

The Cowboy Way

SUMMER 2011

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photo by Audrey Hall



O U R M I S S I O N

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The Cowboy Way

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A. J. Mangum
SENIOR CONTRIBUTING EDITOR

Nicole Krebs
ASSOCIATE EDITOR

Marilyn Fisher
SPECIAL FEATURES EDITOR

Robin Ireland
ART DIRECTOR

Audrey Hall
FEATURED PHOTOGRAPHER

Darrell Arnold, Mark Bedor, Dan Gagliasso,
Guy de Galard, Mary Williams Hyde,
Dan Martinez, Thea Marx, Jane Merrill
CONTRIBUTORS

THE PARAGON FOUNDATION

GB Oliver
EXECUTIVE VICE PRESIDENT & PUBLISHER

Don "Bebo" Lee
VICE PRESIDENT

Alice Eppers
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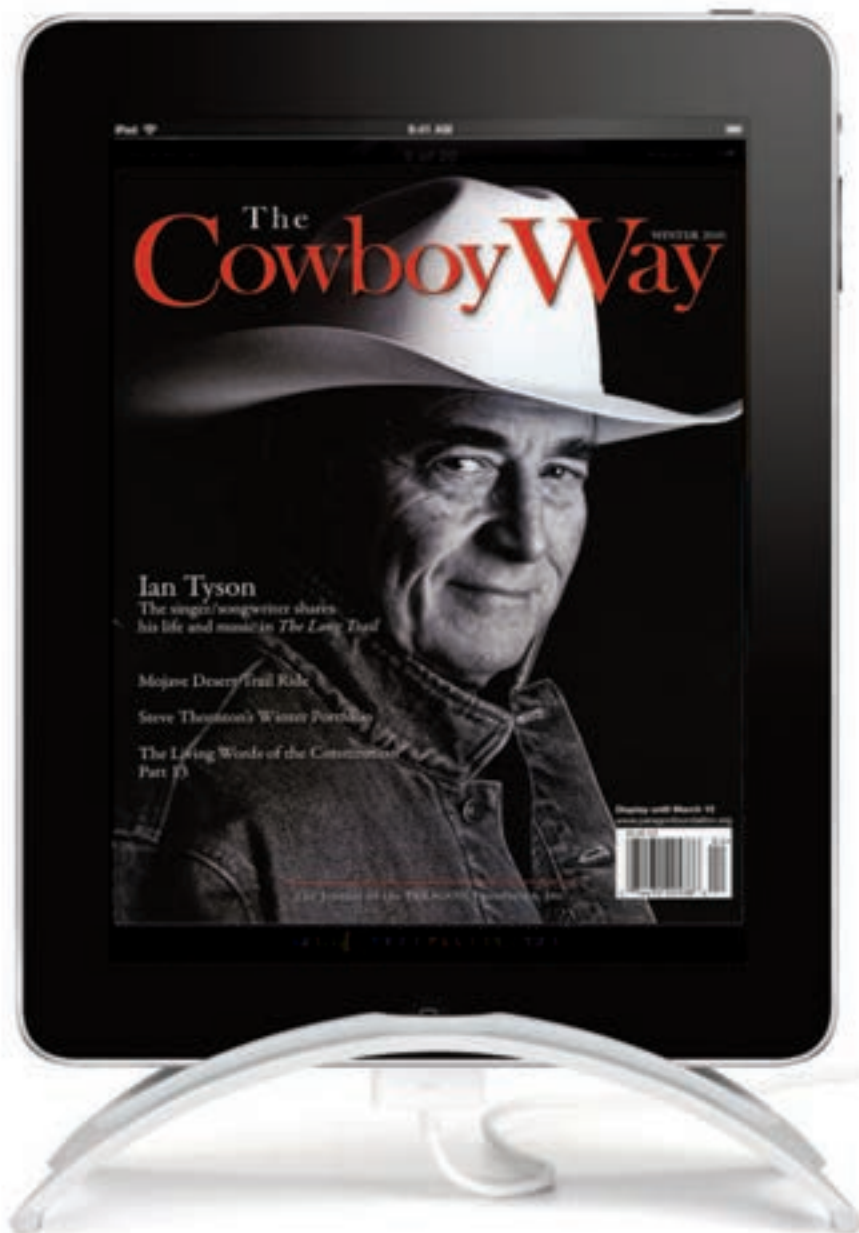
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GB OLIVER

Don't Let Ignorance Go to Seed

Will Rodgers said, "It isn't the things that we don't know that give us trouble, it's the things we do know that just ain't so." No words better illustrate America's understanding of the value and definition of private property. So important was private property in the minds of the Framers of the Constitution, that they elevated property to the same level as Life and Liberty. It has been the driving force that set America apart from the rest of the world. The freedom to individually own property – to build, expand, leverage and create wealth with the only limitations being one's creativity and courage – was an experiment that built the richest Nation the world has ever known. Americans have lost their understanding of property and its value, and, as that understanding subsides, so then does their freedoms and wealth.

We in this country view property as a physical thing, something tangible that we can see and touch, and it is through this actual misunderstanding of the definition of property in America, that we as a nation are taking a very different path than those spoken of in our founding documents. In the popular view, many consider property as nothing more than a piece of dirt. And, given that false reality, Government has been able to restrict our use of our own property and circumvent those provisions in the Fifth Amendment that were put there specifically to stop such infringements. The famous economist Thomas Sowell said it best, "Neither property nor the value of property is a physical thing. Property is a set of defined options...It is the options and not the physical thing which are 'property,' economically as well as legally. But because the public tends to think of property as tangible, physical things, this opens the way politically for government confiscation of property by forcibly taking away options while leaving the physical objects untouched."

Take a moment and just think about that statement.

Mr. Sowell's understanding of property is in lock step with the countless rulings of the United States Supreme Court which have described "Property" as something tangible and intangible, visible and invisible. A right vigilantly protected by the Constitution, any invasion of those property rights, either by government or individual, is to be an actionable wrong. In fact, the architects of the Constitution believed that even our very thoughts were our "Property," and so, held a position of importance that Life and Liberty and property were inseparable. The Fifth Amendment makes clear that we would not be "Deprived of life, liberty, or private property, without due process of

law; nor shall private property be taken for public use, without just compensation."

Amendment XIV, Section 1 of the Constitution reaffirms that "No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws."

So, how does government, through their agencies, continue to regulate and restrict its citizens from building, expanding and using their properties without "just compensation?" Through our misconceptions of this most valuable right, it has been swept away and replaced by a thousand other righteous causes, none of which are protected under the Constitution or provide any wealth to our Nation. In our minds, because we are still paying the property taxes on a piece of dirt we can't use, somehow our property has not been impaired.

The California Coastal Act is a prime example of ignorance gone to seed. Passed in 1974, this act was to, in the words of the act, "*promote the public safety, health, and welfare, and to protect public and private property, wildlife, marine fisheries, and other ocean resources, and the natural environment, it is necessary to protect the ecological balance of the coastal zone and prevent its deterioration and destruction.*" Now who among us could argue with such a noble cause? But, over the years, this act of human charity has been used like a blunt object on California landowners living within an eleven-mile radius from the high-tide mark of the Pacific Ocean.

But, the California Coastal Commission – who would have us believe that their authority comes directly from Yemaya, mother Goddess of the Ocean – hands down edicts as if they were summary orders from some distant god-like source of truth. But in truth, we live in a Constitutional Republic, and the Coastal Commission has no power other than that which was given to them in the Act itself. Are we to believe somewhere in the California Coastal Act, the State of California granted the Coastal Commission the authority to restrict the use of, and take, private property without compensation, and to use means that meet the legal definition of extortion in negotiating your rights? That through this act, the State mandated your local elected officials to dispense with your unalienable, expansive, Constitutional rights and bow to this appointed commission in order for you to get a permit to add a bathroom onto your home? Long answer – no.



The State of California did none of these things. Odds are that those who have been negatively affected by this act could tell us that Hines Ward is the current *Dancing with the Stars* champion, but have never read the act that has been given credit of robbing them of their property.

The State of California makes clear in Section 30010 of the 2010 Revised Coastal Act that nothing in the act could be construed as authorizing the commission or local governments to deny any permit in a manner which would damage private property without payment of “just compensation.” Section 30005.5 says that neither the Act nor the Coastal Commission can require the local governments to exercise any powers it does not already have under the Constitution and the laws of the State of California.

So, here’s the bottom line. The abuses felt by those living within the Coastal Zones were not mandated by the State, but rather by the consent of the local officials they elected – either through ignorance or a total disregard for the Constitution many of these elected officials swore an oath to uphold and protect. It is these locally elected officials who literally traded away your unalienable rights and, as such, have committed what is designated as “Perjury to their Oath of Office” and have committed a “Tort of Negligence” against the victims, and thus subject to having their bonds executed upon.

The United States Supreme Court left no wiggle room for state and local officials who point fingers and play the “blame game” when it comes to the dispensing of your expansive rights. “A departure from the Constitution’s plan for the intergovernmental allocation of authority cannot be ratified by the ‘consent’ of state officials, since the Constitution protects state sovereignty for the benefit of individuals, not States or their governments, and since the officials’ interests may not coincide with the Constitution’s allocation.” **New York vs. United States**, 505 U.S. 144 (1992)

So, the Will Rogers quote rings true, “It’s the things that we know that just ain’t so.” Given the property owners consent to these unconstitutional powers that supposedly reside in the hands of the Coastal Commission, an owner’s real estate still exists, but property rights and the value of their investment have vanished.

The United States Supreme Court addressed private property rights and the powers of the Coastal Acts in **Lucas vs. South Carolina Coastal Council**, 505 U.S. 1003 (1992). The high Court made clear that any regulation that deprives an owner of all economical and beneficial uses of land constitutes a taking of property rights and the land owner shall receive “just compensation.”

“Where rights secured by the Constitution are involved,

there can be no rule making or legislation which would abrogate them.” **Miranda v. Arizona**, 384 U.S. 436 (1966)

The following are actual sections – word for word – found in the California Coastal Act, Chapter 1 (Findings and Declarations and General Provisions)

Section 30010 Compensation for taking of private property; legislative declaration

The Legislature hereby finds and declares that this division is not intended, and shall not be construed as authorizing the commission, port governing body, or local government acting pursuant to this division to exercise their power to grant or deny a permit in a manner which will take or damage private property for public use, without the payment of just compensation therefore. This section is not intended to increase or decrease the rights of any owner of property under the Constitution of the State of California or the United States.

Section 30005.5 Local governmental powers; construction

Nothing in this division shall be construed to authorize any local government, or to authorize the commission to require any local government, to exercise any power it does not already have under the Constitution and laws of this state or that is not specifically delegated pursuant to Section 30519.

Section 30003 Compliance by public agencies

All public agencies and all federal agencies, to the extent possible under federal law or regulations or the United States Constitution, shall comply with the provisions of this division.

Section 30001.2 Legislative findings and declarations; economic development

The Legislature further finds and declares that, notwithstanding the fact electrical generating facilities, refineries, and coastal-dependent developments, including ports and commercial fishing facilities, offshore petroleum and gas development, and liquefied natural gas facilities, may have significant adverse effects on coastal resources or coastal access, it may be necessary to locate such developments in the coastal zone in order to ensure that inland as well as coastal resources are preserved and that orderly economic development proceeds within the state.

When it comes to our rights under the Constitution, we cannot depend on the other guy. Each of us as citizens has the responsibility to not allow ignorance to go unchecked and go to seed within our own fields of freedom. Read, learn and question authority. It is the path to truth for all of us.





photo by Audrey Hall

WILLIAM C. REYNOLDS

Summer again

This time of year allows for a bit of time to read. The Summer issue always allows me to fill its pages with great things to read and look at. You will also find this issue in digital form on the Paragon website at www.paragonfoundation.org. We have placed the Spring issue there, as well, for your enhanced reading pleasure. I say enhanced because the digital issue features some enhanced features – embedded video, links to websites of many of our advertisers and some additional kinda cool things.

The reading in this issue is the star – something to crawl in the hammock with for a little quiet time. We start with some wonderful pieces in our “Of Note” section. We remember the film *Urban Cowboy* and what happened before and after it was made. The film literally changed the way the Western wear business operated. In addition, who could forget Debra Winger as “Sissy” and John Travolta as “Bud.” Our friend from historic San Juan Bautista, California, Jane Merrill tells of a couple of very talented saddle makers, along with the current doings of our Canadian artist supporter Shannon Lawlor.

A.J. Mangum has a great story in this issue on the Lazy JS Ranch, a fine horse outfit in North Dakota. Also from writer Mangum, is a profile on Matt Humphrey, a superbly talented bit and spur maker whose family ranches in West Texas near the town of Dickens. Mark Bedor is back with his take on the Western Heritage Awards at The National Cowboy & Western Heritage Museum – black tie and all. Mark also shares a visit with artist and sculptor Jay Contway of Great Falls, Montana. Thea Marx is back with another “Ranch Living” where we know we will find what’s new and creative. Guy de Galard takes us on the yearly Artist’s Ride in South Dakota for a rendezvous of Western art’s best.

Our featured photographer is one of the most talented working today. You have seen the work of the incredible Audrey Hall in magazines and books, from *Architectural Digest* to *Big Sky Journal*. Audrey’s is a West of the imagination in the truest sense as each image is a story in itself.

Our pard Darrell Arnold brings us two stories of creative process. One is a look at the creative talents of buckaroo Mackey Hedges. Mac is the real deal and Darrell gives us a look at the busy buckaroo life of this “just-this-side-of-70-years-old” artist. In another piece, we look at a unique business that changed the course of Western music

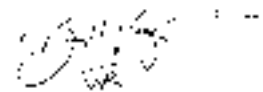
– the story of the little label that could, Warner Western. Dan Gagliasso is back with a historical piece on Teddy Roosevelt’s Rough Riders, complete with images from Roosevelt’s own collection at the Harvard College Library. We have a new little column from horseshoer Pete Healey who keeps us up to speed on keeping our horses sound – “no feet, no horse” is as true today as ever.

Marilyn Fisher returns with Part Three of her series on Common Law with this installment on the power of the County Commissioner – a story that might surprise you. Dan Martinez tells us about the Endangered Species Act and asks the question, “Just what kind of law is it?” We continue with the serialization of Thomas Paine’s booklet *Common Sense*. For those of you who would like it, we will have the entire text on the PARAGON website, as well. Our Nicole Krebs continues with her series “The Living Words of the Constitution.” We round things out with our every issue communiqués from R-CALF USA, FFA and the Western States Ranch Rodeo Association.

As you can see, we have roped in lots to read, along with the suggestions in the “Recommended Reading” section. It’s filled with great books for your saddle bag, nightstand or to toss into the back of the pick-up. Our “Range Writing” section features the work of a legendary writer of the land, Wendell Berry. One would be hard pressed to find a more passionate proponent of small farming and family ranching endeavors. Here is an example of his exquisite writing:

The Peace of Wild Things

*When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and my children’s lives may be,
I go and lie down where the wood drake
rests in his beauty on the water, and the great heron feeds.
I come into the peace of the wild things who do not tax their
lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
Waiting with their light. For a time
I rest in the grace of the world, and am free.*



NOTE

Building Boots and Building Stuff: The World of Ryder Gauteraux

BY JAYNE SKEFF

Yes, Ryder Gauteraux is an artist and a boot maker. “Yes, I design and build boots, but that’s just what I do, it doesn’t really reflect who I am.” Who he is, is an artist and master craftsman whose wild imagination has earned him



3,000 hours of tooling, 30 sides of leather and 50 gallons of dye later, the most spectacular symbol of Western American design — The Western Star Lowmax — is ready to roll to the Mid-America Truck Show. The #1 stagecoach on the road today.

10

the reputation for “taking on the extraordinary projects that no one else would even consider doing.” Extraordinary is the key word here — both in his tenacious personality and the work he creates. And it was one of those extraordinary projects he was commissioned to create two years ago that put him on the radar for what would become the most challenging yet rewarding project in his 15 year career. It was the hand-tooled leather



California King bed that stood six feet high and was accented with pounded antique copper that found Mickey Larson and Chris Jory, the lead team on the Lowmax Truck project, at Ryder’s shop in Redmond, Oregon. They stopped by to see if he was the right guy for what would become known as “Building the Western Star Lowmax Truck.”

When The Daimler Corporation sets out to create something, they

assemble the best in the world to do it. The goal of the project was to create the most spectacular semi-truck to be on display at the granddaddy of all truck shows, The Mid-America Truck Show held in Louisville (KY) every March. The competition is world-class and the best and the biggest in the trucking industry pull out all the stops to compete. For Daimler, this meant creating a truck that would be a symbol of true American craftsmanship and design. One that would incorporate the rich influence and heritage of the great American West. So, they found that boot maker in Redmond, Oregon known for his extraordinary ability to take on extraordinary challenges.

