

The Cowboy Way Interview: Janine Turner and Constituting America

# The Cowboy Way

FALL 2010

## Fifty Miles from Home

Riding the Long Circle  
on a Nevada Family Ranch

Cowboys & Presidents: Cold War Cowboys

Horseback Getaway: The Hunewill Ranch

Tom Russell's Lunch with Tom Lea

The Living Words of the Constitution  
Part 12

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The Journal of the PARAGON Foundation, Inc.



## O U R M I S S I O N

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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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photo by Guy de Galard



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# The Cowboy Way

FALL 2010 VOLUME 6 NO. 3

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Cover: *Fall Grasses* – Taken in  
the fields of Quinn River Ranch



photo by Linda Dufurrena

*The Bedroll* – Tim Dufurrena preparing his bedroll for packing



GB OLIVER

## Truth = Liberty

Recently, we learned that the residents of Bell, California had been robbed, and not with a gun, but robbed by their chief of police, the city councilmen and the city manager.

At virtually the same time, a mayor in New Jersey, who had been in office less than 30 days, was charged with accepting a \$25,000 bribe. But, he wasn't the only one; 44 other public officials went down in the same FBI sting operation.

We have watched as the governor of Illinois is tried for attempting to sell a United States Senate seat... So, obviously, this kind of behavior seems to be commonplace in our country today.

Perhaps the most shocking and dangerous part of these stories is that you and I are no longer shocked. And that raises a question, a question that you and I will have to address if we are to remain a free people. Have we as a society decided that truth and honor are no longer absolute values?

The architects of our Nation believed that truth and liberty were one in the same. They believed that there were enduring truths such as justice and honor, and that those truths were ordained by the laws of nature and nature's God.

History, from the beginning of time, has been consistent, from the Athenian democracy through the Roman Empire, right up to America's Declaration of Independence. The very essences of a society's devotion to freedom have always been measured in its belief in truth.

Our Founders were students of history. They believed history to be the most useful discipline in their lives. History had made clear the awesome responsibilities of self-government. Without self-discipline, self-governments simply did not survive. These men understood that actions and values have consequences, consequences not controlled by the laws of governments, but by the laws of Nature.

Our news and information consists of debates between political pundits spinning their side of an issue. Spinning is nothing more than the politically correct term for half-truths.

And, when a society believes

that there is no such thing as truth, only shades of lies, and that a lie is only when we get caught, those are simply not the traditions of freedom.

Every Nation in the history of the world who has ignored these principles has eventually sentenced their children to a life of servitude. Only an outrageous arrogance could have us believe that we as a nation can fly into the face of history and circumvent the laws of Nature.

Honor will not return to this country through some piece of legislation from Washington, D.C. Washington knows nothing of honor. Honor is found in the hearts of men and women, and until you and I decide that integrity is the single most valuable possession in our lives, liberty and freedom will drift from us like smoke on a cold winter's night.



*AB Oliver III*



photo by Linda Dufurrena

*Here He Comes* - Zack Dufurrena checking out the saddle horses





WILLIAM C. REYNOLDS

## Atta Boy

We are very pleased to have received a significant “atta boy” from our peers in the publishing world. This past June brought the annual American Horse Publications Awards. This year, after only two-and-a-half-years in print, *The Cowboy Way* won the “Best Overall Publication” Award – equivalent to the Oscar’s Best Picture category for the world of equine publishing. In addition to “Best Overall Publication,” *The Cowboy Way* won “Best Association Magazine – Circulation 15,000 and Over” for the second straight year; *Part of His String* by photographer Adam Jahiel was first in the “Open Editorial Human-Animal Bond Photography” category and the Fall 2009 issue’s cover and inside editorial spread – with photos by Myron Beck – received Second place for “Best Cover Design” and Honorable Mention for “Editorial Design.” This was a big night for the PARAGON Foundation and we are very proud and humbled by the recognition.

One of the reasons for our win – according to the judges – is that we “stick to the mission with passion and style.” Our mission is both to celebrate and inform, and in this issue we certainly are after it again. We are pleased and honored to have B. Byron Price, the Charles M. Russell Chair and Director of the CMR Center for the Study of Art of the American West at the University of Oklahoma, share with us some writing from his upcoming book on cowboys and presidents. Several years ago, Byron headed up a show at the Autry National Center of the same name. This selection is about the Cold War and the presidents involved. We look forward to more writing from this significant scholar on the West. Marilyn Fisher explores deeper into State rights regarding the Constitution’s Equal Footing Clause – an appropriate subject considering the road we as a country appear to be currently headed down.

The one and only Tom Russell – singer/songwriter/author/artist and outspoken American – shares with us a unique glimpse into another great Texas artist, the late Tom Lea. Russell had the chance to lunch with Mr. Lea a year before he passed away. Lea was an incredible artist, author and illustrator – an American original. Tom’s article is accompanied by a rarely seen portrait of artist Lea, taken in his study by the incredible photographer Jay Dusard. Our own intrepid Mark Bedor has another tough duty – taking us on a visit to the exquisite Hunewill Guest Ranch in Northern California. Mark also brings us up to speed on leather and silver artist Al Shelton. You want horses? Guy

de Galard goes on a gather with the Mantle family as they gather their Montana horse herds.

Mark Bedor also brings us an interview with actress Janine Turner as she discusses the efforts she shares with her daughter Juliette at their organization, Constituting America. Together, the mother and daughter duo work at helping to get younger Americans involved in understanding and utilizing the Constitution in their lives.

One of our most popular sections of the magazine is a visit with our own “Martha Stewart of the West” – Thea Marx. In this issue, Thea has a sack full of great ideas for the upcoming holidays, as well as newly crafted must-haves. Former *Cowboy* magazine publisher Darrell Arnold accompanies our own GB Oliver and PARAGON Board

member Danny Martinez to speak at the Colorado Independent CattleGrowers Association meeting at the Smith ranch in southeastern Colorado. We include with Darrell’s commentary the text of Mr. Oliver’s remarks at the meeting. Next, Darrell takes off his political hat and checks in with artist and sculptor Duke Sundt and his ongoing work to complete the Texas Vietnam Veterans Memorial. Our “Featured Photographer” section is a little different this issue. We are honored to feature the work of Nevada photographer Linda Dufurrena along with writing by her daughter-in-law Carolyn Dufurrena from their award winning book, *Fifty Miles from Home: Riding the Long Circle on a Nevada Family Ranch*.

Also, this past June saw the Cody Old West Show and Auction held in Denver, Colorado at the Merchandise Mart. This year marked an inclusion of many of Roy Rogers and Dale Evans’ personal items in the auction. Writer Dan Gagliasso was there and fills us in on the current state of art and collectible auction sales.

Nicole is back with more on the Constitution’s amendments; along with our usual sections including visits with FFA, R-CALF and, of course, “Range Writing,” Books and “Your Rights.” Also, we have an “Of Note” section filled to overflowing with ideas for gifts and Christmas giving – yes, it’s getting closer. As always, we couldn’t do this without you, our members and subscribers. Thank you for your continued support and vigilance at helping us all keep the Liberties we love protected and in the forefront of our actions. For that, we all get an “atta boy.”



# NOTE

## A Day with CattleGrowers

BY DARRELL ARNOLD



GB Oliver and Dan Martinez on the Geral Smith Ranch in Colorado

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It was all too fitting that the Fifth Annual Convention of the recently constituted Colorado Independent CattleGrowers Association (CICA) be held on the Geral and Jamie Smith Ranch in southeastern Colorado near the historic old settlement of Trinchera. Years ago, one of Smith's hired cowboys was a young man by the name of GB Oliver, the same GB Oliver who returned this year to address the convention as the Executive Vice President of the PARAGON Foundation.

Further, PARAGON sent a second ambassador, PARAGON Board member Dan Martinez. Both men have been speakers at previous CICA conventions and events, and, as before, both were received with enthusiasm.

"I'm really impressed with these guys," says Wayne

Rusher, CICA Region 6 Treasurer from Ordway, Colorado. "I met GB four years ago when he spoke to us at Kim, and I met Danny Martinez in Cortez at our convention last year. I'd go listen to them again tomorrow if I had the chance. I've learned so much valuable information."

The Colorado Independent CattleGrowers Association is a true grassroots organization made up primarily of ranch people who felt that the other cattlemen's associations they already belonged to had become too politically connected and motivated, a situation that did not always work out in the best interests of the ranchers – the real livestock producers.

Through CICA, these ranchers have more power and more control over actions and events that directly affect their lives – such issues as combating the National Animal

Identification System and preventing the federal government from taking their land via the U.S. Army's expansion of the Piñon Canyon Maneuver Site in southeastern Colorado (see "On Home Ground," *Living Cowboy Ethics*, Spring and Summer, 2009).

PARAGON Foundation's strong message about how people can protect themselves from abuse at the hands of an ever-growing federal government by taking advantage of the rights guaranteed to them and outlined for them in the United States Constitution is one that fits right in with what rural people have always believed instinctively.

Both Dan Martinez and GB Oliver have fought, and continue to fight, their own land-use battles with the federal government. It is this personal, first-hand experience that provides so much credibility to those who hear their message.

Wayne Rusher continues, "The main thing I've learned is what your rights are. The rights that you have are in the Constitution. All you have to do is not have them question your rights, but you question what they can do. What authority does the government have?"

"I'm 62-years-old and you know what I want to do? I want to run my cows. That's all I want to do. But we've got to keep fighting them. I'm thankful for these guys. I'll tell you what inspired me. Last year, after Danny Martinez was talking, my wife wanted to get a copy of the Constitution for every student in Crowley County School. She went in front of the school board and talked them into it. She got the copies and coupled in with the VFW, and they put on classes for the elementary and the high school and handed the kids copies of the Constitution. We haven't even taught American history in our schools in years. I graduated in 1965 and we had it then. And then my kids, who are now 36 and 38, never got taught the history of America."

Attendee Jim Silva of Trinidad, Colorado ran afoul of the BLM when he cleaned an old timber road with a bulldozer in an effort to better access a spring that fed a pipeline on a ranch where he works. Unfortunately, a short stretch of that road crossed BLM land. He says, "I never in my lifetime, ever thought my own government would treat anybody like that. When my day in court was over, they fined me \$24,000. They told me, 'If it doesn't cost that much, you'll get most of your money back.' Well, I wish I'd known what Danny Martinez knows. He tells us to get everything in writing when you're dealing with the government. I wasn't smart enough to do that. The BLM is telling me, 'We're working on getting your money back,' but I've never seen a dime of it."

Gary Mayfield ranches near Kim, Colorado and he has been

a PARAGON Foundation member for six or seven years. Gary says, "The PARAGON literature really hit home with us – property rights and constitutional rights. Both Danny and GB have fought their own land-use battles, so they know what they're talking about. If your family has been on a property for a hundred



GB Oliver addressing the CICA members

years or more and you've used the water and developed that water source, it is owned by you, a fee simple ownership of a property. They can't just walk in and kick you out. PARAGON is telling us the federal government doesn't own any property unless it is formally presented to them by the owner or the state and unless it has been formally accepted by the federal government. We've got a national government today that picks and chooses which parts of the Constitution it wants to abide by. They feel they can take your money and give it to somebody else. I heard from GB today that the county level of government has the strongest power of any level of government in the United States of America. I think we could stop this Piñon Canyon expansion of this Army base simply by doing it through land use ordinance."

Mack Loudon is a Las Animas County rancher who had been fighting the Piñon Canyon expansion battle for a number of years. Loudon has decided to run for a county commission seat this year. He says, "A few years ago, GB Oliver was down here and he alluded to the fact that local county commissioners really have a lot of power. I don't think it really registered with everybody at that time. But now, I'm beginning to believe it. I asked GB and Danny where the downside is if I run for county commissioner and become a part of a governing body that actually has the power to stop the Army. They told me there is no downside. When the Army first set up the Piñon Canyon

Maneuver Site 30 years ago, they told everybody that it would mean more jobs and more money for Las Animas County and Trinidad (the largest town and county seat). We believed them, but those economic benefits never happened. Now, the Army is in here again, wining and dining city and county officials and making new promises about how this expansion will benefit us.”



Rancher GERAL Smith talks to Dan Martinez and Marlene Brown of Folsom, New Mexico

Mack pauses a minute, reflecting, “If somebody promises you something, especially if it is the federal government, people are programmed to believe that what they tell you will come true. You want to believe in your government. Well, if I get elected, I’m going to take Danny’s advice and require the Army to put every one of those promises in writing and sign it and have a judge witness and sign it, too. In this country, we still do \$100,000 cattle deals on a handshake. Thirty years ago, the federal government told us there would be no live fire; there would be no further expansion. Those things were taken off the table. We never even considered those things could happen because they told us they would not happen. But, we never made them write things down. It hurts me and it hurts a lot of people because, out here, our word is our bond. When you tell me something that you are going to do, and then you don’t do it, I’ll never trust you again. Not ever again.”

Steve Jarman of Cortez, Colorado is the Region 5 Director of CICA. He used to live in Las Cruces, New Mexico, not far from PARAGON headquarters in Alamogordo, and he’s been a PARAGON Foundation member from the outset. Jarman says, “I just love being around these two gentlemen and hearing every word they have to say. The thing that has really struck me is how many rights we have that we just don’t realize. Last year, at our convention in Cortez, when they came and talked to us, we had our county commissioners there. They were dumbfounded. They didn’t realize they have the kind of power that Danny told them

they had. I didn’t realize it, either. Since then, I’ve started studying that Constitution pretty hard, and I’ve found out that everything Danny told them is true. It’s right there, all you have to do is read it. The BLM and Forest Service have claimed they own all this land and made all these rules and regulations, and they don’t even have the authority to do that. They run roughshod over you and get you to believing they have the authority over you and what they tell you is true. Then you find out they don’t, then it’s so simple. Danny opened my eyes to that,” he smiles. “I’ve been out of school 40 years. They never taught us the Constitution in school. They should be required to teach it in all our schools. It’s the basic document of this country.”

Kimmi Lewis is the CICA Region 6 Director and she was the force behind the formation of the Colorado Independent CattleGrowers Association. She has been listening to GB Oliver and Danny Martinez for years. She says, “When GB and Danny come to any of our cattlemen’s meetings – especially our last two conventions – it has been phenomenal for me to watch the reactions of the crowd. Even though most of us are supporters of PARAGON, and have been for many years, it warms our hearts to hear of the cases they have been working on and the fights that they’ve fought and how they are now winning those battles. The fact that the pendulum is swinging back in favor of all of us who own property and the fact that they can tell us how we can actually win those cases, is what mean so much to us. It is



Dan Martinez was the go-to guy in the property rights workshop

fascinating to have them speak to us; we are excited to have them. Last year was our first year to have Danny Martinez get up and tell us about how the federal agencies have to actually show you the law that gives them authority. He has told us many times, ‘Make them send a paper trail back to you to show you where they have that authority.’ He talks about how they have to coordinate with local governments and how local governments have the power. I have some friends who are fighting different

private property rights cases and, now, we are starting to win those cases. We are finally starting to understand the things Danny is saying. When I first heard him talk several years ago at the South Dakota Stock Growers, it was like, 'He said *what?*' But now, we are understanding and realizing what he's saying is true."

Dan Martinez sat in on a private property rights workshop before he addressed the CICA members. Following are some of the points he made during that discussion:

"Whenever the government engages you, whether by a phone call or through a letter, you have the right to ask them to show you, in writing, exactly where their authority comes from. Never discuss anything with them over the telephone. Always demand that they put everything in writing. Tell them you want to see it in writing so you can respond correctly. We have to hold government accountable. The strength of fighting them is your protection, under the Constitution, to the right of privacy.

The Constitution prohibits government from requiring a specific performance. Ask where they have authority to use public funds for a private purpose. The Constitution says you cannot use public funds for a private purpose. Demand that the Department of Agriculture shows you where they are given authority over you and your activities. You have the right to read the act that gives them authority. Often, the government will tell you they have authority when they really don't. You have to challenge their assertions and have them prove their authority. The federal government is good at getting environmental groups to do their dirty work for them. Environmental groups have learned how to make millions of dollars by suing the federal government. It's a money machine for them. Federal police powers are health, welfare and safety. We don't want to give them authority beyond that." Danny paused and looked out at the people assembled, trying to take in all their faces. "Remember, by allowing free public access to your land, after a time it becomes a proscriptive right. After a time, you won't legally be able to stop them – birdwatchers or anybody else. It's yours and your family's, you and only you can protect it."

GB Oliver spoke next and what follows is the text of his speech "Local elected officials responding to the people is where all the power is" on July 26, 2010.

Ladies and gentlemen, I have been thinking about how valuable you are, not only to this movement in this our country, but as to where you are right now and what must be accomplished. It is a great honor and privilege to associate with

you all. This is the backbone of America. We lose sight of that sometimes when we watch the news and see the way America is portrayed. This is America; this group represents the backbone of this country. Don't you ever forget that.

There are people all over this country just like you, people who are now beginning to get engaged. That's what must happen. Patrick Henry said, "The battle will not go to the strong alone; it is to the vigilant, the active, the brave." That's who you folks are.

PARAGON Foundation has been involved in the Heller Case, **Heller vs. D.C.**, which was a Second Amendment case that went before the United States Supreme Court. And, very recently, we stood with Otis McDonald in the U.S. Supreme Court, **McDonald vs. Chicago**, which most believed to be another Second Amendment case, but was actually a 14<sup>TH</sup> Amendment case.

Otis McDonald is one of the finest men I've ever met. He lives right in the roughest part of Chicago. He is a great example of what America still has to offer. In fact, he has asked PARAGON to help publish a book about his story. Otis McDonald is 76-years-old. He came off a sharecropper's farm in Louisiana. When he was 16-years-old, he borrowed \$17 from his mother and moved to Chicago in search of a job. And I've never met a better man.

In the city of Chicago, they have the strictest gun control laws in the United States. Otis told me, "Every pimp, every gang-banger, every drug dealer and every gangster running up and down my street is armed to the teeth, but it's illegal for me to own a gun for my protection."

Ladies and gentlemen, it's not illegal now for Otis McDonald to have a gun in his home today, because the United States Supreme Court said so, just as they ruled in **Heller vs. D.C.** If you want to be inspired, go to the United States Supreme Court website and look up **McDonald vs. Chicago** and read what the Supreme Court said about Otis McDonald's right to keep and bear arms and

why it's important that you and I have that right. The Supreme Court got it right and they explicated why those rights were important to you and me.

But our Supreme Court is a very tenuous situation right now because it's a five-to-four vote on the side of our Constitution. Those five Supreme Court justices are standing right where you and I are, and it's important that we see that that court continues to stay that way. The other thing I want to share with you is about what you are now facing with Piñon Canyon and the military.



CICA Region Six Director Wayne Rusher



R-CALF was represented by Mike Schultz of Brewster, Kansas

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It's so similar to what my family endured when I was growing up. We lost our ranch. They ended up taking 93,000 acres of our ranch, and they ended up paying us 46 cents an acre. My family fought that battle for 17 years, and my dad kept fighting and made numerous trips to Washington D.C., and testified before the United States Senate. In the end, when the judge ruled, he said, "This is the greatest travesty I've ever seen perpetrated on an American citizen." However, he ruled against us.

I've often wondered how that happened. How did that occur when the judge knew that, and yet he had to rule the way he did? Then, along came Dan Martinez. He began to teach us that all of our remedies are in the law. You and I need to understand what the law says. As I began to learn what he was teaching us, I began to go back and read about our family's case, and I began to understand very clearly how the government works and why we failed to prevail – they're working exactly the same way on you – the only thing I see differently here is they brought in the Nature Conservancy whereas, with us, they used the Army Corps of Engineers.

But their game plan never changes, because what they do has always been successful. They are going to fight you the same way. But now, looking back and seeing the mistakes we made, and the fact that we were suckered into a federal court, arguing the wrong issues, we know now that there is a better way. You see, they know exactly how to push you around until you're mad and frustrated,



Las Animas County rancher Mack Loudon  
is pondering seeking a commissioner's seat

feeling like a victim. That's the mindset that hands them the victory. I think what we've learned from Mr. Martinez is that you don't play their game. You and I were born with unalienable rights. We are the sovereigns. Once we grasp that concept and believe it, we have taken the first steps towards protecting our property. Don't ever forget that.

What's happened in many cases is that we've forgotten what the Constitution says. We were born with the rights to life, liberty and the pursuit of happiness. What's happened over time is we've quit reading that and we've forgotten how strong we are

and how limited government really is. You and I are the sovereigns. We have all the power. As you watch the news and see what's happening in D.C., you begin to think all power originates in Washington. As long as you are in that mindset, you feel powerless.

You'll never see anybody who has wasted more money flying back and forth to D.C. than I have. And I can look you right in the eye today and tell you that I never resolved anything in Washington, D.C. There are no answers there. Your answers to your problems are right here in this room – it's with your county commissioners, the sheriff and your local elected officials. If you get them on board, and you can make them understand their responsibilities and they draw the line, that's the end of your problems.

Down in our country, the federal government had started the practice of confiscating cattle, and county officials and sheriffs were just standing on the sidelines watching it happen. We began to put this thing together and demand that they live up to their oaths. They passed ordinances which identified our customs, culture and our economic viability. Let me guarantee you that when those local officials draw that line, the federal government will never cross it.

I can't cite you any case anywhere in the United States today where the county has done those things and have the ordinances in place, where the federal government has ever challenged that in a courtroom, nor will you find where the state ever challenged it, either.

We've forgotten how this country was set up. Elected officials closest to the people are where the power resides. You go back and read about the beginnings of our country. The problem was finding candidates for the U.S. House and Senate. Nobody wanted the job. There was no power there. They all wanted to be a governor or a county commissioner.

Somehow, we have gotten this power structure turned upside down in our minds. Our Constitution makes clear those limitations put upon the federal government, the power is in the hands of the states and the people.

To help educate those that love their freedoms, we are in the process of creating another foundation with the support of the PARAGON Foundation. This new foundation will provide a resource center using the vast amounts of information that we have accumulated. Information that will help you protect yourself. And protect yourself you must, just as Mr. Martinez has taught us how to engage them on the front end. The minute they send you a letter, you are engaged, whether you realize it or not. Everything they do has meaning. Regardless of how insignificant or stupid their actions may appear, there is a reason. When you understand their actions and how to respond correctly and timely, you are in control. They beat you when you fall into a victim mentality. Boy, do I know this. I identified with this for such a long time. The minute you are the victim, they own you.

So, make up your minds right here and right now that you are not going to go there. You are not a victim. Nobody owns you. You and you alone are in control of your own destiny. Know that

you are willing to make the sacrifices required to educate yourself and protect those unalienable rights – those gifts that were handed down to us by those who sacrificed everything.

Within this new foundation we intend to provide to you the categorized information so you can remedy your own issues. Issues such as you have over here [Piñon Canyon]. This is critical,



Geral Smith's southern Colorado ranch looking good after recent rains

because when you hire an attorney on the front end, it puts you in a different realm; the whole event becomes a different game.

How many of you are familiar with the Supreme Court case **New Mexico vs. the United States**? The Supreme Court ruled that the United States does not own or control any water within the boundaries of any state, because they couldn't put it to beneficial use. They want you to go up to them with your hat in hand and have a little meeting about your water rights. If you engage them back and say, "I'll be glad to visit with you, but there are some things I need to know before we start." Bam, bam, bam, bam, bam. You know what? They'll dry up and blow away and you'll never see them again. They will not respond.

But, if they can get you to go up there with a lawyer and sit down in front of them and get you playing along, sooner or later get you in a federal court, then you've ceded jurisdiction to them. That court has no jurisdiction over you. Federal district courts did not exist until 1949 under the Judiciary Act, and Congress was very explicit about the powers they gave that court. It said they had jurisdiction over federal agencies and those with contractual obligation to the federal government – that's all.

That's the mistake my family made – the kinds of mistakes we made all along before Dan Martinez began to teach us what we needed to do. I encourage you to begin to study the things that preserve your freedom, and that starts with reading the Constitution. If you won't do it for yourself, do it for your children and grandchildren. They're the ones who will pay the ultimate price if you and I lack the courage to stand and protect these precious rights.

## Al Shelton



Burglars broke into Western artists Al Shelton's Los Angeles studio earlier this year. They smashed a plate glass window on June 11<sup>TH</sup>, getting away with some of the coveted Western buckles Shelton has created over the years. Especially cruel was the theft of the 90-year-old's beloved acoustic guitar, which he'd owned for more than 50 years. No one has been arrested.

Fortunately, the burglars had no contact with Shelton – as he lives in the shop. Shelton is one of the last in his area of L.A. to be able to live in his studio. He was not hurt during the break-in and most of his collectible buckles were not taken. But if you find an offer for Shelton merchandise somewhere out on the trail, best contact the local sheriff. Visit Al's shop on Ventura Boulevard next time you're in L.A.'s Studio City area.

— Mark Bedor

## Shannon Lawlor

One of our favorite artists, Shannon Lawlor, has had work accepted by The American Plains Artists for inclusion in its 26<sup>TH</sup> Annual Juried Exhibit & Sale to be held at the Great Plains Art Museum in Lincoln, Nebraska on Sept. 3-Nov.

28, 2010, with the Opening Reception, Announcement of Awards and Meet the Artists on Friday, Oct. 1<sup>ST</sup> from 5-7 PM. Four hundred fourteen entries were received from 154 artists from all across the U.S. and Canada. One hundred thirty-six artworks from 98 artists were accepted into this show. Shannon's artwork, titled *Heading Home*, was accepted into this prestigious show. The public is invited to visit the Great Plains Art Museum to see this fine exhibit or see it soon online at [www.americanplainsartists.com](http://www.americanplainsartists.com).



*Returning to the Remuda*

## Boulder Building for Hire

Boulderscape is a California company that specializes in creating natural, rock – “hardscape” – living environments. In fact, after seeing their work, it's hard to tell where the manufactured rock ends and nature's handiwork begins. What they do is allow you to create an extension of the natural beauty around your home, ranch, etc. They work nationally and are widely recognized for their highly authentic sculptured rock designs and retaining wall facades throughout the U.S. Whether it's a natural-looking rock waterfall, a pond system, garden retaining wall, decorative boulders, cliff wall or an entire



backyard oasis, Boulderscape can replicate the look and feel of rock and give you exactly the look you desire – quickly and affordably. In looking into the company, we found that Western industry's legendary salesman Buddy Pural is working for them. Buddy has been in sales since he could take solid food and is beloved in the Western industry. Buddy is very impressed with Boulderscape's work, attention to detail and their customer care. “They know their stuff,” he told me over the phone. “Everything is incredibly natural looking.” See Boulderscape's work at [www.boulderscape.com](http://www.boulderscape.com) or contact Buddy at 949-234-1281 for more information.





## Comanche

One of the great horse/war stories ever told is also a true one. The only survivor from the 7<sup>TH</sup> Cavalry at the Battle of the Little Big Horn was the personal mount of Captain Myles Keogh. Comanche was a mixed Mustang/Morgan horse and got his name while fighting the Comanche in Kansas in 1868. The horse was wounded in the hindquarters by an arrow, but continued to let Keogh fight from his back. Thus, the horse was named “Comanche” to honor his bravery. He was wounded many more times, always exhibiting the same toughness.

On June 25, 1876, Captain Keogh rode Comanche at the Battle of the Little Bighorn. Comanche was found two days after the battle, badly wounded. After being transported to Fort Lincoln, he was slowly nursed back to health.

After a lengthy convalescence, Comanche was retired. In April 1878, Colonel Samuel D. Sturgis issued the following humane order, the famous General Order Number 7. The text of that order follows:

Headquarters Seventh U.S. Cavalry  
Fort Abraham Lincoln, Dakota Territory  
April 10, 1878  
General Order No. 7

- A) The horse known as “Comanche” being the only living representative of the bloody tragedy of the Little Big Horn, Montana, June 25, 1876, his kind treatment and comfort should be a matter of special pride and solicitude on the part of the 7<sup>TH</sup> Cavalry, to the end that his life may be prolonged to the utmost limit. Though wounded and scarred, his very silence speaks in terms more eloquent than words of the desperate struggle against overwhelming odds of the hopeless conflict and heroic manner in which all went down that day.
- B) The commanding officer of I troop will see that a special and comfortable stall is fitted up for Comanche; he will not be ridden by any person whatever under any circumstances, nor will he be put to any kind of work.
- C) Hereafter upon all occasions of ceremony (of mounted regimental formation), Comanche saddled, bridled and led by a mounted trooper of Troop I, will be paraded with the regiment.

