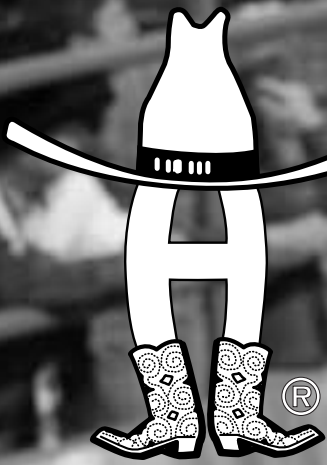


HOUSTON LIVESTOCK SHOW AND RODEO™ November 2003 - Vol. XI, No. 4



AMAZINE



CONTENTS

A Message From the Chairman 1

Features

- A Legacy Cast in Bronze 2
- The Buck Starts Here 6
- Mechanically Inclined 8
- Rawhide Rhyme 10
- Johnny and June Carter Cash Remembered 12
- March Madness — Rodeo Style 14
- Do You Remember? 17
- Riding Into the Sunset 17

Committee Spotlights

- Black Heritage 18
- Gate Keepers 19

Show News and Updates

- Third-Year Committee Chairmen Profiles 20
- Rodeo Round-Up 21
- Calendar of Events Back Cover



The Cover

Saddle bronc rider Jeremiah Diffie from Harfield, Ark., outfits his bronc before his ride during a 2003 RODEOHOUSTON™ performance.



page 2



page 6



page 12

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A MESSAGE FROM THE CHAIRMAN OF THE BOARD



If you have made your way to Reliant Park on a recent evening, you probably noticed the string of cars and trucks coming in the gate with the committee volunteer green “H” tag hanging from the rearview mirror. While we may still be months away from the event, the excitement is here, and we are in full swing preparing for the 2004 Show.

We are still 91 committees and 16,000 volunteers strong with the loss of the Horse Sales Assistance Committee and the gain of the Wine Competition and Auction Committee. The officers, chairmen and volunteers who make up the Show’s committees put together a lot of time and energy that cannot be measured purely in dollars and cents. Each of us actively benefits the youth of Texas and supports our community through Show activities.

If you look at a Show calendar of events, you’ll find it filling up with meetings and other committee activities. Golf tournaments, cook-offs and other Go Texan events are taking place weekly throughout the Houston area and across our 60 Area Go Texan counties.

We already have made a few significant changes for 2004 — redesign of the grounds layout, increased ticket prices, increased Rodeo METRO Express prices, elimination of The Hideout and the Talent Contest, and addition of the Backstage Club. All of these changes are based on maintaining a balance between Show expenses and revenue, continuing to provide the best entertainment package for families, helping

pedestrian traffic flow, and fulfilling our mission of benefiting youth and education. The RODEOHOUSTON™ finals have been moved to the last Saturday of the Show for 2004, and PRCA Xtreme Bulls will be back to excite rodeo fans on March 21, the final day of the Show.

With the star lineup announced in mid-November, you’ve got an opportunity you haven’t had in a long time — give Rodeo tickets for holiday gifts!

While we will be filling Reliant Stadium for 20 days straight in March, keep in mind that there is another stadium-filling event happening on Feb. 1 — the Super Bowl.

Football fans from around the world will be tuning in to see the best football teams play in the same facility where some of the best cowboys and cowgirls in the world compete. Having the Super Bowl and related activities at Reliant Park will create a few days of congestion and access challenges for our members and volunteers. No one other than staff will be able to access the Show offices from Monday, Jan. 26, to Wednesday, Feb. 4, but you can still call or e-mail and continue your Show activities off-site.

As we head into a season of holidays and the fast-approaching Show dates, I want to say thanks to everyone for their efforts to keep our Show one of the world’s premier charitable and entertainment events.

Sincerely,

John O. Smith
Chairman of the Board

A Legacy

Cast in

Bronze

By Lawrence S Levy

Nestled within the conjunction of the three concrete, glass and steel titans — Reliant Stadium, Reliant Astrodome and Reliant Center — is an oasis of bronze, stone and foliage, the Allen H. “Buddy” Carruth Plaza. Named in memory of the 12th president of the Houston Livestock Show and Rodeo™ and former chairman and president of the board of trustees of The Wortham Foundation, Inc., the Plaza, dedicated in fall 2003, honors Carruth for his business astuteness and lifetime of philanthropic endeavors.

In the late 1990s, the planned redesign of Reliant Park included the addition of a new stadium and exposition building, together with the razing of Reliant Hall. These changes presented the Show with an unexpected challenge. The question of what was to be done with the displaced large-scale bronzes during the construction at Reliant Park weighed on the minds of Show leadership. Removal and storage of the statuary would be necessary, but their relocation for the long term was undetermined.

At about the same time, The Wortham Foundation trustees wanted to commemorate Carruth’s long-term service to the Foundation in a public way, which also would benefit the citizens of Houston and Harris County. According to Buddy’s son, Show lifetime vice president Brady Carruth, representatives of the Show and The Wortham Foundation met about the mutual opportunity. A plan was devised for the Show to relocate its bronzes into a common area, funded by a grant from The Wortham Foundation, creating a new public treasure on Show grounds.

The next step, transforming the concept into a tangible design, was a task assigned to Hermes Architects, Inc. of Houston in 2000. Cheryl Gajeske, a Hermes Architects principal, recalled that a preliminary idea was to create some type of “rodeo experience” where the bronzes would be clustered together, placed in a “chapel-like” setting. The plan also incorporated an aspect of artist Edd Hayes’ original design that fit well with the overall project idea — that his work, “Wild and Free,” would include flowing water. Once the final concept was determined and approved by both Show representatives and members of the Carruth family, everything fell into place. In April 2002, design work began in earnest, and six months later, construction of the Plaza commenced.

It only took about a week to move the statuary from storage and install it in place. The project was to have been completed in time for the opening of the 2003 Show, but the work schedule was punctuated by interruptions, such as public events held at Reliant Park and inclement weather.

Now that the endeavor is complete, Brady Carruth said, “I think that the finished product is something everyone will be very happy with. It is going to provide us, I think, a great place for people to sit down and relax — and reflect — as well as give us a great place to exhibit our Western sculptures.” He foresees the Plaza as a place that people will use as a meeting place for all the events that take place at Reliant Park.

As a tribute to Allen H. “Buddy” Carruth and his enjoyment of sundials, an obelisk stands in Carruth Circle and is topped with a numeric sundial entitled Smithsonian Armillary Sphere, which depicts Atlas supporting the heavens.

Eight bronzes now reside at Carruth Plaza, which extends from the west ramp to the north ramp of Reliant Astrodome in an area that covers more than 1.5 acres. Invitingly accessible to the public in an “intimate” outdoor space, seven of the statues are set upon bases near ground level, harbored within alcoves of native Texas limestone. “Wild and Free” stands on two separate “hills” overlooking pools of water.

Six different access points lure pedestrians to step into the Plaza. The coarse “crunch” sound of foot against decomposed red Llano granite gravel suddenly transforms guests from an asphalt-paved world to a haven of calm and beauty. Immediately, the green, gold and brown colors of native vegetation surround the visitors. Slate-like flagstone and moss-covered sandstone boulders line the trails. Growing out from the natural crannies of the stonework are Texas grasses, sages, succulents and flowering greenery. The 22 Texas live oak trees located at the Plaza create soothing patterns of shade and light. The horticultural harmony is credited to the landscape architecture firm of Kudela & Weinheimer, which carefully selected complementary native plants for their beauty, hardiness and variety.

Sheltering the bronzes are arched walls of Cordova Cream Limestone accented by fossiliferous Edwards Limestone. Moving off the meandering gravel trail onto the mosaic flagstone alcoves, visitors can gaze at the bronzes up close. Each bronze is identified individually on its alcove wall by a marker listing, in English and Braille, both the title of the piece and its sculptor. Positioned artistically throughout the Plaza are low limestone benches where people might sit and enjoy the setting.

The serene surrounding created by the Plaza will not only be a recognizable place for visitors to gather, it also will provide a visual backdrop for thousands of visitors who visit Reliant Park for the Show, Houston Texans’ games and other special events, such as the 2004 Super Bowl. For those traveling from other states and countries, the Plaza’s artistic representation of Texas and Western life will provide a wonderful photo opportunity.

A Texas heritage sanctuary of landscaping and a Western art sculpture garden joined as one, the Allen H. “Buddy” Carruth Plaza is the newest jewel in Reliant Park. Pausing to consider this honor in his father’s name, Brady Carruth said, “He’d probably be a little embarrassed of all this. He really was one guy to go out and do his job and his good works and didn’t feel he needed a whole lot of recognition for what he was doing.”

Allen H. “Buddy” Carruth prepared himself for business and charitable leadership by graduating from the Wharton School of Finance with a degree in economics. After serving in the U.S. Army

during World War II, he joined the insurance brokerage firm of John L. Wortham & Son. There, his career advanced, and he became a partner in 1950 and managing partner by 1956. Twenty-two years later, he was designated the chairman of the firm’s executive committee, and ultimately he became president and trustee of The Wortham Foundation, Inc.

Carruth exhibited one of his Santa Gertrudis bulls at the 1959 Houston Fat Stock Show. Joining the Show as a life member that year, he served the organization until his death on Sept. 12, 1996. As enthusiastic in pursuit of community involvement as business, he served on many committees, including Membership, Livestock, Steer Auction and International, as well as Breeders Greeters, where he served as its chairman. Carruth was elected to the Show’s board in 1966, became a vice president in 1969, and was elected Show president in 1979. In 1982, he was elevated to chairman of the board, and he served in that capacity through 1984.

