



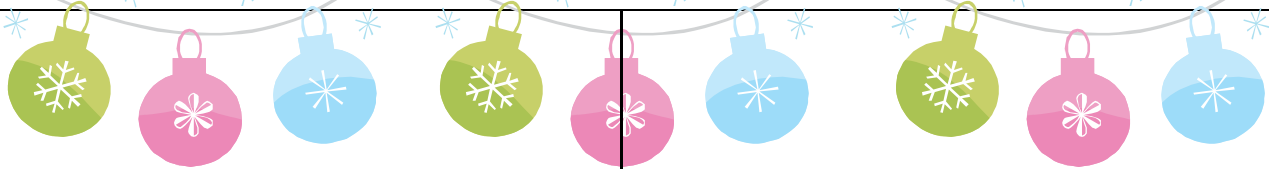
**HIGHER
GROUND
AUSTRALIA**

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Volume 16 – Edition 7

HIGHER GROUND NEWSLETTER – December, 2019



Welcome

Welcome to our December newsletter and the last one for 2019. I would like to wish you all compliments of the season 2019.

I've had a fairly quiet year, except for the month of July, when I travelled to the USA and Canada. I had the most amazing time as I explored some of America's most wonderful National Parks. It was also good to catch up with and stay with some close friends. I'm forever amazed at how welcoming and friendly people are, and some of my best experiences have evolved from chance meetings.

We continue to support live music, and I have been extremely lucky to have attended some really memorable concerts. On July 4, in Provo, Utah, I saw Keith Urban perform just before a wonderful fireworks display. It was my first Keith Urban concert and he didn't disappoint. There was only one huge problem – he didn't play long enough! It was so nice to see him sign his guitar and present it to a young girl. Giving young people the tools oftentimes provides the opportunity for them to explore their own talents. It is a gesture that will never be forgotten, I'm sure.

<https://www.youtube.com/watch?v=s9gAXwYZtfc>

A few days later, I saw Donny and Marie Osmond at the Flamingo, in Las Vegas. It's so wonderful to have the opportunity to attend concerts by the stars of my youth. Donny and Marie were brilliant. If anything, their voices are better, more mature.

<https://www.youtube.com/watch?v=Lk0NBNIdb0U>

Then I had the absolute privilege of seeing Renee Armand and Jenny Lynn Young performing in Nashville.

<https://www.youtube.com/watch?v=9C6HYYSzr4o>

During my last week in USA, I saw an old favourite from the 1970s, Michael Martin Murphey. This concert was especially special, as he performed with his two sons, Ryan and Brennan. Brennan plays the Celtic harp, which adds a completely wonderful dimension to Michael's signature song, Wildfire.

<https://www.youtube.com/watch?v=wQ6Y74KoG-E>

Each of the performances I saw had, in their own way, some connection to John, and although I had to jump some hoops to attend some of them, I am so glad I did. There is nothing quite like settling in a seat and losing oneself in the music and stories that these wonderful performers have to share. That moment when memories and personal experiences make a subliminal connection with the performer is priceless.

As a new decade dawns, I'm looking forward to an exciting year ahead. I hope that you will continue to support *Higher Ground Australia* and the work we do to promote the music and life of John Denver. There are so many opportunities for us all to promote John's music, especially to the younger generations, who, given the opportunity will embrace his songs.

Happy Hanukkah, Happy Chanukah, Merry Christmas and a Happy New Year. If you are travelling, stay safe.

Our Website

The *Higher Ground Australia* website is always going to be a 'work in progress'. Thanks to the friends who have sent me photos to add to the website – perhaps I'll get around to it next year. Your feedback is, as always, much appreciated.

