

KERRVILLE KRONIKLE

No. 8

3rd. Year



L. to R, Rich Brotherton, David Halley, Syd Straw (sat on floor), J.D. Foster,
Mark Patterson, Kerrville, Texas 29/5/89



**Rod Kennedy Presents
KERRVILLE
FOLK FESTIVAL**

HIGHLIGHTS RECORDED "LIVE" AT KERRVILLE, TEXAS

David Halley

Kerrville'90 ~ kassettes
& other koincidences.

*Nancylee &
Kennedy the trees.*

Michael Smith

Crow Johnson
\$ **ZMN**

Bobby Bridger

**POOR RICHARD'S
NEWSLETTER**

The journey continues.....

When I paid my first visit to Kerrville in 1986, Crow Johnson - already a Festival regular and favourite - was a late addition to the line up. The late Kate Wolf, had been diagnosed as suffering from leukaemia. Crow took her place. Between that event and my return for the 1989 Festival, when Crow was once more on the bill, the lady began a quarterly newspaper. Zassafras Music News, subtitled *A collective newsletter from and about writers/performers* was launched on September 1st, 1987. The current issue (the large "No. 13" features an adjacent motto, which goes "*I am not superstitious, am not, I am not superstitious etc*"), continues with the already well established formula. News snippets, sent in by singer/songwriters from coast to coast, on the North American continent. Crow's Corner...a letter to friends, philosophical doodah, dreams and excuses, plus artist tour details, adverts for mainly artist produced recordings and mucho, mucho more. Eight A3 pages in length, ZMN is a veritable cornucopia of singer/songwriter information. Somehow or other, Kerrville never fails to get a mention, so you can easily understand why ZMN is another chunk of essential reading here at KKHQ. You know those chunks. They tumble through the letterbox and before you know it, you're late for work. Read the opening snippet and you're hooked. You can't put the darned thing down, till you've devoured each tasty morsel. Remember those favourite moments in your life. Reminiscences with long established buddies, renewing old acquaintances, making new friends. That's ZMN's down home approach, in a nutshell. To obtain the newspaper on a regular basis, adopt one of the following annual subscription methods. Send Crow four, self addressed, stamped envelopes (US mainland, 45 cents postage each). In

addition, to become a ZMN Member, send a further \$5.00 (USA/Canada) or \$10.00 (Foreign). I'd recommend if possible, that you combine the former two conditions. Particularly those of us in the *Foreign* category. Such admirable projects as ZMN, do not survive on a diet of God's pure air alone. Alternatively, and for a two year period (eight issues), you can get Crow's ZMN people to supply the envelopes and stamps, as follows:- \$10.00 (USA/Canada) or \$12.00 (all other destinations). Finally, the address:- ZMN, P.O. Box 1000, Gravette, Arkansas 72736.

As if maintaining a quarterly production schedule with ZMN were not enough, Crow has in addition, three cassettes of her own music currently available. When I say *own music*, apart from one song on her latest recording, Crow composed all the remaining material. The self titled "Crow Johnson" dates from 1980, while my personal favourite "Picture that thought" materialised three years further down the road. After a six year recording hiatus, "As the crow flies" appeared last year. The production standard of the latter tape (and CD), far exceeds the earlier duo. My personal bottom line has always lain with the quality of the music. Crow had that dept. well covered from the beginning. She manages to wrap folk, country, blues and jazz rhythms, around lyrics which are at turns, amusing, then studiously serious, but always view life with a considered realism. Each cassette costs \$10.00 (US mainland post paid). "As the crow flies" is also available on CD, as is a T-shirt featuring the album cover, respectively at \$15.95 and \$14.25 (US mainland post paid). Please add a few dollars more for other destinations, as far as all items are concerned. The mailing address, is the same as ZMN, except that you should make cheques, IMO's etc payable to Zassafras. In addition, the zip code becomes 72736-1000.

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BACK ISSUES

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

David Halley



The interview with David Halley took place on the morning of Thursday, 1st June 1989 in Las Manitas Restaurant/Avenue Cafe, Congress Avenue, Austin. One of the girls who worked there, hailed from Birmingham, England. It has never been less than a small world.

I was born in Oklahoma City on January 5th, 1950. My parents stayed there for about two weeks. Then my family went to Dallas, until I was about two years old. Next, we moved to Lubbock. I grew up there, and lived there till I was 22. My father was a Mechanical Engineer, and worked for a series of companies who made air conditioning and heating equipment.

Was there always music being played in your home.

Kind of. My mom played piano. She loved Broadway musicals. We had the sheet music and recordings of "Hello Dolly", "West Side Story" and "Oklahoma". All kinds of things. She wanted me to have some musical instruction. I loved music from the time that I was a kid. As a family, we always loved to sing in the car, when we went on vacations. I was always singing along with the radio. My brother, as well. Actually, the whole family was like that. I was given some piano lessons which I didn't take to, too well. I didn't like the regimentation. I didn't like the material which I was being offered to learn. I just didn't get into it. At some point, I saw Elvis Presley on the Ed Sullivan Show. I remember that. I don't know how old I was. I began having romantic notions about playing the guitar. When I was twelve, I finally got a guitar. It was like a Sears Roebuck, \$20 Silvertone. I'd like to have it now, in a way, because it would be real funky. I like all kinds of guitars now. When I was growing up, I only wanted the good ones. I got two guitar lessons, then I noticed that I could pick things up, just from listening to records. A lot of people can do that. Folk music was beginning to enjoy some popularity, here in the United States. And acoustic music which was sort of inspired by folk music. I was into that. It was wholesome and everything, so it was something my folks felt safe about. They encouraged my interest in music. They decided that it was a successful idea, having their kid own a guitar, so shortly after that, they got my brother Mike one. He is a really excellent guitarist. He

still lives in Lubbock. His band is going to come down here and do several dates. His background, is that he has really developed himself as a jazz guitarist. He plays several other styles as well. They are going to be more of a rhythm n' blues band, when they come down here. My brother and I played together. At first, just for my parents enjoyment and our own. Then we did school assemblies and talent shows. I got into a couple of little bands with other people. My brother and I, were never in a rock n' roll band together.

So you started playing with other Lubbock musicians.

I wasn't very good or anything. I didn't write songs back in those days, or even try. I think I tried to write a song one time, and didn't consider it a success. We played the Yardbirds and other mainly English music.



David Halley, Kerrville, Texas 29/5/89

Photo: Arthur Wood, Kerrville Kronikles Katalogue

Following that first attempt, what finally triggered you into becoming a writer.

There were a bunch of events. I'm sure that I didn't write anything until I was twenty three. Well, anything that was remotely qualified to be called a song. The fact is, that I'd written poems and I'd made up tunes. I'd never really put them together. It hadn't really sunk into me that *real people* wrote songs. It was like, I didn't know where really good songs came from. I never thought of myself writing them, except in the most abstract sort of way. Not until I started hanging around people who did write. People

who diligently pursued writing songs, and did it well. Having a code, or set of aesthetics that were clearly defined for them. Even though it was on an intuitive level, about what a good song was. Coincidentally, that was my first exposure to having a perspective on country music. Previously, it had seemed regressive and over simple, and at worst, unintelligent and hackneyed. It's hard to generalise. There are lots of great writers in Nashville. People who are just as amazed as I am, about what's happened to country music. In general, I'd say the Nashville approach was all that I'd been exposed to before then. Before I met Butch or Jimmie or Ely, or any of those people. Especially Jimmie Gilmore, who showed me how to understand and appreciate country music. He gave me a historical perspective on it and everything.

Was it that trio of artists, who were the trigger which made you start writing.

That's when I started writing regularly. Really I tried to ease myself backwards into writing. I had written a couple of things before meeting them. In that twenty third year, I wrote a song which I reckoned was pretty good. Then I met those guys. The exposure really helped me to refine my ideas, of what a good song was. I started appreciating economy of lyrics. How to create phrases, with a lot of emotional weight. They were in the Flatlanders at that time. I had been an art student while I was in College. I didn't get a degree, but until the Vietnam War was over, I was an art student. I'd been most attracted to conceptual art. For me, my first impression - I sort of made this connection between the conceptual art that I'd seen, and that I was familiar with in an intellectual way, and this thing that these guys were doing. Taking country music, which in my mind at the time, was like anaesthetic and backwards - and putting these lyrics to it, which were intelligent, spiritual even. Funny on a much headier, higher level than a lot of joke songs are usually pitched at.

So what is the title of your first song, which you consider a keeper. Do you still perform it.

No. I play it for my wife every once in a while, because she likes it. It was a very young sounding song. It's not devoid of charm, but it's just a real immature sort of song. It's not even all that simple. One of the things that I don't like about it, is

that it makes too much of itself. There are some strong lyrics, and well developed ideas in there. The first song I ever wrote, which made me feel like I really was successful, was "Rain just falls". I performed it on an "Austin City Limits" show in 1983. Maybe that is where you first heard it. Some people I know in England, that I have talked to, have audio dubs of that show.

In 1974, Jimmie Gilmore left Lubbock and went off to study in an ashram in Denver. I believe that you followed him.