Recognizing his blessings, Carruth generously gave back to his community in many ways outside of the Show. He supported many of the city’s cultural icons, including the Houston Symphony Society, Houston Grand Opera and Houston Museum of Natural Science. Also, he was a director of the Houston Society for the Prevention of Cruelty to Animals and Houston Chamber of Commerce.

The citizens of Houston and Harris County will have the Carruth Plaza as a landmark to remember the many good works of a proud native son who also was a successful businessman. It is fortunate that raising Santa Gertrudis cattle brought Buddy Carruth to the Houston Fat Stock Show. Thankfully, both the Show and The Wortham Foundation chose to join and memorialize their common leader, Allen H. “Buddy” Carruth, in a manner that preserves his philanthropic inclination and honors his Texas pride. 🇺🇸



Rodeo attendees could look down on the Plaza’s construction from Reliant Stadium during the 2003 Show but will be able to stroll through and relax in the park-like setting for years to come.

Dreams and Memories – A Texas Sesquicentennial gift dedicated in 1986, “Dreams and Memories” by Jim Reno represents the Show’s past and future through a youngster with a calf peering up at a cattleman on horseback.



Texas Legacy – A gift in 1987, “Texas Legacy” by Robert Summers epitomizes Texas’ Western heritage through six majestic Texas Longhorns guided by two vaqueros on horseback.



The Cookie – “The Cookie” stands ready to ring the dinner bell to summon hungry cowboys and, with hand to mouth, call them to the chuck wagon. Created by Eric Kaposta, the bronze was unveiled in 1997.



Reliant Astrodome

Vivian L. Smith

Yes!

Team Roper's

H. Stuart Lang Jr.

Texas Legacy

Dreams and Memories

The Cookie

Wild and Free

Carruth Circle

Map courtesy of Hermes Architects, Inc.



Vivian L. Smith – A former minority owner of the Houston Astros, Vivian L. Smith and her husband, R.E. “Bob” Smith, were an important part of the development of the Astrodome complex, hence the bronze depicting a baseball in her right hand.



Team Ropers – Created by Veryl Goodnight and dedicated in 1991, “Team Ropers” shows a boy holding a rope while his canine companion tugs on it playfully, displaying the bond they share.



Yes! – The work of Lawrence M. Ludke, “Yes!” portrays a young girl holding a first-place ribbon in her right hand, extended upward in joy, while a show halter hangs over her left arm.

H. Stuart Lang Jr. – Created by Cowboy Artist Hall of Fame member and Show Lifetime Director Mark Storm in 1993, the bronze, “H. Stuart Lang Jr.,” commemorates Lang’s legacy with a rendition of the Astrodome, Astrohall and Astroarena at the foot of the statue. Lang currently serves on the Show’s Executive Committee and is a past Show president.



Wild and Free – Created in celebration of the Show’s 60th anniversary in 1992, Edd Hayes’ “Wild and Free” portrays the spirit of freedom through three mares, two colts and a stallion. Graceful waterfalls and flowing water surround the horses in their new location.



The Buck Starts Here

By Melissa Kaplan

For every action, there is an equal and opposite reaction. A body in motion tends to remain in motion. What goes up must come down. To some extent, everyone learns these lessons in school, but no one needs an advanced science degree to know the laws of physics are never more relevant than when a cowboy at RODEOHOUSTON™ sits atop 1,100 pounds of muscle and sinew that was born to buck.

Two rough stock competitions that draw record crowds at rodeos worldwide and thrill audiences with action and unpredictability are saddle bronc riding and bareback bronc riding. While these events might appear to spectators as a courageous cowboy merely trying to stay on a wildly bucking horse, there is a lot more to them. In fact, there is enough technique, talent, experience and athleticism packed into that eight seconds to make in-the-know rodeo fans cheer even more.

Both bareback and saddle bronc riding competitions start similarly with a cowboy mounted atop a horse inside a chute — the former all lean muscle and concentration and the latter packed with energy and raring to buck. Once the chute opens, enough action takes place to make most spectators wonder how the event judges see everything, much less how the cowboys make it all happen. However, knowing what to look for can add a new dimension of excitement and understanding to a spectator's rodeo experience.

At the beginning of a bareback or saddle bronc ride, the rider must begin with his feet situated above the break of the horse's shoulder, thus giving the horse an early advantage — having his feet at the animal's sides would enable the cowboy to hold on tighter. It is only after the horse's front hooves touch the ground at the end of its first jump that the rider can move his feet back. If the rider fails to "mark out" in this way, he is disqualified.

A saddle bronc rider spends the next eight seconds moving rhythmically with the horse's every buck. The rider grasps the rein with one hand, while keeping the other high in the air, and sweeps his spurs backward to the rear of his saddle, or cantle. As the horse's front hooves touch the ground at the end of each jump, the cowboy's feet should be back above the animal's shoulders. Ideally, the rider's spurs should maintain contact with the horse throughout the entire leg motion from shoulder to cantle, breaking contact only when moving back to the shoulder. The cowboy should remain sitting upright in the saddle.

Bareback bronc riding differs from saddle bronc riding in that there is no saddle, halter or rein. Instead, the rider holds fast to a single grip on the bareback rigging with one hand and his feet move in a different manner. After marking out with his feet at the horse's shoulder during the first jump out



A saddle bronc rider hoping to earn a high score synchronizes his spurring action with the animal's bucking efforts. The cowboy sits atop the bronc, showing he is in control while continuing his front-to-back spurring motion.

of the chute, the cowboy pulls his feet, toes pointed outward, to the animal's withers (where the base of the neck joins the back). At this point, the rider's feet are nearly touching the rawhide bareback rigging. Many times, the cowboy is lying back on the horse with his head almost touching the horse's hindquarters.

In both events, two judges closely examine both rider and horse, each assigning a score of 1 to 25 points based on the rider's control during the ride, his spurring technique and his synchronization with the horse's movements. The horse also scores up to 25 points based on how strongly it bucks. Then, the scores of both judges are combined to give a total out of a 100-point maximum. "You can help a horse's performance out by how you ride him," explained Dan Mortensen, a top saddle bronc rider from Billings, Mont. "The most important natural

ability is having a good sense of timing. If you're in time with the horse, you can help his bucking ability." Apparently, Mortensen knows what it takes to make it in the world of saddle bronc riding, having garnered multiple world championships that include six saddle bronc titles and an all-around championship, 12 National Finals Rodeo qualifications, two RODEOHOUSTON saddle bronc championships and the 2002 RODEOHOUSTON Top Dollar Award — to name just a few.

The higher a cowboy's score, the higher the odds are he'll be leaving that day with a spring in his step and a few extra bucks in his wallet. On the other hand, pitfalls await each rider. If a cowboy fails to mark out properly or allows his free hand to touch the horse or himself, he is disqualified. And, of course, any ride in which the rider hits the dirt before the eight-second buzzer sounds brings nothing but heartache.

At RODEOHOUSTON, spills are just as plentiful as thrills, with horses tossing riders in every direction imaginable. Injuries are an inevitable part of the rodeo life. Knee, back and neck injuries frequently affect saddle bronc riders, while neck, back and wrist injuries most often side-line bareback riders. Fitness and flexibility are crucial when it comes to avoiding major injury in a saddle bronc event. However, according to James Boudreaux of Cuero, Texas, a five-time NFR qualifier and a well-known bareback bronc rider on the professional rodeo circuit, "There's nothing you can do to get in shape for riding bareback horses, aside from riding bareback horses, and, the only way to prevent injuries is not to get on."

Most riders readily would agree both events are as great a mental challenge as a physical one. Not surprisingly, some riders have superstitions, lucky charms or routines they follow on competition days. When it comes down to the bottom line — and the coveted eight-second buzzer — there is no denying that skill, practice and lifelong dedication are the most reliable steps to success. Clint Corey, 1991 World Champion



Bareback rider James Boudreaux of Cuero, Texas, takes a moment to mentally prepare himself before climbing into the chute. A five-time NFR qualifier, Boudreaux placed 10th in the final standings of the 2003 RODEOHOUSTON.



Throughout the eight-second ride, a bareback rider must grasp the rigging (a rawhide handhold) with only one hand. Half of the cowboy's score is derived from his spurring technique and control of the animal, and the other half is determined by the horse's performance.

Bareback rider, a 17-time NFR qualifier, and the 1987 and 1998 RODEOHOUSTON Bareback Champion, described bareback riding as a reaction sport that is perfected with constant training. Corey explained that he doesn't have time to think once the horse leaves the chute. "You train your body and mind what to do, and when it comes time to do it, you do it," Corey said. "You practice to be ready for whatever the horse can do."

A challenge common among professional rodeo athletes is that competing throughout the year affords no time for practice. With rodeo being a year-round sport in much of the country, there are often several months during which a contestant gets no more than two or three days off at a time. The rest is spent traveling thousands of miles north, south, east and west in search of the next perfect ride and the next big win. The liabilities of such a lifestyle are obvious. But, rare is the cowboy who'll hesitate before saying it's absolutely worth the travel, the risk of injury and the time away from home in the never-ending quest for a 90-point ride, another paycheck and perhaps a championship buckle. 🤠

MECHANICALLY INCLINED

By Ken Scott

Thoughts of the Houston Livestock Show and Rodeo™ youth competitions conjure up images of grand champions on steers, goats, rabbits and poultry. It is easy to overlook agricultural machinery — the equipment that transports, feeds and processes agricultural products and makes it possible for today's farmers and ranchers to prosper. The Agricultural Mechanics Project Show and the Tractor Technician Contest demonstrate the pivotal role this equipment plays in agriculture and give participating FFA and 4-H members an opportunity to develop skills they can use for life.

