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No.13

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MUSICAL MAGAZINE
Volume 5 No. 5
On the Banks of the Guadalupe



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HIGHLIGHTS RECORDED "LIVE" AT KERRVILLE, TEXAS

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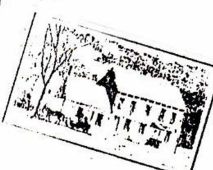


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KERRVILLE FOLK FESTIVAL '91

HIGHLIGHTS RECORDED "LIVE" AT KERRVILLE, TEXAS

The "Live Highlights" cassette of the 20th Kerrville Folk Festival, weighs in with the equivalent number of tracks. Their duration, being a fraction over eighty minutes. Since he has literally *been around since day one*, it's appropriate that Shake Russell and his former musical partner, Dana Cooper, kick off the proceedings with "Fade Away." According to the liner of their self titled, 1981 SouthCoast Records album, Cooper shared the penning of "Fade Away" with Marlin Greene. I guess Shake's current partner, Jack Saunders, is the third vocalist heard on this cut. Yet to be included on a studio set, the uptempo, blues influenced and positively worded "I'm On My Way," comes from the pen of new boy Michael Elwood. He's aided here by his musical partner, Beth Galiger.

Program One (40:22)

1. SHAKE RUSSELL & DANA COOPER - Fade Away (D. Cooper) (3:53)
2. MICHAEL ELWOOD & BETH GALIGER - I'm On My Way (M. Elwood) (2:48)
3. CLAUDIA SCHMIDT - Midwestern Heat/Quiet Hills (C Schmidt) (4:14)
(Red House Records)
4. FRED SMALL - All The Time In The World (F. Small) (4:17)
(Rounder Records)
5. TERRY WALDO - The Pearls (Jellyroll Morton) (3:34)
(Stomp Off Records)
6. ROY BOOK BINDER - Mississippi Blues (W. Brown) (4:20)
(Rounder Records)
7. RANCH ROMANCE - What's Wrong With Me? (J. Miller) (3:14)
(Ranch Hand Records)
8. DAVID OLNEY - Blessed Am I (D. Olney) (4:34)
(Rounder Records)
9. STEVE EARLE - So Different Blues (M. Lipscomb) (3:00)
(MCA Records)
10. JONATHAN EDWARDS - Shanty (J. Edwards) (5:56)

Program Two (41:23)

1. UNCLE WALT'S BAND - Blues Around Midnight (B.W. McTell) (3:11)
(Sugar Hill Records)
2. TROUT FISHING IN AMERICA - When I Was A Dinosaur
(D. Egan & L. Armer) (2:38)
3. SARAH ELIZABETH CAMPBELL & NINA GERBER - Geraldine &
Ruthie Mae (S.E. Campbell) (5:22)
(Kaleidoscope Records)
4. JOHN HERALD - My Old Car (J. Herald) (3:09)
5. ANNE HILLS & MICHAEL SMITH - The Child Within (4:33)
(Flying Fish Records)
6. TOM BALL & KENNY SULTAN - Honeybee (M. Waters) (4:09)
(Flying Fish Records)
7. ST. JAMES GATE - Little Beggar/Mountain Road/Maid Behind
the Bar (trad.) (3:14)
8. JAMES KEELAGHAN - Orion's Belt (J. Keelaghan) (3:44)
(Tranquilla Records)
9. STEVE FROMHOLZ & ALMOST BROTHERS - Everybody's Going On
The Road (S. Fromholz) (3:22)
10. BOBBY BRIDGER/FESTIVAL ORCHESTRA, DAVID AMRAM Conducting -
Heal In The Wisdom (B. Bridger) (7:39)

Claudia Schmidt recites her poem "Midwestern Heart" which appeared on the liner of her 1981 Flying Fish album of the same name, then segues into the political statement that is "Quiet Hills." "All The Time In The World" is

my introduction to the songs of Fred Small, who has at least three albums available via Rounder/Flying Fish. Lyrically, this gentle ballad enumerates the dilemmas of life for which he has "no time....," while adding, that he has "all the time in the world for love." If we all felt that way.....probably my favourite track here. The predominant genre on this year's tape, is the blues. Terry Waldo treads the ivories Scott Joplin/ragtime style, with Jerryroll Morton's "The Pearls." Roy Bookbinder follows with "Mississippi Blues." Ranch Romance, the West Coast based western swing, rock-a-billy influenced quartet follow. Seems the girl is having *problems* with her man, hence "What's Wrong With Me?" Demon have issued their "Blue Blazes" album here. Tethered to a tree at the crossroads, "I'm only a humble beast of burden, often mocked and visually lacking in beauty and grace." Yet, "Blessed am I of all beasts, since I once carried a *king* as he entered a city in triumph." You've heard the story before, many times. David Olney captures it in words and music with "Blessed Am I." The late Mance Lipscomb, an early Kerrville regular, is remembered by Steve Earle via the former's "So Different Blues." Way back when, the work of the *honky tonk stardust cowboy* left me positively unmoved. Nothing has changed, as his tale of token' in the sixties "Shanty" [which also features in the Telluride video review], is vapid. Hell, this is now! Opening side two, is the trio of Walter Hyatt, David Ball and Des[Champs] Hood - Uncle Walt's Band. Their contribution being, Blind Willie McTell's "Blues Around Midnight." Kerrville favourites Trout Fishing in America, interject with some festival fun, via the amusing "When I Was A Dinosaur." *Bag ladies*, have been a feature of society for decades. Sadly, they're an epidemic for the ninties. Nina Gerber and Sarah Elizabeth Campbell sensitively interpret the latter's "Geraldine And Ruthie Mae." One of the finest *social comment/social conscience* lyrics ever written. Full stop. If it was a deliberate move to surround the latter number with humorous songs, let's just say that John Herald's "My Old Car" which follows, is an *old crack*. Taken from her 1988 Flying Fish album "Woman Of A Calm Heart," Anne Hills is supported on guitar by the Kronikle 50's main man, Michael Smith, as she sings her own "The Child Within." Time for more blues? Sure is. Tom Ball and Kenny Sultan soar through Muddy Waters' "Honeybee." St. James Gate weigh in next, with a trio of Irish influenced jigs and reels. I always return from Kerrville and in retrospect, decide that I under rated at

The 1991 Kerrville Folk Festival was held May 23 - June 9, at the new Outdoor Theatre, Quiet Valley Ranch, Kerrville, Texas.

least one artist. This year, it was James Keelaghan. His "Orion's Belt" wherein "So many things come and gone, Some will remind me of you." is stunning. Penultimate track is Steve Fromholz's rendition of "Everybody's Goin' On The Road" from his 1991 cassette of the same name. Last up on this 20th anniversary set, is the full orchestral version of Bobby Bridger's "Heal In The Wisdom," which fittingly closed the festival. It seems that I favour the tracks which MCT's John Conquest didn't. I'll leave it at that.



GO KERRVILLE



Here's the first of two helpings of FAST FOLK history in this Kronikle. From issue 507 onwards, FAST FOLK music magazine switched formats from 12" LP to 5" CD. A few of issues earlier, FF505 to be precise, subscribers received an LP titled "On The Banks Of The Guadalupe." As you well know, that particular river passes through the centre of the town of Kerrville.

Eleven of the recordings on the FAST FOLK album were made precisely where the title indicates, during the 1988 Festival; two further tracks (cut on the banks of the Medina River), date from the following year.

Listen carefully during the *silent passages* on this recording and you can hear the river flowing, as well as some of the local two winged, feathered vertebrates chirping in the background.

David Wilcox was a New Folk entrant in 1986. In 1988, he was an Award Winner. His debut album "The Nightshift Watchman," includes the song which opens this set. In his own words "Daddy's Money brings you along for a ride down Main Street in my 1971 VW bus." In Doyle Carver's "The Deerhunter," a young boy goes hunting with his father. Faced with the dilemma of killing a female deer.....well, I'll let you buy the LP to discover the answer. You should already be familiar with Denise Franke's history. Here, she performs "Love Keep On Burning." The duo of Melanie Sue Harley and Roy Zimmerman were 1988 New Folk contestants. Solo, Roy performs his amusing passage through five centuries of history, "The Reincarnation Song." It seems, you have to keep coming back till you get it right ? ! Lorie McCloud who featured on the 1989 Kerrville "Camp Cuisine" album, follows with "How Do You Know." Closing Side 1 is

Austin resident (and New Folkie) Andy Van Dyke. "Don't Talk To Me" has an uptempo bluesy feel while Alison Rogers helps out on backing vocals.

