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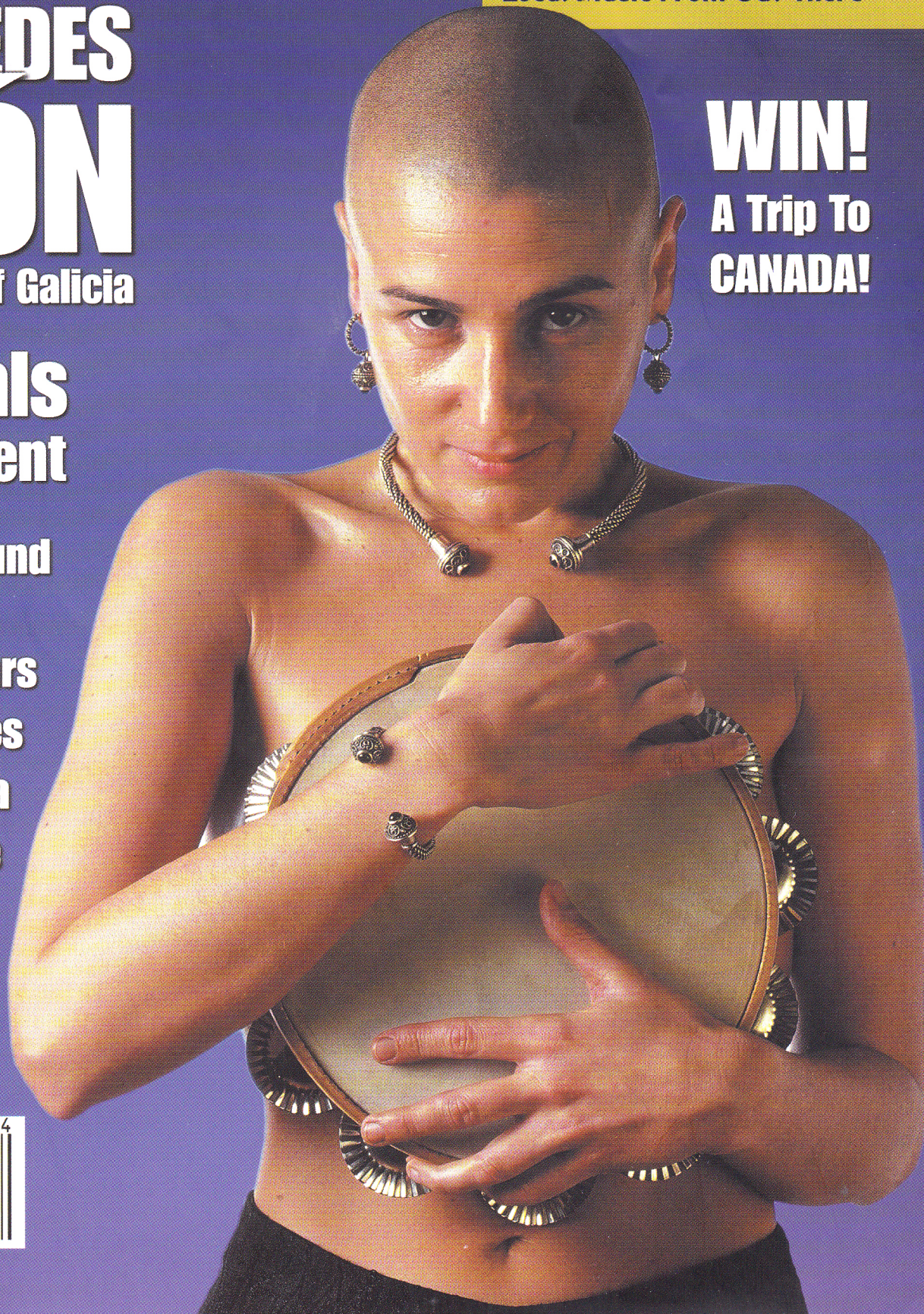
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# TERRI HENDRIX

**Places In Between** Wilory WR 30003

The university town of San Marcos in Hays County, Texas is home to Terri Hendrix and the label she created from scratch, Wilory Records. In the entrepreneurial stakes, DiFranco is to the North what Hendrix is to the South.

Her fourth solo album, consecutively the third to be produced by Mr. Lone Star Music, Lloyd Maines, finds her at a musical crossroads. First – and this appears strange and startlingly new – there's the full-face, main cover shot, with Hendrix gazing wistfully into the camera lens. There's a sense of loss in her eyes. Tears could be imminent, while in the booklet Hendrix explains "Last year I took a good look at my fears and wrote songs about them. *Places In Between* is the result of the confrontation." Fifteen songs and forty-five minutes later, you've got to conclude that this thirty something scribe has resolved to move on. It's time to cast off the good time, happy-go-lucky musical chrysalis that she has worn for the past half decade. *Eagle* and the closing *Moon On The Water* resurface here, having first appearing on Terri's 1996 debut *Two Dollar Shoes*. The traditional *Motherless Children*, the intro spoken in Gaelic, the instrumental bookends *Prelude and Reprise* leave nine new Hendrix tunes this time around. A handful of those new songs were co-written with Maines.

Despite Hendrix's quote regarding her "fears," this is far from a doom laden set, and rhythmically Hendrix still treads territory that acknowledge folk, pop and country music influences. Maintaining friendships, adventurous acquaintances, being stuck in the proverbial rut, holding on to love and edgy humour all enjoy their moment of focus as the forty-five minute duration of *Places In Between* elapses effortlessly.

The only failure here, is the spoken Gaelic intro and the sung Gaelic verse in *Joy Or Sorrow*. Apart from that, *Places In Between* confirms that Hendrix possesses the focus to succeed in the big time. In fact, she and Maines have already planned the route there.

P.O. Box 2340, San Marcos, Texas 78667,  
U.S.A. or [www.terrihendrix.com](http://www.terrihendrix.com)

Arthur Wood.



# TERRY LEE HALE

**The Blue Room** Glitterhouse GRCD 493.

If haunting melodies are what you seek, I'd suggest you search elsewhere. Truth to tell this recording which runs out at less than forty minutes, consists of a single dirge driven by Hale's acoustic guitar and occasional harmonica, accompanied by eight sets of love lorn lyrics. As for the sexual content of those lyrics, this is a recording that you would have to play selectively in the company of your prudish, maiden aunt.

Born in San Marcos, Texas, while music has been a constant factor throughout his life, Hale spent the first three decades of his life on the move from state to state. Arriving in Seattle in the mid-eighties, the Queen City became his base for the ensuing decade. During this period, encouraged by local musicians including The Walkabouts leader, Chris Eckman, who produced this stripped bare, acoustic set, Hale launched his recording career. *The Blue Room* is Hale's sixth album release, in almost as many years.

Opening with the album title track, there are a few bars of curiously hesitant guitar work, at the beginning and close. Lyrically the song recalls with bitterness the opening month of the year. When *Texas Rose* finds love in the arms of another, her husband kills her. Another murder is on the widower's mind as he instructs his young son to "look after your sister," then sets out on the trail of the tinker who stole his wife's heart. Passion departs, again, in chilly *Michigan Weather*, while desperation and loss is the theme that powerfully underscores the closing *Postscript*.

Blue is a well-chosen colour, since these song lyrics possess a depressing similarity. We can only hope that it is a room with no exits.

Glitterhouse Records, Gruner Weg 25, 37688 Beverungen, Germany or on the internet at [www.glitterhouse.com](http://www.glitterhouse.com).

*Arthur Wood*

*Terry Lee Hale*



Photo: F. Betermin