

1983 - 2018

The Northwest Western Swing Music Society

Presents the

***28TH ANNUAL
HALL OF FAME
INDUCTION CEREMONY***

1:00 - 3:00 pm

August 12, 2018

*Held at the
Historic Enumclaw Field House
Enumclaw, Washington*

—Celebrating Our 35th Year—

The State of Washington



Proclamation

WHEREAS, music, often described as the universal language, is one of the great arts and is recognized as a source of enrichment; and

WHEREAS, western swing music is an integral part of American culture and is becoming increasingly popular; and

WHEREAS, the annual Western Swing Music Festival and Hall of Fame Celebration will be held August 9-12, 2018, at the historic Field House in Enumclaw, Washington; and

WHEREAS, during this festival, several individuals will be honored as "Pioneers" or "Honorees" of western swing music and inducted into the Northwest Western Swing Music Society's Hall of Fame;

NOW, THEREFORE, I, Jay Inslee, Governor of the state of Washington, do hereby proclaim August 9-12, 2018, as

Western Swing Music Weekend

in Washington, and I encourage all people in our state to join me in this special observance.

Signed this 26th day of June, 2018

A handwritten signature in blue ink, appearing to read "Jay Inslee".

Governor Jay Inslee



DEWAYNE BOWMAN

HONOREE OF WESTERN SWING

Dewayne Bowman was born and raised in Southwest Missouri. He was raised in a musical family, where his grandfather and brothers played for square dances in the Joplin and SW Missouri area. His father also played music and sang for family and neighbors. Dewayne was watching and learning how to play music from birth.



When Dewayne was about 10 years old he went to a fox hunt in Stella, MO, where Al Brumley Jr (son of the great gospel songwriter Al Brumley) was playing a show that included all types of music, including western swing. It was at this event that Dewayne declared to his family that playing music was what he wanted to do. He was going to become a guitar player.

In high school Dewayne started working with local bands such as the Hobson and English Brothers. With the close proximity of SW Missouri to Tulsa, western swing was very popular and these local bands played Bob and Johnny Lee Wills music for their fans.

Dewayne played lead guitar for several years with Johnny Paycheck and Johnny Western. He has worked with Johnny Russell, Leona Williams and Ferlin Husky as lead guitar and front man. He also worked with the Brazos Valley Boys, where he played guitar and sang backup vocals with Hank Thompson. Dewayne worked for many years in the Tulsa area and on the road in Vegas and Reno and played the Cheyenne Frontier Days Rodeo. He has also personally had charted records in the Midwest in the 70s and 80s. He is a first call staff lead guitar player for many steel guitar conventions in the Southwest, where he has played with many top steel guitar players.

He has also spent lots of time working many gigs in Texas with Curtis Potter, Darrell McCall and Fiddlin' Frenchie Burke, playing in western swing dance halls, concerts and western swing festivals. Dewayne has a broad range of musical styles but his favorite has always been western swing music.

Dewayne is well-known in music circles, especially in western swing, with musicians and fans alike. Dewayne still lives where he learned to play music - in SW Missouri - Stella, MO, with his wife, Gloria, on the family farm.

DR. JEAN A. BOYD

HONOREE OF WESTERN SWING



Jean Boyd has taught in the Baylor University School of Music since 1972. She earned her Bachelor of Music in Church Music and her Master of Music in Music History from Baylor University. Her Ph.D. in musicology was granted by The University of Texas at Austin. Dr. Boyd is an American Music Scholar, and teaches a variety of classes and seminars in American music, including American Folk Music, American Classical Music, American Jazz, American Popular Music, and American Musical Theater. She also teaches two core music history courses, Music in Europe and the United States from the end of World War I to the Present, and a graduate 20th-century class.

It was the mid-1980s and she could see the hand-writing-on-the-wall, so to speak. It did not matter what kind of a teacher she was, if she did not publish she would most surely perish. But what was she interested in enough to publish on? Jean Boyd was born in Fort Worth, Texas, and has been proud of her Texas heritage all of her life. This fact led Jean to search around for Texas music and, of course, she located western swing very quickly. For all intents and purposes, western swing, a style of swing jazz, was first created in Fort Worth, Texas, her home town, in 1932. The Burrus Mill & Elevator Company, where members of the early bands worked before becoming a band, was right there in Fort Worth. Today, when Jean goes home to visit, she passes what used to be Burrus Mill & Elevator Company on her left when going north on I35 and on her right when going south on I35. Three books later, and a fourth in the works, Jean has never regretted her decision. She has met the most wonderful, gracious people while doing this research. Whereas her area of interest does not win any prizes in the classical music world in which she lives (her colleagues dress it up by saying that Jean works in 'vernacular music'), she has never regretted starting down this path. Her subjects are living and they are grateful that she cares about what they are doing.