Chuck Pyle, a longtime Kerrville fixture, drew inspiration for "Here Comes The Water"

SIDE ONE

1. DADDY'S MONEY
(DAVID WILCOX)

DAVID WILCOX/ GUITAR AND VOCAL

2. THE DEERHUNTER
(DOYLE CARVER)

DOYLE CARVER/ GUITAR AND VOCAL

3. LOVE KEEPS ON BURNING
(DENISE FRANKE)

DENISE FRANKE/ GUITAR AND VOCAL

4. THE REINCARNATION SONG
(ROY ZIMMERMAN)

ROY ZIMMERMAN/ GUITAR AND VOCAL

5. HOW DO YOU KNOW?
(LORIE MC CLOUD)

LORIE MC CLOUD/ GUITAR AND VOCAL

6. DON'T TALK TO ME
(ANDY VAN DYKE)

ANDY VAN DYKE/ GUITAR AND VOCAL
ALISON ROGERS/ HARMONY VOCAL

SIDE TWO

7. "HERE COMES THE WATER"
(CHUCK PYLE)

CHUCK PYLE/ GUITAR AND VOCAL

8. "BETWEEN THE LINES"
(HEIDI MULLER)

HEIDI MULLER/ GUITAR AND VOCAL

9. COUSIN HENRY
(PAUL SANCHEZ)

PAUL SANCHEZ/ GUITAR AND VOCAL
BERNICE LEWIS/ HARMONY VOCAL

10. DIVISION OF POWER
(ALISON ROGERS)

ALISON ROGERS/ GUITAR AND VOCAL

11. WIND BLOWS THROUGH WEST TEXAS
(ED FLORIDA)

ED FLORIDA/ GUITAR AND VOCAL
CAROL FLORIDA/ HARMONY VOCAL

12. BACK IN HELL AGAIN
(DOUG STEIGER)

DOUG STEIGER/ GUITAR AND VOCAL

13. SPRING WILL COME
(KIM WALLACH)

KIM WALLACH/ VOCAL

Track listing of FAST FOLK recording Volume 5 No. 5 [FF505].

from a 1976 storm which struck Colorado's Big Thompson Canyon. The story relates that Patrolman Kenneth Purdy lost his life in the July flood, but not before he saved many lives. Heidi Muller from New Jersey, and now a Seattle resident, is part of the quintet responsible for the "Camp Coho - A Long Way From Texas" cassette. In her contribution, she searches for direction, a lover and the answer, "Between The Lines." "Cousin Henry" is a humble, Mexican immigrant from the poor side of Paul Sanchez's family. Originally from Dallas, Alison Rogers subsequently moved to MCT - Austin, of course. With "Division Of Power" she highlights how some are born with the proverbial *silver spoon* while others have to struggle even for minor victories. Pick of the set for me, is Ed Florida's "Wind Blows Through West Texas," where the banker ends up owning the farmer's land. The telling line, "Why do farmers have to borrow money to buy food to stay alive." Doug Steiger's bluesy "Back In Hell Again" follows and the set closes with "Spring Will Come," Kim Wallach's optimistic prayer for the future.

RECOLLECTIONS OF KERRVILLE ♥♥♥ ♥♥♥ AND THE STATE OF TEXAS '92

One of those moments to treasure. Forever. Somewhere after midnight one night, as we sat at the campfire of C.A.L.M., Bill Ward and I had the good fortune to witness Rod MacDonald standing under the light of a storm lantern, hunched over a table and obviously deep in the creative ether. The pencil in Rod's right hand was a serious blur. Oblivious to all life passing around him, it transpired that Rod was creating his *Kerrville '92* epic. Since it is doubtful that Rod will ever record the song, we shall not relate the title here. Suffice to say, following his forty minute voyage to the muse and back, Rod got straight down to business and performed his latest offspring for the throng of C.A.L.M. campers.....A million thanks are due to my friend Ed Becker of Mount Olive, Illinois for what follows. Having come into possession of an Austin address for Patricia Hardin of Hardin & Russell fame just prior to leaving for Texas, I was privileged to spend a few hours talking with the lady one afternoon. Involved as ever with music, these days, Patricia has returned to her classical music roots. Over the last couple of years, she has had numerous of her choral works performed by choirs, coast to coast in the States. Patricia is currently working on a recording project which is intended to highlight the increasing risk of extinction of the bald eagles which frequent Lake Buchanan on the Colorado River, Llano County, Texas. The lake lies about sixty miles North West of Austin. Steven Fromholz takes the spoken vocal on Patricia's Buchanan project, with Wink Tyler's and the Cedar Creek studio involved to date in cutting the track..... I'll keep you posted regarding this release.

 Have you dreamed of owning the two albums which Tom Russell and Patricia Hardin cut during the seventies ? How about having them autographed ? Titled "Ring Of Bone" [1976] & "Wax Museum" [1978], 200 only sealed copies of each are available at \$15.00 ea. including surface postage anywhere, from 207 Bulian Lane, Austin, Texas 78746, U.S.A. Act now.
 NB. Please make payments to Patricia Long.

 Musical highlights on the mainstage this year included, the New Folk and Award Winners concerts; Canada's Lucy Blue Tremblay; Jon Ims, and in particular his stunning encore rendition of "Stairway To Heaven (The Ims Echo Mix)"; Robert Earl Keen Jr. and a trio of authentic new *cowboy* songs, in the vein of

Marty Robbins - they make his next studio album something to really look forward to; Tish Hinojosa's song "Every Word" from her new Rounder album "Culture Swing"; Eliza Gilkyson who should have two new albums in the stores before year end. The first will be titled "Five".....I was privileged to have the opportunity to visit two recording studios. First, the Fire Station in San Marcos, some thirty miles south of Austin. Ostensively there to talk with Tish Hinojosa, mandolin man extraordinaire Paul Glasse was cutting overdubs. I'll swear that I saw the ghosts of Terry Clarke and J.D. Foster drift by. Behind the control desk with Tish, was the one and only Gary Higginbotham, who worked with Terry and J.D. Foster on "Call Up A Hurricane." Thanks to the kind efforts of Brian Wood and Mickie Merkens, my second studio visit was to Loma Ranch in Fredricksburg. And even more *ghosts in the machine*. I stood in the room where a decade back, Nanci Griffith penned "Poet In My Window." The liner photographs for that album were also taken in the room. Housed in what looks like a barn from the exterior, was the studio where Nanci Griffith, Eric Taylor, Hal Ketchum, Banded Geckos and the "*Texas Summer Nights*" folks songs were captured for eternity by studio owners John and Laurie Hill. The *Lomas* recording credentials include the genre's of rock, blues and Tex-Mex, as well as folk and country. They're a true musical treasure of Texas in my book..... Captured during Kerrville '92, for intended use in future editions of the KRONIKLE, at various locations between Austin and the Quiet Valley Ranch, were interviews with David Massengill, Michael Elwood/Beth Galiger, Rod MacDonald, Kimberley M'Carver, Christine Albert, Bill Ward, Betty Elders, Chris Wall, Pete Kennedy, Banded Geckos, Jon Ims, Bill Miller, Shake Russell, Rex Foster, Tish Hinojosa, Andy Wilkinson, John & Laurie Loma with Brian Wood, and finally Sarah Elizabeth Campbell.....I can't recall who was performing on the small Threadgill Theatre stage; as I stood to one side, I ran into Crow Johnson. It was great to see her, and looking so well. A personal highlight of my Kerrville '92. When the Banded Geckos played their mainstage set, Crow sat in the guests enclosure. The look of total pleasure on her face as the Houston quartet ran through their paces, was certain proof that love can conquer all.....And finally a negative vibe. I say, maintain the environment ! What I'd like to know is, why were mountain bikes being ridden *off road*, within the confines of the Festival campgrounds ?

Shanachie



4 go public

To the uninitiated, the *public* face of the Big Apple's contribution to eighties folk music, may appear to have been Tracy Chapman and Suzanne Vega. Currently, the former's lack of development as a writer is evidenced by an increasingly unconsummated recording career, while the latter has just delivered a Mitchell Froom produced album of "*tougher, industrial tinged tunes*" titled "99.9 F." Vega's latest failed to raise my temperature.

Scratch the surface a little however, and you'll soon discover *other folkies* who frequent *the apple*. Here, we shall subsequently check out a quartet of them.

Down in Greenwich Village, post the departure of Chapman and Vega, life went on. It always had. In fact, for the sake of properly developing *the backdrop*, this particular *iliad* opens during the latter half of the seventies. July 2nd, 1977 was the first day of trading for the Cornelia Street Cafe, 29 Cornelia Street, Greenwich Village, NYC.

Over the decades, music venues in the Village have come and gone. During its infancy, this particular coffee house proved somewhat pivotal. On Monday nights, commencing that December, the Cornelia Street Cafe became the home of the *Songwriters Exchange*. For a short period, the original version of the Exchange had held court at The English Pub on Sixth Avenue and Third Street. Carolyn Mas, Frank Christian, Steve Forbert, Rod MacDonald, Tom Intondi, David Massengill, The Roches and Jack Hardy were among the numerous regular performers at the Cornelia Street venue during it's infancy. The only rule to apply on those Monday nights, was that writers were expected to perform their latest composition. Some nights, the menu would consist of *pearls*, on others it could be a diet of *iron pyrites*. Just like real life really.

1980 saw Stash Records (the New York based jazz and blues label) issue a twelve song vinyl disc [ED. Remember those ?] titled "The Songwriters Exchange," which featured cuts by Rod MacDonald, Cliff Eberhardt, David Massengill, Martha Hogan, (Elliott) Simon and (Lucy) Kaplanski and Michael Fracasso. That project was recently given a new lease of

life by Stash [ST-529] in that truly eighties format, CD. Nine of the original cuts have been augmented by an equivalent number which didn't make it to the original release.

