

Rita

From: "Judy Gordon" <judygordon708@verizon.net>
To: "Taffy Myobe" <taffy@aohell.com>
Sent: Monday, September 01, 2008 8:01 AM
Subject: Picking Up The Tempo, number 18, September 01, 2008

september 1, 2008 – no. 18 ~~A TEXAN RANGER.~~

A gentleman, just from Richmond, gave the following account of these redoubtable warriors:

Ben M'Cullough's Texan Rangers are described as a desperate set of fellows. They number one thousand half savages, each of whom is mounted upon a mustang horse. Each is armed with a pair of Colt's navy revolvers, a rifle, a tomahawk, a Texan bowie-knife, and a lasso. They are described as being very dexterous in the use of the latter.

HARPER'S WEEKLY – July 6, 1861

<p>Picking up The Tempo a country western journal</p>	<p>a DEXTEROUS NEW VOICE in Country from the ~ Music HALF ~ SAVAGE Southwest</p>
--	---

Copyright © 2008: Wowapi Productions/708 Chandler Drive, Garland, Texas

PICKING UP THE TEMPO, a country western journal
September 01, 2008, number 18

© 2008, Judy Gordon,
708 Chandler Drive
Garland, Texas 75040-7775
Phone: 972/485-0990 or e-mail: judygordon708@verizon.net

Introduction: The title of this journal comes from Willie Nelson's song, "Pick up the Tempo." Since I am relocated in Garland, Texas, will attempt to publish this journal on a regular basis first day of each month to seek out new writers and bring back some existing ones.

+++++

Contents:

Roxy Writes – Songwriter ... by Roxy Gordon [edited by Judy Gordon],
Carol Gerhauser Writes – Try A Little Tenderness ... ,
Editor Introduces New Poet – Joe Lemming – 7-29-08 Peshitigo River... ,
Art Coelho Writes – Scarecrow Hair ... ,
Roy Hamric Writes – Bill ... ,
Peter O'Brien Writes – Chrome Eagle Bus ... ,
Wes McGhee Writes – Shame On You Rosie ... ,
Judy Gordon Paints – Wolf Voice ... ,
*Entertainment Checkout Roger's SUNDAY, 3-6 P.M. LISTEN
TO JAZZ RADIO By ROGER BOYKIN, RADIO STATION KKDA 730 AM ... ,
RICHARD DOBSON HONORS RICK SIKES WITH A SONG, Read Review ... ,
CD Reviews by Judy Gordon* and Carol Gerhauser+ ... ,
Classifieds/Links*

Edited and Produced by Judy Gordon

The entire contents of *Picking Up The Tempo* – 2008 are copyright © 2008 by WOWAPI, Judy Gordon, and may not be reproduced in any manner, either in whole or in part without written permission from the Publisher.
ALL RIGHTS RESERVED.

ROXY WRITES SEPTEMBER 01, 2008

"Songwriter"

by Roxy Gordon – © 2008, "Songwriter"
[Edited by Judy Gordon]

"SONGWRITER"

The most successful songwriter I can count as a friend is Billy Joe Shaver out of Corsicana, Texas. Years ago he wrote an (almost) whole album for Waylon Jennings. He wrote huge hits for Johnny Rodriguez. Coming in a close second, if not even, is Fort Worth's Townes Van Zandt, the author of "PANCHO AND LEFTY." I know and have known a number of songwriters. I've been one myself, sort-of, sometimes. My friend Bob Trammell

is a poet in Dallas. He organized a poetry group called Wordspace. Judy and I are on the board of directors. Bob thinks songwriters are among the best poets anywhere and especially in Texas. So he decided to put together a songwriting symposium. I helped him. Day-after-tomorrow, I have to do a talk at the thing. I decided to do something on TEXAS SONGWRITERS I HAVE KNOWN.