To date Dr. Boyd has published three books, two articles, and has done three presentations on the topic of western swing. Dr. Boyd is currently working on her fourth western-swing book, which will document and explain the spread of western swing all over the United States, to Canada, Australia, and parts of Europe.

DUANE BROWN

HONOREE OF WESTERN SWING



Duane was born and raised in Northeastern New Mexico 50 miles from Oklahoma, 70 miles from Texas. The Colorado border was his family's North fence. This part of the world was a hotbed for country music and Western swing. Roy, New Mexico, a place Bob Wills spent time as a young man, was roughly 100 miles away. There was no such thing as a country radio station but the radio stations all played an hour of country music. The first two songs he remembers were Hank Thompson singing

The Blackboard of my Heart, and *Green Light*. He didn't know why, but the music excited him.

Dances were very popular. There were a number of bands that played in his community but the best was **Eloy and The Troubadours**. The leader, Eloy Gonzales, a member of the Sacramento Western swing society Hall of Fame, began playing dances as a teenager. His lead guitar player, Lawrence Newton, was his guardian as well as a great guitar player. When Duane began learning to play guitar Lawrence was his teacher. Duane did not know he was learning Western Swing until later. But Lawrence always made him learn all these chords and play rhythm guitar while he played lead. Duane grew up with a love for Western Swing, cowboy, and hillbilly music. It wasn't long before he realized his love for playing guitar would lead to a career playing music.

When Duane went to college in Las Cruces, he formed a band that quickly became the most popular band in southern New Mexico. After graduation, he married his wife, Cyndy, and they moved to Las Vegas, Nevada, to find fame and fortune. After a year of no fame and less fortune they moved to Lubbock, Texas, which was still a hotbed for Western Swing and real country music. Soon after moving to Lubbock he became reacquainted with one of his former neighbors, guitarist, songwriter, singer extraordinaire, cowboy poet and all-around great guy, Chuck Cusimano. While living in Lubbock, Duane received a call from Eloy Gonzales offering him a job with **The Troubadours**. It was like a dream come true, working in **The Troubadours**, as they had been his musical heroes growing up.

In 1980 Chuck asked Duane to join up with him and his cousin Stan Lark, as they were forming a new Western Swing band called **Willow Springs** and moving to Reno. He jumped at the chance and they soon began rehearsing, coming to Reno in July 1980. The greatest thrill of his life up to that point was getting to work two weeks with Hank Thompson at the Shy Clown. They soon landed a job at the club Cal-Neva where they backed up a different well-known singer every weekend. Steel guitar great, Ernie Hager was playing in the Shy Clown house band and they soon became great friends. Ernie could play Western swing and jazz with anybody and he was a tremendous friend and encourager. Duane spent many an hour with Ernie picking his brain and learning more steelguitar.

When Duane's daughter started school he quit the road. Duane became a full-time carpenter, part-time steel/guitar player but never lost his love for playing the real music, the Western swing and country he grew up on. For the last four years he has been a member of a great Western swing/cowboy band, **David John and the Comstock Cowboys**. They play every Saturday and Sunday at the Bucket of Blood saloon. Duane plays lead guitar and steel guitar and is having more fun than he has had in years. The only new music they do is David's and they play a lot of Bob Wills, Hank Thompson, Marty Robbins etc. Duane feels truly blessed to have been able to use his God-given talent to entertain folks and to be able to do something he loves so much.

MICHAEL 'DARON' BROWN

HONOREE OF WESTERN SWING



Plainview, TX native, Michael Daron Brown, was born June 22, 1965, into a long line of pickers and fiddle players. Daron started playing guitar with his family at age nine for jamborees and barn dances. He played for square dances behind caller Sid Perkins. An opportunity even arose for Daron's family to open for Ernest and Justin Tubb at a jamboree in Memphis, TX.

As a multi-instrumentalist, Daron started playing bass for Jimmy Blakely. Daron played bass for Jimmy until he graduated from high school.

In the Spring of 1984, Daron started attending South Plains College, where he graduated with a degree in Sound Technology. While there, he had the opportunity to play with several music greats, such as Ricky Turpin. South Plains College offered him the opportunity to take lessons from Joe Carr and to attend several teaching clinics. Two examples of these clinics were Tiny Moore's Mandolin Clinic, which focused on solo techniques he still implements in his playing style today and a clinic put on by a bluegrass group called **Hot Rize**, which also doubled as a Western Swing Band known as **Red Knuckles and the Trail Blazers**. Once he heard them play, he knew he wanted to play Western Swing. He ordered the Nick Forster VHS tape and started learning how to back up fiddle players. He still continues to accompany fiddle players at the Bob Wills Day fiddle contest.

