

THE WESTERN WAY

The Official Publication of the Western Music Association

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Guitar and Writin' Poetry**

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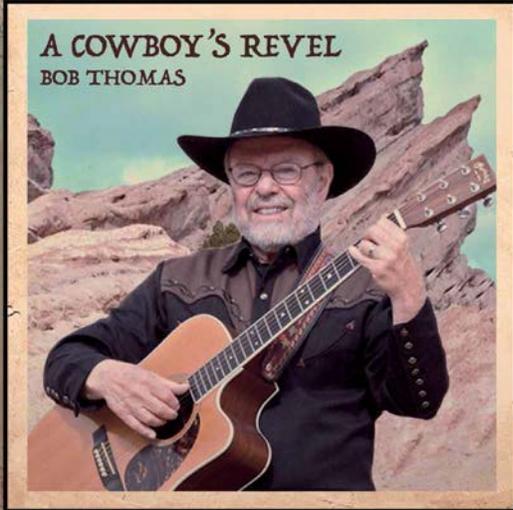
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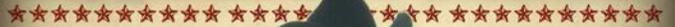
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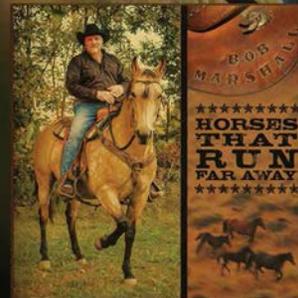
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From The President...



Steve Taylor
WMA President

Howdy To All:

First and foremost I want everyone to remember that our **Convention 2016** will be held at the **Hotel Albuquerque at Old Town**, 800 Rio Grande Blvd. NW. This is a venue change for the Convention. Please read your mailings and check the Web site for all information.

For our Youth Chapter members, we are instigating a new program to make it easier for them to attend our Convention. We are calling this the Saddle Bag Program. In this program, members can set up an account, a virtual "saddle bag" to work toward reducing

their costs for attending the annual WMA Convention. The youth add to their account by selling advertising in the *Western Way* and receiving credits for any new members that they bring into the Youth Chapter. Also, a new scholarship fund is being set up to help young performers attend music camps, hire teachers or mentors, take classes at a music school or participate in other opportunities to enhance their knowledge of music. If you would like more information on either of these opportunities, contact Marsha Short marsha@westernmusic.org or Jane Leche rangerjane@rocketmail.com

Speaking of our Youth Chapter, congratulations to our very own Jeneve Rose Mitchell who made in to the 2016 American Idol "Top 14."

Some more interesting information, the Yodeling and Harmony contest will be without instruments again this year. The people that participated last year relayed to the Board that, "It really made me step up my performance" and it is about the vocals, not how well you play an instrument. Immediately following these competitions the poetry competition will be held in the same room. So be ready to hear all of our members that are participating to be at their very best.

The last item that I have for now is our membership. Without all of you this organization would not be possible and we, as your Board of Directors, are the ones that you have chosen to represent you. Do not hesitate to approach any of us with ideas. I would ask that if it is during the Convention, please give us your suggestions or ideas in writing so we will remember it. We are currently nearing the 1000 members and we are striving to try and double this; it will take all of us to do that. I know that with the type of individuals we have, it is very achievable.

Thanks to all of you!

Steve Taylor, President
Western Music Association



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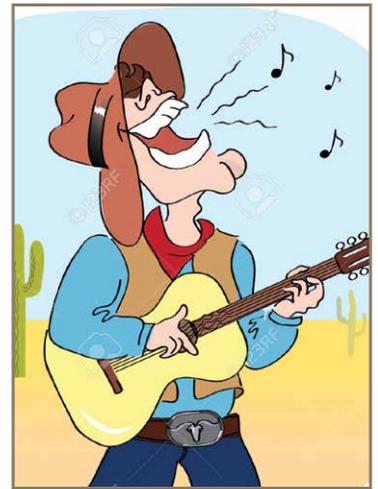
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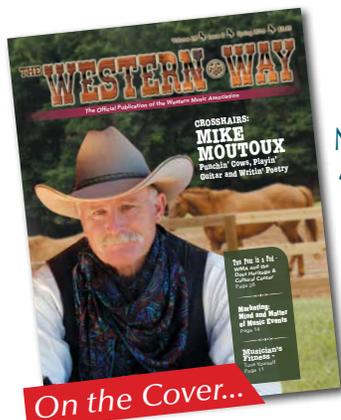
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Mike Moutoux became a cowboy "greenhorn" at age 50 and hasn't turned back! Ridin', ropin', muckin' stalls, playin' guitar and recitin' poetry (and amateur photography) is his life and he's lovin' it.

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

Editor's Insight

Planting, Watering, Cultivating and Watching it Grow!



Theresa O'Dell

(in name only – not in “busy-ness”), I have planted a small garden and landscaped the patio with scrubs and flowers and decorative rock, added fountains and am now taking time to watch everything grow. It takes effort and work, planting and pruning, but It brings a smile every morning.

It's a great time of year to live in the desert. The mild winter days are passed and it is definitely spring. Everything is growing and blooming (even if I couldn't see it, my allergies would keep me apprised!). But, I love it. Maybe I notice it more because it's the first time ever that I have had time to “stop and smell the roses!” Since retiring



To watch anything grow is rewarding. Growth means life. As I thought of that today, it made me also think of the WMA and even the *Western Way*. They are growing and it's exciting not only to see it happen but also to be a part of it. The general membership is growing each month. That is wonderful. The regional chapters are growing and gaining influence in their communities and states. That is great. The youth movement within the organization which brings “new life” is expanding exponentially. That is totally awesome. The *Western Way* is constantly evolving and searching for new material that will provide avenues for personal growth and development for its performing members, plus provide interesting information for fans.

I hope we will continue to grow as an organization, both in numbers and in professionalism. I hope we will look back in a year or two or ten and be able to say “Wow! Look what we have accomplished because as individuals we worked to take our skills to the next level to better spread the western culture message, and because we continued as an organization to provide avenues to support and benefit those who work so hard to fulfill the mission of the WMA. It takes work – planting the seeds, cultivating and watering the message, but ain't it great to watch it grow? I hope it brings a smile to your heart!.

For all things western,
Theresa



From The Executive Director...



Marsha Short
Executive Director

Why is life so complicated? Things used to be simple. I called the cable company to cancel my DVR service. It took 22 minutes. I pushed 2 for English...I put in the telephone number associated with my account (including the area code...I put in my account number...I put in my ZIP

Code...I put in the last four numbers of my social security number (for my own safety). I determined that I wanted option 4 "to change my existing account" but since there wasn't another option for what I wanted to do, I pushed 5 to speak to an agent. These are apparently very busy people so I could either wait six minutes or leave my phone number (didn't I do that?) and they would call me back. I opted to wait for a live person. Finally, I got Liam. He asked me for my phone number...my account number...my ZIP Code...the last four numbers of my social security number (I'm impressed with how concerned they are about my safety). Liam got the job done and I'm now saving \$11.25 a month. But why was it so complicated?

All of this got me to thinking again about what I can do to uncomplicate my life and the lives of those around me. WMA should not be complicated; it should be fun. We want to bring people together once a year for a great convention, no stress, no complications. In between conventions, *The Western Way* keeps the membership updated on what's going on with members. Simple.

This year, the Convention has moved to the Hotel Albuquerque at Old Town. If you haven't been there before, you'll love it. It's easy to get around the hotel, the parking is free and you walk out the back door and you're in Old Town. The dates are November 9-13, 2016. Simple.

Information on registering for the Convention will be sent out in mid-summer. As always, you can choose one registration fee to cover everything or you can pick and choose what events and/or workshops you want to attend. Simple.

If your membership is up for renewal, an invoice will be emailed to you. You don't have to print it out, just drop a check in the mail or call me with a credit card number. I know your name. No need to leave your account number, ZIP Code, or last four digits of your social security number (for your safety!). Let's keep it simple.

Marsha



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For more information contact
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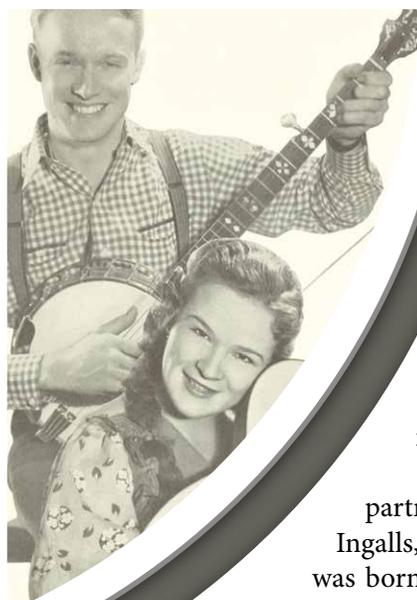
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LULU BELLE AND SCOTTY ON WLS

By Don Cusic



During the 1930s, Lulu Belle and Scotty were one of the most popular entertainers on radio, known as “The Sweethearts of Country Music” and “Hayloft Sweethearts.” They appeared regularly on “The National Barn Dance” on WLS as part of “The Hayloft Gang.”

However, they did not record as much as many other popular performers and, outside of Scotty writing “Mountain Dew,” “Have I Told You Lately That I Love You” and “Remember Me,” have not had the long-term impact as performers as those with hit recordings.

Radio was the medium of the day, but when the day is done, those radio broadcasts were gone. If you missed Lulu Belle and Scotty on the radio then you’ve missed the real Lulu Belle and Scotty.

The Cooper family lived in the Blue Ridge Mountains in Boone, North Carolina until 1929 when John Cooper decided to move the family to Evanston, a suburb of Chicago. WLS had gone on the air in 1924, named after its owner, Sears, Roebuck, which was known as the “World’s Largest Store,” hence WLS. The Coopers listened regularly to WLS and one day John Cooper decided that his 16-year old daughter, christened Myrtle Eleanor Cooper when she was born on December 24, 1913, was as good as any of the talent on that station. In 1932, he took her in to WLS to audition. Myrtle learned to yodel by listening on Gene Autry during his early morning programs at the station but she had never sung into a microphone before so Myrtle blasted the ears of those listening. The station executives turned her down but invited her to come back later. Two weeks later she auditioned again and was hired.

John Lair, program director at WLS, changed her name to “Lulu Belle” because “she sounded like a hound dog I once owned.” He then paired her with Red Foley to form a comic duet, “Lulu Belle and Burrhead.”

In their routine, she was cast as Foley’s long lost girlfriend from Berea, Kentucky but Foley’s wife, Eva, was jealous and insisted that the duo routine end.

This led to her joining Skyland Scotty as a duet partner. Scotty Wiseman was born November 8, 1909 in Ingalls, North Carolina, about 40 miles from where Lulu was born. Scotty learned folk songs from his mother but, determined to attend college, went to Duke for a year, then to Fairmont Teachers College in Fairmont, West Virginia, where he was an announcer and performer at WMMN. Bradley Kincaid, the first big star on WLS whose fame came from singing old British folk songs like “Barbara Allen,” met Scotty Wiseman through their mutual love of old folk songs

and recommended that WLS hire the young singer. They did and in 1933 Skyland Scotty, a nickname he acquired at WMMN, joined WLS.

Since Red Foley had to quit the duet act with Lulu Belle, WLS executives suggested that she join with Scotty as a duet partner. Although they knew each other, they performed on different touring units so it wasn't until they got together and performed their first song together on stage, "Madam, I've Come To Marry You" that the duet clicked. Actually, it clicked in more ways than one; they quickly became a popular performing duo during the summer of 1934 and on December 13, 1934 were married.

Accustomed to radio presenting its performers as young, single men and women, it came as quite a surprise when Lulu Belle and Scotty found their marriage made them even more popular. Lulu's pregnancy with their daughter Linda was publicized on WLS and the birth of their daughter was announced by Scotty on The National Barn Dance.

Skyland Scotty had recorded for Bluebird, then Conqueror (a total of 14 songs) before they became a duo and after they paired they recorded together. Lulu Belle and Scotty recorded for Vocalion, Columbia, Bluebird, Trutone and Starday, where they recorded three albums, The Sweethearts of Country Music (1963), Down Memory Lane (1964) and Sweethearts Still (1965). Lulu Belle recorded an album, Snickers and Tender Memories (1965) and in 1985 recorded an album for a small label.

The duo appeared in seven movies, although they never moved to Hollywood. In addition to a Roy Rogers movie, Shine On Harvest Moon (1938), Lulu Belle and Scotty appeared in Hi Neighbor (1940), Village Barn Dance (1940), County Fair (1941) and The National Barn Dance (1944).

Among their most popular songs were "Does the Spearmint Lose Its Flavor On The Bed Post Overnight?", a song that was written in 1924 and brought back by Lonnie Donegan as "Does Your Chewing Gum Lose Its Flavor on the Bedpost Overnight," which became a hit in the U.K. as well as the United States in 1961.

The act thrived with novelty songs; Lulu's most popular number was "Daffy Over Taffy." Other popular numbers included "Gotta Quit Kicking My Dog Around," "When Grandpa Got His Whiskers Caught In The Zipper of His Shirt," "Hominy Grits," and "Which Would You Rather Have On Hand, A Grand Baby or a Baby Grand?" As a songwriter, one of Scotty's most popular tunes was "Mountain Dew," which was originally written by Bascom Lamar Lunsford. Scotty kept the melody and chorus and wrote new verses so he and Lunsford shared songwriting royalties. Interestingly, Lulu Belle and Scotty never performed that song on The National Barn Dance because the station would not allow any songs about liquor.

Scotty wrote "Have I Told You Lately That I Love You" in 1944 after Lulu visited him in the hospital, where he was recuperating. Another song, "Remember Me (When the

Candle Lights Are Gleaming)" was recorded by Willie Nelson on his Red Headed Stranger album. In 1971 Scotty was elected to the Nashville Songwriter's Hall of Fame.

In 1939 Lulu Belle and Scotty left WLS for Cincinnati and "The Boone County Jamboree" at WLW, where they stayed for two years, then returned to WLS. They were some of the most popular performers on the most popular barn dance of their day, counting their years there from 1932, when Lulu Belle joined, until 1958, when they retired. From 1949-1957 they hosted a daily television show in Chicago on WNBQ.

After their retirement, Lulu Belle and Scotty moved back to Spruce Pine in the Blue Ridge Mountains of North Carolina. During their time in Chicago Scotty earned a Master's degree from Northwestern University and when he returned to North Carolina he taught school, farmed and was active in the local community. He died January 31, 1981. Two years later Lulu Belle married attorney Ernest Stamey and spent two terms in the North Carolina Legislature. She died in Ingalls, North Carolina on February 8, 1999.

The National Barn Dance was an evening of "fun" where audiences were invited to laugh as they forgot their weekday troubles and trials. Lulu Belle and Scotty were a "fun" duo; they made audiences laugh and the audiences loved them for it. They used cornball humor and novelty songs in their performances and they demonstrated their love for each other during each performance. They presented themselves as a loving couple who loved their audiences and their audiences loved them in return.



In the CROSSHAIRS

Mike Moutoux

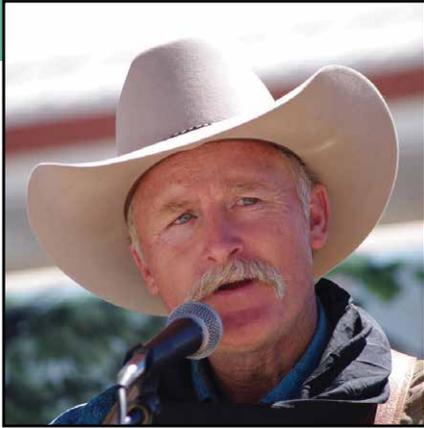


Photo courtesy Valerie Beard

The Western Way: Mike, we know you're a busy man, so we appreciate you taking time to talk to us.