I guess, by time, the first has to be Rick Sikes. I didn't meet Rick till a couple of years ago, but he was writing songs when I was a mere child. (Hey Rick, you're older than I am. Almost nobody else is, as you know.) I've got tapes of Rick's work and a songbook. This is very literate and smart writing. But for success and widespread fame, no Coleman songwriter can touch Tom Jones. I don't know much about Tom Jones except he spent part of his childhood in Coleman. Years ago, many years ago, he wrote a musical with Harvey Schmidt called ***THE FANTASTIKS***. I've read it is the longest running play in New York and it has been performed in virtually every theater in America. A song from it, "TRY TO REMEMBER," was performed by every folk group and lounge singer in the '60's.

Slim Willet's "DON'T LET THE STARS GET IN YOUR EYES" seems to have come out of Coleman County. Rick says Slim didn't really write it, that it was written by some guy from around Novice. All kinds of pop singers did that one. Perry Como had a hit with it.

The first songwriters I really knew were in Austin when I went to UT. John Clay was from Stamford. I met him one week after I got to UT. He was skinny and wore only white tee-shirts. He had, clipped blond hair. He was a beatnik going hippy. He played banjo. He had couple of songs everyone knew, "THE ROAD TO MINGUS" and "HARLEY HOG." Both were written when he was a student at Tarleton in Stephenville. Mingus was the nearest place to Stephenville to buy beer. "THE ROAD TO MINGUS" is about college kids dying in a car wreck coming back from buying beer. Years later, someone in California heard a folksinger doing the thing and this guy said it was traditional folksong.

Second wave of songwriters are from Lubbock. Butch Hancock, Jimmy Gilmore, Terry Allen, Joe Ely, David Halley. Going back to Buddy Holley and Waylon Jennings and Tommy Hancock, folks have wondered how all that music came out of Lubbock. It has been suggested there ain't nothing else to do in Lubbock but play guitar. Joe, Butch, Tommy and Joe had a seminal acoustical band called ***THE FLATLANDERS***. They did a record in Nashville which was not released in America, but later released in England. It has since been released here. The later-day hit off it, sung by everybody in Texas, is Jimmy's "DID YOU EVER SEE DALLAS FROM A DC 9 AT NIGHT?" Several years ago, ***ROLLING STONE*** magazine declared Jimmy country singer of the year. Butch puts out his own records. He has written much for Joe who has had several major record deals. Terry has made many records, plays all over the country is also a visual artist, probably more successful there. He has work in the new Denver airport. Terry played the Kerrville Folk Festival once and the promoter, Rod Kennedy, didn't invite him back because his songs were just too strange. Lubbock strikes again.

Michael Martin may not count as Texas. He is from eastern New Mexico, but then that's almost Texas. Martin and a guy from Abilene named Tim Holiday are old

friends, both VietNam vets, and both old friends of mine. Martin writes songs of the New Mexico border, good, sad songs. Songs about the passing of old culture. He also writes Nam songs, one with Holiday about how vets sought out other vets to try and figure it. Both make a living more-or-less, from music. Martin writes tongue-in-cheek songs. One about a convenience store would-be-robber who uses a water gun. The clerk says that's a water gun. The robber says it is full of LSD. The clerk says he's an old hippy and fire away.

Tony Lane is from Comanche, lives in Nashville, or just outside. I met him years ago when he was living in Dallas, playing folky little bars. He comes from a musical family. His older brother, Jerry Max Lane, was something of a star in progressive country days. Most all his brothers play music and there are a bunch of them. Tony and I have written together. He thinks he wants to be mainstream Nashville. In truth, he doesn't know how. He's too good. He grew up listening to Bob Dylan, Gordon Lightfoot, John Stewart. His best song is about the serial killer Ted Bundy, written from Bundy's point of view. This ain't Allen Jackson material. I've taken Tony to the res in Montana twice. Indians love him. I brought him to Coleman County a few years ago after his marriage wasn't doing well. We went over in the pasture and shot a bunch of turtles which sank in the tank and we couldn't retrieve to fry. We agreed songwriters might not be great hunters, Ted Nugent notwithstanding. (And Ted has been known to hunt about ten miles from where I am typing this in Valera.)