After graduating from South Plains College, Daron played guitar in a band that featured fiddle champion Hyrum Posey. Daron also managed a music store in Lubbock, TX, for seven years, where he taught guitar lessons. While there, he started playing Top 40 Progressive Country. He played fiddle and bass in a band called **Slow Motion**. They played week-ends for several years all over Texas, New Mexico, Kansas and Oklahoma. It also gave him the chance to open for several famous musicians such as Dwight Yokum, Patty Loveless, Janie Fricke, Tracy Bird, Tom Wopat (Bo Duke), Mel McDaniel, Asleep At The Wheel and many others.

During this time, Daron met and started playing with one of Lubbock's famous fiddle players, Cecil Caldwell, who was at the head of the West Texas Opry. Alongside playing for several radio shows, they opened a cowboy symposium with Patsy Montana and continued to play for many more of these symposiums. They also had the chance to play for two different Texas governors, Preston Smith and Ann Richards. Caldwell also introduced Daron to Johnny Gimble. Later, Johnny invited Daron to play several jobs with him.

Daron missed playing Western Swing and started playing guitar with Jack Taylor and the **West Texas Swing Band**. Around 1998, Daron started playing with Lucy Dean Record and Jimmy Burson's **Texas in the Swing**. He continues to sit in when needed. At the same time, Daron started playing with Lanny Fiel and the **Ranch Dance Fiddle Band**, based out of Lubbock, TX. During his time with the band, he met two fiddle players, Stacy and Tracy Bohn and Kallie Burk. The four of them started **Texas Stardust** in 2009 and continue to play traditional Texas fiddle music and Western Swing. **Texas Stardust** has played and continues to play for the WSMSS showcases.

On July 20, 2013, Daron was inducted into the WSMSS Hall of Fame in Oklahoma City, OK, for his dedication to the performance, perpetuation and promotion of Western Swing Music. Daron currently lives in Plainview, TX, with his wife, Kristi, and two children, Melody and Cord. He continues to play Western Swing music every chance he gets. Proficient on guitar, bass and vocals, he is a master musician with a contagious smile.

PAUL COOPER

HONOREE OF WESTERN SWING



Paul Cooper was born in 1944, in Wenatchee, WA, into a very musical family. He began singing with his mother and grandmother earlier than he can remember. Listening to the radio and a collection of records by Bob Wills, Pee Wee King, Spade Cooley, Gene Autry, Hank Thompson and many other artists of the era, he learned to sing all the hits of the day, and would perform for anyone who would listen.

Paul has worn many hats in the music business. As a bandleader, bassist, rhythm guitarist, singer, songwriter, A.F. of M. business manager and mentor, music was always at the forefront of his life.

In a professional career spanning more than five decades, Paul has played extensively throughout the Northwest, West Coast, Montana, Texas and Tennessee, Kentucky, and other Southern states.

He performed in many settings, playing bars, dance halls, fairs, festivals, theaters and auditoriums. Paul has shared the stage with such legendary performers as Ernest Tubb, Dave Dudley, Red Simpson, Del Reeves, Ferlin Husky, Little Jimmy Dickens, Mel McDaniel, Mel Street, Hank Williams Jr, Glen Barber, Jean Sheppard, Jack Greene, Jeannie Seely, R.C. Bannon, The Mandrell Sisters, Johnny Paycheck , Billy Jack Saucier and Joanie Waco and others.

From the early days as a budding young singer, to the western swing band **Wild, Wild West**, to a twenty-year run with multi-genre band **The Northwest Harness Company**, and audience request band **Satisfier**, Paul has played every style of music the market demanded, while always keeping a place in his set list for the classics of his roots.

Now having come full circle, he has chosen to leave the band tours and large venues behind for more intimate settings, once again as a solo performer and band leader of current Western Swing band, **Pickin' Coop**.

TOBY HANSON

HONOREE OF WESTERN SWING



Toby Hanson was born November 25, 1975, in Puyallup, WA, to a family where music was always present. His grandmother had an extensive collection of records going back to the 1930s and included early Western Swing recordings. As a young child he began picking out familiar tunes on his family's piano. After he taught himself to play a song in one afternoon on his family's electric organ, his grandmother decided to get him formal piano lessons. He studied piano for many years with Becky Jacobsen. In the sixth grade, Toby began studying clarinet and saxophone in the school band which he continued through high school. After high school, he attended Cornish College of the Arts in Seattle, WA, from which he graduated magna cum laude in 1998 with a degree in classical composition.

