

LIVING COWBOY ETHICS

The Journal of the PARAGON Foundation, Inc.

Rancho San Julian:
A Family's Legacy

Hard Fought Existence:
The Story of Texas'
McInnis Cattle Company

The Living Words of
the Constitution
Part 5

WINTER 2008



O U R M I S S I O N

The PARAGON Foundation provides for education, research and the exchange of ideas in an effort to promote and support Constitutional principles, individual freedoms, private property rights and the continuation of rural customs and culture – all with the intent of celebrating and continuing our Founding Fathers vision for America.

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LIVING COWBOY ETHICS

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photo courtesy W. Dibblee Hoyt

Rancho San Julian's T. Wilson Dibblee and grandson,
ready for the parade, circa 1920s

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Vaquero artist, Jack Swanson's painting *Throwing A Fit* – a picture gleaned from time spent at a Tehachapi cow camp. In the next issue of LCE, we will visit with Jack to hear some stories of his life with horses and cattle.

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Cover: John McCarty roping on the San Julian.

Photo by W. Dibblee Hoyt



photos by W. Dibblee Hoyt



GB OLIVER

Maintaining Balance

Today, we find ourselves, after the recent election, with the makings of a new government. It was an election that followed one of the most acrimony-filled campaign periods in recent history. Both sides spent untold millions of dollars to position candidates and perspectives ahead of the opposing side. Because of Mr. Obama's team, voters knew as much about Joe the Plumber as Mr. McCain's team showed us about William Ayers. The elections were held in an orderly and peaceful manner with no riots or shots fired. And, at the end of that long day, after the votes were counted, the tears shed and the victorious hands waived; America awoke from a short sleep to a new day in its history. Even with all the economic issues, two wars and a myriad of hard-fought local propositions and initiatives - sometimes pitting neighbor against neighbor - when it was all said and done, we can celebrate once again the wisdom of the Founders in crafting the origin of America. In its wording and intent, the U.S. Constitution lays out the peaceful transition from one political era to another. So, as we move from the Bush administration to the Obama administration, we see that the Constitution carries within it, the checks and balances necessary to enable us, as a people, to retain control of our government. That power, that ultimate sovereignty, is what each citizen carries, giving permission to our elected officials to carry out our tasking as their boss. Ours is a country of individuals who gather to agree and disagree and then vote towards an outcome, ultimately allowing the United States of America to continue on a peaceful, linear path. That is the wonder and grace of our country and the U.S. Constitution.

PARAGON exists to help all citizens be more a part of that process - to be more aware and assertive of their rights in controlling their lives through education and empowerment. Our responsibility as citizens functions only as well as we are informed of the issues facing us. The sovereignty we hold is mighty, but it is an empty quiver if the arrows of knowledge and empowerment are not within it. And, while we as citizens are the ultimate power in this land, the Founders wisely instilled within the framework of our Constitution, an infrastructure of Checks and Balances not allowing too much power to reside in any one branch of government. Article 1, Section 8 of the Constitution gives the power of making laws to the Congress, one of our three branches of government -

the executive, the judiciary and the legislative. In order for these three branches of government to work together, each employ a separation of powers, preventing any one of those branches from exerting too much power. In our country, we continue the process of allowing our three branches to work separately but together in fulfilling the tasks of the people. Never forget that this is a Republican form of government with limited powers, and we are the permission givers. We allow our government to continue, a fact we must never take lightly. PARAGON's mission is to make sure every citizen understands not only their rights as citizens, but the sovereign responsibility that sits squarely on their shoulders as well. Your continued help and support of PARAGON's efforts is needed now more than ever as we embark on a new time in the history of the United States. It will be the people, each and every one of us, that help guide our country through the difficult terrain ahead. The blessing of the self-government that we continue to enjoy has come at a price and for those who have given the ultimate sacrifice for our liberty, we give thanks and prayers. Additionally, during this holy time of year, we must all look to each other to help make the New Year a constructive and peaceful

one for our country and the world. And so, to all of you, our friends and members who have supported and continue to support our efforts, we wish you and your family a Merry Christmas and a happy and productive 2009.





photos by W. Dibblee Hoyt



WILLIAM C. REYNOLDS

Welcome R-CALF USA

This issue marks the first year of *Living Cowboy Ethics*, and with this first anniversary, we also welcome the members of R-CALF USA, America's largest independent stockgrowers association. There is probably no greater calling than to work to help feed a hungry nation and R-CALF works tirelessly to help each individual rancher in its membership be represented and empowered to protect, not only the safety of our national food sources, but their very way of life. In each issue, we will feature a special section dedicated to information on, and for, the members of R-CALF USA. In turn, R-CALF will assist PARAGON in spreading our message of education and empowerment to every citizen. And, after four issues of *Living Cowboy Ethics*, we have seen substantial growth in circulation and in membership.

In addition to R-CALF USA's section, this Winter 2008 issue offers something for every reader. Our interview this time is a multi-generational story of a family's love of the West. One of the most beloved members of Hollywood's golden era was cowboy and actor, Joel McCrea. This issue, contributor Dan Gagliasso speaks with McCrea's grandson, Wyatt, as we learn about three generations of a significant western family and their contributions. Thea Marx takes us into the world of the Texas Hereford operation of the McInnis family, another multi-generational success story. We received so many emails about the Rancho San Julian branding photo at the end of our Summer issue, we decided to dispatch writer Marilyn Fisher to tell us the story of this land grant ranch and bring us up to speed on how it's doing after over a century and a half of family ownership. In supporting the story, we are delighted to have one of the San Julian owners – a photographer in his own right – Dibblee Hoyt as our featured photographer this issue. Mark Bedor takes us to Utah for a little R&R on the slopes near Park City. New contributor and western writer, Guy de Gallard takes us on a tour of the famous Eatons' Ranch near Wolf, Wyoming.



photo by Gene Pardee

The Eatons' Ranch is one of America's first guest ranches and is a member of the Dude Ranchers Association, another very supportive group – over 100 guest ranches strong - of the work of PARAGON. Dan Gagliasso returns with an in depth look at the life of western artist Joe De Yong, the only protégé to the great Montana artist, Charles M. Russell. De Yong helped keep Russell's flame alive and became a force in rallying and supporting western art and its authenticity during the rise in popularity of westerns in film. Dan looks at De Yong's authentic work with the legendary Cecil B. DeMille in the making of some of the greatest westerns of all time, including *Shane* and *The Plainsman*. We continue our examination of the Articles

of the U.S. Constitution through the words of Associate Editor Nicole Krebs while Dan Martinez continues his series on "Your Rights" with a look at aspects of Due Process and what you should know about your rights and the "law of the land." The addition of cowboy poetry has garnered many positive comments from you and has seemed to be a welcome addition. This issue features the word-smithing of cowboy poet Larry Maurice. As usual, we have filled up our "Of Note" section with all things western and timely to add to your reading enjoyment. These are our gifts to you, the members and supporters of the PARAGON Foundation, during this blessed time of year. Along with these gifts come heart-felt wishes from everyone at PARAGON, for not only you and your families, but for all of our fellow citizens, that we may continue to honor and strengthen the vision of the Founders of this great nation.

To you all, Merry Christmas and the happiest of New Years.

NOTE

Made Here. The tradition continues....



Cabin Fever

Needless to say, today is a challenging time in the home business. It is equally challenging being a builder as it is trying to be a buyer – let alone just trying to stay in the home one has purchased. The era of the MacMansion appears to be over, as folks seem to be looking more realistically at what kind of home makes sense in the current environment. Recent editorials speak of even the most well healed to be rethinking the conspicuous consumption aspects of five figure plus square foot homes. One company that is responding to the current downsizing of shelter options is a family owned enterprise in Whitehall, Montana.

Montana Mobile Cabins started as an idea to fill a housing niche for people who owned small acreage relatively close to their area and wanted a rustic getaway on their property. It has grown into a dedicated team of professionals, creating superior quality cabins that fit a variety of needs and lifestyles both in and out of Montana. Owners Kipp and Dawndi

Keim's goal is to create a home away from home that will be enjoyed for generations.

Kipp Keim is the lead builder as well and has over twenty years experience as a log smith, learning his craft all over the west from Alaska to Idaho. His wife and partner, Dawndi, handles sales as well as design with eleven years experience in spatial design and layout. She also holds the title of "Head Chinker" along with handling all the finish details. Together, they – along with their talented team of craftsmen – create beautiful "one of a kind" cabins, made with hand peeled logs, full front porches, rustic wood ceilings and exposed finished wood floors. The really interesting thing about these cabins is that they are delivered completely built – including plumbing and electrical wiring and, if the buyer has asked for it, completely outfitted with appliances, ready to be located on site and "plugged-in." Cabins are built with specific size parameters that allow them to be delivered on flat bed trailers. The concept is based on constructing a fully complete cabin at their location and shipping that complete cabin to your location. The current



crop of mobile cabins range in size from a 6 x 9 child's playhouse, up to an 18 x 24, which can be delivered inside the state of Montana. For deliveries outside of Montana, cabins must be 14 x 24 or smaller. Currently, cabins are delivered to the western United States only as shipping costs are obviously affected by high fuel prices. So imagine having your home delivered in the morning and moving in that evening. "It's very rewarding to see how much people enjoy our cabins," says Dawndi. "We are very proud of the fact that we are handcrafters of something so much a part of the West. We produce the logs for each cabin much the way the settlers did, by carefully selecting each individual tree. We use hand-held tools, such as a draw knife, to hand peel the logs, as well as chisels and scribes to notch and shape each log." Kipp Keim adds, "The manner in which we, as a handcrafter, select and cut our logs differs significantly from the methods used by manufacturers. Generally, in a manufactured kit you will find milled logs, which have been cut to uniform shape and size. Our log smiths select logs to span the full length of the wall; they cut and shape

every log to fit a specific location in your cabin. When we work with full round logs, the log retains the natural shape of the tree. Our log smiths work in groups of two skilled individuals - custom building each and every cabin in the traditional way."

It is quite apparent when looking at the fit and finish work of these structures that each handcrafter is an artisan, and the finished cabin is a work of art. Dawndi continues, "Each cabin we build is as unique as its owner, because the owner actually helps design the cabin. Individual preferences and the unique coloring of our hand peeled logs make for a truly 'one of a kind' cabin. Our cabins are made much the same way that log homes were constructed a hundred years ago with hand peeled logs, full front porches, rustic wood ceilings and exposed finished wood floors. We started with the idea that folks would buy our cabins simply as recreational or wilderness retreats. Today, many people are calling as our cabins may be solutions for year round living." To find out more about Kipp and Dawndi's work, please visit www.montanamobilecabins.com



The TCAA at Ten Years.

In September, the National Cowboy and Western Heritage Museum hosted the tenth anniversary of the Traditional Cowboy Arts Association show and sale. It has been a long trail since the first modern gear show was organized back in 1986. It was then that the late and founding member of the Cowboy Artists of America, Joe Beeler, and others established "Trappings of the American West" in Flagstaff, Arizona. It was a show that celebrated the makers and artists of the contemporary west that illustrated the fact that the cowboy and his world were very much alive. Other shows followed including "The Trappings at Texas" and various shows at the National Poetry Gathering in Elko, Nevada each year. During the late 1990s, Canadian saddle maker, Chuck Stormes kicked around the idea with other makers and artists, including Joe Beeler, of creating a similar type of organization as the CAA. Armed with an idea that a small organization of master artisans,



selected by their peers, could work together and support emerging talent in the cowboy craft world, Stormes met with several interested individuals and hammered out a plan. It didn't hurt that he carried with him interest from the National Cowboy Museum to host an exhibition. The result is, on that fateful day in



February 1999, the Traditional Cowboy Arts Association was born. Founding

members included Mike Beaver, Mark Drain, John Ennis, Scott Hardy, Dale Harwood, Bill Heisman, Don King, Ernie Marsh, Cary Schwarz and Chuck Stormes. Through the years, new members have been added and, true to their mission, TCAA members have given time and talent to seminars and educational opportunities for up and coming talent through workshops and personal shop visits. The bar continues to be lifted each year as artists push the bounds of creative solutions while keeping in mind that the essence of any piece of great gear is that it can be used to make the job go smoothly and efficiently. The work displayed here is a sampling of the work exhibited in this year's exhibit. A ten-year retrospective book on the



photos courtesy National Cowboy Museum/TCAA

Western Originals

Don Butler

Don Butler has been in the saddle making business for more than thirty years. He has hand-crafted saddles from his Sheridan, Wyoming shop for customers all over the West and the world. He won Saddle Maker of the Year from the Academy of Western Art in 1999. His style is fitting for the long line of saddle makers from his part of the country. They feature a distinctive carving and stamping pattern that features tight arrangements of deeply carved flowers that give a true multi-dimensional feel. Like any in-demand saddle maker, one has to wait for their time when Butler gets to your spot on the list. Of the wait, Butler says, "It is difficult to maintain between meeting demand and not allowing your work to suffer. A fellow doesn't want to sacrifice his reputation for delivery." But, when that day arrives and a customer finally receives the new saddle, Butler says there are three things one can do to assure the saddle will last a lifetime, "Clean 'em, oil 'em and use 'em." Don Butler no longer operates the Custom Cowboy Shop in Sheridan but may be reached through the website at www.customcowboyshop.com



Doug Cox, saddler



On the eastern side of the Sierra Nevada, south of Carson City, sits the town of Gardnerville, Nevada, the home of saddle maker, Doug Cox. Cox grew up on a ranch in the Salmon River/Rocky Canyon area of central Idaho and spent a considerable amount of time in the saddle in all types of country. "I have had the pleasure of knowing some very impressive horsemen and stockmen in my life," he says, "and I have attempted to learn something from each one of them and gain a deep appreciation for really good saddles and equipment."

For over 30 years, Cox has designed and built many types of saddles on many types of trees. "I take great pride in being able to guide someone through the process of building a truly custom saddle suited to their needs. This includes a comfortable fit for them and their horse, as well as an aesthetically pleasing saddle. And to do that properly, my work also includes time spent working with horses, experimenting with different aspects of saddle styles and construction."

Recently, Doug teamed up with California silversmith Ron Mewes to create a California vintage style saddle that harkened back to the styles of the famed Visalia Stock Saddle Company and Edward H. Bohlin. The result is their "Silver Mounted Saddle #1" built on a Will James tree and features an early California hand-carved mixed flower design, 20" tapaderos and is embellished with hand-fabricated and engraved silver and 12K rose gold overlays. It is a fitting touch to Cox's vision of his work, "I will always be striving to improve the quality of my work through study of the old masters, to bring new insight into my own ideas and design."
www.dougcoxcustomsaddles.com

Letters from the West

Editor's Note: Part of the wonders of the West are the unique people who find their own place in it. Occasionally we will share letters from readers who have found their way home, in the West.

Kenna Pollock is a twenty-year old college student who is studying for a career in agriculture.

“When I was six, I desperately wanted to be a cowgirl. I had pink cowgirl boots, cool jeans and watched John Wayne movies with my dad. I believed that all American ranchers looked exactly like the Marlboro man – from hat to his spurs. I idolized the cowboy ideal and assumed everyone in a Stetson had a home on the range and rode a horse towards a brilliant red sunset.

At eighteen and on the verge of college, my perceptions of cowboys, ranching and agriculture had suddenly expanded beyond the guy on the billboard and his idyllic look. I found I had a fondness for professional bull-riders and started to learn about the real importance of domestic agriculture to the U.S. – especially when it came to maintaining the quality of our country's food sources. Most earth shattering to my family was my decision to declare an Ag major in college and exclaim that I wanted to get my hands in the game. After much research, I entered college as a Viticulture major and am grateful to have earned a start into the agricultural world. I am very glad I did.

So, at twenty years old, I'm starting into the vintner universe - with courses as diverse as Food and Fiber Marketing, Agricultural Economics, Grapes of the World and, the biggy - Soil Science. I still can't quite work the natural cool of the real cowgirls in my classes, all those who have earned their silver buckles, but I am finding my own niche - helped by winery spreadsheets, supply and demand curves and influential teachers. It is a path that will lead me to a proud graduation day, and hopefully a career in agriculture in the growing western wine business.

It will be a tough road riddled with challenges, including soaring fuel prices, a new President, organic versus non-organic and globalization. My graduating class and I will have to decide not only how to evolve in our industry, but how to compete and survive. Luckily, my years of envisioning the Marlboro man and his world of self-reliance and proper behavior have taught me how to think outside the box and do what it takes.

I believe that our stewards of agriculture and the land – our nation's ranchers and farmers - should really be recognized as scientists and innovators, perhaps even medicine men with powers that can read the earth and predict the weather. They should at least have their own 'Survivor' show, as they have survived depression eras, natural disasters and unsupportive

governments and proved to be more resilient than they have ever been given credit for. That's a reality lesson. They take care of our present needs, while looking down the road to our future, and my generation must act to help ensure that future. My generation was raised with computers, and our knack for technology will hopefully help efficiently and creatively infuse old traditions with new Ag science. A partnership between the traditional sensibilities of our mentors and the new sense of enthusiasm in our youth

could be the remedy for tomorrow – along with hard work

New ideas and creative approaches are exactly what are needed. Jim Carroll, an innovation and trend expert, developed a list of the '10 Big Trends for Agriculture' occurring today. (See Jim's entire list at www.jimcarroll.com) Trend #1, 'Growth in Food Demand' focuses on population growth and greater worldwide demand for food. It serves as a reminder how little arable land is left and that producers need to figure out how to increase efficiency, sensitively, in order to meet the demands of a growing population – while still focusing on local needs. This growing demand for more local, community-based farm products offers tremendous opportunities for the next generation.

Another trend, #7 – 'The Energy Opportunity' - states that the U.S. Department of Energy plans for alternative fuels to generate 5% of America's energy by 2020. If these energy sources are researched, developed and put to use, countless new jobs will hopefully be created for other Americans.

Ag marketing will have to evolve alongside new science and technology practices. Producers and marketers will kick-start the switch towards environmentally safer production methods and packaging – increasing interest at the consumer level. Family ranching and farming are built upon strong work ethics and resolve. We, as the next generation, need to instill in our fellow citizens that the work of American ranchers and farmers needs to be supported and appreciated. Those images of rugged ranchers and cowboys have been with me for twenty years and they strengthen and support me daily. As a young person, I choose to believe that American agriculture will continue to evolve and fresh ideas will help it to thrive. It is my intent to assist in that evolution and earn my niche in the industry. Though I may never find my own cowboy to root for, everything else might make me a cowgirl in my own original way.”



Rick Layman is a retired Air Force colonel. He came West and fell in love with the cowboy way. He is now crafting saddles and gear whenever he isn't horseback

"I cowboy." Now, to many people that statement just doesn't make sense. Many would say that it isn't even a complete thought, let alone a proper sentence. But, if the reader has cowboy blood running in his veins, he'll know that the speaker isn't illiterate at all and that the thought is more than complete - it speaks volumes. The speaker is saying that he works cattle from horseback - very likely for little or no pay and often in some pretty harrowing conditions. He's not telling you that he's financially secure or even has a retirement plan. Most importantly, he's saying that he can be trusted to do what the situation demands - to do what he says, regardless of the expense, and that his loyalty is not painted on - it's built in. He cowboys.

In the same vein, one can say, "I soldier." When you soldier, you do more than simply wear the uniform of one of our armed services. You undertake the life and lifestyle of a soldier - complete with all its trials and associated baggage. As a true leader and a commander of troops, you act as mentor and team captain, helping others to advance by providing them with opportunities, then sometimes pushing them forward into success. As a soldier, you learn the essence of teamwork is contribution - not self-absorption. As a true soldier, you learn that the same scale does not measure promotion and success.

For nearly 29 years, I soldiered. I enlisted in the United States Air Force in 1969 and retired as a Colonel in 1998. Most of us will recall that it wasn't popular to be a soldier in the late-60s and 70s, especially for a youngster straight out of high school. In fact, at my first duty station we were advised not to wear our uniforms off base, lest we run afoul of anti-war activists. I was later to learn that officers assigned to the Pentagon wore civilian clothes to and from work - for the same reasons - and that in the nation's capital! By the time I reached retirement age, however, that had changed and our servicemen were accorded the respect one would expect in a country such as ours.

Soldiering for nearly 29 years, I earned my spurs on the flight line, in the missile fields and in various staff assignments, including the Pentagon and White House. I even had a stint as negotiator for nuclear arms treaties with the Russians. I was very fortunate to have been assigned where I was and to become associated with the people I met and worked with. I came to realize that I played but a small part in my own success. Many others pushed me or opened doors for me that I was reluctant or incapable of opening for myself. I learned, more than anything else, that the more you do for others, the more others are willing to do for you. I reached retirement age and had the



choice to either seek employment in a career field related to my military service, or cut the ties and re-invent myself completely.

I suppose many people are a bit tenuous about accepting an opportunity to "re-invent" themselves. I can understand that, but I actually found the prospect inviting, although I had no clue as to what to do. I didn't set out to become a cowboy - it just happened. Following my retirement, I worked on a couple of political campaigns, but soon grew tired and disgusted with politics. I was serving in a position with a prominent headhunter firm when Providence presented me with a dangerous set of circumstances.

I was bored, had no immediate demands to meet, and my new wife had an idle horse. I had no idea of anything other than to get on the horse's back and sit there as it walked around, and hadn't even gone so far as to think about having to put a saddle on.

I had long preferred to be an active participant in daily life and not merely a spectator, but wasn't remotely aware that there is a great difference between riding a horse and being a passenger horseback. I quickly discovered though that I could somehow get the horse to do what I wanted (in a very minor way) as we walked down the trail, although I will admit that I had no idea of proper cuing or even posture. I went to the local saddle shop, introduced myself to the owner and asked him if I could hang out and learn something about horsemanship and gear. Although I showed no promise of knowing a gelding from a gaskin, he undertook the task and showed me how to judge good gear from bad and provided me with the basics of how to ride - well, as much as you can expect from within four walls, anyway.

Having landed in the middle of cowboy country, I one day got an opportunity to ride for a local rancher, who, despite my lack of prowess, then indulged me for several years. He took me from being a mere passenger to a respectable rider - all the time presenting me with greater challenges and opportunities. He fed my ever-growing desire to be able to present myself properly amongst the "real" cowboys. He invited me to his gatherings and brandings and later gave me one of his leases to "run," leaving me alone to learn from my mistakes and accomplishments.

I guess you can view life as a swimming pool. Some people are faucets and some are drains. If you aren't a faucet, contributing your efforts to achieve a fulfilling life, then you're a drain - taking away what others have contributed. I have always preferred to think that I'm on the contributing end of things, and that, while I might not be the best at something, I want to get to where I don't dilute the efforts of others by my simply being there hanging on the fence. I like to hold up my end of the log. Such has been the case in my learning to cowboy. I like to say that I cowboy for two reasons - one is because I can, and the other is because I don't have to.

Letters from the West, cont.

And, such has been the case in learning to make leather cowboy gear. I might never be called a saddle maker, but I can make a saddle. I get enough requests for custom gear - chaps, chinks, belts and such - to be able to keep buying leather and keep feeding my habit. Since I don't rely on making gear to sustain my life, I can turn down work I don't want to do or when the backlog becomes too great. While I make no pretenses about being a businessman or ever wanting to be, I do enough work to support the shop, but not so much that I can't stop and ride out whenever the opportunity presents itself.

I don't claim to be a great cowboy, but I'm becoming respectable at some aspects of cattle work. Having not undertaken to learn to even sit a horse, let alone to ride one properly and work with him as a team, until reasonably late in life, I no longer have the balance, dexterity and time to learn and develop many traditional cowboy skills. While I can use a rope in some circumstances, I will never be a team roper and it is doubtful that any of the local ranch owners will wish they had me riding with them when they have a situation calling for roping in open country. Still I get my share of invitations to help out at gatherings and brandings, and this has provided me with a position from which to appreciate the skills of others - skills that I hope to develop as time permits.

I see a remarkable similarity between people in uniform and people who live under a cowboy hat. I guess it must just be human nature, but I see drains and faucets in the cowboy business - just like there were in the military.

I used to ride along at a gather, watching what others did and see who got called out to do something on an individual basis. "Stop that cow." "Take that pair off and leave them back." "Rope that little bull calf." I'd observe what I thought were the reasons certain people were asked to do certain things. Most often I'd find that the cow boss was helping riders gain confidence by providing them with opportunities to succeed along the path to getting the work done.

I used to stand along the fence in the branding pen and watch others work cattle without any idea of what was entailed. Now

I can easily see those who set up others for success. They'll push a calf into position to let the novice get a chance for a catch, or simply get out of the way and let a youngster throw an easy heel shot. They'll take the hard work upon themselves and will always be there to help another hand. Just as readily I can see those who storm in and snake a shot from someone else - most likely too oblivious to realize that they had even done so. These are the ones that find their invitations to rope getting fewer year by year. They are the ones who never come to realize the full meaning of, "I cowboy."



Shannon Lawlor

A new painting by Canadian artist Shannon Lawlor is always a welcome sight. Shannon's images portray the working stock horse and pay tribute to authentic working horsemen who follow the old traditions influenced by the early vaqueros. Her images help preserve the true western culture and celebrate today's buckaroos in the Great Basin region and north into Canada. See her work at www.shannonlawlor.com



A Wish for a Speedy Recovery

Vaquero horseman and reata man Pat Puckett is a patron of the ways of the old ones and supports the old *Californio* type of horsemanship. Pat is recovering from hip surgery and we want to wish him well. We hope he will be back in the saddle very soon. www.californioranchhorse.org



photo courtesy Pat Puckett

Town For Sale

An advertisement for the town of Garryowen. At the top, the word "GARRYOWEN" is written in gold letters on a dark red background. Below this is a photograph of two men: on the left, a man in a dark military-style uniform and hat; on the right, a Native American man in traditional dress. Below the photograph, the word "MONTANA" is written in large, gold, serif letters. Underneath "MONTANA" is a block of text in smaller, white, sans-serif font: "THE HISTORICAL TOWN OF GARRYOWEN IS THE LOCATION WHERE THE BATTLE OF THE LITTLE BIG HORN BEGAN; THE HOME OF THE TOMB OF THE UNKNOWN SOLDIER AND THE ONLY TOWNSITE LOCATED INSIDE THE CUSTER BATTLEFIELD. ALSO AVAILABLE ...THE LARGEST CUSTER MANUSCRIPT ARCHIVE IN THE WORLD. UNIQUE OPPORTUNITY AWAITS THE MOST ASTUTE. DISCRIMINATE BUYER. FOR MORE INFORMATION VISIT." Below the text is the website "WWW.TOWN4SALE.COM" in white, sans-serif font. At the bottom, the words "FOR SALE" are written in large, gold, serif letters on a dark red background.

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Lucchese®

SINCE 1883

Proud Sponsor of the
PARAGON Foundation



125th Anniversary Edition

ONLY 125 WILL BE CONSTRUCTED.
EACH WILL BE PERSONALLY DEDICATED AND HAND SIGNED

THIS IS WHAT 125 YEARS LOOKS LIKE

FOR MORE INFORMATION AND TO LOCATE A PARTICIPATING RETAILER PLEASE VISIT WWW.LUCCHESE.COM

High Noon

Since 1988, owners Linda Kohn Sherwood and Joseph Sherwood have manned the helm of High Noon Western Americana, both dedicated to the enjoyment, promotion and preservation of arts tied to the heart and traditions of the American West. For the last 18 years, they produced the High Noon antique Show and Auction - which has become the must-attend event of the year for those involved in collecting art and items pertaining to the cowboy and the West. Held each Jan/Feb in Phoenix, AZ, it is mobbed by people who appreciate art and artifacts of cowboys, Indians and those who settled and have an influence on the West. This year marks the company's 19th anniversary and we give Joseph and Linda a tip of the old Stetson in celebration. The items shown are to be included in this year's auction. A full color catalog is available (as well as catalogs from previous auctions) along with the prices realized - all of which have become collector's items and superb research tools for collectors who seek to the value of western art, cowboy crafts and collectables. Please visit www.highnoon.com for more information.



John Cox Canon City Spurs



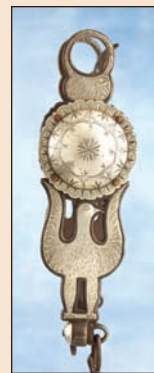
Edward Borcin 10x15 W/C



Lon Megargee Oil 20 x 22



Edward H. Bohlin Cluster Supreme Saddle



Early Bit



Michael Price Push Dagger



Navajo Pictorial Rug

Investing in the West: The Move to Genre Assets

By Joseph Sherwood

Challenging times, yes? It's interesting, as this period we currently find ourselves in, reminds us of 1980. The economy was in recession and times were confusing. It was also a time when those of us in the "western culture" business – back then it wasn't yet called "lifestyle" – saw a growing interest and awareness in the importance of self-reliant, root-based cultures and the trappings they used and created. The world was in recession and we, as a nation, looked inward to find the strength to pull us out. The image of the cowboy and all he meant became an important icon for many in this country. Of course that popular movie, *Urban Cowboy* didn't hurt! But the western market continued to do well as it depicted a life intrinsic to the United States, its influence spreading to other parts of our culture and society. Self-reliance, loyalty, a strong work ethic and humble successes were the aspects of the cowboy way of life that seemed

to give comfort to a broad segment of a nation in the throws of an economic downturn.

Since that time, the western collectables market has made its presence known. The steady rise in popularity has not been driven by fad, but by a devoted group of passionate collectors who see the value of collecting and investing in "the goods" and art of the American West. Numbers don't lie. Since its inception some twenty years ago, High Noon's auctions and antique shows have continuously grown from year to year, bringing many new players into the game. In today's difficult economic times, one constantly looks for the proper place to invest money that's parked on the sidelines. Quality, period art, gear and ephemera of the American West have never lost their appeal - or value. One cannot say the same for equity and commodities. The West and its Golden Age continues to evolve but



the passion for, and value of, important Western Collectables continue to increase – through good times and bad. Just like our faith in the cowboy and the values and work ethic he represents to an admiring nation; the cowboy and his trappings, will never let us down.