By Command of Colonel Sturgis:  
(Signed) E.A. Garlington,  
1st Lieutenant and Adjutant,  
U.S. 7<sup>TH</sup> Cavalry



Comanche – the only U.S. Army survivor in the Battle of Little Bighorn – photographed in 1887

In addition to the above orders the following orders were issued:

1. Comanche will be fed a special blend of oats and hay, as per Myles Keogh diet for the horse, once a week. There will always be fresh water in the drinking trough.
2. Comanche will be exercised daily in mid-morning, before the temperature gets too hot. After his exercise session, he will be wiped down. In the evening, before Comanche retires, he shall be rubbed down.

Comanche died of colic at the age of 29 on November 7, 1891. The officers of the 7<sup>TH</sup> Cavalry preserved the horse via a taxidermist and today we visit Comanche at The Museum of Natural History at the University of Kansas.

Comanche is one of the great stories of silent heroism, and his story is available in a superb book by Elizabeth Atwood Lawrence, *His Very Silence Speaks, Comanche: The Horse Who Survived Custer's Last Stand*. It is also available as a film. The famed Western producer/director Burt Kennedy created *Comanche, Treasured Hero of the 7<sup>TH</sup> Cavalry* as a documentary in 1999. Many of Hollywood's finest starred in it, including Wilford Brimley, Angie Dickinson, Gerald McRaney and Buck Taylor. With narration by Kris Kristofferson, *Comanche* was released “small” – as they say in Hollywood – meaning nobody saw it. It is available as a rare VHS tape and was sold with a model of Comanche through the maker of collectible horse figures, Breyer. The film comes up on eBay every now and again, and hopefully it will be released on DVD. It is an important look at a real American hero.



## Computerized Buckaroo Christmas Shopping

Every year some poll tells us that internet shopping has increased a billion percent or so. I can't speak to that, but I do know that the internet has enabled us to visit with very special craftspeople, literally all over the world – as well as all over the West. We figured the best way to introduce some of these folk's websites was to capture their "homepages" for you. Some of these you may know, hopefully some may interest you. Remember, most of the items these folks make are handmade "one-at-a-time." Example, I am sure Doug Cox doesn't have a bin full of tooled, Wade saddles he can pull from. So, support these nice makers and buy American, but understand they work as fast as they can.



[www.buckarogear.com](http://www.buckarogear.com)



[www.buckarobusinesses.com](http://www.buckarobusinesses.com)



[www.oldcowdogs.com](http://www.oldcowdogs.com)



[www.dougcoxcustomsaddles.com](http://www.dougcoxcustomsaddles.com)



[www.crybabyranch.com](http://www.crybabyranch.com)



[www.prairiekaren.com](http://www.prairiekaren.com)



[www.southwestroundup.com](http://www.southwestroundup.com)



[www.tealblake.com](http://www.tealblake.com)



[www.carpediemfinebooks.com](http://www.carpediemfinebooks.com)



[www.calclassics.net](http://www.calclassics.net)

## Linda Hayden Custom Saddle Blankets

Linda Hayden lives high above the Central San Joaquin Valley of California in the foothills of the Sierra. She and her husband Joel are cattle ranchers on the South Fork of the Kaweah River near the small community of Three Rivers, gateway to Sequoia National Park. It is here in this beautiful area that Linda collects the natural materials she uses to dye her handspun wool and create her all natural saddle blankets. Linda grew up in the Salinas Valley of California where she was greatly influenced by some of the best horsemen in California. Her interest and love of traditional horse gear started at an early age, and with it came her desire to create saddle blankets similar to those of the Navajo Indian. She has been weaving for 36 years and this desire to weave the traditional wool saddle blankets has taken her to studies in Colorado and New Mexico, where she concentrated on the Navajo and Rio Grande methods of weaving.

Of her wool saddle blankets she says, "The main purpose of your pad and blanket is to protect the horse's back and help distribute the weight and pressure of your saddle. If you have a good saddle fit, the less padding you need and the better off you are. For the type of hard riding we do in rough country, I use a three-quarter inch, 100% wool pad next to the horse's skin and a single wool blanket on top. This gives the horse good protection during the ups and downs of rough terrain, but isn't excessive to the point where it will cause saddle movement. I don't have to cinch him up overly tight to keep everything in place and he's comfortable. If I'm riding in less strenuous terrain, I'll simply use my wool double blanket that has a firm weave and is three-quarters inch thick. It's as close to a good old Navajo as you can get."

Linda says that there are many misconceptions about saddle blankets and pads. "A common fallacy is if you have a mutton withered horse, you need more blankets to compensate. The truth is, you actually need less blanket and you need to pull it up good under the gullet to alleviate the pressure on those withers. It is important for all riders to pull those pads and blankets up  $\frac{3}{4}$  inch or more under the gullet to take that pressure off the withers. This is where you so often see the dry spots and the beginning of soreness."

Linda's fine blankets are ordered directly through her in person or via telephone. She says the conversations usually go something like this: "What breed is your horse? What type of saddle? Square or round skirts? What type of riding do you do? Do you use a pad? What size is that pad? What is your preference of colors? From this information I can get a pretty good idea of what you want and need, and then we decide on size of the blanket and talk about design."

See more of Linda's designs at  
[www.lindahaydensaddleblankets.com](http://www.lindahaydensaddleblankets.com).



## Framing the West

Kate Howe hand makes wonderful picture frames in the back of beyond of Winnemucca. Each frame is hand-crafted by Kate at the 246 Ranch Saddlery. They are made of quality hardwood construction and include glass and easel back with hangers. Frames are available in sizes to fit most standard print sizes from 3.5 x 5 to 8 x 10. Each frame is crafted one at a time with no two quite alike. Themes include: Conchos, spade bits, spurs, Christian theme and all leather. All of Kate's frames are hand-stamped. For more information, visit [www.246ranch.net](http://www.246ranch.net).



## Stewart Williamson

Our friend and artist Teal Blake led us to Stewart's fine work. Stewart Williamson makes custom bits, spurs, buckles, jewelry, saddle silver and specialty items at his shop in Portales, New Mexico. Stewart grew up on his family's ranch in eastern New



Mexico. His family ran cows on the ranch, stocker cattle on leased country and preconditioned feeder cattle to be finished out in commercial yards. This allowed Stewart to get an early education in many aspects of the cattle business. After graduating



from high school in 1978, he continued to cowboy, both on his family's ranch and on numerous other ranches in the area. He also started colts, shod horses and ran cattle of his own.



Quality cowboy gear, especially California-style pieces with intricate engraving, has fascinated Stewart since childhood. Stewart makes pieces that, as he says, are "functional and pleasing to the eye." He has succeeded admirably at both. To see more of Stewart's work, please visit [www.custombitsandspurs.com](http://www.custombitsandspurs.com).

## The Vaquero Channel – “All Vaquero, All the Time”



It seems with the resurgence of interest in the vaquero ways, the typical next step is a cable channel. Maybe not. Some things coming up this fall regarding vaquero gear and culture include the Monterey Cowboy Poetry and Music Festival in December ([www.montereycowboy.org](http://www.montereycowboy.org)) and two more Vaquero Shows – one in Descanso, CA ([www.vaquero.org](http://www.vaquero.org)) and one in Santa Ynez, CA at the Santa Ynez Historical Museum ([www.santaynezmuseum.org](http://www.santaynezmuseum.org)).



## Magazine Moments of the Past



One of the great magazines about the West was the short-lived, *Rocky Mountain Magazine*. Started in the late 1970s, it was art directed by the superb designer Hans Teensma. Always filled with superb writing, the May 1979 issue held a prophetic comment:

“Pointing to Wyoming as ground zero of dissatisfaction with the federal bureaucracy, the *New York Times* has

announced that the West has replaced the South as the most politically alienated region of the country.” Now you know.



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## Working Ranch Cowboys Association

Moving over to Texas is the WRCA (Working Ranch Cowboys Association) World Championship Ranch Rodeo in November. The sanction Ranch Rodeos across North America will bring the top Ranch Teams to the World Championship Ranch Rodeo held in Amarillo, Texas the second weekend in November.

The Working Ranch Cowboys Foundation has been helping people for 14 years and helps to provide scholarships for school funding support. The Foundation's goal is to provide assistance to ranch cowboys and their families in times of need. This has been carried out through the Foundation's crisis fund, which, to date, has distributed more than \$275,000 to ranch families in need. Through the scholarship fund, which provides financial assistance to family members of the working ranch cowboy who want to attend a college, university or a vocational program, more than \$160,000 has been awarded in scholarships.

"The association was started years ago with the intent of furthering our Western heritage and helping the working cowboy on the ranch," said Sam Daube, president of the Foundation. "Then we started the Foundation and it has the duty of dispersing the funds that the WRCA generates. Through our scholarships, we've had lots of kids graduate and go back to the ranch with a college education, and through our crisis fund we've been able to help some families through some really bad times. Now, we're able to make a bigger impact with this grant to the Ranch & Feedlot Operations program. They are educating kids to work on a ranch, and, by

making a grant to that program, we are able to help a lot of people."

The Ranch & Feedlot Operations program is a workforce educational program that is structured to help young people get an introduction into the ranching and feedlot industries. "Clarendon College was seeing a lot of rural kids who weren't going to college but needed some sort of education to help them get started with their lives and their careers," said Jason Green, an instructor with the program. "We start out with basic animal health, basic nutrition, basic feeds and feeding, marketing, anything that you would probably learn while working for an operation for a year or two."

"Probably 80 percent of the students coming into this program have what you would call a cowboy background," Green said. "They grew up on a ranch, and they know that working on a ranch is what they're going to do the rest of their lives. Some of them already have jobs. Sometimes the ranches pay their tuitions, so they will come here and learn something and then go

back to the ranch and go to work."

To complete the Ranch & Feedlot Operation program takes two semesters. However, Clarendon College also offers an RFO Associate Degree where the student takes math, English and science courses in addition to the agriculture courses taken in the RFO program. The student graduates with an associate degree after two years of course work, and this provides a good basic program for a student who wants to transfer to a major university and obtain a bachelors degree.



# Arnold R. Rojas

1896 - 1988



Green said that each student pays, in addition to his tuition, a professional services fee that goes toward artificial insemination schools, training clinics and things like that. He says that they always run short of funds for those services before the end of the year, and they plan to use part of the WRCF grant to supplement that.

“There are also lots of travel expenses,” Green said. “We have two vans that hold 14 passengers each, and this year we went 6,500 miles. So, we can use some help on those expenses, and we’re also going to use some of the money to help boost our scholarship fund. We give 13 scholarships a year, and we need some help in that area right now, too.”

Daube says that the \$50,000 grant is actually a matching grant. In order for the program to receive all of it, the school must raise another \$50,000. “I know they plan on matching that grant,” he said, “and that will give the program \$100,000 to work with.”



“The number one thing we want this money to do,” Daube said, “is directly impact those students and get them as good of an education as possible, and we want to make sure the program continues and grows. And, of course, we want people to understand what the Working Ranch Cowboys Foundation is doing, so they will continue to support it.”

In addition to the big rodeo this November, the WRCA Championship Rodeo offers one of the greatest trade shows in the country. Makers and craftsmen from all over show their wares – just in time for Christmas. For more information on the WRCA, please visit [www.wrca.org](http://www.wrca.org).

—Jim Jennings



For many years, the writing of Arnold Rojas was the benchmark for information on the ways of the vaquero. Out of print for many years, Alamar Media, in conjunction with Rojas' family, is reissuing “Chief” Rojas' many books, starting with his collected works, *These Were the Vaqueros*. A portion of the sale price of each book will go to support the PARAGON Foundation.



Order at  
[www.oldcowdogs.com](http://www.oldcowdogs.com)

## Champion Leather

Champion leather products, harness and saddlery have been around for a long time. The company recently changed hands, but it still operates in downtown Los Angeles. "Made by horsemen for horsemen" is how they operate. Download their catalog at [www.championturfonline.com](http://www.championturfonline.com).



## Thrush-Off

Horses out in the open, or ones that are handled and worked daily, have their hoof growth cycles maintained through wear and use. Hoof expansion and contraction through movement helps to keep bacteria from forming. The bacteria can lead to an infection called thrush. Horses that are stalled or not worked regularly are more susceptible to this foot condition. Well-Horse Products' Thrush-Off can help. For more information and testimonials, visit [www.well-horse.com](http://www.well-horse.com).



## Speaking of Horseshoes...

A while back we made mention of Pete Healey and the work he is doing for horses' feet. Yes, feet. Pete Healey is the resident farrier for Alamo Pintado Equine Medical Center in Central California, a state of the art vet clinic on the west coast which utilizes Pete's 22 years in the farrier business. In the last eight years, he has patented three measuring systems for the horse's foot. The Balanced Break-Over Management System utilizes a standardized measuring and evaluation system allowing veterinarians to diagnose and treat or adjust applications successfully to hoof and foot issues. "Photo prescriptions" with numerical parameters can be sent home with horses for follow-up care with their farrier. Remember what your grandfather said, "No hoof, no horse."

Pete offers one-day clinics for veterinarians, farriers or horse owners, which can be tailored to their specific needs. Visit [www.BalancedBreakover.com](http://www.BalancedBreakover.com).





## Rein Chains

Last summer, we ran a story about Fred Payden. Fred makes rein chains, probably some of the nicest you would ever see or use. We received so many emails and letters about Fred's work over the last few issues; we thought we would trot his work out once again. He graciously sent us some new photos and here they are. There is nothing quite like the ring of rein chains. Fred bench-makes all the chains himself from his shop in Oregon and a set of these would be the perfect gift. See his work at [www.applecartchainworks.com](http://www.applecartchainworks.com) and purchase them from [www.outwestsaddlery.com](http://www.outwestsaddlery.com).



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[www.paragonfoundation.org](http://www.paragonfoundation.org)

## Art, Music and a Couple of Books

### Lynn Miller



Friend Lynn Miller does just a superb job putting out the quarterly *Small Farmer's Journal* that we wonder how he has time to paint. Between the parenting of the magazine and working on the Small Farms Conservancy – let alone the work in his fields – Lynn's bucket is full. Here are two recent paintings he sent our way. You can find more info at [www.smallfarmersjournal.com](http://www.smallfarmersjournal.com).



### 2010 Cowboy Sing Along

#### Various Artists

Deep West Records  
[www.westernfolklife.org](http://www.westernfolklife.org)

Since it was founded in 1980, Elko, Nevada's Western Folklife Center has worked, as its mission statement explains, "to expand our understanding of ourselves and our neighbors by celebrating the everyday traditions of people who live and work in the American West. The Folklife Center strives to create deep and lasting experiences, to challenge the intellect and engage the emotions, to encourage a sense of belonging for those at home in the West, physically or spiritually, and to ensure that rural communities throughout the region realize and appreciate their own cultural bounty." How cool is that?

"We don't listen to music carefully anymore," says Hal Cannon, Western Folklife Center Founding Director. Cannon and Media Producer Taki Telonidis have pledged to preserve "rare and endangered sound" on the new Deep West

Records label. CDs include both music and spoken word and are meant to be listened to carefully for generations. This CD, resulting from a session at this year's National Cowboy Poetry Gathering, is the definitive sing-along featuring R.W. Hampton, Liz Masterson, Dave Bourne, Andy Wilkinson, Andy Hedges and a hearty cowboy chorus.



### Brennen Leigh

Too Thin to Plow  
[www.brennenleigh.net](http://www.brennenleigh.net)  
[www.brennenleigh.com](http://www.brennenleigh.com)

I stumbled upon Brennen Leigh's music – best trip I ever took. I looked for her bio on one of her websites and here is what I found:

"There's more: There are two women making records in Texas who are absolutely essential listening if you love real country music. Their names are Brennen Leigh and Miss Leslie, and they both blew me away. . . Holy mackerel!"

—Robert K Oermann,  
Music Row Magazine, October 2008

"Lone Star State's best-kept secret."

—Joey Guerra,  
Houston Chronicle, 2005

She is a mix of early Emmylou Harris, Patsy Cline and Mary McCaslin. If she is Texas' best kept secret, she won't be for long. She'll be a star. Here's one reason – on this album, she sings the theme to the film *Jeremiah Johnson* – and the skies open up. Worth it just to hear her sing that tune.



## The Little Healer

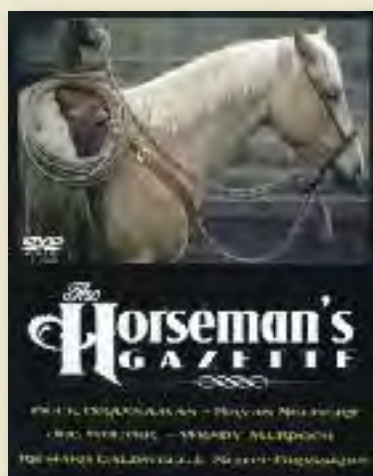
Joanne K. Rhoads

One of the best gifts we can give our children is a fine book and a quiet place to read. Joanne Rhoads has written a lovely book of memories, told to her by her mother, grand-mother and aunts about the history of a small band of Indians that lived in the foothills of the Sierra Nevada Mountains. This is a special place for Joanne as she and her husband "Muddy" Rhoads raise horses and longhorn cattle on the Sierra Nevada rancho located on the ancestral tribal home of her ancestors. The book is filled with information, native language and is illustrated by Nevada's own cowboy artist Larry Bute. This book will bring learning and fun to the kids this Christmas. Email Joanne at [flathatrading@aol.com](mailto:flathatrading@aol.com).



## The Horseman's Gazette

Emily Kitching does a superb job with her publication *The Eclectic Horseman*. Now, in response to the shift to "new media," Emily has made her move to video and is producing a quarterly video-magazine titled *The Horseman's Gazette*. And really, when you think about it, how logical is this – a horse magazine that moves. Now viewers can see trainers and significant horsemen and women ride as they speak to issues and methods of interest to Emily's magazine and beyond. The video-magazine runs on average about two hours and gives you an incredible amount of useable information. See more at [www.eclectic-horsman.com](http://www.eclectic-horsman.com).



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## Tom Butler Memorial Bronc Riding

Sometimes good things can come from tragedy.

This event was born as a way to honor the late Tom Butler of Guthrie, Texas. Butler was an 18-year-old Texas Tech University student when his life was tragically ended in a vehicle accident in February of 2006. Butler was one of the shining stars of the cowboy and ranching community, having earned many awards and titles in ranch rodeos and horse competitions, as well as athletic and scholastic activities.

Even though he had yet to reach his 20<sup>TH</sup> birthday, Butler had made an impact on his community. He lived life with infectious passion and purpose, with the wisdom of someone three times his age. At the young age of 17, he prophetically wrote: "We focus so much on what we're waiting for that we miss or forget to appreciate what we have."

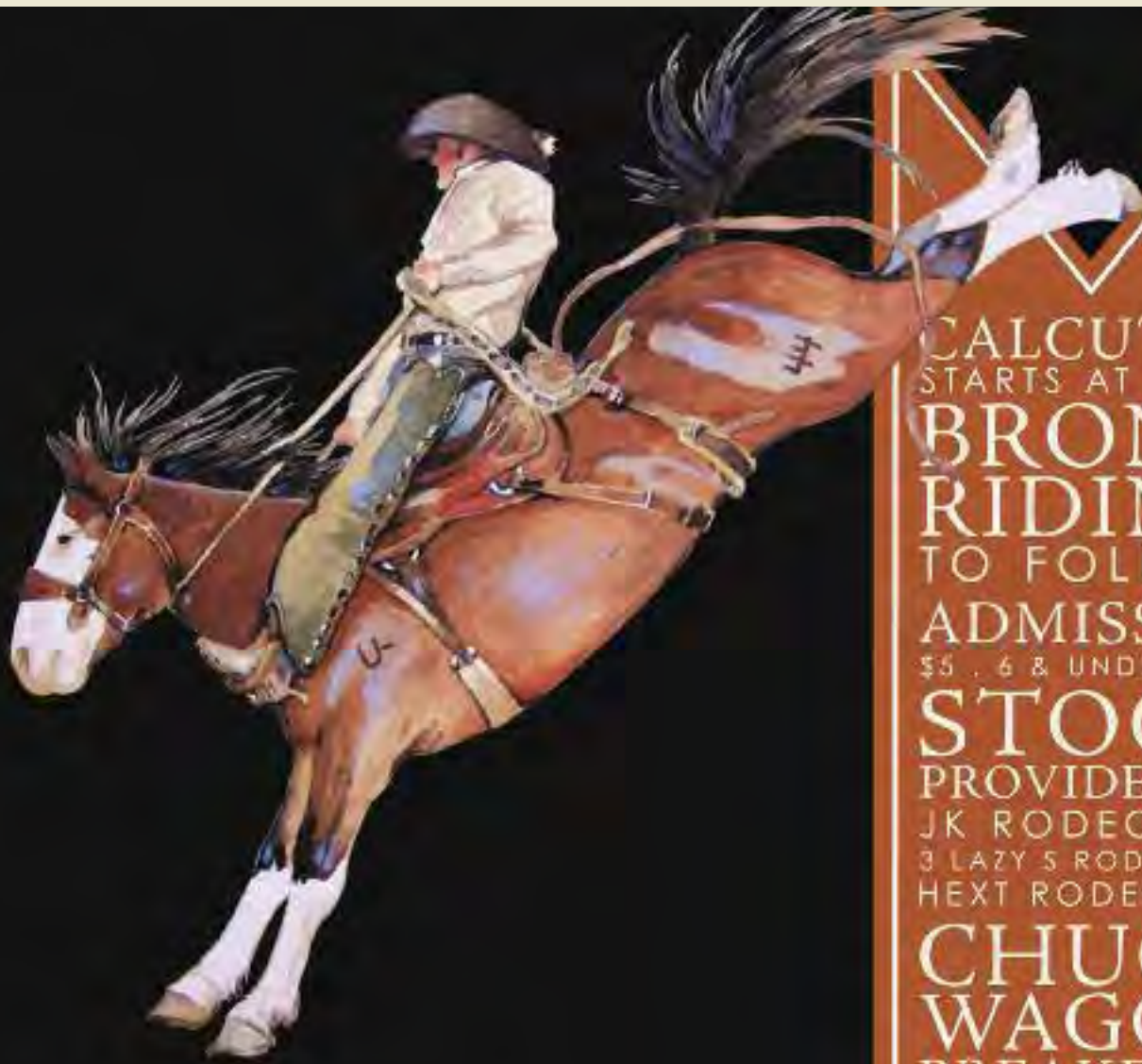
The Bronc Riding helps provide financial assistance to college bound, high-school seniors showing interest and promise in continuing their education in a collegiate, trade or vocational program at a brick and mortar recognized college, university or technical college. From 2006 to 2009, scholarship awards increased from 5 to 31 totaling \$60,000.

Along with continuing the legacy of Tom Butler, the main focus of the TBMBR is to raise enough funds to keep the event going and continue providing financial assistance to individuals wanting to pursue higher education. Because of the tremendous growth in the event, the TBMBR scholarships have increased every year. Since 2006, the TBMBR has awarded scholarships to every applicant who has applied.

The TBMBR is one small way to keep the memory of Tom alive. Make plans to be in Post, Texas on October 16<sup>TH</sup> to be a part of this special event. Donations to the TBMBR scholarship fund are always accepted and appreciated. [www.tombutlermemorial.com](http://www.tombutlermemorial.com)



photos and poster art courtesy Ted Blake



THE  
*Tom Butler*

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**William Boyd, aka Hopalong Cassidy, because we need real heroes now more than ever**

William Boyd was born in Ohio in 1895 and was raised in the Tulsa, Oklahoma area. He came to Hollywood in 1918 and became a leading man during the silent era, with his best work done for Cecil B. deMille. Boyd's first foray as Hoppy came in 1935, the same year Republic Pictures was formed. A line from John Ford's *The Man Who Shot Liberty Valance* says, "This is the West, sir. When the legend becomes fact, print the legend."

There was a moment in time when Bill Boyd ceased being Bill Boyd and simply became Hoppy, at least for the rest of us. Not a bad way to go.





—  —  
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# LUNCH WITH TOM LEA

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BY TOM RUSSELL

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*Editor's Note: Tom Lea was an artist. But, that might be too small of a word to describe Lea, as he was much more – an extraordinarily gifted muralist and illustrator, an inspirational war correspondent, superb portraitist, fine novelist and historian and easel painter of the old school who, even though he had worked on every continent on the planet, was not that well-known outside of Texas when he died in 2001. No matter where he traveled, he would always return home to El Paso to work. The year before he died, another colorful El Paso resident had the opportunity to lunch with Tom Lea and hear about “the days.” What follows, in Tom Russell’s own words, is a remembrance of one of the great ones, Tom Lea.*







Tom Lea in his studio, photographed by Jay Dusard in November 1985

In a dusty window of my little *taurine* bar there is a faded carnival sized poster for a bullfight in Juarez featuring the great Manolete. Manolete was one of the most famous and revered Spanish bullfighters of all time and he was killed by a bull named Islero in Linares, Spain in 1947. The year prior to his death, Manolete appeared in Juarez, and the cub bullfight reporter for the *El Paso Times-Herald* was a young painter and illustrator named Tom Lea.

When I moved back west to El Paso in 1997, my first thoughts were of Tom Lea.

I'd seen his murals in many public buildings and read his book *The Brave Bulls* as a teenager. It fired my interest in La Fiesta Brava, alongside Hemingway's *Death in the Afternoon* and Collins and La Pierre's wonderful book on El Cordobes, *Or I'll Dress You in Mourning*. I had lived in Spain for one month in 1969 and was able to follow the wild, unpredictable El Cordobes and his rock and roll approach to bullfighting. The wine was very cheap then and the memories float back to the surface these days on the second glass of white Rioja as I'm chopping chicken and chorizo to concoct a paella. I sip the Rioja and think of Cordobes, Hemingway and Tom Lea's *The Brave Bulls*.

Most of the painter-maestros have left us and Western art is saturated with faux realistic scenes of cowboys praying horseback on a hill or Indian maidens who resemble Anglo Saxon models over-baked in tanning salons. The greeting card West. Gone are the great Charlie Russell, Ed Borein and Maynard Dixon. These artists lived and breathed the West; you could smell the horsehair on their broncs, and choke on the cattle dust and desert sand running through their paint. I would nudge the name of the Texan Tom Lea into their company.

Was Tom Lea still alive? I asked around and dug through the bio material. Tom Lea grew up in El Paso, spent time in Paris and Chicago and learned to draw and paint. Later, he taught himself to write prose. By his late 20s, he was a master illustrator hired by *Life Magazine*. As a correspondent, he landed on the beach with the Marines at Peleliu, illustrating the horror; seeing carnage that, as he said, "would change a man's attitude towards a lot of things in a moment, and he would then spend fifty years trying to forget..." Eventually, he would land back in his beloved Southwest and devote his time to painting, researching his two book history of the King Ranch and writing popular Western-based novels.

Tom Lea was a man who deeply understood Southwestern history and the spiritual lay of the land. He spent his life trying to capture key imagery: the magic of light upon rock; the miraculous West Texas skies; the desolate

adobe villages south of the border; the nobility of horsemen, beef cattle and fighting bulls. Beyond the historical paintings, the murals and desert landscapes, his most beautiful and affecting work is the painting of his second wife Sarah titled *Sarah in the Summer Time*. If there is a more passionate visual statement of one man's love for a woman, I have never seen it.

As much as I appreciated Tom's paintings, I was deeply interested in his affinity for bulls and the history of *La Fiesta*

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I am an avowed painter of the Almighty's own outward handywork, whether it be a rock on a hillside, a weed in a gully, a muscle in the leg of a horse...a mountain range a distant forty miles: each has different measure, each it's own worthiness... I offer my work without need for "statement" in words tacked along side to explain what it is I paint, and why it is that I paint it. A picture, such as it may be, has to speak for itself when you look at it.

Tom Lea

*The Southwest: It's Where I Live*

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*Brava*, the bullfight. Picasso once remarked that the deep mysteries of the bullfight art are inaccessible to the Western mind, but Tom Lea understood. In this age of knee-jerk political correctness, one has to be guarded when one mentions "bullfighting." Many knowledgeable people tend to keep their mouths shut for fear the guardians of correctness will attack their moral repute. But the history of the *Fiesta Brava*, along with Tom Lea's research into Mexican fighting cattle, are key to a deeper understanding of the Spanish West.