Toby's association with his most well-known instrument, the accordion, began early in his life. His uncle, George Crombie, was an accordionist and gave Toby his first few lessons on the instrument. When Toby was still quite young, his grandfather bought an old accordion for \$25 and put it away in the closet for Toby to learn when he was older. Eventually the draw of the accordion was so strong that, in junior high school, he began to practice on the instrument and teach himself a few rudimentary skills.

His accordion playing really became serious in college when he began studying with noted local accordion educator Gary Dahl. Gary's teaching gave Toby the foundations he would need for his professional career as a musician, including the skills that would make him a valuable band member like listening, being able to follow music by ear, and paying attention to arrangements done in real time on the bandstand.

Toby's performance career in Western Swing began with the local favorite band **Mended Heart** in 1998. Randy Dreyer, the group's bass player and baritone singer, contacted Toby about auditioning to join the band to replace their recently departed accordionist. Toby was an immediate hit in the audition and went on to play with **Mended Heart** until the end of the band. During that time he produced the band's final album, *Cowboy Snapshots*, which was nominated for Album Of The Year by the Academy of Western Artists. He also led the band for Marty Dahlgren's pre-Thanksgiving Western Swing Dance at the Swedish Club in Seattle, sponsored by Northwest Dance Network.

After the end of **Mended Heart** and its successor band, **The Dreyer Brothers**, Toby began working with Mike Faast and **The Jangles**, lending his piano and accordion talents to their live performances and their recording *Hick Jazz, Volume II*. In addition, Toby is also a founding member of Kristi Nebel's band, **Cowgirl's Dream**, and produced her debut Western Swing CD, *Detour*. Toby is also a frequent guest musician with Patty McConnell and her **Travelin' Four Band**. In 2017, Toby was the keyboard teacher for the Northwest Western Swing Workshop and his accordion student was selected for the Workshop Band.

Besides his work in Western Swing, Toby is also the leader of the **Smilin' Scandinavians** polka band, whose 2016 recording *Twenty Years* was nominated for Album of the Year by the National Cleveland-Style Polka Hall of Fame. He is music director and arranger for the **Valse Café Orchestra**, accordionist for the French cabaret band **Rouge**, and former music director for Terry Palasz's one-woman musical revue "The Polish Diva From Milwaukee," for which Mr. Hanson provided music direction in the 2015 off-Broadway production in New York City.

BILLY MATA

HONOREE OF WESTERN SWING



Billy Mata is a Texas music scene veteran with over 36 years of making music with his own Texas Western Swing Hall of Fame band, **The Texas Tradition**.

Billy Mata was born September 11, 1957, in San Antonio, Texas, into a large family of 10. At a very young age he fell in love with the music he heard in old western movies and street fairs held throughout San Antonio. As a teenager, he found his new western swing voice in the closing years of the Bob Wills era. As the genre faded from mainstream radio, Billy's love for western swing music only continued to grow as he developed his own singing style and repertoire.

In the 1970s, as a young man starting out, he embraced numerous opportunities to perform, tour, and record "New Country" and other music styles. But, in 1992, even after two successful contemporary albums and charted Billboard singles - and in a dramatic break with record label advice - Billy committed himself to exclusively recording and performing the music he felt was his own. The result was his first western swing release, "Keepin' the Tradition: A Tribute to My Heroes." Response to this CD exceeded all expectations and he began an immediate climb to national exposure with a new audience. Subsequent releases saw his style, experience and mission grow with "Live Across Texas." Billy's mission is to replant the seeds of western swing. It has bonded his musicians together. They all share the dream and are committed to helping Billy make it come true.

Billy Mata was awarded the Top Male Western Swing Vocalist of the Year in 2000, 2005, 2007, setting a record as the first triple-winner at the Academy of Western Artists (AWA), the national organization based in Gene Autry, OK. 2005 was a big year for Billy, when he also won Entertainer of the Year! **Billy Mata and the Texas Tradition** have been frequent top-five nominees for Western Swing Group, Western Swing CD and the Western Swing songs, including "I'm Going Back to San Antonio," which the band was thrilled to perform in front of a live and televised audience at the 2000 AWA awards show.

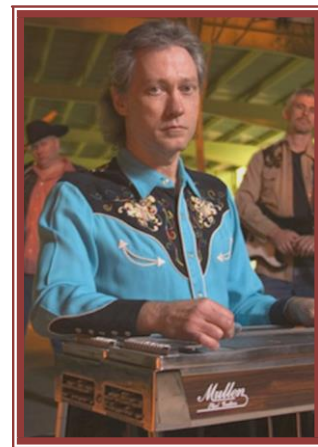
Billy insisted on recording with his own stage band to properly perform the music he truly prefers: real Bob Wills Western Swing and Traditional Country. "It's from the rich roots of Texas music, inspired by the masters of the style who thrived when Texas music nationally rivaled Nashville music on the radio," Billy says. The result was awards and new radio exposure. He kept his music on the radio with two subsequent CD album releases, "Traditionally Yours, Billy Mata," in 2004 and "Domino Effect" in 2006 with Grammy Award winner Floyd Domino.