Know what ? - The twenty one tracks which have appeared to date, were cut during a single, fifteen hour session ! These days, Eberhardt records for Windham Hill/High Street Records. Massengill's truly fine debut for Flying Fish "Coming Up For Air" has just been released, while Fracasso can be found frequenting the steets and clubs of Austin, Texas where he has just issued a self produced cassette album "Love And Trust." Kaplanski returned to college and majored in psychology, while maintaining a secondary career as a backing vocalist. Apart from MacDonald, who we shall reappear in a moment, the remainder of those original Stash folkies have melted into the horizon.

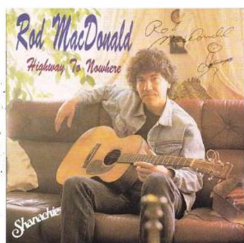
Come 1982, Jack Hardy took the Cornelia Street Cafe sessions one step further, by establishing Coop/Fast Folk Records. Based on the production of a folk music magazine with an accompanying 12" LP, the concept was to provide folk acts, new and established, with the opportunity to place their material before a wider (listening) audience. Hardy initially approached the better known folk performers resident in the Village, for contributions to his proposed offspring. The first release, a 1000 disc pressing, soon sold out. In time, the word spread to other states and continents. Subsequent recordings have included the work of non New York based writers. There have even been Los Angeles and Kerrville Folk Festival special editions. In 1986, Richard Meyer took over as Editor and during the past year, the organisation switched formats from vinyl to CD. The latest issue to hit these shores, Vol. 6 No. 2, confirms that Jack Hardy has recently reassumed the Fast Folk crown.

The foregoing snapshot of one facet of New York folk music history, culled from the last decade and a half, actually brings us neatly to the main subject - a quartet of releases on the Shanachie label, which appear under the banner of "New Voices, New Visions." The protagonists being Rod MacDonald, Richard Shindell, Richard Meyer and Michael Jerling. And the common bond ? Over the past decade, each member of this quartet has regularly contributed to Fast Folks recordings.

Born and raised in central Connecticut, MacDonald later graduated from the University

of Virginia, worked as a correspondent for *Newsweek* for a short time and went on to attend Columbia Law School. During his teenage years Rod had established an interest in playing music. Eventually the focus became folk. Since completing his law studies course in 1973, MacDonald has pursued a career as a full-time musician. His debut recording "No Commercial Traffic" (1983), was followed by "White Buffalo" (1987), "Bring On The Lions" (1989) and "Simple Things" (1989). "Highway To Nowhere" is his latest US offering and draws nine cuts from the Swiss Brambus album "Bring On The Lions," augmenting them with "Moonlight And Fire" and "The Way To Calvary." MacDonald has toured the States extensively, appearing at most of the major folk venues and open air summer festivals. Through the late eighties, MacDonald also established a market for his music in Europe, principally Italy (where he now spends part of each year) along with Switzerland, Germany and Austria. At the invitation of Pavel Zarman, one the nations major folk acts, Rod has toured Czechoslovakia twice during the past year. Rod made his UK debut during early July, at the Town & Country Club, as part of the Sol American Music Festival.

"Norman" opens MacDonalds opus and is based on a chillingly calm conversation between Norman Bates and his mother. Yup, as in "Psycho." "So Many Songs" spotlights a subject which should lie close to the heart of every songwriter. That is, the act of creation and the powerful, sometimes subconscious influence which those songs wield on our lives. Subjectively, "The Coming Of The Snow," "Moonlight And Fire" and "Love At The Time" all draw inspiration from male/female relationships, with MacDonald's penchant for creating neat melody lines amply in evidence. I first heard the closing track "The Way To Calvary" during MacDonald's 1989 set at the Kerrville Folk Festival. Immediately and indelibly etched on my psyche, the storyline relates the experiences of two runaway slaves around the time of the crucifixion. This cut alone, marks MacDonald's eleven track set as a 1992 "Best of...." contender.

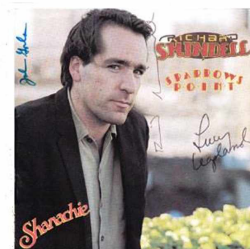


ROD MACDONALD
HIGHWAY TO NOWHERE
Shanachie 8001—Rod MacDonald is internationally recognized as an outstanding songwriter. His songs, "Every Living Thing," "Jerusalem" and "Sailor's Prayer," have been recorded and sung by many artists including Gamet Rogers, Gordon Bok, Artie Traum, Jean Redpath and Shawn Colvin. *The Boston Herald* called MacDonald "a creator of classics."



RICHARD SHINDELL **SPARROWS POINT**

Shanachie 8002—While this recording reflects diverse influences, among them American traditional singer/songwriter, country/western, rock, bluegrass and traditional Celtic, it defies reduction to any one category. For all Shindell's artistic ambiguity, he firmly delivers a new and distinct lyrical voice to the singer/songwriter traditional.



Richard Shindell currently divides his time between living in the Upper West Side of New York and Paris, France. Raised in Baltimore, Richard was once a member of the Razy Dazzy Spasm Band with that unique folk voice, John Gorka. Shindell's first solo album "Sparrows Point" had a working title of "The Courier," and was to have been issued by a record label with the somewhat unlikely name of *Who Knows What/If Any Records*. Then Shanachie came along, and the rest became this story.....

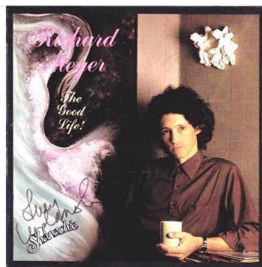
Whether they are tangible possessions or just treasured personal memories, when a love affair *runs aground*, there are divisions to be made, and individually, doubts and pain to be experienced. That she has already found a new love, raises the question "Are You Happy Now?" Shindell saves the KO for the final verse of this, the opening cut, when he dedicates the song to his *old flame*. Although the battle or war in which "The Courier" is involved is never defined, I would favour WW1. You can almost smell the stench of death and feel the impending desperation of "A hundred men all, knee-to-chest, A hundred marionettes" crouching in the trench, waiting for the instruction to attack. Expendable to a man. "Sparrows Point" is an area of Baltimore, where there was once a thriving steelworks and shipyards. Shindell's song follows the hero, William Taylor, as he leaves home at the age of fifteen in 1939, in order to find work (and make his fortune!) and closes in the fields of Normandy six years later. If proof were needed that he is capable of penning optimistic, as well as introspective lyrics, "Kenworth Of My Dreams" is nothing more than a good old country rock, truck drivin' tune (except, unlike any truck drivin' anthem you ever heard before). In the closing track "By Now," Mary Ann, a vulnerable, runaway teenager is assisted in her escape by the song's narrator.

Production of Richard Shindell's album was shared throughout with David Seitz, also a time served Fast Folk sound engineer; except that is, for four tracks, on which Steve Addabbo assisted. Addabbo and Lenny Kaye, produced Suzanne Vega's first pair of solo

albums. Jack Hardy, John Gorka and Lucy Kaplansky (the "i" is now a "y") pitch in with harmony vocals and Mark Dann's distinctive bass is heard on a number of cuts.

Having joined the Fast Folk team in 1983, during 1984-85, Richard Meyer booked the numerous folk performers who appeared at the late New York folk venue, The SpeakEasy. His self released, debut solo album was titled "Laughing/Scared." In addition to maintaining a career as a musician, Meyer's services have increasingly been in demand of late, as a set and lighting designer for stage plays. Come to think of it, Broadway ain't exactly a million miles away !

Engineered by Mark Dann, who has been Rod MacDonald's record production collaborator for many years, and recorded at New York's World Studios, Meyer produced the dozen cuts which comprise "The Good Life." MacDonald's *hometown* rhythm section of Lisa Gutkin (violin) and Margo Hennebach (piano) are among the featured players, as is Andrew Jefferson Hardin (Tom Russell's long time guitar totin' co-conspirator) and Lucy (backing vocals again) Kaplansky.

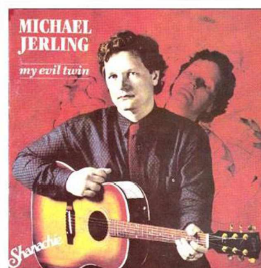


RICHARD MEYER THE GOOD LIFE!

Shanachie 8003—*The Good Life!* by Richard Meyer is a varied collection of poetic songs about the urban grind, love, politics, emotional exhaustion, joy and redemption. Produced and arranged by Meyer, the recording encompasses a wide range of contemporary pop and folk styles. "A gentle voiced but frequently tough-minded look at the world." —*NY Daily News*

Meyer's lyrics are frequently so darned obtuse, you only grasp his meaning by working your way back from the closing verse ! Anyway, here goes with track one. "One Rose" kicks in with a Roy Orbison styled riff and is an ode to his true love, while Richard goes rockin' and rollin' to the edge of town on the "New Dirt Road." Tranquil, gentle, warm, brim full of innocence and affection - and that's without mentioning the darned neat melody - the foregoing could also be said of "Je Ne Sais Pas (Oui Je Tiempo)." Balance the former with the aggressive beat of "The Burden," which pulls no punches concerning the subject of abortion and you soon realise that Meyer *paints* on a pretty wide canvas. The slightest breath of an oriental melody pervades "The Empress Of Clowns." From a transatlantic viewpoint, Europe, post the removal of the Berlin Wall is contemplated with unease in "Uneasy Nights." If you had stumbled straight to track seven, from which

the album draws its title, you'd swear that you had purchased the latest Who album. An intriguing set which deserves repeated play, merges rockier tunes with tender ballads and traverses every shade between.