The truck chosen was the classic Western Star. The goal was to completely encase the truck in tooled leather and sterling. “When I went to Portland and saw the truck as it rolled off the production line, it blew my mind how large it was. I remember thinking ‘what did I get myself into?’ But, I knew right then, I



was going to do it.” The gas tanks, the storage boxes, everything, had to be completely covered in tooled leather. “I went back to Redmond and ordered 30 sides of tooling leather and 50 gallons of dye. The gas tanks alone are larger than a cow, so several sides would be needed just to cover those.” With only five months to complete the project, it had to start now.

“Ryder is one of those rare individuals that can envision the finished project before it even starts and he works toward that vision,” said Mickey Larson. Ryder’s vision for this project was one of simplicity; not overly intricate tooling, which he thought would be too busy. Simple tooled lines and dots accented with tooled and sterling straps would be the perfect look. And indeed it was.

“I don’t ever want to count the square feet of leather I tooled,” said Bryan Barker, Ryder’s right-hand assistant and long time friend who worked at his side for five months straight. Sometimes it took both of them, and often a third person, just to hold all the leather in order to feed it through the 1930s Singer Sewing Machine which was used to sew this massive leather project together. Bryan worked on the flat tank and box covers while Ryder hand tooled the enormous straps,

working in collaboration with the Vogt Silver Company who created all the sterling buckles and accents for the project. Over 2500 hours later, Ryder recalls, “This was the most extraordinary experience of my life. Working with a company like Daimler that had all the resources to accomplish this incredible project combined with their willingness to step outside their traditional comfort zone, to listen to my ideas and think outside the box, was an experience of a lifetime.”

Five months later, 3,000 hours from concept to delivery and right on schedule, the #1 Western Stagecoach on the road today was ready to roll and head to the Mid-America Truck Show. Not before, however, the top team from Daimler’s headquarters in Germany flew over to take a look. “They were completely blown-away,” recalls Ryder. According to Mickey Larson, head of the design team for Daimler, the truck is now on its way to Germany where Daimler will proudly enter their “American Stagecoach — The Western Star Lowmax” in the European competition.

So, what’s next Ryder? “I don’t know what my next project will be, but it will be bigger and more extraordinary than this one.” Mickey Larson has his own opinion on what Ryder’s next project will be. “I know there’s an owner of a Leer Jet out there who needs the entire interior of their plane covered in hand-tooled leather and sterling. Ryder’s the man for the job. He’s amazing.” www.gauteraux.com

Watch the video of the build on You Tube at http://www.youtube.com/watch?v=MnnkbC-9hdQ&feature=channel_video_title



Ryder Gauteraux works on design in his studio in Redmond, Oregon



Ryder is a boot maker at heart as evidenced here in this extraordinary pair of leather tooled and burned pictorial boots inspired by Charlie Russell.

The Cowboy Silver of Chuck “Ironhand” Wilcox

The West has always been a place inhabited by interesting characters, and it seems Chuck Wilcox was destined to be an interesting Westerner of note. Born in Lancaster, Pennsylvania to Amish parents – as Chuck says – “some seventy-and-change”



“Ironhand” working at his engraving ball in his shop in Ballard, CA

afternoon shootings as he could working for a week as a bit player in a film. Chuck went on to be a stunt double for many Hollywood greats, such as Tony Curtis, James Dean, Guy Madison, William Holden, Robert Wagner and Humphrey Bogart. Many stunts, at the time, were quite dangerous and involved everything from black powder rifles to swordplay. Stunts could go wrong, and one did for Chuck during a filmed



Chuck Wilcox and Woody Strode

sword fight with a saber going through his cheek. He recovered, but lost an eye in the process. But, being an adventurer, injury has never slowed him down, not even the loss of a hand in a black powder rifle accident while on one of his several big game adventures in Africa. Chuck was an avid big game hunter, but, more importantly, he is an animal lover. For almost twenty

years ago, he learned early in life the value of a great team of horses broke to harness. His youth was filled with days driving teams, plowing fields and caring for livestock until, at the age of 15, he literally ran away to join the circus in Florida. There he continued to drive teams of circus horses and learned to care for the big cats in the circus animal shows. With wanderlust pushing him, his life became the stuff of a Hollywood script. He went on to become a professional wrestler, a craft that took him all over the country and introduced him to the world of Hollywood stunts. He started working in the Western film business by drawing on his experience in driving large teams of horses. He worked at the then center of the universe for Westerns, Republic Studios, and starred in a number of “B” type films. He did his own stunts, and stunts were in demand. This fact wasn’t lost on Chuck as it saved the studio money. In turn, he could make as much money falling off a horse in



Chuck Wilcox doubles for Bill Holden in Rome

years, Chuck had a cat named Tom, not an ordinary yard cat, mind you, but an orphaned cougar that lived with him in his home and was a daily companion at work when Chuck had his



little trading post in Hollywood during the sixties. It was there that he started an interest in silversmithing. It wasn't easy with all of his injuries over the years; there was a period of time he fought doubts about his future. Those doubts, luckily, were short lived, as it was friends in Hollywood who came to support him, especially the legendary singer Ethel Waters. She



photo courtesy Chuck Wilcox

A young Wilcox with his cougar friend Tom



A pair of silver mounted spurs by Chuck Wilcox

encouraged Chuck to look beyond his physical challenges and get on with his life. She reminded him he may have lost a hand and an eye, but he hadn't lost his brain and to use the gifts he had. Chuck's own words tell this part of the story best.

"Silversmithing and engraving became a natural thing for me to learn at that point. The trading post became quite a gathering place and folks would come and bring all sorts of interesting Indian pieces needing repair. They would want me to send them off to the Zunis or Navajos or whatever tribe the pieces



Chuck working with his "Wilcox-ized" engraving ball

came from, and that concerned me as time schedules on the reservations did not always match my customers. Given that problem, I found myself repairing and matching pieces myself there in my shop. It was tough at first, but I found I seemed to really enjoy it. I was fortunate I had some good people to learn from back then. I learned a lot from both Philip Fredholm and Charlie Samples. These two had both worked for Ed Bohlin early on. Fredholm was amazing as he could do

anything – chasing, engraving and die-making. He was something. But, even between the two of those artists, I had to learn more. So, I went to the Gemological Institute in Santa Monica to learn letter engraving and stone setting. It really helped. If you can do lettering, well, you can engrave just about anything.” Chuck says he kind of shocked the instructors when he showed up at the Gemological Institute with only one hand. For him, it was no problem. Once again, those words of Ms. Waters rang true as his determination and sense of humor helped him get through the learning process.

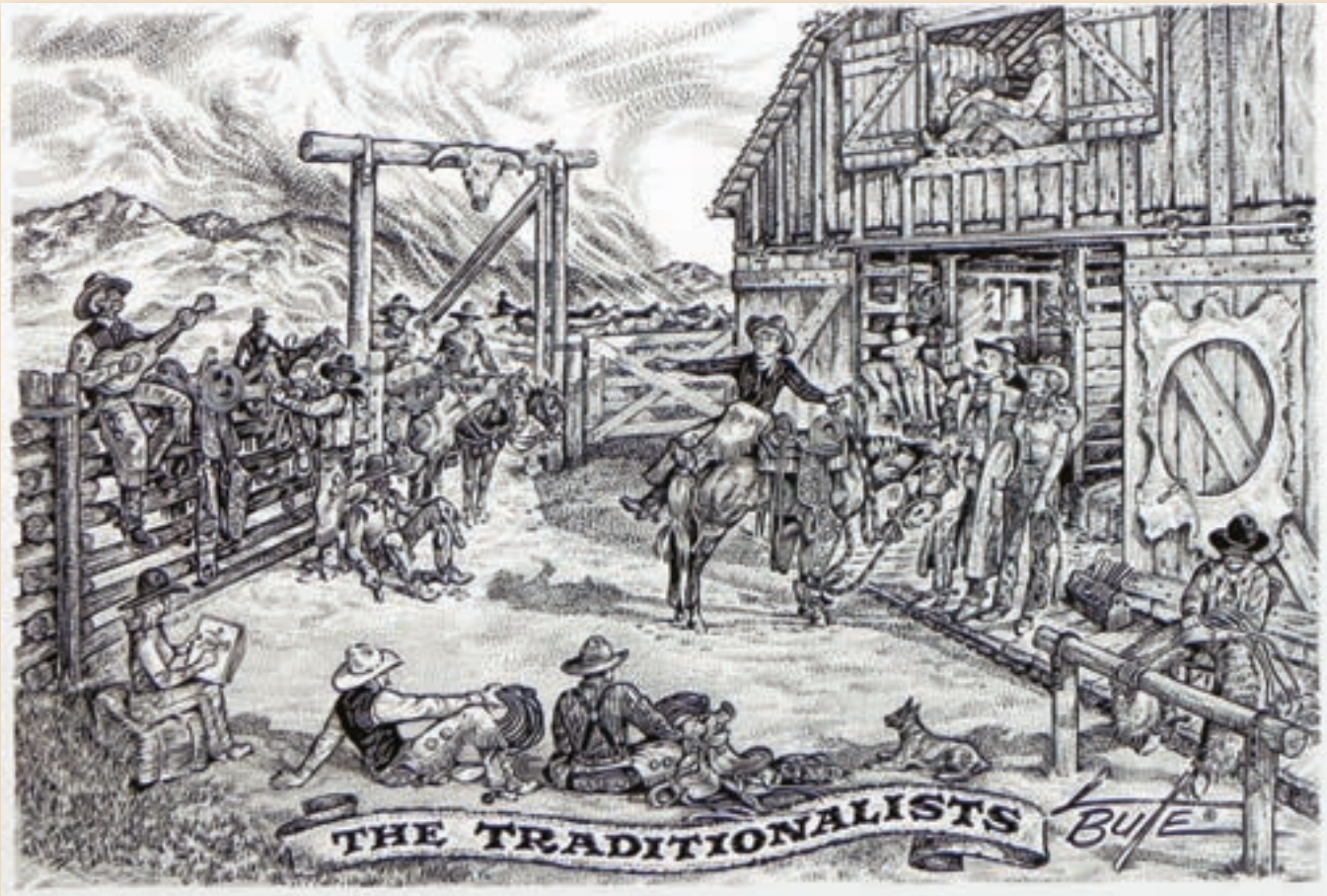
That was years ago and Chuck’s prosthetic hand has never been a deterrent during his years as a silversmith. As he says, “I adjusted my shop to my needs. My engraving ball is fitted with little circular ‘eye’ bolts on the sides so I can turn the thing. Also, I have made some attachments over the years that help me in the process. (He even has a “dress hook” he trots out for special occasions. He keeps it in a velvet pouch; shiniest thing you’ve ever seen.) One has to grow in life and live the hand you’ve been dealt.”



A group of Ironhand’s custom buckles – one featuring a rose gold cougar in pursuit



Western Illustration



Nevadan Larry Bute is one of the West's biggest boosters. His painstakingly accurate illustrations are true jewels. We thought we would celebrate this fine artist with a class-A example of his artwork. This one is titled *The Traditionalists*, a drawing about the folks who love the ways and people of the West. In the drawing, Larry shows all sorts of skills – beyond the storyteller center stage. Thank you, Larry, for all that you do helping keep cowboy culture front and center.

A Couple of Saddle Makers to Watch

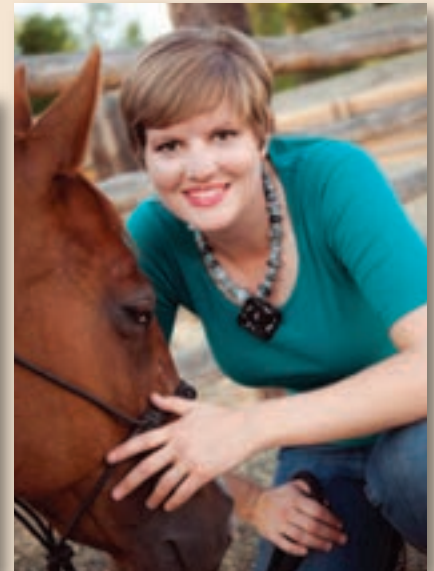
BY JANE MERRILL

Clair's Saddle Shop

Working cattle and ranching are common activities for families around John Day, Oregon, and it's home to third-generation rancher and saddle maker Clair Kehrberg. Coming from a ranching background, Kehrberg's understanding of the form, fit and function of saddles came early as she realized during high school that leather work was in her future. She received guidance from a local saddle maker, then attended a saddle making school in Washington state, later apprenticing at the famous Severe Brothers Saddlery in Pendleton, Oregon.

In 2004, Clair officially opened her saddle shop, building durable using saddles and gear for the local working cowboys. Her business grew, but so did her interest in applying a more "female" touch to saddles through her artistically carved designs. In 2007, Kehrberg was awarded a scholarship grant through the famed Traditional Cowboy Arts Association (TCAA) for a study program with the legendary Dale Harwood in Idaho.

Today, her steady flow of clients allow more artistry in her work creating custom handbags, briefcases, rodeo queen and court attire, carved belts with antiqued filigree – reminiscent of vintage 1920s and collaborating on a custom line of jewelry. Custom saddles remain the foundation of her business, but customized carving and leather filigree designs are her specialties. For more information, visit www.clairssaddleshop.com.



Cope Saddlery

How did a college student intent on a career in ranch management end up as an award winning saddle maker? Enter one Ryan Cope. With years of ranch work under his belt and long hours in the saddle, hard work, horses and ranching suited him just fine. So, off he went to Fresno State University to prepare for a career in ranch management.

Enter one Forrest Shoup, long-time saddle maker and well-respected for his precise artistic ability in design and stamping. Cope, who had tried his hand at leatherwork and building a functional saddle in the past, met with Shoup who gave him a critical review of his effort and discouraged Ryan from any saddle making road to glory. Yet, a friendship formed between the two – Cope, a full-time college student and working 40 hours a week on a ranch, was offered the opportunity to work side by side with Shoup on Saturdays. The friendship and mentoring changed Cope's life direction. His artistic ability in building saddles emerged under Shoup's precise tutelage.

The rest, as they say, is history. Today, Cope Saddlery is located in the "cowboy capital" near Oakdale, California, specializing in custom built saddles and gear. Cope and Shoup remained close during their 10 year working friendship. Sadly, Shoup passed away in July of last year, but not before receiving the Lifetime Achievement Award from the Academy of Western Artists at the National Cowboy Museum in Oklahoma City, OK. Cope was requested to accept the award on behalf of Shoup.

Ryan Cope is humbled by words of praise, awards and recognition as an artisan saddle maker and credits his talents to the knowledge and "secrets of the trade" shared by his long time mentor. www.copesaddlery.com





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Andy and Aaron have redefined the way custom furniture is designed and built. Going with the more traditional route of designing, and then getting the wood to fit the design, Andy and Aaron first begin by going outside where they keep many various logs and slabs of wood. This is where the design process begins, completely led by the wood. They do not use wood to fit their design, but let the wood design the piece. Once the wood is carefully picked for its unique qualities and



personality, it is brought into the studio where it will sit for some time while Andy and Aaron study the piece trying to visualize how to let out what is already there. Every knot, and what some may call "imperfections," in the wood is carefully considered. The next step is to find the stones that will perfectly fit the piece. Frequently, the wood and stone are actually from the same location, furthering their unity. It is only after understanding the wood that it is possible to match it with its stones.

The pictured table is named "Zia" and is one of the two's favorites – although Andy says that every table he has made for the last 30 years is his favorite. The piece was made from 100-year-old alligator Juniper. Agates, turquoise and silver are used in the inlay design. Please call Andy at 505-385-1189 or Aaron at 505-681-1770 for more information, or come by and pick out your wood for a table. They are located near Santa Fe, New Mexico.



Ariat Jeans

Ariat has created a denim line that's expertly constructed from the inside out, giving it a lived-in comfort and an ability to perform well, whether in the saddle or out around town. Not just a "riding" pair of jeans, these are stylish and trend-right jeans with details to make them fit, feel and look like no other. www.ariat.com



The Autry National Center The Colt Revolver in the American West

The Autry National Center – a very cool place to visit, incidentally – announces the grand reopening of the Greg Martin Colt Gallery on July 23, 2011, featuring “The Colt Revolver in the American West,” an exhibition that explores the history of Samuel Colt’s revolutionary revolver in the American West. The opening also coincides with the celebration of Day of the Cowboy and Cowgirl at the Autry.

“I am pleased to showcase the Autry’s spectacular collection of Colt firearms in a manner that provides a narrative for the scope and monumental impact of guns in the American West,” said Daniel Finley, Autry President and CEO. “In this ongoing installation, we hope visitors are fascinated by the history and importance of an object that brought violence, as well as peace, to an entire region.”

Drawn solely from the Autry’s renowned collection, the exhibition provides an in-depth look at one of the most popular and visible symbols of the American West. It also looks at the impact the Colt revolver had on the American frontier and the contemporary West. The firearms include pieces of historical significance, opulently engraved specimens and extremely rare models. A significant number of art and other artifacts, ranging from letters to fine china, will also be on display. A special section will be devoted to the Colt Single Action Army Model Revolver, “the handgun that won the West.”

