



NWWSMS

NorthWest Western Swing Music Society

Preserving, Promoting & Performing America's
Western Swing Music Since 1983
www.nwwsme.com

PO Box 14003, Mill Creek, WA 98082

Included In This Issue

- 1 Cowboy Chords by Whit Smith
- 4 ★ Western Swing Forum
- ★ Cherishing the Memories
- 9 ★ The Tommy Duncan Project, by Bob Richards
- ★ New Release: Graham Lees' autobiography
- 12 Photo highlights of the WSS Festival in Sacramento
- 13 ★ 29th Red Steagall Cowboy Gathering Flyer, Ft. Worth, TX
- ★ 2019 Academy of Western Artists Nomination Information
- 14 ★ Bobby Flores Cruise Information
- ★ Western Swing Time Radio Show Information
- 15 Bob Wills Fiddle Festival & Contest Flyer Greenville, TX

In Every Issue

- 2 ★ NWWSMS Mission Statement/Contact Information
- ★ Current Officers & Board Members
- ★ Meeting Minutes of the Board
- 3 ★ Upcoming Showcase Information
- ★ President's Corner
- ★ Renew, join or donate - Here's how!
- ★ Around the Northwest-bring live music to your event
- 4 Sharing the Journey
- 7 Event Photo Highlights
- 8 ★ Swingin' West's Top Tens & Review by Mike Gross
- ★ NWWSMS Membership Application
- 10 Showcase/Festival Highlights
- 13 Top 10 from DJ Wyn Machon, NZ
- 14 Top 10 from DJ Skeebo Norris, Texas

Vol. 36, Issue 10

NorthWest Western Swing Music Society

October 2019

*Preserving the music that is too country for Jazz
and too jazz for Country*

Cowboy Chords: An Introduction to Western Swing and Its Illustrious Guitarists

MARCH 24, 2019

From the **May/June 2019** issue of *Acoustic Guitar* | BY WHIT SMITH

Editor's Note: Our thanks to Ramon Selby for sharing this article.. We hope you had the opportunity, either here in Seattle at Jazz Alley or at the Machinist's Hall in Sacramento, to enjoy the music of Whit Smith and his Hot Club of Cowtown!



Bob Wills & the Texas Playboys

The first Western swing record I heard was Bob Wills and the Texas Playboys' Tiffany Transcriptions, Vol.1. I was immediately amazed and hooked. I had been listening to Eddie Lang records and other 1920s and 1930s guitar albums by Carl Kress, Dick McDonough, and George Van Eps. Hearing the "Tiffany Transcriptions," I had an epiphany: I could apply all of my various jazz studies into one dynamic format and start a cool band that lots of people anywhere would like. In my mind the possibilities were endless. Two decades later, I'm still finding new wrinkles in the music through my band, Hot Club of Cowtown.

Western swing developed quickly in the 1930s and '40s from a number of influences: Western life and cowboy culture, various and diverse forms of blues and gospel music, Dixieland jazz and swing, and an all-but-forgotten form of entertainment in traveling tent shows and vaudeville theatre. It's the perfect guitar music. It can accommodate all levels of ability, from rudimentary first-position chords to virtuosic soloing and fretboard gymnastics—making it as fun to hear, or to play and jam on with other musicians, today as it was in 1936.

(Cowboy Chords, continued on Page 5 . . .)

NWWSMS Annual Meeting Notice

The NWWSMS Annual Meeting will be held on October 13 at the Lynnwood Eagles. Nominations for officers and board members to serve in 2020 will be accepted at this time. The meeting time and agenda are posted on Page 7 of this Newsletter.

Reminder: You must be a member in good standing (dues paid) to participate, nominate & vote.



Business Address
PO Box 14003, MILL CREEK, WA 98082

A 501(c)(3) NON-PROFIT ORGANIZATION FORMED IN NOVEMBER 1983 BY A GROUP OF MUSICIANS AND ENTHUSIASTS FOR THE PURPOSE OF PRESERVING, PROMOTING & PERFORMING WESTERN SWING MUSIC.

2019 Officers and Board Members

President/Secretary: Jeanne Yearian
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 PO Box 4216, Everett, WA 98204
 Phone: 425-348-9880
 Email: SharonSmith624@aol.com

Board Members: Tony Bachler, Dave Enslow, Butch Gibson, Lori Hanson, Dorothy Pallas

Annual Membership:

Full membership (*one couple at one address*):
 \$25.00
 Single membership: \$20.00

Visit us on the web at: www.nwwsms.com
 to read the newsletter in full color, JOIN the NWWSMS, RENEW your membership or DONATE.

Like us on FACEBOOK at
[NorthWest Western Swing Music Society](https://www.facebook.com/NorthWestWesternSwingMusicSociety)

Contact the editor,
jeanneyearian@yahoo.com, to receive our newsletter in your in-box.

PHOTO CREDITS:

September Showcase photos and WSS festival photos by Jeanne Yearian.

MINUTES FROM THE BOARD

SEPTEMBER 8, 2019

President Jeanne Yearian called the meeting to order at 10:40 am.

Present by Verbal Role Call: Tony Bachler, Sharon Capps, Dave Enslow, Butch Gibson, Lori Hanson, Sharon Smith

Absent: Dorothy Pallas

Guests: Judy Hayes, Fred Yearian

President's Report: Jeanne Yearian reported the August festival and summer music camp were successful. We came close to breaking even on the Festival. The Music Camp went longer than last year, with more students and, due to the student tuition, we spent less out of the Scholarship/Workshop fund than in years past. Please note: no one was turned away due to a lack of funds.

Jeanne asked the Board members to share two of their favorite memories of the festival weekend along with one thing they would like to see improved at next year's event.

The annual meeting of the NWWSMS will be held at the October showcase, when nominations for the 2020 officers and members of the Board will be accepted. The question: how many now sitting on the Board are willing to serve another year? Remember, if you would like to be nominated for 2020, be sure your dues are up to date.

Dorothy Pallas will be stepping down from the Board.

Toby Hanson has expressed an interest in joining the Board for 2020. Due to Octoberfest, he will not be able to attend the October meeting but has asked to be nominated. Judy Hayes would like to be considered as an alternate.