MICHAEL JERLING MY EVIL TWIN

Shanachie 8004—Michael Jerling takes you on a musical journey with stops in Chicago, Nashville, Memphis, New Orleans—and down some dusty detours. As critic Donald Wilcock said: "The images click in your mind like the shutter of an old Brownie Hawkeye camera...with songs that bring Americana up to date."



Michael Jerling was raised in Illinois and makes his home these days in Saratoga Springs in Upstate New York. Saratoga, also being home for the legendary Cafe Lena. He has appeared in clubs, colleges and coffeehouses the length and breadth of the States. His first solo set, released in 1981, was titled "On Top Of Fool's Hill." This was followed in the late eighties by a second album "Blue Heartland."

From the Byrdsy jangle of Jerling's self explanatory, opening gambit "Stranger In Your House," through the cheating lyrics of "Sorry Thing To Say" and on to the soulful blues shuffle that is "Breakdown," three tracks into his third album "My Evil Twin" and you wonder how many bases Mike is batting from. Of course that's before your ears are exposed to the flavour of country music in "Before The Country Moved To Town." Therein, the narrator aches for a time when shopping malls were neither a sight, nor a blight on the horizon. Continuing in that vein, the biographical "Pinto Pony" recalls how through the miracle of television "1950's cowboy kids, Dreamed in black and white." Ah, that irreplaceable loss of innocence. You'd swear that Robert Earl Keen Jr. could have composed and cut "Take Me To Juarez," while the jazzy feel and scat vocal on "Fast Forward," hints of Lyle Lovett. By the time you reach the closing, album title cut, Jerling is immersed in brass driven New Orleans jazz. The sentiment of the song boiling down to the conclusion that "You can't blame your *evil twin* forever more." This is probably the most lyrically accessible of Shanachie's quartet of releases; having made the latter comment, it should detract nothing from the undoubted quality of Jerling's compositions.

All of these releases are available in the UK via your local record emporium. Invest in all of them. Want a recommendation ? I have.

TELLURIDE *Bluegrass* FESTIVAL

1990 - A video review



The Spring issue of DIRTY LINEN, featured an advertisement for the artists booked to appear at the 1992 Telluride Bluegrass Festival. There was also mention of a video of the 17th Festival [1990] which could be purchased. The cost, a mere \$15.00 [NOTE. A bargain of £9.00, at current \$/£ exchange rates]. Being a generous soul, and as it were domiciled across the water, I sent \$20.00 to cover Air Mail postage. Of course, there would also be the matter of converting this VHS video from American NTSC format, to our own PAL format. At a price.

Quote - "See why many people consider this the greatest acoustic music festival in the world. 90 minutes of remarkable performances in the majestic Rocky Mountains, this program chronicles [NOTE. Greatly favoured word among festival promoters, huh !] the magic and excitement that is the Telluride Bluegrass. Featuring James Taylor, Strength in Numbers, Shawn Colvin, Mary Chapin Carpenter, Bela Fleck & The Flecktones, Jonathan Edwards, David Wilcox and many more." So read the DIRTY LINEN advertisement. What's more, with that line-up alone, my appetite was already wetted.

On the video liner, *the many more*, boiled down to Sam Bush, Mark O'Connor, Jerry Douglas, Edgar Meyer - *with the addition of Bela Fleck, the foregoing quartet are also known as Strength in Numbers*, Peter Rowan, The Subdudes, Tim O'Brien, Harvey Reid and The Left Hand String Band. Having viewed this 84 minute 22 second, ACE award nominated video on a number of occasions, I've yet to catch the performances by Reid or The Left Hand String Band.

Trouble is, my analysis is that this video has been spoiled by *over inventive editing*. Songs by the various artists/groups, are constantly segued *mid stream* by interview segments. Artists and festival organisers, talk about the goldmining history of the area, the Festival, the music and each other's musical talent. My interpretation of the advertisement, had been uninterrupted performances. Fat chance here, although I must admit that the makers do lighten up with the regularity of these segues in the latter

half of the video.

There's no doubting the quality of the music performed at Telluride. At the outset, Audio Producer Kooster McAllister states that the Telluride Festival may have the word Bluegrass in it's title, but for him the event is all about "Good music. Quality music. Music that stands on its own." Interspersed between the songs, is a travelogue of the area of Colorado surrounding the festival town of Telluride. Kids blow soap bubbles into the sunlight. Whiter than white cascades and waterfalls, segue with the sun rising over the nearby mountains. A cowboys and his horse amble across a ridge. Musicians arrive by plane at the local airfield. The audience *get on down*.

At the core of this video is that quintet of bluegrass pickers, Messrs Bush, O'Connor, Douglas, Fleck and Meyer. Throughout the video, this *famous five* appear in various combinations. In the process, they gain by far, the major amount of screentime. Bluegrass picking is never less than fast. Sometimes it's a blast. Improvisations abound. Jerry Douglas claims that Bela Fleck "Is Uncle Dave Macon in Chick Corea's body," whatever that means. Although I've been aware of Douglas for a number of years, I was mucho impressed by his solo picking spots. "Very calculated, very intuitive," according to Mark O'Connor. Melodic magic, in my book.

Apart from Strength in Numbers and other smaller combinations, James Taylor is the only artist to be featured performing more than two songs. Most artists only get one number. Based on video evidence, The Subdudes from New Orleans, bear further investigation. Using only a brush, the percussionist makes a tambourine sound like a full drum kit.

By the principles of "simplicity is best" and "you should've let it be," Telluride's *school report* reads "Must try better next time."

While we're on the subject of videos and the playback equipment you need, Q reviewed a multi format VHS machine in their July issue. At £400.00, it claimed that Aiwa model no. HV-MG330DH not only played back NTSC, PAL and SECAM tapes, but could also record tapes in those formats. *Not so it seems*, as far as the latter claim is concerned. Panasonic market a multi format recorder. It costs £1400.00 ! Seems that as far the USA and France is concerned, trading videos remains a costly luxury for a while longer.

Kerrville-kompacts,
kassettes & other
koincidences.



a) Texas

Austin's leading songbirds have been musically surveying their ancestral roots of late. Last year, San Antonio raised chanteuse Tish Hinojosa, cast a glance southward with "Aquella Noche." [Tish's 1987 previously tape only release "Taos To Tennessee," has just been issued by Austin's Watermelon label on CD]. Christine Albert on the other hand takes to the wing, westward across the Atlantic, to present us with the eleven stunning cuts that compose "Texafrance." Albert was born in Upstate New York of a Swiss/French mother. Aided in this bilingual project by the cream of Austin's acoustic pickers and strummers, producer Mitch Watkins has intelligently employed the colours at his disposal. Albert's voice however, remains the jewel in this particular crown. Whether as the writer of original songs, "La Lumiere De L'Amour" and "Je Reve De Toi," or when interpreting angst filled Piaf classics "La Vie En Rose" and "Hymne A L'Amour," Albert's voice soars and glides with ease. Elsewhere Bob Seger, Jane Gillman, plus George & Ira Gershwin tunes experience the *Texafrance* treatment. Lest linguistic isolationism prevents you from contemplating this disc, Albert neatly mingles Anglais/Francais throughout the set! Available from Gambini Global, PO Box 49207, Austin, Texas 78765 on CD and cassette.

"Hemlock Smile - Live at La Casa" is Michael Elwood's second outing in as many years. This time around, partner Beth Galiger shares the billing. Apart from a pair of Austin studio cuts, this recording [tape only meantime], sources from a 1992 Birmingham, Michigan concert by this acoustic duo. "Hemlock Smile" which is dedicated to *genuine* TV evangelists everywhere, is followed by a reprise "Drug On Wars" from "Scarecrow's Prayer." Personal favourites are "Eyes Of China, Hearts Of Glass" and "Feathered Earrings." Available from 1502 Dexter, Austin, Texas 78704.

Steve Fisher pitched his bivouac next to my tent at Camp C.A.L.M. this year. He was a New Folk performer in 1989 and also released his first self produced cassette "That's My Toy," during that year. Last year, saw the appearance of the follow up, "Nobody Home." Suffice to say, if you're seeking a musical slot for Steve, I'd try the *John Prine* of Texas. "A Boy's Life In Texas" from his

second cassette, is one hell of a song. The remaining songs don't trail far behind. Available from Route 4, P.O. Box 656-F, Longview, Texas 75604.

A large number of reviewers have failed to be captivated by "After the Farm," Rosie Flores' Hightone label follow up, to her 1987 Pete Anderson produced debut. Personally, I think it's a damned fine album, with writing credits shared with such luminaries as Guy Clark and Jimmie Dale Gilmore.

All I can say about what follows is, "It's Bill Ward's fault." Bill's own words were akin to "You've got to meet this guy. He makes jewelry." Late one night, around the bewitching hour, I finally met Rex Foster at his campfire. As it turned out, Rex *was/is* once again a performing musician. Over the next couple of days, I undertook one of the most memorable interviews of my life. Two decades have come and gone since Rex cut his first album for RCA. His second, the ten cut "Artist," is available on the Legacy label. Enriched by a lifetime of experience, there's a worldly wise edge to Foster's country tinged songwriting. In "Do You Know What It's Worth" Foster expounds his philosophy for life, while "Papa, It's Alright" is for Kelly and Rachel, the ladies of his life. Rex hasn't forgotten those friends who are no longer with us, as his "Song To Don Earl" attests. There's a refreshing honesty about Foster's album, which makes it irresistible. Produced by long time buddy Rick Beresford, Foster's album is available on cassette and CD from P.O. Box 97, Comfort, Texas 78013.