Billy was inducted into the Western Swing Hall of Fame at Sacramento, CA, on October 5, 2008. Also in 2008 "This is Tommy Duncan, Volume One" was released. The first of a trilogy tribute to the Voice of Western Swing, it includes guest appearances by historic patriarchs/creators of the western swing phenomenon. Designed to bring attention back to the Wills vocalist who lived in the shadow of the king, the CD was awarded the 2009 Western Swing Album of the Year by the Academy of Western Artists. "This is Tommy Duncan, Volume Two" was released in the spring of 2011, continuing the trilogy. "By Request" was released in 2012 - a compilation of studio versions of the most requested songs played by the band at live venues.

Billy's most recent reward was the 2016 Ameripolitan Award for Western Swing Group. Billy Mata delivers the finest, authentic western swing and true traditional country music. In 2017 he completed his trilogy tribute to Tommy Duncan.

JOHN MC CLUNG

HONOREE OF WESTERN SWING



Between high school and a tour in the Navy in the early 1970's, John McClung caught the slide guitar bug from George Harrison and Leo Kottke. Then a bandmate loaned John his Mom's 6-string lap steel, which quickly led to acquiring a Fender triple neck non-pedal steel (and no clue how to play it!), and finally to his first pedal steel, a red ZB student model. That rudimentary pedal steel held incredible music, magic and power for him, and John's passionate love for the pedal steel has not wavered to this day.

His own efforts to teach himself pedal steel were frustrating at best. John took a few months of lessons from legendary Los Angeles player and teacher Blackie Taylor. Blackie taught him many classic songs and crucial playing positions. Without Blackie's early help, he probably would have given up.

John learned enough (just barely) to do sit-ins and even actual gigs with a couple of bands around Los Angeles. As he always advises his students, "You gotta start somewhere!"

John, along with his country-loving Navy buddies hung out at quite a few local Long Beach honky tonks, soaking up the playing of great players and idols like Bobby Boyd, Art Sanchez, Red Rhodes and JayDee Maness. He has had the pleasure of working with many top musicians and artists in Northern and Southern California, including projects with Freddy Fender, Connie Stevens, and soundtrack work for the 2013 film "Man of Steel," under the direction of Oscar-winning composer Hans Zimmer. He also performed and taught seminars at the SWSGA annual steel guitar show in Phoenix, Arizona, and conducted pedal steel classes and seminars throughout California.

John has always had dual careers in music and graphic design. He served in the early 1980's as Art & Advertising Director for Tom Bradshaw's great publication, *Steel Guitarist Magazine*, a true dream job! Teaching was never his goal, but so many beginning steelers were desperate for a nearby teacher, John decided to give it a try.

Two things became immediately apparent: off-the-cuff, improvised lessons were too nerve-racking and not very coherent; and existing instructional books that he could teach from were not very logical or properly sequenced. So he began writing his own curriculum, with the goal being, "What should a new pedal steeler know; and, in what order should they learn those things?" John has found teaching and writing to be very rewarding. His curriculum trains students step-by-step as both steel players and well-rounded musicians, able to survive on the bandstand and other live playing situations. It works amazingly well with virtually all his students. John is extremely proud to have been a help to many who now play professionally. Teaching pedal steel is a true calling and mission for him. He loves to inspire and help new players, just the way teachers Blackie Taylor and Jeff Newman helped him (and many others) early on in his playing career.

John retired from graphic design in 2008, and now focuses his energies on session work, live gigs, and lots of teaching. In 2009 he expanded into teaching live lessons using Skype videoconferencing technology and webcams. Anyone with high speed internet can now get his help, no matter where in the U.S. or the world you live. John has one mantra for all his students, and anyone learning this challenging instrument: "You need patience, practice, persistence, available time...and faith that you can do it...because with all that in place, you CAN do it!"

JC MC CORMICK

HONOREE OF WESTERN SWING



JC doesn't remember a time not being around music and not having an interest in it. Around 1950, JC's entire family – grandparents, parents, aunts (4) and uncles (6) relocated to Tacoma from Oklahoma just two weeks before he was born. They were all musicians, all multi-instrumentalists. During the day, JC's grandfather worked as a carpenter. But Grandpa Lee also played fiddle, banjo and guitar and was raised listening to western swing music. Soon after arriving, he set about getting a job on KAYE 14.50 AM radio, hosting the Lee Edwards Country Hour. This turned into a family affair.