Swastika Longhorn Chaps
(from the Zane Grey Collection)



Will & Fink Ivory
Handle Bowie Knife



John Wayne Saddle



Fancy Sombreros



Montie Montana Bohlin Gun Rig

Dependable Things

The Parker T-Ball Jotter

Many a stockman has depended on a Parker T-Ball Jotter as the pen of choice to tally cattle. The Jotter has been around since 1954, but it wasn't until 1958 when the recognizable "arrow" clip was added. Since 1954, over 750 million have been sold worldwide. Its refill, called a **T-Ball** (T is for tungsten), was the first textured ballpoint and is now a standard in the industry. It's a classic ball point that works. Enough said. www.parkerpen.com



Michael Rhoads Conchos

There is saddle silver and then there is incredible saddle silver. Michael Rhoads does a limited amount of silver appointments for both horse and rider and it's his single-point engraving that is such a stand out. His work is filled with the animals and plants of California – humming birds and poppies. He and his author wife, Joanne, raise horses and cattle on their place in the Sierra Nevada foothills near Raymond, California.



Write him at PO Box 307, Raymond, CA 93653. Nice people.



photos courtesy The Autry National Center

A New Bohlin Buckle

Since 1921, the Edward H. Bohlin Company has created inspired designs in western gear, personal jewelry and buckles. Owner David Marold is now creating pieces that are based upon Edward H. Bohlin's masterwork, his personal saddle that took thirteen years to complete. The Big Saddle, as it was called, featured intricate hand-chased scenes that featured animals and activities commonly found in the Rocky Mountains, the Southwest and throughout the Pacific Slope. The new buckle features a hand chased bucking horse – no dies or castings are involved – set against a mountain scene, just as the corner plate on the saddle itself. Today, the saddle resides at the Autry Museum in Los Angeles. For information, contact Dave Marold at www.bohlinmade.com

Schaefer Outfitter Vests

It's winter and nothing beats the brisk morning chill than a warm, wool vest from Schaefer Outfitter. The classic Model 825 Stockman Vest does just that, and is designed to be worn proudly as a single layer



or as a valued layer of warmth. The shell is constructed from genuine Canadian Melton Wool, 24 ounces strong and lined with premium grade taffeta. It is distinctly western with its hand-tailored Whiskey NuBuck trim featured on the front pocket welts and western back yoke piping - and the quick release solid brass logo snaps are very helpful when horseback. The cut is full, the armholes are opened up and the back drops to the bottom belt line for warmth and overall comfort and mobility. Proudly made in

the USA. www.schaeferoutfitter.com

Double Diamond Halters

There are just some things one can't make any better, and Pete Melnicker's halters are one of them. Many stockmen and horsemen prefer knotted, cord halters as being safe and less bulky. Pete's been



tying these halters for as long as he can remember and just about everyone in the working horse business uses them - from Ray Hunt to Buck Brannaman to Sharon Camarillo. His website is pretty straight to the point, as he doesn't sell direct. But, no matter, just about every feed place and gear store in the

country carries them. Over the years, he has added a number of other products including lariats, reins, mecates and these laser engraved leather nosebands. Mustache wax too. www.doublediamondhalters.com

Errata: In the last issue of LCE, we mistakenly captioned a photo in a feature on our friends at Schaefer Outfitter as being a photo of owner Rick Grant. We were wrong and humbly apologize.



The Centurian Drawing Table

There is something about a great drawing table. It's invitational and quietly instills a feeling that good work is ahead. The Centurian table is manufactured by The Century Company, a small-scale American company dedicated to making beautiful, high quality tools that aid and inspire the creative process. Formed by Kate Matthews in 2006, the company manufactures domestically and uses local artisans when possible. "We have an evolving commitment to sustainable practices and our goal is to make products that remain beautifully functional for lifetimes," she says. The Centurian features an elegantly styled traditional cast iron base, a solid wood top and a matching tool drawer. Tables can be customized but that may not be necessary as they are pretty cool just the way they are. www.thecenturyco.com



Dreams for Sale

In the landmark western mini-series, *Lonesome Dove*, Tommy Lee Jones' character, Captain Woodrow F. Call, described the country of Montana and Wyoming as "a cattleman's paradise" - a true statement, then and now. It's a land of wonder as well as a place of unique properties - and for Captain Call and Gus McCrae, it was the place where dreams reside.

Everyone, at one time or another, has dreamed about finding a historic ranch property. A love for a place that held history is something hard to describe and those opportunities come along rather seldom. But, such an opportunity now exists with a grouping of Historic Montana Ranches, totaling over 80,000 acres. This unique grouping offers one of the most historic and significant land assemblages in the United States. Established in the late 1800s and early 1900s, the Historic Montana Ranches offering include the legendary OW, V Bar C, Pitchfork, Wolf and LX Bar ranches along with two downtown Sheridan, Wyoming office buildings and the old Birney Store &



OW Ranch

The OW Ranch headquarters is one of the most historic in the nation and was painstakingly restored back to its original glory and preserved as a National Historic Landmark in 1993. The OW Ranch was founded by John B. Kendrick, the first territorial Governor and Wyoming's first Senator. Kendrick was considered one of the most influential men in the development of the range cattle industry in Wyoming and Montana. He was a politician man, but above all, he was a cattleman. He wrote, "But notwithstanding all its drawbacks, the cattle business is the most deeply satisfying business in which men engage. No other business so fully occupies a strong man's full powers of body and mind."

The ranch consists of 46,848 total acres and includes Hanging Woman Creek, Trail Creek, Horse Creek, East Trail Creek and PK Creek. Currently running 1,500 pair, the ranch is well watered by creeks, springs and wells. The ranch puts up 500 to 1,000 tons of native grass hay on its dry land meadows. Historical research and certification of the OW Ranch headquarters was completed by architect John Foote. The Senator's house, icehouse, bathhouse and springhouse took numerous years to restore and were completed in 1998. The



Saloon in Birney, Montana. In addition, there are five miles of the Tongue River and frontage on the Powder River, more than twelve creeks, five headquarters, spectacular western scenery, livestock production, water rights, wildlife and valuable mineral interests.

The properties of the Historic Montana Ranches are all situated near Sheridan, Wyoming, just 90 minutes from Billings. The two downtown office buildings are in Sheridan and the LX Bar is in Campbell County. The other ranches and the saloon are in three Montana counties just across the state line set along the Tongue River Valley and Hanging Woman Basin. The OW and V Bar C ranches are within a 60-minute drive of Sheridan. The Pitchfork and Wolf ranches are 35 minutes and 60 minutes, respectively, from Billings, Montana.



headquarters is served by the original historic spring that determined its location over 100 years ago and was completely restored in 1991. In 2006, the construction of the water storage vault, new well, new sewer and septic systems, fire system and water treatment building were completed - and all utilities were buried to ensure the historic view shed around the headquarters.

V Bar C Ranch

Located just northwest of the OW Ranch, the V-C Ranch includes approximately five miles on both sides of the Tongue River. Once the original headquarters of the Brown Cattle Company, the V-C consists of 17,774 total acres. This historic ranch has had only two owners in 120 years and is located in an area full of history and legend. Improvements include the historic Edmund Randolph cabin, cookhouse, guest cabins and the Salverson homestead. Along with Prairie Dog Creek and Canyon Creek, the ranch has in excess of 1,000 acre-feet of water storage in the Tongue River Reservoir with territorial diversion rights out of the Tongue River.



Pitchfork Ranch

The Pitchfork Ranch is just west of Fort Smith, Montana on the north side of the Bighorn Canyon at the foot of the Pryor Mountains. The Pitchfork consists of 15,264 total acres of rolling grass meadow with several canyons and big sky mountain views in every direction. The ranch has been leased to the adjacent ranching family as critical summer range for their 5,000 cow operation. It has historically summered 1,500 to 2,500 pairs for the last seven years and has seen substantial spring development during the last four years.

LX Bar Ranch

The LX Bar Ranch was built by John B. Kendrick in the early 1900s and was the Powder River headquarters of the legendary Kendrick Cattle Company. The LX Bar was modeled similarly to the original OW headquarters, but in hand-cut sandstone, and is located on the Powder River in Campbell County, Wyoming.

Wolf Ranch

The Wolf Ranch is just shy of one square mile of valley and contoured meadows with beautiful improvements and substantial water and mineral rights. The ranch has a remodeled 2,200 square foot house with a wrap around deck on three sides surrounded by mature trees and views of the Big Horn Mountains.

Birney Store & Saloon: The Birney Store & Saloon is located on the Tongue River in the town of Birney, Montana and was once a historic saloon and general store. The building has a new roof and includes two lots that slope down to the river. This is a great property with a fabulous location on a great fishing river.

122 and 130 North Main Street, Sheridan, WY: Two office buildings, adjacent to each other, on historic North Main Street in downtown Sheridan, Wyoming consisting of 2,750 square feet and 3,187 square feet. One of the buildings was the original Bank of Commerce and both buildings are on the historic registry.

Wildlife and Hunting: Currently, the OW Ranch wildlife resources are managed in common with three other adjoining ranches. All ranches operate under one outfitter on a year-to-year basis covering approximately 250,000 acres. The hunting lease is assessed annually and managed for conservation and trophy game production. The V-C Ranch is surrounded by 130,000 acres of privately owned and professionally managed ranches. These neighboring ranches provide excellent hunting, complete with lodging, guest facilities and world-class guides and outfitters.

Even for Big Sky Country, this is a big slice of heaven. For more information, contact Ranch Marketing Associates at www.rmabrokers.com

Style West

A new show of Western Design made its debut this past September in Cody, Wyoming. Style West opened for three days at the Cody Auditorium and featured fine western fashion, furniture and art, and was produced

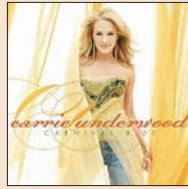


photos by Ken Blackbird

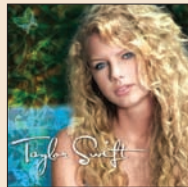
by our own contributing writer – Thea Marx. In its first year, the show presented thirty-one artists and craftspeople bringing new talent to the fore including Scott Dube, Charles Dayton, Dan Rieple and the “rodeo fashion” house of Merezia. www.contemporarywestertndesign.com

The long awaited PARAGON Road Tunes List

This idea was a crapshoot, as we didn't know how many people would respond. Needless to say, we are pleased. Since we had so many folks write in, we figured we would keep the idea open for another issue and see what you think of the top ten we



Executive Vice President, GB Oliver, what he was currently listening to and we found a Kenny Chesney CD along side a Diana Krall album, so we knew the list would be, in a word, eclectic. Here's what the list looks



have received so far. As we said in the last issue, "Everyone spends time in the pick-up listening to their favorite music, and we want to know what you and other PARAGON members are listening to..." And, as you may also remember,



we asked our like based upon the number of requests for specific songs. And, while the order is random, these songs received more than five votes each from reader's submitted lists.

How 'Bout Them Cowgirls – George Strait
 All I Wanna Do – Sugarland
 The Vaquero Song – Dave Stamey
 Come Away With Me – Norah Jones
 God Bless the USA – Lee Greenwood
 Navajo Rug – Ian Tyson
 All American Girl – Carrie Underwood
 Picture to Burn – Taylor Swift
 Life is a Highway – Rascal Flatts
 Blue Skies – Beer for my Horses (tie) – Willie Nelson

Now if you were to say we were surprised at this group – you would be right. One can see in this list, the diversity that makes up the membership of PARAGON. So, what we thought we would do is go one more round. This let's you think a little about the group and pull those CDs out from under the tool box on the back seat or out from under your over shoes on the floor. Email us your thoughts on this list and tell us if you agree or disagree. Email to our editor, Bill Reynolds at br@ranchodelux.com and let him know what you think. Try to do it before the 15th of January so we can get the results in the spring issue. Additionally, we want to give new artists a chance so here are a few newcomers worth listening to.



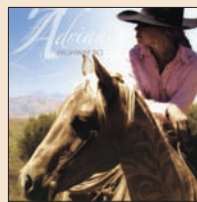
NewVoices

Highway 80

Adrian

www.buckarogirl.com

Joining the group of young woman singers currently trotting onto the western and country music scenes, Adrian Brannan presents a very impressive debut album with "Highway 80." Here is an artist just a little over 16 years of age who seems to have a much larger range than her actual years would allow, focusing on the world of the bridle horse west. As she says of her album, "This is my current CD and it's as cowboy as it gets. These are songs about working cowboys and real events. The songs reflect my experiences and those of other cowboys I talk to. Weather, cattle, horses, wrecks, roping, saddles and a little romance all play an important part in my songs." With just one album to her name, Adrian's writing and seasoned delivery seems to have captured the hearts of many along the Pacific Slope.



If the Walls Had All Been Windows

Amie Lynn

www.amielynnmusic.com

A new face in Country is Amie Lynn, in fact, she is so new, her first album hasn't yet been released, but already she is making waves in Nashville. This LA County native has recorded Cindy Thompson's "If the Walls Had All Been Windows," and says of the song, "I think any woman can listen to that song and apply it to herself. It might make you think, 'Wow, if I knew that, I wouldn't have done what I did.' At the same time, the experience makes you stronger and shapes who you are." Amie is currently in the studio finishing her debut album, but you take a listen at www.amielynnmusic.com. Keep an ear out on this one.





Historic Montana Ranches
BIG HORN, POWDER RIVER AND ROSEBUD COUNTY, MONTANA
SHERIDAN AND CAMPBELL COUNTY, WYOMING

The properties of the Historic Montana Ranches, totaling over 80,000 acres, offer one of the most historic and significant land assemblages in the United States. Established in the late 1800's and early 1900's, the Historic Montana Ranches include the legendary OW, V Bar C, Pitchfork, Wolf and LX Bar Ranches along with two historic downtown main street Sheridan office buildings, and the old Birney Store & Saloon. In addition, there are five miles of the Tongue River and frontage on the Powder River, more than twelve creeks, five headquarters, spectacular western scenery, livestock production, water rights, wildlife and valuable mineral interests. Offered for \$75,000,000. This is a ranch investment opportunity of a lifetime.



ASPEN



DENVER



SHERIDAN

New from PARAGON

Bunkhouse Bookshelf & Mercantile

Here are some great books we hope you will enjoy - and help PARAGON at the same time!
They make great gifts too! Call us to order 575.434.8998

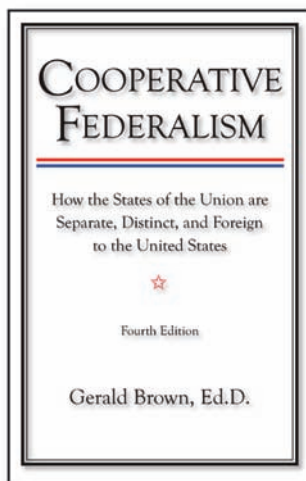


Here is a glorious look at a true American hero, John Wayne. In this gorgeous oversize book, we celebrate the face of the American West through the movie posters of John Wayne. A must for every fan of the "Duke."

\$90.00

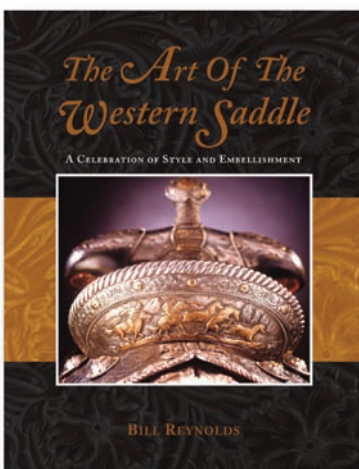
The Fourth Edition of Gerald Brown's discussion of the ways of our state and federal government relationships.

\$7.00



The Art of the Western Saddle - the American Horse Publications' winner of the 2004 Equine Book of the Year - is a lushly illustrated volume celebrating the classic western art of saddle making.

\$50.00



The *Living Cowboy Ethics* diner mug. Classic one-finger, china diner mug - made in the U.S.A. Bring back memories when the corner diner was the place to go for news and opinion. A great gift.

\$12.00

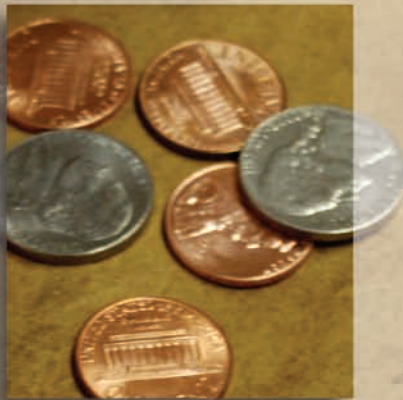


Read the words and thoughts of John Wayne in this wonderful little volume. It will become an inspiration for the entire family.

\$13.00

R-CALF USA

Working for change!



For less than the cost of your daily cup of coffee, a membership in R-CALF USA will secure a resolute voice that helps protect the independent U.S. cattle producer.

For just about 14 cents a day, R-CALF USA provides its members with ongoing, assertive representation in Washington:

- to ensure fairness in trade policy for cattle producers
- to restore competition in cattle markets
- to prevent entry of foreign animal diseases

R-CALF USA is constantly working on issues that affect you and your industry, such as:

- Working to prevent a mandatory National Animal Identification System (NAIS)
- Working to block the JBS Swift Merger
- Working to overturn the Over-Thirty-Month Rule (OTM Rule)
- Working to implement Country-Of-Origin Labeling (COOL)

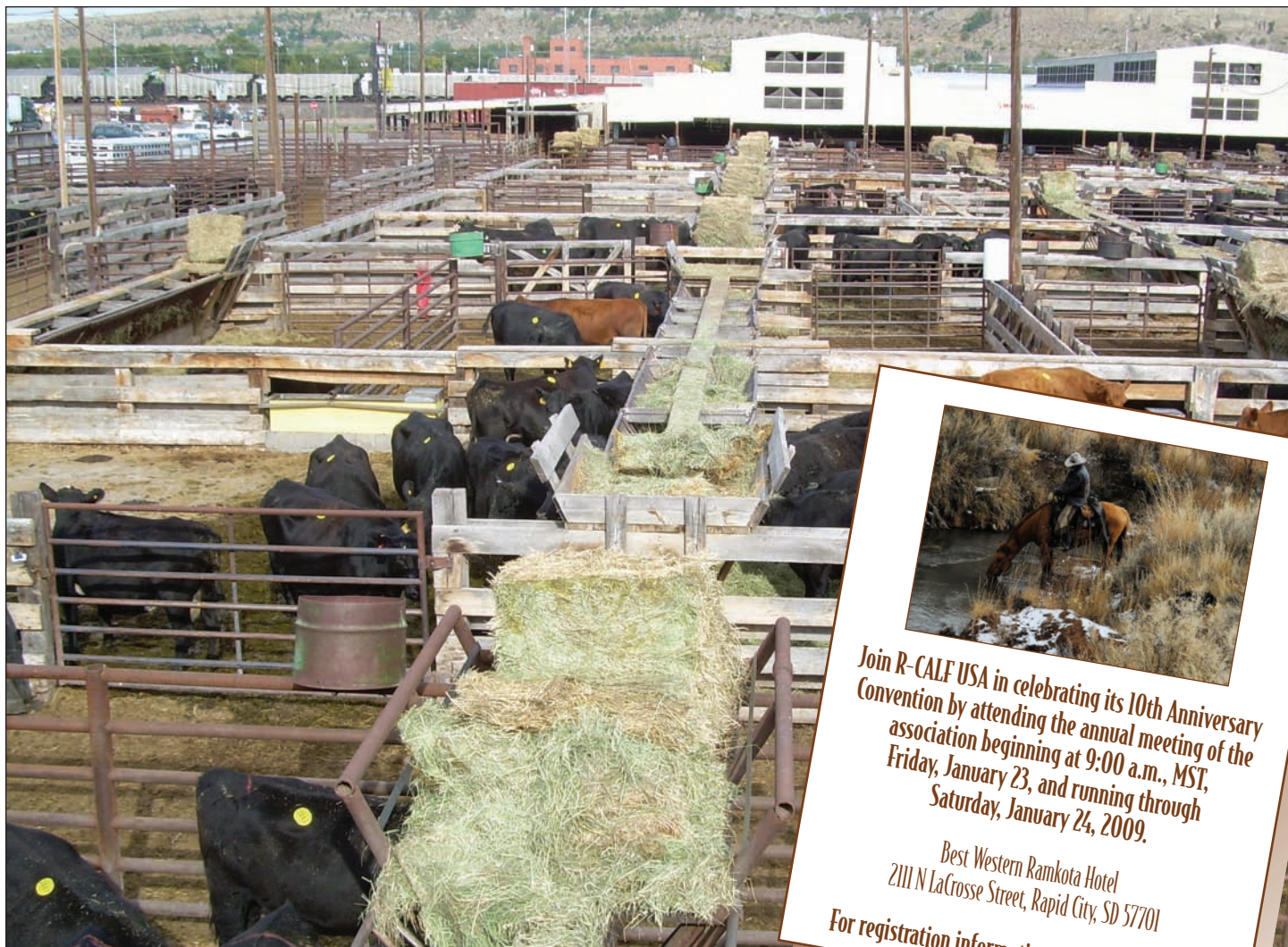
Got change? Make it work for you. Join R-CALF USA today! For a one-year membership, send your check for \$50.00 to the address below.

Fighting for the U.S. Cattle Producers!



R-CALF USA PO Box 30715 Billings, MT 59107 406-252-2516 Fax 406-252-3176
www.r-calfusa.com r-calfusa@r-calfusa.com

R-CALF USA



Join R-CALF USA in celebrating its 10th Anniversary Convention by attending the annual meeting of the association beginning at 9:00 a.m., MST, Friday, January 23, and running through Saturday, January 24, 2009.

Best Western Rankota Hotel
2111 N LaCrosse Street, Rapid City, SD 57701

For registration information call 406-252-2516.

R-CALF USA is the only recognized, grassroots organization that strictly represents the interests of U.S. cattle producers on issues that directly impact the U.S. cattle industry and rural communities that depend on the economic survival of independent U.S. cattle producers.

R-CALF USA's mission is to ensure the continued existence, profitability and viability of independent U.S. cattle producers.

R-CALF USA does not allow multi-national corporate packers on its board of directors. R-CALF USA believes that there is a conflict of interest between U.S. cattle producers who want a fair price for their cattle and corporate packers whose objective is to have access to the cheapest cattle available from around the world thus hurting the price paid for domestic cattle.

R-CALF USA believes that with the proper tools in place to protect the market from manipulation, as well as enforceable marketing practices, U.S. cattle producers can and will receive a competitive price for their cattle. For over ten years, R-CALF USA has worked to create and maintain a credible reputation amongst U.S. Congressional offices, States Attorneys General as well as the U.S. Department of Justice. These relationships give R-CALF USA a greater opportunity for input regarding important industry issues.

The PARAGON Foundation has dedicated the following pages to hardworking cattle producers in the United States that are members of R-CALF USA.

**YOUR INDUSTRY'S FUTURE IS TOO IMPORTANT TO WAIT.
IF YOU ARE NOT ALREADY AN R-CALF USA MEMBER,
CALL 406-252-2516 OR VISIT WWW.R-CALFUSA.COM TO JOIN NOW!**

From the R-CALF USA CEO Bill Bullard

If R-CALF USA was to the advancement of marketplace principles to preserve the economic sovereignty of the U.S. cattle industry what the PARAGON Foundation (PARAGON) is to the advancement of principles set forth in the Declaration of Independence and the U.S. Constitution, well, that would be an investment worth making.

And so it is.

R-CALF USA is deeply honored by PARAGON's invitation to participate in this publication, published by GB Oliver and edited by Bill Reynolds. This extraordinary magazine, like PARAGON itself, arose in recent times to meet a burning need: unless one fully understands his or her unalienable and constitutional rights, or what it takes to maintain independence in an otherwise regulated world, the vision of our Founding Fathers becomes not just lost, but subverted.

And so it has.

PARAGON recognized this first and formed a few years before R-CALF USA. Its founders saw and believed in something that others could neither see nor understand, or something they simply chose to ignore. What was this something that motivated PARAGON's founders but not the masses? It was the invisible erosion of individual opportunity, the silence of government in protecting individual rights and the misunderstanding that information held by a few was as good as information shared with the many. These are not problems that preexisting organizations address. Indeed, these are problems that preexisting organizations create when they run out of fight.

And so they did.

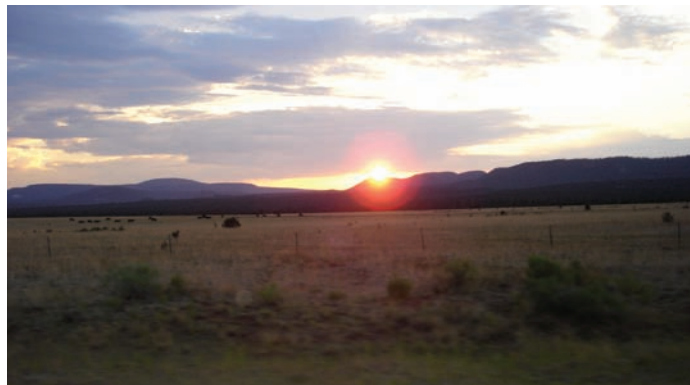
To PARAGON's founders and members, these problems were as clear and threatening as an upwind prairie fire. To ignore them, as do the masses, would be to bend to defeat, to surrender the very essence of their independence. They knew, as you know, that the fight for independence is not a spectator sport. It is an absolute duty for all Americans who wish to preserve their individual opportunities and rights. PARAGON stepped up to fight this fight knowing that information shared regarding the principles established by our Founding Fathers was crucial for winning back what we have lost.

And so did R-CALF USA.

Standing downwind from the same fire, R-CALF USA understood the problems exemplified by sons and daughters who were leaving the land – not because they did not want to carry on the family business of tending water, grass and cattle – but rather, because the opportunities for economic prosperity were vanishing from their path. Erosion of economic opportunity is not unlike erosion of individual opportunity, as both are symptomatic of a government no longer protecting individual rights – though there is a slight twist: Whereas individual opportunity is threatened by an excessive government running roughshod over individual rights, economic opportunity is threatened when the government becomes complicit in allowing dominant market participants, otherwise known as multinational meatpackers and foreign interests, to capture the marketplace of our U.S. cattle industry.

And so the government did, and that is why R-CALF USA exists.

While PARAGON fights to preserve and protect your rights and freedoms with respect to property – including your air, land and



water – through the advancement of principles set forth in the Declaration of Independence and the U.S. Constitution, R-CALF USA fights to preserve and protect your economic independence and opportunities through the advancement of marketplace principles that value open competition, equitable trade, freedom of choice and independence itself. Together, this can be a winning combination.

And it is!

But, as it was for our Founding Fathers, it is now the same for you and me: the burden and responsibility to restore our rights, freedoms and independence falls upon the knowledgeable and the willing – whose numbers, unfortunately, so far are small. If you have not already invested in a membership in both PARAGON and R-CALF USA, I urge you to make your investment today. Consider this an investment in your future – the kind of future that you want.



Saber™ Pour-On Insecticide
Optimum control of horn flies and sucking and biting lice.



Piliguard® Pinkeye +7
Convenient and effective protection against both costly pinkeye and deadly blackleg.



Ralgro® Implants
Ralgro is not a steroid and can be used in steers, heifers and suckling calves.




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Achieving Economic Sovereignty for Independent U.S. Cattle Producers: The Why and How of R-CALF USA's General Strategy

PYRAMID 5 +
PREPONSE SQ

Two Leading Respiratory Vaccines In One Dose

- 1 Five-Way Viral + Respiratory Bacterial Protection**
 - Protection against the major causes of cattle respiratory disease in the convenience of one dose
- 2 Metastim® Adjuvant**
 - Enhances protection by preserving antigen to extend the immune response
 - Maximizes the animal's response to the vaccine for greater protection
- 3 Two BVD Strains: Singer Type 1 & 5912 Type 2**
 - Specifically selected for broad BVD protection
- 4 Single-Dose BRSV Protection**
 - Convenience of a one-shot protocol fits your handling procedures and timing
- 5 Approved In Suckling Calves***
 - Proven to be safe and convenient for spring or fall processing of calves
- 6 Sub-Q or IM Administration**
 - Flexibility to fit your operation's needs
 - Compliant with industry BQA guidelines



**For Optimum Protection...
Choose Broad BVD Protection**

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Blood, sweat and tears describe well over a century of building the U.S. cattle industry. The business of caring for water, grass and cattle is the single largest segment of U.S. agriculture and remains the economic foundation for rural communities all across the central and western United States, as well as in significant parts of every state in the Union, and generates about \$50 billion per year to the United States' overall economy.

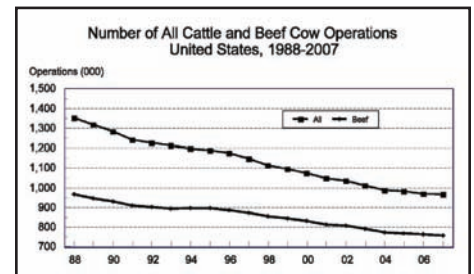
Participants in this industry – cattle producers whom include ranchers in the West and farmers in the East – have a reputation of being fiercely independent, choosing to meet challenges that arise in nature rather than those that surface in offices and boardrooms. This fierce independence has contributed to the industry's considerable strength, but also to its unique vulnerability. This vulnerability arises from the fact that while cattle are raised for food, a steer or heifer on the range is darn hard to eat, even when it is on the other end of a rope or standing in the corral.