Mike Moutoux: (Shakes hand) Hey, happy to oblige. Can I get you anything before we start?

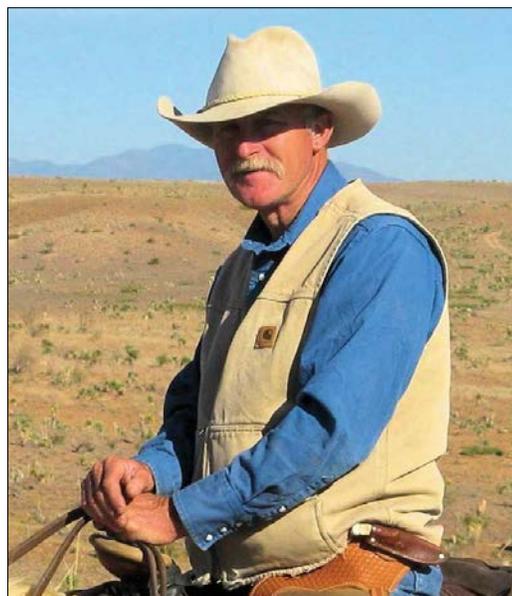
TWW: Some water would be fine – thanks. You're busy because you are a working cowboy, right?

MM: Well, I've been busier. I did work a few years for a rancher south of town; when that job was over, I continued to do some day work in different places.

TWW: Now, if we are correct, you didn't grow up on a ranch or spend your early years learning cowboy work. So how did your life evolve into becoming a working cowboy?

MM: (Smiling) Correct. I had a chance to retire young, and my wife and I immediately moved west. I found a rancher who needed help enough to take on a 50-year-old greenhorn like me and take me under his wing. It was a cow-calf deal, and we did all the cattle work horseback which suited me fine. There were miles of fences to take care of, corrals that needed work and all the other things that go with running a ranch: shoeing horses, fixing water lines, doctoring cows, feeding, all that. Being older and getting an inside look into the life gives me a unique and, I think, fresh take on things. I hope that shows in my writing.

TWW: And when did writing cowboy poetry become a favorite past-time?



Used by permission.

MM: (nods, thinking) About 2002 if I remember. I think of it more as a calling, really.

TWW: Does it ever happen that while you're working, an idea for a poem hits you, and you have to stop what you're doing and write something down? Do you keep a notepad with you at all times just in case?

MM: (Laughs) Never. When I'm working, I stay focused. I'm not paid to write poetry at work, so I mind what I'm being paid to do. I have tried singing to the cows when I'm bringing in a herd by myself just to say I've done it. Truth is, I don't think they liked it. I like to work cattle quietly, really. Gives better results than hollering or that Yee-Haw stuff you see in movies.

There was a time up in the Pecos - we were moving cows out for the winter when I rode up to Randy Huston, who most folks know, and said, "You know - doing it is a lot more fun tha singing about it." I rode about twenty feet and thought, "That's a good topic for a song" - and I went home and wrote it.



Photo courtesy A.J. Buchanan

When I was working for that particular rancher, I did keep a sort of journal and recorded what I got to do, what horse I was on, and so on. Lots of those memories have turned up in some of my favorite poems and songs.

TWW: You are also a cowboy singer. When did the music become an important part of what you do?

MM: (Nodding) The poetry and music happened about the same time. I've always done both. I consider them to be unique forms of entertainment, each with

Continued on page 24

TUNE YOURSELF



by Christopher Sovereign,
LMT, COSM, CBAT, CNMT

(Reprinted by Permission from Open Mic New Mexico Magazine)

It is possible to prevent injuries that many people...and especially musicians...get. The best way is to be smart about it! An injury is overcoming the strength of a tissue. We can help stop this breakdown in two main ways: by helping the tissue be more resilient and by making it stronger. In this issue we'll go over resiliency and how to "tune yourself."

Imagine that I handed you some Silly Putty that had been sitting out. You pop open that blue plastic egg, you use two hands to hold the silly stuff and then you pull quickly in opposite directions. What would happen? Most likely the putty would snap in two. Now imagine what would happen if you played with the putty for a few minutes. What would happen if you gently pulled it apart now? Strrrrrreeeeeeeeetch, is what I'm guessing. Our soft tissues (muscles, tendons, ligaments) are a lot like that.

Soft tissues sometimes resist physical stress better than they do at other times. We can increase the odds of trouble happening if we are smart about it. It comes down to this. warm is stretchier, cold tissue is more brittle. Saying it another way...tissues that are warmed up resist the physical stress placed on them by stretching. Cold tissues are less resistant and are more likely to respond with microscopic tears that create pain and irritation.

Have you ever noticed that athletes don't roll out of bed, put their shoes on and try to set a running speed record? Baseball players don't get off the bench and go right to batting. They warm up in the on-deck circle. Basketball players warm up before the game. Why? To warm-up their tissues...muscles, joints, ligaments...to transition from cold to warm to protect them. Nicely it also prepares muscles for the music to come. A lovely win-win situation. Most of us feel better when our tissues are warm. We feel ready to go. So...how do musicians go about warming up the soft tissue? Transition to actions that are similar to the future activity, but less stressful. Let's say you are a drummer. There will be a lot of action from the shoulders to the hands, and also the legs. Easy movements of the hands, wrists, shoulders and shoulder blades will go a long way for the upper body. Then add some leg, feet and thigh movements.

From a standing position with arms at your sides, let's go through a warm-up routine. Start with your fingers. Wiggle them gently. Now move your wrists in a circular motion, back and forth. Then add some gentle elbow action. When you get to the shoulders, we need to do this in two parts. The first is to move the upper arm at the shoulder joint in circles, raising your arm above your head. These movements are especially good. Next, shrug your shoulders. With this you are working the shoulder blade muscles, which often are not moved enough. Bring your shoulder blades back toward your spine and then away from the spine. Once again this is a circular motion.

Take it easy and slow in the beginning, gradually increasing the effort, making the movements a bit larger and stronger. The act of transitioning is very important. Listen to your body to see if it is happy with these movements. If you are going too fast, your body will probably tell you and you will need to slow down. That is the #1 challenge – increasing the actions slowly without going so far that it irritates things along the way.

When you do it correctly, you will end your warm-up with the same effort with which you play and not much more. You ought to feel warm and invigorated. If you feel tired, then you did too much that time. Turn it down a few notches the next time you warm up.

You can use these same principles for warming up other parts of your body (or voice). Remember, easy to start, slowly progressing to more effort. This warm-up routine only takes three to five minutes and "tunes" your muscles, tendons and ligaments...making them more resilient.

Christopher Sovereign, LMT, COSM, CBAT, CNMT has a successful medical massage practice in Albuquerque and Santa Fe where he assesses and treats soft tissue pain and injury problems. In 35+ years of professional massage he has worked on thousands of people (including touring road shows) using many different techniques. He is triple certified in Neuromuscular therapy, Ben Benjamin's advanced work and sports massage. For the past 14 years he has taught in seminars nationwide. 🐕



Penned by Lantern Light

This column will spotlight members of the Western Wordsmiths Chapter of the 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.

Good Hand

By Mark Munzert

Three days draggin' plains and ridges. Brung seventy down a muddy draw.
North winds blowin' cold and early. More 'an one calf we found raw.
Me an' Marly figure another thirty stranded up beyond dried up Kuske Lake.
Be a half day trudgin' ta get close. S'what you do for them cow's sake.
The grass was really nice up there. Rode through 'bout three weeks ago.
Gets cold so fast, falling leaves land as frozen snow.
We dug one out a drift clear about it's' head.
Nearly left another one, givin' her up fer dead.
'Til her Momma went to ballin', tellin' us not to go.
We looped her neck, dalley'd tight, and drug' her through the snow.
Them cows knew right then we was there to head 'em home.
Not one of 'em slowed a piece or looked about to roam.
Didn't take much push, we kept the pace right brisk.
Short cuttin' from Widows Ridge was surely worth the risk.
Now, the stove wood is crackling, we're finally warming up.
Chance to sit a spell and down a hot bitters cup.
Cows are in-close, horses are chowing too.
"Boys, we'll eat, sleep, pack-up in the mornin', some jerky,
coffee, biscuits, an' some chew.
We'll let out at dawn, head south along the rail,
Turn up where she rises along ol' Hank's trail."
Dawn breaks bleak with a fresh white blanket on the ground.
Pony'n extra mounts, muffled hooves the only sound.
Daylight catches up as we cross into the pines.
Cold crisp air lends echo to distant battling tines.
Beyond the hoof drops on nature's layered compost debris
I listen further than my eyes can see.
I hear, beyond my geldings' breath and saddle squeak, not a sound,

But,...death's stench as the horses balk at crossing McMullen's creek.
Ice tinged banks line rushing waters of early snows and thaws.
Melting slush don't mask tracks of bloody lion's paws.
Horses ears alerted, their nostrils flared out wide.
It takes a trustin' bump to cross 'em to the other side.
Up the bank, drag marks, clearly a fresh kill.
Traversing pines, paw prints and blood spots stain the rising hill.
"What ya' figure it's got, a young cow or deer?"
'Reckon it don't matter now, but the horses sense it's near.'
Marly slides his 'chester from its' scabbard "just in case ya see."
'That cat's already got its' meal. We ought ride on an' let 'em be.'
A few more hours hoofin', 'cross the lake, they're hunkered in the trees.'
Some needs doctoring and tending in snow up past our knees.
We finally finish and high string the horses, set camp upwind of the cattle.
Too tired to be hungry, pine boughs for a bed, pillow is a saddle.
Nearly three full hours of shivering shut-eye,
Waking to fast fallin' flurries from the sky.
Fire up the coffee. Distant yelps tell coyotes found their prey.
Snow turns to pelting ice as we head out on our way.
We guide 'em past the lake bed and over rolling hills,
Crossing windy ridges where icy ground causes spills.
Nightfall finds flatter ground and bovine quicken pace.
They know the winter pasture as a more forgiving place.
The cows are safe. Horses watered and feedin'.
We lurch over to the bunk house for eatin' an' deep sleepin'.
Just cowboys, doin' the best we can do, for livestock and the brand.
Pride in what we do, being a good hand.



Mark Munzert considers himself a green-horn to the range of writin' and recitin' and says he's as big a fan and promoter as writer and performer. "I enjoy relating experiences that shaped me and I truly enjoy making folks smile, chuckle, tear-up and think. I consider it an honor to promote the positive values of cowboy life in doing so." Mark is the current Western Wordsmith's Secretary and also administrates a 'Cowboy Poetry' Facebook page which stands near 7,000 members. "My saddle is pretty dusty and my trails are usually paved" working as a territory director for an equine nutritional and care products manufacturer. Mark, and wife, western singer, Kimmy (Hudson), live and perform in the northeast with plans for a westward move in the future.

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- Mark Munzert, WMA-WW 2016 Secretary

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An on-going gathering, updated continually with news; event listings; cowboy poems and songs; features about cowboy poets, musicians, publications, radio; and more.

Pictured: James F. Walker Nelson (1920-1993) in the late 1970s, farrier and father of poet Andy Nelson and Jim Nelson, co-hosts of Clear Out West (C.O.W.) Radio. Photo courtesy of the Nelson family This image is selected as the 2015 cover art for the double-CD compilation of highlights of all of the past CDs (release: Fall, 2015)

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THE MIND & MATTER OF MUSIC EVENTS



By Joe Morales

Corporate Sales & Marketing Strategist (MyTown Media)
Owner & Consultant dba Creative Oasis

Concerts or music events can have a predetermined success rate based on the numbers alone. There are many components and questions that must be answered prior to evaluating the potential numerical success of the event. Three components of any music event require honest consideration.

First, the event purpose must be clearly defined. Is the event or concert intended to attract new listeners or is the intent to provide a place for purists of the specific genre to enjoy the show. Much in the same way a Mission Statement establishes the objective of the company presenting a product or service, so must an event. What is the purpose of the event? This is inherently a psychological process and determination, as it holds no numeric valuation, although directly impacts the monetary success of the event.

The second component is choosing the audience to be invited to the event. This may seem like a simple answer, “we want everyone to come,” however the result is further impacted by specificity. Predictive results can be determined based on statistical marketing principles. For example, 1-2 % of consumers, on any given day, are in the market for any given product or service. In this case, a concert. In a population of 10,000 (multiplied by 1%), 100 people will be immediately interested in a generic or popular style of ‘show’. In this example though, as the genre of music becomes more specified, the immediately available audience reduces in size in accordance with its popularity. In this example, 64% (# of Americans whom listen to country music) of the 100 will be interested in the genre, equaling 64 people. Of these 64, only 25% will be immediately interested in Traditional Country or Western Music, now the number of immediately available interested persons has been reduced to 16 potential attendees, based on reaching 1% of the audience that is immediately interested in the ‘show’. In this regard, as the available audience

decreases the ticket cost must increase.

The third factor in this evaluation process is the marketing of the event and promotions of the event. This component can be impacted numerically by the psychologically communicated invitation to the event. As an example, if an individual hears an advertisement that states “Western Music Concert this weekend,” the event is truly only talking to 25% of the 64% of the people at any given time in the population of 10,000 (or 1600 people, assuming that all of these persons can be reached). However, if the event is communicated as “The Roots of Country Concert this weekend”, the message is now presented to 64% of the available population versus the derivative of the more specified audience. In the case of concerts, 5-10% of the population receiving the message will attend the event. In this case, if Western Music Concert, the likely result will be (1600 multiplied by 5% and 10%) 80 to 160 attendees. If the communication is more generic in presentation, the likely result will be (6400 multiplied by 5% and 10%) 320 to 640 attendees from the immediate population. In this respect, if the available audience does not meet the needs of the budgeted expense or the expectation of return, the scope of the available population must be expanded or price must be increased to meet the needs of the investors in the particular show.

In addition to understanding the potential audience attending, it is equally important to understand the economics of the event. Most (if not all) concerts are sponsored by other entities in order to insure the profitability of the event. In this regard, the audience is inconsequential to the economic success of the event. The formula most commonly used is relatively simple in its calculation, but requires human investment to achieve the desired results. If an artist is booking for \$10,000, the sound requirements or engineering

requirements require an individual at \$1,500, the rental of the facility for this type of artist is \$2,000, hotel and food expenses are \$500 and advertising expense is \$1,400 (10% of gross expenses), the total expense for the event is \$15,400. The calculation must be separated for sponsorships and ticket cost, however the beginning “goal” number must be the same; Total Cost X 3: In this case, \$46,200.

- Ticket Cost Valuation: $\$46,200 / 1000$ (venue capacity) = \$46 per ticket (Understandably, this is not the usual ticket pricing smaller organizations utilize, for many reasons: community cannot afford it, cost not consistent with type of artist, etc.)
- Break Even with this pricing strategy = 334 tickets (or 30% of the immediate population or 10% of the expanded population which in turn requires an increase in marketing budget to 30%)
- Sponsor Proposals: $\$46,200 / 10$ sponsors = \$4,620 per sponsor (Again, this is a high number to invest for any business). In evaluating this number, it is important to understand a specific reality; More than 10 prospective sponsors will be approached. It is equally important to understand the best sales person will be ecstatic with a 33% closing ratio utilizing this number, thus giving a total revenue of \$15,246. This is feasible, but still a tall order to fill and you still have to pay the sales person.