In the last few years, when I've been trying to recall that time, I feel that it was more like late 1974. I remember that it was just before Christmas one year. There were bunch of different reasons for that move. When I was twenty three, in 1973, I went through this big personal change. A process of turning into an adult, began then. Going out and being on my own. I hitchhiked from Dallas where I was living, to Massachusetts with my dog. Carrying my back pack and my guitar. That was the first time I was cut off from any communication with my parents, and from having an emotional support system. I wanted to have that kind of experience. In a way, I'd hit a dead end. I knew I wasn't going anywhere. I needed to do something, which would be a catalyst for, growth and change. I had a very low self image of myself, at that point. When I came to that realisation, it became tied in with a lot of other things in my life. I'd heard about this Yoga community up in Massachusetts. This pal of mine told me about it. Once I knew about it, I just saved some money for a couple of weeks and took off. I really didn't know very much about it. I didn't know anybody there. Didn't know anybody in the locale, where I was going. I went, and just out of pure survival, felt that I had some of my first successes in life. It was an economically depressed area, and I talked with some people, who had been looking for a job for six months. I went out and got one, within two weeks. I did some things that made me feel that I could succeed. It was around this time that I really began to write seriously. I met this guy, who became a good pal of mine. He said, "I've never really heard any of your music. I've never heard you play". His name was Ed Bunevick. This was after I'd known him for a while, and I gave him a little concert. The comments that he made, were like constructive criticism. Observations in a way, because he had studied music and played Bach and stuff. He was one of the first people, who made me

think seriously about writing my own material. So I wrote a couple of things. When I went back to Lubbock, I met Butch and Jimmie and those guys for the first time. The Flatlanders had just broken up. They did some reunion gigs, from time to time. Still played the songs which the Flatlanders had played. They were just wonderful songs. A lot of them to me, were just heartbreakingly wise and sad and beautiful. About a year later, I went to Denver. I met this girl, who I later married, when I came back to Lubbock. She was friends with all those folks. A bunch of people, who were artists and bohemians, of a somewhat post College age. They all had their degrees and were hanging out in Lubbock, trying to decide how to approach dealing with real life. All of them were hoping in some way, or fantasising. We had common interests. In the area of being on some vague, spiritual quest. But each of us, in different kinds of ways. Some of us got into this young guru, which is why we went up to Denver.

Although going to Denver signalled a *parting of the ways*, those people have always remained together (as a group). The relationships have never broken up.

No, they haven't. But there was definitely a sense of a rift, over that issue. It was basically a philosophical and a stylistic thing. Frankly, I was on the outside of it, for a long time. Then I wound up on the other side. Initially, I was very sceptical. I wanted to have an open mind and not withhold my approval or my interest, if in fact there was any validity to it. After all, several people who were good friends became interested. I looked at it real intently. Tried to use my discrimination, to the best of my ability. It took me in, after a while. That makes it sound like I don't value it, and that's not true. But what is true, is that every time I would find something valuable about it, there was a part of me that was going "Oh no, I don't this to turn out to be valid". In a way, I felt like I was sort of being dragged, feet kicking and screaming into it. At one stage Jimmie and I, and another friend from Lubbock, who the song "The crazy lemon" was written about - Charlie Luman - all worked at this synagogue as janitors. There were two cafe's in Denver, where I played for dinner and tips. After a while, I talked Jimmie into coming down and playing with me some. We started doing that more. Back in those days, I hadn't learned to be cynical about the music business. I always had this "Well, let's make a band and go out

and play" attitude. I guess that some of that had a little bit of appeal for Jimmie, but I realise now too - having been down here in Austin, and having been intransigent from that point of view - that any musical endeavour should be at it's heart, an artistic endeavour. Jimmie didn't want to, just go have a band and go play. Denver wasn't the kind of place then, and probably isn't now, where there's a lot of support. Where there's a lot of people going out to hear music being played. There's a lot of people in Austin, who seem to have to have music for the satisfaction of their soul. I'm kind of that way. In Denver, I didn't get a very strong sense of that. Austin is really pretty isolated, from that viewpoint.

And Austin also enjoys a really varied live music scene.

I feel that possibly for the blues fan, Austin has the most to offer. But it has also got a lot of great music of every type.

Did you leave Denver, and come to Austin at the same as Jimmie. I believe that you played with Ray Wylie Hubbard, for a while.

I left Denver before Jimmie, and moved to Tuscon for a while. Then bounced back to Aspen and lived there for a while. I lived for about eight months, in each place. My marriage was breaking up. It took me that long, to make the final decision to break up. I didn't give up playing, although I might as well have done so. In Tuscon, the only gig I had, maybe once a week, was where I'd go play music at this restaurant. Only for food and tips. I missed playing a lot, but it had gotten to be a frustrating thing. We knew people who were relatively successful in Denver. They weren't really people who were about, what we were about. We kind of liked what they did, but it wasn't us. At least that's the way I saw it. We were pals with the guys in a band called, Liberty. They were from Aspen, and were discovered by John Denver. Denver was at the height of his success, and he had the band open for him, on tours. They got a record deal, and made one album which didn't do anything. To me, at that time, getting a record deal was a significant career move.

Was the Denver Folklore Centre still in operation during this period.

Oh yea. I didn't play there a lot, but we did some gigs. Towards the end of my stay in

Denver, we were well enough established, that in some form, we'd go down and play there from time to time. There was a hotel, down by the train station, in the centre of town that we also played. I don't remember the name of it right now. They had a hoot night on Sunday, and had national acts on some of the other nights. I mean national acts, but still on a small scale basis.

Where did you go next.

After I was divorced, I went back to Lubbock. I lived there for another three years. I really can't remember exactly how long. During that period, I played in country rock bands. Got to where I was making my living for the first time, just playing music. That was kind of a milestone. During that time, Joe cut "Hard livin' " and that was another milestone. Not just having a couple of people say, "Boy, I really like that song", but to have someone record it. That gave me a lot more confidence about writing. It got my folks on my side, about being a musician and a songwriter. They had already heard my songs and really liked them, but finally getting a cut on somebody's record, made all the difference. I was in a bunch of bands in Lubbock, but the last one was called, Rodeo Active. They were a hard edged, country band. Not that brand of sweet Californian country rock, which the Eagles and Parsons performed. More like rock and blues induced, country music. Except for the drummer, I think they have all stopped playing music.

So going back to Ray Wylie Hubbard.

I was in Austin for a couple of years. I'd done the "Austin City Limits" show with Butch, Jimmie and Townes. I got to this stage, where I had the very last string of gigs with Rodeo Active coming up. I was living in Austin officially, but I was in Lubbock so much, that I might as well have moved back there. My wife was here and I kept coming back, whenever I could. I know guys who live in Austin, but play in L.A. or they are in a band in Washington D.C.. I never have figured out how anybody does that really. How to economically make that work. I was going to try to do that. It just didn't work out very well. I quit the band, with the intention of working for the first time, on my own career. But I got scared and intimidated about it too. I was playing with Jimmie at a club one night, and Ray and John T. Davis came by. Ray was looking for a guitar player. He heard me and invited me to

join his band. I'd guess this was about 1984. I was with Ray for about seven or eight months. It was a wild time. After that gig, I knew that I didn't want to be a sideman anymore. I didn't want to wind up on that level. I've heard people say, "You remain on whatever level you're willing to settle for". I didn't quit that band, Ray just decided it couldn't go on. I couldn't have agreed more.

When did first go to Kerrville.

I played the New Folk Contest in 1980 and won it. That was a shot in the arm too. You know, it's a funny thing; Rod always introduces me by saying, "David Halley won the New Folk award in 1980, and has been playing here ever since". Or words to that effect. The fact is, having had that success in that Contest, for me at least, didn't translate into being noticed by Rod. Or becoming part of the Festival, in any way. It was nearly three years after that win, before I was asked to play the Festival on my own. I played there with Jimmie in 1982, but that was pretty much a low profile position.

On the 1984 Kerrville "Live Highlights" cassette, you perform your song "Guy Harmonica", which is kind of like an underground Texas classic.

That could be called lots of different things. My band won't even perform that song with me. But in a way it is, what you said.

So through the eighties, you continued to write songs and perform whenever you could. Did you try recording your material.

I played a lot of guitar player gigs. My friend Freddie Krc told me one time, and it turned out to be true, "You've got to play in at least four bands, besides your own in Austin, to make a living". Every once in a while, I tried recording. On three different occasions. One time I raked up some money and went into an eight track studio. None of us really knew what we were doing, including the people who were around the studio. We made this recording and it was pretty wimpy. I cut "Darlene", which we played at the Festival this year. And a song titled, "The smell of success". I guess, we just did those two songs that time. Another time, I tried to record acoustic versions of about ten songs. Doing it real fast. That also turned out to be horrible. By the time I got to where I was doing the vocals - I was trying to do it all in two days - we had been working on it

solidly, for about thirty six hours. I couldn't sing. I was talking like a frog. Anyway, we had that problem and some other technical ones too. That proved to be another washout. Then, in I guess about 1986, I went into a studio with a producer named Patrick Keogh. We cut some rock tracks. "Darlene" and "The smell of success" plus " ? to run" which is totally on the junk pile now. "The smell of success" I intend to rewrite, using music to make it into another song, someday. We used a studio which no longer exists up on I35 North. I can't remember the name of it now. In a way, we made a good recording. Patrick had done what I wanted him to do. I came to realise however, that the way we had portrayed me on these tapes - the stance and everything - was something I could never be comfortable with. It was the first time, that we had ever recorded anything that I enjoyed listening to. We tried shopping it a little bit. Not hard. There was some interest, but I wasn't offered a firm deal by anyone.

You were also a member of Jimmie Gilmore's Continental Drifters for a while.

It seems like Jimmie and I go through these cycles of being around each other a lot. Really involved with each other. Mainly, I was involved in what he was doing. Jimmie would have me play occasional gigs with him. I think even back then, I was invited to join the band, but I was just an honorary member. At that time, he wasn't even using the name Continental Drifters. He didn't have a record deal. He was talking things over with Mike Crowley, who was showing some interest. In the meantime, I was doing well on my own - playing with four bands, besides my own occasional solo efforts. I was the second guitarist with the Lost Gonzo Band, whenever they had gigs. They were working a lot at that time. That was John Inmon, Paul Percy and Bob Livingston. Sometimes it would be the four of us. When John wasn't available, we'd play as a three piece. I did all kinds of gigs. Just worked as much as I could, as it was a financial thing. I'd put a band together, just to play a party or something. I also worked with Darden Smith on a fairly regular basis. I was regularly working four or five nights a week. There were times with everyone of them, when I had to say "I can't do that one". At some point, Jimmie and I and his band went up to Dallas to play a gig. I had been to the hall once before, for a KNON radio gig. I suspected strongly that there wouldn't be many people there. We had a good time, but there wasn't a large crowd, just as

I had expected. He suggested at the time, that we should become partners. Crowley had started to manage him. They were pretty sure that Hightone or Rounder, were going to sign Jimmie. I was really good at seeing what the band needed. What in the whole organisation needed to be happening, that wasn't happening. I could talk to people and be the spokesman for the band. Things that Jimmie wouldn't be comfortable with. I could be firm with the people, who needed that response. I signed on as band leader and it was a lot of fun for a good long while. Then we got to the end of the cycle of wanting to be together. Those cycles go on for periods of a couple of years at a time. Currently, we're in a hardly see each other phase.