During the 1950s and 60s, in Puyallup and Tacoma, there was live music coming from every restaurant and lounge. Most venues placed a speaker on the street to entice people to come in. JC remembers standing at the doors, listening to his family performing. At this time, there was a musician in Tacoma named 'Cherokee Jack' Henley. Jack played upright bass (blonde Kaye) and an f-hole guitar (blonde). He formed the **Rhythm Ridin' Wranglers** and employed JC's mother and uncles. They played on Channel 11 TV as well as KOMO radio. JC would sit in front of the TV set, watching the show. To close the show, the band would look straight into the camera and say, directly to JC, "All right, time to go to bed now, Clarky." When his parents had parties, the house would fill with musicians and their music. Using an empty guitar case, JC would 'play bass.'

By the age of 19 JC had his first job playing music and by 1969 he was ready to strike out on his own. In addition to forming his own bands, JC has backed up several national stars traveling through the area. The first was Eddie Dean. JC also was hired to play last show David and Lefty Frizzell played together along with their cousin, Alan Frizzell. Among the others came Hank Thompson. After a few shows, Hank called JC and asked if he wanted to do additional jobs with him; but, by this time, JC had a family and didn't want to leave his wife and daughter.

In 1970, JC met his brother's neighbor, Chet Hasting. At that time, Chet was playing music 7 nights a week around Seattle. Around 1980, when Chet's bass player had to leave his group, **The Roadmasters**, Chet called JC and offered him a job. JC was with **The Roadmasters** for over 14 years, playing primarily western swing and country.

One of JC's uncles, Nokie Edwards, had gone on to help create the sound of **The Ventures**. Unexpectedly, in 2001, Tim Wilson with **The Ventures** asked JC to fill in for **Venture's** bassist Bob Bogle. They were scheduled to do a show at the Tacoma Dome and Bob was sick. This opportunity sparked JC's formation of **The AdVentures**, a band specializing in **Ventures** music. When **The Ventures** needed a musician, they called JC.

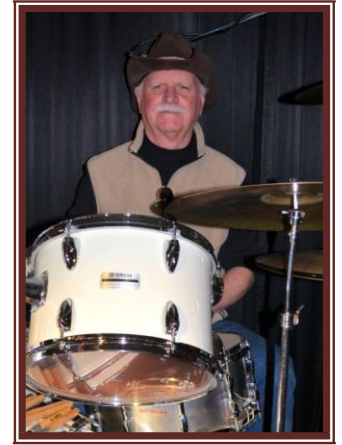
JC has been a strong sponsor of the NWWSSMS, donating a **Ventures** electric guitar and practice amp to the festival raffle for over 12 years. He has also been one of the go-to guys who could put together a band for the annual western swing festival at the last minute.

JC reassembled one of his early bands, the **Cherokee Band**, in 2016. He is excited about playing the music he enjoys the most, western swing. In addition to their scheduled play dates, the **Cherokee Band** also performs at various community and senior centers.

JC would like to thank the NWWSSMS for sharing western swing music in so many different ways, allowing him the opportunity to play with such talented musicians. As JC would say, "It's been a blast!"

DENNY PERRIGOUÉ

HONOREE OF WESTERN SWING



In 1937 a young man walked across a dance floor in Monroe, WA, and asked a pretty brunette to dance. He was a drummer - she a piano player. They were married and, in September 1939, Denny was born. His mom and dad played for dances, mainly in the Snoqualmie Valley area. They would have a sax player, banjo, fiddle - just a host of folks to play with them. The music was polka, waltz, fox trot and swing from the big band era. There was a war going on. His dad was injured logging so he worked in the ship yards. About 1947 dad would have Denny sit at the drums while he drummed up some business, he called it. About an hour later he would come back - the band would break for treats cooked by the ladies to raise 25 cent donations to their club.

Around 14, Denny took his mother's 4-string tenor guitar down and, by looking at the chord charts on her sheet music, he figured out how to play.

Denny would sit at the drums with right foot on the bass pedal, left foot on the high hat cymbals. In high school he didn't play drums in the school band but started playing out with the new sound they called "Rock and Roll."

In 1958 he got a drumming job with a fantastic country band. Their name was **The Royals**. They had a great singer/guitar player and the best lead guitar player in the Northwest.

Denny has played in over 100 dance halls and bars over the years and for lots of events, both for pay and free. Then he met a wonderful girl and in July 1961, they were married. His marriage to Sharon lasted almost 54 years before she passed. During their marriage, Denny would be asked to play drums from time to time. He would only fill in for short engagements as his family time was very important.