To overcome this dilemma – the fact that cattle are hard to eat – the independent-minded cattle industry is integrally partnered with the corporate-minded meatpacking industry, which humanely and efficiently converts live cattle to edible beef for human consumption.

Enter economics: The partnership between the cattle industry and meatpacking industry is a perfect, logistical arrangement, but it creates a very imperfect and problematic economic arrangement. The reason is clear: the cattle industry maximizes profits by selling cattle at the highest possible price, while the meatpacking industry maximizes profits by purchasing cattle at the lowest possible price. The solution to this imperfect economic arrangement, of course, is competition. No free-market thinker would disagree that competition is how these differing economic interests should be resolved.

And, for well over a century, hundreds of meatpackers competed for each of the tens of millions of cattle sold each year by the almost 1 million independent U.S. cattle producers scattered all across the United States – and all was well. But, as with any competition, particularly one that involves money – big money – one competitor will invariably push the envelope in an attempt to achieve a decisive advantage. Within just the last quarter century, while the independent cattle industry continued tending its cattle and confronting the vagaries of weather, corporate meatpackers were huddled in their boardrooms trying to devise a strategy to exploit independent-minded cattle producers. Their strategy would directly impact cattle feeders, who are producers who feed and sell slaughter-ready cattle to the meatpackers, but the effects would reverberate all the way to the producers who raise and sell calves (the cow/calf producers).


The meatpackers knew that fewer competitors would lead to less competition and more market control, so, in 1980, the meatpackers embarked on a plan to concentrate their industry into the hands of only a few. By the turn of this century, meatpackers had increased their concentration more than any other manufacturing industry in the United States. Since 1980, the four largest meatpackers increased their share of commercial cattle slaughter from 36 percent to 81 percent, and the number of bonded meatpackers in the U.S. fell by well over half. Thus, since 2004, about 80 percent of the tens of millions of cattle raised annually in the U.S. – from California to Maine and from Washington to Florida – eventually would be purchased by one of only four mega-meatpackers now largely domiciled in a narrow corridor in the center of the United States,




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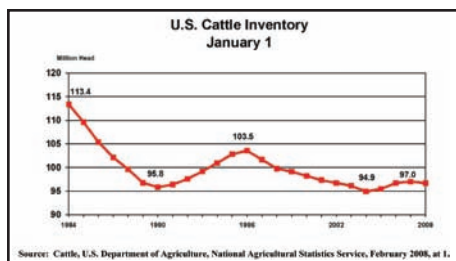
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which is hundreds, and in some instances more than a thousand miles, from where these cattle were actually born.

Plans of concentration were not the only tools in the meatpackers' arsenal for gaining a decisive advantage over independent cattle producers, though those plans were the structural tools that enabled meatpackers to restrict producer access to the market. To fully exercise their newfound market control, made possible by eliminating hundreds of their cattle-buying competitors, the remaining meatpackers needed a method to shift the cattle industry's primary emphasis *away* from cattle prices and *to* market access. In other words, the meatpackers needed the cattle industry to be satisfied, if not grateful, just for the opportunity to timely sell their cattle into the marketplace, even when the price received for those cattle was no longer determined by market competition.

The meatpackers have two readily available tools to create anxiety among cattle producers about the prospect of not being able to access in a timely fashion the concentrated market – and they have perfected their use. The first tool is imported cattle, and the second is cattle owned by the meatpackers themselves (packer-owned cattle, also known as captive supply), both of which allow meatpackers to strategically limit the cattle industry's access to the marketplace. By forcing the domestic cattle industry to wait until *after* all the imported and/or packer-owned cattle are slaughtered before having a chance to sell their own, the concern for market access begins to trump price.

Having control of timely access to the concentrated marketplace – achieved by the strategic filling of their slaughter needs with alternative cattle – the last brick in the meatpackers' plan was to create a self-perpetuating device to



permanently establish market access as the chief negotiating concern for cattle producers: not a competitive price. This new device was introduced in the form of a forward contract, but this type of contract did not include a base price for cattle. This new contract, called a formula contract, allows meatpackers to acquire large

numbers of cattle without ever having to negotiate a price. Independent cattle producers, who now face the prospect of not being able to access the market in a timely manner, are entering these contracts at an alarming rate. This gives meatpackers even more cattle to slaughter before they need to buy any cattle from independent producers – creating a vicious circle that perpetuates lower cattle prices.

The effect of the meatpackers' strategy on U.S. cattle feeders and cow/calf producers is alarming. As shown by U.S. Department of Agriculture (USDA) charts, the U.S. cattle industry is shrinking fast, both in terms of the number of U.S. cattle operations that are exiting the industry, as well as the declining size of the U.S. cattle herd. On the next page is a poster created by contributing photographer Jim Keen, best describes this ruinous trend.

R-CALF USA's strategy is to reinstate the cattle producers' economic independence by eliminating the devices that restrict their access to the market. This will immediately restore competition as the chief determinant of cattle prices. This can be accomplished by untwining the meatpackers' rope that controls the cattle market. Eliminating contracts without a base price, eliminating packer-owned cattle, requiring the differentiation of beef from imported cattle and halting any further concentration in the meatpacking industry all are solutions that will restore the economic sovereignty of independent U.S. cattle producers.

Achieving the solutions needed to reverse this ruinous trend caused by the erosion of economic sovereignty will take both money and fight. To join this fight, and to help ensure its success, become a member of R-CALF USA today.

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Knowledge is Power: Know Where Your Beef Comes From; It's Your Right

You can find country-of-origin labeling (COOL) on almost everything at the retail level, including your shirts, often your shoes and, quite frequently, supplements, including vitamins, digestive aids, etc.

But it wasn't until Sept. 30, 2008 that U.S. beef consumers had the right to know where the beef they feed their families comes from. R-CALF USA fought for this particular "right-to-know" for consumers since its inception in 1999. We were able to get COOL passed into law in the 2002 Farm Bill, but the multinational meatpackers were able to wield their powerful influence over the U.S. Department of Agriculture to successfully prevent the implementation of COOL, until the issue surfaced again in the 2008 Farm Bill. This time – because of the many food-safety scares with China, the salmonella problems from Mexican chile peppers that in a case of mistaken identity left the U.S. tomato industry devastated, the *E. coli* 0157:H7 health disasters related to California spinach, and all the lysteria problems with tainted domestic and Canadian lunch meats, to name a few – the multinational corporations knew they no longer could keep consumers in the dark.

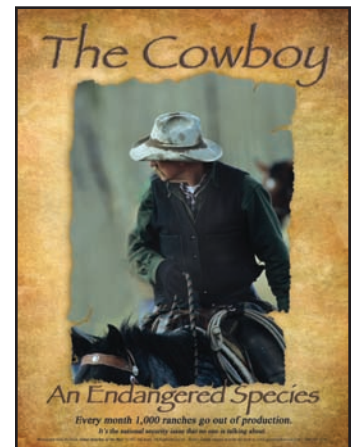
Now that COOL is implemented, the meatpackers have figured out a way to *still* keep consumers in the dark by intentionally mislabeling USA beef with a "multiple-country" label, rather than a label that properly distinguishes USA beef. These days, consumers may visit their local supermarket to find labels that read: "Product of U.S.A., Canada and Mexico;" "Product of U.S. and Mexico;" or, "Product of Canada and the U.S.," yet, in fact, the beef in question may specifically and exclusively come from only cattle born, raised and slaughtered here in the United States.

The use of these multiple-country labels on exclusively USA beef is a disservice to both U.S. consumers and U.S. producers. From U.S. cattle comes the highest quality, most wholesome beef there is, and everyone in the world recognizes that fact because of our high health and safety standards used to raise these animals. A single animal is typically in the hands of its producer for six months or longer before it is ready to be sent to a feedlot for the finishing stages of fine beef production. The USA label would inform consumers that the animal was cared for during this lengthy growing period by a U.S. cattle producer under U.S. safety standards. In addition to the belief that many consumers would choose the USA label in order to support the U.S. cattle industry, it also is believed they would choose the USA label based on their perception that USA beef is a superior product.


R-CALF USA wants and needs your help to see to it that retailers and meatpackers don't skirt their responsibilities when it comes to providing crucial information to consumers. We need consumers and producers alike to explain to your local supermarket managers that you want to purchase USA beef – beef from cattle that are exclusively born, raised and slaughtered here in the United States. Under the 2008 COOL law, it was Congress' intent that the multiple-country label be used for meat only from cattle imported from Canada, Mexico or other countries and *then* fed and slaughtered here. Congress intended meat from animals born, raised and slaughtered here to receive the highly prized USA label.

If enough consumers demand this level of transparency in the beef they feed their families, then retailers and packers will have to comply. After all, the golden rule of any successful business venture is, "Give the customer what they want."


Also, it is critically important for consumers to realize that the USDA inspection stamp/sticker found on meat products DOES NOT indicate that the food in question is a product of the United States! Only with an accurate COOL label will consumers know the true origin of their meat.



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The PARAGON Foundation is a 501 (c)3 non-profit organization that was created in 1996. PARAGON exists to help educate and empower American citizens about their rights under the U.S. Constitution, encouraging each and every American to “take charge” of their own responsibilities as citizens. This was the vision of PARAGON’s founding father, Tom Linebery, an early leader in the property rights movement and a staunch advocate of ranchers and landowners. A proud American, Tom believed that it was the responsibility of government to protect the rights of fellow Americans, as written in the Constitution. Furthermore, he also believed that it was the responsibility of every American to make sure the government remained true to its purpose. PARAGON supporters are people just like you, individuals who love this country and what the Founding Fathers crafted in the Constitution. PARAGON does not have an agenda or a partisan ax to grind. We simply believe that the Constitution belongs to every American and every American deserves to know what rights are theirs. That’s why PARAGON encourages an open exchange of ideas to promote and support Constitutional principles, non-partisan individual freedoms, private property rights and the continuation of rural customs and culture.

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Joel McCrea, Westerner

BY DAN GAGLIASSO



All photos courtesy the McCrea family

In 1969, Joel McCrea was inducted into the Western Performers Hall of Fame at the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma.

Editor's Note: In each issue, LCE usually carries an interview with a significant westerner. Because the west is so indebted to those who have come before, on occasion we will spotlight an individual who's no longer with us or a family whose subsequent generations have continued an individual member's legacy of good work and an ethical approach to life. The McCrea's are one such family. From Joel McCrea, western star and rancher – the real deal – to his grandchildren today, the continuing McCrea family legacy of hard work, competency and giving back continues as an inspiration to us all.

The western film actor and real life rancher had somehow triggered the interest of the IRS. It seemed that the tax people were taking exception to him listing his main means of employment as rancher instead of actor, which would mean that all of his deductible operating expenses would be declared null and void. Though he eventually made eighty-seven films, he was no mere absentee “gentleman” rancher, but one of the “real ones” as Joe De Yong, Charlie Russell’s only protégé, had once labeled him. The rancher/actor wasn’t going to take this kind of government interference in his affairs casually, he was well known for declaring with absolute truthfulness that, “The only reason I make films is so I can afford to ranch.”

The startled IRS auditor wasn’t prepared for the forthright passion that the westerner confronted him with. “You’re a little confused, Mister,” he started. “I live on this ranch, it’s my home. Santa Rosa is where I get my mail and where my boys go to school. I vote here and I pay my taxes here. As for working it, take a look at the hands. I didn’t get these calluses from acting.” It sounded just like a scene written for him in one of his better films. Not prepared for such a straight on explanation, the IRS agent backed down and decided that Joel McCrea was in fact a rancher, one you could proudly *ride the high country*, or any other kind of country you choose, with and be more than proud that he was your saddle mate.

McCrea didn’t need the rubber stamp of approval from some city-bred bureaucrat to justify his ranching and cowboy credentials, he’d been riding since the age of nine when his early 1900’s Hollywood neighborhood still had farms and hayfields around it. “My sister put me on my first horse and, from that time on, I’d fallen in love with horses and ranching,” he told an interviewer in the late 1970s.

It all made perfect sense since McCrea was from hardy California pioneer stock. One grandfather came west on a wagon train during the California gold rush and became a successful merchant and hotel owner in San Francisco. His other grandfather fought Apaches in Arizona in the cavalry and worked for a stagecoach company out of San Bernardino. Despite the fact that McCrea’s father was a local gas company executive and the family lived a comfortable middle class life, Hollywood of the early 1900s was surprisingly still a somewhat Midwest, Norman Rockwell-type of environment.

By the time McCrea was attending Hollywood High School in 1919, Otis Clasby, who owned the Hollywood stable where the future star learned to ride, would meet him out on the steps of the school at the end of the day with an extra saddle horse. “Come on kid, we’re going to start bailing.” They’d ride down to Clasby’s hayfields, where the famous Farmer’s Market and the Grove Shopping Center sit today, and get to work with young Joel

either driving a wagon team or a buck rake. Sometimes they put up as much as 2,000 tons of hay in a season. One year he even drove teams that were grading some of what would become major surface streets in Hollywood. Later, he worked summers herding milk cows and, eventually, as a full-fledged cowboy on the King Cattle Company Ranch outside of Tehachapi, California.



Joel McCrea

That experience left a strong impression on the fledging Los Angeles raised cowhand, especially since he was sometimes riding horses in rugged mountain terrain that wasn’t yet up to cow/horse snuff. “In rainy weather, I was sent to hoist mothering cows out of low places. Once I found a cow that was bogged and I roped her and pulled. The horse turned around... four times. One end of the rope was around the cow’s horns and the other was around the saddle horn. I was in the middle,” he told a *Los Angeles Times* reporter in the 1960s. “After almost getting cut in two, I freed myself, got behind the cow with her tail behind my neck and pulled with all the strength I could muster. It worked.” The experience didn’t dampen McCrea’s enthusiasm for a cattleman’s life.

“My grandfather didn’t live like a star or act like a star,” says his grandson, California real estate developer, Wyatt McCrea, who acts as the chief archivist of the McCrea family history. “He could really relate to people at all levels, without any pretense. He didn’t care if you were the Queen of England or a hired hand.”



Joel McCrea and his wife, actress Frances Dee. The couple had three children: David, Peter, and Jody. Together for over 60 years, Joel and Frances remained married until his death.

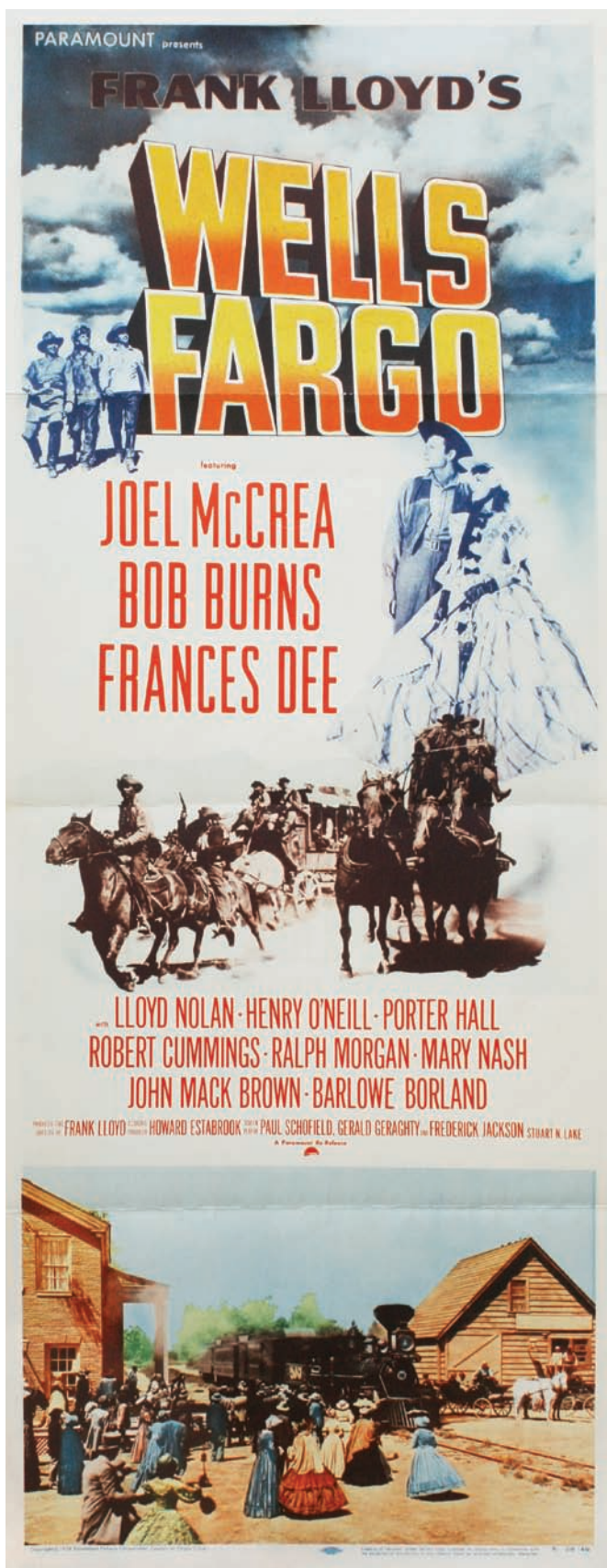
In the 1920s, at Pomona College, his public speaking coach, Benjamin Scott, first steered him towards acting with the advice that if he really wanted to ranch, he could make enough money to buy a ranch working at being both a rancher and an actor while he was still young. With a combination of good fortune, hard work and a genuine lack of pretense that attracted well-connected people like Marion Davis and William Randolph Hearst who wanted to help him get a foot up in the business, he methodically did just that. After a few years of small parts in half a dozen films, he eventually made friends with someone who would not only change his life forever, but would also become a beacon of common sense and decency to the fledging film star whenever the road in front of him offered something shinier, but, in the long run, far less fulfilling.

McCrea had lost his father while he was in college, but the man who stepped into the fold as a father-like mentor couldn't have been a better choice – former Oklahoma cowboy, trick roper and legendary humorist, commentator and movie star, Will Rogers. The two first met in 1930 on a Rogers' film called *Lightnin'*, shot in Lake Tahoe. Rogers

had seen some of the young actor's work and responded to the cowboy-like manner McCrea exhibited on screen, despite his matinee idol good looks. The older man's legendary easy-going joking put young Joel right at ease, "Well, Joe (Rogers would always drop the 'l') you ain't very good-looking and you ain't a very good actor, but that's why I wanted you in this picture."

During the early 1930s, McCrea could be found almost any weekend roping, riding or just hanging out with the Rogers clan at their homey Pacific Palisades ranch. McCrea used to point out, "He affected me tremendously. I often think, 'I can't do that. Will wouldn't like it.' He was a man of such integrity and such sanity and dignity that it was an example you had to be stupid not to follow. He told me once, 'You need to get out of this town regularly to get perspective on it, and there's no better spot to do that than the back of a horse herding cows.'" McCrea soon took that advice literally.

"You say you'll buy a ranch, but you'll wind up living in an apartment and driving a big convertible down Hollywood Boulevard," McCrea remembered Rogers telling him. "I had to find a ranch to prove he was wrong."



1937 one-sheet for *Wells Fargo*, which starred both McCrea and his wife, Frances Dee.

Rogers gave him his banker's business card and soon McCrea was the proud owner of a 1,000-acre working cattle ranch in the Santa Rosa Valley near Moorpark, California - only forty miles, but a life-style away from Hollywood. That ranch would eventually expand to over 3,300 acres running 300 head of cattle as well as having fields of barley and oats for harvest.

"The way my grandfather looked at it, ranching was a noble profession," says grandson Wyatt. "You were keeping the nation strong, feeding people and keeping them on their feet."

As his experience with his Santa Rosa Valley ranch grew, McCrea eventually told one writer, reflectively, that, "There's a strong relationship between animals and humans and when you don't have that, like in our modern society, something is lost."

When Joel McCrea met the fresh new actress, Frances Dee, on *One Man's Journey* in the early 1930s, the attraction was more than mutual and they were married three months later. She was Chicago raised and educated and classically trained as a theater actor, yet she soon took to the young rancher/actor's western ways with dignity and courage. One of McCrea and Dee's three sons, New Mexico rancher David McCrea, fondly remembers that, "It was a big adjustment for her. But, she found out that she enjoyed riding and she was good on a horse. When we boys were growing up, sometimes she'd make herself lunch, take a book and ride out to an old barn we had on the ranch and have her lunch and read."

Frances proved to be a perfect partner for the genuine, but no nonsense McCrea, who, in the 1970s, described their five decade long marriage with admiration and affection, "We married young and immediately began to have children which gave us a sense of responsibility and we stayed sane." There were two other sons beside David. Jody, a future actor and producer, was the oldest and then, after an almost 20-year pause, came youngest son, Peter. Shortly after Peter's birth in 1955, McCrea was on a television talk show when his newest, but nonetheless unexpected, child became the topic of curious conversation. The female host asked the now exclusively western actor how, after twenty years, he and Frances happened to have another child. The ever quiet, dignified McCrea found himself at a loss for words. "I couldn't think of anything in reply that could be spoken on the air."

The talented Dee finally gave up acting altogether. McCrea told his biographer, Tony Thomas, "Once the children came along, the family came first. You wouldn't think to look at that delicate, fragile beauty of hers but she's one of the strongest human beings I've ever known. When things got tough on the ranch, and they do, I was inclined to walk away. But, not her, she's a sticker-outer."

I wasn't bright enough to have gone awry occasionally, but the kind of marriage we had has made it possible for me to rise to the occasion when I had to."

Two years after Will Rogers' death in an Alaska plane crash in 1935, McCrea and Dee both co-starred in his first western, the Paramount epic *Wells Fargo*. The happy couple worked on several other films together and unlike many bickering Hollywood couples of today, McCrea always described their co-starring roles with fondness and admiration for his wife's classically trained acting skills. Wyatt McCrea, who spent a good deal of time with his grandparents, remembers that, "In my grandfather's mind, a true actor was a stage actor, someone who had studied Shakespeare. Where as he'd only play roles like he visualized himself as in real life."

McCrea once contrasted himself with the fine English actor Leslie Howard who had made such a strong impression in classics like *Gone with the Wind* and *The Scarlet Pimpernel*. "People say an actor should be able to play anything, but I always argued with that. I said Leslie Howard was a marvelous actor, but, if he had tried to play Buffalo Bill, it would have been silly. On the other hand,

I could play Buffalo Bill fairly easy and I wasn't anywhere near the actor Leslie was."

Yet Joel McCrea's range and appeal as both an actor and a star was broader than he gave himself credit for. Academy Award winning producer Walter Mirisch, who made five western films with McCrea in the 1950s, described him as a greatly under appreciated actor.

During the Golden Age of Hollywood, from 1939 to 1949, more great films were made than in any other time in film history and Joel McCrea was in his share of them, working with some of the industry's top directors. He starred in the epic western *Union Pacific* for the legendary Cecil B. DeMille in 1939, and worked with the master of suspense, Alfred Hitchcock, in *Foreign Correspondent* in 1940.

There were top notch romantic comedies like *Palm Beach Story* and gritty social dramas like *Dead End*. Finally he got to play Buffalo Bill for Academy Award winning, tough guy director William Wellman in 1944 and then starred as an on the lam movie director in perhaps his finest role in the classic *Sullivan's Travels*. The film was a hard-hitting social issue comedy for innovative director Preston Sturges that now routinely makes top 100 film lists across



Joel McCrea's grandson Wyatt, at right in blue shirt, carries on his love of ranching.



Wyatt and Lisa McCrea.

the globe. His greatest western undoubtedly was Sam Peckinpah's first major film *Ride the High Country* made in 1962.

Though always professional, and more than up to the actor's job at hand, McCrea's heart was always "in the saddle." On *Foreign Correspondent*, legendary director Hitchcock used to good-naturedly tease McCrea about his size twelve feet, "Look at Joel, he comes down the stairs like an elongated bag." To which the actor would laconically reply, "Well, I do miss my horse." Hitchcock and his wife were occasional visitors to the Santa Rosa ranch and the English director delighted in the fresh eggs and milk that McCrea often brought him on the set.

Back on the ranch, McCrea did most of the work himself, with the boys assisting as age and experience allowed. David McCrea remembers, "Dad rarely left the ranch when we were growing up, and if he did, he took us with him. He just really loved horses and being around horse people."

Ranching was so much a part of McCrea's heart and soul that, at one point in the 1960s, he owned several other working cattle ranches, including large parcels near Paso Robles, California; Roswell, New Mexico and in central Nevada. He was also a proud and qualified member of both the California Cattlemen's Association and the National Cattlemen's Association. The Roswell ranch eventually became David McCrea's own working family ranch and is still in active operation today. David's son Wyatt remembers that, to his grandfather, "A rancher's biggest investment was in the land. So, a rancher should be a better steward of the land because it's their livelihood. He was a real believer that the land will give back to you if you preserve your grass and don't over graze."

As the 1940s came to close, McCrea made a conscious decision that, as an actor, westerns were all he would do from that time

McCrea Ranching Today – New Mexico Style

Today the McCrea family ranching tradition still lives on near the old haunts of Billy the Kid and John Chisum outside of Roswell, New Mexico. While managing his father's ranch near Paso Robles, California in the 1960s, Joel's second son David tragically lost his first wife to cancer. David packed up his two boys, Wyatt and Clay, and, with his father's help, started up a cattle operation outside of Roswell. This operation was never a family hand out, but a hand up, since David paid back his father for his help in full. Started on leased land from the Bureau of Land Management, McCrea and his family now own almost 19,000 acres that they run 350 head of registered Brangus cattle on. Part of the McCrea Ranch borders on the famous Philimont Boy Scout Ranch and the New Mexico Military Institute where David and his sons all attended high school.

This is definitely a family ranching affair, since David remarried several years later to Lou, a down to earth Texas lady from Del Rio, who wanted the same kind of family centered life on the land as he did. Their second youngest son Bob is now ranch manager and Wyatt, Clay, daughter Jeni and youngest son Mitchell, a respected Dallas attorney, often return to the ranch to help out with spring roundup and branding. Well into his seventies, Grandpa Joel was a familiar visitor who still saddled up and lent a hand. David takes great pride that he and his family still do things the traditional way whenever possible. "We drag our calves when we brand and still do things the way they've always been done."

Joel McCrea and his wife Frances took great pride in son David's chosen way of life. He proudly told a reporter in 1976 that, "There are a lot of things he could do and make a whole lot more money, but his mother and I admire what he's done with his life."

Today David is as matter of fact as his late father about his life as a cattleman and rancher. "It's just a really good way to raise a family, a really good way to live." The legacy continues.





The McCrea branding crew.

forward. "I always felt so much more at home in a western. The minute I got a on a horse and put on a hat and a pair of boots, I felt easier. I felt like I was the guy out there doing it."

It was no wonder that McCrea looked so good on horseback in his westerns, it just came naturally. Harry Sherman, who produced all of the Hopalong Cassidy westerns and several of McCrea's big budget westerns in the 1940s, including the classic *Buffalo Bill*, once said of him, "He is one of the finest natural horsemen I've ever seen. Just a guy who knows how to sit on a horse with grace and authority."

John Wayne was once the unintended but good-natured victim of McCrea's great on screen horsemanship. On one particular film, Wayne's friend and mentor, the demanding, legendary director John Ford, was belittling Wayne, with more than usual vigor, about his riding skills - though Wayne was certainly a more than competent, if not flashy, celluloid horseman. Finally, the superstar had had enough and collared one of the wranglers. "Slim, just who is the best horseman out of all of today's western actors?" Wayne obviously expected the wrangler to name himself but Slim paused for a moment, and then, matter-of-factly, declared, "Well, that would have to be Joel McCrea." It was a story Wayne often loved to tell on himself in interviews.

"He knew horses," says son David. "He liked a particular kind of horse, one that not only handled good but would rein to a stop easy. The kind of horses Will James used to draw were his favorite, short coupled, well built with a good head. Good looking, well broken to ride horses. He enjoyed riding a good horse, especially at branding time, and dragging calves, that was his favorite."

McCrea always kept a small string of dependable working horses on the ranch and, like any good rancher, those mounts were well cared for tools of the trade. One of his favorite working horses was a sorrel gelding quarter horse called Sandy that he rode for almost twenty years. But, his favorite movie horse was a handsome blond sorrel called Steel trained by famed rodeo stock contactor Andy Juraguri. Steel always stood out on camera and John Wayne, Clark Gable and Jimmy Stewart were all big fans, riding him in major films during the late 1940s and early 1950s. Watching McCrea ride Steel so expertly and majestically in the 1944 classic *Buffalo Bill* is still a visual tour de force even sixty-four years after the film opened in theaters. "He thought that Steel was just one of the best movie horses around. Originally he wanted to buy him but, after so much movie work, a lot of it with inexperienced actors on him, they spoiled his mouth," remembers grandson Wyatt.

McCrea knew how to treat his horses on and off the set, in his later years justifiably criticizing many of the new breed of actors as, "Just wanting to take a horse and run him to death, do something showy, leave him wet and never even loosen his cinch. No wrangler ever had to loosen the cinch on my horses."

Starting with the remake of *The Virginian* in 1946, McCrea's only detour from the western genre was a southern oriented drama in the Will Rogers tradition called *The Stars in My Crown* where he played a strong but dignified country minister. It was one of his favorite roles.

His later string of westerns included well-produced films like *Ramrod*, *Four Faces West*, *Saddle Tramp* and *Trooper Hook*. Son David is particularly partial to his father's films like *Ramrod* and *Saddle Tramp* because, "Dad just seemed real at home in those little pictures and they were good pictures."

In a kind of undeclared show business retirement in 1961, McCrea took an intriguing role that would prove to be one of his finest as an over-the-hill, turn of the century lawman that only wants to "enter my house justified." It was the brilliant, but explosive, Sam Peckinpah's first major outing as a film director and McCrea would play opposite his old friend and fellow western star Randolph Scott. Both stars had worked hard and been successful with various business interests, ranching, of course, in McCrea's case and investments in Scott's. McCrea joked that, on the set, all of the other actors read the film industry's daily bible *Variety*, "Randy would be reading the *Wall Street Journal*."

