



and more bears  
AMB 77086

# Christmas On The Plains

1. **Roy Rogers & Dale Evans with Foy Willing & the Riders Of The Purple Sage**  
**Christmas On The Plains** (Cindy Walker) ©1949 2:33
2. **Doye O'Dell**  
**Blue Christmas** (Billy Hayes-Jay Johnson) ©1948 2:40
3. **Bob Wills**  
**When It's Christmas On The Range** (Lloyd) (Dave Denney-Perry Ward) ©1949 2:28
4. **Tex Ritter**  
**Christmas Carols By The Old Corral** (Johnny Lange-Archie Gottler) ©1945 2:31
5. **Leon McAuliffe**  
**Cowboy's Christmas Song** (Hall-McAuliffe) ©1950 2:34
6. **Cliff Bruner**  
**Snowflakes** (Cliff Bruner-Lou Wayne) ©1944 2:32
7. **Wilf Carter**  
**The Night Before Christmas In Texas That Is** (W. Leon-A. Harris, Jr-Bob Miller) ©1951 2:14
8. **Bob Wills**  
**Empty Chair At The Christmas Table** (Cliff Sundin-Cliff Johnsen-Bob Wills) ©1945 2:33
9. **Leon McAuliffe**  
**Hearts Are Young At Christmas** (Hall-McAuliffe) ©1950 2:47
10. **Billy Briggs with String Band**  
**North Pole Boogie** (Billy Briggs) ©1951 2:43
11. **Curley Williams & Jane Henry**  
**Merry Texas Christmas** (Bob Miller-Leon Harris, Jr) ©1951 2:22
12. **Charlie Herold and his Roundup Rangers**  
**Cowboys Christmas Ball** (traditional) ©1935 2:57
13. **Prairie Ramblers**  
**Christmas Chimes** (PD) ©1947 1:47
14. **Bob Wills**  
**Santa's On His Way** (Lloyd) (Steve Nelson-Erwin King) ©1949 2:30
15. **Tex Ritter**  
**Merry Christmas Polka** (Tex Ritter-Frank Harburg-Edyth Bergdahl) ©1948 2:18
16. **Prairie Ramblers**  
**Cowboy Santa Claus** (PD) ©1947 2:00

17. Slim Boyd (Doc Williams) and The Rangehands  
**Wagon On Christmas** (PD) ©1962 1:21
18. Maddox Brothers & Rose  
**Jingle Bells** (traditional) ©1949 2:22
19. Doye O'Dell  
**Ol' Tex Kringle** (Gil Ward-Carl Suesendorf) ©1951 2:40
20. Merl Lindsay & His Oklahoma Night Riders  
**Old Timey Christmas** (Hank Fort) ©1947 2:39
21. Maddox Brothers & Rose  
**Silent Night** (Josef Mohr-Franz Gruber) ©1949 2:28
22. Bill Boyd & His Cowboy Ramblers  
**Up On The House Top** (Benjamin Russell Hanby) ©1949 2:16
23. Coy McDaniel & Smokey Warren with The Newark Ranch Boys  
**Christmas Choo Choo Train** (SteveNelson-Jack Rollins) ©1952 2:32
24. Warren Brothers with The Newark Ranch Boys  
**Christmas Jamboree** (Warren-Libonate-Lynch) ©1952 2:29
25. Pee Wee King  
**Rootin' Tootin' Santa Claus** (Oakley Haldeman-Peter Tinturin) ©1951 2:10
26. Roy Rogers & Dale Evans with Foy Willing & the Riders Of The Purple Sage  
**Wonderful Christmas Night** (Lew Porter-Teepee Mitchell) ©1949 2:23
27. Johnny Bond  
**Johny Bells Boogie** (Johnny Bond) ©1950 2:49
28. Art Grant & His Three Chiefs  
**I'll Be Headin' Home For Christmas** (Art Grant) ©1952 2:41
29. Kenny Roberts  
**Grandfather Kringle** (Leo Paris-Stephane Gail) ©1951 2:42
30. Rex Allen  
**Empty Christmas Stocking** (Wiseman) ©1948 3:05
31. Johnny Bond  
**I Wanna Do Something For Santa Claus** (Stryker-Blair) ©1950 2:50
32. Arthur 'Guitar Boogie' Smith And His Cracker-Jacks  
**Guitar Jingle Bells** (Arthur Smith) ©1947 2:45



Although there were Christmas records long before and they were a pop staple before gaining similar prominence in country music circles, with the success of Gene Autry's *Here Comes Santa Claus* in 1947 and *Rudolph The Red Nosed Reindeer* in 1949, as well as the various versions of *Blue Christmas* in between in 1948, holiday recordings by western or country performers became a viable, perennial commodity. Almost every major label performer, not to mention scores of local and regional stars on tiny and mid-level independent labels, took at least one stab at trying for an elusive seasonal hit. Some took many.

