Interviewee: Vince Bell

Interviewer: Norie Guthrie

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Interview Transcript

Norie Guthrie: My name is Norie Guthrie from the Woodson Research Center, Fondren Library, Rice University. I am interviewing singer songwriter Vince Bell. Today is November 1st, 2016. This is part of the Houston Folk Music Archive Oral History Project. To get started, could you tell me a bit about your early life?

Vince Bell: I spent my early life here in Houston, Texas out at Memorial, uh, playing football, doing the newspaper and, uh, uh, starting bands.

Norie Guthrie: Okay. So then, how did you get interested in music?

Vince Bell: Music was always a thing. Mom had, uh, played the piano and, uh, had to, music, uh, folks around most all the time and, uh, so I became interested, uh, especially after the Beatles happened –

Norie Guthrie: Mm hmm.

Vince Bell: – uh, I wanted to write songs like, uh, Lennon did and then, so it became a driving force early.

Norie Guthrie: Did you end up attending some of like the, the Houston Folklore –

Vince Bell: No.

Norie Guthrie: – Society –

Vince Bell: No.

Norie Guthrie: – kind of meetings –

Vince Bell: I was –

Norie Guthrie: – or –

Vince Bell: – the –
Norie Guthrie: – anything?

Vince Bell: – music back then was a renegade kind of thing. It was, you did it because you didn't want to do anything else.

Norie Guthrie: Mm hmm.

Vince Bell: I didn't want to play on the football team anymore so I picked up the guitar and started, uh, standing under the corny red light in the corner and, uh, playing. So and then so you learned it yourself. You didn't learn music, uh, like I learned how to play the trumpet in junior high school. You learned music by ear –

Norie Guthrie: Mm hmm.

Vince Bell: – and, uh, listening on the, to your, uh, AM radio and, uh, that was how you picked up stuff, as it were, and, uh, and you started writing your own stuff.

Norie Guthrie: Mm hmm.

Vince Bell: And, uh, then it became consuming and you found others that were consumed as well, Townes Van Zandt, uh, et al. and, uh, so, uh, you became one of the, one of the people, one of the, in the, under, in the, in, un-describables –

Norie Guthrie: Mm hmm.

Vince Bell: – one of the free people, uh, now when, have you, you lived in neighborhoods where you couldn't be found, if you didn't want to be found, so it was, uh, it was that kind of a thing. It was a, it was, uh, not regular, not normal, not outside the loop like here in Houston. It's, uh, everything was inside the loop. You were on a bicycle, uh, your friends were on bicycles. It was, the gas down at the corner cost 19.9 a gallon so it was, uh, interesting part of the world to, uh, be free to like, uh, say what you wanted to say, playing the music that you wanted to write and, uh, no one could tell you better, so.

Norie Guthrie: So how, you've touched on a little bit, so how –

Vince Bell: Yeah.

Norie Guthrie: – would you describe Houston's music scene when you started?

Vince Bell: Hmm, catch as catch can, it was, we were all just making the, the rounds and making the disciplines, inventing the theme and, uh, the music and ****, you know, brave that way because we were all young and penniless and had no influence over anyone else but ourselves and, uh, uh, but that was enough and, uh, we were happy to be, uh, that way and every year, our works would grow and our, uh, grew, we would grow ourselves into music at large in the world. After a while, a lot of people admired our Texas way of doing things.
Norie Guthrie: Mm hmm.

Vince Bell: People from New York City and from Los Angeles would look at us and go you guys are out there; way, way out there. You're getting away with all of this, you know, and it doesn't have anything to do with, uh, the way we do things but it was a Texas way.

Norie Guthrie: Mm hmm. How would you describe that, the Texas way?

Vince Bell: Um, a blend of musics, uh, the first garage band stuff came from Texas, I believe, where you mixed country and western with the rock and roll, with the jazz, with this, with that and after a while, you came out with something that was certainly like you but not like anybody else.

Norie Guthrie: So what were some of your favorite places to play?

Vince Bell: In Houston, they were San Mountain Coffee House, the Old Quarter downtown, Anderson Fair, a fleet of other places to include Liberty Hall, the Texas Opera House, um, oh, I think you mentioned one, uh, uh, earlier in our conversation. There were, Fitzgeralds.

Norie Guthrie: Right.

Vince Bell: There was a, there were more clubs than you could shake a stick at. And, uh, you just had to like qualify and be hirable at, uh, them and, uh, and then you learned everything about the clubs.