The latest country rockin' album from Ray Wylie Hubbard and his Misery Loves Company label, is the self produced, cleverly titled "Lost Train Of Thought." Of the eleven songs here, Ray Wylie composed nine, and shared in the others with former Cowboy Twinkies compadre, Terry Ware. Available on CD from P.O. Box 870564, Dallas, Texas 75287.

Susan Lindfors is the latest in the seemingly endless chain of Austin based songbirds to stand up and be counted. Her self titled, cassette only debut release was produced by Mr. Percussion, Paul Percy. Aided and abetted by Austin's *usual musical suspects*, Miss Lindfors merges five originals, with tunes from the pen of "Raven In The Storm" [John Gorkal, "Metal Drums" [Patty Larkin], "Here Comes The Water" [Chuck Pyle] and "Old Love Keeps On Burning" [Denice Frankel]. The lady obviously has gourmet taste when it

comes to songwriters. Best track (for me), is Susan's telling "Friend Of Mine" and the repeated phrase "*As the days change and the faces change and the places change so many times, You'll always be a friend of mine.*" Hell, that's pure undiluted Kerr-philosophy. Available from 504 W. 24th Street #121, Austin, Texas 78705.

When former band members decide to undertake a reunion, it often culminates in a travesty. With the Lost Gonzo Band, featuring Messrs Inmon, Nunn and Livingston, and their appropriately titled "Rendezvous" you better check out one hell of a kick-ass comeback album. Nuff said. Available from P.O. Box 1077, Austin, Texas 78767.

When Andy Wilkinson played his Threadgill Theatre set at Kerrville this year, Ron Riley was in the band. Ron's yet another good old son of Lubbock out of Nottrees, Texas. His 1986 "Out In West Texas" cassette of originals, subtitled *An Album Of Southwestern Contemporary Music* is country n' blues, honky tonk honed. There's "Billy The Kid" (popular theme with Lubbock writers) and "Ace In The Hole" plus the title cut, teamed with support players such as Jesse "Jake" Taylor, Davis McLarty and Bobby Keys. Available from 2212 - 28th Street, Lubbock, Texas 79411.

Last time around David Rodriguez cut his tape "live" at Austin's Chicago House. For "Avatars, Angels and Ashes," David headed for the coast and Houston's Anderson Fair. I found this latest *Limited Edition* set too close for comfort to 1990's "Man Against Beast." Here comes the perfunctory *let's not burn all my boats at once* sentence. Maybe the "3A's" will grow on me. Meantime, the tape is available from Lubbock Or Leave It, 406 Brazos, Austin, Texas 78704.

Duo recordings by Shake Russell & Jack Saunders seem to have been legion during the past three years. The latest, fourteen track "Listen To Your Heart" actually carries a 1991 sell by date. My CD copy arrived during the late Spring. Shake's former partner Dana Cooper, although still Nashville based, contributed to the sessions and shared in the songwriting. Apart from these three protagonists, old pal Clint Black (yes, that Clint) helped out in penning one tune. If you're not a Shake Russell addict by now, you're missing out on a funky, folk/country treat. The guys a walking, talking Texas musical tradition. Available from M.C. Agencies, P.O. Box 36152, Houston, Texas

77236-6152.

The Tolers are back again, with a cassette full of "Wildflowers." Although four of the family are featured on the liner photo, only Banjo joined Ma and Pa, Di and Dan, for the studio sessions. A laid back mixture of both wistful and sophisticated folk/country tinged acoustic originals. Available from Danna at Canadian River Music, or Pony Keg Records, P.O. Box 1683, Wimberley, Texas 78676.

Long time ago, an acoustic trio known as Uncle Walt's Band became a Texas tradition, when they relocated to Austin from South Carolina. The line up, Walter Hyatt, Dechamps "Champ" Hood and David Ball. During their thirteen year *on/off* career, they cut four albums. Sugar Hill have now reissued them on two CD's, and for good measure added some previously unheard tunes. "An American In Texas Revisited" teams "An American In Texas" [1980] with "Uncle Walt's Band Recorded Live" [1982]. The latter set having been recorded in 1981. "The Girl On The Sunny Shore" teams "6-26-79" [1988, issued as a limited edition cassette] with their 1975 self titled, debut album. An eclectic mix of jazz, country, swing and bluegrass influences brought to bear on the band's original material.

Reviews of Jerry Jeff's latest, "Hill Country Rain" (Ryko) have been somewhat less than complimentary, except for Country Music People's Herb Garlic (aka John Tobler). Anyone cutting Michael Smith's "The Dutchman" is obviously going to be judged favourably in these pages. That said, the section of the album which gave me the most pleasure, was the two minutes lead out on the closing, title track. For me, there's something special about the sound of Hill Country thunder and rain. If you've ever been blessed by that healing, holy water, and heaven knows I saw enough of it this year, then you'd understand why. Herb's soul brother, Clovis, concurs that this is one of Jerry Jeff's best in a while. Mind you, if JJ were to recite the *Yellow Pages* I'd still buy it.....

With his second solo outing "Deep in The Heart" (Adobe), Andy Wilkinson paints with a much wider brush, than the western flavoured "Texas When Texas Was Free." In fact it's another of my potential *Albums of the Year*. Divided into two section, *West Texas Short Stories* and *West Texas Love Stories*, the album runs out at some fifty five minutes. From the opening section, there's the ghostly apparition in "Angel On The Running Board"

You'll find that Michael Fracasso enjoys another mention elsewhere in this issue. Now Austin based, Fracasso's cassette only release "Love & Trust" appeared during late June. His material runs the stylistic gamut of country, folk and pop, and stops off along the way to check out various minor cul-de-sacs. There's the humorous "Wake Up ! George." Hell, that could be me. I'll retain pride of place however, for the anthemic "The Streets Of October." Available from 1314 Newning Avenue, Austin, Texas 78704.

b) Canada

Having lost his major label deal, singer/songwriter David Bradstreet recorded his 1980 album "Black & White" in the 8-track studio which he had constructed in the basement of his Toronto home. Much impressed by Jane and Wendy, after seeing them perform at a local folk festival, Bradstreet invited the duo to provide backing vocals on his recording. In exchange for their vocal services, Jane began

Her press kit claims that onstage, Lucie has a *disarming charm*. That's around 200% true. Her animated between song repartee occasionally in halting broken English, was peppered with great stories and offbeat humour. Much of the latter, being self deprecating (ED. NOTE The kindest brand). Possessed of one of those crystal clear singing voices (ala' Judy Collins, Bonnie Koloc, Anne Hills etc), the secret weapon in Lucie Blue's arsenal is her unique whistling style. Now I don't mean *whistling* in the traditionally accepted style pursued by say, Ronnie Ronald or Whistling Jack Smith, but a *second voice* that permeates a number of her songs like an ethereal spirit.

Lucie Blue interrupted the sessions for her third, Nina Gerber produced album, to appear at Kerrville this year. Since returning from Texas, her two albums have been constantly featured on my CD player. Both discs are available in the UK via W.R.P.M., 62 Woodstock Road, Birmingham B13 9BN.

c) Kompilations

The annual Greenwich Village Folk Festival is organised by Rod MacDonald and associates. Recordings made at the 2nd Festival on 2nd October 1988, first appeared via Fast Folk Musical Magazine - Volume 4, No. 10 during the following year. The twelve track vinyl album, featured Kronikle favourites Pierce Pettis, David Massengill, Christine Lavin, Cliff Eberhardt and naturally, MacDonald.

Following the success of Ian Matthews' 1988 Windham Hill album "Walking A Changing Line," and to mark their concerted entry into the field of vocal recordings, the California based label issued a fifteen cut singer/songwriter compilation titled "Legacy" in 1989. "Legacy 2 - A Collection of Singer Songwriters" opens with "Tango," the title track from Patty Larkin's already released Windham Hill/High Street debut. The remaining dozen cuts include Cheryl Wheeler's "Arrow," Greg Brown who has a swathe of albums already available on the Red House label, and UK based American, Heidi Berry who has had albums issued in the UK by 4AD and Creation. Find of this set at Kronikle Akres, was Mark Heard's "Look Over Your Shoulder," closely followed by Doug Mathews' haunting "Omaha Nebraska" tape loops and all. Heard's normal abode is in the control booth. Last year, he produced Pierce Pettis' 1991 High Street album "Tinseltown." The CD liner booklet, comes chock full of contact addresses and biographical details, and confirms Windham Hill's unwavering commitment to this series.