Fighting cattle came over from Spain on the same ships that brought the beef cattle and the horse. Brave cattle are still raised in parts of the Southwest and California, and dozens of bloodless bullfights take place in Texas, Nevada and across California's San Joaquin Valley. Bloodless or bloody, the bullfight is linked to religious feast days in Spain, Portugal, Mexico and parts of South America. The *Brave Festival* thrives. You won't likely be reading about this in any current magazines which cover Western or cowboy culture. Deep within the rituals of the Mexican *charreada* and the Spanish bullfight, lie the skills and Moorish horse-savvy which form the tools of the modern cowboy. I had the desire to talk bulls with those who still *would* talk about it, and with all this running around in my head, I had hopes to meet the great painter and taurine author Tom Lea.

A few months after I arrived in El Paso, I learned that Tom was still alive, approaching 90 years of age; still living with wife Sarah on the eastern edge of his beloved Franklin

Mountains. He was almost blind, but spent time in his small studio every day, signing prints and books which people sent up to the mountain. I gathered this information from Adair Margo who owned the Margo Gallery in downtown El Paso, which handled much of Tom Lea's artwork. Adair has always been the keeper of the Lea flame.



*Trail Herd* oil, 40" x 30" – Painted in 1941 and was part of a set of limited edition prints issued by the University of Texas Press in 1953. The edition carried an introduction by J. Frank Dobie.

At the Margo Gallery, I looked through drawers of Tom Lea drawings. There was remarkable illustrative work going back to the 1920s: deco-era nudes; Spanish conquistadores; horses; cattle; fighting bulls; battle scenes from World War II. I purchased an original Lea drawing of a bullfighter which was used as an illustration for the book *Knight in the Sun* by Marshal Hail. The book was the story of Harper Lee, the first U.S. Citizen to win professional status as a matador, and presumably one of the first and most accomplished Americans to wear the suit of lights. His best years were 1909-1911. The drawing depicts Harper Lee executing a "natural," a dangerous and elegant pass which brings the bull nearer the left side of the matador, closer to the heart. Lea's drawing of anything "taurine" manifested his knowledge and reverence for the bullfighter's art.

I took the drawing home, framed it and hung it in my side-porch, called an "Arizona room," overlooking the Franklin Mountains. Every night at sundown, I raised a glass to Tom, who I knew was over there on the other side of that mountain range. He once said that he lived on the eastern side of the mountains to be nearer the sunrise and "the

promise of things to come." That quote was used by a former president and, for many years, Tom Lea's paintings hung in The White House in D.C.

I purchased several Tom Lea prints and Adair Margo was kind enough to take them to the maestro to sign. I had give up the notion of meeting him, or even asking to meet him, but there were wonderful bio-graphic resources at the Margo Gallery, and I leafed through it all. I kept discovering new facets of his history and influence on Western culture. Tom's 1950s novel *The Wonderful Country* had been adapted to a film starring Robert Mitchum and *The Brave Bulls* was made into a popular movie with Mel Ferrer. Within this impressive array of illustrations, prints, paintings, books and films, Tom Lea left his mark on our frontier.

But that rugged Western terrain which Tom Lea loved was vanishing into clouds of bulldozer dust. In 1997, the land surrounding my El Paso hacienda was irrigated desert – corn, cotton, alfalfa. The river was full all year and the irrigation ditches ran at the high water mark during the watering season. The cotton gin was a half mile away, ginning twenty-four hours a day for four months. After the cotton was harvested, the full cotton wagons were lined up in rows across from our farm, waiting their turn at the gin.

Raw cotton balls blew across my front lawn – a mock snow-storm. When we irrigated off the Rio Grande, the front acres were covered with water birds: sundry ducks, black and white cattle egrets and herons. At night, the irrigated fields were the terrain of the red fox, the raccoon, coyote, skunk, jack-rabbit and great white owl. The Franklin Mountains, three miles away, were home to rattlesnake, deer and mountain lion. I hope that some of these critters are still up there.

I sat on the front porch reading Paul Horgan's two volume history of the Rio Grande, *The Great River*. I irrigated my few acres. It was a marvel that this water came down from Colorado, turned muddy in the desert and flowed out onto my front lawn, carrying history and dead catfish, before heading south along the border to the Gulf of Mexico. My water ditches were dirt; probably carved out a

hundred years ago by the Tigua Indians or their brothers.

Tom Lea called the Rio Grande *la Madre Acequia – the mother water ditch*. I felt content. I was a long way from New York and L.A. and Austin and all of the great networking centers of the Universe. I was writing songs and I took up painting and I felt healthy and alone in my own one-man colony. Tom Lea was pushing 90 years on the other side of the mountain, but we shared the same isolate-artist goals. I identified with Lea's words spoken at the opening of a Paul Horgan exhibition: "As a painter active today, I am generally unknown...anywhere outside limited areas of the Southwest...I live remote from groups, from associations, from schools, from colonies, even from any colleague; totally apart from the latest Movement, any recent trend, any current fashion, any market stir in what is termed The Art World, here or abroad...I feel good, working as a painter all by myself. I feel clean, too – no contact with, no sympathy for, the arcane pseudo-aesthetical acrobatics of the doodlers and diddlers today vandalizing the majestic art of painting."

A bold and truthful artistic statement. "Nobody cared if I died or went to El Paso," wrote Raymond Chandler. El Paso is the end of the world. Or so I thought. I'll hunt down Tom Lea and talk writing and painting and bulls.

These thoughts were conjured ten years ago, before the City and the El Paso Country Club purchased a great deal of the Rio Grande water rights; the cotton gin closed down and five or six gringo developers bought off the city planning commission. Much of Tom Lea's "wonderful country" was turned into a cheap housing project; a poor man's Phoenix. Herein is the story of the modern West: the trading off of irrigated farm and ranch land to build cheap housing. The old horse trader down the road, Johnny Bean, summed it up for me, "They call it progress, Tom. They keep tellin' me it's called progress, and I guess it's all good. But I just ain't sure."

It was the fall of the year 2000 when Tom Lea came down from his mountain and arranged to have lunch with friends and cronies at the El Paso Country Club. The occasion was a celebration for the opening of a Tom Lea wing at The El Paso Museum of Art. His art agent, Adair Margo, knew I would love to meet the maestro and I was seated at the main table, a setting next to Tom's; and we waited for Tom and drank ice tea and made small talk.

He entered the room on the arm of his wife Sarah – Sarah of Sarah in the Summer Time. Tom was now almost fully blind and he took shuffle steps and peered straight ahead. He greeted everyone with strong hand and cloudy eyes that rolled around and then came back into focus and drilled you. I remember him as short man, compact like an old fullback who could still run through walls. He spoke in deep Western baritone and sat down next to me and ordered a bowl of peppermint ice cream. He and his cronies of the round table began to talk art, cactus, cattle and food. The round table was peopled by a wonderful array of old buzzards Tom had known forever. I felt honored and kept my mouth shut. I was one of the younger buzzards.

Tom spoke to the waiters in soft, border-Spanish and the room was charged with his dignity that went well with the starched white tablecloths and strong coffee and view of the Rio Grande Valley below us. I wanted to dissolve back into my chair and sit there forever hearing this Western master and his friends talk up the last frontier with humor and style – the stuff we don't get in books. Anecdotes and fragments of the real gen. Footnotes of Western life. No editing.

The old men were talking about the new Tom Lea wing at the museum. Willie Ray and Matt, collectors of Tom's work, began to discuss Tom's murals and this flowed into a discussion on the flora and fauna of the desert, and the cultivation of cactus. They spoke of saguaros and "cow tongues" and "mother-in-law-tongues" and sandy soil and southern exposure, and then back into the wonder of Tom Lea's mural painting. Tom finished a second bowl of peppermint ice cream, wiped his mouth on the linen napkin, thanked the waiter again and then launched into a brief discourse on the proper recipe for the paste for putting a canvas mural on a wall. A man needed spar varnish and gum spirits and a few other things. Tom was proud he could summon up the recipe because, as he said, "my mind is gone," when in fact his mind was in very fine stead, and he retained a great amount of detail about the past.

Tom was asked about the movie made from his book *The Brave Bulls*, and he affirmed that he had no love for Hollywood. He didn't care for the film. I thought of William Faulkner, whose spirit was slaughtered by Hollywood cocktail parties; the bending to movie-



Book Jacket – *The Hands of Cantú* – 1964  
Lea's novel about the gifted Spanish horseman Don Vito Cantú and his adventures in sixteenth century Mexico. The book carries some of Lea's finest equine illustrations.

writing work, and Hemingway, who once remarked that the best way to deal with Hollywood and scriptwriting was to drive to the California state line out in the Mojave desert, toss your script or book over the line, then drive like hell in the opposite direction.

The men bantered back and forth. Some drank ice tea; some drank whiskey on the rocks. Tom Lea stuck to ice water. There was a lag in the conversation and he suddenly put his hand on my elbow and turned those cloudy eyes on me, tightened his grip on my arm and said: "So, what have *you* been working on?" He was showing a genuine and gentle interest in me, since Adair had told him I was a writer. He was trying to include me in the chat, and I mumbled something about writing songs for a new record about the border and I thanked him for asking. I was honored that he'd addressed me. The old man exuded pure dignity.

Pancho Villa's name came up – maybe Matt or Willie Ray mentioned it – and Tom Lea scowled: "That sorry sum of a bitch should never have a statue over on this side of the border. My father chased him back across the river and said, 'Git back where you belong, you saddle-colored son of a bitch.'" (*Much laughter*)

"I'll tell you something *my* father told me," said Willie Ray. "Never drink whiskey in a hotel bar. You can go around the corner and get it much cheaper."

"Well," said one of the other old men. "My father said to never buy shrimp off of a truck with Oklahoma plates." (*More hoots and hollers. Raised drinks.*)

Tom Lea was still thinking of Pancho Villa and the Mexican Revolution. He told us that people on the El Paso side would put chairs and even beds up on the roofs of their houses in order to watch the revolution across the river in Juarez.

"One crazy guy," said Tom, "had a cot up on the roof and a spy glass, and whenever there were gunshots and cannon fire, this guy would wake up and look over at the war through his spy glass."

Tom Lea's father was the sheriff of El Paso during the Mexican Revolution and he had no use for General Villa, who

often crossed over into El Paso to chase women and eat ice cream. Pancho wore-out his welcome in El Paso and Sherriff Lea escorted him back over the bridge. Villa then put a price on the sheriff's head and threatened his family. Young Tom Lea, at age six, had to walk to school with a body guard.

Two hours passed quickly. Tom Lea sipped water and recalled the old days along the border and still fumed that Americans would allow a statue of Villa to be placed in downtown Tucson. I could tell Tom was getting tired, but I wanted to ask him about his pilgrimage in search of the true history of Spanish cattle; or at least talk a little about bullfighting. I mentioned the great Manolete and Lea's eyes glistened and he sat up in his chair and peered over toward the far wall, as if he were throwing an image of the bull-fighter onto a screen. Manolete was a legend by the time he hit Juarez in 1946. He was near the end of his career and being challenged by younger bullfighters like the great Dominguin. Manolete often remarked that the crowd demanded more and more from him, and he could not possibly give them any more. They wanted his blood, and finally,

that's what they were given. When he went in over the horns of the bull Islero, bull and man killed each other in the same moment.

"Manolete was really two people," said Tom. "He was affable and a joy to be with outside of the ring. When he entered the ring, it was like a priest going about the ritual. Very erect. Very serious. Marvelous to watch. It was as if he and the bull were praying to each other. And then he was killed by a bull, and I guess that was praying, too."

At that moment, Tom appeared re-energized and he was going to tell the story of his bullfight research and his historic trek into Mexico in the 1940s, but Sarah came over and mentioned they should leave soon, and the afternoon tailed off into a discussion of the Rio Grande River. I told Tom I was reading from Paul Horgan's history of the river *The Brave River*. Tom said that Sarah read to him every night from Horgan's *A Distant Trumpet* before they went to sleep. True love; long lasting.

"Ah, the great river," Tom said. "The madre acequia – the mother water ditch." And that was it. The great river. The last toast. The rattling of ice cubes. The chairs moved away



Illustration from Lea's book, *The Hands of Cantú*, published in 1964 by Little, Brown and Company



*The Hills Of Mexico* casein tempera, 20" x 16", 1947. Part of the University of Texas Press limited edition set.

from the table and Tom made his good-byes.

Sarah and Adair lead Tom Leaway as the sun was moving westward; fading over the river valley. The next morning, I irrigated my few acres from that bold and muddy water ditch and thought of lunch with Tom Lea and I wondered if the story of the Mexican fighting cattle and Tom's adventure might be lost to history now. But the art, the murals and the books remained as the American century was ending and the last of light was fading from Tom Lea's eyes.

Tom Lea died a year after that afternoon lunch of peppermint ice cream. I attended the service on a side street church in downtown El Paso. The downtown area was filled with cars and the church was packed with old friends and journalists. Adair Margo was there with President Bush's wife Laura. Tom's wonderful picture *Sarah in the Summertime* stood on an easel on the altar to remind us of Tom's gift, and the memory of young love played out in the breeze which flows through the painted folds of that beautiful and almost diaphanous summer dress on the young Sarah.

Willie Boy and Matt were there, as well as the old buzzard who would "never buy shrimp

off a truck with Oklahoma plates." Tom Lea's passing struck my soul as if a giant rocky peak of the Franklin Mountains had suddenly shifted, cracked and dropped into the river.

He was one of our last "old school" Western painters; an epic master in the tradition of Charlie Russell and Maynard Dixon. A man who sang up the land in his painting and writing. No one bettered Tom Lea in providing a spiritual and historic presence to this raw patch of the West. He loved this barren Rio Grande country. I'll let Tom's words close this piece, it tells, better than I'm able, why some of us are drawn to this raw corner of the Texas-Mexican frontier.



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"Sometimes I'm asked what in the world I could find so special about the dried-up, bare, empty country I obviously prefer to live and work in. First I say I was born in it, and then I say, furthermore I love it for the intensity of its sunlight, the clarity of its sky, the hugeness of its space, it's revealed structure of naked earth's primal form without adornment..."

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# Cold War Cowboys

BY B. BYRON PRICE

*Editor's Note: B. Byron Price is one of the great scholars of the American West. As the Charles Marion Russell Chair and the Director of the Charles M. Russell Center for the Study of Art of the American West at the University of Oklahoma, Mr. Price has written and published a number of books on the artists and art that defines the Western experience. In 2008, he was curator of "Cowboys & Presidents," an exhibition at the Autry National Center in Los Angeles. The following is an excerpt from an upcoming book by Mr. Price, expanding the shows concept and presentation. As he stated in the exhibition companion publication, the Autry's **Convergence** magazine, "Like many other symbols associated with the presidency, the image of the cowboy has proved as fickle and footloose as the range riders of history. The popularity of the icon as a political symbol ebbs and flows with the tenor of the times and the skill with which the president uses its attributes to help define his administration...For the cowboy image to remain a positive and effective political tool, it must always be accompanied by a vigorous leadership and successful policies."*



Lyndon B. Johnson

The U.S. emerged from World War II and the dawn of the Nuclear Age only to face a "Cold War" with the Soviet Union. Adapting to new political realities and stoked by the ubiquity of Western films and television series in the postwar era, the image of the cowboy increasingly moved beyond its domestic roots into the global arena, where it became a potent symbol of American foreign policy.

In his book *The Cowboy Hero*, historian William Savage writes that Americans tend to hold the cowboy hero and the mythic West most dear in the wake of national traumas such as war and economic depression. The nation, Savage argues, finds strength, stability and core values in these iconic images which are helpful in the process of recentering and moving forward to face new challenges. During the late 1940s and early 1950s, the cowboy image



flourished, not only on film, but also in literature and fashion. Tourism to the American West thrived as well, with more Americans than ever vacationing on dude ranches.

President Franklin D. Roosevelt's successor in office, Harry S. Truman, a plainspoken Midwesterner who had tilled the soil of Missouri before taking up politics, was comfortable in the company of cowboys and livestock. Toward the end of his first term in office, a Texas congressional delegation, most of them sporting cowboy boots and hats, dropped in to present the new chief executive with a handsome pair of tooled leather boots inlaid with silver and gold. Unlike some who had occupied the office before him, Truman resisted the urge to dress in clothing or gear of occupations alien to his own for photo opportunities or political benefit. He took a dim view of such antics, recalling the ribbing that Calvin Coolidge had once endured for donning a cowboy outfit and an Indian headdress. So, without removing his shoes, the smiling president simulated putting on the boots for the photographers on hand.



Harry S. Truman

Although unwilling to dress the part of a farmer or cowboy while in office, the president was never reluctant to accept occupational trappings as gifts or to talk livestock with his constituents. In 1948, for example, he received another pair of cowboy boots and a set of silver-mounted spurs from Nebraska supporters. Locked in a tough reelection campaign, the delighted chief executive promised enthusiastic supporters at Grand Island to use the spurs on Congress when he returned to Washington. Traveling through Oklahoma a few months later, he left his railroad car to look at a Palomino horse and deduced the horse's age – to the amazement of onlookers – by looking at his teeth.

Harry Truman had the distinction of being the first

sitting president to be roped by a cowboy. A loop thrown from horseback by a passing cowpuncher during an Omaha parade startled the nation's leader, who quickly regained his composure, shook the lariat loose and continued watching the procession. Although reported in newspapers, the incident caused little stir or public sensation.

Against long odds, Harry Truman prevailed in the 1948 election, defeating not only the Republican candidate, Thomas E. Dewey, but also the left-leaning Progressive Party ticket headed by Henry Wallace, FDR's former Secretary of Agriculture. Wallace's colorful running mate, U.S. Senator Glen H. Taylor, known as "Idaho's Singing Cowboy," yodeled at campaign stops and espoused pacifism and an isolationist foreign policy.

Another fringe party, the Prohibitionists, fielded a "cowboy" earlier; the teetotalers had nominated James B. Cranfill, a real-life cowpuncher from Texas, as their vice-presidential candidate. This time the abstainers tapped cowboy singer Stuart Hamblen for the top spot after their first choice, General Douglas MacArthur, declined to run.

A popular radio star and the originator of such country music classics as "Hell Train" and "I Won't Go Huntin' with You Jake (But I'll Go Chasin' Women)," Hamblen also had appeared in several B-Westerns alongside such stars as Gene Autry, Roy Rogers and John Wayne. In 1949, Hamblen renounced alcohol and converted to Christianity at a Billy Graham revival in Los Angeles. He subsequently founded "The Cowboy Church of the Air" and began to write gospel music.

Neither Stuart Hamblen nor the Democratic candidate, Adlai Stevenson, was a match for Republican Dwight D. Eisenhower, who won the election handily and was inaugurated with great fanfare on January 20, 1953. Trick roper Montie Montana added an extra bit of color to the usual hoopla of the inaugural parade by asking permission to rope the president from horseback. The president agreed, and as Montana prepared to let fly, photographers scrambled to capture the action on film. The first noose missed its mark, however, prompting a second try, which, to the horror of some but to the amusement of the leader of the Free World, proved successful. Montana's stunt, unlike the long-forgotten roping of Harry Truman a few years before, made headlines and newsreels worldwide.

Throughout his presidency, Dwight Eisenhower expressed affection for the history and lore of the Old West. As a boy living in Abilene, Kansas, he had heard tales of "Wild Bill" Hickok and "Bear River Tom" Smith, frontier lawmen who had policed the rowdy streets of the once rowdy "cow town." Like many boys of his generation, Ike also understood and embraced a legendary frontier code of

conduct that called for the resolution of personal disputes “face-to-face.”

In New York in 1953, the president referred to this “Code of the West” during a nationally televised address to the Anti-Defamation League of B’nai B’rith. Denouncing character assassination of the sort employed by Senator Joseph McCarthy and his allies during the communist witch hunts of the era, Ike noted that in the Old West, if one met an opponent “face to face and took the same risk he did, you could get away with almost anything, as long as the bullet was in the front.”

As writer Stan Steiner later observed, Eisenhower’s code “was the code of the shootout on Main Street in the movie *High Noon*. Not the code of the real-life gunman but the remembered Western American history lacked the subtle shading applied by later historians; his frank interpretation appealed to many Americans and was widely praised at the time.

Eisenhower enjoyed reading stories of cowboys and the West and reportedly kept the works of such novelists as Zane Gray and Luke Short at his bedside. Although he had been president of Columbia University before assuming the nation’s highest office, some highbrows believed that Ike’s thirst for cowboy stories was indicative of an anti-intellectual bent. However, Arthur Larson, an Eisenhower speechwriter, said that his boss’s penchant for Western novels was purposely exaggerated by administration publicists to make him more appealing to voters. Eisenhower expressed himself on the subject in a warm letter of appreciation for the gift of a book on Charles M. Russell, Montana’s “Cowboy Artist.” Russell’s painting *Smoke Talk*, on loan from a supporter, hung in the White House during the Eisenhower administration. “I read every word of [the book],” the President declared, “and found it completely absorbing. Of course its attraction for me may have some connection with my persistent liking for a really good Western.”

Ike’s musical tastes included the Tin Pan Alley tune “Ragtime Cowboy Joe,” said to be his favorite song. In 1952, the catchy melody that accompanied the Western *High Noon*, starring Gary Cooper, captivated him as well. Family members and close associates reported that the president “whistled the theme song for months.” Eisenhower often screened Western films in the White House and reportedly watched director William Wyler’s *The Big Country*, starring

Gregory Peck and Charlton Heston, four times in succession.

In the early 1950s, Western movies and television had a pervasive influence on American children and adults alike. When Ike’s grandson David turned six, the president supplied him with a cowboy outfit complete with a gun belt, holsters and a pair of cap pistols. On visits to Washington, the young gunslinger often roamed the halls of the White House, pistols in hand, sometimes even getting the drop on his grandfather in the Oval Office.

David’s eighth birthday party, held in the White House in 1956, featured a special appearance by popular Western TV stars Roy Rogers and Dale Evans. Singing cowboy Gene Autry also called at the Eisenhower White House, as did rodeo rider Jim Shoulders. On September 29, 1959, the *New York Times* reported that the president had taken “a break from talks about international tensions and the steel strike today to trade horse stories with the world’s champion cowboy,” in town promoting a rodeo.

If Dwight Eisenhower seemed totally at ease with his Western persona, the same could not be said for Adlai Stevenson, the erudite Democrat who twice opposed him for the presidency. Stevenson’s lone flirtation with the cowboy image occurred during the 1956 campaign when he agreed to ride

horseback in a rodeo parade in Los Banos, California, dressed Western style in denim jeans and jacket, a bola tie and broad-brimmed hat. According to one witness, the candidate was clearly uncomfortable in the role of cowpoke. Climbing down from the saddle at the end of the event, he urged his aides to remove the “ridiculous costume,” adding, “God, what a man won’t do to get public office!”

With the 1960 presidential election on the horizon, Senator Lyndon B. Johnson of Texas, a Democrat who understood American politics better than most, prepared to harness the power of the cowboy image and the public’s continuing fascination with the American West in ways not seen since Theodore Roosevelt ran for office. Johnson recognized that no Southerner had prevailed in a presidential election in more than a century, and that to win the office he must broaden his appeal. Part of his strategy involved emphasizing connections to the West that he had carefully cultivated over the previous decade.

In the early 1950s, Johnson had acquired a small ranch in the Texas Hill Country where he could relax from the rigors of office. The LBJ Ranch not only reflected Johnson’s



Dwight D. Eisenhower

growing wealth, power and social status, but also reminded voters of the candidate's connections to the land and to the cowboy of legend at a time when movie and television Westerns were peaking in popularity.



John F. Kennedy

Although Johnson dressed conventionally on the campaign trail, he often could be seen wearing or waving a Western-style hat that resembled the brass, LBJ-embazoned lapel buttons distributed by his volunteers. A group of female supporters wearing white cowboy hats, red-and-white-striped blouses and calling themselves "Ladies for Lyndon" prepared the way for Johnson's campaign appearances.

In contrast to Johnson's down-home style and vocal twang, the Texan's chief rival for the Democratic nomination, John F. Kennedy of Massachusetts, exuded a youthful sophistication and charm that many Americans found irresistible. Although he had spent part of a summer on an Arizona ranch as a teenager, Kennedy was no cowpuncher, real or imagined. Still, this son of New England was keenly aware of the national appeal of the West and its heroes, and his campaign rhetoric often reflected this sensitivity. "I preach the doctrine of vigor and vitality and energy and force," he told Western voters in the closing days of the campaign, echoing themes introduced by Theodore Roosevelt sixty years earlier.

During his acceptance of the Democratic nomination

for president in Los Angeles on July 15, 1960, Kennedy not only evoked the image of America as a "new frontier" but also paid homage to the pioneers of the past and cast himself as a trailblazer to the future. Kennedy's savvy selection of Lyndon Johnson as his running mate balanced the ticket with an experienced politician who appealed to both the South and the West, and also ensured that the image of the cowboy hero would always be close at hand in the person of the vice president.

Fenced in by the limitations of his office, Johnson was never entirely comfortable with being the president's "sidekick." Yet he dutifully rode for the JFK brand, prowling the diplomatic range on occasional foreign missions as if he were a cowpuncher "repping" for his boss at a distant roundup.

In Dallas, Texas, on November 22, 1963, an assassin's bullet unexpectedly elevated Lyndon Johnson to the presidency. The night before, the presidential party had stayed in neighboring Fort Worth, where they tried to shore up support for Kennedy's reelection bid the following year. Western American art on loan from the nearby Amon Carter Museum decorated the presidential suite at the Hotel Texas, where the chief executive delivered



Lyndon B. Johnson

a breakfast speech the next morning. At the end of the program, a local dignitary presented Kennedy with a cowboy hat emblematic of his visit to the Lone Star State. To

the disappointment of the crowd, however, the chief executive declined to try it on then but offered to model it later at the White House. Felled by an assassin's bullet a few hours later in Dallas, JFK never got the chance to make good on his promise.

Lyndon Johnson's association with the cowboy image was well established before he settled into the presidential saddle. Outfitted in Western wear and relaxing at his ranch, the rangy Texan both looked and played the part of a Westerner. He enjoyed showing off the 2,700-acre spread to visitors and often could be seen touring U.S. government officials and foreign heads of state around the property. As vice president, his ranch guests had included Field Marshal Mohammed Ayub Khan of Pakistan and West German Chancellor Konrad Adenauer. In December 1963, only a month after the Kennedy assassination, he invited Ludwig Erhard, the new leader of West Germany, to the LBJ Ranch. The following spring he extended the same honor to President Gustavo Diaz Ordaz of Mexico. The president's special guests nearly always left the Texas White House with both a better understanding of its occupant and a cowboy hat, bestowed with great ceremony by their host. One reporter dubbed LBJ's informal ranch meetings with foreign heads of state "barbecue diplomacy."

The 1964 election pitted Johnson against Senator Barry Goldwater of Arizona, another politician who identified strongly with cowboy tradition. Although both candidates invoked their cowboy credentials during the campaign, journalists and cartoonists tended to portray the bellicose Goldwater as a trigger-happy, black-hatted villain armed with nuclear missiles in his pistol holsters.

Johnson won reelection by a landslide, and, in high spirits, hosted a barbecue at the Texas White House for his staff and the press soon after. During the festivities, the president and his running mate, Hubert Humphrey of Minnesota, appeared on horseback dressed as ranchers, to the delight of photographers who spread the image around the world.

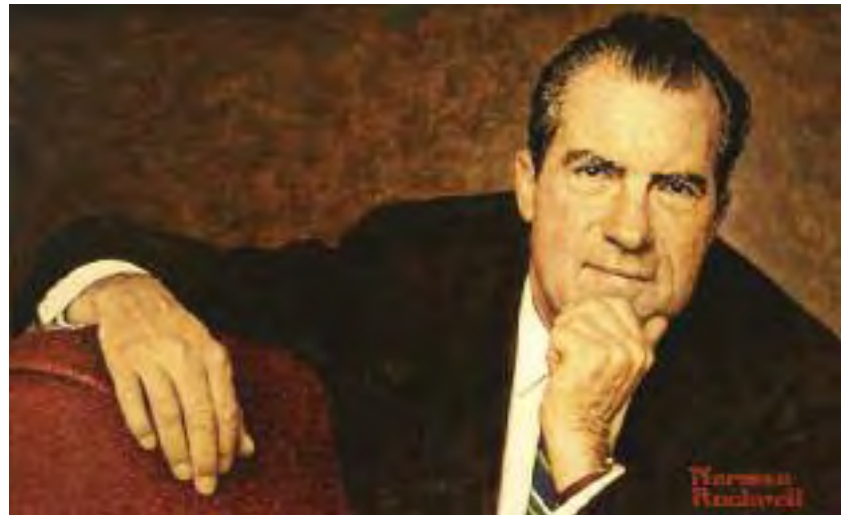
Although comfortable portraying the traditional cowboy hero on his own range, Johnson was keenly aware that the image did not play well in some quarters. According to one presidential staffer, the president-elect urged Texans bound for his inaugural to leave their boots and hats at home and not to ride into Washington like a bunch of wild cowboys on a spree.