“Simply put, the Single Action Army is the most successful and recognizable revolver of all time,” said Jeffrey Richardson, Associate Curator of Western History and Popular Culture. “It is forever identified with the history and settlement of the American West.”

The exhibition begins with a history of the revolver and the difficulty gunsmiths and inventors had making an efficient revolving firearm capable of firing more than one shot without having to be reloaded. In 1831, sixteen-year-old Samuel Colt ultimately came up with a design that would transform the firearm industry and the American West. Samuel Colt’s attempts to mass-produce his revolver, and the ultimate keys to his success, are the focus of the second part of the gallery. The next section of the exhibition is devoted to the Colt Single Action Army Model Revolver. The Single Action Army was popular with Western pioneers, miners, peace officers, gunslingers, outlaws and cowboys. The use of the revolver by Western entertainers solidified its status as a veritable symbol of the region. The exhibition culminates with a look at the Colt revolver in the modern West, as it continued to be the weapon of choice for Western law enforcement officers, hunters and target shooters throughout the twentieth century. www.theautry.org



Rocky Boots

“Long Range” in Saddlehorn/Cayenne – Rocky Long Range has set a new industry standard for innovation in footwear. The line introduces unique features never seen before, including the Long Range X Peak Performance System, proprietary Long Range Leather and the Stabili-Shank for long-wear comfort. The Long Range also introduces the Expansion Fit Seam, a durable, stretch seam allowing for easy on and off while maintaining a secure fit around the ankle.

“Handhewn” in Tooled Saddle Tobacco/Black – Rocky’s eye-catching Handhewn collection features full-grain leather, hand-tooled saddle

with a 12” goat leather shaft, leather lining and a leather outsole. Utilizing their exclusive Expansion Fit Seam down the shaft, the Handhewn has an exceptional fit and is easy to get on and off. The wide, square toe, 1 ¼” stockman heel and Techno-Stride Rocker heel lift make it comfortable for extended wear. www.rockyboots.com



Barranada's Winner Circle

Barranada is known for superb shirtings that are equally at home in the boardroom or in the saddle. A Barranada line has just come out of the gate celebrating the style and grace of the Triple Crown of racing, and features just that – exquisite style and grace.
www.barranada.com



Lady Stetson

This updated classic from Stetson Apparel features a cool new marble printed, knit fabric, off-center front yolk and single-point back yolk. The look is topped off with classic 5-snap cuffs.
www.stetsonapparel.com



Stetson Boots

Here's a new men's boot from the legendary Stetson brand that features a shark-cut vamp with turquoise shaft, wide, square toe and a double-welted all leather sole. The boot is crafted with lemonwood pegs and brass nail construction with a classic roper heel.
www.stetsonapparel.com



Iron Horse Jeans

One of our great sponsors, Iron Horse Jeans has sent a couple of great women's fashion jeans. The "Attica" is one tough jean for girls who love plenty of attitude. Long legs love their slim, 12 oz., ultra-low, 7" rise boot cut dressed up with their copper tin hardware. Strategic whiskers and accent fading enhance front thighs and rear. Back pockets feature the *au current* cross treatment on the left pocket and two smaller crosses on the right.

The new Haven jean is all about extra decorative details. Here with Haven, the slim 7" ultra-low rise specialty jean is an 11 oz. stretch denim with copper tin hardware and multi-stitch paisley pocket treatments, plus decoration on both back pockets. www.ironhorsejeans.com



Resistol

Summer wouldn't be summer without a new straw hat from Resistol. Here's a bunch to choose from that won't let you down. www.hat-co.com



Sand Creek Post & Beam

These folks build a barn you dream of at night. This one they call their "Great Plains" Western Horse barn. You get everything, including a loft and stairway to hay heaven. The pictures of this barn have all kinds of things added on, based on what the owner wanted – a living space, exterior lighting packages and some custom doors and windows. They can build whatever you need. Visit their very complete website at www.sandcreekpostandbeam.com



Flat Creek Saddle Shop

Flat Creek has been building fine saddles and gear for a long time. This exceptional, fully tooled saddle on a Dean Oliver tree by Jason Nicholson, along with two hundred other saddles by various makers, can be found at Flat Creek Saddle. Barrel racers, ropers, packers, associations and wades are all included in the incredible new and used saddle inventory at Flat Creek. They ship saddles worldwide, priding themselves on finding the right saddle for both horse and rider. If you visit their shop in Jackson Hole, you will often find a horse or two in the parking lot taking advantage of the inventory of saddles in order to find just that perfect fit for those hard to fit horses.

Flat Creek also stocks more than a hundred chaps and chinks, but they make hundreds of custom chaps and chinks each year. Custom belts are also a specialty in the store. Floral, basket-stamped or even a name belt can be custom made for the discriminating buyer. You will also find a huge selection of stock belts, spurs, bits and buckles, headstalls, pads, hats and anything else needed to fit the needs of a Western rider. FYI – a used Harwood or two can usually be found among the racks, as well. Visit www.flatcreeksaddle.com.



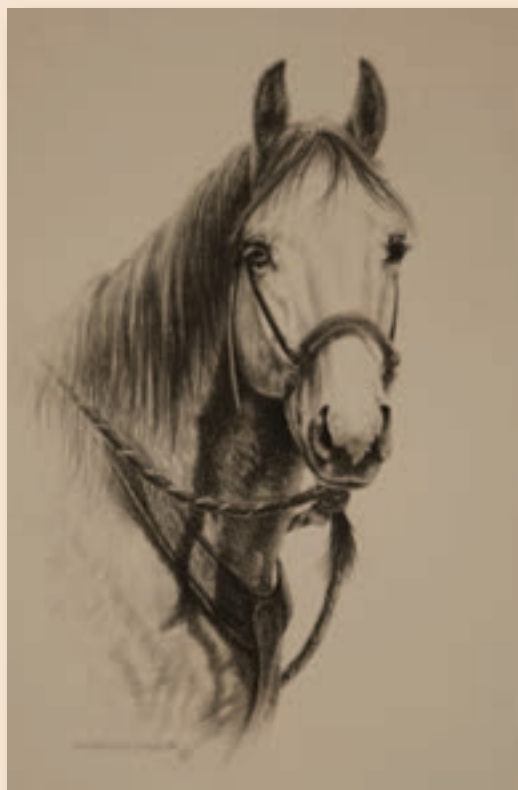
An advertisement for Flat Creek Saddle Shop. The top half features a large, detailed image of a brown leather saddle on the left and a pair of brown leather chaps on the right. The text "Over 200 Saddles IN STOCK!" is prominently displayed at the top. Below the saddle, it says "We feature a huge selection of the highest quality western gear including Custom-Made Chinks and Chaps". The Flat Creek Saddle Shop logo is at the bottom, along with contact information: "307 733-1260", "1.888.772.3353", "flatcreeksaddle.com", and "email: info@flatcreeksaddle.com 1025 S. Hwy. 89 • PO Box 2069 Jackson, WY 83001".

Revisiting Artist Shannon Lawlor

BY JANE MERRILL

Editor's Note: Shannon Lawlor became a friend of the PARAGON Foundation during the adolescent days of this magazine. The friendship led to the collaboration and creation of an original painting for us entitled Paragon – a painting which is offered as a limited edition, signed and numbered print through our membership program.

A native of Canada, Shannon resides in the province of Alberta where the traditional bridle horse culture is strong. Her formative years embraced this culture, leading to her expertise as a horsewoman. She was greatly influenced by veteran horsemen knowledgeable in the early California vaquero style using the hackamore, two rein and the spade bit. Lawlor dedicated years to training horses, colt starting and day working on local ranches, absorbing the traditions. Always aspiring to be an artist, she set aside her hands-on world of horses and developed the discipline and ability to capture, with brush strokes, infinite moments of ranching experiences and explicit images of the working



stock horse. She is skilled both in the saddle and at the easel.

Juried art shows, media and clients applaud her ability to combine anatomical accuracy with historical authenticity in her precisely rendered stock horse paintings.

Also popular are Shannon's "art studies," featuring her wildlife, ranch life and working buckaroos throughout North America. These unique study paintings are complete originals in mixed media, each with its handwritten story pertinent to the image, and average 12" x 9" in size.

Whether portraits or studies, Shannon takes pride in helping preserve true Western culture – presenting her version of *Western heritage defined*. Recently honored as "Featured Artist" at Cattlemen's Western Art Show in Paso Robles, California, she is also featured in the 2011 Calgary Stampede's art salon, and was awarded an art commission by the prestigious Canadian Supreme for their 2011 campaign.

www.shannonlawlor.com





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Classic Vinyl

Well, sir, this vinyl thing seems to be an interesting topic amongst many of you, but we have so much in this issue we decided to show a couple more. A favorite amongst many of you shows some “folk roots.” The classic stylings of Mary McCaslin came up, as well as a rather obscure record by the Cache Valley Drifters. Judy Collins’ classic version of Ian Tyson’s “Someday Soon” rounded out a decidedly “folky” group of letters.

Mary McCaslin

The Best of Mary McCaslin

Mary McCaslin represents an unbroken link between traditional folksingers and today’s “new folk” singer-songwriters. Her music ranges from ballads of the Old West to her own songs of the new West and modern times. Regarded as a pioneer of open guitar tunings, and for her distinctive vocal style, Mary’s influences can be heard in many of today’s crop of new, young “urban folk” performers.

Known for her haunting renditions of pop standards and rock classics, some McCaslin classics include “Ghost Riders in the Sky,” “The Wayward Wind,” the Beatles’ “Things We Said Today” and the Supremes’ “My World is Empty.” Her versions of the Beatles’ “Blackbird” and the Who’s “Pinball Wizard” are made more

unique by her “clawhammer” banjo accompaniment. Her most popular folk songs are “Way Out West” and “Old Friends.”

The Cache Valley Drifters

Step-Up

This 1980 release from Flying Fish Records followed the group’s self-titled premiere album in 1978 and came after the group had been disbanded for many years. Their folk/bluegrass takes on the late Kate Wolf’s material was always punctuated in their live performances by their “Drifter-ized” takes of songs by the likes of Leon Russell, Cream and Paul Simon, to name just some of their diverse influences. A favorite cut for many on this album is the infamous Tom Lehrer’s song “The Wild West is Where I Want to Be.”



A Peak More of Channing Peake

We had so many emails regarding the cover story in the last issue about artist Channing Peake that we figured we had better trot some more out on him. We spoke of his artwork and his love of horses last time, but really showed more of the art from his Implements show.

Horses, ranch life and family were of great importance to both Katy and Channing Peake. He was known to draw on anything handy and his figurative gesture drawings were quick and expressive. Be it creating his art, at a roping or simply at a horse show with his children, Channing Peake was unique and we are pleased that Cherie Peake has provided these additional images of his drawings and photos of a life of a true Western original.

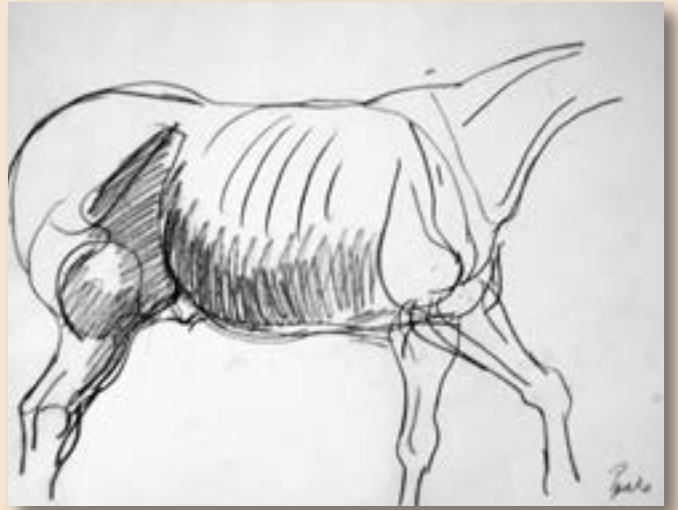


photos courtesy Cherie Peake

Channing Peake in his studio with a model



Roping at Rancho Jabali, 1940s



Jackie, Tuni and Channing Peake at Rancho Alisal, 1950s



Katy Peake and the Driftwood, Rancho Jabali, 1950s



June, 28, 33

Friend Mr. Dixon,

This will introduce Channing Peake, a good friend of mine, and one with plenty of ability in an art way. His big interest is the Nevada Country & People — and Ed Brown says he does them well, which is praise indeed!

Sorry I can't be with him when he drops in on you but his friend me talk "Dixon" so much has anxious to know you.

My best to you all

Sincerely
Joe DeYong.

Maynard Dixon
122 Montgomery St.
San Francisco

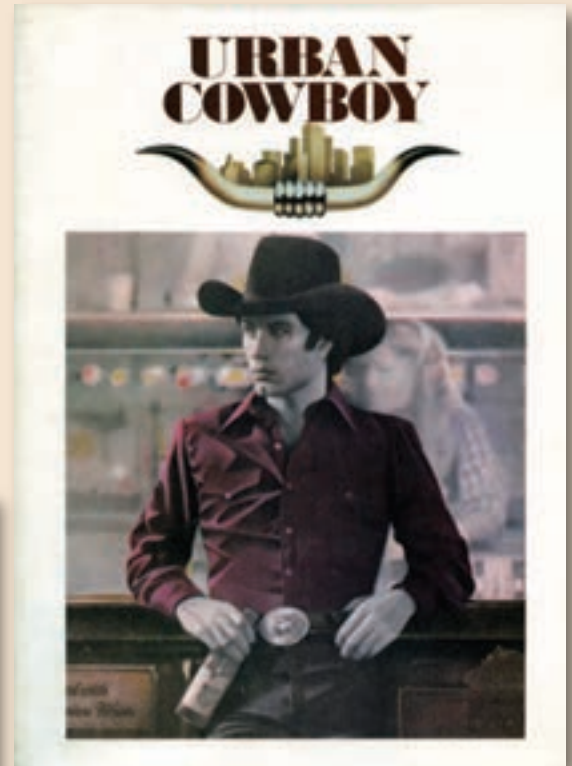
Introducing Channing Peake

A 1933 letter of introduction of Channing Peake to artist Maynard Dixon from Joe DeYong

Mechanical Bulls, Oil Field Cowboys and Debra Winger: Remembering Urban Cowboy

Always the persistent “hunter of moments,” *The Cowboy Way* is constantly looking for stories that tell us not only where we have come from and where we may be going, but what it all means – pretty Zen stuff for a cowboy magazine. Many folks commented on the “revisit” with the old Cutter Bill catalog and told us that they really enjoyed seeing some things that helped shape Western popular culture. With that in mind, I decided to dig through the files for some images from one of the true “moments” in the way the contemporary West operates and, frankly, is perceived around the world.

This big moment came after an article appeared in *Esquire* magazine in September of 1978. Writer Aaron Latham had penned a story titled, “The Ballad of The Urban Cowboy: America’s Search for True Grit.” As the story was described, “Enter the world of Gilley’s, a honky-tonk saloon in Houston, Texas, where the urban cowboys go at night to dance with cowgirls, punch the bag and prove their manhood on the treacherous mechanical, bucking



bull. The values in the rest of society may be hard to understand, but they’re clear and simple at Gilley’s. It’s the Cowboy Code, all right, and home on the range, even though the range is a bar downtown. Learn all about this through the love story of three people who seem to be acting out a real-life country ballad.”

Talk about your permission giver! The story exploded as the late 1970s was broadly embracing country music and the country music club scene was becoming a popular venue for all sorts of urban types. Paramount Pictures produced the film under legendary producers Robert Evans and Irving Azoff. Latham and the film’s director, James Bridges, developed the screenplay. The film was well-received and many critics called it “the country music version of *Saturday Night Fever*.”

Beyond the film’s general appeal, it opened the doors of Western stores to all sorts of people who never thought of putting on boots or buying a Western hat. Business boomed as lawyers and bankers put on hats with big feather bands and boots with white wing-tips. The film almost single-handedly brought attention to the West – something that really hadn’t happened since the end of the Western film around 1960. It was a double-edged sword as style and scope of Western wear makers changed and evolved.