Treasurer's Report: Sharon Smith reported on the current bank balances in both accounts. Due to a change in the US Bank online banking procedures, both Sharon Smith and Jeanne Yearian now have debit cards and access to the online accounts.

Submission of Bills to Pay: Jeanne Yearian submitted a portion of the bills for this year's festival/music camp. Fred Yearian donated the expenses related to publishing the Inductee Booklets and Festival publications.

IRS 2017 Tax Refund Update: Jeanne Yearian reporting. The IRS has refunded the \$500.00 penalty assessed for the late filing of our 2017 tax return with \$12.00 interest.

IRS 2018 Tax Update: Jeanne Yearian reporting. Linda Teachout has submitted a

completed tax return for review. Jeanne Yearian will look it over and sign it if complete.

Once the IRS has accepted the return, Linda will send the invoice for her services.

The tax returns for 2017 and 2018 will be posted on the NWWSMS website as required by law.

Committee Reports:

Sunshine: Jeanne Yearian reported.

Newsletter/Website/Facebook: No updates at this time.

Showcase: Butch Gibson & Partners will be the host band for September. October will be **Paul Cooper & The Pickin' Coop**.

Enumclaw 3rd Sunday Jam Update: The Third Sunday Western Swing Jam was cancelled for August due to the Festival. The next jam will take place on September 15, from 2 to 5 pm, at Enumclaw Music.

2020 Western Swing Festival - August 4 (set up) through August 10 (tear down). Nominations for Inductees into the 30th Hall of Fame will open in January 2020. Completed nominations need to be received by March 15, 2020.

The \$600.00 deposit for the Field House has been made to hold the dates for the second week-end in August. Jeanne contacted Ed Coppin to ask if he would be willing to provide food for our event again. He said New York Catering would be happy to provide food service because we treated him and his staff so well. Always good to hear!!!

Scholarship/Workshop: Jeanne Yearian reported on this year's music camp. She will be meeting with Suze Spencer and Tim Dawdy before the October meeting to go over the student feedback given at this year's camp and to begin planning for 2020.

Unfinished Business:

Opportunity for a 4th Sunday Western Swing Jam at the Everett Eagles: No report at this time.

Winter White Fundraiser: Lori Hanson reported on her search for a suitable venue for the event. Discussion followed.

New Business: No new business to report.

The meeting's minutes were read and approved by the Board members present. Motion passed to adjourn at 12:40 PM.

Respectfully submitted,
 Jeanne Yearian, Secretary



President's Corner



Jeanne Yearian

In September we welcomed **Butch Gibson & Partners** back to the Lynnwood stage. I hope you enjoyed it as much as we did. Two great sets of western swing music.

Kicking off the change of seasons this month will be **Paul Cooper and his Pickin' Coop**. Can't wait to see who joins him on stage.

Remember, once the host band finishes their sets (1pm to 3pm), our jam band musicians will warm up by playing a few songs to start the session shortly after 3:30. If you would like to take part in the jam, be sure to sign up near the Information Table.

This month, at 3:00 PM, we will hold the Society's annual meeting for the nomination of officers for 2020. Once that has been concluded, there will be a short update on the Society and where it is headed. One goal for 2020 is already being discussed. We are planning to CELEBRATE the Society's 30th Hall of Fame in August! Friends, a non-profit lasting close to 40 years while holding to its original mission is something to be proud of. And, we are looking for ideas on how to make this a year to remember. We have already booked the Field House for August 5th through the 9th (with the Induction Ceremony taking place on Sunday, August 9). We hope to have our summer music camp running along side the festival once more as well.

Now, what is western swing all about? I love this PBS special on Turkey, Texas. (Not sure how long it will be available so don't wait too long to watch.)



Around the NorthWest Support Live, Local Music

For regular appearances at a particular venue to be included in the newsletter, contact the editor. Contact information for a member band is always welcome.

3rd Sunday Western Swing Jam, Enumclaw Music, 1515 Cole St, from 2 to 5! Jeanne Yearian & Toby Hanson hosting. Call 425-432-7888 for additional information.

Southern Comfort. For bookings or schedule updates call Shelley at (206) 235-0530. Check out The Southern Comfort Band's current activities on Facebook.

Steel Country. For bookings or schedule updates call Duane at (425) 870-7311 or Pat at (425) 745-3798.

The Barn Door Slammers. For information on upcoming play dates, check their website at: www.barndoorslammers.com.

Mike Faast and Jangles. For information on upcoming play dates, check their website at: www.janglesband.com

Sharyn Lee and the Sundowners. Dance Hall Music by **The Sundowners**. Visit their website for information on additional play dates: www.thesundownersband.com

JC McCormick & the Cherokee Band. For booking information or a schedule of upcoming play dates, call JC at: 253-268-2314.

Last month, I mentioned we came much closer to breaking even on the venue rental this year! A few more committed Sponsors would have put us over the top. Acquiring sponsors is a common practice for most event planners - but is new to us. If someone reading this column has experience and would like to help us go forward with this plan, please call or e-mail me or another member of the Board. We have put together a Sponsorship package. You are welcome to review and comment on the contents.

Just a gentle reminder: The Society's annual meeting is coming up this month and we could certainly use a few more board members. Maybe a position on one of the committees interests you?

I look forward to seeing you at the October 13th showcase. Be sure to come ready to dance!
JY

Dance & Play at the Lynnwood Eagles!

On October 13 join your western swing family

From 1 to 5 pm at the Lynnwood Eagles Featuring

Paul Cooper & the Pickin' Coop

19223 Hwy 99
(Three Blocks North of 196th Street)

Come for free dance lessons from 12 to 12:45, taught by MaryLee Lykes

- NOTICE-

Beginning in March 2019 a \$2.00 donation is requested from non-members of the NWWSMS to attend the dance.

Current members of the NWWSMS are admitted free of charge.

Thank you for your support!

MEMBERSHIP REMINDER: (To use PayPal or your credit card go to our website or click on this link:)

Become a member, renew or donate on-line or by mail.

Mail your check to: **NWWSMS, PO Box 14003, Mill Creek, WA 98082.**





Western Swing Forum
Keep your letters and
email coming!



