times they're The Rocket Scientists, the brainiest band in C&W. Other times, they're The Handymen from Hell. No gig is too terrifying....").

Some members of your band have dual careers. For instance Jon Carroll, another Wammie winner, also has his own band. Does he open shows for you.

No, he doesn't open shows for me. Jon is a talented musician who has always maintained his own separate career. He usually has many different projects going on, at any one time. Sometimes it leads to scheduling problems, but for the most part we're able to resolve them. John Jennings also works for many different people, in addition to me. I met Rico and Robbie through John. They had played on lots of sessions together.

What national tours did you do to support "Hometown Girl".

Not any extensive tours. We've been able to open for people like Lyle Lovett and Kris Kristofferson (ED, NOTE. With the foregoing artists, the venue was The Bottom Line in New York), Rodney Crowell and Suzanne Vega in different locations. I haven't been able to get on a national tour, because that's a real expensive proposition. I hope with the second album, that we'll be able to change that situation.

What do you think of Lyle Lovett as a songwriter.

I think Lyle is unique and eccentric and wonderful. He's certainly got the best hair in country music.

How did you feel about opening for Kris Kristofferson.

That was the first time we played the Bottom Line. It was for two nights and was a marvellous opportunity. He was a classy guy. Very gracious. You'd think with all his stardom, that he'd have a million bodyguards. That he wouldn't come and talk to you, but he wasn't like that at all. After our second show on the first night, he was waiting at the bottom of the stairs backstage, to shake everyone's hand. He looked in each person's face and told them what a great job they had done. I mean class - classy guy. I'm familiar with Kristofferson's music in terms of his big hits. I can't say that I'm familiar with his work beyond that. I certainly admire the guy.

You played the Kennedy Centre with Jonathen Edwards, Jesse Winchester, Donovan and John Hiatt. Was it a charity show.

I don't believe the money went to charity. It was a normal promotion. I can only say, that it was the thrill of a lifetime to be at the Kennedy Centre, with such illustrious people.

Do you know another Washington songwriter named, Jane Gillman. Have you ever performed with her.

Yea, Jane and I have done some concerts together for different groups and events. Jane is a marvellous guitar player, a talented harp player and a real nice songwriter. She's an exquisite person. As nice as they come.

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Episode Two - 1989.

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What are your feelings, now that "How do" the first single from your second album "State of the heart", has become a hit song.

Well, I'm delighted. Who wouldn't be. It wasn't really a conscious effort to write a hit song. I mean, as far as I'm concerned, who knows what makes a hit song. I certainly don't. I was just fooling around that day, with some words and a lick on the guitar. That's pretty much how I came up with the song. The highest "How do" reached, was No. 19. I guess I can claim a Top 20 hit. Just barely, anyway. I didn't feel any pressure to make or break, while recording this record. What I did very much want to do, is give CBS something they could work with on the radio. Most of the songs on that first record averaged five minutes or longer. Whether I like it or not, radio for the most part is not going to be agreeable to songs which are that long.

Who came up with the title for your second album.

I did. I'm sure I'm not the first person who has thought of it though. I like it, because it's vague enough to satisfy me. I'd like to think that it also beckons someone, to try to find what

this record is all about.

How did you come across the Robb Royer/Roger Linn tune "Quittin' time".

I first heard the song performed by Lou Ann Barton. She is one of the treasures of the State of Texas. She's an incredible singer and it was on one of her records, a few years ago. Quite honestly, I'm shocked that no one else has picked it up and had a huge hit with it. I think that it's a great song.

Shawn Colvin can be heard on backing vocals on, "State of the heart". Where did you meet her.

I first met her at the Philadelphia Folk Festival, going on three summers ago. We met briefly, but didn't really have a chance to talk. The next time was at the Birchmere one night, when she was opening for K.D. Lang. I went over and told her how much I enjoyed her work. We got to talking and have since become dear friends. I can't wait for her record to come out. It's coming out in October and it's a wonderful album.

What about Mike Auldridge.

He has played on both my records. He's just a friend and a wonderful player. I suppose "way back when", I met him through mutual friends at The Birchmere.

"This shirt" on "State of the heart", contains many geographical references.

My oldest friend and I went to Europe, as young College students are prone to do, after we graduated from College. Argeles is a little village, which is about ten miles north of the Spanish border. It's in France, on the Mediterranean. I have not replaced "the shirt". There's no way that I could.

The second album has a broader variety of rhythms.

I'd agree with that. I'm very pleased that it turned out that way. My first criteria was, I wanted the best songs possible on the record. The next thing was, to execute them in a way to best serve each song. I can't say that it was a deliberate or conscious move to have a whole bunch of different rhythms. That's just what it turned out to be.

"Goodbye again". Tell us about that song. It seems to leave questions unanswered. Why did the guy leave her in the first place.

The song is about a person who is intrigued by someone, or I guess, mentally involved with someone. Perhaps they shouldn't be involved with that person, because that person is already involved with someone else. I think it's rather clear in the lyrics, actually. You need to understand that she never had him in the first place. Two people meet sometimes, but for whatever reason, they're never together. In this case, she was obsessed with this person. Yet he was not someone she should be obsessed with, because he was already involved with someone else. It's your basic triangle situation.

POOR RICHARD'S NEWSLETTER



If I had thought about it at all I never would have guessed I would have seen deer stands all over Germany, but they were there, standing like little forts overlooking fields and the edges of woods, some not a hundred metres from the Autobahn. Heinz told me hunting is a sport reserved for the very rich in Europe, and that you have to go to school - as well as pay an expensive license fee - to hunt there. As for deer we never saw any until late in the tour, and these were too far off the road to get a good look. To tell the truth I was surprised that deer were able to survive at all in such crowded habitat, as Europe makes rural Tennessee seem fairly empty by comparison.

We arrived in Frankfurt after a day and a night of flying, up to New York where we changed planes, then across the Atlantic. We met Heinz Geissler, our manager who had flown over from Dallas on another airline. We drove to Nuremberg in our rented Citroen station wagon, spending our first evening in a circle of guitars at the home of Ralph Dietrich, passing songs and shots of Grasovka, Bison Brand Polish Vodka. Our first gig was at Gunzburg, Bavaria, a country club where the audience dressed in Western regalia and mountain man outfits. Sunday, 16th October we returned to Ralph's flat in Nuremberg.

Monday found us in Villigen at the home of Hans Jorgen Malonek, our tour promoter, where we picked with the White Mountain Boys, a bluegrass band over from New Hampshire. We were supposedly near the Black Forest but the country appeared evenly mixed between woods and agriculture as we drove to our next gig at the German American Institute at Tubingen, a listening room in a university town.

We bought our first garlic the next morning at an outdoor market before leaving for Vaihingen. In an instant decision by unanimous assent we became a band of raw garlic eaters. To purify the blood and keep vampires away. We were put up that night by Martin Reichold, a friend of Heinz who writes for "Oldie Makt", a German record collectors magazine. We took off for Meteman early Thursday morning, way to the north through drizzling rain and fog, and a strange gig in a white marble disco full of shining chrome and mirrors. "I don't know about these people" said Heinz, showing the influence of two years in Austin. "They are all Yankees here".

Friday 25th October. We played a pickup club gig where we performed John Denver's "Country Roads" four times. Mike and I taking turns singing lead. There was nothing otherwise remarkable about this night, but for the first time I noticed that our music had taken on a life of its own, as if we were immersed in an aural force field, flowing through us and all around. A magical sensation. I felt like we had become a kind of collective animal quite capable of moving on its own.

On Saturday we packed and took off early on a long drive to Emmertshann near the Austrian border, where we played Zur Post, a gasthaus in the country. Our hosts John and Rita treated us like old friends. We were pleased to see posters and photos of musical friends on the walls. We took a sunset walk after the

soundcheck. We were in Germany but it felt like Van Gogh, State of the Heart played brilliantly and we did four encores.

On Sunday the 23rd we slept late, heading to Nuremberg in the afternoon, where we played another pickup gig at Zum Peters, a place reminiscent of 50's era Greenwich Village and beatnick intellectuals. Working without microphones we shared the bill with a piano/tap dancing comedy duo.

After two days of shopping, sightseeing and doing laundry, we took off early Wednesday the 25th for France and the Lyon Hot Club, first spending a couple of hours at the consulate in Stuttgart waiting for a visa. The Hot Club turned out to be a jazz cellar, where we played to a wildly enthusiastic crowd and were wined and dined after by our hosts, Jacques and Anne Marie Spiry. We left around noon the next day, after a walk around the town and a sendoff of champagne and cheeses. Thursday evening we found a hotel outside Berne, Switzerland where we feasted on venison fillet with cranberry and rounds of vodka.

Friday 28th October we played Einsiedeln, a picturebook village with a beautiful white rococo church, the Hotel Klostersgarten's Salon Bar proving a perfect Swiss country and western venue, with wanted posters and fake scalps on the wall. We returned to Villingen Saturday the 29th, where we stayed at the apartment of a friend of Hans Jorgen. The weather had turned cold and two seasoned campers proved themselves incapable of starting a coal fire burning. Sunday we played the folk club there, a listening room which seemed strangely quiet after Einsiedeln.

We enjoyed two days rest in Villingen before driving to Ulm, our next stop, where we stayed at the home of Eberhard Finke, music promoter and editor of "Bluegrass-Bühne". We played in an underground room with massive vaulted brick ceilings. What appeared to be an old castle dungeon was actually a World War II bunker complex disguised from above to fool allied bombers.

We bid a reluctant goodbye to Heinz who had family business pending back in Nuremberg. Reduced to three, the State of the Heart left Eberhard's house early Thursday before dawn, with eleven hours driving time down to our next gig at the Velvet Underground at Castigliano Fiorenza, about halfway down the boot of Italy. Another disco, this one consisted of a number of rooms, each with a large screen television monitor, so that we appeared simultaneously throughout the building.

Friday November 4th. A long drive to Susans, a village near Udine a few miles from the Austrian/Yugoslav border. We stayed with music promoter Mauro Quai, a long time fan who put us up in a four-hundred year old home he shared with his parents. While we drank wine in the kitchen his mother potted around, a voluble woman who conversed with us amiably though we understood scarcely a word. Played to a fine audience that night, and drank some excellent wine afterwards. "The wine of this region is the best in all of Italy", said Mauro.

Saturday November 5th we played Tradate at the Cinema Teatro Novo, after a multi-course dinner at the home of Ejido Castelli, the concert promoter. The show was well received by a young audience. Susie was presented with a bouquet of roses,

and we sold a good number of records, signing many autographs.

Sunday November 6th, Chiusa di Pesio, a town near the French border. Played to a packed house, put up in a fine hotel. Spent most of Monday driving back across Italy to Susans, where we enjoyed a night off with Mauro and Andrea Del Favero, an accordion player who ran the sound at our gig. Susie bought one of his accordions, a handmade Castagnari, with mother of pearl buttons and wood inlays. Mike and I had a good walk the next morning with spectacular views of the surrounding mountains.

We had an easy drive to our next stop, the Club Nonanana. Stopped for a picnic lunch of cheese, bread and salami in a field beside the road. Nonanana turned out to be a spacious roadhouse with murals of Botticelli and Heironymous Bosch. We were intrigued by a big pile of backpacks and sleeping bags stacked up behind the piano at the back of the stage. These later turned out to belong to a travelling band from Andean South America. They unpacked their instruments after the show and played around the bar, the night filling with the sounds of flutes and pan pipes, banjo and mandolin in some cross cultural jamming that went on, way into the early hours. Indians from Bolivia, Equador and Peru, Gringos from Chicago, New York and Texas. Americans after all, a long way from home.