When did you meet J.D. Foster.

He'd been here in Austin for a while. I knew Jo Rae DiMenno, who started working with him. Some pals of mine had done some sessions with him, and had a lot of good things to say about him. I had made some money from Keith Whitley cutting "Hard livin' ". During the time that we were recording Jimmie's record, Keith's version was on the Country Charts. It was obvious that it was going to generate some income for me. I decided that I would take some of that money and find a way to make a recording. A lot of people suggest to me, that I get J.D. to help. I didn't know him. I was intimidated by the prospect of going up to some stranger and saying "Hi, do you want to help me cut this record. I don't really know what kind of money there is in it for you, or anything like that". Anyway, I went and talked to him about it. He was interested. I always tend to think that people don't know who I am. Where it is somebody I perceive as kind of a rock n' roll dude - like J.D. - I always feel they will be totally uninterested in anything that they view, as not being what it is that they do. With J.D., it's not that way. He's just like I am. Likes all kinds of music, knows a lot about different kinds of music. A great accomplice for my solo album project.

to be continued.

9th October 1982

the winter rain drops
through the icy oak branches
wet from the cold sky



ALPHA RAY

POOR RICHARD'S NEWSLETTER



Where did I leave off...yeah, Neveral. I never did send him a postcard. I thought it might have been risking my luck to brag. The truck made it fine to Texas and back, like I wrote the last time. It runs still, though it could use a waxing. There hasn't been any time since returning from Europe, nor do I see much coming up. We had a great second tour over there. Played about fourteen gigs, met many old friends from our first tour and made new ones as well. We sold enough tapes and LP's to come home in the black.

We travelled alone this time, with just the three of us in a rented Opel. We played some new places - Bremen at the Bear Family Records reunion, with rockabilly artists Ray Campi and Ben Hewitt, Rosie Flores and Lesley Schotz from Canada. Then followed three nights in Holland. New territory for us, where we met up with some fine people. At Nuisedende near Bremen, we played on a show with Clay Blaker and the Texas Honkytonk Band, whom I hadn't seen since back in Galveston in the early seventies, when we played a Country Sunday out on West Beach.

We had a couple of nights off in Bremen, where we stayed with our friend Ahmed, before heading south to Austria, Italy, back up to Austria, Vienna and a festival on the Danube. Long drive back to Innsbruck, on to Freiburg Jazz Club, then on to Lyon, France. Another long haul back north to Ahmed's place in Bremen. We played our final gig back in Holland at the Big Bear Festival. Because of rain we played indoors at a psychiatric hospital with amiable, slightly addled patients wandering among the crowd.

The same tickets which had routed Susie and me over via Paris returned us to the States by way of Dusseldorf, while Mike dropped off the Opel and returned from Frankfurt. Wednesday, June 6th was a long day in the air. We landed back in Nashville, into the regular rounds of song plugging, rehearsals, occasional writers nights, and plain old struggling to survive. Susie designed a band sticker and posters, using the logo originally drawn up by Mike Dunbar. Texas with a heart around it has surely been done before, and could be misleading since I'm the only Texan aboard. The point has more to do with heart than the state. We are not "State of the Art", but romantic, choice taking, feeling our way back to myth and roots. We record live, stressing the human with its capacity for passion and mistakes. Our sound isn't much like what you hear on radio and cable TV these days, which is both our weakness and our strength.

The rest of the summer has swept by like a dream, an instant of deja vu, cloud shadow on a hawk's wing. Tom Russell and his band came through, also Hugh Moffatt at the Bluebird Cafe, and Kelly Willis, who sang "Hole in my heart". Hans and Melica Theessink came in late July,

folks we played and stayed with in Vienna. Hans, an acoustic bluesman on the Flying Fish label, turned in great sets at Mike's writers night at Joes Village Inn, and with Fred Koller at Douglas Corner.

Winding down the summer we have both kinds of news. The good is our expanded CD of "Hearts and Rivers" will be released the Fall on Brambus Records out of Chur, Switzerland. The bad news is that State of the Heart will not be going over this Fall as planned, to promote the release. We're now looking to return in Spring of 1991. We decided to take advantage of additional playing time available on the CD format, and have put together a record of twenty songs, in effect a double album. We will be looking to find a way to make these available here in the States.

Meanwhile strange travel suggestions have presented themselves to me and Susie in the form of an invitation to join Pinto Bennett and his Famous Motel Cowboys for two weeks at the Cowboy Bar in Jackson, Wyoming. Possibly the greatest honkytonk on Earth, I last sat in there with Pinto about four or five years ago. If they ever create a honkytonk Hall of Fame, Pinto ought to be enshrined there. The combination would be memorable.

We will be driving down to Texas for a couple of days before we meet up with Mike and Jim for the Kerrville Too Festival on August 29th. Come early if you want to catch our show as we are scheduled to go on around six o' clock that evening. This will be our only gig in Texas.

Packing for the trip. Picking out tapes for the ride: *Acabame de Matar*, "Los Pavos Reales"; *Various Artists*, "Blues (WRVU Radio)"; *Paco de Lucia*, "Solo Quiero Caminar" (Spain); *Pinto Bennett*, "Famous Motel Cowboy Music"; *Luigi Grechi*, "Azzardo" (Italy); *Wes McGehee*, "Alive in Texas"; *The Normaltown Flyers*, "Barnstorming"; *David Olney*, "Deeper Well"; *Doug Sahm and Band*; *Hank Thompson*, "Songs for Rounders"; *Hans Theessink*, "Johnny and the devil"; *Kelly Willis*, "Well travelled love"; *14 Cajun Classics*. That's an even thirteen.....

Postscript: September 5th. John Steinbeck wrote somewhere that there are two kinds of travellers, those who embark on a journey and return home to relive the experience in their minds again and again. And the other kind who take to the road once and never stop. We must belong to the latter.

As it turned out there was no time to get this newsletter out before departure loomed before us. We took Susie's Toyota. Don't know if the old truck would have made this one, a long haul of nearly five thousand miles to Jackson Hole, down to Texas and back. Besides, the rising gas prices would have killed us. But that's a whole other story. We're back in Nashville, and will be settled in with plenty of memories to savor until we hit the road again.

Bobby Bridger



The second episode of the interview closed, with some of Bobby's comments about the original Newport Folk Festivals. We pick up this episode, with Bobby comparing the Kerrville and Newport Festivals.....

I think that Rod has been very smart. The musicians themselves, could have taken it in a much different direction. I've had a say so at Kerrville, as a director. I've put my impact there, with the Ballad Tree and the "Heal in the wisdom" song. My company manager says, "Either quit or shut up". I've said that to a few other people too, you know. I love Rod. Rod is a good guy. He's one of my best friends. Our disagreements have created those things I mentioned, and David Amram performing at Kerrville for instance. Right off the bat I asked Rod, "What does a director do?" and he said, "Argue with me". I'd like to see the directors get together and actually talk, maybe once or twice a year. He held an emergency meeting in 1987, when the Festival nearly folded. Butch Hancock and I were the only directors there. The "Kerrville on the road" idea, that was Gary (P. Nunn) and I talking to Rod and saying, "We ought to take this thing on the road, like the Grand Old Opry".

In previous years, there had however been Kerrville tours of Texas.

Yes. And a phenomenal amount of money was lost going around Texas. That's where we had a policy difference. Rod wanted to do it on buses, which cost a lot of money. We, Fromholz, myself and several others said, "Why don't we cut that cost. Do it, the way we all do it anyway. Travel in our cars to the venue. Rod said, and he is to be commended for this, "No. The experience is to get on the bus together, like a family trip". I think he was right. Now there are tours to Alaska and Isla Mujeres and all over the place. I'm hoping to have more involvement with Rod in the future. He came to see "The seekers of the Fleece" play and was just blown away. At the time, Rod indicated that he wanted to produce it in some way. For the last two or three years, Rod has been turning on to the Native American thing. He's planning a Festival now, that's aside from the Kerrville Festival, yet with it. With people from the Festival, who have Native American interests and are writing in that style. There, I hope he will use me, with people like Floyd Westerman. [Ed. Note.

Kerrville, on the afternoon of Saturday 3rd June 1989, was the scene of a two hour event titled, *Native American Tribute*. The performers were Floyd Westerman, Carolyn Hester, Bobby Bridger, Roxy Gordon, David Amram, Gayle Ross and Bill Miller. Next year's 20th anniversary event, includes the Festival of the Eagle on June 3rd-6th. The former event was one of the most stimulating and satisfying experiences of my life to date. Spiritually and musically. It lasted two hours. Can you imagine the potential ecstasy of a four day long event!.

In the early seventies, there was a book titled "The improbable rise of redneck rock". What do you think of that book now.