This collection gathers more than 30 examples of western and hillbilly Christmas tunes, from early one-offs like the Canadian cowboy group Charlie Herald & his Round-Up Rangers' take on *The Cowboys Christmas Ball*, and important milestones like Doye O'Dell's version of *Blue Christmas*, to holiday fare from legendary stars like Tex Ritter, Bob Wills and Roy Rogers & Dale Evans. Although our focus is western, there is much variety here, from the lush, pop-leaning sounds of Rogers and Evans and the western swing of Wills, Merle Lindsay and Cliff Bruner, to the hillbilly in cowboy trappings of The Maddox Brothers and Rose.



Charlie Herald & his Roundup Rangers, 1933.

L-R: Garry Herald, Hank Hughes, Jack McArton (rear), Charlie Herald, Arnold Johnston, Harold Cawston, Eddie Johnston.

While the late '40s smashes by Autry may have been the watershed and much of what is heard here followed in their wake, as mentioned above, they were not the beginning. The earliest track here is by the fascinating Charlie Herald & his Round-Up Rangers, a cowboy group from Winnipeg formed by Herald in the early '30s. It's unclear what motivated the multi-instrumentalist (guitar, bass, sousaphone) Herald, the son of

Scottish immigrants and a veteran of many types of ensembles, to form a western band, but the Round-Up Rangers were a popular attraction both in Winnipeg and in the hinterlands. They were the first hillbilly or western act on Canadian Bluebird in 1933 and it may have been their early success that paved the way for others soon to record for the label, like Wilf Carter (Montana Slim). *The Cowboys' Christmas Ball* dates to the late nineteenth century and was, crucially, included by Alan Lomax in his ground-breaking *Cowboy Songs* (1910), but Herald's version, featuring his teenaged son Garry on vocals and guitar, was the only pre-war commercial recording of the song although Tex Ritter had recorded an unissued version for ARC.

Cliff Bruner's *Snowflakes*, recorded at the legendary western swing fiddler Bruner's final Decca session, in New York in November 1944, is in its own way as singular as Herald's *Cowboys' Christmas Ball*. Its winter theme is the reason for its inclusion here, but despite its jaunty rhythm, it is no *Winter Wonderland* but rather a tale of loss and sorrow, written by the prolific Texas writer Lou Wayne (with Bruner) and sung by Buddy Duhon, with the great Moon Mullican on piano and Link Davis playing twin fiddles with Bruner. Bruner's session was his first for Decca



Cliff Bruner and his Showboys, New York City, November 1944.  
Front L-R: Moon Mullican, Cliff Bruner, Buddy Duhon, Curley DeLoache; Rear: Link Davis, Logan Snodgrass, Jimmy Allen, Harris Dodd.

since 1941 because of the Musician's Union recording ban in place for much of 1942-4. The lifting of the ban, coupled with the gradually easing of wartime rationing, saw the recording industry slowly return to normal in the months after war's end – and gave the first indication of how common seasonal recordings were going to become in the post-war years.

The beloved singing cowboy star Tex Ritter had, after little success in recording during the 1930s, become the first hillbilly-western star for the fledgling Capitol Records, recording his first session for the label soon after its inauguration in 1942. While his film stardom



Tex Ritter

loss, *Empty Chair At The Christmas Table*, recorded in Hollywood in October 1945, soon after Wills & his Texas Playboys had relocated from Southern California north to Fresno. Wills and his great vocalist Tommy Duncan straddle the fence uneasily between genuine heart-breaking pathos and maudlin sentimentality on a song written by Cliff Sundin and credited to Sundin, Wills and deejay 'Cactus Jack,' Cliff Johnsen. Sundin and Johnsen would soon join forces with Wills in the ill-fated Tiffany Music Company, which would result in the well-loved Tiffany Transcriptions, several hundred recordings meant for radio play that many consider among Wills' best. Wills would try for a Christmas hit again in 1949, when the market was beginning to become saturated with them. By the time of this

began to fade during the 1940s, his status as a live performer and recording artist continued to grow. His *Christmas Carols By The Old Corral*, written by pop writers Johnny Lange and Archie Gottler and recorded in Hollywood in July 1945 with a crack studio band that featured the up-and-coming Merle Travis on guitar and the twin fiddles of Charlie and Margie Linville, marked something of a beginning of the post-war Christmas song craze among western artists. This collection also includes Ritter's *Merry Christmas Polka*, cut on the cusp of another Musician's Union recording ban in December 1947.

