

# KatyMoffatt



cowboy girl



Cowboy girl? The first time I heard the term 'cowboy girl' was in the song *I Want to Be a Real Cowboy Girl*, recorded in the '30s, I believe, by the Girls of the Golden West. Not known for her expertise as a barrel-racer or bull rider, Katy nonetheless qualifies as a real cowboy girl. She takes chances. And those familiar with Katy's career know that she has long defied definition and categorization, easily spanning the broad spectrum of blues, country, folk and pop. Though one might try to define and pigeonhole her varied music, one constant runs through it all, and that is her abiding respect for tradition. Katy's set list has always included some Leadbelly, Jimmie Rodgers, Hank Williams and Woody Guthrie, mixed with contemporary singers and writers.

When Katy asked me to help her put together a recording of cowboy music, I was thrilled – both because she was interested in doing such a project, and because I couldn't wait to hear her interpretations of the great songs that would be on this album. My friendship with Katy goes way

back to the beginning of her recording career in the mid-70s. She was starting out with Columbia Records, and I was working as music director for CFAC Radio in Calgary, Alberta. In the early 80s, she asked me to play mandolin with her, and since then we have travelled all over Canada, the U.S., Ireland, Switzerland, Germany, Austria, England and Scotland. We also played cowboy music together with my former band, the Great Western Orchestra, in Jakarta, Indonesia, alternating sets with a bamboo orchestra and Sumatran songbirds for six weeks. I can still see Katy wearing her vintage Stetson in the tropical Melati Lounge, as the monsoon rains poured down outside. During our stay, we were invited to play at a party honoring the father of the Indonesian revolution. The Gulf War had just broken out, and here we were, playing cowboy music in a Muslim country – *The Year of Living Dangerously!* Our set followed a gamelan orchestra, and when some of the guests got up to leave, a military colonel forced them to stay until we finished. Not long after that, in complete contrast, we played music north of the Arctic Circle when the Northern lights were exploding in the sky.

It's only natural that a daughter of Texas would explore the roots of cowboy music at some point. I've been waiting a long time for Katy to share her vision of this music, and that time is now. This recording was the smoothest running project I've ever participated in. With just Katy, Texas guitarist Rich O'Brien, Denver bassist

Mary Stribling and myself providing the music, we locked ourselves in Scott O'Malley's old 1800s railroad warehouse in Colorado Springs for a few days, while intrepid sound engineer Butch Hause rode herd on the tape machines. We had many laughs and it went by all too quickly. The music herein is direct, simple and honest, and that's how we like it out West! Ride on, Cowgirl Katy!

**David 'Warehouse' Wilkie,  
Turner Valley, Alberta**

*I ride a horse called Further  
And I named him for the restless wind  
Cuz he don't believe in borders  
And he never takes me any places  
I've already been. - David Halley*

Were we to choose one verse, one "rep" from Katy Moffatt's COWBOY GIRL to best express the record's – as well as, perhaps, her – breadth and essence, it would have to be the opening verse from the song "Further." And speaking of horses that do not take us to places we've already been, what better metaphor to introduce Katy's debut into western music than that old puncher ballad, "The Zebra Dun." As the story unfolds, an apparent greenhorn shows up in a remote cowcamp and asks to borrow a horse; the crew ropes him out the rankest of the cavy, then braces for some hoo-raws; instead of ol' Dunny bedding down the "educated feller's" gussied-up carcass in the cactus, however, this

sure-enough 'hand fits a ride to the outlaw and leaves the slack-jawed lookers-on pleasantly awestruck. Thusly, one hundred-plus years later, Katy Moffatt sashays in to our ranahan camp of cowpoke music purists. Heck, let's just admit it out loud: we're every bit as skeptical as the 'boys in "The Zebra Dun;" we're still quick-on-the-draw to judge – we see by your outfit that you're not a cowgirl singer. But then, as anxiously as they watched the stranger fork The Dun, we listen to this remuda of diverse songs, many of which have tested the talent of troubadours "since the year of one." And what we're delighted to hear (thank you David Wilkie – jigger boss extraordinaire – and thank you too, Western Jubilee Records) is Katy's Texas heritage shining through, rising above, as she sticks to each note, spurrin' pretty out into the purple sage and leaving us listeners dazzled by the soulful vistas across which her voice ranges with ease, with grace, with a gritty musical savvy and verve that turns us into believers.