These calculations have held true over the years. However, ultimately, there are three components that directly impact the economic success of an event. The event purpose and audience have a correlative relationship with the exposure or audience attendance at the event. Event purpose and the manner or means of promotions for the event have a correlative relationship with the marketability of the event. Marketing, promotions and the audience being reached have a direct impact on the overall interest of the event. All three factors, as well as, the components impacting the primary factors will determine the economic viability and/or profitability of the event or concert.

Joe Moralez, Creative Oasis – Wellington, KS Joe has 20 years of experience in event management. His musical and

The **WESTERN WAY**

concert influences include opera, classical, rock, country, folk and bluegrass. Joe believes that the worlds of marketing, advertising, music and psychology are intertwined. Joe has presented to the KS chapter of WMA, introduced by member Ed LeValley. For information on contacting Mr. Moralez, contact the president, WMA-KS Chapter. Credentials:

BS Health & Behavioral Analysis

MS Media Psychology

10 years Media Experience, 10 years Finance Experience, 20 years Event Management Experience.

Experienced in concert promotions, marketing & management of events from local up & comer to established artists in all genres of music.

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In The Spotlight...

by Marvin O'Dell

...**Orin Friesen** of the Prairie Rose Rangers has been a busy man lately. He was recently inducted into two Halls of Fame – the Kansas Cowboy Hall of Fame and the Kansas Music Hall of Fame. He is also working on the filming of a documentary on the history of the cowboy classic “Home on the Range” with Lone Chimney Films. On top of all this, Friesen has joined with Internet radio station AccuRadio.com, lending his expertise in assisting in the programming of cowboy and western music.

...**Jon Chandler** has begun work on a new CD titled *I'm Still Here*. He has also just re-released his children's project, *Cowboy Critter Campfire Tales*. If that's not keeping him busy enough, Jon is also the producer (and song contributor) of the Western Writers of America's (WWA) forthcoming CD anthology featuring 14 original songs highlighting the literary aspects of western music from artists as diverse as **Bill Barwick, Dave Stamey, Mary Kaye, Juni Fisher, Carol Markstrom, Jim Jones, and Chuck Pyle** among others. The CD will be released in conjunction with the WWA's convention June 21-25 in Cheyenne, WY. Jon is also currently authoring a coffee table book - an in-depth written and photographic examination of Cheyenne's iconic Nelson Museum of the West.

...The *Corrido Project*, the last 150 years of Latino history project book and concert have been presented for nomination to the Smithsonian Museum for an award. Plans are being made for concerts to promote the book and two CDs in September in the Boise, ID area. The book, the brainchild of Ana Maria Schachtell, and CDs are designed to aid educators in teaching this history in their class rooms. Funding came from the Idaho Humanities Council and Boise State University. Primary songwriter on the project was Juan Manuel Barco with **Bodie Dominguez** assisting. Eight others also contributed music.

...The 15th annual Cowboy Poetry Week takes place April 17-23. New Mexico cowboy and artist Gary Morton's painting “A Life Less Ordinary” was selected for the poster art. Hundreds of rural libraries receive the poster and the annual *BAR-D Roundup* CD through CowboyPoetry.com's Rural Library Program. Also, Volume 10, the final volume in *The BAR-D Roundup* CD series of classic and contemporary poetry, will be released in April. It is a “best of” two-CD set of outstanding tracks from previous volumes. The cover art is a photograph

of James Walker Nelson, farrier and father of **Jim Nelson** and **Andy Nelson**.

...On a Sunday in January, Geoff “**Poppa Mac**” Mackay and his wife, Kim, were ordained as Cowboy Pastor with Cowboy Chaplains of America (Cowboys for Christ), something they had been working toward for a long time.

...The Columbia River Cowboy Gathering will be held April 8-10 at the Benton County Fairgrounds in Kennewick, WA with lots of cowboy performers and three Nashville performers. Go to www.columbiarivercowboygathering.com for full information.

...The **Sons of the Pioneers** and **Dusty Rogers** performed a special joint concert in Roswell, NM on March 13 as Dusty returned to the town of his birth. Special events were held surrounding Dusty's “homecoming” including meeting several family members who still live in the area.

...The **Mountain Saddle Band** has added Gene Peplowski to the group as their new bass player. He brings to the band 40 years experience as a teacher of music. He is also a US Army Veteran.

...Embarking on a tour of 13 Canadian cities, the **Sons of the Pioneers** will perform concerts in Medicine Hat, Moose Jaw, Calgary, Edmonton, Prince Albert, Lloydminster, Winnipeg and others in April. They enjoyed a similar Canadian tour last August.

...Due to severe health problems, group member Rhonda is no longer performing with the **Sisters of the Silver Sage**. Janet and Donna, however, will continue to perform indefinitely as a duet with the stage name of “The Sisters.”

...**Aspen Black** is working on writing and illustrating a new poetry book for children called “Pony Tales: Western Wordplay for the Very Young.” A spring release is planned.

...After a three-year search, **Allen & Jill Kirkham** have moved to new horse property near Custer, SD where they operate the Beaver Lake Chuckwagon and Western Music Show May through September. Their back gate opens to the Black Hills National Forest trail system.

...**Joni Harms** is hosting a TV program that will begin to air this spring in Europe. The program is called "Let's Put The Western Back In The Country," and it will have content that has anything to do with the western life style. Search the title on YouTube to catch the promo video for the show.

...In February, **Allan Chapman & Rodeo Kate** (2006 WMA Instrumentalist of the Year) released a joint CD titled *Under Blue Skies*. Officially released at the Alpine Cowboy Poetry Gathering in Alpine, TX, the album, co-produced with Arrom Meador, features the harmonies of **Kip Calahan**. Copies can be purchased at: AllanandKatie@earthlink.net.

...**Coyote Joe Sartin** is preparing to release a new CD called *Singers and Songwriters*. The album is a tribute to those who have influenced him over the years in the way he writes songs. The project will lean toward the country side of life.

...**Chuck Cusimano** informs the Spotlight that he is working on possibly releasing two new albums this year.

...The Gentleman Outlaw, **Royal Wade Kimes**, has released a new novel titled *Where Outlaws Roam*. He also appeared recently on Channel 5 in Ft. Smith, AR where he was interviewed for his music seminar on the subjects of songwriting, recording, and marketing held at the Golden Corral Restaurant in March.

...**Jim Jones** is a finalist in three 2016 Academy of Western Artists Awards categories: Male Western Vocalist, Song of the Year, and Album of the Year. Jim and his wife, Ann, will be going on a Caribbean cruise at the end of March on which their daughter, Adrienne, is performing.

...**Geff Dawson** is working on a new CD and now has his wife **Dawn Dawson** (of Better Horses Radio) playing bass. Cuz Garver, cousin of lead guitar player for Garth Brooks for many years, will be adding steel guitar along with other surprise musicians.

...**Mark Baker** will soon be releasing a new CD. *Songs for the Ride Home*, produced with the help and participation of the **Bar D Wranglers**, will include Mark's original song "Ghost of the Old Lost Dutchman," a tune so well received at the Pajama Showcase at the WMA in November. It will also include five other original songs.

...Ken Stevens, WMA Utah Chapter member, has partnered up with WMA newcomer and female artist, Jerye Lee, to form the new duo **Ken & Jerye**.

...The Oregon Folklife Network, affiliated with the University of Oregon, has asked **Barbara Nelson** to perform a special concert at the University of Oregon Bend Center in Bend, OR, in April.

...**Andria Kidd** was a featured artist, performing her Andria Kidd Musical Cowboy Poetry Show, at the 50th Annual Scottsdale Arabian Horse Show in February (the largest Arabian horse show in the world with live streaming video that was global).

...Ken Wilcox and Bruce Huntington are going into Pete Harrison's recording studio, PH PROMusic, to work on the first album from **Sidewinder**. There will be a number of original songs by Bruce, Ken, and **Les Buffham** that are written expressly for this album.

...Two WMA members officially entered the Senior Ms. Arizona Pageant held each year in March. WMA members competing this year are Gale Rogers of the **Red Hot Rhythm Rustlers** and former runner-up Jeanne Martin of the **Rockin' M Wranglers**.

...**Barry Ward** will soon begin a new recording project titled *Welcome Home*. It will contain a variety of songs by other writers, but most importantly, it will be a tribute to all veterans, especially those who fought in the Viet Nam war.

...**Brenda Libby** is gathering data for two new books she is working on. One will detail her musical career from beginning to now, and the other will be about historical and hysterical stories of the Ozarks.

...**Kerry Grombacher** will perform at the New Orleans Jazz & Heritage Festival in April. He'll be backed by a band made up of country and jazz musicians from Austin and New Orleans. With average daily attendance of 90,000 music fans, the festival, held on the grounds of the historic Fairgrounds Race Course, features all varieties of jazz, Louisiana heritage music (Cajun, Zydeco, and Country), and a wide expanse of other styles, including rhythm and blues, hip-hop and rap, world music, pop, and rock....

...**R.J. Vandygriff** is recording and co-producing with **Rich O'Brien** a gospel CD for Ms. Ellie's Productions. The CD will be donated to church youth groups around the country as a fundraising tool, with each group receiving all proceeds.

...**Tom Swearingen** has recorded his second CD of original cowboy poetry. Recorded live in concert, *Rhyme 'Em Cowboy!*

Continued on page 25

Performer's Perspective

The MEA MARC

(A Satirical Perspective)

By Marvin O'Dell



This guy named Joe Guitar (we always questioned whether or not that was his real name) dropped in at the Western Music Association (WMA) convention this year. We hadn't seen him since he failed to get a showcase in 2010, gave away his Taylor guitar, sold his used car dealership, left his wife and kids, and went off to join the Agency.

Now he was back, and I ran into him in the Marriott Hotel restaurant where he was eavesdropping on two musicians who were talking about chord progressions, rhyme schemes, Marty Robbins, and their former rock 'n' roll years.

I sat down and asked Joe how he felt working undercover these days. He said, "Well, I had to do something to keep from going crazy. I was a western music addict. And I gotta tell ya – becoming a marc is the best thing that ever happened to me."

A marc?

"Yeah, that's what they call us. I think it's a somewhat inaccurate acrostic, but I'm proud to be part of the MEA."

I said I hoped that he wasn't here to bust me. "No, you're okay. You don't play all that well, and you only own two guitars. It's the others I'm after – the real sickies."

Like who?

"The ones whose entire lives are obsessed with western music. It's an addiction worse than drugs."

I could tell by Joe's expression that he really believed this.

He said, "Music causes emotional instability. It gets into areas where it doesn't belong. You remember how I used to be, don't you? I carried my guitar everywhere. I played in parks, got kicked out of restaurants for breaking into song, all my door handles were made out of guitar heads..."

I did remember that, but I just thought it made him silly, not sick.

"The Music Enforcement Agency is going to save America," he said. Western music is becoming far too excessive for too many people. The addicted musician can't possibly deal with business issues or ever totally relax and watch a football game."

He barely waved at R.W. Hampton as he passed by, then said, "Look at John over there. All those guitar logos on his shirt, the whole cowboy hat and silk scarf thing. Do you know how many guitars he has in his home?"

I told him I'd never been invited to John's home.

"Of course you haven't," he said. "There's no place to sit.

That's why he's had four wives. His house is full of stringed instruments that he never touches. Western music has made him a serious victim of personality immaturity. He should do time."

"Where?" I asked.

"We have a music correctional facility in Frozen Horse, Alaska. No one's pressing hard on the strings there, boy."

I asked Joe what he thought was the cause of one's music addiction.

"Simple," he said. "Music is not a job or a sport – it's a skill. But it's a skill with which almost anyone can accidentally play a clean chord or sing close to on tune from time to time. And once a difficult chord is learned or a song is sung through without a mistake, an individual begins to think he's Rich O'Brien or Dave Stamey. And it only takes one round of applause from an audience to give a person an adrenaline high that no other drug can equal – even if it's just polite applause, if you know what I mean."

I said I sort of understood that. I remembered the time that Joe had sounded like a sick cow on every song during a small house concert but actually nailed his final song to a very appreciative applause (some were possibly appreciating the fact that he was finished for the night).

"Exactly," he said. "And I can tell you that it was that very applause that instilled in me a denial mechanism that caused me to ignore all future business and marital problems. I went out and spent thousands of dollars to make a CD of my gosh-awful singing. Actually sold 1 or 2 at some of my shows – if you can call them shows."

I told him I didn't quite get that.

"Don't question me on this," he said. "I've been through the training program at the MEA. Music is definitely used to regulate a person's emotional life, to falsely help him achieve a sense of well-being. Sell one CD and one's life takes on more significance than being President of the United States."

It was easy to see that the MEA had given Joe a lot of things to think about along with a lot of new words. At one time, he had mostly just said, "Dang it, I play the wrong chord there every time!"

I asked about cures. What could those of us do who enjoyed playing music and wanted to keep playing it but

Continued on page 38

Editor's Note: At each WMA Annual Convention, there are professional development workshops offered. The Western Way is pleased to reprint the notes from a workshop conducted by performer LeeLee Robert for those who may not have had the opportunity to participate in this informative session.

BRANDING: PROMOTING YOURSELF AND WMA

by LeeLee Robert
Reprinted by permission.

Annie Oakley was known as "Little Sure Shot." If I said I was going to tell you a story about Phoebe Ann Mozee, you probably wouldn't be interested. But Ms. Mozee changed her name to a more recognizable one - Annie Oakley. The rest is history: she became a well-known celebrity in Buffalo Bill's Wild West Show and an activist for women's rights.

What would have happened if John Wayne had kept using his name, Marion Morison, and stayed in Winterset, Iowa? It is said he developed his character: the walk, the talk, the image for 10 years before his first movie.

You don't have to change your name, but don't be too quick to define yourself in terms of how your fans think of you. Like "Little Sure Shot," take your time to aim well before you fire out your public image. Be sure that your name, your style, your packaging fits you. My Dad used to say, "Be yourself: on purpose!" You build on a brand: name, style, products, philosophy. That is building a brand that has power and can "penetrate people's preoccupation barrier."

What is "branding" when it's used in a marketing sense? Having a unique and original brand is a way ranches define what is theirs. We can brand ourselves too and it helps us to penetrate the minds of our audiences and fans who are already overloaded by too much information.

Dance With What Brung Ya'

My initial background in music was in folk, jazz, blues, rockabilly, and traditional country. I never thought I could ever fit into any one genre of music because I enjoyed performing it all. You might say I have "Auditory Claustrophobia." One day I put some jazzy chords to a traditional Western song. I didn't really think that much of it, but a member of my audience said, "I really like your Cowgirl Jazz!" I said, "Cowgirl Jazz, huh?

I like that; mind if I use it?"

My latest CD, voted Best Western Album of the Year by the Academy of Western Artists, and currently nominated by our own WMA for Best Western Swing

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FROM the TRAIL

Rusty Richards To Receive Major Cowboy Award

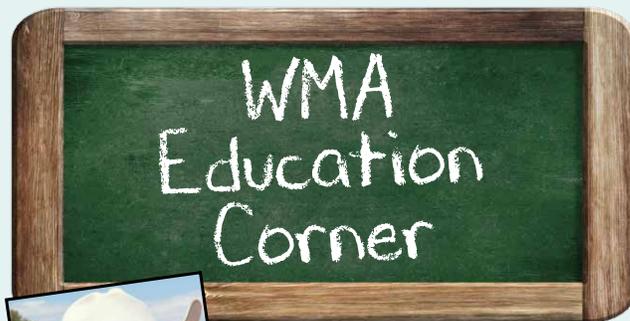
(The following Press Release was received for distribution. Kudos to WMA Member, Rusty Richards, former member of the Sons of the Pioneers.)