The first post-war country Christmas hit, however, was King of Western Swing Bob Wills' rather uncharacteristic song of wartime



Bob Wills



Bob Wills, 2nd from right, with Billy Jack Wills, Luke Wills and Alex Brashear, 1949.

session in May 1949, western swing was beginning to fade from its dizzying heights of popularity of a few years before and Wills had split with Tommy Duncan, too, a major loss. Duncan's replacement was the more than capable young Jack Loyd, who sings both *Santa's On His Way*, which may have been derivative of both *Here Comes Santa Claus* and *Santa Claus Is Coming To Town*, but was good fun, and the lovely *Christmas On The Range*, written by singer Dave Denney during his brief sojourn on the Oklahoma Roundup in Oklahoma City, with the show's announcer Perry Ward. Jazz trumpeter Alex Brashear has some especially nice moments on both sides.

Merl Lindsay was a long-time Wills admirer and Wills had helped him get established in California after he formed his Oklahoma Night Riders there during the war. He'd earlier led



Merl Lindsay, with fiddle at center, with his Oklahoma Night Riders, 1949.



bands out of Oklahoma City and returned there (and would remain there until his death), with a few Four Star records under his belt, when he signed to Bullet in 1947. The Oklahoma Night Riders were a top-notch group, at times rivalling the Texas Playboys in talent, size and versatility, but they play it pretty straight here on Hank Fort's *Old-Timey Christmas* (Fort wrote *I Didn't Know The Gun Was Loaded* and other novelties). The vocalist is the excellent fiddler and singer Ted Haff, while the solo guitarist, making his recording debut on this session, was the great Benny Garcia.



Arthur 'Guitar Boogie' Smith

though he had to fight for it, his biggest payday came when his *Feuding Banjos*, renamed *Dueling Banjos* became a huge hit after it was used in the film *Deliverance*.

Long-time stalwarts of WLS' National Barn Dance out of Chicago, the Prairie Ramblers were a Kentucky string band that had evolved into a Western act while still keeping much of their original musical orientation. They left a slew of fine recordings, beginning in 1933 and including two Christmas songs from one of their many

Another guitar great was Arthur 'Guitar Boogie' Smith, best known (as his nickname implies) as one of the pioneers of country boogie. Smith recorded a slew of fine and varied tracks for the Super Disc label after the war before signing with MGM during the 1948 recording ban. His *Guitar Jingle Bells*, from 1947, is typical of his catchy and always inventive guitar features. The talented and creative Smith was also pretty astute in the business end of the music industry and,



Prairie Ramblers, c. 1946-7,  
Top, L-R: Chick Hurt, Jack Taylor, Rusty Gill,  
Seated: Alan Crockett and Bernie Smith.

sides waxed for the Standard Radio's transcription library in the early post-war years. *Christmas Chimes* and *Cowboy Santa Claus* are typical of the Ramblers' skilled and infectious approach, with original members mandolinist Chick Hurt and bassist Jack Taylor joined by fiddler Alan Crockett (who would sadly take his own life soon after these recordings), lead guitarist Bernie Smith and rhythm guitarist Rusty Gill.



With hits like *Here Comes Santa Claus* paving the way, there were more and more holiday recordings at decade's end. From 1948 come two tearjerkers, *Blue Christmas* and *The Empty Christmas Stocking*. The latter was cut by the then Chicago-based, fast rising western singer Rex Allen for Mercury, either very late in 1947 or on the sly during the recording ban of '48. Although Allen's vocal was characteristically straightforward and sincere, the unabashed heart-tugging sentimentality of Scotty Wiseman's song and the overly lush backing, which might have been too sweet even for Spade Cooley at his most saccharine, almost defeat him. Allen would soon relocate to California and begin a movie career as the last of the singing cowboys.