I was probably the only one who was a major subject of that book, who liked it. Everyone else hated it. There were fights and legal suits threatened. A terrific controversy was created. The reason for that I think, was because he wrote it from a historical perspective. All of us basically, were taking off. I think that it offended people to hear that they had done this and they were this. It implied that their day was over. In a sense it was. I always thought that the book would be much more significant as a historical document. It has proven to be that. It really articulated what was happening there, at that point. As a matter of fact, I later signed a contract with the publisher, to write a book for him. Then the company went under. David Lindsey, is now is a successful author of mystery stories. I think the book was absolutely misunderstood. There's a classic American book called "Winesburg, Ohio" written by Sherwood Anderson. It reminded me of that. The chapter titles. It wasn't Bobby Bridger, Rusty Wier, Michael Murphey or Kinky Friedman. It was chapters like "The ballad of Evelyn Goose and Donna Dumbass" and "Irish Texas". Reid used us as manifestations of a whole body of people in Texas, at that time. We were representative of a certain style of music. I think I really represented "The golden fleece" to him. Willis Alan Ramsey was "The boy from Alabama". The outsider who came here, and made it. We were colours in a complete painting. I don't think anyone wanted to see themselves that way and I think, that's why they had such a violent reaction to the book. If most of the people involved go back and re-read the book, they'd find it was right on the mark. Those people worked their tail off on that book. I really liked them and respected what they were doing.

Happening (music) scenes, often only become widely known by the general public after they've peaked.

That's exactly right. I think the book indicated to a lot of people, that the scene was over. To the core people. I was thankful. If you read what I said in that book, it all happened. The companies came and bought it up. For instance, you don't get many Austin musicians on "Austin City Limits" now. They want the people who were on NBC the week before.

You were on the first season of "Austin City Limits".

And the third. I did two shows. The first few seasons were magical. The show does have a lot of merit these days, but it doesn't have much to do with Austin music. Terry Lickona is the person who has taken the show in that direction.

In the mid seventies you began writing a trilogy, two parts of which are "Seekers of the fleece" and "Lakota". You don't seem to perform "Pahuska".

I have written two versions of it and scrapped them. It is a work in progress. I'm not sure that I will ever finish it. The idea was to write about the relationship between Buffalo Bill and Sitting Bull and carry it into modern times. The original projection was to create an epic narrative which started in 1822, and was set, West of the Mississippi and North of the Missouri River. I had a written a great deal of the Pahuska piece, when I discovered a play called "Indians" written by Arthur Copeland. He beat me to the punch, and it almost exactly said, what I was trying to say. Then I had another idea which was to take one indian man who was born in 1890 after Wounded Knee, and carry him up to modern times; because I know a man whose life I could tell that way. His name is Godfrey Brokenrope, and he is a dear, dear sweet friend of mine. Perhaps the best speaker of the Lakota tongue still living. I saw him last year, and he was very feeble. He is 83. Other things then took my interest. The Aldebaran piece and I've written two screenplays. I don't know if I'll ever finish "Pahuska".

Where did "Aldebaran" come from. It seems like a contradiction to go back to basics with "Seekers", then write a space epic.

One is virtually tied to the ground, while the other is floating up in the stars.

That's the idea. You see, there is another thing called "The canyon", which I haven't really talked about very much to anyone. It is set in the bowels of the Earth. The idea was to write.....you see, I never have wanted to do the same thing over and over again. That's one of the things you have to do, to be a big success in any business. I'm an artist. Every one of my cells, is an artist. That's what Bridger Productions is about. Publishing, painting everything. I appreciate consistency, but it's kind of like it was in the early seventies, when everyone I'm sure, was trying to get songs about *the mountains* to John Denver; not realising, that he already had three hundred mountain songs. If he was going to grow as a performer, he'd pick some other type of song. I thought, "Where can I go next". I had been reading a lot of mythology. Joseph Campbell and Karl Jung. That's when I came up with the idea about "The canyon".

Tell me about Bridger Productions.

My HOKA HEY newspaper, has created a way for me to use that knowledge that I've gained through the years, with all this stuff, to let some independent people have some distribution. Pat Mears is a classic example of that. She's been in Austin for years, playing that scene with Mickey and Townes and all that bunch. Never had a tape out. This new tape of hers is wonderful. Last night Terry - I haven't been as impressed with a writer in years. His "Merlin and Elvis" song is one of the most inspired ideas, I've heard in years. What a song. I support the idea of more exchange between writers. We have to come here to see our background, and open ourselves up, in a sense. That's what happened to me, when I heard that Elizabethan ballad, twenty five years ago. It made me seek out my roots. When I was casting the play, I had Steve Young in mind to play the Preacher. We were talking almost weekly on the phone. He sent some stuff down, including the "Long time rider" tape. My office people were blown away with it. I told him to make up some cassettes and I put it in HOKA HEY. Then Steve did a German tour. He told people on the radio about HOKA HEY. That's been our biggest selling thing out of our whole catalogue. There is clearly an audience out there, for this sort of thing. Danna Garcia is doing the same thing, with her Canadian River Music catalogue.

to be continued

KERRVILLE FOLK FESTIVAL

HIGHLIGHTS RECORDED "LIVE" AT KERRVILLE, TEXAS



Kerrville'90 - kassettes & other koineidences.

The first three items, were recorded at the Quiet Valley Ranch. Rod Kennedy released the 1987 and 1988 Kerrville "Live Highlights" cassettes in mid May. As usual, the track listings are featured in this section. Danna Garcia, 4106, TYLER STREET, AMARILLO, TEXAS 79110 has copies of both tapes, or you can obtain them direct from the Festival Office. The address, P.O. BOX 1466, KERRVILLE, TEXAS 78029 and they cost \$8.00 each including postage (US mainland). Add \$3.00 postage/tape for Airmail postage to destinations outside the States. Both tapes are well up to the usual standard, but you'd hardly expect me to say anything different. Then again, I could be biased ?.

1987

Program One (46:21)

1. STEVEN FROMHOLZ - Blue Would I Be Without You (3:01)
2. CPR - Mexican Mood (4:45)
3. JON IMS - On A Rampage (2:48)
4. HICKORY HILL - Bad Company (3:57)
5. TIM HENDERSON - Look At Yourself In My Eyes (3:38)
6. HUDSON & FRANKE - Fly Away Home (2:36)
7. JOHN PEARSE - Everybody Has The Blues (5:46)
8. TRAPEZOID - Silverplume Waltz (3:30)
9. STEVE CORMIER - Silverheels (5:33)
10. PETER YARROW & LINDSAY HAISLEY - If I Were Free To Speak My Mind (5:41)
11. GARY P. NUNN - I Think I'll Go To Mexico (4:58)

Program Two (46:56)

1. SHAKE RUSSELL - Tears In Your Eyes (3:53)
2. DAVID ROTH - How Do We Hold Onto Love (4:41)
3. THE TOLERS - Flip A Nickel (2:58)
4. CARRIBEAN STEELTONES - Nikita (4:43)
5. SHAWN PHILLIPS & VAN WILKS - The Power Of A Woman (4:55)
6. ANGELA STREHLI - Don't Fall For Me Baby (6:02)
7. STEVE JAMES - I Love My Guitar (2:24)
8. AUSTIN LOUNGE LIZARDS - Jalapena Maria (2:36)
9. TEXAS SHORTY CHANCELLOR - Ain't Misbehavin' (4:05)
10. JOSH WHITE JR. - That's The Thing About Love (6:12)
11. RAY CAMPI - Comin' Home/Honky Tonk Man (3:54)

The 1987 Kerrville Folk Festival was held May 21 - June 7, at the new Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.

Many Kerrverts maintain that the 100% proof songs, are aired in the campgrounds. Having witnessed numerous amazing events (many musical), down in the meadows, who am I to argue. Agua Azul Records have released a tape/CD titled "Camp Cuisine Tapes - Music from the Kerrville campgrounds". Artists featured include, David Wilcox (truly fine A&Mericana 1989 debut album "How did you find me here"), Rachel Polisher (debut album imminent, produced by Peter Yarrow), Jan Marra (her Flying Fish "These crazy years" album belies a witty songwriter with an iron fist delivery, cloaked in a velvet glove),

Bill & Bonnie Hearne (Kerrville stalwarts since day one), Mike Williams (Mr B.F. Deal, responsible for Nanci Griffith's vinyl debut) and Jon Ims (now Colorado based, his cassettes "I", "II" & "III" pose the question - why isn't this guy a star ?). Don't expect a polished and professional studio production job (ie. cold and clinical). What you get is a 13 track session of *Kerrville campfire songsharing* - thought provoking, witty, reflective and sad. Joyous. David Newberger's recording captures an integral part of the *Kerrville experience*. Congratulations to all involved. The recording is available from 16, PEAK ROAD N., AUSTIN, TEXAS 78746 for \$10.00 cassette/\$15.95 CD incl. postage (US mainland). Elsewhere on this spinning orb, add postage/item as for the Kerrville tapes.

Mentioned in the Issue 8 Editorial, "You are gold" by Christine Albert, proved to be a truly worthy follow up to her other, cassette only release, "Across the miles". "You are gold" co-produced by hubby, Ernie Gammage, features ten tunes with a folk/country feel, supported mainly by acoustic instruments. In fact, the end result comes across as controlled, highly competent and memorably melodic. Lyrically there's nothing too heavy about the selection. Comparable with the Janie Fricke/Crystal Gayle league of vocalists, Christine's "added value" lies in her abilities as a writer. One day, "Haunt your heart" and "Joie de vivre" will be chart songs. Available from FLYING RECORD SERVICE, P.O. BOX 402088, AUSTIN, TEXAS 78704.