*Pictured above: Holding a place of honor
at the 2019 WSS Sacramento festival,
Leroy 'Red' Gillean*

*Editor's note: Red's wife, Joan, asked that
we share the following:*

Dear Jeanne and Fred,

Thank you both (and the Society) so
much. The flowers were beautiful.

Let everyone who asks know Red kept
his sense of humor to the end and his love of
the ladies. He died very easy with no pain.

Thank you, again,
Joan

*Editor's note: This email was received
shortly after the August festival.*

Hi, Jeanne -

We've been home a couple of days now
after visiting my son's family in Tacoma after
the Festival. On Monday the 12th, we had
breakfast and my impulse was to go back to
our room, get dressed, and get on over to
the Field House for more Festival! Reality bit
me on the nose and I realized that we were
done for a year and must get on with other
things.

Jeanne, many thanks to you for what you
do for the NWWSMS and western swing
music/style in general. It's a hell of a lot of
work; yes, I know there are many volunteers
that pitch in big-time (Fred, Butch, all the

Cherishing the Memories



*Pictured above: NWWSMS valued
supporters, Vesta with her husband, the late
Carl Neu. Carl passed away September 21.*

A celebration of Carl's life will take place
at the Neu's farm from 1 to 6 PM, on
Sunday, October 20, 351 Ridge Lawn Place,
Camano Island.

Please bring something to share at the
potluck. There will be music. Call Vesta at
360-387-2691 with any questions.

bands, etc.). Fred's sound was just great;
many thanks to him!

. . . You have specifically perpetuated
and grown western swing, and broadly
affected a lot of people's happiness, and that
means you made a difference. The Festival
was a great accomplishment by you, the
Board and all your volunteers, and Bite the
Bullet was grinning ear to ear from start to
finish. Thanks again and I hope we can do it
again next year!

With great respect -
Rob Shotwell

*Editor's note: Here is a note received from
music camp attendee and long-time
NWWSMS member, Jack Hadfield:*

Hi Jeanne.

I had a great time this weekend. The
class and the shows were very inspiring and
entertaining. I'm going to keep coming as
long as you all keep doing the festival. . . .

Thanks for all your hard work to provide
Western Swing music for all of us in
Washington.

Jack Hadfield

Sharing the Journey

With Well Wishes and Prayers

Maggie Hull	Wyn Machon
Charlie Hull	Larry Broad
Graham Lees	Gloria Schindler
Eleanor Ford	Connie McMahon
Charlotte Tomlinson	Ed Hynes
Kevin Healy	Betty Reeves
Joe Dwyer	Paul Cooper
Betty Hasting	Judy Collender
Arlene Stuth	Wanda Ramos Love
Geno Burbank	Chuck Robbins
Greta Larson	Jim Sanderson
Fern Hooper	Keith Holter
Jody Meredith	Jim Wallace
Ken Jones	Kathie Wallace
Robert LaClaire	Cindy De Leon
Shorty Joe	Web Tipton
Quartuccio	Vi & Jay Anderson

Condolences

*To Vesta Neu, her extended family and
community of friends on the loss of
her husband, Carl.*

*A friend is someone who
knows the song in your heart
And can sing it back to you
When you have forgotten the
words.*

-Author Unknown-

*Did we miss someone or
do you know of someone
who should be included in the next
Sharing the Journey report?
Please let us know.*

*Contact a member of the Board
(see page 2) or
the editor of the newsletter
(see page 2).*

(Continued from Page 1, Cowboy Chords . . .)

I'm not an academic historian by a long shot, but I have been a dedicated and determined participant. In this feature, I'll give you an overview of the development of Western swing through the lens of its guitarists, all of which I've gleaned through extensive record collecting and listening, as well as first-hand encounters with musicians like Eldon Shamblin—and of course through playing the music myself for the last two decades .

The Roots of Western Swing

In the 1930s, recorded music was still a relatively new format, and albums were hard to come by in rural Texas and Oklahoma. Radio was the main catalyst that brought a variety of styles to the public while promoting regional bands and dances. Musical radio programs, as short as 15 minutes and as long as an hour or more, were underwritten by local and national businesses, including cigarette makers, automobile dealerships, and even baking-flour companies.

The Light Crust Doughboys of the Burrus Mill & Elevator Company began as a radio act in 1931. They were fired after only a few weeks because the company's general manager, W. Lee O'Daniel, didn't like the band's "hillbilly music." But thousands of fans—who were also Light Crust Flour customers—wrote in, demanding the group's return to the airwaves. A compromise was reached, and the Light Crust Doughboys, with personnel changes over the decades, are still playing today.

In the early 1930s, before the evolving style was dubbed Western swing, it was typically referred to as "hot string band" music. At first, it was played mostly for young dancers. I emphasize "young" because many older or family folk in rural Texas would have been happy with just fiddle-band or square dance-type music. The youth, as with every American generation before and after, wanted something they could identify as their own. Wild, raucous jazz that upset their parents was perfect.

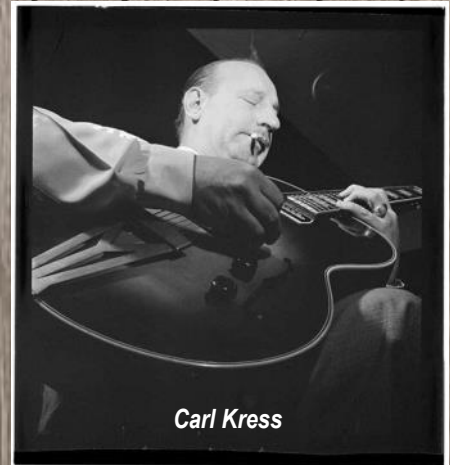
Bandleader Milton Brown, who presided over His Musical Brownies, absolutely knew this. Brown could be credited with moving the music's sound and repertoire away from old-timey toward the hot jazz dance-band style. Many other ensembles immediately followed suit, and a new genre was born. Brown's updated set lists included tunes like "Chinatown, My Chinatown," "There'll Be Some Changes Made," "Somebody Stole My Gal," "Who's Sorry Now," and "I'm Confessin'," made popular by Louis Armstrong, Jack Teagarden, Bing Crosby, and other pop and jazz bands of the day. But Brown also played delightfully raunchy and risqué material: "Somebody's Been Using That Thing," "Garbage Man Blues," and "I'll Be Glad When You're Dead (You Rascal You)."