<http://www.hgavic.com/>

2019 Tribute Weekend

This year's tribute weekend was cancelled due to circumstances beyond our control. As the Wilsons had already reached Ballarat when the decision to cancel was made, Carolyn and I caught up with Alistair and Carmel and had a lovely lunch together. Despite the difficulties we faced this year, we did manage to raise a total of \$462.00 to donate to Peggy McDonald at Higher Ground Raptors. Peggy has been doing some really fabulous work this year around her facility and this has been made possible because of donations of time and money.

As you know, we planted a tree for John at her place, and due to the drought and unusually dry conditions in NSW during the year, she has said that John's tree is struggling. We also planted a tree dedicated to Max Moore, John's Australian tour

manager at the same time. Max's tree is thriving, and Peggy has suggested that we replace John's tree with a bottlebrush. Since the bottlebrush is probably more suited to her conditions, I think it is a good idea to replace the tree when the weather is a little milder. Check out Peggy's facebook page, and if you feel like donating to a good cause, a donation to *Higher Ground Raptors* in John's name would always be appreciated.

<https://www.facebook.com/HigherGroundRaptors/>

FROM THE ARCHIVES

John Denver: So Square that he's Hip

Lou Carlozo, Chicago Tribune March 6, 1996.

In a market crowded with tribute albums honoring dead rock gods, entrenched pop heroes and darlings of the underground, the recently released "Minneapolis Does Denver" (October) marks a move back to Square 1. Make that square No. 1:

It celebrates John Denver, a singer-songwriter who never seemed anywhere near cool, not even at his zenith.

Denver certainly is not a rocker (even Donny Osmond is "a little bit rock 'n' roll" by comparison). Nor does the folk label fit him quite right; it's hard to imagine Denver on the same bill as an angry young Bob Dylan or a protesting Pete Seeger.

No, Denver is folksy, the kind of guy who has performed with the Muppets and yodelled the praises of Jacques Cousteau--a man who, in most un-Dylanesque fashion, summed up human existence as a "funny, funny riddle."

So what if Denver has been a stranger to the Billboard charts for years? "I've got five or six songs in every karaoke bar in the world," he boasted in a phone interview last week.

Could Denver, who plays the Rosemont Theatre Friday and Saturday, be undergoing a Tony Bennett-like transformation from obscurity to celebrity redux? Evidence of his return to pop culture consciousness over the past year range from Jason and the Scorchers' cover of "Country Roads" to the beer commercial that aired during Super Bowl XXX with "Rocky Mountain High" as its soundtrack. Several weeks ago, Denver sang the latter song on "Good Morning America" while standing at the foot of a mountain in Aspen, Colo. (appearing in part to promote his upcoming Midwest concert dates).

"In choosing him (for the tribute), it was easy," said John Strawberry Fields, the producer who conceived and compiled "Minneapolis Does Denver." "He's in a class of people that have been left behind with 1979."

More than just knee-jerk nostalgia, it's a sure sign of the Ironic '90s when soft-pop crooners such as Denver, Neil Diamond and Karen Carpenter suddenly get heralded as hip--though perhaps sealed with a kitsch.

The Carpenters received tribute treatment from a cast including Matthew Sweet, Cracker and Redd Kross on 1994's "If I Were A Carpenter" (A&M). Likewise, Diamond counts Mary's Danish and Urge Overkill among his die-hard fans. Urge's cover of "Girl, You'll Be a Woman Soon" played prominently in the "Pulp Fiction" soundtrack.

While Denver seems like a natural target for a tribute CD, the appearance of "Minneapolis Does Denver" has raised eyebrows among some skeptics who question its timing. After all, it comes hard on the heels of "Saturday Morning cartoons greatest hits," released by MCA in September. That collection includes Liz Phair and Material Issue singing "The Tra La La Song" from "The Banana Splits Adventure Hour" and Butthole Surfers' rendition of "Underdog."

"I felt that our record sort of came from a genuine groundswell, all of these people coming out of the closet as Carpenters fans," said David Konjoyan, who conceived and produced "If I Were A Carpenter" with Matt Wallace. "I don't know if that's necessarily the case with these other records."

