

Rita

From: "Judy Gordon" <judygordon708@verizon.net>
To: "Taffy Myobe" <taffy@aohell.com>
Sent: Wednesday, October 01, 2008 3:24 PM
Subject: Picking Up The Tempo, number 19, October 01, 2008

october 1, 2008 – no. 19 ~~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

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| <p>Picking up The Tempo a country western journal</p> | <p>a DEXTEROUS NEW VOICE in Country from the ~ Music HALF ~ SAVAGE Southwest</p> |
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PICKING UP THE TEMPO, a country western journal
October 01, 2008, number 19

© 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.

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Edited and Produced by Judy Gordon

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ROXY WRITES OCTOBER 01, 2008

"Arizona"

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

"ARIZONA"

The drought and the war came about the same time. That was World War I and the famous 1918 drought. Talpa was still a farming center then. A lot of cotton fields were income to a lot of people. That year, with no rain, the cotton wasn't making. Copper miners were needed in Arizona for war effort. My grandmother says most of Talpa took

to work in Arizona. Her sister, Mellie and Rube Bouldin, went. Sometime in the summer, her whole family went, leaving her and Deely to get the cotton picked. My grandmother was seventeen. Deely was Mary Audelia Cotton. Deely was about my great-grandmother's age and had been with the family for years already. She'd come to live with them down in Bell County. She spent the rest of her life with the family, living with my great-grandmother, Nancy Bedell, near White Chapel until they were both old ladies, living there until Deely broke her leg.

Grandma's family had gone to Miami, Arizona. She was anxious to follow. Not wanting to wait until all the cotton was in, she hired Mrs. George Broyles and her family to finish picking. The crop made \$90. That was not bad for western Coleman, County in 1918.

Grandma traded Mrs. Broyles a dresser for a trunk to pack for Arizona. They borrowed Andy Broyles' wagon to make the exchange. With the dresser and mirror in the wagon, they passed Charley Brown working in the field. He came over to the road and pretended to primp in the mirror as they passed.

Miller Brown took Grandma and Deely to the railroad depot and then moved with his family into their house. He later took their cotton to the gin. Grandma and Deely made it to Sweetwater the first day and spent the night in a hotel. The hotel was supposed to awaken them and didn't. They were already late when Deely went to a store so they could eat during the trip. The conductor held the train for her, but the trunk didn't make it. They got to El Paso that day. Grandma asked the depot agent for a hotel and he showed them a well-lit building. But, he said, there was a room in the depot and they could stay there.

They changed trains at Bowie and got into Miami at dark. The train stopped on Hill Street, stopping where they wanted like a city bus might now. The family had rented a house in the next canyon. Miami was a city of mountains and canyons. The next day, Grandma's brother, Lovic, took her around to see the mines. None of it looked much like Talpa.

Her father, Edd Bedell, had sold his stock off the Coleman County place. But after they'd been in Arizona only six months, the drought seriously broke. That winter and spring became one of the wettest years anyone could remember. During those six months, my great-grandfather and his sons, Edd and Lovic, worked in the mines. Another son, Clay, was off fighting in France. And during those six months, the infamous 1918 flu struck. Lovic and my grandmother and her little brother, Walter, took ill. Their mother nursed them. Lovic was sickest. Against his mother's wishes, they took him to the hospital. He died there and was buried in Miami. So many died so quickly, Lovic is buried between a man and his wife.

My great-grandfather bought a Model T with curtains for the trip back to Texas. They left their bedding for Rube and Mellie to ship. That was the spring of 1919. The whole family piled in and they made it over cow trail roads to the Gila River where they burned a bearing. My great-grandmother was a great dipper of snuff, so my great-grandfather repaired it with a snuff can. They went on to Globe for repairs and then back to Miami for the night.