Milton's younger brother, Derwood Brown, played guitar in the band. Other than an occasional solo on a radio show or recording date where the acoustic guitarist could step up to the microphone and be heard in the controlled environment of the airwaves or a record, the guitar's role was first and foremost to churn out four-to-the-bar rhythm, galvanizing the other instruments into a smooth swinging monster and propelling the singers and soloists to the brink of hysteria. Brown was more than adept at doing all of the above. He also employed bass-line runs between chords that dressed up and animated otherwise basic chord progressions.

This technique was shared by many of the accompanying guitarists of the day. Herman Arnspiger, who played in the Doughboys, and notably with Western swing pioneer Bob Wills, certainly did. Ready examples can be heard on Bob Wills and the Texas Playboys' recordings of "Harmony," "I've Got the Wonder Where She Went Blues," and the Jimmie Rodgers composition, "Gambling Polka Dot Blues."

Listen closely to the background of Brown or early Wills recordings (say, from 1934 to 1936), and you will be treated to the tasty bass runs between chord strums throughout. Derwood can also be heard taking single-note solos on a few tracks. Like most of the guitarists in the early stages of Western swing, he played his blues-based licks very hard, a natural reaction to the typically up-tempo tunes and volume levels of the other instruments.

(Cowboy Chords continued on Page 6 . . .)



Carl Kress



(Continued from Page 5, *Cowboy Chords* . . .)

Some guitarists would play punchy triadic solos—an impressive technique in its full harmonic sound and another way to obtain more volume. Singer and guitarist Bill Boyd played like this on some Roy Newman and His Boys tracks, including “Hot Dog Stomp” (1935).

Into the Swing of It

Take a quick detour to the jazz world for more triad-based soloing: check out guitarist Dick McDonough’s 1934 version of “Honeysuckle Rose,” and while you’re at it, Emmett Miller’s 1936 version of “Right or Wrong.” Miller had recorded this once before, with the pioneering jazz guitarist Eddie Lang in 1929, and Brown introduced it into the Western swing repertoire in the early 1930s. Wills recorded it later and it became a standard. What is now called trad jazz has always been at the core of Western swing and consistently reveals itself.

The technically advanced tandem of Carl Farr on guitar and Hugh Farr on violin played with the Sons of the Pioneers, the most successful—if not most popular—Western singing group of all time. Their hard-swinging, jazzy approach is reminiscent of that practiced by the formidable duo of Eddie Lang and violinist Joe Venuti. The Sons of the Pioneers performed on countless radio broadcasts, in movies, and on recordings heard by millions of people. Much of the Farr brothers’ work is appropriate musical support, but they were featured as soloists, too, and there are a number of compilations of the Farris just playing instrumentals. Removing the cowboy vocals—as on “Farr Away Blues” and “Deed I Do,” among many others—renders a style that could have been considered pure jazz or blues.

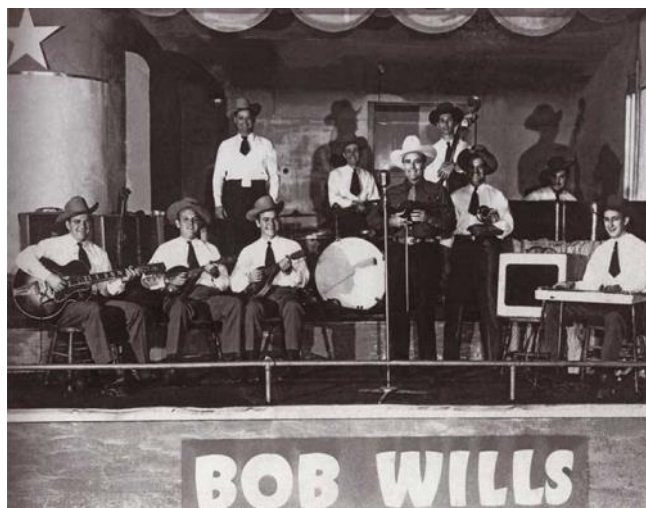
Venuti and Lang were revered by every hot-jazz string musician of the time, and ten years later, next-generation musicians would still be quoting, note for note, whole phrases of theirs. Lang was a master accompanist, fluidly moving the chords around under the melody not unlike a piano player. His playing, which featured ingenious bass lines connecting the chords, interspersed with dramatic arpeggios, is exciting and advanced by any standard and can still demonstrate how to dress up a simple fiddle tune or otherwise mundane chord progression.

For a good sampling of Venuti and Lang’s seminal work, listen to their recordings “Going Places,” “Doing Things,” and “Wild Cat.” (See a full Eddie Lang transcription, “A Little Love, A Little Kiss,” in the [April 2018](#) issue of *AG*.) Any list of essential Lang must include “Handful of Riffs,” with the amazing Lonnie Johnson on smoking-hot melody guitar—an unusual pairing for the time, as Johnson was African American, and sadly, interracial collaborations were extremely rare. Eddie Lang tragically died at the age of 30 in 1933 of complications from a tonsillectomy, but he continues to exert considerable influence on Western swing and on guitarists in general.



Eddie Lang

see an amazing film clip of this very band 20 seconds into the 1936 movie *Oh, Susanna!*, where they switch to an extremely fast version of “Tiger Rag,” and everyone solos. Campbell also plays acoustic lead to notable effect on tracks like “Dinah” and “Limehouse Blues.”



Like Lang, Allan Reuss wasn’t a Western swing player, but he was an inspiration to guitarists everywhere through his widely heard and exceptional guitar playing with clarinetist/bandleader Benny Goodman and trombonist Jack Teagarden. An obscure 1941 recording of the pop standard “I Never Knew” under the name Peck’s Bad Boys is a joy to discover. Reuss’ smooth, driving rhythm guitar flows like a river, and he takes an awe-inspiring chord solo on his unamplified Gibson L-5 Premier. He is joined by steel guitar, and for all intents and purposes, this could have been released as a Western swing record.

Down in San Antonio in the 1930s, violin virtuoso Emilio Caceres made critically acclaimed hot-jazz recordings with his brother Ernie, who would later join the ranks of Goodman and banjoist/guitarist/bandleader Eddie Condon.