Konjoyan hasn't heard the Denver tribute, but wonders about the purity of its intentions. "There's no great John Denver revisionism going on," he said. "This one appears to be coming out of left field."

Try telling that to Fields, who likes to talk about the childhood ski trip when "I forced my family to listen to "Calypso" at least 20 times," or the John Denver Internet Fan Club (emily@sky.net or <http://www.sky.net/~emily>).

Denver adds that "Minneapolis Does Denver" is not the first Denver tribute he has heard. A little more than a year ago, he received a tape where "these guys all wore little round glasses and overalls without T-shirts. It was a punk rock band and they played the hell out of those songs."

The name of the album? "Heavy Denver."

These days, John Denver is so un-hip that even after 14 gold and eight platinum albums, he has become a music business outsider, shunned by major radio stations, searching for an elusive record deal. But talk about a perfect resume for acceptance by Baby Busters: Denver's current state of affairs is shared, it just so happens, by the struggling independent bands that salute him.

Secret admirers



For younger fans, confessing a fondness for Denver has meant risking the scorn of compatriots who enjoy the likes of Alanis Morissette or Nirvana.

"I've carried my passion for John Denver as a dark and shameful secret never to be revealed--until the conception of this project," Fields, 27, writes in the liner notes to "Minneapolis Does Denver." "I timidly asked a few bands if they'd like to be involved with a JD tribute, expecting ridicule and rejection."

Instead, Fields was flooded with enthusiastic responses, which has only bolstered his courage to praise Denver in unapologetic (if not exaggerated) terms.

"Everybody knows John Denver, whether you like him or not," said Fields, producer of top Minneapolis independent acts including The Delilahs and Mango Jam. Those bands and other country-tinged rockers such as the Honeydogs set the tone for this CD, though Fields indulges a range of styles from ultra-slow metal to quick, Cajun-flavored funk.

Fields uses the eclectic band mix to prove a point. "Obviously, it's in vogue to say that he's cheesy, but John Denver was just as important as Led Zeppelin or Jimi Hendrix," he said.

Or, as Denver himself put it, "At one time, in the '70s, I was the biggest-selling record artist in the world. You couldn't turn on the radio without hearing one of my songs."

These days, a listener could cruise the dial for days without finding a single Denver tune. Even '70s-format stations such as WYSY-FM 107.9 would rather play repeated doses of Gordon Lightfoot or the Rupert Holmes hit "Escape (The Pina Colada Song)."

Denver himself remains baffled over the lack of airplay. "The only reason I can think of is that I don't really have a record company or (personal) manager to make sure I get in on stuff like that," he said.

Industry experts have other theories.

"There's something about John Denver that turns people off," said Kal Rudman, founder and publisher of the Friday Morning Quarterback, a radio magazine based in Cherry Hill, N.J. "Personally, I like John, I like him as a folk singer, but I think he's old fashioned, dated."

No overkill.

Yet there is one hope for Denver on the radio front: '70s stations are limited to a finite number of recognizable songs. Once people get sick of hearing "The Wreck of the Edmund Fitzgerald" or

"Night Fever" for the thousandth time, programming directors may give Denver a second look. "His music is fresh; it hasn't been played to death," Rudman observed. "Any oldies station, there's a lot of burnout."

In spite of the radio drought, Denver did release a double CD last year, "The Wildlife Concert" (Sony/Legacy), his first live recording in 20 years. According to Denver, it sold more than 250,000 copies but failed to land him an extended record deal.

That isn't the only music business blow Denver has sustained recently. "I was really disappointed not to be included in the 'Duets' that Sinatra did," he lamented. "I did a television special with him, and no one was knocking on my door."

No wonder Denver regards the recent attention to his music as "really pleasing." Still, he's not about to declare it a full-fledged Revenge of the Granola-Crunchers.

"I'm just enjoying the fact that at my concerts, there's a lot of die-hard fans coming, but also a lot of people in their 20s and 30s who grew up on my music," he said. "And I keep getting more and more stories about the generation behind them."