Wednesday 9th November. On to Trento, and Levico Terme, a picturesque town in the Italian Alps. Played the Birria Romano at the hotel of the same name where we were treated to grilled trout in the big restaurant kitchen. We had a good crowd though the town was in the off season. We packed early in the morning, headed for Milan, our last gig in Italy, and a taste of big city traffic and pollution. We played a blues club that night, sparsely attended but with long time fans going back to "Texas Last December" days. Our last night in Italy. Packed and left early for the long drive to Munich and the Rattlesnake Saloon.

We drew a rowdy crowd Friday, with lots of whooping and hollering and rounds of tequila up on the stage, reminding me of Idaho honkytonk nights with Pinto Bennett and the Famous Motel Cowboys. We were joined by Heinz and Jim Justice, our fiddler, who had flown over for the last week of our tour. Saturday we played the Sundance Saloon at a town called Emmendingen, near the Black Forest. Sunday we drove to Vaihingen and a night of picking back at Martin's house.

Monday November 14th. Returned to Switzerland after a morning interview with "Hi Fi Magazine" in Stuttgart. Played the Dreikonige (Three Kings) in Chur, another fine gig and our next to last. Tuesday we drove up through Liechtenstein, then back over the Brenner Pass into Austria. Played our last show near Emmetskan, a pick up gig to pay off the balance of rent on the Citroen. It was a sad night because it was our last, but music eclipsed and transcended the sadness. The magic never left us.

We packed up about midnight, driving straight through to Frankfurt, four of us packed in Jim's rent car after dropping Heinz and the Citroen back in Nuremberg. Mike and Susie's plane left about ten. For Jim and I there would be more, a boat train to London - and the siren call of Ireland beyond the pale - but the tour was over and none of us would ever be quite the same.

Rod Kennedy Presents KERRVILLE FOLK FESTIVAL

HIGHLIGHTS RECORDED "LIVE" AT KERRVILLE, TEXAS

Program One (42:44)

1. DARDEN SMITH - Little Maggie (2:56)
2. RICHARD DOBSON - Baby Ride Easy (3:12)
3. JANE GILLMAN - Pick It Up (2:42)
4. ROBERT EARL KEEN, JR. - Copenhagen (2:05)
5. TOM RUSSELL - El Gallo de Cielo (6:04)
6. SHAKE RUSSELL - Nothin's Wrong (3:11)
7. STEVEN FROMHOLZ - Isla Mujeres (3:02)
8. BILL STAINES - Roseville Fair (3:19)
9. CHRISTINE ALBERT - All Night Ride (3:55)
10. JOHN GORKA - By The Way, How Is My Heart (3:41)
11. TERRY ALLEN - The Beautiful Waitress (3:54)
12. PONTYBONE & THE SQUEEZETONES - Texas Jumbo Shrimp (4:32)

Program Two (43:32)

1. GUY CLARK - You Gotta Come From The Heart (2:41)
2. MARCE LACOUTURE - Like A Rose (2:33)
3. BILL NEELY - Yellow Moon Over Texas (2:35)
4. PAT ALGER - Don't You Go Lookin' For Love (2:44)
5. BUTCH HANCOCK - Deep Blue Eddy (2:47)
6. Nanci GRIFFITH - Once In A Very Blue Moon (2:22)
7. SHAWN PHILLIPS - Ballad of Casey Dice (7:32)
8. CHUCK PYLE - Free Love (4:05)
9. KATY MOFFATT - You Don't Know Me (3:34)
10. DAVID HALLEY - A Horse Named Further (4:43)
11. ERIC ANDERSEN - Blue River (5:46)
12. ANGELA STREHLI - Telephone Blues (4:55)

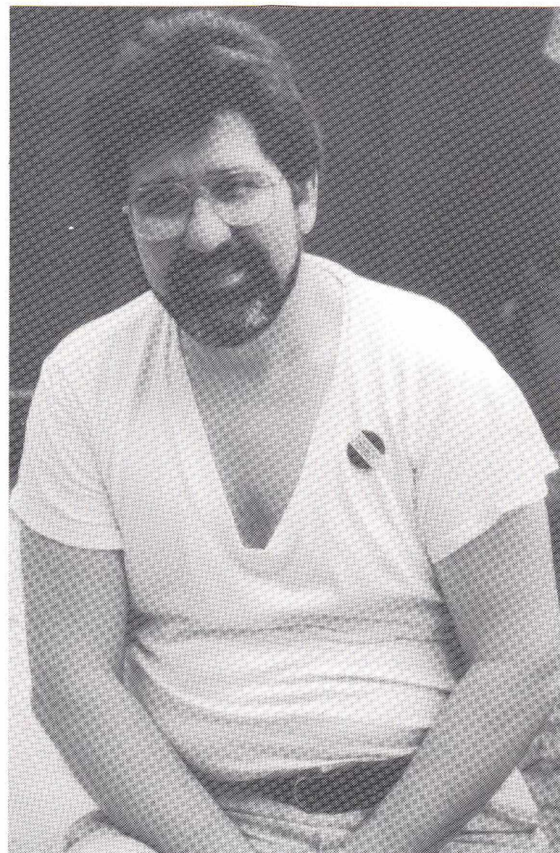
The 1986 Kerrville Folk Festival was held May 22 - June 1, at the new Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.

Recorded whatever was happening on stage and that was it. In 1973, I built the board we are still using. That year's Festival was a real test for the board because we didn't have any trial runs. We finished building the board a few weeks before the Festival. Recording was "head on", with two channels. The mixing was done right then and there. Whatever went through the board, is what went on the album. In 1974, we bought an eight track machine and have worked on that number of channels since then. The recordings are mixed later, if there are more than eight channels in use on the stage. Then I have to do some sub-mixing. With less than eight channels in use, we still mix direct. As I understand it, the artists we record allow the Foundation to take one song of their performance to put on the albums. Everything else gets erased. I don't know if it is a written or just a verbal agreement. I never kept any of the tapes that were not used. We just erase them and reuse them later, on about a three year cycle. There is not a total archive as such. Some of the Kerrville veterans, who are no longer with us, like Kenneth Threadgill - his tape was kept. I still have it, but we haven't done anything with it. I've even got the audition tapes that Kenneth did for the Newport Folk Festival, years before that. We've also got Robert Shaw's performances and some of Mance Lipscombe's stuff. Well, the only one that I recorded was in 1972, because I think Mance died shortly after that, or he didn't come back the following year. Later, I gave Mance's tape to some Archive in the University of Texas in Austin. Someone contacted me and asked if I had any recordings. This Festival is the only recording work I do now. Basically, this is my three week vacation. I work in computers now, interfacing them with cash registers in grocery stores. It's an international business. We sell the stuff to Mexico, Canada and Barbados. I mostly debug the programmes, write instruction manuals and sell the stuff.

During the first weekend of this year's Festival, the commemorative "Live Highlights" tape for 1986 was released (ie the 15th Anniversary Festival). Rod Kennedy's interview comment on page 11, Issue 1 of the KRONIKLE, regarding the release of a double vinyl album every fifth year, had obviously gone by the board. Man wrestles with time and money. He masters neither. That apart, the 1986 cassette clocks in with a playing time of over 86 minutes. With a Festival selling price of \$6.00, the new cassette was a snip. The cover photograph features Christine Albert (Sadly, her debut album on Epic was cancelled two weeks prior to it's June release date. Interview soon). The '86 cassette is another worthy addition to the Kerrville recorded archive.

Regarding that archive, since 1972 those recordings have been committed to tape by one man - Pedro S. Gutierrez. Hence the PS6 index letter on all releases to date. Since Issue 1, I have wanted to pay some form of tribute to the man. That opportunity came at this year's Festival. Not only was I able to take the long promised photograph of Pedro (reproduced below), but also interviewed him. *This event took place in the backstage area of the Kerrville Theatre on the afternoon of Sunday 11th June 1989. The conversation went something like this,.....*

Somewhere around 1969, I first met Rod Kennedy. He was doing some jazz festivals in Austin and asked me to record them. In 1972, I came out here and did the very first Folk Festival at the Municipal Auditorium in Kerrville with very, very limited recording equipment. We did it with an old Schure sound system mixing board and a tape deck that we borrowed or rented. I don't remember exactly. Anyway, we recorded direct off the sound system.



Pedro S. Gutierrez, Kerrville, Texas 11/6/89.

Photo: Arthur Wood/Kerrville Kronikle Kataologue.

Bobby Bridger



The interview with Bobby Bridger was conducted in the restaurant of the Madeira Hotel, Bunbury Road, Northfield, Birmingham on the morning of Friday 28th October 1988. Hi to Melissa.

When did you start playing music. Had previous generations of your family been musicians,

I picked a guitar up in May 1963. I'd never touched one before. All my family were musicians. My dad's people, the Durham's, were musicians. My grandfather was a fiddle playing judge in Texas. My dad's from East Texas - the Big Thicket. The song "Grandpa" on the "Merging of our minds" album, is about him. Actually he had no political experience, but he played marvellous fiddle and they loved him, so they elected him judge. His two brothers, my great uncles, were guitar players. They played dances all over the Thicket. We would spend our summers in Texas, sitting around on the porch, with everybody playing music. They also wrote their own songs. I was always too shy to join in. The funny thing is, my mother's uncle - my great uncle Archie Bridger - told me about the Jim Bridger connection to our family, in the early part of 1963. By late May when I graduated from High School it was kind of like, "I don't have to do this anymore. I'm going to learn how to play the guitar". My dad said, "Forget it. I've been trying for twenty years, you'll never learn how to play that thing". By September of that year, I had my first record offer. I was also on a television show by then. I just learned how to play guitar by practicing all summer. I entered a Freshman talent show, when I went to College and won it. There was a guy in the wings, who offered me a contract. My dad would never let me sign those. I had twenty contract offers, before I signed with Fred Carter Jr. My dad didn't really have a High School education. He was however intent, that I was going to get that degree. He was my manager and would never let me sign with those people. He liked and knew Fred. They were raised in the same area. When Fred offered me a deal, dad said "By all means. Go do it". Two weeks later, I had a major record label deal.

This was with Monument, which was owned by Fred Foster.

Fred Foster had built his whole thing with Roy Orbison. Of course, Fred Carter Jr. knew all that scene. He had picked with Orbison. As a matter of fact, Fred played the "Pretty Woman" thing. That was his riff. Everyone from Eddie Van Halen has copied it since. You can hear it as well, on the "Hazy shade of winter". One of those early Paul Simon things. Orbison and Fred Foster had been through several years of fighting. Anyway, finally it ended. Orbison kind of faded after that. Fred Foster was looking for a guy with a high voice. There was this guy in Nashville, who was on the "California Bloodlines" album. His name was Kelso Herston. "Diamond" Kelso Herston, as Stewart called him. He and Bob Montgomery, one of the Cricket songwriters from out there in Clovis and Fred, had a partnership. They would sign an act and develop it. Kelso was head of Capitol in Nashville. Montgomery was head of United Artists and Fred was head of A&R at ABC. Fred heard me singing on this television show, while I was still in College. The show

was one of those where, if you gained the largest number of postcards, they'd call you back. I had reached a point where, they had me on as a regular. This was 1963/64 in Monroe, Louisiana. I'm from Columbia, North Louisiana. Thirty miles west of there is Winsboro, which is Fred Carter Jr's hometown. In between, there's a little hamlet called Mangham. That's where Dale and Ronnie Hawkins were from. Fred played in all those bands and started out with them. That's where he started



Photo: Arthur Wood/Kerrville Kronikle Katalogue.