Norie Guthrie: Mm hmm.

Vince Bell: They were, uh, they were nice places to, uh, to, uh, invent your, your act.

Norie Guthrie: Yeah, it seems like there are actually a few people that would come through here and this was a place where people would kind of invent –

Vince Bell: Mm hmm.

Norie Guthrie: – who they were going to be.

Vince Bell: Sure, a lot of folks would, uh, would show up in Houston, uh, during that time period, Springsteen, uh, at the Hall, um, Little Feat at the Hall and, uh, always a big, big generator of, uh, of Texas, uh, music. People admired, uh, what they were doing over there and, uh, we all wanted to be a part of it here and there.

Norie Guthrie: Mm hmm. So could you describe, um, the fans or they, the music community that existed?

Vince Bell: The music community was as important as the musicians. The people that came and watched the show were, uh, uh, drivers of the, everything because when they smiled, you went
home and wrote another one and, uh, you could, uh, you could count on it. They were, they were
musically literate and, uh, into it as bad as you were and, uh, but they were just, they were an
audience. They were a first-class audience.

Norie Guthrie: So when did you start writing songs, both the music and the lyrics?

Vince Bell: Right from the beginning. When I took my first gig at, uh, San Mountain Coffee
House, I was, uh, already writing the songs –

Norie Guthrie: Mm hmm.

Vince Bell: – and, uh, trying to build a catalog of, uh, tunes. It would take years –

Norie Guthrie: Mm hmm.

Vince Bell: – but it was worth, uh, every day of it, every night of it to, uh, make, uh, a repertoire
happen.

Norie Guthrie: Mm hmm. And so how did you go about kind of honing the craft of songwriting,
like what were the techniques that you used?

Vince Bell: Yeah, it, there were like, you know, we influenced a lot of music in the 70s with
finger picks. You had the being able to control the bass and the treb and the passing notes with
every chord, with a few people, uh, to, uh, a few fingers here to, to do the job and made it, uh,
pretty interesting so that, uh, we were, we were writing songs with a band kind of arrangement
with just a six-string guitar.

Norie Guthrie: Um, so toward, so in your book, I was trying to kind of figure out like –

Vince Bell: Mm hmm.

Norie Guthrie: – you know, you really started playing in 19, around 1970 –

Vince Bell: Yes.

Norie Guthrie: – here in Houston and you played the colleges, you played the clubs, and, um,
then around ’76, was it kind of you started kind of floating back and forth between Austin and
Houston?

Vince Bell: Certainly, Austin was like, Austin was a, a draw for people outside of Texas –

Norie Guthrie: Mm hmm.

Vince Bell: – and, uh, not from Houston or Austin –

Norie Guthrie: Right.
Vince Bell: – so Delbert McClinton from Fort Worth was there, uh, Ray Hubbard from Dallas was there. We were all kind of collecting in Austin –

Norie Guthrie: Mm hmm.

Vince Bell: – 'cause the guys in Dallas didn't like Houston, the guys in Houston –

Norie Guthrie: Oh.

Vince Bell: – didn't like Dallas –

Norie Guthrie: Okay.

Vince Bell: – it was the A, it was the aggie thing.

Norie Guthrie: Okay.

Vince Bell: You know, there were good guys and bad guys –

Norie Guthrie: Mm hmm.

Vince Bell: – and for no particular reason, he said you didn't, you didn't know anything about it –

Norie Guthrie: Mm hmm.

Vince Bell: – so it was obviously a bad thing. So and so Austin was kind of the collecting place –

Norie Guthrie: Mm hmm.

Vince Bell: – where we all got together. The, Ray Hubbard could get together with me in, in, uh, in Austin and we had a, a whole new relationship to explore based on living in Austin, Texas –

Norie Guthrie: Okay.

Vince Bell: – which was very different from Houston –

Norie Guthrie: Mm hmm.

Vince Bell: – and, Dallas both, so Austin was a good, and a, a good collecting place. Uh, people would come from all around the world and, uh, get caught up in the Austin, Texas, routine –

Norie Guthrie: Mm hmm.
Vince Bell: – so it was very accommodating that way and business tried to be there in Austin as much as, uh, anywhere in Texas, uh, at that time as well. Um, it's where South by Southwest is now and so, uh, that's an awfully big, uh, you know, musical conflagration.

Norie Guthrie: Right.