Sam Peckinpah's sister, Fern Lea, summed up McCrea's powerful performance with perhaps the highest of compliments. "We went to a sneak preview of *Ride the High Country* and, when it was over, I went into the ladies' room and cried and cried because the character played by Joel McCrea reminded me so much of our father who had just died the year before."

By the time *Ride the High Country* was made in the early 1960s, films were becoming much more overtly sexualized and violent. True to his strong personal values, after *High Country*, McCrea turned away from

films almost all together. "I think the picture business has become too tied up with sex, pornography and brutal violence. Not that I'm prudish, but look at Duke Wayne. Wayne is a big, rugged guy, far more rugged than these guys making today's dirty movies," he told the *Los Angeles Times* in 1973.

As a successful rancher, then in his sixties, living the life he had always wanted to live, Joel McCrea didn't have to go begging for roles hat in hand that he didn't want in the first place. "I felt I was a man first and an actor second. There's just some things I wouldn't do, like stomping a mother-in-law to death, that sort of thing."

In 1976, McCrea briefly came out of retirement to narrate the Academy Award winning rodeo documentary *The Great American Cowboy* for fledging director Keith Merrill. McCrea's dignified voice lent authority and authenticity to the true-life story of just how far modern rodeo athletes, like Larry Mahan and Phil Lyne, would push themselves in pursuit of a world's championship and cowboy tradition.

In the early 1960s, that sincere appreciation of decency and tradition led to his active involvement with the National Western Heritage and Cowboy Museum in Oklahoma, which was just getting off the drawing board at that time. Then known as the National Cowboy Hall of Fame, McCrea's more than legitimate credentials, as both a rancher and a western star, made him an excellent choice for the organizations' board of directors. John Wayne may have lent much moral and public support, but Joel McCrea was an active member in both the creative and the business affairs of the Hall, which quickly became, and still retains, its status as the top western historical museum in the world.

Always proud of his own historical western roots, McCrea said in 1975 that, "These guys toughed it out when just staying alive was a challenge. By keeping alive the heritage they gave us, we're helping to keep America strong."

Active on the board through the 1980s, he also served as President of the board of directors, as well as being inducted into the museum's Hall of Great Western Performers in 1969. His participation wasn't limited to the



Third generation rancher, Wyatt McCrea.



boardroom either. The sale of several large parcels of the Santa Rosa Ranch made McCrea a quietly wealthy man, and true to his image, he contributed back to various community organizations, but most notably to the Cowboy Hall of Fame (National Cowboy and Western Heritage Museum).

A number of cowboy artist Charlie Russell's greatest paintings are on permanent exhibit in the Hall including *Red Man's Wireless* and *Smoke Talk*, plus several famous Russell bronzes each bear a small plaque that simply says: Donor: Joel McCrea. Today, the combined value of the classic western art that McCrea privately purchased to donate to the museum runs into literally tens of millions of dollars. He was also, along with former Hall director Dean Krakel, instrumental in approving the purchase and restoration of the epic James Earl Fraser statue *End of the Trail* that now towers majestically in the museum's entry way. No piece of American art better symbolizes the tragic end of the Plains Indians' way of life than that magnificent twenty-four foot tall sculpture, which McCrea remembered seeing with his father at the Panama-Pacific Exposition in San Francisco in 1915.

Wyatt McCrea, who has followed in his grandfather's footsteps as an active member of the museum's board of directors, remembers that, "My grandfather had a real respect for the American Indian, for independence and self reliance."

Today, in accordance with his grandfather's wishes, Wyatt and his wife Lisa help manage the several hundred remaining acres of the McCrea Santa Rosa Ranch in conjunction with the Conejo Valley Recreation and Parks District in Southern California. In the future, the ranch will serve as a living museum where people will still be able to experience California ranch life of the last century hands on. Through the efforts of family and friends, the McCrea ranch is now listed on the National Register of Historic Places also. Ever quietly self-effacing, McCrea said late in life of himself, "I guess I'm like some of the western characters I played, the image of *The Virginian*, something like that. I tried to be believable and authentic. And I stayed within my scope, more out of common sense than humility."

Joel McCrea died quietly with his family around him just short of his eighty-fifth birthday on October 20, 1990. There is a line of dialog at the end of the 1957 cattle drive epic film *The Tall Men* that might well sum up Joel McCrea's life both on and off the screen, "He's what every little boy hopes he'll be when he grows up, and what every old man wishes he had been on his death bed."

His good friend of over fifty years, film producer A.C. Lyles, said upon McCrea's passing, "He was a strong, kindly, good-natured, decent, dignified man. I can truly say I never knew another quite like him."



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DUE PROCESS: PROCEDURAL AND SUSTENTATIVE

BY DANIEL MARTINEZ

*...nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of **life, liberty, or property**, without due process of law... 5TH Amendment*

*...nor shall any State deprive any person of **life, liberty, or property**, without due process of law... 14th Amendment*

It is important to notice that the 14TH Amendment is directed to the State governments, this was for the protection of the newly established class of “U.S. citizens,” living within the sovereign states of the union and within the territories. Due process, or due process of law, requires the government to respect all of the constitutional rights of an individual citizen per the “law of the land” (The U.S. Constitution).

The Due Process Clause appears in the Constitution of the United States of America of 1789 in the 5TH and 14TH Amendment (the 14TH Amendment was added July 9, 1868 after the Civil War to provide a vehicle for slaves to become U.S. citizens, prior to that time slaves were not Citizens of the states and had no constitutional protections. **Dred Scott v. Sanford** 60 U.S. 393 (1856))

Scott was not a citizen of Missouri, and the federal courts therefore lacked jurisdiction to hear the dispute. The Supreme Court is a court of limited jurisdiction restricted by the restraints of the Constitution. If the Supreme Court is a court of limited jurisdiction, how limited is the jurisdiction of the courts created by Congress?

Federal courts are courts of limited jurisdiction. They possess only that power authorized by the Constitution and statute, see *Willy v. Coastal Corp.*, 503 U.S. 131, 7 (1992) (slip op., at 4-5); *Bender v. Williamsport Area School Dist.*, 475 U.S. 534, 541 (1986), **which is not to be expanded by judicial decree**, *American Fire & Casualty Co. v. Finn*, 341 U.S. 6 (1951). It is to be presumed that a cause lies outside this limited jurisdiction, *Turner v. President of Bank of North-America*, 4 Dall. 8, 11 (1799), and the burden of establishing the contrary rests upon the party asserting jurisdiction, *McNutt v. General Motors Acceptance Corp.*, 298 U.S. 178, 182-183 (1936). *Kokkonen v. Guardian Life Ins.* (93-263), 511 U.S. 375 (1994). (Emphasis added)

Despite the conclusion that the Court lacked jurisdiction, however, it went on to hold that Scott was not a free man, even though he had resided for a time in Minnesota (a state that prohibited slavery), because the provisions of the Missouri Compromise declaring it to be a free territory were beyond Congress’ power to enact. The Court rested its decision on the grounds that Congress’ power to acquire territories and create governments within those territories was limited, and that the Fifth Amendment barred any law that would deprive a slaveholder of his property, such as his slaves, just because he had brought them into a free territory. The Court went on to state — although the issue was not before the Court — that the territorial legislatures had no power to ban slavery.

The importance of *Dred Scott v. Sanford* is that Congress has no authority to pass laws that would interfere with our substantive rights as protected by the Fifth Amendment Due Process Clause. This was confirmed in *Miranda v. Arizona*, 384 U.S. 436 (1966). “*Where rights secured by the Constitution are involved, there can be no rule making or legislation which would abrogate them.*” In the *Miranda* case, the Supreme Court said that his due process rights had been violated because he was not given notice that he was entitled to counsel and that anything he said or did could be used against him in a court of law. This is the case that created the “Miranda Rights” that every law enforcement officer has to read to the suspect before being arrested. This is a procedural due process requirement prior to deprivation of life, liberty or property.

Black’s Law Dictionary 6TH Edition, page 500-501, defines Due Process of Law as:

Law in its regular course of administration through courts of justice. Due process of law in each particular case means such an exercise of the powers of the government as the settled maxims of law permit and sanction, and under such safeguards for the protection of individual rights as those maxims prescribe for the class of cases to which the one in question belongs. **A course of legal proceedings according to those rules and principles**

YOUR RIGHTS

which have been established in our systems of jurisprudence for the enforcement and protection of private rights. To give such proceedings any validity, there must be a tribunal competent by its constitution—that is, by the law of the creation—to pass upon the subject-matter of the suit; and, if that involves merely a determination of the personal liability of the defendant, **he must be brought within its jurisdiction by service of process within the state, or his voluntary appearance.** *Pennoyer v. Neff*, 96 U.S. 733, 24 L.Ed. 565. Due process of law implies the right of the person affected thereby to be present before the tribunal which pronounces judgment upon the question of life, liberty, or property, in its most comprehensive sense; to be heard, by testimony or otherwise, and to have the right of controverting, by proof, every material fact which bears on the question of right in the matter involved. **If any question of fact or liability be conclusively be presumed [rather than proven] against him, this is not due process of law.**

Embodied in the due process concept are the basic rights of a defendant in criminal proceedings and the requisites for a fair trial. These rights and requirements have been expanded by Supreme Court decisions and include, timely notice of a hearing or trial which informs the accused of the charges against him or her; the opportunity to confront accusers and to present evidence on one's own behalf before an impartial jury or judge; the presumption of innocence under which **guilt must be proven by legally obtained evidence** and the verdict must be supported by the evidence presented; rights at the earliest stage of the criminal process; and the guarantee that an individual will not be tried more than once for the same offence (double jeopardy).

Black's Law Dictionary 6TH Edition, page 1429, defines Substantive Due Process:

Such may be broadly defined as the constitutional guarantee that no person shall be arbitrarily deprived of his life, liberty or property. The essence of substantive due process is protection from arbitrary and unreasonable action.

Black's Law Dictionary 6TH Edition, page 1203, defines Procedural Due Process:

The guarantee of procedural fairness which flows from both the Fifth and Fourteenth Amendment due process clause of the Constitution. For guarantees of procedural due process to apply, it must first be shown that a deprivation of a significant life, liberty, or property interest has occurred. This is necessary to bring the Due Process Clause into Play.

Minimal procedural due process is that parties whose rights are to be affected are entitled to be heard and in order that they may enjoy that right, they must be notified. *Fuentes v. Shevin*, 407 U.S. 67, 79, 92S.Ct 1983, 1994 32 L.Ed.2d 556 Procedures which due process requires beyond that minimum must be determined by a balancing analysis based on the specific factual context. *Goldberg v. Kelly* 397 U.S. 254, 90 S.Ct 1011, 25 L.Ed.2d 287.

Before the 14TH Amendment passed after the Civil War, the 5TH Amendment restrained only the federal government, not the states (See *Barron v. Baltimore*, 32 U.S. (7 Pet.) 243 (1833); *Withers v. Buckley*, 61 U.S. (20 How.) 84 (1858); *Twining v. New Jersey*, 211 U.S. 78 (1908)), so it did not inhibit the state courts from rendering judgments against defendants that had not been personally served with process of service or otherwise brought within the state courts jurisdiction. Since the states retained sovereignty, they were treated as independent governments at liberty to prescribe their own judicial process without control from the federal Constitution. (See *Thompson v. Whitman*, 85 U.S. (18 Wall.) 457 (1873)

In 1884, the Supreme Court, in *Hurtado v. California*, 110 U.S. 516 (1884), decided that the state of California had violated Joseph Hurtado's due process rights when they charged and convicted him with murder by information from the district attorney rather than convening a grand jury to indict him.

In addition to resolving the issue before the Court, the *Hurtado* Court offered further insight into the general meaning of due process. The Court clarified new procedures that were not part of the common law substantive rights, that qualify as due process.

The Supreme Court of the United States has promulgated rules of Criminal, Civil and Evidence that has been enacted into law by the legislature to protect the due process rights of the sovereign Citizens. Most states of the union have adopted these rules or have patterned their state rules to conform to these due process requirements.

In the United States Constitution Annotated under the Fifth and Fourteenth Amendments Due Process, it lists numerous categories that require due process to be followed to the letter of the law. When a Court or Administrative Agency does not follow the prescribed process mandated by the Constitution or the Law, such as the Administrative Procedures Act and the rules of the Court, it loses jurisdiction over the subject matter and any adverse decision can be collaterally attacked for being VOID.

To punish a person because he has done what the law plainly allows him to do is a due process violation "of the most basic sort." *Bordenkircher v. Hayes*, 434 U.S. 357, 363

As you can see, the due process clause in the Fifth and Fourteenth Amendments are a very important part of this nation's *juris prudence*. If readers are interested in addressing this further, please contact PARAGON and we will gladly continue the subject matter under "YOUR RIGHTS."





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Rancho San Julian: A Family Ranching Tradition

BY MARILYN FISHER

“Work is over for the day. From the old adobe kitchen smoke and the good odor of roasting beef. Looking up from my book, I see the men sitting around on the bunkhouse step and benches against the wall waiting with clean hands and shining faces for the clang of the supper bell.”

From a poem titled, *En El Rancho de San Julian* by Inez de la Guerra Dibblee

Rancho San Julian – Family History

SCENIC CALIFORNIA HIGHWAY ONE winds its way through the golden grassy hills, fertile valleys and rocky arroyos at the foot of the Coastal Santa Ynez Mountains north of Santa Barbara, California. Rancho San Julian lies here, where Pacific slopes give way to rich pasture lands bathed in ocean breezes. Here the early Spanish settlers in search of gold found instead a golden land of endless grasses and rich soils. For miles, the expansive grazing lands of San Julian give way to wide expanses marked with barbed wire fences and weathered posts. Black Angus cattle dot the golden hills that rise and fall on their way to the ocean. This is the legacy of San Julian.

Like braided buttons along a rawhide rein, the lineal generations at Rancho San Julian perpetuate one of the oldest ranching traditions in the history of this region. The resilient descendants of early San Julian have held tightly to the dream of the family-owned ranch since its first owner, Don Jose de la Guerra y Noriega, took ownership in 1837. For over 170 years, the ranch, through marriage, has woven together the de la Guerras, Diblees and Poetts, and other strands of the family, in a cord that cannot easily be broken. With remarkable consistency, this family ranch has fought hard to keep tradition alive through the years of Spanish rule and Mexican revolution, the California gold rush, California statehood, periods of war and the years of the Great Depression, and remained intact. Their livelihoods have varied with the times, and include sheep, cattle, beans, lavender and even movie shoots, but through it all, the descendants of Don Jose manage to hold on to the legacy.

The proud Rancho San Julian was founded during the transition from early Spanish, Mexican and then American control, from 1795 to 1846. The grassy ranges of Alta California, as the region was known to early Spanish explorers, were put to good use by Spanish-born ranchers such as Don Jose de la Guerra, commandante of the Presidio at Santa Barbara, who, in 1816, was granted the right to graze cattle on the 48,221 acre Rancho. In 1822, the ranch was taken to become a “Rancho Nacional” under the control of the Mexican government— a meat and wool producing “Kitchen Ranch” supplying the Presidio garrison with beef, tallow and horses. From 1837 up through the



View of the Casa San Julian from across the bean fields.

end of Don Jose’s lifetime, it thrived as a proud family owned cattle ranch until the two-year drought of 1862 hit and depressed the beef market. Don Jose’s heirs were forced to mortgage the ranch to Gaspar Orena who took ownership, briefly moving it out of family hands. Then, a marriage between Don Jose’s daughter, Maria Antonia and Orena restored the de la Guerra namesake to the ranch.

The ranch again changed hands in the 1860s when it was acquired by the successful Dibblee brothers. Albert and Thomas Dibblee were searching for more good grazing land for their sheep operation and the rich, wide pasture land of San Julian appealed to the Yankees, who quickly purchased it from Gaspar Orena in 1867. And, through another twist of fortune for the de la Guerra family lineage, Thomas Dibblee married Francisca de la Guerra and the ranch was recognized ever after as, “Rancho San Julian, Dibblee y de la Guerra.”

With the decline of the sheep business in the 1880s, due to new fencing laws that restricted



Virginia Dibblee, circa 1940, mother of Dibblee Hoyt.

Why Does the Grass Grow?

In the preface of the book titled, *Rancho San Julian*, Jim Poett recalls a conversation he had with his Uncle Dibbs at Rancho San Julian in the spring of 1989. It revolved around signs of a coming drought— signs like an unyielding spring north wind:



Dibbs stopped me on the road. We were just into spring and already there was summer dust in the air. It was still early in what was to become one of the worst droughts of the century. We had been driving past each other ... Dibbs got out of his car... so I got out of my truck and followed. He grabbed a fist full of grass and came back to where I stood. He held out the clump of young rye and oats... “Why does the grass grow?” he demanded. I told him it grew to seed itself. He nodded and waited. What he wanted from me was the number and time I would begin taking cattle off the grassland. Up until this moment, he had been sanguine about another rain. For the last month, he had been telling anyone who asked that the year wouldn’t end on a frost, meaning that after the last frost of the winter there would be one more good rain. Cattle are grassland. They are sustained by it and they perpetuate it. But, the definition of how much the cattle take and how the rancher saves varies... in the eye of the beholder—especially in a bad year. He dropped the grass and got back into his car. “You better start praying,” he said, and drove off. Whether through my prayers or a more general fate, we did in fact get another rain that year. Not enough to diminish the drought, but enough to bring along the grass.



The branding pens at San Julian. T. Wilson Dibblee at right.

rangeland and a scourge of cockleburrs and Mexican thistle that impacted the quality of wool grown in the region, an economic depression set in. Though they continued to graze small flocks on San Julian until the 1920s, the sheep business would never be as good as it was in the 1870s when herds numbered 40,000 head or more. Family member, Dibblee Poett, wrote in his book, *Rancho San Julian*, “Eventually a combination of factors (including the competition and lower prices of wool from New Zealand and Australia and the introduction of foxtail and rip gut brome) favored a change away from sheep to cattle ranching. The number of cattle gradually increased... between 1885 and 1887... their numbers had grown from 1,571 to 2,761.” The fencing laws of 1882 added a new routine for the San Julian crew—one of tending the miles of barbed wire fence line it took to keep the herds contained. San Julian grazing land was extensive, spanning nearly 40 miles in circumference. The amount of barbed wire needed to surround the ranch in six-wire fencing totaled about 240 miles of wire.

San Julian Ranch was again a cattle operation and the Dibblees brought in registered shorthorn bulls from Scotland to breed with the original Spanish *corriente* strain on the ranch. The purebred shorthorn bulls were introduced along with California bred cows of the same breed from the San Joaquin Valley. The growing family cattle operation was making a comeback from the disastrous



Brandings at the San Julian always had action. Artist Edward Borein worked on the San Julian and was a close friend of the family.

drought period experienced by the de la Guerras in 1862. There's a verse from a Dibblee family poem that reads:

*Proud this ranch of short-horned cattle, descended from the
Prince George Bull,
Thomas bought from Earl of Spencer, roan in hue and powerful.
Herds of short-horned cattle followed, always bettering the breed,
Bulls from Scotland grazed these ranges, growing fat on
splendid feed.*

—From *Rancho San Julian*, a poem
by F. Bourne Hayne and Virginia Dibblee Hoyt

Before the railroad came through, cattle were shipped to the San Francisco market by freighter from Gaviota. To move the cattle to market, San Julian *vaqueros* and ranch family members drove their herd up the coast to the railhead at Guadalupe until the railroad was established at Gaviota in the 1890s. Cattle would be gathered into pastures from all corners of the ranch and driven along the dusty road to Las Cruces. Just beyond Las Cruces was the Gaviota rail station with its corrals. Occasionally, with cooperation from the stationmaster, the ranchers would move the herd directly onto the cattle cars—40 cattle per car. By the 1930s, most cattle were transported to market by truck.

Both Dibblee brothers died in 1895 and the various ranch properties were sub-divided among family members. Thomas Dibblee's descendants retained ownership of the San Julian Ranch. Though the cattle industry became the sole family business, there was an added sideline of horse breeding run by the family as well. From the mid 1930s until the onrush of World War II, the ranch had a successful thoroughbred breeding and training operation that took remount stallions and started their own line of Thoroughbred racehorses.

The ranch family keeps San Julian moving forward into the 21ST century. The enduring legacy is the result of the effort of the families — the Spanish de la Guerras, the American Dibblees and the English Poetts, and their abilities to nurture and steward the land. It exists as an agricultural oasis in the midst of encroaching land development. Since the time when horses bore the wagons along dirt roads to the present time of paved highways and high-speed trains, the ranch has held its ground. Cattle are moved from range to range from horseback, branded and controlled in the old timeworn traditions. Some things don't change.



Elizabeth Poett branding family calves.

Spanish and Mexican Land Grants

In 1542, the Spanish explorer Juan Rodriguez Cabrillo set foot on the California shore near Santa Barbara at a spot that would later become the Dos Pueblos Rancho. In 1782, the military presidio and pueblo at Santa Barbara was founded, with the consecration of the Spanish mission coming four years later. The Ranch Act of 1773 had provided strict conditional use of land grants on mission-controlled land to veterans of the military as a reward for their service. The remote Rancho San Julian existed to provide the province, made up of the mission, presidio and pueblo, with fresh beef, wool, tallow and horses. The retired military could not own or occupy the land, but were allowed grazing rights only. In 1786, the King of Spain, recognizing the slow growth of the provinces, changed the conditions for granting rancho land by allowing ranchers to occupy their grants. From 1795 to 1846, the romantic era of the Spanish-Mexican land grants in California thrived, with grants varying from as little as 4,000 acres to more than 50,000 acres – or the equivalent of 1,000 square miles of ranch land. By 1805, restrictions were lifted and the first “private ownership” rancho was granted in the province of Santa Barbara. Only after the Mexicans had revolted against the Spanish government in 1822, and formed the Mexican Republic in 1828, were the mission lands made available for personal possession. The Mexican government, sensing changes in the wind with the encroaching power of the United States, increased land grants to fellow countrymen in Alta California before the Yankees could claim it. Yankee *Barbareños*, or naturalized Mexican citizens, could receive grants as well if they agreed to convert to Catholicism and intermarry with Mexican or Spanish women. By 1840, extensive acres of rich grazing land were in the hands of private landowners. Thus, the historic era of the great California ranch period of the wealthy and prosperous *ranchero* was begun.



Although the railroad and modern highways have brought progress ever closer to this pastoral gem, they have not spoiled its overall nature. To visit this ranch is to experience a sense of wholeness of traditional family ranching. San Julian Ranch deserves recognition for never giving up her rich legacy to the modern world.

La Casa San Julian

Centrally located on the 14,700-acre ranch is the main ranch house, *La Casa* at San Julian, visible from the busy State Highway One. A modest dirt road leads off the pavement and under a simple ranch sign that announces the historic home. “*La Casa San Julian*” proudly stands her ground on a level clearing just past the pond, and the enormous old sheep shearer’s barn that was built for a pastoral business long gone now serves as a carpenter shop



directions, some leading to doorways, another to the grape arbor. The *casa* is a combination of old stucco and plaster-coated adobe walls sheathed in board and batten. The

rooms tell their own stories about *casa* history— that of being one of the earliest working cattle ranches still in operation from territorial California. The *casa* on Rancho San Julian remembers when sailing ships loaded hides and tallow from a nearby pier bound for market in San Francisco. And, the old cattle barns still stand across the driveway from the front of the *casa*, a small herd milling around in the corrals.

The family cattle business is managed in an office accessed through an old screen door in the original *casa*. Dibblee recalls images of the family using the old wooden cased wall telephone, a modern addition that was a source of curiosity on the ranch, to communicate with the outside



and storage area. The careful upkeep of the *casa* is carried out by Dibblee Hoyt, a descendant of Thomas Bloodgood Dibblee and Francisca de la Guerra. He stewards the grand lady by spending hours of time and sweat making sure that she does not succumb to the years— shoring up the foundation and supervising structural restoration. A professional photographer and instructor at a nearby college, Hoyt respects his ranch legacy and interprets its history with passion.

The old adobe *casa* rests among the sycamores of the romantic era of the Spanish Dons of old California. As Hoyt tells it, in 1837, Don Jose de la Guerra built a two-room *casa* made up of a bedroom and a *sala*, or living room and dining area. The two roomy additions were added on later. There is a strong sense of the past that settles on the courtyard and stone paved pathways that go off with purpose in different



world. Lining one wall is a hall of fame of prized bulls including the images of patriarchs of the fine bloodlines that have made their contributions to the herd. An old discolored paper map of the ranch hangs over an oak desk with cubbyholes for bills and invoices. A large map case holds several dog-eared maps of the sprawling ranch and its characteristic geological features. These maps, rolled and yellowing, are used for planning cattle rotations and plotting projects throughout the ranch's five major sections – Yridises, Amoles, Pacifico, Jaro and Palos Colorados.

Bedrooms, kitchens and sunrooms are heavy with memories of family. Formal portraits placed over fireplaces and dark, hand carved wood beds alongside Victorian era dressers give a sense that there is still more to know about the family legacy. A ranch kitchen boasts a red and white oilcloth table cover and old appliances in white enamel—



T. Wilson Dibblee, bridle horseman, 1933

the perfect place to enjoy an early morning ranch breakfast before heading out for chores. Vintage wallpaper stretches over walls that have shifted with time and earthquakes. The extensive wrap around porch with its wide planks gives protection from the weather.

Over the generations, from the handmade nails used to build the *casa*, barns and outbuildings to the produce the ranch workers cultivated, Rancho San Julian has continued in the tradition

of a self-sufficient, family run ranch. The vegetable gardens by the *casa* still yield tomatoes, beans, corn and peppers as they did back in the days when asparagus, artichokes and beans were also the bounty of the soil. Plentiful apple crops still provide ample fruit to press into cider in the fall. *La Casa* at Rancho San Julian is a reflection of those who built it, and with the historically accurate, careful oversight provided by Hoyt, it will be for many more generations.

Current Usage and Future Plans — Rancho San Julian

These days, the cattle operation is run by Jim Poett, a Dibblee and de la Guerra descendant who moved his family to San Julian Ranch to raise cattle in 1980. Following a family ranching tradition that goes back to 1837, Jim Poett, with assistance from his daughter Elizabeth, manages 600 head of mother cows on the ranch. In the family tradition, Elizabeth handles the sales of the predominantly Angus steers at retail farmer's markets in the Los Angeles and Santa Barbara areas.

The Angus bulls used for breeding stock come from the TC Ranch in Sand Hills, Nebraska. San Julian is mostly a fall calving operation. The seasonal golden hills of the ranch turn a rich green in the winter months,

providing quality ample feed. Even in a drought year there is typically feed available somewhere on the ranch. Jim confirms that, "Fifty years ago it was a spring calving operation, but with changing conditions of available feed it has evolved into a fall calving operation, moving up from a December/January to a September/October calving. As is typical, in a bad year where there is less pasture feed available, a weaker percentage of calves are born. Rain is their salvation." Though calving two-year old heifers has become popular, he believes it makes more sense to calve three-year olds because it usually takes putting more feed into two-year olds to get them to calve – and the expense is not always worth it.

Early breeding stock on the ranch during the 19th century was the Spanish *corriente*, a European breed bred for two purposes — both beef and work. They showed a less desirable temperament and many became wild cattle. In the 1870s, the Dibblees introduced British Shorthorn bulls and cows to the herd and a prize bull named "Imperial Caledonia" was essential to their breeding process. In the 1920s, the Hereford were introduced and in the 1980s, the Black Angus. The herd is predominantly Angus today with the biggest advantage being the quality of the beef produced. Jim prefers British breeds over the European and remarks, "The British bred cattle were raised from a farm mentality –





more groomed for beef production. Crossbred cattle can bring along stronger calves.” For the past ten years, he has been working more on the cowherd from a viewpoint of “carcass value.” Nine years ago, he brought in 200 head of heifers solely with an eye toward carcass value — looking not so much at conformation or growth, but for value as beef. The Angus Association breeds for carcass characteristics. The bull influences the beef quality and the hereditary traits of the bull control the fattening of the steer and the marbling of the beef. Conformation and growth potential are important, but the product (beef) needs to be part of the evaluation of the bulls used. In the transition from Shorthorn to Hereford in the 1920s, the characteristics of the San Julian herd became more Hereford than Shorthorn since bull traits controlled the herd quality.

How does San Julian Ranch stand on quality of the grassland? From a grazing standpoint, the ranch acreage is 14,700 and includes dense oak woodlands mixed with grasslands. According to Jim, “Grasses present are European grasses, wild oat, rye, clover and native bunchgrass. Rich pastures

form early grasses, with rye coming in late in the season (April, May). There is a progression of grasses and feed is ideal in its variety. The European grasses are annual and seem to hold up well.” Alternate grazing is spread out over five areas on the ranch.

Annual spring brandings at San Julian follow a long tradition of gathering with the old retired hands, family members and neighbors coming together to pitch in. Jim remarks, “The crew doing the branding is familiar and professional and this helps to keep the herd calm — it’s more businesslike. There are five corrals, all slightly different in configuration, where the brandings take place. For example, on the Amoles section of the ranch, the fire and the crew are placed in the middle of the corral. This is a calm and methodical way to handle the branding process. Usually a minimal crew makes things go well.” Often the last branding of the season is the largest. A few observers are welcome, as in the 1930s when the likes of Ed Borein and Will Rogers showed up to assist with the roundups and brandings. Jim believes that a small, focused crew is best.

In all aspects of ranch work, it’s

essential to have reliable ranch hands whose word you can count on to be there for whatever the project may be. Thinking back to Joey Cabral for a moment, Jim adds, “It’s invaluable to know that a handshake means that something is as good as done just as it was with the past generations. It’s important to be good for your word, especially in the ranching business when you depend on people to be where they say they will be.”