Bobby Bridger, Breedon Bar, Birmingham 27/10/88.

his music career. He was the original lead guitar player in the Hawks. He taught Robbie (Robertson) how to play. Jerry Lee of course, was from Farity. That's about sixty miles from my hometown. A lot of those guys came from that region, so I know a lot about that whole scene, just from growing up with it. Fred had esconced himself in Nashville. He was trying to sign Jesse Colin Young to ABC. He had a deal pending. The people in New York passed on it. Fred was furious and resigned his position at ABC over it. He came home to Louisiana. His mother had watched that little television programme I was on. She said, "You need to sign this boy, Bobby Durham". Fred came to

see me perform. Then he invited me over to play in his house. He booked me on some shows with Hank Williams Jr., who was about sixteen at the time - and Connie Smith - yea, the real Connie Smith. The main picker in the group was Pugler Harris who had been in the Ricky Nelson Band. He was a piano player. Pugler and those guys were just blown away with me. They said, "Get that boy on record quick". Fred brought me to Nashville. We cut three songs. Johnny Duncan the country artist, was there. Held my hand basically, while I was in the booth. I was a kid and scared to death. I didn't know what I was doing. Pugler Harris, John Hartford, Lloyd Green, Roy Huskey - all those guys were the session players. I was crazy about John Hartford. No one knew who John Hartford was. I begged Fred Carter to get John on the record, and he did. We cut the record and sold it in two weeks to Monument. Foster was looking for a new voice. That's how the whole thing started.

You cut three singles for Monument.

Yea. They sold pretty well. The first single called "Sharon, oh Sharon", was written by a guy called Ron Price. I got four star reviews in all the trades and it got a lot of airplay. The second single was really the best one, and was a Glen Campbell song. Not many people know that Glen wrote songs. It was an absolutely exquisite song called, "Less of me" - "Let me be a little kinder/Let me be a little blinder/To the faults of those around me/Let me praise a little more" - a wonderful song. As a matter of fact, I might start doing that again. The "b" side, was the first song that I really pushed to do. A song called "Morgan City", which I did last night. That's a great story too. It was about the oil workers in Morgan City, Louisiana. We cut the song at Columbia B, which was the classic little studio in Nashville in those days. Someone said, "You ought to take that to the guy who is the janitor here. He's working in Morgan City as a helicopter pilot. His name is Kris Kristofferson". Kris took the single down to Morgan City and got it on the air. It hit real big there. He was very much into the song and was totally unknown at the time. Everywhere that there was an oilfield it broke. Fred wrote the song and it really got me started. The third single was a Bob Montgomery tune. We were working that little partnership they had. It was a lovely country song called, "Over you". After that, Fred brought Nugget Studios and created his own label.

You cut an (unreleased) album for Monument.

We did cut an album. In those days, they released singles first. If they got enough movement on the singles, then they put the album out. Right when the album was supposed to come out, Foster offered me a long term deal, if he could produce me. I said, "No. I want to stay with the guy that brought me here". I stayed with Fred and locked into the Nugget label. I must have cut five or six hundred tunes with Fred. He bought a phenomenal amount of masters. What we'd do, is go in and find a song that was already cut. We'd take the lead voice off and I'd sing with the existing backing track. Fred was heavily involved with Simon & Garfunkel at that time. They were extremely experimental. They were "scientists" in the studio. He'd go to New York and spend two weeks with them. When he came back, he'd call me and we'd try those techniques out. The drum explosions,

Things in the elevator shaft and all that. Fred was obsessed with echo, to the point that he built a marble echo chamber. I probably have more cumulative studio experience than anyone in the Austin scene right now, because of that. We'd cut bluegrass songs. Anything. I made a living during that time, by singing demos for Bobby Bare's publishing company. I cut all the original Billy Joe Shaver songs. He was under contract to Bare and would bring them to Nashville. Billy Joe wouldn't even sing them in those days, he was so self conscious. All the new writers that were coming in, I was the voice on their demos. Those guys were really supporting me, trying to get me started. I had that kind of rogue streak. That's what they taught me. They taught me to be a rogue. Then we had this turntable hit with, "The world is turning on". All of this was happening, right about the time that Paul (Simon) and those guys came down to meet that "folk influence" in Nashville.

I believe that you trained as a sculptor.

That was going on then. My degree is in sculpture. That's what I studied in College. Basically, I'd make my living at Christmas. I'd work year round, to get enough pottery together to sell at Christmas. I was also teaching. This was in Louisiana and would have been about 1965/66. I cut the first single in 1967. I continued to work in Nashville, till around 1970. That's when I cut, the "Merging of our minds" album.

When you were in College, you did some travelling with a folklorist.

There were two English professors there. One was a brilliant man and his name was O. Phillip James. He had been at Memphis State University, before he came to North East Louisiana University. That's where I was going to College. His big partner there, was a man named Quincy Wolf. Quince is the lead character in "Aldebaran and the Falling Star". I named him after Quincy Wolf. He had discovered Jimmy Driftwood. Up in Northern Arkansas, Wolf had done a lot of work collecting folk songs. Field recordings. Phillip James invited me to travel with him up to Arkansas, to hear the ballads. They still sing in Elizabethan English up there. That's what hooked me on ballads. I mentioned earlier, that my great uncle told me about Jim Bridger. By October the following year, I was in Arkansas. I heard this woman sing the Judas Tale from the Canterbury Tales, in Elizabethan English. I was blown away with ballads. The power of ballads. I thought well, maybe I could find a song about Jim Bridger. Maybe he had a song written about him. He was this colourful mountain man. While I was still in School, I kept looking for ballads about Bridger. I couldn't find any material about the American mountain men. By 1965, I started writing about them myself.

Tell us about meeting Paul Simon.

Paul is the reason I left Nashville and quit working with Fred for a while. I had a great experience with Paul. Peggy Harper, Paul's first wife was from Nashville. At that time, Art was very much involved with the woman who killed herself. She was also from Tennessee. Paul and Art were real superstitious about recording in Nashville. They'd never record there. They would

bring people from Nashville and L.A. to record in New York. They were very much New York guys. They came to Nashville, at the time when "Bridge.." was peaking. They had done a massive amount of research on folk music. They were about to do an album of traditional folk songs. That album was going to follow "Bridge..". It was going to be a fun thing, where they took the production standard which they had set at the time, and apply it to traditional folk music. Everyone who comes to Nashville, wants to meet Chet Atkins. Paul had asked for a meeting - both of them had - at Fred's house with Johnny Cash and June Carter. Mother Maybelle who was still alive, and Marlan Howard were also present. I don't think there was anyone else there. And Chet Atkins, of course, Paul got there before Artie did. Fred called Chet and they went out to the airport to pick up Paul. I said, "Fred you're not going to do that, without me there. Even if I have to ride in the trunk". After much persuasion on my part, Fred let me go out to the airport with them. I was sitting in the back seat with Paul. Chet was in the front. Fred was driving. Chet is an amazing human psychologist. He asked Paul right off, "I noticed on your first couple of albums you used a producer. Then you started producing yourself. Why did you do that". Paul said, "Well, an artist should produce himself. He's the only one who knows what to do with his work". Chet said, "What about Johnson on those first couple of albums". "Well, Artie and I produced the records. Johnson just paid the bills and made sure we had cigarettes" Paul replied. Chet said, "Don't you think a great producer can make an artist, a greater artist. Give him that objective viewpoint". Paul said, "No. An artist has to produce his own work". That triggered something in me. Fred was my producer and I started thinking, "What am I doing wrong". I was schooled in art. My whole training was in art. I was making rakoo pottery and then went to Nashville. I was very accustomed to taking the risks myself. In Nashville, somebody else told me what to do. What song to cut. How to cut it. What style we were going to do it in. Where it was going to be sent. Everything. While I was with Monument, they were pushing me down the Glen Campbell route. I didn't mind that. That was a noble route to go. I was however, writing these epic songs. I had envisioned long intricate, sequenced, narrative tales. That wasn't heard of, in those days. I'm talking about seven and eight minute songs. They didn't fit the two and a half minute format, at all. Meeting Paul that time, was very very important. I had started maturing in a business sense. We all went fishing. Everyone in Nashville fishes. There was also this meeting set up - I'm telling three or four stories here, at once - Paul and Artie were particularly interested in Mother Maybelle, because of the folk song album. I saw them, with all those folks in Fred Carter's apartment - Mother Maybelle would play a folk song. Right back to her, they would say "Well, we heard this version". They sat there and sang like angels, with a guitar. On the fishing trip, I cornered Paul and played him two or three of my songs. I'd sing the first two lines and before I even got through to the chorus, he would start humming the melody. He told me, "I know exactly where you're going with that melody. It's too predictable". That was what they wanted in Nashville at that time. I thought, "OK, now I know what's going on". He taught me a very important thing then. Another important thing, also occurred on that fishing trip. I managed to spend five or six hours on the boat with him and Peggy. He was very non committal

about anything. He didn't want to talk very much. He wanted to fish and play. I kept saying, "What's your formula". I was twenty two years old. Of course, he's not much older. Finally he said, "My formula is not your formula. You have to find your own formula". I accepted that but kept pressuring him, "But what is yours". He said, "I pay the price". I said, "What do you mean by that". He said, "I'll give you an example. On "Mrs Robinson", I spent \$30,000 remixing that song. Everyone told me, "You're getting too close to it. You don't know what you're doing. You're pushing it too far". My attitude was, if I am, I pay the price". He paid the price and "Mrs Robinson" sent them up into the stratosphere. After those particular chains of events with him, I decided to pack up and go home. I was going to "pay the price". I was going to write unpredictable melodies. I was going to produce myself. I went back to Louisiana, taught school, wrote and learned how to raise money. Eventually, I went back to Nashville. Fred and I have never had an argument in twenty five years. We've never said a coarse word. I told Fred, "I want to cut this in your studio and I don't want you there, until I call you". He went, "WHAT", but knew what was going on. Fred knew I had made that break and respected it. He stayed totally out of the studio, until we finished the masters. Then I brought him in and he played overdubs on the tracks. Fred helped me mix it. We mixed two or three versions. He showed me what to do in the booth.

Had you signed with RCA by the time you started recording "Merging of our minds".

No. RCA turned the album down three times, before I finally sold it to them. It took me eighteen months to sell the record.

Can we talk about some of the songs on the "Merging.." album. "Captain America and Joe College" contains a reference to, "the Greek life was the only one for me".

That was a pun about all the fraternity parties. At that time, they were switching from beer parties to turning on with pot. That's in the line that goes, "Till I got off beer and got on tea".

What about "Little Rock". Was that a real life experience.

Oh yea. There was a lovely woman. I can't even remember her name now. A very dark pretty woman, that I met in Little Rock. I was playing a show. In those days, I worked a lot in Little Rock. It had a great scene and was a great town for music. There were some great Arkansas musicians there. There was a place in Little Rock called, "The Club". I had some good successes there. As a matter of fact, Alan Wayne Thompson the guy who wrote "The letter" was based out of Little Rock. I would go to Little Rock, Nashville and Memphis. I worked that whole Delta region in those days. I haven't sung "Little Rock" for years, but I've been doing it quite a bit on this tour.

What about "Grandpa". You spoke about him earlier.

My grandfather died of cancer. He was a big pipe smoker. Every form of tobacco except cigarettes. He dipped snuff, chewed and everything. It killed him. Right after I started learning the

guitar, during that summer, we found out that he was dying. I went down and spent two weeks with him. He couldn't smoke anymore. He'd make me smoke his pipes, so he could smell the smoke. That image is throughout that whole song.

Was "The sea chanty" based on an ancestor.

No, I was beginning to get ideas for the narrative thing. That was the first one where they said, "You're here to cut a seven minute song". I said, "Yea, why not". It took me until that album, to get that song out. I was in Louisiana. New Orleans is a big port and I went down there, and spent some time on the coast. Just let my mind wander. It was kind of a religious allegory. Thomastown was Thomas of Aquinas. Saint Augustine was another religious reference. It wasn't a born again thing. It was more of a philosophic idea. That was a one take song. Most of the "Merging.." album was one take. We just went in and cut it. It was the first time I had worked with a bunch of unknown musicians in Nashville. Eventually they became well known. As a matter of fact, there's a wonderful story about that. Rest his soul, Pete Drake who has just died. He had been working with George Harrison in England. I brought him in. Pete absolutely freaked out the young guys I was working with. He called me back to the front office and said, "Look, these guys aren't going to play. They're absolutely intimidated by me. If you're ever going to be a producer, you'd better start now. When we go back in, I'm going to screw up a couple of cuts. I want you to just come down on me real hard. That'll level things out". From that point on, those other musicians were just right there with him, and he was one of the guys. He played brilliantly on that record. Some of that steel work and slide stuff on there - God it's wonderful.