For a world worried about a nuclear holocaust, the image of a missile-toting U.S. president facing off against his Soviet

counterpart in a Hollywood-style Western showdown proved even more troublesome. One West German reporter wondered if "the cowboy from Texas" believed in 'lynch law' or 'international law.'"

French President Charles de Gaulle, Johnson's perhaps most vocal foreign critic, considered the American president crude and provincial, with little appreciation of the world at large. "Johnson, he's a cowboy, and that's saying everything," he said, "the very portrait of America. He reveals the country to us as it is, rough and raw. If he didn't exist, we'd have to invent him."

With the escalation of the Vietnam War in 1965, the president increasingly came under attack in political cartoons and anti-war posters as a reckless and overbearing cowboy. Three years later, haggard and saddle worn, Lyndon Johnson hung up his political spurs and retired to his Texas ranch. Although it seemed with Johnson's retirement that the cowboy image had been put out to pasture once and for all, its absence from the Oval Office was short-lived. Republican Richard Nixon, who replaced Johnson as president, was an inveterate fan of motion pictures. He was especially fond of Western films directed by John Ford and starring John Wayne, whose cinematic portrayals of the cowboy set the modern standard for the genre. Wayne was also active in politics and had openly supported Nixon's bid for the White House. In 1970, the Wayne Western *Chisum* struck a special chord with the president, who referred to



Richard M. Nixon

the cowboy justice meted out in the film's plot to help explain his own views on law and order to reporters at a press conference.

In 1974, the cowboy of popular culture made another unexpected appearance, this time on Air Force One carrying President Nixon and Soviet Premier Leonid Brezhnev to a summit conference in California. Flying over the Grand

Canyon, the Russian leader remarked that he knew the famous landmark from the Western movies he had seen in Russia. Then, as one writer reported later, the “leaders of the two most powerful nations on earth stood face-to-face in the aisle of the plane, as in *High Noon*, drew their revolvers in the form of their fingers and shot each other dead.”

While Nixon and Brezhnev were engaging in a mock gunfight in the skies over Arizona, American Secretary of State Henry Kissinger was attempting to bring peace to the Middle East – cowboy style. As Kissinger explained to Italian journalist Oriana Fallaci in 1972, “The main point stems from the fact that I’ve always acted alone. Americans admire that enormously. Americans admire the cowboy leading the caravan alone astride his horse, the cowboy entering a village or city alone on his horse. Without even a pistol, maybe, because he doesn’t go in for shooting. He acts, that’s all; at the right spot at the right time. A Wild West tale, if you like.”

Vice President Gerald R. Ford, who assumed the presidency in 1974 following the Watergate scandal and Richard Nixon’s resignation, also knew the value of the cowboy image. He not only dressed the part when visiting the West but also attended a 1975 Washington party for journalists “all tricked out like a cocktail cowboy in a snazzy Western-style shirt suit of blue-gray flannel decorated with white saddle stitching.”

During the American Bicentennial celebration, Ford presented Queen Elizabeth II of Great Britain with an action-filled cowboy bronze, titled *Two Champs*, by Wyoming artist Harry Jackson, at a formal White House dinner. Another casting of the sculpture, which portrayed Clayton Danks’s championship ride aboard the legendary bronc “Steamboat” at the Cheyenne Frontier Days rodeo in 1907, later made its way as a state gift to the Royal Palace in Saudi Arabia.

The most convincing cowboy in the Ford family, however, was the president’s third son, Steven, who, during his father’s administration, spent nearly a year as a working cowboy in Montana. Later, the younger Ford learned to ride broncs from rodeo champion Casey Tibbs and Slim Pickens, a cowboy-turned-actor who, as U.S. Air Force Major T.J. “King” Kong in the 1964 Cold War movie *Dr. Strangelove*, straddled an atomic bomb and spurred it to Earth as if it were a wild mustang.

Running as a Washington outsider in the 1976 presidential race, Democrat Jimmy Carter denied Gerald



Gerald R. Ford

Ford a second term. Using Western metaphors to characterize the Georgia peanut farmer’s election victory, *New York Times* columnist Russell Baker later wrote that “Washington in those days was perceived as a place comparable to Dodge City before Wyatt Earp arrived, which in Westerns was a nest full of lowdown human varmints.” At one end of Pennsylvania Avenue, he continued, sat the Capitol saloon “filled with gun-toting poker players who could skin the innocent slicker than a hickory elm,” and at the other, “a scandal-ridden White House, the headquarters to a general store-owning cattle rustler. Here...was a town ripe for the arrival of a stranger, a lone rider pure of heart, galloping in from the purifying grandeur of the great open countryside. In a room full of bourbon guzzlers, he would order sarsaparilla, and afterward clean up the town.”



Jimmy Carter

By the time Jimmy Carter took the reins of power in Washington, however, the Western movies and television programs that had spawned such images had almost disappeared. When John Wayne, the quintessential cowboy actor of the era, died of cancer in 1979, Carter honored him with the Presidential Medal of Freedom and Congress struck a special gold medal bearing the actor’s likeness and the inscription “John Wayne – American.” Not long before, the president’s celebrated, if belated, screening of the controversial 1969 motion picture *Midnight Cowboy*, the story of a Manhattan “hustler” and “drugstore cowboy,” marked the first time an X-rated film was ever shown in the White House.

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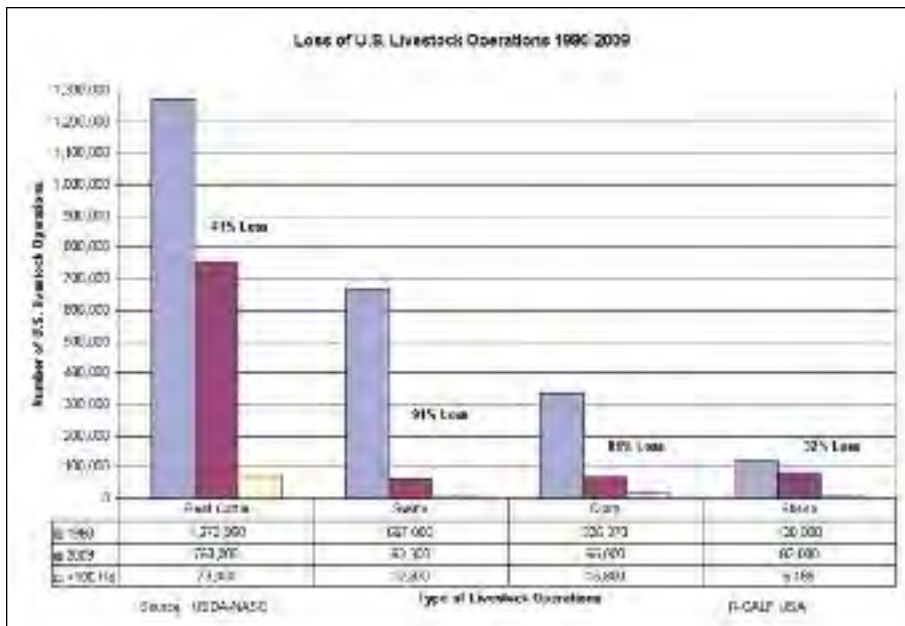
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# Soon to Arrive: A Reprieve for Rural America But Only If We Act

By Bill Bullard, CEO R-CALF USA

The economic foundation for many, if not most, rural communities is livestock agriculture. The wealth created each year by ranchers who raise livestock in Rural America and then sell their stock is an important economic engine that supports rural main-street businesses and rural employment. The cattle industry is the largest segment of American agriculture, generating nearly \$50 billion in annual cash receipts, and is prevalent in every state. Because of this, the cattle industry holds promise to generate renewed economic vigor in communities that for several decades have had none.

Our cattle industry has been shrinking for decades, with cattle operations exiting Rural America at an alarming rate – over 500,000 cattle operations exited the industry in just the past 30 years. As cattle operations exit Rural America, rural communities lose the critical mass of economic contributors needed to sustain main-street businesses and employment. In other words, as individual cattle operations go, so goes economic opportunities in rural communities.



A new opportunity now presents itself that has the potential to halt the ongoing exodus of cattle operations and the consequential erosion of economic opportunities in rural communities. This new opportunity is not without powerful critics because what underlies this new opportunity is a plan

to limit the control that multinational food conglomerates exercise over ranchers, consumers, and their rural communities. This will be another one of those economic and political battles between the many who demand accountability and fair play and the select few who have grown too big to fail. Coined another way, this will be a David versus Goliath battle.

Before we review this new opportunity, we should first explore what happened in Rural America over the past three decades that caused such a mass exodus of cattle operations and the resulting erosion of economic opportunities. Some say it was the result of a natural phenomenon: the marketplace, they argue, dictates that fewer cattle operations are needed to continue producing a bountiful supply of domestic beef.

This argument, however, falls woefully short.

A more critical analysis reveals the cattle industry is fast succumbing to the same forces that already reduced the U.S. hog industry by 90 percent over the past 30 years. The forces that affected the hog industry were far from natural and were the result of a well-orchestrated plan carried out by multinational food conglomerates with the goal to capture control over the input side of the U.S. meat industry – the livestock production side that historically was controlled by family sized farms and ranches.

To help in our understanding of what is happening now in the live cattle industry, it is informative to review how the conglomerates wrested control of the live hog industry away from independent farmers.

First, conglomerates created an entirely new economic risk for livestock producers called ‘market access risk.’ Market access risk is the risk that a livestock producer will not have timely access to a market outlet

when his/her livestock are ready to go to market. Conglomerates achieved the ability to create market access risk by putting control over market outlets for livestock into the hands of only a few. Already in the cattle industry, just four conglomerates control approximately 85 percent of the



market outlets for fed cattle. In effect, the conglomerates have become the gatekeepers, deciding who does and who does not have timely access to the market.

Second, conglomerates offer to solve the problem of market access risk that they themselves created. Their solution? Conglomerates agree to grant timely access to their market outlets in return for the livestock producers' willingness to sign a contract that promises the delivery of his/her livestock at some future point in time.

So far this appears to be a win-win situation – livestock producers are promised timely market access and conglomerates are better able to schedule future operations because they know when and how many livestock will be committed to them. But, the next three steps demonstrate how this strategy has worked to effectively gut our U.S. livestock industries.

The conglomerates' third step is to continue using the market where market access risk remains pervasive – the open cash market – as the price discovery market. In other words, the price discovered in the cash market, where competitive bidding takes place and where market access risk abounds, is the base price used for all livestock sold under contract. So, as conglomerates continue to entice more and more producers to leave the cash market in favor of contracts, the cash market becomes thinner and thinner, far less competitive, and more susceptible to manipulation, resulting in lower aggregate prices for all livestock.

The fourth step of the conglomerates' strategy is to exploit the ever-thinning cash market, both to entice more producers to exit the cash market and enter contracts and to lower livestock prices. Because there are so few of them, conglomerates can readily exploit the cash market simply by shunning the cash market for extended periods of time, say a week or longer, which is all that is necessary to effectively lower livestock prices. The overall effect of the conglomerates' creation of market access risk and its pricing strategy is to lower the price of all livestock below the livestock producers' cost of production, resulting in the mass exodus of livestock producers.

The fifth and final step of the conglomerates' strategy is to lead the few remaining livestock producers and all other Rural Americans to believe the cash market is an outdated, antiquated market and then offer a new so-called solution to the new problem associated with the mass exodus of livestock producers: to offer livestock producers not just a marketing contract, but a full-fledged production contract where the conglomerate, and not the livestock producer, determines the terms of production and terms of marketing; and, because competition is severely reduced, the conglomerate also gains control over the pricing of all livestock.

The five-step strategy described above is not conjecture. This is the highly effective strategy the conglomerates used to reduce the number of independent U.S. hog producers from 667,000 in 1980 to fewer than 65,000 today. The conglomerates fully achieved their goal of capturing the live hog production chain and controlling the hog industry from birth-to-plate, a goal that eliminated economic opportunities for independent hog producers and the rural communities they once supported.

University researchers have explained why independent livestock producers would agree to enter marketing contracts even while knowing the aggregate effect is to suppress the cash market and make all producers, including themselves, worse off. The reason is that disaggregated producers are unable to coordinate their action to counter the highly concentrated conglomerates' insistence that they enter contracts, and so long as the livestock producer believes he/she is receiving a price in equilibrium with the cash market, the livestock producers' strategy will be to accept the conglomerates' exclusionary contract.

The U.S. cattle industry is now in the fourth stage of this five-stage process.

Within just the past four years, from 2005 to 2009, the conglomerates have reduced the volume of cattle sold in the cash market by 20 percent. Presently, approximately 40 percent of the cattle sold in the ever-thinning cash market sets the base price for the approximately 60 percent of the cattle sold under some form of contract. The warning sirens could not be sounding any louder. Remarkably, however, the conglomerates already have made tremendous progress in encouraging cattle producers and other Rural Americans to berate the cash market, even though it still establishes the base price for all cattle.

Rural America is now caught in a classic, catch-22 situation.

Should we all oppose the only viable game in town, the game where livestock producers indeed have a means of avoiding market access risk by entering into exclusionary contracts? This would be unwise until conglomerates are prohibited from restricting market access.

Enter the new opportunity.

The new opportunity is elegantly simple. It focuses on prohibiting the conglomerates' anticompetitive practice of creating and restricting market access, thus preserving what competition remains in the marketplace and restoring the competition that has been lost.

This new opportunity is two-fold. First, it involves an unprecedented, joint review and investigation by the U.S. Department of Justice (Justice) and the U.S. Department of Agriculture (USDA) to explore both the causes and effects of lost competition in U.S. agricultural

markets, which provide the economic foundations for many, if not most, rural communities. This joint-agency review will include whether U.S. antitrust laws that were designed to protect competition in the marketplace by preventing the formation of monopolies and prohibiting price control were inappropriately ignored during the past three decades.

The following chart shows that consumers' retail beef prices have inexplicably increased at a markedly faster pace than have cattle prices over the past 30 years, suggesting that both livestock producers and consumers are being exploited due to the lack of enforcement of U.S. antitrust laws.



The joint USDA/Justice investigation is in dire need of public comments from farmers and ranchers, consumers, and everyone in Rural America who wants to restore economic opportunities for their communities. Please submit your comments and letters to the following address before Dec. 8, 2010: Legal Policy Section, Antitrust Division, U.S. Department of Justice, 450 5th Street, NW, Suite 11700, Washington, DC 20001. Or, you may e-mail your comments and letters to: [agriculturalworkshops@usdoj.gov](mailto:agriculturalworkshops@usdoj.gov).

Second, this new opportunity involves a proposed administrative rule issued by USDA that would, for the first time in history, clarify and explain how the agency would administer, implement, and enforce the nearly 90-year-old Packers and Stockyards Act (PSA) that Congress passed in 1921 to prevent food conglomerates from engaging in unfair, unjustly discriminatory, and deceptive practices

against U.S. livestock producers, thus safeguarding farmers and ranchers against receiving less than the true value of their livestock and safeguarding consumers against undue and arbitrary price increases on the meat they buy for their families.

Yes, that is correct. For nearly 90 years, the agency charged with implementing the PSA has not, until now, even begun the essential process of writing regulations to implement the law designed to protect the marketplace against unfair and deceptive practices. Like the joint USDA/Justice investigation mentioned above, USDA's recently proposed rule also is in need of letters and comments from farmers and ranchers, consumers, and every Rural American who wants to restore economic opportunities for their communities. Please submit your comments to USDA before Nov. 22, 2010, to any one of the following addresses: [comments.gipsa@usda.gov](mailto:comments.gipsa@usda.gov); hard copy via mail, hand delivery, or courier to Tess Butler, GIPSA, USDA, 1400 Independence Avenue, SW, Room 1643-S, Washington, DC 20250-3604; or, fax to (202) 690-2173.

These two historic opportunities, if acted upon by all of us, will grant Rural America a reprieve from the unacceptable hollowing-out it has suffered for more than 30 years. The situation is clearer now than ever before: Rural America is not reeling from any natural phenomena, but instead is suffering from severe neglect – neglect over the proper enforcement of our U.S. antitrust

laws and neglect over the administration and enforcement of the PSA that was designed to prohibit anticompetitive practices in the marketplace.

But this reprieve we seek must be viewed as only the first step.

Once we have accomplished true competition in the marketplace, we must begin working together like never before to do even more to protect the sanctity of our competitive markets, preserve the sovereignty of our nation, and preserve for each and every one of us a safe and secure domestic food supply. Your comments and letters submitted to the addresses listed above will help us mark a new beginning, one that will hold promise to begin attracting our youth back to whence they came – Rural America.

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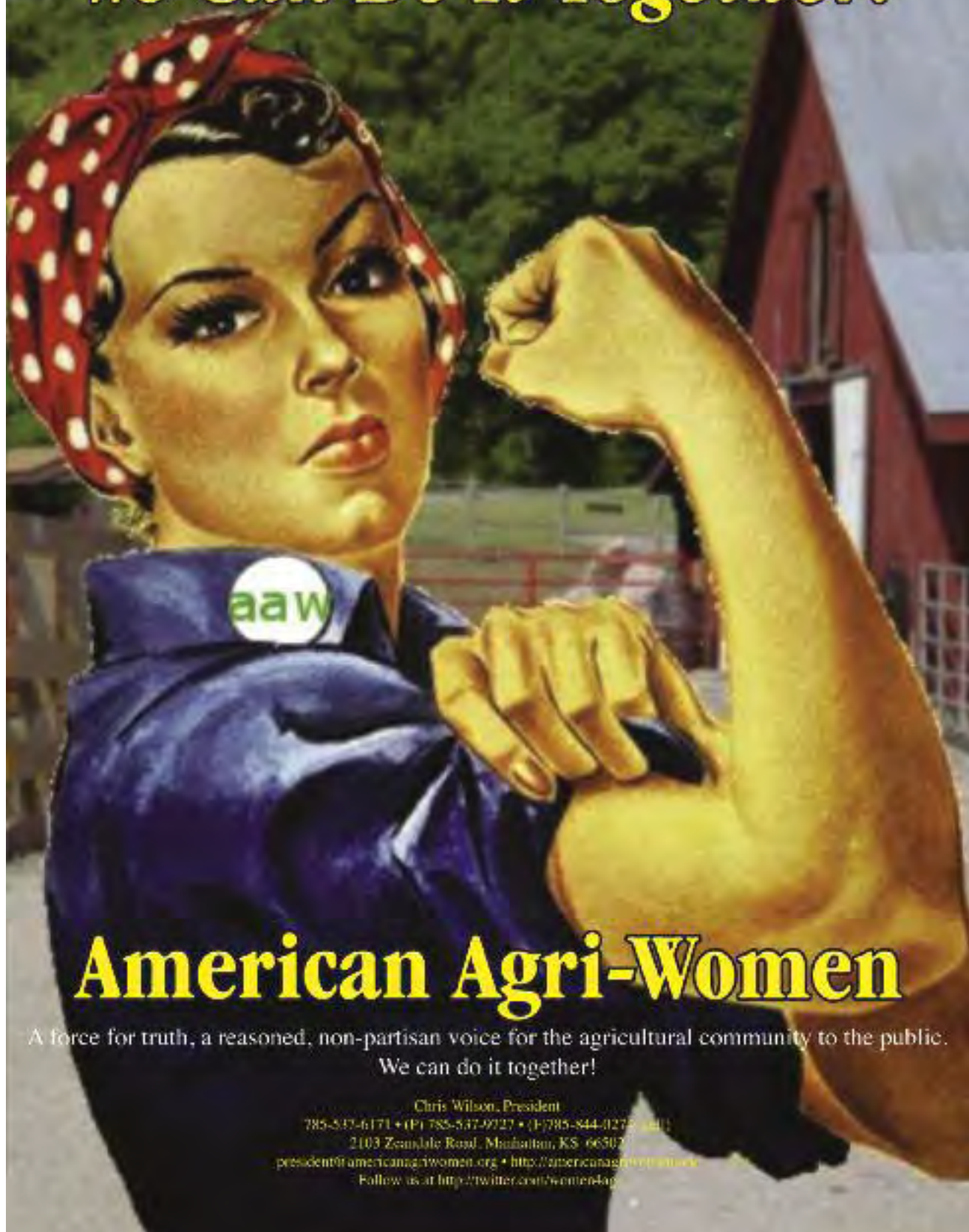
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# **American Agri-Women**

A force for truth, a reasoned, non-partisan voice for the agricultural community to the public.  
We can do it together!

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# WE ARE VERY PLEASED TO INCLUDE INFORMATION FROM AMERICAN AGRI-WOMEN AS PART OF *THE COWBOY WAY*.

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**A**gri-Women officially began November 14, 1974 and was founded by four state women's agriculture groups which had formed: Women for the Survival of Agriculture in Michigan; Wisconsin Women for Agriculture; Oregon Women for Agriculture; and the Washington Women for the Survival of Agriculture. Kansas Agri-Women (then United Farm Wives of Kansas) and Illinois Agri-Women (then Illinois Women for Agriculture) joined soon thereafter.

Today, AAW has 50 state and commodity affiliate organizations, as well as individual members throughout the country, representing tens of thousands of women involved in agriculture. Throughout the history of AAW, our members have been actively involved and making a difference in legislative and regulatory matters at the local, state and national levels. They have also been instrumental in student and consumer education about agriculture, having initiated the Agriculture in the Classroom program at the national level, and are integrally involved in national and state programs still today.

Here's a little about our beginnings, from the AAW First 20 Years History, "A Proud Heritage – A Precious Legacy." To read more about the first 20 years of AAW's history, please visit [www.americanagriwomen.org](http://www.americanagriwomen.org) and read more.

Here is an excerpt, written by Sharon Steffens and Pat Cohill, WSAM: "Beset with many serious problems, American Agriculture, as a fragmented industry, lacked a single voice through which to speak to bring about effective change. Many felt agriculture needed to develop a voice to speak for the entire industry. Women were to play an important role in developing a united voice for agriculture. In 1969, a group of women in Oregon organized as a result of government regulations banning farmers burning fields. Oregon Women for Agriculture (OWA) stood alone, for their husbands were too busy farming to respond and fight the forces that were determining the course of American Agriculture."

"Two years later, in 1971, Connee Canfield, unaware of OWA's existence, founded Women for the Survival of Agriculture in Michigan (WSAM). The WSAM's realized that the problems of agriculture were national in scope and required a national organization to respond effectively. The first attempt at organizing a national convention of farm women was made when the just-organized Women for the Survival of Agriculture in Michigan chartered a bus to Washington, D.C., to call on the Secretary of Agriculture."

Why is Agriculture so important to our national security? Here are some interesting facts and quotes about agriculture and farm policy, shared by [FarmPolicyFacts.org](http://FarmPolicyFacts.org):

- 98% of U.S. farms are run by families-less than 2% are corporate farms.
- Family farms produce 86% of America's food and fiber.
- "Our farmers deserve praise, not condemnation; and their efficiency should be cause for gratitude, not something for which they are penalized."  
— President John F. Kennedy.
- There are more than 2 million farms in America.
- America has the cheapest, safest, most abundant food supply in the world.
- U.S. consumers spend just 10% of their income on food-the lowest percentage in the world.
- Pharmaceuticals...paint...fuel...cosmetics...crayons. These are just some of the everyday products made possible by U.S. farms.
- Today's farmer provides food and fiber for 144 people-up from just 19 people in 1940. For every dollar Americans spend on food, farmers only get 20 cents.

- The average U.S. farm is 441 acres-up from 155 in 1935. There are 6.5 billion people on the planet, and the world's population will reach 8 billion by 2025. Good thing U.S. farmers continue to increase their efficiency.
- "Cultivators are the most valuable citizens...they are tied to their country. - President Thomas Jefferson.
- There were 13.4% more women farmers in 2002 than in 1997, according to the 2002 Ag Census.
- Agriculture employs 20% of the U.S. workforce, or about 21 million people.
- Agriculture accounts for roughly 20% of the nation's GDP, contributing \$3.5 trillion a year to the U.S. economy.
- Agricultural land provides habitat for 75% of the nation's wildlife.
- X-ray film...adhesives...ink...toothpaste. These are just some of the everyday products made possible by U.S. farms.
- About 40% of the country is farmland—that's an area the size of nine Californias.
- The current farm bill isn't just about farmers, food and clothing—it also provides nearly \$40 billion for environmental conservation.
- Japanese grocery shoppers spend 26% of their incomes on food- Americans only spend 10%, thanks to farm policy.
- The market value of U.S. agriculture products in 2002 was \$200 billion, or about \$94,000 per farm.
- Under the current farm bill, 2007 federal farm support is predicted to decline \$3.9 billion since last year.
- "In no other country do so few people produce so much food, to feed so many, at such reasonable prices." — President Dwight D. Eisenhower.
- "Farming looks mighty easy when your plow is a pencil, and you're a thousand miles from the corn field." — President Dwight D. Eisenhower.
- Compared to other major agricultural producers around the globe, the U.S. ranks near the bottom of the subsidization and tariff scale.
- Nearly 6% of farm households have had a negative household income over the past 10 years.
- Agriculture is America's number one export.
- "It will not be doubted that with reference either to individual or national welfare, agriculture is of primary importance." — President George Washington.
- Grocery shoppers from India spend 51% of their incomes on food-Americans only spend 10%, thanks to farm policy.
- The Bureau of Engraving and Printing depends on farmers to produce paper currency-75% of every bill is made of cotton.
- Agriculture employs 21 million people—more than seven times as many workers as the U.S. automotive industry.
- Agriculture stands out as a sector of the economy that consistently runs a trade surplus (exports totaled \$115 Billion in 2008 and exceeded imports by \$34 Billion).
- According to a 2006 USDA study, agricultural exports generated 841,000 full-time civilian jobs, including 482,000 jobs in the non-farm sector.
- U.S. farms sold \$297 billion in goods in 2007—that's bigger than the GDP of Ireland, Finland, Hong Kong or the United Arab Emirates.
- For every dollar Americans spend on food, farmers only get 20 cents.
- Of the \$2.99 retail price of a 1lb loaf of bread, farmers receive just 12¢.
- America has the cheapest, safest, most abundant food supply in the world.
- 91% of Americans think it is important to produce food domestically.
- The Bureau of Engraving and Printing depends on farmers to produce paper currency—75% of every bill is made of cotton.
- Farmers' input costs, for things like fertilizer and crude oil products, significantly outpaced commodity price increases in 2007 & 2008.
- Fresno, California is the top-producing county in America when it comes to agricultural products.
- Texas, Missouri, Iowa, Oklahoma, and Kentucky have the most farms.
- California, Texas, Iowa, Nebraska, and Kansas have the highest agriculture sales.
- More than 70% of farm bill-related spending goes to food and nutrition programs like food stamps, not to farmers; only 10% of funding in the farm bill goes to farm programs.
- Agricultural land provides habitat for 75% of the nation's wildlife.
- About 40% of the country is farmland—that's an area nine times the size of California and greater than twice the size of Alaska.

To learn more about the good work of this fine organization, please visit [www.americanagriwomen.org](http://www.americanagriwomen.org).





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# JANINE TURNER

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BY MARK BEDOR

54

She's best known as Alaskan bush pilot Maggie O'Connell in the hit 1990s TV series *Northern Exposure*. She's also starred in NBC's *Friday Night Lights*, Lifetime TV's *Strong Medicine* and numerous major motion pictures, including *Cliffhanger* with Sylvester Stallone. But, today, you're more likely to see actress Janine Turner on *Larry King Live*, *The O'Reilly Factor* or *Fox News*

*Sunday* talking about "Constituting America."

Co-founded with political activist Cathy Gillespie (the wife of former Republican National Committee Chairman Ed Gillespie), Constituting America is a web based organization dedicated to educating Americans, and especially young Americans, about the foundational document of our nation's government – the Constitution



of the United States. Turner's 12-year-old daughter Juliette is also very involved in the program, serving as National Youth Director. Janine and Juliette talked to *The Cowboy Way* about their efforts.

**TCW:** *Why do you think there's a need to educate people about the Constitution and related documents like the Federalist Papers?*

**Janine Turner:** We, as citizens, don't know what we have and if our children don't know what their rights are and what we have, we're not going to know when they're taken away from us. I just think that knowledge is power. John Adams, my favorite [American] Fore-father, stated that, "Liberty can not be preserved without a general knowledge among the people." And I say that liberty can not be preserved without general knowledge of the Constitution. So, I believe the future of our country depends upon awareness and an understanding and knowledge of the Constitution.