Rusty Richards is a cowboy who sings, raised in Modjeska Canyon in the heart of Orange County, California, at that time, it was also the heart of the cattle ranching scene of Orange County - with their vaqueros and cowboys. Richards was impressed by these men and determined

as a boy, to follow in their footsteps. He mowed and bucked hay as a lad and helped in roundups, brandings and gathers. Soon he began to break and train horses till he earned a reputation as being a good hand with them. An old friend taught him to play the guitar and his naturally beautiful tenor voice was perfect for the old cowboy ballads he loved to sing. Amazingly at sixteen, and quite out of the blue, he was offered his own TV show on Channel 13, Titled, "Song Trails with Rusty Richards." It was quite a popular show, but ended at Richards' seventeenth birthday when he volunteered to join the Marines Corps, During the Korean War. While stationed in Japan, during his off time, Sgt. Richards performed with his all Japanese Band and they performed in major local clubs including the CPO Club in Yokosuka, Japan. Upon his discharge from the Marines, he returned to Orange County where he began training horses again and entering rodeos around California, riding broncs, and bulls. His career has been a fascinating one, he is a real cowboy, and also a reel cowboy. In Hollywood, he was a "riding-shooting" cowboy and stuntman in many Western films and TV shows, e.g. How the West was Won, Rawhide, Wagon Train, Gunsmoke, Bonanza, Have Gun Will Travel, etc. While working there he was introduced to the "Sons of the Pioneers" by his friend, Ken Curtis, a former member of the group, best known for his role as, "Festus" of Gunsmoke. After a one-song audition, Richards was invited to join the legendary group and was a celebrated member for a period spanning twenty-one years.

Continued on page 38



By Judy James

Teaching Moments!

Many Cowboy Gatherings are including school programs to their events by having participants go to the schools and do a program. As you are doing these programs, as well as any other school programs, I encourage you to look for those special teaching moments.

Some examples of these and student reactions can include –

The entertainer sang, "Home on the Range," invited the audience to sing along, and told the history of the song including that it is now the State song of Kansas. A student commented after the program, "Thanks telling me about my home state and song. I didn't know that, I moved here from Kansas."

When singing a song, such as "Whoopee Ti-Yi-Yo, Get Along Little Dogies," take the time to define the words, such as Cholla, Dogie, Jimson Weed, etc. Look for other examples in your songs. Of course this need not be done with every song, but a few will definitely enhance your program.

When you are performing for a school, you will probably be dressed in Western attire. Take a few minutes and discuss why the Cowboy/Cowgirl wore these clothes. Hat, Wild Rag, Boots, Long Sleeves. These weren't costumes, as we know, but had a definite purpose.

I could list many more examples, but you have a great opportunity to enhance your program and leave something with your audience. If you have examples of ways that you have used a teaching moment and would like to share, email me – judy@judyjames.com. Also, if you have any questions, contact me.

If you have a story to share, email me – 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. Address: PO Box 953, Weatherford, TX 76086

Chapter Update



Arizona Chapter

President: Yvonne Mayer
Steidl-mayer@msn.com

Yee-haw!! Our entry in the Tucson Rodeo Parade (Fiesta de Los Vaqueros) won first place in the music category! Congratulations to our performers: Mae Camp, Chris Heckler, Art Lohuis, Maria MacArthur, John Paulson and Sherry Walker. This is first year the Arizona Chapter has entered the parade, which began in 1925.



First Place Trophy Photo courtesy Yvonne Mayer.

The 24th annual Cochise Cowboy Poetry and Music Gathering was held Feb. 5, 6, and 7th in Sierra Vista. Our Chapter provided an information table with Western Way magazines, listing of upcoming events and membership applications. The chapter has been busy and continues to be! At our chapter meeting held February 21 at Old Tucson (Studios), Paula Williamson conducted a yodeling class. On March 30, the Chapter held a Meet and Greet at Monterey Court, Tucson. Chapter members strolled through the crowd, singing, playing and engaging the audience. Free hors d'oeuvres will be served, and as the evening finale, Johnny Bencomo will provide a concert. And, we are pleased to announce that in partnership with Old Tucson (Studios) we were again able to hold our Western Music Festival on April 2 - 3 at Old Tucson (Studios). Performers were seen on three stages throughout both days.

Colorado Chapter

President: Floyd Beard
febeard@yahoo.com

Western Music Association Colorado Chapter "Branded Western" has been working on several showcases. One is on Friday, April 22, from 3-6 PM at The Colorado Classic Horse Show in the Events Center at the National Western Complex, 4655 Humboldt St, Denver, CO. Another is in Florissant on Saturday, August 6th, from 1-4 PM at the Florissant Grange, 2009 CR 31. A third will be in Steamboat Springs on Saturday, July 9th, from 1-4 PM. Mike Hosea is looking for a venue for a fourth showcase on the Western Slope. Sandy Reay is spearheading the 2016 Pikes Peak Cowboy Gathering. The town of Cripple Creek offered the use of the Cripple Creek Cultural Center on the slope of Pikes Peak for the afternoon and evening shows on Sept. 24. In addition, the town offered to include performers from the WMA Colorado Chapter membership for various other venues in the town on that day and in three prior events in Cripple Creek. Thanks to Sonja

Oliver for making this possible and to JJ Steele, Brian Roach and Donna Hatton for their contributions. Volunteers are needed to help produce this event. PikesPeakCowboyGathering.com. Thanks to Susie Knight for the excellent display which received a lot of complements at the Colorado Cowboy Poetry Gathering in Golden in January. We got a lot of interest in WMA. The Colorado Chapter was well-represented by Floyd Beard, Patty Clayton, Susie Knight, Ernie Martinez, Liz Masterson, and Doc Mehl.

Kansas Chapter

President: Jeff Davidson
jeff@jeffdavidsonmusic.com

Del Shields, co-host of "Best of America By Horseback" presented the lunch and learn at the January meeting. He shared some interesting and humorous incidents that have happened during the filming of BOABH.



Del Shields Photo courtesy Chapter VP, Roger Ringer.

Del concluded his presentation by stressing that as entertainers, our job was to make people feel better about themselves, get away from the stress of everyday life, and go away with a feeling of hope and a bright future. Several chapter members participated in "Kansas Day" activities in late January as Kansas became a state on January 29, 1861. The Chapter voted to move the annual meeting and officer elections to the October meeting. Officer terms will begin January 1. Ron Wilson, Chairman of the poetry committee and Jeff

Continued on page 22

Chapter Update

Continued from page 21

Davidson represented the Chapter at the annual meeting of the Kansas Bed & Breakfast Association. The Chapter is a member of the B & B association, and some members have provided entertainment at certain functions of bed and breakfasts. The Chapter encourages B & B's to have house concerts featuring WMA members.

New Mexico Chapter

President: James Michael
mhosea@zianet.com

The New Mexico Chapter closed out 2015 on a high Western note. The Flying J Wranglers from Ruidoso, New Mexico put on a tremendous show in Albuquerque just before Christmas. About 250 very appreciative fans were there to enjoy the event. The atmosphere, the entertainment and the chili were all first rate and a great time was had by everyone. We would like to thank all our chapter members who helped make this concert such a success, especially Marion and Joyce Rutherford, Kathi Margard, Betty Carter, Joy Burns, Lee Peters, Ann Carpenter, Mary Ryland, Rick Huff, Ollie Reed, and Joe and Linda Brown.

The New Mexico Chapter will be continuing its efforts this year to bring Western music and cowboy poetry to New Mexicans. We will hold our third annual Western Youth Day Concert on the Plaza in Old Town on June 26th and will help sponsor the Second Annual Horses for Heroes Benefit Concert on July 23rd in Albuquerque. In addition, we will once again be holding our New Mexico Summer Concert Series with dates and details soon to be provided.

Montana-Dakotas Chapter

President: Linda Hausler
openrange@wispwest.net

As many may know, back in August, Ric Steinke of Open Range had a bad injury with a table saw involving his left hand, slashing open his thumb and first three fingers, and severing his fourth finger. The chapter is pleased to report progress in rehabilitation is being made. Ric is still healing up and doing physical therapy exercises every day. He's already playing pedal steel with

some local bands, and is beginning to play basic chords on the 6-string guitar. He's also back to driving horse teams at his winter job at Lone Mountain Ranch in Big Sky a few days a week, and he's able to sing and play a few songs for their sleigh ride dinner. Ric sends his thanks and appreciation for all the well wishes, support, calls and cards from the community and from others around the country. Even with set-backs, the Montana—Dakotas Chapter is alive and well!

Oklahoma Chapter

President: Susie Case
susieb.case@gmail.com

Mike and Doris Merritt of Merritt Cowboy Ministries have a new CD, "Detours," and are in the planning stages for their new Sunday morning radio show on KITX K95.5, Hugo, OK.



Mike & Doris Merritt. Photo courtesy merrittcowboyministries.com.

Old West Fest at Sycamore Springs Ranch in Locust Grove, OK will feature Donnie Poindexter May 20 & May 22. Cowboy Jim Garling performs April 21 & 22 at Choctaw Frontier Days, Choctaw, OK; May 13 & 14 at the Chisholm Trail Museum's Living History Days, Kingfisher, OK, and then returns June 10 & 11 to the Pawnee Bill Wild West Show, Pawnee, OK. Call Of The West, Jerome Campbell and Jeanne Cahill, take part in "The Gene Autry Lunch Bunch" April 9, at El Fenix Mexican restaurant in Dallas, TX and "Songbird Live" that same evening in Cleburne, TX, with Kristyn Harris and Hailey Sandoz ("The Swing Sisters"). Call Of The West also performs April 2 & 3 at the Arizona Folklore Preserve in Hereford (Sierra Vista), AZ, and May 2 at Atoka Elementary School, Atoka, OK. We continue to find and create venues for showcasing western music and poetry. The chapter

president met with Ron Boren, director, and Jim Paul Blair, chairman, of the Oklahoma Music Hall of Fame to begin planning for an annual Oklahoma Chapter



The Oklahoma Music Hall of Fame. Photo courtesy omhof.com.

Cowboy Music and Poetry Gathering at their facilities in Muskogee, OK. Housed in the old Frisco Freight Depot, the Museum spotlights a number of western and western swing Oklahoma music stars, including Gene Autry. The hall is promoting a three-day festival, G Fest Muskogee, June 16-18, featuring such acts as Merle Haggard, Marty Stuart, and the Quebe Sisters.

Western Wordsmiths Chapter

President: Geoff "Poppa Mac" Mackay
poppamac@hotmail.com

A New Year is upon us and the New Executive Committee has been busy already. First thing I'd like to do is thank the outgoing Executive Committee for the fine year they had. I think it's important that we remember why we were formed in the first place "To produce, promote and preserve the Tales, Stories, and Poems of Western Culture in Written or oral form." You may notice that we removed developing poetry awards as our main purpose as they have already been developed. We may look at some of the criteria for these awards but will definitely keep the members informed. We are looking to see how we will proceed with the poetry Jackpot or "contest," as we all feel it is important to continue it in some form. With the Cowboy gathering season never ending, it is wonderful to see so many of our members performing and being featured as many of these events. To be considered for publication in the summer edition of the *Western Way*, Poetry submissions need to be e-mailed to Chapter President by the

beginning of May which will give us time to review and choose. Please include a short bio with all submissions.

Youth Chapter

**Coordinator (and Head Wrangler):
Jane Leche**

rangerjane@rocketmail.com

Members of the Youth Chapter are gearing up for a great 2016 season and their performance schedules can be found on their own Web sites and social media pages. A whoop and a holler go to festival organizers who are including our young performers in their western music and cowboy poetry gatherings this year and to State Chapter members who are encouraging youth membership. Also, a special nod goes to one of our own chapter members, Jeneve Rose Mitchell, who had the extraordinary opportunity of bringing the Western genre into the national spotlight by participating in the final season of *American Idol*. With the obvious support of family and friends, she had the courage to audition and the talent and confidence to keep up with some pretty heavy competition. All members of the WMA are encouraged to help our young performers continue to find outstanding opportunities for personal growth, inspiration and quality experiences. In support of that, be sure to check the WMA Web site *Youth* page and check out the President's message in this issue for new information on the individual Saddle Bag and education scholarship programs which are being developed to help our young members continue to grow and succeed. 🐾



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BUFFHAM'S BUFFOONERY

by Les Buffham



Shopping in Mexico

I was recently on a sojourn down in Mexico for some medical attention I couldn't afford in the States. As soon as I walked through the gate the hawkers attacked. They would sell you anything from sombreros to saddle blankets right there on the spot.

It made me recall a lady friend of mine tellin' me about her trip to Tijuana a few years ago. She was strollin' down the sidewalk with her husband concentrating on where she was putting her feet and not noticing what was going on around her. The sidewalks down there are forever changing. Kinda like treading your way through a prairie dog town. You gotta watch your step.

She had her purse casually hung over her shoulder when a guy drove by, reached out and grabbed it and sped away. She went bananas. She was jumpin' up and down and stompin' her feet and squallin' at her husband, "You gotta do something! Call the cops!" He was pretty cool about it and was trying to explain to her it wouldn't do any good.

She was pretty much in tears when the thief pulled up beside her, holding her purse out the window and hollered in his border accent, "Hey Lady, dere's no moneys in here. I let you have it back for twenty dollars." She started for him and was giving him a piece of her mind

when her husband grabbed her, pulled her back and held on to her while he fished around in his wallet then handed the guy a twenty and retrieved her purse.

She told me, "Now, when I go to Mexico I carry all my goodies in a fanny pack!"

Not a bad idea. 🐾

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In The Crosshairs – Mike Moutoux

Continued from page 10



Mike at WMA Opry 2014.
Used by permission.

its pros and cons as far as sharing cowboy life with others.

TWW: Is there anyone in particular who influenced you to do more singing along with your poetry

MM: Not really, since I've always done both. There are certainly folks in the biz that I admire.

TWW: What kind of music did you listen to growing up?

MM: I'm a product of the 70's. There were great singer-songwriters like Jim Croce, Harry Chapin, John Denver, and Gordon Lightfoot who shared space on my record shelf with rock bands from that era. I listened to both.

TWW: So when did you begin hearing cowboy and western music and liking it enough to want to perform it?

MM: I think I got my first good taste of cowboy music at Rex Allen Days in Wilcox, AZ followed by the Cowboy Poetry Gathering in Prescott and then the Cochise Gathering in Sierra Vista. Shortly after, I had a DJ thing going on here in Silver City, so I got to hear and play a lot of artists. I gotta tell you - the caliber of the music is very high. My wife, Emily, and I started hosting house concerts, and we got to be friends with a number of folks that way.



Branding time. Used by permission.

TWW: Do you have any thoughts on what could be done to create larger audiences for cowboy poetry?

MM: (Sitting up) Ah, now we are getting to the tough questions. I do. First, we all grow our audiences with every live performance we give. Give them something they will remember and they will want more.

I try to say "Yes" to every invitation, and that policy has let me entertain folks from around the world at guest ranches, at RV parks, corporate events, and so on. I even did a wedding once where the bride and groom decided to offer a little western entertainment for their friends from all over the country.

