

THE WESTERN WAY

The Official Publication of the

International Western Music Association



THE HOT TEXAS SWING BAND

IN THE CROSSHAIRS

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Fiddlers Converge On
Ft. Worth Stock Show**

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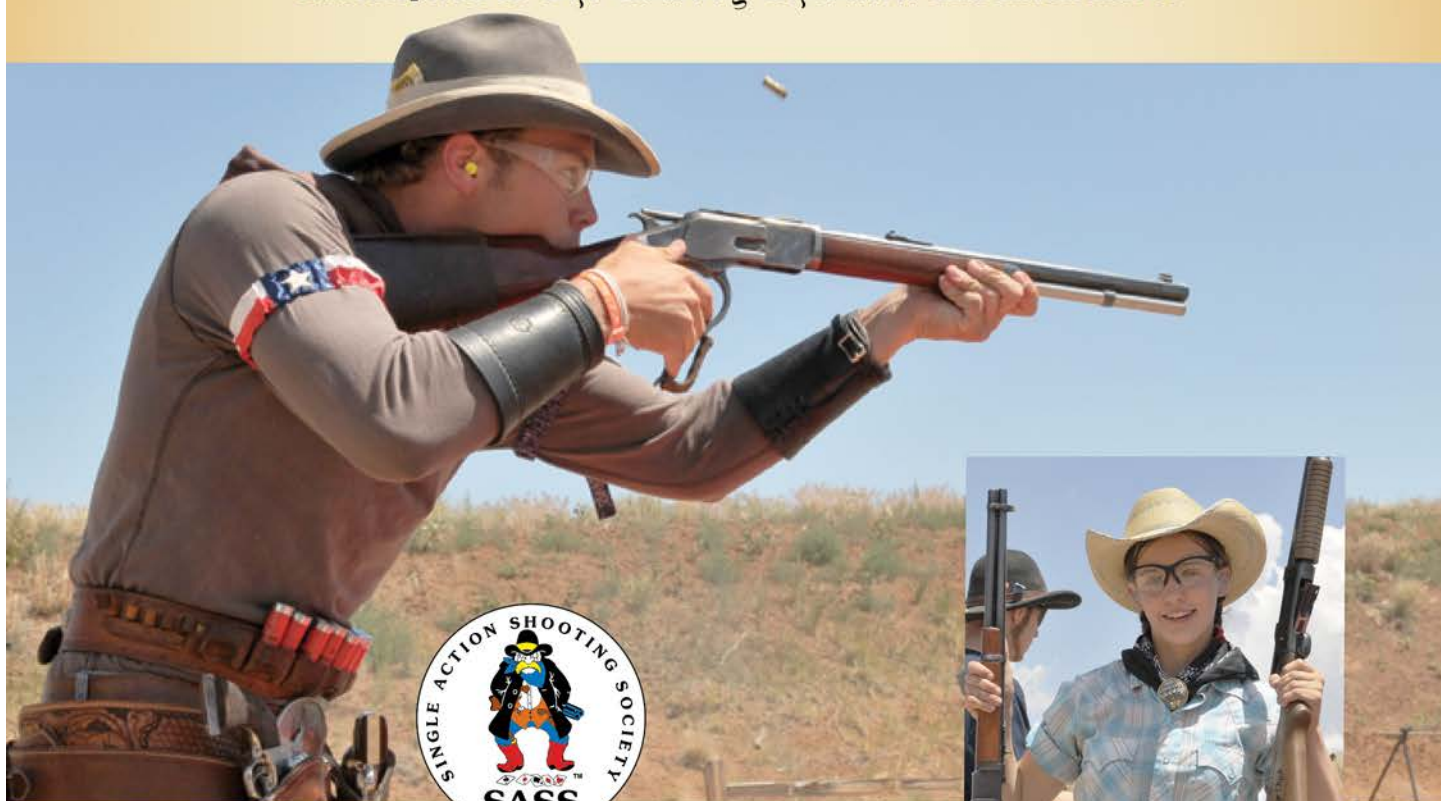
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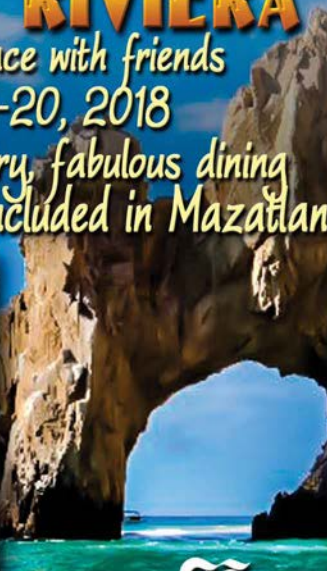
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From The President...



Marvin O'Dell
IWMA President

Someone asked me last week how the music charts in *The Western Way* are assembled and what influences chart positioning. Let me see if I can explain it here:

First of all, every music chart that I know of is assembled by a system of some sort. The Bluegrass Unlimited charts, for example, are assembled by reporting bluegrass DJ's sending in a list of what they consider to be the best 10 songs and albums currently released and being played. An individual somewhere then looks at these lists and determines where the albums and songs should be positioned on their chart. I know this because I was a long-time participant in this system.

Another magazine with which I am familiar determines their charts by a committee voting. Another with which I am familiar shows a chart that is drawn up by one person with only that one person's input. In other words, one individual decides where albums and songs should place on the chart. I'm not 100% positive, but I think Billboard magazine charts are determined by sales. (Somebody please correct me if I'm wrong about this.) And, of course, for years, Top 40 charts were determined by Jukebox play around the country.

The Western Way charts are made up according to the plays of reporting DJ's. Are they 100% accurate? Well, I'm not sure any chart mentioned above is 100% accurate. Charts are really only a gauge that help determine somewhat the success or lack of success (based on the system in use) of currently released music. However, I believe that DJ play is the best way currently for western music to be charted since there is no sound data available otherwise. And DJ play also includes listener requests; therefore, we get somewhat of a blend of the jukebox method of years ago with the programming of the DJ. Of course, the more reporting DJ's we have, the more accurate and credible our charts become.

Unfortunately, *The Western Way* charts are quarterly charts, not monthly or weekly. Consequently, an observer of the charts is unable to see how much an album may have moved up or down on a weekly or monthly basis. An album may enter a chart during one quarter and be gone by the next quarter; but during that quarter, if we had been able to watch it move weekly, we might have seen it move up considerably before moving back down and off the chart. If an album remains on *The Western Way* chart for several quarters, that shows that the DJ's and their listeners want to hear the album, believing it to have the quality of music that they enjoy playing and hearing respectively. The best quality music will always stay on the chart for a longer period of time.

What are some of the things that will give your album a better chance of placing high on *The Western Way* charts? I'll list a few:

- (1) Make sure you send your CD to all the DJ's for which you have information.
- (2) Be sure and send it overseas. We have several overseas disc jockeys who play our music regularly. Their play most definitely influences our charts, even more so than some of the in-country DJ's.
- (3) Send your CDs to the DJ's all at the same time. If you spread them out over a year's time, as some do, it's impossible for them to get enough play in any given quarter to rank high on our charts.
- (4) Make sure your CD is a quality-sounding project. As a DJ myself, I have two stations that monitor everything I play (and two others that just trust me). And their stations have a level of broadcast quality that your CD must reach; otherwise, they will tell me to remove it from airplay.

Continued on page 10



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Images used by permission.

The Western Way

The Official Quarterly Publication of the IWMA
Deadline for next issue: June 1, 2018

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PricelessDigitalMedia.com

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The Hot Texas Swing Band is doing their part to preserve the great Western swing sound of legendary Bob Wills and others, keepin' alive this iconic music in Texas and beyond. Cover photo by Shelley Montgomery. Used by permission.

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Editor's Insight



Theresa O'Dell

ACHIEVEMENT



Simply defined, achievement means to "succeed in reaching, finishing or fulfilling a task or goal." What is your greatest achievement? Narrow the scope to apply to your music-poetry related accomplishments or maybe acumen in ranching, horse training, sound engineering, etc., the things you do to preserve the culture of the West that bring you the greatest fulfillment. This is a broad question and an answer can only come from individual, personal reflection. I am sure each reader can look back on something that was a successful culmination of hard work, skill and determination that led to reaching a goal or completing a task that was a defining, pinnacle moment.

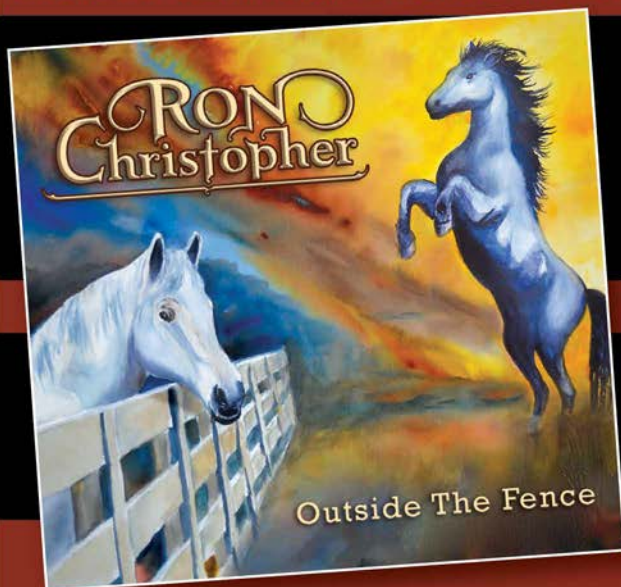
Generally, an achievement is followed by an acknowledgement, maybe through an award or other public recognition. But it may lie only in the personal satisfaction you get from doing your best and knowing it was a job well-done. For me, there is a level of personal pride in using the skills developed through a career in publishing to propagate the mission of the IWMA by contributing to the magazine in your hands. Each quarter I view this as an achievement.

I think it is important to always remember past achievements and build on them for a brighter future. It is a great thing that the IWMA recognizes those who blazed the trail in music, poetry, film and related areas to preserve the Western heritage. Part of that preservation is the Western Music Hall of Fame where the accomplishments of the greats of yesteryear are forever safeguarded. And, there are many! Their achievements are preserved.

Examine for a moment the IWMA Hall of Fame. To narrow the list of past giants to be inducted is a daunting task each year, and it takes months of consulting, reviewing, screening and selecting inductees. It is often a thankless task. I would like to personally thank those who have tirelessly given of their time year-after-year to research and select Hall of Fame inductees. The Hall of Fame committee consists of **Al Krtil, Don Cusic, O.J. Sikes, Dick Goodman, Doug Green and Chairman: Johnny Western.** As an organization, we owe this Committee a debt of gratitude for their important work throughout the year to determine those worthy of the Hall of Fame honor. Their work is invaluable to who we are as an organization and their labors are necessary for the preservation of our Western heritage. Their work is an achievement as sustaining to the IWMA as the accomplishments of those who are inducted. And so, we say "Thank you, HOF Committee, for the work you do! You once again fulfilled your task in 2017 with excellence. We hope you are fulfilled in knowing yours is an achievement of great worth."



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From The Executive Director...



Marsha Short
Executive Director

Spring is a second chance... another chance for the grass to cover the spots it missed last year... another chance for flowers to bloom...another chance to get Fall housecleaning done and another chance for everyone to take a deep breath and start the year over. I hope your Spring has renewed your spirit and given you a new outlook on 2018.

At IWMA we've gone through our "closets" and given new life to old ideas. We receive a plethora of suggestions from our members and we try to react to all of them.

There are some great things we've always wanted to do but didn't have the time or people to get them done. Here are a few new things we're doing this year:

The new IWMA logo. Years ago, we were the International Western Music Association but dropped "international" when we realized it wasn't really our focus....but look at us now! We have a strong Canadian membership as well as members in England, Switzerland, Finland, Spain and Australia. DJs are playing Western Music and Poetry around the globe and IWMA performers are performing in Europe and Asia and all points in between.

The new IWMA online store! IWMA logo shirts, T-shirts and ball caps are available now. Let us know if there's something else you want and we'll add it. This is a great way to let people know that you're a part of something exciting.

The 2017 IWMA Awards Show is available on DVD. If you missed the show or want to have a copy for a keepsake, it's easy to get a copy. The two-disc set is available for \$35....call or email me and we'll get your copy to you.

The 2018 IWMA Youth Performance Camp is June 18-21 in Weatherford, Texas. Check out Judy James' Education Corner article for all the details. The IWMA Youth Chapter has almost doubled in size in the last two years and continues to grow. We appreciate the support of all of the Chapters and venues in supporting our young performers.

Performer applications for the 2018 IWMA Convention were mailed and emailed in late February; the application deadline is April 15 (an easy date to remember). Ticket sales will start in May and you can watch the program come together on the IWMA Website. What's new this year? A Western Swing Dance Workshop on Wednesday and a Songwriters' Showcase on Saturday plus workshops, the Awards Show, Friday Night Western Opry and LOTS more!

Look in this issue of The Western Way for the 2018 IWMA Awards of Excellence Nomination Form. All nominations are due by September 10. The final ballot will be mailed or emailed to all IWMA members in good standing on September 15. Every nomination receives consideration. Many people work behind the scenes anonymously to be sure that the best of the best is recognized. Last year, a record number of members voted on the final ballot. You don't have to nominate or vote in every category but your vote matters!

Now that the weather has turned nice, if you're staying home or traveling, please be safe and come see your IWMA family in November. 🐾



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In the CROSSHAIRS

Alex Dormont and Hot Texas Swing Band



Alex Dormont

It's great to be able to catch Alex Dormont of the Hot Texas Swing Band and visit with him awhile this quarter.

The Western Way: Alex, you are a busy man. Thank you for taking time out to sit with us a spell.

Alex Dormont: Howdy! I'm glad to have the opportunity to chat with you.

TWW: You are the leader of an excellent and very professional western swing band – the Hot Texas Swing Band. How long has this band been performing under your leadership?

Alex: Hot Texas Swing Band started in 2011. We're in our 7th year now and have put out four albums. We're having a blast!

TWW: Who or what sparked in you the desire to devote your performing life to western swing music?

Alex: I fell in love with western swing in college when I first heard Bob Wills and Asleep at the Wheel. I liked the way their music was full of jazz improvisational spirit but so fun and danceable at the same time. I came to Texas right after college to play music, and a couple years later was a fiddle player with Ace in the Hole, playing Bob Wills music every night. Later, my hero Johnny Gimble moved to Dripping Springs where I live, and I got to play dozens of gigs with him. It was all a dream come true for me, and I feel very fortunate every day!

TWW: Let's talk about your latest album *Off the Beaten Trail*. It seems you have quite a few more songs with

western or cowboy lyrics on this one.

Alex: You're right. This album certainly leans in the Western direction. I'm often inspired by my experiences. For example, I went on a couple beautiful trail rides and wrote "Off the Beaten Trail" and "Headed Back to the Barn," and driving through north Texas right after a blizzard inspired me to write "Snow in Amarillo." Hearing some great music like 3 Trails West performing "Texas Plains" at the IWMA convention or Ella Mae Morse singing "Cow Cow Boogie" on YouTube influenced my choice of covers to record on this album.

TWW: You're no stranger to the songwriter's pen. You wrote no less than six of the songs on this album. Do you find it more rewarding to perform your own creations than those of others?

Alex: Great question! Yes, when you perform your own songs, it's both rewarding and also scary since you've got so much skin in the game. It's hard to go out on a limb and play a new song, especially the first time, rather than a standard you know audiences already love. I want original material to be at least half of our live shows and recordings. It's always a thrill to look out into the audience and see people singing along with my songs.



Hot Texas Swing Band on stage

TWW: We at *The Western Way* would like to applaud you for bringing some new songs to western swing. It seemed like for so long that almost every new western swing album could have been titled "Bob Wills' Greatest Songs." Not that we don't love those old favorites, but it's nice to see some fresh material. Would you like to



Hot Texas Swing Band at Full Moon

see some other bands and western swing performers pick up your songs and record them?

Alex: (chuckles) Of course! I'd love to see my songs picked up by another artist. I agree that some albums rely too heavily on the classics. Remember that Bob Wills brought out new music all the time, whether written by himself or one of his Texas Playboys band members or the great Cindy Walker.

TWW: Tell us about Selena Rosanbalm. She is a very fine performer. Has she been with you from the beginning of the band?

Alex: We've had a number of personnel changes over the years, but Selena has been there from the beginning. Wow, I love to hear her sing! She sat in at one of our first gigs and only sang a handful of songs, but it's so good that since then a female vocalist has been an essential part of the band's sound.

TWW: Do you see a place in the IWMA for western swing music?

Alex: Western Swing and Western Music share so many common roots and themes, they are like brothers or sisters in the same family. If you listen to all the pioneers of Western Music from the 30's and 40's, you will hear lots of jazz chord progressions and hot improvised solos just like in Western Swing. And you'll notice that the talented, young, and up

The **WESTERN WAY**

and coming musicians choose to play Western Swing and American Swing standards at IWMA because it's exciting and challenging music to play.

TWW: The IWMA would love to see more western swing performers attend our annual event and jump in and be a part by performing, helping our youth develop their skills, teaching workshops, etc. We know it's hard for bigger groups to sometimes make the trip, but do you feel like it's a worthwhile investment for a band to attend for the networking, showcasing, selling their music – things like that?

Alex: Yes, the IWMA has a big role to play with supporting young musicians and established professional bands, too. The new eyes and ears that the Hot Texas Swing Band were able to reach by attending and performing at the Convention made all the effort and expense worthwhile.

TWW: Where does the Hot Texas Swing Band call home?

Alex: The band is based out of Austin, TX, although my wife, Grace, and I live west of Austin on a ranch outside of Dripping Springs. We like living in the country, not the city, as you can hear in many of my songs.

Continued on page 8



Performing at Gruene Hall

TWW: Are you a born and bred Texas boy?

Alex: (laughs) No, I was born in New York City and grew up in Connecticut, but never felt at home there. So I headed west to Wisconsin for college and finally Texas in 1977. My standard response is, "I got here as quick as I could."

TWW: (laughs) We would have never guessed! What kind of music did you grow up on?

Alex: My mother taught the neighborhood kids (including me) folk guitar from a Pete Seeger book as soon as she learned a D and A7 chord. I played classical violin (on my grandfather's instrument) through Junior High but didn't like it. I got more excited about music when I taught myself barre chords on guitar and played Bob Dylan and Jimi Hendrix songs in High School.



LBJ Ranch Performance

TWW: From there to western swing – we're sure glad you went to college and heard Bob Wills! Who are some of western swing's most underrated bands, in your opinion?

Alex: Everybody knows the great Western Swing national touring bands from Texas: Asleep at the Wheel, Hot Club of Cowtown and the Quebe Sisters; but there are great Western Swing bands doing amazing things in other places: Cow Bop and Carolyn Sills in California, the Time Jumpers and John England in Tennessee, and Western Swing Authority from Canada to name a few. They each have a slightly different fresh take on Western Swing and are moving the genre forward with their originality.

TWW: Texas seems to be so inundated with western swing bands. Is it hard to make a living off the music if you just perform in Texas?

Alex: Hah, it's hard to make a living in music period! Texas still has dancehalls that hold 500-1000 people. If you can get on this circuit and draw...well, you can do the numbers. But most of the Texas Hill Country dancehalls just do one dance a month, so it's hard to get in. Austin has hundreds of live music venues but also thousands of bands, so we usually play on the outskirts where the competition is not quite so fierce and the pay is better. Touring isn't very lucrative for a new band, with all the expenses, like lodging, but it's essential to spread the word and grow the fan base. When in doubt, I always follow Johnny Gimble's advice for success: "Play every chance you get and get lucky."



Just havin' too much fun!

TWW: Travel for a group has to be difficult at times. Does your band travel all in one vehicle or is it a matter of "get there the best way you can?"

Alex: We're fortunate to have a great touring vehicle that holds all our band members and equipment easily for our Southwest tours and even local gigs an hour or two away. We sometimes fly band members one way and tour the other way like we did last summer for our California tour.

TWW: Do you work a job other than the music?

Alex: I used to teach a lot of music lessons, but I am now concentrating full time on the band.

TWW: Well, I think we can say unhesitatingly, Alex, that your presence at the IWMA convention is very refreshing and encouraging. It was wonderful to watch you work with the young musicians and to see your willingness to help out when we there was a need. I hope we'll see you back this November with the whole band. Thanks again for your willingness to visit with *The Western Way* today.