I started to get very concerned about the National Debt... really, really worried about it... and started to feel that we might lose our Republic, our liberties. Because, I think, whenever countries get in dire straits, that's when tyranny can raise its ugly head. History has proven this. So, I started to find my voice. As I found my voice, I wanted to be more educated. I felt like I needed to know more. I read the Constitution and thought, "I really want to understand what they meant and where they were coming from." Then, I was watching this seminar on the internet from Hillsdale College. That's when I heard the quote from the 62<sup>ND</sup> Federalist Paper. It was during the health care debate and it's an amazing quote! "It will be of little avail to the people that the laws are made by men of their own choice if the laws be so voluminous so that they can not be read, or so incoherent that they can not be understood." I mean, could that be more relevant?

The Constitution is being dismissed as irrelevant and antiquated... a "living document" that should be changed. And, you know what? It's not! It's incredibly relevant. It's incredibly profound. But, it's not in our culture anymore to study it, to know it. It's kind of been tossed aside in an irreverent way. So this has been the whole thrust of why I feel it's so important.

**TCW:** *This interest began when you were in grade school?*

**JT:** I've loved the Founding Fathers since I was a little girl. I played Martha Jefferson in my first play ever, *1776*, the musical, in school. And I've just continued it. You know, it's funny, I've done a thousand interviews and this has come to my mind for the first time with you. I think it was because

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I was taught about my Founding Fathers, and then we did this play in 5<sup>TH</sup> grade. Because of the love that my teacher had for our Founding Fathers, it marked the path for my whole life. It made me a patriotic citizen, and a citizen who could appreciate what our Founding Fathers were and gave me sort of a quest and desire to learn about them. And that is *our* mission, to have teachers have that same sort of passion and desire to teach their children, and for children to then be aware and have the knowledge. Right now, our children just aren't being taught. And, on the flip side of that, I think it's a great, great responsibility of parents to make sure they communicate this with their children.

**TCW:** *Schools aren't doing the job?*

**JT:** I think there are a lot of really great teachers out there that want to. But, I think there's a big, big wave of what I consider to be an overzealousness of political correctness that is muting us as citizens. It's certainly muting our children. I believe that we need to rethink this. And, I think there are a lot of teachers out there that, of course, do value [the Constitution], but they don't feel they have, really, the right to speak out. The irony of that is that's a First Amendment right! That's one of the things I care deeply about, that we, as citizens, we should be respectful of our fellow human beings. But, we don't need to be muted to the point of political correctness where we're afraid to speak. Our First Amendment right gives us the right *to* speak.

**TCW:** *Your website emphasizes teaching children. Is that because of your own experiences as a child?*

**JT:** It was because teachers took the time to teach me about our Founding Fathers, and they did it with such reverence and passion – and this is back in the early 70s – that it had such a profound impact on me. So, yes, but I also just feel that our children don't know. I sat next to a young man at my nephew's birthday party and we talked about the Constitution. He was like, "What? Huh?" Just tossin' it off. I think that this just doesn't bode well for our future republic, our country or our children. This comes from, sort of, the culture, where nothing's really more important than where you're gonna buy your next *iPhone*. Our children will be the future leaders of our country and I think we need to really focus on that again with our children. We're going to lose our liberties if we don't.

**TCW:** *You're using the culture to get kids interested in the Constitution with your "We The People" contest. Tell us about that.*

**JT:** We've really gone beyond the norm. With other

foundations, it's just been an essay contest. We really feel that we have to reach the children in their medium, which is the culture. So, it's gonna be *YouTube* with singing, short films and all the things that intrigue children today. We encourage kids to be real creative with this. In high school, it's best short film, like the Sundance Film Festival, best song, like American Idol – let's use it for the good, right?! –



best Public Service Announcement (PSA) and best essay. We have gotten some of the most fantastic entries!

I'm getting ready to go film the winners and do a behind the scenes documentary. Then we're going to have this documentary available to schools across the country to download and play at an assembly! There will be the kids with their jeans, looking like Gap ads, being real hip and cool, talking about the Constitution and how they won \$2,000 and a trip to Philadelphia and all these cool things! The kids watching this will go, "Oh, they're cool! Oh.... the Constitution...." And the songs are fantastic! We want to slowly make a dent in the culture so this will be annually. We also want to do apps for the phones, buses that travel the country and quiz shows and talk shows and reality shows and all those kinds of things.

**TCW:** *How many entries have you had from around the country?*

**JT:** Hundreds and hundreds and hundreds. We're really excited about it because we didn't launch until February. Most people would have said, "You can't launch a contest with only three months left of school!" But no, no, no – we're gonna do it, we're gonna do it. So, it was complete grassroots. We didn't really get into any of the school systems, so to speak, but we did have teachers rally around

us. So, we're very, very, very pleased! We got some great entries, with our first, not even year!

**TCW:** *Then you're doing a documentary?*

**JT:** I'm going to do a behind the scenes documentary with the kids, and within the documentary, they will be performing their songs and we'll show their short films and we'll show their PSAs. I'll interview the kids and they'll talk about how they did it, and how they feel about their country. Afterwards, that will be available on our website and it will also be available for schools. We're doing this big celebration with the kids with the winning entries on September 17<sup>TH</sup> (Constitution Day), a big program for the kids in front of Independence Hall. We're going to film the documentary through this whole process. Their works are going to be exhibited at the National Constitution Center in Philadelphia. So, we're going to have a program for them there.

**TCW:** *Who is funding all of this?*

**JT:** Well, that's the trick. We're a 501(c)3 non profit, so we are raising funds. We're pulling it together little bit by little bit. We just got approved by the I.R.S. so we're very excited about that.

**TCW:** *Sounds like you're making an impact already.*

**JT:** Trying! Every day! Kathy and I, my co-chair, we are diligent. I do radio and press every day and we write essays every day (for the website). It's just kind of a 24-7 project for us. But, you know, it's wonderful at this point in my life. It's not as lucrative financially for me as show-biz, but it sure is more rewarding. I kind of feel that all the paths in my life have led to this moment and this purpose. It's very, very gratifying for me.

One of the things I'm encouraging parents to do is to go to the schools and ask if their children are allowed to say the Pledge of Allegiance. You know, the squeaky wheel gets the grease. This is something that a certain genre of our country really understands... to be vocal. And, if the children are not allowed to say the Pledge of Allegiance, I would encourage the parents to say, very respectfully, "Well, why not?! Let's do it!"

**TCW:** *Are you paying a price in Hollywood for your activism?*

**JT:** This is one of my next missions. I did a radio interview the other day and [the interviewer] goes, "You and Jon Voight are the only two that seem to speak out..." I really think it's wrong! It's just wrong that in America we can not speak up, ironically, in the industry which claims to have the biggest stake on freedom of speech! That the artists who are involved in this community, who happen to be conservative, feel muted and that they will be discriminated against if they speak out. It's absolutely un-American! It's just wrong! I

don't like it at all. And, I am paying a price and I do feel it's hindered my work and being asked back for certain shows. It's just wrong, it's totally wrong!

I think the thing that I'm encouraging parents to do with their children in regard to being a squeaky wheel and stepping forward and really utilizing the First Amendment in the way that the liberals have done, I think that we in Hollywood as conservatives need to do the same thing. But, unfortunately, we all need to put bread on the table for our children, and it's a tough thing to do. But until we start speaking out together in unison, it's not going to change – and I'm doin' it. I'm just deciding that it just is wrong and at a certain point in my life righteousness sort of trumps success in show business I guess.

**TCW:** *Some very smart people that know the Constitution very well are actively trying to subvert it, or sit in court and say it doesn't mean what it says, for example, the recent 5-4 ruling on the 2<sup>ND</sup> Amendment. How do you fight that?*

**JT:** I don't understand it. We're so far away from tyranny and our Forefathers were so close to it. I think that we've lost sight, and we've lost sight because we've lost knowledge. One of the main reasons that we have a Second Amendment, that we have the right to own a handgun, is because think of what would happen if all of our handguns could be stripped of us. Dictators could walk right in and we'd have no way to defend ourselves. I mean this is a basic, basic right as an American citizen.

I think that that 5-4 decision is very narrow, alarmingly narrow. But look, the only way we can counter this and bring back at least an equal playing field to base judgments upon is with knowledge. This is the reason I feel so impassioned about reading the Constitution and the Federalist Papers. Knowledge will be our power and give us the tools with which to sound our voice. Of course, our vote is our voice. I wrote one essay for the website where I said Americans have been sort of asleep on the beach. The tsunami wave came in and took over. I think Americans are waking up now and the true grit, the true, wonderful sense of free enterprise and dreams and hopes that Americans have, I think that we're awakening and I still have a lot of hope. Reading the Federalist Papers, there's so many points that they make, but one is they believed "in the genius of the people," and they believed in, as Alexander Hamilton said, "The majesty of the people."

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**TCW:** *So, are you optimistic about the future of the country?*

**JT:** Well, you know, it ebbs and flows a little bit. There are days I get very scared and frightened and depressed. I think the polls show the opinion of Congress right now is at an all time low. I'm right there with America. But, I'm encouraged. I'm encouraged by our inherent genetic passion for liberty that is within all of our souls. When it gets stirred and gets awakened, I believe that Americans will rise and will become involved again and will want their voice to be heard. You can't underestimate the genius of the people.

I do have faith in the American people, but it's going to take sacrifices, sacrifices in the way our Forefathers sacrificed. I love when I read history. It was really not the first gunshot that scared Britain; it was the ten years preceding it that really frightened them, this kind of build up to the Revolutionary War. Because Americans became willing to sacrifice for the bigger cause, they wouldn't buy the tea, they wouldn't buy the fine clothes and they lived more frugally. They did it for the bigger cause and I think that that's the power. If Americans can now realize that we're going to have to make sacrifices in our own lives for the sake of our country, like our Forefathers did, then I think we'll be ok. You know, we're a stock of immigrants that came over here; we're a stock of survivors. I think there's a good heartland of America, and that's my hope.





***The Cowboy Way* also talked with Janine’s 12-year-old daughter Juliette, National Youth Director of Constituting America**

**TCW:** *Why did you want to do this with your mom?*

**Juliette:** When my mom started teaching me about the Constitution, I was like, “Wow! This really is the foundation of our country!” And our country would just fall if we didn’t have it. So many people don’t know about it today and that’s just really sad, and scary. We need to start teaching people about it so that our foundation doesn’t crumble.

**TCW:** *How are you teaching other kids about the Constitution?*

**Juliette:** Videos, and little PSAs that I put on YouTube sometimes. I did a rap song about the Constitution with my stuffed animals! I put all my stuffed animals on a window sill and I made them sing! (laughs) It was pretty crazy! YouTube wants to advertise one of my videos because it got so many views! And, Mom and I travel and tell people about the Constitution.

**TCW:** *Do you talk to kids that have never heard of the Constitution?*

**Juliette:** Yes! [One said,] “What’s the Constitution?” And I’m like, “Seriously?” So I just told him all about it. He’s like, “Okay... how does that apply today?” I had to give him the whole speech about how it’s relevant. But then, finally, he sort of caught on. So, yeah! I recruited another Constitutionalist!

**TCW:** *Sounds like you’re having some success!*

**Juliette:** Well, I love seeing the people who actually light up when we talk about it. And, when Mom and I give speeches and travel around, so many people are like, “Oh yeah! We really need to learn about that!” And I love it, because I think, “Wow! There’s hope!”

**TCW:** *Why is it important for you to do this?*

**Juliette:** Since the Constitution is the foundation of our country, and so many people don’t know about it... All of our rights can be taken away without us knowing it. My mom’s generation knows about it, but they’re choosing to ignore it. So, my generation hasn’t been taught about it and, if they haven’t been taught about it, there will be no recollection of it and it’ll just be lost. So we *have* to teach them about it.

Visit Janine and Juliette at [www.constitutingamerica.com](http://www.constitutingamerica.com).





**The National FFA Organization**, formerly known as the Future Farmers of America, is a national youth organization of 506,199 student members – all preparing for leadership and careers in the science, business and technology of agriculture – as part of 7,429 local FFA chapters in all 50 states, Puerto Rico and the Virgin Islands. The National FFA Organization changed to its present name in 1988 in recognition of the growth and diversity of agriculture and agricultural education. The FFA mission is to make a positive difference in the lives of students by developing their potential for **premier leadership, personal growth and career success** through agricultural education. The National FFA Organization operates under a Federal Charter granted by the 81<sup>ST</sup> Congress of the United States, and is an integral part of public instruction in agriculture. The U.S. Department of Education provides leadership and helps set direction for FFA as a service to state and local agricultural education programs. Visit [www.ffa.org](http://www.ffa.org) for more information.

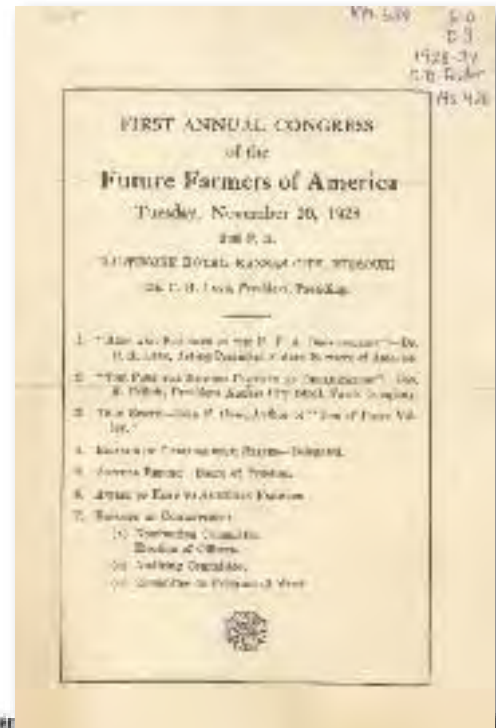
## National FFA Convention

This October will mark the 83<sup>RD</sup> National FFA Convention. Every fall since 1928, FFA youth leaders and their advisors have come together to recognize member success, elect national officers and chart FFA policy for the upcoming year at this culminating event. From its humble, one-room beginning – when 33 young men from 18 states met at the Baltimore Hotel in Kansas City, MO – it has become the nation’s largest annual student youth gathering, with more than 54,000 in attendance. FFA members, advisors, parents and sponsors travel from all 50 states, Puerto Rico and the U.S. Virgin Islands to share in their love for agriculture. Some describe convention as a cross between a rock concert and the “Final Four.”

Even though the national convention caps a year of hard work, the pace doesn’t slow in October. One of this year’s milestones will be the 75<sup>TH</sup> anniversary celebration of the founding of the New Farmers of America (NFA). Founded in 1935, NFA was the organization for African-American farm youth pursuing agricultural leadership, character, thrift, scholarship and good citizenship. In 1965, during a formal ceremony at the national FFA convention, NFA officially merged with FFA. The NFA national president, Adolphus Pinson from Texas, retired the NFA jacket, bringing more than 52,000 new members to FFA.

We hope you enjoy this pictorial review of past FFA conventions. Join us for gavel-to-gavel coverage of the 83<sup>RD</sup> National FFA Convention beginning Oct. 20, 2010, at 6:45 p.m. on RFD-TV.

**1928** – First National FFA Convention Program  
 The 33 young men who attended the first national convention could not have known how momentous an occasion their gathering was 83 years ago, but those progressive young leaders were the beginning of an organization that today boasts more than half-million members, ages 12-21, in all 50 states, Puerto Rico and the U.S. Virgin Islands.



First National FFA Convention – Nov. 20, 1928, the Official Judging Teams Dinner at the Baltimore Hotel in Kansas City, MO, in conjunction with the American Royal Livestock Show and The Third Annual National Congress of Vocational Agricultural Students.



The following is an excerpt from the Victory Conventions Proceedings: "We can best honor these young men today by rededicating our lives to the ideals for which they fought. May we have the courage and ability to protect and insure the peace they have won. God grant that they shall not have fought in vain." Courageously, 260,450 Future Farmers of America fought in WWII, and 7,188 members gave their lives.



**1946 – The Victory Convention**  
the 19<sup>th</sup> National FFA convention, convened in Municipal Auditorium, Kansas City, MO, honoring those young men who served our nation during World War II.



**1953 Convention Floor**

The Silver Anniversary FFA Convention, celebrating the 25<sup>th</sup> year of FFA.



National FFA President, Jimmy Dillon, from Louisiana, confers the Honorary American Farmer Degree upon Dwight D. Eisenhower, President of the United States of America.

**Excerpt from President Eisenhower’s 1953 speech to Future Farmers of American Silver Anniversary Convention:**

“So, what is promised you is opportunity to get ahead, to make of yourselves what you can. What is promised you, too, is a chance to keep a free government free – a government carrying forward in keeping with the nation’s ideals – a government of limited powers, preserving your freedom, responding to your will, and insuring that the nation is secure....This world is yours to live in; you must help shape it into your desires and aspirations. I believe that the energy, the courage, the imagination, the readiness to sacrifice, of American youth, when united behind this purpose, will constitute such a force that obstacles will fall and victory finally emerge.”



**1953 National FFA Star Farmers** – A scene from the program, which featured the presentation of the Star American Farmer; after the presentation, the wives and parents of the Star Farmers were called to the platform and introduced. Stanley Alton Chapman from Monroe, WA, was named 1953 Star Farmer of America.



**The Big Birthday Cake** – The 25<sup>TH</sup> celebration of the founding of the Future Farmers of America was commemorated with a big cake; FFA members made up the candles.



**25<sup>TH</sup> FFA Silver Anniversary Commemorative Postage Stamp** – The Honorable Albert J. Robertson, Assistant Postmaster General, presents the commemorative stamp to National FFA President Jimmy Dillon, from Louisiana, and Senator Frank Carlson, from Kansas.



The merged NFA and FFA National Choir performing at the 1965 National FFA Convention.



**1965 National FFA Convention** – the 38<sup>TH</sup> convention convened in the Municipal Auditorium, Kansas City, MO, on Wed., Oct. 13, 1965. Retiring New Farmers of America Adolphus Pinson, from Texas, retires his NFA jacket to the National FFA President, Kenneth Kennedy, from Kentucky. The retiring NFA jacket was placed in the National FFA Archives. Kennedy then presented Pinson with an FFA jacket, officially combining NFA with FFA.





**1977 – FFA at 50, A Golden Past – A Brighter Future.**



The Stars Over America presentation at the 50<sup>TH</sup> National FFA Convention. Dwight Buller, from Hendricks, MN, was named Star Farmer.



The 1977 National FFA Officers led the American Royal Parade in Kansas City, MO, on Saturday morning following their election at the national FFA convention. From left to right is Howard Morrison, Secretary, Arizona; Peg Armstrong, Vice President, Iowa; Dee Sokolosky, Vice President, Oklahoma; and Chris Hardee, Vice President, Florida. Newly elected FFA President Ken Johnson, from Texas, is riding in front of the other officers with the American Stars.



The final wave to the 20,000 plus members of the 2002 National FFA Convention as the 2001-2002 national officer team leaves the stage for the last time.

**75<sup>TH</sup> Anniversary – One Mission Student Success  
2002 National FFA Convention**



The beaming faces of the newly elected 2002-2003 National FFA Officers at the 75<sup>TH</sup> National FFA Convention. From left to right: Seth Heinnert, Secretary, Wyoming; Dustin Clark, Vice President, Texas; Julie Tyson, Vice President, Ohio; Joel McKie, Vice President, Georgia; J. J. Jones, Vice President Kansas; and Tim Hammerich, President, California.



Retiring National FFA President, Dane White, from California, turns over the convention gavel to the newly elected National FFA President, Tim Hammerich, also from California.

## LIMITS OF CONGRESSIONAL POWERS, PART 2

BY DANIEL MARTINEZ

*Continued from the Summer issue, Part 1 – Limits of Congressional Powers.*

### STATE LIMITS OF POWER

#### A. POLICE POWERS:

The courts have held that the states have a power known as the “police power.” You should know what the “police power” is, as well as know about some of the laws which the courts have declared unconstitutional as outside the police power. Here are some of those cases:

**Adams v. Tanner**, 244 U.S. 590, 37 S.Ct. 662 (1917) (<http://caselaw.lp.findlaw.com/scripts/getcase.pl?navby=CASE&court=US&vol=244&page=590>): state law prohibiting employment agencies was void.

**Meyer v. Nebraska**, 262 U.S. 390, 43 S.Ct. 625 (1923) (<http://caselaw.lp.findlaw.com/scripts/getcase.pl?navby=CASE&court=US&vol=262&page=390>): state law forbidding teaching foreign languages in school was void.

**Jay Burns Baking Co. v. Bryan**, 264 U.S. 504, 44 S.Ct. 412 (1924) (<http://caselaw.lp.findlaw.com/scripts/getcase.pl?navby=CASE&court=US&vol=264&page=504>): state law mandating bread weight restrictions held void.

**Weaver v. Palmer Bros. Co.**, 270 U.S. 402, 46 S.Ct. 320 (1926) (<http://caselaw.lp.findlaw.com/scripts/getcase.pl?navby=CASE&court=US&vol=270&page=402>): state law preventing use of “shoddy” in mattresses held void.

**Tyson & Bro.-United Theatre Ticket Offices v. Banton**, 273 U.S. 418, 47 S.Ct. 426 (1927) (<http://caselaw.lp.findlaw.com/scripts/getcase.pl?navby=CASE&court=US&vol=273&page=418>): state’s ticket broker price restriction law held void.

**Lanzetta v. New Jersey**, 306 U.S. 451, 59 S.Ct. 618 (1939) (<http://caselaw.lp.findlaw.com/scripts/getcase.pl?navby=CASE&court=US&vol=306&page=451>): being mere member of gang can’t be made penal.

**Town of Greensboro v. Ehrenreich**, 80 Ala. 579, 2 So. 725 (1887): prohibition on selling used mattresses held unconstitutional.

**Crawford v. City of Topeka**, 51 Kan. 756, 33 P. 476 (1893): prohibition on advertising signs held unconstitutional.

**In re Opinion of the Justices**, 207 Mass. 601, 94 N.E. 558 (1911): statute preventing young women under 21 from entering Chinese operated hotels held unconstitutional.

**Chenoweth v. State Board of Medical Examiners**, 57 Colo. 73, 141 P. 137 (1913): prohibition on placing ad in paper beyond police powers of board.

**Spann v. City of Dallas**, 111 Tex. 350, 235 S.W. 513 (1921): law preventing building without consent of neighbors held beyond police power.

**Goldman v. Crowther**, 147 Md. 282, 128 A. 50 (1925): ordinance preventing business in home held unconstitutional (zoning case containing good cites and quotes).

**Bruhl v. State**, 111 Tex.Cr.R. 233, 13 S.W.2d 93 (1928): law regarding optometrists held beyond police power.

**Travlers’ Ins. Co. v. Marshall**, 124 Tex. 45, 76 S.W.2d 1007 (1934): state mortgage foreclosure moratorium held unconstitutional.

**City of Miami Beach v. Cohen**, 47 So.2d 565 (Fla. 1950): ordinance prevented entertainment at night club found beyond police power.

**Town of Bay Harbor Islands v. Schlapik**, 57 So.2d 855 (Fla. 1952): restriction on building during certain months held unconstitutional.

**Berry v. Summers**, 76 Idaho 446, 283 P.2d 1093 (1955): dental technicians law held beyond police powers.

**Corneal v. State Plant Board**, 95 So.2d 1 (Fla. 1957): law to control nematodes for citrus trees held beyond police power and constituted a taking.

**People v. Bunis**, 9 N.Y.2d 1, 172 N.E.2d 273 (1961): prohibition on selling magazines without covers held unconstitutional.

**Delmonico v. State**, 155 So.2d 368 (Fla. 1963): possession of spear fishing equipment law held unconstitutional.

**City of Detroit v. Bowden**, 6 Mich.App. 514, 149 N.W.2d 771 (1967): ordinance re shouting at cars on street held beyond police powers.

**Bruce v. Director, Dep’t. of Chesapeake Bay Affairs**, 261 Md. 585, 276 A.2d 200 (1971): crabbing restriction limited to resident’s own county held beyond police powers.

**Maryland State Bd. of Barber Examiners v. Kuhn**, 270 Md. 496, 312 A.2d 216 (1973): law making distinction between parties allowed to cut male and female hair held beyond police powers.

**McGuffey v. Hall**, 557 S.W.2d 401, 414 (Ky. 1977): compulsory medical malpractice insurance not shown

# YOUR RIGHTS

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within police power.

**State v. Lee**, 356 So.2d 276, 279 (Fla. 1978): law provided funds to good drivers vis a vis “bad”:

“The state’s police power cannot be invoked to distribute collected funds arbitrarily and discriminatorily to a special limited class of private individuals.”

**Alford v. Newport News**, 220 Va. 584, 260 S.E.2d 241 (Va. 1979): law preventing smoking in restaurants held unconstitutional.

**Rogers v. State Board of Medical Examiners**, 371 So.2d 1037 (Fla. App. 1979): chelation treatment held not a valid reason for revocation of doctor’s license.

**City of Baxter Springs v. Bryant**, 226 Kan. 383, 598 P.2d 1051, 1057 (1979): prohibition on dancing in disco found unconstitutional: “Healthful and harmless recreation cannot be prohibited by a municipal corporation.”

**City of Junction City v. Mevis**, 226 Kan. 526, 601 P.2d 1145 (1979): proscription on merely carrying gun in car beyond police power.

**State v. Stewart**, 40 N.C.App. 693, 253 S.E.2d 638 (1979): law preventing shining light off road after dark held beyond police power.

**Horsemen’s Benevolent & Protective Assoc. v. Div. of Pari-Mutuel Wagering**, 397 So.2d 692, 695 (Fla. 1981):

“This statute effectually requires payment of money to a private association to do with as it chooses. This is an unlawful exercise of the police power.”

**Daniel v. Dept. of Trans. & Devel.**, 396 So.2d 967 (La.App. 1981): cutting down historic tree.

**Ailes v. Decatur County Area Planning Comm.**, 448 N.E.2d 1057 (Ind. 1983): prohibition on junkyards amounted to taking and beyond police power.

**Louis Finocchiaro, Inc. v. Neb. Liquor Control Comm.**, 217 Neb. 487, 351 N.W.2d 701 (1984): prohibition on giving volume discounts for liquor beyond police power.

## Illinois cases:

**Haller Sign Works v. Physical Culture Training School**, 249 Ill. 436, 94 N.E. 920, 922 (1911): city ordinance which prevented the construction and erection of advertising signs within 500 feet of any park or boulevard held void. See also

**Condon v. Village of Forest Park**, 278 Ill. 218, 115 N.E. 825 (1917); **People v. Weiner**, 271 Ill. 74, 110 N.E. 870 (1915); **People v. Chicago, M. & St. P. Ry. Co.**, 306 Ill. 486, 138 N.E. 155 (1923); and **Heimgaertner v. Benjamin Electric Manuf. Co.**, 6 Ill.2d 152, 128 N.E.2d 691 (1955). See also **State Bank & Trust Co. v. Village of Wilmette**, 358 Ill. 311, 193 N.E. 131, 133 (1934); **East Side Levee & Sanitary Dist. v. East St. Louis & C. Ry.**, 279 Ill. 123, 116

N.E. 720, 723 (1917); **Schiller Piano Co. v. Ill. Northern Utilities Co.**, 288 Ill. 580, 123 N.E. 631 (1919) (“An act which has no tendency to affect or endanger the public in any of those particulars and which is entirely innocent in character is not within the police power.”); **Town of Cortland v. Larson**, 273 Ill. 602, 113 N.E. 51 (1916); **City of Zion v. Behrens**, 262 Ill. 510, 104 N.E. 836 (1914).

**People v. Brown**, 95 N.E.2d 888 (Ill. 1950): a person’s trade or business is property.

## SCHOOLING:

**Pierce v. Society of Sisters**, 268 U.S. 510, 535, 45 S.Ct. 571, 573 (1925) (<http://caselaw.lp.findlaw.com/scripts/getcase.pl?navby=case&court=US&vol=268&page=510>): State law requiring children to be sent to public schools held unconstitutional:

“The fundamental theory of liberty upon which all governments in this Union repose excludes any general power of the state to standardize its children by forcing them to accept instruction from public teachers only. The child is not the mere creature of the state; those who nurture him and direct his destiny have the right, coupled with the high duty, to recognize and prepare him for additional obligations.”