Other crops on the ranch include 100 acres of lima beans and 50 acres of hay. The ranch grows good limas using the dry farming technique of raking and opening the fields, allowing the rains to soak in before replanting. After that, the farmer prays that there’s not too much heat to dry up the fields too quickly. Beans are a crop well suited to the fertile valley floor. The hay produced is a combination of oat hay and forage and is raised primarily for feed, though some is sold. With the price of feed going through the roof, the very productive hay fields are a blessing.

The biggest challenge to ranching at Rancho San Julian is land use regulation. Due to its location north of urban areas such as Los Angeles and the growing Santa Barbara area, development is spreading and adjacent ranches are being sold to investors. Jim remarks, “The question is how is society going to deal with invaluable assets of agricultural production and its tradition into the future... agriculture is a living, breathing, incredibly vital business that needs the freedom to act as it sees fit. Ranching is an essential part of the vital agricultural community. At the same time, there is a pressure to develop. We must keep vital agriculture (community) mixed

up with the urban environment. It would be a tragedy if (our) agriculture were exported to a foreign country. Some sort of control needs to be in place or development will take over and the cost will be loss of much agriculture in this country.”

With “hedge funds” as neighbors instead of individual ranchers, problems always arise with communications between the parties. For instance, it’s harder to deal with the issue of fences when you can’t go directly to a rancher and work it out with him as you used to. It’s always better when ranchers are willing to work together to the benefit of all involved. Jim says, “There is a younger generation of good, hardworking cowboys around who have some sense of how things get done. Keeping the ranches working together promotes vibrancy and more protection of the land.”

Future plans for San Julian may include a few changes. It plans to continue as a cattle operation as it has for multiple generations, however, there are other diverse crops that are being grown such as lavender, or considered, such as grapes. A lavender distillery on the ranch now produces lavender oil products from the evergreen shrub that thrives so well in the California coastal climate. He cultivates both the Grosso “Super” and Abrialii species. He started 12 years ago by planting an acre and he is now distilling with his own hand built still. He says, “It’s a hard crop to market unless you have a market ready to receive the product. It’s an easy maintenance crop, once it’s established. I plan on expanding to more acreage in the future.” He markets his oil directly to a distributor in San Francisco.

With the rapid growth of mid-coast California as a wine region, Jim is investigating slowly putting in vineyards to see how they would work alongside the cattle business. He’s looking at a variety of crops because sometimes it takes a variety of crops to survive in agriculture.



The sideline revenue for the ranch has been the successful movie location, magazine and advertising shoot. The ranch is available for such projects and it is near enough to Los Angeles to make it viable for many more shoots in the future. These projects are relatively low impact on the property, don’t take away from the ranch resources and create a supplemental income flow.

The ranching legacy on San Julian is a circle that revolves around family tradition. All descendants—Poett, Hoyt, Donohoe, Mott and so forth—have a stake in the survival of the ranch. “One of the things that has been rewarding about the ranch,” says Jim, “is that there has been a willingness of all of these people to

forego some aspects of the contemporary world for the value of the ranching tradition. The family is unanimous that heritage is valuable and must be protected.” It is not just the responsibility of the ranch manager, but of the family as a whole – cousins, nieces and all. It’s that willingness to work brandings, maintain the aging *casa*, seek good conservation alternatives and fight for agricultural survival that keeps it going. The greatest resource is the people in the family network who appreciate why the ranch exists. Those are the people who deserve the credit for continuing the cycle into the next generation. Younger generations go off to the city and make their lives, but consistently they return to the ranch – and the land, with a better appreciation for the quality of life it offers them. Dibblee Poett once wrote, “A friend accuses me of being sentimental about the land (to which I gladly plead guilty), and I see that many of my nieces, nephews and cousins, some after having gone to the big cities, now have the same attachment to the ranch.” May the circle of tradition remain unbroken.



Writer’s note: I am grateful to the time generously given to me by both of these remarkable men – Dibblee Hoyt and Jim Poett. To Dibblee Hoyt for his extraordinary grasp of the Ranch history and willingness to share it. To Jim for patiently explaining the practical ranching aspects of San Julian Ranch. Their passion is inspiring to others who work to keep that dream of family ranching alive with all of its modern day challenges. Gratis.

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W. DIBBLEE HOYT – PICTURES FROM RANCHO SAN JULIAN



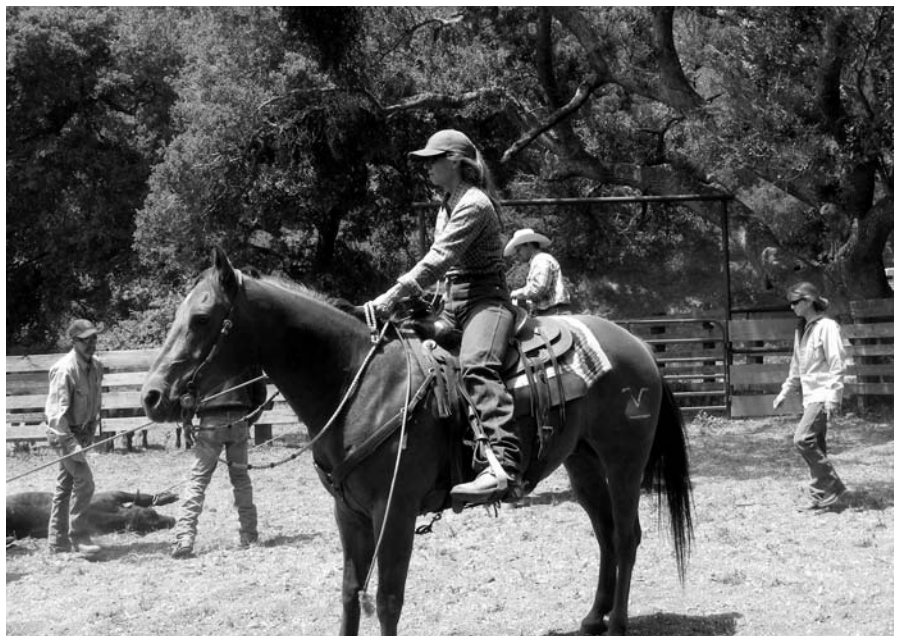
















photo of W. Dibblee Hoyt by Sherrie Chavez

PHOTOGRAPHER W. DIBBLEE HOYT

When I returned to my family’s rancho some years ago, I knew I was coming home. As a child, it was not unusual to see my mother in the branding pen holding a calf’s thigh down with her boot, putting a hot iron to its flank. The sounds, the smells were things I became familiar with at an early age. We often asked her why we didn’t live on the ranch after my grandfather’s death; she would tell us it just wasn’t the same anymore.

Many years later I had the opportunity to satisfy that yearning and moved into an old house on the ranch. It’s always about work- broken pipes, down fences and washed our roads. But no matter what the problems, it beats living in town.

One of the things I began to discover, as I poured over thousands of images I’d made since coming home, was the incredible group of people I have come to know and respect. Some of them have worked on the ranch with my mother since the 1940s. They are a hearty and heart-full kind. Some are gone now but their legacy lives on in their children who have stayed with the ranch.

I have, in the selection of shots, tried to show some of the camaraderie, community, work ethics and values of some significant people – all family and friends. I think a secret to great photography is to love your subject. My work with the images shown here is more of a tribute to these friends and neighbors and my way of expressing how fortunate we are to be able to continue to work Rancho San Julian as a family.



Contributors 



Mark Bedor (*A Trip Worth Taking, A Park City Playground*) writes from his home in Los Angeles. His work has appeared in *Western Horseman, Cowboys & Indians, Persimmon Hill, American Cowboy*, among others

Since childhood, **Guy de Galard** (*Eatons' Ranch: 130 Years of Western Hospitality and Still Going Strong*) has had a passion for horses and the American West.



Born in Paris, France, Guy began riding at age 6. Guy first heard about Wyoming while reading *My Friend Flicka*, at age 10. A self-taught photographer, Guy first took up photography while attending business school in Paris. After his move to the United States 23 years ago, Guy started to portray what naturally inspired him the most: horses and cowboys. Guy's writings and images have appeared in *Western Horseman, Cowboys & Indians, Range, The American Quarter Horse Journal*, as well as French and Italian western lifestyle magazines.



Dan Gagliasso (*The Legacy of Joel McCrea and Joe De Yung: Western Artist of the Authentic West*) is an award winning documentary film director/producer and screenwriter. He recently optioned his true-life adventure script, *Lawyers; Guns & Money*, to New York City based producers, No Ego Production. A past recipient of the Western Writers

of America Spur Award, he rode bulls on the amateur rodeo circuit during his college years.



Thea Marx (*Hard Fought Existence*) is fifth generation born and ranch raised from Kinnear, WY. Much of her career, including her book and website, *Contemporary Western Design*, has been dedicated to Western Style. Her writing and styling have appeared

in *Living Cowboy Ethics, Western Art & Architecture, Western Horseman, American Cowboy* and *Western Lifestyle Retailer*.

Nicole Krebs (*The Living Words of The Constitution, Part 5*) is the Associate Editor of *Living Cowboy Ethics* – as well as being the friendly voice whenever anyone calls the PARAGON office. She is married to Anthony Krebs, a sergeant in the United States Air Force, and they have a beautiful daughter, Brittany. Nicole has a rich history working with non-profits, and her list of awards is without peer. Somehow she also finds time to edit the PARAGON newsletter, *In The Loop*.



Marilyn Fisher (*Rancho San Julian: A Family Ranching Tradition*) is Curator of Collections for the Reagan Ranch and Reagan Ranch Center in Santa Barbara, California. The Reagan Ranch is owned and preserved by Young America's Foundation, who stepped forward in 1998 to save the ranch retreat of Ronald Reagan, the 40th President of the

United States. Young America's Foundation is a non-profit, 501 (c)(3) that provides student outreach to college students throughout the country. For more information go to YAF.org, or phone 1 (800) USA-1776.



THE LIVING WORDS of the CONSTITUTION

PART 5

NICOLE KREBS

ARTICLE V

In order for the Constitution to be improved and continued, the Founders included Article V. “The Congress, whenever two thirds of both Houses shall deem it necessary, shall propose Amendments to this Constitution, or, on the Application of the Legislatures of two thirds of the several States, shall call a Convention for proposing Amendments, which, in either Case, shall be valid to all Intents and Purposes, as Part of this Constitutions, when ratified by the Legislatures of three fourths of the several States, or by Conventions in three fourths thereof, as the one or the other Mode of Ratification may be proposed by the Congress...” (U.S. Constitution)

James Madison “knew that the Founders had accomplished a great task” but, in order for a “divided, balanced, limited government” to continue, it had to be protected from “careless, amateur meddling.” He paid tribute to all of the Founding Fathers by saying, “They accomplished a revolution which has no parallel in the annals of human society. They reared the fabrics of government which have no model on the face of the globe. They formed the design of a great Confederacy, which it is incumbent on their successors to improve and perpetuate.”

Two methods can be used to amend the Constitution. The first, and only one used so far, requires that any proposed amendment be approved by two-thirds of the House and Senate. Once it has gone to both Houses, “it then goes (without requiring the approval of the President)

to the states. The states can call special conventions or have their state legislatures scrutinize the amendment.” (*Making of America*, W. Cleon Skousen) Three-fourths of the state legislatures or state conventions must ratify the proposed amendment for it to become part of the Constitution. “The Constitution permits ratification only by the state legislatures or by a special convention.” (Skousen)

The Convention Alternative is the second method that can be used to propose an amendment to the Constitution. “This method has been close to utilization several times.

Only one State was lacking when the Senate finally permitted passage of an amendment providing for the direct election of Senators. Two States were lacking in a petition drive for a constitutional limitation on income tax rates. The drive for an amendment to limit the Supreme Court’s legislative apportionment decisions came within one State of the required number, and a proposal for a balanced budget amendment has been but two States short of the requisite number for some time. Arguments existed in each instance against counting all

the petitions, but the political realities no doubt are that if there is an authentic national movement underlying a petitioning by two-thirds of the States there will be a response by Congress.” (www.law.cornell.edu) This method was put in place for a “situation in which Congress would not act on a matter which the people strongly desired to have approved.” (Skousen)

It is important to remember that just because an amendment is proposed does not mean that it has been ratified. To become an amendment to the Constitution, a



proposed amendment MUST be ratified by three-fourths of the states. According to Black's Law Dictionary, Abridged Seventh Edition, a proposal is "something offered for consideration or acceptance." Ratification means that three-fourths of the states have agreed with the proposal and it can be added to the Constitution as an amendment.

"Since 1789, over 5,000 bills proposing to amend the Constitution have been introduced in Congress; thirty-three amendments have been sent to the States for ratification. No attempt by the states to call a convention has ever succeeded, though some have come within one or two states of the requisite two-thirds... Since 1924, no amendment has been proposed without a ratification time limit, although the Twenty-seventh Amendment, proposed by Madison in the First Congress more than two hundred years ago, was finally ratified in 1992." (*The Heritage Guide to the Constitution*, Edwin Meese III)

The last section of Article V states, "...no State, without its Consent, shall be deprived of its equal Suffrage in the Senate." This short statement convinced the smaller states to accept the Constitution. They had feared that the larger states (larger populations) would use "strength of numbers" to secure all of the power. Because of this statement, we only have 100 Senators – two for each of the 50 states. This clause was recently employed to oppose an amendment that would give the District of Columbia representation in Congress. The District of Columbia, Puerto Rico, American Samoa, Guam and the Virgin Islands are represented in the House of Representatives but not in the Senate.

In *The Federalist* No. 43, James Madison stated the "useful alterations" would be suggested and that a method for "introducing them should be provided." The Founders felt that the methods mentioned in Article V seemed "to be stamped with every mark of propriety." Madison felt that the article guarded against extremes in either direction. "It, moreover, equally enables the general (federal) and the State governments to originate the amendment of errors, as they may be pointed out by the experience on one side, or on the other. The exception in favor of the equality of suffrage in the Senate, was probably meant as a (safeguard) to the residuary sovereignty of the States, implied and secured by that principle of representation in one branch of the legislature; and was probably insisted on by the States particularly attached to that equality. The other exception must have been admitted on the same considerations which produced the privilege defended by it." Keep in mind that the States created the federal government "United States" and the States passed the Constitution as a restraint of power. Even the Supreme Court is limited by the Constitution as to what cases they can hear.



Freedom is never free.



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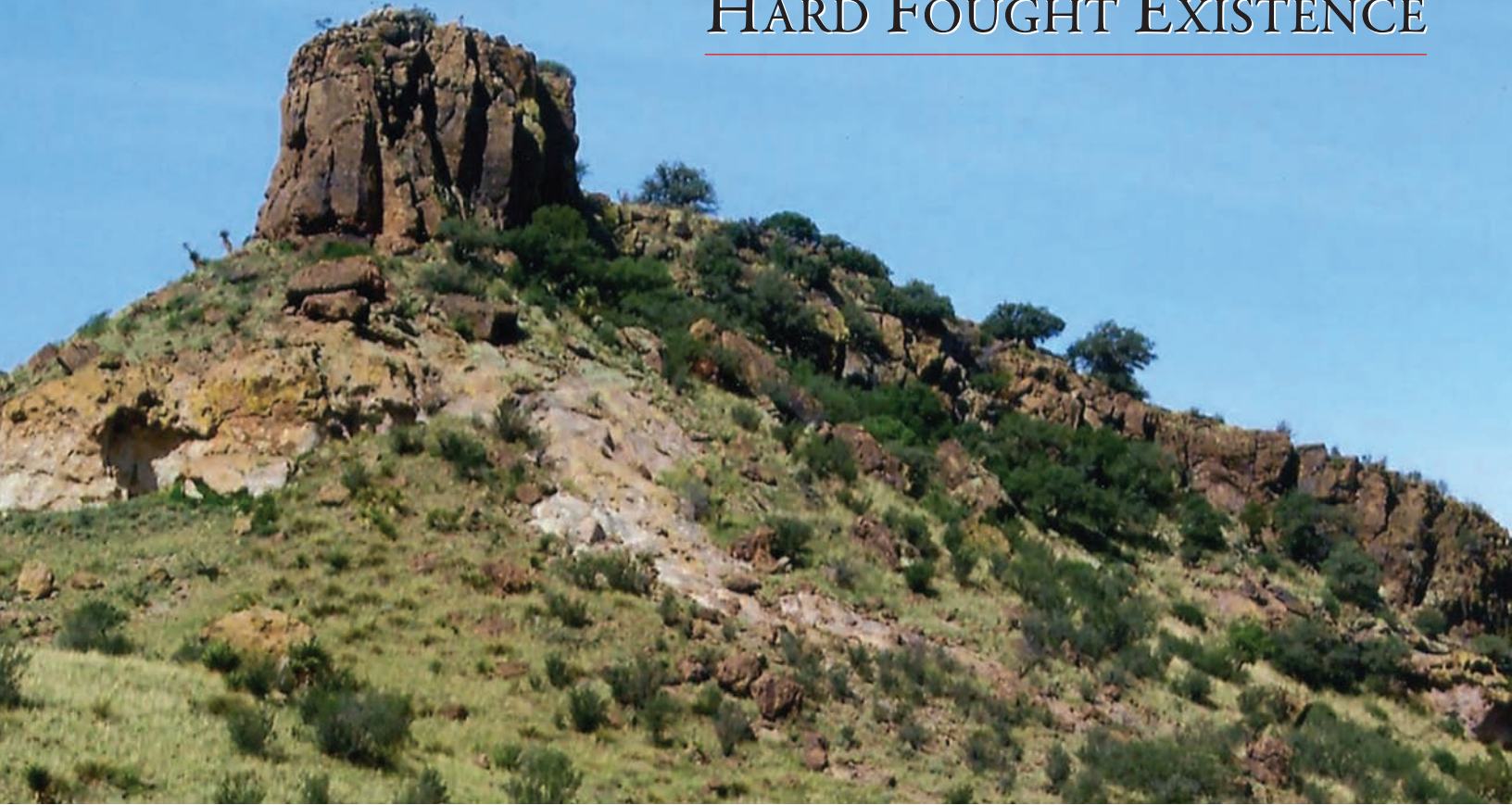
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HARD FOUGHT EXISTENCE



West Texas cattle country.

The McInnis Cattle Company

BY THEA MARX



Indian raids. Ticks. Drought. Eminent Domain. The McInnis Cattle Company has survived them all, not unscathed, but alive. In fact, in Jessica McInnis' words, "The sixth generation is on the ground."

Threads of the present day McInnis ranch can be traced to the days before the Civil War and just twelve years after Texas was granted statehood. Its place in the history of purebred Hereford cattle is nearly as long.

In 1857, David Baugh, Bill McInnis' great, great grandfather, settled in Brown County, Texas in a rambling homestead built of three log cabins on Pecan Bayou. They were the second family to settle in the brush and tick laden county. It was full of Comanche Indians, but land was

plentiful and the river was a good water source. There was enough rain to grow crops and calves. Horses were a valuable commodity to the Comanche and the ranch on Pecan Bayou was frequently the target of their raids. At night, the fast horses were sequestered in a large sandstone barn with twenty-foot walls and bars on the windows. They were safe until a day when the sun was at its full height in the sky. That noontime raid left the ranch without a horse to ride.

Raiding Indians were not the only menace that the ranchers faced. Following the invention of barbed wire in 1865, the open range was being fenced. In the 1880s, the unrest from those who didn't want their open range



Bill, Ben and Claude McInnis, 2007

impaired by *fil de fer barbelé* (as it was first called by its inventor, Frenchman, Louis Jannin), started cutting the wire fences erected by day on the McInnis place into six to eight foot lengths at night. The family knew who had been cutting the wire and the fact that they were friends of Bill's Great Uncle Bud. To keep him out of the country when the Texas Rangers came, he was sent to San Angelo to start the round up early. On that moon lit night, three fence cutters were shot, resulting in the biggest killing on a ranch in Texas Ranger history, effectively ending the range wars in Texas.

Uncle Bud, as he was fondly referred to by everyone, began raising Herefords in 1896 when there were only six small herds in the state of Texas and three years before the Texas Hereford Association was formed in San Antonio. He started with 10 heifers and a bull. His perseverance borne of tough pioneer living and ingenuity paid off as Uncle Bud faced the challenge of bringing northern cattle south and losing them to tick fever. He created his own vaccination program for the dreaded fever by inoculating the new animals with a small amount of blood from the native cattle. The new animals then started to build immunity to the Texas tick. Bud continued to strengthen that immunity through the careful placement of

ticks from the inoculated animal into their bedding. This "booster" allowed them to build a strong immune response keeping them alive and allowing him to make the herd improvements he desired.

Claude McInnis was Uncle Bud's nephew and manager of the family operation, Cox & McInnis. Claude purchased a quarter of Bud's interest in the operation when Bud sold out to his brother's sons. Claude added those cows to his own growing herd. With Claude's vast knowledge of the breed and tutelage from his uncle, Claude developed outstanding genetics through carefully researched AI programs. The resulting cattle proved to be very competitive in the show ring. A natural leader in the industry, Claude was also president of the Texas Polled Hereford Association. In 1959, the award winning Cox & McInnis cowherd was sold and the ranch divided as members of the growing McInnis family decided to pursue other interests. When the family operation was split, Claude sold his polled herd as well, but continued in the horned Hereford business.

After Claude's son, Bill, graduated from Texas Tech University, he spent seven years operating a highly successful custom fitting service. During that time, Bill met his wife, Jessica, at a bull sale and they spent their first year of married life together on the road pulling show cattle. Fun at first, living out of a suitcase got old after awhile and when Bill was called home to form the present day McInnis Cattle Company, it was a welcome reprieve. "Bill is the hardest working man I have ever seen," says Jessica. "He taught me about the economics of ranch life, about the breeding programs and how to feed properly." The newly



MCC 9126J Domino R438 - Two-year old herd sire the ranch is using on keeping heifers.





Bill McInnis won at Ft. Worth with this Charolais heifer in 1974. The feed company Albers used this photo in their Calf Manna brand advertising for several years with the headline - "Here Comes The Judge!"

formed company operated from the ranch settled by David Baugh where the home on Pecan Bayou stands in perfect condition, though still five miles from electricity. The original ranch covered 20,000 acres and was bordered by a hand stacked stone fence that stood four to five feet high and two feet wide. Ranch history tells that a husband and wife built the 61 miles of stone fence together. The wife quarried and hauled the stone while the husband stacked the rock, reportedly building 100 feet a day. Today, Bill McInnis says they have tried to rebuild the awesome fences

when they fall down, but have yet to duplicate the intricate work that, not only included the exterior fences, but the partition fences as well.

In the 1930s, when the ranch still stood within its stone boundaries, the state of Texas condemned one-third of it to create Lake Brownwood. Through six cases in the Texas Supreme Court, the McInnis' gave up a swath of nearly 7,000 acres of viable land through the middle of the ranch, but did win the right to control their land to the water's edge so at least their cattle could water freely. As Bill McInnis says, "There was a lot of fighting to keep on fighting."

Keep on fighting they do. On the present day McInnis Cattle Company, there are 2300 acres of mesquite flats and farm ground. Amongst wheat and oat fields on Highway 183, twelve miles north of the county seat of Brownwood, Texas, Bill and Jessica have raised two children, Ben and Rachel, and continue to make history raising registered cattle.

McInnis Cattle Company now raises both registered Herefords and Angus. Their highest honor: winning the commercial bull contest at the Houston Livestock Show & Rodeo. They also run 400 head of black baldies in the high mountain desert near Ft. Davis. "Four hundred and five miles away from gate to gate," Ben McInnis, Bill's son, says. Ben echoes his mother's sentiments about the vast country near Mexico where she was raised, "You never know what you will find when you ride on the Ft. Davis place. We are only 17 miles as the crow flies from the border: snakes,



McInnis ranch country in West Texas

mountain lions and illegal aliens are all possibilities. We always go prepared.”

Ben works side-by-side with his dad and lives on the ranch with his wife, whose name is also Rachel. Rachel is a nurse in Brownwood. “More ranches have been kept afloat by nurses and teachers than we know,” says Ben fondly of his wife who was raised in Weatherford. The couple are the proud parents of the first sixth generation McInnis to “hit the ground.” He is a lively little man named Levi who bounces beside his father daily in the feed truck helping feed cows. He is already learning the art of raising cattle in Texas. Ben, who graduated from Texas A&M University with honors in animal science, hopes Levi, too, will have the chance at keeping the McInnis legacy alive.

Ben knows that the McInnis legacy has been hard fought and is proud of his part. What he remembers most about his childhood is the hard work. “We never had any hired hands on; it was part of the deal. You start early, you stay late. It builds character.” This is a life he wants for his son. “It’s a life that means lots of hard days and you won’t get rich, but you work hard to build it so you can pass it along to the next generation. It’s about pride. It’s about a way of



From left: Jessica and Bill McInnis, son-in-law Scott and daughter Myers. Ben and Rachel McInnis, Claude McInnis in the Summer of 2004 at the rehearsal dinner before Ben and Rachel were married.

life. It’s about the nice, honest people you work with.”

Ben’s sister Rachel remembers the lessons she learned on the ranch. Some of the most poignant were how to resolve problems and learn to get along. “If Ben and I were fighting,” Rachel remembers, “Dad would lock us in the grain bin and tell us to sack oats. It’s itchy work and you can’t do it by yourself so you had better find a way to get along. It didn’t take long and we were friends again.” Rachel knows that growing up on a ranch gave her everything she needs to succeed in life. She spent over six years as the Vice President and Director of Producer and Legislative Affairs for the Texas Wheat Producers Board and Association where she was a tough lobbyist for agriculture at home and abroad. She now works in her first position outside of agriculture for a human pharmaceutical



MCC Lady Domino C 342 - one of the ranch’s top producing cows - at age 11, still producing.

company. “My supervisor told me I got the job because of my background. They didn’t question that I knew how to work.” She can now spend more time at home with her son, Brooks, and husband, Scott. They run a cow/calf operation and raise show cattle near Amarillo. Rachel is not afraid of any challenge, even pulling a calf before leaving for work. She remembers just such a day, “I called a guy up the road to help. It was a tough pull and he said, ‘I don’t think I can do this.’ I told him to get out of the way, this baby is coming out.” She continues, “You don’t stop in the middle of something.”

The McInnis Cattle Company has a history nearly as long as the state of Texas. It is a continuous hard fought legacy surviving elements and circumstances that have brought many family ranches to their knees. It survives today on the same work ethic and determination of its ancestors with that rare pride of ownership that trumps the odds and keeps ranch people going, often under nearly impossible conditions. The lazy j brand will go on through lightning, prairie fires, ice storms, droughts and economic downturns. All of it is worth it to the patriarch of the McInnis family, Bill McGinnis, who says, “There is no better way of life, if you are willing to work at it.”



Bill McInnis riding his mare, “The Hell Bitch,” on the home place.

RECOMMENDED READING

Here are some great reads to add to your nightstand.
Some of the books are brand new; some are older releases but are worth a look.

The Making of America

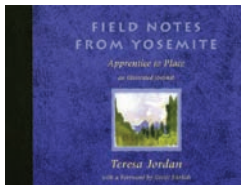
The Substance and Meaning of the Constitution
W. Cleon Skousen
www.nccs.net



Of all the books available today on helping one to understand the ins and outs of the U.S. Constitution, Skousen's book fills the bill for ease of understanding and clarity. This book is not far from our Nicole Krebs' right hand on her desk in the PARAGON office. To quote her, "This is the best resource I have seen on truly deciphering the meaning of the document. I don't know what I would do without it. Every citizen should have a copy in their home." There you have it.

Field Notes From Yosemite

Teresa Jordan
www.FieldnotesWest.com



Teresa Jordan is part of a fourth generation ranching family from the Iron Mountain country of southeast Wyoming and has written or edited seven books about Western rural life, culture and the environment. These

include the memoir *Riding the White Horse Home* and the classic study of women on ranches and in the rodeo, *Cowgirls: Women of the American West*. As writer Gretel Erlich describes in the book's forward, "This book is her small homage to that singular place. [She reminds us] that apprenticeship, not expertise, is what allows us to see, and to revel in, the glories of the Range of Light."

The Last Cowboy

Adam Jahiel
www.adamjahiel.com



For many years, Adam Jahiel has been photographing the cowboys of the Great Basin. His subjects represent one of the last authentic American subcultures. For many, cowboying as an art form seems almost obsolete; still, the cowboys hang on, with a ferocious tenacity. Respect in their world doesn't come from the trappings of modern life. Talent, knowledge and skill are valued above all else, as they live in a place where competency is king and self-reliance is a way of life. This book is a glorious view into the dust, sun and wind of the life of a buckaroo.