Alex: Thank you for your kind words! It's been a pleasure being part of the IWMA and especially seeing the great young talent coming up. Happy to tell you the Hot Texas Swing Band will be playing the Wednesday night Swing Dance this year on Nov. 7th, so...see you in Albuquerque! 🐾



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.

STRANGE BEDFELLOWS

Bob Sampson

*Jes' thirty miles from nowhere on a cold and windy night,
I seen the rain a comin' by the bleak and fadin' light.
I rode into a craggy wash and found a grizzly scene.
Some wolves had got a heifer and were 'bout to pick her clean.*

*I fired off a warnin' shot that scared the pack away,
But way too late to help her - just a meal for their next day.
I walked around the carcass, no idea what I'd find,
Then heard a cry from in the brush some twenty yards behind.*

*There, tangled in the thicket was a calf not three days old.
Just how them wolves had missed him was a mystery left untold.
It took a bit to get him loose, but finally he was free.
I got him to my saddle, pulled him up across my knee.*

*The rain had finally caught us and the light was all but gone.
The country was just way too rough to stumble on till dawn.
Rememberin' a shelter that I'd spied in days gone by,
We pushed along that canyon trail, still pelted from the sky.*

*The last dim glow of twilight then outlined a loomin' wall.
A niche was carved into its face, a refuge for us all.
I picked my way up to that hole cut in the red rock cliff.
That calf was heavy, rocks were slick and I was mighty stiff.*

*We tumbled through the open gap. Thank heaven it was dry.
The rain no longer bit my face, 'twas tight but we'd get by.
Not five foot high, I couldn't stand. I tried to see the rear.
That's when I heard a quiet growl. My spine went cold with fear.*

*I held my breath. Not one more sound, but we were not alone.
I hugged the calf up tight to me, sat silent as the stone.
The minutes passed. I thought, perhaps, it's better not to know
What's lurkin' in the shadows there - it seemed to let us go.*

*But, fin'ly, I just had to see what hid there in the gloom.
With shakin' hands, I struck a match and peered into the room.
Two eyes like fire glittered back, the muzzle of a cat!
The mountain lion growled again, the match dropped in my hat!*

*What if the cat attacked us? There's no way that I could shoot.
To fire in the darkness, I'd as likely hit my boot.
I vowed I'd wait that critter out, react to what would come.
I hoped that I could move at all. My leg was gettin' numb.*

*I'm used to ridin' nighthawk, standin' guard 'neath starry sky,
So I was startled when a sunbeam poked me in the eye.
I'd dozed off 'gainst the cavern wall. The calf was well, it seemed.
Just us, no mountain lion. Was that real, or had I dreamed?*

*I sat up, still a bit confused, surveyed the bright new day.
Whatever happened in the night, we'd best be on our way.
My horse stood waitin' down below, seemed none the worse for wear,
But I was fairly covered with a coat of coarse tan hair.*

*Some years have passed since that strange day. The calf is grown and gone.
I wake up and I ponder in the hours 'fore the dawn.
I wrestle with the question and the horror that I might
Have slumbered with a lion on that cold and windy night!*



ABOUT BOB SAMPSON

Bob "Lefty" Sampson is a singer-songwriter and a relative new-comer to cowboy poetry. He was born and raised in the Hoosier State of Indiana where he learned to play guitar at the age of 14. At Purdue University he developed a love of folk music, which was popular at the time. When a job transfer took him to Phoenix, Arizona, he joined the Phoenicians, an award winning barbershop chorus. There he met Dick Goodman of the Reinsmen and Rex Allen, Jr., who hosted a Western show with the chorus in 2009. That led to his focus on western music, membership in the IWMA, and cowboy poetry. The story reflected in his poem "Strange Bedfellows," is based on personal experience.

(5) Get to know the DJs personally. Although I hate to admit it, DJ's are influenced to play your latest release when you contact them personally. This takes the place of the years-ago method of traveling around the country, visiting radio stations, and handing one's newest album or song to the DJs personally. Watch *The Coal Miner's Daughter* (The Loretta Lynn story) if you're not sure what I'm talking about. Let the DJs know that you are available for interviews and willing to do liners for them.

(6) Attend the annual IWMA Convention with your new recording. I won't give a name here, but a certain IWMA artists released an album last year that got good airplay, even though most of our DJs were unfamiliar with him. However, I saw that the airplay of his CD increased noticeably after the convention where DJs had met him personally and saw him perform. Had he attended the convention the year before his album release and met the DJ's, I have no doubt that the album would have received more airplay when first released.

(7) Find out if the DJs prefer digital copies or hard copies of your CD. There's no point in sending a hard copy if it's going to just sit for months until the DJ can find time to import it into his computer. And there's no point in sending a digital copy to a DJ who cannot play it in that format.


(8) In watching trends, I notice this: profanity in songs limits airplay. I'm not preaching, just stating a fact. When you observe these things for as long as I have, you begin to notice that songs with "blue" language in them simply don't get played as often. The same is true of yodeling albums and albums that are themed. I don't know why exactly; I just know that it's true.

There are other tips we could pass on, but this is mainly a matter of using common sense and promoting yourself in a professional manner. Will a high position on *The Western Way* charts win you a Grammy? No. However, it might cause a talent buyer to take a closer look at what you are doing; it could also improve your sales. I have had one person tell me that he has established a collection of all the albums that go to #1. He called it his "#1 Collection." Why not see what you can do to make his collection?

One more thing: if your CD doesn't rise high or stay long on the chart, it doesn't mean that the IWMA has rejected you or your music. The IWMA has nothing to do with how often radio plays your music. By posting a chart that is determined by airplay, we are simply putting out information that we hope will help you to better evaluate your work.



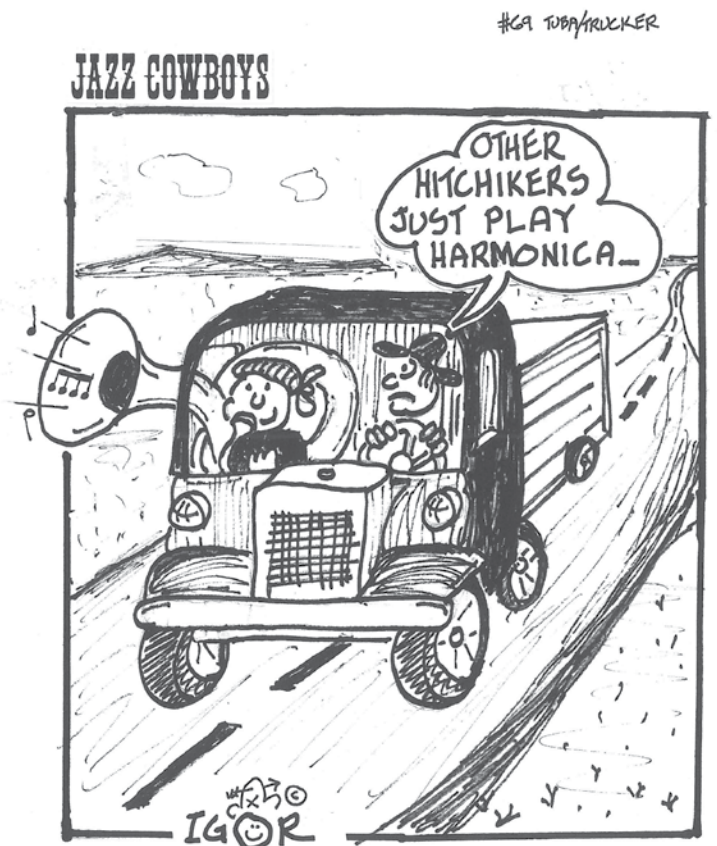
Marvin O'Dell
President, IWMA



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



FROM the TRAIL

Part of the Family



*By Aspen and
Alice Black*


Dear IWMA Family,

My daughter Alice Black, 12, and I want to thank the many members of the WMA who stepped up with instruments and monetary contributions after the theft of all five of our instruments upon arrival in Albuquerque for the 2017 WMA Convention. If this had happened anywhere else on the road, we would have been alone to find a local music store and purchase whatever was available, no matter the quality or value, so we did not have to cancel performances. As it was, purchasing replacement instruments right away was not an easy option for us. We are an average family with horses to feed and kids to raise, therefore all of the expenses associated with our music and poetry (instruments, touring, recordings, etc.) are paid for from funds earned solely through performances and CD sales. If it was not for the money that we earn from performing and sales, we would not be able to attend WMA conventions or bring our western music and poetry to locations beyond an hour, or so, from our home in Virginia.

When the theft happened, we expected no monetary help, only contacting a couple of IWMA friends to borrow instruments so that we could perform at the convention, the Campfires, Cowboys, and Cattle Gathering in Duncan,

OK, and the Luna Rossa Winery in Deming, NM in between. This would end up a month on the road for us and we knew could regroup at home before our December performances. We had plans to attend the WMA NM Chapter open mic at the Blue Grasshopper before the instruments were stolen. What we never expected was the outpouring of support, totaling nearly \$600 to go toward replacing our instruments! During the convention, Jim Jones and Kerry Grombacher both lent me the use of their guitars, Kerry Grombacher shared his mandolin with Alice, and Michael Erickson sent a ukulele bass from Sierra Vista, AZ for me to play on the Opry, along with Jon Messenger on dobro, on Kerry Grombacher's newest song. Meanwhile, Ollie Reed, Jr. got our story out to the media, in hopes of recovering our stolen instruments. Before leaving Albuquerque, Alice and I used the money raised by the WMA NM chapter, along with individual contributions from WMA members at the convention, to cover 2/3 of the cost of purchasing a used Martin guitar for me and a vintage Harmony tenor guitar for Alice. Both are comparable in value to those stolen. Ron Secoy, of the WMA Oklahoma chapter, had us covered up the road, too, had we not been able to purchase replacements. June Lydic attended our performance at the Luna Rossa Winery in Deming, NM and was so moved that she sent Alice her personal mandolin as a donation. Extra tips were also given from patrons and WMA members in attendance. Upon returning home, our local songwriters club, SVSA, of which Alice and I are both individual members, raised another \$750 and one member arranged the donation of a new Godin archtop guitar to replace Alice's stolen archtop.

We have not yet recovered any of the stolen instruments. But, with the generosity of our WMA family, SVSA family, and fans, Alice and I have been able to combine the donated funds with our existing performance money to replace all five of the stolen instruments, along with cases, capos, and tuners. We are awaiting the proceeds from future performances to replace our custom straps and have pickups installed in the "new" instruments.

We thank you, the members of the WMA, from the bottom of our hearts for helping us out in a difficult situation. At my very first WMA convention in 2011 (my husband and I had been saving up since joining the WMA in 2003 to make the 1,760 mile trip from VA to Albuquerque), Juni Fisher hugged me goodbye at the checkout desk of the Marriott saying "Welcome to the family!" The WMA truly is a family and we feel so fortunate to be a part of it. 



IWMA Texas Chapter Fiddle Contest

@ Fort Worth Stock Show

Submitted to Western Way

Article & Photos by Greg Bade



Front Row L-R: Riley Montgomery, Tristan Paskvan, West Montgomery
Middle Row L-R: Annie Spurgin, Kaylee Bretches, Katie Park, Jett Garren, Neah Whaley, Wyatt Woolard
Back Row L-R: David Sawyer, Ridge Roberts, Nate Jacobson, Eliza Whaley, Beth Chatham, Leah Sawyer

The IWMA Texas Chapter held its first event of 2018, "Music and Poetry of the West" a three day music and poetry tradition. As part of this event they hosted a youth fiddle contest – the first ever at the Fort Worth Stock Show and Rodeo. The contest had three underlying goals. The first was to introduce the audience and young fiddlers to Texas style fiddling and to teach them how to navigate a contest. The second was to increase the understanding and appreciation of western and western swing music and how it differs from country music. The third was to perpetuate and deepen the appreciation of the fiddle and its place in western music and western lore. All three goals were more than accomplished.

Under the caring and watchful guidance of Kathy Sawyer (secretary of the IWMA Texas Chapter), mother of two Crescendo Award winning children (Leah-2015 and David-2017), and wife of the male yodeler of the year (David-2015), the ten youth fiddlers were indeed in very good hands.



Jett Garren – Second Place Winner

Part of what made this contest different from other fiddle contests is that it was staffed entirely by young, accomplished fiddlers, all of whom are now part of the IWMA Youth Chapter. Nate Jacobson (age 15) of Blanco, acted as master of ceremonies. David Sawyer

(age 14) of Weatherford was the sound technician. Ridge Roberts (age 14) of Granbury was the accompanist. Eliza Whaley (age 19) of Burleson, and Leah Sawyer (age 16) of Weatherford were the judges, and Beth Cheatham (age 15), also of Burleson was the coordinator. Together as a team, these young musicians produced a seamless contest.



Wyatt Woolard – Third Place Winner

Another unique aspect of this event was the contest rules. Contestants had to be under the age of eighteen and they could never have won a fiddle contest before. Additionally, they had to be able to play a "Breakdown" as their musical selection. Breakdowns are so named because during the westward movement, fiddlers would play upbeat tunes to keep spirits lifted when wagons would break down. The youngest fiddler to enter was Riley Montgomery of Grandview (age 5) and the oldest was Katie Park (age 14) of Weatherford

Of course part of the fun of any contest is winning, and at this event everyone was a winner. Each contestant received a membership to both the Youth Chapter and the Texas Chapter of the IWMA and the current issue of Western Way magazine. Gift certificates were given for

the top three places in the amounts of \$50, \$25, and \$10 by National Ropers Supply in Decatur, Texas. Each of the top three contestants also received an autographed book by John Harnum, *Practice Like This – 35 Ways to Get Better Fast*.

The stories surrounding the top three winners are remarkable testimonies to the persistence of youth and the inspiring qualities of music.

Third place winner, Wyatt Woolard, is twelve, and started playing the fiddle in April, 2017. He has since added the saxophone which he plays in the school band. Wyatt's grandfather is also a musician who plays multiple instruments and sings mainly in the classic/southern rock genre. Like the other top three contestants, he takes lessons from Sherry McKenzie in Burleson.

Wyatt's varied interests include fishing, riding his dirt bike and golf. He has been playing golf since he was three years old and playing competitively since he was seven when he first broke 80.

Second place winner, twelve year old Jett Garren is no stranger to the Fort Worth Stock Show. He has been showing heifers, steers & lambs since he became eligible at age eight. Jett is the 7th generation in a Texas Ranching Family. He started playing fiddle in third grade through a school program called "The Grandview Zebra Strings." When his interest and skills grew beyond that program's reach, he began taking lessons with Joey & Sherry McKenzie at Twin Fiddles Productions in Burleson, TX. The McKenzies' helped cultivate Jett's genuine love of western music and Texas style fiddling to the extent of obsession!



Riley Montgomery – Age 5 –
The youngest fiddle player

Jett is an Honor Roll student, President of his 4-H Club, a junior FFA member, active in his United Methodist Youth Group, and volunteers often at various local community service programs.

First place winner, fourteen year old Neah Whaley of Burleson is a story without equal. The first eight years of her life were spent in and out of different orphanages in the Ukraine. Due to years of neglect, she never learned the gift of language. She has been in speech therapy and is "soaking up the world around her" according to her mother, but regaining her voice will take time and practice, but Neah will succeed!

Neah now has a large family, twelve brothers and sisters and two loving parents. One of those older sisters also plays the fiddle. For about a year Neah would point to her sister's fiddle and say, "I want that." Her mother kept putting off the purchase because she could not figure out how to get Neah



Neah Whaley – First Place Winner

to understand music when it was so much work to help her understand the world around her.

Enter, once again, Sherry McKenzie. With Sherry's guidance, "Neah began to play that fiddle and it all just worked. When she plays the fiddle, all of a sudden she's not different from her own age group anymore. In fact, when she plays the fiddle---she finally has a voice." Her fiddle (whom she named Jack) does the talking for her!

Neah is home schooled, but once a week she attends an all-day classical school where every Thursday she is expected to give a vocal presentation, which can be torture. Recently she and Jack went to school together. For her presentation, she pulled out ole Jack and played "Milk Cow Blues." Her classmates marveled at her ability. After a good performance, Neah is often heard whispering to her fiddle, "Good job, Jack."