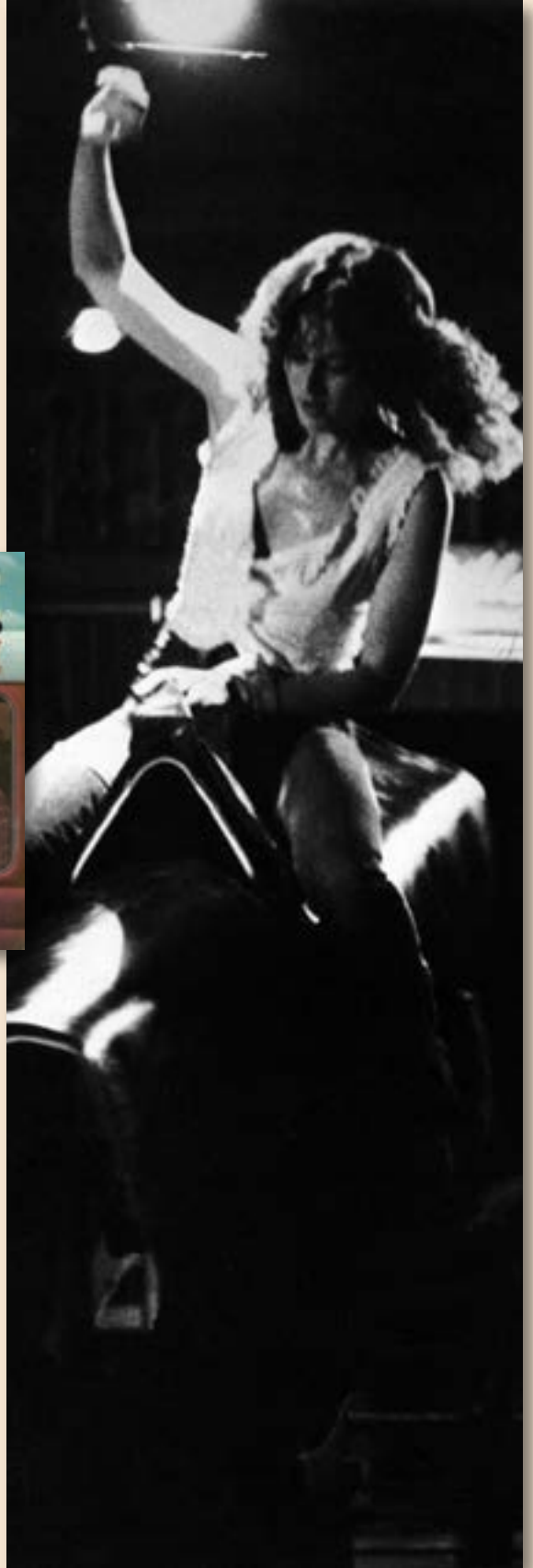
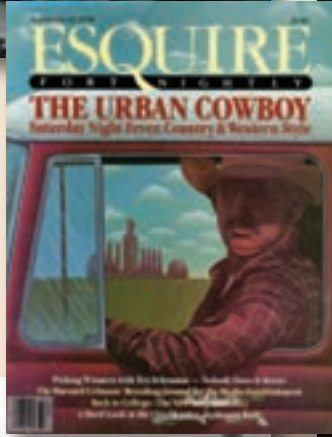
Even mainstream designers saw the opportunity with Ralph Lauren giving credence to Wall Street types who wished to embrace the apparel and look of the cowboy. The good that happened was that many, many people started to discover something that was a true root-based culture in the country. The bad part was, there were some pretty awful clothes made that attempted to cross-culture sell a tad bit too assertively. It was a bubble in the business, but it changed the way business was done in Western apparel from then on. And for good reason, in 1980 alone, over ten million pairs of boots were sold and the hat business topped \$500 million – in 1980 dollars that was big dough. Remember the colognes? “Chaps” was born, along with “Stetson” and “Colorado Sage.” It was a time of change in America, a presidential candidate

with a cowboy hat rode into town – “This is Reagan Country,” the billboards exclaimed.

We’ve all watched it a hundred times. Remember the bull riding scenes, the fights, Travolta and Winger, Scott Glenn and Madolyn Smith and Barry Corbin and James Gammon? And the music from the soundtrack – how great was that? Everybody from Bonnie Raitt to Joe Walsh to The Eagles to Mickey Gilley’s *Stand by Me* and the film’s anthem, Johnny Lee’s anthem of the era, *Lookin’ for Love*.

So, the next time *Urban Cowboy* comes on cable or falls into your Netflix queue, take another look. It’s been over thirty years since the release of *Urban Cowboy*, so sit back and thumb the following pages of press photos that readied America for the first appearance of Bud and Sissy.





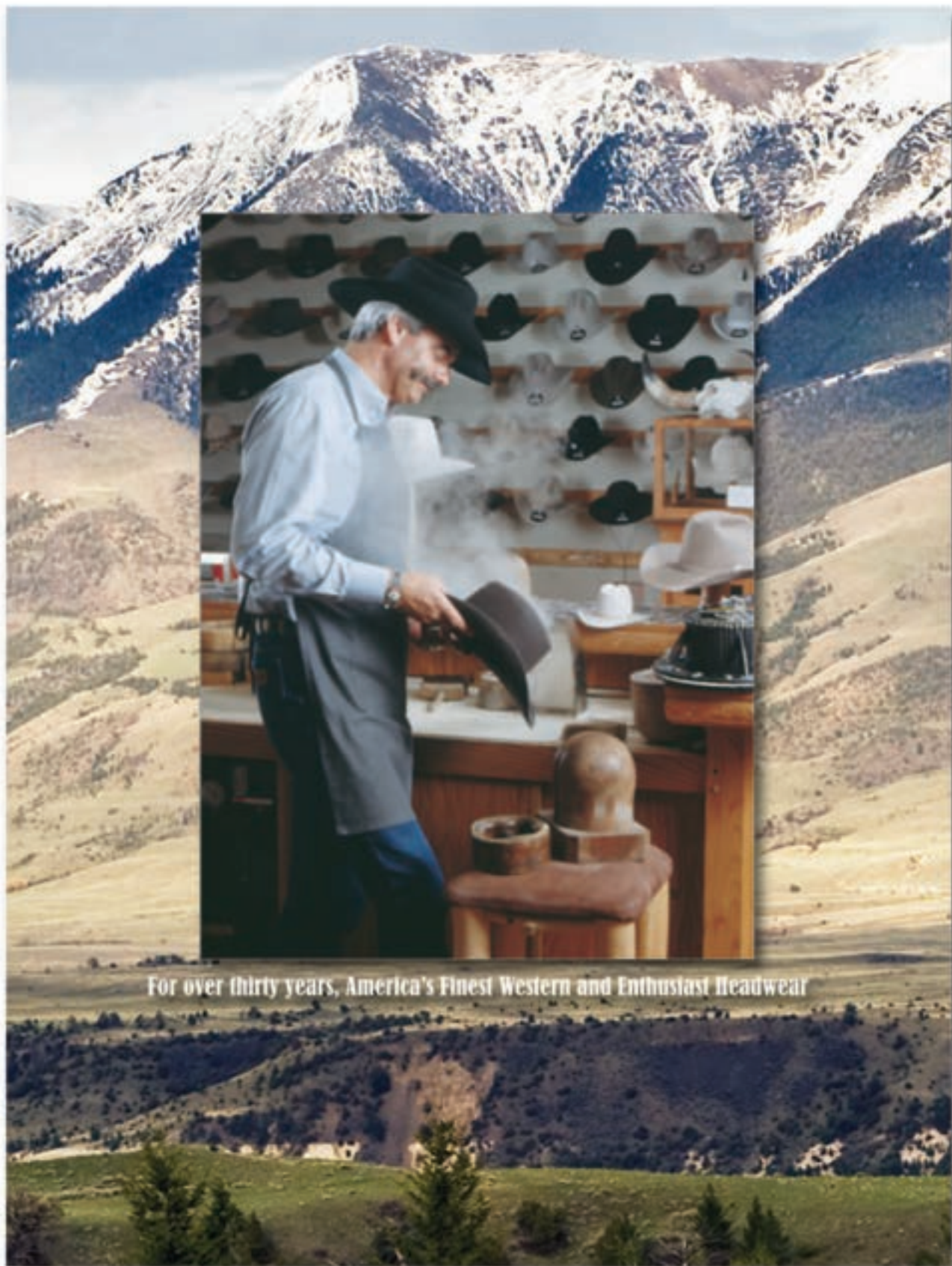


Another Completely Gratuitous Couple of Photos
with an Unstated Reference to a Great Western Film
Ride the High Country



Randolph Scott did over seven films based on Zane Grey books and Joel McCrae worked as a stunt man and “horse-holder” for the likes of Tom Mix and William S. Hart. Unquestionably, they are most remembered for starring in 1962’s *Ride the High Country*, directed by the legendary Sam Peckinpah. The film seems filled with a nostalgic sense of the passing of the Old West. It came during a time when we as a nation were suffering from a preoccupation with the “gap” between the young and the old. The film is a classic as Scott and McCrae showed us all a graceful and masterful way to head on up the trail.





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A BOOK COMING FROM GB OLIVER

Editor's Note: PARAGON's own GB Oliver will release a new book about the Foundation's beginnings and his family's history, including the taking of their ranch to enlarge the White Sands Missile Range near Alamogordo, New Mexico. It will be out later this year, but until then, we give you a little excerpt on his view of freedom...the cowboy way.

I was raised on a ranch some 25 miles southwest of Alamogordo, New Mexico. Words cannot express how fortunate I feel for having had such a beginning. We were poor in the ways that most measure wealth, but incredibly rich in the things that truly matter. Our ranch consisted of 186,000 acres, which sounds large in other parts of the country, but in terms of acres per cow in southern New Mexico, it's barely enough to squeeze out a living. Good water is precious; on an average year, rainfall is about ten inches, and a cow better plan on covering about ten miles a day if she plans on being a contender in this ranching world.

Our closest neighbor was to the southeast about 16 miles, but, as secluded as it may sound, the traffic going and coming to our ranch was nearly non-stop. The people were varied in some respects, but not in principals or character. When I look back, it was after I started to school that it ever occurred to me that someone might say something that wasn't the truth. All those in the world I knew lived by an unspoken code. Most were horse back instead of riding a church pew on Sunday mornings, and yet, without exception, they lived by the Golden Rule. No one ever came to our home that wasn't offered a meal and a place to bed down, and it was no different at any other ranch in the country.

From my earliest memories, I never considered being anything other than a cowboy. From the time I was four-years-old, I had a crystal clear understanding of what that title meant. No one on this earth ever had better role models, and the people in my life never wavered from the terms and conditions a cowboy was required to follow.



GB Oliver

photo courtesy GB Oliver III

Today, I struggle to get my arms around the concept of collective bargaining and unions. In the world I grew up in,

the working conditions would have been considered extreme by today's standards, work hours were well before sunup until the job was completed. No one slid the chair up under the table until everything else on the ranch had been taken care of, and the thought of quitting anything before the job was done was an option no one ever considered. No one complained, regardless of how rough the ride. If you were sick, tired or hurt, that was your own secret. The thought of being disrespectful to a woman was unheard of. Anyone who made such a mistake was likely to get a whipping from everyone who knew about it. If your neighbor fell on bad times, you dropped whatever you were doing and went to help them...and probably would have a hard time finding a parking spot when you got there. When you worked for another outfit, you rode for the brand, regardless of what that required.

The one thing that reigned supreme over all else was your freedom, and there is no other lifestyle on this earth that places a higher premium on that right than does a cowboy. It is engrained in his soul, and if all else is lost and he still possesses his freedom, it's not a bad day.

This is the life and the people I grew up in and with. The Westerns I've see on the big screens captured some of the color, but usually fell short in the form and substance. They may have captured some of the traits of the cowboy, but many times the character completely eluded them.

When I take inventory in my life, it's damn sure not the material things that I value most, but rather the people, and none of them had much in the way of stuff. What they did have, and what they brought into my life, was something so valuable that it could not be bought or sold. Materialism has little value when marketed along side truth, honor and courage, three things that are found in abundance when men placed a priority on being free.

I have often wondered how those in other walks of life could understand the exhilaration of freedom. Absent of the feel of a fresh horse beneath your saddle in the twilight just before dawn, the smells of pine, sage or cedar brought to you complements of the cool breeze that sometimes bit at your ears and nose, just how could others know? In this world there is no place for pretenders or big talk, value places a premium on deeds and not words. A place where there is no need for derivatives, collective bargaining, or Government regulations. Those are simply delusions in a lifestyle where self-reliance is the order of every day and decisions made carry consequences, consequences without safety nets or insurance policies. A place where your word is your most valuable possession, where sermons are lived and not preached, and a place where Patrick Henry's immortal words, "Give me liberty or give me death," just don't seem that unreasonable.

I have had the privilege of sitting before the United States Supreme Court during oral arguments three times,

three cases in which the PARAGON Foundation had sizeable investment in the outcomes. I have felt the exhilaration of walking down those marble steps in front of that majestic building believing we would prevail and liberty would be the winner. But, not even that exhilaration can compete with that felt when riding a good horse down a dark canyon on a moonlit night, the smell of biscuits in a Dutch oven or the feel of a bed on the ground after a fifteen hour day horse back. What price could one put on knowing and working with men that would give you their own life if a bad wreck required it, and upon whose word you could bet yours? A world without cell phones, computers or political spin, only the wind through the pines, the hoots of an old owl or the howls of the coyote to enhance the solitude and the conviction that freedom truly resides in the hearts of all men...and no where else.

So, it was here where my story began, these are the people with whom I have the greatest respect and who best represent the basic principals required to be free. It is impossible to experience the vastness of this lifestyle and not understand the meaning of "the laws of nature and nature's God." Perhaps that is the reason that Americans have always embraced and identified with the Cowboy image. Hollywood has gone out of its way to guide us towards a different set of values and yet, to date, every Western movie ever made has turned a profit. Across the globe, the cowboy is the symbol of America and of freedom, an image that has withstood the assaults and insults of those who seek power and control.

Time and miles have taught me that one doesn't necessarily need to be able to get by a rank horse on a frosty morning or be proficient with a lariat rope to be a cowboy. Those are just the lucky ones. Being a cowboy is about a set of values founded in sincerity, loyalty, generosity, simplicity and a love of freedom and independence. Ty Murray, eight-time World Champion cowboy, said it best, "A cowboy is a cowboy no matter how he makes his living." When one reads the Declaration of Independence, there is no question that those men were Cowboys, too. Who else would lay all their cards on the table, look the King of England in the eye, tell him the truth as they saw it and then declare those truths to be self-evident? Who else would draw a line in the sand with the most powerful military in the world over a set of basic principals, pledge to each other their lives, their fortunes and sacred honor... then see the job through? Our news media outlets today would have us believe that was crazy talk, our public education system tries desperately to hide our magnificent past from our children and our grandchildren, but they will fail in those attempts. They will fail because there is still a lot of cowboy left in this country, this America.





The photo that inspired Colorado artist Jean Green for the painting *Spring Greens*



photos by Jean Green

The Artist Ride

This South Dakota summer gathering of artists and models has become one of the major rendezvous in the Western art world



BY GUY DE GALARD

At a dead run, dusters flying and arm outstretched in front of us, my two *compadres* and I empty our six shooters at the three “cattle rustlers” we’ve been chasing for the past 25 yards. They return fire. But no noise or smoke comes out of our pistols. The only noise, besides the pounding of our galloping horses, is the clicking of a dozen cameras activated by the photographers standing on the side while the action unfolds. “Could you please do it one more time?” asks one of the photographers. We happily

comply with the request, simply because this is the most fun a horse and Western enthusiast like me can have on horseback. I am part of the 100 models invited to participate in the Artist Ride, an annual retreat of artists, models and re-enactors set against the backdrop of South Dakota’s Cheyenne River Country.

It all started in 1984 when artist Dan Deuter, rancher Lavon Shearer and Dale Lewis, then editor of *Dakota West* magazine, invited a small group of cowboys and artists to

participate in a trail and wagon ride. Deuter asked if the participants could dress in period attire so that he could photograph them as reference for future paintings. "I was on the very first ride," recalls Grant Shearer, Lavon's son. "So much time was spent setting up and photographing that we didn't ride very far. Two years later, we decided to stay in one place and camp out. We've been having it here on the ranch ever since." Today, Grant handles all the ranch logistics, such as providing the horses, the cattle and some of the cowboys, all in a timely manner. "My family and I take great pride in being able to put all this together," he conveys. The picturesque 20,000 acre spread, located outside of Wall, South Dakota, straddles the Cheyenne River and boasts steep bluffs, open meadows, old cottonwood trees and ponds. The ranch also includes horses, Longhorns and old wagons, providing the perfect setting. Over the years, the three-day, invitation only, August event has evolved into a big rendezvous where 100 models and re-enactors model for 50 top artists to help them create their vision of the West.

"This is a very special event. We want the very best

contributes to the success of the event. The Artist Ride could not happen without good models. We owe it all to



Arizona artist Wei Tai photographs Eastern Shoshoni model Cody Jones

the models." Jim Hatzell, director of the Artist Ride, agrees: "Most of them are re-enactors who have been in movies. If they're good enough for the movies, they're good enough for the Artist Ride." As an artist, Hatzell understands what artists are looking for. Also, his contacts in the film industry come in handy to provide props, an extensive wardrobe of period clothing and contacting the models, most of them met on movie sets.