Back to the Wild West

In early 1936 the Light Crust Doughboys really stepped things up in the six-string department when a new player, Muryel “Zeke” Campbell, came aboard to join forces with fellow guitarist Dick Reinhart. At that time, the band’s impressive string section also featured Cecil Brower and Kenneth Pitts on violins, as well as the virtuoso plectrum banjoist Smokey Montgomery.

Both Campbell and Reinhart were excellent swing guitarists, delivering powerful, smooth forward motion to the rest of the band. On “Ding Dong Daddy,” they both take solos on their new Martin D-28s—first Campbell and, later in the cut, Reinhart. You can

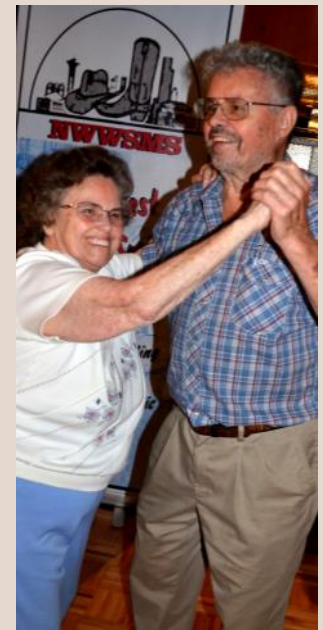
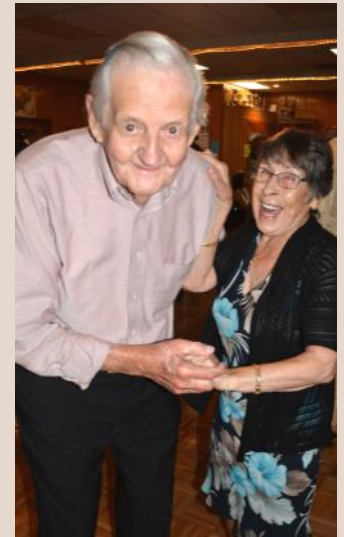
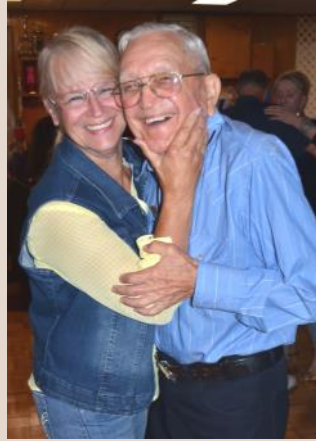
(Continued on Page 11 . . .)

Photo Highlights from the 2019 September Showcase

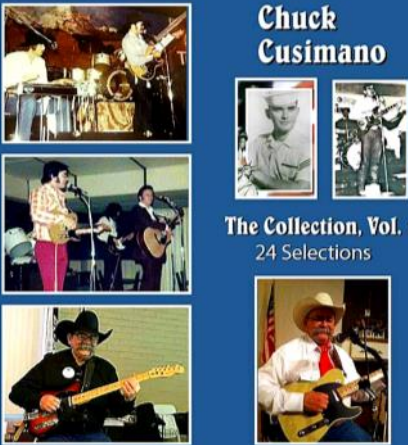
Come by and let us overwhelm you with hospitality and the sounds of Western Swing music . . . made in America!

Meeting Agenda

- for the
NWWSMS Annual
Meeting
Sunday, October 13,
2019, 3:00 pm
at the Lynnwood Eagles
- ◇ Nominations for the
2020 Board of
Directors
- ◇ Club's Future
Direction



**Hope to see everyone in October!
Save a smile for the camera!**



Chuck Cusimano

The Collection, Vol. 2
24 Selections

Album:
The Collection,
Vol. 2

Album Reviews

By Mike Gross KSEY - FM
www.swinginwest.com Seymour, TX

Artist:
Chuck Cusimano



Mike Gross

Bayless play electric guitar and Chuck also plays acoustic guitar. Jimmy Belkin, Jess Meador and Hank Singer play fiddle. Jimmy Lee Morris, Dave Stanley and Mark Abbott play bass. Larry Ely, Bobby Hibbits, Dixie Hankins and Josh Rogers play drums and Eddie Morgan, Jerry Abbott and Terry Bayless play piano. There are also many background vocalists.

This wonderful CD can be purchased in the USA for \$25., including postage and handling from Cusimusic, 1608 Ross Lane, Springtown, TX 76082. You can also download for \$1. a song at www.i2irecords.com

Singer/Songwriter Chuck Cusimano has released this new CD of 24 selections that he wrote or co-wrote over his long and successful career. They include a true gem, *My Heart is Back in Texas*. The other titles are *My Eileen, Too Choked Up to Chuckle, Don't it Make You Glad, Good Case of the Blues, Mexicali Lady, I Never Loved You That Much, Lonely Texas Highway, Deeper in the Doghouse, When Love Was a Sport, I Never Lost You, You've Still Got Him in Your Eyes, May All Your Dreams Come True, Let's Start By Sayin' Hello, Without You, There's Only One, Leave Me Now, Fast Lane, I Don't Get Enough, Three Chords and a Bottle, You Should've Been There, You Don't Have to Say Goodbye, Tomorrow's Promised Sunrise and Loneliest Broken Heart.*

The musicians are some of the best in the music business. Among the many musicians you will hear the following steel guitarists: Gary Carpenter, Carl Walden and Junior Knight. Junior also plays Dobro and Carl also plays harmonica. Chuck and Jake

Mike Gross, KSEY-FM, Seymour, TX & KTNK-AM, Lompoc, CA and www.swinginwest.com

Mike's Top 10 for October 2019

Songs:

1. Wild Texas Rose - Jimmy Burson
2. In the Middle of the Song - Western Swing Authority with Carolyn Martin
3. Rainbow Song - Jimmy Burson
4. Little Bit of Texas - Carlos Washington's Steel Horse Swing
5. Stardust Ballroom - Nancy Elliott
6. Manhattan - Judy James
7. Don't You Dare - Curio Cowboys
8. San Antonio Rose - Jan Schiferi
9. Swing Time Baby - Steel Horse Swing
10. I'm Back In Texas - Emily George