And me, well, I might be the wildest believer of all. Because I believe, as Katy Moffatt sings me "further" out into the cowpoke cosmos of song – I believe I hear in the spirit of her voice a four-part harmony that includes Patsy Cline, Billie Holiday, and, you bet, The Queen of the Cowgirls, Herself, Dale Evans. To that chorus, to that chorale, we all ride The Zebra Dun, with a mane-holt, to a shivering, shimmering stand-still – in a place we've never been to musically before.

**Paul Zarzyski**



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Katy Moffatt	Vocals & Guitar
David (Warehouse) Wilkie	Vocals, Guitar, Mandolin
Rich O'Brien	Guitars
Mary Stribling	Upright Bass

Recorded February 2001 at the Western Jubilee Warehouse,  
Colorado Springs, CO

Produced By:	David Wilkie & Scott O'Malley
Engineered By:	Butch Hause
Mixed By:	Butch Hause & David Wilkie
Mastered By:	Robert Vosgien & Pete Papageorges, Capital Mastering, Hollywood, CA
Color Photos By:	Tonya McCahon
Design by:	The Weed Brothers

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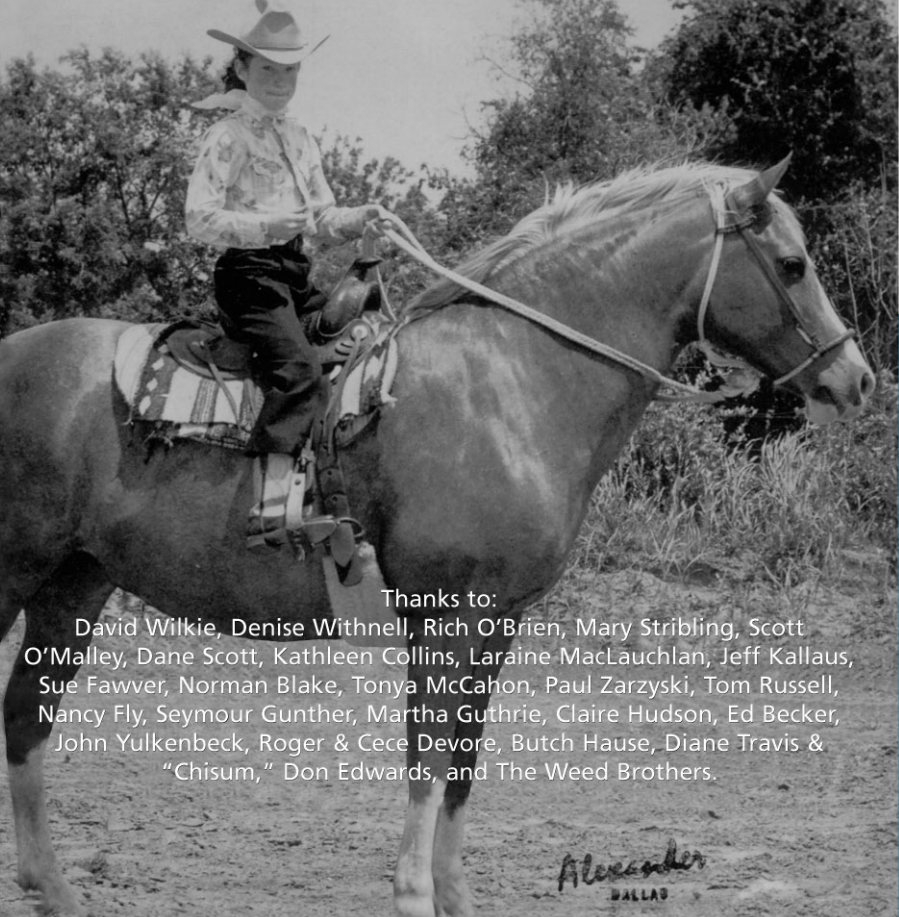
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Alexander  
DALLAS