Are these folks square? Fields doesn't care. "I'm not necessarily embarrassed being a John Denver fan at all," he asserted. "In reality, I've always loved it."

DENVER'S NUGGETS

With "Minneapolis Does Denver" (October), a collection of 18 John Denver songs by Minneapolis artists, the musical question is: What does Denver think? In a phone interview from Hawaii (which he occasionally interrupted to watch whales), Denver rated the album, cut by cut.

Overall opinion: "I enjoyed it; I got to hear some of my favorite songs done in a different way."

What he liked

- "Calypso" by BUG! (acoustic rock with distorted guitar choruses). This is Denver's early favorite. He tipped his hat to vocalist Tomm Rimarcik: "I appreciated her going for the yodels, then she sings a high note at the end that knocked me out."

- "Thank God I'm a Country Boy" by Tina & theB-Side Movement (country rock). - "That was fine. I appreciate a girl singing Thank God I'm a Country Boy."

- "Leaving on a Jet Plane" by the Hang Ups (straight-ahead pop with a tempo change in the chorus). "An unusual arrangement, one of those where they did their own thing with the song."



- Follow Me"by Marlee MacLeod and Kristin Mooney (country rock). "I really enjoyed the twist of them bringing more emotion to the end of the song."
- Annie's Song"by the Delilahs (ragged acoustic rock with drums). "I enjoyed their more spirited rendition. I might try that myself."
- Ballad of Spiro Agnew"by Eller Lynch (21-second acoustic version recorded on a boom box). "Unexpected."
- The Eagle and the Hawk"by Holiday Ranch (acoustic rock). "Great. It's an unusual song, so I appreciated the guys going for it. They just did a great job."
- Farewell Andromeda"by studio band Ademordna Rotavele ('90s psychedelic). "The girl (Kristen Nemeč) has a really lovely voice."
- Hard Life, Hard Times (Prisoners)"by the Found (country/folk rock). "Prisoners' is not a song that people paid much attention to, but it's meant a lot to me. The guy singing it (Michael Sherwin) did a wonderful job of catching the sentiment."

What he didn't like

- Back Home Again"by the Honeydogs (moody, subdued rock). "Not too crazy about that one. He (singer Adam Levy) doesn't sound like he means it."
- Sweet Surrender"by Willie Wisely with John Eric Thiede (warped blues shuffle with quasi-vaudeville vocals). "It didn't quite come off for me."
- And the closing cut, Juggernaut's dirge-metal version of Fly Away," which clocked in just short of 10 minutes. "I didn't get the thing with Fly Away.' One of the things about that song is the counterpoint between the guitar and the vocal melody. They didn't do any of that."

* "Ademordna Rotavele" is "Elevator Andromeda" spelled backwards.

<https://www.chicagotribune.com/news/ct-xpm-1996-03-06-9603080357-story.html>

Fall In Love With Marie Osmond Again After Hearing 'Country Roads' Cover

Miranda Ray reflections on God & Nature by How Marie Got Into Music

Unlike her famous brothers, Marie Osmond had never planned to become a singer. But her family's management encouraged her to do so, and she listened.

Instead singing pop music like her brothers, Marie chose to take her career in a different direction. She marketed herself as a country singer, and it worked.

At the age of 14, Marie scored her first number one country hit when her debut single, "Paper Roses," topped the Hot Country Songs chart.

As the years passed, Marie would leave her solo career behind from time to time in order to join her brother Donny. The two became known as an unstoppable duo, and even had their own television shows together.

Duo Delivers Pleasing Medleys

These shows produced some unforgettable collaborations between the siblings.

During episodes of their 1970's show Donny & Marie, the talented brother-sister duo always joined forces for a medley jam-packed with country and pop staples. It was tradition for the two to perform such a medley at the end of all of their shows, and each one kicked off the same way.