## SPEECH, PRESS AND RELIGION:

**Martin v. City of Struthers**, 319 U.S. 141, 63 S.Ct. 862 (1943) (<http://caselaw.lp.findlaw.com/scripts/getcase.pl?navby=case&court=US&vol=319&page=141>): freedom of speech and press include right to pass out flyers.

**Murdock v. Comm. of Pennsylvania**, 319 U.S. 105, 63 S.Ct. 870 (1943) (<http://caselaw.lp.findlaw.com/scripts/getcase.pl?navby=case&court=US&vol=319&page=105>): license tax to sell religious tracts and books held unconstitutional.

**People v. Swartzentruber**, 170 Mich.App. 682, 429 N.W.2d 225 (1988), and **State v. Miller**, 196 Wis.2d 238, 538 N.W.2d 573 (1995): reflector law requiring slow moving vehicles to display symbol; held violative of 1<sup>st</sup> Amendment.

## CANNOT LICENSE CERTAIN OCCUPATIONS:

A. Horseshoers:

**Bessette v. People**, 193 Ill. 334, 62 N.E. 215 (1901)

**People v. Beattie**, 89 N.Y.S. 193 (1904); see also **Application of Jacobs**, 98 N.Y. 98.

**In re Aubrey**, 36 Wash. 308, 78 P. 900 (1904)



## YOUR RIGHTS

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B. Photographers:

**Territory v. Kraft**, 33 Haw. 397 (1935)

**Wright v. Wiles**, 173 Tenn. 334, 117 S.W.2d 736 (1938)

**Bramley v. State**, 187 Ga. 826, 2 S.E.2d 647 (1939)

**Buehman v. Bechtel**, 57 Ariz. 363, 114 P.2d 227 (1941)

**State v. Cromwell**, 72 N.D. 565, 9 N.W.2d 914 (1943)

**Sullivan v. DeCerb**, 156 Fla. 496, 23 So.2d 571 (1945)

**Moore v. Sulton**, 185 Va. 481, 39 S.E.2d 348 (1946)

**State v. Ballance**, 229 N.C. 764, 51 S.E.2d 731 (1949)

**Abdoo v. Denver**, 156 Colo. 127, 397 P.2d 222 (1964)

C. Miscellaneous:

**Jackson v. State**, 55 Tex. Cr. R. 557 (1908): barbers can't be licensed.

**Gray v. Omaha**, 80 Neb. 526, 114 N.W. 600 (1908): can't license sidewalk builder.

**Vicksburg v. Mullane**, 106 Miss. 199, 63 So. 412 (1913): privilege tax does not apply to plumber.

**Sampson v. Sheridan**, 25 Wyo. 347, 170 P. 1 (1918): can't license masons.

**Howard v. Lebby**, 197 Ky. 324, 246 S.W. 828 (1923): can't license house painters; see also **Priddy v. City of Tulsa**, 882 P.2d 81 (Okl.Cr. 1994): unconst. to license sign painters; **State v. Wiggenjost**, 130 Neb. 450, 265 N.W. 422 (1936).

**Frazer v. Shelton**, 320 Ill. 253, 150 N.E. 696 (1926): can't license public accountants.

**Rawles v. Jenkins**, 212 Ky. 287, 279 S.W. 350 (1926): can't license real estate agents.

**Doe v. Jones**, 327 Ill. 387, 158 N.E. 703 (1927): can't license private surveyors.

**Dasch v. Jackson**, 170 Md. 251, 183 A. 534 (1936): paper hangers can't be licensed.

**S.S. Kresge Co. v. Couzens**, 290 Mich. 185, 287 N.W. 427 (1939): can't license florists.

**State v. Harris**, 216 N.C. 746, 6 S.E.2d 854 (1940): can't license dry cleaners.

**Palmer v. Smith**, 229 N.C. 612, 51 S.E.2d 8 (1948): can't control opticians.



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# Fifty Miles from Home

RIDING THE LONG CIRCLE ON A NEVADA FAMILY RANCH

PHOTOGRAPHS BY Linda Dufurrena

TEXT BY Carolyn Dufurrena

\*\*\*\*\*  
*A beautiful partnership between two ranchers that captures, in essays and full-color images, a vanishing rural lifestyle*  
\*\*\*\*\*

PHOTOGRAPHS BY Linda Dufurrena TEXT BY Carolyn Dufurrena

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“This fine collaboration between Carolyn Dufurrena and mother-in-law Linda Dufurrena provides an insightful and personal look at ranch life in northern Nevada.”

—*Western Horseman*

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“Readers of *Fifty Miles* will likely be seduced by Carolyn’s writings and equally, or even more, by Linda’s exquisite and creative photography.”

—*Klamath Falls Herald and News*  
(Oregon)

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# THE LIVING WORDS of the CONSTITUTION

## PART 12

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NICOLE KREBS

*“The 4<sup>TH</sup> Amendment and the personal rights it secures have a long history. At the very core stands the right of a man to retreat into his home and there be free from unreasonable governmental intrusion.”*

— Justice Potter Stewart

### Amendment IV

According to *The Heritage Guide to the Constitution*, “Every one of the millions of arrests made annually is a Fourth Amendment event. So too is every search of every person or private area by a public official, whether a police officer, schoolteacher, probation officer, airport security agent or corner crossing guard.”

James Madison originally introduced the Fourth Amendment as: “The rights to be secured in their persons, their houses, their papers, and their other property, from all unreasonable searches and seizures, shall not be violated by warrants issued without probable cause, supported by oath or affirmation, or not particularly describing the places to be searched, or the persons or things to be seized.” However, “the language of the provision... underwent some modest changes on its passage though the Congress, and it is possible that the changes reflected more than a modest significance in the interpretation of the relationship of the two clauses...With an inadvertent omission corrected on the floor, the section was almost identical to the introduced version, and the House defeated a motion to substitute ‘and no warrant shall

issue’ for ‘by warrants issuing’ in the committee draft. In some fashion, the rejected amendment was inserted in the language before passage by the House and is the language of the ratified constitutional provision.” (*Constitution of the United States of America: Analysis & Interpretation*) The Fourth Amendment, as ratified, states: “The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.”

“The noteworthy disputes over search and seizure in England and the colonies revolved about the character of warrants. There were, however, lawful warrantless searches, primarily searches incident to arrest, and these apparently gave rise to no disputes. Thus, the question arises

whether the Fourth Amendment’s two clauses must be read together to mean that the only searches and seizures which are ‘reasonable’ are those which meet the requirements of the second clause?” (Findlaw.com) Or, are the two clauses independent of each other? Are there “reasonable” searches that don’t need support from an oath or affirmation?

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PROBABLE CAUSE IS THE EXISTENCE OF CIRCUMSTANCES WHICH WOULD LEAD A REASONABLY PRUDENT MAN TO BELIEVE IN GUILT OF ARRESTED PARTY; MERE SUSPICION OR BELIEF, UNSUPPORTED BY FACTS OR CIRCUMSTANCES, IS INSUFFICIENT.

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The amendment was originally in one clause as quoted above, but, because the rejected amendment was inserted, the text changed to two clauses. This extended “the protection against unreasonable searches and seizures beyond the requirements imposed on the issuance of warrants. Conceivably, it is possible to read the two clauses together to mean that some seizures, even under warrants, would be unreasonable, and this has been accomplished in certain cases.” (*The Heritage Guide to the Constitution*)

It seems as though most of the questions about the clauses pertain to the right to search during an arrest. While the search of the person being arrested can be done without a warrant, how far that search can go is in question. A warrantless search in conjunction with an arrest was first addressed in these cases: **Weeks v. United States**, 232 U.S.



383, 392 (1914); **Carroll v. United States**, 267 U.S. 132, 158 (1925); **Agnello v. United States**, 269 U.S. 20, 30 (1925).

“In enforcing the Fourth Amendment’s prohibition against unreasonable searches and seizures, the Court has insisted upon probable cause as a minimum requirement for a reasonable search permitted by the Constitution.” **Chambers v. Maroney**, 399 US 42, 51

According to **Illinois v. Gates**, 462 U.S. 213 (1983), the police may search a place or arrest an individual provided they have demonstrated to a neutral magistrate that there is “probable cause” that a crime has been committed or that evidence of a crime may be found in the particular location described. *Black’s Law Dictionary* (Sixth Edition), under the subheading of Arrest, search and seizure, tells us that “‘Probable cause’ to arrest exists where facts and circumstances within officers’ knowledge and of which they had reasonably trustworthy information are sufficient in themselves to warrant a person of reasonable caution in the belief that an offense has been or is being committed; it is not necessary that the officer possess knowledge of facts sufficient to establish guilt, but more than mere suspicion is required. **State v. Phillips**, 67 Hawaii 535, 696 P.2d 346, 350. Probable cause is the existence of circumstances which would lead a reasonably prudent man to believe in guilt of arrested party; mere

suspicion or belief, unsupported by facts or circumstances, is insufficient.”

“Reasonably trustworthy,” “reasonable caution,” “reasonably prudent...” *Black’s Law Dictionary* defines “reasonable” as “fair, proper, just, moderate, suitable under the circumstances. Fit and appropriate to the end in view. Having the faculty of reason; rational; governed by reason; under the influence of reason; agreeable to reason.

Thinking, speaking, or acting according to the dictates of reason. Not immoderate or excessive, being synonymous with rational, honest, equitable, fair, suitable, moderate, tolerable. **Cass v. State**, 124 Tex. Fr.R. 208, 61 S.W.2d 500.”

**Katz v. United States**, 389 U.S. 347 (1967), significantly changed the approach that courts must use in determining, under the Fourth Amendment, whether certain police conduct

constitutes a “search” that is subject to the amendment’s warrant and probable cause limitations. The case also said that the Fourth Amendment protects a person’s “legitimate expectation of privacy...” and described “legitimate” to mean “an actual expectation of privacy that society is prepared to recognize as ‘reasonable.’ In defining that phrase, the reasonableness clause of the Fourth Amendment has spawned a vast amount of litigation.” (*Heritage Guide to the Constitution*)

*In the next issue of The Cowboy Way, we will continue this discussion. We feel that the Fourth Amendment is one of the most important amendments and therefore deserves an in-depth look. As you can see from the first paragraph, this amendment is in use daily in America and can be something as small as getting stopped for a traffic ticket. In future issues of this magazine, we will be looking into the Oath and Affirmation aspect of the amendment, as well as the Exclusionary Rule and how today’s technology is affected by the Fourth Amendment. It is our hope that these articles will help you protect your unalienable rights.*

“It must be recognized that whenever a police officer accosts an individual and restrains his freedom to walk away, he has ‘seized’ that person.” **Terry v. Ohio**, 392 US 1, 16 (1968)



Contributors 



**Mark Bedor** (*The Hunewill Ranch, Janine Turner Interview*) 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** (*Mantle Legacy*) 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 Return of The Western Collectible*) 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.

Long time Western writer **Darrell Arnold** (*A Day With Cattlemen, Duke Sundt*) published *Cowboy* magazine for fifteen years from his home ranch in La Veta, Colorado. Before that he spent five years as the Associate Editor at *Western Horseman*. Darrell has written several books including *Tales From Cowboy Country* and *Cowboy Kind*.



photo courtesy Darrell Arnold



**Thea Marx** (*Ranch Living*) is fifth generation born and ranch raised from Kinnear, Wyoming. Much of her career, including her book and website *Contemporary Western Design.com*, has been dedicated to Western Style. Her shows, *Style West* and *Women*

*Who Design the West*, take place in Cody, Wyoming during the Celebration of the Arts week in September each year.

**Nicole Krebs** (*The Living Words of the Constitution, Part 11 – The 4<sup>th</sup> Amendment*) is the Associate Editor of *The Cowboy Way* – 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** (*Equal Footing*) 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 40<sup>th</sup> 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.

Singer, songwriter, author and film documentarian, **Tom Russell** (*Lunch with Tom Lea*) is another American original having recorded over 25 records. His newest, *Blood and Candle Smoke*, is up for a Grammy nod. He was born in Los Angeles in 1953 and now makes his home "on a 2.68 badland farm" on the border of El Paso-Juarez. See more about Tom's schedule and releases at [www.tomrussell.com](http://www.tomrussell.com).



**B. Byron Price** (*Cold War Cowboys*) also serves as Director of the University of Oklahoma Press and is Chair of Ranch Life and Cowboy Culture at the Autry's Institute for the Study of the American West. He has spent over twenty-five years in the Museum profession holding posts at Buffalo Bill Historical Center as well as at the

National Cowboy and Western heritage Museum. He is the author of a dozen books and monographs including *The Charles M. Russell Raisonnie*, which won a Western Heritage Award.



# Linda Dufurrena: Riding the Long Circle



*Golden Highway* – Highway 140, Nevada when turning off Hwy 95 looking towards the West

Sometimes, on the right kind of morning, Nevada looks like waves frozen in rock. Long ridges roll away to the horizon. Broad stretches of sage and playa form paler troughs between them. From a distance, it all looks barren, lifeless, baking. But within it hide riches for the senses and the spirit.

Just on the cusp of summer, we have ridden into a rocky, snake-infested, beautiful green crease in the shoulder of a granite mountain. Mountain mahogany and snowberry fill the draw up high. Six-foot water hemlocks spread their deceptively lovely leaves below the meadow we call the





*Roping* – A neighbor and trapper, John Peter, helping us brand

Dutchman. We are gathering cows to move them to the high country. I'm riding down the bottom of the canyon. My husband, Tim, is on the ridge above me, somewhere.

I hear something, look up. He's waving me back, the way I came. I twist around, scanning the slope, but the hillside is clean. I start up the right fork of the draw, hear more hollering. He's waving his hat in frustration now. Tentatively, I turn my horse the other way. Across the blue space between us floats this fragment: "...above you! Behind you on the hill!"

It's a steep, rocky slope, rising four hundred feet in a quarter mile. My horse scrambles and huffs; we switchback up the sidehill. Around the back, way on top, one red horned cow pokes



*Bend in the River* – Quinn River and the North Jackson Mountains, Humboldt County

her white face out of a thick patch of mahogany. One whoop and she's obediently down the canyon. I lose sight of her, pick my way off the hill, through the boggy meadow below, up the other side. He only says, "If I tell you to go back, it's because I can see something you can't." We trot just a little further, over a saddle, and below me spreads a whole world.

From the nameless ridge between two canyons where I sit, my eye scans perhaps three hundred miles. Our home place is on the valley floor thirty miles to the south, wavering in the heat. Its shade makes a square shadow of darker green in lighter green alfalfa fields. To the east, big volcanic ridges march off to the skyline, broken by occasional faults, punctuated by masses



*Early Morning Pipe – Shepherder at dawn*

of granite poking through the ash flow blanket. To the north, the terminus of the range has torque itself to breaking. It is a wrenching motion, legible on satellite image and in the quartz veins that have healed the open fractures in the rock. The broken spine of the mountain curves off to the north, the tailbone of a fallen giant half submerged in alkali mud.

Westward through this pass, across the border into Oregon, flat basalt tables step off like black platters into the distance. Over there, there are no more huge waves of rock. An immense regional fault transforms the motion of the earth's crust from up and down to a hidden sideslipping. In a few miles, the entire terrain changes. We humans appear more important in



*Winter Herding* – Shepherd with two pack burros and sheep in the snow heading towards the winter range

a flat country, where we cannot see the true scope of our world. You must climb up to a high place, to see what you cannot see from below. People who spend time in the Basin and Range know this; their perspective on their lives differs because of it. There is less opportunity for this lesson in other, less violent and barren places. This difficult country is always ready to teach, if you can be silent, wait for the lesson. The huge emptiness of the desert puts all human activity, all human emotion, into perspective: the work we do, the generations of family which hold our place in time. One has only to sit for awhile on a crest of one of these frozen waves to realize how tiny a place in time and space that truly is.



*Saddle* – Hank Dufurrena helping his son Zack with his saddle after branding

Once, a helicopter crew stopped at our ranch, counting deer in winter. The January pagonip, the ice fog peculiar to the desert, had blanketed the valley for weeks. The whole world was gray, no mountains visible. The definition of the land was gone. We moved through our days by instinct, knowing the tasks, unable to see our destination. The wildlife biologist offered a ride, an opportunity to help with the winter count. I jumped at the chance.

The helicopter took off heavily. At first we skimmed the valley floor, spotting herds of mule deer, pushing and scattering them like leaves below us, counting does and fawns,



*Camp Coffee* – Magen Dufurrena enjoying a last bit of warmth before riding

numbering the year's crop. We rose to fly along the ridges, spotting the darker shapes moving through the snow-covered canyons. We rose blindly through hundreds of feet of nothingness, seeing only droplets of cloud on the chopper's plastic bubble. Finally, a blinding beam speared the fog. After weeks of monotony, a clear pink sky. We skimmed the peaks, strings of blue islands in a sea of brilliant white, the air crystalline. I thought of the people not so far below us on the valley floor, moving through the sea of gray. If you shift your center, your world is completely changed.



*DeLong Hot Springs – On the east edge of the great Black Rock Desert*



We can scribe a circle, an area of influence, let us say, around our home. Fifty miles. It's a long way, and yet in the desert not so long. Fifty miles from home, if home is the center of our circle, you can sit on a barren peak, the schussing of wind through short, high-altitude grasses the only sound. Hide in a cool cave beneath that peak and let your eyes stretch the length of the blinding summer playa. Follow the rhythms of life on the ranch, along the base of mountains in summer, into the foothills and the big, cool basins of summer, where people and animals find shelter under aspen. Run your fingers along the rough edges of shapes carved by lonely men from another land, names, dates, the curving form of a woman's hip echoing the silver curve of aspen trunk. *I was here, alone, a long time ago.* Follow the rhythms of the people who live this life now, families, neighbors; watch that life changing, the old ways going. There are still ranching families who pass the old skills to their grandchildren, but they are fewer each year.





*The Orphan* – Hank Dufurrena with a burlap sack made into a carrying pouch for bummer lambs that will be brought to the ranch to be raised



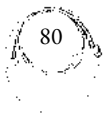
*Just a Little Peck* – Roosters always like to come and lick the lamb's milk after feeding



*Lamb Love* –Linda's Dufurrena's granddaughter, Julia Dufurrena



*Farm Sprinklers* – On the Dufurrena's ranch



This book is a collection of images, in photographs and in words, of the country in our circle, of the places where we do our work and raise our children. Of the people who teach us about the place we live, and about each other. There is no richer world than here, just fifty miles from home.

— Carolyn Dufurrena

(Excerpt from the book *Fifty Miles from Home*)  
[www.nvbooks.nevada.edu](http://www.nvbooks.nevada.edu)

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LINDA DUFURRENA, PHOTOGRAPHER  
CAROLYN DUFURRENA, AUTHOR

For more than a decade, photographer Linda Dufurrena has recorded the rugged, heartbreakingly beautiful landscape of northern Nevada and the patterns of life on the Dufurrena ranch in the Quinn River Valley. The photographs you see here are part of the book *Fifty Miles from Home*, produced by University of Nevada Press. Along with 124 of Linda's photographs is an essay by her daughter-in-law Carolyn Dufurrena that discusses the rhythms of the land and of life on the ranch. The words and photographs in their book, first published in 2001, vividly depict the heart of the West and its fabled ranching culture.

Within the fifty-mile circle of territory over which the Dufurrena family ranch operates – territory ranging from the barren edges of the Black Rock Desert to high, Aspen-filled, mountain basins – Linda and Carolyn Dufurrena follow the annual cycle of ranch work and the seasonal changes of the surrounding landscape. Life in remote Nevada – the “back of beyond” – is shaped by time-honored skills of generations of ranching families.

Linda Dufurrena is a widely exhibited and published Nevada photographer who specializes in depictions of rural Nevada and of traditional ranch life.

Carolyn Dufurrena is a writer and teacher who came to Nevada as a geologist.

Carolyn explains, “The book was published about two months after September 11<sup>TH</sup> and we believe it struck a chord in people at that time whose idea of home and safety was deeply shaken by the events of that day as the first edition of the book (I believe 3500 copies) sold out in three weeks.” Carolyn received the Silver Pen award for Emerging Writers in 2002 from the Friends of the University of Nevada Library for the text of *Fifty Miles from Home*.

In 2005, the book received the Donald M. Kerr Award from the High Desert Museum in Bend, Oregon for “raising public awareness of ranch life in the Nevada High Desert, by chronicling family and community traditions and the Great Basin landscape.”

Linda Dufurrena may be emailed at [lindadufurrena@yahoo.com](mailto:lindadufurrena@yahoo.com) and Carolyn Dufurrena at [cduff22@yahoo.com](mailto:cduff22@yahoo.com).



photo of Linda Dufurrena by Marilyn Newton

Linda Dufurrena



photo of Carolyn Dufurrena by Kevin Martini-Fuller

Carolyn Dufurrena





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# EQUAL FOOTING

BY MARILYN FISHER

*Previously, we covered the Tenth Amendment of the Bill of Rights and protection of State sovereignty, including the limited enumerated powers of the federal government. However, other areas of the Constitution deal with State's rights and limited powers, as well; so, here's more information for those times when you need to educate and empower yourself concerning State sovereignty.*

The more you tune in to the media, the more you learn that State sovereignty and respect for our Constitution are put on trial daily. It's all there in the news: the tug-o-war between States and the federal government over what is and what is not Constitutional; the use of terms like nullification, federal mandates, commerce clause, equal footing and enumerated powers; Tenth Amendment news filling the airwaves as States like Arizona, Virginia and others stand up for their sovereign rights. The

debate over State's rights issues is a glaring sign of these extraordinary times of upside down ethics and constitutional re-interpretation that fly in the face of what the Framers originally intended when they penned this brilliant document two centuries ago. Not to mention that the lumbering federal government mandates are a classic example of how blind to the Constitution our Congress has become.

The State governors and their attorneys general are bound up in legal battles to defend the will of their people, fighting

to preserve their constitutional sovereignty over issues like mandatory health care, border protection, forced federal funding, illegal immigration, public lands mismanagement and other challenges, and going all the way to the Supreme Court of the United States to establish Constitutional clarity. At stake is not only the will of the people, but the very threads of reason that bind our Constitution.

How does the Constitution weigh in on State's rights beyond those defined in the Tenth Amendment? Articles I and IV promote limited federal government authority within the boundaries of State sovereignty. The inclusive Article IV determines how States relate to one another and the respect the federal government owes them as sovereign nations. It lays out constitutional guidelines for admission of new States, changes to State boundaries, the property power, as well as the duty of the federal government to protect States from foreign invasion, all through the "New States," "Federal Property and Territory" and "Guarantee" Clauses. The New States Clause, or Admissions Clause, confirms that "New States may be admitted by the Congress into this Union; but no new States shall be formed or erected within the Jurisdiction of any other State; nor any State be formed by the Junction of two or more States, or parts of States, without the Consent of the Legislatures of the States concerned as well as of the Congress." There are a few exceptions where States may actually be formed out of an existing State as long as all parties, the new State, the existing State and the Congress consent.

Does the federal government have a responsibility to protect the States from invasion? The answer is yes, it absolutely does. As the border protection issue explodes in the State of Arizona over the constitutionality of its right to defend its borders and citizens from foreign invasion, the federal government defies the very constitutional law it is charged with upholding – national defense. In this case, the States are doing the job the federal government won't do. They are constitutionally correct to take this stand as the Guarantee Clause (Article IV, Section 4) provides clear wording regarding border protection, "The United States...shall protect each of them [States in the Union] against invasion..." The portion declaring that the United States shall protect each State "against invasion" was designed by the Framers to prevent a sectional president from refusing to defend certain parts of the nation from foreign attack. The guarantee of protection from foreign

invasion is a carry-over of Congress' obligations as determined under the early Articles of Confederation. Although the Union is made up of separate sovereign States, its strength lies in being unified against a common foreign threat. With this guarantee properly in place, the federal government is charged with protecting the national security of the whole Union which could face threat from invasion and with impartiality to none.

What are the restrictions to federal land ownership within a sovereign State? Can the federal government take whatever it wants for the public good? The answer is no, constitutionally it cannot. It can try, as it has in land grab disputes throughout the west, but it is restricted by the Enclave Clause (Article I, section 8, clause 17) which authorizes Congress to purchase, own and control land within the boundaries of a State, but with very specific limits as to what types of land the federal government may own and control.

The clause states that Congress may exercise legislative "Authority over all Places purchased by the Consent of the Legislature of the State in which the Same shall be, for the Erection of Forts, Magazines, Arsenals, dock-Yards, and other needful Buildings." At present, the federal government controls millions of acres of public land within State's boundaries throughout the United States. This has become a critical point of contention as more and more landowners question the constitutionality of certain federal land acquisitions, particularly in the west, raising new concerns about "land grabs" veiled in an unbridled federal "property power."

All States are sovereign over their land use; however, specific federal lands have pre-existed since their origins as territories. Since the nation's founding, Congress has expanded its authority over substantial tracts of federal land in the twelve Western states for national parks and forests, recreation areas, wildlife refuges, rangeland managed by the Bureau of Land Management, Native American reservations and military installations. In order for the federal government to purchase land within the boundary of a State, the consent of that State's legislature is required. Citing the Enclave Clause, the federal government still acquires land for public use though it cannot legally do so without State authorization. Had the Founders believed the Constitution would allow the federal government to acquire any land it desired and displace State's authority, they would never have allowed their States to ratify the Constitution. Clearly, in their decision, issues other than

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IF OFFICIALS DO NOT CHOOSE TO LEAD, THEN WE AS CITIZENS ARE CHARGED WITH DIRECTING THEM TO COMPLY, OR VOTING THEM OUT OF OFFICE. BY KNOWING OUR CONSTITUTIONAL RIGHTS WE'LL PRESERVE OUR PRECIOUS FREEDOMS AND OUR WAY OF LIFE IN THIS EXCEPTIONAL NATION.

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private property rights must have been at stake – such as concerns about government overreach – and those issues were of sufficient gravity to compel the Founders to include this clause in the Constitution.

All States are equal sovereigns within the Union through the Equal Footing Doctrine, developed as a result of the Northwest Ordinance of 1787, which mandated that all new states would enter the Union upon an “equal footing” with the original 13 colonies in terms of power, sovereignty and freedom, and that Congress may not require conditions of Statehood as an attribute for admission. The doctrine is a continuing limitation on the “property power” of the federal government as defined through the Property Clause (Article IV, Section 3, Clause 2) wherein “The Congress shall have Power to dispose of and make all needful Rules and Regulations respecting the Territory or other Property belonging to the United States; and nothing in this Constitution shall be so construed as to Prejudice any Claims of the United States, or of any particular State.” Each State was originally admitted to the Union by guidelines defined in Article IV of the Constitution and in congressional acts enabling new Statehood. As Congress enables each new State to join the Union, it may, through Enabling or Admissions Acts, impose requirements that would be valid if the State is the subject of congressional legislation *after* admission to the Union. It’s part of the process by which the people of a United States territory draft and adopt a State constitution. Earlier enabling acts contained restrictions such as the prohibition of bigamy in the Utah, Arizona, Nevada and New Mexico State admissions acts. In this process, the applying State submits its proposed constitution to Congress, which either accepts it or requires changes for varying reasons. For example, in 1866, Congress refused the proposed Nebraska constitution because it limited suffrage to white males.

Although the enabling act becomes a “fundamental law” of the State, its provisions must give way to equal footing rights once the new State becomes a member of the Union. For example, in the **Lessee of Pollard v. Hagan** (44 U.S. 3 How. 212 - 1845), the Supreme Court held that an enabling act could not deprive the State of Alabama of its sovereign ownership rights to land under its internal navigable waterways. Congress had demanded the new State give up ownership of the submerged lands under its navigable waterways to the federal government hoping to keep the waterways open as public highways; however, the Court found the intention could not override the common-law

title all States shared in their respective submerged lands. Ultimately, the Court held that Alabama was entitled to its sovereignty and that “to maintain any other doctrine is to deny Alabama has been admitted to the Union on an equal footing with the other states.”

