

THE WESTERN WAY

The Official Publication of the International Western Music Association

NEW!
Exploring
the West

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A Small
but Mighty
Instrument

PAGE 18

Does Practice
Really Make
Perfect?

Brook Deaton
Weighs In

PAGE 20

In the
CROSSHAIRS

**Ernie
Martinez**

More than just an
Instrumentalist



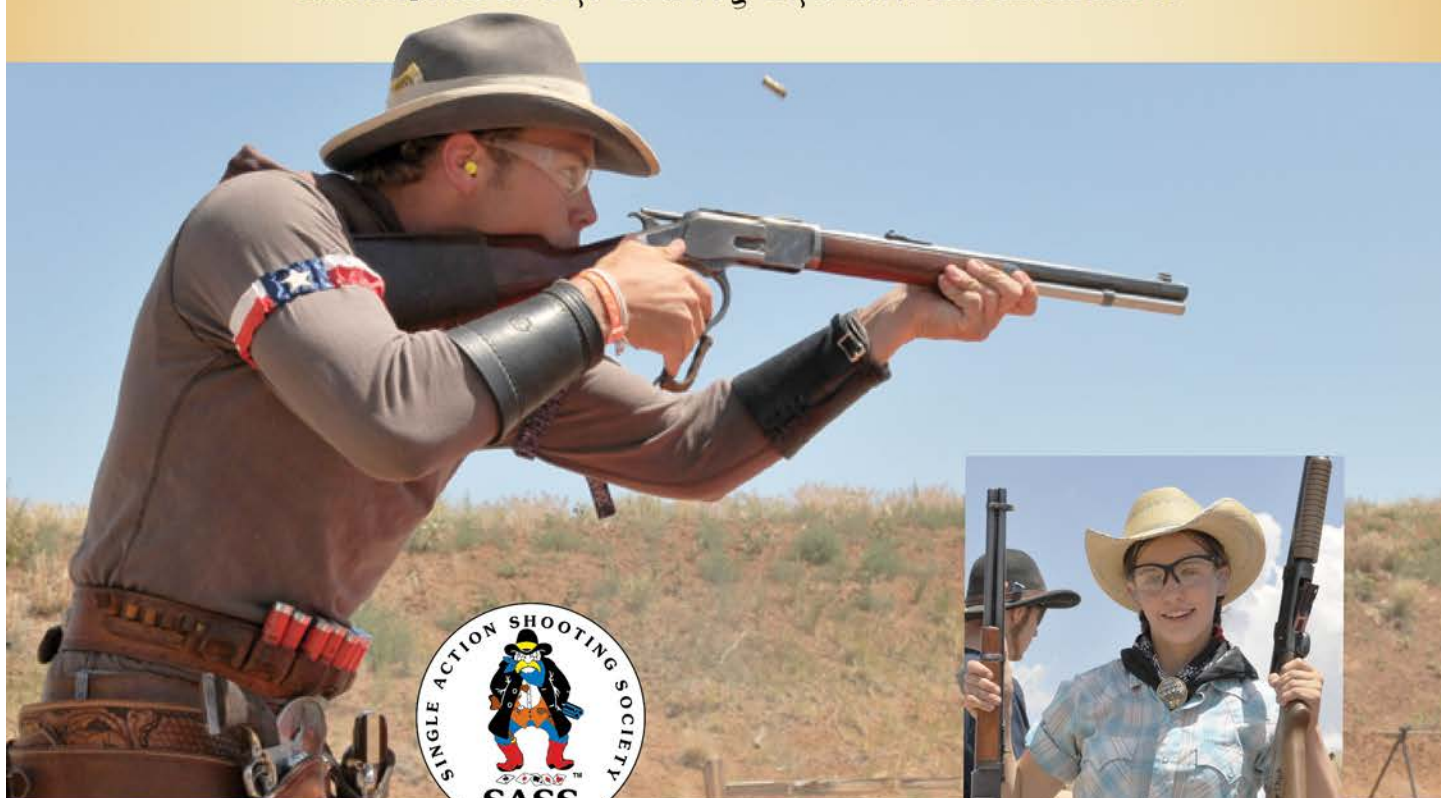
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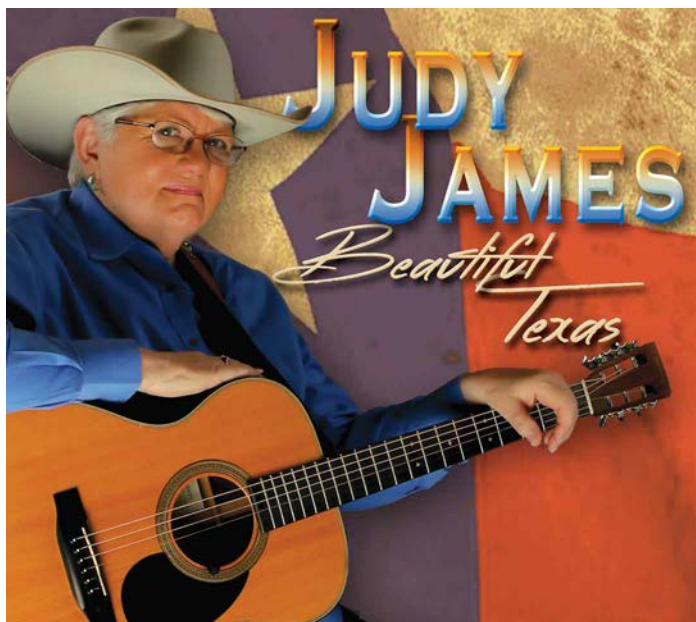


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From The President...



Judy James
IWMA President

CAVU – an aviation term meaning “Ceiling and Visibility Unlimited”. I have heard that acronym used many times in the last few months, and when I first heard it, I thought of IWMA. Ceiling and Visibility Unlimited!

Your IWMA board met in February for its quarterly meeting and as a part of that, we met with members from the New Mexico IWMA chapter in a “listening session.”

We want to know what our members think. How are we doing? The energy in the room, and for the following board meeting was exciting. Your board is ready to work for you!

Following the February board meeting I talked with the Chapter presidents in a conference call, and they will be or have shared our thoughts with you.

The next “listening session” for the board will be our May quarterly meeting to be held in Wichita as we listen to the Kansas Chapter. Would you like for us to come to you? Many of us are committed to attend as many chapter meetings as we can. Please let me know if you would like for us to come to you. Email me – iwmapresident@westernmusic.org Your board is ready to work for you!

Part of this is being fueled by the new strategic plan, which is our blueprint for success. We are ready to move forward with you and implement new ideas.

What can **you** do now? Join your state chapters; we have exciting plans for them. Invite others to join IWMA. Let’s grow above that 1000 mark that we have been discussing too long. It is time to realize that number.

You will see this enthusiasm take place in Albuquerque for IWMA 2019! We are planning now to make it the best event yet! Plan to be there! You will NOT want to miss it. Yes, for IWMA, it is **CAVU – Ceiling and Visibility Unlimited!** 🐾

Judy James
President, IWMA



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Contributing Writers
Les Buffham, Samantha Meyer Gallegos,
Rick Huff, Judy James, Bryan Kuban,
Marvin O'Dell, Theresa O'Dell,
Ollie Reed, Jr., Marsha Short,
O.J. Sikes, Jim Wilson

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Managing Editor/Advertising
Theresa O'Dell
wweditor1@gmail.com; 805-551-7763

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International Western Music Association
P.O. Box 648, Coppell, TX 75019
Cell Phone 505-563-0673
marsha@westernmusic.org
www.westernmusic.org

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SILVER SCREEN

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A TRIBUTE TO DALE EVANS

QUEEN OF THE WEST!

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As a vital part of the Colorado music scene, Ernie Martinez is a multi-faceted talent. His outstanding and versatile pickin' on a variety of instruments has been used on over 150 albums. In addition to playing music, he loves producing quality albums for other musical talent. Learn more as this quiet, unassuming music giant talks with the Western Way. Cover photo courtesy Bill Patterson. Used by permission.

Content and opinions expressed in articles and reviews published in the Western Way are those of the authors and do not necessarily reflect the view of the IWMA or the Western Way.



Theresa O'Dell

HUNGER FOR SUCCESS

I admire those who are so proficient at their craft, whatever it is. In our genre, it applies to those great instrumentalists (especially those who excel on multiple instruments), songwriters, vocalists, and poets. I have so much appreciation, also, for those who have such a presence that they command the attention of an audience within the first two minutes of entering the stage. To be the recipient of all this talent can be considered a gift. Natural talent, however, can and should be honed.

The pianist who can hear a melody line and then create a full musical sound to surround it, now that's a gift. But the pianist who can hear and create AND THEN can also sit down and read a complicated musical score on paper has honed their natural gift into exemplary skill. This takes hard work and dedication which are building blocks for success! Theirs is

a hunger for success and they are driven to attain it.

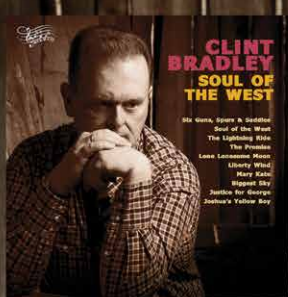
This is not to diminish the work that others display in a simpler style of music or poetry. There are those who find fulfillment and contentment in learning basic chords, writing simple story songs, performing for their own pleasure, entertaining small groups and are not motivated to do more. They are fulfilled. Theirs is a different view of success motivated by a different hunger for it. It's all good.

Vince Lombardi is credited as saying, "The difference between a successful person and others is not a lack of strength, not a lack of knowledge, but rather a lack of will."

What do you "will" for yourself? As you move forward in 2019, determine where you want to go and what you want to accomplish, then create the plan for getting there. It may not all be accomplished in one year, two, or even five. Learning is lifelong; here are some thoughts to remember...

- ✓ Push yourself because no one else is going to do it for you.
- ✓ Sometimes later becomes never. If you want it, do it now!
- ✓ Success doesn't just find you. You have to go out and get it.
- ✓ Don't stop when you're tired; stop when you're done.

And one of my favorites... **Wake up with determination. Go to bed with SATISFACTION!** If this is true of you, then you are satisfying your hunger for success. Great work! 



CLINT BRADLEY
SOUL OF THE WEST


Big music, Spurs & Saddles
Soul of the West
The Lightning Rider
The Promises
Lonesome Mountain
Liberty Wind
Harry Kane
Honey Sky
Justice for George
America's Father Day

★★★★★

You'd have to go back to the very best of Marty Robbins to find anything as good as this. I think Clint Bradley has just done the equivalent of delivering a container-load of Colt 45's to Dodge City. He's also helping to put the western back in country.
Duncan Warwick - Country Music People - February 2019

If there's any justice, Clint Bradley's delightful new album of sweet western music should be heard on every radio station in the land.
David Allan - Country Music People - February 2019

A man who giants like Gene Autry, Bob Nolan and Marty Robbins could nod to as one of their own.
Jack Watkins - Country Music People - February 2019



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From The Executive Director...



Marsha Short
Executive Director

New Year's Day is over along with all my resolutions. Now it's almost Spring which brings a whole new set of resolutions. I should probably do some Spring cleaning (or at least finish my Fall cleaning). The subject line in my last email from Amazon read "When was the last time you mopped your floor?" I now have a post-it over the computer camera...I don't want them mentioning the windows.

I changed Internet providers this week and so have spent an inordinate amount of time trying to get my wireless printer connected again. It just shouldn't be that hard! I finally gave up and called a service rep. After an hour, we were finally able to get the problem solved (user error, or course). But as we hung up, he thanked me for being so nice. Was I? I didn't think so, but I had already ranted and raved at the dog so had pretty much gotten it out of my system. I was just happy to have my printer back and was probably gushing.

A little plaque by my back door says "Because Nice Matters." I see it multiple times during the day but haven't given it much thought. It's there because it was the right color and fit the space I needed filled. When I left for my daily errands today, I thought I'd give it a try. I said good morning when I walked into the bank. I held the door at the post office for a man with his arms full. I told the girl at the grocery store she'd given me too much change even though I had to explain to her how much I should have gotten.

After being nice all day, I was in a pretty good mood when I got home. I checked my email and sent out nice responses (at least they sounded nice when I pushed the send button) and then went to check Facebook. That's when the day took a downturn.

I know people are inherently nice but something about Facebook that brings out the worst in them. I don't understand how people who I know are kind and generous yet can make comments about other people and situations that make me cringe. How did we get like this? Everyone used to be nice most of the time. We had our differences, but in the end we remained civil.

Being nice begins with each one of us individually. You and me. One at a time. Be nice to someone today. Listen to their point of view without judging. Share your *Western Way*. Call someone you love and haven't talked to in a while. Pet your dog (or cat). Think about coming to Albuquerque in November where really nice people will be gathering to enjoy Western Music, Cowboy Poetry and just being together.

Editor's Note: NICELY stated, Miss Marsha!!



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- Autry National Center – Los Angeles, CA
- Prairie Rose Chuckwagon – Benton, KS
- Doss Heritage & Culture Center – Weatherford, TX
- Museum of Western Film History – Lone Pine, CA
- Booth Western Art Museum – Cartersville, GA
- Stockyards Museum – Ft. Worth, TX
- Rex Allen Arizona Cowboy Museum – Willcox, AZ
- Friends of Marty Robbins Museum – Willcox, AZ
- IWMA Chapters at Local Gatherings and Festivals
- www.westernmusic.org

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In the CROSSHAIRS



Ernie Martinez

ERNIE MARTINEZ

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TWW: Give us a little background on Ernie Martinez. When did you first start playing music and on what instrument?

EM: I started playing when I was 4 years old on the ukulele because the guitar was too big. My dad started me out with everything he knew, and that's what got me going.

TWW: And when did you realize that music was going to be your life's profession?

EM: I played in bands since I was 11 years old, and when I was in Junior High School, I decided that is what I wanted to do.

TWW: You've also worn the producer's hat from time to time. And you've been a good one, always putting out a very professional-sounding production. If you could only pick one, would you rather be a performer or a producer?

EM: (sighs) That is a tough one. I like them both, but probably a producer because I like to create and see the final outcome. So far, I have also played on every project that I've produced.

TWW: Let's talk about your eyesight. You have not always been able to see clearly. How has that affected your life?

EM: I have always been able to see. I was born with cataracts and had multiple surgeries on my eyes at a young age. I could always see well enough to do what I needed and wanted to do. The main limitation is driving.

The Western Way: Today we're visiting with one of western music's most versatile, skilled, and knowledgeable musicians, Ernie Martinez. It's great to get to visit with you, Ernie.

Ernie Martinez: Thank you very much. It's good to visit with you, too.

TWW: Ernie, you play and sing western music, of course, but you also dabble in other forms of music, right?

EM: Yes, I do. I play most genres including Western, Bluegrass, Folk, Rock and Roll, Country, Blues, and Dixieland. I enjoy all types of music, and by playing and singing in multiple genres, it keeps me fresh and challenged.

TWW: What is your favorite form of music in which to participate as a player?

EM: My heart is in Western and Bluegrass, but I enjoy all other genres.

TWW: How many different instruments do you play?

EM: Nine: Guitar (electric and acoustic), mandolin, banjo, dobro, drums, bass, piano, steel guitar, and ukulele.

TWW: And your favorite instrument would be...?

EM: Whatever I have in my hands at the time!

TWW: (laughs) Is there one on which you consider yourself the most proficient?

EM: I think the guitar, because this is what I have been playing the longest.



Johnny Neill, Jon Chandler and Ernie



IWMA 2018 Instrumentalist of the Year

TWW: We apologize for not understanding the extent of your sight problems. Can you tell us what your sight disability has been and what kind of impact it has had on your life?

EM: My vision is 20 x 400 and has never stopped me from pursuing my career. I am unable to drive, but I can play golf and do pretty much everything else.

TWW: Do you think in some ways that having limited sight has sharpened your ear for music? You're a wonderful producer who seems to have the ability to mix a recording superbly. Do you think you would have, over the years, been just as skilled at that if you had been able to see better? We hope that's not too personal of a question.

EM: Probably not, I still have the gift of music genetically. I have always had a good ear.

TWW: So – tell us about the surgery that has enabled you to see as you do today.

EM: I was diagnosed with glaucoma in 2011 and had the surgery in 2012. Lens implants have slowed down and helped control the glaucoma and have allowed me to wear normal glasses.

TWW: So what does the future hold for Ernie Martinez? Do you have any more recording in mind? Do you have some goals you still want to accomplish?

EM: Keep on keeping on. I want to continue with music; I will never retire. Recording is something I do. I am not done recording and I hope I never will be. A major goal is to produce a project that I don't play on; this would strengthen my skills as a producer. I have been teaching music for 40+ years, and watching when my students "get it" is high that I cannot describe.

TWW: Who do you think are some of the most underrated performers in western music today? Some you'd like to see get more credit for their work?

EM: This is another tough one. Almost all performers in Western Music are underrated. The talent and skills that we have in this genre are great.



Ernie playing mandolin and Friends Johnny Neill (Left) and Barry Ward (Center)

TWW: Who have been the greatest influences on you musically?

EM: My father - he got me started on my musical journey. My parents were always supportive and there for me. The Beatles, Eric Clapton, Roy Rogers, Bill Monroe, Johnny Cash, and Flatt & Scruggs. These were the people whose music I learned and followed.

TWW: When it comes to recording by independent artists, what do you see as the biggest mistake some artists are making with their recording projects? In other words, what could they do to make their recordings better and more pleasing to the buyers of their music?

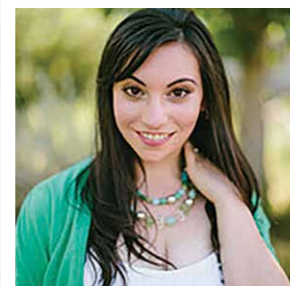
EM: If you can help it, do not sell out. Be who you are and don't let a record label change you. Let the songs tell you what to do as far as creating. Don't bootleg your own projects because a lot of quality is lost. Never rush a project, because that is exactly what you'll get – a rushed project.