"The Songwriter's Exchange" gives me yet another excuse to talk about Rod MacDonald and his musical chums from New York. The recording was mentioned in the Shanachie article, earlier in this issue. Clocking in at a mighty 75 minutes, what you get for your money is a slab of contemporary folk history. It opens with three songs from MacDonald, including the magnificent "Coming Of The Snow." Cliff Eberhardt and David Massengill

And finally, some *homegrown* product. Titled "Get Weaving - Volume 1," dependent on sales, it bodes well for future product from this highly regarded London venue which Joe Giltrap captains. Featured artists among the one and a half dozen selections are, Wes McGhee [2], Pinto Bennett & The Famous Motel

Apart from the aforementioned "Jerusalem" and "Moonlight & Fire" (ED. NOTE The latter is also on Rod's latest album) the remaining ten cuts on "Simple Things," are previously

David Massengill, a stalwart of the New York folk scene since the early eighties, was one of the New Folk Contest Award Winners at the 1989 Kerrville Festival. And deservedly so, in my book. At that time, David had a couple of self produced tapes available. Both around sixty minutes in duration. The eleven track "The Great American Bootleg Tape" (1986), is in reality, a compilation of Fast Folk, Folk City, Stash and private recordings covering the period 1980-86. "The Kitchen Tape" (1987) on the other hand, only took a consecutive period of ten hours to complete. Recorded on a Sony Walkman Pro (ED. NOTE The Kerrville Way !) the seventeen songs featured, were committed to tape in David's Lower East side apartment. Although now a Flying Fish recording artist, I'd guess that copies of both tapes are still available from 179 East 3rd Street, Apartment 20, New York, NY 10009.

Steve Addabbo produced "Coming Up For Air," David's debut set for Flying Fish. Lasting just short of fifty minutes, half of the ten tracks appeared on those early cassettes. "My Name Joe," about an immigrant cook who is also an illegal alien, opens the album. The traditional sounding "On The Road To Fairfax County" a tale of unrequited love follows. Of his new songs, "Don Quixote's Lullaby (for Abbie Hoffman)" includes a couple of lines which spell out total commitment - *"I went to join the revolution, But I couldn't find a parking place."* "It's A Beautiful World" which closes the set, is another of David's clever wordplays where Billy The Kid, Bluto and Nero, The Sheriff of Nottingham are all allowed to share in the verbal mayhem.

his 1990 Windham Hill album "The Long Road" was released. Thanks go to Terry Clarke, for straightening me out. Cliff shares the lead vocal on the title cut with Richie Havens, while Shawn Colvin's backing vocal can be heard on "White Lightning." In "My Father's Shoes" which opens this fine twelve track album, Eberhardt asserts that he must find his own path in life, free from parental and ancestral influence. "The Long Road," is a powerful affirmation about lasting friendships with kindred spirits. In fact, much of Eberhardt's concentrates on personal relationships, including situations where love, as usual, complicates the issue.

e) Elsewhere

With his second, major label album in as many years, Luka Bloom's twelve track "The Acoustic Motorbike" (Reprise) proves to be a joy ride. Christy Moore's little brother even indulges in some folk rap with "I Need Love." Can't believe that it took five guys to pen the latter cut ! What's more, none of them were called Moe ! Currently headed for my *Albums of the Year* list. Says it all.

Kerrville would not be Kerrville without the presence of Brian Cutean. Kerrvert & Kampfire Singer Supreme about covers it. A New Folk entrant, unlike any other ! These days, Brian is based up in the North West at, 914 SE 15th Street, Portland, Oregon 97214. If you're into ecology n' acoustic folk blues, his 1991 cassette titled "What A Bit of Moonlight Can Do," is undoubtedly your cup of stardust. One of the neatest people I know.

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feature of the Washington DC music scene for the past fifteen years. The boy races with the rainbow, from rock to restful. "Distant Thunder" and "Highway 10" being his two most recent self released tapes. "Channel 3" and "Shearwater - The Art of the Unplugged Guitar" being his just released CD's (ED. NOTE More of which in Issue 14). Available from P.O. Box 336, Damascus, MD 20872.

One eagle eyed subscriber spotted in the "Kompacts..." section of Issue 11, that I promised to review Patty Larkin's "Tango" (High Street) next time around. You guessed it, I fouled up. Again! After a trio of solo albums for Rounder/Philo (available in UK via Topic), Patty has joined the Windham Hill family. She falls out of love in "Used To Be," displays a razor edged humour in "Dave's Holiday," goes environmental with the real life "Metal Drums," and proves that she's an ace on the axe with "Solo Flight." An essential purchase.

Rob Laurens is yet another New Folk Award Winner. The year, 1990. His three track cassette "The Fields Of Kingdom Come," subjectively draws upon the the American Civil War and is wonderous in concept and execution. I believe there's also an earlier album titled "Orion" which will have to be located by yours truly. Available from 2125 18th Street #A, San Francisco, Calif. 94107.

Marvin (Etzioni) was in the original line-up of Lone Justice. By the time their second album "Shelter" was released, he was long gone. That was six years ago. September 1989, saw Marvin featured on Fast Folk album, Issue 409. With the self produced set "The Mandolin Man" (Restless), Etzioni launches his solo career. A roosty mix of songs, whose lyrics lean toward a wavelength which is at turns, obscure, complex and rewarding. Other reviewers have likened him to Robbie Robertson, John Hiatt and J.D. Souther, so there's a few reference points.

A friend of mine played me Bill Miller's "Old dreams and New Hopes," just prior to heading from Kerrville 1989. Much impressed by the Native American's album, Bill's live set as I recall was memorable. I witnessed two of Miller's sets at Kerrville this year. Dazzling, covers it. One of Bill's mentors is Michael (Martin) Murphey. There's much about Bill's work that reminds me of those heady Murphey days of "Blue Sky, Night Thunder" and "See How All The Horses Come Dancing." Since 1989, Bill has recorded further albums. "The

Art of Survival," "Loon, Mountain and Moon - Native American Flute Songs" (instrumental) and "Reservation Road - Live," are available from P.O. Box 210794, Nashville, Tennessee 37221 on tape and CD.

Hugh & Katy Moffatt's duet "Jack And Lucy" on Hugh's 1987 album "Loving You," was one of those rare moments of aural perfection. On "Dance Me Outside" (Philo via Topic) they team up for a set of eleven tunes. Hugh penned four, while Katy co-penned a trio with her pals Tom Russell and Greg Leisz. Sadly, there's no "Jack And Lucy" here, but as a total entity, the album is entertaining.

It's taken me a while to catch up on Bill Morrissey (ED. NOTE What's important here, is that I finally made it Tim!). "Inside" (Philo via Topic) is actually his fourth album. Except for the traditional "Hang On, Oh Hang Me," the remaining eleven cuts are self penned. Produced by Mary Chapin's partner in recorded crime, John Jennings, Morrissey is assisted on backing vocals by a pair of fellow tunesmiths, Suzanne Vega and Greg Brown. As an observer and storyteller, on the evidence here, Bill can hold his own with the cream in the folk field. "Inside" sees the intial, flaming conflagration of romance burn out, leaving only embers of frustration. Meanwhile, the drifter in "Everybody Warned Me" captures the state of his health with the couplet, "Coughing up blood in a Motel 6, Thinking this time it's for real." Lest you think that Bill is always a down kind of guy, the joyful frolic that is "Rite Of Spring" should require little explanation. A troubadour at the peak of his powers. Invest-i-gate.

A Song City, Tennessee resident for nigh on two decades; the following solo outings by David Olney, are respectively albums four and five, in a recording career which kicked off in 1981 with "The Contender." Since then, Olney has remained precisely that. A writer of ace songs, who hardly fits the traditional Nashville songwriter mould. Back in '81, Dave and his X-Rays were a legendary, hard rocking live outfit. Many of the converted still await their resurrection. Subsequently, his songs plumbed depths of perception and emotion, rarely known in Gnashville. Lyrically, "If My Eyes Were Blind" from his "Deeper Well" album, just tears my heart out. With his latest US offering "Roses" (Philo via Topic) Dave is mainly introspective and occasionally rowdy, while his first Italian outing "Top To Bottom" (Appaloosa via Topic)

finds Dave checkin' out his former goodtime rockin' chops. He also laces in a couple of slow ones along the way. In the words of Michael Fracasso, the latter duo are like a *right turn and a left turn*. Where indeed, did those good times go Dave? Just keep making albums your way, is my final thought.

In order to record "Tales From the Red Lake" (Round Tower) Tom Pacheco journeyed to one of his former havens. Nashville. First couple of plays, I thought Tom had settled for the pop option. Turns out, that this one's a grower. As usual there's some great tales and themes, as in "Jessica Brown" (the other 1963 Dallas sniper), "Black And Blue" (as opposites attract), "The Soul" (a 90's green anthem) and "Long Gone" (vigilante justice). In "Ophelia" a corpse floats down the mighty Mississippi, yet the song remains palatable, believable and....in this crazy era that we live in....is sadly true to life.

"The Wild West" by Jon Sirkis arrived at the Akres quite a time ago. In wild Kronikle tyme, that could easily exceed 365 days. The album was cut in Vancouver, B.C. and Jon contributed five of the seven songs. The exceptions being, the Bill Staines classic "Roseville Fair" and Steve Clark's *off the energy panel* humour of "Solar Kills." What makes this set an essential purchase, is the eight minute fifty second, *modern day setting* epic that is "The Wild West." Available on CD from Boulder Folk Records, 2888 Bluff Street # 492, Boulder, Colorado 80301.