*Blue Christmas* would later become an all-time favorite, a position cemented by Elvis' version some years later, but it was a modest hit in 1948. Several versions were cut within a very short time period in the fall of '48. Jesse Rogers' version for Victor may have been the biggest seller, but the consensus seems to be that Doye O'Dell's version for Exclusive was the first. That distinction may, however actually fall to Riley Shepard, who in addition to his own recording career at the time was a bit of a mover – sometimes above board, sometimes in the seamy underbelly – in New York publishing circles. It was an East Coast song, written by Jay Johnson and Billy Hayes, which might also stack the deck in favor of Shepard, but O'Dell had plenty of connections



Doye O'Dell



The Maddox Brothers and Rose

back East, having been based there before heading to California earlier in the '40s. Shepard, at any rate, probably had something to do with getting the song to him (and later claimed to have been instrumental in getting Elvis to cut the song). A few years later, by which time he'd switched from Exclusive to Intro and was also a local television star around LA with his Western Varieties show on KTLA, Doye O'Dell tried again at a seasonal hit with the novelty *Ole Tex Kringle*.

With the recording ban done, nineteen forty-nine proved an even more prolific year for Christmas-themed recordings. In addition to *Rudolph The Red Nosed Reindeer*, the Bob Wills tracks included here and discussed above, and Ernest Tubb's cover of *Blue Christmas*, there were numerous others. Among these were two vastly different tracks by The Maddox Brothers and Rose, the transplanted Alabama 'Okies' out of Modesto who were one of the most exciting acts of the era, both live on stage and in the recording studio. They dressed in the flashiest cowboy garb there was, but their sound was fairly undiluted hillbilly and *Jingle Bells* is typical of their output for Four Star, for which they recorded prolifically from 1947 into the early '50s: good, raucous fun. On the other hand, *Silent Night*, with sister Rose out in front, is subdued and reverent.



Roy Rogers & Dale Evans

At a first, sideways glance, beloved movie stars Roy Rogers & Dale Evans, with their fancy western dress and outlook, were not a world away from The Maddox Brothers & Rose. But once they hit the stage and opened their mouths, the Maddoxes, with their totally uninhibited and unashamedly earthy approach, might as well have been from Mars when viewed alongside the smooth, easy going, easy listening All-American wholesomeness of Roy and Dale. Particularly as the years passed, the public personae that Roy and Dale presented seemed almost embarrassingly stiff and out of step with a changing world. But they were flesh and blood — and could in their primes, particularly in their respective solo outings, often swing convincingly, with plenty of life and hot jazzy solos behind them. More often than not, though, their duet performances tended toward the bland, even soporific. That's arguably the case with their 1949 recordings of *Christmas On The Plains* (one of legendary songwriter Cindy Walker's lesser efforts) and the slightly more satisfying *Wonderful Christmas Night*, cut with backing by Foy Willing & his Riders of The Purple Sage and a crack studio band. Roy had cut several Christmas songs in 1940, early in his tenure with Decca, including deeply felt versions of *Silent Night* and *O Come All Ye Faithful*.

A label mate on RCA Victor of Rogers and Evans, Dallas-based Bill Boyd had been with the label for 15 years when he cut *Up On The Housetop* in Chicago in March 1949. The song sounded little different from most other novelty fare being cut at the time, but it was 85 years old at the time. Written by Benjamin Hanby (of *Darling Nellie Gray* fame) in 1864, the song's depictions of Santa Claus and Christmas rituals had hardly aged. Boyd



Bill Boyd

better than most western swingers in 1950, with a major label contract with Columbia and a loyal dancehall following in the Southwest. He'd formed his band after Air Corps service during the war and in 1947 had cut the lovely *A Cowboy's Christmas Song* for Majestic. The song was written and deftly sung by McAuliffe's right-hand, fiddler Jimmy Hall. In 1950, McAuliffe recut *Cowboy's Christmas Song* and another song written with Hall, *Hearts Are Young at Christmas*. For some reason, Columbia chose not to release either and both see the light of day for the first time in this collection.

and his Cowboy Ramblers had been among the chief exponents of western swing in the 1930s, but his heart lay in more straightforward country styles and he abandoned the hot jazz elements of the music seemingly without much regret as they fell out of fashion. *Up On The Housatop* features old hand Art Davis playing twin fiddles with Chicago sideman Dave Bohme, and the banjo of long-time Light Crust Doughboys lynchpin Marvin Montgomery.