EXPLORATION

Places, People and Things

By Samantha Gallegos



THE SMALL TOWNS OF ALBUQUERQUE

Where History Defines the Present and Lays a Foundation for the Future

It sits at the crossroads of I-25 and I-40, not a small town but a small city. It's a city with a history inextricably linked to the Old West, to the early railroads and then highway travel, the Spanish, Native Americans, and early American settlers. For our first exploration series, we are looking at the city in which the IWMA holds its conference every year—Albuquerque, NM. There, history and the present live as one, where the future of aerospace lives beside Spanish and Native American history you can reach out, touch, and taste.

But, like many cities, the greater Albuquerque metro area is made up of what was once many small towns, each with a unique character and connection with history. Join us as we explore the small towns of Albuquerque, their pasts and Old West connections, and how you can enjoy them in the present.

Albuquerque and Old Town

Formally, a royal Spanish proclamation established Albuquerque as a town in 1706. However, history has found that the promises included in the formal document to the Spanish sovereign and the viceroy of New Spain in Mexico City sent by Governor Francisco Cuervo y Valdés of New Mexico weren't entirely accurate. The town was largely undeveloped, the population smaller, the church not yet finished, and the homes scattered. He named it Albuquerquerque, after Viceroy Francisco Fernández de la Cueva, 8th Duke of Alburquerque, in the hopes of gaining extra favor. Whatever the state of the town Governor Cuervo launched in his bid for favor, Albuquerque eventually began to prosper (while time lost the first "r" in Alburquerque and the city became Albuquerque). Despite raids by hostile Apaches, draught, and slow growth, Albuquerque became a city to equal the importance of Santa Fe, both to Spain, then Mexico, and then to the US. Albuquerque boomed as a new railroad stop for the Atchison, Topeka, and the Santa Fe Railroad and, later, as a stop on Route 66.

Today, you can catch a glimpse of colonial New Mexican life just steps from the hotel in which the IWMA holds its annual convention every year. Take a guided tour, walk through the adobe and territorial-style buildings, and view San Felipe de Neri church, rebuilt in 1793 after the collapse of the original in 1792. You can also book a ride on the always fun and informative Old Town Trolley Tours. Close by is the newly renovated El Vado Hotel, once a staple of Old Route 66. It fell into disrepair and disrepute but is once again open for business along with trendy restaurants and interesting shops.

Barelas

Spanish colonists founded the Barelas neighborhood south of downtown Albuquerque in 1662, predating the founding of Albuquerque. Barelas sat at the site of what was once an important river crossing on the El Camino Real de Tierra Adentro, one of the leading Spanish trade routes.

The town, although a site of a minor Civil War battle in April of 1862, was a mostly unpopulated agricultural community until the Atchison, Topeka and Santa Fe Railway reached Albuquerque in 1880. The company built its depot about a mile and a half outside of Albuquerque, close to Barelas. When 4th Street, one of the city's main arteries of the time, became a part of Route 66 in 1926, the town saw another influx of people. The once-sleepy agricultural community became a bustling area with Santa Fe Railway Shops (the largest employer in Albuquerque at the time), gas stations and garages, cafes for both rail and car travelers, and housing for railway workers.

Incorporated into the City of Albuquerque in 1891, Barelas started to decline with the realignment of Route 66, the building of I-25, and the blocking off of

Continued on page 38



Penned by Lantern Light

This column will spotlight members of the Western Wordsmiths Chapter of the International Western Music Association. It will highlight an invited poet guest with possible short biographical information of his/her works. If a member of the Western Wordsmiths Chapter and if interested in submitting one piece of original work for publication, please contact the Western Wordsmiths chapter president.

THOSE WHO HAVE GONE BEFORE

By Mag Mawhinney

*History was made in the pioneer days
By men on a perilous quest—
To seek out their fortunes on cattle drives
Destined for Canada's west.*

*They stumbled through piles of buffalo bones,
Driving shorthorns in from the east
And plodded over desolate landscapes,
Unforgiving to man or beast.*

*They sold powerful horses and breeding stock
To settlers met on the trails
And brought cattle to feed all the hungry,
Moving one step ahead of the rails.*

*Some followed the miners, with hopeful dreams,
To the north on the Cariboo Trail,
Though the dangers endured were endless,
Their spirits would always prevail.*

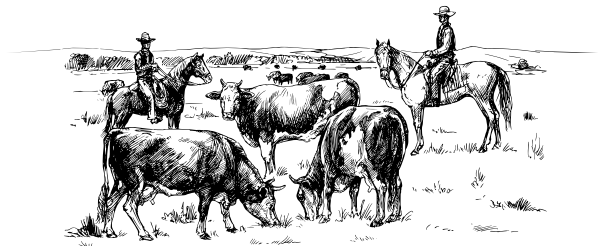
*There were deaths by outlaws, rivers, and storms
And animals prowling the night
And they suffered the cold on high plateaus,
Knowing only the colour of white.*

*In the Cariboo and the Chilcotin,
When the land was free of barbed wire,
They raised beef on low-lying meadows
Where the swamp grass pushed through the mire.*

*And in the Thompson-Nicola valleys,
Where the bunchgrass has always grown,
They built some of the biggest ranches
That this country has ever known.*

*Like adventurous men from across the seas,
Setting out to explore new lands,
They tapped the wealth of the wilderness
And shaped it with the strength of their hands.*

*The trails blazed by pioneer cowboys
Will be followed for evermore
And now empty saddles are reminders of
All those who have gone before.*



ABOUT MAG MAWHINNEY

Mag Mawhinney is an award-winning poet and songwriter who has been a featured performer at every major cowboy festival and other events in Western Canada and the US. She was named the Academy of Western Artists Cowgirl Poet of the Year in 2012, and in 2013, her poetry book, "Western Spirit," won the Cowboy Poetry Book of the Year from the International Western Music Association. The book includes a music CD in which eight musicians from Canada and the US sing melodies they've composed for her lyrics. Mag also enjoys writing prose, having been published internationally in numerous magazines, anthologies, newspapers and web sites.

In The Spotlight...

by Marvin O'Dell

...After winning two IWMA poetry awards in November, **Terry Nash** was interviewed by Colorado Public Radio. The interview sparked a call from the owner of a local bookstore who invited him to do a CD signing and poetry event for an evening. Two reporters from the *Grand Junction Daily Sentinel* then visited Terry and recorded a video to be released online. This prompted the Board of Commissioners of Mesa County (CO) to hold a ceremony in Terry's honor and declaring January 28 as Terry Nash Day! There was TV coverage for the event.

...**Bob Marshal** returned to Liberty Hill, TX in March to begin work on his next album, *That's the Way It Should Be*. The recordings were done in Cribworks Digital Studio, under the direction of producer Merel Bregante (Loggins and Messina, Pure Prairie League, Nitty Gritty Diry Band).

...*Blues on the Trail*, the new release from **Gary Allegretto**, was a finalist for a Will Rogers Award for "Western Music Album of the Year" from the Academy of Western Artists. Also, Gary was hired recently by multiple Emmy-nominated composer Christopher Willis to play harmonica for two Disney Mickey Mouse animated film features with Western themes entitled *Homespun Melody* and *Outback*. This was Gary's fourth Disney soundtrack recording job.

...**Colt Blankman** is a 12-year-old cowboy poet from Avon, Utah. He was pretty thrilled recently when he became an invited performer as the Rod McQuery and Sue Wallis Scholarship recipient at the National Cowboy Poetry Gathering in Elko, Nevada.

...At the 35th National Cowboy Poetry Gathering in Elko, NV, IWMA Kansas Chapter President **Orin Friesen** teamed up with **Michael Martin Murphey** to present the film *Home on the Range*, followed by a Q&A session. Friesen was Music Director and one of the screenplay writers of the film, and Murphey acted and sang in it.

...**Donnie Poindexter** is preparing for an early March release of his new CD titled *Those Cowboys of Old*. He has once again collaborated with his son Donnie A. Poindexter on the project.

...**Annie Tezuka** appeared recently in a PSA in Southern California for the National American Music Mercantile (NAMM), playing a solo coffee house performer. She auditioned with her original song *Silver and Gold*. She supports her music by booking acting jobs. In January, Annie paraglided over the Malibu hills for a travel commercial!

...After many years as a solo and recording artist, Dan Canyon has formed **The Dan Canyon Band**. Dan and his riders are busy rehearsing and booking shows for the summer concerts series around Puget Sound. They will be performing original and traditional cowboy songs.

...Artichoke Community Music in Portland, OR has elected poet and songwriter **Tom Swearingen** to their Board of Directors. The non-profit has been the heart of Portland's folk music community for nearly 50 years. Tom is also the newly elected President of the IWMA Columbia Chapter and has joined the IWMA Board of Directors as an intern.

...After performing with Carolyn Martin's Swing Band at the National Cowboy Poetry Gathering in Elko, NV, **Carolyn and Dave Martin** boarded Royal Caribbean's "Brilliance of the Seas" to perform with UniKuE, a band that plays progressive rock - on ukuleles. UniKuE's latest CD will be released in March.

...13-year-old **Alice Black** released her first single in February titled "The Town of Bodie." Alice wrote the song and used her winnings from a songwriting contest in which the song won to have it recorded in Nashville.

...**Miss Devon and the Outlaw** have released their long-awaited CD *Plains, Trains, and Also Bob Wills!* You'll find info on the album at www.missdevonandtheoutlaw.com.

...**Allen and Jill Kirkham** have been accepted as South Dakota Humanities Scholars to perform a History of Traditional Western Music to museums, heritage centers, libraries and schools in South Dakota. They have also been awarded another tourist season contract with Diamond Tours to perform their Western music show May-October in Rapid City, SD.

...**Ken Wilcox** of the San Diego-based group **Sidewinder**, has relocated to Tucson, AZ. With the loss of Ken, Sidewinder has reformed under the name **Montague Street**. **Bruce Huntington and Tom Wolverton** from Sidewinder have joined with singer, songwriter, and Irish performer **Jim Hinton** and **Jim Gogek** and **Rich Cunningham** to carry on the Sidewinder western musical traditions.

...*Swing Town* is the name of the new album from **Cowboy Joe Babcock and Trail Jazz**. The project is a compilation of self-penned tunes from Cowboy Joe. Cowboy Joe and the Babcocks will be performing as part of a Tribute to **Roy Clark** on the Sunday Mornin' Country show at the Grand

Ole Opry on June 9. Joe was a cast member of the Hee Haw show which is still on RFD and is now celebrating its 50th year on television.

...The new album from **LeeLee Robert** received a nomination for "Best Western Swing Album" from the Academy of Western Artists. She was also nominated for "Best Female Western Swing Vocalist."

...Canadian singer **Bernadette Ducharme** released a new western music album, *Melancholy Trail*, at the Kamloops Cowboy Festival in March. Collaborations include works by singer/songwriter Jess Lee and cowboy poets Mag Mawhinney, Jay Snider, and Frank Gleeson. There is also a duet with the late Hall of Fame artist Bud Webb.

...**Greg Hager**, 2018 Entertainer of the Year with the Pro Cowboy Country Artist Association, signed a three-album deal with MFG Records in Nashville. The first western music album will be released in March and will be called *State of Mind*. This will be Greg's 8th album of original material. Find out more at www.greghager.com.

...**Tom Swearingen** has released his third album of cowboy poetry titled *Language of the Land*. Engineered and mastered by Tag Team Audio's Randy Johnson, the live in-concert CD contains 14 original poems plus a bonus classic by Bruce Kiskaddon.

...In January, **Rex Allen, Jr.** was host of the Ernest Tubb Record Shop Midnight Jamboree, the second longest running live radio show in history. His special guest was **Carol Markstrom**.

...Aussie Cowboy/Bush Poet **Carol Heuchan**, who for the past twelve years has been a popular performer at many of our U.S. gatherings, is recording a new CD here in the States. Instrumentalist of the Year **Ernie Martinez** is at the helm and providing the musical touches. Watch for *Both Sides of Carol Heuchan* to be released soon.

...Cowboy poet **Tom Kerlin** debuted his latest CD *Contemplating Life* at the Booth Western Art Museum in March during the spring Southeastern Chuck Wagon Invitational and Cowboy Poetry Gathering.

...The year was 2001 and the winner of the Youth Division of the WMA Yodeling Contest was **Kacey Musgraves** - who just won four GRAMMY'S with one being for "Album of the Year." Kacey was a member of the Cowtown Opry Buckaroos from 1999 until her 18th birthday when her age of eligibility expired.

...**Susie Knight** is recording her fourth CD, *Turn 'Em Loose*, featuring ten original songs accompanied by **Ernie Martinez**, **Jimmy Lee Robbins**, and others. Vocals are co-produced by **Juni Fisher** and **Brad Smalling**. Also, Susie took a week in February to attend the World-Wide College of Auctioneering

in Clear Lake, IA. She graduated in February and will add "Benefit Auctioneer" to her entertainment services.

...**Mary Kaye** is spending time hammering out songs for a new album to be released shortly.

...This spring, **Kerry Grombacher** will release a new CD titled *We Rode the River*. He cut the album in Spicewood, Texas, working with Austin musicians with whom he has played. Included among the twelve original songs are two duets with **Aspen Black**. In June, Kerry will be wrangling horses and guests and providing campfire songs for Bob Lantis and Gunsels Horse Adventures in the Black Hills of South Dakota on a four-day horse camping trip.

...**Dick Baxter**, longtime personal manager and friend of **Roy Rogers**, **Dale Evans**, **Stuart Hamblin**, and **Hi Busse & Joannie** is also a songwriter who had great success over Christmas with an original song called "The Miracle of Miracles." Covered by The Range Riders, the song was played frequently on radio, Internet, and even on Pandora. The song has also been nominated for an award from the Western Writers of America.

...**Bobbi Jean Bell** has added a fourth radio show to her weekly lineup of broadcasts. "OutWest Hour" premiered in December on Placitas, NM community radio station KUPR. It airs every Saturday from 4-5pm (MT) and is heard locally on 99.9FM and online at www.KUPR.org.

...**KG & The Ranger** celebrated their 30th Anniversary with a concert in March at The Wild Hog in the Woods Coffeehouse, the Madison, WI venue where it all began for them. In 1989 they played their first official gig there and did a total of three shows that first year. More than 2800 shows later, they have much to celebrate, including a new trio sound with their daughter, Angie, singing harmony.

...A new album is in the works for **Steve Jones**. There will be several original songs on the project and also some songs written by Sandy Reay. The two will also have a co-write on the CD. Late summer is the target for release.

...With a song that stems from her prairie roots, **Claudia Nygaard** has taken first place in the songwriting competition at the Tumbleweed Music Festival in Richland, WA. The song is called "Lucky Girl" and was recorded in Nashville, TN with Grammy-nominated Neilson Hubbard producing.

...**Leah** and (Young) **David Sawyer** appeared recently on RFD's Cowboy Church TV program hosted by Susie McIntire. The episode, taped during the National Western Stock Show in Denver, featured the Sawyer siblings playing Leah's fiddle arrangements of gospel tunes. Leah also took Grand

WESTERN EVENTS CALENDAR*

2019

IWMA Youth Camp

June 24-27 – Weatherford, Texas - watch for details!

Arizona Cowboy Poets Gathering

August 8-10 – Prescott, Arizona

6th Annual Cimarron Cowboy Music & Poetry Gathering

August 22-24 – Cimarron, New Mexico

San Angelo Cowboy Gathering

September 13-14 – San Angelo, Texas

Red Steagall Cowboy Gathering & Western Swing Festival

October 25-27 – Ft. Worth, Texas

IWMA 2019 Annual Convention

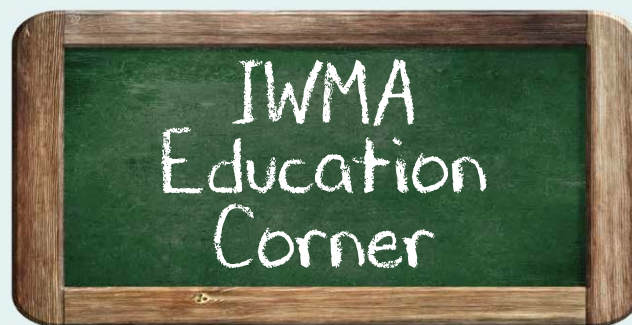
November 13-17 – Albuquerque, New Mexico

CLASSIFIED ADS

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***For more information, contact
marsha@westernmusic.org***



By Pam Tarpley

Just a Word...

Welcome to the Education Corner! The IWMA Education Committee has added some new members for 2019 to include more members of IWMA. New members bring new ideas. Members are Pam Tarpley, Chair, Jeanne Cahill, Judy Coder, Betty Richardson, Gene Peplowski, Clay Tarpley, Brook Deaton, and John Pelham.

During the coming issues of the Western Way, some of these Educators will be contributing helpful teaching/mentoring tips. Meet one new committee member in this issue, Brook Wallace Deaton, as she shares her thoughts on the benefits of practice (Performer's Perspective, page 20) and watch for more from Brook and others. 🐾

Pam Tarpley was raised in Weatherford, TX where she had a career in banking, ranching, and education. Currently she serves as an IWMA Board Intern, Chair of the IWMA Education Committee, member of IWMA Strategic Plan Committee and Assistant Director of the IWMA Youth Music Camp. For the last 20 years, she has been Vice President of J Spur Productions and Technical Director of Cowboy Jubilee Radio with Judy James on QXFM Radio & Western Heritage radio. Pam also serves on the board for the Fort Worth Cowtown Opry and assists with the Youth's Buckaroo Program. She has one son and three grandchildren. ptarp@sbglobal.net



BEHIND THE STUDIO DOOR

with *Bryan Kuban*



YOUR RECORD IS DONE

One of the most interesting reactions I get from my artists is when I ask them: "What are your goals and release strategy for this music"? Interesting because many artists really do not have a plan. I myself am a songwriter and have released music without a plan. The results are usually some great songs that no one ever hears. We pour our hearts and souls not to mention an investment of money and time into our music. It is important to have a plan to recoup your investment and proliferate your brand so that you can continue your artistic endeavours.

Selling Music and Merch:

Well, for many independent Songwriter/Musicians the sale of merchandise is the biggest revenue generator, and the one you should focus on most. People still buy CD's on an impulse sale after a great performance. I coach all my artists to be available to their audience immediately after a performance. Have a well designed merch booth with (2) assistant's ready to sell, sell, sell.