1988

Program One (37:17)

1. CLAY BLAKER - Take Me Back To Tulsa (B. Wills) (3:06)
2. BUDDY MONDLOCK - Skeleton (B. Mondlock) (2:35) Sparking Gap Records Artist
3. JOE HEUKEROTT - Hungry (J. Heukerott) (4:44) Sleepy Morning Records Artist
4. LAURIE LEWIS - Texas Bluebonnets (L. Lewis) (3:30) Flying Fish Records Artist
5. VALDY - Rock n' Roll Song (Valdy) (2:12) Rack On Tour Records Artist - Canada
6. SUKAY - Windy (C. R. Crespo) (3:12) Flying Fish Records Artist
7. MICHELLE SHOCKED - If Love Was A Train (M. Shocked) (3:32) Mercury/Polygram Records Artist
8. THE LIMELITERS - Malaguena Salerosa (A. Lara) (4:27) West Knoll Records Artists
9. FRED KOLLER - Life As We Knew It (F. Koller) (4:04) Lucrative Records Artist
10. BUTCH HANCOCK & MARCY LACOUTURE - Tell Em What You Know (B. Hancock) (5:14)
11. CASSELBERRY-DUPREE - Did Jesus Have A Baby Sister? (D. Previn) (4:26) Ice Bergg Records Artists

Program Two (38:48)

1. ROBERT EARL KEEN JR. - O Mariano (R. E. Keen Jr) (3:27) Sugar Hill Records Artist
2. EDDIE ADCOCK - Echoes (E. Adcock) (3:06) C M H Records Artist
3. RED CLAY RAMBLERS - Jim Canaan's (2:46) Flying Fish Records Artists
4. ELIZA GILKYSON - My Baby Is A Universe (E. Gilkyson) (2:46) Gold Castle Records Artist
5. BILL MILLER - Borderline (B. Miller) (3:42)
6. PETER ALSOP - Love's A Borderline (P. Alsop) (3:47) Moose School Records Artist
7. CHRISTINE ALBERT - Cross The Canyon (C. Albert) (3:41)
8. HAL MICHAEL KETCHUM - Baby, I'm Blue (H. M. Ketchum) (4:08) Sawdust Records Artist
9. MURRAY McLAUCHLAN - Sweepin' The Spotlight Away (M. McLauchlan) (4:27) True North Records Artist - Canada
10. CONNIE KALDOR - Why Amn't You Here? (C. Kaldor) (4:11) Reelwood Records Artist - Canada
11. SONNY CURTIS - The Straight Life (S. Curtis) (2:37) Steem Records Artist

The 1988 Kerrville Folk Festival was held May 26 - June 12, at the new Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.

Last year, Rod Kennedy organised the first Napa Valley Folk Festival; located on a site near Yountville, California, this hopefully annual event brings the Kerrville experience to the American West Coast. Most of the performers on the first, Napa Valley "Live Highlights" cassette hail from, or base themselves, in that region. Where Bobby Bridger's "Heal in the wisdom", has long been the Kerrville anthem, Kate Wolf's "Give yourself to love" is the Napa Valley equivalent. That song closes the cassette (see track listing opposite), and for that reason alone, I'd endorse this project. The tape costs \$10.00 (US mainland) from the Kerrville Festival Office. Additional postage for destinations outside the US, apply as stated earlier.

1989

Program one (42:30)

1. CALIFORNIA ZEPHYR / SUZANNE SHERWIN-Kindred Spirits (2:45)
2. STEVE SESKIN & FRIENDS- I'll Never Have The Heart To Leave This Town (4:14)
3. ALLEGRA BROUGHTON & SAM PAGE WITH NINA GERBER & EVAN MARSHALL- Love Won't Pass Me By (4:14)
4. EVAN MARSHALL- Avalon's Two Guitars, Arr: Marshall (2:27)
ROUNDER RECORDS ARTIST
5. SHAWN PHILLIPS- Most Of Us Don't Understand At All Moments (8:27)
6. PHIL SALAZAR BAND- Swing The Bop (3:24)
FLYING FISH RECORDS ARTIST
7. THE LIMELIGHTERS- Shine On Me (4:15)
8. TOM BALL & KENNY SULTAN- How Can I Miss You When You Won't Go Away (4:04)
9. CAROLYN HESTER- Masquerade As A Cowboy (3:05)
10. DAVID REA- Blind Willie's Blues (2:08)
11. PEPPINO D'AGOSTINO- One Instant More (3:07)

Program Two (42:22)

1. LAURIE LEWIS- Love Chooses You (4:45)
FLYING FISH RECORDS ARTIST
2. MARTY ATKINSON & CAL BALL- Caroline (3:17)
3. CELTIC ELVIS- Green Pictures of Dead Presidents (3:12)
4. DAVID MALONEY- Pioneer Square (5:11)
5. CAROL DENNEY- You Are A Treasure (3:53)
6. DUCK BAKER- The Dow of Swing (3:20)
7. E.C. SCOTT & SMOKE- Let The Goodtimes Roll (4:56)
8. KATHY KALLICK- Open Up Your Heart
9. PETER YARROW & NINA GERBER- Puff (5:02)
10. SARAH ELIZABETH CAMPBELL & ENTIRE COMPANY- Give Yourself To Love (Festival Anthem) (4:32) (KATE WOLF)
KALEIDOSCOPE RECORDS ARTIST

The 1989 Napa Valley Folk Festival was held October 6-8, at The Picnic Grounds, Veterans Home of California, Yountville, California.

Early in 1990, at the Cactus Cafe in Austin, Butch Hancock performed the ultimate songwriter's show !. Six consecutive nights, 140 original songs and over two dozen special guests. The complete set of "No 2 Alike" live recordings consists of fourteen, one hour cassettes. Approximately half the songs, are previously unrecorded !. Each cassette costs \$12.00 incl. postage (US mainland). Texas residents should add local taxes to that figure. The cost to foreign destinations is \$14.00 incl. postage. Each month commencing September 6th, 1990 one cassette will be released. Included in each package, will be a pre-printed order form for the next cassette (to send with your cheque), and a pre-printed mailing label for you to complete. Periodically, song indices will be sent out with the cassettes. With the 14th cassette,

an illustrated "FOTO/SONGBOOK" containing photographs (by Butch) and the lyrics to all 140 songs, will be sent out. To register for this series of releases, send your first cheque to BUTCH HANCOCK - NO 2 ALIKE, 406 BRAZOS, AUSTIN, TEXAS 78701. All checks should be made payable to Butch Hancock - No 2 Alike. *The foregoing, is pretty much a verbatim reproduction of an advertisement which appeared in the September issue of MUSIC CITY. In order to qualify for the bonus of the "FOTO/SONGBOOK", I presume that you will have to purchase all fourteen cassettes.*

For a number of years, Windham Hill Records has been a leader in the field of *New Music*, featuring acts such as William Ackerman (also label boss), Mark Isham etc. In 1988, Windham Hill released the excellent, "Walking a changing line". The album produced by Mark Hallman (longtime associate of Eliza Gilkyson), marked Ian Matthews' return to recording work. It also marked a departure for Windham Hill; their first long player with *conventional* vocal tracks. In the UK, Virgin recently issued Matthews follow up disc, "Pure and crooked". The title comes from a line in the Jules Shear song, "Alive alone". "Walking.." was composed entirely of Shear songs. Meanwhile, back at Windham Hill, they released a fifteen track compilation album late last year, titled "Legacy" (after the Pierce Pettis song of the same name). According to Ackerman's liner notes, the idea for the disc, was sparked by the recent success of Ms's Vega, Chapman and Shocked. Many of the participants in "Legacy" have walked the Kerrville acres over the years. John Gorka won the New Folk Contest in 1984. Upon hearing his "I saw a stranger with your face" on "Legacy", I immediately experienced a *flashback* to Kerrville '86. The song was a forgotten gem. The current Top 50 precisely indicates my rating of the tune. The strings in the middle section of "I saw.." perfectly mirror what the song is - *haunting*. To date, Gorka has two recordings to his name. "I know" (Red House, 1987) and "Land of the Bottom Line" (Windham Hill, 1990). His voice comes across as *world weary*, while lyrically his songs feature portraits of our numerous human foibles, lingering memories of love lost, and amusing fantasies, as in "Winter cows". If you don't own either recording, remedy that omission as soon as you can. Danna Garcia has cassette/LP/CD copies of "I know". No doubt she will add "Land of..." in due course. Both albums are albums are essential slabs of grist.

While we're talking about Amarillo, I recently read Stephen Brook's book "Honkytonk Gelato" (subtitled *Travels through Texas*), and was somewhat disappointed by it, having previously heard acquaintances say many good things about the travelogue. Brook's words certainly capture the friendliness of the people. There were only a few direct references to the state's great musical wealth, but then, the book was a travelogue. I hardly expected a sycophantic portrait of Texas, but many of his comments in the latter half of book, irritated me intensely. Amarillo and Lubbock in particular, came across as places *not to live*. Riches lie in many strange places, not always immediately obvious to the eye or ear. But to the soul...

A recent article in the AUSTIN CHRONICLE, highlighted the latest musical adventures of Floyd Domino, former ivory ace with the original line-up of, Asleep at the Wheel. Stateside there is a burgeoning market in children's music and Floyd has pitched himself into that field with three cassette only, releases on his Golliber label. Address P.O. BOX 43465, AUSTIN, TEXAS 78745. There are times to *lighten up* and Floyd's latest release, "The Four Tots" [*for tots of all ages*] is a perfect antidote to some of the seriousness purveyed herein. It wouldn't take a nuclear physicist, to deduce that the tape is choc full of old soul classics. The opening Vocal Side, features Christine Albert ("What a wonderful world this would be"), Tish Hinojosa ("You send me"), plus Chris O'Connell and Maryann Price (also former Asleep alumni, who currently play Austin clubs as, Methyl and Ethyl). On the Instrumental Side, Floyd gets his chance to shine; while you have the opportunity to sing along, provided that recall of the words remains within your memory span. Can't see this type of *recycling* happening in thirty/twenty years time, with today's chart songs. Floyd's other cassettes, "Baby Road" and "The White Album" feature Beatle tunes.

Back in KK5, Kimmie Rhodes mentioned the Jesse Ashlock memorial album which she had worked on. "Doin' it Jesse's way", subtitled *Songs that Jesse wrote, sung and played by his friends*, is now available through Broken Spoke Records and was produced by Kimmie's hubby, the one and only Joe Gracey. Those friends include Alvin Crow (3 cuts), Willie Nelson (2), Leon Rausch (4) and Kimmie Rhodes (1). Address 3201, SO. LAMAR, AUSTIN, TEXAS 78704. And you don't have to be a Bob Wills fan to appreciate this one !.