Tony is a wonderful songwriter and has an amazing voice. All these people I've mentioned are people I know quite well, hang out with. The rest of Texas songwriters would be a list to fill several books.

===

end

=====
 (Published Coleman Chronicle & DV, March 21, 1995)
 =====

(Continue next issue Roxy Gordon's "Arizona.")
 =====

CAROL GERHAUSER WRITES

"Try A Little Tenderness"

by Carol Gerhauser, © 2008, Dallas, Texas

"TRY A LITTLE TENDERNESS"

My cat looks up at me and says, "What are you crying about, mommy?" and in the midst of my sobbing at Otis Redding and the Bar-Kays (the day before he died) on the TV, I have to laugh. Those "words" make it easier to bear, the hardships of a whole race here and of others everywhere who suffer a lifetime at the hands of God knows whom or what.

We are all waiting, anticipating full of a grievous care be it one uniquely female or that of
Both Adam and Eve. But love spoken will not be regretted let us not forget it.

==
end

=====
Carol Gerhauser provided a collection of her poems entitled "Her Clean Up
Days," in *Picking Up The Tempo*, journal – number 3, September 06, 2001.
She can be contacted at e-mail Clgerhauser@aol.com.
=====

EDITOR INTRODUCES NEW POET – JOE LEMMING

7-29-08 PESHTIGO RIVER, PESHTIGO WOODS

The outlaw monks of Zesus Roi
no longer inhabit these woods—
they reasoned that if indeed
all life is suffering
they sought to fold a
dark blanket over all
that lived—
Once their mention brought
memories of giant prehistoric
birds darkening the treetops
with their shadows—
Hmpfh!
As we all know
the True Buddha
returned/ Kissed the river
& the river responds
with the sound of
never ending applause

=====
end

=====
(JOE LEMMING can be contacted at Carol's e-mail: Clgerhauser@aol.com)
=====

ART COELHO WRITES

=====
Art Coelho
P.O. Box 249
Big Timber, Montana 59011
=====

"Scarecrow Hair"

You can ask me why

I have tasted indifference,
 but time has a strange
 way of measuring and
 my answer though simple
 will stretch across dark stones
 that I once stepped on so
 my voice wouldn't get lost;
 and I could speak in some unique way
 so pride's stride would not go fallow.

It's a lot like youth
 that burns its years without
 thinking once its soul might
 in the end sound like
 a rattling log truck up
 a British Columbia dirt road.

In what happens there are ruins.
 I once knew something big,
 final like a trombone blasting
 and rolling like a freight train
 with tempered steel and lumberjack dawns,
 but I'd have to somehow rediscover it again.
 Now yesterday is so small that a frayed
 mosquito carries it all on its back
 like a lean lost grumbling note
 of banshee tricks too slick.

Truth is such a slippery fish,
 and all during the duration
 of unearthing the spirit it nurses
 minted bold twins with
 two black eyes as gems.
 I don't know why the falling stars
 through my eyes wear crude crossbones.
 Maybe they're practicing
 a mad dance behind my back.

How can you be sure
 of anything when the heart
 has a trapdoor? And what
 is broken sings busted songs.
 I make up music anyway
 because the ghost needs utensils,
 vessels that won't sink the blues.
 And even though the seas mock
 when we fail to seek out
 some magic the birds
 have always swallowed;
 still, the garden has some resolve—
 the essence a phantom must lose

before it can dissolve.

I shake out blind man memories.
 Somehow the passage has
 absorbed all fingers towards tears;
 and gutted leaves make the
 scarecrow hair on my head
 scream for softer ground.
 I never see why the blood can't
 recognize fully its mortgage.
 I thought age would deliver
 the gnawed arteries towards
 a sweeter mustard of solitude.

– Art Coelho

=====
 (Coming next issue Art Coelho's "*The Night Scents of Tomorrow.*")
 =====

end

=====
Seven Buffaloes Press

Art Coelho, Ed. & Pub.

Box 249

Big Timber, Montana 59011

(Rural & Working Class Lit.)

Individual authors &
 anthology formats.

Free catalogue.