Every minute you are talking with a fan is 30-50 dollars you could have had in pocket. We can't ignore the fans, but that first 15 minutes after the performance is critical to having a great payday. That is why you need at least (2) Merch assistants that are fully educated on the details of your products and your pricing. It is also very important to have a cash box with \$1's, \$5's, and \$10's for change. Nothing worse than losing a sale because of lack of change on the sale.

I always recommend selling items that get the best return on your investment. CD's are great to sale but here is a short list of other items you might consider branding with your logo: Hats (cost \$3-5 sell for \$12-15), Bandana's (cost \$1-2 sell for \$5-10), shot glasses (cost \$3-5 sell for \$10-15), and one of my favorites is to have a 5x7 black and white of the Artist (cost \$.50 - \$1 sell for \$5). autograph them personally after the 15 minute sell window. That is usually a 400-500% markup and you

sell a ton of them, especially to the music streamers who will not buy your CD. I am not a big fan of Shirts as they have to many sizes and they are expensive with an average of a 50% markup or less depending on the quality of the shirt.

"To Stream or not to Stream!"

That is the question" In this ever changing world, media/music consumption has changed as many people listen to their favorite artists via streaming/ downloads.


This has not been a good trend for Independent Artists as streaming service royalties are not in favor of songwriters. The plus side of streaming is exposure to a worldwide market of consumers and may introduce your music to new listeners.

I recommend placing older titles on the streaming services, not the current product that you are promoting unless you have a fan base of a few 100 million.

Pandora had the highest per-play royalty rate. At \$0.01682 per play, an independent artist would need around 87,515 plays to earn the US monthly minimum wage of \$1,472. YouTube had the worst per-stream payouts. At \$0.00074 per stream, artists and content creators would make \$1,472 after 1,989,189 million plays.

Apple Music has paid artists much better than its streaming music rival, Spotify. In 2017, the service paid \$0.0064 per stream. That number rose earlier this year to \$0.00783. Today, that number has settled at \$0.00735. Artists on Apple Music would need around 200,272 plays to earn the US monthly minimum wage amount.

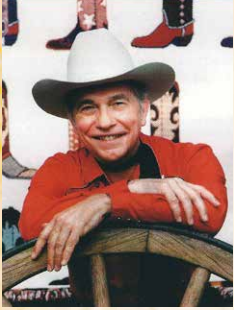
Spotify The streaming music giant now reportedly pays \$0.00437 per play. At \$0.00473 per play, artists will need around 336,842 total plays to earn \$1,472. (information taken from Digital Music News 12/18 by Daniel Sanchez).

Your feedback or comments are welcome: bryankuban@gmail.com. 

About the author: Bryan Kuban, Producer/Audio Engineer /Mentor/Bass player, lives in Mesa, AZ. Bryan is the owner of Kubemusic Recording Studio (1996-present) and bassist for the "Mogollon" band (2002-present). "Growing up as a bass player I have learned to listen. This skill has helped me to hear the whole song and not just my part. This skill has evolved, giving me the skills to arrange and produce recordings. I enjoy helping musical artists realize their potential one note at a time." Western Music Credits: Mikki Daniel / "Gotta Be A Cowgirl" / Audio Engineer and Bass; Red Hot Rhythm Rustlers / "Breakin' Out" and "Too Hot to Handle" / Audio Engineer and Bass; Leelee Robert / "Jewel of the West" and "Swingset" / Audio Engineer and Bass; High Country Cowboys / "Cowboy" / Audio Engineer and Bass.

In Memoriam

Gene Davenport (1935-2018)




Gene Davenport: Musician, historian and editor of the "Tumbleweed Times"

Gene L. Davenport, 82, died at his home in Jackson, TN, Sept. 9, 2018, one month before his 83rd birthday. Born in Alabama, Gene graduated from Birmingham Southern and completed his post-graduate work at Vanderbilt University. In 1963, he began teaching at Lambuth College (later, University)

in Jackson, TN, where he was the Chairman of the Religion and Philosophy Dept. for many years, until a stroke curtailed his activities and he retired in 2008.

His local obituary said, "Gene earned many awards and honors during his life, but these were never his focus. He cared about the people around him and about making the world

a better place. Some of his favorite work was with mentally disabled children. He raised his daughters to see all people the same – not what color they were, not how rich or poor they were, but to get to know and care for the actual person. He was deeply concerned and vocal about social justice."

Western music was a part of his life from the time his mother decided to name him Gene, after her hero, Gene Autry! He enjoyed music, especially Western music, and was an accomplished musician, writing songs and recording in the 1990s with his group, the OK Chorale. From 1988 to 1994 he edited "The Tumbleweed Times," a newsletter for Sons of the Pioneers fans, and he especially enjoyed talking about the Pioneers with Bob Nolan's daughter, Bobbie, and Tim Spencer's son, Hal, at early Western Music Assn. conventions. And he enjoyed talking music with his friend, Cindy Walker, during visits to Texas. In later years, he hosted a Western music show on the local radio station in Jackson. He also wrote a weekly column on religion and social issues for the Jackson Sun newspaper. 

IN THE SPOTLIGHT

Continued from page 11

Champion Fiddler at the Fort Worth Stock Show and Rodeo Fiddle Showdown in February. This unique contest awarded college scholarships to the winners. David also placed in the top five, earning money toward his goal of attending college.

...*Beautiful Texas* is a new CD of Texas songs and Texas history with **Judy James** and featuring **Jeanne Cahill, Jerome Campbell, Brook Wallace Deaton, David Sawyer, Leah Sawyer, and Abby Payne**. For more information email judy@judyjames.com.

...**The Broken Chair Band** released a new EP, *That's What I Think*, in December. With five original songs, a co-write with **Doug Figgs**, and a "bluegrass" cover of "Wayfaring Stranger", Americowboyfolkgrass lives on. Featured artists include **Randy Huston** on mandolin and vocal, Billy Parker on mandolin/octave mandolin and lead guitar, and Madi Dietrich on bowed bass.

...**Lindy Simmons** (CO) and **The Gypsy Cowbelle** (WY) recently embarked on a great adventure to Sonora, Mexico. What started out as a Valentine's Day gig in Mexico for Miss "V" may be the start of a new "Artists Without Borders" program!

...**Kacey and Jenna Thunborg** sang the National Anthem at a University of New Mexico Women's basketball game in January at the famous UNM Pit. On April 29, they will sing the Anthem at an Albuquerque Isotopes game at Isotopes


Park, home field of the 'Topes, Triple-A affiliate of the Colorado Rockies.

...**Danielle Carter** (Broken Chair Band) joined an Interscholastic Equestrian Association team of western reiners called the AZ Sliders and qualified for regionals in Zone 8. The team is positioned to travel to semi-finals in Murfreesboro, TN in April.

...**Gary & Jean Prescott** will celebrate their 25th wedding anniversary on April 30. They also have a grandson graduating from college in May with a degree in Early Childhood Development.

... **Abe Reddekopp** had the honor of officiating at the wedding of his granddaughter in February at a little white church built in 1912 in Liberty, MO.

...For those who may not have heard, **Belinda Gail** and **Robert Lorbeer** have moved to Magnolia, Tx to be closer to family. They are getting involved in the community, love their new home, and are enjoying the return to their Texas roots.

...Family news from **Brad and Mary Kaye Knaphus**: a new grandson was born recently, their son Clark just returned home from a stint in Iraq, another son Nathaniel recently married and is working on a ranch in Montana, a daughter Sophia returns home in April from two years of missionary service, and daughter Emelia is the reigning Miss Garfield County preparing for the Miss Utah scholarship pageant. Well, when you have ten kids..... 

OFFICIAL REPORT

A Report from the IWMA Board of Directors

In accordance with the IWMA strategic plan, board assignments have been made to carry on the work of IWMA. At IWMA 2018, committee sign-up sheets were available to the membership. IWMA Board members have been tasked with chairing the committees and with being liaisons to IWMA chapters. Thank you to all of you who have accepted these assignments and who have agreed to serve on these committees. The more people involved, the better our organization will be. Do you want to be involved? Email Judy James - iwmapresident@westernmusic.org. The assignments are as follows:

Committees –

Western Way – Theresa O'Dell, Chair

Nicole Foley
Donnie Poindexter
Nancy Flag
Clyde Lucas

Education – Pam Tarpley, Chair

Jeanne Cahill
Judy Coder
Betty Richardson
Gene Peplowski
Clay Tarpley
Brook Deaton
John Pelham

Media – Juni Fisher, Media Chair

Jennifer Epps, Website Chair
David Nidel
Yvonne Ryan
John Seger
Clyde Lucas
Pam Tarpley

By-Laws, Policies and Procedures – Jerry Hall, Chair

Robert Lorbeer
Nicole Foley

Marketing – Tom Swearingen, Chair

Chris Foley

Finance Committee – Diana Raven, Chair

Steve Justus
Fundraising & Sponsorship Committee
Membership Committee

Nominating – Robert Lorbeer, Chair

Diana Raven
Tom Swearingen

Awards Show – Robert Lorbeer

Belinda Gail
Diana Raven
Jean Prescott

Boutique – Jean Prescott

Lu Middleton
New Mexico Chapter

Mercantile – Diana Raven

John Bergstrom
Diana Bergstrom

Liaisons –

All Chapters – Jerry Hall

Arizona Chapter – Theresa O'Dell

Colorado Chapter – Diana Raven

California Chapter – Juni Fisher

Columbia Chapter – Tom Swearingen

East Coast Chapter – Juni Fisher

Kansas Chapter – Robert Lorbeer

New Mexico Chapter – Jean Prescott

Oklahoma Chapter – Rich Dollarhide

Texas Chapter – Belinda Gail

Upper Michigan/Northeast Wisconsin – Rich Dollarhide

Utah Chapter – Diana Raven

Western Wordsmiths Chapter – Marvin O'Dell

Wyoming Chapter – Jerry Hall

Youth Chapter – Belinda Gail, Pam Tarpley

Crisis Fund – Rich Dollarhide

Hall Of Fame – Marvin O'Dell



Written by and published in *"The First Twenty Five Years, Songs and Stories"*
by Dave Stamey. Reprinted by permission.

He took over my life in a major way when I was twelve years old.

My father owned an MGM album titled *Hank Williams—The Drifting Cowboy*. On the cover was an artist's depiction of Hank's face in pasty white against a brown background. It was a record like many released in the years following his death. None of the hits were there, no "Cheatin' Heart" or "Lovesick Blues"—instead, offered up was a collection of musical fingernail clippings dredged from the vaults, a mishmash of B-sides and recitations and wire recordings and obscure covers, a way for the record company to milk the last dollar possible from Hank's hollow-eyed ghost. A strange post WWII blues called "Rocking Chair Money." A Luke the Drifter number, "Just a Picture from Life's Other Side." A version of the Red Foley tune, "Tennessee Border."

I stole that record from my father. Stole it. I snuck it into my room and played it, over and over and over again, so many times I finally had to tape a quarter to the tone arm to keep the needle from bouncing out of the grooves.

At the time, had anyone asked, I'd have been hard pressed to explain what, exactly, got to me. It wasn't the songs and it wasn't the music—the iconic sound of Don Helms and Jerry Rivers and the rest of the Drifting Cowboys. Forty-five years later it is a little more obvious. Even now, when I hear one of those songs it slams right back into me and I am that kid again, on my knees in front of the record player with my mouth hanging open. Swaying.

That voice.

It was visceral. There was something in that voice that cut straight through me and latched itself to the inside of my spine and just vibrated there. It was *real*. It was a wail, a howl against everything, the sound of a man trapped, a man in pain. A man lost.

And it was accessible. Simple music. The great songwriter Harlan Howard once described country music as

"three chords and the truth," but Hank could get the job done with even less. The first song I ever figured out on the guitar was his "Cold, Cold Heart." Two chords. I felt as though I'd discovered the Theory of Relativity. After that came "Ramblin' Man." Two chords.

Two chords and that voice.

That started it. My parents had bought me a three-quarter size plywood Monkey Wards guitar, painted a weird yellow, an instrument of torture with the strings a good half inch above the finger board at the twelfth fret. You could use it to slice cheese. It was all I had;

it would do. It would have to. I immersed myself in the Hank Williams songbook. I didn't want to learn anything else, I didn't even want to hear anything else. I went at it with the single-minded ferocity that consumes a pimply-faced adolescent when he finally finds that *thing* that will light him up for the rest of his life. Every spare moment was spent sitting on the edge of my bed hunched over that guitar, banging away, trying this and trying that, figuring out the progressions: where is he going, is it this chord? That one? There it is—yes! My father

would come and chase me out of there, we had cows to feed, we had fences to build, hay to stack, chores to do. You can't stay cooped up in here all the time, what the hell's the matter with you, boy? I would emerge, blinking against the hard sunlight, and perform whatever task was required of me, grudging and long-suffering, the songs still playing inside my head, then as quickly as possible sneak away again and be back at it.

Hours and hours and hours.

They paid us kids for doing ranch work, the princely sum of twenty dollars a month. I saved my pennies. In the early seventies MGM was still putting out compilations: *The Essential Hank Williams*, *Greatest Hits*, *The Complete Hank*... They still are, I guess. I haunted the local record store—an institution gone tragically the way of the dodo bird and the passenger pigeon—and



*Dave Stamey, Multi-awarded performer,
songwriter and master storyteller*

when I found an album with a track I hadn't heard before, I bought it. I can still remember as a junior in high school coming upon a record containing "My Bucket's Got a Hole In It," a song that harkened back to Hank's days as a kid in Greenville, Alabama, hanging around the iconic street performer Tee Tot, who, legend holds, taught Hank the blues and much of what he knew on the guitar. That song contains, by the way, the only recorded guitar solo Hank ever played. He's not credited on any liner notes, but that's him, flogging that A7th chord and bending that big E string on the second instrumental break. It is Robert Johnson meets Appalachia, American roots music at its best, and its deepest.

Eventually the obsession eased a bit, and after I had learned to play almost every song in the catalog, including rarities like "Alone and Forsaken" and "Swing Wide Your Gate of Love," I let other influences, other music, into my world. But obsessions, especially the early ones, run deep. Many, many years later I came to Nashville to perform at a festival for unsigned artists, and one morning while driving along Highway 65 with Casey and Liz Anderson, Casey pointed off to the right and said, "Hank Williams' house was right down that street there." The hair stood up on the back of my neck. I was overcome with awe and wonder, like a pilgrim who had journeyed long and far to reach a personal Mecca.

Later we visited the Grand Ole Opry Theater. When they moved the Opry from the Ryman Auditorium to its flashy new facility they cut out a piece of the old stage and laid it into the new one, so that performers could stand on the same boards where Roy Acuff and Ernest Tubb and Hank Williams stood. I stood there. Of course I did. I tried to feel some sort of electricity, some sort of meaningful energy. I don't think I did, in spite of wanting to, very badly.

His ghost was everywhere that weekend. I almost spotted him in the shadows of the Ryman, behind the back rows. Among the bricks of Printer's Alley I thought I caught a glimpse of him leaning against the wall having a smoke between late night sets at Ernest Tubb's Record Shop after an Opry performance. On the sidewalk downtown, where the sign for *Hank and Audrey's Corral*, a short lived western wear store he opened, still hangs over the empty glass display windows.


It took me a while to get over that trip.

He wasn't there very long, really. He debuted on the Opry in 1948, knocking them dead with "Lovesick Blues," and earning two or three encores (some stories claim as many as six), and by 1952 he had drunk himself completely out of it, been fired from the Opry and was

back in Alabama where he started. Even the Drifting Cowboys had drifted on, and were backing a new kid in town named Ray Price.

As I said before, and will gladly say again, the voice still moves me. It still attaches itself to my spine the way no other can, the way no other ever did. It has guts to it, an authenticity I find sadly lacking in most music these days. I realize, in making such a statement, that I brand myself as a geezer, an old fart, complaining about "kids these days." But so be it. It is the truth.

I never met any of his family, or anybody who knew him. But an interesting fact came to my attention a few years ago. Hank died in the back seat of a Cadillac somewhere between Knoxville, Tennessee and Oak Hill, West Virginia. He was on his way to a New Year's Day show in Ohio, and in Oak Hill his driver, a young kid named Charles Carr, looked back there and saw that the blanket and overcoat Hank had been covered with had slipped off. He reached over to pull them back up and touched Hank's hand. It was cold and stiff. He eventually found the local hospital, where Hank was pronounced dead, but being a possibly suspicious death, it was deemed necessary to call in the police.

The officer responding to the call was named O.E. Stamey. Wow! 

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Cowtown Western Music Society, "Living Hero of Western Swing"
www.westernswingtime.com

A close-up photograph of a hand with a ring, holding a decorative metal instrument. The hand is positioned in the upper left, with fingers slightly curled. A silver ring with a green stone is visible on the ring finger. The instrument, which appears to be a harmonica, is held in the palm and features intricate, engraved designs. The background is a soft, out-of-focus blue and white.

THE LITTLE INSTRUMENT THAT HELPED SETTLE THE WEST

By Gary Allegretto

The harmonica is perhaps the most beloved instrument in Western music and culture. Universally it is the lonesome voice of the soundtrack we hear in our minds when we romanticize about the classic cowboy campfire. It provides ambient perfection as the authentic sound of the West. But did you ever wonder how it actually got there? In fact, the westward migration of the harmonica is truly a fascinating story. And like all good stories it starts with “long ago and far away...”

Thousands of years ago In 1100 BCE China, a related free-reed instrument called the “sheng” (interestingly also the Chinese word for “to be born”) was being played. The oldest example was excavated from the tomb of a 5th-century emperor. The first Westward migration of this concept happened in 1821 when sixteen-year-old German Christian Buschmann patented a steel free-reed instrument he called the “aura.” In 1825, an instrument maker named Joseph Richter took this idea and designed what became the revolutionary modern version of the harmonica – a compact 10-hole instrument that had two distinct notes into each hole, one produced during a drawn breath and one produced during a blow. The concept thrived and by 1857 a German clock salesman Mathias Hohner began manufacturing harmonicas. His business flourished in Europe but he set his sights to a new market. The next and greatest Western migration of the instrument occurred in 1862 when Hohner shipped harmonicas to America. Though the instrument was already in the hands of European immigrants, this shrewd business move would propel the Hohner company to its status as world leader in harmonicas (a position it still holds today) – and change the sound of music forever.