Why did you record your second RCA album in California.

Because they insisted on it. On the second album, they were going for the throat with me. Ron Kramer got a production credit on the first album, because he put the deal together. Joe Reisman got executive producer because he signed me to RCA, but I produced the record. Actually Fred and I did. Fred really helped me, but the deal required that they be given production credits. I wanted to go to Austin to record the second album. Austin in those days, was considered a garage band town.

You moved to Austin in 1972, after you wrote the theme tune for the film "The Wheel". How did that happen.

I was in Los Angeles trying to sell the first record. I'd been to New York, all through Nashville and I couldn't sell the "Merging.." record. I was living on the beach in Malibu. I fell in with a bunch of actors. One of them was Max Evans, who wrote the screenplay for this film. Max was involved with that whole character actor scene, with L.T. Jones and Strother Martin. I met all those guys during that period. Slim Pickens as well. Max was from Texas and had been given some honorary title in Texas. He said he was going to premiere the movie, either in Denver or Austin. He said, "I'll give you \$500 if you move to Austin and scout the scene out for me, two months before we open". That's how that happened. Slim Pickens' daughter was the lead in, "The Wheel". I was playing ballads for them at the

time. They'd have me over to parties and I'd play these songs. They were crazy about the mountain men, Darryl Ann (Pickens) introduced me to her father. We became best friends. Slim was one of the best friends I ever had in my life. I miss him every day. He got into supporting me with the ballads and said, "You bet. I'll narrate that thing". It was always a case of go back and raise the money. Going back to the Hollywood thing. I was trying to put together a studio deal with the Gonzo's, to cut that second album. I really wanted to do that. RCA had a policy in those days - Waylon had a lot of trouble with them - he was the one who broke down that barrier, of having to record for RCA in their studio. At that time, there was a big thing about quadraphonic sound as well. They were trying to promote their own line of quad. I knew that. Everybody knew it. They had a policy where every second album by an artist, would be in quad. We delayed the second album for nearly a year, due to that. Then they said, "If you're going to produce it, you've got to go to Quad School". I said, "Jesus, quad is for marching bands and things. I'm a folk artist. Do you want me to run around the studio with a guitar". Ron (Kramer) was schooled in quad. We cut the album in quad and then they released it in stereo. It was heartbreaking. One disappointment after another. I'll give you another good example. The "Merging.." album - the cover of that album was done in a technique - that guy who did it was a very famous photographer in San Francisco. It's muted and was done with a very early process of photography, called a gum print. It involved shooting a black and white negative, then watercolouring it and exposing the colour to sunlight. The process took about a month to create a print. When we got that record out, Josefsberg (ED. NOTE. The photographer) sat in the Vice President's office and wept. It was just one artistic battle after another like that, the whole time I was with them. It culminated with Don Burkheimer refusing to release "The call" as a single. Everybody at the label thought it was a smash. Reisman and Burkheimer had a huge fight over it. Reisman was fired after thirty five years with the label. I knew my days were numbered then.

On the second album, part of "Ragmuffin Minstrels" sounds like it came from the Paul Simon songbook.

Yea. That was clearly a Paul Simon reference. It was to let people know where I was coming from. That's definitely an autobiographical song as well.

What about "The sculpture".

That's a true story too. It's another Paul Simon allegory - to his song, "The boxer". The sculptor was me. The song was a message to Paul. His song went, "In the clearing stands a boxer". Mine was "In the park a wrinkled sculptor". Paul's song was more of a combative statement. Defiance. The cuts and the bruises. I chose a different, more philosophic approach. The key in that song is, "the shavings of the truth fall to the ground". What is cut away is as valuable as what's left.

Is the "Hopalong Cassidy and Gabby Hayes" song an affectionate reference to your childhood.

No. That was an absolute dig at Sidney Goldstein. By that time,

the Austin scene had gathered momentum. He was after me to write something which would fit into that genre. I was convinced that most of the songs coming out of the Austin scene, were written as a result of watching too many television programmes. The cosmic cowboy stuff and all that. I was being lumped into that, kicking and dragging. I could see that they were just going to create another parody. It was going to freeze any real creative spirit. I was saying in those days, "Why does everyone want a new Nashville. If you want Nashville, go there. If you want something different, let's make Austin a different scene". In those days, those people hadn't been around. I'd already seen that the powers that be, were going to keep the scene in New York, Nashville and Los Angeles. They did not want a little colony. The procedure would be - if it was San Francisco, Boston or wherever - they'd go in and buy it. They'd just incorporate it back into one of those three main centres. That had happened to me. I kept pleading with everyone, "Let's unite and create a whole different thing here". Pretty soon, everybody was on the bandwagon. They came in, bought it up and killed it. They really did.

You've already mentioned that you wanted "The call" released as a single. That song strikes me as the first to refer to Red Indian images.

Yes, and that goes back to Max Evans - the guy who wrote "The wheel". He called himself an "old coyote". I was already heavily into the Indian thing and had been since the sixties. Max introduced me to "the trickster" - the coyote - he was the kind who would be in a fancy French restaurant and just howl like a coyote. Stop everyone with forks midway to mouth. Max was from New Mexico, where they revere the coyote. The Indians do. They believe that the coyote tricks people into learning things, whether they want to or not. And himself too, in the process. I was heavy into Black Elk, because I was writing "Lakota" at the time. The original title of that song was, "The coyote who lived in the city". I was in Los Angeles and in the midst of all that RCA fight. That song was a real breakthrough. That song was the direction in which I wanted to go. Plus, everyone who was in my corner - Ron Kramer, Joe Reisman - all those people were really fighting with me and for me against RCA. Reisman was Henry Mancini's arranger and producer. He was producing some big international stars, like Julie Andrews. Reisman thought it was the most beautiful song that he had ever heard. He said, "I'm going to do an arrangement of that song. I'm going to do an Andy Williams or something cut, with that song". He took me into his office, before I went into the studio and said, "Make sure you cut that song right. Don't miss it with that song". We worked on that song like you wouldn't believe. Hal (Blaine) and Joe (Osborn) were blown away with the song. Everybody was absolutely into the song. Burkheimer who is now a friend of mine again, signed John Denver and many other people to the label. He was riding terrific success and would not hear of releasing "The call" as a single. I think there was something going on with him and Reisman. To this day, my best friend Leonard Marks in New York, who is the Beatles' and Eddie Murphy's attorney says, "Had that song come out, your career would have been absolutely different". Everyone still agrees with that. As a matter of fact, I might cut that song again, now that the "Sinatra" clause has lapsed. I tried to buy the

album back, but they wouldn't sell it to me. They offered it at a ridiculous sum, which I couldn't afford. It just sits there and languishes. Paul McCartney owns the song. I truly love that song.

There a number of cryptic credits on the liner of the second album. Tell us about those.

That was the crowning blow with RCA. I was locked in a very serious struggle with the head of E.H. Morris Publishing. They published my songs at that time. This guy was all over me. He was a relic from the past - not to say he was bad - his day in publishing was, when you got a song done by the Dorsey Band on a network radio show. He had no knowledge of what was going on in the current scene and was after me all the time, to write schlock. I didn't have any patience with him. I'd tell him what I thought, get up and walk out of meetings. Ron Kramer and the guys who were looking after my career, kept trying to appease him. He's dead now, rest his soul. I wanted to cut records which were void of all that stuff. I didn't even want my picture on the records. I wanted people to be curious about who this was. I wanted it to be locked into the voice. I thought there was a great power in radio, which made someone pull their car into a record store and buy a record. You remember how you'd hear a disc jockey on the radio. Then you'd go to a sock hop or something and see him, and you'd go "That's not Johnny O'Day. He doesn't look anything like Johnny O'Day". I thought that was going on with records too. I didn't want people to know what I looked like. I wanted to present a different facet of my music, on each album. They thought that was the most absurd thing they'd ever heard of. I'll give you an example. That little note on the back of "Merging.." about studying to be a sculptor. They insisted that I get Paul Simon to write the liner notes for that album. I said, "If I need Paul Simon to do stuff, I'm in a world of trouble". That was totally contradictory to everything I'd learned from Paul. They said, "It's company policy that every debut artist have liner notes on the record, to let people know who he is. Either we are going to write it, or you are going to write it". I wrote that little thing one night, in defiance. I was absolutely obtuse. On the second album, I was feuding with Sidney that they put those comments on there. They wrote the dedication to my album. Gloria, my wife then was furious over it. She said, "Why didn't they say, to Gloria for bringing coffee while Bobby was writing". Dave Mc Cormack was my manager at the time. He's also dead now. Dave was a former pro football player. He's mentioned on the first album. The credit "Special thanks to Bro", was for him. When they wrote that dedication on the second album I thought, "How dare you". In those days, I was very rebellious. They were trying to take the rise out of me. And they did.

There's a narrative element in the songs on your first album. In fact, they're almost theatrical pieces. Had you ever done any theatre work.

No. Never done any theatre work at all. My first theatre thing happened in 1974, when I completed the "Ballad of the West". There was a little theatre in Austin and the Inmon brothers, John and Jim - Jim is a marvellous engineer and engineered and co-produced "The Seekers of the Fleece" tape. I was very, very

despondent at the time and in a terrible situation with RCA, Nik Venet wanted to produce me, but I couldn't get a deal together. I was tied to RCA and wanted to quit. Jim said there was a wonderful little theatre on Sixth Street in Austin, called The Creek Theatre. They specialised in original one man shows. Jim said, "There's a guy down there, who wrote a thing about Woody Guthrie. He did a large amount of research on it, like you. Why don't you take the show down there and see if you could get them to do it". I always wanted to cast "Ballad," as a big production, like we're doing now. I went to the theatre and asked the director if they would cast this piece of mine. He said, "No. We'd be more interested if you would act it and do a one man show". I said "You've got to be crazy. I'm not an actor". He said, "Well, you wrote it didn't you". I said "Yea", so he said "Well, you can act it". That was almost the Paul Simon theory - *"Do it yourself"*. I said "I will". He spent six months working with me, one on one. A brilliant theatre guy. We opened and it ran for fifteen weeks, standing room only. I had a huge hit with it. Again, I was wanting to be true and pure. I had this idea, that there are no real minstrels anymore. I became one and took a real sabbatical. About that time, we recorded the "Seekers of the Fleece" tape, that's out now. I got into trouble over that recording, so I loaded everything I had in the back of my truck and started hitting the spine of the Rockies. This was about 1975.

Tell us about about recording "Seekers of the Fleece".

That recording was the first chance I had to do things my way. We had already done three demos of the thing, on a little four track machine. There was a place in Austin, that was really the "bed" of the whole scene. It was a wonderful house out in the Hill Country, called The Hill on the Moon. Larry Watkins later called his management company, Moon Hill. There were about five bands living in this large house. It was very collective. We'd do a concert out there about once every month and split the proceeds. The guys knew my work. Then these backers came along, so I had the money. Slim was ready. I had already met Timberjack Joe. He was an old mountain man, that I ran around with. We went to Denver, the closest that we could get to the mountains and still have access to a major studio. We put a teepee up, out in the Rockies. Took a Volkswagon van with a generator, and ran a half mile of chord out to the teepee. We ringed the teepee in condenser mikes. The wonderful thing was - at the same time - the Russians and Americans were rendezvousing in space. We were rendezvousing in the teepee, underneath them. Great fun was made of that. Spent about two days there, and got some great tapes of Slim Pickens telling stories. Slim did a real folklorist thing with it. I paid the musicians in beaver pelts. We all dressed up in furs, skins and everything. Made a real experience of it. Then we went into the studio at Denver Sound, and cut the tape in seven days. There was an agency in Denver called Athena, which handled most of the local acts. That was what put me in the mistletoe mould. They were trying to convince my backers that I should get a producer, to do "Seeker.". Let the producer call all the shots. I had already had it by that point. I never wanted to go back to that. That's what started the rift with them. They went in and stole my master tapes. The legal fight went on for three years after that. It broke me financially. Broke my

marriage. I went through an audit with the IRS. It was just awful. Then I went out into the desert in 1977.