We say, "Good job Neah," and good job to all the other contestants and staff. Sights are already set on next year and the Texas Chapter's second annual youth fiddle contest which we be held at the Fort Worth Stock Show and Rodeo.



~~~~~

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# In The Spotlight...

by Marvin O'Dell

...The Prairie Rose Chuckwagon Supper at Benton, KS has announced that bandleader **Orin Friesen** has retired from the **Prairie Rose Rangers**. The band is now led by “**Ranger Stan**” **Greer** who was part of the original group when the Prairie Rose Chuckwagon Supper started in 1999 and is also the 2014 Kansas Mandolin Champion. Besides Greer on mandolin and guitar, the Rangers also feature **Jesse Friesen** on guitar, **Mike Lee** on bass, and 2017 Kansas Fiddle Champion, **Jenny Bowen**. The newest Prairie Rose Ranger is **Randy McKinney**, the 2016 Kansas Banjo Champion. Randy also plays guitar, bass and Dobro. Orin Friesen, who is currently president of the IWMA's Kansas Chapter, plans to focus more on writing and producing while still occasionally performing with his son, Jesse, or with cowboy singer **Barry Ward**.

...In February, GRAMMY-winning icons **Riders In The Sky** celebrated 40 years of performing music. To mark the anniversary, the band released its 41st album in April. The 15-track collection is called *40 Years the Cowboy Way*. 2018 brings more milestone events in partnership with The Country Music Hall of Fame and Museum, the Grand Ole Opry, and The National Cowboy Poetry Gathering plus numerous celebratory concerts. For updated touring and event information, go to <http://www.ridersinthesky.com>.

...**The Sons of the Pioneers** have announced a lineup change. “Trail Boss” Tommy Nallie (bass) and Ken Lattimore (fiddle and tenor vocals) will be joined by Dusty Rogers (lead vocals and emcee.), John Fullerton (rhythm guitar and baritone vocals), and Paul Elliott (fiddle). Dusty is the son of the historic group's co-founder Roy Rogers. They have also announced a return to Branson's Shepherd of The Hills Homestead Adventure Park for seven weeks of chuckwagon shows from September 11 until October 27.

...**Leah Sawyer** has been honored with the 2018 Parker County (TX) Horizon Award, bestowed by *Parker County Today Magazine*. The award recognizes an extraordinary Parker County resident under the age of 20 who is selfless with their time and talents.

...**The Cowtown Opry Buckaroos** are proud to announce the release of their new CD, *Stockyards Serenade*. Produced by **Jeanne Cahill** and **Judy James**, it includes public domain

songs and was recorded by seven very talented IWMA young people aged 11 – 16, many of whom are IWMA award winners. No adult played or sang on the CD. For more info, go to [www.cowtownopry.org](http://www.cowtownopry.org) or contact Judy James.

...**Almeda Bradshaw** was recently accepted as a presenter in the Humanities Montana Speaker's Bureau with her educational programs *Into the Sunset: The Forgotten Cowgirl Singers* and *Homes & Honky Tonks: Post WWII Women in Country Music*. She also opened a show for Noel and Ben Haggard at the Kern County Museum's 2nd Annual Haggard Boxcar Music Festival in Bakersfield, CA.

...**Devon Dawson** and **Teresa Burleson** are working on a new gospel CD project. It will be a compilation of their original songs and poems titled *My Story, My Song*. The project is expected to be released in early summer.


...**Royal Wade Kimes** released his third western novel in March, titled *Sleeping Charge*. On the heels of the novel comes his second western film *Bittersweet*, released through Nighthorse films. This unique western, done in music and narration, will run on Dish Network this summer. A DVD and Soundtrack will be packaged together following the film's release. Stars include Kimes, the award-winning Don Gregory of *Dixie Burns* fame, World Champion Bull Rider Denny Flynn, Novelist R.D. Gregory, and former Miss Rodeo Queen of Oklahoma Leslee Martin.

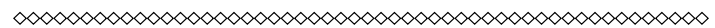
...“Outside the Fence” is the title of the new album from **Ron Christopher**. Released in December, the album contains lots of wonderful western stories. Ron was nominated for a Male Vocalist award by the Academy of Western Music.

...**LeeLee Robert** will be releasing a new western swing album later this year. Recorded partly in Nashville, the album will feature Music City's stalwart musicians Stuart Duncan (fiddle), Rory Hoffman (guitar, harmonica, accordeon), and Doug Jernigan (pedal steel).

...**Greg Hager** will be making his second Music Tour of Japan in April. He is currently scheduled to perform 20 concerts and will also have radio and TV appearances. You can follow him at [www.greghager.com](http://www.greghager.com).


...**Pioneer Pepper** and **The Sunset Pioneers** have released a new album titled *Old Hymns of the Cowboys*. This reverent collection of songs brings back the old hymns of days gone by. The group wishes to thank **Jack Sorenson** for the use of his beautiful painting “Friends In High Places” for their

...**Dave and Susie Knight** have welcomed their 5th grandchild, Finley Mae Merrill, born in February, and their first great-grandchild, Lucas Anton, born in December. 



**Carlos  
Washington**

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# WESTERN EVENTS CALENDAR\*

**2018**

*Columbia River Cowboy Gathering & Music Festival*  
April 13-15 – Kennewick, Washington

*The Cowboy Way MayFest*  
May 4-6 – Ardmore, Oklahoma

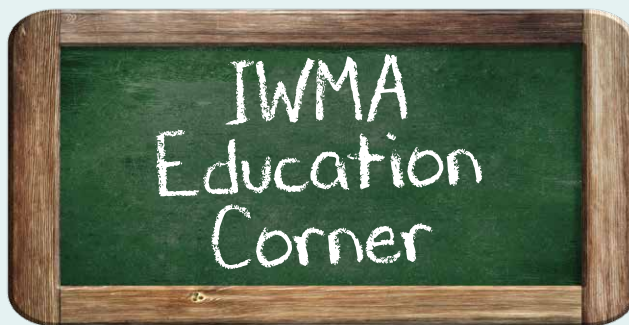
*Arizona Cowboy Poets Gathering*  
August 9-11 – Prescott, Arizona

*5th Annual Cimarron Cowboy  
Music & Poetry Gathering*  
August 24-26 – Cimarron, New Mexico

*National Cowboy Symposium*  
September 7-9, 2018 – Lubbock, Texas -  
30th Anniversary Celebration

*San Angelo Cowboy Gathering*  
September 7-8 – San Angelo, Texas

*IWMA Annual Convention*  
November 7-11 – Albuquerque, New Mexico



*By Judy James*

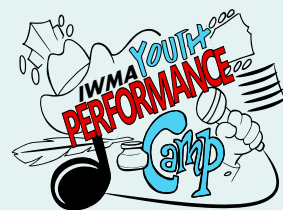
## Attention, Youth Singers, Instrumentalists, and Poets!!

It's time to make plans and apply for the 2018 IWMA Youth Performance Camp, which will be held in Weatherford, Texas at Weatherford College on June 18 – 22, 2018. Campers will benefit from an all-star staff, all of whom are award winners, which include Fiddle: Brook Wallace Deaton; Guitar: Jerome Campbell; Performance: Jeanne Cahill; Poetry: Teresa Burleson; and Voice: Judy James. Additionally the staff will provide instruction in music theory, song writing, harmony singing, and history AS WELL AS some surprise guests!

This camp is open to interested youth from 11 – 18 and begins Monday evening, June 18, with a get acquainted jam and concludes Thursday, June 22 with an evening concert.

Don't miss out on this opportunity to learn from Masters of their craft, make new friends, and expand your performance opportunities. Apply now!!

**For more information, contact Marsha Short, [marsha@westernmusic.org](mailto:marsha@westernmusic.org) or Judy James, [judy@judyjames.com](mailto:judy@judyjames.com)**



*Judy James is an award-winning educator who retired after 30 years in the classroom. She has been touring her education programs in public schools, home school organizations, and other educational organizations since 1994. She is also a singer/song writer/guitarist/author/radio DJ. Email [judy@judyjames.com](mailto:judy@judyjames.com). Address: PO Box 953, Weatherford, TX 76086*



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# "COWBOY CHURCH AND THE COWBOY PREACHER - FAITH COMES NATURALLY"

By Shannon Cole



*Previously published in Real American Cowboy.  
Adapted and reprinted by permission.*

Nestled deep in the heart of cowboy country, an old weathered barn sits quietly, surrounded by beautiful Aspen trees covered in vibrant orange and yellows of autumn. It is a solace of quiet, where there is only the silent beauty of leaves falling, where horses snuggle in warm winter coats and graze in the distance beyond cedar rail fencing. Thick fog rolls in early morning and brings a bitter sweetness to the air as cowboys ride in by horseback wearing rugged wool shirts with a soft cotton bandana tied loosely around the neck, wranglers, boots and spurs. Tipping his perfectly shaped Stetson to other riders, as they ride side by side, you can hear their saddles creaking and see the breath of the horses and the dust from the hooves as they make their way to the barn. The horses wait patiently, tied to the hitching post outside. The sound of boots on the old wooden floor, the soft sound of western gospel music in the background and genuine handshakes that hold true meaning is worth more than gold to some.

Many arrive early to enjoy cowboy coffee and donuts off the Chuck Wagon. Children play and giggle in tall grass and proudly show off scars or tell stories about life as ranch kids. Wives gather to share treasured crock pot recipes they found in Grandmothers old hutch for winter cooking; while some sit alone, knitting thick scarves and soft mittens for the long cold days ahead and wait for the sermon to begin. The elder folks sit back talking about the good old days, sharing stories of cherished childhood memories of Great Granddaddy Butch, a man who loved the land and sky; a man who would gladly give to a stranger in need. They pass down the old cowboy spirit to their grandchildren with love and respect. Keeping the faith in generations, they share the word's they knew by heart "Our Father who art in heaven."

Cowboy church has been around a long time and has grown tremendously throughout our country. Today, there are people from all walks of life who hold a deep respect to our western heritage and have faith in our Creator. Our traditional cowboy church is known for its rural setting with baptisms being done in a stock tank. Some believe you must be a cowboy to attend. It's not so - come as you are. Be as you are and be who you are. So many people have disconnected in the past without even knowing why. Our ancestors, our Great Grandparents, may have started what some have lost. God only knows.

When I spoke with founder of "Save the Cowboy", Pastor Kevin Weatherby, he believes, "There's no transition from cowboy to preacher, we can't change who we are inside." His faith in God and old-fashioned values of the American Cowboy led him to believe that once you have courage, honesty, respect, integrity, strength and truth, you will have Christ in your life.

Continuing tradition and preserving history is a way of life. The cowboy culture remains independent, straight forward with respect and honesty and it takes a certain type to be able to reach out to them. Cowboy Pastor, Brad Curtis, reminds us that "God doesn't want to



Mike Fletcher. Used by permission

change who you are, he wants to change what you are." There are rodeo cowboys that come straight out of the chute and into the arms of the Lord. Sharing, listening and giving a hand in need to those who have been down rough trails, to those who suffer in anger with regret, but sometimes rough trails are great teachers. The enduring American icon, some know him as the "Duke", John Wayne once said "Courage is being scared to death but saddling up anyway." It is a gentle spirit combined with courage that cowboys turn cowboys to the ones who had ridden those trails before and truly believe that faith is the best

companion for the journey. When the trail gets steep, the prayers go deep!

Once a cowboy, always a cowboy. Saddle Bronc World Champion Mike Fletcher, now a respected cowboy Pastor out of Texas who began his ministry preaching to men in prisons, says "You can't con a convict, just tell the stories." He often spent time in nursing homes sharing his faith with folks who had stories of their own. Later, he was called to cowboy church to begin his journey with "Spur on Ministry." Today, he shares extraordinary stories of faith with cowboys and people who attend his congregation. And in the end, he replies "I'm just a nobody trying to tell everybody about Somebody who can save somebody."

Back in 2004, Jeff Smith, cowboy Preacher out of North Carolina started a "Cowboy Church Network." His mission was planting and strengthening cowboy churches across the country. He brings the pastors together for a flag ceremony each year in October where hundreds attend. Each



Jeff Smith. Used by permission

flag represents the state of which a cowboy church is planted; the flag bearers walk with the flag. The Preachers then kneel down in front of the flag while Pastor Jeff Smith kneels in front of them and says "Let's pray. God Bless our Pastors, the cowboy churches that they serve, and the people that attend them. Amen."

Born to the life of a cowboy, a feller by the name of Tom Moorhouse who manages Tongue River Ranch (established in 1898) says with integrity "I don't put ranching before God, but it's like a religion in that I feel a calling to do it. Some people may think cowboys don't make good enough money, but if they were to cut our wages in half, the truth is, we'd still do it because we love it."

*Continued on page 28*





# TUNE YOURSELF

## Easing the (Literal) Pain in Your Neck

Samantha Meyer Gallegos

What are the reasons behind your neck pain? Bending over a guitar as you pick out a new tune or crooking your neck to play the fiddle? Hunching your shoulders, clenching your jaw, or letting stress send your shoulders to your ears? For me, currently, it's holding and nursing a swiftly-growing, squirmy baby, looking down at a computer screen while I write, and holding most of my tension in my neck and shoulder area. Whatever your reasons, a pain in the neck can be, well, a pain in the neck. It can affect the quality of your daily life and even interrupt your sleep.

While severe neck pain calls for a trip to the doctor, there are exercises you can do to ease pain caused by common triggers: uncomfortable positions, unnatural postures, stress, and tension.

A simple exercise for the neck everyone has time to do? The shoulder roll. It may be a repeat, but it's an oldie and a goody—simply rolling your shoulders backward helps ease any tension you're holding that can lead to pain. Try ten rolls, three times a day. Here are a few other, simple exercises you can use to help ease the pain in your neck:

- Stretch your neck side-to-side, holding for 10 seconds on each side and repeating 5 times. Then, look over your shoulder and tilt your chin down to your chest, using the same holding-and-repeating process.
- Look from side to side, slowly. Repeat 10 times, 3 times a day.

- Slowly look up and down, feeling the stretch in the back of your neck. Repeat 10 times, 3 times a day.
- This one may look strange, but it will stretch the back of your head and neck. While you are sitting, draw your chin back and hold, then release. Repeat 10 times, 3 times a day.
- Clasp your hands together in front of you, elbows straight, and bring them up over your head. Repeat this 10 times, 3 times a day.
- Place your arms straight at your side, palms forward, and raise them to your ears—think about doing jumping jacks, but without the jump! Repeat 10 times, 3 times a day.

Heat is also an excellent way to help ease neck and shoulder pain, whether you use a heating pad or one of the neck pillows you can heat up in the microwave. But no more than 20 minutes. Why? Studies have shown that beyond 20 minutes, heat offers no additional help, says Veronica Coffing, COTA/L. And, depending on the temperature of your heat source, you could burn yourself, so proceed with caution.

Before I go, I can't forget the standard disclaimer: the above exercises should not be taken as medical advice or as a replacement for a medical care. Please consult your physician before beginning any exercise regimen. And, finally, never continue an exercise if it causes more pain than that with which you started.

*Until next time!*



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### Artist Contact:

Mike Rutherford  
mike@rdiinc.us

Arizona Folklore Preserve (AFP) is a non-profit organization where Arizona's songs, legends, poetry and myths are collected, presented for audiences of today, and preserved for the enrichment of future generations. Member of the Western Music Association.

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# Chapter Update

## Arizona Chapter

**President: Yvonne Mayer**  
**Steidl-mayer@msn.com**

Our January meeting was held at the Elks Lodge in Wickenburg. We entertained jammers from the local area as well as Phoenix and beyond. Our thanks and a tip of the Stetson to Chapter member Tim Thompson from Wickenburg, who organized this special meeting. Our February meeting was held at the Town Hall at Old Tucson (Studios). This venue is home to displays of early lawmen and outlaws and Native American dioramas as well as videos of Westerns filmed at the Old Tucson location. Many visitors came to see the displays but stayed to enjoy the Western Music at our jam session. Special guest was Harry Alexander, producer of Voices of the West, an internet pod cast. We hosted an information table at the Cochise Cowboy Poetry and Music Gathering on February 2, 3 and 4. This was the 26<sup>th</sup> year for the Gathering. Those folks sure know how to put on the entertainment! Tucson's Fiesta de los Vaqueros, or Tucson Rodeo Week, was held the week of February 19. The Chapter decorated a wagon to appear as a Conestoga on a westward trail. This one was filled with singing cowboys (and cowgirls)! Glendale was the site of the annual Folk Festival. Entertainers from our Chapter participated in several venues, as well as impromptu jams throughout the area. Our performers will also take part in the Tucson Festival of Books on the University of Arizona Campus on March 10 and 11. We are still waiting for a final date(s) from Old Tucson for our spring Western Music Festival. In April we will hold our Chapter meeting in Prescott.

## California Chapter

**President: Steve Justus**  
**sjustusCA@gmail.com**

A warm hello to everyone! The California Chapter is again pleased to report on several great events and exciting changes in the Chapter. The Chapter embarked on an ambitious goal to expand our reach throughout the large and varied state of California. Much of our activity has historically centered on a concert series in Southern California coupled with our performance schedule at the Autry Museum of the West. However, we are indeed the California chapter and we have to address the members and performers needs in the balance of the State. In order to meet our goals, we have taken two important steps. First, we developed a new nomination and voting process and then expanded the Board to seven (7) positions with an additional three (3) members at large. Second, we then specified that two (2) of those positions would be a dedicated to Northern California and to the San Diego Area. We are pleased that Carolyn Sills was elected to the Northern California Representative position and that Darlene Wilcox was elected for the San Diego Area. Both are off to a quick start and exciting work has already begun in both of those areas! We have long been associated as co-sponsors of the SCTV OutWest Concert Series. Even though concerts under that name have ended, CONCERTSWILL go on. The Chapter has reached an agreement with the City of Santa Clarita, who now manages THE MAIN Theater: we will participate in the new Sidecar Music Series and assist when Western music is scheduled. The Chapter will provide support to develop concerts and house concerts in other CA areas as well as schedule concerts on our own. We will continue to support festivals and to expand our publicity of events and performers. Looking forward, then, we will be reporting next time on house concert performances by Claudia Nygaard, March 16, at Cindy Quigley's home in Lodi, and Gary Prescott and Chris

Isaacs, March 22 at Diane Hunt's home in Canyon Country, Santa Clarita. We eagerly greeted a busy beginning to this new year. The Chapter hosted two final SCTV OutWest concerts. A sellout



*Dave Stamey at WMACC Concert*

crowd attended An Evening with Dave Stamey in January. Following that, another sellout crowd attended An Evening with New West with Michael Fleming, Raul Reynoso, and David

Jackson. You can catch these fine performances at [www.sctvoutwest.com](http://www.sctvoutwest.com). Marilyn Tuttle with Michael Fleming presented an incredibly valuable workshop, "Stage Presence", at the Autry Museum on February 3 to new, as well as experienced performers. Fans offered important insights as well. Marilyn and Michael punctuated and enriched the workshop with examples through their songs and Michael's playing.



*New West At February WMACC Concert*

## Colorado Chapter

**President: Susie Knight**  
**lassothecowgirl@yahoo.com**

Hitting 2018 at a steady lope, this Chapter is preparing for another season of Showcases around the state of Colorado to offer our Performing Members an opportunity to shine on stage with their western music and cowboy poetry. The following 2018 Showcases are scheduled as follows:

**#1 -- IWMA-CO Showcase-EVANS,** Greeley/Evans Moose Lodge #909, 3456 11<sup>th</sup> Ave., Evans Saturday, 4/7/18. Performers: Ray Delgado, Pat Martin,

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# Chapter Update

*Continued from page 21*

Terry Nash, Sherl Cederburg, Dennis Russell, Tom & Donna Hatton, and Sara Lou & The Cowboy. Emcee: Vic Anderson.