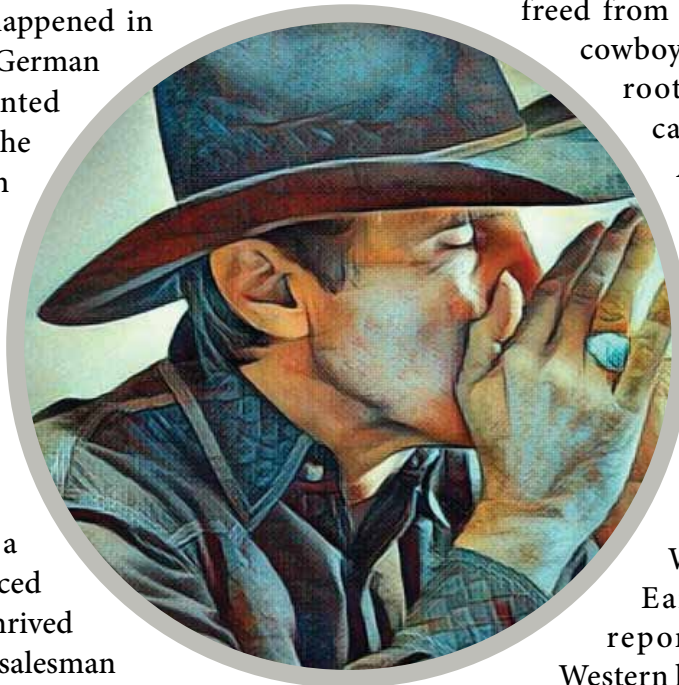
The westward moving harmonica entered the United States precisely at the height of the country’s own Western expansion. Folks were escaping the East in droves to seek new lands, new lives, adventure, opportunities and fortunes out West. Out of necessity, larger musical instruments were left behind on these

difficult journeys. The affordable, portable, and versatile harmonica easily took their place and became hugely popular for making burdensome travels easier. A ten-cent harmonica would singlehandedly provide settlers impromptu music for a dance, wedding, funeral, or religious ceremony on the trail. They were used as tokens of friendship and trade between settlers and Native Americans. They were carried and played by soldiers during the Civil War. In the heyday of America’s cattle drives they were a big hit in cow camps where a cowboy would pull a harmonica from his vest pocket to amuse himself, relieve boredom or stress, entertain his comrades after supper, or calm the herd at night. Of important historic note, as many as 25% of these drovers were black men freed from slavery and finding work as cowboys and playing music with its

roots firmly in what would be called the Blues. Melodies of African rooted field-hollers intertwined with European Celtic ballads creating the first true American cowboy songs – often played on harmonicas. Back in town, harmonicas were very popular in saloons and at dances playing the popular songs of the day. Famous Western figures like Wyatt Earp and Billy the Kid were reportedly harmonica players.

Western legend has it that Frank James of the notorious James Gang was reportedly saved from a bullet by a harmonica in his shirt pocket! Even President Abraham Lincoln is said to have been an enthusiast. And years later in celebration of this era, the harmonica became the familiar lone instrument creating the mood in the soundtrack of multitudes of popular Western movies – and rightfully so.

Thus, the harmonica became an integral part of Western history, music, culture, and mystique in its fascinating migration. Not surprisingly, it continued to travel to every corner of the earth. It was even the first instrument played in outer space when astronaut Wally Schirra played a Hohner that he snuck on the Gemini 6 mission. But indeed, perhaps the harmonica’s greatest impact and triumph is its role as the “little instrument that helped settle the West.”



Performer's Perspective

By Brook Deaton



"Practice makes perfect!" We have all heard the phrase, usually in the form of an admonition, at least once or twice. However, I have some qualms with its veracity.

As a young child learning an instrument, I quickly discovered a loophole in the parental recommendation: "Go practice all of your songs." I hurried through all of my songs, zipped through each page in my music book, and then packed my instrument away, done for the

day. Hey, I was a kid, I had other stuff to do.

After a few months of lessons that were basically just a repeat of one another, countless sessions of "practice" that offered no progress, and a competition/concert that featured my peers excelling past me on group-focused material, I decided it was worth another approach.

I had heard stories of an old-time fiddling legend Benny Thomason practicing his tried-and-true tunes at a painstakingly slow speed, analyzing the tone and intonation of each note and the intricate rhythms of each distinct phrase. Practice doesn't make perfect; practice makes permanent.

With this realization, a new routine emerged. I started to relish the time with just me and my instrument, to hone in on the problem areas and go over and over the mistakes until every phrase and measure was fluent. I discovered the relational depth with one's instrument and the value of building up the weak areas.

There is a vast difference in practicing and playing. If playing an instrument is equated with a relationship, then "playing" would be the time spent with your significant other in public and "practice" would be the time spent behind closed doors. Both times are important and fun, but it's the private time that strengthens your core foundation.

I penned this personal epiphany, not to brag on my wonderful practice techniques, but to encourage anyone who might be stuck in a plateau. In conclusion, I offer a rephrase of the debunked admonition: "Perfect practice makes perfect." That's a recipe for success.

About Brook Deaton

Brook Wallace Deaton earned her Bachelor's of Science in Education and Texas Teacher's Accreditation from UT Arlington in 2014. She has a country-cowboy-swing duo with her husband Dusty Deaton, is a member of the dynamic trio "The Swing Sisters" (along with Kristyn Harris and Jeanne Cahill), and teaches private music lessons. Brook is the mother of four children and serves as Children's Director at Shepherd's Valley Cowboy Church in Alvarado, TX.



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Chapter Update

Arizona Chapter

President: John Paulson

johnpaulson1945@gmail.com

Our chapter had its January meeting at Tanque Verde Guest Ranch in Tucson, Arizona. Members were honored to play in the formal dining room for ranch guests enjoying Sunday brunch. Participants were "43 Miles North Band" (John Paulson, Nick Spiro, Sherry Walker, Rusty Ford, and Dennis Bierman), Janice Deardorff, Dan McCorison, Dennis & Carilyn Knill, Bunker de France, Paula Erlene & Ermal Williamson and Mae Camp. The open mic session was followed by a round table discussion led by newly elected president John Paulson. The discussion centered on suggested activities for the coming year. Other officers for 2019 are Gene Crandall, Vice President; Sherry Walker, Secretary; and Dennis Knill, Treasurer. Our next chapter get together will be at Old Tucson Studios on March 17 and will include performances by chapter members in the Arizona Theater as part of Old Tucson's Spirit of the West celebration. We are looking forward to a fun-filled year of good western music and poetry.

California Chapter

President: Steve Justus

sjustusCA@gmail.com

A big howdy to everyone! The California Chapter welcomes the new year with some new faces on our Board and a renewed energy to get after our initiatives and implement

them. We begin by planning our Spring Party, which will be on Saturday, March 16, in Sunland. We are auditioning a new venue that offers a buffet, stage, and dance floor. We are excited to have members of the Cowboy Social Club join us. That's a beginning step toward satisfying another 2019 goal, becoming more interactive with that group. We are really pleased with our NorCal Initiative, which began last year when Carolyn Sills stepped up to become the NorCal Representative to the Board. Her work and assistance have paved the way to our now having a focus team. They are rolling up their sleeves to, initially, set up meeting sites so we can draw NorCal members into the overall Chapter work. Each of the regions, such as San Diego, Orange County, Central Valley, etc., are all unique; we feel strongly that a regional focus will aid the Chapter in meeting the Charter of the IWMA! Several wonderful music events came our way these last few months. Curly's Cowboy Christmas in Victorville starred Belinda Gail and the Sawyer Family. The Sawyers wowed us again in a San Diego performance, followed by the Autry Showcase, and later at the Coffee Gallery in Pasadena. We just can't get enough of that talented and entertaining group! Shortly thereafter, Dave Stamey returned to the Coffee Gallery in Pasadena for another sold-out performance. He will appear in a sold-out house concert in Folsom in March. Between those events, we were introduced to a group new to most of us out here: The Wardens. Traveling from Canada, they first appeared in the San Diego area, then surprised us in Santa Clarita. We hope we can get them to come back. The biggest upcoming event to mark on

your calendars is the **Santa Clarita Cowboy Festival**, running from April 12-14. Check out the talented lineup and daily schedule online. John Bergstrom has organized a special stage area featuring only IWMA performers. The list of IWMA performers throughout the Festival is extensive: there are many other live shows for you to attend. We always say that we are blessed with the Autry Museum Showcase and it gets better and better. We are really proud of the performances given by the group of artists who routinely appear at the Showcase, and we hope to establish such a venue in Northern California soon. Recently, we had some great surprise visits that wowed everybody. Performing separately - and then together - we had Ron Christopher and Gary Allegretto. Both Ron and Gary have



Gary Allegretto and Ron Christopher

been nominated by the Academy of Western Artists for Western Album of the Year (as is member Carol Markstrom). When they performed together, it was quite a show. The special surprise came in the form of a personal invitee of Gary Allegretto: Frank "Flash" Fiore, an 89-year-old harmonica player. Fiore, who knew Roy Rogers and actually played on the shoulders of Tom Mix as a ten-year-old, can share many stories from his life as

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Chapter Update

Continued from page 21



Flash with Joe Lima, Gary Allegretto, Scott Tonelson

a Western entertainer, "... easily the most colorful Western character I know", states Gary Allegretto. Ever a true professional, Fiore captivated the audience as well as his fellow performers.

Colorado Chapter

President: Susie Knight

lassothecowgirl@yahoo.com

This Chapter is in the planning stages of putting together Showcases around the state of Colorado. We had a successful Showcase in Golden in January on the Sunday morning of the Colorado Cowboy Poetry Gathering. Performers included: A Cowboys Legacy (singers/poets, Tom & Donna Hatton, guitarist, Dan Park, and fiddler, Ann Brown), The Posse (singer, Sonja Oliver, guitarist, Jimmy Lee Robbins, and fiddler, Ann Brown), poet, Sherl Cederburg, singer/poet, JJ Steele, and singer, Carlos Washington and Steel Horse Swing. Plans are secured for a Showcase in Florissant on July 27 at the Florissant Grange.



2019 Golden Showcase Performers

Another showcase is booked in Wheat Ridge at the Maple Grove Grange on Sunday, September 22., A CALL FOR PERFORMERS will be emailed to the Membership from Susie Knight about 8 weeks prior to these Showcases, and a hard commitment will be required. First-come, first-served. Performers that have performed in a Showcase earlier this year will be placed on the Waiting List. Other possible locations are Meeker, Mancos, Eagle, Estes Park. (Limit 5 Showcases/year.) For more information, contact Susie Knight at (303) 495-4869. Our Chapter's Vice President, Donna Hatton, and Treasurer, Tom Hatton, bandleaders of "A Cowboys Legacy", are planning a Western Show at the Ute Pass Cultural Center in Woodland Park. (Date pending). This up-and-coming event features our Chapter's Talent with themes surrounding Western History from the Civil War to present day. Youth members of our Chapter will be included. Our Chapter will have a booth there to represent the IWMA and Colorado Chapter. Contact the Hattons at tomhatton@aol.com for more information. On February 24, Susie Knight and Rex Rideout made their annual appearance at the Buffalo Bill Museum and Grave to celebrate Buffalo Bill's Birthday. Susie had complimentary copies of *The Western Way* magazine with revised Membership applications inserted for any takers. Numerous attendees were added to our mailing list to learn when and where our IWMA- CO Chapter events will be this year. Many of our talented members live all over the country and even overseas. Please stay in contact with us and all your



Rex Rideout and Susie Knight Perform at the Buffalo Bill Museum

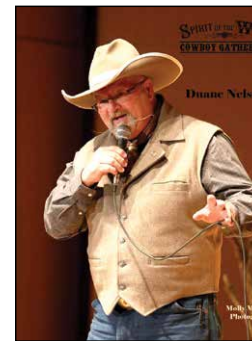
shows, promo, photos, and announcements on our public Facebook Page: IWMA Colorado Chapter – "Branded Western". Only members can post, but the whole world can view and learn about you and your talented skills in western entertainment!

Columbia Chapter

President: Tom Swearingen

tomswearingen@gmail.com

Several Columbia Chapter performers braved snow and ice in the Pacific Northwest passes to make their way to Ellensburg, Washington and the three-day Spirit of the West Cowboy Gathering over President's Day weekend. Duane Nelson, Kathy Moss, and Lynn Kopelke joined Dave Stamey, Kristyn Harris, and the High Country Cowboys in the headliner shows. Daytime



Duane Nelson Spirit of the West Gathering

performances at the Gathering featured chapter members Laura-lee Northcott, Panhandle Cowboys (Dave Fulfs and John Barber), and Alan Halvorson. Veronica Manis and Joe McCutcheon (performing as the duo Chinook Winds) won the open mic competition. Speaking of Gatherings... chapter members Tom Swearingen, Kathy Moss, Joe Sartin, the Panhandle Cowboys, and Almeda Bradshaw trekked to Elko, Nevada and the 35th National Cowboy Poetry Gathering and took to the "Anything Goes" music and poetry stages and other open mic opportunities the event provides. What with the Columbia Chapter's



Kathy Moss Elko, NV

“home” geographic area including British Columbia (in addition to Washington and Oregon), it’s fitting that BC’s Ed Wahl, Washington’s Dave McLure, and Oregon’s Tom Swearingen are among those invited to perform at the 23rd Annual Kamloops Cowboy Festival presented by the BC Cowboy Heritage Society. Lauralee Northcott is hard



Tom Swearingen Elko, NV

at work organizing the next Columbia Chapter Showcase. Set to take place May 19 at the Clarkston M o o s e

Lodge in the Clarkston, Washington/Lewiston, Idaho area, the show will feature Alan Halvorson, Lauralee Northcott, Lynn Kopelke, Ted Hunt, Dick Warwick, Barbara Nelson, Duane Nelson, Ed Wahl, Jim Crotts, Notable Exceptions, Sam Mattice, and Jim Aasen. Plans are also underway for the chapter’s fall showcase concert “Cowboys in the Hood” to be held October 12 in Hood River, Oregon. In addition to these shows, several chapter members are on tour and doing solo concerts in our area and throughout the west. Hopefully we’ll cross your tracks soon.

East Coast Chapter

President: Aspen Black

aspen@aspenblackcowgirl.com

Board members of the IWMAECC have been busy planning a chapter-sponsored concert in Cumberland, MD. The date is set for August 25, 2019. Tom Hawk is the local liaison, and Kerry Grombacher is producing the event. In other news, President Aspen Black attended the IWMA Chapter Presidents conference call, following the IWMA national board meeting, on behalf of the IWMAECC. New ideas and opportunities were discussed, many of which the IWMAECC plans to

take part in. As always, individual chapter members continue to tour and perform in their local regions, bringing western music and poetry to a variety of audiences, many of which who have never heard of the genre before.

Kansas Chapter

President: Orin Friesen

rbanjoranch.com

The regularly scheduled January meeting of the Kansas Chapter was moved to March, due to bad weather. The members are looking forward to May 7 when the national officers of the IWMA will meet with our Kansas Chapter at the Prairie Rose Chuckwagon Supper near Benton, Kansas. Among the items on the agenda for 2019 are working with the cattle town of Abilene, Kansas for their annual Chisholm Trail Festival, going forward with our own Cowboy Up TV program, and beginning to plan for the bicentennial of the Santa Fe Trail which will happen in 2021.

New Mexico Chapter

President: Michael Coy

mmcoy3@msn.com

We have been busy here in New Mexico as usual. On February 5, several New Mexico chapter members met with the national IWMA board at *Hotel Albuquerque*. There was general agreement from both groups that it was a positive and productive meeting. Everyone was encouraged to share whatever they had on their minds about such things as how the IWMA should proceed in its mission going forward and how the annual convention can be improved, etc. Questions were asked and responded to by both groups. I think most of us came away feeling like local and national members are working toward the same goals. We hope that other local chapters will have the same opportunity for closer communication with the national board throughout 2019.

We are continuing to fill our showcases at the *Best Western Cork and Tap Pub* to near capacity with enthusiastic crowds. On January 21 we featured *Cowboy Way* and *Kyle Martin*. On February 25 the *High Country Cowboys* wowed the crowd as only they can. Coming up in March we will feature *Buffalo Bill and Dr. Jo* and *James Michael*. On May 27 *Sheriff Jim Wilson and Jim Jones* will pair up for an evening show. We also have an event called the *Family Western Festival* planned for June 22 which we will present in conjunction with the City of Albuquerque. For that event we will feature the *Kristyn Harris Trio*, *Randy Huston*, and one of our favorite Albuquerque groups, *Holy Water and Whiskey*. The New Mexico chapter has been sponsoring regular open mics for a few years at the *Blue Grasshopper* in Rio Rancho. Every so often we ask ourselves if we should continue. As you all know, open mics can be challenging. We discussed our open mic project extensively at our last general meeting. Among other things we reviewed the IWMA mission statement where it says: “The International Western Music Association and its chapters foster the professional growth of individual performing members.” Out of that discussion we concluded that, in addition to fostering the growth of professionals, local chapters are in a good position to foster the growth of amateurs and semi-professionals. Some of these artists may work their acts up to the point that they can apply to perform on the *Development Stage* at the convention, but most will probably never become professionals or even set that as their goal. Regardless of how professional our performers become, the New Mexico Chapter feels that a wider range of IWMA members have the opportunity to reflect “the character, beauty, spirit, and myths of the American

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Chapter Update

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West” when we fulfill our mission to foster artistic growth on every level. We have already seen noticeable growth in individuals who have had little or no opportunity for public performance apart from our open mics. The New Mexico Chapter plans to continue to find ways to foster artistic growth wherever we can. We encourage all the other local chapters to do the same.