Art's Fine Art

3 color prints available:

Horsepower, Gossip &

The Portuguese Windmills;

Visual image will be sent:

artcoelho@cablemt.net

Coelho's canvases featured:

www.palcus.org

For Sale: Art's paintings

=====
ROY HAMRIC WRITES

Bill

I know a cowboy named Bill

He won't drive

Till after midnight

This cowboy reads science fiction

because

*It's reachin'. We know there
Ain't no real heaven. But maybe
that's still where we'll all end up—out there.
How we'll be.*

He can't handle prosperity
He likes without better
He has to know where West
is or get gets nervous

This cowboy is brave
without showing it
But this cowboy wants some
reassurance too
This cowboy doesn't want it
from people
O, no
This cowboy wants it from the sky

====

end

(Coming next issue Roy Hamric's "Midnight at the 2300 Club.")

=====
Roy Hamric was the editor of the former weekly newspaper, *The Desert-Mountain Times*, in Alpine, Texas. He edited a collection of newspaper columns, *Archer Fullingim: A Country Editor's View of Life*, which won the Texas Institute of Letters best work of journalism award in 1976, and he took the photographs for *The Big Thicket*. For many years, he took photographs which regularly appeared in Wowapi publications.
=====

PETER O'BRIEN WRITES

"Chrome Eagle Bus"

by Peter O'Brien © September 01, 2008, Surrey, England

I taught Physical Education at the same school for 37 years. Two of my former students, brothers Julian and Danny Wilson, fronted the band Grand Drive. In 2004 they toured in America and this is the story of that trip.

“CHROME EAGLE BUS”

Danny's traveling across the States in a chrome Eagle bus.
He says, "It's seen better days." That applies to most of us.
Working with his band for years, now finally it's time
to get into this country, put their music on the line.

Danny's looking at a sign, 'Don't Mess With Texas.'
Straight off a plane from England, the first gig's in Dallas.

Another sign, 'Keep Austin Weird,' playing at Antone's -
'Austin's Home of the Blues' - Stevie Ray and Jimmie Vaughan.

Danny's parked up there in Nashville next to Neil Young's bus
with a ZUMA license plate creating quite a fuss.
It's Tootsie's Lounge, Hatch Show Print, Ernest Tubb's Record Store,
then it's off to The Slow Bar, play their set, no time for more.

Danny's at their driver's home in South Carolina.
Jambalaya and catfish washed down with cans of Shiner.
They came there through the mountains, the Smokies, Appalachians,
now they're on their way again to Philadelphia, Pennsylvania.

Danny's singing 'Hearts of Stone' at Vintage Vinyl in New Jersey.
A homage to Bruce and Southside onstage at The Stone Pony.
Then he walks in Springsteen's footsteps at Asbury Park,
Madame Marie's Fortune Telling Booth boarded up and dark.

Danny's playing New York's Mercury Lounge next to Katz's Deli
where the fake orgasm scene was filmed 'When Harry Met Sally.'
Hot pastrami on rye and Dr. Brown's Cherry Cola,
'Skyway' by The Replacements on a jukebox in the corner.

Danny's stuck outside Chicago, taking in the view.
It's called the Windy City but it's just a tire that blew.
Played The Empty Bottle, complete with house dog and cat.
Straight on through Nebraska's landscape, nothing else but flat.

Danny's at the ball game. The Colorado Rockies
beat the Detroit Tigers, tickets only cost \$4.
Show's at The Larimar Lounge, remember Dean Moriarty?
Spent his feckless youth on that street, never ending party.

Danny's at a Utah truck stop, night time in the desert.
Heading for Los Angeles, radio show, instore concert.
Played that night with Minibar, another British band,
in a part of town called Silverlake, on the stage at Spaceland.

Danny's in Haight Ashbury, head shops, cafe's, bookstores.
Can't believe it's their last day, want nothing less than more.
The final show is at the aptly named Last Chance Saloon.
We'll leave them on the beach that night howling at the moon.