Where did the name of your own record label, Golden Egg come from. Does it have something to do with the goose.

It has absolutely everything to do with the goose. To me, the egg is a unisex symbol. It has no sexual connotation, yet is something full of portent. A thing about to give birth and emerge. Being into myth, I decided on the name Golden Egg as it seemed a wonderful parable for music. I had done a lot of wilderness experiences at that point. Seeking that Indian vision. In 1977 my marriage broke up. I had always been interested in mountain climbing. I was also interested in Vision Quest - an organisation which was doing extremely marvellous things in the desert in Northern Mexico. I had already written "Aldebaran.". All the epics. I was playing a benefit for dolphins or something. This guy appeared at the front of the stage and said, "You need to go into the desert with me". I said, "Are you kidding". He said, "For thirty days". I said, "I can't take thirty days off. I need to work". He said, "You're talking about your life man. You can't take thirty days of your life". When he said that, it really hit me. I decided to do it. The deal was, we would meet in a border town out in Big Bend. You couldn't know anyone on the trip. It was five men and five women, for thirty days in the desert, facing and aggressively seeking all forms of fear. Meeting them head on. I thought, "That's for me". At that point, I didn't really care whether I lived or died. I thought, "That's good. That's what I need to know". I went out there for thirty days and it changed my life. His name was David Sleeper and the organisation was called Desert Dance. I quit the music business for two years and worked for Desert Dance. That would have been 1978/79. I learned a lot of survival skills. How to live on nothing, in the most barren desert. I started looking closely at the globe and noticed that a good percentage of it is either desert or water. I said, "If I can live in the desert, I can live anywhere. Anywhere. And I can do anything. Nothing will ever knock me down again". In 1979, I went alone in the desert for fifteen days, fasting and having no food. Just water. They would monitor you. The deal was, you could tie a rag at an agreed place. If you didn't come back and tie something, they'd know you were in trouble. What had happened the summer before - part of the fear thing was, they would put you in a cave. Down near Carlsbad. They'd say, "You stay here until we come back. If you move, we've lost you. We won't know where you are. You won't know where you are". They left me three gallons of water and I was there for three days. While I was there, it occurred to me that my greatest fear was business. The music business. It was easy for me to live in the desert, climb rocks and live like a monkey. In that cave, I decided that I was afraid of New York. When I came out, I said "I'm going back to it, only this time I'm going to do it my way. I'm going to create my own label, my own organisation. I'm going to do it the way I want to do it". I called Fred up. He hasn't done well in Nashville in current times, because he doesn't like the system either. One thing was, that I had to heal with Nashville. The whole "Heal in the wisdom" album is about healing.

To be continued.

MARCH 1989 VOLUME 1, NO. 1

Tornado Trails... AND TUMBLEWEED TUNES

When Terry Clarke returned from Austin, Texas in mid April, having played a showcase at the Hole in the Wall as part of the 3rd annual South by South West Music Festival, he was the bearer of the first issues of a great two page newsletter titled, "Tornado Trails and Tumbleweed Tunes". While at Kerrville this year, I ran into mother and daughter, Eve & Erin Mc Arthur - the prime movers behind the publication. The following conversation took place outside the *Campers from Hell Motel* above the Lower Meadow at the Quiet Valley Ranch on the afternoon of Friday 9th June. Eve is the main speaker, with Erin's comments contained within the [] brackets.

We're old friends and fans of the people who participate in "Tornado Trails". I grew up near Lubbock in a little bitty town called Spur. *[I also did my time there]*. We started out working closely with the Texana Dames, in the business sense of how to advance their career. They had done a newsletter when they were the Supernatural Family Band, even as late as 1987. It was real informal. It was also real sporadic. Even so, people liked getting it and we knew that. They wanted to start it back up, now that they have reformed as Texana Dames. They also wanted to make it more classy. *[Make it a more regular affair]*. The Supernatural Band letter that used to come - sometimes it was handwritten. *[It would tell what gigs they had and what they were up to. What was going on with the family. It was more for the fans, than this newsletter]*. I've produced newsletters for the past twelve years or more. When I started to figure out how to approach it, I quickly concluded that they couldn't afford to do it the way they wanted it. I had also been thinking that Butch ought to have a newsletter out. A fan list which he mailed to, with some regularity. We began to talk about putting together this partnership of people to share the expenses. It would be a regular newsletter and also a gig calander. *[None of them played at a specific place real regular. It wasn't like every Thursday, you could go see them at Joe's Bar & Grill. You had to really watch the newspapers to find out where they were playing]*. That was the genesis of it. It's still in a development stage really. It's had an excellent reception from the fans. We've gotten great letters from people. *[And tapes]*. Yea, we just had someone send us tapes that were made as reminiscences. Old travelling stories and stuff, from some of the Lubbock oldtimers. People that were in Tommy Hancock's band way back. *[It's about stuff that was pre-Supernatural Family Band. Tommy Hancock and the Texas Playboys. Charlene was part of that]*. Charlene is now part of Texana Dames (ED, NOTE. Along with Conni Hancock and Traci Lamar). From those tapes, we discovered that all these people involved in Tornado Trails are family. They're all connected. As I began to learn more about them - I found out for example, that Spider Johnson used to play saw in Butch's band. One reason that I connected with the music so much, is because we share those common roots. Those metaphors in Butch's lyrics all mean something to me. In fact, I want to see them all prosper. With the printed word, we have an ability to make that connection and make the thing grow. Of course, connecting with people in Europe is real exciting for



us. Butch introduced me to a journalist from Italy, who had come to visit him here. I thought, "God there's people in the United States that don't get Butch's songs. How in the world are they getting it in Italy". I can't communicate with those people because I don't talk their language and they don't speak English that well. Somehow, the message had translated. To me, that is real fascinating. We don't know where it's all going to go either. We want to keep it going. Butch is scheduled to go to Australia again. *[Now he's got newsletters to announce that]*. Part of that, was that I saw my music friends having opportunities and then not having the tools to capitalise on those opportunities. I hope the newsletter provides more of that for them. I think fans are a long term insurance. *[The business people like to see that you're not running around like a chicken with your head cut off. That there is some sort of organised deal and focus]*. A side effect of the newsletter has been, that it acted as an impetus for many of these performers who are notorious about pulling together gigs at the last moment, and for not scheduling themselves very far in advance. Now they have to schedule at least six weeks in advance, in order for us to put the gig calander together. That's a positive side effect. I think they like that too. I circulated the proposal for the first



newsletter around Xmas last year. We published our first monthly issue on March 1st this year. I had the idea probably around late October '88, but it's hard to organise anybody over the holidays to do anything. We have this regional music conference South by South West, which happens here in March. That was a real impetus for us. My bottom line was that I wanted it out for the conference. *[The response from that was phenomenal. It got us off to a great start, as far as getting good business people to send our newsletter to]*. Yea, we were able to add a lot of business network people to the list. I grew up with country music, as the only music that was easily accessible. I was very rejecting of it, when I was younger. I didn't live in Texas for a period of about eleven years, and my sister came to visit me one time. She brought me albums by people that she was becoming interested in. She had been to the Town Pump or whatever it was and heard Joe Ely. She told me about Ray Wylie Hubbard. She brought me Willie Nelson albums. I thought, "Wow this is country. Not like crying in your beer". *[Cheating songs]*. They coined a phrase in the late

seventies - progressive country - but this was truly progressive ideas. This was a way of thinking that I understood. Images as well. I was a Bob Dylan fan. Butch, when I first met him sounded a lot like Bob Dylan. *[He went through a definite Dylan phase]*. You can go back to some of his old albums and hear that. I liked that immediately, but Bob Dylan was from the north country. He was from a regional culture that I didn't understand at all. For years, I always had to get album notes or something, because I couldn't understand half of what Dylan was saying. With Butch, I understood every word. *[And the imagery]*. And the roots out of which the imagery was coming. Yet he was as intelligent or more so in his music, than Dylan. Butch was the one who, when the Supernatural Family Band moved to town, said to me "You would really like them". I did and it was an immediate thing. I would love for the newsletter to become bigger. We're having a hard time figuring out how to pay for what we are doing already. I would like to add two more partners and make it a three page fold out. That would be about ideal. I think that six partners is enough. More than that and it would become too diffused. Of course with all the Lubbock musicians that we have in Austin, we could continue to restrict it to Lubbock musicians and still have a good healthy newsletter. All these people already shared fans anyway. Our mailing list is growing by leaps and bounds. Jimmy (Dale Gilmore) already had a thousand piece mailing list. Texana Dames had nearly a thousand. Butch had about four hundred names. *[A lot of them*

would overlap]. (ED. NOTE. At present, Jesse Taylor and his band Tornado Alley, are the fourth members of the partnership. Jesse is also a member of Butch's rowdy rock band - The Sunspots. Butch's forthcoming Demon [UK] album should feature four Sunspot tracks). We're talking with Kimmie Rhodes and with The Nelsons, who are a young band out of Lubbock, about joining the partnership. We would have liked to have got the Maines Brothers in it, which is another Lubbock band. They are not doing enough club work right now, for it to be a reasonable investment for them. Adding two more "groups" would be ideal. I like a lot of the little gig stories that Erin has been eliciting from people that she has interviewed. They really spice it up. *[If you don't want to read something long and involved, then there's always a little blurb that gives you a laugh]*. In the long term, I have an absolute burning desire to make the Butch Hancock Songbook a reality.

If you'd like to receive a copy of the "Tornado Trails and Tumbleweed Tunes" write to Lilith & Company, 2930 Kassarine Pass, Austin, Texas 78704 (Tel. No. 512-462-3711). Since most of you out there reading this, live in the UK or Europe, I'd suggest that you pitch Eve and Erin a couple of IRC's for each newsletter. IRC's cost around 23p each and are available from most main Post Offices. The newsletter features news, views, features and a monthly quiz about all the members of the "partnership" and also about the members of their backing bands. Do yourself a favour - Lubbock or leave it.

"KERRVILLE KRONIKLE" from issue 5 onwards, including postage costs: UK - £1.65 each, 4 issues - £6.50; Rest of Europe incl. Eire and elsewhere by surface mail - £1.90 each, 4 issues - £7.50; Outside Europe by airmail - £2.40 each, 4 issues - £9.50. Back issues 1 through 4 are multiples of: UK - £1.50 each, Europe - £1.80 each, Outside Europe - £2.25 each. International Reply Coupons, British postage stamps and Eurocheques cause problems and are not acceptable forms of payment for magazines. IRC's are acceptable when making enquiries about the magazine or the contents. British or \$US currency are acceptable forms of payment, but the sender must bear the potential risk of loss in transit. Wherever possible please make all cheques/Postal Orders (UK mainland) payable to ARTHUR WOOD. Cheque payments from outside the UK mainland should be drawn on a British bank, in £ sterling funds, or be in the form of an International Money Order. Mailing address - ARTHUR WOOD, 127, PINEWOOD DRIVE, BARTLEY GREEN, BIRMINGHAM B32 4LG.

EXISTING ISSUES.