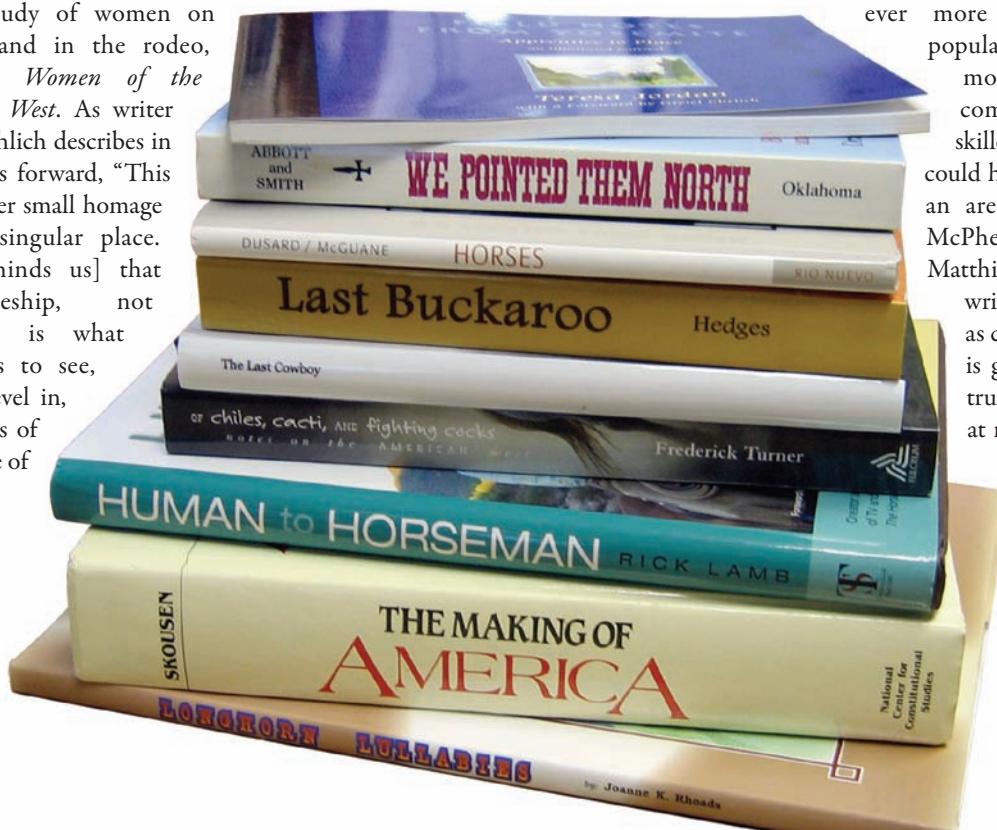
Of Chiles, Cacti and Fighting Cocks

Frederick Turner
www.fulcrum-books.com



As writer William Kittredge describes in his forward to Turner's tome to the West, "Turner fits Billy the Kid, saguaro cactus and Basques, cockfighting and Custer, and cooking with hot chiles into a story of Western happenstance and consequence that helps us understand who Westerners have been and might become in an ever more

populated and commoditized world community." A skilled essayist who could hold his own in an arena of a John McPhee or a Peter Matthiessen; Turner's writing is at once as compelling as it is graceful. It is a true moving look at not only a geographic region but also a conceptual state of mind.

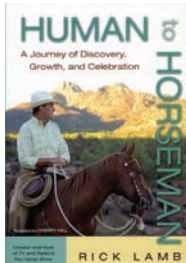


RECOMMENDED READING

Human to Horseman

Rick Lamb

www.trafalgarbooks.com



Rick Lamb is the creator and host of the syndicated radio program, *The Horse Show*, and has spent decades bringing listeners the information they seek on care, riding and the training of horses. His book is a soul-searching collection of personal stories and life lessons after years of interviewing the best in the horse world. Designed for riders of all

levels, the book features tips and solutions from some of America's finest horsemen and women. An additional section in the book gives the history and evolution of the very popular "Road to the Horse" colt starting competition held each year.

Last Buckaroo

Mackey Hedges

www.lastbuckaroo.com



Hailed as one of the most authentic narratives of the life of a contemporary buckaroo, Mackey Hedges book, *The Last Buckaroo*, is the story of the real deal. The book was originally published in 1995 and became an immediate must-have for those who loved the life of the high-desert buckaroos. As a niche publisher released the book initially, the print run sold out

quickly and was not reprinted in any quantity. The reputation of the book flew around the west and with the advent of the Internet; copies could be found only on auction sites, sometimes ten-times its original price. Enter entrepreneur and western aficionado, Robert Sigman. Through his help and guidance, Mackey was able to re-gain his copyright and re-package the book – this time with charming line drawings by another legendary westerner, the late artist, Joelle Smith. Now available once again, *The Last Buckaroo* has found its rightful place amongst the classic books of the west. So enthused about having his book back in print, Mackey is working on a sequel – sort of a part two – that will be out in 2009. *The Last Buckaroo* should be in every westerner's book shelf – right up there with Will James, Ivan Doig and Thomas McGuane.

Errata: In the last issue of the magazine we had Skip Halmes' email address wrong, the correct address is SHalmes@dadco.com. The Editor

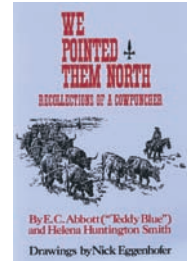


We Pointed Them North

E.C. "Teddy Blue" Abbott and Helena Huntington Smith

www.oupres.com

One the greatest and most authentic books about the real life on the range during the early years of the American West. Teddy Blue Abbott was a cowboy in the great days of the 1870s and 1880s. He came up the trail to Montana from Texas with the long-horned herds that were intended to stock the northern ranges. This is the story of the American Cowboy told by one who lived the life when there wasn't a fence to be seen from Texas to the Montana territory. A classic.

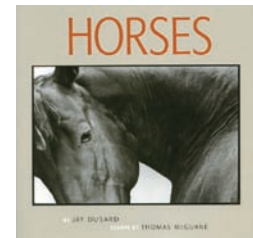


Horses

Jay Dusard and Thomas McGuane

www.rionuevo.com

A book by these two is a handful. With Dusard's exquisite photography and the word-smithing of McGuane, *Horses* is a loving look into both of these artists' favorite world. Supported by Dusard's sculptural-like images of horse in action and at rest, McGuane delves into the mystery of the relationships between humans and horses while celebrating mounts as diverse as Napoleon's horse, Marengo, the mustangs to be found in BLM corrals and a newborn filly in his own barn. For both of these creative artists, the reader can feel that they both believe that a life without horses is only half-lived.

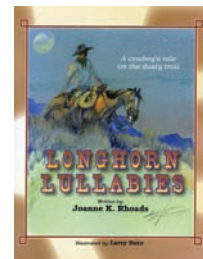


Longhorn Lullabies

Joanne K. Rhoads

Flat Hat Publishing – Flat-Hat-Trading@aol.com

After having read all the Will James books on the ranch house shelf to the little buckaroos and buckarettes – several times; it can be a task to find a new volume to read them at bedtime. Rhoads' story of the cowboy world is told in easy sentences that are supported by the wonderful illustrations of the brilliant Larry Bute. The book is an imagination launch pad for a whole new generation of Westerners and has recently garnered praise by winning a 2008 Will Rogers Medallion Award for Outstanding Achievement in the Publishing of Western Literature.



JOE DE YONG



Western Artist of the Authentic West

BY DAN GAGLIASSO

April 1937 found Joe De Yong, the cowboy artist and Charlie Russell's only protégé in Hollywood, using his unique talents as a historical advisor, sketch artist and costume designer on major western films. In the ten years since Russell's death, the completely deaf De Yong had scratched out a depression-era living illustrating pulp western magazines and being a good New-Dealer doing WPA murals all the while studying his chosen craft with well-known artists like Ed Borein, Frank Tenney Johnson and Dan Sayre Groesbeck. Soon enough Hollywood would become De Yong's principal avenue to keep the raw, untamed West of Charlie Russell alive in the public's eye.

After his first taste of film studio money and recognition on Cecil B. DeMille's 1937 epic *The Plainsman*, De Yong was ready for more of the same and asked the iconoclastic director for a personal recommendation as production artist and historical advisor on Paramount Studio's new stagecoach epic *Wells Fargo*. More than happy to oblige, DeMille penned a glowing endorsement to fellow director Frank Lloyd. "Mr.

De Yong did such magnificent work for me on *The Plainsman*," DeMille wrote, "that I think it would be well worth your while to consider him if you are interested in having the best informed man in the world on Western Americana work with you on *Wells Fargo*." Coming from the demanding DeMille, that was high praise.

De Yong's numerous duties on *The Plainsman* included everything from detailed prop and costume design to technical historical advice. Although it had been his first major job in the film industry, De Yong had more than met the exacting standards of DeMille, Hollywood's reigning master of historical films. But, it was De Yong's years working with a brush under Charlie Russell's watchful but benevolent eye that had given him the ability to pick out and render authentic detail that brought a unique and vivid visual style to so many classic western films. While masterful western director John Ford made extensive use of Frederic Remington's art in many of his epic productions, it was the Russell "look," kept alive by De Yong's intimate western knowledge, costume designs and production scene

The Vaquero's Scarf, watercolor by Joe De Yong (1894-1975), circa 1945. Reynolds Collection

sketches, that influenced the look and feel of such classic westerns as *The Plainsman* (1937), *Union Pacific* (1939), *Buffalo Bill* (1944), *Red River* (1948) and *Shane* (1953). Joe De Yong truly handed down the authentic west of Charlie Russell to future generations of filmgoers worldwide.

Western films have always had a curious attitude towards historical authenticity. Be it the accuracy of material culture artifacts like saddles, firearms, gun leather and costumes or the faithfulness, or faithlessness, of story lines in relation to actual historical events, the historical correctness of almost all western films, even the classics, falls far short. Film studios are, after all, in the entertainment *business*. Yet some western films admirably have created an *appearance* of authenticity that provides a realistic context for their stories. Through authentic looking costumes, sets, locations and props, Hollywood films can approximate a time and place in the historical West. It is this detailed kind of verisimilitude that also gives good actors, directors, cameramen and, eventually, the audience a multi-layered historical world in which to lose themselves.

To be sure, documentary duplication of a time period is not necessarily desirable or monetarily feasible in a Western. Purist aside, the right type of 1870s slick fork saddle and Stetson Boss of the Plains hat alone do not a good film make. But, certain western films create a detailed cinematic world that stands out from the herd quite dramatically. Indeed, in the last few decades, only *Dances With Wolves* (1990), *Tombstone* (1993), the major television mini-series *Lonesome Dove* (1989), *Son of the Morning Star* (1991) and *Broken Trail* (2007) have approached the kind of visual accuracy that was common place in all of the films for which Joe De Yong acted as a historical consultant and concept artist.

During the 1930s and 1940s, De Yong's main employer, the legendary and bombastic Cecil B. DeMille, depicted



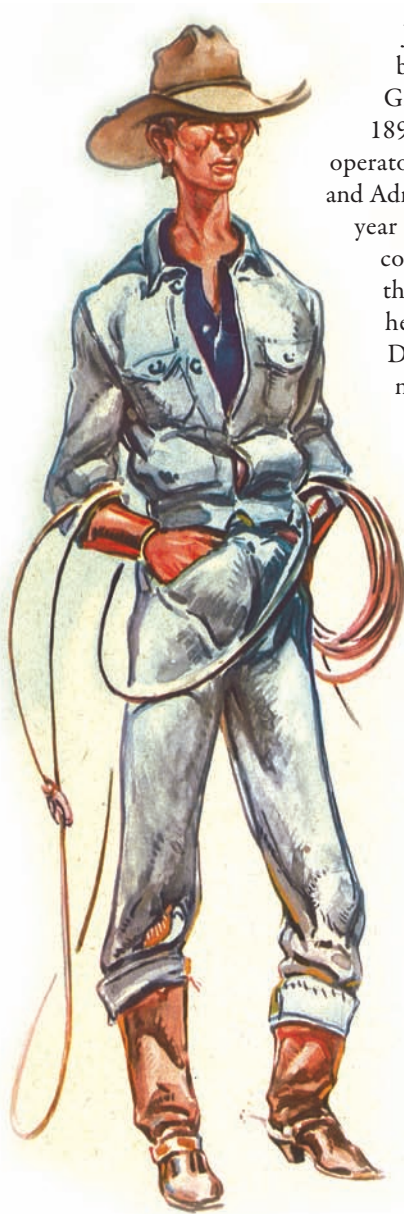
Joe De Yong at work on Plain's Indian costume design for his first film, *The Plainsman*, circa 1936.
DeMille Collection, Brigham Young University

real life western historical characters and events such as Wild Bill Hickock and Buffalo Bill Cody, the battle of Beecher's Island and the building of the Union Pacific Railroad in his epic westerns. The Steven Spielberg of his era, DeMille strived to accurately re-create the world of the historical west and then made radical changes in the historical story line, rearranging incidents and the lives of real characters to fit his own perceived commercial needs.

DeMille acknowledged his calculated condensations as "telescoping history," and frankly, if only out of time constraints, almost every film ever produced on any true-life subject has taken similar liberties in their storytelling. In 1937, Frank Nugent, then film critic for the *New York Times* and future screenwriter of the classic *The Searchers* (1954), noted how in a then recent DeMille western "small details are faithfully reproduced and established historical facts scrupulously rewritten." While working on DeMille's 1880's Métis Rebellion film *North West Mounted Police* (1940), Cree language expert Romeo Farrell summarized DeMille's attitude towards research: "He will go to any lengths to find out just what is authentic. But, once he has found out, he is capable of changing the facts to suit himself. Dramatic license I think you call it." From 1937 to the late 1960s, Joe De Yong would become an integral and valued part of DeMille's, and many other top directors', visually dynamic, western storytelling on film.



Producer and director Cecil B. DeMille with sketches by De Yong used on the picture, *Northwest Mounted Police*. DeMille Collection, Brigham Young University



Joe De Yong was born in Webster Grove, Missouri in 1894 to mercantile operators Mary (Banty) and Adrian De Yong. One year later, the young couple packed up their tiny son and headed west to Dewey, Oklahoma, near Bartlesville, where young Joe would grow up enamored with the skilled, hard working cowboys from the surrounding ranches.

Famed Oklahoma cowboy, rancher and Delaware Indian tribal leader Joe Bartles was young Joe's namesake, godfather and "the first real cowpuncher I'd ever seen." Early on, Joe displayed a boyish interest in drawing that his father tried

to encourage, but, although Joe maintained a hobby-like appreciation of his artistic skills, it was cowboying that he really aspired to. By the time he was thirteen, Joe was riding part-time for the local Horseshoe L Ranch, and, by the time he was sixteen, he was working as a full-fledged cowhand. The appreciation of a hard working life atop a horse would not fade and De Yong later said of the top hands he worked with, like Earl Woodard, Jim Rider, Joe Knight and Henry Grammer, that, "I always said – if I could only have one kind of people for friends they'd be riders, because they don't give a damn what you've got nor who your folks were."

Yet, even in pre-World War I Oklahoma, the movie business would soon come calling in the form of future cowboy star Tom Mix and the Selig Film Company of

Chicago. Working for the local based Miller Bros. 101 Wild West Show, Mix had married Dewey beauty Olive Stokes and convinced the Selig people to make *Life on the Diamond "S" Ranch* in the area. The company filmed on the Horseshoe L and now seventeen-year-old Joe was hired to handle the cattle being used in the production. A short time later, Joe joined Mix and several other Oklahoma cowhands with the rest of Selig's film troupe near Prescott, Arizona to make *The Law of the Outlaws* (1913) and *The Life Timer* (1913), as well as several other films.

Tragedy would soon strike the young Sooner cowboy however when De Yong fell victim to cerebral meningitis, a disease that affects a person's hearing, as well as their equilibrium. It was a misfortune that would shape the rest of De Yong's life. Though slowly nursed back to health by several of the movie cowboys, Joe had been left completely deaf. His Oklahoma cowhand friend Earl Woodard wired Mix to get Joe "everything he needs, wire me twice a day if necessary."

There was little call for deaf cowboys – on a movie set or the open range. Friend Woodward came out from Oklahoma and took Joe on a leisurely tour back home by way of the Cheyenne Frontier Days Rodeo in Wyoming. Early rodeo legends like Yakima Canutt and Jackson Sundown and hard to fork broncs like Steamboat were familiar fixtures at such rodeos, and so was western art. By 1913, Charlie Russell was well on his way to becoming an internationally recognized western artist and amateur artist De Yong had a worn *World's Work* clipping on Russell carefully put away in his war bag. So, when Joe discovered a portfolio of Russell's prints for sale at Cheyenne that summer, he bought it without hesitation.

De Yong had remembered an old-time cowhand in Oklahoma commenting once on Russell's art that, "That fellow must be a real cowman himself. He spreads a loop like he was out to catch something." Once back in Oklahoma, young Joe, no longer able to make his living from the back of a horse, began to sketch, paint and sculpt wax figures at a feverish pace. He also began to make plans to somehow meet the famed *cowboy artist* in person. The direct approach seemed the most likely and De Yong wrote Russell at his home in Great Falls, Montana later that year sending a sample of his work. To his amazement, Russell soon wrote back with one of his illustrated letters, offering encouragement, advice and saying he thought the sketches were good. Joe often remembered Russell's kindness as "hitting me right between the eyes. Nobody had ever had anything happen to them that could mean anymore."

De Yong didn't look backwards but all the way up to Montana and eventually, with help from his father, arranged for a personal meeting with Russell at the home of one of Russell's neighbors, Albert Trigg. Maybe it was De Yong's boyish enthusiasm, his real cowboy background

Pacific Trails magazine, circa 1940s, featured a story on De Yong's movie work. It contained many of his illustrations. Author's Collection

or just Joe's innate and voracious artistic and historical curiosity, but within the year, he was working in Charlie Russell's studio as a full-fledged apprentice artist. Ultimately accepted as a valued member of Charlie and Nancy Russell's extended clan, he soon wrote to his parents, "We run together fine." Russell, he said, is "like a big, slow, steady machine that chugs ahead regardless, and if he don't talk, I don't 'cause I don't want to break his train of thought. I found him pretty much Indian, that is big-hearted and friendly in a quiet sort of way." Under the circumstances, given Charlie's easygoing manner, De Yong's hearing loss was more of an advantage than a hindrance. Joe had mastered reading lips, but Russell's natural tendency was to speak without a lot of lip movement so, the congenial Russell taught him Plains Indian sign language. At one point, De Yong had mastered over nine hundred words in sign talk.

Joe's disability soon made him a keen observer and he would later describe to famed old time Montana trail hand Teddy Blue Abbott that, "The thing that made Charlie Russell a great artist was he could see all of the tricks that artists use, but without being told. And, he saw them so easy he didn't know it was there. I mean he could not tell how he knew a thing, any more than a horse can tell why he smells snow 24 hours away."

Both Russell and De Yong shared a love and fascination with the Plains Indian peoples that would serve him well in his future Hollywood years. Joe took extended trips with Russell to the Gros Venture and Blackfoot reservations in northern Montana and the Cree and Blood reserves in Canada. De Yong remembered, "The fullbloods, breeds and squawmen who had known the last of the 'Buffalo Days' could not either read, nor write." Through his use of sign, he was able to "gain by this means numerous highly-interesting and unquestionably authentic stories and personal experiences that surely would have been lost to me otherwise. I can imagine coming to this country years ago and taking up the Indian ways all right, I would have been plum Piegan in six months."

Charlie's wife Nancy had tamed some of that same wild streak in Charlie, but De Yong's mother Mary, who would later become the Russell's housekeeper, described her son's mentor, "All he wanted out of life was a chance to work, his horse, his friends to tell stories to and the price of a picture show." The most authentic of cowboy artists who had actually lived the real life of an 1880's trail herder delighted in watching western movies, and often Joe was sitting right beside him at the Great Falls theater, both artists matter-of-factly signing to each other about the numerous inaccurate depictions of cowboys, Indians and history that they detected on screen. As they did so, the celluloid West fused itself into Joe's imagination along side the real West that Russell was also imprinting there.

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Through the ten years De Yong spent with the Russell's, he also became a friend or acquaintance to a virtual *who's who* of the world of Western art and literature such as artists Ed Borien, Bill Goillings, Maynard Dixon and top writers like Will James, Irvin Cobb, Emerson Hough and Montanan Walt Coburn, who became the king of pulp westerns. He also became good friends with young Montana novelist A. B. Guthrie, Jr. who would go on to write the critically acclaimed *The Big Sky*. Joe was never shy about asking questions and the like-minded early cowboy artists considered him one of their own. Goilling,

writing to him in 1920, said, "You asking about saddles struck a soft place in my head. I could tell more who was in town by going to the livery stable and looking over the saddles than the horses, as I knew every one in that country."

It was also through the Russell's that Joe gained new entrée to the bustling, overblown world of Hollywood. In the early 1920s, Charlie and Nancy began spending their winters in Southern California. The business mind behind easy going Charlie's success, Nancy Russell, loved Los Angeles and the high profile, well-healed art buyers the movie colony provided for her husband's work. Accompanying the Russell's to California in 1924, De Yong soon found himself at art shows and social gathering where he met a number of Los Angeles personalities. He reacquainted himself with former Oklahoman Will Rogers and Tom Mix, befriended actors Harry Carey, Sr., William S. Hart, Buck Jones, Hoot Gibson and Noah Berry, Jr., even hanging out with avant-garde types like self-taught historian Charles Lummis. De Yong became such a close friend of Rogers that, upon his tragic death in a plane crash in 1935, the family gave Joe the humorist's favorite calf-roping horse, Bootlegger.

In many ways, De Yong's mentor Russell and Will Rogers were "two peas in pod," though friend Will was far more enamored of modern conveniences like air travel than the iconoclastic Russell ever was. Still, Russell, an entertaining writer himself, wrote a film script for Rogers titled *Duce Bowman*. Foreshadowing De Yong's future contributions to western films, Charlie made detailed

costume suggestions and sketches to go with the screenplay, but the film was never produced. Though he enjoyed them for their escapism, Russell held little stock in

most of the new western movies and novels that seemed to have taken over like a blizzard. "I get a laugh out of some of these novels and moving pictures," he told a reporter in 1921. "Oh, I guess it's all right. You got to romance a lot to make money these days. If you don't do anything but tell the truth in stories and paintings, it's nothing but plain history, and nobody cares about buying history except a few old fellows like me."



Photograph of some horse wranglers – from left: Alice James, writer and artist Will James and De Yong at James Ranch in Billings, MT, circa 1925.

Reynolds Collection

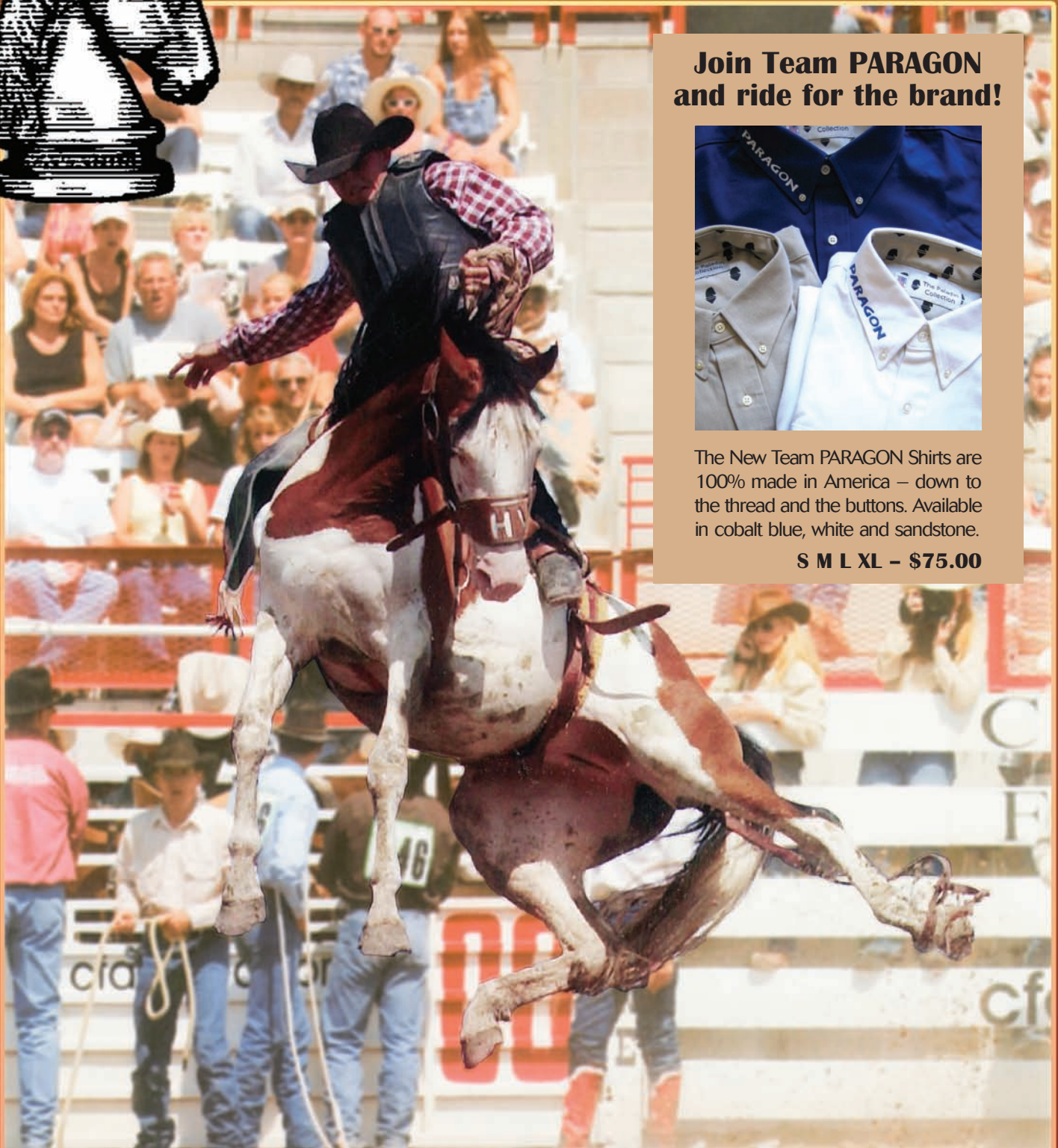
Several years later, Charlie wrote another Montana friend from Hollywood that, "If the old west had been as tough as the movies make it, they'd be running buffalo yet on the Great Falls flats. Jew Jake and Pike Sandusky were easy to get along with compared to some of these movie gunfighters. I wouldn't bet how good they'd be up against the real thing but with blanks they look mighty nasty."

De Yong now often split his time between the Russell's and Eatons' Dude Ranch down Sheridan, Wyoming way. Dude ranching became big business in the 1920s and Eatons' attracted wealthy easterners with a taste for an "authentic western" experience, right along side the fine china and silverware trotted out at mealtime. But, the dudes had money to burn and Joe began picking up multiple commissions for twenty-five to one hundred dollars each, often as vaguely described as, "Paint me a couple a pictures with Indians and a couple with cowboys." Around Sheridan, he made life long friends with Eaton, transplanted Polo promoter Bradford Britton and the legendary King saddle making family. While he would become a life long bachelor, Eatons' dude operation provided an outlet for Joe's romantic inclinations where he "sparked," as the turn of the century saying went, a succession of eastern socialite types, always with the same conclusion. "Meet 'em and like 'em; write 'em a while; and then they get married," he wrote his mother in 1927.

Romance aside, as Joe's artistic talents grew, Nancy Russell took an interest in promoting his work for magazine covers and illustrations, an area that husband

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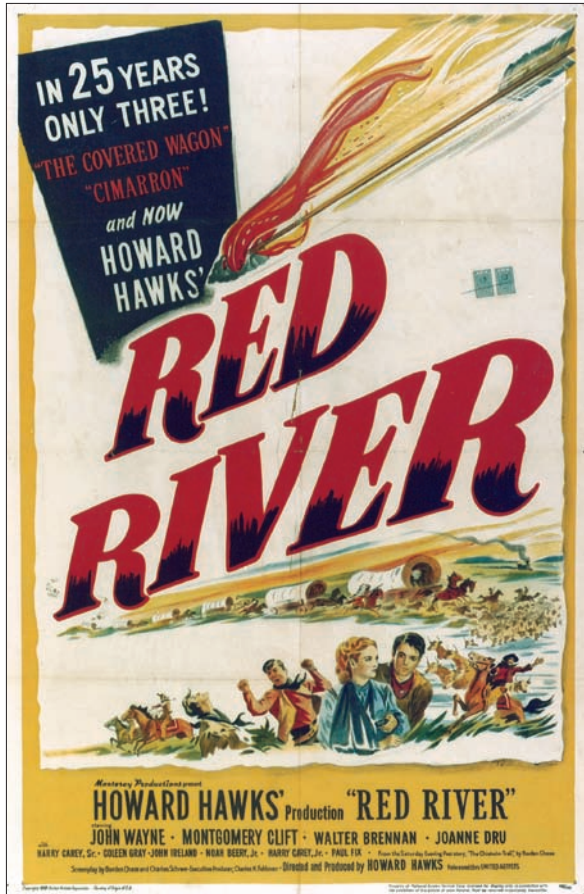
Charlie had now left behind. She recommended Joe's work to many of the popular magazines that featured top western artists of the time. With Nancy's help, by the mid-1920s, De Yong was regularly contributing art to publications like *World Illustrated*, *Literary Digest*, *The Federal Illustrator* and *Volta Review*, where his hearing disability and his relationship to Russell also made for inspirational articles as well. Despite the fact that the Russell's had adopted a baby, Joe was still a valued part of the family, not unlike a favorite nephew or

household in Pasadena, California. Through a combination of Charlie's encouragement, Ed Borein's generosity and a desire to further his understanding of bronze casting, Joe soon moved to the California vaquero country near Santa Barbara in September to study with Borein. Less than two months later, Charlie Russell, the cowboy's cowboy artist and the most influential person in Joe De Yong's adult life, died of a heart attack. Quietly affected, like a blood member of the family, Joe pitched in to help Nancy. In true Russell style, he also penned a short but affecting poem of the type that Charlie himself might have written at a close friend's passing. "When the sun sets and the clouds in the East are lighted yet; you'll see the smoke where the Spirit Bands are camped in the hills of the Shadow Land."

Now thirty-three, single, footloose and fancy free, Charlie Russell would always linger in the background of De Yong's life, and Joe would never try to push Charlie's ghost away. Indeed the opposite happened and Joe became the keeper of the flame, at first somewhat unconsciously, but later out of design and protectiveness. If others made big hay out of De Yong's Russell connection, Joe himself was always overly overt in not trying to crassly make his wages off of Charlie's memory.