Next day, they made the Gila again and stalled in the river. The motor died and they

stuck in mud. An Indian put a rope on the radius rod to pull them out. The rod broke. On the other side, started again, the car wouldn't steer. My great-grandfather made a new rod from a mesquite bush. He borrowed an ax from a traveling widow who was in the country picking cotton. The car fixed in the next town, they went on down cow trail roads with not much idea of their route. They stopped a man on horseback, a man who could speak little English, and asked for directions. He gave them the wrong road and they took half-a-day to find their way back. They stopped for the night two or three times, staying in hotels. In one town, the kids spent the evening playing ball with some local old men. Near Big Lake, Texas, the rains became too much.

So the women and baby took to the train at Big Lake and the men went on with the car. The road ran beside the railroad and they saw each other all the way to San Angelo. After spending the night in San Angelo, the women went to Talpa. My great-grandfather and Edd made it to Benoit where mud finally stopped the car. They walked to Talpa. Alvin Norris had a garage there and he rescued the car. They moved back out to the place and made a huge cotton crop.

Last Saturday afternoon, I sat on the porch and listened to my grandmother, Sarah Bomar, tell one more time of the trip to Arizona. To me, as a child hearing that story, Arizona was far away in time as well as distance. Now these years later, I've been in and out of Arizona many times. It hardly seems the same Arizona. And certainly a Talpa of wagons and cotton fields seems like another Talpa. Yet through her stories and the stories of other relatives, I've been to those places and other places. Stories have always been part of my life. I recently filled-out a questionnaire from a place in California publishing some writers' directory. They asked why I first wanted to write. I said it was because of my storytelling relatives. Through my grandmother in the summer of 1992, I can still go to a long-gone Arizona of 1918.

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(Published by *Coleman Chronicle & DV*, 25 August, 2002)

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(Continue next issue *Roxy Gordon's "Heck."*)
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CAROL GERHAUSER WRITES

**"PRECIS: ANDRE GIDE'S *PROMETHEE MALCHaine* (BADLY BOUND):
THE NECESSARY TRICKSTER"**

by Carol Gerhauser, © 2008, Dallas, Texas

**PRECIS:
ANDRE GIDE'S *PROMETHEE MALCHaine* (BADLY BOUND):
THE NECESSARY TRICKSTER**

The poet Rumi writes, “Nothing can be clear without a polar opposite present; two banners one black, one white and between them something gets settled.” Like the coyote figure, who contemptible as he seems reduces the world to order, the two aspects in Greek mythology are projected into a pair of brothers, one mischievous and foolish, Prometheus, and one wise and benevolent, Epimetheus, who ironically against brother’s advice accepts Pandora. Remembering that Zeus eats the fat/bones to thwart Prometheus’ deception, yet so doing removes man’s chance at immortality and casts him victim to appetite, and the misogynistic Hesiod blames Prometheus for the stealthy disposition of women or perhaps the accursed race is Zeus’ revenge on Prometheus.

The balance innate in all the trickster myths can be appetite seasoned with reason. The fault lying without is as within, and the drama transpires on a realistic plane. The symbolist poet Paul Valery wrote, “The bottom of the mind is paved with crossroads.,” meaning that at the spot where the parallel and contrary converge, the mind that has smart luck makes meaning from unlikely coincidences and juxtaposition. Gide’s novel has a Zeus-slapped Cyclops character and a seesaw of twin predestination where Prometheus’ gratuitous action of indifference at Damocles condemns all unilateral types.

A discussion of the various literary and mythological figures of the trickster using a litany of interesting sources is possible here. The “becoming” and moral road, high or low, of man is included, and all responsibility or lack thereof can be deemed wherewithal in a topsy-turvy world where the saint can love his wretched wife, because she is what he needs to grow.

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 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.

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ART COELHO WRITES

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 Art Coelho

P.O. Box 249
Big Timber, Montana 59011

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"The Night Scents of Tomorrow"

The weathering of a father's rocks no longer
confuses my own grain carving new lines,
and the time it takes longing to fire
them to the mountain's blue granite grace
I can assume all the distances from rare forms
and unknown visions shaping fossil traces as it
torques the moon's movements towards a silver pace.