The duo would start by singing their famous duet "I'm a Little Bit Country, I'm a Little Bit Rock and Roll."

After that, Donny and Marie would trade spots in the medley, with Marie performing a country song before Donny would sing a rock and roll or pop hit. By the end, the two would come together to sing one final song as a pair.

The Legacy Of "Country Roads"

While all of the duo's medleys were spectacular, one stands out to us. That's because it features Marie singing what was then one of the most popular songs in music at the time, John Denver's "Take Me Home, Country Roads."

Denver's rendition of the song was actually more of a success on the pop charts than the country one, where it never climbed higher than the 50th position. But the song soon became a country staple, with artists such as Olivia Newton-John jumping on board to cover it.

Decades after its release, the song was featured as one of three tracks used to craft the mashup "Forever Country," which was created to celebrate the CMA Awards' 50th anniversary.

How Did Marie Do?

Now knowing how much of a legacy "Country Roads" has in country music, it's interesting to go back in time and hear someone sing it when it was still fairly new. Marie did a lovely job with the song, as her delicate voice flowed through each and every word.

She slowed her rendition down a bit, making it much more ballad-like than John's original. The result was something truly beautiful that you don't want to miss out on hearing.

You can catch Marie's rendition of "Country Roads" by tuning in to the video below. She starts singing the song around the 2:20 mark.

But the whole medley with Donny is entertaining, so we recommend watching from start to finish!
<https://countrymusicnation.com/fall-in-love-with-marie-osmond-again-after-hearing-country-roads-cover>

John Denver Sings His Trademark Songs of 'Gentle Rural Escapism'

John Rockwell, MARCH 18, 1978

John Denver, who appeared for sold-out concert at Madison Square Garden Thursday night, is a known quantity in American popular entertainment, or so one might think. Certainly, some of his virtues are known to his millions of fans, and his faults are supposedly familiar to those who dismiss him unthinkingly. Thursday's concert hardly dispersed with the faults, but it minimized many of them and set his virtues in a most favorable light indeed.

Faults first. Mr. Denver is not in any way a complex man. In the past this observer has had his doubts about his sincerity, because its public expression was so precisely crafted. But Mr. Denver is by all accounts very sincere and simple. He wants this to be a better world, he wants the air to be clean, and he wants to save the whales and on and on into the ecologically pure night.

All these are virtuous sentiments, but they remain sentiments, and they are sentimentally expressed. Great art can have an impact on the "real" world, and perhaps Mr. Denver's songs will have an impact by nudging the great American middle slightly to the left. But they don't reach deep and they don't have the capability to shake us as great art-including great popular art -can do.

Mr. Denver's naiveté is mixed-up with his excessive reliance on bland prettiness in his music, but already here we've arrived at the first of the virtues of Thursday's concert. The singer has reorganized his band, to excellent advantage. Instead of the orchestrated, string-clogged ensembles he has toured with in the past, he had downright lively, roots-related countryrock-bluegrass band with him on Thursday, and they were not only wonderful in themselves, but they also purified and cleansed Mr. Denver's songs of much of the goo that has accrued to them in people's minds.

There was Herb Pedersen, the banjo player and guitarist, and three men more or less recently associated with Emmylou Harris, James Burton, on guitars; Glenn D. Hardin, on keyboards, and Emory Gordy, on bass. In addition, there were three excellent backup singers, Renee Armand, and two men who doubled effectively on several instruments, plus Jim Horn, on woodwinds, and Hal Blaine, on drums and percussion. If Mr. Horn would reduce his flute obligatos by nine-tenths and Mr. Blaine would ban the wind-chime forever

from his arsenal of tricks, things would be even better.

At the center of it all, however, remains Mr. Denver himself, and Thursday he was in fire form. Partly this was a matter of a most clever stage, which placed him in the center of the Garden (where a boxing ring would be), with the star on a slightly raised and slowly revolving platform, so that everybody was reasonably near and nobody was "behind" the stage.