**#2 -- IWMA-CO Showcase-DENVER/** Colorado Classic Horse Show, The National Western Events Center, 1515 E. 47<sup>th</sup> Ave., Denver. Saturday, 4/28/18. Performers: Sara Lou & The Cowboy, Art Collins, Ramblin' Rangers, Lynne Belle Lewis, Sonja Oliver & Jimmy Lee Robbins, Lloyd Morris, Rex Rideout, & Vic Anderson. Emcee: Susie Knight. Our Supporting Members, Joseph & Becky Murr, established and have supported this Showcase for our Chapter since 2016, and they encourage everyone to attend the FREE Horse Show before and after our Showcase. The Horse Show is from 11:00 a.m. – 2:00 p.m., and from 5:00 p.m. – 7:00 p.m.

**#3 – IWMA-CO Showcase—FOUNTAIN/** KOA Campground – 8100 Bandle Dr., Fountain. Saturday, 7/14/18, 7:00 p.m. – 9:00 p.m. Performers: TBD.

**#4 – IWMA-CO Showcase-FLORISSANT,** Florissant Grange (in conjunction with Heritage Days), 2009 CR 31, Florissant. Saturday, 7/28/18, 12:00 p.m. – 2:30 p.m. Performers: TBD. We will have the Grange Hall from 10:00 a.m. – 2:30 p.m. that day. Our Chapter's Vice President, Donna Hatton, is teaching students in a local school about cowboy poetry and having students submit a cowboy poem to our Officers for review. Several of the best poems will be selected for the student-writers to perform on our stage before the Showcase that day from 10:00 a.m. – 10:50 a.m. Western Open Mic is scheduled from 11:00 a.m. – 11:50 a.m. The Showcase will be 12:00 p.m. – 2:30 p.m.

We are still seeking out a Showcase in the Western Slope region for 2018. Contact Susie Knight at (303) 495-4869 or [lassothecowgirl@yahoo.com](mailto:lassothecowgirl@yahoo.com) if you have a location that she can pursue. The Pikes Peak Cowboy Gathering Co-ordinators, Tom & Donna Hatton, are seeking a team of volunteers within our membership to stabilize a strong foundation of sponsors for a 2019 Pikes Peak Cowboy Gathering. It takes the efforts and dedication of both Performing and Supporting Members

to get this accomplished. Please consider joining Tom and Donna's team. Contact them at [tomhatton@aol.com](mailto:tomhatton@aol.com).

## **Kansas Chapter President: Orin Friesen [orin@rbanjoranch.com](mailto:orin@rbanjoranch.com)**

A few years ago, Jeff Davidson, who at that time was President of the Kansas Chapter, came up with the idea of a "Lunch and Learn," to provide an incentive for people to attend our quarterly meetings. The idea is that members will arrive an hour early and bring a sack lunch. During lunch, we have an interesting speaker that talks about something related to western music, history, or some other part of the cowboy lifestyle. This has become an important part of our time together. For our January meeting we were honored to have "Hatman Jack" Kellogg with us for Lunch & Learn. Kellogg is the owner of Wichita Hat Works, which most folks just call Hatman Jack's. Kellogg is one of the few hat makers in America who still makes hats the way they were made a hundred years ago. His hats have graced the heads of everyone from Merle Haggard to Luciano Pavarotti. He has made hats for Charlie Daniels, Riders in the Sky, and countless working cowboys. It was interesting to hear Hatman Jack tell about the history of cowboy hats and how they were made. He even brought along an original John B. Stetson "Boss of the Plains," considered



*Hatman Jack*

to be the first cowboy hat. Most of the Kansas Chapter entertainers have been recorded for the new Cowboy Up TV show, which now goes to millions of households in Kansas. Quite a few more shows are planned for 2018. The Kansas Chapter is in the process of putting together more events to



*Hatman Jack and Orin Friesen*

promote the cowboy music and poetry. Chapter Vice President, Jim Farrell of the Diamond W Wranglers, has proposed the idea of a campfire cookout, featuring the chapter's entertainers; to not only attract new members, but to celebrate the friendship among the current members. We are looking at various ranches to use as a location for this event. This summer, Kansas chapter members are looking forward to another "cowboy music night," on main street in the beautiful cowboy town of Cottonwood Falls, Kansas. This event is hosted by Annie Wilson of the group, Tallgrass Express. To promote the beauty of the state of Kansas, the Diamond W Wranglers have released



*Hatman Jack Kellogg*

a new album, *A Kansas Souvenir: The Rolling Kansas Plains*. The group has also announced that they will perform a series of concerts in 2018 at the Prairie Rose Chuckwagon Supper, the place where they got their start in 1999. It was during their first eight years at the Prairie Rose that the band got to perform twice at Carnegie Hall and tour China.

## **East Coast Chapter President: Aspen Black [aspen@aspenblackcowgirl.com](mailto:aspen@aspenblackcowgirl.com)**

The IWMAECC is busy planning their second annual festival/event at the Pine Mountain Gold Museum in Villa Rica, GA. Two stages are planned this year. Both musicians and poets are expected to



Alice and Aspen Black at Green Mountain Gathering 2017

participate. It is an important function of the IWMAECC to bring western music and poetry to new audiences. The Pine Mountain Gold Museum is a popular attraction for families and members of the general public who, otherwise, may not gain exposure to western music and poetry.

### **Montana-Dakotas Chapter** **President: Almeda Bradshaw** **almedam2b@gmail.com**

The Mon-Daks Chapter is surviving a record snowfall winter in Montana. I hear North and South Dakota are having their share of such winter wonderland, as well, so there hasn't been much chapter activity as a result. However, Almeda Bradshaw did venture out to promote the IWMA at the M.A.T.E. show in Billings February 15-17 at the Metra in Billings. The Montana Agri-Trade Expo is the largest agricultural trade show of the year in Montana and the perfect place to talk about and share Western music. Paul Larsen also braved the weather and played music in the sale ring during the Black Hills



Mon-Daks Chapter President, Almeda Bradshaw

Stock Show in Rapid City, SD, January 26-February 4. Paul is working with the Sutton Rodeo Company to create a Mon-Daks Chapter showcase on the Rodeo Zone Stage of the Black Hills Stock Show for 2019. Paul is also the energy behind the 1st Annual GREAT AMERICAN COWBOY GATHERING to be held Saturday April 7 at the Historic Homestead Opera House in Lead, SD. So, in spite of the snowy state of

affairs up here, the Mon-Daks chapter is not in complete hibernation. Still, I haven't heard from any other chapter members, so they must be holed up in their cozy dens, sleeping out the worst of this frigid winter.

### **New Mexico Chapter** **President: Joe Brown** **JBrown2452@yahoo.com**

First, we would celebrate our Christmas Concert with the Flying J Wranglers which was a rousing success. By far our largest crowd of enthusiastic fans enjoyed a wonderful show, and we already have the 2018 version scheduled. It was a wonderful way to end our 2017!!! The chapter has spent the first few months of 2018 mapping out where we will be putting our efforts for this year. We are thrilled that we will have four new members to add to our list of partners this year. They are: Casa San Ysidro (museum) in Corrales, NM; Sandoval County's El Zocalo in Bernalillo, NM; New Mexico Westerners Association; and Enchantment Radio. com (headquarters in Albuquerque, NM). We will be helping with programming at Casa San Ysidro and El Zocalo this year, and we have also been asked to program the April meeting of the New Mexico Westerners where several of our members will share a musical show centered on the history of Western Music. Enchantment Radio is a new Internet radio station focused on talent from New Mexico. We were asked to be their guest on their flagship program, "The Enchantment Hour." Jim Jones and Joe Brown were interviewed, and Jim's music was shared during the program. Many New Mexico based western artists will have their music played on this station and additional interviews will also be scheduled. This may lead to western programming on the station as well. The chapter for 2018, will continue to produce our Youth Western Day with the City of Albuquerque, the Horses for Heroes benefit concert for our Wounded Warriors, and our Christmas Show featuring the Flying J Wranglers. We will also continue our



Paul Larson Black Hills Stock Show

very successful "open mic" show twice monthly at the local Blue Grasshopper Brew Pub. The owners of this family-oriented business have become part of our IWMA family and after almost three years we wouldn't know what to do with ourselves if we didn't have BG Mondays. We have additional plans as well and we will share those in future issues. Happy Spring from the Land of Enchantment!

### **Oklahoma Chapter** **President: Donnie Poindexter** **cowboydp51@gmail.com**

Oklahoma Chapter president Donnie Poindexter attended the 22nd Annual Academy of Western Artists "Will Rogers Awards" at Texas Christian University in Fort Worth, TX on March 15. Donnie's album, "Cowboy Life," was a top 5 nomination in the 2017 Western Music Album category. The International Western Music Association Oklahoma Chapter hosted "The Cowboy Music and Poetry Showcase" at the famous Hen House Restaurant and Theater in Okemah, Oklahoma on March 24.



Donnie Poindexter - Front Porch

Members participating in this event included Roy Madden, Robert Beene, Francine Roark Robison, Daryl Knight, Donnie Poindexter, Bill Poindexter, Jim Poindexter, A Little Farther West (Susie and Robert Maxwell Case), Curtis Krigbaum, Danny Carl Williams, Ron Secoy, Jim Crouch, Dawn Anita Plumlee, Tim Martin and Glenn Murray. Donations were collected by the Hen House for a local rural fire department. A special thanks to Roy Madden and Curtis Krigbaum for their hard work making this event a success. Michael Martin Murphey performed in Oklahoma on March 10 at the 7 Clans Paradise Casino in Red Rock. Chapter vice president Ron Secoy is

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## Chapter Update

*Continued from page 23*

working on his first cowboy poetry CD in collaboration with Tim Martin and Glenn Murray. He appears during Cowboy Poetry Week at Hope Retreat Ranch in Choctaw, OK on April 14 and will be part of the Cowboy Poetry Competition on April 20 in Bixby, OK. Ron also works with Cowfolks Care, a nonprofit charity group contributing to families in need and regional disaster relief, by offering house concerts at auction. Ron, Glenn Murray, Tim Martin, Danny Carl Williams and Kimmy Hudson performed one recently in Weatherford, TX. On April 28 he appears at the Redskin Theatre in Rush Springs, OK. Cowboy Way Mayfest has announced a change of venue for 2018. Promoter Leslei Fisher has set the event for the Marketplace on Broadway in Ardmore, OK for May 3, 4, 5, and 6. This year will be a reunion of "The Virginian" television show featuring cast members James Drury, L.Q. Jones, Roberta Shore, Gary Clarke, Randy Boone, Sara Lane, Clu Gulagar, Diane Roter, Don Quine, Don Collier, and singer Joe Cannon (aka Jean Peloquin). Other Celebrities attending include Alex Cord, Ken Farmer, and Dean Smith from "Gunsmoke"; as well as John Buttram, Julie Ann Ream, and Don "Little Brown Jug" Reynolds (from "Red Ryder"), and Michael Druxman (from "Cheyenne Warrior." Charlie LeSueur, official Western Historian for the State of Arizona will lead Celebrity Question and Answer sessions and Bob Terry, actor, producer, musician, entrepreneur will serve as Master of Ceremonies. Friday evening's music concert features Miss Devon & The Outlaw with Steeldust, while the Saturday evening show stars Kristyn Harris with Three Trails West. Other acts appearing include Call of the West, KG & The Ranger, and A Little Farther West. Additional information is available at: <https://www.facebook.com/CowboyWayMayFest>

### **Texas Chapter**

**President: Johnnie Terry**  
**Wildwesttoys1@aol.com**

We just completed our first major event of the year in January, "Poetry and Music 24 | Spring 2018

of the West" at the Fort Worth Stock Show. As part of the event we held a "first ever" youth fiddle contest, and it was a big success, so big in fact that we may expand it next year to include two age groups. The Fort Worth Cowtown Opry Buckaroos will be releasing their first CD on the stairs of the Stockyards Exchange Building April 7. It is titled "Stockyards Serenade." The Buckaroo Club was established in 1998 as a way of mentoring youth under 18 years old to learn and perform Texas heritage music deriving from the cattle ranching culture. Coordinated by Judy James (CTO Buckaroo Director) and assisted by Devon Dawson (CTO Artistic Director), the Buckaroo Club meets on the second Sunday of each month. Upcoming activities will include the second annual youth music camp to be held June 18 through the 21 at Weatherford College with a concert to conclude the workshop at the Doss Center on the evening of the 21. Last year's camp brought participants from as far away as Virginia. Finally, because Texas is such a big state, the Texas Chapter is looking into Chapter liaisons for areas outside of north Texas. Representatives for central Texas and south Texas have been approached. This will be a great way to further our reach and provide an outlet for member talents.

### **Utah Chapter**

**President: Brad Elmer**  
**Hollowstar.ent@gmail.com**

Does it ever seem that you are running in circles? Does it seem that no matter what you do, someone is upset and doesn't like it? Well, welcome to life, folks! As we enter into a new year of performing and traveling and supporting those who are on the stage by sitting at the CD table selling their products, we see that we are doing things that are appreciated by someone! The fact that we give service to our friends, our peers and those who are trying to do the best they possibly can, shows the character of the Utah Chapter. We can't help but notice the Facebook posts and all the congratulations, the "way to go" typed in, the "thank-you for your efforts" and the hearts and thumbs-up given. Kudos to Tyler Guy his yearly production of the Western Music Songwriters

Series, in Tooele, which brings in out of State talent and encourages the youth of Utah by having them on his stage. Kudos to Lu Middleton and her numerous house concerts throughout the year, affording traveling IWMA members a place to stay, to perform and make new friends. As we write this update, we are in the middle of the Cache Valley Cowboy Rendezvous, spearheaded by Dale Major. Thanks to his efforts, educational grants have been secured so performers can get to the schools and teach about cowboy history, music, poetry and about Utah history of ranching. Who could function without all the "support staff" who do not perform on stage, but are back stage scurrying around getting all the last-minute items completed. They are the ones in the Green Room fixing food, the ever-faithful folks sitting in the audiences at every show, festival and gathering. They are the smiling faces who say, "Yes, I can do that!", when they don't have any more time than the rest of us. Yes, there are those who complain and criticize, no matter how hard we try to do the best job we can. But, that is life. Here in Utah, we feel we have a wonderful group of members, who are members just because they love the cowboy music, the cowboy poetry and their true friends who are also a part of a great organization. We are members to be A PART OF SOMETHING BIGGER THAN OURSELVES, and we are enjoying just that!!!

### **Western Wordsmiths Chapter**

**President: Dan "Doc" Wilson**  
**wwpres2018@gmail.com**

With a new Wordsmiths board in place, things are changing. This is a good time to remind all Wordsmith members of our mission, as stated in the Wordsmiths charter of 2011: *Our Mission: To produce, promote and preserve the tales, stories and poems of the Western culture in written or oral form.* Here at the Wordsmiths Bunkhouse, we've been considering several ideas in pursuit of our mission, but this is supposed to be an activities report so I'll forgo in-depth discussion of items on our bucket list and report

*Continued on page 28*

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## The International Western Music Association

presents



June 18-21, 2018

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**WHO:** The camp is open to any  
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**WHEN:** Check in and jam session on  
Monday evening, June 18. Camp begins  
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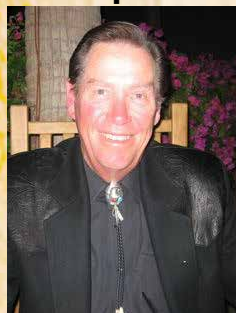
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• Room at the Quality Inn  
• Workshop Supplies  
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• Camp T-Shirt  
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### To Register:

Contact Marsha Short at  
505-563-0673 • [marsha@westernmusic.org](mailto:marsha@westernmusic.org)



## Hal Spencer (1936-2018)



Hal Spencer, of Pacific City, OR passed away on January 16, 2018. Harold Alvin Spencer was born in Los Angeles in 1936 to Tim (Vernon) and Velma Spencer. He attended high school at Hollywood High School where he held the 1st place title for pole vaulting for 3 years, graduating in 1954. His education continued at Westmont College in Santa Barbara graduating in 1958, and as a graduate student at San Jose State and UCLA.

After serving in the United States Marine Corps, and the United States Army, he taught school for eleven years. In 1968 he was voted as one of the Outstanding Young Men of California by California Chamber of Commerce. He left the field of education to fill a position with RCA Victor Records working as head of promotion on the west coast and in music licensing for television. In 1968, after the retirement of his father, he assumed the administrative responsibilities of Manna Music, Inc. Since then he was President and CEO of the Manna Music Group, where he directed the activities of Gospel, Western, and Country music publishing companies.

He came naturally to the music business. His father Tim Spencer (Vernon Spencer) was one of the founding members of the Sons of Pioneers with Roy Roger (Leonard Slye) and Bob Nolan in 1933. Hal found a mentor and love for the outdoors in another Western Music father-figure growing up, Stuart Hamblen.

Hal's life has been dedicated to music, with a special love for western music. He was committed to protect the heritage, preserve the history, as well as promoting the future of western music through the International Western Music Association. He was always willing to give his time and experience to encourage and advise a new or a seasoned music performer. He was WMA President 1991-1994, and continued on as Co-Chairman of Board of Advisors.

Hal's capabilities, and contributions to the music industry are wide and varied. Not only did he have experience with songwriting and producing, he was a frequent seminar speaker and instructor for song writing workshops. He also was an accomplished songwriter himself writing inspirational Gospel, Western and Country songs. Hal complimented the music world having served as President of the International Gospel Music Publishers Association in Nashville, President of the Church Music Publishers Association, Executive Vice-President and Board Member of the Gospel Music Association, Board Member of the Academy of Country Music Association, Advisory Board for ASCAP, and NARAS Screening Committee for the Grammy Awards. In 1979 he produced the first White House Gospel Music Concert while Jimmy Carter was President.

Many awards fill his office including Christian Artists Music Achievement Award, Roy Rogers and Dale Evans Integrity Award and the Bill Wiley Award from the International Western Music Association.

Hal lived in the LA area until he was 56 years old. In 1992 his love for the outdoors motivated him to move to Pacific City, OR, bringing his business, Manna Music, Inc., with him. Due to technical advancements, Manna Music publishing flourished in the years after the business was moved. He especially loved fishing the Nestucca River, taking time out of his office to fish when the fishing tides were just right!

Hal will be greatly missed by his loving wife, Julie; sons, Stephen and Michael; daughters, Julie Anna, Jamie and step-daughter,

Nicole; grandchildren; Nichole, David, Jonathan, Nell, Caleb, Samuel, Charlotte, Stephen, Jr., Esther, Max and Cody; and Great-grandchildren, Ryan and Canaan; and sister, Raylene Heath. He was predeceased by his father, mother, sister Loretta, and son David. Hal Spencer described: Dedicated, warm, modest, sincere, dynamic and he loved living in Pacific City! He was a Christian who had amazing faith in his Lord. A Celebration of Life Service was held on February 19, 2018. In lieu of flowers, donations may be made to The African Bible College in Lilongwe, Malawi, where his son Steve and family have been missionaries for over 30 years. Hal and Julie traveled there four times and witnessed the Lords ministry to the college students, along with the tools to go forth into Africa with skills to improve their African homelands. Donations to: Hal Spencer Memorial Fund. African Bible College, PO Box 103, Clinton, MS 39060. <http://africanbiblecolleges.com/malawi>

## Katie Lee (1919-2017)

By Chris Brashear



Pioneering singer, actress, river rat, conservationist and the person Burl Ives described as "the best cowboy singer I ever heard," Katie Lee passed away at the venerable age of 98 years on November 1, 2017. She was in her home in Jerome, Arizona, where the wooden sign above her front door reads "sing."

Katie was a significant collector of cowboy poetry and cowboy songs, many of which were published in a must-have book entitled *Ten Thousand Goddam Cattle*. Katie did not suffer fools, make-believe cowboys, gawkers and—in particular—government bureaucrats who did not want to defend the places she loved in the West.