We need to provide the highest quality entertainment for our audiences. Poetry can absolutely be entertaining when it is performed and not recited or read out loud. My hat is off to the gatherings that are picky about who they put on stage and rotate the very best so audiences are always hearing something fresh.



Mike at Torrey. Used by permission.

I also think the gatherings that offer up new ways to connect with an audience are great. Durango has its Cowboy Poetry Train; the Cochise Gathering has a model outreach program for schools - they got students to turn in over two thousand cowboy poems this year from that program.

I'm seeing new opportunities for poets to perform and grow these audiences as new gatherings and new WMA chapters are formed that create their own shows. Many are including poets; some, like the one in Cimarron, NM were created by poets. Producing a show takes a great deal of time and often the performers' own money, but I've seen it work.

If I was independently wealthy, I would be producing poetry videos aimed at the digital market.

TWW: Any plans for releasing a Mike Moutoux music CD?

MM: (Shaking head) Not really. I find that I really prefer live audiences over anything else I

do. As soon as you record, you become a "marketeer" of sorts, and I don't care for that at all. At my age, why do something you don't like?

TWW: One more question, Mike. Does anyone ever pronounce your name correctly?

MM: (Laughs) Only my close friends. That's okay; it will help me know who I'm dealing with when I can't see anymore.

TWW: Mike, thanks for taking the time to answer a few questions for us. And good luck in your future endeavors.

MM: You bet, thanks for asking me. (shakes hands)



In The Spotlight

Continued from page 17

is due for release this spring. Tom's first CD, *Horses and Happiness*, was a two-time finalist for WMA Poetry CD of the Year.

...Beth Malone, daughter of WMA member **Peggy Malone**, made the final cut to appear in the Robert De Niro and Danny DeVito movie *The Comedian*. Also, the Tony Award-winning play she stars in was nominated for a Grammy Award. In the meantime, Peggy is recovering from total hip replacement surgery.

...**Cindy Smith**, along with Lynn Hubbard and Susan Gilmore, is beginning a new venture. "3 Diamonds Festival & Event Planning" is aimed at organizing non-profit and for-profit festivals, promoting Western Music and all things cowboy, and offering a variety of specialized themes for festivals and parties.

...**The Oregon Valley Boys** will be in the studio in April to record a new single. Also, **Randy "Tex" Hill** will be inducted as a "Living Hero of Western Swing" by the Cowtown Society of Western Music in Mineral Wells, TX on May 7th.

...**James Michael** will be releasing a new CD this spring. Produced by **Jeanne Cahill**, it will contain ten original songs plus two original poems. Co-writers on some of the songs include Jeanne, **Jerome Campbell**, **Mike Dunn**, and **Les Buffham**.

...A second CD of poetry and song, *Just An Old Song*, has been released by **Jerry Bell**, and a third, titled *High Mountain Memory*, is set to be released soon.

...**Doug Figgs** released a new CD in March titled *A Cowboy Like Me*. Featuring the musical talents of Doug, **Jim Jones**, and **Mariam Funke**, the album contains 12 self-penned writes and co-writes along with a cover of Toy Caldwell's "Can't You See."

...**Sid Hausman** and **Washtub Jerry** have received notice that ukulele western swing albums *Blue Horizon* and *Colorado Belle*, have both been selected to be on the Pandora playlist.

...David Allen of *Country Music People* magazine has labeled "Riding After Midnight" by **Clint Bradley** as "Number 1 Critics' Choice Album" for 2015. Clint and his band embarked on a series of dates across the UK, Ireland, and Scandinavia in March and are currently rehearsing their next western album to be released in the winter. The next album will consist of all original songs. Clint has also been officially nominated for the Academy of Western Artists' Male Western Artist award.

...**Marty Davis** will be spending May through mid-July doing groundwork for his son, Bret Davis, who is a horse trainer at Cudd Quarter Horses in Woodward, OK.

...*Million Star Resort* is the latest book of western poetry from Canadian poet **Doris Daley**. Released in January, the project contains several new poems plus all the poems from *100 Years of Thunder*, the show/CD project that Daley did in collaboration with Bruce Innes, paying tribute to rodeo in general and the Calgary Stampede in particular.

...The Cowtown Society of Western Music will name Alex Dormont, bandleader of the **Hot Texas Swing Band**, a Hero of Western Swing at their Annual Awards Show in Mineral Wells, TX on Saturday, May 7th.

...Robert and Susie Case of **A Little Farther West** are finishing up their second CD, *Mountain Storm*, at their Town & Country Records studio in Oklahoma. The album is tentatively scheduled for release in June.

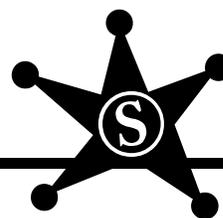
...**Junction 5-12** (Ernie Martinez and Mary Gifford) released their new CD, titled *San Miguel*, at a CD release concert at The Olde Town Pickin' Parlor in Arvada, CO in March.

...**Liz Masterson** has released her 8th album. *Mood Swings* is an eclectic assortment of eleven songs that express Liz's broad musical interests including cowboy, blues, swing, Celtic, and yodeling spiced with lush harmonies and stellar instrumentation. She started this project before her cancer diagnosis in 2012 and says that finishing it has been a motivating and healing experience. Visit www.LizMasterson.com.

...**Doug Figgs** was interviewed by Sandy Moss on AZTV 7 Morning Scramble in December. He performed his song "Christmas For a Cowboy" while on the show. 🐾



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(Bendiksen Productions)



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.

Tips? Comments? Ideas for the column, send to: Rick Huff, P.O. Box 8442, Albuquerque, NM 87198-8442 or bestofthewestswcp.com

We Owe It To Western!

If you only scanned the 2015 WMA Convention highlights in the Winter Issue of *The Western Way*, it might appear to you we had mariachis for entertainment on Thursday evening. Actually we had far more. For anyone who either missed the show or missed the point, permit me to dedicate this column.

Simple photo captioning couldn't hope to explain the importance or relevance of the "Cowboy Celebración" show or what was being attempted there. It was nothing less than the opening of a previously locked vault containing a rich bounty of cowboy music to be discovered and treasured!

It's the cowboy music of Mexico!

The last concerted effort to incorporate music from other cultures into Western may have come with the yodel. It was taken from the popular touring Swiss yodelers in the 1800s and brought to its Western zenith with the intricate harmonic yodels of the Pioneer Trio in the early 1930s. Of course 19th Century Irish immigrant cowboys plied melodies from their homeland to verse they heard on the trail. But no culture has more directly and lastingly contributed to the development of North American cowboying than Mexico. That's simple, unarguable fact. From Mexico come the techniques and the terms. For starters try lariat ("la riata"), dogie ("dogal"), corral ("corral"), buckaroo ("vaquero"), dally welta & dallies ("de la vuelta"), cayouse ("caballos"), rodeo ("rodear"), arroyo, cocinero and there are more! The point is that Mexico has its own cowboy culture and music that celebrates it.

What was attempted in the Thursday night show was not only a display of songs, but the first ever cultural context translations to bring some of them into the Western repertoire. Bartley Costello's English lyrics for "Alla en el Rancho Grande" had nothing to do with those of Silvano Ramos' Mexican cowboy song from the 1920s (which we demonstrated during the show). Nor did Abe Tuvim's totally different English language song "A Gay Ranchero" from 1933 bear any lyrical resemblance to its progenitor "Las Altenitas," a Mexican folk song about mountain girls being like flowers! Total rewrite, not translation. Occasionally rewrites might have stemmed from the difficulty in direct translation. It can't be done. For the mariachi show, we examined the literal, but applied poetic license to get to the

intent of the writers. One example was in the chorus of "El Cantador," a famous Mexican song whose title means "The Singer" (the name of a prized and loved horse). The literal translation of the chorus went "my horse was beautiful, he was my most loyal friend, his speed, like lightning, he was faithful." Not able to be used as it stands. But with careful help and attention to detail and intent, it became the refrain that follows. Realize with each line we used this technique, and what resulted was a beautiful Western song from another land. Incidentally "La Catrina" (The Dancer) means the horse dances to show off!

EL CANTADOR

The colt was born 'neath a fig tree
His mother was...a fine mare...
A race horse we called "La Catrina"
Her colt we named "El Cantador"
For he sang to my very soul...as if
To say I must possess him!
For me he became a fine racer
Like few other horses before!
(refrain)
What a beauty!! Mi amigo!!!!
My trusted and most loyal friend!
Like greased lightning... mi caballo!!
(He was) faithful to me to the end!

In a race he would yield to his mother
Only if held on a short rein!
His sire he would leave in the dust
By an easy two furlongs or more!!
His coat was (a) shiny black...
A glowing white blaze graced his forehead!
A horse with great heart and great spirit...
Mi caballo...El Cantador!!!

(repeat refrain)
My colt who was born 'neath the fig tree
Now runs with his mama...

Continued on page 38

Branding

Continued from page 19

CD of the year and Best Song was titled: Jewel of the West. I'd heard of "Queen of the West" (Dale Evans), "Sweetheart of the West" (Belinda Gail), "The Prairie Songbird" (Jean Prescott), "The Gentleman Outlaw" (Royal Wade Kines). I thought "Jewel of the West" fit me and you must find the "identifiers" that capture you and your style.

What is your "uniqueness?" Dennis Knill is a talented artist. He and his wife, Carolyn, do house concert where he created ambience by recreating a Charlie Russell painting on his outdoor shed. Nancy Elliott is a fantastic songwriter and singer, but also an excellent seamstress and costume maker. Her brand of music and clothing help to keep people "stylin."

Anita Crane and Lori Faith are both excellent photographers and are known for their ability to capture the Western lifestyle in their eye-catching photography. Lori photographed the front and back cover of my "Jewel of the West" CD.

Anita is also a great songwriter and is currently working on a CD of her original tunes – right off the bat she has a "leg up" because of her reputation as "Photographybyneets.com"

Are you a great cook? Carolyn Martin is - she has made some of her uniqueness based on that. I talk recipes with her and she created an award-winning CD called "Cookin' With Carolyn." Patty Clayton lives in Hawaii part time and her music reflects that uniqueness with songs including ukulele, and steel guitar.

Stretching Miles and Miles of Fences.

How do you tell people about yourself and WMA? Start gathering your fan base of your new best Pards on Facebook and other social networking sites. Many of you are already quite good at it: showing pics, videos, and news on Facebook. How 'bout face to face? Start making sure everyone you see face to face knows about what you do: at your church, service club, classes, and of course all your Gatherings. I am,

as many of you know, a big believer in raising your visibility through public speaking and also being an MC or commentator.

Prepare your 30-second commercial: "My name is LeeLee Robert, I'm a proud member of the Western Music Association and am known for my "Cowgirl Jazz" style where I take the colors and textures of Jazz and blues and combine it with the lyric strengths of Western Music about love, laughter, and landscape." I like to consider what we do as a special form of "Leadership by Example." At WMA we believe in "The Cowboy Code," where we say what we mean and mean what we say; where we value the priceless treasure of our reputation built on honesty, integrity, and excellence.

Boviner to Headliner

What do you use to "duplicate yourself" besides CD's? How about your collateral materials: postcards, posters, business cards? How about other ways you attain visibility: articles, interviews on radio and TV; are you using YouTube to your advantage?

Mary Kaye has really "raised the bar" for us by creating wonderful videos of her tours on YouTube, all with

“Having a unique and original brand is a way ranches define what is theirs.”

the songs from her new CD, "Ride A Wide Circle" playing in the background. I

love looking at the videos and listening to her songs and told her she has to teach us how she does it. We are all here to help each other "raise the industry standard." My Dad used to call it "Making the Pie Bigger:" instead of fighting over the slice of the pie in this industry, let's just make it a bigger pie so we can all benefit from it! It comes from an attitude of abundance instead of scarcity.

Five years ago, I didn't know anything about the WMA, or much about western music, and how it was different than country music. A little spitfire of a Gal by the name of Peggy Malone reached out to me on Facebook – we ended up writing a couple of songs together before we'd ever even met in person. She introduced me to Les Buffham who is a regular humor columnist for the Western

Continued on page 31

TWO PEAS IN A POD

by Greg Bade

Some things just naturally go together, like turkey and Thanksgiving, autumn and falling leaves, and winter and hot chocolate. The James and Dorothy Doss Heritage and Culture Center in Weatherford, Texas and the Western Music Association are two entities that must surely go together too. From their beginnings, their mission statements are very similar. They are both in the preservation business. The mission of the Doss Heritage and Culture Center is to collect, preserve, and interpret the history of Parker County through cultural and educational events that raise community awareness and pride in our western heritage. The mission of the WMA is to encourage and support the preservation, performance and composition of historic traditional and contemporary music and poetry of the West.

The first group of Western Music performers met in Las Vegas in August, 1988. In 1989, they incorporated the Western Music Association as an Arizona non-profit corporation, and they have had an annual gathering every November since then (westernmusic.org).



The Doss Heritage and Culture Center is a younger entity by seventeen years. The center opened its doors in 2006 with 23,000 square feet which includes several exhibit areas, downstairs offices and storage and a meeting / concert room on the main floor along with a spacious lobby that displays a stagecoach crafted by J.W. Brown of Weatherford.



Since its inception, one of the primary goals of the Doss has been education, and that has not changed. The center offers a variety of opportunities from personalized sessions for specific classes with hands-on experiences to distance learning experiences where a Doss educator comes to you. Almost any topic of western lore can be covered.

The WMA also has a variety of educational opportunities throughout the year. In addition to the annual convention held in Albuquerque, there are many WMA events across the United States throughout the year. If it has to do with Western



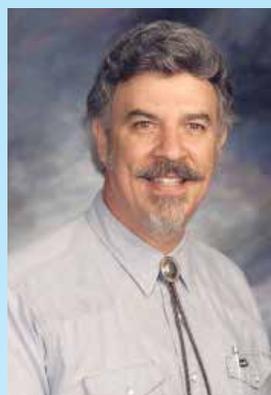
Jesse Lee Howard – 1936-2016

Jesse Lee Howard, age 79, of Wibaux, Montana passed away Monday, February 22, 2016 at his home and a Memorial Service was held Friday, February 26, 2016. Jess was born on October 3, 1936 in Merced, California to Edmund and Violette (Jones) Howard. After growing up and graduating in California, he joined the Army before he turned eighteen and spent the next two years stationed in Hawaii.

Jess worked odd jobs and rodeoed with many great friends, including his brother Pat, over the next several years. Somehow he made his way to Montana, where he met and later married Judy Austby on June 8, 1963. Their son Jeff was born the following year in July and Jess liked to joke that they “were married in June and Jeff was born in July”.

In 1970, Jess became the NRCA Championship Saddle Bronc Rider, winning a saddle and his favorite buckle. In 1971, his daughter Jody was born and Jess began an almost thirty-five year horseshoeing career. In 1975, they moved to Fallon, Nevada where he shod horses and drove Judy, Jeff and Jody to many, many rodeos, team roping’s and barrel races! He especially appreciated the cowboy church services and friendships created during the high school rodeos. Jess lived and gathered friends in California, South Dakota, North Dakota, Montana, New Mexico and Nevada over the years. In 1994, Jess and Judy moved closer to family in Montana and North Dakota and Jess began to overcome his lifelong stage fright in order to share his cowboy poetry, singing and guitar skills.