During Oklahoma’s admission to the Union in 1907, Congress stipulated in an enabling act that Guthrie would be the temporary capital of the State until 1913. Accepting this provision, Oklahoma was admitted into the Union on an equal footing with the other States. By 1910, the people of Oklahoma, through a public initiative, had decided the capital should be moved to Oklahoma City and allocated funds for new public buildings there. The Oklahoma legislature enacted a statute which relocated the State capital to Oklahoma City and, as a result, the lawsuit **Coyle v. Smith** (221 U.S. 559 - 1911) was brought against it. W.H. Coyle, owner of large property interests in Guthrie, sued the State of Oklahoma arguing that the move was performed in violation of the State constitution’s

acceptance of the terms of the enabling act. The Court invalidated a provision in Oklahoma’s enabling act that restricted where the State could place its capital and held that the newly created State was permitted to move its capital to Oklahoma City, “nullifying” a congressionally approved State provision that had prohibited the move prior to 1913. “Section 497” of the Oklahoma Constitution stated that the terms of Congress’ Enabling Act of 1906 – which allowed Oklahoma to be admitted to the Union – were “accepted by ordinance irrevocable.” The Oklahoma courts upheld the act of the State legislature holding that to prevent the State of Oklahoma the right to relocate its own seat of government violated the traditional Constitutional principle that all new States be admitted “on an equal footing with the original states.” Justice Lurton held that “the Constitutional equality of the States is essential to the harmonious operation of the scheme upon which the Republic was organized. When that equality disappears, we may remain a free people, but the Union will not be the Union of the Constitution.” Congress can regulate a State through an enabling act only in so far as it does so under one of its own enumerated powers. Past enforceable provisions in enabling acts have included the exemption of federal property from State taxation, the federal policies of regulating public lands and certain rules of commerce.

What other recourse is available to States who are embroiled in unconstitutional federal control issues? The Federalists wrote about something called “nullification” to be considered as an option in extreme cases of irreconcilable

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conflicts between States and the federal government. The nullification doctrine confirms that each State has the right to nullify, or invalidate, any federal law which that State deems unconstitutional and beyond the limits of federal powers. It has been described as a last alternative to the Supreme Court of the United States as the final arbiter on all constitutional controversies. It's based on the idea that since sovereign States originally formed the Union (as creators of the Compact), they hold final authority regarding the limits of the power of the national government, and that the States as ultimate interpreters of the Constitution can protect their own citizens from unconstitutional national (federal) laws. As long as State sovereignty is fully recognized and respected however, there should be no need to consider nullification as a course of action.

As our Constitution is tested in the coming months, more States will step forward and challenge the federal government over its interpretation of the Constitution. Some States will honor their Constitutional sovereignty, stand on principle and fight, while others will more likely buckle to federal government handouts, becoming more dependent on the federal dole for their existence. Clearly, federal government handouts were not the intention of the

Framers who wrote that the federal government, enumerated in its powers, must not overpower the States, but rather honor their sovereignty.

Whether or not States succeed constitutionally depends on the strength of our elected officials to understand and enforce the Constitution, and all citizens to enforce constitutional rights. If officials do not choose to lead, then we as citizens are charged with directing them to comply, or voting them out of office. By knowing our Constitutional rights we'll preserve our precious freedoms and our way of life in this exceptional nation.



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#### Resources

*The Heritage Guide to the Constitution*, Edwin Meese

*The Federalist Papers, 1787-1788*, Alexander Hamilton,

James Madison, John Jay

*The Oxford Guide to the Supreme Court of the United States*, Oxford University Press

*Columbia Law Review*, Louis Touton

[www.NationalAgLawCenter.org](http://www.NationalAgLawCenter.org)

[www.law.jrank.org](http://www.law.jrank.org)

[www.vlrc.org](http://www.vlrc.org)

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Armed with buggy whips, the front riders keep the lead horses back

## THE MANTLE LEGACY

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*This Montana horse drive helps carry on a family tradition of legendary horsemen*

BY GUY DE GALARD

“You are going into mayhem,” announces Renee Mantle to the 15 guests gathered in the lounge of the historic Sacajawea Hotel in Three Forks, Montana. If Custer had given his troops the same warning before attacking the Indian camp on the Little Big Horn River, the outcome of the battle might have been different. Where I come from –

France – we have an old saying: “A warned man is worth two.” But the “mayhem” Renee is referring to on that April evening is far more appealing than battling Indian warriors: driving 400 head of loose horses across Montana’s range.

Renee and Kail Mantle own and operate Montana Horses, a horse leasing business located outside of Three Forks. Every

spring, the Mantles offer guests the opportunity to help drive their horse herd from their winter pasture 30 miles to the Mantle's home ranch. "Driving horses is ten times the pace and ten times the adrenalin of a cattle drive," says Renee. Some seasoned cowboys, used to bringing in the ranch cavvy, might think: "Peace of cake." It is one thing to gather saddle horses used to the routine across an open pasture. Another is to drive a large herd of horses that have just spent half a year on the open range over a route that includes overpasses, bridges, side streets, parked vehicles, fences and hazards of all sorts. Authentic? You bet. Challenging? Definitely. Exciting? Always. Scary? Sometimes. But that's ok for Kail Mantle who thinks that "a guy or a woman should go out and try every day to do something that scares them a little bit." After Renee's powerful warning, Kail continues to set the tone while giving a few pointers on driving horses: "We don't baby-sit anybody. There is no back seat on this trip. We need you all. I want everybody to engage. Moving horses is like a meandering creek. If one goes off on the side, the rest follow. The trick is to hold back the 'chargy' lead horses, but if the lead is slowed too much, the horses behind will start spilling to the side. It's called a blowout."

The next morning finds all the riders gathered by the corral to meet their horses and get a feel for their mount. This also allows Kail and Renee to assess each rider's ability. Unlike a cattle drive, a horse drive involves animals that like to run and riders should be prepared for some speed while making quick decisions. Since horses are better handled at a trot, enough stamina to trot over long distances is necessary. "If you've got guts and not a lot of riding ability, you can do it, but riding ability sure helps. The better you ride, the more fun you'll have," states Kail. The real fun,



photos courtesy Guy de Galard

At the end of the day, the horses quench their thirst

however, begins in the afternoon when the riders gather the whole herd from a 7,000-acre pasture into a 640-acre pasture. Kail separates his crew into several small search parties and positions them at strategic points across the pasture to prevent the horses from turning back. "The same principles of pressure and release can be applied when moving horses on horseback across a big pasture," explains Kail. "This could take from three to five hours, depending on the riders' abilities and the attitude of the horses," adds Renee before heading out at a trot with her group. But that day, the horses seem to cooperate. Soon, a light cloud of dust, barely visible, rises from behind a butte. Channeled by riders from a distance, small bands of horses converge in a wide draw leading to the corrals. A couple of hours later, the whole herd is penned. Kail and Renee, armed with a buggy whip, separate the horses that won't participate in the drive for various reasons, such as lameness or age.

The sun is casting long shadows by the time we reach our camp, established at the mouth of a scenic canyon along the Willow Creek. After unsaddling, graining the horses and getting settled in the wall tents lined up along the creek, everyone gathers by the huge bonfire to enjoy a tasty chuckwagon dinner. Kail straps on his guitar and entertains the crowd with some of his own cowboy songs that never lack humor. But it's been a long day, with more to come tomorrow, and as the fire continues to send sparks into the big star-studded Montana sky, it's not long before everyone starts drifting off to the comfort of their cot beds.

The next day, Kail sends his crew to the outside of the holding pasture to bring the horses by the starting gate. Each rider holds a buggy whip, mostly used by the front riders as a stay-



The camp of wall tents is set up along the Willow Creek

back incentive. At Kail's signal, the gate is opened and the herd pours out of the corral at a trot, following a gravel road that cuts through the rolling grasslands. The first challenge is the little town of Willow Creek. Renee, riding in the front, seems to have eyes in the back of her head that keep her aware of everything that is happening behind her. Kail rides up and down on the flank while giving quick instructions: "Fill that hole!" "Don't let that horse pass you!" But despite everyone's apprehension, the crossing of Willow Creek goes smoothly. A few miles down the road, Three Forks is gearing up for the arrival of the herd. The drive is the town's biggest event of the year and draws a large crowd of onlookers who line up on Main Street. Framed by riders, the herd enters town at a trot. The clattering of thousands of hooves on the asphalt echoes through Main Street. "There is nothing like riding through town with a herd of 400 horses, while the crowd snaps photos, to make you feel like a hero," says Ken Bernstein from Virginia, who participates in the drive with his teenage daughter for the second year in a row. That evening, the drovers are treated to dinner at the Sacajawea Hotel's exquisite restaurant before

dancing the night away to the country music of a nice bar band, Open Range and the Swing Stampede.

I'd describe day three of the drive as the "home run." The horses know they are getting closer to their final destination and pick up the pace. The riders have to work harder to keep them under control. While crossing a bridge, a few horses decide to jump the sharp edged metal guardrail but, fortunately, without any injuries. After one last stretch following the railroad track, the herd goes through a gate leading to the ranch pasture. From the top of a hill overlooking the home ranch, they charge down in a cloud of dust. Happy to be home again, they scatter to graze. That evening, back at the Sacajawea Hotel, Kail and Renee congratulate everyone for a job well done during a humor filled closing ceremony.

The Mantle name has been synonymous with the horse business for over 110 years, and Kail is not the only one upholding a proud family tradition. It all started with Charley Mantle, born in Vernal, Utah in 1893. Orphaned at thirteen, Charley soon struck out on his own and started working on ranches. In every outfit he worked for, he soon



earned a reputation as an expert horseman. After joining the Army during World War I, he broke remount horses and was put in charge of teaching horsemanship to recruits. After his discharge, Charley established a small ranching operation in northwest Colorado in an area called Blue Mountain, located in rugged Dinosaur National Monument. The place offered water, fertile pastures and protection from the elements. Best of all, there were a lot of wild horses to be caught, broke and sold to local ranchers. In 1926, Charlie married Evelyn Fuller, the daughter of a neighbor rancher. The couple had five children. One of them, born in 1929, was Pat Mantle, Kail's uncle...

Pat grew up horseback on the family ranch and quickly became quite a hand. From a very young age, Pat was a fierce rodeo competitor in bronc riding and roping. Later, he created the 7-11 Rodeo Company and became a rodeo producer himself. In 1958, Pat met Rex Walker, who would eventually become his brother-in-law. The two men decided to start a horse leasing business. Thus began the Sombrero legacy and, in 1960, the two partners created the Sombrero brand. Today, still family owned and run, with an average of 1,200 to 1,500 horses leased to guest ranches and outfitters as far as New Mexico, Arizona and California, Sombrero Ranches is considered the country's largest saddle horse operation. For the past ten years, in May, the Colorado outfit has been offering guests the opportunity to participate in trailing 500 to 800 horses from winter range, making it the largest horse drive in the country.

Best known for the large horse roundups he conducted semi-annually in Browns Park in northwest Colorado and his "Yes, I can do it" attitude, Pat also played an active role in the development of Steamboat Spring's rodeo. Larger than life, rodeo fans were more intent on watching Pat work as a pickup man than the cowboys riding broncs in the arena. Since his death in 1992, no one in the Yampa Valley has embodied the cowboy spirit as much as he did.

Lonnie is Pat's younger brother and Kail's father. Lonnie had worked for his brother on the Sombrero Ranch in Colorado. When Lonnie and his wife Grace decided to start their own horse-leasing operation, they moved to Wyoming so that they wouldn't compete with the Sombrero family business. In 1966, Lonnie and Grace established Wyoming



The herd comes down Main Street in Three Forks

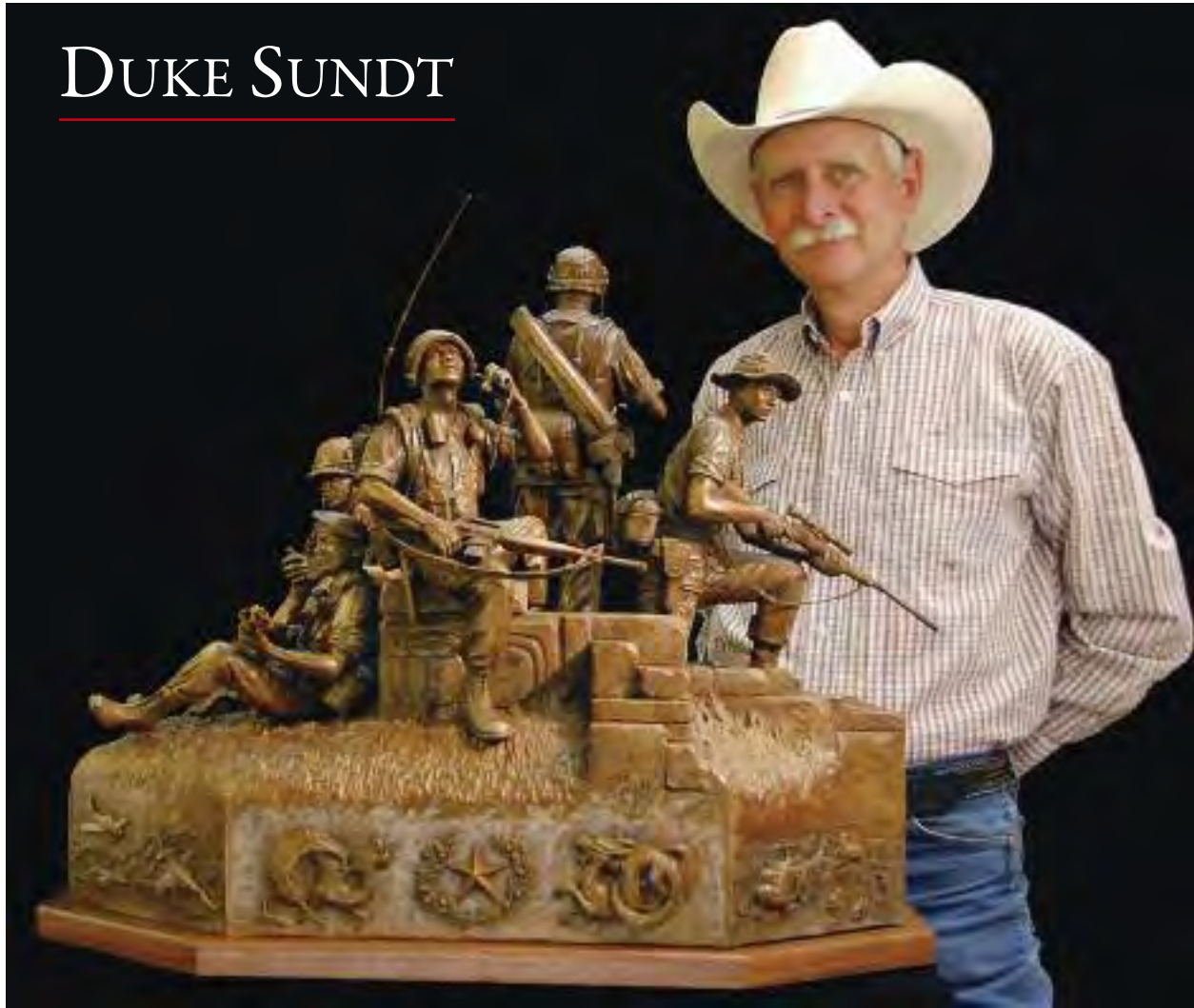
Horses, located outside of Pavillion. Today, Lonnie's daughter Dar and her husband Bob Vogel run the 1,000 head horse business. Running Wyoming Horses had been Dar's plan since she was a little girl. For the past 15 years, the couple has worked together in keeping Wyoming Horses a family-run operation, thus continuing a long tradition of professional horse leasing in the Mountain States.

Steve Mantle is Pat's only son. After high school, he worked for his father on the Sombrero Ranch, but became particularly interested in starting colts. Many of the ranch horses were Wyoming mustangs gathered by the Sombrero cowboys, Steve included. They'd start an average of 30 to 40 of these wild horses a year for the dude string. Steve learned from "the old school," which never really made it easy for the colts, but he got through a lot of horses this way. After his father's death, Steve decided to relocate to Wyoming, where he acquired a 2,000-acre spread outside of Wheatland. Along the way, Steve was fortunate to be surrounded by some of the best horsemen in the area. He eventually met Bryan Neubert who taught him a different approach with horses. Steve would not want to go back to the old days, but would not have wanted to miss them either. In 1998, Steve started contracting with the BLM to gentle mustangs and offer them for adoption. The ranch places about 100 mustangs a year and is currently the only private entity contracted with the BLM to train wild horses. The current training program is connected with Bryan Neubert who hosts clinics at the ranch whenever possible. Today, Steve is assisted by his two sons, Bryan and Nick, who proudly carry on the Mantle legacy.

For more information, contact [www.montanahorses.com](http://www.montanahorses.com).



# DUKE SUNDT



Artist Duke Sundt, here with a scale model of the Texas Vietnam Veterans Memorial Monument, lives near Sapello, New Mexico

## *Sculpting a Life and Soldiering On*

BY DARRELL ARNOLD

New Mexico sculptor Duke Sundt comes from a family of American warriors. His father, Harald S. Sundt, was a career Army officer (West Point, 1932) and his three brothers all served their country in uniform. When Duke's time came to serve, fate took a hand and kept him from it.

Duke explains, "The Vietnam War was starting up and Mom was pretty worried. Dad knew I wasn't officer material, even though I was getting ready to enlist. I got a Christmas card from my older brother who was a forward

observer with the 1<sup>ST</sup> Cavalry and had just survived the November slaughter at a firefight in I Drang Valley. All Dick's Christmas card said was 'Merry Christmas. Keep your ass in school. You don't need any part of this.' So, I thought, 'Maybe I'll go to college.' I did and received a 2-S deferment. When the first lottery showed up for the draft, my number was 335 and there were 21 guys with the same birthday on the list ahead of me. The Army just never called me. I've always had a little bit of a guilty feeling about that."

Duke has found a way to assuage his guilt and honor his

country at the same time. Along with his many sculptures that capture the cowboy and Western lifestyle, Duke is making a name for himself as a sculptor of military monuments.

His first such commission came in 1984 when a neighboring rancher, Chope Phillips, called him up and told him he was highly involved with the New Mexico Military Institute in Roswell, New Mexico. The Institute is a military high school and junior college. Mr. Phillips said they were looking for an artist to sculpt some war memorials.

“Over a period of three or four years,” says Sundt, “I ended up sculpting five statues for them.” Ironically, many years later, Duke ended up sending two of his own children to the Institute. In 2006, Duke was approached by fellow Corriente cattleman Kinnan Goleman, who was a member of a Texas state commission, to find a sculptor for a Vietnam Veterans Memorial Monument to be erected on the state capitol grounds in Austin.

“Kinnan asked me if I knew anything about sculpting monuments,” explains Duke, “and I ended up submitting a bid. Ultimately, they selected me as the sculptor. I made a 1/4-life-scale maquette [small model of the monument] in bonded bronze to show donors what it would look like, and fundraising has started growing. It’s really been a boost. I get a monthly check and I keep working on the monument.”

When completed, the monument will be 14-foot tall and will feature five heroic-sized figures on a granite pediment, each figure representing a different ethnic group. “There’s a black Navy corpsman, a Native America Army radioman, a Caucasian American Marine, a wounded ARVN ranger and a Hispanic scout/sniper,” Duke describes. Around the



WWII – B-17 Bomber Pilot – dedicated 1987  
Portrait of Major William DeSanders – centerpiece of  
DeSanders Memorial Plaza on NMMI campus

octagonal base are individual bas relief bronze panels – each of seven depicting a different scene from the war and an eighth displaying the Star of Texas. The commission is a wonderful project, and Duke is happy to have a steady sculpting job for a while. But how did Duke Sundt get there? How did a “military brat” end up being both a cowboy and a talented sculptor?

“I grew up in the Army,” tells Duke. “We moved from Ft. Leavenworth, Kansas to Fort Sill, Oklahoma and then to the Pentagon around 1950. From there, Dad went over to the Korean War and served as an artillery commander. When he came back, we moved to Ft. Monroe, Virginia where Dad worked on designing the warhead for the Honest John rocket. After that, the family moved to Copenhagen, Denmark where Dad served the last four years of his commitment as a military advisor.”

When his dad retired, Duke’s family moved back to the Las Vegas area of New Mexico where Harald Sundt had grown up. “We had a lot of relatives here,” says Duke, “most of them in the ranching business.”

The family later moved to Las Cruces, New Mexico and then back east to Alexandria,



Duke in his studio working on the Air Cavalry panel

Virginia where his father went to work as a planner for a war games company.

"I went back there for one semester of high school," says Duke, "but then I bucked my bridle off. I'd gotten a taste of rodeoing in high school, and I spent my summers on my Uncle Mo Moseman's ranch."

Duke rodeoed for about seven years, both in high school and after, and then he took his brother's advice and started college at New Mexico State University (NMSU) in Las Cruces as an engineering student. "I never even thought about art," says Duke. "I wasn't doing too well in school, and my brother Chuck showed up one day. He'd gotten a Master's Degree in Animal Breeding. He saw that I was on the wrong Dean's list and fixin' to flunk out of school. He rattled me around the room and whipped up on me a little bit. Chuck said, 'I don't care what happens to you, but the war is still on and it's really scaring Mom. Why don't you take some art classes? Look at your place here. You've got paper maché sculptures all over the place and cartoons on the wall. Maybe you'll learn something.'

"My first response was, 'Heck no. There's just a bunch of hippies hanging out over there.' But Chuck said, 'Take a class anyway.' Of course, after one semester, I just changed my major. I went from one Dean's list to the other because I'd

found my niche. At that time, I was really into Charles Russell's work and a little bit of Remington. I also liked the Frenchman Rodin. I was just geared to do three-dimensional art. I just think three-dimensionally."

Duke did rodeo sculptures at first, even though it got him cross-wise with most of his professors. "They were Berkeley grads, and they didn't like my style of art or my cowboy subject matter. They called me the 'corno' artist. In a way, I consider myself an illustrator because I'm trying to relate a subject or a story through my art." Duke graduated from NMSU in 1971 with a Bachelor of Fine Arts degree, but he quickly found out that it's darn hard to make a living as an artist. "For a long time, I couldn't afford to be an artist and I thought, 'What in the world am I going to do?' I had \$20 in my pocket, a few groceries and two months' rent paid on our apartment. I had a baby on the ground and one on the way. I looked all over Santa Fe and couldn't find any work. Finally, I went over to Watrous [New Mexico] where there was a rancher, Howard Driggers, who was leasing a bunch of country. I'd heard he

was interested in my sculptures.

"He said, 'Duke, I don't need any sculpture right now, but you need a place to live and I need somebody to live out on the Stewart Ranch for me.' I said 'Yeah,' even though I knew absolutely nothing about ranch



WWI Doughboy Head detail





management at that time. I have no idea why he trusted me to do it. One day, we were horseback and were riding back to headquarters and Howard said, 'Duke, it's obvious you're never going to make a very good cowboy. What do you need to get into the art business?' I told him I needed inventory, but I didn't have the \$8,000 it would take to cast a bunch of sculptures. He pulled out a checkbook and wrote me a check and said, 'Get to work. But before you do, I need you to work on this place for me for one more year.'

Driggers was leaving for Baker, Oregon where he'd bought a farm and a ranch, and he was leaving Duke behind to take care of his New Mexico interests. Sundt says, "I've been care-taking and semi-managing ranches ever since."

That's been the history of Duke's career – maintaining a real job as a ranch manager someplace and working at his art in his spare time. "Sometimes managing places played hell with my artwork," says Duke. "I'd hire on and they'd say, 'You'll have plenty of time for your



*Day Patrol.* This is a 1/4-life-size version of one of the figures that will appear on the Vietnam Veterans Memorial Monument

artwork.' But, lots of times, I didn't. I was too conscientious about keeping up the fences and taking care of the cows and trying to do things right."

Still, Duke has enjoyed a successful art career, and he has a long list of sculptures to his credit. Today, Duke and his second wife Suzanne are "managing" a small place outside of Sapello, New Mexico. "We've been married 31 years," says Duke with a smile, "and I think it's gonna last. As for my work, I live the cowboy life, so I know the subject matter. My cowboys aren't like you see on television. I refuse to go Hollywood. I just don't have anything to say about that."

What Duke does have to say, he does through representational art. "I won't do a subject unless there's something that really appeals to me. And I'm trying to share it with you. It's my outlet. It's the way I express my feeling and the stories I'm trying to tell."

For more about Duke Sundt's art, go to [www.dukesundt.com](http://www.dukesundt.com), and for information about the Texas Vietnam Veterans Memorial, go to [www.buildthemonument.org](http://www.buildthemonument.org).



*Tradin' Daylight For Dark*



Duke and Susan Sundt



# RANCH LIVING

W I T H T H E A M A R X

The West is my home; the world, my playground – even if only in my dreams. I tried to leave the cows and hours of fixing fence, doctoring and worrying behind for the city, but I couldn't do it. The lifestyle was in my bones – the smell of freshly baled hay, the wobble of a new born calf and the wide open spaces. "Ranch Living" is my way of celebrating those who create for and in the West, recognizing a lifestyle that I am passionate about. Artists are the creative souls who capture the Western story.

Have someone who needs some ink? Please let me know at [thea@livethewest.com](mailto:thea@livethewest.com). In the meantime, may harvest be bountiful and the fall color in your part of the world exquisite.



Packing up for a week's trip into Wyoming's Thorofare. Chinks by Rhonda Slack at Western Supply, Riverton, WY

*Thea*

## FROM THEA'S KITCHEN

Every fall, hunting season opens in the Rockies, and what a divine treat it is to have low fat, tasty game in the freezer for cold winter nights. It is truly a comfort food when the snow falls and prepared with the loving hands of a mom for her family. Thank you, Heather Christensen, for sharing your favorite elk recipe with us. For more of her fabulous meals, go to the Daily Dish at [www.contemporarywesterndesign.com](http://www.contemporarywesterndesign.com).



### Elk Stroganoff

2 lbs elk steak cubed  
 Cooking spray  
 1 large yellow onion, chopped  
 3-4 cloves garlic, pressed  
 ¼ C water  
 1 lb fresh mushrooms, cleaned & stemmed  
 2-10 oz cans cream of mushroom soup  
 3 T Worcestershire sauce  
 2 C sour cream or 1 C sour cream & 1 C plain yogurt  
 1 lb prepared pasta or rice  
 Salt & pepper to taste

1. Liberally spray a large skillet with vegetable spray. Over medium heat, sauté onion until translucent.
2. Add meat and garlic. Cook until meat is browned, about 5 min.
3. Add water, mushroom caps, cream of mushroom soup & Worcestershire sauce. Add salt & pepper to taste.
4. Cover, reduce heat to medium low and simmer for 15 min.
5. Meanwhile, prepare pasta and drain. Just before serving, add sour cream to stroganoff mixture. Stir thoroughly and bring to a boil.
6. Serve immediately by spooning over pasta or rice.

## OLD FENCE POSTS ARE GOOD FOR A LOT OF THINGS, JUST LOOK AT THIS CHAIR!

Surround yourself in Western comfort and style in How Kola's Cody High Style Club Chair. With personality to spare, this beautiful piece of furniture is constructed with reclaimed fence posts – complete with rusty nails and burl wood. The side panels depict mountains made from sanded half round cedar and pine drift wood. The intricately tooled leather, created by local leatherworker Keith Seidel, on the side panels, arms and ottoman, adds elegance to this rustic chair. Going beyond being simply functional art, the rich, aged leather cushions are stuffed with luxurious down providing a heavenly soft lighting place for enjoying the company of friends or a good book.



Tim Lozier, co-owner and master craftsman, takes great pride in the tradition of hand-crafted furniture. Creating heirloom Western furniture is what Tim and Tiffany Lozier do at How Kola. “Each piece is unique and created to express its best features. Each piece has a story,” says Tiffany. How Kola can create a fabulous piece of the West for you. What will it be? Carved leather? Driftwood? Molesworth? Create your own story. [www.howkola.com](http://www.howkola.com) or (307) 587-9814



## HORSE CRAZY



They are the critters we love, depend on, cry over and hug. Often you see a girl's head buried in her horse's mane as she breathes in his comforting horse smell. It gives her a sense of peace and takes her away from the pressures of life, even for just a moment. Cathy Crain knows all about being horse crazy. That is why the graceful and charming creatures are one of her favorite subjects. In celebration of the horse, Cathy sculpts and glazes *raku* sculptures, brightly colored and full of character like this delightful little guy she calls “Itchy.” Doesn't he remind you of that favorite steed, getting right to the point of irritation in that “oh-it-feels-so-darn-good” kind of way? Get Itchy out of her studio and into your abode now! He's itching to be there! [www.crainartstudio.com](http://www.crainartstudio.com) or 817-594-7751



## HORSE OF IRON

Ranchers are resourceful. Baling wire, twine and occasional raids of the kitchen cabinets can fix just about anything. We aren't talking about fixing here, we are talking about making art, but the same resourcefulness applies. South Dakota rancher and artist John Lopez grew restless sculpting with traditional materials and started welding scrap iron and pieces and parts together to create the most eye popping imaginative sculptures one could dream of.