====
end

=====
Peter O'Brien is an author and publisher, *Omaha Rainbow*, and under his
Sun Storm Records, launched Roxy L. Gordon's music.
=====

WES MCGHEE WRITES

Blue Blue Night**"Shame On You Rosie"**

by Wes McGhee – © September 01, 2008, England, Great Britain

"Shame On You Rosie"

Well we never got along
 And we never shoulda tried
 But we went and did it anyway.
 Never ever really saw eye to eye
 And we didn't have a lot to say.
 If it wasn't for the dresses and the long long legs
 Well it never woulda took so long.
 But I wouldn't really say it
 If I didn't really mean it.
 I was happy when you were gone.

Chorus

Shame on you, Rosie!
Can't do right for doing wrong.
Shame on you, Rosie!
I was glad when you were gone.

She was a high class mama
 With a fine education
 But she didn't have a pinch of style.
 She can turn anything into a bad situation
 And it don't get better for a long long while.
 She would cause you trouble
 She would burst your bubble
 Make you feel like you don't belong.
 So I'm really gonna do it
 Gonna really get to it
 I'll be glad when you are gone.

Chorus

Well we never got along
 And we never shoulda tried
 So I'm gonna have to cast a spell.
 We'll I don't believe in magic or the evil eye
 But I think it's gonna work out well.
 If I hadn't seen it comin' for a long long time
 Well I never woulda felt so strong.
 Got a heart full of fear
 Gotta make it disappear
 I was glad when you were gone.

Chorus

She was a telephone junkie
 With her high flyin' buddies
 She sure knew how to talk the talk.
 Gonna find a spot where the water's good and muddy
 And I'm gonna have to take her for a long long walk.
 She got a hidden agenda
 A big big spender
 I shoulda seen it all along
 But as time went by
 I realised
 I was glad when you were gone.

Chorus

====

end

=====

WES MCGHEE produced *Blue Blue Night*, recorded and mixed at Glebe Studio, Great Hillingbury, Bishops Stortford, Herts—CM227TY, England, Great Britain, [contact: wes.mcgee@hotmail.co.uk]—[www.myspace.com/wesmcgee]

=====

JUDY GORDON PAINTS

#2200

Wolf Voice, Media: Acrylic on Canvas, Date: 1969, Dimensions: 16" x 20,"
 Current whereabouts of original: Private Collection, Garland, Texas.

Judy's comments:

Have original painting in my son, Quanah's place in west Texas. Photo of this Cheyenne warrior has him in full warrior costume, and comes from the book, *The Frontier Years*. While being a Cheyenne scout, spent time with Frederic Remington, and they exchanged some incredible stories about warring tactics between U.S. military and the Sioux.

==

end

(Next issue will have Judy Gordon's "Cattle Annie and Little Britches.")

ENTERTAINMENT

#100

LISTEN TO JAZZ RADIO SHOW By **ROGER BOYKIN**, Every SUNDAY EVENING, 3-6 PM—KKDA Radio Station 730 AM, Dallas, Texas.

#200

By Way of Vicki Meek—THE SOUTH DALLAS CULTURAL CENTER, SEPTEMBER, 2008, contact her for ALL EVENTS: msart55@yahoo.com.

=====

end

=====

FOLLOWING CD REVIEWS:

RICHARD DOBSON: NEW DEMPS—MAY, 2008

*by Judy Gordon**

1. "Let Tomorrow Come," with John Haley, **The fiddle takes you right along, and we are thankful for today, for Richard and John Haley**, 2. "The Old Rhythm Rebel," **Richard takes you on a music circuit for what this rebel has done, a long, long time, through Texas, Oklahoma, Louisiana, raised a family, an outlaw good time, payment, without a pistol**, 3. "Windows of the Soul," **we go right into a time about what we know and lose control**, 4. "Winners," with Charley Defl, **keeping up with the Jones, 24 Sevens of human conditions, all be the same, and that fiddle takes you there without answers, about 24 Sevens in piece of love and high on the hog.**

Contact Richard Dobson, saltysongs@bluewin.ch or
Ricardo Dobson, saltysongs@bluewin.ch