Vince Bell: So, uh, it's, uh, it's, it's held onto it's, uh, it's mystic as a, uh, what do they call it Texas live music capital –

Norie Guthrie: Mm hmm.

Vince Bell: – type thing. Regardless of how much bull that is, that's, uh, that's what they, that's what they say. And it's great, I mean there were never any more serious players or better players than the guy, uh, people from Houston.

Norie Guthrie: Mm hmm.

Vince Bell: And I'm sure Ray would tell you the same thing about the people from Dallas –

Norie Guthrie: Right.

Vince Bell: – where Willis was from.

Norie Guthrie: Mm hmm.

Vince Bell: And others, so that, uh, Bill Hearn, you know about Bill and Bonnie back then so, uh, there was lots of, uh, lots of music from lots of places in Texas but Austin was the place we all went to sit down together and have Mexican food –

Norie Guthrie: Okay.

Vince Bell: – so.

Norie Guthrie: Um, so towards the end of the 70s, you worked on the rock ballet, “Bermuda Triangle.”

Vince Bell: Yes, in fact, you bet.

Norie Guthrie: Yeah, can you talk a little bit about that.

Vince Bell: “Bermuda Triangle” is a song of mine and, uh, I took it to Jim Clauser here in, uh, Houston and, uh, trying to pitch it for, uh, a ballet work and, uh, he took the bait and, uh, uh, we ran that, uh, that ballet for four nights in May 1980 for about, well, many thousands of people.

Norie Guthrie: Mm hmm.
Vince Bell: Hermann the, uh, Miller Theater is an excellent facility and, uh, we enjoyed, uh, doing that there with the group from Austin, Passenger that, uh, that, uh, we hired to, uh, uh, be the backing band so I actually –

Norie Guthrie: Mm hmm.

Vince Bell: – stood out in front of the backing band in my, in my best, uh, hang in there with those excellent musicians, Austin musicians.

Norie Guthrie: Okay. Very interesting. Um, so over the decade from 1970 to 1980, how do you think the folk scene changed in Houston?

Vince Bell: Some of us began to like gain national attention, Lyle, Nanci, uh, others and, uh, so everything started to expand. The bands got bigger.

Norie Guthrie: Mm hmm.

Vince Bell: The songs changed. They weren't about fuzzy things so much anymore or odd things so much anymore, they were about pleasing a target audience –

Norie Guthrie: Mm hmm.

Vince Bell: – that perhaps that act was trying to corner, so they could keep doing these concerts –

Norie Guthrie: Okay.

Vince Bell: – for years to come. And, uh, so you had to, you grew out of Texas. You didn't like to go away from it but you grew out of Texas out of necessity.

Norie Guthrie: Mm hmm.

Vince Bell: You needed to play to a larger group –

Norie Guthrie: Right.

Vince Bell: – so you need to accommodate people –

Norie Guthrie: Mm hmm.

Vince Bell: – and you needed to be simpler, you need to be more direct and, uh, less, less arty –

Norie Guthrie: Mm hmm.

Vince Bell: – more practical so that –
Norie Guthrie: Okay.

Vince Bell: – so that you could actually, you know it, en-, en-, engage that person from Indianapolis –

Norie Guthrie: Mm hmm.

Vince Bell: – you know, North Texas, so, Northeast Texas, excuse me. But –

Norie Guthrie: So did you, um, did you ever think about moving, you know, in, around the, the early 70s, there was a lot of an exodus towards Nashville –

Vince Bell: Mm hmm.

Norie Guthrie: – um, did you ever consider doing that your –

Vince Bell: No.

Norie Guthrie: – self?

Vince Bell: Not, not then. I moved to Nashville much later, in the 90s –

Norie Guthrie: Mm hmm.

Vince Bell: – uh, where, uh, there is a, Nashville is full of Texans, so it's a, you know, and you can't get around that and there is –

Norie Guthrie: Mm hmm.

Vince Bell: – you know, it's like football, you know, it's, it's a, with the, let's go watch our Texans play their Texans. That's how it is in, that's how it works and, uh, uh, so Nashville was very accommodating and I could like stay there in the 90s for an album and a book, and it was, uh, more than worthy and, uh, I was more than comfortable. I had finding myself working with people that weren't from Texas –

Norie Guthrie: Mm hmm.

Vince Bell: – but they were like folks from Texas.

Norie Guthrie: Right.