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In the early days of the Old West, cowboying was dominantly a male profession. Before the word cowgirl came into common usage, a female top hand was known as a cowboy-girl. Katy Moffatt fits this description very well thank you very much. Katy has always been a great singer and songwriter as well as a darn good player, but I've got to admit she's sure earned her title and put her own personal brand on these great songs. - Don Edwards

- 1 Black Diamond**  
Dan Crook/J. Trathen (Western Trail Music / BMI)
- 2 John Hardy**  
Trad. Arranged & Adapted by Katy Moffatt (Red Moon Music / BMI), David Wilkie (Ghostwriters In Disguise / SOCAN) & Leadbelly
- 3 Midnight the Unconquered Outlaw**  
Trad., Wif Carter
- 4 Ol' Bill Miner (*The Gentleman Bandit*)**  
Norman Blake (Blake & Blake Music / BMI)
- 5 Indian Cowboy**  
Joe Ely (Eiffel Tower Music / BMI)
- 6 Further**  
David Halley (Guy Harmonic Pub / Polygram / Universal / ASCAP)
- 7 Texas Rangers**  
Trad. Arranged & Adapted by Katy Moffatt (Red Moon Music / BMI), David Wilkie (Ghostwriters In Disguise / SOCAN)
- 8 Me and My Uncle**  
John Phillips (Honest John Music / BMI)
- 9 Magdalena and the Jack of Spades**  
Katy Moffatt (Red Moon Music / BMI), David Wilkie (Ghostwriters In Disguise / SOCAN)
- 10 Black-Eyed Caballero**  
Katy Moffatt (Red Moon Music / BMI)
- 11 The Brazos**  
Trad. Arranged & Adapted by Katy Moffatt (Red Moon Music / BMI), David Wilkie (Ghostwriters In Disguise / SOCAN)
- 12 Hallie Lonigan**  
Tom Russell (Frontera Music / Bug Music / ASCAP)
- 13 The Ghost Light of Marfa**  
Hugh Moffatt (Gray Mouser Music / BMI; Atlantic Music Corp. / BMI)
- 14 The Wayward Wind**  
Herb Newman & Stan Lebowsky (Bibo Music Pub. / ASCAP; c/o Welk Music Group)
- 15 When I Was A Cowboy**  
Trad. Arranged & Adapted by Katy Moffatt (Red Moon Music / BMI), David Wilkie (Ghostwriters In Disguise / SOCAN) & Leadbelly

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- |   |      |                                    |      |
|---|------|------------------------------------|------|
| 1 Black Diamond                                   | 5:01 | 8 Me and My Uncle                  | 5:16 |
| 2 John Hardy                                      | 3:27 | 9 Magdalena and the Jack of Spades | 4:33 |
| 3 Midnight the Unconquered Outlaw                 | 4:25 | 10 Black-Eyed Caballero            | 3:16 |
| 4 Ol' Bill Miner<br><i>(The Gentleman Bandit)</i> | 6:29 | 11 The Brazos                      | 4:23 |
| 5 Indian Cowboy                                   | 3:02 | 12 Hallie Lonigan                  | 4:31 |
| 6 Further   | 4:09 | 13 The Ghost Light of Marfa        | 3:03 |
| 7 Texas Rangers                                   | 5:10 | 14 The Wayward Wind                | 3:07 |
|   |      | 15 When I Was A Cowboy             | 6:03 |

"Katy Moffatt is indeed a storyteller. Her voice has many shades of meaning as well as memory... her passion is the abiding force in her music."

*-Nat Hentoff, Wall Street Journal*

"Anyone unaffected should check their pulse."

*-Fred Dellar, Mojo*



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