The day starts early on the Artist Ride. I am out of my tent by 5:00 am. All around, artists and models start emerging from their teepees, tents or RVs spread across the sprawling campground. It's important that everyone is ready by sunup to capture that magic light artists and photographers live for. This morning, along with a few other cowboy models, I am participating in a campfire scene by the chuckwagon for artist Paul Jones. Rob Culbertson, aka "Cowboy," is a re-enactor from Leavenworth, Kansas. He kindly included me in his small group to be part of the various photo shoots they'll be involved in. Cowboy, his son Josh and daughter Amanda, along with South Dakota rancher Paul Williams, have been regulars at the Artist Ride for several years. All of them are expert horsemen. "I grew up with

horses and always enjoyed history. The Artist Ride is the way to bring it all together. It doesn't get any better than



The photo that inspired artist Paul Jones for the painting *Helping Hand*

artists that we can possibly get," states Shearer. "But, at the same time," he adds, "the choice of the models greatly

photos by Paul Jones

this, as far as doing things on horseback,” Rob says. Working on movie sets has also helped Culbertson understand contrast, color and lighting, which, ultimately, helps the artists. “A lot of artists don’t know what they want until they see it,” he explains. Dressed as old-time cowhands, we stage several scenes according to Paul Jones’ instructions. All around us, artists start setting up their scenes, while models try to spark their creativity. Later, we are hired by artist Craig Tennant to ride and shoot it out in a train robbery scene. For him, every detail has its importance, from the shape of our hats or the way we hold our gun, down to the path we take while galloping our horses. Culbertson even made sure that we look rough and authentic enough by tapping fake dust on our clothes. After three or four “takes” of us at a full gallop shooting at an imaginary train – which will be added later in the painting – Tennant is satisfied of the result.

For most artists, the Artist Ride looks like one big movie set. Scenes of the Western frontier unfold everywhere at the same time. A buckskin clad Pony Express rider leaps into the saddle and takes off at a dead run after rearing up his horse. A stone’s throw away, sitting by a wagon, a pioneer woman cradles a child. On the river bank, three riders recreate Remington’s famous painting *Dash for the Timber* where two riders escaping an Indian war party hold their wounded comrade to help him stay in the saddle. Then, an Indian warrior,

center of a really large Hollywood production,” conveys Beverley Chicoine, a Canadian artist from Saskatchewan who attended the Artist Ride for the first time. Colorado



photos by Paul Jones

The photo that inspired artist Paul Jones for the painting *Lever Gun*

artist Jean Green has been attending the Artist Ride since 2002 and hasn’t missed a year. “Every year, there is something new,” she says. For her, the event is not only an opportunity to gather new material for her art, but also an educational experience: “All the models are so knowledgeable about the characters they portray that it makes it easier for the artists. They don’t have to do the



photos by Paul Jones

The photo that inspired artist Paul Jones for the painting *The Long Shot*

riding bareback and brandishing a spear, dashes at a full gallop across the river. “It’s amazing how much Western art in this country gets created from three square miles along the Cheyenne River,” says Hatzell.

“It was overwhelming. There was so much to take in. It was difficult to know where to look because there were all these incredible vignettes playing out. I felt like I was in the

research themselves. This event recreates the Western life the way it was and helps keep the Western spirit alive. It is the opportunity of a lifetime,” she comments. “The models take so much pride in their regalia and in the world they are portraying. It’s just an incredible amount of material, it’s like a treasure,” adds Chicoine.

“The horses are coming!” Jim Hatzell announces. This



Artist Ride Director Jim Hatzell photographs cowgirl model Amber Hoots



photo by Beverley Chicoine

The author (left) participates in a horseshoeing scene for Canadian artist Beverley Chicoine

is when Grant Shearer and his cowboys come in. Pushed by riders, a small herd of horses crosses the river back and forth while a line of photographers capture the scene on camera. “The artists never get enough of it,” Grant says. Besides providing the horses and the cowboys, the rancher has to make sure that everyone dresses the part. “We don’t want any fluorescent clothes,” he jokes. Although Grant is a natural on horseback and looks authentic without any effort, he tries hard not to overshadow the other riders. “I’ve been in so many paintings over the past 27 years that I try to let someone else in who’s never been in a painting before. This way, the artists don’t always get the same faces. I want every cowboy to have his turn. I try not to be a camera hawk,” he says.

By late morning, Grant moves a small herd of Longhorns to a grassy pasture a short distance from camp. This time, I am part of a group of Mexican vaqueros. Some artists have requested that we push them down a steep embankment. While we hold the herd on top, the photographers are getting ready down in the pasture. “OK, bring them down!” instructs Hatzell. We quietly push the small herd over the ridge and down the dusty slope. We keep up while waving our coiled lariats to create some action for the photographers. On the way back, we cross the Cheyenne River with the herd, providing another good scene for the artists to photograph.

There is always a risk when mixing livestock with people. Although most years have been uneventful, Grant recalls a few close calls: “One year, a cowboy lost three fingers in a branding scene. Another time, my son had a runaway with a team of horses and a buggy. Two years ago,

an artist got run over by a galloping horseman. We cannot always control animals. We just have to think faster than they do to stay out of harm’s way,” he says.

For the models, the Artist Ride is even better than being an extra in a Western. Unlike most movie sets, there is no waiting around for hours. And, if finding good reference material for their art is a big draw for the artists, good tipping is what keeps the models coming back. “If a photograph is good enough to take, it’s good enough to pay for,” stresses Hatzell, who maintains a



photos by Jean Green

The photo that inspired Colorado artist Jean Green for the painting *Sioux Maiden*

“Do not invite” list for stingy tippers. That same evening, dressed as an early California vaquero and riding a striking Paint mare named Spice, I serenade a pretty Spanish maiden with my guitar, a scene requested by artist Paul Jones. Maybe one day I’ll see myself on a painting in a Scottsdale gallery...



Common Sense

By Thomas Paine

Continued from Spring 2011 issue

THOUGHTS OF THE PRESENT STATE OF AMERICAN AFFAIRS

IN the following pages I offer nothing more than simple facts, plain arguments, and common sense; and have no other preliminaries to settle with the reader, than that he will divest himself of prejudice and prepossession, and suffer his reason and his feelings to determine for themselves; that he will put on, or rather that he will not put off the true character of a man, and generously enlarge his views beyond the present day.

Volumes have been written on the subject of the struggle between England and America. Men of all ranks have embarked in the controversy, from different motives, and with various designs; but all have been ineffectual, and the period of debate is closed. Arms, as the last resource, decide the contest; the appeal was the choice of the king, and the continent hath accepted the challenge.

It hath been reported of the late Mr. Pelham (who tho' an able minister was not without his faults) that on his being attacked in the house of commons, on the score, that his measures were only of a temporary kind, replied, "they will fast my time." Should a thought so fatal and unmanly possess the colonies in the present contest, the name of ancestors will be remembered by future generations with detestation.

The sun never shined on a cause of greater worth. 'Tis not the affair of a city, a country, a province, or a kingdom, but of a continent- of at least one eighth part of the habitable globe. 'Tis not the concern of a day, a year, or an age; posterity are virtually involved in the contest, and will be more or less affected, even to the end of time, by the proceedings now. Now is the seed time of continental union, faith and honor. The least fracture now will be like a name engraved with the point of a pin on the tender rind of a young oak; The wound will enlarge with the tree, and posterity read it in full grown characters.

By referring the matter from argument to arms, a new area for politics is struck; a new method of thinking hath arisen. All plans, proposals, &c. prior to the nineteenth of April, i.e., to the commencement of hostilities, are like the almanacs of the last year; which, though proper then, are superseded and useless now. Whatever was advanced by the advocates on either side of the question then, terminated in one and the same point, viz, a union with Great Britain; the only difference between the parties was the method of effecting it; the one proposing force, the other friendship; but it hath so far happened that the first hath failed, and the second hath withdrawn her influence.

As much hath been said of the advantages of reconciliation, which, like an agreeable dream, hath passed away and left us as we were, it is but right, that we should examine the contrary side of the argument, and inquire into some of the many material injuries which these colonies sustain, and always will sustain, by being connected with, and dependant on Great Britain. To examine that connection and dependance, on the principles of nature and common sense, to see what we have to trust to, if separated, and what we are to expect, if dependant.

I have heard it asserted by some, that as America hath flourished under her former connection with Great Britain, that the same connection is necessary towards her future happiness, and will always have the same effect. Nothing can be more fallacious than this kind of argument. We may as well assert, that because a child has thrived upon milk, that it is never to have meat; or that the first twenty years of our lives is to become a precedent for the next twenty. But even this is admitting more than is true, for I answer roundly, that America would have flourished as much, and probably much more, had no European power had any thing to do with her. The commerce by which she hath enriched herself are the necessaries of life, and will always have a market while eating is the custom of Europe.

But she has protected us, say some. That she hath engrossed us is true, and defended the continent at our expense as well as her own is admitted, and she would have defended Turkey from the same motive, viz, the sake of trade and dominion.

Alas! we have been long led away by ancient prejudices and made large sacrifices to superstition. We have boasted the protection of Great Britain, without considering, that her motive was interest not attachment; that she did not protect us from our enemies on our account, but from her enemies on her own account, from those who had no quarrel with us on any other account, and who will always be our enemies on the same account. Let Britain wave her pretensions to the continent, or the continent throw off the dependance, and we should be at peace with France and Spain were they at war with Britain. The miseries of Hanover last war, ought to warn us against connections.

It hath lately been asserted in parliament, that the colonies have no relation to each other but through the parent country, i.e., that Pennsylvania and the Jerseys, and so on for the rest, are sister colonies by the way of England; this is certainly a very roundabout way of proving relation ship, but it is the nearest and only true way of proving enemyship, if I may so call it. France and Spain never were, nor perhaps ever will be our enemies as Americans, but as our being the subjects of Great Britain.

But Britain is the parent country, say some. Then the more shame upon her conduct. Even brutes do not devour their young; nor savages make war upon their families; wherefore the assertion, if true, turns to her reproach; but it happens not to be true, or only partly so, and the phrase parent or mother country hath been jesuitically adopted by the king and his parasites, with a low papistical design of gaining an unfair bias on the credulous weakness of our minds. Europe, and not England, is the parent country of America. This new world hath been the asylum for the persecuted lovers of civil and religious liberty from every Part of Europe. Hither have they fled, not from the tender embraces of the mother, but from the cruelty of the monster; and it is so far true of England, that the same tyranny which drove the first emigrants from home pursues their descendants still.

In this extensive quarter of the globe, we forget the narrow limits of three hundred and sixty miles (the extent of England) and carry our friendship on a larger scale; we claim brotherhood with every European Christian, and triumph in the generosity of the sentiment.

It is pleasant to observe by what regular gradations we surmount the force of local prejudice, as we enlarge our acquaintance with the world. A man born in any town in England divided into parishes, will naturally associate most with his fellow parishioners (because their interests in many cases will be common) and distinguish him by the name of neighbor; if he meet him but a few miles from home, he drops the narrow idea of a street, and salutes him by the name of townsman; if he travels out of the county, and meet him in any other, he forgets the minor divisions of street and town, and calls him countryman; i.e., countyman; but if in their foreign excursions they should associate in France or any other part of Europe, their local remembrance would be enlarged into that of Englishmen. And by a just parity of reasoning, all Europeans meeting in America, or any other quarter of the globe, are countrymen; for England, Holland, Germany, or Sweden, when compared with the whole, stand in the same places on the larger scale, which the divisions of street, town, and county do on the smaller ones; distinctions too limited for continental minds. Not one third of the inhabitants, even of this province, are of English descent. Wherefore, I reprobate the phrase of parent or mother country applied to England only, as being false, selfish, narrow and ungenerous.

But admitting that we were all of English descent, what does it amount to? Nothing. Britain, being now an open enemy, extinguishes every other name and tide: And to say that reconciliation is our duty, is truly farcical. The first king of England, of the present line (William the Conqueror) was a Frenchman, and half the peers of England are descendants from the same country; wherefore by the same method of reasoning, England ought to be governed by France.

Much hath been said of the united strength of Britain and the colonies, that in conjunction they might bid defiance to the world. But this is mere presumption; the fate of war is uncertain, neither do the expressions mean anything; for this continent would never suffer itself to be drained of inhabitants to support the British arms in either Asia, Africa, or Europe.

Besides, what have we to do with setting the world at defiance? Our plan is commerce, and that, well attended to, will secure us the peace and friendship of all Europe; because it is the interest of all Europe to have America a free port. Her trade will always be a protection, and her barrenness of gold and silver secure her from invaders.

I challenge the warmest advocate for reconciliation, to show, a single advantage that this continent can reap, by being connected with Great Britain. I repeat the challenge, not a single advantage is derived. Our corn will fetch its price in any market in Europe, and our imported goods must be paid for buy them where we will.

But the injuries and disadvantages we sustain by that connection, are without number; and our duty to mankind I at large, as well as to ourselves, instruct us to renounce the alliance: Because, any submission to, or dependance on Great Britain, tends directly to involve this continent in European wars and quarrels; and sets us at variance with nations, who would otherwise seek our friendship, and against whom, we have neither anger nor complaint. As Europe is our market for trade, we ought to form no partial connection with any part of it. It is the true interest of America to steer clear of European contentions, which she never can do, while by her dependance on Britain, she is made the make-weight in the scale of British politics.

Europe is too thickly planted with kingdoms to be long at peace, and whenever a war breaks out between England and any foreign power, the trade of America goes to ruin, because of her connection with Britain. The next war may not turn out like the Past, and should it not, the advocates for reconciliation now will be wishing for separation then, because, neutrality in that case, would be a safer convoy than a man of war. Every thing that is right or natural pleads for separation. The blood of the slain, the weeping voice of nature cries, 'tis time to part. Even the distance at which the Almighty hath placed England and America, is a strong and natural proof, that the authority of the one, over the other, was never the design of Heaven. The



time likewise at which the continent was discovered, adds weight to the argument, and the manner in which it was peopled increases the force of it. The reformation was preceded by the discovery of America, as if the Almighty graciously meant to open a sanctuary to the persecuted in future years, when home should afford neither friendship nor safety.

The authority of Great Britain over this continent, is a form of government, which sooner or later must have an end: And a serious mind can draw no true pleasure by looking forward, under the painful and positive conviction, that what he calls "the present constitution" is merely temporary. As parents, we can have no joy, knowing that this government is not sufficiently lasting to ensure any thing which we may bequeath to posterity: And by a plain method of argument, as we are running the next generation into debt, we ought to do the work of it, otherwise we use them meanly and pitifully. In order to discover the line of our duty rightly, we should take our children in our hand, and fix our station a few years farther into life; that eminence will present a prospect, which a few present fears and prejudices conceal from our sight.

Though I would carefully avoid giving unnecessary offence, yet I am inclined to believe, that all those who espouse the doctrine of reconciliation, may be included within the following descriptions:

Interested men, who are not to be trusted; weak men who cannot see; prejudiced men who will not see; and a certain set of moderate men, who think better of the European world than it deserves; and this last class by an ill-judged deliberation, will be the cause of more calamities to this continent than all the other three.

It is the good fortune of many to live distant from the scene of sorrow; the evil is not sufficiently brought to their doors to make them feel the precariousness with which all American property is possessed. But let our imaginations transport us for a few moments to Boston, that seat of wretchedness will teach us wisdom, and instruct us for ever to renounce a power in whom we can have no trust. The inhabitants of that unfortunate city, who but a few months ago were in ease and affluence, have now no other alternative than to stay and starve, or turn out to beg. Endangered by the fire of their friends if they continue within the city, and plundered by the soldiery if they leave it. In their present condition they are prisoners without the hope of redemption, and in a general attack for their relief, they would be exposed to the fury of both armies.

Men of passive tempers look somewhat lightly over the offenses of Britain, and, still hoping for the best, are apt to call out, Come we shall be friends again for all this. But examine the passions and feelings of mankind. Bring the doctrine of reconciliation to the touchstone of nature, and then tell me, whether you can hereafter love, honor, and faithfully serve the power that hath carried fire and sword into your land? If you cannot do all these, then are you only deceiving yourselves, and by your delay bringing ruin upon posterity. Your future connection with Britain, whom you can neither love nor honor, will be forced and unnatural, and being formed only on the plan of present convenience, will in a little time fall into a relapse more wretched than the first. But if you say, you can still pass the violations over, then I ask, Hath your house been burnt? Hath your property been destroyed before your face? Are your wife and children destitute of a bed to lie on, or bread to live on? Have you lost a parent or a child by their hands, and yourself the ruined and wretched survivor? If you have not, then are you not a judge of those who have. But if you have, and can still shake hands with the murderers, then are you unworthy the name of husband, father, friend, or lover, and whatever may be your rank or title in life, you have the heart of a coward, and the spirit of a sycophant.

This is not inflaming or exaggerating matters, but trying them by those feelings and affections which nature justifies, and without which, we should be incapable of discharging the social duties of life, or enjoying the felicities of it. I mean not to exhibit horror for the purpose of provoking revenge, but to awaken us from fatal and unmanly slumbers, that we may pursue determinately some fixed object. It is not in the power of Britain or of Europe to conquer America, if she do not conquer herself by delay and timidity. The present winter is worth an age if rightly employed, but if lost or neglected, the whole continent will partake of the misfortune; and there is no punishment which that man will not deserve, be he who, or what, or where he will, that may be the means of sacrificing a season so precious and useful.