Katie Lee was featured in the documentary film *Damnation*, and her love for Glen Canyon and the Colorado River is legendary. She was courageous, musical, beautiful and intelligent in no particular order. And she won't go away. Her voice is in every canyon and on every river in the West, always speaking to us.

(Chris Brashear is a singer, fiddler and a practicing veterinarian.)

## Liz Masterson

*Painless, Peaceful Passing*

By Suzie Solomon



Dear Treasured Friends & Family Afar,

Our family is deeply saddened to share the passing of our beloved sister, aunt and family member, the beautifully, talented Liz Masterson.

Liz has been in hospice care in her home since early November with a wonderfully supportive stream of friends and family sharing their love and music with her. She passed away shortly after 6pm this evening following her long battle

with ovarian cancer with several dear friends (Ginger, Mag, Susan, Susie), her brother, Ed and sister-in-law, Jeannie nearby.

*Continued on page 30*



# The Western World Tour

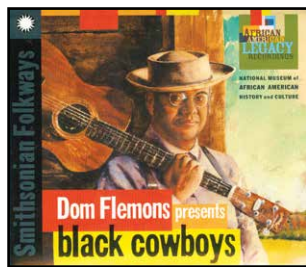


by Rick Huff

***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.*

In February, as mailers continued to arrive bearing albums for review, little did I suspect that one of them contained a release so monumental that it couldn't possibly be adequately handled by "no stinkin' 180 + word write-up!" None too completely is it addressed in an 800 + word column, either. Yet try we must!

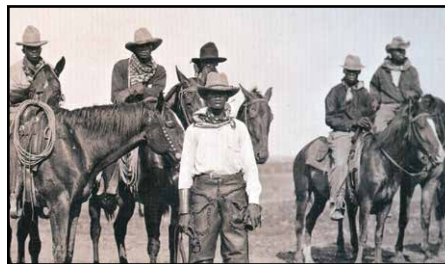
"Dom Flemons Presents Black Cowboys" is a wondrous new release from the studious preservationist folks over at Smithsonian Folkways Records and, as you might suspect from such a source, it is a



Dom Flemons

landmark, first-of-its-kind collection... one that is critically important for Western people to embrace. Or it should be important, if we actually seek knowledge about our true West instead of just wanting to dress up and play Cowboy. For what we have here is the incontrovertible proof of the black cowboys' existence, his and her contributions, legacy and...startlingly...how much has been lost as well as found and preserved in support of it.

First of all, meet Dom Flemons, the album's collector/researcher and co-performer of all and composer of some these works. Born in Phoenix, Arizona, he grew up with more than a passing awareness of "things Cowboy." Known as "The American Songster," Flemons is a multi-instrumentalist and singer whose repertoire covers more than 100 years of music. He preformed recently at the opening ceremony of the Smithsonian's National Museum of African American History, and has appeared on PBS, on CMT's program Sun Records portraying bluesman Joe Hill Louis and has had his own podcast American Songster Radio on WUNC Public Radio...among other credits. For the rendering of the material, in addition to musicians who could replicate the style accurately, Flemons has employed a staggering array of historical instruments. Used to achieve the effects are such vintage wonders as an original Hound Dog resonator guitar, cow rhythm bones, a Fraulini Angelina 6-string guitar, a period kazoo, a Deering Sierra Spectrum 4-string banjo and "quills" (panpipes)! His strive for authenticity even extended to all photos in the accompanying, highly informative 40-page booklet that were newly shot being done on a genuine Deardoff 11x14 tintype studio camera! Lest we run out of space, we'd best move on to the collection's contents. You will find some surprising inclusions. To Flemons' credit, in his notes and selections, he has wholeheartedly embraced the interweavings of the cowboy culture(s). Some writers have engaged in their own form of "segregation," if you will, leaving the impression that their subjects flourished (or not) separately and apart from the Western whole. The album begins with a genuine so-called "field holler" that came to us courtesy of John A. Lomax having recorded Vera Ward Hall giving out with it in the 1930s.



African American cowboys ready to race at the Negro State Fair, Bonham, TX c.1911-1915

Next up is "Texas Easy Street" one of two Flemons recreations originally recorded by professional songster Henry "Ragtime Texas" Thomas dating from 1929 in an illustration of how the songster

sung and printed repertoire aligned cowboy themes and the blues. "One Dollar Bill" is a Flemons original about the legendary black creator of bulldogging Bill Pickett. Next is "Going Down The Road Feeling Bad," an illustration of square dance music enjoyed by all cowboys. Gail Gardner's "Tyin' Knots In The Devil's Tail" is here to honor the spiritual tradition of the cowboys. And "Home On The Range" is included due to its having been gathered in 1908 when a black saloon keeper sang (and John Lomax recorded) the version that has become, as son Alan Lomax later called it, "our national Western hymn." Flemons' recitation of Wally McRae's wonderful poem "Ol' Proc" (based on a real occurrence) is one of the best takes of it ever!! Then comes "John Henry y los Vaqueros," a traditional black tune acknowledging the Mexican birth of Cowboying. Huddie Ledbetter (better known as "Leadbelly") wrote and sang cowboy songs and songs of the daily struggle inspiring Dom Flemons to include the medley "Po'Howard/Gwine Dig a Hole to Put The Devil In" for the emancipated slaves, many of whom headed west and found equality under the Cowboy Code. "Knox County Stomp" is a combo square dance and blues number. Flemons' own "He's A Lone Ranger" salutes Bass Reeves, the likely inspiration for George Trendle's heroic masked man! Another Flemons original is "Steel Pony Man," dealing with Nat Love, a.k.a. Deadwood Dick. "Little Joe The Wrangler" honors Jack Thorp who writes admiringly about his experience with black cowboys and their trail boss Addison Jones. Flemons' recreation of Henry Thomas' "Charmin' Betsy" is a tour de force of song, banjo and quills! An eleven-year-old Jess Morris was taught "Goodbye Old Paint" by its creator, black cowboy Charley Willis, and in later years used it to close dances across Texas. The collection closes with "Lonesome Old River Blues," then a Flemons tribute to the Buffalo Soldiers with "The March Of Red River Valley" and finally "Old Chisholm Trail," a Lomax-recorded version from black inmate Moses "Clear Rock" Platt done in a manner that harkens back to the collection's opening field holler. And so we come full circle. As Dom Flemons changes vocal styles, you almost forget it is the same fellow from track to track. In "Dom Flemons Presents Black Cowboys," he and his support musicians have created one for the ages, and it deserves to be on every Western shelf.



## Chapter Update

*Continued from page 24*

more on them in the future. If you have questions, please contact me. Poetry Friendly Radio Stations - Sam DeLeeuw has compiled a list of radio stations that will air cowboy poetry, and she called each one! The list has been emailed to all active members. Score Sheets - A judges' committee of Sam DeLeeuw, Terry Nash and Deanna Dickinson McCall has been revising the scoring sheets for the poetry contest and exploring ways to provide better feedback to competitors. Poetry Contest - we're planning a divisional structure to allow competition among those of similar experience. We envision an Open Division, an Intermediate Division and for the first time, a Youth division. We're working with the Youth Chapter on the latter. Workshops - we are planning for 1) poetry recitation, 2) songwriters, and 3) prose writers. Story-Tellers are also on our radar, though nothing specific is planned for the fall. Website Restoration - is under review. Online Discussion Group - this has been created for members to exchange ideas, critique their works and debate Wordsmiths policies. The details for connecting to the group were included with Mark

Munzert's *Ramblin's* last December. Survey - An email survey is in the works for members to tell us about your interests. Gatherings Gleanings - Terry Nash was a featured poet at the recent National Cowboy Poetry and Music Gathering at Elko, NV. Also, several members participated at the recent Cochise County, AZ Gathering in Sierra Vista, including all members of the Wordsmiths Board of Directors. There are some exciting times ahead for Western Wordsmiths, so keep your cinch tight!

### Youth Chapter

**Youth President: Mikah Johnson**

**Youth Coordinator: Jane Leche**

**wmayouthcoordinator@gmail.com**

We are so thankful for all the support for our IWMA Youth Chapter! And we are proud to announce our new youth members that have joined us on our journey to keep Western music alive. We are always growing and happy to announce the following:

Luca Blaylock, Albuquerque, New Mexico

Ridge Roberts, Granbury, Texas

Beth Cheatham, Burleson, Texas

Nate Jacobson, Blanco, Texas

Elyza Whaley, Burleson, Texas

Tristan Paskvan, Southlake, Texas

Meg Owens, Arlington, Texas

Katie Park, Weatherford, Texas  
Kaylee Bretches, Poolville, Texas  
Weston Montgomery, Grandview, Texas

Riley Montgomery, Grandview, Texas

Jeff Garren, Grandview, Texas

Wyatt Woolard, Alvarado, Texas

Neah Whaley, Burleson, Texas.

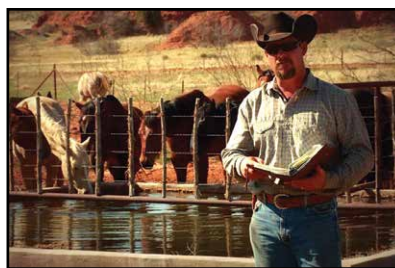
Also, we are excited to meet each other at our annual IWMA youth performance camp! This year the camp will be held June 18-21, 2018, in Weatherford, Texas and will be a great opportunity to work on performance skills and learn from recognized professionals. The week will culminate in a public concert featuring the faculty and the young performers. Students will work with vocal and instrumental instructors as well as music theory, poetry, songwriting and professionalism. The Youth Chapter is happy to announce this event and encourages all youth to come and be a part of this amazing educational opportunity! Also, Youth Performer Education Scholarships are available so start applying now! Go to [www.westernmusic.org](http://www.westernmusic.org) and click on the Youth tab for more information. For more information on the Youth Chapter, please contact Jane Leche, Youth Chapter Coordinator: [wmayouthcoordinator@gmail.com](mailto:wmayouthcoordinator@gmail.com)



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### *Cowboy Church, Continued from page 17*

Recently, I sat down with John Riggs, host for RFDTV "Cowboy Authentic." Based in Texas, Riggs enjoys spending time at home with his wife Cheryl and three kids, when he's not in the saddle on some of the best working cattle ranches around the country. Riggs has a deep respect for the cowboy culture; he believes in the values they live by and the essence of what they have been trained to do their entire lives. "It's real," he says, "the culture has so much to offer, to see who created it. The appreciation turns to awe of and respect for the creations' Maker. One who can lead a heart to hope like a cowboy leads a herd." It takes a special kind to be a cowboy Preacher. One who has a heart for helping people; one who stands for truth and willing to do anything for what he believes; and one who has a strong passion for seeking lost people to "strengthen the weak." Years ago, Riggs began caring for cattle, always looking for the stray, the broken. Later, he committed to applying the same comfort to people in need. Riggs sold off the cattle and followed his heart. His journey began as he went off to Bible College in faith. He learned he had everything in his heart to walk with the Lord. I asked him what his greatest fulfillment was when riding with cowboys. He replied, "I get to show them how and why they get to know



*Jon Riggs. Used by permission*

this God." Every cowboy Preacher has a purpose. For John Riggs that means a day spent on a large cattle ranch bringing Christ to the cowboy. It means working side by side with them each day, sharing stories, hardship, and going back to their roots; developing

strong relationships that last a lifetime.

Speaking of faith, value and ethics, Winston Churchill once said, "No hour of life is wasted that is spent in the saddle." The cowboy Preacher continues to spread the word throughout our country. He will bring new hope to those who have faith in the Lord. He will provide a warm safe place to gather, worship and listen to beautiful music. He will accept and love each person for who they are. He will comfort and he will pray with them. "Whoever walks in Integrity walks securely, but whoever takes crooked paths will be found out." Proverbs 10:9.

*Shannon Cole is a freelance writer from Oakhurst, CA, who has contributed to Real American Cowboy and other publications.*





## BUFFHAM'S BUFFOONERY

by Les Buffham



### *The Laffer and the Laffee*

I was riding a big bay quarter horse the foreman had just purchased from some horse trader. It was about the second time I had been on him. I could tell he was one of the arena raised kind, but seemed to be pretty solid. We waded out in that creek and everything was all right until we started up the slope on the other side. That horse had sank down in the mud and as soon as his forefeet hit that slick slope on the other side he panicked and went to lunging and scratchin' at it with his front end. I gave him his head and was leaned forward tryin' to help him all I could when he fell over backwards on top of me in the middle of that creek. My head was under water for a little bit and I figgered this was it. I didn't see any part of my life passing though so I figgered maybe I wasn't gonna die. He got up off of me and went back the way we had come. I came up spluttering and gagging, gathered up my hat that was trying to float away and jammed it on my head.

I wallered out on the bank and headed for the truck. It was about 30 degrees down in that shaded canyon and I wasn't wasting any time. I loaded my horse in the trailer and headed for the house. When I got there, I must have been a funny sight to my wife with my hat drooped down over my ears and water sloshin' out of the top of my boots. She had her face all screwed up and was kinda holdin' her breath to keep from laughin'. I didn't think it was too funny. By the time I took me a hot shower and got some fresh clothes on she had a pot of coffee made and we sat down at the table to have a cup before I started out again. She looked across at me with that same smirk on her face I had seen earlier. When I gave her a little grin she busted out laffin'. In between her gasps for air she tried to tell me how I had looked like a drowned rat. I couldn't help myself by then and had to laugh a little, too.

I guess we were both laffer's then. 🐾




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*In Memoriam Continued from page 26*

Two days ago Liz tried to muster the words and strength to send her Caring Bridge community the following update which she wasn't able to complete:

*"This is the journal post I didn't want to write for a while. It's been hard getting my mind around the now inevitable conclusion that I am losing this battle. Watching my body decline everyday is an undeniable reality I have to face.*

*On December 11th while on my way to see my oncologist, I fell on the bottom step of my porch and it took Ginger and two of my neighbors to help me get up. Seeing Jerralyn was bittersweet, as*

*it marked the closing of our four and a half year doctor/patient relationship. I was so relieved to have Ginger here to drive me to my appointment."*

For those wishing to express their condolences with a thoughtful gift, in lieu of flowers, Liz has asked that you donate to your favorite animal charity, music scholarship or an ovarian cancer or BRCA research alliance or foundation. More details will be shared in the coming days around her memorial service.

Your continued love, support and music through her journey with cancer and her recent days in hospice are immeasurable, and we are forever grateful that she has such a kind and compassionate community.

With love and gratitude, Liz's Family.

## **Tribute to Liz Masterson**

Submitted by Susie Knight

*Every January, they'd gather from afar;  
Storytelling rhymers and cowboys with guitar.  
They'd meet outside of Denver for three long days and nights  
To keep alive tradition for western fans' delights.  
And tucked behind the curtains, for months before the show,  
A gal and her compadres worked harder than you know  
To choose the finest Talents she'd met along her trails  
To entertain this audience with cowboy songs and tales.  
Then, when the curtain lifted, the spotlight found its mark;  
This gal would take the microphone. Her energy would spark!  
When she would sing a ballad, her vocals crooned so blue.  
Then, when she'd yodel joyfully, her smile carried through.  
Her passion for the gathrin', the patrons all could feel.  
Each show she made successful with fervent zest and zeal  
To bring the Cowboy Music & Poems for all to hear  
So they could join the masses that gathered here each year.  
She left us way too early. We still cannot believe  
The Songbird of the Sage could pass away...and leave.  
So, let's pause to remember and ponder all she's done.  
Let's tip our Stetsons gently and applaud Liz Masterson.*

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## Performer's Perspective Cowboy Credibility

By Orin Friesen

I grew up on farm in Nebraska. Of course, that farm wasn't as specialized as they are today. We raised all sorts of crops, but we also raised livestock. Each year Dad would buy a truck load of yearlings from a ranch in the Nebraska Sand Hills. We'd pasture them for a while and then finish them out with grain before we trucked them to the Omaha Stock Yards. I never cared for driving the tractors. I let my brothers do that. I wanted to be a cowboy, so I took on the responsibility of riding the fences, counting the cattle, providing hay and grain, checking the water, etc. I always wore my cowboy boots and a felt, cowboy hat, even in the summer.

Remember, I wanted to be a REAL cowboy, and I didn't think I was. I thought the real cowboys were my movie heroes like Gene Autry and Roy Rogers. I wanted to be like them. Truth be told, I probably did more real cowboy work than either Roy or Gene. Still, even though they were movie cowboys, they maintained what I call "cowboy credibility."

I love the Riders in the Sky. Nobody carries on the western sounds of Gene and Roy and the Sons of the Pioneers better than Ranger Doug, Too Slim, Woody Paul, and Joey the Cowpolka King. Are the Riders real cowboys? Probably not. Doug and Slim, who started the group were from Michigan. Yet, to me, they have cowboy credibility. They weren't born with it and didn't grow up with it. They studied it. I'll never forget the first time I met the Riders in 1981. This was years before Joey joined the group. The Riders were touring the Country in a station wagon. The back seat was laid flat so they could haul their instruments. After they pulled out those instruments, I noticed a number of books scattered around; everything from books about western history to Louis L'Amour novels. The Riders wanted their own cowboy knowledge to be correct. One of the easiest ways to spot a lack of cowboy credibility is from the pronunciation of

words, both from song lyrics or patter between the songs. The Riders always got it right. I never once heard them say "doggies" instead of "dogies." They also always referred to cowboy leggings with the proper Spanish pronunciation "shaps," as opposed to the way dudes pronounce them with a word that sounds like English gentlemen.

I'm addressing this to all WMA entertainers. Some of you are not just cowboy or cowgirl singers or poets. You actually live on a ranch, train horses, ride in rodeos, etc. On the other hand, some of you are just in it for the entertainment. I have a cowboy singer friend who actually seems to be proud of the fact that he's never been on a horse. Yet, the way he talks and the way he performs on stage, no one would ever know it. Even this non-cowboy has developed a certain amount of cowboy credibility.

The folks at the National Cowboy Poetry Festival in Elko, Nevada pride themselves in that they will only hire entertainers who have an agricultural background. I'm not sure they always get it right as to who they hire or reject. They appear to be hard-liners when it comes to cowboy credibility. I'm not saying they are wrong or right. It's just who they are. The Western Music Association on the other hand is a lot more open. No one from the WMA even asks, or cares, whether you are a "real cowboy" or not. If you like cowboy music and poetry, you're welcome. No questions asked. That said, I still think it is important to have and maintain cowboy credibility. If you are going to reference history, try to get it right. Make sure you know cowboy lingo and know how to pronounce the words correctly. Otherwise you just come across as a dude in a cowboy hat. And yes, in my world women can be dudes too. It appears that actual dudes have changed the meaning of this classic cowboy word. I actually get offended if somebody calls me a dude. I guess that's because they are undermining my cowboy credibility.





O.J. Sikes

# O.J. Sikes Reviews



## A Musical Note From OJ...

Thinking back to how Western music evolved over the years, we often hear how the rustic songs of the trail frequently had numerous verses that were added by cowboys as they sang them for fun. And we know about the advent of the more romantic compositions in the 1930s, performed on radio and in B-western films, that didn't leave cowboy life behind, but went further, expanding the genre to include Western themes like the beauty of desert sunsets, the adventures and hardships of early pioneers, wagon trains, dusty trails, the Rockies and Western wilderness and wildlife.