In 1979, Billy Harrell, a professor of Agricultural Mechanization at Sam Houston State University and then-student David Lyons developed and presented a proposal for a new event to Show officials. The first Agricultural Mechanics Project Show took place at the Show in 1980, and five schools entered 31 projects that were evaluated by a single judge.



More than 650 entries from FFA chapters and 4-H clubs filled the west end of Reliant Center for the 2003 Agricultural Mechanics Project Show. Vega FFA won top honors for showmanship.

In 2003, 170 schools throughout Texas entered more than 650 projects undertaken by more than 1,000 young people, and the event required 22 judges to conduct the evaluation.

The Agricultural Mechanics Project Show is separated into five divisions: Agricultural Machinery and Equipment, Electrical Equipment, Livestock Equipment, Trailers, and Tractor Restoration, the last of which was added for the 2003 Show. Projects entered in the first four divisions, which involve fabrication, are judged on workmanship, design and materials used, practicality, degree of difficulty, finish, and plans and documentation. There are individual classes, such as hydraulic equipment and stock trailers, within the divisions.

Past projects have included a wide range of equipment such as pasture renovators; hay handling equipment; livestock crates and stands; squeeze chutes; chicken litter sorters; grille guards and bumpers; gooseneck and utility trailers; spray rigs; and hydraulic equipment. Harrell said one of his favorite projects was a log splitter that was created for the Hydraulic Equipment Class in the Agricultural Machinery and Equipment Division and constructed using a large quantity of stainless steel.

Rick Elmore, an agricultural science teacher at Decatur High School, watched his group take the reserve champion honors in the 2003 Tractor Restoration Division and has led FFA teams in the Tractor Technician Contest for the past several years. "I have never seen a program that teaches kids more about problem solving and analytical thinking. They get hands-on involvement with engine mechanics, hydraulics, electrical systems, brakes, transmissions, paint/body and a lot more," he said. "These skills all transfer to the real world and real jobs, and that is why the Agricultural Mechanics Project Show and Tractor Technician Contest are vital to our schools."

When it comes to quality of work, Harrell said that the student project teams often do better than those in the real industry. "Industry can't afford to take the time to provide the attention to detail FFA and 4-H students do. Many of these projects turn out almost perfect," Harrell stated.

Jack Heard Jr., a Show vice president, current officer in charge and immediate past committee

chairman, said, "All the kids in this program are talented. They find '30s and '40s model tractors and rebuild them back to their original condition from the ground up. If they can't find a part, they build it," he said.

Cody Hubbard, a 17-year-old Decatur High School student, comes from a farming family. "I got into FFA because I've always liked tractors," he said. According to Cody, the hardest part of participating is the amount of time it takes. He said, "I wish it didn't take so much time, but I guess it wouldn't be as much fun that way."

Cody's advice for anyone wanting to join the program is "Be ready to work!" Learning to work as a member of a team is a big part of what he has accomplished. "I learned to get along with lots of different kinds of people and made a lot of new friends," he said.

Mike Thompson, agricultural science teacher at Mount Pleasant High School, has participated in the contests for more than 10 years. His team won first prize in the Agricultural Mechanics Project Show's Electrical Division with a scaled down version of a computerized, environmentally controlled broiler (market poultry) house at the 2003 Show. "Our team designed it, framed it and built it from scratch. They did the metalwork, woodwork, plumbing, curtains, put it on a flatbed trailer and took it to first place," Thompson said.

"There is nothing to copy. Most of these projects are prototypes and are full of surprises along the way, but every year, the teams raise the bar for the next group," Thompson said.

Teams are required to display documentation of the project that includes plans, bills for materials, photographs of the project showing all phases of construction, and any legal or technical requirements, such as standards of the Texas Department of Transportation and the American Society of Agricultural Engineers. In addition, team members must answer judges' questions and explain the different aspects of the project. "Communication is the intangible element in the contests. The better they are able to communicate about the finished product, the more likely they are to score," Thompson said.

Jeffery Crabb, 18, a recent graduate of Mount Pleasant High School and one of Thompson's students for the past three years, said, "It was great! I wouldn't take anything for the experience."

Jeffery said he and Trent Schumate, 18, his teammate throughout high school, helped build three trailers that their school took to the 2003 Show. In their senior year, he and his teammates built a 14-foot, three-way hydraulic dump trailer with a 14,000-pound hauling capacity. It was an original design with custom engineering and an automotive paint job. "We got a bit rushed at the end of the project but still took first place in the Hydraulic Dump Bed Class [in the Trailer Divi-



FFA contestants from Brazos High School review service orders in the third phase of the tractor technician competition, locating and correcting malfunctions in agricultural tractors, held in the Main Arena of Reliant Center.

sion]," he said. According to Jeffrey, their team was so exhausted after the judging of their project that some of them sat in Reliant Stadium and slept through Kenny Chesney's high-energy performance.

Trent, who plans to be a veterinarian, said the trailer project did well in the competition because it was unique and because of teamwork. "Without each other, the project could have never been completed," he said.

To be able to participate in the FFA Tractor Technician Contest is a goal that many of the contestants have worked years to achieve. "Only the best prepared get to be a member of these three-person teams," said Gerald Kelley, an agricultural science teacher at Abernathy High School. Kelley should know. His teams have won this contest at the Show each year since 1998.

The competition begins with the tractors intentionally and identically disabled with five specific problems. The teams are provided with a service work order that gives owner-operator comments about the service required, and they are given two minutes to review it. Then, the team members have only 25 minutes to diagnose and completely repair all the problems. The winning team is the first to start and drive the tractor completely around the designated course. Kelley said, "These designed malfunctions are hidden, complex and hard to detect."

Harrell credits the success of the show to the support provided by the Houston Livestock Show and Rodeo, the untiring efforts of the Agricultural Mechanics Committee, supportive individuals and businesses, and the competition that has developed between the contestants. "We are proud of the young people who participate, the quality of their workmanship and presentation of the projects," Harrell said. 🏆

Rawhide Rhyme

By Nan McCreary

“Well, come along boys and listen to my tale. I’ll tell you of my troubles on the old Chisholm Trail ...”

These words, composed by an anonymous drover to stave off the boredom of a long, tiring cattle drive from Texas to Kansas, represent a tradition as old as the American cowboy himself — cowboy poetry. Cowboy poetry originated with the Scottish, Irish, English and Welsh settlers who moved west during the mid-19th century, bringing with them a tradition of balladry. Traveling with wagon trains, horses and cattle herds, the pioneers wrote poems and songs to pass the time and to tell stories of life in the New World. These balladeers were oral historians and conveyors of news. As they settled the West, their folk creations and their heritage were passed along from friend to friend and from camp to camp.

This oral tradition was adopted by the American cowboy to fit his occupation. After a hard day on the range, cowboys would sit around the campfire and swap stories, sing songs and recite poems. Cowboys spoke of land, nature, friends and work. Regular meter and simple rhyme scheme made the poems easier to remember. Cowboy poetry — often put to music — was as much a part of cowboy life as horses, boots, saddles and cattle.

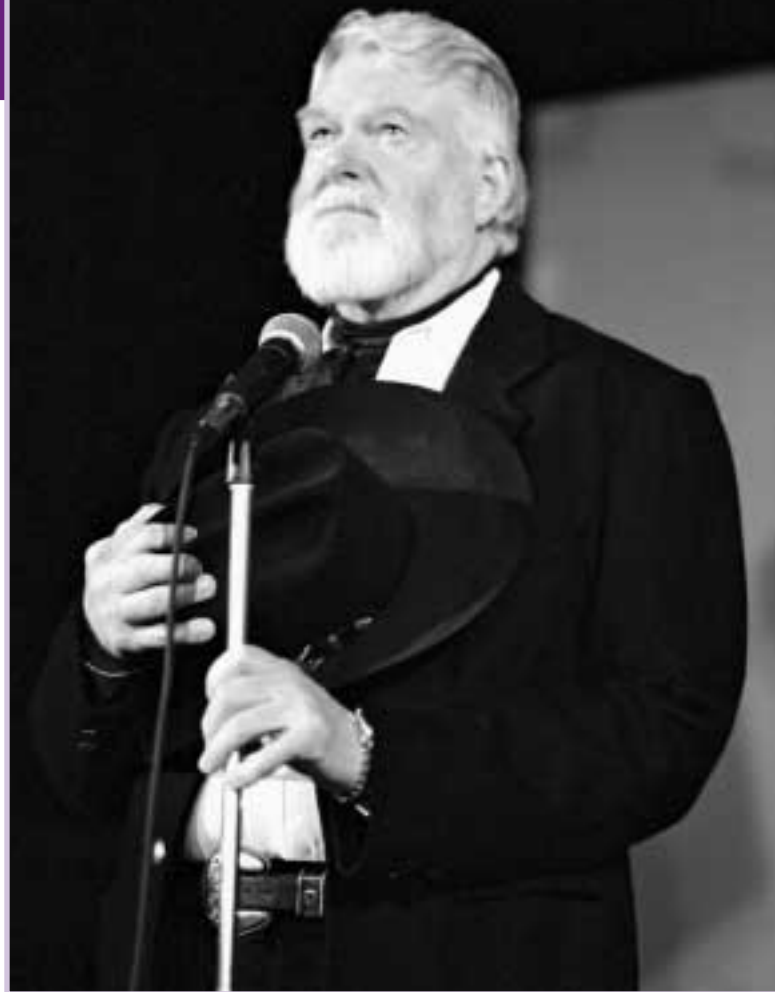
“With a ten-dollar horse and a forty-dollar saddle, I started in herdin’ these Texas cattle ...”