Jess was preceded in death by his parents, Edmund and Violette and one brother. He is survived by his wife, Judy Howard of Wibaux; his daughter, Jody (Rocky) Burman of Miles City, Montana; his son, Jeff (DeAnn) Howard of Malta, Montana; five grandchildren, two sisters and two brothers. Remembrances and condolences may be shared with the family at: www.silhafuneralhomes.com



John Clayton Lamont – 1943-2015

John Lamont, who called himself “Johnny Silver, the Vaquero Balladeer,” in the duo Rydin’ High, passed away unexpectedly from a heart attack at his home on Sept 4, 2015, at the age of 72. He and his wife Sharron had moved to Spring City, UT from their home in Merced, CA a year earlier. John was a linguist who taught both French and Spanish, and his last solo CD was sung in Spanish. It was a collection of songs from Latin America and was sub-titled “Canciones de mi Madre.”

After working for several years at Branson, Missouri’s first dinner theater, the duo joined the WMA in 1990 and, dressed in colorful period costumes, were widely known for their music celebrating California’s era of the Californio. Their recording of “South Coast Ballad” has become popular internationally. In 2014, the California State Legislature issued a Resolution recognizing the duo’s role in promoting California and naming John, “California’s Vaquero Balladeer.” When he died, John had just launched a line of hand-made, acoustic bass guitars that he thought would be perfect for Western bands (he was not fond of the electric bass in Western music). The “Lamont Bass” was the culmination of 10 years of work, and he was justly proud of his accomplishment.



William A. “Bill” Richardson – 1921-2015

Long-time WMA member Major William A. “Bill” Richardson (Ret.) of Warrenton, VA, died peacefully with family by his side in Warrenton on November 29, 2015. He was 94 years old. Bill is survived by his devoted wife of 73 years, Eva; two daughters, Sheron Hume (Pete) of Marshall, VA and Carol Dandy (Darrold) of Annandale, VA; four grandsons; six great-grandchildren; three great-great-grandchildren; brother Elmer and sister Nadean, both of Washington State; and many extended relatives and friends. He joined the Army in July, 1940 as a mounted soldier in the 7th US Cavalry, serving in World War II in the Pacific Theatre. He ended his long Army career working in ASA at Vint Hill Farms Station where he retired, highly decorated, in 1961. Working as a civil servant in ASA and INSCOM, he retired with many awards from his 2nd career at Arlington Hall Station in Virginia in 1984. Bill was a fan of Western Music and attended the WMA Convention for many years.

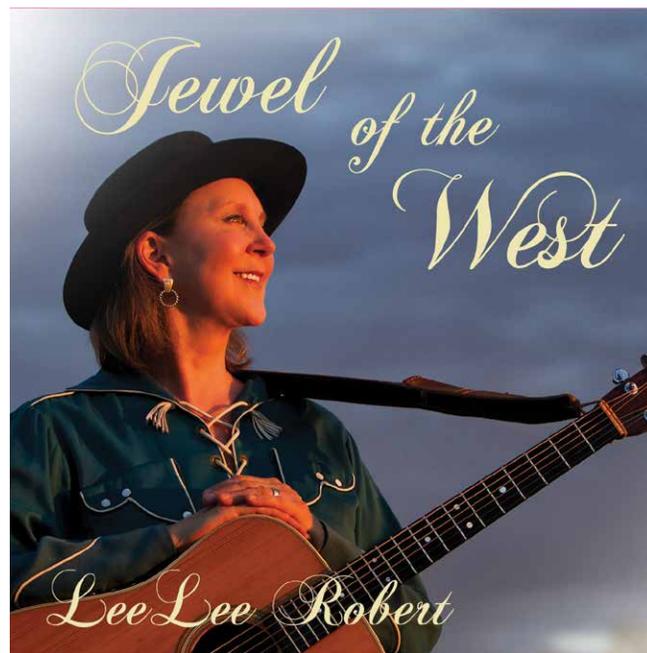
Branding

Continued from page 27

Way Magazine. I didn't know that at the time, but we also collaborated on a few songs before we met. They both twisted my arm to attend my first WMA Meeting in Albuquerque. I was sure that no one would like my Cowgirl Jazz style and I thought I wouldn't fit in either because I wasn't a cowboy! I finally decided to get it over with and go to one of the meetings which I thought would be my first and last.

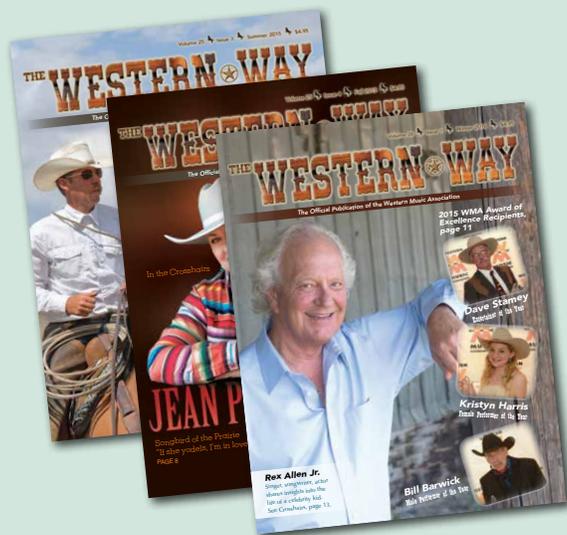
People welcomed me into the family and I fell in love with this group of caring-sharing, loving-hugging people! Even though I wasn't a cowboy, I was all about loving and living the people, places, and stories of the American West. I consider WMA my family now.

I learned WMA's mission: The 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. Another part of the Branding of WMA is that, in addition to excellence in music and poetry of the west, it is all about living the "Cowboy Code." It's part of the beauty of our BRANDING.



LeeLee Robert was born and raised in Phoenix, AZ and has been writing songs and performing professionally since she was 14 years old. She is known for her "Cowgirl Jazz" style where she takes the colors and textures of jazz and blues and combines it with the lyric strengths of western music about love, laughter, and landscape. Her latest CD, "Jewel of the West," was awarded Best Western Album of the Year by The Academy of Western Artists and has been nominated by WMA for Best Western Swing Album and "Wyoming: Jewel of the West" for best song.

ATTENTION WESTERN WAY SUBSCRIBERS



Due to rising costs, it is necessary for the Western Way to increase subscription rates* for the first time since beginning the publication. As a special offer to current subscribers, you may lock in your current rate by renewing your subscription today! The new rate for the quarterly publication is \$21.95 yearly; \$40.00 for two years; and \$70.00 for three years.

***NOTE: Remember that the Western Way is included in your membership to the Western Music Association. The WMA annual membership is \$40.00 and the cost of membership is NOT increasing. Maybe this would be a great time to join the WMA, support the preservation of the western life and culture, and continue to receive the Western Way each quarter!**



O.J. Sikes

Reviews



A Musical Note From OJ...

O.J. Sikes

Pop music singers have often crossed over into the Western genre with good results. **Bing Crosby** was the first of any importance with his big hit record of a **Billy Hill** composition, "The Last Roundup" in 1933, although **Gene Austin** had had a minor hit with "Under a Texas Moon" a little earlier. **Frank Sinatra**, singing with **Tommy Dorsey's** orchestra, brought Billy Hill's "Call of the Canyon" to a wider audience than would have been the case had it only been considered a "country & western" tune. And "everybody" associates the theme from the TV series, *Rawhide*, with **Frankie Laine**. Western music historian **Gene Davenport** commented to me recently that **Tommy Doss** sang **Cindy Walker's** "Gringo's Guitar" as a story, while **Perry Como** sang it as a reflective piece. But Perry brought it to a new audience.

Popular singers aren't the only ones who have crossed over into Western territory; orchestras and dance bands have as well. **Arthur Fiedler**, **George Melachrino**, **Geoff Love** and others recorded very popular instrumental albums of Western music, and numerous dance bands, from **Glenn Miller** to **Guy Lombardo**, recorded really good versions of Western songs. I play some of them from time to time on my radio show.

Buddy Morrow's orchestra is one that I play on the show because, in 1959 & '60 he recorded several Western songs on two albums of TV themes, my favorite being the often neglected theme from *The Deputy*. As is probably obvious by now, I'm a big fan of the big bands. I know some of you are, too, which is why I'm telling this story. Morrow has been one of my favorites since before I met him in 1960, so I wanted to let you in on a little secret.

A couple of months ago, I suggested to the Jasmine record label that they re-issue two of Morrow's best LPs on CD. Jasmine is one of the leading companies that specialize in re-issues and they deal in several kinds of music, including Western and big bands. They agreed,

and asked if I would write liner notes for the project. The title of the new CD is *Dance Date with The Golden Trombone* and Jasmine did a great job with it. Spoiler alert: there are no Western songs on it and only one vocal; it's basically an instrumental album with songs like "Symphony," "Laura," "Blue Prelude," etc. Hopefully, it will be available from your favorite outlet by the time you read this.

You'll see another Jasmine release in this issue's Reviews section, as well as a review of an album released by another British label, BACM. There's another new BACM release that might not qualify for a full-fledged review, but some of you yodel fans may find it appealing. It's *Zeke Clements: The Dixie Yodeler* (BACM CD D 507). It contains 26 recordings **Zeke Clements** made between 1937-1959. The earliest was as a duet with **Texas Ruby**, who sings lead on "Pride of the Prairie," and there's a guitar instrumental titled "Guitar Waltz," but most of the songs are vocals from the country genre.

Also in this issue, you'll find a review of a **Bill "Cowboy Rambler" Boyd** DVD. In it I mention the **Rex Allen** *Frontier Doctor* TV series from Oldies.com. If image quality is a major concern for you, VCIentertainment.com carries one DVD containing 4 *Frontier Doctor* episodes and the image quality is the best I've seen for that series.

I was going to tell another story about the Jasmine **Sons of the Pioneers** CD I reviewed in the last issue, but it looks like I've run out of space again! Sorry! If you really want to know the story (actually, it's a theory about what happened during the session when "Navajo Trail" was recorded), send me an e-mail (see address in the box below). 

To submit your CD for review, send to:

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

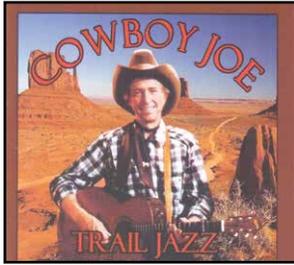
Required: Album cost, S&H cost, Address, Phone
Number

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

★ ★ ★

TRAIL JAZZ: THE MUSIC COWBOYS DANCE TO

Cowboy Joe Babcock



If you listen to Western music on the radio, computer or portable listening device, chances are you've already heard at least part of this new CD. It's one of the most popular albums being played by Western DJ's these days! And if you are a Marty Robbins fan, this artist's name may be familiar

to you. You've seen J. Babcock listed as composer of Western songs Marty recorded, like "Prairie Fire" (a theme Joe is very familiar with as a native Nebraskan), "Ghost Train," "Dusty Winds," "Doggone Cowboy" and others. This is the same J. (Cowboy Joe) Babcock who recorded the sides on this new Western swing CD!

There are so many tracks I really like on this album, it's hard to single out only a few favorites, but right out of the chute, I was attracted to "Cowboy Joe's Good Medicine Show" (the opening track), "One More Memory to Go" (a fantastic honky-tonk tune) and "Please Don't Leave Me Anymore." Joe composed all of the songs on the album, except for "San Antonio Rose" and "Please Don't Love Me Anymore." The latter, a Western swing standard written by Jessie Ashlock, is one Joe wanted to include because he had fond memories of going on the road with Marty, singing in his trio with Bobby Sykes, and having Bobby step out front to sing this one as a solo. I never heard Bobby sing it, but I can tell you for certain that Joe nails it!

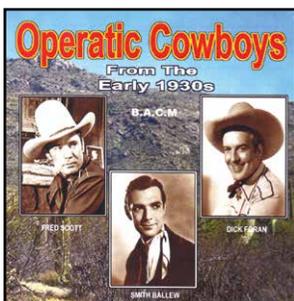
There's not a weak song in the bunch and Joe does them the way they were meant to be done. He's backed by a veritable Who's Who of Western swing & country musicians, and he introduces each of them as they close the album. This one's a winner from start to finish! Available from CD Baby, Amazon.com, www.TheBabcocks.com or Cowboy Joe Babcock, P.O. Box 681292, Franklin, TN 37064.

★ ★ ★

OPERATIC COWBOYS: FROM THE EARLY 30'S

Fred Scott, Dick Foran, Smith Ballew

BACM CD D 508



It's probably a minor point, but there's a small inaccuracy in the sub-title of this CD. The so-called "operatic" cowboys did play a role in launching the genre of the musical B-Western, but the genre didn't really take shape until the mid-1930's. In 1928, Warner Baxter, as the Cisco Kid, became the first

cowboy star to sing on screen (singing "My Tonia" in In Old Arizona), but you could see cowboys singing earlier, in the first silent films. Ken Maynard loved music and tried to pick and sing, but his voice was so rustic and hard to listen to, it didn't have wide appeal. So the musical Western, as a genre, didn't come along until 1935 when Gene Autry's Phantom Empire serial introduced a plot that revolved around music, or, perhaps more accurately, the musical sub-plot balanced the film's action. That characteristic carried over to Autry's first feature-length film as a star, a few months later.

Douglas Green describes Autry's voice as having a "sun-baked" quality, but several of Autry's earliest competitors, e.g. Dick Foran and Fred Scott, had trained voices, thus the title, "operatic cowboys." In the context of the music of the day, an "operatic" cowboy was not seen as odd, at least by the film industry. In fact, Dick Foran almost became the silver screen's first full-fledged singing cowboy! The release of his film, Moonlight on the Prairie, by Warner Bros. on Nov. 1, 1935, came only a few weeks after Gene Autry's Republic feature, Tumbling Tumbleweeds, came out in Sept of that year, making Autry's the first musical B-Western feature film.

The "operatic" cowboys didn't record much. Foran was more interested in pursuing an acting career than in singing, and only recorded two Western sides for Decca, both of which are found on this new CD. But fortunately, BACM was also able to locate seven songs on Foran's film soundtracks and one radio transcription (with the Sons of the Pioneers) for this project. Smith Ballew was far better-known as a singing dance band leader, and only two of his commercial tracks are here. Fred Scott, whose first film was released in 1936, didn't make any commercial Western recordings at all. But he left an abundance of soundtrack material which a film-collector friend transferred to a cassette shortly before Fred's death in 1991. Seventeen of those tracks are on this 29-track CD.

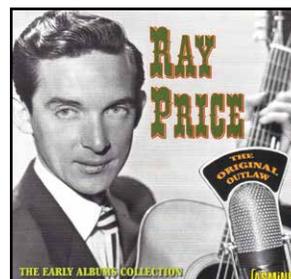
Some of the songs will be familiar, but one of the strong points of this CD is that it includes rare Western recordings by composers like the teams of M.K. Jerome & Jack Scholl, Johnny Lange & Lew Porter and June Hershey & Don Swander. VenerableMusic.com, phone (678) 232-0268 or Amazon.com.

★ ★ ★

THE ORIGINAL OUTLAW

Ray Price & his Cherokee Cowboys

JASMCD 3672/3



The sub-title for this 2-CD set is "The Early Albums Collection plus Bonus Hits." The set contains four Columbia LPs, starting with his first album, *Sings Heart Songs*, in 1957, to a Western swing LP released in 1962, plus 10 Top Ten bonus tracks from 1952-60. The second LP, *Talk to Your Heart*,

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recorded in 1958, was named after Ray's first hit. By the time his Greatest Hits LP was released in 1961, he had chalked up so many other hit records, there wasn't room on the Hits LP to include "Talk to Your Heart." But collectors, don't despair; the Jasmine label included the original 1952 recording of that first hit as one of the bonus tracks here, so you get the original from '52 and a re-recording from '58.