But in the 1930's and into the 1940's and 50's, Western music spread to new audiences, far beyond the West. The vehicles to that point had been radio and movies, and to a lesser extent, records. At first, record executives wanted nothing to do with radio, but they soon realized that they could make greater profits by allowing their discs to be played on radio, and this contributed to greater name recognition for the artists and increased record sales as well.

While all this was going on, the country was experiencing a love affair with big bands. **Glenn Miller**, **Guy Lombardo**, **Artie Shaw**, **Vaughn Monroe**, **Tommy Dorsey** and others were all the rage, well into the 1950's. They were playing music for teenagers, and teens were buying the records. They played "hot" swing music, to be sure, and that style influenced the transition of western string bands into western swing outfits, with strong appeal to dancers, albeit limited at first to the Western states.

The big bands' appeal was not limited to swing. In those years, they played romantic music, something that pretty much went out of style (as did the big bands) with the coming of rock & roll in the mid-1950's. Recognizing the romantic appeal of many Western songs, a number of big bands recorded (and had hits with) Western ballads like "Sierra Sue," "A Prairieland Lullaby" and "Along the Santa Fe Trail," all recorded by **Glenn Miller**, "Call of the Canyon" and "Wagon Wheels," recorded by **Tommy Dorsey**, "Our

Little Ranch House," "Deep in the Heart of Texas" and "Home on the Range, recorded by **Jimmy & Inez Wakely's** favorite band, **Guy Lombardo and his Royal Canadians**, "My Adobe Hacienda," a #2 hit recorded by **Eddy Howard**, "Along the Navajo Trail," "Where the Mountains Meet the Sky," the delightful novelty "Red Silk Stockings and Green Perfume" and others by **Sammy Kaye**, and **Kay Kyser** brought "I've got Spurs that Jingle Jangle Jingle" to national prominence in 1942 with his #1 hit recording. Kyser had recorded "Hi-Yo Silver" many years earlier, and he had another huge hit with the much more romantic "Ole Buttermilk Sky" a little later. **Vaughn Monroe** recorded over 40 Western songs, including the classic, "Riders in the Sky (a Cowboy Legend)."

**Harry James** borrowed "Rancho Pillow" from **Gene Autry** and recorded it with a vocal by **Dick Haymes** and in the 50's, **Lawrence Welk** recorded a lovely version of "The Wayward Wind" featuring **Alice Lon** (and several of his band members recorded with the **Sons of the Pioneers** and other Western artists) and **Billy Vaughn** had a hit record with "The Shifting, Whispering Sands" as well as recording a fine version of "Tumbling Tumbleweeds."

The role played by the big bands in the spread of Western music to new audiences was significant, reaching folks who were, perhaps, a little too old to be avid fans of Saturday matinees, but not too old to be familiar with them, and these audiences were also open to the romance of the West and the great lyrics and melodies that so much of Western music offered. 

### To submit your CD for review, send to:

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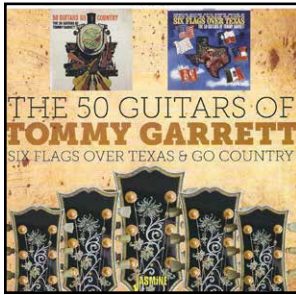
Questions? You can email O.J. at [osikes@nj.rr.com](mailto:osikes@nj.rr.com)

## SIX FLAGS OVER TEXAS & GO COUNTRY

*The 50 Guitars of Tommy Garrett*

Jasmine

ASCD 973



This new release features 2 LPs on one CD. Both were from The 50 Guitars of Tommy Garrett series and both were arranged by Ernie Freeman and produced by Tommy "Snuff" Garrett in 1962. The musicians are a "who's who" of guitarists and, while all are not identified individually, Tommy Tedesco

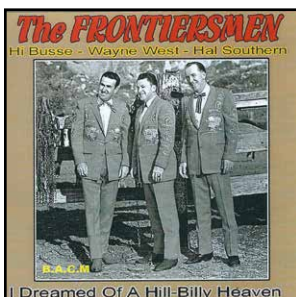
and Bill Pitman were two of Garrett's favorites and he called on them frequently. You may rest assured that "Snuff" always used top-notch talent for his recording sessions.

Initially, these two albums were not as well-received in the US as earlier releases had been, but Jasmine wanted to preserve them for fans of the unique sound of "The 50 Guitars." There are a few songs of interest among the 12 county selections, e.g. my personal favorite among them is "Sugarfoot Rag," but Western fans will probably be more interested in the 12 from the Texas side, like "Houston," "The Yellow Rose of Texas," "Texas, Our Texas," "Theme from 'The Alamo'" and "Six Flags Over Texas." Widely available online or from your favorite dealer.

## I DREAMED OF A HILL-BILLY HEAVEN

*The Frontiersmen*

BACM CD D 585



Yep, The Frontiersmen credited on the cover of this new release from BACM are, indeed, Hi Busse & the Frontiersmen & Joanie, long-time members of the Western Music Association's Hall of Fame. The CD contains 26 of their recordings, including their record of "I Dreamed of

a Hill-Billy Heaven," an Eddie Dean - Hal Sothern composition they recorded with Eddie Dean for the Sage & Sand label.

The only unfortunate thing about this release is that there is very little Western music on it. Their renditions of "Hi, Pardner!" and "Reno, Nevada, The Biggest Little Town in the West," are among the pleasant exceptions, but it's too bad the producers couldn't find copies of the numerous Western recordings the Frontiersmen made with Eddie Dean. That being said, there are at least five rare country tracks they recorded with Eddie

Dean and a couple of sides they cut with Lynn Howard. The soloists on all tracks are identified, so you know which of the Frontiersmen is in the spotlight on any particular song. Contact VenerableMusic.com or phone (678) 232- 0268.

## THE SINGING COWBOY

*Rex Allen, Jr.*

BRP Records 2017



In 1982, Warner Brothers released an all-Western LP by Rex Allen, Jr. to showcase "The Last of the Silver Screen Cowboys," a song that included appearances by Rex Allen, Sr. and Roy Rogers, along with Rex, Jr. But the LP included much more, e.g. Rex Jr.'s co-composition, "Ride, Cowboy,

Ride," which became the theme song for Riders in the Sky for years, and has also been recorded and performed by many others over the years since Rex, Jr. recorded this definitive version. The Reinsmen sang with him on that song as well as on "Blue Prairie," Rex's composition "Roundup Time," Stuart Hamblen's "Texas Plains" and "There's Nobody Home on the Range Anymore."

The album contains 10 tracks, all of which are outstanding. Why its release on CD was postponed for so many years is a mystery. In 1995, the Warner Western label released a CD that included 3 of the songs from the LP, but additional voices were overdubbed. I prefer the original sound, and now, it's available on this new release for us old-timers to enjoy and for a whole new audience to welcome as well! This one's a "must" for every Western music collection! Available from CD Baby.

## DANGER MEN, MAVERICKS, THRILLERS AND TWILIGHT ZONES: CLASSIC TV THEMES OF THE 50S & 60S

Jasmine

JASLCD- 2621



I'm noticing what appears to be a shift in my radio listening audience away from folks who enjoyed Saturday matinees as children, to those who came along a little later and only watched tv Westerns at home. At least, audience response has been hinting at that shift, and, given our changing demographics, specifically the natural aging process, the perception stands a good chance

*Continued on page 34*



# MAIL Bag

Send your "letters" via email to: [wweditor1@gmail.com](mailto:wweditor1@gmail.com)

Reviews, Continued from page 33

of being accurate. If that's the case, Jasmine made a wise decision in releasing this new CD of 40 tv themes.

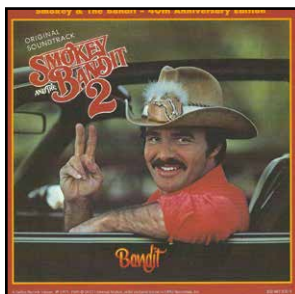
While the themes cover a range of shows, from "I Love Lucy" and "Alfred Hitchcock Presents" to "Dinah Shore" and "The Untouchables," nearly a third (13) of the themes here are from Western shows. They include some that are very familiar and still played frequently on the air, e.g. "Bonanza" and "Gunsmoke," but there are plenty of favorites that have been "lost" for some time, like the original TV theme music from "Bronco," "The Rifleman," "Maverick," "Cheyenne" and "Laramie." In fact, quite a few are from the original versions rather than studio re-recordings or recordings made by others.

This one's sure to bring back many pleasant memories and will also be a keepsake for the younger folks in the audience who are just now learning about some of these shows through re-runs. Widely available online and through your favorite dealer.

## SMOKEY & THE BANDIT AND SMOKEY & THE BANDIT 2

*Burt Reynolds, Jerry Reed, Statler Brothers, Roy Rogers & the Sons of the Pioneers, Don Williams, Mel Tillis, etc.*

Varese Sarabande 302 067 530 8



On the 40th anniversary of the release of the highly successful film, Smokey & the Bandit, the Varese Sarabande label issued a CD of music from the soundtracks of both the original film and its sequel, Smokey & the Bandit 2. For Western music fans, the vital element in this release is that

it includes "Ride Concrete Cowboy, Ride," the last commercial recording made by Roy Rogers with the Sons of the Pioneers. It's a record that was produced and co-written by Roy's friend, Snuff Garrett.

But there's plenty of other great music on the disc, too. Frankly, I'd forgotten about the films until I saw my grandsons enjoying both the music and the humor in the first one on tv. There are a couple of instances when the listener can hear Reed and Burt Reynolds engage in brief dialogue via CB radios, but, rather than sounding out of place, it provides context for the next song and leads into the music perfectly. And Jerry Reed's great songs and performances, with additional music by The Statler Bros., Tanya Tucker, Brenda Lee, Don Williams and Mel Tillis, plus some great instrumentals composed by Bill Justis and Dick Feller, make for a very entertaining disc! Widely available online or from your favorite dealer.

## Letter 1

I wanted to take a minute and thank you for including the article about our friend Bill Barwick in your Winter 2018 issue of Western Way. Bill was a great friend, much loved performer and simply put – one of the family here at Walnut Valley. He will always be remembered for his total professionalism in everything he was involved in at our event. We will always have a place in our hearts for him and he is defiantly missed. Corinne Joy Brown, also a friend that has been to our festival did a wonderful job in her description of Bill and his life.

**Rex Flottman**

**Media Director**

**Walnut Valley Association**

## Letter 2

*I would like to THANK YOU for sharing my letter about Hal's passing to those in the WMA. We all know how important WMA is to Hal. Today I talked to Bill Lindsay, who will be giving you the information about Hal's Celebration of Life and about Donation information. Please contact me if you have any questions, etc. Over the years Hal has donated much time, effort, western memorabilia, and money to the WMA because he really loves this organization. It does please me greatly that you are sharing his status and recognizing him to the members in such a nice way.*

*Much love,*

**Julie Spencer**

## Letter 3

Dear Editor,

Just wanted to give you a big Yee Haw! The response for the ad we placed in the November issue of Western Way Magazine has been absolutely wonderful and quite a few people received a great Christmas present of a "Songs & Tales of the Old Chisholm Trail" CD! Thank you all so much for your help in getting the ad placed and it has truly been a pleasure working with your staff. We will definitely do this again!

**KR Wood**

**Texanna Records**

**[www.krwoodproductions.com](http://www.krwoodproductions.com)**





## RICK HUFF'S BEST OF THE WEST REVIEWS

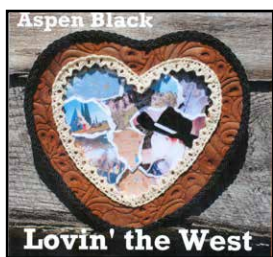
TIPS? COMMENTS? IDEAS FOR THE COLUMN, SEND TO: RICK HUFF, P.O. BOX 8442, ALBUQUERQUE, NM 87198-8442 OR BESTOFTHEWEST@SWCP.COM

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.

### ASPEN BLACK

#### "Lovin' The West"



On Aspen Black's newest release, musical enhancements are provided by Kerry Grombacher

(mandolin, harmonies and a lead vocal duet on "Sing Me A Campfire Song") and by album co-producer Randolph Walker (lead and rhythm guitar, harmonica, acoustic bass and harmony vocals). The effect makes this one Ms. Black's best produced CD to date.

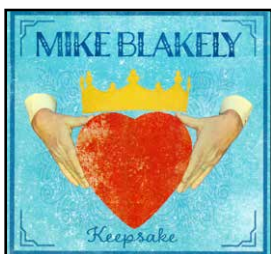
For listeners who recall the sound of certain mid-1960s groups, Aspen Black's high, crisp vocals might prove reminiscent of hits from The Silkie (i.e., "You've Got To Hide Your Love Away") or perhaps We Five who scored with "You Were On My Mind." It's a favorable comparison I'm trying to make, anyway!

Picks on this release include the Cowboy reality check "It Must Be The Rain," the westward migration song "Go West," "the title track "Lovin' The West" and "El Dorado" (although some of its lyrics may be a little hard to make out). Fans of Ms. Black should find sufficient fodder here on which to graze. Ten tracks.

CD: (available through [www.aspenblackcowgirl.com](http://www.aspenblackcowgirl.com))

### MIKE BLAKELY

#### "Keepsake"



Noted singer/songwriter and Western novelist Mike Blakely's latest release isn't specifically "Cow-

boy," but much of the material is perfectly Cowboy in attitude and locale. Cases in point: "A Town Called Paradise" (population, two... where the air is fresh and the stars are bright), "My Same Old New Mexican Dream" (of amazing vistas, topography and the trout are biting...what more could you want!) or "Moonlight Colorado (an escape to the high country "listening to a Marty Robbins tune"). Being an accomplished novelist, Blakely can also deliver nice turns of phrase. In one of his non-Western tracks he says "I am Nobody, Nobody's perfect, and so I'm perfect for you!" And that one's done in one of Ian Tyson's favorite rhythms...Reggae!

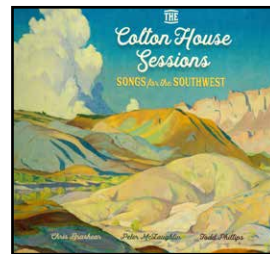
The album is very nicely produced and played, as are all of Mike Blakely's albums. In fact, might I recommend looking online at Blakely's site or trying the resell sources to locate older Blakely releases? Included on them are some of the best original contemporary Western songs in the repertoire! Ten tracks.

CD: (available through [www.mikeblakely.com](http://www.mikeblakely.com))

### CHRIS BRASHEAR, PETER MCLAUGHLIN & TODD PHILLIPS

#### (THE COLTON HOUSE TRIO)

#### "The Colton House Sessions [Songs For The Southwest]"



Brashear and McLaughlin have performed together to accolades for a couple of decades now,

and with the addition of Todd Phillips, they've dubbed themselves "The Colton House Trio," at least for now! It's all the result of a song writing residency at Flagstaff's famous Colton House granted to the men by the Museum of Northern Arizona. These songs were debuted in a program at the Pickin' In The Pines Bluegrass & Acoustic Music Festival. You'll find saga songs, portraits in music and even some material done in tribute to an early friend of the fledgling IWMA, the late Katie Lee.

The album's theme is stated clearly on the jacket: "An acoustic music celebration inspired by the history and wonder of the Southwest and the Colorado Plateau." Every song completes its mission, but we'll name as picks "Slow River Running," "Terlingua To Tomb-

Continued on page 36



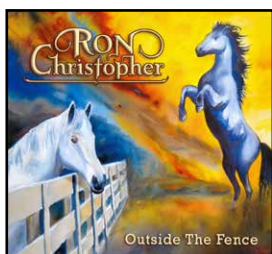
stone," "Too Thick To Drink Too Thin To Plow," "Big High Mountain" and "Hassayampa Blues." Recommended. Twelve tracks.

CD: \$19 + s/h through [www.musnaz.org](http://www.musnaz.org) for all credit card purchases or \$15 + \$2.75 s/h through [www.chrisbrashear.info](http://www.chrisbrashear.info)



## RON CHRISTOPHER

### "Outside The Fence"



The hallmark of Ron Christopher releases is a thickness of production values. It's always a

Big West effect and the effect certainly rules here. Woven into and around the album's fourteen tracks are sixteen musicians!! Christopher could certainly never be cited as a believer in the adage "less is more." For him, more is more...and then let's add some more!

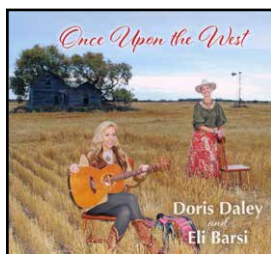
Picks this time out are the saga songs "Sonora," "Iron Mistress," "Line In The Sand," a veteran commentary song "Lone Wolf" and Christopher's tribute to the late Gene Culkin called "Old Friend." Occasionally Christopher's plot lines of the saga songs are intricate and weaving as some movie scripts I've encountered. I have to wonder if it may require a level of attention that is seriously lacking in our forthcoming generation. Immediate gratification is not what such a story is about.

Ron Christopher harkens back artistically to the end of the classic Western era when Ken Darby, William Lava and arrangers of their kind put together themes for TV such as Maverick, Cheyenne, The Rifleman and Bonanza. I'm glad somebody's doin' it, but it sure must take a bankroll!! Fourteen tracks.

CD: \$12.97 ppd from Ron Christopher, PO Box 411, Hermosa Beach, CA 90254 and online through [www.ronchristophermusic.com](http://www.ronchristophermusic.com)

## DORIS DALEY & ELI BARSİ

### "Once Upon The West"



Here's a CD of Daley's words (in Daley's words!) and Daley's words in Barsi's music!! And

there are some of singer Barsi's own creations as well.

Daley's title track poem "Once Upon The West" addresses points that inspire poems and songs spawning the words and melodies we treasure, providing the theme of the collection. Along the way Daley compares and skewers resorts over encampments, Kardashian-types over farmwives, real coffee's horsepower over "Rancho Tarbucks" and Dad's rhythmic Waltz over any of 'Pop's' rhythms. She offers appropriate wishes for you ("In Your Next Life"), Granddad's 'wily' coyote plan for his next life ("Say 'Hi' To Grandpa") and Daley grabs you by the heart in "April 1881."

Barsi handles Daley's words adroitly in the songs "Riding Home To You," "Share The Ride With Me," "Canadian Air," "God Only Knows" and "Where Cowboys Ride" (also delivered as a poem as are "Once Upon The West" and "Goodnight To The Trail").

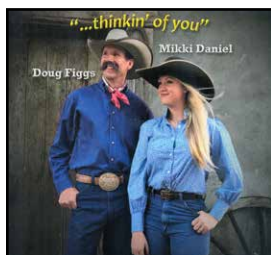
It's a pleasant and effective paring, this Daley/Barsi thing, and it's further enhanced with fine instrumental support from Craig Young, Bruce Hoffman, John Cunningham and Al "Doc" Mehl. Recommended. Twenty-One tracks!

CD: (contact [www.dorisdaley.com](http://www.dorisdaley.com) or [www.elibarsi.com](http://www.elibarsi.com))



## MIKKI DANIEL & DOUG FIGGS

### "...thinking of you..."



These Two award-winning solo performers have teamed up for this release that should

please fans of both. Actually, in a way this one is also a release for Figgs' group The Cowboy Way, as Jim Jones and Mariam Funke are providing vocal harmonies and additional musical support here as well!

There are many "picks" on this one and I don't mean "guitar!" Among the Figgs-penned originals would have to be "In It For The Ride," "Alchesay" and co-writes with Daniels, Rusty Battenfield and Todd Carter ("Ever Since The Rain," "Viejo Amigo" and "The Color Of My Love" respectively). Covers on the album are Marty Robbins' "El Paso," (on which Figgs and Daniels trade off stanzas), Stuart Hamblen's theme song "Texas Plains" (watch for the little novelty ending rewrite) and the Cindy Walker/Eddy Arnold Country classic "You Don't Know Me." More so than the title track, I hope this last one won't strike people as leaning toward the inappropriate for this particular duo. Although very well rendered, it hit me with kind of the same vibe as when the Sinatras (father and daughter) went "and spoiled it all by saying something stupid like I love you" back in the '70s. Yes, I know...the music is the thing, but still....

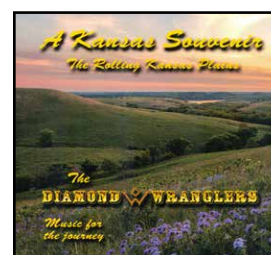
Fourteen tracks, and it's recommended of course.

CD: (available through [www.mikkidaniel.com](http://www.mikkidaniel.com), [www.dougfiggs.com](http://www.dougfiggs.com), cdbaby & iTunes)



## DIAMOND W WRANGLERS

### "A Kansas Souvenir [The Rolling Kansas Plains]"



"The Diamond Dubs" once again prove themselves to be one of the classiest of the class acts with their

new Kansas-themed release. But they remain fresh enough to allow for some spontaneity Mastered into their take of "Ghost Riders..." is the Kansas thunderstorm that arrived to interrupt their recording session!

Original picks include band member Stu Stuart's majestic title song "The Rolling Kansas Plains," Jim Farrell's "Trail Dust" and his loping "Full Gallop." Among the covers chosen picks include Curly Musgraves' "Cowboy True," Kim Tribble & Bobby Whiteside's "Don't Ever Sell Your Saddle," Lerner & Loewe's "They Call The Wind Maria" and Charlie Daniels' "Billy The Kid" featuring the wildly outlaw electric guitar solo of Stu Stuart's that brings even hardened Western audiences to their feet! Five of the songs are classics named a while back by WWA voters as being among the Top 10 Greatest Western songs.

DDW albums are always nicely annotated and informative. Did you know Billy The Kid's mama was the only female signer of the original Wichita incorporation petition?

Recommended! Fifteen tracks.

CD: (available through [www.theDiamondW.com](http://www.theDiamondW.com))

## RICHARD ELLOYAN & STEVE WADE

### "Up For Adoption"



Literal nuts-and-bolts terrain description songs can be an embarrassingly slippery slope that many artists have plunged down. Richard Elloyan is one of the few who can get away with it and, for the life of me, I'm not exactly sure how!! Just such a song ("Sunrise Side Of The Sierras") leads off Richard Elloyan & Steve Wade's newest offering. It's dedicated to the late Steve Swinford, Elloyan's fast friend, collaborator and producer of most of his past releases.

The title track "Up For Adoption" continues Elloyan's long-time focus on the plight of and empathy for Nevada's mustangs. Other picks this time include "Ranch Rendezvous," the eerie song "Lady Of The Gallows," "Blood &

Gunsmoke," the poetically artful "Orphan Drover" and "Rubies In The Moon" (a Nevada mountain scene Elloyan would know well). And a couple of non-Western tracks should be mentioned as well ("The Man Who Never Will" and "I Hope She's Lonely Tonight").