Cowboy poetry proliferated after the Civil War and during the glory days of the great cattle drives. In one of the greatest migrations of animals in history, tens of thousands of cowboys moved more than 6 million cattle from Texas to the railroads in Kansas during the 1870s and 1880s. Life on the trail was demanding and dangerous, and the cowboy emerged as a symbol of strength in the Old West. He was viewed as courageous, skilled, hardworking, dependable, loyal and honest. Cowboy poetry gave voice to this character, and the folklore flourished.

“I’m up in the mornin’ afore daylight and afore I sleep the moon shines bright ...”

By the 1880s and 1890s, cowboy poetry began appearing in Western newspapers and cattlemen’s journals. Later, cowboy poems arrived in the East as songs and fragments of songs in “Western” stories and novels. In 1908, N. Howard “Jack” Thorpe published the first collection of cowboy songs, “Songs of the Cowboy.” In 1910, John Lomax published the famous “Cowboy Songs and Frontier Ballads.” While both of these books used the word “songs,” they were basically collections of poems. Whether composed as poetry or as music, these verses documented life in the West in the cowboys’ own words and assured preservation of cowboy heritage.

Some of these early poems, such as Badger Clark’s “The Cowboy’s Prayer,” remain classics today. Many poems have been adapted to music. “Little Joe the Wrangler,” an enduring musical favorite, is based on one of the poems published by Thorpe in 1908. Thorpe claims he wrote the poem in 1898 on a paper bag beside the campfire during a trail ride from New Mexico to



On the opening night of the 2003 Show, “The Official Cowboy Poet of Texas,” Red Steagall, recited the invocation, which was taped and shown at later performances.

Texas. “Git Along Little Dogies” evolved from a 16th century Celtic ballad, “The Old Man’s Lament,” which told the story of an old man left to raise a child that was not his own. “The Sierra Petes” was written as a poem by Gail Gardner in 1917 and later put to music by Clark, who renamed it “Tying Knots in the Devil’s Tail.” The Western classic “Strawberry Roan” is based on a poem written in 1915 by Curley Fletcher. The original poem had 15 verses. Perhaps the most famous Western anthem, “Home on the Range,” was created in 1873, when Brewster Higley and others improved upon a poem Higley had written.

“Oh it’s bacon and beans most every day. We’ll soon be eating this prairie hay ...”

More than a century after the great trail rides, cowboy poetry still flourishes. In 1985, the first National Cowboy Poetry Gathering was held in Elko, Nev., and it sparked a renewed interest in the art form. Today, multitudes of fans gather annually in Elko to enjoy the best of the West’s cowboy poets and musicians. The event is sponsored by the Western Folklife Center, a regional nonprofit folk arts organization dedicated to preserving, presenting and perpetuating the varied traditions of the American West.

Since that first event in Elko, cowboy gatherings have sprouted up throughout the United States and Canada. Red Steagall,

“The Official Cowboy Poet of Texas,” hosts his annual Cowboy Gathering & Western Swing Festival in the Fort Worth Stockyards National Historic District to promote Western heritage and the cowboy way of life. The event includes a cowboy poetry contest for young writers, where young poets perform their own work to cowboy poetry fans and compete for a one-year scholarship.

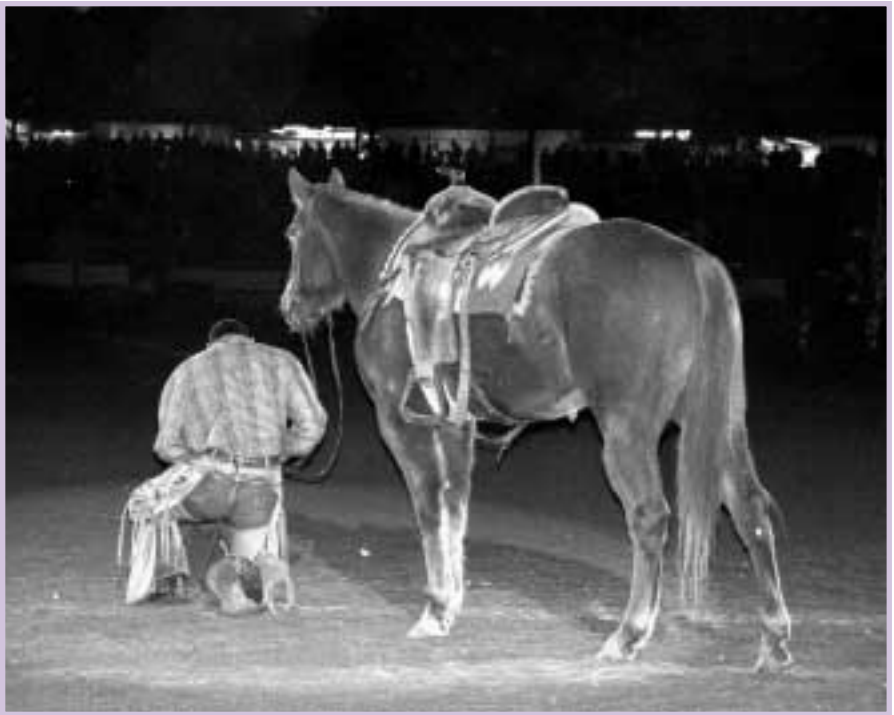
The Cowboy Heritage Association, founded by a group of people that included members of the Houston Livestock Show and Rodeo™, preserves the legacy of the American cowboy through cowboy celebrations, trail rides and arena events. The CHA also hosts an annual poetry competition for Texas youth.

Cowboy poetry fan Jim Bloodworth, an Executive Committee member, a past chairman of the board and a past president of the Show, served as a judge in the 2003 CHA poetry competition. “It takes a lot of talent to write these poems,” he said. “The poems have to tell a story, rhyme and be of interest.” Every year, when the trail riders arrive in Houston to kick off the Show, Bloodworth recites cowboy poetry on a local radio station as part of the station’s tribute to the American cowboy. “Cowboy poetry is a way to pass along the cowboy traditions and values to the next generation,” he said. “These are principles that fit right in with ‘corporate America’ today,” Bloodworth noted. “They’re part of the cowboy code: ‘Any job that’s worth doing is worth doing right. Take no shortcuts.’”

“With my seat in the saddle and my hand on the horn, I’m the best cowpuncher that ever was born ...”

Times have changed, but Western heritage has been preserved. Cowboys still ride the range, rope horses, herd cattle and work outdoors for long periods of time. Many of those who write cowboy poetry are ranch owners, homemakers, auctioneers, rodeo cowboys and wranglers, as well as businesspeople who have city jobs but raise cattle on the side. The subject matter is no different from what it was more than 100 years ago — cowboy poets still write about their land, their cattle, their ranch and their work, always from the unique perspective of the Westerner.

Whether written today or in the 19th century, cowboy poetry describes the life of the American cowboy. For the poets, the art form gives voice to their love of their land and their livestock. For others, the verse stirs the fires of a long-standing romance with the range and allows them to relive the colorful and nostalgic era of the Old West. As long as there are cowboy poets, and as long as there are fans to read their work, the Western heritage will remain alive to be enjoyed and appreciated for years to come. 🐾



A spotlighted lone rider and his horse were reverently presented during Red Steagall’s prayer each night during the 2002 Rodeo in Reliant Astrodome.

A Cowboy’s Prayer

by Badger Clark

(Written for Mother)

Oh Lord, I’ve never lived where churches grow.
 I love creation better as it stood
 That day You finished it so long ago
 And looked upon Your work and called it good.
 I know that others find You in the light
 That’s sifted down through tinted window panes,
 And yet I seem to feel You near tonight
 In this dim, quiet starlight on the plains.
 I thank You, Lord, that I am placed so well,
 That You have made my freedom so complete;
 That I’m no slave of whistle, clock or bell,
 Nor weak-eyed prisoner of wall and street.
 Just let me live my life as I’ve begun
 And give me work that’s open to the sky;
 Make me a pardner of the wind and sun,
 And I won’t ask a life that’s soft or high.
 Let me be easy on the man that’s down;
 Let me be square and generous with all.
 I’m careless sometimes, Lord, when I’m in town,
 But never let ‘em say I’m mean or small!
 Make me as big and open as the plains,
 As honest as the hawse between my knees,
 Clean as the wind that blows behind the rains,
 Free as the hawk that circles down the breeze!
 Forgive me, Lord, if sometimes I forget.
 You know about the reasons that are hid.
 You understand the things that gall and fret;
 You know me better than my mother did.
 Just keep an eye on all that’s done and said
 And right me, sometimes, when I turn aside,
 And guide me on the long, dim, trail ahead
 That stretches upward toward the Great Divide.

Johnny and June Carter Cash Remembered

By Melissa Manning



June Carter and Johnny Cash, married in 1968, performed together for Houston Livestock Show and Rodeo fans in both 1971 and 1978.