Michael Smith



The first segment of the interview closed, with Michael talking about the 1972 Bell Records album "Mickey and Babs get hot", cut with his wife, Barbara Barrow. We pick up the interview again, at that point.

We were definitely on a shoestring. I'm not that unhappy with it, although I would have loved the whole record to sound better. I was happy with the steel player. Apart from that, I wasn't crazy about the result.

The only track on the album which you didn't pen, was "Osceola's last words". Where did you find the song.

A Florida gentleman, Will McLean, who is like the Pete Seeger of Florida. Very involved in historical songs. I can't remember where we first heard it. Wonderful song and we enjoyed playing it. When it came time to cut the album we thought "Well, this would be nice and it will show our roots". At that time, we thought we were helping preserve the past.

"Steal away" and "Save my child", almost have a gospel feel to them, Was that intentional.

"Steal away" was based on a song I'd heard on television in Detroit, called "Witness for my Lord". I liked that phrase and the way people sang it, and so I put it in the middle of "Steal away". I even used the same chord progression. "Save my child" came during an acid trip, as did "Belmar". Closer to the subconscious in some ways, than composing things normally. I really didn't care what "Save my child" was about, when I wrote it. It was just a series of *free form* thoughts.

Did you tour to promote that album.

No. Once we were done with that album, it became clear that Arista were not interested in us any more. We went didn't have any hits. Clive Davis asked to see us. He was running the company at that time. He asked us, if we had any new songs. We played him three songs, and he said he wasn't interested. We weren't that bothered either. It was already a forgotten issue for us. We were saved by the fact that a friend of ours in Detroit, had decided to do some theatre work. He had already done a production of a Jacques Brel piece. The second production which he wanted to do, was of my songs in a theatrical environment, with a quartet. Called "Personals", it was based on a framework of

personal ads from old newspapers. That phase lasted for two years. Barbara and I took part in the production. It was low budget, but good for us in terms of steady income. For some time, Steve Goodman had been cutting my songs. He'd call us up occasionally and tell us what he'd cut. He knew about my songs, and in fact, he had also become friends with Ron Kickasola. By that time, he had recorded three of my songs. Tom Rush had cut "Hobo's mandolin". There was a little bit of noise about us in folk circles. We decided to go to Chicago and try to explore that area. This would have been about 1976. We started playing coffee houses and clubs in the area as a duet. I also worked as a solo act.

Goodman and Rush were cutting your songs. But Cashman and West, and Bonnie Koloc also recorded them.

In the early to mid seventies, there was definitely for me an involvement with the folk community, picking up my material. A lot of people recorded my songs. Maybe because Steven did, and that made it OK. I'm a little outside, of the average person you would see in "Sing Out" magazine. In terms of the kinds of songs I write. I write a lot of songs which rock groups in Chicago cut. The folk community latched on to "The Dutchman" and a few of those early songs, but when I came out with things which were a little more off the wall, they switched off. Bonnie did a couple of my songs. After a while, it was clear that she was not relating anymore, to what I was doing. At the same time, I'd get covers of my songs by rock groups. The next record I'd like to make, may sound like Crowded House or David ?. That's really the sound that I enjoy at this point.

It strikes me, that the songs which you wrote with Steve Goodman have a great deal of humour to them.

I think that was Steve's influence to some degree, more than mine. Every song I wrote with Steve - I knew he'd record it. It seemed unlikely that I was ever going to do any of them, at that time. When we wrote, what we were conscious of, was his career. He would say, "My fans wouldn't accept this. Or my fans will love this". I went along with it and enjoyed it. I found it a very pleasant way to work. I was absolutely conforming to what he wanted. By and large, that was the way all these songs came about.

In the late seventies and early eighties, what were you doing.

Working the clubs in Chicago. In the late seventies, I was lucky in that I found essentially, a patron. A gentleman named Bill Redhed, who was a High School College teacher. He made it clear that if we ever needed anything, he'd be happy to help us out. Around 1980, we got a call from a recording company called Pierce Arrow. The reason these people were called Pierce Arrow, was because they were located in the old factory which that company had owned. They essentially adopted us for a couple of years, during which time, we rehearsed and recorded an album by a group called Jet. The album contained ten rock n' roll songs, which I had written. Barbara sang on the album and played in the group. At the end of that time, which was late 1981 - maybe early 1982 - they dropped us. The album is pretty hard to find. Tony Trishka and Skyline recorded one of the songs, a couple of years later. Stevie Wonder also cut one of the songs, but we wouldn't let him put it out at the time. It would have been our ticket to glory. Now I wish I had let him do it. It was one of those deals, where they really wanted a hit record. They spent a lot of money on promotion. When they ran out of money, the whole thing folded. At that point, I wanted to get out of the business. I was upset and got a straight job. I really didn't find a home in the rock n' roll world and didn't feel I had a place in the folk world. Just the action of getting a job, freed me artistically. Because at that point, I didn't have to do anything more.

Within a year, you were playing bass for Bob Gibson.

Yes. Just to dip my toe in the water. Gibson was a great help to me.

"Juarez", "Personals", "The Spoon River Anthology" and "Women in our lives" were all concepts. Your musical contribution to "The grapes of wrath", is something which your career has been building up to for years.

Yes, exactly. "The grapes of wrath" is perfect for me. It tells me where I am, in a certain way. Viewed from all those earlier events, this is an area I can function in. I love working with the Steppenwolf Theatre Company. It is a privilege to work with these people. I did a concert at the Old Town School of Folk Music, a couple of years ago and the director and choreographer from Steppenwolf came to the show. When I came to Chicago, I became aware very quickly, that people knew who I was. It was an experience that I had never encountered before really.

It was that accumulation I guess, because of Steve, Bonnie and Gibson, that helped pull some strings. In Chicago, I had a good base for work. By that time, I had recorded my first album for Flying Fish. They bought that album and saw that I had control of my music.

In the light of you're rock music phase, was it a conscious decision to record the Fish albums with acoustic instruments,

Yes. What I thought I was - I'd been working these clubs in Chicago and I'd gotten a few gigs in Canada at folk festivals, playing with friends. At that point, I wanted to have a record that people who came to see me work, would like. To that point, I'd had records where, if you liked what I did acoustically and bought my record, it would be jarring. People would come up to me and say, "Well, I love 'The Dutchman', but I don't understand what you're doing on this record". Or they would say, "I love 'The Dutchman' but I don't understand what you're doing in this club. Why are you playing these kind of songs". There was too much separation, between the image that people had of the songs and what I was actually preferring to do with them. So, I wanted to make a record that people who liked me, would like. Anne Hills came up to me and said, "Why don't you make a record that people will like, instead of a rock n' roll record that no one is going to buy. Why don't you make a record for your fans. Let me produce it and let me talk to Flying Fish and we'll arrange something". I had sounded Flying Fish out, when I first came to Chicago, but they were not interested. Because, as soon as I got to Chicago, the word got around that I was very different from what they expected. The folk people were not very happy. So Flying Fish was an attempt to define myself in terms of what people wanted, instead of my latest kick.

In the Omaha Rainbow interviews ten years ago, there was an undercurrent in what you said, that you weren't happy with your early albums and songs,

I was rejecting them at that time, but I would say that wisdom has definitely prevailed. I see now, that I had a lot more tension when I was younger. I was much more judgemental. I was much more interested in what I wanted to do, as opposed to what I was. Now I would say, I'm interested in trying to define my nature, as opposed to making up something.

You've always written songs about women with exotic

names, What about "Anitra",

The name Anitra comes from the Peer Gynt Suite. The pronunciation of Melanie (me-laney), was just as I read it. I thought that it was pretty word. I had never come across the name before.

The introductions to "Panther in Michigan" and "Come away Anitra" seem to be deliberately atmospheric,

Yes. Absolutely. For one thing, I started to see that people who were listening to a record, were not listening to a song. They were listening to sounds and the mood of the recording. In the end, that's what I like. I like something that you can listen to. "Anitra" was an attempt to get something that sounded like "Panther", because I love that track so much. "Anitra" is actually an old song. That was one of the first songs I ever wrote, around 1969.

And "Sister Calrissa",

That's a new one. It was written for "The women in my life". The images in that song, are all things which I thought about, when I was a kid. I really had a picture of Jesus coming to Sister Clarissa's house. I literally thought those things. The rewrites of that song, consisted of taking out everything that I had put in that didn't fit. The reality was, once I examined the experience through the song, I found that it was positive. I didn't want to interfere with that positive quality.

In the light of "Dead Egyptian Blues" and "Move over Mr Gaugain", what amuses you,

I think that Monty Python is the funniest thing I have ever seen. Sid Caesar is funny. I think that Steve Martin is very funny. I think that Stan Freberg is funny. I guess it's not Milton Berle humour. What I laughed at most, when I was younger, was Stan Freberg's parodies of popular music. Stan Freberg was extraordinary. Monty Python has a quality similar to Freberg for me.

Tell me about Norma Jean,

Norma Jean is Barbara's group, which she organises. She is the singer. I play bass and on occasions, guitar. Laura Wasserman plays piano and sings back up. The group has been going for about three years. We tape now and again, but it's more an educational process than anything else. Trying to play pop music

and refine it, is difficult. By and large, it's mainly my songs. Sometimes Laura's, and once in a while, Barbara will contribute something.

*You have in your time, written folk music classics.
Do you still want to write pop songs.*

Yes. I want to write whatever I can. When I sit down to write, I have no idea what is going to happen. I do the best I can. Whatever comes out, comes out. Sometimes, I get the feeling, a song may be close to sounding like a Beatles or a Stones tune. The Beatles are wonderful to me, in terms of the songs I aspire to write.

So what of the future.