- Issue No. 1 - Interviews with Rod Kennedy (Festival Director), Chris Vallillo (Illinois folksinger), and Butch Hancock. A survey of Guy Clark's career. Tall tales from the Quiet Valley Ranch. The Festival Top 50 Chart and the Kerrville Folk Festival "Live Highlights" album discography, 1972 to 1975.
- Issue No. 2 - Interviews with Steven Fromholz, Marce Lacouture, Roger Allen Polson (producer 15th Anniv. documentary album), Lee Clayton and Richard Dobson. Episode two of tall tales. Another Festival 50 Chart and the "Live Highlights" album discography for the years 1976 to 1981.
- Issue No. 3 - Interviews with Rusty Wier, Steven Fromholz (Pt. 2), Tom Russell and Andy Hardin. Episode three of the "Live Highlights" discography for the period 1982 to 1984. A B.W. Stevenson obituary. Review of Fromholz's latest film "POSITIVE I.D.". Tall tales and the Festival 50 Chart.
- Issue No. 4 - Interviews with Katy Moffatt, Hugh Moffatt, Terry Clarke and Jimmie Dale Gilmore. The "Live Highlights" discography for 1985, plus details of the only Kerrville video (to date). More tall tales and the Festival 50 Chart. The Vinyl Konnexion, all about specialist record dealers.
- Issue No. 5 - Proving that after five we're still alive, interviews with Kimmie Rhodes, Joe Ely, Philip Donnelly, Lyle Lovett and Terry Clarke (Pt. 2). More Vinyl Konnexions, another Festival 50 Chart and introducing the news section, Chronicle to Kronikle.

melissa javors



The interview with Melissa Javors was completed in two parts. On both occasions, the venue was the backstage area of the Kerrville Theatre at the Quiet Valley Ranch. The initial conversation took place on Sunday 1st June 1986 and was continued on Sunday 10th June 1989. With regard to segments of the initial interview, I have altered various references with regard to date and how old people are, to a 1989 datum. Where Melissa is specifically talking about 1986, this is noted in the text.

I was brought up in Plainfield, New Jersey which is about twenty five miles West of Manhattan. I was born in 1950 and have always been really interested in music. As a hobby, my dad was a jazz drummer. By profession, he is a doctor. My grandmother performed classical music on the piano. I spent a lot of time with my grandparents and was able to listen to a lot of music, when I was young.

Did your father or grandmother perform on a professional basis,

No, My dad used to play a lot when he was in High School and stuff. It was more what people did for relaxation. In my home, there was always music around. Music being played or at least available. I have sung for as long as I can remember. I took piano lessons starting at about 2nd Grade. I have a cousin who is six years older than me, who was into the folk music scene in the early sixties. As a matter of fact, she went over to England in about 1961 or '62, and met up with this guy from Birmingham, named Ian Bennetts. They played a lot together. You know, putting the hat on the sidewalk. All over the place. In Paris and London, for instance. She brought him back to the United States and by that stage, she was really into playing guitar and writing songs. She got me interested in folk music and gave me her first ukelele to learn on. Shortly after that, I got my first guitar.

What age were you, when all this was happening.

This would have been when I was thirteen. The same year that the Beatles first became famous. Eric Andersen who is playing here tonight (ED, NOTE, ie, 1986), was one of the top people in the folk scene around then. I remember his album was the first one I ever bought, with my own money. It's a real kick to get to play on the same bill as him. I learned to play guitar by ear. I had no lessons on the instrument. I guess I wrote my first song when I was a Junior in High School. I would have been about sixteen years old. I went to College in Ohio, at the old Wesleyan University and majored in Music Education. That was when I really gained most of my understanding of music. What happened was, that I learned all the theory - chord structures and everything - on the keyboard. For some reason, I was never able to transfer it over to the guitar. By the time I got out of College, I was much more proficient on piano than I could ever hope to be on guitar. I don't play guitar much anymore. I began playing the mountain dulcimer while I was living in Colorado, in the early seventies. I used it on my first album, but I haven't been playing it lately. It's difficult to amplify properly onstage. It kind of sounds grating and was never meant to be used in that way.



Photo: Merri Lu Park, Kauai, Hawaii.

Melissa Javors, Kerrville, Texas 1986.

You've only recorded one album so far (ED, NOTE, ie, 1986).

Yea, I had my children starting in 1976. I have two, Emily who is almost 13 and Barbara who is 10. When they were still babies, I wasn't doing much music at all. My first husband is a really good bluegrass musician. We never could play together, because piano and bluegrass don't really mix. He was in College in Austin, way back when this Festival was first going on, with people like Steven Fromholz and Allen Damron. We met and got married in Colorado and had our kids there. He's a scientist and eventually got a job in San Antonio. We moved here in 1979. About six years ago (ED, NOTE ie, 1980), I started writing songs again. As the kids were getting older, I really had this urge to start performing in public. I entered the New Folk Contest here in 1981 and won it. It was the first time that I had ever entered it.

How did you find out about the New Folk Contest.

Well as I said, Marty (Javors) knew all these people who played here like Bill & Bonnie Hearne. They used to come and have dinner with us, when we lived in Colorado. We had always heard about Kerrville, but never got the opportunity to come here.

What happened in 1981 when you won the New Folk Contest.

It was incredible. It was also a little rough for my husband, because by the end of the first weekend everybody was introducing him as Melissa Javors' husband. This was supposed to be me, meeting all of his old friends. Rod always picks somebody to come back the next year. Chuck Pyle and I were in the Contest in the same year. He invited both of us back the following year. That was real fortunate, because he just couldn't make up his mind, which one to pick. That's how I met Gary P. Nunn. I paid for the recording my album tape and Gary paid for it to be pressed up. The album was released in 1983.

On stage tonight (ED, NOTE, Reference the 1986 Festival), you struck me as a singer/songwriter in the mould of Janis Ian, rather than a Texas folk/country performer. Since I have yet to hear your album, does it have the same feel.

Well, that's what I am. I'm a singer/songwriter. The two songs on my album which I performed tonight are, "Cowboy Fantasy" and "Perfect lover". There's a couple of other ones like that, but I'm not country at all. I'm an East Coast person. "Cowboy Fantasy" is just what it's title suggests, an East Coast version of - - something.

What performers have most influenced you.

Well, all the people that you can think of who are also classed as singer/songwriters. Joni Mitchell, Jackson Browne, Paul Simon, James Taylor - all of those people were real big influences.

Since 1983, you've obviously written new songs. What's the current situation with regard to recording and releasing them. (ED, NOTE, Remember that this answer and the next one, dates from 1986. The subject was also discussed during this year's segment of the interview. For the sake of maintaining a perspective on the artist's development, all the answers are reprinted here in their entirety).

Well, I need some money. I've got the musicians to work with. I've got the material and also some potential distribution. To do something on an independent label, I need to find somebody who is willing to put up \$10-20,000 to make a recording. I've recently separated from my husband. About a year ago. As a result, I took a full time job teaching music at St. Peter's School in Alamo Heights, San Antonio. This year, I haven't been performing very much. I'm stepping it up a little bit, now that school is finished for the summer.

What about trying for a deal with a label like Rounder or Flying Fish.

Oh, I would love to, I still think that I need to come up with some money however, to make a really good demo. If I'm going to go ahead and take the time to make a quality demo, then I could make it into a tape - you know, do ten songs really well - that way, it could function either as a demo or as a tape for me to sell at concerts and so on.

Have you always performed as a solo act, even as far back as High School. Or were you ever in any bands.

I was in some bands, but only for a short while. Primarily, it's just been me all along.

Have you ever co-written songs with anyone.

Yes. One of the songs I did tonight "Spy in the house of love", I wrote with the guy who plays keyboards for the band that Scott and Monty are in. It's something that I would like to do more of. (ED, NOTE, The San Antonio band which Melissa didn't mention is called The Reach. Scott Beyers (bass) and Monty Montgomery (guitar) had backed Melissa during her 1986 Kerrville performance. The keyboard player from that band is named Michael Workman).

Is there an active music scene in San Antonio.

Well, it's an interesting situation in San Antonio. It's generally all copy material. There are a couple of small places where you can play original music. Over the last two years, we have all kind of been linking up with each other. Certainly more than previously. Those of us that write, have been trying to come up with a little bit of a support structure for that. It's certainly nothing like they have in Austin, where everybody knows everybody. It's great up there. In San Antonio it's very fragmented. San Antonio has a sixty per cent Mexican/American speaking population and all those people are into people like Santiago (ED, NOTE, Jimenez Jr.) - that kind of music. There is also a very large heavy metal following and also straight country. As far as the kind of stuff that is happening here is concerned, there is not a whole lot of market down there for it. There really isn't and it's a shame too, because there are some good musicians in San Antonio. Take Linnie Isaacs for example, who played this afternoon in the New Folk Contest (ie 1986), now she's really good. Like me, she works in and around San Antonio.

What is so special about the Kerrville Folk Festival.

It's a whole thing here. The first time that I came, the thing which was so incredible about it for me, was that I didn't realise where I was. I had already won that Contest, before I realised what an honour it was to win it. I was also amazed at how many incredible musicians there were here. I had a four year old and a two year old child and my husband almost left me that first year, because I wouldn't come home. When I tell people about Kerrville, what I tell them is that for songwriters, it's like the annual Winnebago salesmen's convention. It's like an annual gathering of the tribes. It's an opportunity to catch up with what friends have been doing. There's also an element of getting inspired by each other. You

find out what struggles friends have been going through. It just renews you for the whole of the next year.

There certainly is a relaxed atmosphere around here. Everybody just seems to join in and help you.

That is why Kerrville is so special. It's a community. By the end of the first weekend, it's like a little town. Everybody kind of knows everybody. A lot of these people only see each other once a year, but you're also seeing new people. After you've been here for a day, it's like your mask goes away. All your uptightness goes away and you just try to be yourself. You can make lifelong friends here - in around ten minutes. It's like Summer Camp for grown ups. It really is.

Episode Two - 1989.

Tell me about the "Mass for children", which you did early in 1986.

I was teaching at a Catholic School in San Antonio. This was during the school years, 1985 through 1987. The Catholic Church has some folk music for the younger generation, but they didn't have anything real powerful. I noticed some of the Christian Churches had real rock music, which the kids were getting into. I had this choir of kids who were just bored silly, by the songs we were having to learn to sing in church. I wanted to make the point to them, that there wasn't any difference between music for church and music for real life. It was just the lyrics which were a little different. I arranged all the songs from the Mass, with synthesizers. It was wonderful and one of the most fun things I have ever had to do with music.

Did you write any original music for this project.

What I did was. We had a big production of a Mass for the opening of Catholic Schools Week. We did a big Mass at our parish and I used two of Shake Russell and Dana Cooper's songs as hymns. One of them was "Jubilation" and the other was called "Children of a common mother". We also did one of my songs called, "Child". Some of my students did a liturgical ballet dance to it. It was wonderful. A little piece of performance art. I've sung my arrangement of "Our father" and other parts of the Mass in other places. I'm in the process of trying to get the time to write it all down in manuscript. I've got it all in my head, and have never had the time to transcribe it. I'd like to get it published. It was neat.

In 1987, you went out on your own teaching music.

I did. I started a little electronic music school. The idea, was to operate this building which contained a dance and a music studio. We were always trying to find an art teacher to go in there as well, for after school activities. When I was growing up, mums didn't work and usually drove you to your ballet class and your piano lesson after school. In many families, both parents now work. Kids don't have such ease of access anymore. It has become difficult. We thought we could

set up this After School Centre for the Arts and kids would come there. Monday they could have an art class, Tuesday it would be a piano lesson and so on. I had also become interested in educational computer music software. Computer links right up to the keyboard. Things which drill then on scales, finding pitches and how to make chords. It's like little video games. This is a flying space invader and it's like - identify the alien. You have to say whether it's an eighth note or a time signature. Kids love that and learn real fast. We had financial problems staying in the commercial space we had leased. This year, I've spent time trying to bail the business out and moved the studio into my house. I'm going back to teaching in a school part time in the Fall.

Were you trying to run this music school on a full time basis.