“Hello, I’m Johnny Cash.” It was the trademark introduction from a humble man who needed no introduction — an icon who changed American music. Earlier this year, the Houston Livestock Show and Rodeo™ family mourned the passing of two music legends — Johnny Cash and his wife, June Carter Cash. Carter Cash, 73, passed away unexpectedly May 15 following complications from heart surgery, and Cash, 71, died Sept. 12 of complications from diabetes.

The Cashes first appeared at the Show in 1971, when they performed six times. Lou Robin, Cash’s manager, recalled that first performance in the Astrodome. “There must have been 30,000 or 40,000 people in the audience. Johnny was overwhelmed at the number of people gathered at an indoor facility, and he was quite taken by the experience as he rode up to the stage. He was always very modest and never dreamed they could draw that many people. He was just happy that people enjoyed his music,” said Robin.

Johnny and June delighted Rodeo fans again in a 1978 performance. More recently, Cash performed at RODEOHOUSTON™ in 1990 and 1992 as a member of The Highwaymen with

Waylon Jennings, Kris Kristofferson and Willie Nelson. The group’s 1990 performance drew 55,983 fans, the largest attendance that year. Over the years, Cash entertained nearly 300,000 RODEOHOUSTON fans.

“Johnny was an entertainer very dedicated to making the Show as good as possible,” said Dan Gattis, executive project manager for the Show. “That particularly was true when performing as one of The Highwaymen. His leadership and dedication was a real driving force in having four icons perform on the same stage.”

And performing at the Show became a family affair when Cash’s daughter, Rosanne Cash, appeared at the Show in 1983, and his stepdaughter, Carlene Carter, performed in 1991.

A star in her own right, June was born Valerie June Carter on June 23, 1929, in Maces Spring, Va. Daughter of Maybelle Carter, matron of the famous Carter Family music act, June was performing by age 10. Known for her talents as an author, actress, comedienne, songwriter, singer, humanitarian and philanthropist, Carter met Cash backstage at the Grand Ole Opry in 1956, and they began touring together in 1961. She would later co-write Johnny’s hit song “Ring of Fire,” which chronicled her tumultuous feelings as she began to fall in love with Cash, despite the fact that both were married to others and she was troubled by his self-destructive behavior fueled by a dependence on amphetamines and alcohol.

They married in 1968, and she helped him overcome his addictions and become a devout Christian. Recalling in his autobiography how June had touched his life, Johnny said, “What June did for me was post signs along the way, lift me up when I was weak, encourage me when I was discouraged, and love me when I was alone and felt unlovable. She is the greatest woman I have ever known. Nobody else, except my mother, even comes close.”

Carter Cash enjoyed a successful solo career, earning a Grammy in 1999 for her album “Press On,” but she also found success singing duets with her husband. Her final album, “Wildwood Flower,” was finished just before her death. With her passing, according to Robin, Cash lost his dearest companion and his best friend. “It was very difficult for Johnny when she died — they had such a special bond. Even though he had their kids and family around him, they have their own lives. Without her, he felt alone.”

Cash’s impact on American music and generations of musicians cannot be overstated. His distinctive style and deep, unmistakable voice resonated from his soul as he sang about



By the time Johnny Cash made his first Houston Livestock Show and Rodeo appearance in 1971, "The Man in Black" already had his own television series and several Country Music Association awards, including Entertainer of the Year.

the life and trials of the common man, love and heartache, cowboys and American Indians, convicts, and life on the railroad. Known as "The Man in Black" for his signature black stage attire, Cash spawned the "Rockabilly" sound (a hybrid of blues and country and western), but his musical contributions spanned country, rock, alternative, folk and gospel. A prolific artist and songwriter, Cash recorded more than 1,500 songs and 141 albums during his 45-year career.

One of seven children born to sharecroppers, J.R. Cash was born Feb. 26, 1932, in Kingsland, Ark. Following service in the U.S. Air Force, Cash moved to Memphis, Tenn., and began recording for the famed Sun Records, whose other artists included Elvis Presley, Charlie Rich and Jerry Lee Lewis. Among his dozen hits for Sun Records was his trademark song, "I Walk the Line."

In 1958, Cash joined Columbia Records, where he recorded such classics as "Ring of Fire," "Understand Your Man," "Man in Black," and "A Boy Named Sue" (the last of which was recorded live at San Quentin Prison).

His music video for "Hurt" won MTV's Music Video Award for Best Cinematography in a Video in 2003. Cash won 11 Grammy awards; among the most recent were the 2002 Best Male Country Vocal Performance, 2000 Best Male Country Vocal Performance and the 1997 Best Country Album for "Unchained." Cash received additional Grammy recognitions, including the Hall of Fame Award (2001), the Lifetime Achievement Award (1999) and the Legend Award (1991). In 1969, Cash won CMA awards for Entertainer of the Year, Male Vocalist of the Year, Vocal Group of the Year (with June), Single of the Year and Album of the Year for "Johnny Cash at San Quentin Prison." He received the Kennedy Center Honor from President Clinton in 1996.


In 1980, Cash became the youngest living person

ever chosen for the Country Music Hall of Fame. With his selection to the Rock & Roll Hall of Fame in 1992, he became the only performer ever selected for both halls (until 1998, when Elvis Presley was inducted into the Country Music Hall of Fame). Cash also was a member of the Songwriters' Hall of Fame. He had nearly 140 singles on Billboard's country charts and 48 singles on Billboard's pop charts.

Cash also achieved success on television and the silver screen. He hosted his own TV show on ABC from 1969 to 1971 and appeared in numerous shows and movies, most notably Westerns.

Following his departure from Columbia Records in the late 1980s, Cash recorded for the Mercury label and more recently, American Recordings and producer Rick Rubin. Rubin, a rap producer, was unlike any other producer Cash had experienced, according to Rubin. "Rick told Johnny he wanted to give him the freedom to just come into the studio and play whatever he wanted, and it worked. Johnny loved it," said Rubin.

One result of that creative freedom was Cash's last album, "American IV: When the Man Comes Around." Despite the fact that country music radio turned its back on him in his later years, Cash was embraced by rock and alternative-country music, finding critical acclaim and tremendous acceptance from a new generation of fans. Throughout his career, Cash collaborated with musicians from every genre and generation, including Bob Dylan, Nick Lowe, Dave Edmunds, U2, and Tom Petty and the Heartbreakers. His recent recording of the song "Hurt," by Nine Inch Nails, is a powerful reminder of the raw emotion Cash imparted to a song and how his signature style could elevate a lyric.

"Johnny went from an audience of 45-year-olds-and-up to an audience of 18-year-olds-and-up," Robin added. "A lot of young kids remember listening to their parents' Johnny Cash albums when they were younger but probably didn't pay much attention then. Now, they were rediscovering Johnny Cash on their own. He had that kind of appeal." 



RODEOHOUSTON fans were treated to four country music icons when Waylon Jennings, Johnny Cash, Willie Nelson and Kris Kristofferson performed in 1990 and 1992 as The Highwaymen.

March Madness — Rodeo Style

After decades of February Fever, Show volunteers and fans have a new epidemic to watch for — Rodeo-style March Madness. For the first time since the 1940s, the Houston Livestock Show and Rodeo™ dates are entirely in March — March 2-21, 2004, to be exact.

Fans still will be able to experience February Fever during the World's Championship Bar-B-Que Contest, Feb. 26-28; the Rodeo Parade and ConocoPhillips Rodeo Run on Feb. 28; and the Go Texan Weekend activities Feb. 28-29.

As the Show's unique form of March Madness creeps closer, here is a look at some of the changes visitors will find at the 2004 Show.

RODEOHOUSTON™ Ticket Price Increase

Escalating security requirements and rising costs of insurance premiums and operational expenses have resulted in a significant increase in Show expenses and have the potential to impact the Show's educational commitments. As a result, all tickets for RODEOHOUSTON 2004 have been increased by \$2. Still the best entertainment bargain in town, tickets begin at \$16 for seats on the sixth level. Seats below the sixth level are currently being sold as season tickets. Tickets will go on sale to the public after the rodeo concert lineup is announced.

Tickets for other Houston Livestock Show and Rodeo activities have not changed. Tickets for the World's Championship Bar-B-Que Contest remain \$6 for those 6 years old and up, and free for those age 5 and younger. Admission to the livestock show, horse show, carnival and exhibits is still \$6 for adults, \$3 for children ages 6 to 12, and free for ages 5 and younger. A season pass to the livestock and horse show can be purchased from the Show offices for \$20 and includes admission to the World's Championship Bar-B-Que Contest and the carnival.

Ride the Rodeo METRO Express

Round-trip fare on the Rodeo METRO Express is now \$3 for adults, and children ages 12 and under ride the Rodeo METRO Express free. Show volunteers wearing a 2004 gold badge also get to ride free and can bring one guest along, as well. This service once again will be available from eight Houston-area locations: Aramco Services Company at 9009 West

Loop S., Delmar Stadium, METRO Monroe Park and Ride, METRO North Shepherd Park and Ride, METRO West Loop Park and Ride, METRO Westwood Park and Ride, Minute Maid Park B and C Lots, and Reed Road HLS&R Park and Ride. Hop onboard, and let someone else do the driving!

A new option for Show visitors traveling to Reliant Park is the METRO Rail. Although not part of the Rodeo METRO Express service, METRO Rail stops at Reliant Park. The station is located on Fannin Street near Reliant Center.

Getting In, Out and About

While the Houston Livestock Show and Rodeo will continue to cover a lot of ground and fill four facilities at Reliant Park, getting to and from various activities will be easier in 2004 thanks to an improved grounds layout. Much time and energy has been put toward developing alternative walkways and increasing the ease of access from the shuttles to the venues.