I'm going to stick with "Grapes" as long as I can. If I don't find something that's as good as "Grapes", I won't do another piece of theatre, ever again. I have to find something that is, as challenging. There's a chance we may be going to New York. The reaction so far has been very positive. As far as my solo career is concerned, I'd love to come here and work. I feel that I have to make a little more noise in the States, before touring here becomes worth my while. I am learning to make records. These are the first two records, where I have really had a focus on my music. And been happy with the result. I figure that if I make two or three more records - I have a manager now - it's like there is somebody talking for me. I packed up my day job a year ago. "Grapes" was my ticket out. I'm real happy to be with these folks, in every way. They're just pros and they're as nice as they can be. There's no bullshit. The last year, has just been a wonderful experience. We've done six weeks in Chicago, six weeks in California and two weeks here, plus several months rehearsal. What I have in mind, is to learn to make records. I'll do it on Flying Fish, or whatever label will have me. I'll even do it privately. If I make two or three more records, I'll have something strong enough to support me. At that point, I'd consider coming here. I can do two bit gigs in the States, anytime. When it's worth it, I'll tour here and elsewhere in the world.

Will Anne Hills continue as your producer.

I'll stick with Anne, because we get along well. She is a nice person and has her finger on what the community will accept. She has a picture of me, I don't have. That I can't get. It's fine with me and I'm glad she does.

Nancylee & the Kennedy trees.



Reproduced below is a circular letter which I received earlier this summer:-

April 30, 1990

Dear Friend,

We're writing to you on behalf of Nancylee Kennedy of Quiet Valley Ranch.

As a longtime friend of the Kerrville Folk Festival, you probably consider Nancylee a personal friend as well. If so, you may know that she's not getting around as well as she used to.

In better days, Nancylee moved rocks, planted trees, rode horses, and kept a lot of things shipshape at Quiet Valley. Practical things like plumbing and fences - less glamorous perhaps, than the concerts on stage, but just as essential.

In the past two or three years, she's been on and off crutches, troubled with knee injuries that wouldn't heal and joints that won't work right. The trouble has progressed in recent months. Nowadays, Nancylee spends most of her time in a wheelchair.

Her doctor has diagnosed the problem as degenerative arthritis, inherited from her mother's family. (Nancylee calls it "the Hornsby hips"). He figures it'll take two new hips, and knees too, to get her on her feet again. Two new hips....two new knees....for Nancylee.

Like many self-employed people, the Kennedys are short on medical insurance. They have a policy which pays \$75 per day during medical stays. It doesn't cover spare parts, pharmaceuticals, anesthesiologists, or surgeon's fees. Nancylee's joints will be replaced in four separate operations. Taking all costs together, we estimate the cost of each operation at \$15,000.

YOU GUESSED IT, WE'RE ASKING YOU TO SEND MONEY.

As a fellow Kerrville supporter, you've heard Rod Kennedy plead for money more times than you'd care to count. You may feel that you've given all you can - maybe more. We understand that. We're there, too. But we want so much to see Nancylee walking again, we decided to start a separate non-profit corporation strictly for this purpose.

We've done everything we can think of to

ensure that our effort is not perceived as "just another Kerrville Folk Festival fundraiser". Nancylee Kennedy Fund, Inc. is a chartered non-profit corporation with an Austin address and a separate account. Neither of the Kennedys sits on our board of directors or has any authority to disburse funds. If you send a contribution, you can be sure it will go directly to Nancylee's medical needs. Our books are public.

We've made progress already !. A number of people made donations after seeing Nancylee on Rod Kennedy's 60th birthday tour. Crow Johnson's Zassafras and Bobby Bridger's Hoka Hey ! have printed articles about the fundraising, and so has The Houston Post.

Waterloo Ice House in Austin and Poor David's Pub in Dallas hosted benefit concerts the first week of April, with a line-up of musicians and volunteer workers too numerous to mention here.

We have several committees working on future events. But please !. Don't wait for a special event to make your contribution. The first hip operation is scheduled the day before the Folk Festival opens.

We need \$15,000 to pay for that surgery. An anonymous donor from Kerrville has promised to match the first \$7,500. So far, we've raised \$4,000. When we get that operation covered, there's one more hip to go, and two knees. Please help !. Send your donation to:

Nancylee Kennedy Fund, Inc.
P.O. Box 3565
Austin, TX 78764

It's a long haul, but there is light at the end of the tunnel. With support from you and other friends - and of course, Nancylee's own determination - we're confident we can have her hiking the Hill Country again. Aren't you.

Sincerely,

Steve Lackey	Javier Cortez
Sue Medley	Dyanne Fry Cortez
Susan Michaelso	Bob Cannon
Jim DeWitt	Bill McNeal

Officers of the Nancylee Kennedy Fund, Inc.

POSTSCRIPT [24/10/90]. Operation 1 in May 1990 was a success. Operation 2 is scheduled for late October 1990.

During the 1989 Festival, I carried out a short interview with Nancylee, during which time we discussed her beloved Memorial trees, which are mainly planted in the Kerrville Theatre. The interview took place during the evening of Saturday, 3rd June in the Theatre. Nancylee was already experiencing a great degree of personal discomfort getting around.

We first started planting trees some years back, because they are a living memorial. It's an alternative to sticking a stone in the ground, as a memorial. It imparts it's shade. People enjoy seeing trees. The fact that it is a living thing, means it will always have a special connection with the person it commemorates.

Were the Memorial trees your idea,

I'm sort of an Earth person, so it was an idea that has always been around. I don't think it originated with me. People like to send flowers or even potted plants and so on. But those are short lived. I prefer things that live for years and years. As well as the gift of its shade and the renewing of the life of the Earth, trees seem to me, to be a proper memorial for someone. We first started with one on Chapel Hill. That was some years back. Then we began planting them in the Theatre. The neat thing, is that many of our Memorial trees in the Theatre, are bought by recycled Aluminium cans. Nurturing the Earth from the other end, seems wise. Not by the growing of life (in the earth), but by making sure that the Earth is not depleted of it's resources. Aluminium to some people, is valuable stuff. From here, we can see a very hardy tree. It's a thornless honeylocust. This was planted by request of Ray Wylie Hubbard, who lost his father. It moved him that we were planting trees for musicians and staff. This is the only one that is for a musician's family. The one that is closest, has sort of spread, and it's an Ash tree. It is a more highly developed version of an Arizona Ash, and will live much longer. That is for Robert Shaw, the last of the old barrelhouse piano players. He was with us, not too many years ago, in his elder years. Over here, we have one for Stan Rogers. It's a box Elder, which is related to the Maples. Stan Rogers was the wonderful folk singer and balladeer of Canada. He was such a patriot of his country, so we traced a tree which was as close to the Maple leaf as we could. The box Elder looks nothing like a Maple, but it's from the same family. They grow well here, but generally they're not considered to

be a great tree. This hostile soil does not grow great trees, except for our beautiful Live Oaks, which are now being threatened. We have learned to scatter the types of trees, so that if something hits one, it won't get them all. Like Dutch Elm disease hitting all the Elms. This one back here, is for wonderful nurse that we had, who died quite young of a heart attack. Everyone adored her. Her name was Maggie McLean, and they called her *Wonderful Maggie*. In the entry right there, is another Ash tree and that is for Johnny Vandiver. Of course, we like to think of him as a poet/musician and the better part of his life - not the part which took him from us. On Chapel Hill, is one which was planted for B.W. Stevenson. At a time in his life, when he was recovering...his hopes were great. His album was beginning to take off. His career was recovering from years of self abuse, and then everything closed in on him. We were very saddened by that. We would rather lose someone when he is at a high spot, than when he is down and not feeling good about himself, or the world.



Nancy Lee Kennedy, Kerrville, Texas 3/6/89



Photo: Arthur Wood, Kerrville Kronikles Katalogue

We would rather not lose anybody. There is another tree in the Theatre, for Bones. We only knew him as Bones. He was a character who played bone clackers. He is remembered, as sort of a *Pied Piper*. When all children were milling around and under everyone's feet, he'd have a parade of the children all over the ranch. He kept them occupied for hours, as well as teaching them music. How to use their tummies as percussive instruments and the like. We have one here, which is going to be dedicated this weekend. That is for Bob Adams, one of our long time staff

members, who belonged to the CB Club - the communications people. The audience would not recognise him, because he worked behind the scenes. He was dedicated and always gave a full measure. Some people live a long, empty life. Others live a short, very full and rich life. Occasionally, someone receives a long, rich life. Bob Adams was one of those.

Is that all the trees planted so far,

There's one over there for Townsend Miller. We dedicated that last week at a private service. Townsend Miller was a respected member of the press, who worked freelance. Never took a penny for his articles, but was the greatest supporter of homegrown music in the Austin area. He supported all the songwriters in Austin. He was mainly country focused, but every musician who came into contact with him, remembers him. He was everywhere. You'd see him in one club listening. You'd move on to another, and Townsend would already be there. He was just amazing.

Were the other trees in Theatre, already here when you moved out to the ranch,

No. Everyone of these trees with the exception of the Live Oaks, were planted by us. Sometimes me. This tree right here, is the daughter of the one beyond it. I took a stick from that tree, put it in a rooting medium and planted it. You've got to get the right season, and not overwater the tree. Make sure that the soil is moist. Suddenly the tree sprouts up. We're having a lot of trouble with our Live Oaks. It's my feeling that we're going to have to look real hard to find a replacement tree for them, that is highly resistant to drought. One that can take the abuse of the animals, especially the deer browsing, and that will be strong and live for a long time. The one that I've been waiting for, for six years, we have three of now. It's a mutation of a Beaud-arc tree. It's also called an Osage Orange. It has almost no fruit, but it smells of citrus. In Oklahoma, they grow prolifically. I'm watching to see how they grow. Their thorns will not be as formidable, as in the normal Osage Orange. The other reason that we used to have so much trouble with trees surviving, was that we planted them at Festival time. Of course, that puts you right in the middle of that whole summer of heat, drought and winds. Now we wait for planting season, and either dedicate them on the person's birthday, or at Festival time. That makes more sense.