But mostly it was a matter of his own talents. The top of his tenor sounds a bit perilous these days, and sometimes there's a frog or two in his throat. But on the whole, his is still one of the sweetest, most honestly affecting voices in pop. And his stage manner is as genuinely comfortable and appealing as ever.

Finally, these are his songs. As usual his repertory was drawn primarily from his own material, with a few extra songs by the likes of Tom Paxton, Eric Andersen, the Beatles and Mr. Pedersen to provide variety in the two-and-a-half hour show. Sometimes he preaches too overtly, but at his best his are songs of gentle rural escapism and all-American idealism that seem very appealing. In a time in which so much "folk music" has gone all soft and middle-of-the-road, it's nice to see Mr. Denver moving the other way. Ultimately it suggests that despite his saccharine image, he will finally be ranked a lot closer to James Taylor or a latter-day, countrified Bing Crosby than to the likes of Seals and Crofts or Loggins and Messina.

<https://www.nytimes.com/1978/03/18/archives/john-denver-sings-his-trademark-songs-of-gentle-rural-escapism.html>

What's On?

Since it is so late in the year, many of the Christmas concerts have already happened, so please check the webpages of your favourite tribute artists for details of their Christmas concerts and those early in the new year.....

Chris Collins & Boulder Canyon

<https://bouldercanyonband.com/concert-schedule>

John Adams

<https://www.johnadamsband.com/calendar>

Jim Curry

<https://www.jimcurrymusic.com/future-concerts/>

Tom Becker

<http://www.johndenvertribute.net/schedule.htm>

John Denver Tribute Festival of the Superstitions

*January 18, 2020 10:30am -5:30pm
Flatiron Community Park, Apache Junction,
Arizona – free admission*



From My Archive (2010)

At this time of year, many of us reflect upon the year that has passed. Each year, as I reread the letter Steve wrote for this newsletter in 2010, I reflect on our John Denver family and especially those who have passed during the year. I'm dedicating this year's newsletter to those who died this year, especially Pat Feldmeier, who, along with Steve, we miss very much.

Janette,

I've put this off so long because I really wanted to say it right. I've now given up on that, and I just want to ramble on a bit, ad lib, and get this out before Christmas. What happened in Aspen this past October changed my life forever. This was an experience unlike any I've had. I'd always had a very hard time believing that our music actually impacted so many people. This outlook was forged by several attitudes; one was that we were simply 'playing' music, not 'working', and therefore it was to be taken lightly. Another reason was undoubtedly a simple case of 'I'm not worthy'. Of all that praise. All that applause. Add to that that I was really just a kid, emotionally less mature than our average listener (I valued wit over wisdom, heart over warmth). Whoever said it's a pity youth is wasted on the young had my number. So, as we travelled the globe to adoring fans, I just never understood what the big deal was. That admission is my little testimonial to the fact that I'm usually the last one to know most things. I had an awakening just before Aspen, when I was told that the fans now went there as much to see each other as for the concerts. It finally dawned on me that I'd had a hand in something that truly did bring people together. I'd been told this forever, but was always so hesitant to believe it. So 35 years later, they proved it to me in the most unassuming ways, via my little semi-private events in my hotel room. People from all over the world just came in and chatted with me; telling stories of where they were first time they heard a song ... telling me why it was so meaningful. So it was 'the fans' who finally helped me make sense of those years gone by, and why they still resound. By befriending people like your own Ray & Diane Dunk, I finally began to understand the real power of music. We joked, we hung out. We'll be friends for life. All because we are truly... just the same. John knew it and sang about it. I wanted to believe it, but just got proof month before last. This October I finally got off the pedestal, and joined those who never (ever) let go of what we played so long ago. What I discovered was that I'd craved being part of a bigger family, as an insider, with their permission and acceptance. This year I was hardly concerned with being on stage. My real need was to finally begin joining this global family, rather than merely playing to it through that invisible barrier between performer and audience. I wanted to actually