Albums:

1. Lone Star Dust - Jimmy Burson
2. Sactown Playboys - Sactown Playboys
3. Room in Your Heart - Curio Cowboys
4. Swing Set - Lee Lee Robert (Musikode)
5. Little Bit of Texas - Carlos Washington's Steel Horse Swing
6. Timeless Treasures for a Living Legend - Tommy Thomsen
7. Big Deal - The Western Swing Authority
8. Swing Time Baby - Steel Horse Swing
9. Ridin' Ropin' & Rounders - Rusted Spurs West
10. Shadows of What Used To Be - Emily George

NWWSMS Application for Membership

Date Rec'd: _____ Rec'd by: _____

NAME: _____ NEW MEMBER RENEWAL

ADDRESS: _____ INDIVIDUAL, \$20.00 COUPLE, \$25.00

CITY: _____ DANCER SUPPORTER

STATE / ZIP: _____ PERFORMER VOCALIST BAND LEADER

PHONE: _____ BAND: _____

E-MAIL: _____ INSTRUMENT(S): _____

I have enclosed an additional \$ _____ donation to the NWWSMS workshop/scholarship fund

ADDITIONAL INFORMATION

- Use the E-mail provided above to send newsletters and other NWWSMS news
- Please have someone send me a paper newsletter
(Note: the NWWSMS does not mail out paper newsletters)
- I'd be happy to print and mail _____ extra newsletters to those without e-mail access
- Please DO NOT include me in the Membership Roster.



THANK YOU FOR YOUR SUPPORT.



Bob Richards

YouTube's: radiobob805

The Tommy Duncan Project

It was 1948 and after 16 years Tommy Duncan was fired by Bob Wills. When he got a recording deal with Capitol Records, many of the Texas Playboys joined his band, called the All Stars. Much of what he recorded for Capitol and Intro records was pretty bad. Mostly it was a lack of good songs, but there were some gems. I have created a medley of those tracks from all his labels. I have collected and repaired all the pictures I could find.

Spending time with Bob and Tommy, meant a lot to me. The last time I saw him was the mid 60's. He was appearing in a local bar that booked country acts. He was solo and used the house band. When I walked in he recognized me. He was selling one of his 45 records for a dollar a copy from the bandstand. He said it was the most money he ever made from records. He gave me a copy, but I was playing rock and roll on the radio in 1966. He had been standing and talking to some customers at their table, He introduced me to them. When he had to go onstage, he told them, "Anything you want to know about the band, ask Bob. He probably knows more than I do." Even if that were true, Tommy was there.

I produced an interview with Bob and Tommy for Texas Tiny on KGER radio in 1960. It's the only one that exists. That night I was invited to the next recording session. I spent three hours in a recording studio, Radio Recorders, when they recorded the second album for Liberty. *(Click below to go to radiobob's [Bob Wills & Tommy Duncan, Live KGER Long Beach 1960 exclusive interview.](#))*



When Bob recorded a standard breakdown, they asked him the title, and he had none. I suggested they call it Playboy Special. And so they did. I also suggested they record, "I Wonder if You Feel the Way I Do." Bob, said, "Hell, yeah. I wrote it." That was almost 60 years ago, but I still have the music and the memories.

I want to acknowledge the folks that helped me with this project. Jeanne at the NorthWest Western Swing Music Society provided some great photos and her valued opinion on the music.

Chris Clem provided scans and vinyl dubs of the final Tommy Duncan album, "For the Last Time." <https://>

youtu.be/YdAKFDjRS44

Charles, stage name, 'goroke' was a big help with the photo editing. He turned the Tommy Duncan portrait to color and gave it new life. I faded it from black & white to color to illustrate what he had done. He also converted, "New San Antonio Rose," into amazing stereo.

Here's the link.: <https://youtu.be/anof3B5Nqaw>

Thanks to Lee Akers, Montana DJ, for his support and opinions. He also knew Tommy Duncan from his radio days. If you need voice over work, there is a link below. - <http://leethevoice.com/> Coming soon, all the Snader Telescriptions in one video with enhanced sound.



(Click above to go to radiobob's post: [Tommy Duncan, Gambling Polka Dot Blues, + 6 great songs & two rare videos](#))

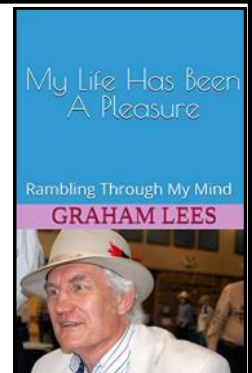
My Life Has Been A Pleasure: Rambling Through My Mind

by [Graham Lees](#)

Available through Amazon - Kindle and Paperback

Born in Manchester in the late 1940's with an adventurous spirit and inquisitive mind, this is the autobiography of Graham Lees. An English music journalist for over 25 years. An Award Winning radio presenter known though-out the World as Golden Graham on Hospital Radio, Community Radio and Internet Radio since 2001. Graham has been a member of several Western Music Associations in the USA for many years and was inducted into the Northwest Western Swing Music Society Hall of Fame based in Washington State, USA in 2017.

Graham rambles through the canyons of his mind from his early childhood reviving a way of life that has greatly changed over the past 60 years. See where Graham's influences in music came from. Learn how his interest in big bands, swing, country music, western music, bluegrass, blues and folk music progressed from an early age. He tells of his time as a music journalist and some of the well-known Country music superstars that he interviewed. Emigrating to Australia under the Australian government's assisted passage scheme, colloquially known as a £10 Pom. He shares his many experiences, the things that he's done and seen during his travels around the World. Experience things that you might not have imagined in your wildest dreams. Be saddened by the tragic events, smile, laugh and be intrigued at the incidents in the past and present that have effected and greatly influenced Graham's life. Reliving his many experiences though the years; several times Graham was told "you should put it all in a book." You may have seen the stage musical "A Ride With Bob", now you can take A Ride With Golden Graham!!!



Showcase Band for September Butch Gibson & Pardners

Top to Bottom: Butch Gibson,
Larry Broad, Judy Hayes,
Pat Rowe, &
Jim Hollinger



HIGHLIGHTS FROM THE 2019 SEPTEMBER SHOWCASE

Gearing down from the August festival takes some time and effort . . . but **Butch Gibson and Pardners** helped ease us through that transition. Before they had finished their first set, the memories of our August rush began to fade as we went from Festival to Showcase mode.