A Kerrverts Festival 50.

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



1. The Dutchman MICHAEL SMITH "Tribute to Steve Goodman" Red Pyjamas RPJ004 [1985], #
2. The dance TOM RUSSELL BAND "As the crow flies" End of the Trail Music (cassette only, no index no) [1984], #
3. The wing and the wheel Nanci GRIFFITH "One fair summer evening" MCA MCF3435 [1988],
4. Rhythm Oil TERRY CLARKE "Cross words, angelic melodies" Minicar MC-20002 [1990],
5. I saw a stranger with your hair JOHN GORKA "I know" Red House RHR CD18 [1987], #
6. Yarrington Town MICKIE MERKENS "Texas Summer Nights Vol. 1" Potato Satellite PS2-1000 [1983], #
7. Life holds on BETH NIELSEN CHAPMAN "Beth Nielsen Chapman" Reprise 9 261172-2 [1990], #
8. Season change BILL & BONNIE HEARNE "New Mexico Rain" (cassette only, no label, no index no) [198?], #
9. Haunt you heart CHRISTINE ALBERT "You are gold" Gambini Global CEA 4902 (cassette only) [1990], #
10. Billy Austin STEVE EARLE & THE DUKES "The hard way" MCA DMCG6095,
11. Only in my dreams KIMBERLY M'CARVER "Breathe the moonlight" Philo PH 1129 [1990], #
12. Rain just falls DAVID HALLEY "Stray dog talk" Demon FIEND CD187 [1990],
13. Summertime CAROLYN HESTER "At Town Hall" Bear Family BCD 15520 [1990], S
14. Love is the healer KENNEDY ROSE "Hai ku" IRS/Pangaea EIRSACD 1030 [1990],
15. All because of you TOM PACHECO "Eagle in the rain" Round Tower TPCD 1 [1989], S
16. When you're gone CHERYL WHEELER "Circles & Arrows" Capitol CDP 7 92063 2 [1990], #
17. The moon and St. Christopher MARY CHAPIN CARPENTER "Shooting straight in the dark" CBS CK46077 [1990], #
18. Two angels THE JAYHAWKS "Blue Earth" Twin Tone TTR 89151-2 [1989], #
19. I love the wind CASSELL WEBB "Conversations at dawn" Virgin/Venture CDVE 901 [1990],
20. 10,000 Years/Sexual Moon LEE CLAYTON "Tequila is addictive" (4 track CD single) Provogue PRM 20162 [1990], S
21. Six white horses LARRY MURRAY "Wheels - Tribute to Gram Parsons & Clarence White" Appaloosa AP 049-2 [1989], S
22. So much joy THE LIBERTIES "Distracted" Chrysalis CCD 1787 [1990],
23. Frankie & Sue DARDEN SMITH "Trouble no more" CBS CK 45289 [1990], #
24. Texas rivers song RICHARD DOBSON & STATE OF THE HEART "Hearts & Rivers" RJD 1006 [1989], #
25. Avocado KIP ATTAWAY "Hazardous Material 3" (cassette only, no label, no index no) [1990], #
26. Goodnight Dallas CARLENE CARTER "I fell in love" Reprise 9 26139-2 [1990], #
27. You send me FLOYD DOMINO c/w TISH HINOJOSA "The Four Tots" Golliber GLBRC0003 (cassette only) [1990], #
28. Mystic lipstick CHRISTY MOORE "Voyage" WEA 246 156-2 [1989],
29. Save my love for rainy days TEXANA DAMES "Texana Dames" Sonet SNTF 1026 [1989],
30. Memorial windows CHRIS BURROUGHS "West of Texas" New Rose ROSE 203 CD [1990], S
31. My life's been a pleasure VARIOUS ARTISTS (KIMMIE RHODES) "Doin' it Jesse's way" Broken Spoke NFR 11234 (cassette only) [1990], #
32. River of love KELLY WILLIS (& RADIO RANCH) "Well traveled love" MCA MCAD-6390 [1990], #
33. One hell of a life KATELL KEINEG "Katell Keineg" (cassette only, no label, no index no) [1989],
34. Cambodia JAY TURNER "Movements in Architecture" Gypsy GYPC/004 [1990],
35. Broken hearts and broken dreams CARLA OLSON "Carla Olson" Still Sane SANE 7 [1989], S
36. Living at the end of a gun CALVIN RUSSELL "A crack in time" New Rose ROSE 209 CD [1990], S
37. I comb my hair, I watch T.V. JAN MARRA "Camp Cuisine Tapes" Agua Azul CT001 [1990], #
38. Appalachian rain MATRACA BERG "Lying to the moon" RCA PD90532 [1990],
39. The kid (live) DAVID WILCOX "Eye of the hurricane" (4 track CD single) A&M Americana CD18007 [1990], #
40. Kentucky eyes HIGHWAYMEN "Revisited" Jungle JRC 3002 [1990], #
41. Put down the gun PETER CASE "The man with the Blue postmodern fragmented neo-traditionalist Guitar" Geffen 924238-4 [1989],
42. Rosie strike back ELIZA GILKYSON "Texas - A musical celebration, One hundred and fifty years" (2LP) Tomato 2696561 [1989], #
43. Lost in North Austin TOMMY X, HANCOCK "The Tommy X Collecion of Aquarian Age Hymns" Akashic SNF 1010X [1990], #
44. Berliners ROY HARPER "Once" Awareness AWT 1018 [1990],
45. Invasion of the money snatchers BOB FRANKE "Camp Cuisine Tapes" Agua Azul CT001 [1990], #
46. Picture of Helen SJLOS "Sjlos" RCA 2051-2-R [1990], #
47. Armed with a broken heart JOHN GORKA "Land of the bottom line" Windham Hill WD-1089 [1990], #
48. A place like home WENDY MAHARRY "Wendy MaHarry" A&M 395 283-2 [1990],
49. The lady came from Baltimore JOHN STEWART "True voices" Demon FIEND CD 165 [1990],
50. Heal in the wisdom BOBBY BRIDGER "Live at Kerrville" (cassette only, no label, no index no) [1988], #



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

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Editorial.

First off, let's repair an omission of mine from Issue 7. The address for BEN BLAKE'S Newsletter is:- 175, Lake Road, Jewett City, Connecticut 06351, U.S.A.. Of course, the slip could have been part of a clever ploy by yours truly, to give Ben's efforts another well deserved plug. Would I lie to you ?. The fare once more, \$2.00/4 issues (US mainland). Elsewhere on the planet, double that fare (ie. \$4.00/4 issues). Your support, is what we all need, so write to Ben today.

Remaining with the subject of things that pass through the mail, a few thoughts. KK subscribers who send off for recordings which I recommend; and in particular, self produced tapes by an artist - remember, that these recordings are generally pressed as limited issues. If a particular title is sells out, it may take the artist a while to finance/arrange a repressing. *In such cases, please be patient.* Seems that there was "a run" on the Betty Elders/"Daddy's Coal" cassette following Issue 7. I trust that all outstanding orders have now been fulfilled and that you agree with my summation of Betty's work. It's good to know that some of these artists are gaining your support. You should be proud of yourselves.

Many thanks to those of you who responded to my Album Sale advert in Issue 7. There's still a fair amount of vinyl left, so if you didn't respond last time around, a SAE will get you a copy of my list. Around 150 subs. became due for renewal, following the publication of Issue 7. Around 50 responses have been received to date. At least with our new style photocopied run, we just print less to survive. On a first come, first served basis, the mag has a built in rarity factor.

Seems that Hal Ketchum's MCA/Curb debut album

(mentioned here in Issue 7), is slated to be produced by Allen Reynolds and Jim Rooney. An interesting partnership, huh. The bad news, is that the album won't be in the stores till early next year. In the meantime, if you still don't own a copy of Hal's debut "Threadbare Alibi's", then Watermelon Records have a cassette only version available. Contact them at P.O. Box 402088, Austin, Texas 78704. The more astute among you, may recognise that address from Issue 7. Co-owned by Heinz Geissler and John Kunz (boss of Waterloo Records - Austin's premier record emporium), Watermelon should have be releasing Steve Young's "Solo Live" (cassette /CD) as you read this. The current Watermelon catalogue, also includes two Austin Lounge Lizard recordings, plus a Julian Dawson live radio tape from Germany. Dawson is English, and a star in Germany. He is also a member of the Backroom Boys, along with Jerry Donahue and Gerry Conway. I saw the BB's in concert, earlier this year. Kind of sad that Knopfler already named one band, dire straits. Opinions always a speciality !.

And some sad n' glad news. The Acoustic Roots organisation have brought a stream of mainly American and Irish acoustic artists, to perform in halls locally, over the past ten years. AR have now decided to *call it a day* as far as seasons of *one off* gigs are concerned. They will however, be involved in the organisation of a new (annual) three day, Festival to be held at Himley Hall (near Dudley), commencing August 30th, 1991. Names like John Stewart, Robert Earl Keen Jr, and Guy Clark have already been mentioned as potential performers. Kerrville comes to Himley, and it's only ten miles from hear !.

Regarding the contents of this issue. In no particular order, thanks are due to Rod & Nancylee Kennedy, Alpha Ray, David Halley & Donna Hensley, Bobby & Melissa Bridger, Peter O'Brien, Michael & Barbara Smith, Ben Blake, Richard Dobson, Danna Garcia, Crow Johnson and her ZMN family and Minny Moore !. This issue is dedicated to the memory of the late Stevie Ray Vaughan. I would never even try to pretend, that I understood the *blues genre*. Hopefully, the AUSTIN CHRONICLE will excuse me for reprinting a part of Michael Ventura's memorial piece, "Blues for Stevie" : *I mean, one guy hits a note on a guitar and you hardly notice, you dance on, it's part of the scene; a guy like Stevie hits the same note and it goes right through you, comes out the other side, it's got blood and memories on it..... Simply, says it all.*