Vince Bell: And, uh, I didn't do, make the move in the 70s but I was definitely looking and, uh, looking as far away as places like New York and, uh, I think in the 70s, as well, I, uh, hitched up with the National Coffee House circuit –

Norie Guthrie: Mm hmm.
Vince Bell: – in New York City. And then when, played their gigs and around America, and, uh, for a while, a year or two and, uh, helped me get a good idea of just how, you know, how blessed the Texas people were to have such great live music all the time.

Norie Guthrie: Mm hmm.

Vince Bell: And, uh, I mean in the, the club next to the shoe store in the strip center, you could find great music. I, a club up there by Oklahoma, you could find great music –

Norie Guthrie: Mm hmm.

Vince Bell: – and, uh, that was, uh, when I went out on the coffee house circuit, it sobered me up, a couple of years’ worth of America and just made me go I want, I can't wait to go back to Texas where there is a better playing field for somebody doing what I'm doing –

Norie Guthrie: Mm hmm.

Vince Bell: – and, uh, writing the, the whole thing myself and, uh, and, and presenting it as well, so it was a, 70s was a good time for, uh, Texas folks and, uh, if you, uh, if you worked, you could, uh, uh, play all over the state all the time.

Norie Guthrie: Mm hmm.

Vince Bell: We did. We’d be in Wichita Falls and Fort Worth and Dallas and Nacogdoches and Houston and Austin and San Antonio and Midland and we, you know, everywhere. It was –

Norie Guthrie: Mm hmm.

Vince Bell: – uh, you know, a, a great live music scene just to and we all made it ourselves. It was 'cause we were doing what we were doing and, uh, it couldn't be done any better.

Norie Guthrie: Can you talk about the accident and how you worked toward where you are now?

Vince Bell: It was, uh, Christmas week of 1982 in Austin, Texas and, uh, somebody knocked me into the, the 90s, uh, in an automobile, in a, an auto wreck after a recording session there with people like Stevie Vaughn and, uh, others, so it, uh, it made me, made me work for a about 10 years to relearn how to walk, talk and play the guitar again –

Norie Guthrie: Mm hmm.

Vince Bell: – and, uh, then, uh, one thing led to another and, uh, after a while when I had regarded to be as such a tragedy in my life, uh, to have a wreck like that, um, I've, I found everybody has trouble.

Norie Guthrie: Yeah.
Vince Bell: Everybody gets rocked, knocked around a little bit, so, um, it’s, uh, it was a great lesson. It was great, well, uh, a nice lesson to learn in life that you can be knocked out of the park and, uh, if you want back in, you can get back in –

Norie Guthrie: Mm hmm.

Vince Bell: – you know, it might, uh, take a prohibitive amount of effort but, you know, if you want it, you can have it.

Norie Guthrie: So you do have your guitar here.

Vince Bell: Yeah.

Norie Guthrie: And it might be interesting to kind of talk about the changes that you had to make to your music –

Vince Bell: Right.

Norie Guthrie: – after the accident –

Vince Bell: Right.

Norie Guthrie: – and how that might have changed how you play and then how you write songs.

Vince Bell: Yeah, when I began to play again after the wreck, I couldn't play with a, a, finger picks or a flat pick with any consistency, so I couldn't, uh, uh, do the songs that I wanted to do and so I invented a pick style called the claw.

stopped by to say hello
To someone I used to know.
Didn't have the change to call,
Took the liberty to drop on by...
Unannounced.

So, through some strangers' Kitchen screen,
The same old neighborhood.

Yesterdays follow me
Up and down familiar streets
In my heart.
Big buildings scrape the sky,
Recalling you and I

When I look at them, now.
On the bayou winding downtown,
Memories drift by.

We lived well, didn't we?
Bicycle royalty,
Poor as mice,
But we owned this town.
We called the shots.
We made the rules.
Spaghetti bars
Were our music schools.

But, there's no one left to tell.
The faces have all changed
From the bad old days,
Bad old days, bad old days.

So that pick style, that claw that I'm talking about –

Norie Guthrie: Mm hmm.

Vince Bell: – I invented that pick style in the wake of this wreck so that I could play –

Norie Guthrie: Mm hmm.

Vince Bell: – and it actually was pretty neat 'cause like a frailing on a banjo, as you notice, I'm
down stroking –

Norie Guthrie: Mm hmm.

Vince Bell: – some of this as a, uh, as a move in, uh, to make music and so, uh, uh, this gave me
a better pick style to work with on the acoustic guitar than I was probably playing before the
accident, so kind of funny how a little tragedy will step into your life and make you wake up and
figure it out, but that is, uh, contrasted to, for instance, this piece called “Poetry Texas,” which is
more a finger picking song.