begin knowing who they were, so I could hear from them why they were so attached to and by these simple songs. Mind you, I've never met a performer who didn't like that invisible curtain. I still do, but only from onstage, which comprises only a small part of my human experience. I now know that performing (which I'll always do) is far less fulfilling than performing and then... just 'being among people'. As you laugh and hug your families and friends this holiday season, you'll be feeling exactly what I felt with people who'd always been strangers before. I wish I'd discovered this earlier, but it's never too late to expand my world, by letting people closer. What I got in Aspen was something I'd never have wanted 'back in the day'. I now, suddenly, wanted to let people from all over get to know who I really am, beyond my role as musician. I wanted to finally join the human race, as a commoner, using John's fans as my pivot-point. I've always been grateful for the career, the money, the special status, etc.... which has been granted to me by being so closely linked with John. But now I'm beginning to be the beneficiary of something much richer; of being simply a common guy who had an uncommon gig. Thanks to a few dozen people in Aspen, I now finally realize that the biggest gift we ever receive is to simply... be human. I usually do have a way with words, but the experience I had is apparently beyond my ability to describe it. It was too emotional for words. It was, at 61, through the help of friends I met, my first real involvement in just being a happy member of the human race. Janette, I really promise to hone my literary style before my next letter! Merry Christmas! Merry Christmas! Steve Weisberg December 22, 2010 "The main thing is to keep the main thing the main thing".



... And Lastly...

Merry Christmas and a happy and safe new year...

Some material included in this newsletter has been derived from the public domain, such as the internet and printed media. Articles and reviews are the opinion of the individual writer and as long as the content is of a reasonable nature and it is appropriate, it will be included. Organisations mentioned or featured in this newsletter are included to educate and inform people of their role and purpose. HGA does not profit from including the names of any organisation in this newsletter.

This newsletter is only emailed to those people who have individually contacted HGA and expressed a wish to receive it. Please do not hesitate to let me know if you no longer wish to receive the HGA newsletter.

Christmas Like a Lullaby (John Denver)



Christmas like a lullaby steals across the land
A breeze upon the water, rainfall upon the sand
We celebrate a baby born from spirit into man
And Christmas like a lullaby steals across the land

It's morning in Australia; In fact it's Christmas day
And Colorado never seemed so very far away
Back where night has fallen and it's still Christmas Eve
And snow is on the mountains where I always hate to
leave

Here I am down under with a brand new family
And Christmas bells are ringing
And there's presents 'neath the tree
I know that it's been said before and now I know it's true
That home is where the heart is
And Christmas lives there too
And on this morning Peace on Earth
Is still our fervent prayer
And I can hear it being
Whispered softly everywhere

And guns are called to silence
And anger called to still
And brotherhood and sisterhood
Surrounded by goodwill

Christmas like a lullaby steals across the land
A breeze upon the water, rainfall upon the sand
We celebrate a baby born from spirit into man
And Christmas like a lullaby steals across the land



Christmas for Cowboys

(Steve Weisberg)

<http://www.youtube.com/watch?v=RZh2IM-FQms>

Tall in the saddle we spend Christmas Day
Drivin' the cattle on the snow covered-plains.
All of the good gifts given today,
Ours is the sky and the wide open range.

Back in the city they have diff'rent ways,
Football and eggnog and Christmas parades.
I'll take the blanket, I'll take the reins,
Christmas for cowboys and wide open plains.

A campfire for warmth as we stop for the night,
The stars overhead are the Christmas tree lights.
The wind sings a hymn as we bow down to pray,
It's Christmas for cowboys and wide open plains.

It's tall in the saddle we spend Christmas Day,
Drivin' the cattle on the snow-covered plains.
So many gifts have been opened today,
Ours is the sky and the wide open range.
It's Christmas for cowboys and wide open plains.