I expect new thunder from fleshless buffalo bones
and rivers gathering top-hat sounds for pride's quick glance.
This pointed moment in turtle patience in a dark canyon sweet—
it reeks the night scents of tomorrow, watering dreams
beyond the cauldron of a heart's metals melting into sorrow.

Waist deep in the soft pools of the current I grip
the smooth handles on solitude, know the reach
of burnt hills sheltered for light in the oak embraces;
and measurements of colors in aspen dance I walk
in the gifts of abandonment beyond the simmering dawn,
knowing what intimate treasures old sunsets can spawn.

– Art Coelho

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(Coming next issue Art Coelho's "*Nothing Fits in My Saddlebag.*")
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end

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RICK SIKES WRITES

"LOVE LIKE HELL (FOR LOVIN'S SAKE)"

By: RICK SIKES © October 01, 2008

Traveling to gigs in a beat up car
 Watching the sunsets, wishing on a star
 Those ol' Texas roads were long
 But, I had you and we had a song
 It was easy to give and take
 And love like hell for lovin's sake
 In that poverty playground yard
 Times were tough; things were hard
 We were poor, but rich back then
 You could smile and I could grin
 We dreamed of that hit I'd make
 And loved like hell for lovin's sake
 Never a moment to call yours and mine
 Since they say we've made the big time
 Guess it always happens this way
 It's a hell of a price to pay
 Let's just slip off....take a break
 Then love like hell for lovin's sake

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 end

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ROY HAMRIC WRITES**Midnight at the 2300 Club**

Topless dancers inside like
 Roadside flowers
 Red Red Red

*That look walkin' by
 said Yes you didn't
 understand what I said*

Outside, past midnight
 silver clouds flirt around the full blood-red Moon
 I see a heavenly Moon-lit woman-cloud
 so creamy, soft
 her arms open
 her legs open
 unfathomable molecules sparking
 outside and inside my head

I call this passion

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end

(Coming next issue Roy Hamric's "Dream.")

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 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.

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PETER O'BRIEN WRITES**"Going Nowhere In A Hurry"**

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

"GOING NOWHERE IN A HURRY"

This isn't another road song.
 I'm not out on some endless highway
 in an open top car, the wind in my hair.
 Nothing in mind except getting away.

I'm not on the shores of Achiltibuie
 looking out on the Summer Islands

on a glorious Sunday morning,
far north in the Scottish Highlands.

I'm not in the Canadian Rockies
going from Calgary to Vancouver.
Or crossing the Great Divide,
heading southwest through Montana.

I'm not out on the Pacific Coast Highway,
living the American dream.
Or crossing the Golden Gate Bridge
eating chocolate, chocolate chip ice cream.

I'm not travelling up the M40
going to Oxford, my hometown.
Or taking the backroads of Sussex
to Brighton across the South Downs.

I'm not going around Lake Superior.
Atlanta to Nashville, Music City.
I'm not leaving Denver for Durango
or Chicago for Seattle, more's the pity.

I'm not in Texas about to leave Dallas,
bound for Austin or Galveston.
Nor even out east leaving Clear Spring
for Charlottesville or Washington.

I'm not leaving Toronto for Sault St. Marie.
or London headed elsewhere.
Nor driving through France in winter
to the ski slopes of Tignes/Val D'Isere.

I'm just sitting here writing these words
on the edge of green belt Surrey,
recalling friends who travelled with me.
I'm going nowhere in a hurry.

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end

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

(Coming next issue *Peter O'Brien's "Hotter Than Hell."*)
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WES MCGHEE WRITES

Neon & Dust ©TRP MUSIC 1979

"Texas #1"

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

"Texas #1"

There's beans and bones and buzzards
 Spiders, skunks and snakes
 It's too damn hot and it's too damn dry
 But when the storm breaks, it sure does break
 I can't believe I'm standin'
 Right where Black Jack Ketchum stood
 But if this here's the devil's land
 Then I'm sure glad I never was good
 They've got pick-up trucks with gun racks
 Cattle tanks and sand
 Old mesquite and risin' creeks
 Tequila and conjunto bands
 Out shootin' wild turkey by daytime
 Out drinkin' the stuff at night
 This might be the devil's land
 But it sure do seem alright