Dallas in the mirror,
Winter morning, cold as hell,
Me and my six string,
No one else.

Collar to the wind,
Future in the breeze,
Hardly seems that far away,
You know what I mean.
Highway 59.
Drove just like a dream.
Asphalt tops, yellow lines,
Still call me

Post office box, poetry, Texas

Wandering and working,
Living off the cuff.
Some things never change
I can't get enough.

The train's in Kansas City.
New York's a parking lot.
You can tell where I am
By where I'm not.

Post office box, poetry, Texas

So you can do just about anything with this pick style that I –

Norie Guthrie: Mm hmm.

Vince Bell: – invented. You can slap it, you can pick it –

Norie Guthrie: Mm hmm.

Vince Bell: – you, so it can be sweet, it can be tough, it's, uh, got a little back beat every measure of the way so it's a, kind of like having, uh, somebody tapping along to what you're playing. And, uh, that influenced everything because that made everything easy and then one day, I tuned the strings down a whole step –

Norie Guthrie: Mm hmm.

Vince Bell: – like my buddy, Stevie Ray Vaughn did on his big old, uh, uh, Stratocaster and, uh, he tuned down a whole step to play that stuff for and, uh, so I went I'm gonna tune my guitar down a whole step. I go Stevie did and it made it easier and more approachable –

Norie Guthrie: Mm hmm.

Vince Bell: – to, uh, play and it, it made the note that I played more resounding –

Norie Guthrie: Mm hmm.

Vince Bell: – larger, bigger, sweeter, prettier –
Norie Guthrie: Right.

Vince Bell: – because they were so taught, they were tuned up to A440, they were tuned a whole step down from that so it, uh, became easier to play and I'm playing with this new pick style from the right hand –

Norie Guthrie: Mm hmm.

Vince Bell: – so all of a sudden, everything is a little different from the early model of Vince before the wreck. I was a good, uh, a good player before but music became even more engaging and I got better at it the second Vince around.

Norie Guthrie: I like that, the second Vince around. So what is your songwriting process now, is that something where you spend a little bit each day kind of working on songs, do you kind of, you kind of –

Vince Bell: I'm a –

Norie Guthrie: – focus –

Vince Bell: – streak –

Norie Guthrie: – on the –

Vince Bell: – writer –

Norie Guthrie: – music?

Vince Bell: – I mean everybody is pretty much but out are the words –

Norie Guthrie: Mm hmm.

Vince Bell: – I'll get on it and –

Norie Guthrie: Mm hmm.

Vince Bell: – I'll start writing a song and then all of a sudden, another tune will come in and then another guitar part will come in and I'll have three things that I'm working on all the time –

Norie Guthrie: Mm hmm.

Vince Bell: – and when I'm addressing it and, uh, uh, I'll write for months, uh, and then I'll get tired and I'll go I'm not writing any more songs for a while. I'm in one of those periods right now, for instance, and it's a –

Norie Guthrie: Mm hmm.
Vince Bell: – I'm not writing any songs but I'm writing whole albums worth of music that I'm doing in New York City, for instance, right now.

Norie Guthrie: Mm hmm.

Vince Bell: And that, my latest album will be me doing spoken word and the players will be, uh, impro, improvised jazz music –

Norie Guthrie: Mm hmm.

Vince Bell: – from New York City as well, flamenco music is in there, uh, all kinds of interesting music types that aren't, uh, folkish or guitarish, uh, no bass drums and, uh, uh, rhythm guitar type stuff but instead, flutes and, uh, flamenco, like I mentioned and pianos –

Norie Guthrie: Mm hmm.

Vince Bell: – string basses, uh, Japanese drums, uh, uh, African drums –

Norie Guthrie: Mm hmm.

Vince Bell: – um, all kinds of things like that that aren't typical –

Norie Guthrie: Right.

Vince Bell: – and, uh, are totally improvised. My recording session in New York was, um, the producer would stand in the middle of the room and say play to two or three people to a bass clarinet from Paris and, uh, uh, David Mansfield, you know, from, uh, Rolling Thunder Review –

Norie Guthrie: Mm hmm.

Vince Bell: – on guitars and they would just start playing and then he would point over to me in the isolation booth next to the board and say read –

Norie Guthrie: Mm hmm.