With the grounds layout adjusted for pedestrian traffic, a few sites have changed. Rodeo Plaza again will have a wide selection of food vendors, but there will be no performance stage. The enticing aromas of other food vendors have been moved off of Circle Drive and into an expanded and redesigned food court on the northeast side of Reliant Astrodome. This area will have added seating for visitors' dining pleasure and will be adjacent to activities such as the mechanical bull, petting zoo, pony rides and pig races.

When visitors step into Reliant Center, they will find even more delights with food vendors, nonprofit exhibits, Go Texan quilt and photography displays, and the School Art Hayloft Gallery filling the lobby-type area on the south side of Reliant Center. The Western artists exhibiting in this area in 2003 have been relocated to an Artists' Gallery on the west end of Reliant Center near the West Arena. Other food vendors will be located inside Reliant Center, Hall C. New seating by the Main Arena will allow visitors to enjoy a meal without missing any of the livestock show action.

And if visitors aren't sure how to find the Main Arena or other Show locations, they can just look up or around. Increased signage in 2004 will help in locating everything from the alpacas to the Zebus.

A Member of the Club

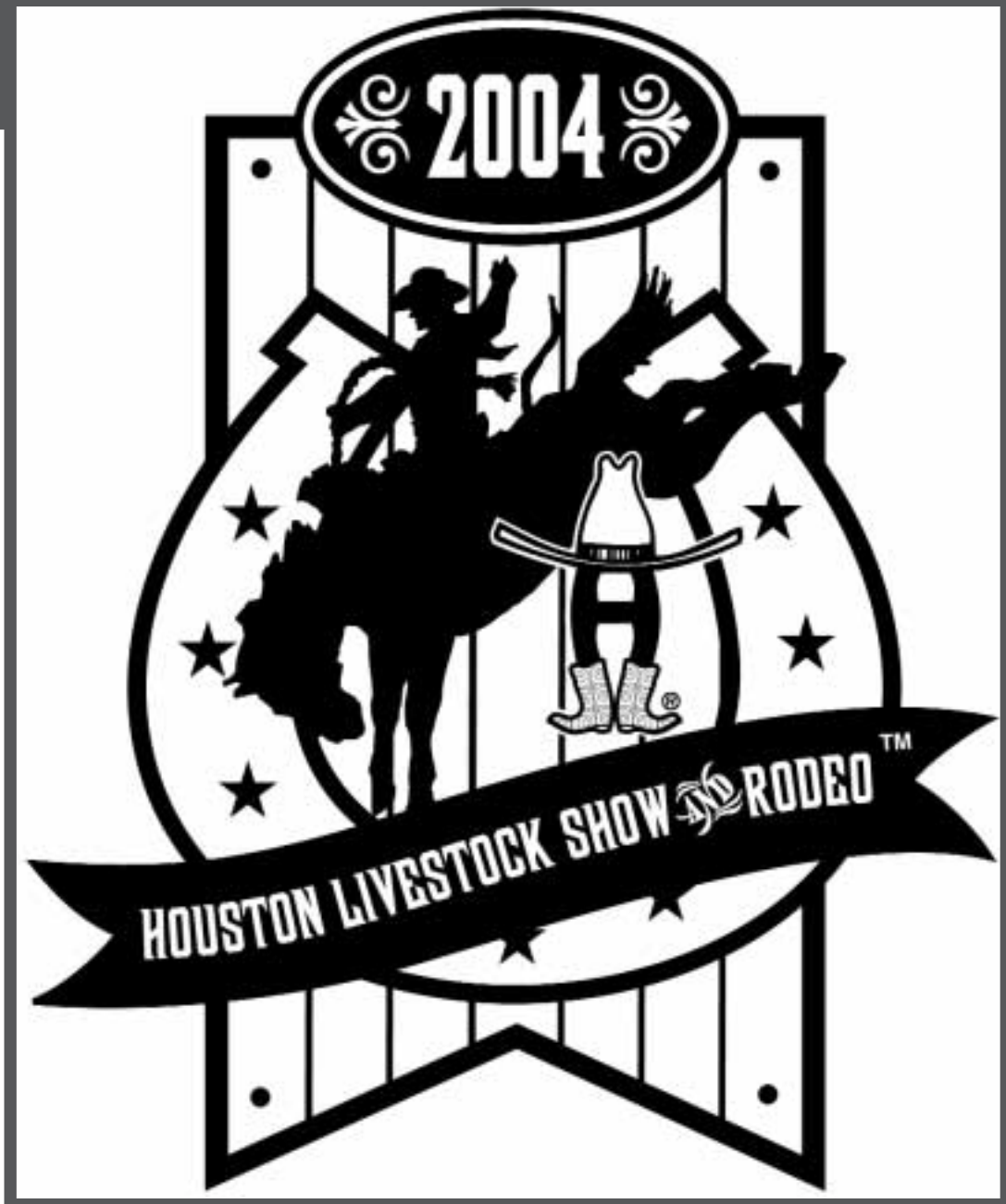
Corral Club members looking for the Chute Club will have to head north in 2004. The Chute Club has been relocated to the north end of Reliant Stadium on the Level 1 public concourse. For those finding themselves thirsty on the south end of Reliant Stadium, the new Backstage Club is located on the Level 1 public concourse and is open to both Corral Club members and season ticket holders. Both clubs open one hour before each RODEOHOUSTON performance and close one hour after the performance conclusion. A committeeman's badge, proper rodeo credential or valid ticket for the RODEOHOUSTON performance must be presented to gain admission to Reliant Stadium to reach these clubs.

Another Corral Club that has been moved for 2004 is the Committeemen's Room. Its new location is in Rooms 604-605 on the second level of Reliant Center.

The Hideout won't be back in 2004, but with the new Backstage Club, Corral Club members still will have a variety of locations to hang out with friends and enjoy beverages.

Xtreme Bulls

The bulls will be back in 2004 — as will some of the best bull riders in the business competing in Xtreme Bulls, the PRCA's professional bull riding series. The big, bad bulls and the big, brave cowboys wrap up RODEOHOUSTON in 2004 with Xtreme Bulls on Sunday, March 21. It will be an afternoon of top-notch bull riding along with the rodeo pageantry, calf scramble and superstar concert. The Xtreme Bulls tour debuted in 2003, with RODEOHOUSTON being its second stop, and was a huge hit with fans. Mark your calendar now for this wild evening.



Houston Livestock Show™ Changes

Poultry Judging Contest

New for the 2004 Show, the Poultry Judging Contest challenges contestants to place poultry classes including one dozen cartons of chicken eggs, past production of egg-type hens (students rank live hens according to estimated past egg production based on the coloring of pigmentation of the hen's legs), turkey carcasses, and pre-cooked, breaded chicken patties. The contest also includes a written examination, poultry carcass parts for identification and chicken eggs for interior quality grading.

Wildlife Contest Divisions

This contest is divided into two separate divisions for 2004 — a Wildlife Evaluation Program division and a new Career Development Event division. The purpose of the wildlife habitat evaluation contest is to test students' knowledge on identifying potential problems that can occur in wildlife habitats. The Wildlife Evaluation Program division is the contest as it has been conducted in previous years, with a focus on habitat development and identification. The Career Development Event follows FFA contest guidelines but is open to both 4-H and FFA members and focuses more on total wildlife habitat usage, such as developing campsites and hunting programs.

Cattle Dog Trials

Crowds have gathered at the livestock show's Main Arena for many years to watch the skills of dog and handler in the Show's sheep dog trials. In 2004, there will be even more excitement with the addition of cattle dog trials. In these events, breeds of working cattle dogs, such as Border Collies and Australian Shepherds, will use their instincts and training to move either sheep or cattle while completing such tasks as driving and penning. The cattle dog trials will be Saturday, March 20, and the sheep dog trials will be held the final day of the Show, Sunday, March 21.

Livestock Division Changes

- The Red Brangus Show has been split into the American Red Brangus Show and International Red Brangus Show.
- The Romagnola breed returns to the lineup in the open cattle shows.
- An Other Registered Breeds Division has been added to the Open and Junior Breeding Sheep Show. Breeds with 15 or fewer entries will be moved to the Other Registered Breeds Division.
- The Intercollegiate Range and Pasture Plant I.D. Contest has been discontinued.


Horse Show Division Changes

- Horse Division events begin on Tuesday in 2004. The action begins at noon on March 2 with the American Quarter Horse Association Cutting. Please note that while the AQHA cutting begins at noon, all other Show venues do not open until 4 p.m. on March 2.

A New Schedule

RODEOHOUSTON finals will be held on the last Saturday of the Show. After competing and qualifying in three go-rounds, cowboys and cowgirls will compete on March 20 for RODEOHOUSTON's top honors. The action begins at 4 p.m.!

One noticeable change during each RODEOHOUSTON performance is the return of the grand entry to the beginning of the performance, and, yes, it will once again be called the grand entry.

If you have a touch of February Fever or a full-blown case of Rodeo-style March Madness, mark your calendar and head to Reliant Park for the best medicine — the 2004 Houston Livestock Show and Rodeo. 