On the whole I'd rather be in Texas if I could
 They've got a million fiddlers there
 And every one's damn good
 On the whole I'd rather be in Texas anytime
 Texas sure is hard but it sure is fine

Stayin' alive on 35
 Alvin's playin' our tune
 Give me a Pearl and a brown-eyed girl
 And head for the Soap Creek Saloon

Leavin' don't come easy
 So I'm comin' back
 To ride around west Texas in
 Louise's red Cadillac
 Love Field at sundown
 That's a lonesome sight to see
 I've seen the devil's land
 And it sure looked fine to me.

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end

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WES MCGHEE produces, records and mixes at Glebe Studio,
 Great Hillingbury, Bishops Stortford, Herts—CM227TY, England, Great Britain,
 [contact: wes.mcgee@hotmail.co.uk]—[www.myspace.com/wesmcgee]

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JUDY GORDON PAINTS

#3801

Cattle Annie and Little Britches, Media: Acrylic on fiberboard, Date: 2002,
 Dimensions: 15½" x 17," Current whereabouts of original: Private Collection,

Garland, Texas.

Judy's comments:

Original is now in Wowapi Studio in Garland, Texas.

Ranger Rita Webb quoted artist:

This was the favorite painting of Roxy's grandmother, Sarah Jane Bomar.

When she died, Roxy's mother gave the painting back to me.

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end

(Next issue will have Judy Gordon's "Assiniboine.")

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FOLLOWING CD REVIEWS:

KIMMIE RHODES: LOVE ME LIKE A SONG

*by Judy Gordon**

1. "Darkness Lifting," *Mystery of her journey*, 2. "I Have Everything," *Full solid backup with her band*, 3. "Only Love Can Save Me Now," *She has a way with her highs*, 4. "Love Me Like A Song," *Yep, Willie Nelson slips right in and these two compliment each*, 5. "Send Me The Sun," *Quite a backup with Emmylou Harris and Beth Nielsen Chapman*, 6. "Midnight Song," *Memory of country blues, aha—swing it now*, 7. "Play Me A Memory," *Easy going, listen to that horn*, 8. "Louis' World," *This becomes a movie*, 9. "We've Done This Before," *And Willie Nelson tells you how it's done*, 10. "Witness To The Crime," *Listen to her clues*, 11. "Love & Happiness For You," *What a sidekick, Emmylou Harris and it ain't little girl talk*, 12. "November December," *Fun to mess with seasons*, 13. "The One To Walk You Home" *Quite a trip with Benmont and good to have a guide.*

Produced by Gabe Rhodes.

[Contact: www.SunbirdRecords.com] or [JoeGracey@austin.rr.com]

FREDDIE STEADY KRC: *FREDDIE STEADY'S WILD COUNTRY*
– *TEN DOLLAR GUN*
*by Judy Gordon**

1. "Wild Wild West", *Hard hitting, right on it, hit badlands of New Mexico,*
2. "What's So Hard About Love," *Got some downright conjunto flow,*
3. "Times Are Getting Tough," *Freddie tells it right,* 4. "(They Use To Say) Train Time," *We get back to those times not forgotten,* 5. "Pirate For Your Love," *Its a country swing—tongue—in—cheek,* 6. "You Gotta Take That Girl," *We go back making a gentle drive small town main street,*
7. "Ballad Of Clovis Morose," *Hit right on rock-a-billy-clicking-piano-sway,*
8. "Roadhouse Rock," *Yep—where's the party—we wanna go!!*
9. "Black Cowboy Boots," *Lonesome times remembered—ruff & rowdy,*
10. "Dat Crawfish," *Cajun takes us—get on that dance floor—you get the right Hi's & Lo's,* 11. "The Answer (Just Down The Road)," *Good country blues—he's been there,* 12. "South Carolina Blues," *Don't forget another South exist—this sound takes you.*

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