



Terri Hendrix “The Art of Removing Wallpaper” Wilory Records

Hendrix’s fifth studio collection [and seventh solo release in total], finds the Texan slowly edging into fresh and challenging areas lyrically. While a considerable chunk of the disc reflects the *happy-go-lucky* brand of music that we’ve come to expect from this San Marcos based gal, for openers, the album title confirms a fertile imagination at play. Quoting from her web site, Hendrix defines her latest album title with *“Wallpaper is everywhere -- from the TV news to the radio to the way all of us hide our true feelings from ourselves and the rest of the world on a daily basis.”*

The mid-paced opener, “Breakdown,” is a personal paean to the fragility of the human condition – *“We’re all just skin and bone, We’re not made of stone”* - and how we are *eventually* forced, in one way or another, to face reality. The cut opens and closes with the lines *“I had a breakdown in a small town, And no one knew a thing.”* In the closing verse, Terri adds that while we may temporarily cover *the ill* with *wallpaper* or *paint*, or even *“Hang a masterpiece on the wall,”* sooner or later the day of reckoning rolls around. The harmonica driven second cut “Enjoy the Ride” finds the narrator reflecting *“Getting by or just getting through doesn’t cut it for me anymore,”* while, melodically, Hendrix ratchets the beat up a couple of notches, and maintains that pace on track three, “It’s About Time.”

Outwardly “One Way” could be interpreted as a tale of lost love – *“As I walk away I see, Reality, Has caught up with me.”* According to her web site, Terri penned the song about *“closed minds – be they personal or political.”* As for my earlier reference to Hendrix’s fresh and challenging lyrics, “Judgement Day” is the first of a [consecutive] trio of songs by the Texas songbird that are lyrically loaded with social and political comment. While the current Middle Eastern debacle is vaguely referenced, with the opening lines *“Everybody wants to use God, When they’ve nobody but themselves to blame”* Hendrix takes a stand on the subject of honesty in relation to religion. While the former cut takes a world-view, “Monopoly” focuses upon on corporate broadcasting politics within America’s own borders, and the limited fare, in terms of truth and choice that one organisation, in particular, offers its listeners. Isolating the focus further, to personal matters, “One Night Stand” focuses upon the reality check that sets in with ones mature years. LL Cool J enjoyed a rap hit during the late 80’s with “I Need Love,” and, here, Hendrix’s reading is a veritable unisex tour-de-force.

“Jeannie’s Song” is a gentle and melodic instrumental dedicated to Terri’s friend, Jeannie Miller, who, despite a long battle, eventually succumbed to cancer. Penned by the Merlefest song competition award winning, husband and wife team, Jeff Barbara and Sarah Pirkle, “Quiet Me,” first appeared on their second album **“Barb Hollow Sessions”** [2004]. Here, Terri interprets their soul searching lyric – *“And each numbered heartbeat, Each precious breath, And each precious moment, We’re closer to death”* - with compassion. Hendrix closed her 2002 studio album, **“The Ring”** with the couple’s “Prayer For All My Friends.” “Long Ride Home” was penned by former Pozo-Secco singer, Susan Taylor, and the tune first surfaced on her 2003 Taylor Pie album of the same name.

“Hey Now” finds Terri closing this new song collection with a show-stopping up-tempo number. Lloyd Maines began working with Hendrix late last century – as album producer, occasional co-writer and band member. With fellow band members Glenn Fukunaga [bass] and Paul Percy [drums], Lloyd has brought a stability and hallmark to Terri’s music that has seen the Texan stretch her boundaries musically and lyrically with each succeeding album.

Folkwax Rating 7 out of 10

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