I was trying to, but discovered that doing music lessons as a commercial venture is extremely difficult in this day and age.

A couple of your songs have been covered by other artists in the last few years. One of them charted.

Yes, "The real woman in me". I wrote it in 1984/5. This woman in San Antonio had a lot of Nashville business connections. She was in the process of moving back there, to work in song publishing and took the song under her wing. It was eventually placed with a country artist named, Bobby Lace. Hal Bradley, brother of Owen produced the cut on his independent label, 615 Records. It charted pretty well. Went up to something like No. 48 on the Country Singles Chart. It also reached No. 2 on Independent Singles Chart. I don't know, but I have doubts about what those Cashbox Country Chart numbers really mean. I think they gave the record a lot of promotion and financial backing. You don't really know what it reflects however. It's a different market than say, the Pop Charts. James Durst from Chicago, recorded another of my songs called "Grace" and released it on his latest album. He's an independent artist, but he travels all over the world. He went to China last summer. He recorded another one of my songs on his debut album. That song was called "The garden" (ED NOTE: The title of Durst's 1983 album, was "Planetary Citizen"). He's a folk artist and played here two years in a row. He's quite well known in a lot of places around the country. Nobody is really looking after my song publishing right now. Apart from which, lately I've been listening to what different people have to say about what you're supposed to do with your song publishing. Whether to try and get a publishing contract or hold on to it yourself, or use it as a bargaining point to gain a record deal. I've just been kind of holding on to everything, waiting for the right combination of circumstances to come up.

What about making that elusive demo tape.

I've made several demos. Somebody took some of my stuff over to MIDEM this year and Dave Bulmer at Celtic Music expressed an interest in what I'm doing. I then sent him one of my latest demos. I guess that is how Dick Gaughan heard it. Dick wants to work with me. I'm waiting to get a copy of Dick's latest project, so I can hear and see what I think of it. All the

people that I have talked to since I've been here, including John Stewart last night, say that Dick is a phenomenal musician. A person of great integrity and vision. It's a really wonderful opportunity to work with someone like that. I'm feeling really positive about that project right now. They said that they have a big record distribution house and handle a lot of labels which Kerrville artists are on. Labels like Philo, Rounder and Sugar Hill. They are starting a label of their own, called New Country. That's why they are on the look out for new artists. They seem to feel I would fit into that. As they are tapped into this distribution network, it seems like they have a good chance of getting their records into the right stores.

You were nominated for the "Woman of the Year Award" by the San Antonio Light in 1987. Tell us about that.

The San Antonio Light runs a feature every Sunday on a woman. I'm trying to think of the words they use. It's someone who is either doing a lot of community service work, or has had some kind of significant personal or professional achievement. They printed an article on me. Everyone featured, is then nominated for the "Woman of the Year Award". The woman who won, is this incredible person who is deaf and blind. She does fantastic work with people in the community. It was a real honour to be included in that. I felt good, because they were recognising me for my songwriting and performing, and for my music education work. The newspaper appoints a panel of judges to consider the nominees. They decide who the recipient will be.

Where have you been performing recently.

My decision about performing - I choose to work in music education, as my bread and butter - rather than do music full time. People doing original music have to travel in fairly large circles. I still have two daughters living with their dad in San Antonio. I like being close to them. I am by myself. I really don't think that I'd like being alone in my car the whole time, driving. If I had a partner or a band, it would be different. The kids are getting old enough now, that I can go off now and then. I played the Alaska State Fair with "Kerrville Folk Festival on the road" last year. I loved it up there. I'm hoping that I can get an album out of this new deal. With a new album, I'd be able to get better gigs and broaden my circle. Every once in a while, I play Poor David's in Dallas or the Cactus Cafe in Austin. I played the Red Lion Pub in Houston this year. I do benefit concerts. I played a showcase at South by South West. I get around a little bit. I do a lot of work at different churches in San Antonio, singing solos and playing at people's weddings. It's kind of a diversified way to do music, and because I have my music degree, my scope is a little bigger. I can do that. Weddings are great. You go in and sing two songs. You don't have to set up the PA system. You don't have to worry about how many drinks everybody is buying, to satisfy the club owner or whatever. One of the things I love the most about being a musician, is being able to participate in people's ceremonies and celebrations. It's a real honour to be in that position and I enjoy it.

Have you written a lot of new material, since we last spoke in 1986.

No. I've probably written six new songs. That's all. Having said that, all of them I consider to be among my best songs. I used to write a lot more and was able to sit in one place doing songwriting. What I've learned, is that once a song is starting to get written, it won't leave me alone until I finish it. If I'm patient and wait, I get it exactly the way I want it - rather than force myself to finish the song and then not have anything. Between 1985 and now, I've written an album's worth of material. Every single one is great. I used to write three songs in a row and end up throwing out the first two. They were basically early versions of the one I ended up with. Now, rather than write two or three tunes a month, I take two or three months and come up with one I really like. This year, I've been writing more. I've been getting more ideas. I've also been less critical when writing songs. One of the great things about coming to Kerrville, is that you have the opportunity to listen to many different songwriters. They each have a particular way of approaching writing. A particular tone of voice, as a writer. You listen to them, then think "I should be writing more cynical songs" or maybe, "I should write funnier songs". You begin to get analytical. Then your mind starts going, "Jon Ims would hate that, or something like that....".

This place is like a gourmet restaurant, as far songs and songwriters are concerned.

It is. It really is. You get overloaded, but I always end up learning a lot. There's a lot of ego confrontations about being here. It's very subtle and I don't know anybody that hasn't suffered from it. Everything from, "Oh God, last year I played at nine. This year I'm playing at six. Rod must not think I'm very good anymore". Something like that. After a while, you just stop worrying about all that stuff. Begin to be real grateful to be here. There's room for everything and the audience demonstrates that. Last night, the people from the Montreaux Band were concerned before they went on, after listening to the response that Tom Chapin received. They thought that people were not going to relate to what they were doing. Yet they just blew the audience away. While they were performing, John Stewart was backstage saying "I'm going to put this guitar away and go back to studying how to play the instrument for twenty five years". It's not like there is a hierarchy. It's just that there is an assortment. There's room for you and what you do. What works, is people being true to their own tastes and styles.

Happy.

I am. I had been feeling frustrated, particularly with having a bunch of songs and a vision of what they are going to sound like, when the drums and bass parts are there. Not having the capital, the means and the time to spend developing them and arranging them, and see what they can turn into - that hurts. I'm real hopeful that it is all going to happen this year.

I'd recommend that you check out Melissa's debut album, "Just Beginning". Particularly if you enjoy the work of Janis Ian and the other songwriters she mentioned. Write to Melissa at 105 Magnolia Drive, San Antonio, Texas 78212. Album costs \$11 (N. American mainland and World surface) & \$13 (World air mail).

Kerrville '89 - kassettes & other koidences.

On my latest trip to Kerrville, I was exposed to a profusion of new talent at the Festival and populating the numerous Austin music clubs. Many of these musicians have at least, issued cassettes of their work; some are already being courted by major labels. Others will attain that status, a few years from now. Over the next few issues, this section will give these performers some exposure. Wherever possible, I'll include a "current" mailing address should you wish to seek out their recordings. *I hope that interviews with these artists may follow in due course. They form a rich new horizon, for us all.*

And where should we begin.....Well sadly, an interview with Blaze Foley isn't possible. On February 1st, 1989 he was the victim of a single and terminal rifle shot. Blaze never got to be 40. An album for Heartland Records remains partly finished. In such circumstances, I'm always a little wary of posthumously released recordings. As far as the "Live at the Austin Outhouse(.....and not there)" cassette is concerned, I wasn't only pleasantly surprised, I was totally flattened. Foley's talent was as bright and sharp as a new cut diamond. One shot splintered it. Forever. In Austin, Blaze was well known for favouring the other side of the tracks. By no stretch of the imagination, could you claim that he had a singing voice. That matters little, because the tape is chock full of one consistent factor - emotion, more emotion and even more emotion. Stories about Blaze are legion. He could be awkward. He drank. Above and beyond all that, the tape confirms that Blaze knew the meaning of that four letter word LOVE. Explain to me, why I played "If I could only fly" over two dozen times in a row - was it madness, stupidity or one of those rare magical moments which activates your musical funny bone. (Willie n' Merle covered the song on their 1987 duo album, "Seashores of Old Mexico"). Check out this twenty one track recording, by writing to John Casner, 1509 Karen Avenue, Austin, Texas 78757.

Will T. Massey is a twenty year old from San Antonio, with an art for writing rockin' honky tonk tunes and thoughtful ballads, that should come from the pen of a guy twice his age. Last night of Kerrville '89, he was pitching songs at a campfire, to the older and wiser head of Jimmie Dale Gilmore. That sir, is what you call respect. "Kickin' up dust" is Massey's second release. "Pickin', Poker and Pickup Trucks" appeared a few years back, while Will was still in High School. If "The dark side of a dream", the closing track from the opening side of "Kickin'..", isn't a chart song countrywise within the next few years, I'll be surprised. September 9th saw the release of Will's latest cassette offering, "Slow Study". It was recorded in Lubbock at Don Caldwell's Studio, under the watchful eye of Lloyd Maines and co-producer Diane Scott. That "Slow Study" features a duet with the wonderful Tish Hinojosa on the Will & Peg Miller ballad "Long distance love", is reason enough to invest in this tape. The fact that Will writes gobsnacking tunes and lyrics, is simply the real bonus. Try W.T.M., P.O. Box 5413, Austin, Texas 78763.

By the way, Tish's debut album "Homeland" (A&M import)[*], is possibly my "Album of the year".

Talk about Chicago folkies, and names like Steve Goodman, John Prine, Bob Gibson and Michael Smith spring to mind. All eminent tunesmiths. You can now add another name to that list.....Buddy Mondlock. A guy called Clark and the legendary Van Zandt, are already committed supporters. Buddy possesses a lightweight voice reminiscent at times of Al Stewart, while the backing tracks and his arrangements bear that techno/acoustic 80's trademark of the other Stewart, John. With the help of little Laura Wasserman's deft keyboard work, particularly on "Fire of change" and "You were going somewhere", what you get is thirteen infectious tunes which you're subconsciously humming, by the following day. Thought provoking, intelligent and occasionally amusing lyrics to boot. Know what I mean, Buddy is a resident of Nashville these days, and recently worked on some songs with Janis Ian. That should tell you which side of the field he's coming from. For some absolutely essential listening, try Sparking Gap, 1507 Villa Place, Nashville, Tennessee 37212.

One of the most enduring memories of my Kerrville '86 visit, was hearing Denise Franke and Mickie Merkens duet on the Dougie McLean song "Caledonia". Never having been a "dyed in the wool" Scottish traditionalist, it took two Texas gals and a four thousand mile trip, to bring a little perspective to my "world of music". You live and hopefully learn. Franke used be in the Beacon City Band with her current musical partner, Doug Hudson (they have a Nanci Griffith/James Hooker produced album in the can, and are currently label hunting). The self titled Beacon City Band album was the first release on the Potato Satellite label, followed in 1983 by the thoroughly atmospheric and excellent "Texas Summer Nights" - a compilation by San Marcos area musicians. A heck of a lot of water has flowed down the San Marcos River in the last six years. Now "Texas Summer Nights - Volume II - Someplace far away" is available - meantime on cassette only. Vinyl version due by late '89. Hal Michael Ketchum supplies the album title track and is a Texas star "waiting in the wings" (KK interview already recorded). His Brian Wood/self produced debut album "Threadbare alibis" (German Line/Sawdust) is certainly headed for my end of year/decade Top 10. I digress. "Volume II" carries on where "I" left off, with more Hill Country bred music and magic. From Mickie's rendition of the traditional "Answer only with your eyes" through Robert Earl Keen Jr's borderline ballad about "Mariano", to the Toler's gentle lilting "Sparrow Airways" you're left with one wish - that finances willing, Tracie Ferguson releases the next volume before another six years slip away. While we're on the subject of the Toler Family, Potato Satellite have also released a cassette of their material. "Sparrow Airways", is a twelve track journey by Dan and Di Toler, their daughters Banjo and Island and son Von, through the rhythms of folk, jazz, blues and country music - Hill Country style. You can obtain these cassettes and the other recordings mentioned, by writing to Potato Satellite, P.O. Box 472, Martindale, Texas 78655.