It is repugnant to reason, to the universal order of things, to all examples from the former ages, to suppose, that this continent can longer remain subject to any external power. The most sanguine in Britain does not think so. The utmost stretch of human wisdom cannot, at this time compass a plan short of separation, which can promise the continent even a year's security. Reconciliation is was a fallacious dream. Nature hath deserted the connection, and Art cannot supply her place. For, as Milton wisely expresses, "never can true reconciliation grow where wounds of deadly hate have pierced so deep."

Every quiet method for peace hath been ineffectual. Our prayers have been rejected with disdain; and only tended to convince us, that nothing flatters vanity, or confirms obstinacy in kings more than repeated petitioning: and nothing hath contributed more than that very measure to make the kings of Europe absolute: Witness Denmark and Sweden. Wherefore since nothing but blows will do, for God's sake, let us come to a final separation, and not leave the next generation to be cutting throats, under the violated unmeaning names of parent and child.

To say, they will never attempt it again is idle and visionary, we thought so at the repeal of the stamp act, yet a year or two undeceived us; as well we may suppose that nations, which have been once defeated, will never renew the quarrel.

As to government matters, it is not in the powers of Britain to do this continent justice: The business

of it will soon be too weighty, and intricate, to be managed with any tolerable degree of convenience, by a power, so distant from us, and so very ignorant of us; for if they cannot conquer us, they cannot govern us. To be always running three or four thousand miles with a tale or a petition, waiting four or five months for an answer, which when obtained requires five or six more to explain it in, will in a few years be looked upon as folly and childishness: there was a time when it was proper, and there is a proper time for it to cease.

Small islands not capable of protecting themselves, are the proper objects for kingdoms to take under their care; but there is something very absurd, in supposing a continent to be perpetually governed by an island. In no instance hath nature made the satellite larger than its primary planet, and as England and America, with respect to each Other, reverses the common order of nature, it is evident they belong to different systems: England to Europe- America to itself.

I am not induced by motives of pride, party, or resentment to espouse the doctrine of separation and independence; I am clearly, positively, and conscientiously persuaded that it is the true interest of this continent to be so; that every thing short of that is mere patchwork, that it can afford no lasting felicity; that it is leaving the sword to our children, and shrinking back at a time, when, a little more, a little farther, would have rendered this continent the glory of the earth.

As Britain hath not manifested the least inclination towards a compromise, we may be assured that no terms can be obtained worthy the acceptance of the continent, or any ways equal to the expense of blood and treasure we have been already put to.

The object contended for, ought always to bear some just proportion to the expense. The removal of the North, or the whole detestable junto, is a matter unworthy the millions we have expended. A temporary stoppage of trade, was an inconvenience, which would have sufficiently balanced the repeal of all the acts complained of, had such repeals been obtained; but if the whole continent must take up arms, if every man must be a soldier, it is scarcely worth our while to fight against a contemptible ministry only. Dearly, dearly, do we pay for the repeal of the acts, if that is all we fight for; for in a just estimation, it is as great a folly to pay a Bunker Hill price for law, as for land. As I have always considered the independency of this continent, as an event, which sooner or later must arrive, so from the late rapid progress of the continent to maturity, the event could not be far off. Wherefore, on the breaking out of hostilities, it was not worth the while to have disputed a matter, which time would have finally redressed, unless we meant to be in earnest; otherwise, it is like wasting an estate of a suit at law, to regulate the trespasses of a tenant, whose lease is just expiring. No man was a warmer wisher for reconciliation than myself, before the fatal nineteenth of April, 1775 (Massacre at Lexington), but the moment the event of that day was made known, I rejected the hardened, sullen tempered Pharaoh of England for ever; and disdain the wretch, that with the pretended title of Father of his people, can unfeelingly hear of their slaughter, and composedly sleep with their blood upon his soul.

But admitting that matters were now made up, what would be the event? I answer, the ruin of the continent. And that for several reasons:

First. The powers of governing still remaining in the hands of the king, he will have a negative over the whole legislation of this continent. And as he hath shown himself such an inveterate enemy to liberty, and discovered such a thirst for arbitrary power, is he, or is he not, a proper man to say to these colonies, "You shall make no laws but what I please?" And is there any inhabitants in America so ignorant, as not to know, that according to what is called the present constitution, that this continent can make no laws but what the king gives leave to? and is there any man so unwise, as not to see, that (considering what has happened) he will suffer no Law to be made here, but such as suit his purpose? We may be as effectually enslaved by the want of laws in America, as by submitting to laws made for us in England. After matters are made up (as it is called) can there be any doubt but the whole power of the crown will be exerted, to keep this continent as low and humble as possible? Instead of going forward we shall go backward, or be perpetually quarrelling or ridiculously petitioning. We are already greater than the king wishes us to be, and will he not hereafter endeavor to make us less? To bring the matter to one point. Is the power who is jealous of our prosperity, a proper power to govern us? Whoever says No to this question is an independent, for independency means no more, than, whether we shall make our own laws, or whether the king, the greatest enemy this continent hath, or can have, shall tell us, "there shall be now laws but such as I like."

But the king you will say has a negative in England; the people there can make no laws without his consent. in point of right and good order, there is something very ridiculous, that a youth of twenty-one (which hath often happened) shall say to several millions of people, older and wiser than himself, I forbid this or that act of yours to be law. But in this place I decline this sort of reply, though I will never cease to expose the absurdity of it, and only answer, that England being the king's residence, and America not so, make quite another case. The king's negative here is ten times more dangerous and fatal than it can be in England, for there he will scarcely refuse his consent to a bill for putting England into as strong a state of defence as possible, and in America he would never suffer such a bill to be passed.

America is only a secondary object in the system of British politics- England consults the good of this country, no farther than it answers her own purpose. Wherefore, her own interest leads her to suppress the growth of ours in every case which doth not promote her advantage, or in the least interfere with it. A pretty state we should soon be in under such a second-hand government, considering what has happened! Men do

not change from enemies to friends by the alteration of a name; and in order to show that reconciliation now is a dangerous doctrine, I affirm, that it would be policy in the kingdom at this time, to repeal the acts for the sake of reinstating himself in the government of the provinces; in order, that he may accomplish by craft and subtlety, in the long run, what he cannot do by force and violence in the short one. Reconciliation and ruin are nearly related.

Secondly, That as even the best terms, which we can expect to obtain, can amount to no more than a temporary expedient, or a kind of government by guardianship, which can last no longer than till the colonies come of age, so the general face and state of things, in the interim, will be unsettled and unpromising. Emigrants of property will not choose to come to a country whose form of government hangs but by a thread, and who is every day tottering on the brink of commotion and disturbance; and numbers of the present inhabitant would lay hold of the interval, to dispose of their effects, and quit the continent.

But the most powerful of all arguments, is, that nothing but independence, i.e., a continental form of government, can keep the peace of the continent and preserve it inviolate from civil wars. I dread the event of a reconciliation with Britain now, as it is more than probable, that it will be followed by a revolt somewhere or other, the consequences of which may be far more fatal than all the malice of Britain.

Thousands are already ruined by British barbarity; (thousands more will probably suffer the same fate.) Those men have other feelings than us who have nothing suffered. All they now possess is liberty, what they before enjoyed is sacrificed to its service, and having nothing more to lose, they disdain submission. Besides, the general temper of the colonies, towards a British government, will be like that of a youth, who is nearly out of his time, they will care very little about her. And a government which cannot preserve the peace, is no government at all, and in that case we pay our money for nothing; and pray what is it that Britain can do, whose power will be wholly on paper, should a civil tumult break out the very day after reconciliation? I have heard some men say, many of whom I believe spoke without thinking, that they dreaded independence, fearing that it would produce civil wars. It is but seldom that our first thoughts are truly correct, and that is the case here; for there are ten times more to dread from a patched up connection than from independence. I make the sufferers ease my own, and I protest, that were I driven from house and home, my property destroyed, and my circumstances ruined, that as man, sensible of injuries, I could never relish the doctrine of reconciliation, or consider myself bound thereby.

The colonies have manifested such a spirit of good order and obedience to continental government, as is sufficient to make every reasonable person easy and happy on that head. No man can assign the least pretence for his fears, on any other grounds, than such as are truly childish and ridiculous, viz., that one colony will be striving for superiority over another.

Where there are no distinctions there can be no superiority, perfect equality affords no temptation. The republics of Europe are all (and we may say always) in peace. Holland and Switzerland are without wars, foreign or domestic; monarchical governments, it is true, are never long at rest: the crown itself is a temptation to enterprising ruffians at home; and that degree of pride and insolence ever attendant on regal authority swells into a rupture with foreign powers, in instances where a republican government, by being formed on more natural principles, would negotiate the mistake.

If there is any true cause of fear respecting independence it is because no plan is yet laid down. Men do not see their way out; wherefore, as an opening into that business I offer the following hints; at the same time modestly affirming, that I have no other opinion of them myself, than that they may be the means of giving rise to something better. Could the struggling thoughts of individuals be collected, they would frequently form materials for wise and able men to improve to useful matter.

Let the assemblies be annual, with a President only. The representation more equal. Their business wholly domestic, and subject to the authority of a continental congress.

Let each colony be divided into six, eight, or ten, convenient districts, each district to send a proper number of delegates to congress, so that each colony send at least thirty. The whole number in congress will be at least three hundred ninety. Each congress to sit... and to choose a president by the following method. When the delegates are met, let a colony be taken from the whole thirteen colonies by lot, after which let the whole congress choose (by ballot) a president from out of the delegates of that province. I the next Congress, let a colony be taken by lot from twelve only, omitting that colony from which the president was taken in the former congress, and so proceeding on till the whole thirteen shall have had their proper rotation. And in order that nothing may pass into a law but what is satisfactorily just, not less than three fifths of the congress to be called a majority. He that will promote discord, under a government so equally formed as this, would join Lucifer in his revolt.

But as there is a peculiar delicacy, from whom, or in what manner, this business must first arise, and as it seems most agreeable and consistent, that it should come from some intermediate body between the governed and the governors, that is between the Congress and the people, let a Continental Conference be held, in the following manner, and for the following purpose:

A committee of twenty-six members of Congress, viz., two for each colony. Two members for each house of assembly, or provincial convention; and five representatives of the people at large, to be chosen in the capital city or town of each province, for, and in behalf of the whole province, by as many qualified voters

as shall think proper to attend from all parts of the province for that purpose; or, if more convenient, the representatives may be chosen in two or three of the most populous parts thereof. In this conference, thus assembled, will be united, the two grand principles of business, knowledge and power. The members of Congress, Assemblies, or Conventions, by having had experience in national concerns, will be able and useful counsellors, and the whole, being empowered by the people will have a truly legal authority.

The conferring members being met, let their business be to frame a Continental Charter, or Charter of the United Colonies; (answering to what is called the Magna Charta of England) fixing the number and manner of choosing members of Congress, members of Assembly, with their date of sitting, and drawing the line of business and jurisdiction between them: always remembering, that our strength is continental, not provincial: Securing freedom and property to all men, and above all things the free exercise of religion, according to the dictates of conscience; with such other matter as is necessary for a charter to contain. Immediately after which, the said conference to dissolve, and the bodies which shall be chosen conformable to the said charter, to be the legislators and governors of this continent for the time being: Whose peace and happiness, may God preserve, Amen.

Should any body of men be hereafter delegated for this or some similar purpose, I offer them the following extracts from that wise observer on governments Dragonetti. "The science" says he, "of the politician consists in fixing the true point of happiness and freedom. Those men would deserve the gratitude of ages, who should discover a mode of government that contained the greatest sum of individual happiness, with the least national expense."- Dragonetti on Virtue and Rewards.

But where says some is the king of America? I'll tell you Friend, he reigns above, and doth not make havoc of mankind like the Royal of Britain. Yet that we may not appear to be defective even in earthly honors, let a day be solemnly set apart for proclaiming the charter; let it be brought forth placed on the divine law, the word of God: let a crown be placed thereon, by which the world may know, that so far as we approve of monarchy, that in America the law is king. For as in absolute governments the king is law, so in free countries the law ought to be king; and there ought to be no other. But lest any ill use should afterwards arise, let the crown at the conclusion of the ceremony be demolished, and scattered among the people whose right it is.

A government of our own is our natural right: And when a man seriously reflects on the precariousness of human affairs, he will become convinced, that it is in finitely wiser and safer, to form a constitution of our own in a cool deliberate manner, while we have it in our power, than to trust such an interesting event to time and chance. If we omit it now, some Massanello* may hereafter arise, who laying hold of popular disquietudes, may collect together the desperate and the discontented, and by assuming to themselves the powers of government, may sweep away the liberties of the continent like a deluge. Should the government of America return again into the hands of Britain, the tottering situation of things, will be a temptation for some desperate adventurer to try his fortune; and in such a case, what relief can Britain give? Ere she could hear the news the fatal business might be done, and ourselves suffering like the wretched Britons under the oppression of the Conqueror. Ye that oppose independence now, ye know not what ye do; ye are opening a door to eternal tyranny, by keeping vacant the seat of government.

(*Thomas Anello, otherwise Massanello, a fisherman of Naples, who after spiriting up his countrymen in the public market place, against the oppression of the Spaniards, to whom the place was then subject, prompted them to revolt, and in the space of a day became king.)

There are thousands and tens of thousands; who would think it glorious to expel from the continent, that barbarous and hellish power, which hath stirred up the Indians and Negroes to destroy us; the cruelly hath a double guilt, it is dealing brutally by us, and treacherously by them. To talk of friendship with those in whom our reason forbids us to have faith, and our affections, (wounded through a thousand pores) instruct us to detest, is madness and folly. Every day wears out the little remains of kindred between us and them, and can there be any reason to hope, that as the relationship expires, the affection will increase, or that we shall agree better, when we have ten times more and greater concerns to quarrel over than ever?

Ye that tell us of harmony and reconciliation, can ye restore to us the time that is past? Can ye give to prostitution its former innocence? Neither can ye reconcile Britain and America. The last cord now is broken, the people of England are presenting addresses against us. There are injuries which nature cannot forgive; she would cease to be nature if she did. As well can the lover forgive the ravisher of his mistress, as the continent forgive the murders of Britain. The Almighty hath implanted in us these inextinguishable feelings for good and wise purposes. They are the guardians of his image in our hearts. They distinguish us from the herd of common animals. The social compact would dissolve, and justice be extirpated the earth, if have only a casual existence were we callous to the touches of affection. The robber and the murderer, would often escape unpunished, did not the injuries which our tempers sustain, provoke us into justice.

O ye that love mankind! Ye that dare oppose, not only the tyranny, but the tyrant, stand forth! Every spot of the old world is overrun with oppression. Freedom hath been hunted round the globe. Asia, and Africa, have long expelled her. Europe regards her like a stranger, and England hath given her warning to depart. O! receive the fugitive, and prepare in time an asylum for mankind.

Common Sense continues in Fall 2011 issue.





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THE LIVING WORDS *of the* CONSTITUTION

PART 15

NICOLE KREBS

AMENDMENT 5

The Double Jeopardy Clause of the Fifth Amendment states, “nor shall any person be subject for the same offence to be twice put in jeopardy of life or limb.” It provides protection from “three distinct abuses: [1] a second prosecution for the same offense after acquittal; [2] a second prosecution for the same offense after conviction; and [3] multiple punishments for the same offense.” (U.S. v. Halper, 490 U.S. 435, 440 (1989))

The principle against double jeopardy started in English common law and was common in the English legal system by the colonial period. The problems arose when a person was judged innocent against the King’s wishes. Oftentimes, in those situations, the case would be retried in a different court or manner. “Under English law, the double jeopardy protection was only applied to capital punishment crimes where the penalty was death. Lesser crimes did not have double jeopardy protection.” (www.revolutionary-war-and-beyond.com)

“No man shall be twice [sic] sentenced by Civil Justice

for one and the same Crime, offence, or Trespass [sic].” This statement was found in the Massachusetts colonial charter and was the first double jeopardy protection provide in the colonies. Unlike the English law, this legislature “extended the protection of its double jeopardy clause to all crimes, not just capital crimes...By the time the

Bill of Rights was added to the Constitution, all thirteen states had provisions adding double jeopardy prohibitions to their state constitutions.” (www.revolutionary-war-and-beyond.com)

“The constitutional prohibition against ‘double jeopardy’ was designed to protect an individual from being subjected to the hazards of trial and possible conviction more than once for an alleged offense... The underlying idea, one that is deeply ingrained in at least the Anglo-American system of jurisprudence, is that the State with all its resources and power should not be allowed to make repeated attempts to convict an

individual for an alleged offense, thereby subjecting him to embarrassment, expense and ordeal and compelling him to live in a continuing state of anxiety and insecurity, as well



as enhancing the possibility that even though innocent he may be found guilty.” (**Green v. United States**, 355 U.S. 184, 187-88 (1957))

In 1791, when the Fifth Amendment was ratified, the penalty for most serious crimes was death. At that time, it was also common for body parts to be cut off as punishment. This is where the phrase “or limb” came in. “Since these things are no longer acceptable punishments to society, the Court has applied the Double Jeopardy Clause in other ways. The Court now says that all types of crimes where a punishment is involved require consideration of the ban against Double Jeopardy.” (www.revolutionary-war-and-beyond.com)

“One of the most famous cases involving the Double Jeopardy Clause is the case of Jack McCall, the murderer of Wild Bill Hickok. McCall shot Hickok in a saloon in Deadwood, South Dakota, apparently because he was insulted the day before when Hickok offered to pay for McCall’s breakfast. McCall had lost all his money in a poker game the night before.