Vince Bell: – and I would start reading –

Norie Guthrie: Mm hmm.

Vince Bell: – with these folks and pun, punctuating what they were doing with my, my, uh, prose –

Norie Guthrie: Mm hmm.
Vince Bell: – and, uh, um, so it's, it's an interesting album and I'll be looking forward to you, uh, you being able to hear this. You'll, you'll go this is not folk music.

Norie Guthrie: So why did you decide to take this new route?

Vince Bell: Because I've played all of the folk clubs in this country and abroad pretty much –

Norie Guthrie: Mm hmm.

Vince Bell: – as many as I've, uh, I've had time to do and I've been playing for 35, 40 years, so, um, it's kind of like this is art and this supposed to impress me first –

Norie Guthrie: Mm hmm.

Vince Bell: – and, uh, so I want to do something different with my art. I want to, I also have a backlog of, of theme, uh, in prose. I've written a book or two or three –

Norie Guthrie: Mm hmm.

Vince Bell: – and, uh, so I'm not above the prose routine and, uh, so I've got things, uh, lying about in my, uh, greater, you know, scheme of Vince, uh, that, uh, I go the, uh, I want to use this. I don't want this to languish in my catalog and end up, uh, you know, in my, in my archive, you know –

Norie Guthrie: Yeah.

Vince Bell: – never having seen the light of day –

Norie Guthrie: Mm hmm.

Vince Bell: – I want to, I think this, I thought it was good when I wrote it, let's see if it, let's just see how, how good it is and, uh, all you have to do is press the case on something and, uh, it will float to the top or it won't –

Norie Guthrie: Mm hmm.

Vince Bell: – so you can, uh, it's not a hard questions to find out if it's good enough or not but I do have a prose leanings and, uh, now, with music, this producer, uh, of mine, uh, uh, has expressed interesting in, in seeing me do more of the, he said a while back, he said we need to do another album, Vince, Vinnie. We need to do another album, but I don't think another folk album is gonna get it. We've done great ones but, you know, it's the, it's not, you know, uh, uh, burning the, the house down so, uh, this next one that you do, Vinnie, I don't think you're gonna be able to take out and play. Well, we'll see but he, uh, inspired me. He said you don't want to have, uh, write just three verses and a refrain forever, do you and I went, I understand and I do have a lot of theme, it doesn't lend itself to that three verses and a refrain –
Norie Guthrie: Mm hmm.

Vince Bell: – kind of, uh, treatment so it's not pop music. And so this is my first album that's not pop music. I mean I began to, I learned how to write from the radio, like I told you –

Norie Guthrie: Mm hmm.

Vince Bell: – and, uh, that was, uh, pop music and so I wrote pop songs regardless of how long they were, involved they were, what their subject matter was about, they were pop songs –

Norie Guthrie: Mm hmm.

Vince Bell: – and, uh, now, this album has like let me, this is not the kind of album you put cut three on.

Norie Guthrie: Mm hmm.

Vince Bell: You know, this is the kind of album you start at the beginning and you end at the end and that's it. It's a, it's a story. It's a, a line of poetry and prose from, uh, the word go to the end and, uh, it's just, it's regarded as such. It's a 90-minute show.

Norie Guthrie: Mm hmm.

Vince Bell: It's not a two set night.

Norie Guthrie: Right.

Vince Bell: So and I, and I'm, I'm, I'm grateful to be able to do this. I mean I have, you have to have the stuff. When you can't get people's interest to produce things like that –

Norie Guthrie: Mm hmm.

Vince Bell: I mean the, these people that, that are on this album are from as far away as Japan and Europe, so there's a lot of craziness on this, uh, this routine that transcends a lot of musical lines like straight folk, straight rock and roll –

Norie Guthrie: Mm hmm.

Vince Bell: – straight this, straight that. You’ve got people from jazz backgrounds, improv, improvisation, you know, uh, background so, uh, and this is a, um, a real accomplishment for me to have been able to pull this off 'cause, uh, um, there is more to the writing that I'm doing than just thematically, um, uh, like a pop music type of, uh, approach.

Norie Guthrie: Mm hmm. Wanted to say thank you so much –

Vince Bell: You bet.
Norie Guthrie: – for coming out –

Vince Bell: Amazing.

Norie Guthrie: – and traveling all, as far as you did and –

Vince Bell: Any –

Norie Guthrie: – to tell you –

Vince Bell: – time.

Norie Guthrie: – history