Special Dates

- **Saturday, Nov. 22 — Tickets On Sale — With an exciting lineup of superstar entertainers, you won't want to miss getting your Houston Livestock Show and Rodeo tickets as soon as possible. Order your tickets by phone at 713.629.3700 or via the Internet at www.ticketmaster.com.**
- **Friday, March 5 — Black Heritage Day — Celebrate the accomplishments and contributions of African-American cowboys and settlers in Texas, and enjoy incredible entertainment on the RODEOHOUSTON stage to make this a day to remember.**
- **Sunday, March 14 — Go Tejano Day — From Tejano superstars to the best mariachis in Texas, family fun is the theme for this now-legendary RODEOHOUSTON celebration.**
- **Monday, March 15 - Friday, March 19 — Spring Break Stampede — Make a date now for the hottest RODEOHOUSTON week ever with special Spring Break Stampede entertainment every night, plus the carnival gates open at 2 p.m. during this extraordinary week.**
- **Saturday, March 6, 13 and 20 — Hot Country, Guaranteed — Every Saturday twilight performance will feature one of your country music favorites.**
- **Saturday, March 20 — RODEOHOUSTON Finals — It's the wild, wild West when the top 12 contestants in every rodeo event ride, rope and wrestle for the really big money, that special championship buckle and all the glory at the RODEOHOUSTON championship finals.**
- **Sunday, March 21 — PRCA Xtreme Bulls — Put 30 of the sport's top bull riders on 45 of the baddest bulls in the world and you're in for a night of rock 'n' roll rodeo! This is not a night for the faint of heart!**

Do You Remember?



In an undated photo, riders on the Salt Grass Trail Ride make their way to the Houston Livestock Show and Rodeo™ in a tradition that continues today.

Reese Lockett, third from right wearing a plaid shirt, was one of the four riders on the inaugural Salt Grass Trail Ride in 1952. It was his remark, “(I’ll) never make another trip where I can’t ride home on my horse,” that launched the original idea of the ride. A rancher, merchant and mayor of Brenham, Texas, Lockett served as the Salt Grass Trail Ride trail boss from 1953 to 1967.

Horses are not the only animals on the trail, as evidenced by the presence of Ruby Mitchell’s poodle. Currently a lifetime director, Mitchell served as chairman of the Rabbit Auction Committee in 1962 and the Ladies’ Souvenir Program Committee from 1979 to 1981. She also was active on the International, Ladies’ Go Texan and Ladies’ Season Box committees. 🐾

If you have photos or memorabilia that you would like to donate to the Houston Livestock Show and Rodeo archives, please call the Show at 832.667.1000, and ask for the Western Art Committee staff coordinator.



Riding Into the Sunset

The only thing worse than death and taxes is leaving this life without a legacy. Steven Covey said it best when he stated, “The purpose of life is to live, learn, love and leave a legacy.” A legacy gives you and your family’s history a sense of meaning, purpose and existence unlike any other experience. Many people display a strong personal commitment to the Houston Livestock Show and Rodeo™; however, they lack the knowledge of how to match their own personal interests with the organization they love in a way that creates an everlasting impact. That’s where the GALLOP Committee can help. Its purpose is to assist the families and friends of the Show who wish to develop a planned approach to building a lifetime legacy.

What is GALLOP? It is the committee dedicated to **gifting and lifetime legacy opportunities**. Our mission is to introduce and educate our local and international community to the possibilities, benefits and tools of planned giving available with the Show. Learn from experts and peers about how to make your giving efforts more effective, innovative and rewarding.

What is a lifetime legacy? It is the transfer of any publicly

traded securities, tangible or intangible personal property, real property, privately held business interests or partnership interests that are conveyed into a structure that allows for the donor and the Houston Livestock Show and Rodeo to benefit from its existence. But much more than this, it is the ultimate action of sharing and creating a legacy by passing the principles of giving from this generation to the next.

An essential part of this enlightenment is matching your individual and/or family priorities with those of the Show. You alone must identify your charitable values and define your philanthropic commitment. Once you are ready to create a Lifetime Legacy, we at GALLOP will work with you to match your interests and passions with areas of the Show that will have special meaning to you and your future generations.

Life is short, so make the most of it: live, learn, love and leave a legacy.

For more information regarding legacy building, please see the Show’s Web site at www.hlsr.com and find the planned giving option under the general information section. Additional information can be obtained via the GALLOP Committee or Beth Woehler at 713.561.9331. 🐾



Black Heritage

By Lawrence S Levy



The leadership of the Black Heritage Committee includes Vice Chairmen Maggie C. Hobbs and Naomi Hines, Chairman Ozell Price, and Vice Chairmen Hallie Sadberry, Arvie Shepherd and Roy Owens.

Just as a mighty oak starts from a tiny acorn, a committee of the Houston Livestock Show and Rodeo™ grows from a seed of an idea. Thus it was in 1993 that the Black Go Texan Committee was established to promote the Show to Houston's African-American community and to serve as an educational resource for the community at large. Now celebrating its 10th anniversary, the committee name changed on Sept. 25, 2003, from Black Go Texan Committee to Black Heritage Committee.


From the original 35 founding members, the committee has increased to more than 75 volunteers and is organized into seven subcommittees. According to Committee Chairman Ozell Price, the committee members share a family-like relationship, working together and doing what they enjoy doing — not for fame and glory, but all for the youngsters.

To succeed in meeting their responsibilities, these volunteers apply a threefold method — awareness, education and involvement. Reaching out to the entire community, volunteers advance the Show's activities by recounting the contributions black individuals have made to Western heritage through pioneering, ranching and farming. Making history come alive while speaking to schoolchildren, 4-H and FFA youth, and adults alike, the committee creates an awareness of the rich role African-Americans played in taming the West.

Education is a labor of love that the committee takes on wholeheartedly. Working with at-risk students, either directly as mentors or in participation with the Rodeo Institute for Teacher Excellence™ program, education subcommittee volunteers give of themselves, extending a helping hand to those in need. Also, many of the committee's programs are designed to raise funds, which are donated to the Houston Livestock Show and Rodeo Educational Fund and ultimately returned to the community in the form of Show-awarded scholarships.

Involvement in year-round activities is the foundation of the committee's success. Throughout the year, this committee hosts a variety of functions, raising funds that the committee uses to support its activities. The premier event is the annual Black Go Texan Western Gala. More than 5,000 attendees revel on the floor of Reliant Astrodome for the 10th annual gala in January 2003, raising scholarship funds for urban youth. The gala showcases the committee's works and recognizes black cowboys, landowners and others who have contributed to the betterment of the community. Future programs planned by the committee include a fashion show and a celebrity golf tournament.

Already impressed by the committee's dedication to the Show itself, W. Allen Owen, a Show vice president and the committee's officer in charge, said, "The volunteers have gotten the entire African-American community involved through their committee activities. They have done a great job of enhancing and including the Western heritage of the black community into the Rodeo."

But, it is the annual Black Heritage Day at the Houston Livestock Show and Rodeo that enables the committee members to communicate to their largest audience. On that day, the Show features blues, country and western, gospel choirs, and zydeco musical entertainment, along with drummers, praise dancers and steppers strutting their stuff. Additionally, booths are set up featuring many aspects of the American West that have been so enriched by contributions of African-Americans — settlers, cowboys and the famous U.S. Army Buffalo Soldiers. The fact that such a large segment of the community comes out to the Show — up to 70,000 strong on that day — is a testament to the committee's success. 



Gate Keepers

By Melissa Kaplan



Gate Keepers Committee Vice Chairman Joey Pedigo distributed commemorative buttons and Mardi Gras beads as other committee members and VIP guests arrived at the "gate opening" ceremony held Feb. 25, 2003.

From the moment they entered Reliant Park, visitors to the 2003 Houston Livestock Show and Rodeo™ probably noticed one positive change from previous years — a smiling face, a good-natured “Howdy!” and a genuine willingness to help visitors get the most out of their experience at the Show. In short, the difference was the new Gate Keepers Committee, inaugural year of which marked yet another step toward making the Show more convenient, friendly and inclusive for all visitors.

The primary functions of this 500-member committee are to greet visitors at the gate, check and collect tickets, check credentials, and maintain an accurate attendance count — all the while making an outstanding first impression on every person who comes through the gate. The committee consists of 13 teams, each comprised of 35 members. Three teams work shifts of five to seven hours each day. Anytime between 8 a.m. and 11 p.m., volunteers are stationed at nine different gate locations waiting to greet guests with a smile. During the World’s Championship Bar-B-Que Contest, committee members also are located at the five entrance gates to help facilitate guests attending that event.

Before 2003, the Show contracted with companies to provide ticket takers. By creating a committee to handle these tasks, as well as to make guests feel more welcome, the Show also saves a significant expense — which translates into more scholarships for Texas students.

Gate Keepers Committee members realize that the most important aspect of their job is to make a good and lasting first impression on all Show visitors. “They’re the first people you see when you’re walking in to the Show, and they’re the last people you see when you’re walking out,” said Committee

Chairman Michael Hill. “We had a responsibility to our guests to make them feel welcome when they arrived, and when they left, we told them, ‘Thank you for coming,’ and, ‘Come back and see us again,’” he continued. Committee members adhere to a classic Western wear dress code, taking the spirit of the occasion to the Show’s perimeter.

The work for the Gate Keepers Committee volunteers is rewarding, but not without challenges. The 2003 Show had its share of inclement weather, requiring committee members to work in driving rain and cold temperatures. In order to provide visitors with the information they needed, each committee member had to be a jack-of-all-trades, knowing the layout of buildings on Show grounds, as well as the event times and locations. “In some cases, we underestimated the needs of people coming through the gate. There are things we’re going to improve next year to provide better service and help more people,” said Show President P. Michael Wells, who serves as officer in charge of the committee.