“Deadwood was technically not in the United States; it was in Indian Territory where the jurisdiction of the United States did not apply. After the killing, a group of townspeople held an impromptu trial and found McCall not guilty. McCall then fled to Wyoming where officials captured him and returned him to Dakota Territory, which was a part of the United States. McCall was tried again and the South Dakota Territory court found that the Double Jeopardy Clause was not violated by trying him a second time because the city of Deadwood was not in the United States. Because it was not in the United States, there was no legal protection there against double jeopardy. McCall was found guilty and became the first person to be executed in Dakota Territory.” (www.revolutionary-war-and-beyond.com)

“The double jeopardy prohibition...represents a fundamental ideal in our constitutional heritage...Once it is decided that a particular Bill of Rights guarantee is ‘fundamental to the American scheme of justice,’...the same constitutional standards apply against both the State and Federal Governments.” (**Benton v. Maryland** 395 U.S. 784, 794-95 (1969))

During the 1970s especially, the Court decided an uncommonly large number of cases raising double jeopardy claims. (**United States v. DiFrancesco**, 449 U.S. 117, 126-27 (1980) cites cases.) Most often, when there is that much “intense consideration of a particular issue, clarity is obtained.” With double jeopardy, it has created “confusion.” The Court has stated that its decisions “can hardly be characterized as models of consistency and

clarity.” (**Burks v. United States**, 437 U.S. 1, 9, 15 (1978)) Instability arose with the Burks case and four cases decided between 1950 and 1960 were overruled. “**United States v. Scott**, 437 U.S. 82 (1978) overruled a case decided just three years earlier, **United States v. Jenkins**, 420 U.S. 358 (1975). In large part, the re-evaluation of doctrine and principle has not resulted in the development of clear and consistent guidelines because of the differing emphases of the Justices upon the purposes of the clause and the consequent shifting coalition of majorities based on highly technical distinctions and individualistic fact patterns.” (*Constitution of the United States of America: Analysis & Interpretation*, 2002)

The website www.revolutionary-war-and-beyond.com explains, “Use of the Fifth Amendment’s ban on double jeopardy is subject to what is known as the ‘dual sovereignty’ doctrine. This doctrine states that a person can be tried for the same crime twice, if he is being tried by more than one distinct, sovereign government. Practically speaking, this means that a person could be tried by the federal government and by a state government for the same crime. Both entities are distinctly sovereign units that have their own sets of laws and their power derived from different sets of people. No one, however, can be tried twice by the same state, or twice by the federal government. By the ‘dual sovereignty’ principle, someone such as Timothy McVeigh, the Oklahoma City bomber, could have been tried for murder in both state courts and in the federal court because both sovereign entities have murder laws. Ultimately, he was tried by the federal court only.

“The ‘dual sovereignty’ doctrine explains why the Los Angeles police officers accused of beating Rodney King were tried twice. They were first tried in a California county court and found innocent. Later, they were tried in a federal court, where some were convicted of assault. (Note: *The LA police officers never questioned the Federal court’s jurisdiction over the subject matter.*)

“Using the ‘dual sovereignty’ doctrine’s reasoning, a person could be tried more than once for the same crime by different states. For example, if someone stood in one state and shot a gun at someone and killed them in another state, he could be tried for murder in both states and this would not violate the double jeopardy principle.”

The Double Jeopardy Clause of the Fifth Amendment prohibits state and federal governments from prosecuting a defendant who has already been acquitted or convicted for the same offense. It also prevents state and federal governments from imposing more than one punishment for the same offense.



CELEBRATING THE WEST IN OKLAHOMA CITY

BY MARK BEDOR



Wayne Spears with leopard appaloosa named "Y", Doug Sauter with "X", Kevin Webb with "Z"

It's an event that's attracted such Hollywood Western stars as John Wayne, Tom Selleck and Sam Elliott. It's a jam-packed and exciting weekend well worth flying halfway across the country to attend. And it's also something of a family reunion. We're talking about the 50th annual Western Heritage Awards at Oklahoma City's National Cowboy and Western Heritage Museum.

Known as the Western Oscars, the Awards honor works that, as the Museum states, "reflect the significant stories of the American West," stories told in film, television, literature and music. The Western Heritage Awards also honor those who have lived the life those productions celebrate – ranchers, saddle makers and performers who personify the spirit and values that the American West is all about. Plus, it all happens at one of the nation's finest Western museums, in a city and state where the lifestyle at the heart of that institution is alive and well, and thriving.

You sense that Western spirit as soon as you step off the

plane in Oklahoma City. Outside the terminal, you're greeted by a horseback sculpture of Oklahoma's most cherished native son – Will Rogers. The rope twirling statue is one of a number of Western monuments in Oklahoma City created by another talented Sooner – acclaimed artist Harold H. Holden. The sculptor was commissioned by the Museum to craft an updated "Wrangler Award" for the 50th annual event, the coveted statuette of a horseback cowboy given to every Western Heritage honoree. That new work is one of his proudest achievements. "I was just honored to get to do it," he told me.

It was extra special that "H," as his friends call him, was even still alive. "He was really ill, and really was, honestly, not expected to live," says singer-songwriter R.W. Hampton, whose music would be honored here again with his third Wrangler. "He got a lung transplant, so he'll be here with us tomorrow night. It's a really special time to me."

It was great to see Holden looking like his old self at the Friday night cocktail party known as the Jingle Jangle



Don Edwards & Waddie Mitchell



Lincoln Lageson, Wyatt McCrea, Patrick Wayne, Jennifer Savidge Fuller & Robert



Ed Harris & Rex Linn



Ernest Borgnine & Ralph Chain

Mingle, especially after he'd arrived in a wheelchair the year before. A big part of this weekend is reconnecting with old friends. I was there as Olympic Gold Medalist and legendary stuntman Dean Smith caught up with his pal Robert Fuller, star of TV's classic *Wagon Train*. "We've known each other for 50 years," grinned Fuller. "Stu is here (Actor Stuart Whitman), Barry Corbin, Ernie Borgnine... To see all these guys... It's just a great feeling. It really is."

The weekend also features Saturday afternoon panel discussions where stars like Whitman, here to be inducted into the Hall of Great Western Performers, shared stories of what it was like to work on those classic John Wayne films and other Westerns.

Wayne's son Patrick was among the many famous faces on hand for the weekend, along with country singer Lynn Anderson, actor Buck Taylor, actress Anne Lockhart, Cowboy Poet Waddie Mitchell and Western music stars Red Steagall and Don Edwards. "This is one of the greatest events in the country," said Don. "Meet a lot of old friends, make some new ones... It is really very special. And I'm not saying that just 'cause I've won seven Wranglers!"

Saturday night's award winners included the remake of *True Grit*, the PBS documentary *Wyatt Earp* and HBO's *Temple Grandin* for Outstanding Television Feature Film. The Awards also honor those who keep the West alive away from the spotlight. Ralph Chain, owner of the Chain Land and Cattle Company, was inducted into the Hall of Great Westerners, an honor recognizing those who exemplify the Western values of honesty, integrity and self-sufficiency. Now in his 80s, the personable Oklahoma rancher is known for a lifetime of leadership and service to ranching, his community and his church. And the 160 acre ranch Chain's grandfather bought for a shotgun and fifty dollars has since grown to a 60,000 acre operation in two states.

Renowned saddle maker Howard Council received the Chester A. Reynolds Award. Named for the museum's founder, this honor is given to those who perpetuate the ideals, history and heritage of the American West. A craftsman for more than sixty years, Council has been praised by some pro rodeo cowboys as the greatest saddle maker of all time.

But, it's also very cool to have today's top Hollywood stars lend their time and talent to this event. Tom Selleck was clearly moved when he was here in 2010 to be inducted into the Museum's Hall of Great Western Performers. *CSI Miami* star and Oklahoma native Rex Linn has emceed the Saturday night awards show in spectacular fashion for three years in a row. In 2011, he shared those duties with Ed Harris, the Oscar nominated actor who directed and starred in the 2008 Western *Appaloosa*. Those two put on a hilarious, entertaining and, at times, heartfelt performance. Harris appeared genuinely touched by the warm welcome he received at the sold out event. "I thank you for asking me to be here," he told the crowd as the ceremony neared its end, while sharing his hopes for making more Western movies. "It's been a real pleasure. I sincerely hope to be back here in the years to come."

Great as the events are at the Museum, you don't want to miss the other attractions Oklahoma City has to offer – especially Stockyard City. The historic area has the look and feel of an old Western town. And the Oklahoma National Stockyards still operate here today.

"This is actually what Oklahoma is all about," beamed Mario Badillo as I watched the jeweler handcraft a new silver and turquoise ring. I met the Yaqui tribal member at Oklahoma Native Art and Jewelry, the gallery he runs with his mother Yolanda White Antelope.

"Old-timers will come in and talk about what the Stockyards were like when they were kids," Yolanda reveals. "Their grandpa would bring 'em and they would tie their horses. There was a brothel and an old saloon across the street. A lot of



Harold Holden, Marilyn Bedor, Bob Moorhouse

history... It's pretty cool."

Her shop is filled with handmade jewelry, paintings, beaded moccasins and other artistic creations made by Native American artists from tribes across the country. The offerings include Yolanda's own beautiful horsehair pottery. "I fire my pottery, take out the piece, lay the horse hair on there and it has 20 seconds to sizzle and cook into the pot," she explains. "So, every single piece is unique because you don't know how it's gonna be."



Horse hair pottery by Yolanda White Antelope



A jeweled belt buckle on display at Oklahoma Native Art and Jewelry

Stockyard City is a center of Western artisans. Harold Holden's monumental-sized sculpture of a cowboy driving cattle at the Stockyard entrance adds to the ambiance. Down the street at National Saddlery, you can order a custom saddle from acclaimed craftsman John Rule. Famous to collectors, Rule's work has a three year wait. The shop also has more than one hundred other saddles you can take home today, plus gear for barrel racers, bull riders and any kind of rope you can imagine. A couple blocks away, you can order a custom hat at Shorty's. And you have to check out Langston's. Oklahoma's oldest Western store opened in 1913, and is still thriving today.

Cap off your Stockyard City visit right across the street at another iconic spot: Cattlemen's Steakhouse. A place that once changed hands in a poker game, cowboys have been eating here for more than 100 years. The clientele has included Gene Autry, Ronald Reagan and John Wayne.



Honoree Howard Council surrounded by his family

Anyone with a taste for the latest in Western design and fashion will enjoy an excursion to Rawhide. Located near downtown on Automobile Alley (in a building soon to be on the National Register of Historic Places), Rawhide is a high-end Western destination store. Here you'll find custom furniture, boots, art, clothing, iron and antlers, and other alluring bling. "I kept shopping for what I wanted and had to go out of state," says owner and interior decorator Angie Bailey. "I thought, 'Why do I have to go out of state to get the good stuff?' We are the life. Oklahoma is part of the heritage. And I thought, 'I'm gonna open a store.'"



Angie Bailey in her store with daughter Dakota Rowenhorst, Rawhide's clothing stylist

Today, Angie has customers across the country and as far away as Japan, Australia and Norway. The former furniture rep has a passion for custom designing Western-styled furniture. And you'll never see the same piece twice in her showroom. (You can check out all her offerings at shoprawhide.com) It's a look that appeals to even those who will never set foot in a stirrup.

"Everybody loves a little bit of this lifestyle," she smiles. "It doesn't matter who they are; they love a little piece of the West."



Howard Council & Buck Taylor

For those of us who can't get enough of the West, an April weekend in Oklahoma City at the Western Heritage Awards is the place to be. It's great to be among friends at a terrific event that honors those working to keep the West alive, at a Museum that preserves and upholds all that we cowboy types hold dear. Put it on your calendar - April 20 - 21, 2012 - for the 51st annual. You'll be glad you did. www.nationalcowboymuseum.org, 405-478-2250





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photo courtesy Mac Hedges

MACKEY HEDGES, BUCKAROO

BY DARRELL ARNOLD



In some circles, Mackey Hedges is known as the author of two outstanding and authoritative novels on buckaroo life – *The Last Buckaroo* and *Shadow of the Wind*.

In other circles – miles-long, horseback circles in the high desert of Nevada – Mackey Hedges is better known as a capable and accomplished buckaroo that aspiring younger buckaroos would do good to emulate.

Mackey Hedges is a man of the West. He's lived and/or worked in New Mexico, Texas, Louisiana, Nebraska, Kansas, Nevada, Utah, California, Wyoming and Montana. He'll also confess that he once lived in Illinois, saying, "I was there just long enough to be born. My mother was staying there with relatives while my dad was serving in the Air Force in Europe."

During his cowboy life, Mac has broken his clavicle, his pelvis, his back, both arms, both legs (one twice) and, most

recently, his shoulder. Mackey will admit that he now considers what the climate might be like on a ranch that offers him a job. "Those 40-below-zero-in-the-winter places would kill me now." He also allows that he's not as eager to cast his loop onto a large, wild bovine as he once was. When I'm cowboying by myself, I now give myself plenty of opportunity to consider if there might be another way to get something done."

The looming question is, "Why does a man who will be 70-years-old next year insist on continuing to live such a strenuous and often perilous lifestyle? Why not find something easier and kick back a little?" It's a question every lifelong cowboy eventually ponders.

Mackey says, "To answer that, we have to go back and answer the question, 'Why does anyone do this to begin with?' I've heard all the crap about how 'I was raised on a ranch and it's all I know.' That's a bunch of B.S. I don't

care who you are or where you were born, you could have always done something else.

“Look at all the ranch kids that grow up and move to town. They didn’t do that because they were born there. Some of the best hands I’ve worked with have backgrounds that are totally unrelated to ranch work. You start out doing this kind of work because you’re hung up on the cowboy image, usually in your teens. If you stick with it long enough, you get halfway good at it, and so, then you do it because it makes you feel good to know that you can do something special and a little better than others. That’s usually when you’re in your 20s.

“Then you reach a point where you keep on doing it because it’s easier than trying to learn another trade. By then you are in your 30s and probably starting a family. After that you keep on doing it because no one else wants to hire you and retrain you. By then you’re in your 40s or older.

“Then you reach a point like where I’m at today. You keep it up because you don’t know anything else, and no one wants to hire a broken down old saddle tramp. You have to eat and feed your wife so you just keep on keeping on. But the whole time, you are doing it because you feel like you’re something special, you’re proud of what you do and you want people to know it.” And Mackey adds one more thing. “Ninety percent of cowboying is boring, but the ten-percent that is not is a real adrenaline rush.”

Mackey’s dad was a colonel in the Air Force Reserves, so the family moved around a lot. When he wasn’t on active duty, he involved himself as much as possible in horses and cattle. Says Mackey, “It’s true that my dad worked as a cowboy, and that we ran cattle when I was growing up. But he also ran slot machines, sold insurance and cars and bought, sold and traded guns. His being in the military probably saved us from starving. Every time we were about to go broke, somebody would start a war and he’d get called back up to active duty. He served in WWII in Europe, and in Korea and Vietnam. People tell me that he was one of the best bucking-horse riders that any of them had ever seen, but, by the time I came along, he was riding mostly gentle stuff. He still liked to watch good saddle bronc riders, and we went to a rodeo almost every weekend.”

Mackey’s first horse-related job came when he was 12. He got hired to feed and saddle ponies at a shopping center pony-ride concession. “I got thirty-five cents an hour,” he remembers. Next, when he was 14, the family moved to Nebraska. For a time, Mackey worked at a riding stable

shoveling manure and taking out hourly riders. Later, he was hired to ride pens at a local feedlot and work on the doctoring crew.

The lifestyle continued evolving from there. Mackey says, “There was a racetrack near Omaha called Aksarben, and, when I could get a ride, I would go down there and hang out. One day I heard about a restaurant owner south of town that raised racehorses. He had a couple of ex-cowboys working for him starting the yearlings before they were turned over to



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the regular trainers. One of these guys asked if I’d like a job helping them with the colts and I said, ‘You bet!’

“I was pretty small for my age so they’d sack the yearlings out and get them gentle enough to put a saddle on and throw me up on their backs. They’d pony me around for the first few rides and then turn me loose. Got pretty Western a couple of times. I remember one colt that took off at a dead run, jumped a five-foot fence and half a dozen ditches before he ran back to the corral. Scared the hell out of me, but it shook them other old boys up pretty good, too. Not much they could do but just sit back and watch me making a circle of the county.”