Oklahoma Chapter

President: Donnie Poindexter
cowboydp51@gmail.com

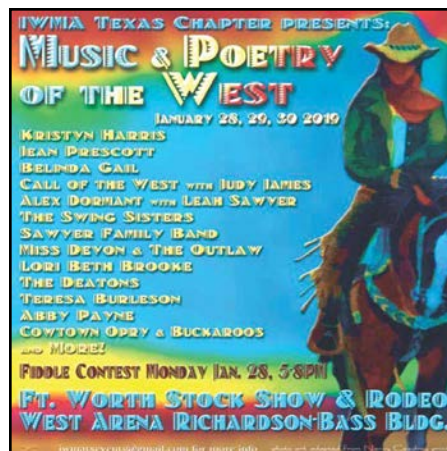
IWMAOK members will be busy this year. Many will appear at the 4th Annual Bristow Cowboy Poetry Gathering held in Slick, OK. The contest will be judged by Jay Snider, Francine Roark Robinson and Ron Secoy. Hosted by Mike and Dove Schmidt this is a two-day event with poetry competition the afternoon of April 26 followed by open mic poetry and music during the evening. Bunkhouse shenanigans, chuck-wagon meals and old west music and cowboy poetry follow the next day at Crossroads Ranch in Depew, OK. Performing at the Cowboy Jubilee in downtown Ardmore, OK on May 2-5 are Francine Roark Robinson, Roy Madden, Ron Secoy, A Little Farther West (Robert Maxwell Case and Susie Case), Curtis Krigbaum, and Steeldust (Donnie, Bill and Jim Poindexter). The Stephens County Free Fair, in Duncan, OK, Aug 24 will be the site for IWMAOK members Ron Secoy, Donnie Poindexter, Dawn Anita, Dan Williams, Francine Roark Robinson and Jan Hicks Carroll. A new venue for the IWMAOK this year is the Chuck Wagon Gathering at the Chisholm Trail Museum in Kingfisher, OK on October 5. This will be an all-day event featuring a variety of working chuck wagons from across the region as they prepare some of their

favorite dishes. Daytime activities include Dutch oven cooking demonstrations, blacksmithing, Straka Longhorns, and cowboy music and poetry. The evening features a chuck wagon meal. Members involved include Don Williams, Danny William, Donnie Poindexter, Francine Robinson, Martin & Murray, Will Tate, Dove Schmidt, Dawn Anita, Robert Beene, Curtis Krigbaum, Roy Madden, Mike and Doris Merritt. Dawn Anita is nominated as Western Female Vocalist of the Year and her song Down on Wildhorse Creek is nominated as Western Song of the Year with Academy of Western Artists. She will be performing in Ft. Worth at the Radisson Hotel on March 13 on the Pre-Cowboy Jam with all of the other western finalists. She will be attending the Awards Show at Brown-Lupton University in Ft. Worth on March 14. Her song, Down on Wildhorse Creek, came in the Country Charts in Australia at No. 25.

Texas Chapter

President: Cary Wiseman
Wisemanranch71@gmail.com

Hello, I am Cary Wisemen, President of the IWMA Texas Chapter. The Texas Chapter had a wonderful event, “2019 Music and Poetry of the West”, which took place in Janu-



Advertising Music & Poetry of the West

ary over 3 days at the Fort Worth Stock Show and Rodeo. I would like to thank Nicole Foley, Tx Chapter

Event Coordinator, for organizing a successful event. We had three fantastic days of entertainment; cowboy music, gospel music and great cowboy poetry. It was also a time to reunite with fellow performers and establish new relationships. Great entertainers such as Kristyn Harris, Belinda Gail, Miss Devon & The Outlaw, Call of the West (Jeanne Cahill and Jerome Campbell), Judy James, Jean Prescott, Tereasa Burleson and The Swing Sisters (Brook Wallace-Deaton, Kristyn Harris and Jeanne Cahill) just to name a few!! The Youth



The Swing Sisters

Fiddle Contest was organized by Kathy Sawyer and was sponsored by the Fort Worth Stock Show and Rodeo. The Stock show awarded scholarships to five winners. Congratulations to Leah Sawyer for placing 1st, and David Sawyer, Jr. also placed! We are also happy that the Fort Worth Star Telegram featured articles about the performing Cowtown Opry Buckaroos (Abby Payne, Caroline Grace Wiseman, Jazmine Chanel and RaeLee Deaton) and the fiddle contest.



Cowtown Buckaroos

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The WESTERN WAY



BUFFHAM'S BUFFOONERY

by Les Buffham



CAMPER'S LAMENT

A friend of mine who is a great singer-song writer and geetar picker came up to the camp I was hosting for the summer in the White Mountains of Arizona. I ain't mentionin' any names but his initials are Dan McCorison.

We were working on some songs we were trying to co-write. He brought his new sweet little dog Daisy with him and it was easy to see they were both in love.

He was camped in his van fifty yards or so from where I was and one mornin' as the sun was coming up I walked out in the meadow where I could see if he was up and about. He was and as soon as Daisy the dog saw me, she came runnin' to greet me. As I petted her on the head I noticed her eyes were red and swollen. About that time, I got a whif of her and it was readily apparent that she had been SKUNKED! Dan came walking down as I was backin' away from her and smellin' of my hand to assess the damages. He said, "Gee, I never thought to tell you but she had a little run in early this morning with a two-tone kitty with a fluid drive." He was kinda grinnin' when he said that. I was a little skunked myself! But, I had my revenge the next mornin' when he came crawlin' out of that van that he had shared with Daisy all night. His eyes were red and swollen! He said he spent the night with all the doors and windows open and he didn't get much sleep. He was a little bleary eyed all day and we didn't get a whole lot done. I noticed that he didn't pet that dog at all.

I reckon he didn't have a problem with hitch hikers on the way home!



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Musings...An Electric Horse?

By David Veal

Recently I arranged to ride in a self-driving car. The Car arrived at the appointed time and I told it I wanted to go to San Diego.

The CAR wanted to go to Ventura Harbor. The trip was amazing; it followed all traffic rules, wouldn't hit anything, was perfectly safe. I had a wonderful lunch in Ventura Harbor.

On the way home, the CAR decided to drive through two small towns. When we arrived back home, I had been instructed to remove my things and tell the car to go to the garage. After it left, I thought "What if the car goes someplace else, will I be charge for the extra mileage?" Then I remembered it only had 25 miles left and had to return "home" to get recharged.

And now, nothing much has changed – in my 20s I rode a horse that often wanted to go someplace I didn't. It would not let me hit anything in my path. And, if I didn't tie it down, it would head back to the barn to recharge. Today? Well, it was déjà vu...I rode an "electric horse" instead of a "4-legged one."

Chapter Update

Continued from page 24

The event was a true celebration of western heritage and cowboy culture! We are currently planning our 2nd quarter event “jam.” Details will be posted soon on the IWMA Texas Chapter Facebook page and emails about the event will also be sent to all chapter members. We invite people from other states to join our chapter as we would love to see you participate in our events.

Upper Michigan/Northeastern Wisconsin Chapter

President: Thomas Betts
hrambler@bayland.net

Snowed in, schools closed, driving restricted. The Chapter met anyway! The meeting went something like this...New Membership rules were discussed. It was determined to wait and see the new membership page in the *Western Way*, since there are some regulations and pricing changes. The Hiawatha Ramblers are paid through August 2019. A copy of the book “The Public Domain” by Stephan Fishman S.D. will be sent to Marsha Short for her review. The IWMA is in year two of a three-year plan. The problem of ASCAP costs for performing venues was discussed at this meeting. The minimum fee from ASCAP requested of venues for publicly performing music \$700 or more. The large majority of venues are “mom and pop” businesses. A lot of the clientele are “Snowbirds” who are here only from Memorial Day to Labor Day and the rest of the time the businesses are just trying to exist. The cost of ASCAP is prohibitive. We believe there is a way to promote and perform Western Music. As a chapter we will gather material on this and send it to the National office and see what they and the legal department will determine. As the saying goes, “Put the ball in their court and see what happens.” It was a positive meeting and it ended singing “Happy Trails”.

Others who are traveling through our region are invited to join us, when the snow melts, of course!

Utah Chapter

President: Brian Arnold
saddlestrings@live.com

The IWMA Utah Chapter is off to a great start to 2019! Many of our members are staying busy at various gatherings across the Intermountain West. Several members performed in Elko at the National Cowboy Gathering. Colton Blankman was invited to Elko to receive the Rod McQueary and Sue Wallis Scholarship. Way to go, Colt! The Cache Valley Cowboy Rendezvous recently wrapped up and was a huge success! Headlining performers included Ned LeDoux, Kristyn Harris, Stephanie Davis, and The High Country Cowboys. Also appearing on the main shows were Gary Allegretto, Ed Peekeekoot, Clive Romney, Doris Daley, Doc Mehl, Sam DeLeeuw, Thatch Elmer, Colton Blankman, and Kristen Lloyd. Many other Utah Chapter members performed throughout both days on three different stages. Utah Chapter President, Brian Arnold, won the Patriotic Poetry Contest; and with wife, Teri, also won the Swing Dance contest. Special thanks to Dale and Dawna Major and the wonderful volunteers who made this a memorable weekend. The Utah Chapter is sponsoring the Iron Door Gathering at the Iron Door Theater in Malad, Idaho March 22 and 23. Many of our members will be performing at this event. Cowboy Poetry Week is April 21-27, during which time many of our Utah Chapter poets and musicians will be performing at local schools and libraries. Our next big event is Cowboy Legends at Antelope Island, which will be held on Memorial Day weekend. This event takes place on Antelope Island, which is situated in the Great Salt Lake, a few miles west of the Wasatch Front. Top poets and musicians from the Utah

Chapter will entertain visitors and audience members at the historic Fielding Garr Ranch. Lu Middleton always hosts some great house concerts. Most recently, Wylie and the Wild West rocked the house! A special thanks to Sam DeLeeuw for her help in making the transition of officers and duties go so smoothly. We look forward to continued growth and success of our chapter this year and in future years.

Western Wordsmiths Chapter

President: Dan “Doc” Wilson
wwpres1234@gmail.com.

With the Convention behind us and 2019 in front of us, I’ll try to keep it brief. As usual, back-room planning still goes on as a continuous activity, and any irons still in the fire were be passed on to the newly elected board. Still, we need your ideas. If you have thoughts, please email me at the above address. **New Board of Directors** – Dan “Doc” Wilson, president; Vic Anderson, Vice President; Secretary, Ron Wilson, poet lariat, Secretary and as usual, Marsha Short, Treasurer. Ron Wilson, of the Kansas Chapter is the new member, with Dan “Doc” Wilson (no relation) and Vic Anderson carrying over from the 2018 Board. Mark Munzert, 2018 Secretary, has been appointed Director of Communications and handles our Facebook pages. **Website** – The new Western Wordsmiths Website has been up and running since last summer. Recent additions include adding a photo and bio of Larry Chittenden to the Who’s Who section. Links to reciting tips from the national Poetry Out Loud contest are available under the TOOLS / other tools tab. Please visit the site and check it out. If you see something you want changed, updated or missing, let me know. The Website may be viewed at <http://www.westernwordsmiths.com>. **2018 Convention** – The 2018 Convention was a great success from our vantage point. Western Wordsmiths spon-

sored **five** events at Albuquerque, and all were well received with the exception of the Songwriters Showcase, which was cancelled due to a scheduling conflict. We learned from the Songwriters workshop that a number of Wordsmiths members are also songwriters who write lyrics as well as compose their own melodies. This may be evidence of the need for further workshops for our songwriters. **Western Prose Writers** – some of you have written books about the west and are interested in having Western Wordsmiths provide activities to assist them. Stay posted. There is more to report, but space is limited, so I'll keep it short. Keep us posted, and don't float your horse's teeth at night!

Wyoming Chapter President: John Sidle johnsidle@gmail.com

Greetings from the Cowboy State! Following hibernation, Wyomingites are just beginning to stir. Some flew south to warmer climates, while others rejoice in chilly quietude. Several members performed at the Cochise Cowboy Poetry Gathering in Sierra Vista in February and took the opportunity to discuss WY Chapter events. With a strong South Dakota membership, we are working towards a showcase stage in Eastern Wyoming this summer. Details to follow as brains thaw... If you are interested in performing in Wyoming showcases, now is a great time to join the chapter to be included in updates. The Gypsy



Miss V with Sonoran musicians

Cowbelle (WY Chapter Secretary) recently made an historic trip to Sonora, Mexico with Lindy Simmons (CO IWMA poet and visionary of the Durango Cowboy Poetry Gathering's "Variety Show with a Twist"). Miss "V" delighted in playing her *Genuine Cowbilly Music* to an exuberant crowd beside the Sea of Cortez for Valentine's Day! What started out to be a Valentine's Day gig for the Gypsy Cowgirl at Las Brisas event center may be a start of a



Miss V and Lindy Simmons in Mexico

new "Artists Without Borders" program. Chapter treasurer Buffalo Bill Boycott and Dr. Jo have been sharing their music with the NM Chapter of late, amid a trip to the Cayman Islands, and are expecting their first grandchild soon. Meanwhile, Jerry Bell is enjoying retirement by driving a snow cat in the mountains. Only in Wyoming.... Suzie Knight (CO IWMA President) just completed auctioneering school, adding another feather to her well-adorned hat! She will perform in Thermopolis, WY on June 8 as part of a summer Cowboy Poetry and Music series presented by long-time WY member, Dick Hall. Almeda Bradshaw (MT) will also perform for the series later this summer. Please contact Dick Hall for details. Pegie Douglas and her husband Bruce are making their permanent home in Hill City, SD, planting roots where many of her ancestors settled. John D. Nesbitt (CA) proudly released a CD of western songs entitled *"In a Large and Lonesome Land"*. He also published *"Shaping the Story"*, an introduction to writing fiction. Both are available on line. Congratulations John!! We appreciate our diverse membership, with great performers from many neighboring states. Wyoming is rural, but certainly 'on the way' to lots of places! Some may say, "There's not a lot going on

here," but we know better. Wishing you blue skies and tailwinds!

Youth Chapter

Coordinator: Jane Leche
wmayouthcoordinator@gmail.com It's that time again as youth chapter members are gearing up to apply for summer music camps, private instruction and other learning opportunities to further their music interests. Youth Chapter members in good standing should start applying now to be considered for the IWMA *Young Performers Education Scholarship* that could help pay for registration or instruction costs. Also, continued donations to the youth scholarship fund are always welcomed and greatly appreciated. More scholarship information and the application form can be found by clicking on the Youth tab on the IWMA Website. Youth chapter members should also consider attending the IWMA sponsored 2019 Youth Performance Camp scheduled for June 24-27 in Weatherford, TX. The camp is led by a cadre of western music's finest instructors in vocal coaching, guitar, fiddle and other performance training. More information will be forthcoming so check the youth page on the IWMA Website often. A special treat was in store for youth chapter members Leah and David Sawyer who made their annual trek to Denver for the Colorado Rocky Mountain Fiddle Championships at the National Western Stock Show. They were surprised by an invitation to step on stage with Susie McEntire and her husband, Mark Eaton, who co-host *Cowboy Church* for RFD-TV. The Sawyers' performance aired on February 10. For more information on the IWMA Youth Chapter contact Jane Leche, Youth Chapter Coordinator at wmayouthcoordinator@gmail.com Instagram: [iwmayouthchapter](#) Facebook: [@westernmusicYC](#) Website: westernmusic.org/youth-chapter 🐾





Ernie on stage.

TWW: How important do you think it is for performers and musicians to be part of an organization like the IWMA? You can be honest. If you're not sure membership in an organization like IWMA is all that important or productive, it's okay to say so. We value honesty here in the Crosshairs.

EM: I don't think belonging to an organization is as important as timing. Organizations are great, but timing and hard work is really the answer. Belonging to an organization works for networking and camaraderie.

TWW: Thank you for your candid responses today, Ernie. It's been delightful having the opportunity to visit with you. The Western Way wants to wish you many years of productive and enjoyable days in music in the future. It is always a pleasure to watch and hear you perform. And we love the way you're always willing to step in and accompany anyone who needs a player for their performances. You are an inspiration and an encouragement to everyone. We hope we can do this again sometime.

EM: Thank you for this opportunity to have this interview. It means a lot to me to be a part of the IWMA and to be able to share Western music and keeping the west alive. I have always enjoyed playing with everyone and it is an honor when I am asked to step in. 



I have awards from Entertainment, Business, and Government. But to be acknowledged with a **BILL WILEY AWARD** by my Western Music Family and Friends is very **SPECIAL.....**

David Veal

Screen Pals Quiz

Submitted by David Veal

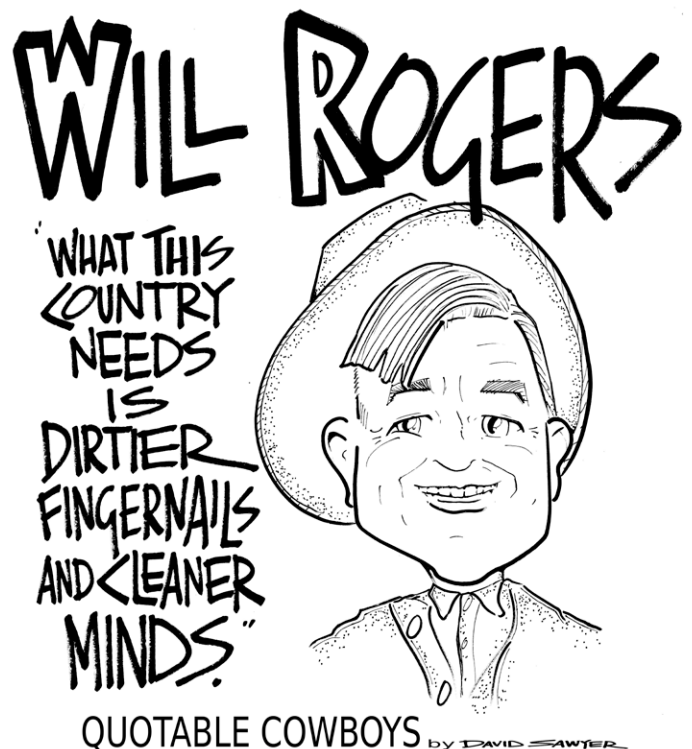
Can you match these stars, some western, to their sidekicks?

(Roy Rogers was not included in this list because he had many sidekicks such as Smiley Burnett, Ken Curtis, Pat Brady, Gabby Hayes, Andy Devine, and Guinn [Big Boy] Williams to name a few)

- | | |
|-----------------|-----------------|
| 1. Red Ryder | A. Andy |
| 2. Lone Ranger | B. Robin |
| 3. Green Hornet | C. Jane |
| 4. Gene Autry | D. Molly |
| 5. Batman | E. Lil Beaver |
| 6. Bud Abbott | F. Lou Costello |
| 7. Dean Martin | G. Pat Buttram |
| 8. Tarzan | H. Kato |
| 9. Fibber McGee | I. Tonto |
| 10. Amos | J. Jerry Lewis |

Answers on Page 35

© Veal Ideas



TALES OF THE WEST



by Jim Wilson


Just about all of us are familiar with The Sons of the Pioneers. But, in 1933, they actually started out as the Pioneer Trio, consisting of Len Slye, Bob Nolan, and Tim Spencer. In 1934, they added Hugh Farr, on fiddle, and a radio announcer told them that they were too young to be billed as pioneers so he introduced them as The Sons of the Pioneers.