In the late 80s, Denny met Jim Rushing from Ohio. Jim was in the mortgage business and Denny was in the real estate business (now 48 years). Jim and Denny had a weekly jam at the Perrigoué's and Denny would play out with Jim's band from time to time. Jim was responsible for encouraging Denny to start writing songs. Denny began playing more guitar and singing. Jim went back to Ohio, where he still lives.

In the '90s Denny started drumming with **The Gentlemen of Jazz**. This was a very talented group. Everyone had played with someone famous except Denny and the bass player. **The Gentlemen of Jazz** played a type of music like Louis Armstrong's Hot 5 played. Great band and he loved it!

About 2005, Denny was asked to front the promotion side for a Country Gospel singer invited to Inspiration Week in Nashville. He did this three years in a row. Denny now has friends in County/Gospel from coast to coast. This truly changed his life. He met over 200 performers - all fantastic - and learned that his sales experience for the past 4 decades served him well, helping him to link folks together. He now sponsors some of this talent here in Northwest venues.

Over the years, Denny has collected original sheet music from about 1900 to 1969. He has a practice studio in Snohomish - drums, keyboard, speakers, guitars, banjo, fiddle and so on. He also works with talent in need of some guidance learning showmanship, stage presence and so on. Denny links them with other talent so they can grow on the music side. He looks forward to forming some jam nights. With all of his friends, old and new, it should be enjoyable. In Denny's words, music keeps us young and touches everyone!

LOUISE ROWE

PIONEER OF WESTERN SWING



Louise was born in Midland, Texas, in 1932, but her family moved to Duncan, Oklahoma, where she and her seven older brothers were raised. The boys started the **Seven Rowe Brothers**, a swing band, and they showed her some things on the bass and guitar (she figured out the rest for herself) while her father, a music teacher, taught her the piano. Soon she began singing with her brothers. The group played in a battle of the bands in Dallas in 1952. The other group competing? **Bob Wills and His Texas Playboys**. After Louise sang a song, she watched in amazement as the legendary fiddler walked up to her. "Bob Wills hired me as a singer right on the bandstand," she remembers. But Louise didn't just croon. She filled in for guitarist Eldon Shamblin when he didn't show up one night and, on another, she relieved bassist Jack Loyd while he sang a song. On a subsequent California tour Jack Loyd quit and Wills hired Rowe to play standup bass full time. When Bob Wills took her to Nudie's of Hollywood to fit her for a suit, her place in history was sealed. Louise Rowe was the only female musician to play with Bob Wills and His Texas Playboys.

Louise started her career in Dallas, TX, in 1950 with the Big D Jamboree. In 1951 she joined Jim Boyd with WFAA TV. She joined Bob Wills as a vocalist in 1952. By 1953 she had become the only lady Bob Wills Texas Playboy musician. She was a Texas Playboy for a year. Although she never went in the studio with Bob Wills, you can hear her on recordings of live radio broadcasts from 1953, both singing and playing. After she left the band, she wrote songs (eventually penning "The Texas Playboys That Wore a Dress") and performed with various other musicians.

She began touring as a bassist by 1954, playing with Grand Ole' Opry Stars Minnie Pearl, George Jones, Faron Young, Billy Walker and Little Jimmy Dickens.

Louise married fiddler Buddy Beasley and the couple had two daughters. In 1982, she and Buddy came up with a color-coded way of teaching fiddling called "the Buddy System."

She produced several CDs between 1987-90, including *My Time With Bob Wills*, *Texas Playgirls and Boys*, *Shades of Swing* and *A Sentimental Journey*. Louise was inducted into Western Swing Halls of Fame in Texas, Colorado, Nevada, Nebraska, Arizona, Wyoming, and California. In 2011, the Cowtown Society of Western Music recognized her as a "Living Legend" of Western Swing music.

In 1995, Louise joined Al Dressen's Super Swing Revue, the Texas Western Swing Hall of Fame Stage Band. She has been featured in *Texas Monthly*, *Texas Music*, *Texas Highways* and *Buddy* magazines. In 1995, Louise won the 'Best Mural' award for painting Pam Tillis' booth backdrop at Fanfare, Nashville.

Now 85 and a grandmother, she plays her Ampeg Bass with her band, **Louise Rowe and the Texan Playboys** every Friday night at the Texan Kitchen in Euless, between Fort Worth and Dallas. She's not the only former Texas Playboy in the group—others include Larry Reed, Casey Dickens, Wayne Glassen, and Billy Briggs (age 93). "I kind of patterned my band after Bob's," she says. "Two fiddles, two horns, two guitars, piano, bass, drums, and a lady singer." "It's not that I'm the greatest in the world," she says. "I was in the right place at the right time. I considered myself one of the guys."