With **Pardners'** swinging, solid rhythm section comprised of Jim Hollinger and Judy Hayes, the musical foundation was laid. Performers as well as dancers could step up with confidence. Butch was on vocals, Larry Broad ably took care of lead guitar, and Pat Rowe covered the steel. All of these musicians perform in multiple bands, playing a variety of music. In addition, all of the musicians pictured here have been inducted into at least one Western Swing Hall of Fame. Their years of experience and love for the music shone through. As folks came in for the afternoon, the dance floor filled.

It seemed as though **Pardners** had just begun when Pat Rowe closed the session with the classic *Panhandle Rag*. It was 3 PM and time to draw for door prizes! What a selection we had for folks to choose from. Our sincere thanks to Bill Metz, Sharon Capps, Cindy Peacemaker and Sharon Smith for their generous donations. To be included in this drawing, be sure to print your name on the back of one of the door prize tickets and put it in the bucket . . . it's as simple as that.

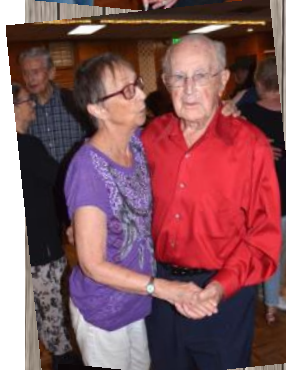
By the time the winners were headed back to their tables, the jam band musicians had taken the stage and were ready to warm up with a short set. Backing our jammers this month was none other than **The Old Stokers** band, joined by Pat Rowe on steel. What a treat! Along with Pat, we had Randy Miskulin on drums, Phil Mitchell on bass, Neal Jeans on guitar, Steve Carter on guitar (filling in for Gene Burbank) and Shelley McNaughton. Everyone in this group sings and harmonizes! Soon the jammers were taking the stage. What a fantastic beginning to a new season! Thank you to everyone who participated.

We would also like to thank the Lynnwood Eagles and Staff for all of their attention, great food and hard work. Thanks for your help in making our showcases a success! And, a personal thanks to everyone who comes out each month to support our Western Swing society. It means so much to us that you all are here every month.

In closing, an early reminder that everyone's membership renewals will be due again on January 1st. Let's try to get our membership numbers up this year and show our support to the society. Bring a friend or two and introduce them to the wonderful world of Western Swing! We promise we'll make them feel welcome!!

Next month will be **Paul Cooper and the Pickin' Coop**. Paul always keeps us guessing as to who will be joining him on stage in the "Pickin' Coop." We have a such a great pool of quality players to choose from here in the Northwest that Paul's selection of musicians never fails to impress us!

I look forward to seeing you at the October Showcase! JY



(Continued from Page 6, Cowboy Chords . . .)

Sometime in 1937, Campbell acquired an example of the first commercially successful electric guitar, a Gibson ES-150 with its matching EH-150 amp (the same rig Charlie Christian used in pioneering the role of the jazz soloist in his work with Benny Goodman). Campbell's soloing quickly evolved into a hip, melodic style—very lyrical and modern, instantly recognizable. With his new voice, he could relax and play with the beat, and he began adding harmonic ideas no Western guitarist had demonstrated yet.

Campbell's solos with the Light Crust Doughboys on tracks like "Blue Guitars," "I Had Someone Else Before I Had You," "Dinah," and "Beer Drinking Mama" surely warrant a reassessment of his incredible work, which has received surprisingly little recognition. Johnny Gimble, the legendary Texas swing fiddler and Bob Wills alumnus, witnessed Campbell firsthand as a teenager, and he confirmed with me on several occasions that everyone went nuts whenever the guitarist took a hot solo.

A Humble Legend

No list of Western swing musicians, let alone guitar players, is complete without the name Eldon Shamblin. Born in Weatherford, Oklahoma, Shamblin taught himself guitar and music by studying big-band charts and stock arrangements as a teen. During the desperate grimness of the Great Depression, he moved to Oklahoma City, where he played and sang on the radio. Eventually, he ended up in Tulsa, working with Dave Edwards' Alabama Boys and at another radio station, where he arranged classical music pieces into little hot-jazz numbers.

Wills had been adding musicians to his ensemble to keep in step with the big-band craze of the late 1930s, and after hearing what Shamblin could do with sophisticated music like that, he imagined what the guitarist could do with a simple Western tune. Wills eventually convinced Shamblin to join the Texas Playboys as an arranger and guitar player, a position he would hold on and off for over 30 years.

Guitarist Herman Arnsperger remained in the band a number of years, as well, but with a more fiddle-like accompaniment approach. Shamblin, who was always humble, said that Arnsperger was great at the earlier style, and Uncle John Wills (Bob Wills' father and original fiddle teacher) didn't dig Shamblin's playing at all. But everybody else loved Shamblin. His smooth sound of moving chords behind the melody, filling in with bass runs and ornate flourishes, shows Eddie Lang's influence, but redefined in a style that was all his own.

Shamblin's knowledge of harmony was far more evolved than most musicians in the Western music scene, and he often coached the other members of the band in navigating chords, even teaching them their parts one note at a time. He joined the band with an odd-looking Rickenbacker Electro-Spanish Model B electric guitar, but Bob Wills soon gave him one of two Gibson Super 400s he'd bought for the band, and Shamblin played this for 18 years until Leo Fender—a huge Bob Wills fan—gave him one of the very first Fender Stratocasters ever made. The Gibson Super 400 was acoustic, but it had a pickup mounted to it that ran to a volume pedal on the floor, another feature that would remain uncommon for years.

There are many great guitar moments from Shamblin on the recordings Bob Wills and the Texas Playboys made between 1933 and 1949. Listen to the bass lines Shamblin plays on "Time Changes Everything" and the ease and natural sophistication he adds to "Honey What You Gonna Do." The instrumental "Taking It Home," on which Shamblin teams up with Louis Tierney on violin, finds the guitarist playing loose and swinging. Shamblin takes a very nice melodic single-note solo on "I Wish I Could Shimmy Like My Sister Kate," and in the groundbreaking "Bob Wills Special," he and steel guitarist Leon McAuliffe introduce the twin-guitar sound that would become a hallmark of Western swing.