Len Slye (Roy Rogers) got his movie contract in 1937 and had to leave the group. He was replaced by Pat Brady who became a life-long friend. Another piece of Pioneer trivia is that from 1949 to 1952 their lead singer was Curtis Wain Gates – although most of us knew him as Ken Curtis, or maybe Festus Hagen. Gates/Curtis/Hagen was also movie director John Ford's son-in-law for a few years.

Those of us who were fortunate enough to see Roy Rogers in one of his many public appearances will remember the red and white or blue and white saddles that often adorned Little Trigger. Well folks, those saddles were made of plastic! Yep! When leather became important to the war effort in WWII, the All Western Plastic Company, of Lusk, Wyoming, began to build saddles from plastic. Roy liked the idea because the saddles looked unique and because they could be cleaned up with a damp cloth before an appearance. One source says that Roy may have owned as many as seven of these unique rigs.

We have all enjoyed the great western song “[Ghost] Riders In The Sky”, and most of us know that it was written by Stan Jones. When the song was first published, Stan was living in Death Valley and couldn't find a radio station to listen to in that remote area. When his first royalty check came in, Stan bought a car with a radio so that he could drive until he got radio reception and listen to the various people who had recorded his great song.

Another singing cowboy, Tex Ritter (1905-1974) – yes, he really was a Texan, having been raised in Panola County, Texas – actually got his musical break in New York City. In 1931, Ritter landed a good role in the Broadway production of “Green Grow The Lilacs.” Of course, he is best known for his great rendition of “Do Not Forsake Me”, the theme from High Noon. Johnny Western used to do a great version of that song and it's a shame that more western singers don't perform it today. Dave Stamey are you listening?

Speaking of Johnny Western, we all know him for his writing and performing of the Paladin theme. But he also cut a pretty wide swath in western music. You see, he fronted Gene Autry's band for a number of years and also was part of Johnny Cash's touring group. What you may not know is that Western and Cash also wrote the lyrics to the Bonanza theme and wrote the lyrics and music to the Johnny Yuma theme. It is no wonder that Johnny Western has a rightful place in the Western Music Hall of Fame. 

KEEPING HISTORY IN PERSPECTIVE

I hate to burst anyone's bubble, but the guitar was not all that popular among the early-day cowboys. The things had a bad habit of getting beat up pretty bad around a bunk house and rarely survived very long in the back of a chuck wagon. For many old-time cowboys, the instrument of choice was the harmonica.

The harmonica was introduced into this country in the early days of the 19th Century and became quite popular. President Lincoln is supposed to have carried on in his pocket. And even Wyatt Earp and Billy the Kid are reputed to have been harmonica virtuosos. According to a number of Civil War memoirs, the instrument could be heard around several Union and Confederate camps. And there's just no telling how many cattle herds were lulled to sleep on their bed grounds by a sad, slow harmonica tune.

Cowboys might not have had a handy way to haul a guitar around on horseback, but the harmonica could be carried in a shirt pocket or leggings pocket. And a little harmonica music might have made those drives to the Kansas trailhead not seem so long.

Jim Wilson is a retired peace officer, former Texas Sheriff and lifelong student of western history who lives in Alpine, Texas. He has been a member of the IWMA since the mid-90's and served on the board of directors for a number of years. He has been playing music, mostly western music, since his college days...and “it is absolutely none of your business how long ago that was.”



O.J. Sikes

O.J. Sikes Reviews



A Musical Note From OJ...


There's lots of great music being written these days by folks like IWMA member **Cowboy Joe Babcock** and others (see Rick Huff's review of Joe's latest CD in this issue). Joe's career goes back to his work on the *Hee Haw* tv show and earlier, to his work with **Marty Robbins**. He's written Western songs like "Ghost Train," "Doggone Cowboy," "Prairie Fire," "Dusty Winds" and "Johnny Fedavo" for Marty and others. He once told me that he didn't know his "I Washed My Hands in Muddy Water," was a hit until he was in Marty's office one day and a friend came running over to tell him excitedly, "Joe, we just cut a hit song of yours!" **Stonewall Jackson** and **Johnny Rivers** had hit recordings of that one in 2 different genres!

Thinking back a few more years, there are songs that have lasted but I'm afraid their composers' names are fading from memory. Some had interesting stories, some didn't, but their music has lasted, and, in my view, so should the names of the composers. So, if you don't mind, I'd like to mention a few of those greats you may or may not have heard of, but whose music you surely know and love.

Remember "The Hills of Old Wyoming," composed by **Leo Robin** and **Ralph Rainger**? They wrote it in 1936 about a part of the country they had not yet seen! The song was used as the title song for a **Hopalong Cassidy** film and in films starring **Smith Ballew** and **Eddie Dean**. **The Sons of the Pioneers**, **Gene Autry**, **Jimmy Wakely** and others sang it on their radio shows &/or recorded it commercially. Robin and Rainger also co-wrote the beautiful "Silver on the Sage," another song recorded by The Sons of the Pioneers, **Robert Wagoner**, and **Dale Evans**, for example, and performed on radio by **The Cass County Boys**, **Gene Autry**, etc. and used in a **Randolph Scott** film. They wrote very successful pop music as well, e.g. **Bob Hope**'s signature song, but the work of the songwriting duo was cut short in 1942 when Rainger, a passenger on a commercial flight in California, was killed in a mid-air

collision with a U.S. Army Air Corps plane. One story has it that the young AAC pilot flying nearby wanted to see how close he could come to the commercial airliner!

Two of the many great Western songs to come out of the 1940s were composed by another songwriting team, **Johnny Lange** and **Eliot Daniel**. The songs, "Blue Shadows on the Trail" and "Pecos Bill," were first performed by **Roy Rogers and the Sons of the Pioneers** in the **Walt Disney** film, *Melody Time*. In his book, *Singing in the Saddle*, **Douglas B. Green** talks about the significance of "Blue Shadows on the Trail," especially in this film, as "a hymn to the beauty of the Western landscape." The film was made-up of segments about several American legends, one of which was *Pecos Bill*, and it was in the segment on Bill that the two Western songs were performed. That segment used the Disney technique of combining real actors/singers with cartoon characters on screen, in beautiful Technicolor, and it was mesmerizing. Daniel was one of the two Disney music directors for all of the segments of the film and a couple of years later, Lange was to contribute to the lyrics for "Mule Train."

We have a rich history, one we can be proud of, if we take time to remember it. It's a musical history that, with our best efforts, will keep growing. Even though the medium of film is no longer as accessible to us as it once was, we still have radio, commercial recordings and personal appearances, and these will have an important impact in conveying images of the West for folks near and far, well into the future. 

To submit your CD for review, send to:

O.J. Sikes, 327 Westview Avenue,
Leonora, NJ 07605-1811

Required: Album cost, S&H cost, Address, Phone
Number

Questions? You can email O.J. at osikes@nj.rr.com

THE BIG COUNTRY & HOW THE WEST WAS WON

Jerome Moross, Debbie Reynolds, The Ken Darby Singers, Dave Guard & the Whiskey Hill Singers

Jasmine JASMCD 2646



This new release combines soundtrack music from two memorable A-Western films. The first 12 tracks are from *The Big Country*, a film that starred Gregory Peck, Jean Simmons, Charlton Heston and Burl Ives, although Ives did not have a singing role in the film and he does not sing on the disc. By

1958, when this film was made, Ives, the renowned folk-singer, had firmly established himself as an actor. In fact, he won an Oscar for Best Supporting Actor and a Golden Globe award for his work in this film! The 12 tracks are instrumentals, composed and conducted by Jerome Moross, and the soundtrack was nominated for an Oscar.

The remaining 15 tracks on the disc come from *How the West Was Won*, a very successful film from 1962. The soundtrack LP was a major chart success and the disc includes vocals by some of the actors, especially Debbie Reynolds, who appeared in the film. Ken Darby and Alfred Newman directed the music and Darby's Singers also performed on the soundtrack. A segment of the liner notes quotes from the original LP jacket, and the writer points out the great effort Newman and Darby put into making the music as authentic as possible. If you remember either or both of these movies or if you just like A-Western soundtracks, you won't want to miss this one! Widely available online or from your favorite music source.

SHAME ON YOU: SINGLES COLLECTION 1945-1952

Spade Cooley

Jasmine JASMCD 3704



If you are familiar with Western Swing on the West coast, you know the name Spade Cooley well. He called himself the "King of Western Swing." Not everyone agreed with his assessment, especially as the music of Bob Wills and his Texas Playboys spread across the West. But Cooley did

have a large, loyal following, and all of his single records for Okeh, Columbia, RCA Victor and Decca, including all of his hits, are represented on this CD of 28 tracks recorded between 1945 and '52.

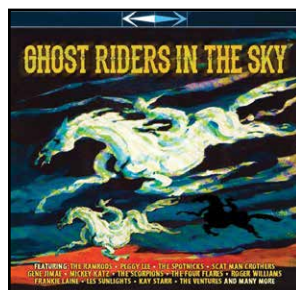
Many different versions of Spade's story have been told. I'm not sufficiently knowledgeable about his history to say what's accurate in every instance, but you may find some discrepancies in the liner notes that accompany this CD. Still, the music is solid, and some tracks are rare. For example, the two sides the Sons of the Pioneers recorded with Cooley in 1950, "Wagon Wheels" and "The Last Roundup," are superbly done. The title track features vocalist Tex Williams and a number of outstanding musicians like legendary steel guitarist Joaquin Murphey, who would leave Spade in 1946 and follow Tex when he formed his own successful band.

Cooley's hits fizzled out after the last of the recordings on this disc were made, but in this collection, you'll be hearing his most popular work. Widely available.

GHOST RIDERS IN THE SKY

Burl Ives, Stan Jones, Vaughn Monroe and others

JASMCD 2651



"Riders in the Sky (A Cowboy Legend)" aka "Ghost Riders in the Sky," composed by Stan Jones, is probably the most recorded song in the Western music genre. For this new CD, the Jasmine label has collected 30 recordings of this famous song, including the composer's original recording for the Mercury label, and Columbia's

recording by Burl Ives, which was on its way to becoming a hit before it was eclipsed by Vaughn Monroe's record for RCA Victor, which is also here.

Jones, a Park Ranger in Death Valley, liked to play his compositions for visitors. He introduced this song to a movie crew who were in the park for the filming of a Randolph Scott movie, *The Walking Hills*. Scott was especially impressed with "Riders in the Sky," and encouraged Jones to look for a publisher. Jones played his songs on a little 4-string Martin guitar, and unless my ear deceives me, you can hear that little guitar on his recording of "Riders in the Sky." When Burl Ives recorded the song in February 1949, he used the same kind of arrangement he had heard on Stan's demo record. But in March, when big bandleader Vaughn Monroe recorded "Riders in the Sky (A Cowboy Legend)," with a slightly different title and a much more elaborate arrangement, it was rushed into production/circulation and made the Billboard charts by mid-April. It stayed there for 22 weeks, reaching the No. 1 position!

Bing Crosby, Peggy Lee, Dean Martin and others recorded it later, and many of them had hit versions of the song. Those are among the tracks you'll hear on this CD, half of which are instrumentals, the other half vocals by these and other artists. Widely available. [Note: Michael K. Ward has written an excellent book on the life of Stan Jones, *GHOST RIDERS IN THE SKY*, available from RioNuevo.Com in Tucson]

The Western World Tour



by Rick Huff

***Western Music** is most often acoustic in its core instrumentation. Its lyrics are typically about the lives, loves, lore, locales, legends and legacy of the old and new West, its peoples or Cowboying worldwide.*

Alright, here we go again! An old question has reared its redundant head. Soon we will experience some level of “campaigning” from various camps of opinion as we gallop back into this country, just as we have done...pretty much seasonally...since the 1990s! It’s this one: Just exactly what is that thing the IWMA presents to its members and, hopefully, increasing numbers of the general public each November? What is it to be called?? Pretty safely we can call it “ours,” but that’s about it!

As part of the discussion becoming relevant again...and again...and again...the IWMA Board of Directors, under the auspices of President Judy James, is conducting a new outreach. They’re talking to people in the chapters about various organizational issues, meeting with as many as possible face to face on Chapter turf! What a notion!! And one of the subjects being discussed is “What Will We Call Our November Event.” Here’s the deal. The very word “convention” sounds totally closed-circuit to outsiders, which our show has certainly never aspired to be but, in effect, is! If you don’t fully appreciate that there is a problem, try picturing this. Most know what they might expect to find at one of those famous Cirque du Soleil shows. Imagine if the extravaganza had originally been called the “Cirque du Soleil Convention!” Would it ever have drawn such crowds??

“Comic Con” is one comic book trader/collector show’s attempt to distance itself from the “C” word. But “Western Music Con” might sound like we were up to something fishy, let alone not telling people what to expect from their experience with us. “So,” you may be saying, “if ‘convention’ is such a problem, just toss it out!” Easy, right? Not so easy. The thing is...it actually is our convention (Annual Meeting), which is required, and it’s also more things but there are also some things it is not!! ‘Lost you?!! In the past we have tried “Festival” and we still own a twenty-foot banner that proclaims “WELCOME TO THE WESTERN MUSIC FESTIVAL!” Problem. Over time, due to the admirable activities of certain shows, “Western Festival” has come to imply there is chuckwagon cookout involvement. When we used “festival,” we began to be criticized for calling our...thing...that. No chuckwagons. We stage in a hotel. Hotels are notoriously down on having their grounds dug up. We’ve also thought about “celebration,” “jamboree” and “gather” or “gathering.” But those don’t fully do the job, either. Certain Western events have been able to become known or nicknamed by their location. “Calgary,” “Moab,” “Santa Clarita” and “Elko” are examples, having achieved it through locking in-place. But there’s talk of moving our November deal. So what are we going to be????!

By my asking the question in this bully pulpit of mine, you might rightly assume I think I have an answer. There is long and strong marketing precedent for creating new, custom application “words” to put across an identity. If we’re not like anyone else, then have a name that exclusively means “us!” Witness the identity created for entities from the tech world! “Google” and “Tweet” and iPod!” Or product names like “Lactaid” or services like “Uber” or “Trivago.” Now consider the custom suffix technique, such as adding “on!” It graces words like “electron” and “triathlon”...and Amazon certainly did well hooking “on” to “amaze!” Unarguably our annual November event is “Cowboy,” an easy concept to put across. It’s Cowboy on stage, with concerts and showcases. It’s Cowboy on CDs, in the music and poetry available for purchase in the mercantile. It’s Cowboy on our bodies, thanks to the marvelous Western apparel boutique which is growing every year. It’s Cowboy on the wall through vendor art and it’s certainly Cowboy on our minds for five eventful November days! Down the line, if we were to add chuckwagons, it would even be Cowboy on our plates. Do you see it coming? For me there is an amalgam...a custom word creation...that can be made to cover everything we are and want to become! I say let’s call it The COWBOYON!!! (Exclamation points and capitalizations included). Put whatever in front of it you like. “The COWBOYON!!!” or “The Great COWBOYON!!!” “The Real West COWBOYON!!!” Or just COWBOYON!!! 2020!! Possible ad slogan: “Come Get Your COWBOYON!!!” But what about the fact that we do hold a “convention?” Simple. Make “The International Western Music Convention!” a bullet point feature of The COWBOYON!!! It would be listed right along with the “Friday Night Opry,” “Western Mercantile,” “Pajama Jam,” “IWMA Awards Show” and the rest of it! That way the “convention” is properly represented, but it’s no longer our distracting banner headline. “The International Western Music Association presents The COWBOYON!!!” still puts everything up front.

To paraphrase an old song, “if the word sounds queer and funny to your ear,” remember that at one point that was also true of “Exxon,” “Band-Aid,” “Velveeta,” “Internet” and other branding words created to project a special meaning later “on!” Think about The COWBOYON!!! Live with The COWBOYON!!! But one way or the other, it would be beneficial, not to mention advantageous, for the IWMA event to be called something “non-conventional” and more easily promotable. 🐾

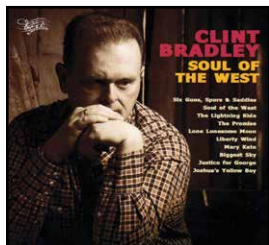


RICK HUFF'S BEST OF THE WEST REVIEWS

TIPS? COMMENTS? IDEAS FOR THE COLUMN, SEND TO: RICK HUFF, P.O. BOX 8442, ALBUQUERQUE, NM 87198-8442 OR BESTOFTHEWEST@SWCP.COM

To submit items for review, send to: Rick Huff, P.O. Box 8442, Albuquerque, NM 87198-8442. Include: Album cost, S&H cost, Address, Phone Number. We also recommend you furnish a land source (Address or PO Box) as well as Online sources for obtaining product. Submitting a CD or Book for review does not guarantee that it will be reviewed or that a review will be published. Finalized CD or book cover art must accompany the work and be unsigned.

CLINT BRADLEY "Soul Of The West"



As those who have eagerly awaited the arrival (for four years) of British singer and

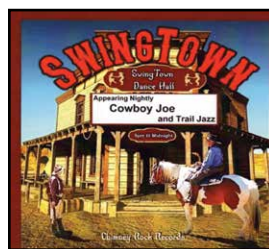
songwriter Clint Bradley's follow-up release had hoped, "Soul Of The West" does indeed feature the fine arrangements of the first album and more of those familiar Western styles done very well.