RICHARD DOBSON: ON THISTLEDOWN WIND
by Carol Gerhauser+

Aside from "Tumblin' Tumbleweed", my favorite childhood song was "Restless Wind", and our mutual friend Richard says he is its slave. With Fats Kaplan's fiddle on said song, the music's 'right and the chorus's okay; sexual references notwithstanding, this #11 is one the Muse must've done. I know this because on "Month of Mondays", he yee-haws a song for Her (though I'd prefer it be a REAL woman_. I'm not called Chip for cookies alone, and in "Red-headed Woman", with Thomm Jutz twangin' guitar, the female protag is to keep HIM in line, and (once I knew why) it takes a train TO cry, not to (cool ending I must say). Mark Webb is on lap steel guitar as Mr. D. patronizes her again in "Queen of My Heart" dubbing Mother Nature number one this time though the second verse is Africa-deep and an indigenous hawk. The first of these three rags is "Come on Baby Let's Dance" which gets political (yay) in the third verse which is where the Latino trumpets of Brent Moyer send the tide crashing. David Olney is heard on harp (more on #6), and Sergio rocks on electric guitar on a goody "She Was Just a Little Crazy". This worthy tune profiles a soul I once wished to be like, a gypsy of sorts, yet evidently this girl was quite unhappy at it. And, in fact, I often imagine being a bird (sans fleas) like our songster does in "Scissortail Bird"; chorus good but with another referential Tammy Wynette. I see myself making the usual mistake here, labeling MEN who then go new age on me as Dobson does in the title track (in it the ME/HE is not lonely though the fabulous imagery is) and in "The Infidel" where his self-conscious-ness is obvious. I would switch the "path that serves" to a transitive verb, but he may be already aware with the live and let live by principles end/aside. To trump this confusing spiritual bit comes lastly "New Morning Song", sort of a Buddhist gospel number that puts the sac back in religious, resonating, after a dismal reminder of mortality, the Promised Land.

But let us get back to his Muse—She mixes well on the true tragedy at sea, a Gordon Lightfooty "The Ballad of Harpoon Barry" and on my other and third fave, "Down Along the Reeperbahn", so Hamburg great with LeAnn Etheridge, on bass, somehow oom-pahing, Pat McNerney on German drums. This song refers to the Beatles being long gone and our being on our way. Amen.

Contact info: www.thommjutz.com or www.richard-j-dobson.com

=====
CLASSIFIEDS/LINKS:

#100

Lucky Dog Books

PAPERBACKS PLUS BOOKSTORE

6115 La Vista

Dallas, Texas 75214 USA

Available:

***Cruisin Central* by Charlotte Webb, 2006, and**

***THE GULF COAST BOYS* by Richard Dobson, 1998.**

info@luckydogbooks.com

www.luckydogbooks.com

Voice: (214)-827-4860

Marquetta Herring, Contact: marq@lonestarwebstation.com

#200

BILL'S RECORDS

1317 S. Lamar

Dallas, Texas 75215

Phone: 214-421-1500

billsrecords@earthlink.net

MUSIC COLLECTABLES

CD'S (RECORDS (TAPES

T-SHIRTS (POSTERS (MAGAZINES

end

=====
PUTT AD

ROXY AND JUDY GORDON PRODUCTIONS - PLEASE VISIT ROXY'S WEBSITE.

1. #100—*TOWNES ASKED DID HANK WILLIAMS EVER WRITE*

***ANYTHING AS GOOD AS NOTHING.* Now available on CD. All songs written by Roxy First Coyote Boy Gordon, ©© 2001, the Estate of Roxy Gordon.**

All music production by Wes McGhee , ©© 2001, Bug Music \$15.00 CD.

#7A—Wowapi Press Chapbook—\$10.00.

2. #200—*SMALLER CIRCLES*, lyrics ©© 2001, the Estate of Roxy Gordon

& Music production by Wes McGhee ©© 2001 Bug Music \$10.00 CD.

Now Available on CD!