The Greatest Hits album, included in this CD set, contains Ray's original hits, from "Release Me," recorded in 1954, through "Who'll be the First" and "One More Time," both from 1960. The ten bonus tracks go back earlier, with two Top Ten hits from 1952.

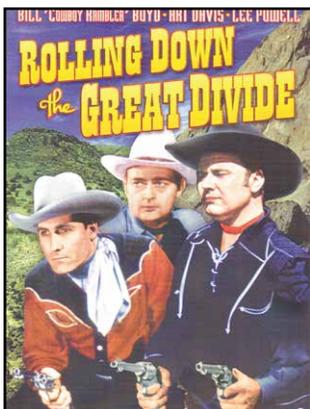
Price's band included fiddler Tommy Jackson, who was to become one of the all-time great studio musicians. When he started recording with Price, Jackson developed a "sound" that helped identify Ray Price's music. He did it by playing three introductory notes in a "chink-chink-glide" fashion. If you know Price's early records at all, you know the "sound" well. Price also introduced a "Texas Shuffle" beat to Nashville, and it was often one of his music's identifying characteristics. So it came as no surprise when, on Sept 25, 1961, he recorded an LP titled San Antonio Rose, a tribute to his musical hero, Bob Wills. That LP, which was released in 1962, is here in its entirety. If you're a Ray Price fan, or if you simply want a solid introduction to the music he sang before his cross-over songs attracted a new contingent of fans, this CD set is a must! Widely available from your favorite outlet, Amazon.com and others.

DVD REVIEWS

ROLLING DOWN THE GREAT DIVIDE

Bill "Cowboy Rambler" Boyd, Lee Powell & Art Davis

ALPHA VIDEO ALP 6374D



In 1942, building upon the success of Lee Powell in the 1938 Lone Ranger serial at Republic, Art Davis as a singer/musician having appeared in films with Gene Autry, and Bill Boyd, whose Western Swing band, The Cowboy Ramblers, was hugely popular, especially in Texas, the PRC studio released several B-Western films casting these artists as a trio. In the late 1930's and early '40's, "trio Westerns" were quite popular. Names like "The Three Mesquiteers," "The Range Busters," "Rough Riders" and several others were held in high esteem by young movie-goers. So PRC, the company that was already making films starring Buster Crabbe & Fuzzy St. John and would soon hire Eddie Dean and Lash La Rue, decided to experiment with these three cowboys who, unlike most other "trios" in 1942, could introduce a musical element.

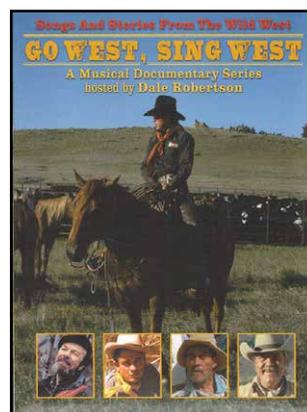
By far the most popular of the three men, musically, was Bill "Cowboy Rambler" Boyd (not the William Boyd who played Hopalong Cassidy). But the downside was that, it was Boyd's band that was popular, not Boyd alone. His work alone or picking and singing with Art Davis was no match for the charisma his band exuded on records and in Texas dance halls. The studio sought to overcome this handicap by recording the band off-stage to accompany the singing duo. It worked, but not terribly well.

The plot has the musical duo working behind the scenes with the non-singing law officer, Powell. All three actors used their real names, but you'll see a couple of familiar faces in the cast who don't go by their real names, Jack Ingram and Glenn Strange. Boyd and composer Leon Payne wrote the film's title song; other music was written by the prolific team of Johnny Lange & Lew Porter. The image quality of this particular film is not bad; in fact, it's better than most in this series, but can't compare with the pristine images of the restored Gene Autry DVDs reviewed in previous issues.

The Oldies.com company (where I found this old film) carries numerous titles. In addition to feature-length films, they carry a number of episodes of Rex Allen's Frontier Doctor TV series, filmed after his last singing cowboy feature was made at Republic. It's not a musical Western series. But since Stan Jones and Rex were from southern AZ, and the series was set there, Stan wrote a song about the series titled "Prayer of the Frontier Doctor." Rex recorded it in 1958 with guitarist Hank Garland for Decca, but it was not part of the series. Rex's famous horse, Koko, "The Miracle Horse of the Movies," is not billed in the series but if you pay attention, you'll see that he does make an appearance in some episodes. Koko's not the only "familiar face" you'll see. In one episode ("Friends of Belle Starr"), young Michael Landon and Frank Gorshin make an appearance. Unfortunately, the video quality of many of the episodes in this series is not a clear as one would wish it to be, but for Rex Allen fans who can't find these items elsewhere, it's gold. Try Oldies.com or call (800) 336-4627.

GO WEST, SING WEST

Bear Family DVD 20132 (2 DVD set)



In 1986, German television filmed a 13 part documentary series on songs and stories of the American West, hosted by Dale Robertson. It was filmed on location in iconic Western sites like Monument Valley, Death Valley, the Oregon Trail, Indian reservations, Green River, WY and elsewhere. The artists performing in the series included Rex Allen & The Reinsmen, Ken Curtis, Riders in the Sky, Burl Ives, Johnny Cash, Eddie Dean, Herb Jeffries, the Norman Luboff Choir and a number of other prominent performers. Many of us

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★ ★ ★ ★ ★

RICK HUFF'S BEST OF THE WEST REVIEWS

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.

★ ★ ★

JERRY BELL

"Just An Old Song"



In his newest CD Wyoming's Jerry Bell has given us an even grouping. Seven poems to seven songs.

ems to seven songs.

It's nice to hear resuscitated the old Dan Roberts/Roy Robinson song "A Little Cowboy In All Of Us"

as well as Ken Overcast & Jeff Streebey's apocalyptic song from years back "Ride Cowboy Ride." Bell's original called "Just An Old Song" bears a nice song heritage and preservationist message of "write me down, write me down!" Also his original "New Love In Taos" is worthy of mention. Among the poems an album pick is Stan Rood's "Ride To The Sunset." Two Kiskaddons are here ("When You're Thrown" and "The Draw") as well as two choice Pat Richardsons ("Cowboy Banker" and "Second Thoughts").

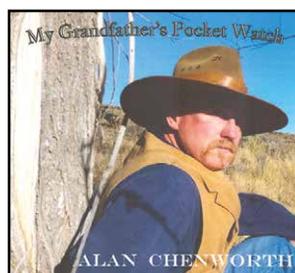
A production note: Bell's sung tracks strike me as having been mixed a bit timidly. At least his soft vocals could have been mixed into the accompaniment with more authority. Fourteen tracks.

CD: \$15 + 2.50 s/h from Jerry Bell, 20 Foxtail Lane, Riverton, WY 82501

★ ★ ★

ALAN CHENWORTH

"My Grandfather's Pocket Watch"



Familiar subjects and simple, direct verse is what you can expect from Alan Chenworth's new

release, which he delivers with quiet conviction.

As he points out (in "The Western Man") not only cowboys settled The West. If you think about it, at times they may have had as much to do with the "unsettling" of it! It also took miners, shopkeepers, railroaders and other folks...so, by subject, Chenworth's collection might be filed under Western Universal.

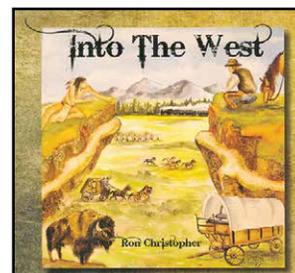
One of the CD's more memorable poems deals with "Utah's Abandoned Mines." As the speaker unwisely goes exploring from chamber to chamber, differing amounts of reverb are applied to the voice depending on the supposed size. There are splashes (or splats) of scatological humor here ("Cow Pie" and "Pine Cones") which struck me as being over-deliberate in the delivery. And a production note: the poems have been packed a bit too close together from track to track, which is occasionally jarring. I do like his wife Tonya's piano backing on the tracks where it has been used.

Fourteen tracks. CD: \$10 + \$3 s/h through www.theridingtree-press.com

★ ★ ★

RON CHRISTOPHER

"Into The West"



After quite a lengthy absence from our pages comes Ron Christopher, with

another masterfully produced contemporary Western album.

Beat driven, Christopher's newest effort features his power ballad style drawn from the Johnny Cash or Marty Robbins playbooks. With strong and appropriate supplemental instrumentation and effects, it's a classic "Big West" effect that isn't tried often these days. 'Gotta have the budget for it, I guess.

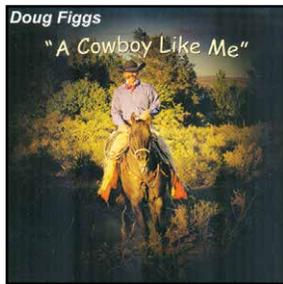
Album picks include the title track "Into The West," "Paradise Palace Hotel," the saga songs "Maria Martinez," "For The Kill," "First Door At The Top Of The Stairs" and "The Lady and The Outlaw." Christopher also finds time to pay tribute to his entre into the genre in "Thank You Roy." As the CD neared completion his crew learned of the death of their friend Sarah Sweetwater, and an endearing song to her closes the album. Recommended. Twelve tracks.

CD: (order through www.ronchristophermusic.net or contact through rc33losangeles@aol.com)

Continued on page 36



DOUG FIGGS "A Cowboy Like Me"



The 2015 WMA Songwriter of the Year Doug Figgs returns with a saddlebag full of new writes and co-writes.

In this release Figgs comes up with more performance bravado than he has displayed on past recordings, which is a definite positive. He is backed by buddies Jim Jones (harmony & mandolin) and co-producer/engineer Mariam Funke (harmony, electric & acoustic guitars, bass, dobro, accordion, drums, percussion and on into the sunset)!

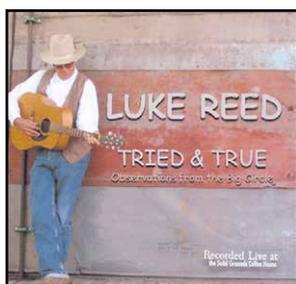
All songs here are worthy, but I'll pick the bilingual numbers "Old New Mexico Moon," "Wild Horses" and "Viento del Sur," the strong and joyful title track "A Cowboy Like Me," "Those Old Days," "the sardonic "Bein' A Cowboy" (written with Todd Carter) and "Play It For Me" (written with Mariam). One cover song that was a hit for the Marshall Tucker Band is here (Toy Caldwell's "Can't You See").

Recommended. Thirteen tracks (labeled as fourteen, as inspired by a hotel elevator that omitted the so-called "unlucky" number).

CD: (order through www.DougFiggs.com, [cdbaby](http://cdbaby.com), [iTunes](http://iTunes.com) as CD or download)



LUKE REED "Tried & True (Observations From the Big Circle)"



"These are songs about me, what I've learned and what I believe." That's the inscription

on this album by its creator, the renowned songwriter Luke Reed. Following a fifteen year songwriting hiatus, you bet he's learned a thing or two!

Reed's song "Adobe Walls" is frequently listed among the favorites of Western Music fans. On this CD, a "live" solo performance, those same people are bound to find more favorites. Guaranteed there are future standards in this crop. "The Boys On The Bell," "The Man On The Buffalo Nickel," "Texas 287" and the poem "The Hat" may well be among them.

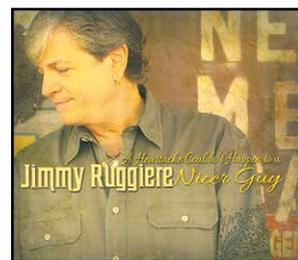
For those not immediately familiar with Luke Reed's vocal style, he operates basically in the Michael Martin Murphey sphere with a bit more grit. But Reed can move rather startlingly into other registers as the need arises. Witness his acapella Irish saga song "An Gorta Mor!" Compelling stuff.

Recommended. Twelve tracks.

CD: \$15 + \$3 s/h from Luke Reed's Music Box, Box 242, Cerrillos, NM 87010.



JIMMY RUGGIERE "Nicer Guy"



Longtime harmonica man Jimmy Ruggiere (pronounced "roo-zher") opened his

mouth this time and an interesting voice came out!

Ruggiere is nobody's copy of anybody. On this release it's "this is me and these are my thoughts" all the way, yet done with a seasoned session guy's knowledge of the completed form. The CD would fall solidly into the "Americana" section rather than "Western," but these days many seem to be feeling that the two are next door neighbors.

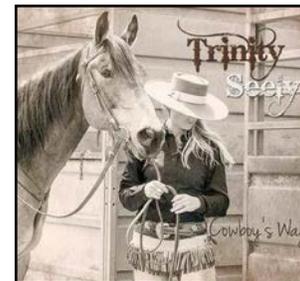
"I Cried All The Way To Fort Worth" certainly qualifies as Western Swing, as does the CD's title track "A Heartache Couldn't Happen To A Nicer Guy." His Bluegrass chops are given

an outing in "90 Miles To Nashville," and Honky Tonk rock rules the roost in "I Want To Wake Up Stoned" and the good 'n' rowdy "I'll Take The Ride (Wild Thing)!" In fact this may well be intended as a showcase for other artists to pick up the songs for themselves... and they likely will! Ten tracks.

CD: order through www.nicerguy-music.com or call (512)422-8311.



TRINITY SEELY "A Cowboy's Wage"



Here's yet another thoroughly polished release from one of the stronger voices in Western

Music, and we mean in singing and songwriting!

One of Trinity Seely's specialties is making the workaday seem mythic. She draws on the deeply personal and the biographic, both done to thoughtful and pleasing effect. This time around she has set to music Waddie Mitchell's popular poem "The Hand," and it's an album pick along with the title track "Cowboy's Wage," "Strawberry Roan" (her own, not Curly Fletcher's), the old home tribute song "Chilanko," the spritely novelties "Little Things" and "Low Maintenance Girl," "The Middle of It All" and "Ranch Beauty Queen."

I would be interested to see her begin to branch out in musical structure...more styles. Some of the songs seem as if they could be laid end to end and, save for a change in subject, could be accepted as parts of one multi-part work. Twelve tracks.

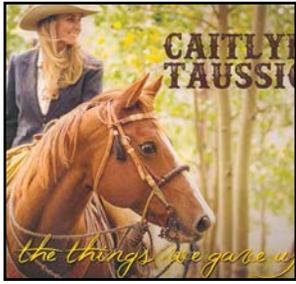
CD: (order through www.trinityseely.com)



★ ★ ★

CAITLYN TAUSSIG

"The Things We Gave Up"



In listening to Colorado singer Caitlyn Taussig's new release of predominantly original songs,

I was taken by the fact that certain lines seemed to emerge with lives of their own. An example: from "Cowgirl's Lament" comes "we're all build-in' walls 'cause it's all that we know!" Torn from the coming headlines...

Taussig's ringing alto voice is well suited to her material. On this release she has also chosen wisely her musical support system in Ernie Martinez (mandolin, steel & dobro); CD arranger/engineer Butch Hause (guitar & bass) and him with Andi Weber (vocal harmonies).