From pliers, shovels, chains, wire, wrenches and pieces of discarded farm equipment come brilliantly textured horses, cowboys, buffalo and cattle with such anatomical accuracy you think they just might blink. John's vivid and simply brilliant pieces are worthy of close inspection and even more worthy of display for enjoyment. [www.lopez-ranch.com](http://www.lopez-ranch.com) or 605-209-0954



## DANCIN' IN THE DARK

You can almost smell the sawdust and hear the shuffling of cowboy boots to the cry of the steel guitar as you admire this custom floor cloth by Angie Nelson of Free Rein Studio. The neon adds atmosphere and character to your bar or recreation room. Crank the atmosphere by turning off the lights and dance to the glow of your neon floor cloth in the dark.

“As a child, I drew on everything from my bed sheets and walls in my room to tattoos on my friends, so it is fitting that I now create my art on something functional, as well as traditional canvases.”

Angie exercises this historical craft by building layers of paint and sealer to create a visually textured painting on canvas. Angie can create a custom rug depicting the design of your choosing. She has created pet portraits and even rugs depicting a story of a stolen horse, to name a few.

Each floor cloth is made for you. For more than two decades, Angie has designed and executed commissions and limited edition floor cloths for individuals, specialty catalogs, design firms, furniture stores and manufacturer's showrooms across the country, including such clients as LL Bean, Lexington Home Brands and Slifer Design. [www.freereinart.com](http://www.freereinart.com) or 336-905-0386



## MIRROR, MIRROR

Mirror, Mirror on the wall, who is the fairest cowgirl of them all? “You of course!” a definitive answer from the carefully handcrafted mirror from California artist Stephen Bryer, who has made a name for himself creating unique mirrors that reflect styles from art deco to ultra Western. Using hair on hide, embossed leather, stones and exotic woods, Bryer creates mirrors that offer surprising art elements to any size, shape or hued room. You should see the hot pink leather mirror he created for a haute California clothing boutique! This turquoise beauty's lines are gentle and the stone grounding. Every stone is carefully chosen and placed by Stephen in a beautiful arrangement that reflects a cooling shower over the Southwest in the spring. This mirror surely has nothing but becoming things to say about you every time you peer into its depths. Make it a part of your favorite room and never wonder who is the fairest again. It is the one looking back at you! [www.contemporarywesterndesign.com](http://www.contemporarywesterndesign.com), 949-309-7250 or [stevenzsevenz@gmail.com](mailto:stevenzsevenz@gmail.com)

## CUFF ME

Express your unique personality while wearing one of these stylish silver cuffs by 2B Jewelry. They are equally fit for a night on the town or a comfortable gathering with friends. Made from sterling silver and 14kt gold, these bracelets are available in three finishes and are one size fits all.

Holli Brackeen created 2B Jewelry to express her artistic love of horses, as well as her faith. She creates many custom pieces out of precious metals and stones using iconic Western images: horseshoe nails, spur rowels and barbed wire. Have her make a piece just for you or choose from her pieces at [www.holibdesigns.com](http://www.holibdesigns.com) or 713-410-3035.



## ARTIST PROFILE: MADE OF AN AMERICAN DREAM

One of the West's most celebrated fashion designers, Patricia Wolf, tells her story



Life is a funny thing. It nudges you into places and positions you for the future without you even knowing it. As a teenager, Patricia Wolf made her own prom dresses, her sewing skills learned from her seamstress mother. The dresses were so unique that she soon developed a following and made them for others, but fashion design was not on her mind. As a devout Catholic intent on being a nun, she entered the

convent. As a nun, she attended college and worked in the sewing department where she learned superb tailoring skills. With a life change, she left the convent and taught school, finding herself in California. There she made her own clothes and costumes. People would stop her on the street asking where she got her clothing, and, upon finding out she made it, asked if she would make clothes for them. Word of mouth led to her creating clothes for entertainers, “Mostly rock ‘n rollers,” she says with a smile. “It was the 70s.”

With her moderate success in California, she and her husband Sam – who had an art school background – started designing and making clothes, traveling to street fairs and art festivals all over the western United States. For six years, the family – by this time they had two boys – were nomadic artisans. They traveled, lived and worked in a delightful traveling home they converted from a school bus and called their Prairie Schooner.

Patricia loved designing with denim and leather. Her designs were so unique that she caught the eye of Levi Strauss when the corporate giant was opening their women's division. They offered her a staff designer position. Fond of the road and her freedoms, Patricia kindly passed on the opportunity to continue on her own path. Not long after, she did feel the need to settle down and the family found a home in Smithville, Texas where her natural inclination toward Western design took hold.

“The Western clothing at the time was hideous. It was polyester pants for the men, jumpsuits for the women and square dance dresses,” says Patricia. “One look at the Dallas Market and Sam and I thought, ‘These people need help!’”

So, she created a leather collection trimmed with black and white hair on hide and set up in the temporary booths called the Chutes. “A line wrapped around the building, waiting to write orders,” says Patricia of her first foray into designing wholesale for the Western market.

Patricia's knack for capturing Western in stylish, sought after clothing remains today. Thirty-seven years after their house bus and the Grateful Dead blasting through the 8-track stereo speakers took them on the road to the art festivals that would define their style, Patricia has made the Patricia Wolf brand one of the most recognizable names in Western fashion. With awards galore and two major motion picture costume credits to the name, she hasn't forgotten how they got there. Everything she does is made in America from the fabric to the buttons; she sources it in the USA if at all possible.

Nudged gently and unknowingly by life, as a child, Patricia found herself drawn to the beaded moccasins on display in the Franklin Institute of her native Philadelphia. She ultimately went on to make her own moccasins, then her own clothes – with a Western twist, and now she finds herself immersed in Western culture interpreting it for the public through her designs. She and Sam still live in the same home in Smithville

that they settled into in 1976, where employees once came to work in the dining room for their fledging company. Patricia oversaw the designs while Sam held down a dozen odd jobs to keep their dream alive. Now they are one of the biggest employers in their Texas town with a factory right on Main Street. Patricia Wolf... living life and sewing a label on her American Dream.



# The Return of the Western Collectible

BY DAN GAGLIASSO



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*photos courtesy Old West Auction*

Roy and Trigger at the Roy Rogers and Dale Evans Museum in Victorville, CA

For the last nine months, the top quality Western collectibles market has received unprecedented national and worldwide attention with three major cooperating auctions featuring the former collection of the Roy Rogers' Museum. Joseph Sherwood and Linda Kohn Sherwood's High Noon Auctions, along with Brian Lebel's Denver Old West and the famed Christie's Auction House of New York City, all pulled together to feature many of the most iconic items of this most famous and down-to-earth of "B" movie cowboys.

I met Rogers once, years ago, on a southern California trap shooting range. He about bowled me over with an unassuming introduction and firm handshake. "I don't think we've met before. I'm Roy Rogers." Though I was too young to have lived through the height of Rogers' popularity, his genuine sincerity made me an instant fan of the real man.

Western historian Paul Hutton has described why he felt Rogers' mystique had made him so enduring. He was philosophical in his reflection, "These are certainly different times than the 1940s and 50s, but for the generation that grew up then, Roy Rogers represented straight-shooting honesty and integrity. He was always on the side of right and always stuck up for the weak and the oppressed. Roy Rogers

represented the kind of virtues that we hoped America would always stand for."

Until the phenomenal success of *Star Wars* licensed



This Winchester Model 12 Pigeon Grade was purchased from Clark Gable by Roy Rogers on the trap range one afternoon after Clark had a particularly bad day of shooting



Roy Rogers and baseball legend Babe Ruth inspect Roy's first gun rig which sold at the Old West Auction in Denver for \$103,500

merchandise starting in the late 1970s, only Walt Disney's *Davy Crockett* items eclipsed the sales and popularity of Roy Rogers and Dale Evans toys, clothes, games and comic books. For successful, aging baby boomers that see value in the past, even a glitzy manufactured "B" movie past, what better way to relive and hand down some of those simple, honest values than to own a real piece of Rogers' Hollywood heritage.

Tempered with the sadness that the Roy Rogers Museum in Branson, Missouri was closing its doors, Denver Old West Auction organizer and owner Brian Lebel stated, "It's been an exciting time where everyone involved showed their real love for Roy and Dale." At the conclusion of the Denver auction, Roy's son Dusty said, "I was crying and smiling at the same time. Many of these items have been in the family for well over fifty years and on display in the museum for forty-two years. So it's great see to the Roy Rogers legacy handed down to a future generation."

Extensive local television and newspaper coverage had piqued the interest of many Denver families who brought their children and grandchildren to show them a little old-time, Western Americana. I watched as one of Lebel's

highly-trained staff members went out of her way to explain to some young visitors just who Roy, Dale and Trigger were. That's one way to help keep the legacy alive. Saturday night, amidst the auction's actual frenzy, the phone bidding staff reported enthusiastic bids coming in from as far away as Europe.



Lakota Sioux vest and early Edward Bohlin buckle

Rogers' extensive firearms collection, both from his films, his hunting rifles and shotguns and some collectible guns, were the biggest part of the lots being offered in Denver and brought good prices. Roy's first Hollywood holsters with his pair of five and one-half inch Colt single actions brought \$103,500 plus the normal buyer's premium required with all successful bids. Another Rogers' holster set from Nudie's famous Hollywood shop with a pair of Colts brought \$97,750. A rare Winchester Model 12s shotgun that Rogers bought directly from Hollywood Golden Age superstar Clark Gable went for \$71,300. There were Roger's spurs, Hollywood clothing, personal shooting and hunting outfits and even Roy's 1964 canary yellow Lincoln convertible that went for \$19,550. The very last item in the auction, a simple limited-edition print of Rogers that hung at the exit of the museum and wished visitors "Happy Trails" as they left, went for \$14,950 – a nice surprise ending to an incredibly successful evening.

If collectors and investors of other high quality Western collectibles weren't impulse bidding, they were waiting in the weeds for some particularly desirable pieces, as a number of non-Rogers related Western collectibles also brought good prices that night. A rare Civil War-era Henry rifle with perfect historical provenance, with no relation to the Rogers' estate, brought \$57,500. A beautifully beaded Lakota Sioux vest went for \$6,900 and a very early Edward Bohlin buckle that

belonged to early cowboy superstar Buck Jones went for \$9,100. Every lot at the Denver Old West Auction sold, which doesn't often happen at many sales, even during the best of economic times.

At Christie's/High Noon Auction in New York, RFD cable television owner Patrick Gottsch's business manager enthusiastically outbid several other major bidders for Rogers' famed mounted palomino horse Trigger for \$266,500 and paid another \$35,000 to win Rogers' "wonder dog" Bullet. Trigger is undeniably the most iconic piece identified with the "King of the Cowboys." In having his favorite horse mounted for display, Rogers managed to keep some of that special man and horse relationship vivid in his own memory. For Gottsch, it was a targeted buy as RFD has plans to start broadcasting Rogers' movies on Saturday mornings and will feature Trigger, Bullet and other memorabilia in a museum wing of a new corporate headquarters building slated for construction in Omaha, Nebraska. Gottsch plans to have Dusty Rogers and his son into the films hoping to introduce a new generation of young farm and ranch children to positive values and the clean-cut entertainment that Rogers exemplified. In an interview on National Public Radio, he happily emphasized that since the New York auction, "I've received numerous emails thanking us for saving Trigger and Bullet." The Christie's auction, which had the most Rogers items on the auction block, brought in just under \$3 million dollars, many items selling for two to three times their estimates, a positive sign for the collectibles industry.



(L to R) Brian Lebel, Melissa McCracken, Roy Rogers, Jr. (Dusty), Dustin Rogers, Linda Kohn Sherwood, Joseph Sherwood and Trigger at Christie's in New York City



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*Tom Derrance & Ray Hunt*

*Photographed by Heather Hallgriff*

# A Legacy Of Legends

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Driving cattle at Hunewill Ranch

# Making History at Hunewill Guest Ranch

BY MARK BEDOR

**I**t's a piano that could tell some fascinating stories. Built in the mid-1800s, it sailed from New York to San Francisco, around Cape Horn at the southern tip of South America. Once ashore, it crossed the Sierra Nevada Mountains to the Wild West gold town of Bode, California. There, it took up residence in the home of the mining superintendent, who bought it for his wife. The piano was later purchased by Napoleon Bonaparte Hunewill for his daughter-in-law.

Today, it sits in the parlor of the house Napoleon built in 1880, on the ranch



Hunewill founded in 1861, and is still run by the descendants that bear his name. "Hey Jude" had yet to be written back then, but the piano still sounds great as I play the classic Beatles' song on that historic instrument. The parlor is just across the hall from the first floor bedroom suite in the big ranch house where my wife and I are staying. And I made good use of that keyboard, during a very special week at what today is known as the Hunewill Guest Ranch.

The history here is amazing. Napoleon's great-great-granddaughter Betsy and her husband John Elliott tell me



Marilyn Bedor enjoying the ride at Hunewill



Dance night at the Ranch



Jan & Stan Hunewill

the stories as we look at the old family photographs on the parlor walls. The California gold rush had brought Napoleon west from Kennebunkport, Maine. He was one of the few who actually did strike it rich. He returned east, married, then came back to California with his new bride Dannie. The couple bought timberland in the Eastern Sierra, opened a mill and supplied lumber to the boomtown of Bodie. Competition from the new railroad ended that business, so Napoleon switched to cattle.

He bought out struggling homesteaders to put together a ranch of about 4,500-acres, supplying beef to the hungry miners in the Bodie Hills. The Hunewills have been ranching here ever since, on that same spread outside present day Bridgeport, just east of the magnificent peaks of the Sierras.

Fast forward to the Great Depression of the 1930s. Napoleon's grandson Stanley was running the ranch. Steers were selling for just three cents a pound, not enough to even pay the taxes. But, "Mr. H," as he's known today, had made a very good decision when he married an Iowa school teacher named Lenore. It was her idea to take in guests. "You know, it's pretty enough here," Lenore expressed. "Maybe we can find people that'll want to come and do this with us, and pay us a little bit."

That was 1931 and families from all over the country, and the world, have been making their own history at Hunewill Guest Ranch since – pushing cattle, riding horses and savoring the unique beauty of a place that is like nowhere else in the world. And, after one visit, many never go anywhere else. "We still have families that came in the 1930s," says Megan. "They're the grandchildren of those early people that came and stayed with my grandma when she cooked and got her stepsons out there to wrangle. She really was the dynamo behind the whole thing."

Tom Turner has been bringing his family here since 1965. There were 24 Turners at Hunewill the week I was there, representing three generations, with a fourth on the way. As I took my first horseback ride at the ranch, I asked what's kept him coming back all these years. "Hopefully, by the end of the week you'll know!" laughed the 79-year-old. "It's a real unique place to ride," he said, a moment later.

“The real Western experience. And then you have all these meadows that you can gallop in.”

Huge, flat, wide-open meadows make up much of the ranch. It’s irrigated pasture land, perfect for grazing on what is still a real working cattle ranch. But, it’s also perfect for riding. And in late June, much of the ground was still wet from both the irrigation and the runoff from the melting Sierra snowpack. In some places, there were ponds of water a foot or two deep. And it was great fun to gallop through the water on what our wrangler Ray referred to as the “Bonanza Lope.” No nose to tail stuff here. There’s all kinds of room to spread out on a horse and let him run.

The Turners are a riding family and many of them own horses back home and have competed in a variety of equestrian events. Tom’s 20-something granddaughter Allie was a barrel racer before she switched to hunter jumpers. “They’re great horses,” she beams of the Hunewill string. “For me, it’s heaven. I ride six days a week at home, and then, to come and ride some more, to share it with the family, is pretty cool!”

The advanced rides were terrific all week long. Lots of long lopes! My horse Dolche was simply perfect. “Right up there with him,” said Steve Hauck when I asked how the Hunewill horses compare with the one he owns back in Tennessee.

Hunewill also takes good care of beginners. Sally is the beloved instructor who’s been teaching children and other new riders here for some 30 years. “Put your hand down and make the cricket sound,” she instructs as her “buckaroo” ride heads out. Learning takes place on the trail, on horses well-suited for rookie riders.

And, of course, they’re not just all kids. “I was really impressed,” Shannon Johnson told me at lunch after her ride with Sally. “She’s just really, really good!” Johnson, here with her two daughters, had ridden some as a child, but never had any real instruction – until her visit to Hunewill. “Here it’s (how to position) your hands, your feet, your knees, your seat, your head,” she continued. “Then she taught us to go straight into a lope. The second day of riding, people that have never ridden before are loping, safely!”

My wife Marilyn enjoyed the instruction she received on the intermediate ride. “They



Guests having a blast on horseback!



No better vacation for kids and families



The 1880 ranch house dressed up for the 4<sup>th</sup> of July

stop you before you do something new on a ride and they give you tips,” she tells. “And they’re really watching you as you’re doing it, and coaching you along the way. It’s the best program; you always learn something.” And it all happens in a breathtaking setting. The towering snowcapped Sierras. Vast meadows decorated with abundant wildflowers. Sparkling streams. The smell of sage. Warm sunshine. A magical place – especially for children.

“Absolutely magical,” beams Robin Hauck, who is here from Boston with her husband Steve and their three young daughters. “It’s so safe. Our kids can be free and do what they want. And they see these kids every year, and they’re right back at it. They’re friends again. It’s so neat, so special.” Many families book the same week every year, and their kids grow up together. It’s the same for the Hunewills. “They’re like family,” Megan says of the guests. “Many of these people I’ve known since I was a little girl. You develop a relationship. It’s kind of special that we’re able to share this place.”

Now in their 40s and 50s, Megan, her sister Betsy and brother Jeff are the fifth generation of Hunewills. Megan runs the horse program. Betsy is in charge of the office. Her husband John oversees the cattle. Jeff is the resource manager of the entire operation. His wife Denise keeps the books. Parents Stan and Jan still play an active role as well, as do their grandchildren, the sixth generation, some of whom are now in their 20s. While raising cattle is still a vital and important business, it is the guest operation that allows all of those families to make a living here. They all live on the ranch, as well. But family businesses have their built-in challenges. The Hunewills have seen family conflict tear

apart neighboring ranches. Over the years, Stan and Jan have always worked with their kids to make sure that didn’t happen. “As we were growing up,” Megan shares, “our parents would say, ‘Look at our neighbors over here. They’re fighting. How can we NOT do that?’”

Communication is a key. To this very day, the Hunewills gather every week for a family meeting. “To sit down and say what’s working, what’s not working,” reveals Megan, “instead of letting it build up and become a problem.”

“Doing it weekly does help,” John tells me. “There’s a lot of stuff that could sit and fester. We’re able to kind of address things.” Among the ties that bind this family is a deep love and appreciation for the ranch that has been passed down through the generations. It’s a love for a place that the Hunewills hold the title to, but know deep down it’s not really theirs.

“When I was a kid, some guys would say, ‘It’s too bad you have so many dudes around,’” recalls patriarch Stan. “And my folks, when they heard that, they would always correct them. ‘We’re here to share this,’ they’d say. ‘This is God’s country. We’re takin’ care of it.’ And they loved it.”

“That was neat for me to see, because they were really sincere about it. You knew that was comin’ from the heart,” shares Stan, adding, “I feel blessed. And I thank God every day to get to live here.”

I’ll bet a lot of people thank God the Hunewills live here. He put the right caretakers in charge of this historic property, a place that has allowed so many other families to make their very own special history.

FYI: [hunewillranch.com](http://hunewillranch.com), 760-932-7710



The view from Hunewill’s day long mountain ride

Where Old West meets The New West

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# 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.*

## Everett Ruess

W.L. Russo  
www.gibbs-smith.com



Desert mysteries are always intriguing. This story is especially compelling as it includes people and places perfectly inherent with great Western storytelling. Everett Ruess, a young man with an adventurous spirit, made his way into the desert southwest, along the California coast and around the Sierra Nevadas, seeking himself and to see the beauty of the West. In November 1934, at the age of 20, he mysteriously vanished in the barren Utah desert. The book is a collection of his letters home from 1930 until he disappeared in 1934. It is a mystery still unresolved, but his letters give us some insight into the character of a young man, seeking only beauty with, as author Russo concludes, “only the singing wind to chant his final song.”

## Work Song

Ivan Doig  
www.riverheadbooks.com



Montana writer Ivan Doig never disappoints with his fictional visits to period Montana of the last century. From his seminal *This House of Sky* to *English Creek* – Doig’s books are windows into the people and places of the Big Sky state. *Work Song* is the follow up to his wonderful *The*

*Whistling Season*, and we revisit Morrie Morgan, 10-years later, where he lands in Butte, Montana, beholding the area’s natural beauty that “made a person look twice.” Morrie finds work, along with an interest in the widow Grace Faraday, and what follows are the adventures of a classic Doig character filled, charismatic dialogue and homespun characters one could have met in Butte in the early 1900s.

## The Life of Maynard Dixon

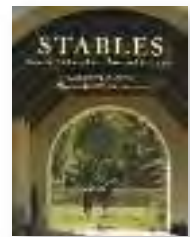
Donald J. Hagerty  
www.gibbs-smith.com



Anyone familiar with this magazine knows Maynard Dixon is a favorite. His vision of the American West creates a timeless and honest window into a special part of the world. Dixon biographer Donald Hagerty has created a series of books on the man and his mystique. This volume is written in a very personal style, and includes anecdotes from Dixon’s children, historical vignettes and interviews with those who knew the artist. The book is beautifully illustrated with images familiar and new to Dixon aficionados. Hagerty explains about his subject: “From the beginning, Dixon was different – an authentic, iconoclastic, self-created individual.” Amen.

## Stables: Beautiful Paddocks, Horse Barns and Tack Rooms

Kathryn Mason  
www.rizzoliusa.com



Anyone who loves horses generally loves to wander around in somebody else’s tack rooms to check out their gear. Ms. Mason’s book helps continue that behavior and takes us for a visual peek at “other people’s barns.” And these aren’t your run-of-the-mill pipe corrals or tilt-ups;

Mason has chosen just “the good ones” from all over the country. Mason is not a stranger to the genre, as she has penned a number of books on Virginia’s hunt country, as well as coming west to depict the wonders of Napa and Sonoma in northern California. Her book is filled with barns that any human would love to call home, as there is more polished wood and brass than in most country clubs.



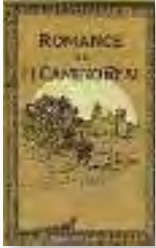


# RECOMMENDED READING

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## Romance on El Camino Real

Jarrett T. Richards  
[www.amazon.com](http://www.amazon.com)



First published in 1914, this book tells the stories and narratives of a simpler time – before California’s statehood – in then Alta, California. Students of the old vaquero life along the Pacific Slope will find this a wonderful book to follow “where the footsteps of the Padres fell.” Long out of print, it can still be found as a bound volume amongst used book sites, and Google offers a digital reprint, as well. The book’s charm comes from its marvelously romantic illustrations done in pen and ink by none other than Alexander Harmer – the vaquero’s best friend and artist. The illustrations make the book itself a must find.

## Let My People Go Surfing

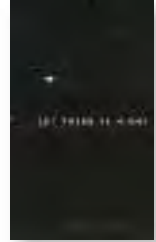
Ivon Chouinard  
[www.penguin.com](http://www.penguin.com)



This may seem like an odd book for this page, but it really fits. Ivon Chouinard started Patagonia as a way of creating a better source for mountain climbing equipment that didn’t tear up the terrain. His basis for business is that he really doesn’t consider himself a businessman. He is someone with good and creative ideas and a desire to see the idea – and the people who help him bring it to life – thrive. As he told his son Fletcher, who builds Patagonia surfboards, “It didn’t matter to me what he wanted to do for work in the future, as long as he also learned some sort of craft that involved working with his hands.” Chouinard believes in creating value through competency and, through that creation, character surfaces. Sounds like a lot cowboys I know. An inspiring read.

## Let There Be Night

Paul Bogard, Editor  
[www.unpress.nevada.edu](http://www.unpress.nevada.edu)

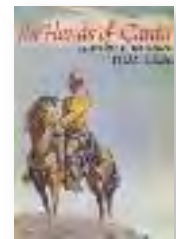


This book is for all those who chose to ride night-hawk, watching the horse remuda, out in the West under the stars. (sigh) Now while there might not be much call for that job today, editor Bogard has assembled a series of essays on the loss of appreciation for the night, sort of society’s “trespassing on the night.” We live half of our life in the dark of night and the development of the modern world has brought with it the ability to light up the night. That’s not bad, but what is interesting is the idea that we have consciously helped remove, as Bogard says, “the ancient mystery of the night.” Not too long ago, when it got dark, the day was over. Humans slept. A very thoughtful read and reminded me of something an old timer once told me, “Never work for a guy with electricity in his barn.”

## The Hands of Cantú

Tom Lea  
[www.amazon.com](http://www.amazon.com)

Here is the book mentioned in our Tom Lea piece (page 30) and it fits right alongside Jarrett Richards’ book. The title refers to the gifted hands of “the best horseman ever seen in New Spain, Don Vito Cantú.” The book discusses the Spanish arrival and exploration of the New World – a time when explorers rode to the North, before we knew we had a “West.” As described, the characters in Lea’s stories reflect “a time when strange foxfire gleamed in the dark Spanish eyes and the malady of gold infected in the minds of the conquistadors.” The book is filled with thirty, gloriously detailed Chinese ink drawings by Lea. Again, a must have for those who love the early vaquero world and its history.



# RANGE WRITING

*Some cowboy poems and writings that have come our way*

It always is interesting to see what people hang in barns – as décor. This poem by Gail Gardner has been performed as a song and a poem. The song was originally a poem called “The Sierra Petes,” for the Sierra Prieta Mountains of Arizona.

This version was especially nice as it was illustrated by one of our favorite waddie pards, Joe DeYong.



## The Sierra Peaks

*Illustration by Joe DeYong*

**W**AY high up in the Sierra Peaks,  
Where the yellow pines grow tall,  
Old Sandy Bob and Buster Jiggs had  
Had a roundup camp last fall.

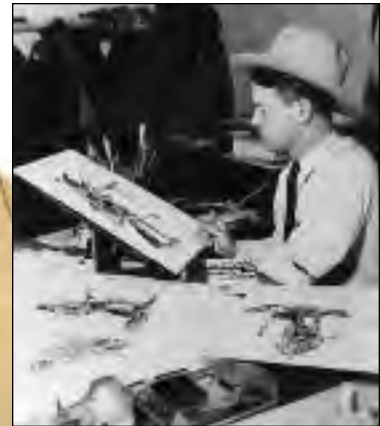
They took their strings and their running irons,  
And maybe a dog or two,  
And 'lowed they'd brand every long-eared calf  
That came within their view.

Any old doggie that flapped slick ears  
And didn't brush up by day,  
Got his long ears whittled and his old hide scooped  
In a most artistic way.

One fine day, says Buster Jiggs,  
As he throws his sago down,  
"I'm tired of cow pyography  
And 'low I'm goin' to town."

So they saddles up and hits a lope  
For it wasn't no sight of a ride;  
For them was the days when a good cowpunch  
Could oil up his inside.

They starts it in at the Kentucky Bar,  
At the head of Whiskey Row,  
And winds it up at the Depot House,  
Sucks forty drinks below.



Joe DeYong

## The Sierra Peaks

They sets 'em up and turns around,  
And guns the other way,  
To tell the God-for-saken truth,  
Then boys got stewed that day.

While they was on their way to camp,  
Packin' a pretty good load,  
Who should they meet but the devil himself,  
Comin' a prancin' down the road.

He says, "You ornery cowboy skunks  
You better hunt your holes,  
For I've come up from hell's rim rock,  
To gather in your souls."

Old Sandy squalls, "The devil be damned,  
Us boys is feelin' right,  
And you'll not gather in any cowboys' souls,  
Unless you're rigged to fight."

So he punches a hole in his old sago,  
And throws it straight and true,  
And lays it on the devil's horns,  
And takes his d'allies too.

Now Buster Jiggs was a riatn man,  
With his gat line coiled up neat,  
But he shakes it out and builds a loop  
And snarcs the devil's hind feet.

They takes him down and stretches him out,  
And while their irons were gettin' hot,  
They crops and swallow-forks his ears,  
And brands him up a lot.

They prunes him up with a debornin' saw,  
And knuts his tail for a joke,  
And rides away and leaves him there,  
Necked up to a Black Jack Oak.

Now if you're ever up in the Sierra Peaks,  
And hears an awful wail,  
You'll know it's the devil a bellerin' around,  
'Bout them knocs that's tied in his tail.

(Just so you know, we put it back up on the barn wall.)

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From the Jones Family of Dell City, TX

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but a validation of the blessing of freedom."

- Charles F. Lummis



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