Former Texas Playboy star Leon McAuliffe was far more reluctant than Boyd to abandon the jazz and pop styles he'd cut his teeth on when western swing fell from prominence in the 1950s. An influential steel guitarist, McAuliffe had enjoyed a big hit in 1949 with the instrumental *Pan Handle Rag*. He was doing far



Leon McAuliffe

Gene Autry's close associate, the prolific writer, singer — and able sidekick — Johnny Bond had come to California with Jimmy Wakely's trio at the turn of the previous decade and had since been associated with Autry off and on while also pursuing his own solo career. His loose and swingy update *Jingle Bells Boogie* and its flip, Fred Stryker and Hal Blair's *I Wanna Do Something For Santa Claus*, are both typically fun, infectious Bond. He's likely backed by members of Autry's radio orchestra, including The Pinafores and trumpeter Andy Secrest.



Johnny Bond

As infectious and fun as Bond, but with a far more cockeyed and singular outlook was Billy



Billy Briggs

Briggs. A steel guitarist who

began his career in Ft. Worth as a teenager with the Hi Flyers, he went to Amarillo around 1938 to join the Sons of The West. Blessed with movie star good looks – Imperial Records chief Lew Chuff remembered that “he looked like Alan Ladd” – he formed his own XIT Boys after the war, initially a western swing sextet. He started writing his own songs, tailoring them to the experiences of his Texas Panhandle audience, then streamlined the XIT Boys to a trio — and hit, becoming a regional star, though one who might have been a little bit too weird to make it nationally. His novelty *Chew Tobacco Rag* was a big hit, covered by many, and his venture into the realm of Christmas songs is typically maverick. *North Pole Boogie* is catchy and irresistible but also somewhat menacing: Gene Autry made children

dream of happy Christmas mornings and stockings filled with goodies, but Billy Briggs terrorized them with a grinning Santa hiding in their closet on an endless Christmas Eve night.



Wilf Carter

The second of three Canadian performers in this set is the prolific, long-lived Wilf Carter, aka Montana Slim, who'd been recording for almost two decades by the time he cut *Night Before Christmas In Texas, That is* in New York in the summer of 1951. One of those timeless performers who weathered changes in fashion by ignoring them, Carter's days with RCA were unfortunately numbered, but he would spend most of the rest of the decade recording for Decca. It's interesting to compare Carter's idyllic Texas rethink of *The Night Before Christmas* with that of his old pal Red River Dave McEnery's. Dave's take for the San Antonio-based TNT label, rendered in local dialect with much Spanish (and a few stereotypes) thrown in, is clever and irreverent but — though clearly without malicious intent — also a relic of more insensitive times.

Red River Dave's *The Night Before Christmas, Caramba!* Is not included here, but another recording from one of San Antonio's several independent labels of the era is. *Merry Texas Christmas, You All* came from the same writers who penned *Night Before Christmas In Texas, That Is*, Leon Harris, Jr., and the pioneering and prolific writer and publisher Bob Miller. That song was cut for major label RCA, but the first



Curley Williams (right) with the Texas Top Hands, 1947

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Jane Henry with Texas Top Hands and others including Del Dunbar at left and Big Bill Lister, 4th from left, 1949

recording of *Merry Texas Christmas* was by Curley Williams and Jane Henry for San Antonio's Marathon label. Williams was a western swing veteran who'd first recorded in the '30s with the Tune Wranglers and Jimmie



From left: Curley Williams with Spud Goodall, 1950s



Revard, then worked with the Texas Top Hands. Henry had sung with the Top Hands, too, right out of high school, before touring with Glen Gray's Casa Loma Orchestra, then settling back in San Antonio. She and Williams were backed on the Marathon recordings by accordionist Tony Rozance's trio, featuring the great Spud Goodall on lead guitar. Ernest Tubbs and Gene Autry would both wax versions *Merry Texas Christmas* in 1952.