MICKEY STODDARD

HONOREE OF WESTERN SWING

Cowtown Society of Western Music 2017 - Hero of Western Swing



Mickey was born in 1954 in Odessa, TX, and raised in Goree,

TX. He became interested in western swing music at the age of 5, when he was greatly influenced by Hank Thompson.

Mickey started playing professionally at the age of 13. He played with his brother's band, **Don Welch and the Westerners**, for the next 8 years. He then joined Billy Kilpatrick and **The Country Express** in Abilene, backing Curtis Potter. Mickey had the privilege of working for booking agent, Sam Gibbs and traveled the United States working with **The Good Times Band**. He went on to play with **The Nix Brothers Band** out of Nashville, TN, backing such artists as Diane Littlepage and opening shows for the great Johnny Paycheck. Mickey played senior citizen dances for many years with **The Over The Hill Gang**, which featured Leon Gibbs on fiddle and, occasionally, Ralph Mooney on steel.

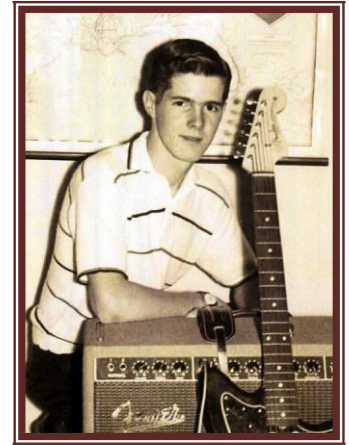
Mickey continues to play with **Eddie McElvain and The Mavericks Western Swing Band**. He's played with the late Frankie McWhorter and the late Jimmy Young on fiddle and the likes of Bobby Baker and Bobby Koefer on steel with the **Playboys Reunion Band** out of Pawhuska, OK. While playing with this great, eight-piece band, he was inducted into the Western Swing Society of Sacramento's 2002 Hall of Fame.

In 2003, he was inducted into the Western Swing Society Hall of Fame in Austin, TX. In May 2007, while still with this band, he was inducted into the Texas Western Swing Hall of Fame in San Marcos, TX. He has played with many of the greats, such as the late Ray Price, Johnny Bush, Darrell McCall, Jody Nix, Asleep At The Wheel, Dave Alexander, Moe Bandy, Jake Hooker, The Quebe Sisters, Justin Trevino and Amber Digby. In addition to playing with **Eddie McElvain and The Maverick Western Swing Band**, Mickey plays with **Larry Lange and The Lone Star Troubadours**. He also plays with **The Lone Star Troubadours Gospel Band** at the Cowboy Church Gathering in Graham, TX.

MICHAEL LEE CROUSON

SPECIAL RECOGNITION POSTHUMOUSLY

ACCEPTING FOR MICHAEL: TERRY CROUSON



The Category of Special Recognition

This designation, established in 2014, recognizes those who, through their actions, although not meeting "Inductee" requirements, greatly encouraged and continue to inspire those preserving, performing and promoting Western Swing music.

Michael Lee Crouson was born December 6, 1944, the fourth son of Harry Marshall Crouson and Margaret Bell Ferguson Crouson, in Cairo, IL, with roots in Obion County, TN, about seventy miles to the south. The Crouson family relocated to Pocatello, Idaho, in 1951.

Michael grew up on music - western swing, country, bluegrass and rock 'n roll. Left-handed, he was taught to play the guitar right-handed by his elder brother, Terry Neville Crouson (NWWSSMS HOF 2015). Michael played many venues around Southeastern Idaho in quite a few bands, backing stars such as Bonnie Guitar. And, he also knew and helped many musicians in his regular job at Ford Music and Appliance in Pocatello. Michael was a local star. He married Janet Elaine Park from Obion County, TN, in 1964.

About to be drafted during the Vietnam War, in March 1966 Michael chose to follow his brothers into the Marine Corps on a two-year enlistment. Completing his training, he became an infantryman. During all of his military free times, he entertained his fellow troops with his guitar playing and singing.

His unit arrived in South Vietnam in late October of 1966 and on December 10, 1966 - four days after his twenty-second birthday - Michael was killed in action. His musical career and dreams were cutshort.

His flag-draped coffin was escorted home by his Marine brother, Thomas, to Pocatello. He arrived home on the 21st and was buried on the 23rd, just two days before Christmas, with full Military Honors in the Pocatello Cemetery. It was one of the highest attended graveside services there ever.

His widow, Janet, later remarried. She passed away in Jackson, TN, on the 15th of May, 2012.

Michael Lee Crouson was not only an outstanding musician but an outstanding guy. He is deserving of being honored for his music. May he rest in peace.