A series of radio transcriptions that Bob Wills and His Texas Playboys made between 1946 and 1948 (those "Tiffany Transcriptions") absolutely captures the group's *joie de vivre* and its diversity of material. The personnel were not always the same on each session, but the cohesion never falters, and everyone is clearly giving all they have on every song. They would play a hoedown like "Smith's Reel," then a Benny Goodman tune, followed by a classic Western piece and an electric version of a Cole Porter song.

These recordings are also excellent examples of how Shamblin's three-part arrangements (guitar, steel, and electric mandolin) could sound like a big-band horn section. They are filled with incredible solos from Tiny Moore, Herb Remington, Junior Barnard, Joe Holley, Tierney, and of course Shamblin.

I hope I have stoked your interest in this fascinating and magnificent era of Western swing, with its brilliant guitar work, which still inspires me—even after playing it professionally on the road over a hundred nights a year for the last 21 years and counting. *Special thanks to Cary Ginell and Rich Kienzle for their liner notes and books, which guided me and taught me so much right from the beginning.*

Whit Smith is a member of the Western swing group Hot Club of Cowtown and author of the Chordination series of instructional videos. whitsmithmusic.com



Eldon Shamblin



The Sons of the Pioneers



Our sincere congratulations to all of the WSS 2019 Hall of Fame Inductees. For those of you who weren't able to make it, you missed a great one! What a line up of talent performed over the weekend. Take a look at just a few of the performing bands to the right (and watch for some videos to come!)

Pictured below: The Western Swing Society of Sacramento's 2019 Inductees or their Representatives (not pictured Tommy Thomsen, accepting for Greg Gibbs)

- ★ Front Row, left to right: Devon Dawson, Phil Speer, Carolyn Sills.
- ★ Row two, left to right: Ryan Goodpastor, Gerard Eagan, Jeanne Yearian for Toby Hanson
- ★ Standing, left to right: Duncan Elledge, Duane Brown, Dan Cribb, Ronnie Elkan for Elana James, Katie Glassman and Bob Schulz .



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1. *Gonna Go Dancin' Tonight*, Chuck Cusimano
2. *Faded Love*, Dawn Anita
3. *Four or Five Times*, Carolyn Martin
4. *Bubbles in My Beer*, Buck Reams & Snuffy Elmore
5. *Miles and Miles of Texas*, John Lang
6. *Sittin' On Top Of The World*, Carolyn Martin
7. *The Handsome Young Stranger*, The Carolyn Sills Combo
8. *Texas Kerosene*, Mikki Daniels
9. *Don't Fence Me In*, The Cactus Swing Band
10. *Miss Molly*, Cindy Walker

Artists are welcome to send cds to:
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New Zealand.
wynmachon39@gmail.com

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Friday, November 1st, 10:00 am to 11:00 pm: Scheduled Bands and Jam Sessions
Saturday, November 2nd, 10:00 am to 11:00 pm: Scheduled Bands and Jam Sessions

For Information Contact: Hack Starbuck @ 580-571-5081



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For all categories for 2019**

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Nominations close Nov.1, 2019

**NOMINATIONS WILL
CLOSE NOV. 1, 2019**

ALL categories not receiving at least 10
Nominations will be eliminated from
the nomination process.



Skeebo Norris

October Playlist for "Skeebo's Line Shack Review"

We here at Pickin' On The Oldies want to thank all of our very loyal and "new" listeners to our internet station. One thing we strive for is "Traditional Country and Western Swing," featuring the classic great artists and all of the upcoming new independent artists who are continuing to produce "Dance Music."....plus, we air old radio versions of Gunsmoke on Sundays at 6am and 6pm, and Syndicated Shows, If That Ain't Country, hosted by Western Red, Saturdays 1-4 pm and Legend Radio Show with host Jim Loessburg airing Sunday 1-5 pm and archived editions of Glory Road, the old Quartet Gospel Music, with the late great Larry Scott as host ...We'd LOVE to have you join us.... If you like us, please share with your friends who enjoy this music as well at www.sansabradio.comwe are the Academy of Western Artists, STATION OF THE YEAR FOR 2018.....streaming 24/7.

Beats Walkin' - Goin' Away Party

Sarah Jory - Jealous Heart

Roger Losh - Texas Honkytonk Flu

Tommy Thomsen - I Laugh When I Think

I Cried Over You

Jimmy Burson - Love Lifted Me

John Arthur Martinez - Cherry Springs Swing

Sonny Marshall - Oh No, Not You Again

Garry Ash - Swing Me Back Home

Cowjazz - Texas Blues

Amber Digby - Saturday Night

Artists may send mp3 submissions to

production@sansabradio.com

and personal messages to skeebo@sansabradio.com

We are on Facebook as well... Pickin' On The Oldies.

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The band will play 3 private parties for our group. Booking through any source other than the agency listed will exclude you from these parties. Fees of \$188.00 per person include band fee, security fees and taxes. Travel agency reserves the right to charge a cancellation fee of up to \$100 per cabin. Fuel surcharges of up to \$10 per day per person may be charged by Royal Caribbean Cruise Lines.

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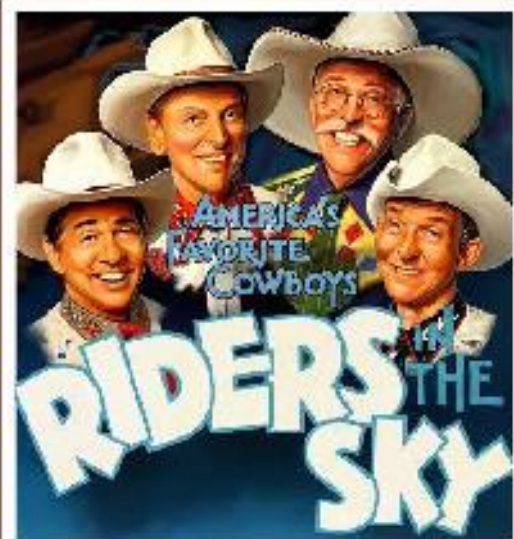
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