The recording(s) marked [*], should be available from Mike's Country Music Room, 18, Hilton Avenue, Aberdeen AB2 3RE. \$11.00 should cover the cost of each cassette, including postage. I'd recommend each and every one, not for elitist reasons, but because they all feature damned fine music. Amen.

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 KERRVERTS FESTIVAL 50.



1. The Dutchman MICHAEL SMITH "Michael Smith" Flying Fish FF404 [1986], #
2. The dance CARL BROUSE "American Hotel" DTI DT-3214 [1983], #
3. The wing and the wheel Nanci GRIFFITH "Last of the true believers" Philo PH1109 [1986], #
4. Valley of the blue eyes TERRY CLARKE "Call up a hurricane" Somedaysoon BC004 [1989], #
5. Yarrington Town MICKIE MERKENS "Texas Summer Nights" Potato Satellite PS2-1000 [1983], #
6. The dark side of a dream WILL T. MASSEY "Kickin' up dust" (no label or index no. - cassette only) [1988], #
7. All night ride CHRISTINE ALBERT "Across the miles" Gambini Global CEA-4901 (cassette only) [1986], #
8. If I could only fly BLAZE FOLEY "Live at the Austin Outhouse (...and not there)" Outhouse (no index no. - cassette only) [1989], #
9. One blessed hour MICHAEL SMITH "Love stories" Flying Fish FF461 [1988], #
10. Someplace far away HAL MICHAEL KETCHUM "Threadbare alibis" Line/Sawdust SDLP 4.00749 J [1989], #
11. Answer only with your eyes MICKIE MERKENS "Texas Summer Nights Vol. II - Someplace far away" Potato Satellite PS3-1000 [1989], #
12. Great lies of the 20th century JON IMS "Jon Ims 3" Rites of Passage N003 (cassette only) [1989], #
13. Song of the Rainbow Warrior (Pt1) ELIZA GILKYSON "Legends of rainmaker" Gold Castle DI-71323 [1989], #
14. Crazy wind and flashing yellows TISH HINOJOSA "Taos to Tennessee" (no label or index no. - cassette only) [1987], #
15. Four strong winds IAN TYSON "I outgrew the wagon" Stony Plain SPL1131 [1989], #
16. Give yourself to love KATE WOLF "The wind blows wild" Kaleidoscope F-30 [1988], #
17. You are in my heart CROW JOHNSON "Picture the thought" Zassafras ZR7702 (cassette only) [1983], #
18. Walking after midnight KATY MOFFATT & THE TOM RUSSELL BAND "International Singer/Songwriter Festival - Frutigen 1987" Bear Family BCD15466 (CD only) [1989], #
19. Blanco River Waltz THE TOLER FAMILY "Sparrow Airway" Potato Satellite PS4-1000 (cassette only), #
20. Didn't we say LINDEN SHERWIN "Copper Moon" Boy Howdy BHP-001 (cassette only) [1988], #
21. Powder & paint CONNI HANCOCK & THE SUPERNATURAL FAMILY BAND "Split personality" Akashic SF1008 [1986], #
22. I'm fine PATTY LARKIN "I'm fine" Philo/Brownstone PH 1115 [1987], #
23. The kid BUDDY MONDLOCK "On the line" Sparking Gap SG-001 (cassette only) [1987], #
24. This shirt MARY CHAPIN CARPENTER "State of the heart" CBS FC44228 [1989], #
25. Bed of roses STEVE GILLETTE "American songwriter" Compass Rose CRM-1 (cassette only) [1989], #
26. Let me remember TISH HINOJOSA "Homeland" A&M Americana SP-5263 [1989], #
27. Jim Dean of Indiana CASSELL WEBB "Songs of a stranger" Virgin Venture VE45 [1989], #
28. Sometimes when the morning comes BARB DONOVAN "Love you blind" Backbeat (no index no. - cassette only) [1988], #
29. Piece of wood and steel RICHARD DOBSON "State of the heart - Live at The Station Inn 23/3/88" RJD RJD-1005 [1988], #
30. Akasha wind ANNE HILLS "Woman of a calm heart" Flying Fish FF464 [1988], #
31. Falling out of love JON IMS "Jon Ims 2" Rites of Passage N002 (cassette only) [1987], #
32. Deep eddy blues JIMMY DALE GILMORE "Same" Demon FIEND115 [1989], #
33. South by South-West BOO HEVERDINE & DARDEN SMITH "Evidence" Chrysalis/Ensign CCD 1726 [1989], #
34. Together again TRACY LAMAR & THE SUPERNATURAL FAMILY BAND "Same" Akashic SF1005 [1982], #
35. I could have been a runner JOHN STEWART "Secret Tapes II - the American version" Homecoming HCC-0650 [1988], #
36. The wall OLIN MURRELL "Comin' home" Honey Locust (cassette only) [1988], #
37. And your bird can sing THE AUSTIN ALL STARS "The Austin All Stars" Felicity FR004 [1982], #
38. Heal in the wisdom ALLEN WAYNE DAMRON "Allen Wayne rides again" Quahadi (no index no. - cassette only) [1987], #
39. Sharp cutting wings (Song to a poet) LUCINDA WILLIAMS "Lucinda 2 - Happy woman blues" Folkways FTS 31067 [1980], #
40. When it comes to you DAVID HALLEY "David Halley" (no label or index no. - cassette only) [1989], #
41. Hobo's mandolin CINDY MANGSEN "Settle down" Front Hall FHR-038C (cassette only) [1988], #
42. Sometimes I forget BERNICE LEWIS "Paisley with plaid" Sanctuary SR201 [1986], #
43. Long long time JERRY JEFF WALKER "Live at Gruene Hall" Tried & True Music/Rykodisc ITMC 1698 (cassette only) [1989], #
44. Bergenfield TOM RUSSELL BAND "Poor man's dream" Sonet RUSS LP2 [1989], #
45. Lay my body down BRIAN CUTEAN "Lubricating the species" Burntoothbrush BTU-042 [1987], #
46. You've got a lover SHAKE RUSSELL with DANA COOPER "Songs on the radio" Old No. 7 34839 [1978], #
47. Pickup truck, Texas GARY P. NUNN "For old times sake" AQ Communications AQ-001 [1989], #
48. If you were a bluebird EMMYLOU HARRIS "Bluebird" Warner Bros./Reprise 925776-1 [1989], #
49. Deep blue eddy BUTCH HANCOCK "1986 Kerrville Folk Festival - Live Highlights" (no label - cassette only) PS61986 [1989], #
50. Heal in the wisdom BOBBY BRIDGER "Live at Kerrville" (no label or index no. - cassette only) [1988], #

All albums released in the UK, unless marked otherwise, US release no. marked #, German marked \$ and Norwegian marked *.
Introductory rhyme taken from the Bobby Bridger song, "Heal in the wisdom" - the Kerrville Folk Festival anthem.



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Editorial.

Welcome to all former OMAHA RAINBOW subscribers. I hope that you decide to stay with the KRONIKLE, once your present subscription runs out. The demise of the RAINBOW, means that the music we all love, has one less outlet. Mike Gibb's MANANA being the only other "live" publication, which attempts to cover the American singer/songwriter scene. Check it out. If we stick together, we'll survive and hopefully all learn something along the way. What price SWING 51 springing back to life.

I feel that Peter O' Brien and (his contributors) deserve a resounding vote of thanks for "fifteen years of journalistic magic". Well done young man, you passed the audition.

Although Peter has decided to retire from the cut and thrust of Pritt Stick, print and paper; he has agreed to continue with his O'bsessions in the KRONIKLE. Peter's license is to "write about anything". Generally musical. And if there's ever any news of the "retired" John Stewart, no doubt we'll publish it. Poor Richard's Newsletter will continue and whenever Roxy Gordon cares to put pen to paper, we'll certainly print it.

Meanwhile in another galaxy far, far away.....Patty Larkin closed her Kerrville Folk Festival debut by commenting that it had, "been a blast". She also served on the jury of the 1989 New Folk Contest. Personally, I found my second visit to the Festival, closer to a turbo assisted blast. Even that's a gross underestimation. It would take a whole issue of the KRONIKLE, to tell you about the number of incredible performers I saw there. On the main stage and around the campfires. One hundred miles away, Austin in the late eighties, is a grumbling volcano of talent. "Kassettes..." is an attempt to at least scratch the surface, as far as new recordings/new names at Kerrville, and around Austin are concerned.

On the homefront, the release of Terry Clarke's debut album

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

"Call up a hurricane" (PT Records) is imminent. Don't even think twice about rushing out to buy it. Probably your best non government backed investment possibility this year. Hear me.

Page 21 of Issue 4 (yes, the one with the disastrous layout), contained details about the KATE WOLF SONGBOOK and T-Shirts. The Kate Wolf/Austin City Limits video mentioned on that occasion, is now available. It features Kate, Nina Gerber, Ford James and Randy Sabien, is 75 minutes long and contains fourteen songs. Kaleidoscope Records are issuing the soundtrack of the video, on CD and cassette only. All formats will be titled, "An evening in Austin". What's more, someone Stateside has done their homework. The video is available on NTSC VHS and Beta systems at \$29.95 plus \$2.00 (U.S. and Canadian residents). For those living on more distant shores, the video is also available on the PAL VHS system at \$49.95 plus \$7.00 (Airmail) or \$4.00 (Surface). No doubt Mike Craig in Aberdeen, will have stocks of the CD/cassette by autumn. The video is available from OWL PRODUCTIONS, P.O. BOX 460898, SAN FRANCISCO, CALIFORNIA 94146-0898, P.S. Those excellent T-Shirts are still available at \$8.95 each plus postage.

A number of people have enquired how I put the Top 50 together. In the first few issues of the KRONIKLE, it was based entirely on songs I rated, from recordings in my collection. I would say that criterion still applies to 90% of the songs in each Top 50. My opinion of exhaustive album reviews doesn't need to be repeated here. Of late, as much as anything, the Top 50 has become a vehicle via which new releases (which deserve to be), can be mentioned. New recordings are now clearly identifiable, since a reader suggested I include the year of release with each entry. At the end of the day, any writer/performer who has the courage/vision/audacity to commit his work to disc or tape deserves a mention. In essence my Top 50 policy is, "this recording exists, it may be worthwhile for you readers to check it out". How to obtain copies of some of the obscurities I delve into, is a whole other subject for another day.

Any subscriber out there deciding to drop me a line, enquiring about the magazine/where to buy albums etc - a SAE would be much appreciated. End of public service announcement. Thanks.

Regarding the contents of this issue. In no particular order, I would like to express my thanks to; Rod Kennedy, Merri Lu Park, Peter O'Brien, Mary Chapin Carpenter, the real CONNIE SMITH, Bobby & Melissa Bridger, Melissa Javors, Alpha Ray, Pedro S. Gutierrez, Richard Dobson, Kathy Hudson, Eve & Erin McArthur and many others. Mark Moss for the two column suggestion. This issue is dedicated to all the Campers from Hell, my family at Camp Calm and the guy up there who held the rains back till the seventeenth of eighteen nights. The power of prayer, couldn't prevent the downpour in the middle of the Lonesome Pickers set. Life can be a muddy mess sometimes. Finally, to Dave Guard and Roger Scott, strength and courage to fight the good fight.

Expect to see KERRVILLE KRONIKLE 7 pop through your letterbox, around the start of another decade. Xmas '89 comes before that.