

# Mp3 Terhune - Southern Breeze



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True American music that is like hearing Wilco sing Hank Williams tunes. 11 MP3 Songs COUNTRY:

Country Folk, FOLK: Folk Pop Details: Traditional, Hank Williams-type instrumentation of lap steel, pedal steel, acoustic guitar, snare and bass, along with some banjo, mandolin and accordion, provide the backdrop for Seattle's Terhune. The lyrics are purely American stories, although on this collection is their version of Sally Gardens, a traditional Irish folk song, which is in honor of one of the origins of American music. This is the first in a series of 14 CD releases over the past couple of years (they can't stop writing songs, and have logged in well over 1,500). If you're interested in any of the other CDs, contact:

Bodhisan@comcast.net If you like: John Prine, Steve Forbert, Elliott Murphy, Ryan Adams, Whiskeytown, Son Volt, Wilco, Jayhawks, America, The Eagles, Hank Williams, Hank Snow, Jimmie Dale Gilmore, or anyone sounding like anyone just listed, you'll love Terhune. Give a listen and hear for yourself. Note:

This is a DIY CD made by the band. Each CD is digitally copied directly from the hard drive from which it is recorded onto using Pro Tools. \_\_\_\_\_ Check out Terhune's other

releases: Corn Fairmount Kentucky Pearls Drives You Forward Motion Jacob's Ladder Fairmount

Quakers High Ground/Buckeye \_\_\_\_\_ Interview of Terhune member Al,

conducted by Peter Willis, Senior Music Editor of Nu Music Express, Seattle Washington: P: Tell us a little

about this release. T: Well, it's just what comes out at the time. We've been writing like there's no

tomorrow, and we're literally recording songs as we write them, which is coming out to be around three or

four a week. P: Is it the food you've been eating? T: Lots of oatmeal and Honeynut Cheerios. P: No

kidding? T: Honest. So, anyway, before I was rudely interrupted, these tunes were written within a couple

weeks of each other. It took a few months of recording because I bought some new equipment for my

studio and redid things until I got used to the new bells and whistles. We'd do all the vocals, then find

something out that made it sound "better," then had to frickin' do them all over again. P: Do you ever do record something, then do it again and like the first one better? T: Oh, yeah. I was happy with most of the vocals on this, but when I listen now, I know for a fact that the vocals on "I'm Goin' Down," for instance, were superior on the prior keeper track. That's how it goes. P: Do you like to make it perfect? T: No. Well, yes. But no. There's no doubt I like it to sound as good as possible, which is why we re-recorded as much as we did, but I like little flaws here and there that make it sound more real. About 15 seconds into the title track, my finger touched a vibrating string, and you can hear it buzz. That would have been so easy to redo, but I love stuff like that. The steel solo on "Salad Tears" was a sound-check recording, and you can hear some string sliding and little rings that normally I don't accept, but I really liked how it came out and kept it. P: What's your favorite song on this collection? T: "Sally Gardens" - which is a shame, because it's the only one we didn't write! No, we probably shouldn't print that. Actually, I can't say it's my favorite song, but the way the background vocals came out is like something I've never done before. Let's say it's my favorite "part" of the CD. It's definitely the prettiest song I've ever recorded...until something that's coming out on my next release. I like "Salad Tears." Of course, the song for my wife, "Susie," should be my favorite. But is it? Of course! P: Back up a second. Your next release? You just released this one? T: Like I said, we can't stop writing and recording. We've already recorded 14 songs for our next one, tentatively entitled "Kentucky Girl," but I don't think we're going to keep that song, so I think we'll change it to be tentatively called "Well Water." Tentatively, anyway. Did I say tentatively? Because it's all tentative. P: How many songs will you put on it? T: I used to think lots of songs was a good thing. Matthew Sweet used to plop 14, 16 songs on a CD, and I thought that was the way to go. Since we probably listen to our CDs more than anyone, though, I get pretty bored listening to me, anyway, sing for more than 10 tunes, so I try to keep it at that. We went 11 on this release because of adding "Sally Gardens." P: Are you recording in the same format? T: Good question. Yes. And...no. I made an obvious declaration of using no drums on "Southern Breeze," except for the last two minutes of "Feed and Grain," and now that We found this great vintage Slingerland snare, I've used it on almost every tune. Hey, get me a triangle; I'd probably use that. P: Ting. T: Funny. Seriously, I like drums, but it wasn't what I wanted at the time. But other than that, there may be a little more banjo...definitely more accordion. More dobro. I use pedal steel on a song...completely, not just a tease like on "I'm Goin' Down." P: Why did you just use it at the beginning on "I'm Goin' Down?" T: If you'll notice, the whole beginning of that song is the more

contemporary beat and tone of today's Americana sound. Instead of the one-five bass rhythm, which I use on just 'bout every tune, it starts off with the double-beat, whatever it's called. Not country, in other words, type bass. Okay, I'm getting bored talking about our songs. P: But first let me ask why don't you play more pedal steel? That's your main instrument, isn't it? T: Well, I'd have to say lap steel is my main instrument now. It was pedal steel, but to be honest with you, sometimes when I hear all the pedal steel on this so-called country stuff on the radio, it almost makes me want to puke. Lap steel is much more challenging, and besides, this is the style I've fallen into for the time being - the Hank sound. P: You keep saying that, but you don't sound like Hank Williams, Allen. T: I know that, Peter. Thank you. However, if Hank were to sing my songs with my instrumentation, I think people would think they were Hank songs. I'm a believer that a singer makes the songs his or her own. I think history has already proven that. Get Hank to sing anybody's song, I don't care if it was the Jam or a disco song - it's going to sound like a Hank song with him singing it under his production of lap, guitar, bass, and fiddle. P: You don't have a fiddle. T: You, my friend, are missing the point...Damn, I wish had a fiddle player. I guess I'll have to learn fiddle. I've got one, and actually learned a little and recorded with it a few years ago, but haven't touched it since. My next project. Next question. P: What kind of car do you drive? T: I drive a 1986 Nissan pickup truck, with lots of dog smell in the back. Not poop, but my dogs ride back there when we take them to the park, and it smells like them back there...and in the cab, really. My wife hates it. P: Who's your favorite artist? T: Oh, Lord. P: Before you answer that, you've got that song "Wicked Things," which is really a pretty religious song, speaking of the Almighty. Are you religious? T: "Wicked Things" is merely a song written about someone who is, yes, very religious. I don't mean to promote, condone, or put down anything. I'm just reporting. P: Are you religious? T: It's not good to talk about religion and politics at the dinner table, Peter. P: We aren't at dinner, Allen. T: Well, yeah, I'm religious. I don't go to church. I used to go to church. I was raised a Quaker. I still maintain those values. But I would never preach about the Baby Jesus and what not. P: Some people might look at "Wicked Things" as preaching. T: That's true. P: What would you say to them? T: Nothing. Hell, I don't care. It's just a song. Words built around a melody. Honestly, that's all I try to do. I just write songs about people. Love, falling out of love, leaving, coming back, sadness, happiness. It's really quite simple. But I don't even really care to convey a message. I'm a music person. I listen to music first, lyrics waaaaay last. I come up with a melody while strumming on one of my baritone ukuleles, and I put words to it just so I can call it a song. Maybe we should just do

instrumentals. Yeah! That's what I'd tell those people who say I'm preaching. I'd say: "Maybe we should just do instrumentals!" P: Anything else? T: Let's continue this when our next CD comes out. What are we calling it? Oh, yeah, "Well Water." P: Bye. T: Bye-bye.

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