Presented with the opportunity to interview Jennifer Warnes, I'd retire a happy man. What has made 1992 such a special year, is her new album "The Hunter" (Private) and the reissue by Decca/Deram on CD, of her first and second solo albums, circa 1968. Jenny's debut "I Can See Everything," has been on my *desperately needed* list for years. From the beginning, there has a constancy, integrity and independence of spirit about Ms Warnes work. Who cares if the studio technology wasn't there twenty plus years back, it's the songs which count. One black mark however. The liner notes on the reissue CD, are totally lacking in the area of comprehension, editing and plain sense.

Now here's someone that got missed. Don Henry recently went on the road with Midge Ure, Chip Taylor, Darden Smith and Rosie Flores on a 23 city, touring version of *songwriters in the round* "In Their Own Words." (ED. NOTE A subsequent tour teamed Austin's McMurtry n'

Halley, with Marshall Crenshaw and Jules Shear). Anyway, what I wanted to say is that Henry's "Wild In The Backyard" (Epic) is a hell of a fine album. Reminded me a lot of Don Schlitz's 1980 solo effort "Dreamers Matinee." These days, Schlitz's bankroll is large enough, he hardly needs to get up in the morning. Don Henry is also Nashville based, and there's a humour and irreverence about his work which is appealing. "L. Alien" and "Mr God" should be enough of an indication. "Harley" is a great story, while "Heart Cut In Half" will have you, knee deep in moisture. Buy.

You may recall that my favourite track on the folk compilation "When October Goes" (Philo via Topic) was Raymond Gonzalez & Amy Malkoff's "Locked Away." I soon laid my hands on their tape, "curly-headed humans." These guys are into food tunes, as in "Supermarket Samba" and "Hydrogenated." The added ingredient in those songs being humour, which also leaps out at you in "The Roach Song." Fine folk harmonies. Occasionally serious. Elsewhere, brim full of fun. Available from P.O. Box 790, Brookline, MA 02146.

If testament were needed, Kerrville's second "Festival of the Eagle" certainly confirmed for the writer, that there are some tremendous Native American musicians around. John Trudell performed at last year's inaugural event. His album "AKA Grafitti Man" (Ryko) is now available here. Trudell's a poet. His words are supported on this set, mainly by the music of Jesse Ed Davis. His words being quite radical in subject and substance. "Rockin' The Res" is what John is about, while a certain subspecies of capitalist should be strapped to a sturdy chair and forced to listen to "Rich Man's War." Be prepared and listen attentively.

It took a couple of albums before Mr & Mrs America discovered what a talent Mary-Chapin Carpenter is. Now she's up there with the best, totin' them Grammys. And deservedly so. "Come On Come On" (Columbia), her fourth set, finds her with little equal when it comes to the reflective lyric. In that mode, Chapin possesses an unsurpassed eloquence. Just try "He Thinks He'll Keep Her" (penned with Don Schlitz), "I Am A Town," "Only A Dream" and the title cut. Essential.

Can't figure out what to tell you about "Bullets In The Hourglass" (Shanachie), his first full commercial outing since the 1987 set "Punch The Big Guy" (Cypress). If you

f) New Folk Award

Next, is probably the most played tape in my car this year. Michael McNevin's debut set "Secondhand Story," is only available on cassette. His style of writing and voice.

As far as Karen Taylor-Good is concerned, there are three tapes to catch up on. "1 - Real Men Cry," "2" & "3" being the titles. The mailing address, P.O. Box 121194, Nashville, Tennessee 37212. If you're seeking a reference point, I'd say somewhere around Jenny Warnes, Beth Nielsen Chapman and Leah Kunkel. For a number years, Karen has been a much featured, Nashville based backing vocalist. I know that you folks avidly devour ever last detail on album liners, so I guess you're currently nodding your head. Anyway, here's Karen. Her major song subject is *relationships* - both genders, and all age groups. There's even a sub-category - *parent* songs. "Lessons Learned At Home" (to her parents), "A Mother's Love" (to her mother) and "Welcome To The World" (to her own child) being examples of the latter. If you're seeking neat (tongue in cheek) couplets, check out "*Do you take life by the horns, Or do you give in to the bull, Is your glass half empty or half full ?*" For moments of humour, there's "*When You Wish.....*" upon a passenger jet ID light, which you'd have sworn was being emitted by a terrestrial craft ! For her New Folk heat, Karen performed two songs from "3." "OBG Why Me Blues" being the obvious crowd pleaser and opener, as Karen visits her gynaecologist; while the calculated KO blow which she delivered with "How Can I Help You Say Goodbye" will remain a spine tingling and memorable moment from Kerrville 1992. Currently, Bette Midler has the latter tune *on hold*. Watch this space !



BOOK REVIEWS

Craig Harris comments in his introduction to "The New Folk Music" (ISBN 0-941677-27-7), about the current *wide diversity* of what is accepted as *folk music*. *Diversity*, being the key word upon which this book hinges, via eight chapters and some 150 pages. There's *The Old School*, *Singer-Songwriters*, *Bluegrass*, *Blues*, *Louisiana*, *British Isles*, *New Instrumentals* and *World Music*.

If you're expecting Harris's book to provide you with unexpurgated encyclopaedic career minutia on numerous of your folk music heroes - old, new and yet to be - I'd suggest you search elsewhere. Where "The New Folk Music" pitches it's delivery, is in featuring some of each colour in the current *folk palette*.

It would be easy to point out gaps in Harris's coverage. Judy Collins has settled for a niche on the world's major concert stages, yet her crusade to seek out new songwriters spanned three decades of studio recordings. Paxton, Van Ronk, Stewart (ie. big John) and Baez all count as professors of *The Old School*, yet there's no space for Collins. In the same chapter, the inclusion of Waylon Jennings struck me as odd; Jerry Jeff Walker being marginally less obtuse.

The world of the ascending *Singer-Songwriter* is currently I'm happy to say, a *bottomless gold mine*. If Ferron and Holly Near, two major artists in the field of *Woman's Music* warrent inclusion in this section, whither Chris Williamson ? Forgiven that omission, you'll find Gorka, Lavin, Colvin, MacDonald, Morrissey, Griffith, Fast Folk Musical Magazine and more all given the spotlight here. The inclusion of Aztec Two-Step and The Washington Squares, being some bizarre personal preference !

A balance of performers and groups, ancient and modern, feature in the *Bluegrass* chapter, while the *Blues* section which follows, favours that genre's older generation. Initially, I felt that heading one chapter *Louisiana*, was a somewhat foolhardy step. Considering the numerous other musics which impinge on cajun and zydeco, it actually boils down to a pretty astute move.

Closing out the book are chapters, which personally, were of less interest. In the *British Isles*, predictably you get the

Fairports, but geographically, Alan Stivell ? *New Instrumentals* focuses on the type of music released by Windham Hill and similar labels. *World Music* doesn't stray into the obscure *nooks and crannys* where our own Folk Roots regularly treads, but instead gives space to, Ladysmith Black Mambazo and The Texas Tornados.

Stateside Harris's book costs \$19.95 paperback and \$45.00 clothback, plus postage and is available from White Cliffs Media Company, 2121 S. Mill Avenue, STE 206, Tempe, AZ 85282, U.S.A. A fine folk primer for the 90's, is a fair assessment.

"Texas Rhythm Texas Rhyme - A Pictorial History Of Texas Music" by Larry Willoughby (ISBN 0-89015-802-9) was originally published back in 1984. A much sought after out of print rarity, it was reissued last year, with the addition of a twenty five page photo essay titled, Epilogue. *Diversity* is also the word which best describes Willoughby's book, since he defines "Texas music" as containing elements of "folk, blues, jazz, swing and rock." Less esoteric in terms of genre's covered than Harris's work, Willoughby's reissue is also a livelier read. Covering some 165 pages, one pleasing and successful aspect of this work, is the effective way in which Willoughby employs many rare black and white photographs to enhance his text.

In the Bibliographic Essay which forms an appendix at the rear of this volume, Willoughby recommends Bill Malone's "Country Music USA" as "The most complete and scholarly study of country music." Having just read Malone's book I'd confirm that assessment. The early chapters are particularly enlightening, in terms of tracing how folk and country music evolved in the States through the late nineteenth and into the twentieth century.

Stateside, Willoughby's book costs around \$16.00 and is produced by Tonkawa Free Press, P.O. Box 12543, Austin, Texas 78711, U.S.A. By the time you read this, the tomes by Harris and Willoughby should be in stock at A & R Booksearch, High Close, Winnick Cross, Lanreath, Looe, Cornwall PL13 2PF (Tel. No. 0503/220246). Considering the dearth of books which deal with folk and country music, you could do worse than invest in this duo. By the way, last year A & R Booksearch also had out out copies of the 1987 reprint of Malone's "Country Music USA" available in their catalogue.