This one is musically pleasing with lyrics that plunge in deeper and, occasionally, somewhat darker than before. The ballads are here ("Biggest Sky," "The Promise" and the title track "Soul Of The West"). Swing is represented in "Lone Lonesome Moon" and others are certainly danceable! The "big west" effect comes across in "Six Guns, Spurs & Saddles" and "The Lightning Ride." Saga songs include the ghostly visitation of "Mary Kate" and Bradley's movie in a song "Joshua's Yellow Boy." Also present are a couple that intentionally push the subject boundaries (if such actually exist now) "Liberty Wind" and "Justice For George." As Bradley writes: "I don't see any reason why Western Music can't have an edge" (and) "I've allowed much more of myself to come to the fore on this recording." As a performer, in Bradley's effect

there are certainly nods to Marty Robbins and occasionally Frankie Laine (in the more hard-charging tracks). But Clint Bradley is his own artist and his increasing legion of fans on both sides of The Pond get that and appreciate his genuine fervor for Western. This Brit will do to ride the ocean with!! Ten tracks. Recommended.

CD: CD and vinyl LP available from Amazon, cdbaby and others with downloads through Spotify, etc. More details at www.clintbradley.co.uk

COWBOY JOE & TRAIL JAZZ "Swingtown"



Here's the latest in a long string of superior Western Swing offerings from the legendary 'Cowboy Joe' Babcock and bandmates! Babcock recorded with the Glaser Brothers, Marty Robbins and others...even Elvis! He famously did house band duties for the TV show Hee-Haw and he wrote one of the most covered Western songs around, "Doggone Cowboy!"

On this CD, Joe follows the long Wills tradition of vocally introducing his "set" with a

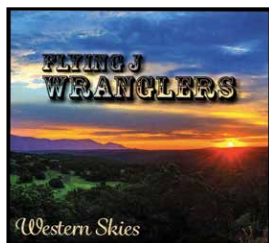
theme song (in this case "Swing On Down To Swingtown"). What follows is a dancer's dream of boot scooters, swingers, waltzes, shuffles, two-steps... all in the order they oughta be, and the effect is perfect Wills as well! "Ah haa...Yehsss!" Along with "Cowboy Joe" and Carol Babcock, the talented purveyors in Trail Jazz include twin fiddles Jimmy Buchanan and Glen Duncan, guitarists Jimmy Capps and Andy Reiss, bass player Chris Latham, drummer Jerry Johnston, on piano Roger Morris, Doug Jernigan on steel and dobro and other notable guests populate various tracks. Up Western Swing tracks picks include Joe's famous song-that-paid-for-the-ranch "I Washed My Hands In Muddy Water," "Back In The Swing Of Things," "Fried Chicken, Mashed Potatoes and Sweet Milk Gravy" and "He's Got A Way With The Women" (and he just got away with mine)! Among the slower tempo picks would be "The World's Saddest Song," "Why Did I Ever Leave My Happy Home" and "The Band Has Stopped Playing." Happily this band will only stop playing when you turn off your player. You may not want to do that! Sixteen tracks. Highly recommended.

CD: (available for download through all of the major e-outlets and physically available through googling cowboy joe & trail jazz)

Continued on page 34

FLYING J WRANGLERS

"Western Skies"



Flying J co-founder James Hobbs says this release is the strongest project (musically speaking) on which he has ever worked. Upon listening, I find absolutely no reason to question his assessment!

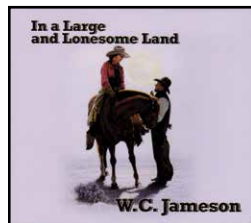
From the standpoints of both the CD's "comfort level" of audience favorites and the additional skills of musicianship provided by Tim McCasland (lead and rhythm guitars, pedal steel and banjo) and Corinna Ripple (fiddle & vocals), the recorded effect of the Flying Js has never been stronger. Of course, on this latest release you will find certain elements that have always been part of this longstanding chuckwagon supper band's top-drawer presentation, Cindy Hobbs' astonishing yodeling ("Give Me A Pinto Pal") and their sweet vocal blend on Western classics (and album picks) like "There's A Rainbow Over The Range," "Someday Soon," "The Line Rider," "Ragtime Cowboy Joe" and Swing tracks like "Across The Alley From The Alamo" and "Fallin' In Love."

If you have not yet added an album of the Flying J Wranglers to your collection, I can highly recommend this one to be your first. I won't even ask "WHAT KEPT YOU??!" Seriously, it's a wonderful release! Fourteen tracks.

CD: (available through www.flyingjranh.com or calling 577-336-4330)

W.C. JAMESON

"In A Large and Lonesome Land"



This album is subtitled "W.C. Jameson sings the songs of James D. Nesbitt."

Jameson is a

noted author, historian, TV persona, consultant and a singer as well. Nesbitt is a multiple Spur Award winning Western novelist. Since both performer and songwriter come at this with firsthand knowledge of "Cowboy" and "writing," Cowboy songwriting becomes a logical extension/progression! And it should come as no real surprise when I tell you these songs are particularly literate creations. The complexity of the images presented might occasionally require more than one pass to be thoroughly absorbed (the track "Lone Winter" is certainly an example of it). One of the works ("Thorns On The Rose") they have chosen to leave in its purely poetic form.

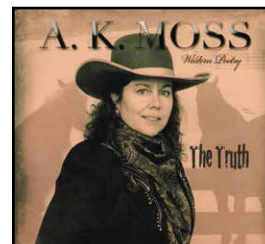
Picks include "Old Rope Corral," the saga songs "To The North of Old Cheyenne" and "Lonesome Jim," "Please Come To Wyoming" and (although overlong) "Don't Be A Stranger."

In listening I began to feel that these songs may be best appreciated when taken individually as, for my ear, there is some repetition of pattern in their melodic construction. Nonetheless, I will recommend the collection as being a worthy addition to our Western musical catalog. Twelve tracks total.

CD: (information not provided but suggest you google by subject)

A. K. MOSS

"The Truth"



Beyond her convincing delivery and thoughtful verse, cowboy and poet A. K.

Moss and producer Brenn Hill have obviously given a good deal of thought to production values for Moss's release called "The Truth." They frequently use (with permission) applicable clips and excerpts from other Western artists' songs and verse, providing interesting atmospheric ushering. And acoustic guitarist Wes Aaasnes pops in periodically to finish weaving the sound tapestry.

Moss's empowering "Wink Nod & Sigh" owes some of its inspiration to Georgie Sicking, and it features the voice of the late lady cowboy and poet in an excerpt from her own piece "Be Yourself." Same goes for Joel Nelson, whose classic "Breaker In The Pen" is excerpted and serves a setting for Moss's own "Soft Spoken Man." In a gift from the effects department, an eerie wind speaks prescient volumes to the attuned in "The Mighty MC." And a story extension worthy of O Henry stems from Tyson's "Navajo Rug" in Moss's work "The KT Diner." Another CD pick (among the many—this one's chock-full of 'em) would have to be "He'll Never Ride Again" that uses Brenn Hill's "Into The Wind."

If you haven't yet done so, give a listen to A. K. (Kathy) Moss. From her own cowboy life experiences, in well-chosen and well-presented words, she does indeed speak "The Truth." Ten tracks. Highly recommended.

CD: (available through www.akmossbooks.com)

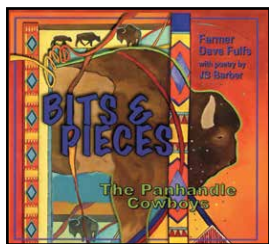
INTERNATIONAL
WESTERN MUSIC ASSOCIATION WEB SITE
www.westernmusic.org

You can now view The Western Way
as well as the Festival and Events Calendar
on our Web site!

Visit often to keep up with what's going
on in our Western Music family.

PANHANDLE COWBOYS

"Bits & Pieces"



For those not immediately familiar with this duo, it consists of Farmer Dave Fulfs (singer, composer and lyricist) and poet J. B. Barber. Farmer Dave possesses a tender tenor voice that evokes those of balladeers such as Burl Ives or Doc Watson. Barber is one of the poets who likes to use a more matter of fact delivery, choosing to let the words take care of themselves.

"Bits & Pieces" is certainly one of the pair's best efforts to date, both technically and artistically. Picks include the collaborative performance of "Just A Cowboy," J. B. Barber's poems "The Range War" with its twist ending and "A Pig You Say," one of those he'll-never-live-it-down tales and Fulfs' new take on the old "Dingus Magee" story. Additional musical support is provided by the project's producer/

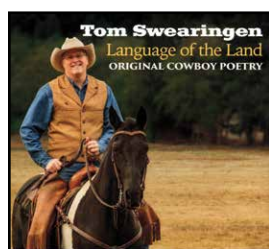
recording engineer Paul Ely Smith (banjo, fiddle & bass) and Paul Anders (mandolin and harmonica). By subject matter, The Panhandle Cowboys (from Washington State, incidentally) don't hold themselves exclusively to the Western trail, but hey! There are trails enough for everyone to ride! Twelve tracks.

CD: (available through farmerdave@turbonet.com)



TOM SWEARINGEN


"Language Of The Land"



Captured here for your enjoyment is another of the live performances from the Oregon cowboy poet Tom Swearingen. In his latest release, Swearingen again shows his preference for gettin' in and out quickly in verse, as most of the works make it in under the two-minute

buzzer! Present also is Swearingen's believable, authentic style of presentation.

Collection picks this time include the title track "Language Of The Land" (one of the better descriptions of 'range reading' I've heard), "Ropin' Mama's Llama" (a yarn concerning his wife's four-footed yarn supply), "Keep 'Em Movin' Slow Parts 1 & 2" (Part 1 is driving the herd into weather and Part 2 is driving them out...only fair), "Oh No You Don't" (words of advice to a fleeing calf from his pursuer), "In The Shadow Of The Treeline" (a little cattle what-do-ne-it) "Folks Who Do Know Horses" (why they will snow-roll...the horses, not the folks) and "Cow-girl From Nantucket" (talk about your real 'me too movement')! The album closes with one of those mysterious (to me) 'Bonus Tracks', Bruce Kiskaddon's "The Gentle Hoss." Sixteen tracks. Recommended.

CD: \$15 + s/h through oregon-cowboy-poet.com and downloads through iTunes, Spotify, cdbaby and others. 

WESTERN HERITAGE AWARD RECIPIENTS

A hearty congratulations to those IWMA performers who are recipients of Western Heritage Awards this year.

Chester A. Reynolds Award

(given to an individual for their unwavering commitment to the American West's future)

– Dave Stamey

Lifetime Achievement Award

– Michael Martin Murphey

Traditional Western Album

– "Sunset on the Rio Grande Revisited" Syd Masters

New Horizon

– "I'll Ride Thru It" recorded by Deanna McCall, produced by Randy Huston and Jim Jones

Western Lifestyle Programming

– Red Steagall is Somewhere West of Wall Street starring Red Steagall, produced by West of Wall Street Film Company

Screen Pals Quiz – Answers

From page 28

1. Red Ryder (E. Lil' Beaver)
2. Lone Ranger (I. Tonto)
3. Green Hornet (H. Kato)
4. Gene Autry (G. Pat Buttram)
5. Batman (B. Robin)
6. Bud Abbot (F. Lou Costello)
7. Dean Martin (J. Jerry Lewis)
8. Tarzan (C. Jane)
9. Fibber McGee (D. Molly)
10. Amos (A. Andy)

NEWS FROM



Joel Dortch

Executive Director

For Immediate Release

SILVER SCREEN LEGEND XXII DEDICATED TO DALE EVANS QUEEN OF THE WEST!

Dale Evans, known to millions of fans throughout the world as the *Queen of the West*, was born Frances Octavia Smith, on October 31, 1912 in Uvalde, TX. At the age of 7, her family moved to Osceola, AR. She was a very bright child and progressed rapidly through school, skipping several grades. Mature for her age, she eloped at 14, had a baby boy at 15, and was divorced by the age of 16. She then attended business school in Memphis, TN, and got a job with a local insurance company. Her boss heard her singing one day and promptly put her on a local radio program. In 1931, she got a better job on a radio station in Louisville, KY, using the stage name of Marion Lee. A station executive changed her "on-air" name to Dale Evans. She later moved to Dallas, TX to be the featured singer on a popular morning radio show. She then moved to Chicago and joined the Jay Mills Orchestra. Within a short time, she was hired as the lead vocalist with the popular Anson Weeks Orchestra and spent a year touring the country with them. With a successful singing career, Hollywood beckoned.

In 1944, Herbert J. Yates, president of Republic Pictures, cast her in a leading role opposite Roy Rogers in *The Cowboy and the Senorita*. It was a magical match, and Dale went on to appear in 28 features with Roy, followed by 100 episodes of the Roy Rogers Show on TV from 1951 to 1957. They later starred in a variety series and numerous specials on television, while continuing to tour the country appearing in stage shows, headlining rodeos and state fairs.

The Happy Trails Children's Foundation is very pleased to dedicate Silver Screen Legend XXII to a magnificent and talented lady, Dale Evans, *Queen of the West*!

The firearms in this *Tribute to Dale Evans* include a magnificent pair of Colt Single-action Army revolvers from America Remembers in .45 Colt caliber with 5 1/2" barrels. They are beautifully engraved with Dale Evans, Queen of the West on the right side of the frame below the cylinder and Happy Trails down the backstrap. The cylinder is finished in gold and the frame has gold screws. The grips are genuine stag. Included is a gorgeous hand-carved Roy Rogers style double holster rig with sterling silver spots and buckle sets. The holster rig is from the shop of Jim Lockwood's Legends in Leather. The gun belt is filled with dummy .45 caliber cartridges donated by Ten-X Ammunition in Rancho Cucamonga, CA. Both guns are genuine and subject to all Federal and State firearm regulations. This a magnificent set of guns and holsters that anyone would be proud to own.

This is the 22nd year the foundation, through the generosity of the renowned Colt's Manufacturing Co. LLC of Hartford, CT, has used very special guns to raise money for abused children.

As a result of our association with Roy Rogers and Dale Evans, and the positive and wholesome family values and American Patriotic Traditions they represented, the Happy Trails Children's Foundation is the only known children's charity in the country today that actively supports shooting sports, Second Amendment Rights and responsible gun ownership. In turn, the foundation is supported by generous contributions from shooters, collectors, organized shooting sports, the media and firearms industry. We are proud of this unique partnership!

Order your tickets today for this beautiful and unique museum quality one-of-a-kind cowboy collectibles that anyone would be proud to own! Tickets are \$10 each U.S. or 11 tickets for \$100. The drawing will be held Saturday evening, December 14, 2019. YOU DO NOT NEED TO BE PRESENT TO WIN! The winner will be notified by phone. You may check our web site for the winner's name, after the drawing.

The total proceeds of this drawing benefit the Happy Trails Children's Foundation for abused children. The Happy Trails Children's Foundation is a charitable non-profit organization under section 501(c)(3) of the Internal Revenue Code. All donations are fully tax deductible to the extent allowed by law. In accordance with postal regulations, no consideration is necessary to participate in this drawing. There are three easy ways to purchase tickets. You may order tickets by calling our toll-free ORDER LINE (855) 788-4440 and speak to a live person; by mail, Happy Trails Children's Foundation, SSL XXII, 10755 Apple Valley Road, Apple Valley, CA 92308 or online, www.happytrails.org. Discover, MasterCard and VISA accepted.

###

SILVER SCREEN LEGEND XXII

A TRIBUTE TO DALE EVANS
QUEEN OF THE WEST!



Featuring a Matched Pair of
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Tickets \$10 Ea. or 11 For \$100

**The drawing will be held
Saturday, December 14, 2019**

**YOU DO NOT NEED TO
BE PRESENT TO WIN!**



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BENEFITTING



CHILDREN'S FOUNDATION
COOPER HOME
www.happytrails.org

**For more information or to purchase tickets:
Call 760.240.3330 or visit www.happytrails.org**

The Happy Trails Children's Foundation is a charitable non-profit organization under section 501(C)(3) of the Internal Revenue Code. All donations are tax deductible to the extent allowed by law. Discover, MasterCard and VISA accepted, or you may mail your check to: Happy Trails Children's Foundation, Silver Screen Legend XXII, 10755 Apple Valley Road, Apple Valley, CA 92308

4th Street to build Civic Plaza. The railroad shops closed in 1970, contributing to further deterioration.

Today, the Barelás neighborhood has seen the beginnings of renewal with the opening in 2000 of the National Hispanic Cultural Center, which is a beautiful way to experience Hispanic and Spanish culture and history in New Mexico. Plans are currently in place to make the former Railyards the center of revitalization efforts of the area, and it is already home to a farmers and crafts market. The well-known and -loved Barelás Coffee House as well as the extremely popular, hole-in-the-wall El Modelo are two delicious ways to experience authentic New Mexico food. Just expect a wait!

Los Ranchos de Albuquerque

Los Ranchos is one of the areas that makes Albuquerque so unique – a rural throw-back to the Colonial Spanish times. The area itself has been inhabited since at least 10,000 B.C.E., and the Tiwa Pueblo peoples settled the area between 1 and 600 C.E.

The Spanish briefly colonized Los Ranchos in 1598, then again in 1692 after the Pueblo Revolt of 1680. Many of the Spanish-Hispanic families there now have lived in the area since the Spanish resettlement. Well-known restaurant El Pinto sits on land that as close as the early 20th Century belonged to the heirs of Doña Elena Gallegos, the recipient of an early 18th-Century Spanish land grant. In the Spanish practice of inheritance, descendants lived on narrow strips of land that stretched from the river up to the Sandia Mountains. This allowed for planting in the fertile soil, access to water, as well as the ability to graze sheep and cattle in the grasslands of the foothills. And many residents still remember Albuquerque as it once was, when main arteries Paseo del Norte and Alameda did not exist, when 4th Street was the main road, and everyone still used the pathways along the colonial-era acequias (canals that were—and still are—used to bring life-giving water to residents) to travel to friends, family, and school.

One of the best ways to view Los Ranchos is to wander your way along the acequia pathways. You can also park at the Alameda or Bachechi Open Spaces and take the walking and biking paths there. It's a beautiful and fascinating way to view the old, adobe homes and beautiful bosque by the river. Take a quiet drive down shady, cottonwood-lined Rio Grande for a stop at

one of Albuquerque's wineries, such as Casa Rondeña, or Los Poblanos Historic Inn and Organic Farm. Or, for some delicious New Mexican food, you can eat at El Pinto at the northern beginning of 4th Street.

Corrales

Corrales, Spanish for corrals, was once home to the Tiguex Indians—excavations have found many pit homes dating to 500 C.E. The pit houses eventually became pueblos, which lay abandoned by 1600 when the Spanish began settling the area.