After Russell passed on to the shadowland, Joe spent some lean years as a "bohemian" artist type eking out a living doing lots of pulp western magazine work for the likes of *Aces High Westerns* and *Walt Coburn's Western Stories*. During the dark days of the depression, there was also occasional WPA work like the mural he did of a cattle drive for a U.S. Post Office in Texas, and periodic loans from sympathetic friends to keep him afloat. From his own letters it appears that he paid them all back, too. Sometimes only a little paid at a time, but nonetheless, paid back in full and with interest, too. Finally, in 1936, Joe's financial fortunes would begin to turn for the better and with it a chance to hand down the West of Charlie Russell not only to future generations, but in an entirely unique fashion.

Living in Santa Barbara had acquainted him with a wealthy and well-connected group of weekend horsemen, local ranchers, businessmen, political types and movie people known as the *Ranchero Vistadores*. Will Rogers was a member as were actors Leo Carrillo and Noah Berry, Jr., as well as Ed Borein. Every spring the West Coast horsemen held a weeklong trail ride through the rolling hills surrounding Santa Barbara accompanied by enough liquor, food and entertainment to supply a cavalry regiment for a month. Joe's historical knowledge, western artistic talents, horse skills and connection to Charlie Russell made him a natural for membership. On the 1936 *Vistadores'* ride, flamboyant director Cecil B. DeMille's business manager, John Fischer, was along and mentioned that his boss was looking for an expert on Plains Indians and the frontier west for a big budget western called *The*



De Yong worked on six John Wayne films, including the classic cattle drive story, *Red River*. Author's Collection

young cousin. He soon began illustrating books, including two by the well know western writer and Russell friend Frank Linderman, including *Grass and Blue-Joint* and *Lige Mounts: Free Trapper*. If Russell's influence was obvious on De Yong's work, Joe still labored to find his own style, certainly conscious that friend Charlie, who seldom had a harsh word for anyone, did sneer at artists who he considered copyist. Joe strived to try his hand at everything from etching and watercolor, oil, sculpture and even cartooning.

In 1926, good-hearted Charlie Russell's health was on the decline and Nancy worked towards setting up a permanent

Plainsman. DeMille was one of the founding fathers of Hollywood-based movie making and a virtual studio unto himself within the walls of Paramount's Melrose Street lot. Epics were DeMille's forte, like the silent *The Ten Commandments* (1923) and the talkie *The Crusades* (1935); *The Plainsman* would be his first epic western.

Never one to let the grass grow under his feet, De Yong soon found himself at work as both a historical advisor and artist on DeMille's blood and thunder *The Plainsman*, describing his duties to a friend in Montana as, "I design costumes, sketch types and God help a fellow who needs others sketches, or has to copy others work. They want this stuff fast, but accurate." The work was done in watercolor and pen and ink, which suited Joe just fine since doctors had discovered he was allergic to oil based paint and turpentine used to clean oil paint out of brushes, which might well explain the lack of De Yong oil paintings done after the early 1930s.

The seemingly autocratic DeMille was known to employ large teams of top researchers, historical experts and concept artists on his historical films. Contrary to Hollywood myth, DeMille did not like to surround himself with "yes-men." "A yes man can do me great harm. I don't operate that way," DeMille once told a pushy reporter. "I know what I know; I want to know what you know." De Yong found his new employer's reputation at odds with his own dealings with the man. "DeMille has a reputation of being a very hard man to please – but I had no such trouble, and that means a lot here in Hollywood."

In his insightful look at filmed history, *Hollywood and History* novelist George MacDonald Fraser of *Flashman* fame may have criticized *The Plainsman* for its "telescoped" history, but nonetheless heaped praise upon the production for "being played out against a background which is a model of period authenticity and splendid staging." DeMille had indeed taken his story of Wild Bill Hickock, Buffalo Bill, George Custer and Calamity Jane past the limits of known western historical facts, placing characters at battles they never fought in and compressing the eleven years of the Plains Indian wars from 1865 to 1876 into a period that seems to only cover a matter of months. But, the authentic looking sets, costumes and physical action covered everything from the steamboat crowded docks of the Mississippi River to the boomtown mining camp of Deadwood and the battles of Beecher's Island and the Little Bighorn.

Joe De Yong's expertise was instrumental in bringing the whole period to life on film. DeMille liked to use all of the studios assets at his disposal on any given production, while staying on the studio lot in Los Angeles to hash out details. De Yong caught on right away giving a good shorthand of DeMille's creative process. "The feature pictures of the super-colossal type are shot by two crews, or

units. The first unit, in this case, is directed by DeMille – using stars and principal players. The second unit uses doubles and is sent out on location."

Gary Cooper and James Ellison, two fellow Montanans, were the lead actors and Joe had a pleasant time comparing Big Sky acquaintances with the two movie stars. Bob Cobb, another fellow Montanan, was managing the famous Brown Derby restaurant in nearby Beverly Hills and had known Charlie Russell during his childhood in the Billings area. When Cobb saw one of De Yong's costume sketches of a bullwhacker, he exclaimed, "That's Charlie Binion of Billings."

It was just the kind of true to life look and feel that Russell had imparted to Joe years earlier hanging out with the roughnecks, packers Indians and hunters at favorite old hangouts like Mike Shannon's diner near Glacier National Park.

Back at the studio, DeMille had large clay tables made that were then populated with miniature toy cavalrymen and Indians, which he used to set up his big master shots, conveying his orders to the distant locations via phone and military radios. The second unit big battle scenes were being filmed on the Northern Cheyenne Reservation near the Tongue River in South Eastern Montana. Joe contacted local Cheyenne craftsmen to make up various period costume items like moccasins and headdresses from his templates and costume sketches. For star Gary Cooper's Wild Bill Hickock, De Yong designed a fringed buckskin shirt that was almost identical to one that Charlie Russell had worn during his



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early days as a cowhand, and the period hats throughout the film were all of the wide-brimmed, low crowned type seen in so many Russell paintings as well. Unlike many other directors who try to hide the contributions of their key crew members, DeMille not only made sure Joe got on screen credit but also that Russell's protégé was made a significant part of the films publicity package featuring shots of De Yong and his detailed Cheyenne Indian paintings along side similar scenes by Russell.

Off to a promising new career that let him utilize a wide variety of talents acquired under Charlie Russell's tutelage, Joe was soon working on other big budget westerns. DeMille didn't give recommendations lightly, so when he wrote the letter praising De Yong to *Wells Fargo* (1937) director Frank Lloyd, it carried real weight. Joe soon found himself over at Columbia working on their big-budget *Kit Carson* (1939). That same year, De Yong also did bits and pieces of costume design for DeMille's Battle of New Orleans epic, *The Buccaneer* (1938), including Choctaw Indian designs and Southern frontiersmen, circa 1815.

DeMille soon had use for De Yong's talents again, when, in 1938, he began preproduction on his transcontinental railroad epic *Union Pacific* (1939). Joe felt so comfortable with his knowledge of the time and place that he not only designed costumes and props but offered detailed story suggestions, writing DeMille that "I'd like the opportunity to show what I can do illustrating your script, as group composition. Drawing action for me is no harder then straight costume design." DeMille knew just what Joe was capable of and let him feel free to offer any and all contributions De Yong wished to offer up. Loosely based on Ernest Haycox's book *Trouble Shooter*, most of the film's action takes place on the high plains of Nebraska and Wyoming, circa 1868. Both DeMille and De Yong pulled out all the stops, in some ways going beyond the beautiful visual realism of *The Plainsman*.

De Yong also offered detailed story suggestions that he then sketched into his own version of what today's film industry recognizes as storyboards. Not unlike a comic book action sequence, a storyboard is a series of detailed sequential drawings that plot out the specific action of the scene, as the eye will view it on film. The director then uses these drawings as a reference during the filming and editing of complicated action scenes. In 1938, De Yong was far ahead of his time; storyboards did not gain wide acceptance in filmmaking until the late 1950s with analytical filmmakers like Alfred Hitchcock.

De Yong's biggest contribution to *Union Pacific's* story line was the films most spectacular scene - the Sioux warriors' derailment and plundering of one of the railroads trains, accomplished by collapsing a large water tower onto the speeding locomotive. De Yong did dozens of interrelated sketches of the complicated sequence that would eventually



De Yong horseback at the annual Santa Barbara Fiesta Parade, circa 1930s. This photo was signed to De Yong by his friend, Joel McCrea. Wyatt and Lisa McCrea Collection

involve a full sized train and skillfully realized and photographed model work and special effects shots. The action was based upon an actual event George Bird Grinnell had described in detail in his classic *The Fighting Cheyennes*, a book Russell himself had gifted and inscribed to De Yong. The scene was fittingly cinematic with warriors shooting a piano, hauling away all manner of spoils and decorating their ponies with plunder. "It seems to me," De Yong wrote DeMille, "that for motion picture purposes all of this raiding reaches its climax in the derailling and plundering of a Union Pacific train by Cheyenne in 1867. Perhaps the only attempt to disable a train ever made by Indians. During the plundering of the train, the Indians were simply drunk with excitement and sudden wealth. The most spectacular act of these Indians being when some of the young warriors tied whole bolts of calico to their ponies' tails, and then rode their horses at a run here, there and everywhere, so that the bolts of cloth unwound behind them until they floated in the air as long streamers, while other mounted Indians tried to make their horses run over and step on these streamers."

The scene was realized with such authenticity and realism that it still remains one of the most authentic and spectacular such scenes ever executed in a major western film. It was all De Yong's, from conception to final execution. He only needed friend DeMille and the studio's money to see it realized.



As in *The Plainsman*, Russell's influence was also in evidence in De Yong's carefully costumed and accoutered Plains warriors. They are seemingly drawn from such well-known Russell canvas' as *Red Man's Wireless*, *The Medicine Man*, *Smoke Talk*, *First Wagon Trail* and many others. De Yong was able to successfully transform Russell's Blackfoot and Piegan warriors of the far northern Plains into Lakota Sioux and Cheyenne. Joe outfitted his celluloid warriors primarily in long breechcloths, moccasins and pipe bone breastplates with war shields, pipe bags and an authentic array of weapons from lances and bows to percussion rifles and Springfield carbines. These carefully costumed warriors looked like they had just ridden off of the canvas of one of Charlie Russell's paintings. "They looked like old-time Plains Indians and weren't over dressed," De Yong told a Santa Barbara newspaper later that year.

Word soon spread in the film community about the deaf cowboy historian and artist who could deliver the authentic goods to a big budget western film. After the critical and commercial success of John Ford's *Stagecoach* (1939), the same year as *Union Pacific*, westerns were as popular as ever. De Yong found himself in demand, going from one production to another, sometimes sketching, sometimes offering historical advice, and often doing both. In short order, he worked on *Geronimo* (1939) at Paramount, *Susannah of the Mounties* (1939) at 20TH Century Fox, *Northwest Passage* (1939) at MGM and even a pirate movie, *The Spanish Main* (1940). Surprisingly, he never worked with the dean of western directors, John Ford, yet he worked on at least six major John Wayne films and on three projects with the gentleman rancher of major cowboy stars, Joel McCrea. McCrea was a top horseman and real transformed cattle rancher to boot. Joe once signed a photo to McCrea declaring the actor "one of the real ones," as in a top hand. In De Yong's tally book of life, there was no higher compliment.

At the end of 1939, Joe was headed back to Paramount,

now part of DeMille's trusted production family. The director was readying a major film on the Canadian Mounties. In many ways, *Northwest Mounted Police* (1940) would reflect more of Charlie Russell's artistic influence than any other film De Yong worked on. The Canadian themed western was built around the 1885 Métis rebellion in Saskatchewan involving Louis Riel, a messianic half-breed political leader. De Yong had spent enough time in Canada with Russell to know the story, which also involved members of the Cree Indian tribe, distant cousins to the Blackfoot and Piegan, that both Joe and Russell were so fond of. DeMille again played with history and introduced Gary Cooper as a Texas Ranger on the trail of a Métis killer who ends up right in the middle of the red-coated Mounties as they try to keep the peace. The inventive director even gave a stolen Gatling gun to the Métis rebels, when in actuality the Gatling gun was on the British side, operated by an on-leave American military officer! For a time, DeMille tried to keep De Yong in the dark about taking such historical license, but Joe took it all in stride for here was a chance to make the old Northwest that Russell and he loved so much come vividly to life on a motion picture screen.

DeMille indeed "wanted to know what the other man knew" and De Yong advised the director on everything from a Cree language expert, to period firearms, Métis Red River carts, Métis trapping and clothing and even Mounted Police equipment. Though there was a

Mounted Police advisor on the set, DeMille asked for some occasionally less than authentic uniform and equipment changes. Still, the film's details reveal the strong influence of a large number of Russell paintings of the same time and broad geographical area from north of Billings, Montana and south of Calgary, Alberta. *The Wagon Boss*, *When Mules Wear Diamonds* and *When Horseflesh Came High* were all Russell master works that De Yong drew upon. He then had Salish-Kootenai tribal craftsmen near Missoula, Montana duplicate items like the colorful "breed leggings" seen on so many of Russell's frontier characters, floral



De Yong's first major magazine cover was made possible with the help of Charlie Russell's wife Nancy in 1925. De Yong was Russell's only protégé and was considered a member of the Russell family. Author's Collection.

beaded belts and pouches and other accoutrements so distinctive to the people, area and time period.

One of the Russell “coups” that De Yong performed was the acquiring of several dozen hard to find L’Assumption woven waist sashes that he told DeMille were “an indispensable part of any French Indian costume.” It was also the most recognizable trademark of Charlie Russell’s wardrobe for most of his adult life. It set Charlie apart to see him in his contemporary suit and modern western hat and custom boots, but that colorful “breed” sash around his waist always made him feel a bit more connected to the half-breed hunters and squaw men of the Northwest he had so admired and immortalized. Even the horses were cast with an eye towards not only historical look and feel, but also the Technicolor photography that the film would be lensed in. Gary Cooper’s Texas Ranger rides a rangy, raw-boned looking dapple grey in strong contrast to the blood bay quarter horses that the Mounties are mounted on. De Yong pointed out to DeMille that, “The Mounted Police should ride a clean-cut and flat planed horse in keeping with the spick and span appearance of their riders. It won’t cost anymore to pick horses that will be in character.”

DeMille so valued De Yong’s services on the film that, for once, Joe had to shuffle back and forth between the main filming unit with the stars in Hollywood and the second unit doing the big action scenes up in Saskatchewan. Such influence on a film from a historian and artist was quite unique and it would be another eleven years before De Yong would have such free handed sway on a production like he had on *Northwest Mounted Police*.

De Yong soon found himself working with several other major directors who would call upon him for his services time and time again, but with different results than DeMille. Both Howard Hawks and William Wellman were top directors known for their hard-nosed macho take on life, both on and off the screen. Hawks was the original director on the Howard Hughes western production of *The Outlaw* (1943) that became far more famous for featuring Jane Russell’s breasts than anything western. Hawks had De Yong design various costumes, but was soon fired from the picture.

Wellman then stepped up with *Buffalo Bill* (1944), a major biography of Buffalo Bill Cody that would have seemed a pleasure for Joe to work on. But, the Academy Award winning Wellman had a reputation for being overly forceful, even to the point of physically assaulting those who didn’t do things his way. Western artist Joe Beeler, who knew De Yong as a close friend in his later years, remembered that, “Joe told me some of those movie types, they would just do things the way they wanted. On those movies, certain ones he got his way on, and others, he had to battle with them. At a certain point, Joe wouldn’t fight them any more. Joe was really self-conscious, partly from being deaf, and then being a little guy, too.”



Lobby card for the 1944 epic western, *Buffalo Bill*. De Yong worked on this film with his friend, actor Joel McCrea. Author’s collection.

Nonetheless, 20TH Century Fox noted in publicity releases for the film that, “Charlie Russell’s protégé prepared more than fifty character sketches with careful attention to costume and type detail.” De Yong dressed Joel McCrea’s Buffalo Bill right out of Russell’s *Buffalo Bill’s Duel with Yellow Hand*, with floral beaded breed leggings and moccasins, striped reinforced-seat trousers, a caped buckskin jacket, low crowned and wide brimmed hat and carrying a “Yellow Boy” Winchester ’66 carbine. Anthony Quinn, who played a number of Plains Indians early in his career, played Cheyenne warrior Yellow Hand and Joe costumed him like an old time Plains warrior. Quinn’s eagle feather trailed, ermine covered, split horn bonnet that was a common warrior headdress for any number of Plains tribe’s top warriors was copied from Russell’s *Blackfoot Warrior*.

Unfortunately, the rest of the Indian costuming in *Buffalo Bill* is lackluster with far too colorful of war bonnets and beaded strip war shirts that look like they were right of the rack of some “Warriors Are Us” costume supplier. It may have been due to budgetary concerns, or due to Wellman’s disinterest; either way, De Yong must have been disappointed. The pugnacious director had only made *Buffalo Bill* so that the studio would let him make his dream project, *The Ox Bow Incident* (1943). Still, regardless of Wellman’s well-publicized distaste, *Buffalo Bill* is a sentimentally satisfying film with an exciting large-scale cavalry/Indian battle, good performances and top horsemanship actually performed by Joel McCrea. But, soon after this film, Joe exhibited a cynic’s attitude creeping into his Hollywood work, writing a Montana friend that, “There is a level of knowledge that is close to folklore, yet since none of it is in books, educated people mistrust it.”

As the film business changed, so did the manner in which many directors would utilize De Yong’s western historical talents. Joe worked on a series of good quality but





De Yong was instrumental in bringing the look of Charlie Russell's West to the George Stevens directed classic *Shane* in 1951.
Author's Collection

pot-boiler films for both John Wayne and Joel McCrea until three years later when Howard Hawks started to ready a major cattle drive epic based on Borden Chase's serialized novella *Red River*, made in 1946 but not released until 1948. De Yong now knew the director's mode for using his talents and felt comfortable offering numerous script suggestions, as well as costume designs, yet Hawks still kept him off the set paying Joe off well before production began.

Late in life, Hawks acknowledged De Yong's contributions, though there was no on-screen credit to be found in the film's credits. "Whenever I made a western," he said, "I had Joe De Yong, who was a protégé of Charles Russell, draw sketches of every character." Most of *Red River's* cowhands do look the part, with Noah Berry's trail hand, Montanan Hal Talifero's "Old Leather" and the Delaware Indian cook all looking like they were right out of a Russell canvas. Only co-star Montgomery Cliff's modern looking hat looked out of place; it was Hawk's own personal hat loaned to the new actor by the director. All of what looks authentic in *Red River* is primarily due to De Yong's sketches, notes and influence, particularly Berry's character Buster Magee with his blousy shirt, low-crowned hat, braided quirt and casually competent manner of sitting his horse that all said *Charlie Russell was here*.

The next year found De Yong back working for DeMille on the early colonial American epic *Unconquered* (1947). The setting was the pre-Revolutionary War frontier and Pontiac's Rebellion, the largest organized Indian resistance to British-American encroachment on historical record. This wasn't Joe's time period or local, but it did involve Indians and frontier types, so he pitched in to help wherever he could, designing the medicine man's wolf skin headdress and personally painting Boris Karloff's Seneca turtle clan war paint and totems.

While not credited, given their past professional association on *Buffalo Bill* and an authentic look, William Wellman's *Across the Wide Missouri* (1951) certainly looks like De Yong's hand was in it. Russell had done a number of early mountain man pieces and the Indians represented were Blackfeet, one of the artist and his protégé's favorite tribes. The film reflects the Russell influence right down to the final Blackfoot attack where the trappers defend themselves behind their standing horses, a device Russell used in a number of similarly themed paintings. But, there is no record of De Yong actually working on the film.

Joe soon worked on Hawk's mountain man epic *The Big Sky* (1952), based on his old Montana friend A. B. Guthrie's best-selling novel. Once again, during the Howard Hawk's production, De Yong was nowhere to be seen on the set. Now far more experienced in the ways of Hollywood, Joe offered his friend advice on such matters. "My own connection does not mean that the characters or that the costumes will be 100% as either you or I would like them. If someone at the top of the ladder has a preconceived opinion on any such point, that will be that." De Yong was indeed right, whatever his unrecorded contributions, while *The Big Sky* is an excellent film, it could have benefited greatly from a much more authentic Russell look and feel. But, Joe's historical western influence and celluloid contributions were soon to echo back to his early days with DeMille.

Shane (1953), directed by George Stevens, is rightfully acknowledged as one of the top western films ever made, and Joe De Yong had a great deal to do with its decidedly realistic, Russell-like visuals. Adapted for the screen by Joe's friend A.B. Guthrie from Jack Schaefer's darkly heroic novel, *Shane* is a fictionalized reworking of the issues and themes, not the details of the famous Johnson County, Wyoming cattle war of 1892. De Yong developed a strong bond with Stevens, who not only actively solicited historical advice and costume designs, but had Joe on the set during filming every day and took the deaf artist on the Wyoming and Montana film location scouts, as well. Stevens was known as a meticulous filmmaker, responsible for such classics as *Gunga Din* (1939) and later *Giant* (1956). On *Shane*, he wanted to know every down and gritty historical detail and De Yong would not disappoint. Stevens told the *New York Times* that, "I was lucky to have chanced upon Joe De Yong because, though deaf, as an artist he can transpose the ideas gleaned from research into appropriate sketches."

The look of the film is a Charlie Russell inspired mix that includes the isolated and rustic frontier town of Graftons right out of Russell paintings like *Smoke of the .45* and *In Without Knocking*. De Yong helped select the beautiful and rugged location near the Snake River outside of Jackson, Wyoming not far from where *The Big Sky* had been filmed and Stevens and cinematographer Loyal

Griggs captured the sparse look of those old one-horse settlement so often depicted in Russell's paintings. Joe's pre-production painting of the Starrett cabin looks very close to Russell's depictions of similar structures. For once, Joe not only took from his mentor, but from the other dean of western artists, Frederic Remington. These cowboys were the bad guys in *Shane*, and their look often exhibits the wide-brimmed swept-back hats and bib front shirts of Remington paintings like *Dash for the Timber*; there was even a surly-looking vaquero. Perhaps De Yong didn't want to associate Russell's easygoing cowhands of the 1880s with the film's villains. But the raw-boned looking horses, worn tack, gear and set dressing were all pure Russell, even the angles of many of the shots reflected Charlie's wide open West instead of Remington's usually more close on depictions.

At one point, Stevens did take Joe to task for trying to be a bit too Hollywood in some of his clothing recommendations, yet the one visual faux pas in the whole film is hero Allan Ladd's Wild-West show type outfit complete with a silver concho gun belt more at home in a low-budget "B" Western. De Yong's costume sketch for the character of Shane, now in the collection of the Academy of Motion Picture Arts and Sciences Library, shows his hero dressed in classic Russell squawman-style with hickory-stripped pants, breed leggings, moccasins, no fringe and an open crowned wide-brimmed hat. Most likely Paramount's head costume designer, the overbearing Edith Head, interfered, since, as department head at a major studio, she wielded a great deal of power and personally okayed every design for every character for all studio financed films. Given the fanciful and anachronistic look of Ladd's costume, there is no way Joe De Yong would have willingly gone along with such obvious Hollywood theatrics, as his own detailed design exhibits.

Nonetheless, De Yong influenced much of the rest of the film. His detailed script suggestions that were utilized include Marion Starrett, played by Jean Arthur, hiding a pistol under her apron during a confrontation with several cowboys, something Joe said he once saw Tom Mix's wife do under similar circumstances. When Jack Palance's Wilson, one of the downright nastiest bad guys in any western film, is finally downed by slugs from

Shane's .45 Colt, the scene is right from De Yong's script notes which described verbatim a Russell recollection of an 1884 shootout in Lewistown, Montana. "Chas. Russell once wrote of two Montana badmen who the citizens of a little Montana settlement were forced to kill," De Yong noted in the script. "One of the two – Rattlesnake Owens was regarded as having died game, since shot between the eyes, he still emptied his six-shooter into the ground before him."

Shane is universally recognized as one of the great mythic western films and Joe De Yong's historical expertise and artistic contributions greatly added to the film's uniquely authentic look and feel. Jack Palance, child actor



De Yong's sketch of the cabin in *Shane*. Courtesy the National Cowboy & Western Heritage Museum.

Brandon De Wilde, and director Stevens were all nominated for Academy Awards that year for their work on *Shane*. But, it was Loyal Griggs, the cinematographer, who actually won an Oscar for his work on the film. Without De Yong's knowledge and contributions from both an artistic and historical perspective, Griggs wouldn't have had such a visually rich and interesting western world to focus his camera on.

De Yong's stellar work on *Shane* was a personal western zenith for the artist/historian and the only time he was so strongly associated with and recognized on an Academy Award nominated and winning film. He now became kind of the grand old man of the West as a fixture in Paramount Studio's art department. If you had a question about the Old West, you asked Joe. But, as the 1950s dragged on into the 1960s, westerns began to change into more cynical cinematic studies, often overly sexually and psychologically



motivated by cruelty and brutality. Suddenly, this wasn't the West of Charlie Russell that De Yong had worked so hard to bring to movie screens for over twenty years. He still worked occasionally on smaller films, and twice more for Howard Hawks on both *Rio Bravo* (1959) and *El Dorado* (1967), but it was his friendship with fledging cowboy artist Joe Beeler that gave him some of his most satisfying times.

The late Beeler was then an up and coming western artist from Oklahoma who was attending art school in Los Angeles and picking up extra money doing construction on movie sets. Former Sooner De Yong could pick a Cherokee cowboy out of the crowd any day of the week. A firm friendship developed and the future top cowboy artist and the old experienced hand began corresponding, often through Russell-like illustrated letters, almost weekly until Joe's death. "We talked the same language," Beeler said. "Joe was such a great influence and good friend. He provided a real necessary link to Charlie Russell and the Old West for me." One look at Beeler's historical western art shows the undeniable influence, not the copying, of the West of Charlie Russell that De Yong so loved and documented himself.

That authentic western artistic and historical influence of Joe De Yong's continues on today through other

historical cowboy artists. The classic mini-series *Lonesome Dove* (1989) has a direct Russell/De Yong/Beeler connection through sketch artist and men's costumer Dave Powell, the son of well-known Montana cowboy artist Ace Powell. Powell remembers Joe De Yong occasionally visiting the Powell family home near Kalispell, Montana in the 1960s and, in some ways, he has followed in Joe's footsteps, working as a men's costumer, designer or historical advisor on such top productions as *Lonesome Dove* (1988), *Good Old Boys* (1995), *Far and Away* (1991) and as early pre-production historical advisor and costume designer on the Academy Award winning *Dances with Wolves* (1990).

It was Joe Beeler who recognized the same De Yong-like fidelity to history and art in Powell's work, offering the same kind of advice and encouragement that Joe De Yong had offered him in his own career. Early in the first installment of *Lonesome Dove*, Tommy Lee Jones' Woodrow Call climbs aboard a sunfishing bronc backlit by the afternoon sky. From the rangy "Kiowa mare," to Call's hat, clothing, saddle and cowboy quirt, every visual article combines to present a startling image of a Russell canvas bursting to life on screen. Dave Powell was right there behind the camera sketching concept art and giving important historical suggestions to producer Bill Witliff in scene after scene. Today, Powell has given up the film business to paint full time as a member of the most prestigious group of western artists in the world, Cowboy Artists of America, and, like De Yong and Beeler before him, he rates as a true cowboy artist, on horseback or in the studio.

Even in films like *Tombstone* (1994), the De Yong influence is highly recognizable in the hats, shirts, pants and even misplaced sashes of the cowboy gang of rustlers and cattle thieves. Costume designer Joseph Porro told an interviewer that the original director and screenwriter, Kevin Jarre "made me watch those DeMille westerns like *The Plainsman* and *Union Pacific* several times, asking me to pay particular attention to the hats and clothing." Little did he realize that the look he was emulating was not Cecil B. DeMille's, but Charlie Russell's, by way of Joe De Yong. And so, Charlie Russell handed down the historical West to Joe De Yong, and De Yong handed Russell's West off to the movies and Joe Beeler, and Beeler handed off real cowboy and Indian history to the more than capable hands of Dave Powell, who has also brought the West of Russell to modern films in his own right.

De Yong died in 1975 in Los Angeles at the age of 81 and was buried next to his parents in Choteau, Montana. He had known the great and the near great, seen the passing of the Old West, and, through films, had helped pass on that place and times' rugged romance and realism. Through word, deed and association Joe De Yong was in the finest tradition a *Cowboy Artist*.



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R A D I O

The Voice of the West



Heading West

Great getaways at dude ranches endorsed by The Dude Ranchers' Association

BY WILLIAM REYNOLDS

Editor's Note: The PARAGON Foundation is pleased to feature member ranches of the Dude Ranchers' Association. Here's a great way to enjoy the fun and ways of the West at ranches around the country that are endorsed by this fine association.

The Elkhorn Ranches in Arizona and Montana

For three generations, the Miller family has maintained the ultimate in year round guest ranch experiences - one in Arizona for winter vacations and one in Montana for the summer family fun. Both ranches offer superb riding and outdoor experiences in their own unique environments.

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Heading West




Eaton's Ranch

B/W photos courtesy Eaton's ranch. Color photos by the author.

130 Years of Western Hospitality and Still Going Strong

BY GUY DE GALARD



The rising sun is slowly warming up the top of the Mountain Pasture. A deer delicately walks across a shady hillside, pausing every few steps. A couple of wild turkeys soak up the rays while taking a morning stroll. Nature is slowly waking up on the eastern slope of Wyoming's Big Horn Mountains. The air is still and crisp. Suddenly, from behind a ridge, come the sounds of whistles and yips mixed with whinnies and blowing nostrils. Minutes later, a rider appears, briefly silhouetted against the pale blue sky, followed by thundering horses. The colorful herd pours over the ridge

crest and trots down the slope. The horses' coats are shining in the soft morning light. In back, two more wranglers bring up the rear. The herd



soon reaches the hill bottom before disappearing under the trees and following a muddy trail running

along the bottom of Wolf Creek Canyon. As they cross the creek, the whistling of the wranglers and the loud splashing of the horses echo through the woods. Once on the other side, horses and riders lope up the short trail leading to the corrals.