#1A—Wowapi Press Chapbook—\$10.00.

3. #500—*UNFINISHED BUSINESS*, by Roxy Gordon, lyrics ©© 2001, the Estate of Roxy Gordon. \$6.00 CS, \$15.00 CD.

#3A—Wowapi Press Chapbook—\$10.00.

4. #300—*KERRVILLE LIVE - 1993. ROXY GORDON*, by Roxy Gordon, lyrics ©© 2001, the Estate of Roxy Gordon \$6.00 CS, \$10.00 CD.

5. #400—*CRAZY HORSE NEVER DIED.* Eleven tracks lyrics ©© 2001, the Estate of Roxy Gordon & Music production by Wes McGhee ©© 2001 Bug Music \$15.00

CD now Available on CD!

#2A—Wowapi Press Chapbook—\$10.00.

6. *BREEDS*, by ROXY GORDON ©© words & artwork, 2001, the Estate of Roxy Gordon \$10.00 book, #3700, 66 pgs.

7. ***SOME THINGS I DID***, by ROXY GORDON © 1971, Encino Press, 127 pgs.
See Amazon to order.
8. ***WOWAPI: ANYTHING WRITTEN IN ANY FORM***, by Judy Gordon, poems, drawings, and photographs, now available.
#4A Wowapi Press Chapbook, 2007—\$10.00.
9. ***THE ART OF JUDY GORDON***, by Judy Gordon, all prints are on 8½" x 11" archival matte paper, \$30.00, plus postage and handling.
10. ***LIVING LIFE AS A LIVING TARGET***, by Judy Gordon, poems and drawings, a chapbook published by **Marquetta Herring**, Editor-Publisher, **PAPERBACKS PLUS PRESS, 1987**; limited quantity available.
11. ***PICKING UP THE TEMPO***, a country western journal, current or back-issues, on **Roxy Gordon's Website**, under *Picking Up The Tempo*, you will find **Archive**.
12. **SPECIAL AVAILABLE** – Wowapi Press brings **CHARLEY MOON'S – GREAT AUNT LESSIE BELLE'S FUNERAL, 2005, 2007**, chapbook, \$10.00, plus postage and handling.
13. **ANOTHER SPECIAL AVAILABLE** – Wowapi Press brings us **KAREN X's – TENDER BLUE FLICKERS, 1993**, chapbook, \$10.00, plus postage and handling.
14. **JULY 4TH, 2007—SPECIAL AVAILABLE—Wowapi Press, 5A**, brings us **MINERVA ALLEN'S INDIAN COOKBOOK, from Ft. Belknap Reservation, Dodson, Montana. 1988**, chapbook, \$10.00, plus postage and handling.
15. ***LIKE SPIRITS of the PAST TRYING to BREAK OUT and WALK to the WEST*** by MINERVA ALLEN, 1974, Wowapi Press, 6A, chapbook, includes **Judy Gordon's Illustrations, \$30.00, plus postage and handling.**
16. ***Indian Woman With Babe--Original Block Prints Brown And Tan***, 8½"x11" by Judy Gordon, \$10.00, each, #19—12/5/86, #20—12/5/86, #31—12/15/86, plus \$4.00 postage and handling.

=====

******* HOW TO ORDER*******

Make check or money order payable to **Judy Gordon** and mail to:

Judy Gordon

708 Chandler Drive

Garland, Texas 75040-7775

*****Order Form*****

Name _____

Address _____

City, State _____

Zip or Postal Code _____

Country _____

Day Phone No. _____

United States orders

Add \$3.85 for up to 3 cds. For 4 cds, please add \$5.40.

For prints, add \$3.85.

For chapbooks, add \$4.00.

Priority mail delivered in 4-6 business days.

International Orders

Add \$7.50 for bank processing fee. Add \$9.00 per address for up to 3 cds, Global Priority postage. Flat rate envelope 4-6 business days. For larger orders, please inquire.

Quantity _____

Title _____

Unit Cost _____

Total Cost _____

Postage _____

Total Due _____

+++++

~END~