The name Corrales is thought to have come from the many livestock pens that covered the area after the settlement of the Spanish. Spanish settlers, mostly farmers and ranchers, began to populate the area around 1712. Communal grazing land existed until the 1930s, when the area to the west of Corrales, what is now the city of Rio Rancho, was sold to the Thompson brothers, who created their 55,000-acre ranch. As with Los Ranchos, many of the Spanish families that settled the area still call the area home.

The fertile land also created the perfect environment for subsistence farming and, later, for wineries and orchards as families from the East, mainly French and Italian immigrants, began moving to Corrales in the late 19th Century. Although many of the wineries began to disappear as floods made the soil more alkaline, in recent years, they have started to pop up again, including Milagro and Acequia.

The Village of Corrales is still beautifully rural, and they work hard to keep it that way. In 2007, it was number 19 on CNN Money's 100 Best Places to Live list. As you're driving slowly through the towering cottonwoods to stop at the wineries, you can take in the beautiful vistas of the bosque along the river as well as the Sandia Mountains. Corrales has become a haven for artists, and many galleries, bed and breakfasts, and cafes exist along the main street. You can also take a walk along the traditional acequia pathways to view the adobe homes (although heavy flooding damaged the oldest houses in the area, and it is said that none over 150 years still exist).

So, next time you're in Albuquerque, take time to wander through its old town, enjoy the history, and its present!



Reed's Reading

Recommendations & Book Reviews

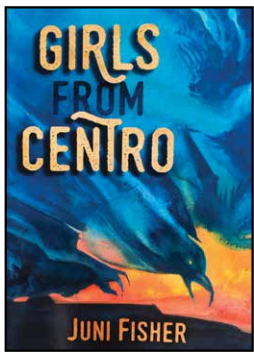


Ollie Reed, Jr.

To have your book reviewed by Ollie, send a copy to: Ollie Reed, Jr., P.O. Box 2381, Corrales, N.M. 87048 or contact him at: olreed.com@gmail.com

JUNI FISHER

"The Girls From Centro"



No one who knows Juni Fisher and/or her musical works doubts that she is talented. She has been voted IWMA Entertainer of the Year, IWMA Female Performer of the Year three times and won IWMA Song of the Year honors three times. And that's just some of the highlights. So, it's no surprise that she would produce a really fine novel the first time she tried. What is surprising is that a rookie novelist could produce a book as sophisticated, layered and accomplished as "The Girls From Centro." It is the story of women from Nogales, Mexico, who, a generation apart, cross the border into Arizona seeking a better life. In 1948, Ana and her baby daughter, Nina, ride north across the border with a wealthy American couple who bribe border guards to gain their entry into the United States. In 1971, a Nogales mother and her three daughters,

ages 4, 12 and 14, crawl through a hole in a fence to get into the United States. Fisher intertwines their stories, playing back and forth through the decades and floating from one side of the border to the other as she reveals the histories of her tale's characters and their connections to each other. It's a daring technique for someone new to fiction, but Fisher pulls it off with the kind of assurance and effectiveness you'd expect of a veteran novelist. She writes about market life in Centro, the heart of Nogales, Mexico, about cock fighting and about the perils facing illegal immigrants in the American desert as if all of these things had been part of her own life. And I was repeatedly impressed by the richness of detail and imagery she displays.

The waist tie had tiny bells at the ends of the cords that sang with every move she made, and the fabric swayed in soft shushing sounds. I loved the sound of my mother's bell skirt. She sounded like angel music played on goat bells, far off in the hills.

In this day of debates about immigration policy and border walls, Fisher's novel is certainly timely. But it is in no way pre-

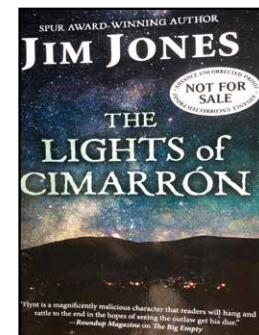
dictable. It is instead a puzzle whose pieces fall into place slowly, revealing a picture that is unexpected, disturbing and even brutal.

Sometimes the better life may well be the one you are leaving behind.

("The Girls from Centro," ISBN 9781683131755; hardback, \$24.95; paperback, \$15.95; e-book, \$4.97; Pen-L Publishing; available through PEN-L.COM, Amazon, Kindle and Barnes & Noble.)

JIM JONES

"The Lights of Cimarron"



Last time we saw Tommy Stallings, in Jim Jones' 2016 novel "The Big Empty," it was 1886, Stall-

ings was deputy sheriff of Colfax County, N.M., and he was hunting for a gang of vicious outlaws. In this latest offering by award-winning singer-songwriter Jones, it is still 1886,

Continued on page 40


Stallings is acting sheriff of Colfax County and he is hunting for a gang of vicious outlaws. If you're thinking not much has changed, you'd be wrong.

Young Stallings has more to worry about than dodging bullets and hanging on to his hat. In fact, his life would not be half bad, if all he had to contend with was murderous stock thieves and bushwhackers. But the sheriff's office is being moved from Cimarron, a town he cares about, to the new county seat in Springer, and his fiery, Irish wife Mollie, whom he loves deeply, isn't one bit happy about it. Mollie tells Stallings flat out she's not going with him. On top of that, there's Springer's strutting, pain-in-the butt excuse

for a mayor; a visitor from the past who needs Stallings' help; a friend who doubts his integrity; and – oh yeah – the fact that Stallings has to arrest himself when he is suspected of accepting bribes. It's enough to make searching the canyons near Cimarron for killers seem like a church picnic with watermelon and chocolate cake for dessert. Jones has won two songwriting Spur Awards from the Western Writers of America, was voted IWMA Male Performer of the Year in 2014 and is a member of The Cowboy Way, two-time winner of IWMA Group of the Year honors. He for sure knows his way around Western songs and since his 2009 debut novel, "Rustler's Moon," he has been steadily building his rep as a writer of Western fiction. "The Lights of Cimarron," which, like

"Rustler's Moon," draws its title from the name of a Jones song, is his fifth novel. All of them are set in northeastern New Mexico in the late 19th Century and feature continuing characters such as tough lawman Nathan Averill. "The Lights of Cimarron," like a set of Jones' songs, mixes humor with storytelling as Stallings tries to sort out his personal life while fulfilling his duties as a lawman. And just when I figured I knew how everything was going to turn out, Jones catches me off guard with an ending that has me wondering where his saga is heading next.

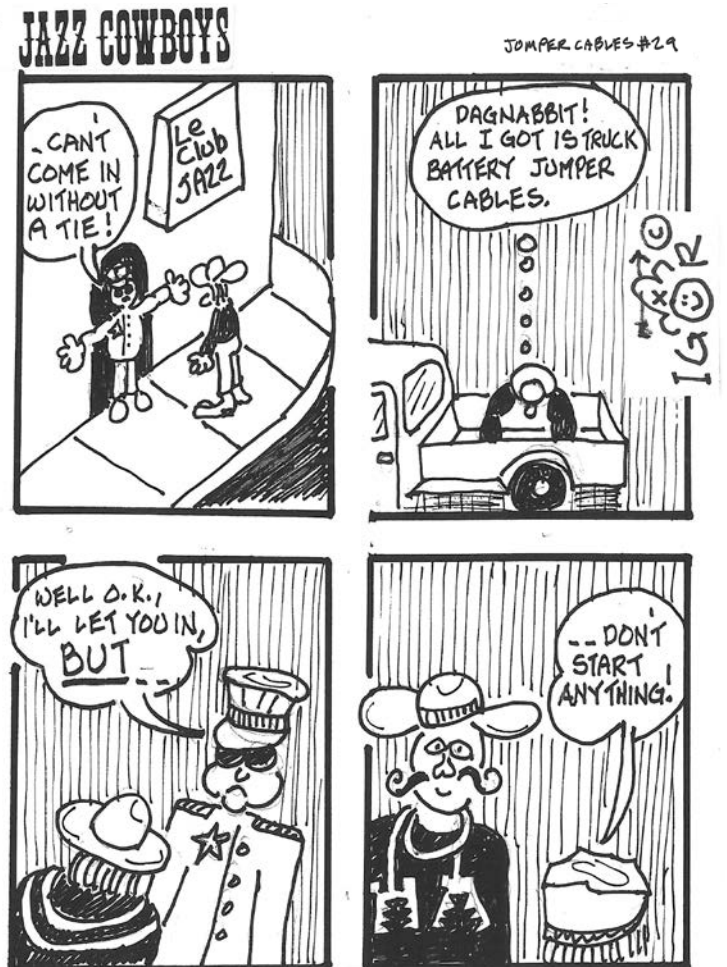
("The Lights of Cimarron," ISBN 9781432851187; hardback, \$25.95; Five Star Publishing; available May 8 through jimjoneswestern.com, Kindle and Barnes & Noble.) 🐾



An on-going gathering, updated continually with news; event listings; cowboy poems and songs; and more.

Pictured: Design by Chris Kirby for *MASTERS: Volume Two*, a double CD of the poetry S. Omar Barker with over 60 recitations, introduced by Andy Hedges.

www.CowboyPoetry.com



Western Charts

TOP 30 COWBOY / WESTERN ALBUMS

1. Go West - The Cowboy Way
2. Swing Set - LeeLee Robert
3. Lucky 13 - Joni Harms
4. Blues on the Trail - Gary Allegretto
5. The Country in Me - Dawn Anita
6. Wild West Texas Wind - Carolyn Martin
7. Soul of the West - Clint Bradley
8. The Outside Circle - Mike Blakely
9. Sunset on the Rio Grande Revisited - Syd Masters
10. Satisfied Hearts - Gary & Jean Prescott
11. Great American Cowboy - High Country Cowboys
12. Coyotes & Cattle - Barry Ward
13. Rerides - Brenn Hill
14. Legacy of Wyoming - Buffalo Bill Boycott & Dr. Jo
15. Desert Rose - Carol Markstrom
16. On the Loose and Headed Your Way - Lauralee Northcott
17. Friends Become Family - Olivia Morgayne
18. 40 Years the Cowboy Way - Riders in the Sky
19. Plains, Trains, and also Bob Wills - Miss Devon & the Outlaw
20. Silent Trails - 3 Trails West
21. Thinkin' of You - Doug Figgs & Mikki Daniel
22. Cowboy Life - Donnie Poindexter
23. Off Their Rockers - Many Strings
24. Tumbleweeds and Old Horses - Rusted Spurs West
25. Stockyards Serenade - Cowtown Opry Buckaroos
26. Down on Wildhorse Creek - Dawn Anita
27. Up for Adoption - Richard Elloyan & Steve Wade
28. Sunrise on the Prairie - Allen & Jill Kirkham
29. Souvenir - Notable Exceptions
30. Cowboy - High Country Cowboys

TOP 10 WESTERN SWING ALBUMS

1. Swing Set - LeeLee Robert
2. Swingtown - Cowboy Joe Babcock
3. Big Deal - Western Swing Authority
4. Swing Time, Baby - Steel Horse Swing
5. Off the Beaten Trail - Hot Texas Swing Band
6. Plains, Trains, and Also Bob Wills - Miss Devon & the Outlaw
7. Wild Blue Yonder - The Western Flyers
8. No Buttons - Terry King
9. Paul Schlesinger & His Knights of Western Swing - Paul Schlesinger
10. This is Tommy Duncan, Vol. 3 - Billy Mata

10 MOST PLAYED SONGS BY WESTERN MUSIC DJS

1. Soul of the West - Clint Bradley
2. Horse Sense - Joni Harms
3. Blues on the Trail - Gary Allegretto
4. Wild West Texas Wind - Carolyn Martin
5. Finger Lickin' Music - LeeLee Robert
6. The Hat Song - Mike Blakely
- Go West - The Cowboy Way
8. Ten Below Zero - The Cowboy Way
9. The Pitchfork Grays - Gary Prescott
10. It's a Cowboy I Will Be - The Cowboy Way

10 MOST PLAYED POETRY ALBUMS

1. The Truth - A.K. Moss
2. Early Mornin' Rising - Duane Nelson
3. I'll Ride Thru It - Deanna Dickinson McCall
4. Rhyme 'Em, Cowboy - Tom Swearingen
5. Masters, Vol. 2 - Various Artists
6. Day Workin' - Mark Munzert
7. My Grandfather's Pocket Watch - Alan Chenworth
8. Short Grass Country - Floyd Beard
9. Baxter Black's NPR CD's - Baxter Black
10. Cowboy Recitations - Andy Hedges

*A missing number in the list represents a tie for that spot.

Attention DJs! Your contributions to *The Western Way* charts are welcomed. Please send your playlist, including the song and the CD on which it appears, to meoteo@aol.com.

Various DJ friends have reported their playlists for the last quarter, thus helping us compile these charts reflecting which CDs are being played the most on their radio shows. You will find a listing of those reporting DJs on the following page.

Western Playlists - Reporters

Here are the DJs who submitted their playlists this quarter:

Joe Angel
KEOS
PO Box 1085
Del Valle, TX 78617
jangeladj@arhaven.com

Waynetta Ausmus
PO Box 294
Tom Bean, TX 75489
waynettawwr@yahoo.com
www.WaynettaAusmus.com

Michael Babiarz
KVMR Community Radio 89.5FM
120 Bridge Street
Nevada City, Ca 95959
530-265-9073
916-233-6203
www.kvmr.org
back40radio@kvmr.org

Bobbi Jean Bell
OutWest Hour
KUPR, www.kupr.org
Out West, 8201 Golf Course Rd NW
Ste D3, #189
Albuquerque, NM 87120
"Campfire Café" & "Saddle Up,
America"
Equestrian Legacy Radio Network
Co-host with Gary Holt
bobbijeanbell@gmail.com
www.equestrianlegacy.net
661-714-0045

Skip Bessonette & His Pard Lucky
Rogue Valley Bound Show
2395 E. McAndrews Rd.
Medford, Oregon 97504
541-301-7649
www.earsradio.com
skipbessonette@gmail.com

Janice Brooks
Bus of Real Country
170 Jodon Ave.
Pleasant Gap, PA 16823
Busgaljb@gmail.com

Peter Bruce
Under Western Skies
KAFF Contry Legends FM 93.5/AM 930
1117 W. Route 66
Flagstaff, AZ 86001
928-556-2650
www.kafflegends.com
peter.bruce@kaff.com

Chuckaroo the Buckaroo
Calling All Cowboys Radio
88.9 FM, KPOV High Desert

Community Radio
http://www.kpov.org
http://kpov.od.streamguys.us/calling_all_cowboys_new_56k.mp3
e-mail: callingallcowboys@hotmail.com
Station NFLY – No Fly Internet Radio/
The Flying SL Ranch Radio Show
radio.spalding-labs.com
22470 Rickard Rd.
Bend, OR 97702
541-388-2537

Doug Figgs
P. O. Box 3
Lemitar, NM 87823
(505) 440-0979
www.dougfiggs.com
http://www.RioGrandeRadio.com

Nancy Flagg
"Cowboy Tracks"
KDRT 95.7 FM live radio
and internet streaming (www.kdrt.org)
1623 Fifth Street
Davis, CA 95616
Email: CowboyTracks2@gmail.com
Website: Facebook.com/cowboytracks

KWC Ameriana Radio Station
Miguel A. Diaz Gonzalez
avenida galtzaraborda n°47 2ºA
20100 renteria
Guipuzcoa
España
miguelbilly56@gmail.com

Mike Gross
15 Nina's Way
Manchester, CT 06040
"Swingin' West"
mike@swinginwest.com
www.swinginwest.com
(plays primarily western swing and more
band-oriented western material.)

Paul Hazell
PH Records
Royal Mail Building
(PO Box 3)
Brambleside
Bellbrook Industrial Estate
Uckfield
East Sussex
TN22 1XX
United Kingdom
"Paul Hazell's
World Of Country"
www.uckfieldfm.co.uk
Uckfield FM (in the UK)
paul.hazell@uckfieldfm.co.uk
Telephone: +44 7775 545 902

Randy Hill
Western Swing Time Radio Show
KMUZ-FM
P.O. Box 17264, Salem, OR 97305
(Plays only western swing)
westernswingtime@gmail.com
www.westernswingtime.com

Gary Holt
Campfire Cafe and Saddle Up
America
7040 Highway 231 N
Bethpage, TN 37022
www.equestrianlegacy.net
gih50@live.com
615-478-2138

Judy James
Cowboy Jubilee with Judy James and
Western Heritage Radio
PO Box 953
Weatherford, Texas 76086
judy@judyjames.com

Al Krtil
"Early Morning Trails"
225 West 7th Street,
Ship Bottom, NJ 08008-4637
(609) 361-8277
alkrtil@yahoo.com
www.sudzincountry.com

Jarle Kvale
KEYA Public Radio
PO Box 190
Belcourt, ND 58316
jkkeya@utma.com

Eddy Leverett
c/o Campfire Productions
1623 Co. Rd. 820
Cullman, AL 35057
Around the Campfire
WKUL
www.wkul.com
kudzucowboy@hotmail.com

Wyn Machon
5 Lowther Street
Oamaru 9400
New Zealand
New Zealand Country Music Radio
FM 107.3 (NZCMR)
wynmachon39@gmail.com

Butch and Christina Martin
"Whittler's Corner Show"
1410 Kubli Road
Grants Pass, OR 97527
Earsradio.com
KSKO Ashland, OR, www.KSKQ.org

The Dalles, OR, Y102
 KKTY, 100.1, Douglas, WY
 KSHD 93.4 Shady Cove, OR
 KORV 93.5 Ladeview, OR
www.ButchMartinMusic.com
www.romancingthewest.org
 (541) 218-2477

Heartland Public Radio
 c/o Rowena Muldavin
 2001 Coffer Lane
 Placerville, CA 95667-8718

Marvin O'Dell
 "Around the Campfire"
www.defendersoffreedomradio.com
 KKRN, Redding, CA
 KZNQ, Santa Clarita, CA
<https://tunein.com/radio/KZNQ-Q-Country-1015-s264146/>
www.earsradio.com
meoteo@aol.com
 10430 W. Loma Blanca Dr.
 Sun City, AZ 85351
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 Baldwin WI 54002.
justbobswesternjukebox@gmail.com

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www.cowtrails.com

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