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 [or was that 51 ?],



1. The Dutchman JERRY JEFF WALKER "Hill Country Rain" Rykodisc RCD 10241 [1992],
2. The Way To Calvary ROD MacDONALD "Highway To Nowhere" Shanachie 8001 [1992], #
3. Years BETH NIELSEN CHAPMAN "Beth Nielsen Chapman" Reprise 9 26172-2 [1990],
4. The Dance TOM RUSSELL BAND "As The Crow Flies" End Of The Trail Music (cassette only, no index no.) [1985], #
5. Secondhand Story MICHAEL McNEVIN "Secondhand Story" Mudpuddle Music MM1001 [1992], #
5. Rhythm Oil TERRY CLARKE, JESSE TAYLOR & MICHAEL MESSER "Rhythm Oil - The Sessions" Minidoka MCD 006 [1992],
6. Yarrington Town MICKIE MERKENS "Texas Summer Nights, Vol. 1" Potato Satellite PS2-1000 [1983], #
7. Masterpiece COSY SHERIDAN "Late Bloomer" Fishtraks FTCD #526 [1991], #
8. The Wing And The Wheel Nanci GRIFFITH "One Fair Summer Evening" MCA MCF3435 [1988],
9. How Can I Help You Say Goodbye KAREN TAYLOR-GOOD "Karen Taylor-Good 3" KT-6000-3 [1992], #
10. Are You Happy Now ? RICHARD SHINDELL "Sparrows Point" Shanachie 8002 [1992],
11. Valentine's Day BILL WARD "William Is Our Name" Post No Bills Music (no index no.) [1991], #
12. Je Ne Sais Pas (Oui Je Tiempe) RICHARD MEYER "The Good Life" Shanachie 8003 [1992],
13. Five Hearts Breaking ALEJANDRO ESCOVEDO "Gravity" Watermelon CD 1007 [1992], #
14. Always Want To Feel Like This CLIFF EBERHARDT "The Long Road" Windham Hill WD-1092 [1990], #
15. Casey, Illinois BILL MORRISSEY "Inside" Rounder/Philo CD PH 1145 [1992], #
16. The Acoustic Motorbike LUKA BLOOM "The Acoustic Motorbike" Reprise 7599-26670-2 [1992],
17. Where's Johnny JAMES McMURTRY "Candyland" Sony/Columbia CK 46911 [1992], #
18. Deep In The West CASSELL WEBB from the CD single "Further Down The Road" China WOKCD 2011 [1991],
19. My Dad's Face FIVE CHINESE BROTHERS "The Greenwich Village Folk Festival 1989-90" Gadfly 6100591 [1991], #
20. Geraldine & Ruthie Mae SARAH ELIZABETH CAMPBELL & NINA GERBER "Kerrville Live Highlights 1991" (cassette only, no index no.) [1992]
21. Coming Of The Snow ROD MacDONALD "The Songwriters Exchange" Stash ST-CD-529 [1990], #
22. Number One In America DAVID MASSENGILL "Coming Up For Air" Flying Fish FF 90590 [1992], #
23. Ordinary Man BILL MILLER "Reservation Road - Live" Rosebud RR105 [1992], #
24. West Texas Plains ROSIE FLORES "After The Farm" Hightone HCD8033 [1992], #
25. Pinto Pony MICHAEL JERLING "My Evil Twin" Shanachie 8004 [1992],
26. St. Jean Port Joli LUCIE BLUE TREMBLAY "Lucie Blue Tremblay" Olivia ORCD947 [1986], #
27. Do You Know What It's Worth REX FOSTER "Artist" Legacy 103-CD [1991], #
28. Swimming Hole L.J. BOOTH "Yarns" Firefly Jar FJM-001 [1986], #
29. Saint Mary's Gate JERRY GIDDENS "Livin' Ain't Easy" Mountain Railroad MD-82810 [1989], #
30. A Boy's Life In Texas STEVE FISHER "Nobody Home" Penniless Publishing (cassette only, no index no.) [1991], #
31. Reservation Road BILL MILLER "The Art Of Survival" Rosebud RR102 [1990], #
32. Hemlock Smile MICHAEL ELWOOD/BETH GALIGER "Hemlock Smile - Live At La Casa" (cassette only, no label, no index no.) [1992], #
33. Harley DON HENRY "Wild In The Backyard" Epic EK 46034 [1991], #
34. The Walking (And Constantly) JANE SIBERRY "Summer In The Yukon" Reprise 7599-26936-2 [1992],
35. Cry Like An Angel SHAWN COLVIN "Turn of the Decade - Ben & Jerry's Newport Folk Festival" Red House RHR CD 36 [1991], #
36. The Fields Of Kingdom Come ROB LAURENS "The Fields Of Kingdom Come" (cassette only, no label, no index no.) [1991], #
37. La Luna HUGH & KATY MOFFATT "Dance Me Outside" Rounder/Philo CD PH 1144 [1992], #
38. The First Time BOB NEUWIRTH c/w KATY MOFFATT "99 Monkeys" Virgin/Gold Castle CDVGC 16 [1990],
39. Pretty White Wing THE TOLERS "Wildflowers" Pony Keg PKT5 [1991], #
40. Omaha Nebraska DOUG MATHEWS "Legacy 2 - A Collection Of Singer Songwriters" High Street 72902 10314-2 [1992], #
41. First Time, Long Time Ago ANDY WILKINSON "Deep In The Heart" Adobe AD08 1008 [1992], #
42. The Climb MARVIN (ETZIONI) "The Mandolin Man" Restless/Regional 7 72582-2 [1992], #
43. Is It Really Love At All CRIS WILLIAMSON "Circle Of Friends - Live In Concert" Olivia ORCD963 [1991], #
44. Keep My Distance SUSAN LINDFORS "Susan Lindfors" Shoot The Moon (no index no.) [1992], #
45. I Like Your Eyes KATHI NORDONE "In My World" (cassette only, no label, no index no.) [1991], #
46. Canyon Dance BILL MILLER "Loon, Mountain, And Moon - Native American Flute Tunes" Rosebud RR103 [1991], #
47. Spoke On The Wheel BRIAN CUTEAN "What A Bit Of Moonlight Can Do" (cassette only, no label, no index no.) [1991], #
48. If I Sang You A Song BEAVER NELSON "Talking All Night" (cassette only, no label, no index no.) [1991], #
49. Hill Country Rain JERRY JEFF WALKER "Hill Country Rain" Rykodisc RCD 10241 [1992],
50. Heal In The Wisdom BOBBY BRIDGER "Kerrville Live Highlights 1991" (cassette only, no index no.) [1992], #



All albums issued in the UK, unless marked, US releases #, European releases 5. Introductory rhyme taken from the Bobby Bridger's "Heal In The Wisdom" - The Kerrville Folk Festival Anthem, No. 49 just for the sound of the righteous, healing hill country rain.

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Editorial.

Penning reviews has never been my favourite variety of *masochism*. However objective I attempt to be, I invariably slip back into personal and subjective preference. Always have, always will. That said, my [almost not so] recent Texas visit threw up a vast treasure chest of riches [plus some Fool's Gold] on the printed page, and on numerous aural and visual formats. It would have taken a number of Kronikles to plough through the *mountainous trove* with which I returned to these shores. A five second flash of deep, spiritual contemplation and intense consideration, led me to conclude that the bias of this issue should lean heavily toward reviews [OK, you can yawn here]. Bear with me however dear reader, and financially cheque out the riches within for yourself. I believe that you would not be subscribing to this magazine unless you avidly pursued the works of singer/songwriters, new and old. Their recorded works, are the reward for our singular and focused pursuit.

And since you asked, the principal reason for the somewhat elongated *season of silence* from Kronikle headquarters, was the three months of forward planning which I invested in that Texas trip. Believe me, those now distant days of March, April and May, were well spent and reaped rich returns Stateside. Add to that a disastrous two month period in the *real life theatre* that is my day job, following my return, and we're just about up

to date. It all takes time.....

Having attempted to, and partially succeeded in, keeping a copious *day by day, blow by blow* diary of my third Kerrville visit, I subsequently concluded that to reproduce it verbatim, would have been totally boring. Recalling early Kronikles and the days of "Tall Tales From the Quiet Valley.....," gave birth to the idea for the selected replays, that is "Recollections....."

As far as possible, I've tried to indicate a contact address for all *self produced* recordings which I've reviewed. If available on cassette only, I've also clearly attempted to detail that. I'd suggest \$10 each, as an average cost of self produced cassettes. With regard to CD copies of the same, I'd suggest \$15 each. The relevant postage should then be added to cover surface or air mail postage. Major label releases don't include a contact address, and should be available from your local record store. One UK mail order address which you do need is TOPIC RECORDS, 50 Stroud Green Road, London N4 3EF.

A few years back, on a couple of occasions I believe, the BBC broadcast a 1985 documentary programme which marked the 25th anniversary of the opening of New York's FOLK CITY. Included in the programme was part of an anniversary concert which celebrated the event. I believe that a video version of the programme was also released. Does anyone out there have a PAL VHS copy? Considering my increasing interest in the New York school of songwriters, my curiosity has been aroused.

Current cost of a ten issue sub. to FAST FOLK is \$100 (US); \$125 (Foreign). Five issue sub. is \$65 (US); \$80 (Foreign). Copies of the "Guadalupe" LP are \$12 (US); \$15 (Foreign) plus \$3 postage. The mailing address, FAST FOLK MUSICAL MAGAZINE INC, P.O. BOX 938, Village Station, New York, NY 10014, U.S.A. Please tell 'em I sent you.

Regarding the contents of this issue, thanks are due as always to Rod Kennedy, to all the folks who adopted the *shut up and camp* policy at the tents of C.A.L.M. during Kerrville '92, Blair Powell & Lendell Braud, the artists whose work is reviewed in this issue, Alpha Ray, Brian Wood & Mickie Merkens. This issue is dedicated to the state of Texas, where this journey began in 1977 with Joe Ely's debut disc. Texas was the oyster, now the world is our pearl. Just look around you and listen.