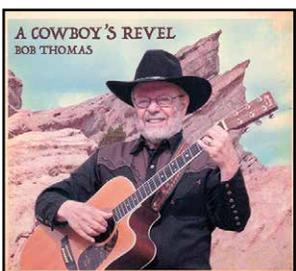
From her originals we'll single out the intriguing "Cowgirl's Lament;" "Dad's Song" (great notion of spreading his ashes high up so he can return with the spring runoff); "The Things We Gave Up" (for miles, sky and fast horses); "Sierras & The Rockies;" "Fence Fixin' Girl" and the anti-abuse song "Stagger Hill." I began to hear 'tell of this young lady before her CD graced my player, and now I can affirm there was a reason for it. Recommended. Twelve tracks.

CD: (ordering info Google Caitlyn Taussig)

★ ★ ★

BOB THOMAS

"A Cowboy's Revel"



Stylistically I would place Bob Thomas among the practitioners of Western in one of its

more primal forms.

But for the presence of some Country steel and dobro guitar, you could add synthetic needle scratch with a tinny tone and you might be hearing a gravel-voiced waddie sidled up to John A. Lomax's famous Edison Cylinder Machine! That's certainly the effect of both performer and much of his material ("Red," "Wyoming," "Nights On The Prairie," "I Let My Pony Run" or "Maria Theresa").

Also included in this latest collection is yet another song bearing the name "Stampede." Now by my count this makes at least eight, which may soon technically booger up the Harry Fox Agency's computers!! A tribute to singer/songwriter Joyce Woodson is an interesting addition this time around.

Eleven tracks. CD: (order through www.bobthomasmusic.com)

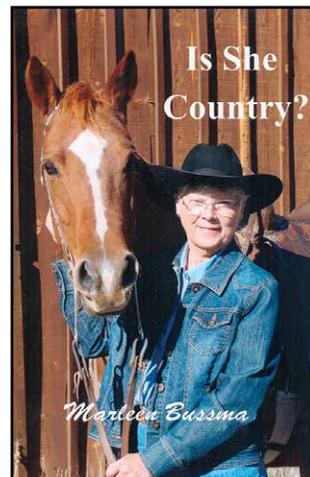
★ ★ ★

BOOK REVIEW

MARLEEN BUSSMA

"Is She Country?"

ISBN 978-0-9970716-0-3



Frequently Utah poet Marleen Bussma will catch me off guard. Just when I'm expecting a "regular" sort of cowboy poetry rhyme or image, she'll do something like she does in "The Broken Spur Café" ("...Zeke fills his mouth with salty cuss words plentiful and cheap...tho' dunked young as a Baptist water hadn't sunk too deep!") or, describing the retired cowhands, "...they look around and see the morning café crowd has

thinned...and rise up slowly just like smoke that's not sure of the wind!"

In her book "Is She Country?" Bussma often works with historical figures and visions from past and present. The majority of the collection is done in sort of a "Casey At The Bat" rhythm. But one work ("Slow Burn") is notable due to an intentional break in the pattern as a set-upon ranch wife contradicts in rebellious prose her husband's rhythmic, rhymed edicts. In "White Out" a stagecoach emerges from a blizzard with its driver frozen in place. Another stagecoach verse "Old Joe" comes with an O. Henry-worthy twist. Recommended.

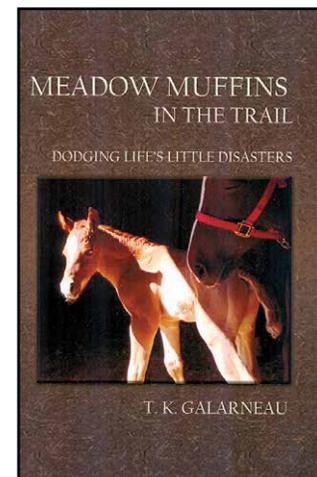
Trade Paperback: \$13 ppd from Marleen Bussma, 1094 Homestead Dr. E., Dammeron Valley, UT 84783.

★ ★ ★

T. K. GALARNEAU

"Meadow Muffins In The Trail" (Dodging Life's Little Disasters)

ISBN 979-1-943837-20-5



From what I can ascertain, T. K. Galarneau seems to be rather unique in Cowboy Poetry circles. Famously Montana's Paul Zarzyski works in what some incorrectly term "blank verse" (prepare to be harshly corrected...it's "FREE verse")!! But Galarneau goes them one better, frequently using rhythmic stanzas that don't rhyme, or maybe will as she feels like it. And she also does write some

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rhyming verse...when she feels like it.

In case this all sounds purely capricious on her part, I encourage you to try something. She closes this collection with two thoroughly absorbing and well-crafted short stories "Home" and "It Is The Right Thing To Do." Read them, then re-read the poems ahead of them. I think you will find she is very much in control of what she's doing.

The theme here is, as the title should suggest to you, the minor...and sometimes more than minor...adversities one is apt to encounter along the path. Step lively, and try these out for yourself.

Trade Paperback: (order through gusgus.bedazzledink.com) 



*Did you know that Smiley
wrote the cowboy classic tune
"Ridin' Down the Canyon,"
then sold half of it to Gene
Autry before he even sang
the song to him?*



Western Air

Continued from page 26

They race in a much greater pasture (but)
I'm saddened we'll ride out no more
(As) I stand by his old corral
We both appear to be empty...
But it and my sad heart are singing
With memories of El Cantador!!

(repeat refrain to close)

In "A Cowboy Celebración" we revealed four more such songs never before attempted in English!! They were "Caballo Prieto Azabache" (My Dark/Black Horse) about a valiant animal in the days of Pancho Villa, "Cuando Estoy en el Campo" (When I'm In The Country) about the spirit of family-owned land, "Cancion del los Vaqueros" (Song Of The Cowbobs) about the spell they can cast and "Son de la Vaquilla" (Song of the Heiffer) in which a rancher coaxes/prays for a cow to bring her calves to safety from the hawk in his corral! Yes, it was a little bit more than just a night of mariachi entertainment I'd say...

I personally would be happy to consult with anyone who is interested in pursuing cultural context translating. There is so much to discover, embrace and celebrate in the cowboy culture and music of Mexico. We owe it to Western to do this!!! 

Performer's Perspective

Continued from page 18

didn't want to become an addict and wind up in Frozen Horse, Alaska?

The marc said these following things:

1. Don't play more than twice a week.
2. Never own more than two guitars.
3. Never get up in the middle of the night to practice.
4. Never hope to win an award for what you do.
5. Only attend music conventions for the humor in them.
6. Never enter a songwriting, guitar playing, or singing competition expecting to win anything.
7. Report immediately to the MEA anyone you know who begins to take lessons for advanced players.
8. Get your children, even your boys, into knitting classes.
9. Move to the east coast and learn some sea shantys.

(A *sea shanty*, *chantey*, or *chanty* is a type of [work song](#) that was once commonly sung to accompany labor on board large [merchant sailing vessels](#). The term shanty most accurately refers to a specific style of work song belonging to this historical [repertoire](#). However, in recent, popular usage, the scope of its definition is sometimes expanded to admit a wider range of repertoire and characteristics, or to refer to a "maritime work song" in general. – Wikipedia)

10. If all else fails, take up smoking and drinking. 

From the Trail

Continued from page 20

He has won numerous rodeo buckles and the last, "Ben Johnson saddle." Richards is also a published author, having written the definitive and only authorized biography of the legendary World Champion Rodeo star, Casey Tibbs, titled, "CASEY TIBBS Born to Ride," published by Moonlight Mesa Associates. Also known for his Cowboy Concerts with his son, Jason Richards, his writing of Western songs, poetry and recordings, many of which have been recorded by well-known artists, and used in films. All of these Cowboy things he has done, and so much more, that have made up the fabric of his life. He has won many awards and received numerous commendations for his work, but Richards is so honored to have been informed that on April 16th, 2016, he will be receiving his most prestigious Cowboy Award of all, "The Chester A. Reynolds Award," given annually by the Western Heritage Museum and Cowboy Hall of Fame, in Oklahoma City, Oklahoma, to a Cowboy who has shown throughout his life, a body of quality work and an unwavering commitment to Western ideals and values: and that does perfectly describe Rusty Richards! 

Western Charts

TOP 30 COWBOY / WESTERN ALBUMS

1. Western Stories – Dave Stamey
2. Lovers, Wives & Mothers - Almeda Bradshaw
3. Ride a Wide Circle – Mary Kaye
4. Down the Trail – Kristyn Harris
5. Cowboy Songster 2 – Andy Hedges
6. Cowboy to the Bone – R.J. Vandygriff
7. Songs of...the High Country Cowboys – High Country Cowboys
8. A Cowboy Like Me – Doug Figgs
9. All I Need – Horse Crazy Cowgirl Band
10. Jewel of the West – LeeLee Robert
11. Cowboy's Wage – Trinity Seely
12. Big Corral Roundup – Barbara Nelson
13. Crossing Borders – Carol Markstrom
14. This Cowboy – R.W. Hampton
15. Riders in the Sky Salute: Roy Rogers, King of the Cowboys – Riders in the Sky
16. Cowboys and Girls – Randy Huston & Hannah Huston
17. Race With the Wind – Jim Jones
18. Cowgirl Swing – Mikki Daniel
19. Too Hot to Handle – Red Hot Rhythm Rustlers
20. Goodnight From Texas – Tom Hiatt
21. Shadows of Time – Royal Wade Kimes
22. Riding After Midnight – Clint Bradley
23. He's Just a Cowboy – Les Frick
24. Spirit Rider – Brenn Hill
25. Ridin' the Arizona Trail – Bill Ganz Western Band
26. Horses That Run Far Away – Bob Marshall
27. Partners – Doug Figgs
28. Cowboy Songs – Rich Price
29. Granite Mountain – Belinda Gail
30. Distant Furrows – Barry Ward

TOP 10 WESTERN SWING ALBUMS

1. Trail Jazz – Cowboy Joe Babcock
2. Down the Trail – Kristyn Harris
3. Ain't Dead Yet – Hot Texas Swing Band
4. A Platter of Brownies
(The Music of Milton Brown)
5. Cowgirl Swing – Mikki Daniel
6. Still the King – Asleep at the Wheel
7. Legends – Coby Carter
8. All I Need – Horse Crazy Cowgirl Band
9. Now Playing – The Western Swing Authority
10. Susie Blue & the Lonesome Fellas – Susie Blue

10 MOST PLAYED SONGS BY WESTERN MUSIC DJS

1. Swingin' on Gate – Patty Clayton
2. Heavenly Here With You – Almeda Bradshaw
3. Let Me Sell You a Dream – Dave Stamey
4. The Land Where Cedars Grow – Dave Stamey
5. Driftin' Cowboy – R.W. Hampton
6. Colors in the Rain – Almeda Bradshaw
7. Cowboy to the Bone – R.J. Vandygriff
8. Runaway Horse – Dave Stamey
Sell Me a Pony – Dave Stamey
10. Cowboy's Wage – Trinity Seely

10 MOST PLAYED POETRY ALBUMS

1. Fillin' Tanks – Susie Knight
2. Amongst Friends – Baxter Black
3. The Bar D Roundup, 2014 – Various Artists
4. Cowboy Lonesome – Duane Nelson
5. Rhyming the Range – Yvonne Hollenbeck
6. Baxter Black's NPR CD's – Baxter Black
7. Cowboy Poetry Classics – Various Artists
8. First Time Out – Tom Kerlin
9. Invisibility – Aspen Black
10. The Bar D Roundup, 2011 – Various Artists

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

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

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

Western Playlists - Reporters

Here are the DJs who submitted their playlists this quarter:

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
22508 6th St.
Newhall, CA 91321
"Campfire Café" w/host Gary Holt
bobbijeanbell@gmail.com
661-255-7087

Butch & Christina Martin
"Whittler's Corner Show"
"Time Travels Through the American West"
Ashland, OR, www.KSKQ.org
The Dalles, OR, Y102
1410 Kubli Rd.
Grants Pass, OR 97527
www.ButchMartinMusic.com
(541) 218-2477

Peter Bruce
Flagstaff Country FM 93.5/AM 930
KAFF Radio
1117 W. Route 66
Flagstaff, AZ 86001
928-556-2650
www.country935.com
peter.bruce@kaff.com

Chuckaroo the Buckaroo
Calling All Cowboys Radio
88.9 FM, KPOV FM
22470 Rickard Rd.
Bend, OR 97702
541-388-2537
http://kpov-od.streamguys.us/calling_all_cowboys_new_56k.mp3
The Flying SL Ranch Radio Show
NFLY – No Fly Internet Radio
radio.spalding-labs.com
callingallcowboys@hotmail.com
(prefers music to be sent digitally)

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.)

Greg Harness
KRBX Radio Boise
1020 W Main St #50
Boise ID 83702
greg@gregharness.com
"Rambler's Retreat"
Wednesday, 6-8am Mountain, 89.9 FM
http://ramblersretreat.com
http://radioboise.org

Steve Harrington
PO Box 803
Show Low, AZ 85902
(928) 242-3367
stevetn47@gmail.com
www.mountainsaddleband.com/
old-west-chapel

Sam Harris
CVFM Country
4 Shadforth Close, Old Shotton Village
Peterlee
Co. Durham
SR8 2NG, England
www.cvfm.org.uk
samharris01@aol.com

Paul Hazell
PH Records
Royal Mail Building (PO Box 3)
Brambleside
Bellbrook Industrial Estate
Uckfield
East Sussex
TN22 1XX, UK
"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

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

Tom Kerlin & Uncle Rich
Horsetown South Western
Music Show
WEKS
120 Village Circle
Senoia, GA 30276
770-599-1923
unclerich@925fmthebear.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
kudzu cowboy@hotmail.com

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

Dallas & P.J. McCord
30 Village Dr.
Creswell, OR 97426
KNND 1400AM Sunday's 1PM to 4PM
Cowboy Culture Corner
dallasmccord@yahoo.com

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Marvin O'Dell
"Around the Campfire"
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

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

Eric Swansick
Back at the Bunkhouse
13800 NE Merchant Rd.
Carlton, OR 97111
503-708-3960

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

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

*Did you know that in the films "Melody Trail,"
"Waterfront Lady" and "The Old Corral," Smiley played
and manipulated seven instruments at one time?*

Western Music Association Web Site

You can now view The Western Way as well as the Festival and Events Calendar on our Web site! Visit often to keep up with what's going on in our Western Music family.

www.westernmusic.org

Continued from page 34

who knew of its existence thought this unique documentary was "lost," and we figured we'd never get to see it. But the Bear Family folks came to the rescue, as they have so many times before, and now it's available for all to enjoy. Fans of Ken Curtis (who sings, tells tall tales and shares hosting chores with Dale Robertson), The Reinsmen (19 songs + 1 with Rex Allen), Johnny Cash (5 songs) and Riders in the Sky (8 songs) will be delighted to see the high profile their music is given in this series. Even though you may have most of the songs, these recordings were made specifically for this tv series and there are a few songs here that these artists did not record commercially.

The chapters follow the settling of the West from the

early 1800's, the days of the native Americans and their relationship with the land, the mountain men and the first explorers, and the first artists who captured the native cultures, wildlife and landscapes and brought the images back East. The series ends with Western movies made in Hollywood and the West today, but in between are the tales and songs of famous trails, the Gold Rush of '49, the Pony Express, cowboys and cattle, the first trains, gunfighters and wars, all performed in picturesque Western settings. A masterful melding of Western history, scenery and music. And after you've watched it as a TV series, the DVDs are set up so you can go back and just listen to the music, if you wish. Highly recommended! DeepDiscount.com (phone [800- 264- 5076](tel:800-264-5076)) in the US. 



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