Richard Elloyan's releases always have some worthy messages and this one is no exception. Recommended. Eleven tracks.

CD: (available through [www.richardelloyan.net](http://www.richardelloyan.net) and also most online services incl. Cdbaby, Amazon and iTunes)

## "DOM FLEMONS PRESENTS BLACK COWBOYS"



Here is one of the most important CD collections to be issued in years. It is the first of its kind and, hopefully, not the last. A compendium of music and words from and about the legendary black cowboys of our American Southwest and South.

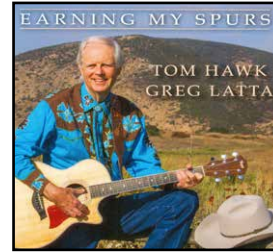
Enter "The American Songster" Dom Flemons, an award-winning musician/historian and founder of the modern preservationist trio the Carolina Chocolate Drops. Few people are in a better position (or have greater personal motivation) to have taken on this research and performance project. Heretofore under-publicized stories of the origins of songs and interweavings of many cowboy cultures together. So momentous is this release that we have decided to continue exploring it in this Western Way issue as the subject for the Western World Tour column. In this collection you'll experience Flemons' masterful rendering of Wally McRae's glorious work "Ol' Proc," an amazing performance on "Charmin' Betsy," recreating the sound of Henry 'Ragtime Texas' Thomas on vocal, banjo and quills (panpipes). And the stories and discoveries go on. The forty-page booklet included is

"worth the price of admission," as the saying goes. Highly recommended. Eighteen tracks.

CD: (available through Smithsonian Folklore Recordings Mail Order, Washington, DC 20560-0520 or call 1-888-FOLKWAYS (orders only))

## TOM HAWK

### "Earning My Spurs"



By his own admission in his liner notes, Tom Hawk is a developing performer. Seemingly he is one who

chooses to chronicle that development in album releases. This one is Step Two.

Hawk's debut release was all yodel songs as that was his mode of study coming in. Producer Greg Latta, given co-credit on Step Two's cover, provided guitar backing on the first album as Hawk didn't yet play. Now he does some, and Latta again provides additional instrumental support for the effort. The album is predominantly Western standards..."Cool Water," "Tumbling Tumbleweeds," "Riding Down The Canyon," and others. The principal exceptions are "She Taught Me To Yodel," "Waltz Across Texas," "Those Old Tex Morton Blues" and a Ben Peters song "Except For You."

Matching voice and material is its own art. It's what entire A & R (Artist & Repertoire) Departments do at major labels. We suggest (hopefully helpfully) that before Step Three happens, Hawk gets the professional evaluation of an A & R consultant and a vocal coach to assist with phrasing and air support. The purpose wouldn't be to turn Hawk into something he isn't, rather to properly display what he is. Investing in it can certainly pay off in achieving the ultimate effect for an artist.

CD: (available through [www.tomhawkyodeler.com](http://www.tomhawkyodeler.com))

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# Reed's Reading

## Recommendations & Book Reviews

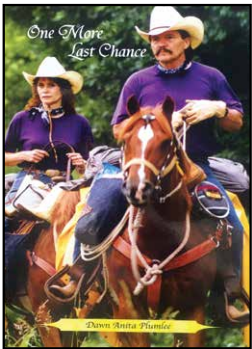


Ollie Reed, Jr.

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](mailto:olreed.com@gmail.com)

### DAWN ANITA PLUMLEE

#### "One More Last Chance"



While reading the last chapter of Dawn Anita Plumlee's memoir, I could not help but be reminded of those tall tales

Rawhide Robinson tells in Rod Miller's books. Rawhide would talk about riding his horse to Hawaii as if it were the most natural thing in the world. In Rawhide's case, the only thing true about the story is that he had a horse and knew how to ride it.

But Plumlee's story about how she and her husband, Jerry, rode their horses Doc and Fuel from Broken Bow, Okla., to Nashville during 24 mostly rain-sodden days in May and June of 1992 is documented fact, making it all the more fantastic. The couple, in their 50s and down on their luck, just up and decide to get to Nashville on horseback so Dawn Anita, a singer, can perform at Fan Fair. Along the way, they get more help than reasonable people have the right to expect. But reasonable people don't ride horses along busy highways from Oklahoma to Tennessee.

This book is a handful of years old, but you can still get copies of it. It's the love story of Dawn Anita Diffie and Jerry Plumlee, who meet in a small Oklahoma

town when Dawn Anita is a teenager and Jerry a few years older. A lot happens between that meeting and the horseback ride to Nashville. There are isolated cabins in Idaho, remote ranches in Oklahoma and frustrated efforts to make a music career in Nashville.

But it all starts with a bus ride.

After being forced by family circumstances to move from the Oklahoma country town she loves to Tulsa, Dawn Anita, only 16, runs away from home, taking a bus to Seattle and a reunion with Jerry. That was in 1958, and one thing about this book that amazes me is how Dawn Anita is able to recall so vividly days long gone.

Take for example, her description of the Tulsa bus station on the day she left her parents to get to Jerry.

"There were several old men, a young couple and one family with a whole passel of noisy unkempt small children sitting on benches in the large waiting area."

Most of the time, I can't even remember what shirt I wore yesterday.

This book -- the good times, the hard times, the hopeful times -- is filled with that kind of detail. Perhaps this much information about one couple's life is more than most people want to read. But you can't call this book dull. Here's a couple of sentences from the last chapter about the horseback ride to Nashville.

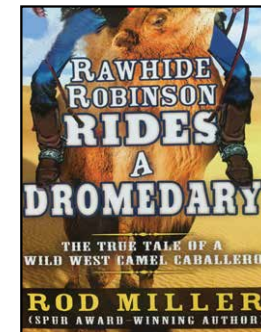
"The pickup behind the moving van was skidding sideways, trying to stop, as Jerry thought to

himself, 'I'm sorry Fuel old buddy, but it's either me or you, or just you,' and Jerry threw himself off as I watched in horror."

("One More Last Chance," ISBN 9781450020480, hardcover, \$29.95; ISBN 9781450020473, paperback, \$19.99; Xlibris; 2010; available through Xlibris and [amazon.com](http://amazon.com))

### ROD MILLER

#### "Rawhide Robinson Rides a Dromedary; The True Tale of a Wild West Camel Caballero"



Rawhide Robinson, he of the 13-gallon hat, Texas star boots and tall tales, rides again.

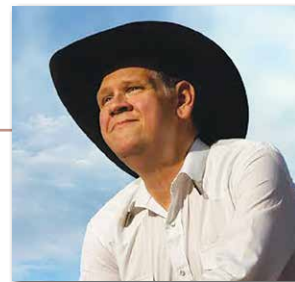
In his first adventure "Rawhide

Robinson Rides the Range," which won the Western Writers of America Spur Award for best juvenile fiction, Rawhide drove cattle from Texas to Dodge City, spinning yarns more often than he was making a loop. Then, in "Rawhide Robinson Rides the Tabby Trail," a Spur finalist in juvenile fiction, he herded cats to Tombstone, which made for wild tails of another sort. Author Miller is obviously having a

Continued on page 44



## GOLDEN NUGGETS



by Buck Helton

### *The Blue-Tailed Fly*

Howdy friends and neighbors!

Well, once again it's time to grab 'yer shovels, picks and lantern as we head back to the great musical mountain in search of more Golden Nuggets. This issues nugget first saw the light of day in the 1840's. Like so many of our classic American songs there is some controversy over its exact origin. I'll tell you what is known for certain and what is suspected. The first publication of Jimmy Crack Corn or The Blue-Tailed Fly was in Boston in 1846 by Daniel Emmet and his Virginia Minstrels. If that name sounds familiar, Mr. Emmet is also the writer of record of the anthem Dixie (Though many believe it to be written by Southerner William S. Hays) and the classic Ol' Dan Tucker. He has been accused many times of a then common practice; namely copyrighting existing folksongs and claiming them as his own creation. To wit: The song was already being performed by a M. Watson in Adelphia, Australia as early as 1824. We have no known transcripts of said performance, but we also have no record, either oral or written of the song prior to this example.

The song tells the story of what is obviously a house slave. He recalls that when he was young, he used to wait on his Master, bring him his meals, wine, etc. as well as brushing away a common pest in the American South, the Blue-Tailed fly. This is probably the Mourning Horsefly, a blood sucking pest with a blue and black abdomen. While out riding one afternoon, the Master's horse was bitten by the eponymous pest and began to buck, throwing his rider and killing him in the process. The old gentleman was buried beneath a persimmon tree with a whimsical headstone blaming the fly for his demise. The house slave, now an old man sings that Jimmy can crack corn, and he doesn't care, for the Master has gone away.

Here is where the meaning gets tricky, and to a certain extent depends on your belief about the perspective of the now aged house slave singing the song. Traditionally it has been expressed that the slave is mourning his Master. While no rational man is going to advocate slavery as it was practiced in the antebellum South, the fact is that there were some slaves who were treated quite well, and even after emancipation, chose to remain with their former owners as hired servants. The literal meaning of cracking corn is to roughly mill it, turning it into Grits. This was, and is a Southern staple. A common

punishment for a slave, who had done something wrong, was to take away their meat rations for a time, leaving them to subsist on grits and vegetables such as collard greens.

Thus, the slave doesn't care if he's about to be fed cracked corn, he's still mourning his late Master. Another meaning is to crack (open) a jug of corn whiskey. Here, the slave is saying that he does not want any, as he is still in mourning. Jimmy may be running a still, making moonshine. In which case the slave is saying he need not fear punishment as the Master is dead. Jimmy may be referring to a crow, as in an extremely popular tune at the time, Jump Jim Crow! If you take this view, the slave is saying to a crow in the cornfield that it does not matter if he helps himself, as the Master is dead, and the slave is too depressed to worry about such a trivial thing as a crow eating a few kernels of corn.

Some take the view that the slave helped his Master on towards his demise by swatting the horse after it was bitten, thus increasing the likelihood of him being thrown. With this perspective (which was rarely if ever mentioned before the song was revived in the 1940's.) the slave is secretly pleased at getting rid of the Master and having it blamed on the insect. This turns all of the above scenarios around, and now the slave is singing, "do whatever you like, I done kilt' im and got away with it!"

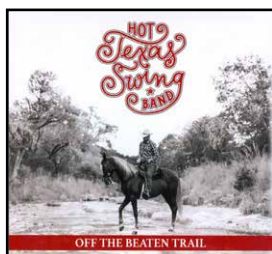
The tune, unlike many minstrel songs has long been a favorite of Black performers. In its revival it was recorded both by Leadbelly and Big Bill Broonzy. It was a favorite of Abraham Lincoln who called it "that buzzing song" Mr. Lincoln even asked for it to be played as the lead in to his Gettysburg Address. The tune remained popular in the South, and after World War II was introduced to a whole new generation by the Andrews sisters in 1947, and shortly thereafter by the artist most associated with the song today, Burl Ives. Supposedly, Burl was taught the song by Folklorist Alan Lomax. While Ives had a great many popular records (including the first recording of Stan Jones Ghost Riders in the Sky) Blue-Tailed fly became his signature song, and cemented his place in the folk pantheon. He performed the song in virtually every concert, including a final duet with Pete Seeger in NY in 1993.

*Continued on page 41*



## HOT TEXAS SWING BAND

### "Off The Beaten Trail"



In listening to the newest release from this quickly rising Western Swing

band, I was immediately struck by the different tonalities achieved in the brass. At times it seems to sport a bit of the 60s Texas rock sound ("Off The Beaten Path"). At other times it's straight ahead Jazz ("How Do I Not," "Bull Whip"), and at still other points the horns take up what might have been a twin fiddle line for another group ("Headed Back To The Barn")! There's variety for ya!

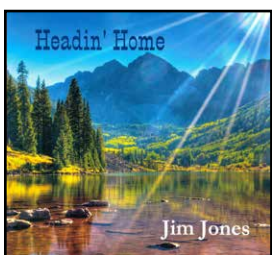
By and large, for the more rural subjects Alex Dormant's Ernest Tubb-style voice serves. The ladies Selena Rosanbalm and Liz Morphis seem to be tapped for the earnest club-style Jazz tracks ("Cry Me A River," "This Time"). They all join forces on the swinging "Snow In Amarillo," the Cajun-feeling "Baton Rouge Waltz" and they certainly give George Jones' classic "White Lightnin'" an extra kick!

Other stellar players include Cat Clemons (guitar), Ileana Nina (fiddle), Stephen Bidwell (drums), Joey Colarusso (sax), Dan Walton (piano), Dave Biller (steel guitar) and Jimmy Shortell (trumpet & accordion). Highly recommended. Thirteen tracks.

CD: (available through [www.HotTexasSwingBand.com](http://www.HotTexasSwingBand.com))

## JIM JONES

### "Headin' Home"



This time around, the award-winning Mr. Jones offers Western tracks and not so

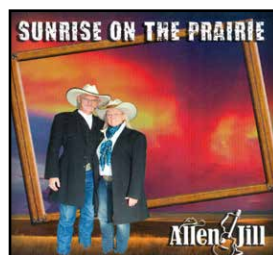
Western tracks in a mix of the purely pleasant with frequent dashes of the thoughtful. Picks include one that could be autobiographical for any traveling musician "Living The Dream," the novelty spin on "Bringing In The Sheaves" Jones calls "More Meat For Me," a Jones/Kristyn Harris co-write (and sing) "Take Me Back To Texas," the title track "Headin' Home," a Jones/Bruce Huntington co-write called "Man Of The Mountains," a Jones/Les Buffham offering "Queen Of Alcova" and the one about my own personal house of worship "The Church Of The Wretched Excess!"

Some covers done this time are worthy of mention. Kerry Grombacher's "The Outlaw Trail," Paul Simons' thematically connected "Homeward Bound" and Ian Tyson's "Four Strong Winds" performed here with daughter Adrienne Morrow Jones are all candidates for a shout-out! Recommended. Fourteen tracks.

CD: (available through [www.jimjonesmusic.com](http://www.jimjonesmusic.com) - <https://store.cdbaby.com/cd/jimjones12>)

## ALLEN & JILL KIRKHAM

### "Sunrise On The Prairie"



The operative words here might be "congenial" and "informal." The newest release from The

Kirkhams has a comfortable feel to much of the sound. However they did seem to feel they had something a bit extra with the title song, for which they've used additional acoustic guns! And I can't disagree with that choice! Aiding in its presentation (beyond Allan's lead & harmony vocals, guitar and mandolin and Jill's harmony, bass and harmonica) we have former Flying W Wrangler Joe Stephenson on fiddle, McPherson Guitar spokesman Jimmy Lee Robbins and Lee Patterson, accordion. On other tracks Juan Eduardo DeHoyos

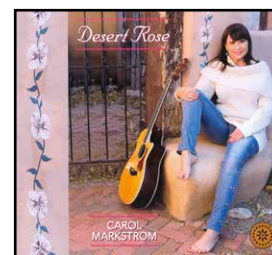
handles lead guitar and Katie Lautenschlager fiddles.

Other original Kirkham picks are a simple veteran tribute to "Uncle Bob," and a sweet poney for wife Jill "Love Burst." I've known the feeling. Traditional Western picks are their covers of "Whoopie Ti Yi YO," a loping swing take of "Home On The Range," "Buffalo Gals" and the not often covered "All The Pretty Little Horses." The album is billed as "Traditional Western," but we'd know that from the presence of a song called "Mucking Out The Stalls!" Twelve tracks. Recommended.

CD: \$15 in person or \$20 ppd from Jill Kirkham, 25353 S. Lightning Creek Rd., Custer, SD 57730-7111

## CAROL MARKSTROM

### "Desert Rose"



Occasionally in Carol Markstrom's earlier recordings, I seemed to detect a touch of "careful caution" appear-

ing in her singing. With this one, Markstrom has found her voice, as it were...confident enough to throw a little carefree abandon and even some acting into the delivery, and it works with sassy satisfaction!

Through Rex Allen, Jr., for her newest album Markstrom connected with producer Bil VornDick. He receives co-writing credit on a number of the tracks and his general effect on things has obviously been positive. Eleven musicians (including three from the illustrious Time Jumpers) provide superb support, with vocal harmonies being done by Micki Fuhrman and Rex, Jr. He also joins Markstrom in a duet for the albums closer, "Cowboy Christmas."

Before his death, Mentor Williams sent a folio of his unreleased songs to his buddy Bil VornDick, who has granted her access to two of them for the occasion. Both are album picks. "Bandida" (which Markstrom absolutely nails vocally, co-written with Michael Hearne) and "Love Is An Angel." Other picks include the swinger "Too Bad This Town Ain't In Texas," "Rangeland

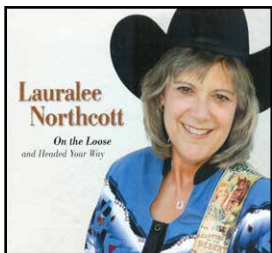
Lament," and, with Markstrom embracing the international cowboy, "Dust Bowl Dance" from the United Kingdom's alternative rock group Mumford & Sons. Recommended. Thirteen tracks.

CD: (available through [www.CarolMarkstromMusic.com](http://www.CarolMarkstromMusic.com))



## LAURALEE NORTHCOTT

### "On The Loose and Headed Your Way"



Having been a guide in the Washington State wilderness, Lauralee Northcott, former lead vocalist for the Horse Crazy Cowgirl Band, writes of what she knows in her first solo outing in a spell.

With the strong focus having been on harmony and arrangements, now we get to appreciate Northcott's interpretive skills...especially true since there are breaks in the action for poetry, too ("Dutch Oven Cooking," "Mountain Staircase" and "Little Kids & Big Horses"). A sweet cover of Richard Elloyan's "The Weaver" is a CD pick along with Northcott's "Cowgirl

Way," "Old Man's Heart," "Molly Terry" (a fictional account of real cowgirl history). For this initial solo effort, Northcott has engaged the production and performing skills of none other than Dave and Carolyn Martin, plus Don Carr (lead guitar), Mike Sweeney (steel & dobro) and Billy Contreras (fiddle and mandolin), so naturally there's a good deal of swing in the mix ("Old Shoe," "I Don't Know Where We're Goin' But We're Makin' Record Time," "On The Loose And Headed Your Way" and others. Nice one! Fourteen tracks.

CD: (available through [www.lauraleenorthcott.com](http://www.lauraleenorthcott.com))



## NOTABLE EXCEPTIONS

### "Souvenir"



The "duo par excellence" has excelled again!

For their second release, Judy Coder and Jennifer

Epps have followed the old saying "you should write about what you know!" Add to that "sing" in the Notable's case. The well-traveled touring team certainly knows the

road. Their hilarious "Mobil(e) Travel Guide" says it all and, of course, Joyce Woodson's song "Souvenir" provides the collection's title and slides into the passenger seat comfortably.

Cover picks on the release include Dave Stamey's "Somewhere West Of Laramie," Juni Fisher's marvel "The Same River" (on which Coder plays her great great grandfather's Civil War-era fife), Sherry Diamnod's "Cowgirl Serenade" and Notable Exceptions' galloping harmony showpiece Rossini's "William Tell Overture," for which they took home a WMA Harmony Award one year, if memory serves. In addition to Coder and Epps' own multi-instrumental contributions, additional able support comes from Patti Nance (dobro), Erinn Renyer (cello) and Aaron Till (fiddle).

Despite having been recorded across the course of a single week while on tour in Kansas, nothing comes off rushed here...except the speed of the "William Tell," of course!! Highly recommended. Thirteen tracks.

CD: (available by contacting Judy Coder & Jennifer Epps 785-554-9557 and through [www.NotableExceptions.com](http://www.NotableExceptions.com))

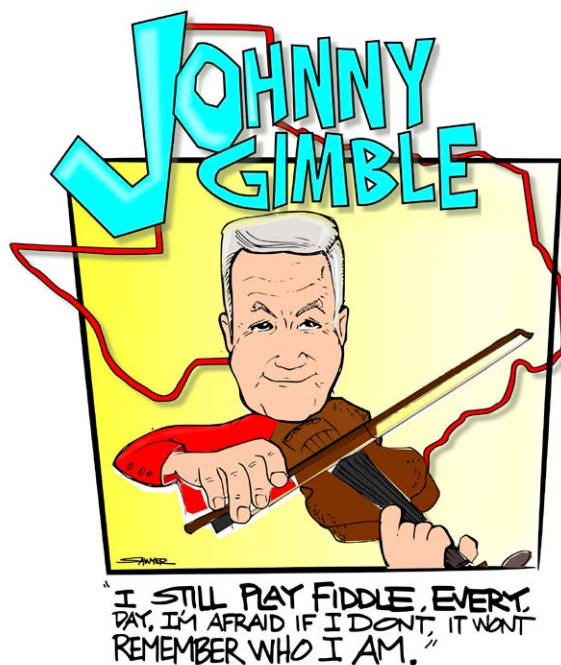


Golden Nuggets, Continued from page 39

As concerns we modern day troubadours of Western song, the tune was a common one at the time, and certainly sung by a great many Cowboys on night guard, or around the fire at the Chuckwagon. It remains a campfire standard to this day, though few know of its origins. You dear readers are now one of those few. Go forth and spread the story as you travel the hiways and byways of our great land. From Burl Ives to Bugs Bunny, long may we sing of that obnoxious little pest, the Blue-Tailed fly!

That's about it for this time folks, be sure and join us next issue as we take another musical journey into those thrilling days of yesteryear. Comments and suggestions for future columns as well as questions are always welcomed and can be directed to me at [Buck@buckhelton.com](mailto:Buck@buckhelton.com).

Until next time, May God, and a good song be ever in your heart!





# Western Charts

## TOP 30 COWBOY / WESTERN ALBUMS

1. On the Loose and Headed Your Way – Lauralee Northcott
2. Thinkin' of You – Doug Figgs & Mikki Daniel
3. Down on Wildhorse Creek – Dawn Anita
4. Sunrise on the Prairie – Allen & Jill Kirkham
5. Satisfied Hearts – Gary & Jean Prescott
6. Songs and Tales of the Old Chisholm Trail
7. Screen Door – Bob Marshall
8. High Country Cowboys
9. Souvenir – Notable Exceptions
10. Up for Adoption – Richard Elloyan & Steve Wade
11. Cowboy Life – Donnie Poindexter
12. Silent Trails – 3 Trails West
13. Outside the Fence – Ron Christopher
14. Montana Moon – Dan McCorison
15. Once Upon the West – Eli Barsi & Doris Daley
16. Pale Moon on the Prairie – Rick Pickren
17. 2000 Miles From Nashville – Wylie & the Wild West
18. Stay Hooked – Carlos Washington
19. Somewhere There's Music – The Swing Sisters
20. A Strong Heart Flows Over – The Wall-Eyed Moles
21. This is the Last Cowboy Song – Rex Allen, Jr.
22. Take Me Back to Texas – Mary Kaye
23. Shadow Dust – Sam Matisse
24. The Cowboy Way – The Cowboy Way
25. The Wall-Eyed Moles – The Wall-Eyed Moles
26. Lovin' the West – Aspen Black
27. Down the Trail – Kristyn Harris
28. Western Stories – Dave Stamey
29. Headin' Home – Jim Jones