Despite the challenges, the inaugural year of the Gate Keepers Committee was an irrefutable success, and the committee members enjoyed sharing their enthusiasm with each Show patron. “We got a lot of positive response, especially during the first week of the Show. People had never experienced that before,” said Wells.

Visitors were not the only ones enamored with the committee — its members fell in love with the job. An overwhelming 97 percent said they would return for the 2004 Show. “Everyone had a great sense that they were received well,” Hill explained, “and that’s what we like to hear.”

Third-Year Committee Chairmen

PROFILES

By Marshall Smith III

Every volunteer who wears the gold badge contributes to the overall success of the Houston Livestock Show and Rodeo™. Of the more than 16,000 volunteers, a distinguished group of individuals holds the position of committee chairman. This continuing series features those leaders who are serving their third and final year as chairmen of their respective committees.



Gary H. Brye – Facility Services

In 1996, Gary H. Brye began volunteering for the Show as a life member. He has served as a captain and a vice chairman of the Facility Services Committee. Gary has been serving the community for more than 24 years in the field of law enforcement and is currently the chief of police for the Memorial Villages Police Department. He enjoys camping with his wife, Ashley, and bow hunting with friends or just relaxing.



William D. Hanna – Special Children's

William D. Hanna became a life member of the Show in 1987 and joined the Special Children's Committee that same year. In addition to his Show involvement, he and his wife, Debbie, are very active at their children's school. They have three children, ages 9, 5 and 4. William is an associate with Fayez Sarofim & Company. He and his family enjoy relaxing at their ranch in Waller County.



Mike Hartwig – Parade

In 1987, Mike Hartwig joined the Show and the Parade Committee. He became a life member in 1990. Mike also serves on the Judging Contest Committee and has been a member of the Rodeo Express Committee. He and his wife, Liz, have two sons, Ryan and Hunter. Mike is a brokerage director with Strategic Financial Group, Inc. His hobbies are golfing, hunting, and rooting for the Houston Astros and the Houston Texans.



Rick Mellas – Rodeo Express

In 1993, Rick Mellas joined the Show as a life member and began volunteering on the Rodeo Express Committee. Rick has been a captain, a satellite vice chairman and a satellite division chairman on his path to becoming chairman. He won the committee's Outstanding Captain Award in 1996 and the Outstanding Vice Chairman Award in 1997. Rick is a senior property manager for BMS Management, Inc. He and his wife, Margie, enjoy traveling across the nation in their spare time.



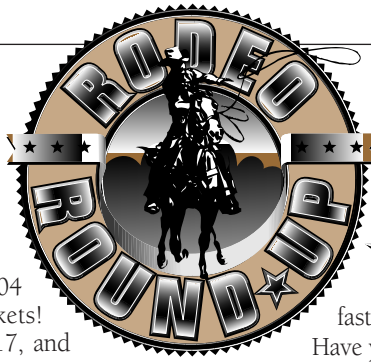
Jen Marie Rau – Swine Auction

In 1991, Jen Marie Rau followed in her parents' footsteps and joined the Show as a life member. Since joining the Swine Auction Committee in 1991, she always has been in the top 10 in sales. Jen Marie also volunteers on the International Committee as a divisional vice chairman. In 1997, she was elected to the Show's board of directors. Her brother, J. Stewart Rau, also is involved with the Show. Jen Marie is owner and president of Key Maps, Inc.



Jim Van Hoozer – Horse Show

Jim Van Hoozer joined the Show in 1977 and became a life member in 1979. He was a volunteer and past chairman of the Horspitality Committee before he was selected as co-chairman of the Horse Show Committee. Jim's daughter, Lisa Nguyen, is a life member of the Show and a volunteer on the Horspitality and the School Art committees. Jim is a salesman with State Farm Insurance. His hobbies are golfing, hunting and water skiing.



★ Ticket Alert!

Start your holiday shopping early with 2004 Houston Livestock Show and Rodeo™ tickets! With entertainers announced Monday, Nov. 17, and tickets on sale Saturday, Nov. 22, you've got an exciting opportunity to stuff someone's stocking in style! Order your tickets by phone at 713.629.3700 or via the Internet at www.ticketmaster.com.

★ Super Bowl Access Dates



The Houston Livestock Show and Rodeo offices will be inaccessible to the public and volunteers from **Monday, Jan. 26, through Wednesday, Feb. 4, 2004**, due to the Super Bowl being held at Reliant Stadium. The membership office will not be open for committee badge distribution during this time. However,

Show staff will be available by phone, fax and e-mail during regular office hours.

★ Philanthropy With a Capital P

The Houston Livestock Show and Rodeo has been named **Outstanding Community Service Organization** by the Association of Fundraising Professionals, Greater Houston Chapter, as part of 2003 National Philanthropy Day activities. The award is one of seven presented on Thursday, Nov. 13.

★ Funding the Future

The number of scholarships presented by the Houston Livestock Show and Rodeo will continue to grow in 2004 with the addition of four Metropolitan Scholarships to be presented to new high schools in the Houston area. With scholarships, graduate assistantships, educational programs and continued support of the Rodeo Institute for Teacher Excellence™, the Show's commitment for 2003-2004 is **in excess of \$6.5 million**. With this addition, the Show has committed almost \$100 million to scholarships and educational programs since 1957.



★ Ready to Run

Trade in your boots for running shoes to take part in the annual **ConocoPhillips Rodeo Run**. The starting gun for the 10K and 5K event goes off on Saturday, Feb. 28, prior to the Rodeo Parade. Entry fees from the race are donated to the Houston Livestock Show and Rodeo Educational Fund. Visit the race Web site at www.rodeorun.com for details and registration information.

★ That's the Case

Did you know that Reba McEntire's stage outfits fasten with Velcro® for her quick costume changes?

Have you ever seen a real championship saddle up close?

Find everything from Clay Walker's jeans to Fred Whitfield's spurs in the new **Houston Livestock Show and Rodeo display case** in Reliant Stadium. The exhibit continues to evolve, with new items from RODEOHOUSTON™'s star entertainers and cowboy and cowgirl athletes being added as they arrive. It is located adjacent to the Go Texan Store in the south lobby of Reliant Stadium. Enjoy the excitement of the Show's colorful history with these fun pieces of the past and present.

★ Holiday Shopping

With the holidays just around the corner, there are several ways to shop for that Houston Livestock Show and Rodeo, RODEOHOUSTON and Houston Livestock Show™ fan on your gift list. Rodeo merchandise can be purchased during Rodeo Merchandise Committee sales in Reliant Center, at the Go Texan Store on the south end of Reliant Stadium, online at www.rodeohouston.com and www.hlsr.com, and at the new Terminal E at the William P. Hobby Airport. Plus, look for the Rodeo merchandise booth at the 2003 Nutcracker Market in Reliant Center, Nov. 13-16.

★ Boot Scootin' Time

Shine your boots and hit the dance floor **Wednesday, Feb. 18, 2004**, for the annual Membership Dance at Reliant Center. Come enjoy the music of both John Conlee and Telstars and the camaraderie of your fellow Show members.



★ Hurray!

During the International Entertainment Buyers Association convention in October, the Show's **Lori Renfrow** was elected president of the organization and named the IEBA Talent Buyer of the Year for her work in bringing the best in music performers to the Houston Livestock Show and Rodeo. In addition, Renfrow recently was named to the board of directors of the Academy of Country Music.

★ Welcome and Congrats!

Position changes and recent hires have added new faces to the full-time Show staff. In the Operations Department, **Mackenzie Buell** has been promoted to educational programs co-coordinator, and **Candace Higgins** moved to event coordinator. New members of the Operations Department include operations coordinator **Brandie Miller** and administrative assistant **Kelly Pulpan**. **Tiffany Lucas** has been promoted to auctions and sales coordinator in the Agricultural Exhibits and Competition Department, and **Amy Berger** has joined the department as administrative assistant. **Rick Candea** joined the Marketing, Entertainment and Presentations Department as director – entertainment and event presentation.

CALENDAR OF EVENTS

NOVEMBER

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23 30	24	25	26	27	28	29

DECEMBER

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

JANUARY

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

NOVEMBER

- 1 Jacinto City/Galena Park Garage Sale and BBQ Sale
- 6 NASA/Clear Creek/Friendswood Cowboys & Cowgirls Can Cook
- 7 Aldine/Spring/Klein Kick Off Dance
- 16 Lamar/Needville Turkey Shoot
- 20 Board of directors meeting
- 27-28 Thanksgiving holidays – Show offices closed

DECEMBER

- 24-26 Christmas Holidays – Show offices closed

JANUARY

- 1-2 New Year's Holidays – Show offices closed
- 9-10 Crosby/Huffman Go Texan Weekend
- 9-11 Cypress Fairbanks 15th Annual Go Texan Cook-off
- 16 New Caney/Splendora Annual Rodeo Kick Off Dance
- 16-17 Jacinto City/Galena Park Metro Go Texan Beauty Pageant & Super Star Rodeo
- 16-17 Pasadena Go Texan Cook-off and Dance
- 21 Conroe/Willis/The Woodlands Go Texan Dance
- 23-25 Jacinto City/Galena Park Metro Go Texan Cookoff
- 24 Brazoria Southwest Steak Dinner and Dance
- 24 Liberty County Kickoff Dance
- 30-31 Lamar/Needville Brisket Pre-sale
- 31 Galveston Mainland Dinner and Dance

Please note: Jan. 26 through Feb. 4 the Show offices will be inaccessible to the public and volunteers due to the Super Bowl.



Houston Livestock Show and Rodeo™
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