Pee Wee King

Like several others in this set — Roy Rogers, Bill Boyd and Wilf Carter — Pee Wee King was a long-time star on RCA Victor. And also like so much in this collection, King's *A Rootin' Tootin' Santa Claus* is derivative, combining Christmas clichés with western clichés. From the pen of Oakley Haldeman (with Peter Tinturin), who'd written *Here Comes Santa Claus* for Autry, the song was also cut by Tennessee Ernie Ford for Capitol. Accordionist Pee Wee King was a star of the Grand Ole Opry, but was not one who viewed that as the pinnacle of his career — he and his Golden West Cowboys left the show at the height of their stardom. The version of *Rootin' Tootin' Santa Claus* included here is not the Victor version but a transcription cut for Standard Radio during one of King's tours in California. The vocalist is King's right-hand and frequent song writing partner, the fiddler Redd Stewart.

In a year that brought so many other Christmas songs, including Doye O'Dell's similarly themed *Ole Tex Kringle*, Kenny Roberts' *Grandfather Kringle* stood out because of Roberts' masterful yodelling — his oft-stated admiration for Elton Britt and Yodeling Slim Clark clear throughout. Roberts' song, cut for Decca's Coral subsidiary and credited to Leo Paris and Stephane Gale, bears a strong resemblance to one of Coral's early hits, Vaughn Horton's *Mockin' Bird Hill*, which Horton cut with the Pinetoppers the previous year. *Grandfather Kringle* features Nashville session greats Hank Garland and Grady Martin sharing guitar duties.



Kenny Roberts



Roberts had spent significant periods of his career in the Northeast, and the sheer level of country music activity in the Northeast and New England in this period has not been fully acknowledged in most country music histories. The Warren Brothers, Shorty and Smokey, were based out of Newark and Secaucus, New Jersey, where they owned the Coca Club for a number of years. Although they – in what was a common practice among performers in the era who weren't from the South or West — concocted a western lineage that claimed they'd come from Arizona, they were local boys. Born Michael and John Warianka, respectively, they were playing professionally by the late '30s and

were recording soon after the war ended. Very prolific on a variety of small, area labels (with a couple of releases on London), it was perhaps inevitable that they would record some Christmas songs and they did so in 1952 for the Rainbow label. One side, *Christmas Jamboree*, featured the Warrens in duet, but it was the flip that made a lasting impression: *Christmas Choo Choo*, written by the prolific Jack Rollins and Steve Nelson and later revived by Hank Snow as *Christmas Cannonball*. The song featured the band's long-time guitarist Coy McDaniel (whose real name was Leland Weed) duetting with Shorty. Shorty relocated to the West Coast in the 1960s, but Smokey remained a fixture on the local scene for decades to come. McDaniel was briefly MGM's answer to Chet Atkins and Les Paul, recording multi-tracked guitar instrumentals.



If the Warren Brothers seemed far flung from the centers of country music, Art Grant & his Three Chiefs were vastly more so. Grant recorded for the Vancouver-based Aragon label, but he was from way up in Kitimat on British Columbia's northern coast. A Kwakiutl – at least in the broader designation of tribal origins outlined by the Canadian authorities in the 1921 census – he wore his indigenous origins proudly. He and the Three Chiefs also went by Art 'Tom Tom' Grant and his Northern Lights and among his recordings for Aragon were *Grandpappy's Tomahawk* and *Tom Tom Boogie*. His *I'll Be Headin' Home For Christmas* from 1952 was, like the others, his own composition.

We jump a decade for the most recent track included here, a seasonal reworking of the traditional *Wait For The Wagon*, cut in the early '60s. Retitled *Wagon On Christmas*, it was credited to Slim Boyd & his Rangehands and was issued on the LP *Christmas Country Style*. Reportedly 'Slim Boyd' is a pseudonym that masks Doc Williams, the legendary, long-lived Wheeling, West Virginia performer whose career spanned the 1930s into the new millennium. Williams certainly seems to have been involved, though clearly more than one featured vocalist was used for the sessions. The budget label release, at any rate, has had a long afterlife, was reissued several times, and remains fondly recalled, as do so many of the other tracks here.



Slim Boyd (Doc Williams)

**Kevin Coffey**

September 2020





**Producers:** Various

**Re-Issue Producer:** Richard Weize with Roy Forbes, Kevin Coffey

**Disc/Metalpart Transfer:** Roy Forbes, Steve Hathaway, Big Al Turner

**Mastering:** Peer Meyer

**Liner Notes:** Kevin Coffey

**Photos & Illustrations:** and more bears archive, Kevin Coffey, Roy Forbes

**Photo Restoration:** Sven T. Uhrmann

**Artwork:** Sven T. Uhrmann

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