30. Wanted: Outlaws, Cowboys, and Dreams – Sisters of the Silver Sage

## TOP 10 WESTERN SWING ALBUMS

1. Off the Beaten Trail – Hot Texas Swing Band
2. Wild Blue Yonder – The Western Flyers
3. Swingin' Through the Years – Chuck Cusimano
4. Somewhere There's Music – The Swing Sisters
4. Susie Blue & the Lonesome Fellas – Susie Blue
5. Ain't Dead Yet – Hot Texas Swing Band
6. Green Mountain Standard Time – Rick & the All-Star Ramblers
7. Taryn Noelle Swings – Taryn Noelle
8. Jack Phillips – Jack Phillips
9. Paul Schlesinger & His Knights of Texas Swing – Paul Schlesinger
10. Recollections in Swing – The Uptown Drifters

## 10 MOST PLAYED SONGS BY WESTERN MUSIC DJS

1. Sunrise on the Prairie – Allen & Jill Kirkham
2. Montana Moon – Dan McCorison
3. Thinkin' of You – Doug Figgs & Mikki Daniel
- Off the Beaten Trail – Hot Texas Swing Band
5. Up for Adoption – Richard Elloyan & Steve Wade
6. Big Iron – Doug Figgs & Mikki Daniel
- Texas Plains – Hot Texas Swing Band
8. When the Ponies Stretch Out Their Stride – Lauralee Northcott
9. Cow Cow Boogie – Hot Texas Swing Band
10. Nashville Never Wanted Me – Wylie & the Wild West

## 10 MOST PLAYED POETRY ALBUMS

1. Once Upon the West - Doris Daley & Eli Barsi
2. Cowboy Seasons – Sam Deleeuw
3. Fillin' Tanks – Susie Knight
4. A Good Ride – Terry Nash
5. The Bar D Roundup, 2014
6. The Last Nail - Don Kennington
7. Short Grass Country – Floyd Beard
- Saddle Up for Cowboy Poetry – Marleen Bussma
9. Pullin' That Trigger – Colt Blankman
10. One Hundred Years of Thunder – Doris Daley & Bruce Innes

\*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](mailto: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:

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  
8201 Gold Course Rd NW  
Ste D3, #189  
Albuquerque, NM 87120  
"Campfire Café" w/host Gary Holt  
bobbijeanbell@gmail.com  
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 Country 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

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 nº47 2ªA  
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

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

Graham Lees  
Radio HWD  
13 Overthorpe Ave.  
Dewsbury, West Yorkshire  
WF120DS  
UK  
graham@grahamlees.co.uk

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  
Ashland, OR, www.KSKQ.org  
The Dalles, OR, Y102  
KKTY, 100.1, Douglas, WY  
www.ButchMartinMusic.com  
www.romancingthewest.org  
(541) 218-2477

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

Marvin O'Dell  
"Around the Campfire"  
www.defendersoffreedomradio.com  
KKRN (Redding, CA)



www.earsradio.com  
meoteo@aol.com  
10430 W. Loma Blanca Dr.  
Sun City, AZ 85351  
805-551-4649  
www.musikode.com

Bob O'Donnell  
355 N. 7th St.  
Apt. 526  
Sierra Vista, AZ 85635  
justbobswesternjukebox@gmail.com

Barbara Richhart  
Western Belle of KSJD  
CowTrails Show  
32229 Road P  
Mancos, CO 81328  
Studio: Sundays 12:00-2: PM  
Studio: 970-564-0808  
Home: 970-882-1413  
Cell: 970-739-8408  
Streaming www.ksjd.org

bfboston@fone.net  
www.cowtrails.com

O.J. Sikes  
327 Westview Ave.  
Leonia, NJ 07605  
osikes@nj.rr.com  
KKRN, Redding, CA  
www.earsradio.com

Totsie Slover  
Real West From The Old West  
AM 1230 KOTS Radio  
220 S. Gold Ave.  
Deming, NM 88030  
575-494-0899  
realwestoldwest@live.com  
www.realwestoldwest.com  
www.demingradio.com  
Facebook/totsieslover

Tommy Tucker  
"Snake River Radio Roundup"

KRLC Radio  
805 Stewart Ave.  
Lewiston, ID. 83501  
208-743-1551  
tommy@idavend.com  
"Keepin' It Western"

Wayne & Kathy  
Swing 'n' Country  
KBOO 90.7 FM  
20 SE 8th, Portland, OR 97214  
wkjswingandcountry@comcast.net

Leonard Werner  
Country Routes  
WDVR FM 89.7 & 91.9  
PO Box 191  
Sergeantsville, NJ 08557  
609-397-1620  
www.wdvrfm.org  
Leonardwerner44@comcast.net



*Reed's Reading, continued from page 38*

lot of fun with Rawhide and hoping his readers will do the same.

In this third outing, a novel inspired by an actual 19th-century military experiment, Rawhide is recruited to help round up camels in exotic lands and bring them back to America for use as Army pack animals in the desert Southwest. He ships out on the USS Cordwood in the company of U.S. Army Maj. Benjamin Wayne and bright and enterprising Navy Ensign Ian Scott.

Of course, he can't help telling some of his windies to the ship's crew, like how he happened to witness the creation of Utah's Great Salt Lake. There is a mermaid involved, but that's all I'm going to let on about that.

On arriving at the port city of Smyrna, Rawhide, Wade and Scott meet camel trainer Hayri (Harry) and his niece Huri (Hurry), a teenager who appreciates camels and knows everything about them from hoof to hump and nose to rump.

At first, Rawhide himself is not all that impressed with these odd beasts.

"These creatures look like whoever invented them was booze blind and dizzy drunk," he says. "Why, they're so ugly if one of them looked in a mirror he'd scare himself plumb to death."

But Rawhide has more to be bothered by than the lamentable looks of his camel companions. There are villains afoot in these foreign lands who are set on sabotaging the camel-collecting expedition. And when Rawhide and his friends finally get the animals to the American Southwest, they have to take guff from packers who are sure camels are no match for mules and then take on a tough and deadly test to prove the camels' worth.

Although I was familiar in a general sort of way with the style and plots of the two previous Rawhide Robinson novels, I had not read them. And I approached this third Rawhide ride with some hesitancy. I was not sure the mix of humor and history, folklore and adventure was a recipe to my taste. But Miller, who has also won Spurs for short fiction and poetry, is a master at anything he tries. He pulled me right into this story.

And when I was done, I had come to admire his skill, much as old Rawhide comes to admire those humped and homely creatures.

**("Rawhide Robinson Rides a Dromedary," ISBN 9781432837297, hardback, \$25.95, Five Star, 2018, available in bookstores and through amazon.com)**



## 2018 IWMA Awards of Excellence Nominations

### ELIGIBILITY CRITERIA FOR MUSIC AWARDS:

- CDs can be self-nominated. IF YOU ARE SELF-NOMINATING, please provide the following: A copy of the nominated CD must accompany the Western Album or Cowboy/Western Swing of the Year nomination, a copy of the CD containing a nominated song, or a CD containing only the nominated song must accompany the Song of the Year nomination. Song nomination CDs must be accompanied by either CD artwork, or a photo copy of the artwork, showing the release date.
- In the case of Western Album of the Year and Cowboy/Western Swing Album of the Year, majority of the music on the CD must be of Western content, lyrically or musically. Country Music content does not count as Western Music.
- CDs must have a copyright date and bar code.
- CDs and individual songs, if the nominated songs are not released on an eligible album, must be registered on the IWMA CD Registry before the Nominations Committee can consider them (forms can be downloaded at [www.westernmusic.org/cd-registry](http://www.westernmusic.org/cd-registry))
- Non-IWMA members may be nominated. If a CD released by a non-IWMA member is eligible, or if a non-IWMA member is nominated for a performance award, the nominee will be notified of the nomination and given the opportunity to join IWMA. They can decide to become a member of IWMA or decline the nomination and lose eligibility.
- Albums and songs will all have a "birth" date of January 1 of the release year and will be eligible that year and one subsequent year (January 1, 2017 through September 1, 2018).

### ELIGIBILITY CRITERIA FOR POETRY AWARDS:

#### **COWBOY POETRY CD of THE YEAR**

- 75% of the CD must be "poetry" with rhyme and meter, and must be original work written by the author of the CD. CDs must be produced by one author only.
- Background music is allowed, but points will not be added or subtracted unless the music distracts from (or overpowers) the spoken word.
- 25% of the CD can contain other material, including (a) music if written or co-written by the same author as named on the CD, (b) prose, (c) material written by someone other than the author as named on the CD, and (d) poetry spoken in the voice of someone other than the author of the CD, even if it is original work of the author of the CD.
- CDs must have a Bar Code and copyright date and must be registered with the IWMA when released (online form on the IWMA site)
- CD tracks must be listed on the jacket, along with length of each track.
- All CDs will have a "birth" date of January 1 of the copyright year. Eligibility is for that year, plus two subsequent years.
- Non-IWMA authors may be nominated. They will be notified that they have been nominated and be given a chance to become a member to win the award. At that time, they can choose to become a member, or decline the nomination and lose eligibility.

#### **COWBOY POETRY BOOK of THE YEAR**

*As the Western Wordsmiths are a subchapter of the International Western Music Association, poetry is hereby defined as works containing rhyme and meter. Although the book's content may include short prose and free verse, the poetry alone will be judged in meeting criteria for eligibility. Anything that is not "poetry" as hereby described, including free verse, will be classified as "prose."*

- 50% of the book must be "poetry" with rhyme and meter and must be original work written by the author of the book.
- 50% of those poems (criteria #1) must be 20 lines or more in length.
- Books must have ISBN# and copyright date and must be registered with the IWMA when released (online form on the IWMA site)
- Credits for poems used as a "cover" and poems written by someone other than the author of the book (including anonymous works) must be given. Poems not written by the author of the book will be considered "prose" and will not qualify for the 50% eligibility criteria as described above.
- Books written by multiple authors are not eligible.
- All books will have a "birth" date of January 1 of the copyright year. Eligibility is for that year, plus two subsequent years.
- Non-IWMA authors may be nominated. They will be notified that they have been nominated and be given a chance to become a member to win the award. At that time, they can choose to become a member or decline the nomination and lose eligibility.
- A reprint of a book published in a previous award year is not eligible.

**Ballot may be mailed or emailed to:**

**IWMA Awards, PO Box 648, Coppell, TX 75019 or [info@westernmusic.org](mailto:info@westernmusic.org)  
Ballots must be postmarked or emailed by September 10, 2018 to be counted.**



**IWMA Awards of Excellence  
2018 NOMINATIONS BALLOT**

**WESTERN ALBUM of THE YEAR** Nominate up to three (3) albums. *Award for an outstanding recorded performance by an artist or artists released during the specified time period. The award recognizes the featured artist(s) and producer. It is a juried award.*

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**COWBOY SWING ALBUM of THE YEAR** Nominate up to three (3) albums. *This award is for an outstanding cowboy swing recorded performance which was either commercially released or showed significant chart action during the eligibility period. The award recognizes the featured artist(s) and the producer. It is a juried award.*

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**SONG of THE YEAR** Nominate up to three (3) songs. *This Award is for any song which was released or showed significant chart action within the eligibility period. Any song which has been nominated for this award in previous years or has been recorded in previous years is ineligible. The award recognizes the songwriter.*

**Song:** \_\_\_\_\_

Written by: \_\_\_\_\_ Performed by: \_\_\_\_\_

**Song:** \_\_\_\_\_

Written by: \_\_\_\_\_ Performed by: \_\_\_\_\_

**Song:** \_\_\_\_\_

Written by: \_\_\_\_\_ Performed by: \_\_\_\_\_

**PURE COWBOY SONG OF THE YEAR** Nominate up to three (3) songs. *This award goes to a song recorded within the eligibility period that speaks expressly and clearly to real, authentic working cowboy life, historic or current. The award goes to the songwriter(s).*

**Song:** \_\_\_\_\_

Written by: \_\_\_\_\_ Performed by: \_\_\_\_\_

**Song:** \_\_\_\_\_

Written by: \_\_\_\_\_ Performed by: \_\_\_\_\_

**Song:** \_\_\_\_\_

Written by: \_\_\_\_\_ Performed by: \_\_\_\_\_

**INSTRUMENTALIST of THE YEAR** Nominate up to three (3) instrumentalists. *This award is for the instrumental artist who has shown an extraordinary mastery of his/her instrument(s) on recorded and/or in-person performance during the specified time period. The award recognizes the artist.*

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**MALE PERFORMER of THE YEAR** Nominate up to three (3) male performers. *Award for the outstanding male vocalist based on recorded and in-person performance. The award recognizes the artist.*

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**FEMALE PERFORMER of THE YEAR** Nominate up to three (3) female performers. *Award for the outstanding female vocalist based on recorded and in-person performance. The award recognizes the artist.*

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**DUO or GROUP OF THE YEAR** Nominate up to three (3) duos or groups. Award for a group or duo who regularly performs together that has shown outstanding recorded and in-person performance vocally. The award recognizes the performing group or duo for their excellence.

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**ENTERTAINER of THE YEAR** Nominate up to three (3) entertainers. This award is for the performing act who displayed the greatest competence in all aspects of the entertainment field. Consideration will be given to recorded and in-person performance, public acceptance, attitude, leadership, entertainment value of performances, and over-all contributions to the western music image. The award recognizes the entertainer or group.

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**SONGWRITER of THE YEAR** Nominate up to three (3) songwriters. Award for outstanding songs written in the past year by a songwriter(s). Commercial release and number of songs recorded during the year are to be considered. The award recognizes the songwriter(s) and is a juried award.

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**CRESCENDO AWARD** Nominate up to three (3) individuals or groups. This award is for a group or individual, new to the national or international Western scene, having made considerable advances artistically and/or commercially during the eligibility period. The band or individual should be performing under its/his/her name on a regular basis and not have more than two previous finalist nominations for this award. The award recognizes the group or individual artist.

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**RADIO DJ/RADIO PROGRAM of THE YEAR** Nominate up to three (3) radio DJs/radio programs. This award recognizes outstanding service to western music in the field of broadcasting. The recipient will be judged for contributions to the field western music, professionalism, work and involvement in the western music community, and promotion and fostering of the western music image.

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**COWBOY POETRY CD of THE YEAR** Nominate up to three (3) CDs

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**COWBOY POETRY BOOK of THE YEAR** Nominate up to three (3) books.

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**MALE POET of THE YEAR** Nominate up to three (3) male poets. This award is for the person who exhibits the ability to write original Cowboy/Western poetry or verse, who writes or expresses himself with imaginative power and beauty of thought, language and form. He performs original work but may occasionally perform the work of others to live audiences who showing the ability to enable audiences to develop a deeper understanding and appreciate of the Western lifestyle and history (with accuracy) through his performance.

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

**FEMALE POET of THE YEAR** Nominate up to three (3) female poets. This award is for the person who exhibits the ability to write original Cowboy/Western poetry or verse, who writes or expresses herself with imaginative power and beauty of thought, language and form. She performs original work but may occasionally perform the work of others to live audiences who showing the ability to enable audiences to develop a deeper understanding and appreciate of the Western lifestyle and history (with accuracy) through her performance.

Nominee #1: \_\_\_\_\_ Nominee #2: \_\_\_\_\_ Nominee #3: \_\_\_\_\_

Member Signature: \_\_\_\_\_

Printed Name: \_\_\_\_\_

**BALLOTS MUST BE POSTMARKED OR E-MAILED BY SEPTEMBER 10, 2018 TO BE COUNTED**





EXCELLENCE ✨ CREATIVITY ✨ PROFESSIONALISM

## MEMBERSHIP APPLICATION



**WESTERNMUSIC.ORG**  
**505-563-0673**

### PROFESSIONAL MEMBERSHIP

Music and/or entertainment business persons and performers. Professional members may have a listing on the IWMA website. Choose your level of Professional Membership below:

- ☐ Individual Professional Membership ..... \$50
- ☐ Individual Youth Membership (21 and under) ..... \$10
- ☐ Small Music/Performing Group (2-3 members)\* ..... \$75
- ☐ Medium Music/Performing Group (4-6 members)\* ..... \$110
- ☐ Large Music/Performing Group (7+ members)\* ..... \$150
- ☐ Patron Membership ..... \$100
- ☐ Business Professional Membership ..... \$110
- ☐ Individual Professional Life Membership ..... \$600

### SUPPORTING MEMBERSHIP

Not a Music or Media Professional but want to take part? Choose your level of supporting membership below:

- ☐ Individual Supporting Membership ..... \$40
- ☐ Individual Youth Membership (21 and under) ..... \$10
- ☐ Family Supporting Membership\* ..... \$65
- ☐ Patron Membership ..... \$100
- ☐ Business Supporting Membership ..... \$100
- ☐ Individual Supporting Life Membership ..... \$600
- ☐ Sponsor Supporting Membership ..... \$1,000

### CHAPTER MEMBERSHIP

In addition to your Professional or Supporting Membership, you may also support your local chapter of IWMA by adding a Chapter Membership. Check the chapter(s) you wish to join and add the related charge for each chapter.

- |                                     |                                          |                                   |
|-------------------------------------|------------------------------------------|-----------------------------------|
| <input type="checkbox"/> Arizona    | <input type="checkbox"/> Kansas          | <input type="checkbox"/> Oklahoma |
| <input type="checkbox"/> California | <input type="checkbox"/> Upper Michigan/ | <input type="checkbox"/> Texas    |
| <input type="checkbox"/> Colorado   | NE Wisconsin                             | <input type="checkbox"/> Utah     |
| <input type="checkbox"/> Columbia   | <input type="checkbox"/> Montana/Dakotas | <input type="checkbox"/> Wyoming  |
| <input type="checkbox"/> East Coast | <input type="checkbox"/> New Mexico      |                                   |

- ☐ Western Wordsmiths Chapter (poets, authors, songwriters)

- ☐ Chapter Membership (each) Individual ..... \$10
- ☐ Chapter Membership (each) Family\* ..... \$15
- ☐ Chapter Membership (each) Group\* ..... \$25

\*One member may vote

FOR MORE DETAILS VISIT **WESTERNMUSIC.ORG**

Please tell us about your involvement in Western Music. Check all that apply.

- |                                                |                                     |                                               |
|------------------------------------------------|-------------------------------------|-----------------------------------------------|
| <input type="checkbox"/> Performer/Musician    | <input type="checkbox"/> Songwriter | <input type="checkbox"/> Producer             |
| <input type="checkbox"/> Poet/Reciter          | <input type="checkbox"/> Author     | <input type="checkbox"/> Publisher            |
| <input type="checkbox"/> Manager/Booking Agent | <input type="checkbox"/> Fan        | <input type="checkbox"/> DeeJay/Radio Station |
| <input type="checkbox"/> Other _____           |                                     |                                               |

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Prov. \_\_\_\_\_ Country \_\_\_\_\_

ZIP/Post. Code \_\_\_\_\_ Phone \_\_\_\_\_

Email \_\_\_\_\_

It's OK to list my information in the printed IWMA Membership Directory. \_\_\_\_\_ (Initials)

Address ☐ Yes ☐ No

Phone Number ☐ Yes ☐ No

Email ☐ Yes ☐ No

### Payment Information

Total Due \$ \_\_\_\_\_ ☐ Check Enclosed

Please make check payable (U.S. Dollars) & send to:

**IWMA**  
**P.O. BOX 648**  
**COPPELL, TX 75019**

Please charge my credit card:

- ☐ AMEX ☐ Visa ☐ Mastercard ☐ Discover

Name on Card \_\_\_\_\_

Card Number \_\_\_\_\_ Exp. Date \_\_\_\_\_

Billing Address \_\_\_\_\_

City \_\_\_\_\_ State/Prov. \_\_\_\_\_ Country \_\_\_\_\_

ZIP/Post. Code \_\_\_\_\_

### Questions?

Email [marsha@westernmusic.org](mailto:marsha@westernmusic.org) or call 505-563-0673.

Who may we thank for referring you to IWMA?



INTERNATIONAL  
WESTERN  
MUSIC  
ASSOCIATION

SUPPORTING  
MUSIC & POETRY  
 AMERICAN WEST

The International Western Music Association is an organization that encourages and supports the preservation, performance and composition of historic traditional and contemporary music and poetry of The West.

505.563.0673  WESTERNMUSIC.ORG



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www.WesternMusic.org

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