Another day has begun at the legendary Eaton's Ranch, a Wyoming guest operation that has been welcoming guests since 1880, making it the oldest guest ranch in the country. The ranch's history started in 1869 when Howard Eaton, the oldest of three brothers, left his native Pennsylvania and traveled to the



Heading West

Missouri Breaks of North Dakota. For ten years, Howard made his living by providing wild game for the railroads, as well as guiding hunters from the east. By 1879, he was ready to put up stakes and started a cattle ranch, called the Custer Trail Ranch, near Medora, North Dakota. The ranch was named after Lt. Col. George A. Custer who camped there during the spring of 1876, en route to Montana and the Little Big Horn. Shortly after Howard arrived, his brother Alden joined him and soon, their younger brother Willis followed. The three brothers began hosting their numerous friends from the east aching for western adventure, giving them



The ranch's history starts as far back as 1869.

the opportunity to live the life of a cowboy. Guests would stay for weeks at a time, riding, working cattle, helping with chores and hunting. Always generous and hospitable to friends and strangers alike, the Eatons found it increasingly difficult to feed and accommodate so many people. In 1881, one of the guests realized that the brothers' endless hospitality was becoming a financial strain and prevailed upon them to start charging for room and board so "folks can stay as long as they like." At that point, an industry was born and a tradition started.

By the early 1900s, the Eaton brothers started looking for more suitable and varied riding



The barn and corral area is the heart beat of any great guest ranch.



Heading West



From the early 1900s to the present, the Eatons' guest horse string - today numbering over 200 - serves a tradition of providing guests with a quality horseback riding experience. Over all those years, horses may have changed, but Eatons' desire to give guests a great ride, continues.

Top photos show the barn and horses in the early 1900s. Bottom photos show the current set-up: sometimes change isn't necessary

terrain for their ever growing number of guests. Howard, who was also leading pack trips during the summer in Yellowstone and Montana, wanted to be closer to avoid the lengthy travel from Medora. Their quest led them to the eastern slopes of the Big Horn Mountains of Wyoming and the Wolf Creek Valley, where they relocated in 1904. The brothers announced that they would not be open that year, as they had to build cabins and other structures. Nevertheless, 70 people showed up unexpectedly that summer, living in tents and lending a hand.

Tucked away at the end of the secluded Wolf Creek Canyon, outside of Sheridan, WY, the ranch offers its guests 7200 acres of riding terrain with rolling hills, grassy meadows and hidden valleys. With a

string of over 200 horses, horseback riding continues to be a crucial part of the ranch's activity program. As guests gather by the century-old barn, considered the ranch's heart, the wranglers select the mounts for the day according to each guest's riding ability. At a ranch where tradition prevails, the horses are roped every morning from horseback, to the delight of the guests yearning for a taste of cowboy life. Ever since Big Bill, Alden's son, became famous for throwing a loop big enough to rope five riders at a time, roping has become part of the family's tradition. Every August, the annual team roping competition held at the ranch draws a large crowd of guests and contestants.

Twice a year, the weekend before Memorial Day and in late September, the Eatons, along with a few friends

and relatives, carry on the tradition by driving their horse herd through downtown Sheridan, to the thrill of the town's people who line up the street to watch the event. "The spring drive marks the beginning of the season and everyone looks forward to it," comments Jeff Way, a fifth-generation Eaton family member and the ranch's General Manager, as well as a regular participant in the drive. "The horses are all well rested after the winter. They are frisky at first and it is sometimes hard to control their speed, but they eventually slow down and are pretty tired by the end of the drive. They usually walk the last part of the trek." Every participant gets excited about the drive, but remains well aware of the risks inherent to trailing 150 head of loose horses. A couple of years ago, on the first day,





Heading West



Great horses are the gold standard at Eatons.

Jeff Way took a hard fall when his horse tripped and fell while galloping to keep up with the herd.

Most guest ranches offer horseback riding as one of their main activities, but there are only a handful of them left in the country that allow their guests to ride on their own. The Eatons' Ranch is one of them. "If experienced enough, guests can ride and explore on their own, in small groups made up of friends or family, after a day or two with a wrangler. This is one of the main reasons people come to this ranch...and come back year after year," comments Way. "We probably have 60% of returning guests year to year, and 70% over a three year period. Some of our guests started coming here when they were kids. Now, they keep coming back with their grandkids. They know exactly what to expect." A repeat guest from Virginia shares her feelings: "We've experienced a few other ranches before coming to Eatons', but now, we've found what we like. We don't need to go anywhere else."

In order to continue offering their guests the privileged experience and freedom of riding on their own, the ranch asks the riders to follow a few specific guidelines of safety and riding etiquette, mostly based on common sense. Some of these

guidelines include: not running the horses uphill, downhill or through rocks, not racing, not riding away while someone is dismounted or closing a gate, leaving all gates exactly as they find them and not bringing the horses back to the barn hot.

In an economy where most businesses have to make changes to stay afloat, Eatons' Ranch secret of success is ... the lack of change, at least on the outside. "What we are offering now is the same as 50 years ago. People still come here to ride horses," says Way. "We made a few subtle improvements over the years such as the remodeling of some of the cabins and the installation of new reservation software, but very little has changed, and that's what guests

really like. It's important for people to come back to what they remember."

On the other hand, Way acknowledges the necessity to keep up with the times in running a business in today's economy. "We host more conferences and weddings than in the past, especially at the beginning and the end of the season when we are less busy with guests," he explains. Although 60% of the guests are "recession proof," the ranch offers discounts at times and relies more on word of mouth to generate business than print advertising. "It never worked," states Way. "But our real strength lies in the love and attachment each family member feels about the ranch and our common goal to continue to make it a family operation."

For more information:
www.eatonsranch.com
(800) 210-1049



RANGE WRITING

Some cowboy poems that have come our way.

CASHBAUGH SUMMER

By Larry Maurice

Where's the logic?
I don't really know.
Why do you bust yer butt from year to year
and then there ain't that much to show?

Maybe, it's the smell of the morning
as you lift the grain bin lid.
The rattle and scrape of that old coffee can,
its been there since you were a kid.

Seeing yer saddles and bridles waiting,
The cats in the rafters
scratching their backs.
The way that the dust from your foot steps
gives shape to the sunlight
that filters in through the cracks

"Whistle 'em up Tom.
Maybe they'll come in?"
But you know you'll have to wrangle.
That's O.K. its part of the deal
and its something easy to handle.

You don't have to go far today
Just to the creek fence, now they see ya.
And here they come, some at a run
Your minds eye goes back to another era.

An Easy catch on the gray,
a laugh with your pard,
At least the days startin' in a riot.
Brush and curry, check feet and tail
First light, familiar, friendly and quiet.

Something spooks the ducks on the creek
and they're off in a rush up-stream.
You watch and file it away
for it fits neatly into the scene.

The Bay is watching you and
pawing the ground.
Not hard, but just to let you know
that when you're through fooling around
she'll be ready to go.

Catch up the reins and watch the
set of the bit.
Boot to stirrup, straight up and leg over.
You sit with a respect for her back.
Settle in easy, Grandpa said.
iSit up straight, square yer shouldersi

Lets go girl. Cross the creek
a coyote sets up and runs.
Morning electricity in your reins
like a thousand other suns.

Squeak of the leather, the ring of the rowel,
your bridle chains blink in the sun.
Head up high, breathe it all in.
take her from walk to jog to run.

Gather her in and settle her down,
cinches and latigos pulled up tight.
Shake out a loop and feel the twist
make sure it coils lust right.

Duffel, where the hell you goin?
Should have left that puppy home today.
He's got to much energy and
not enough sense
He's just gonna get in the way.

Ride to the herd that you
moved in yesterday
Check for whatever might be,
Screwworms, Pink eye, foot rot
or pneumonia.
So many things for the eye to see.
A little ropin and a little vetin,
pull an old cow from the creek.
Counting dry cows, heifers and steers
mark it all in your book for the week.

Patches and glue, needles and antiseptic,
sulphur pills, pill gun and dope,
trying to finish what your
Grand dad started
with patience, tradition and hope.

You stop for a minute and survey the scene,
Mountains rising to the noon.
Cattle and water and tall clover grass.
If you live forever you'll leave it to soon.

That's it for today boys, coil yer ropes
tomorrow we'll get what we missed.
Back to the home ranch, tired and slow,
Pretty good day at the office.

So where's the logic?
I still don't really know.
Its something that's hard too figure,
but no matter how it goes
one things for sure,
These Cowboys are here forever.

For Jim, Gary and Tom
Cashbaugh Ranch
Hot Creek 1992

THE THIEF

By Larry Maurice

Contemplation makes the days significant
Moments memorable, accomplishments remarkable
failings endurable

To reflect on events makes us part of the day-to-day light
Educated as to what's right
Hopeful, unafraid of the night

How do we find balance to hold out 'til the end?

I do not know

The question changes with variations of time and place

Reality and chase

Upstream?

or

go with the flow?

Help?

What is it about this delicate mobster
that stole my heart, my mind, my eye?

Surely, there must be a rational explanation

For this thief,

that my very soul cannot deny

Power, underestimated

Beauty, understated

Majesty, over inflated

Abilities, underrated

The sight of, over elated

Noble, childish, pensive, persuasive

Passionately addicting, un-wanting of intervention

Enduring, endearing, quietly conversive

If ever you doubt there is something far beyond our translation
That keeps the balance between love, luck, fate, choice, and chance

Go to the high places where the light touches your heart

Where distance wakes your mind and body

from enduring the day to day trance

Where attitudes are nurtured by altitude

and empowered by the sun

In that place, you will find a perfect collision of peace and perfection

If by chance, you get to see

The wild horses run.

Palomino Valley, 09/2007



Larry Maurice is a cowboy poet and has spent the last twenty years working as a cowboy, horse wrangler and packer in the Eastern Sierra and the high deserts of Nevada. A man of the West, he can be found leading a string of mules into the backcountry, on a horse drive in the Owens Valley of California, or working with Longhorn cattle in Virginia City, Nevada – when not performing his poetry around the country.

Over the last few years, Larry has had to juggle his need to be horseback with his busy entertainment schedule. A sought after entertainer, not only for his Cowboy Poetry that speaks from the heart of the day to day Cowboy, but also for his ability to breath life into the history of the American West. He also spends a great deal of time in schools around the country, talking to children about the role the Cowboy has played and is continuing to play in the development of the west.

Larry received the Academy of Western Artists coveted “Will Rogers Cowboy Award” for *Cowboy Poet of the Year*, in 2000. His CD's have received great reviews and have been nominated “Album of the Year” by the Academy of Western Artists.

In September of 2004, Larry received the prestigious “American Cowboy Culture Award” presented by the “National Cowboy Symposium” for lifetime achievement in “Cowboy Poetry.”

We are pleased to feature a few of Larry's words in this issue. Contact him at www.larrymaurice.com





photo courtesy Hotel Park City

A TRIP WORTH TAKING

A PARK CITY PLAYGROUND

BY MARK BEDOR

It's only a sled ride - but it may be the most intense 60 seconds of your entire life. That's because this sled ride is a bobsled ride on an Olympic bobsled course, piloted by a world-class athlete competing for a spot on the next U.S. Winter Olympic team.

He takes you on an incredible 80 mile an hour ride through 15 turns on an ice covered 8/10th of a mile track that puts your body through four Gs, the same kind of forces fighter pilots experience on an F-16. And, virtually every

\$200 seat on this brief unforgettable icy thrill ride sells out every day it's available, even though a guide will warn you during the orientation session that, "This is an extreme sport that involves potential and inherent risks for all riders."

There's a lot of ski towns in this world, but only one that hosted the 2002 Winter Olympic Bob Sled competition. And, today, that amazing ride is just one of the highlights available to everybody at the Utah Olympic Park in Park City, Utah. Here you can watch other

photo by Mark Bedor



An old barn on the snowmobile trail near Daniels Summit Lodge

Olympic hopefuls take seemingly death defying leaps off those tremendously high ski jumps, watch freestyle skiers perform their aerial acrobatics or see luge and skeleton sled riders fly down a course at mind-boggling speeds. The especially brave can even learn how to do these daring deeds themselves!

For most visitors, the Olympic Park is just one more very attractive attraction in a ski mecca that is full of them, beginning with the airport. What makes Salt Lake City International worth a mention is the fact that it's just 35 minutes away from Park City. You can catch a morning flight virtually anywhere in the country, and be on the Park City slopes that afternoon. Ah, but which resort to choose? That's a nice dilemma, because there are three world-class ski resorts in Park City, all within a ten-minute drive. Deer Valley, Park City Mountain Resort and The Canyons all have their own special charm and unique features that set them apart. And, all of them hosted skiing or snowboarding competition during the 2002 Winter Games.

Service is Deer Valley's specialty. Pull up to the curb and chances are you'll receive a friendly greeting from a staffer happy to help you with your skis and even carry them to the ticket counter. Don't bring a snowboard, though. They're not allowed, and guests like Virginian, Dennis Brown, who's here with his Dad,

appreciate that. "My father's 67 years old. He does not need to be worrying about somebody going by him at 50 miles an hour on a snowboard." There's lots of young families here, too. Children in ski class look like a line of bundled up ducklings as they follow their instructor. "It's a very kid friendly place," smiles Kelly Kinchen, here with his family. "The service here is second to none... and we've skied a lot of places."

You could say the same about the food served at the resort's slope side restaurants. You'll find excellent table service at the cozy Royal Street Cafe, where a New York steak sandwich or flavorful bowl of chili makes for a spectacular lunch. "I chose Deer Valley because the food's the best (and) the grooming's the best," says local Harry Reems, adding with a laugh that, "It's got the best groomed runs for ballroom skiing."

Boarders are welcome just minutes down the road at Park City Mountain Resort and The Canyons. Park City is the oldest and busiest of the three ski hills, known as a favorite among locals. The Canyons is the biggest, with relatively new ownership and a high-energy reputation. The three ski areas all offer many kinds of wide-open runs, state of the art lift facilities, more than 8500 acres of combined ski-able terrain, and all of it covered by the 350 average annual inches of dry champagne powder, what Utah likes to call "The Greatest Snow On Earth." Fact is you'll probably want to spend a day at all three resorts. And, you may have a really tough time deciding which one you like best!

One thing everyone can agree on is the appeal of Park



Skiing at Deer Valley

photo by Mark Bedor





photo courtesy Hotel Park City

City itself. Downtown is historic, hip and quaint all at the same time. It began as a mining town in the 1880s. Four hundred million dollars in silver was dug out of the 1200 miles of mineshafts that still honeycomb Park City's hills. This is where the Hearst fortune got its start.

By the 1930s, the mining boom had long gone bust, and, as late as the 1960s, you could have bought a city block here for \$10,000. But, that quickly changed once the town realized it was sitting on an endless supply of white gold that returned every winter. Sixty-four buildings here are on the National Register of Historic Places. Today they house some of Main Street's charming shops and galleries. Park City also boasts 100 bars and restaurants, including 20 dining establishments that enjoy Zagat's top rating. The

culinary competition here is intense. Menus are creative, imaginative and delicious, while not forgetting this mountain town's heritage. Take the Mustang, one of Park City's newest restaurants. Its interior features both Japanese artwork and decorative cowhides, illustrating the eclectic menu's theme of Far East meets the Old West. Words don't really do justice to the Honduran lobster tail, filet mignon, new potatoes and baked spinach I enjoyed that night.

Fine dining is available 24/7, 365 days a year as room service for guests at Hotel Park City. But, most will want to eat at the hotel's Sleigh Restaurant, named after Park City's frontier nickname, "Sleigh Town." Here you'll find what they call a very modern approach to American Continental cuisine, featuring uncommon combinations of familiar ingredients, presented so beautifully, they look too good to eat! But, to this cowboy, it was just delicious!

It all takes place in a lodge of rustic elegance that looks like a cowboy's dream home. It's as if one of those big national park lodges was plucked by some gigantic helicopter and set down in Park City. Step in to the lobby and marvel at the giant stone fireplace. Enjoy a cup of Starbucks and gaze out the mammoth picture window at the nearby slopes. The walls are adorned with first-rate Western art, including Russell and Remington

prints framed so perfectly they look as if they were the original painting. While I'm wishing I could take those home, my companion is admiring our room calling it very tastefully appointed in a craftsman-like lodge style, in a way that's appealing to the eye and restful to the body. Every luxurious amenity you can imagine is here. Among the hotel's 54 accommodations are one, two and three-bedroom suites, some up to 1400 square feet with full size kitchens. You may never want to go home.

Just 30 minutes from Park City is another enchanting lodge that seems a world away. Daniels Summit Lodge sits at 8,000 feet in the middle of the majestic Uinta Mountains, built on the site of an old stagecoach stop. One look at the Lodge, its restaurant and general store, and you

can imagine a team of six horses pulling up here. You'd never know it from the expert, authentic decor, but the entire facility is practically brand new, completed in 1998. "A hobby that went out of control," is how owner Brent Hill describes his creation. Hill grew up in the area. Vacant since a fire in the early 1960s, Hill dreamed for years of owning this property, the only tiny piece of private land in this part of the Uinta National Forest. A successful developer, Hill was able to buy the land about 20 years ago, and he and his wife, Audrey, have built their dream together. "We wanted to create a place where people feel like they're welcome," says Audrey. "We knew nothing about running a hotel," admits Brent. "But we knew how we liked to be treated."

What the Hills created is more of an old-fashioned lodge than a hotel. The rooms are excellent. But, you may spend more of your time downstairs in the big, warm, rustic lobby, chatting with new friends in front of the fireplace, curling up with a book or playing a game of checkers. The Hills were advised not to spend so much money on what the hotel industry calls a "non-revenue producing area." "But it is revenue producing," says Brent. "It makes people want to come back." So will the friendly service, food you'll never forget and an extraordinary Western gift shop that's out of this world.

The Lodge also features 10,000 square feet of meeting

space, with a kitchen staffed to feed 300 people at a time. And, Daniels Summit has become a favorite place for business people looking for a retreat facility with few distractions. But, as nice as it is inside, most people come here in the winter to enjoy the outside, on snowmobiles. Daniels Summit Lodge has 100 new model snowmobiles for rent, updating the mechanical herd every year. Right out the Lodge backdoor are hundreds of miles of snowmobile trails in the Uinta National Forest. The Hills groom 50 miles of trails every day. Rent a sled for two hours or the whole day, with or without a guide, and they'll supply everything you need except the mittens, which you can pick up at the store.

And, talk about fun! Cruising through the mountains on your own snow machine in this fabulous country is a kick! All that's required is a driver's license, and the machines are easy to operate. Our three-hour cruise took us to an elevation of 10,125 feet, overlooking a vast, breathtaking vista of the Rockies in winter. Later, we stopped in a wide-open meadow to crank up the throttle to see what these sleds could do. It was a great day!

It was over all too soon. An hour after saying goodbye, we were at the curb of Salt Lake City International. Sad as it was to leave, the short drive to the airport was also a pleasant reminder of just how easily accessible all of this is.

We'll be back!



Fireplace in the lobby of Hotel Park City

photo courtesy Hotel Park City

PARAGON FOUNDATION MEMORIALS

In Memory of Grubs Munson of Hagerman, New Mexico

From Jane & Jonna Lou Schafer of Dell City, TX
From Donnie Snow of Dell City, TX

In Memory of Andy Lewis of Crow Flat, New Mexico

From Jim and Martha Coody of Barry, TX
From Yvonne Oliver of La Luz, NM
From Virginia Brownfield of El Paso, TX
From Betty Scarbrough of Ruidoso, NM
From Junior & Betty Stoots of Tularosa, NM

In Memory of Col. Herbert "Butch" Barker

From Yvonne Oliver of La Luz, NM

In Memory of Jay Cox

From Yvonne Oliver of La Luz, NM

In Memory of Charlie Lee of Alamogordo, New Mexico

From John Howard of Rancho Santa Fe, CA

In Memory of Alice (Kick) McNeil of Tularosa, New Mexico

From Donnie Snow of Dell City, NM

In Memory of Helen Chenoweth-Hage of Tonopah, Nevada

From Duane Sandin of Yakima, WA
From the Derry Brownfield Show of Centertown, MO
From Junior & Betty Stoots of Tularosa, NM
From Jane & Jonna Lou Schafer of Dell City, TX

In Memory of Wayne & Helen Hage of Tonopah, Nevada

From John & Leslie Johnson of Young, AZ

In Memory of Wayne Hage of Tonopah, Nevada

From Jane & Jonna Lou Schafer of Dell City, TX
From Frances & Jimmy Goss of Weed, NM
From Edward & Eunice Nunn of Deming, NM
From Duane Sandin of Yakima, WA
From Lincoln National Forest Allotment Owners Association,
Cloudcroft, NM
From the Derry Brownfield Show of Centertown, MO

In Memory of Laurance Daniel of Folsom, New Mexico

From Bud & Cathy Daniel of Folsom, NM

In Memory of Carrie Regnier of Kenton, Oklahoma

From Bud & Cathy Daniel of Folsom, NM

In Memory of John C. Danley, Jr.

From Robert & Janice King of Alamogordo, NM

In Memory of Jay Cox of Winston, New Mexico

From Jack Finnerty of Wheatland, WY
From Hub Thompson of Jeffrey City, WY

In Memory of Hugh Kincaid of Carlsbad, New Mexico

From Jane & Jonna Lou Schafer

In Memory of Bo Rasco

From Jane & Jonna Lou Schafer

In Memory of "Kick" McNeil

From Jane & Jonna Lou Schafer

In Memory of Jack D. Peck of Farmington, New Mexico

From Bob & Dorothy Jennings of La Plata, NM

In Memory of Ben Cain

of Truth or Consequences, New Mexico
From Edward & Eunice Nunn of Deming, NM

In Memory of Rick Carr

of Truth or Consequences, New Mexico
From Edward & Eunice Nunn of Deming, NM

In Memory of Pete Wynn of Deming, New Mexico

From Edward & Eunice Nunn of Deming, NM

In Memory of George McBride

From Al & Judy Schultz of Cody, WY

In Memory of Charlie Schultz

From Wanda Boles and Sherrell Gurley of Alamogordo, NM

In Memory of Lucille Marr of Tularosa, New Mexico

From Charles and Thelma Walker of Cloudcroft, NM

In Memory of Isaac Morgan of Mescalero, New Mexico

From Charles and Thelma Walker of Cloudcroft, NM

In Memory of Hallie Kirkpatrick Black of Ozona, Texas

From Paul & Ginger Perner of Ozona, TX

In Memory of Louis Lynch of Deming, New Mexico

From Edward and Eunice Nunn of Deming, NM
From Jean, Bebo, Maddy & Linda Lee of Alamogordo, NM
From Virginia Brownfield of El Paso, TX

In Memory of Betty Nunn

From Edward and Eunice Nunn of Deming, NM

In Memory of Nellie Mullins of Ruidoso, New Mexico

From Jean, Bebo, Maddy & Linda Lee of Alamogordo, NM

In Memory of Viola Jeffers

From Stella Montoya of La Plata, NM

In Memory of Rusty Tinnin of Bell Ranch, New Mexico

From Stella Montoya of La Plata, NM
From J. Diann Lee

In Memory of Jim Jennings of Roswell, New Mexico

From Charles Cleve of Roswell, NM

In Memory of Milton Wakefield of Roswell, New Mexico

From Charles Cleve of Roswell, NM

In Memory of Lee Robins of Deming, New Mexico

From Edward & Eunice Nunn of Deming, NM

In Memory of Rene McLane of Deming, New Mexico

From Edward & Eunice Nunn of Deming, NM

In Memory of Wilson & Susie Mae

From Pop & Donnie Snow of Dell City, TX

In Memory of Panzy Lee

From Pop & Donnie Snow of Dell City, TX

In Memory of Larry Smith

From Pop & Donnie Snow of Dell City, TX

In Memory of Charlie Schultz

From Pop & Donnie Snow of Dell City, TX

In Memory of Willard Myres

From Pop & Donnie Snow of Dell City, TX

In Memory of Rick Carr of Winston, New Mexico

From Jimmy R. Bason of Hillsboro, NM

PARAGON FOUNDATION MEMORIALS

In Memory of Earlene Smith of Dexter, New Mexico
From Charles Cleve of Roswell, NM

In Memory of Clark Lewis
From Pop & Donnie Snow of Dell City, TX

In Memory of Kendel Lewis
From Pop & Donnie Snow of Dell City, TX

In Memory of Mike Jones
From Pop & Donnie Snow of Dell City, TX

In Memory of Charlie Lee
From Pop & Donnie Snow of Dell City, TX

In Memory of Bill & Panzy Jones
From Pop & Donnie Snow of Dell City, TX

In Memory of Roy Rasco
From Pop & Donnie Snow of Dell City, TX

In Memory of Alton & Laura Jones
From Pop & Donnie Snow of Dell City, TX

In Memory of Laheeta Harvey
From Pop & Donnie Snow of Dell City, TX

In Memory of Lincoln Cox
From Pop & Donnie Snow of Dell City, TX

In Memory of Bessie Walker of La Luz, New Mexico
From Pop & Donnie Snow of Dell City, TX

In Memory of Jose Ramon Velasquez of Blanco, New Mexico
From Jennifer Truby of Aztec, NM

In Memory of Wesley Tibbetts of Miles City, Montana
From Harold & Norma Peabody of Terry, MT

In Memory of Charles Coody of Barry, Texas
From Jane & Jonna Lou Schafer of Dell City, TX

In Memory of E. V. "Hig" Higgins
From Joe & Diane Delk of Mesilla Park, NM
From Jack & Jean Darbyshire of Anthony, NM

In Memory of Andy Hinton of Mt. Pleasant, Texas
From Gertrude Delk of Hanover, NM

**In Memory of Andrew "Duley" Canterbury
of Canon City, Colorado**
From Janell Reid of Ordway, CO
From Gerald & Betty Clark of Fowler, CO
From Mark & Tina Fischer of Corrales, NM
From B J Embry of Canon City, CO
From Robert Shoemaker of Canon City, CO
From Royal Gorge Association of Realtors of Canon City, CO
From Abel & Judy Benavidez of Model, CO
From Wayne Rusher of Orday, CO
From Melinda Rusher, The Magic Door Styling Salon,
of Orday, CO

In Memory of Lucille Marr of Tularoso, New Mexico
From Jean, Bebo, Maddy & Linda Lee of Alamogordo, NM

In Memory of Tom & Evelyn Linebery of Kermit, Texas
From Rita Neal of Hobbs, NM

In Memory of Herscel Stringfield
From Lincoln National Forest Allotment Owners Association,
Cloudcroft, NM

In Memory of Gordon Booth of Alamogordo, New Mexico
From New Mexico Precision Shooters, Inc.
of Alamogordo, NM

In Memory of Larry Wooten
From Charles Cleve of Roswell, NM

In Memory of Edwin Hyatt of Deming, New Mexico
From Gertrude Delk of Hanover, NM

In Memory of Roger Read of Las Vegas, New Mexico
From Bob & Dorothy Jennings of La Plata, NM

In Memory of Lydia Verploegen of Havre, Montana
From Peggy Verploegen of Havre, MT

In Memory of Andrew Lewis
From Virginia Brownfield of El Paso, TX

In Memory of Edwin Hyatt of Deming, New Mexico
From Edward & Eunice Nunn of Deming, NM

In Memory of Bill Cowan of Tucson, Arizona
From Edward & Eunice Nunn of Deming, NM

In Memory of Frank Sultmier of Corona, New Mexico
From Edward & Eunice Nunn of Deming, NM

In Memory of Laurance & Carrie Regnier
From Bud & Cathy Daniel of Falsom, NM

In Memory of Laurance Daniel
From Bud & Cathy Daniel of Falsom, NM

In Memory of Abelardo Martinez of Safford, Arizona
From Margaret Schade of Safford, AZ
From Fern Engquist of Safford, AZ

In Memory of Ben Cain of T or C, New Mexico
From The Lee Family of Alamogordo, NM
From Joseph and Ruth Wood of Tularosa, NM
From Joe and Diane Delk of Mesilla Park, NM
From Jane Schafer and family of Dell City, NM
From Yvonne Oliver of La Luz, NM
From Jimmy Bason of Hillsboro, NM

In Memory of Chris Jaramillo of Las Cruces, New Mexico
From Christie Cleve of New Braunfels, TX
From Charles Cleve of Roswell, NM

In Memory of Dan Trice of Tularosa, New Mexico
From Jane and Jonna Lou Schafer of Dell City, TX

In Memory of Charlie Cookson of Alamogordo, New Mexico
From Jean, Bebo, Maddy & Linda Lee of Alamogordo, NM



OUT THERE



And finally, we lift a glass to our friend Ian Tyson who this year celebrates 75 years. As a gift to all of us, he has released his 14TH album for his Canadian label, Stony Plain. "Yellowhead to Yellowstone and other Love Stories" is an album rich with Tyson story-songs that reflect his life's evolution. In addition, we hear a new voice, a voice surviving years of performance, bad sound systems and strain. But no matter, it's Ian Tyson and a new album from Ian Tyson is as welcome as a spring rain.



Photos by Shannon Lavelle

Happy Birthday, Ian. And thank you.

On the last page of each issue, we will leave you somewhere in America where work is going on, lives are being lived and families are doing their best. Send us your photo from OUT THERE. If we publish it you'll receive a pair of PARAGON mugs. See our website for details. www.paragonfoundation.org

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