As soon as he was old enough to do it, at age 17, Mackey joined the Marine Corps. He says, “I spent the next four years ‘protecting hearth and home from eminent danger.’” It was just before Vietnam really got heated up, and Mackey was part of what was called “the floating battalion.” His outfit trained for 13 months in Korea, Japan and the Philippines before they were shipped to Thailand and then Vietnam for a month before his overseas tour ended.

Finally discharged at Camp Pendleton in California, Mackey headed straight back to the horses. “The first job I

landed,” he says, “was working for a pack station up on Echo Summit in the Sierras. In the winters, I’d work for ranches down in the valley. Then I went to college.

“I went to college because I was staying in a cow camp and this friend of mine, who had worked with me before, showed up and had this really good-lookin’ gal with him. I saw her and said, ‘Man, I’ve got to get me one of those things. Where did you find her?’ He said, ‘Not out here in the brush. You’ve got to go to college.’”

Mackey eventually attended Pierce College at Woodland Hills, California and ended up with an Associate’s Degree. He also met and married his wife Candace while there, in 1967. Subsequently, and over a



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A partial list of the outfits Mackey has unrolled a bed on includes: the YP, Soldier Meadows, Geyser Ranch, the IL, Elko Stake Ranch, Coyote Creek, Nevada Nile Feedlots, K Ranch all in Nevada, Bud Wilson’s White Rock Ranch, Ed Pilliken’s Slough House Ranch, Murrell Cattle Company, Irvine Ranch all in California, ZX is in Oregon, Horse Prairie Ranch in Montana, Deseret and Flying D in Utah, Shamrock in Wyoming.

About leaving those outfits Mackey says, “All of them were just me changing ranges. I grew up at a time when the bigger ranches didn’t think anything about cowboys or buckaroos changing. They knew he wasn’t going to stay, and he knew he wasn’t going to stay. You stayed until you knew the country and you rode your horses, and then you went someplace else where you could see more country and ride different horses and do things a little bit different. Next thing you know, changing ranches gets to be a habit.

“Today, things have changed. Outfits want men who are going to stay. You have a different class of people working out on these ranches. They are a little bit more stable than they used to be. We used to have, when I was at the YP, a 300 percent turnover a year in the buckaroo crew. The same thing at the Spanish Ranch, IL, Maggie Creek, the 25, the older ranches. The guys came; they were there six, seven, eight months. I got to be the Jigger Boss on the YP because I stayed longer than anybody else. There were a hell of a lot of guys better than me, but I just happened to be there longer.”

So, what makes a good outfit to work for? Mackey says, “The best outfits depended on who the bosses were. The YP had Jerry Chapin, one of the best buckaroos I ever worked around. He was an exceptionally good hand, that was true enough, but the thing that made Jerry Chapin really good was that he knew how to handle men and he knew how to handle cattle. It made everything a lot better. When I was there, he hired most of the men from Owyhee, if he had a choice. That fit me just perfect. Most of them were already my friends.”

Then what makes a bad outfit? Mackey explains that, too. “Some of the worst outfits I worked for were more ‘cowboy’ outfits. By that I mean short ropes and tie hard and fast. They went out of their way to make my life miserable because I didn’t look like what they thought a cowboy should look like. I looked like a Nevada buckaroo. Now don’t get me wrong, I worked on the Irvine with some tie-hard-and-fast guys and they were as good out in the brush as anybody I ever rode with. There was a kid named Wayne Jewell, who I worked with for three years, and I believe I never saw him miss ten loops outside in all that time. He was just that good. He’d grown up in Texas roping cattle on those wheat pastures.

“We ran 5,000 head of yearlings and 2,000 head of

period of several years between buckarooing jobs, he attended the University of Nevada at Reno, Northern Nevada Community College in Elko and then Utah State University, from which he received a degree in Animal Husbandry. “By then,” says Mackey, “I was 35-years-old.”

“After we were married,” says Mackey, “I continued to drift around the country working on ranches from Montana to California. If you count the ones that I worked on more than once as separate jobs, it comes to 38. But that isn’t totally accurate, either, because I worked on some of them three and four times. I never was the best man on any of the places that I worked. It seemed that there was always someone there that could out ride me or out rope me, but I never got fired and was always able to go back, so I guess I wasn’t too bad either.”

mother cows at that time and we did a lot of doctoring, especially when the wild oats were growing, cleaning out eyes. Wayne was the buckaroo boss, and he was a fantastic cowboy. I've seen him rope hard and fast while riding colts and they'd go bucking and it was really pretty to watch.

"I've worked around other guys. Bob Elder on the Irvine was another one. He was the manager of the livestock. They called him the livestock superintendent. He was a Texas man and he was good. I worked with a kid by the name of Joe Gardenhier who came out of New Mexico. One day he'd dally and the next day he'd tie hard and fast. He'd ride anybody's bucking horse. He was a good hand."

Mackey says that it is the people who make a job good or bad. "Horses are horses. You got good ones and you got bad ones. You got good cooks and you got bad cooks. The cooks come and go faster than the buckaroos or cowboys. You can't sit and say 'I like that ranch because of the food, because if you stayed long enough the cook would be gone, too.'"

There has been a lot of discussion in buckarooing circles through the years as to the merits of a ranch having horses that are hard to ride, and there seems to be two schools of thought on the subject. Mackey explains, "One outfit I left not too long ago had some really trashy horses. Two of them went to the National Finals. We were riding them the week before they took them down there."

"There are two things you've got to look at. The guy who owned that ranch told me one time, 'You know when you've got horses like we've got, you get good cowboys, because the others won't stay.' And, to some extent, he's right. About the time some of these green kids get bucked off three or four times in a morning, they're usually gone in a day or so. But the bad part about it, from a business standpoint, is you've got insurance problems."

"At one time, on that outfit, there were four of us – myself, my son, another guy from Alturas, California and a Mexican kid out of California – and all of us were busted out at the same time and surviving on Workman's Compensation. That's hard on the bottom line of an outfit because it causes their insurance to go up higher and higher."

"Believe it or not, the right kind of men will get the job done no matter where they are and no matter what kind of horses they're riding. If you've got the wrong kind of men, you can have the best horses in the world and they still aren't going to get the job done."

"Having said all of that, it's a whole lot more enjoyable, from the working man's standpoint, if you've got nice horses. I'd rather sort cattle on a broke horse than I would go out there on one that, every time you jump him out, he buries his head between his front legs. Granted, it's fun to watch, and a little of it is fun to participate in when you are younger, but it sure does not



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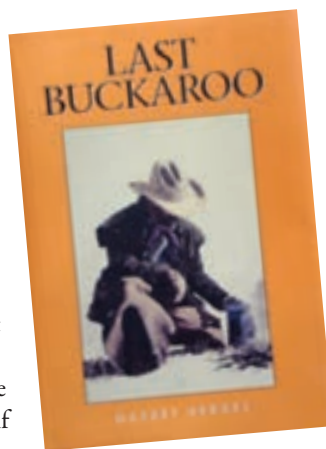
lend itself to a smooth, efficient operation."

Mackey and Candace Hedges have three sons, all of whom had ample time to learn the buckarooing business from their dad as they grew up, and they all plied that trade for a time. Today, their oldest son Buck has an alfalfa farm in southern Idaho and his wife raises horses. Jed, the middle son, day works around Winnemucca, but brings home his real paycheck by working in the gold mines. Their youngest son Sam tried the mines, but didn't like it and went back to making a more enjoyable, if less lucrative, living buckarooing on the Treetop Ranch, a big outfit in Oregon.

So how did a life-long man of the saddle end up authoring one of the best buckarooing novels ever written? Mackey says, "The reason I wrote *The Last Buckaroo* was that I got bucked off in 1990 and broke my back. I was laying there in the bed, and the doctors had told me I might never ride again, and I was feeling pretty discouraged. I was being a real pain in the rear to everybody who had to deal with me so my wife said, 'Why don't you write some of your stories for the kids?' There's a lot of wisdom in a wife."

"I based the book on my adventures and the adventures of other cowboys. All cowboys have basically the same stories to tell. People come up to me and say 'Hey, that episode in your book reminded me of the same thing that happened to me.'"

Both of Mackey's books can be found in bookstores around the West. They're also available online at Cowboybooksandmusic.com. The website includes a video profile of Mackey Hedges.



Sigman Rides to the Rescue

Mackey Hedges first book, *The Last Buckaroo*, was popular enough that all copies eventually sold out. Publisher Gibbs Smith elected not to reprint the novel and turned the publishing rights over to Mackey Hedges.

One day, Mackey got an e-mail from Robert Sigman, President and CEO of Republic Studios. Like so many of his generation, though, he didn't have real-life experience as a cowboy, Sigman had a fascination for the man on horseback. A friend of his told him that the best book on buckarooing was *The Last Buckaroo*, so he tried to buy one and couldn't find any. Thus, the e-mail to Hedges.



Hedges recalls, "I was out at Soldier Meadows when I got this e-mail. I didn't know Bob Sigman from anybody. I'd never heard of him. He wanted a book, but I didn't have any copies. They were selling on the internet for \$600 or \$800 for a good one and a used one for \$150 or \$200. He asked why it wasn't in print anymore. I told him I got the publishing rights back and didn't know what

to do with them. One thing led to another and Bob decided to reprint *The Last Buckaroo*, and then offered to print the sequel *Shadow of the Wind*. He and I don't even have a contract. Four times a year he sends me a check. It's the cowboy way."

Sigman says, "As President and CEO of Republic, I was re-introduced to my childhood heroes, and now, I go to meet them. I grew up in Ohio, no cowboys there that I can remember. There is no ranching or cowboying in my family history. I may have ridden a horse at a fair when I was little.

"Through my position and Republic's heritage of Western films, I started getting calls about the library, Western film festivals and, of course, the Golden Boot Awards [presented to actors, stuntmen and others who worked in the Western film industry]. It eventually led to my being asked to join the Board of the Motion Picture Home and the Golden Boot Committee. A vacation led me to Lone Pine (California), where many

Western movies were made. I also managed *Cowboys and Indians* magazine for about a year."

Sigman was really hooked. He even became a member of the Single Action Shooting Society. He says, "I became entrenched in the heritage of the West, and the values of the people – their courtesy and kindness. It was like joining a family."



Bob and Susanne Sigman

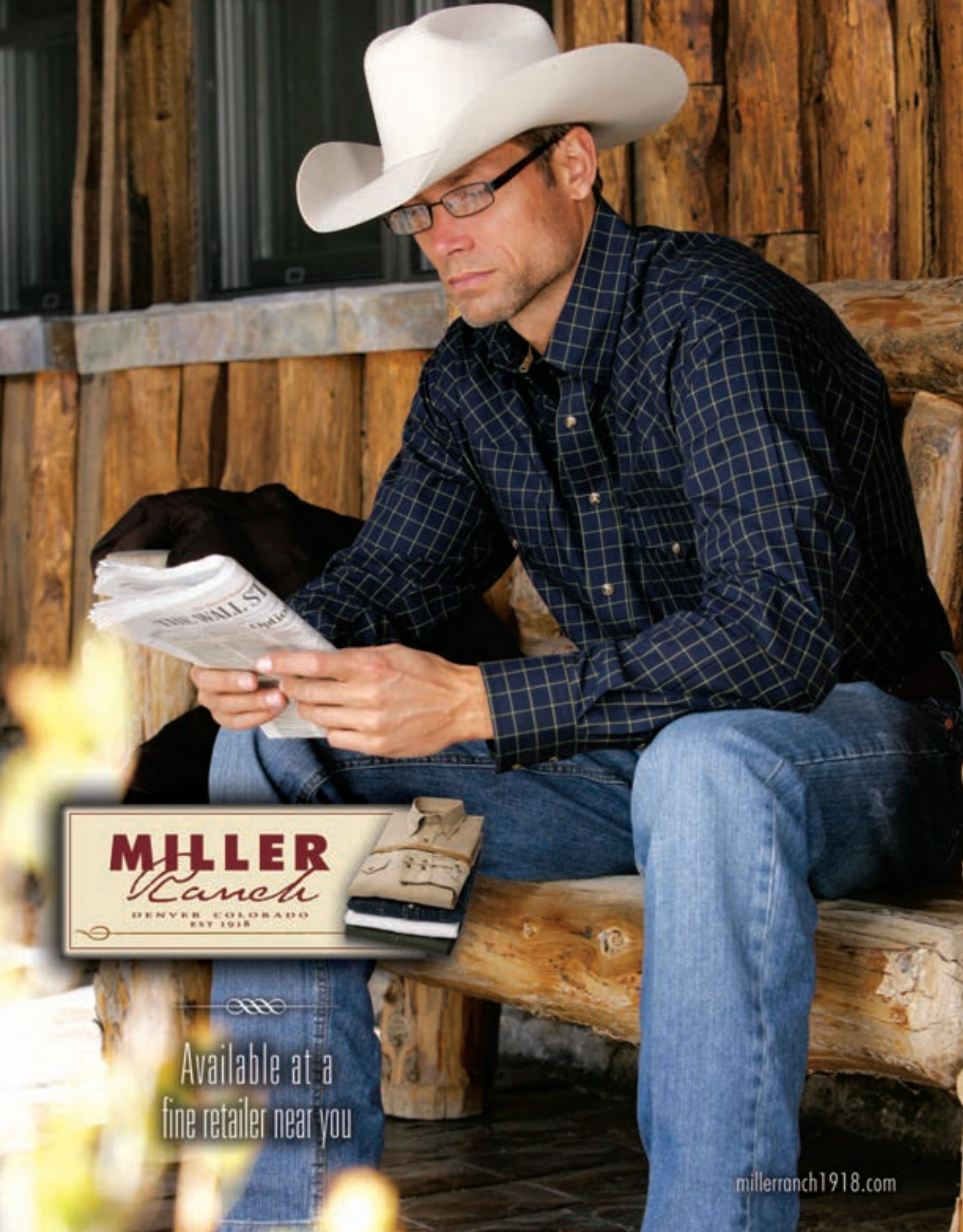
He continues, "While even cowboy life shares the many social and political problems of our times, (out there on those ranches) the moral fabric, family values and respect for individuals remains intact, all bound by a deep appreciation for what being an American means."

Sigman and Hedges hit it off, a friendship developed and then Sigman decided to publish Mackey's books. He says, "The Western lifestyle and culture just got under my skin. Mac's books provide a real slice of cowboying, and I wanted to contribute to raising awareness of that culture. My involvement, time and money are my way of honoring those people and that lifestyle."



Today, Sigman maintains an entertainment consulting business, assisting producers, rights holders and individuals in developing distribution and marketing for their projects. He recently helped golfer Tom Watson introduce his "Lessons of a Lifetime" instructional series and is currently working on a project to interview legendary baseball players. In addition, he is working on a documentary on the life of Dale Evans while trying to get *The Last Buckaroo* made into a movie.





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WITH THEA MARX

With summer comes promises of bounty. The seeds that were planted in the spring are growing into abundant crops, mountain pastures are lush and flowers are blooming. And in the digital world, where you can access just about anything with a touch of a button, isn't it nice to know that there is an abundance of creativity going on in the West? Each issue, in "Ranch Living," I feature artists who do unique work and celebrate their creative talents. I hope you, too, will enjoy the bounty of their labor.



WASHA, WASHA, WASHA

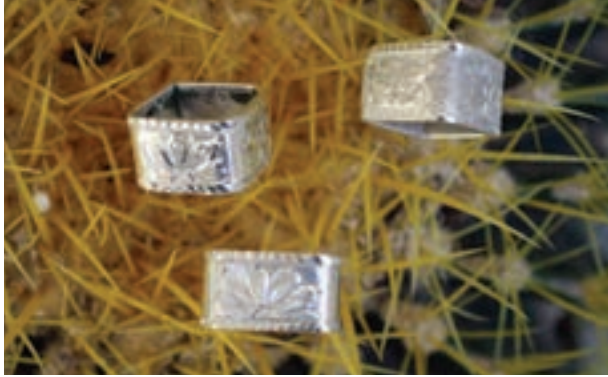
Oklahoma ranch woman and artist Wantha Deaton hand paints just about anything porcelain, from lavatories and sinks to kitchen tiles and canister sets. Perfect for anyone with an appreciation of the West, this Cowboy Up sink and bathroom accessory set takes an ordinary bathroom and gives it a little spice. Don't need a sink at the moment, but have been contemplating new dinnerware, have Wantha create a design just for you. www.reflectionsofjoi.com or 918-357-1039



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BE SQUARE

Who said rings had to be round? If there was some kind of rule, no one ever told this cowboy whose custom engraved, square, silver rings are quietly becoming the rage. College rodeo coach, saddle bronc rider, silversmith – Marc Gilkerson knows what it is like to improvise and be creative. So, he did and with it walked out of the proverbial box creating a sensational, sensible new accessory: the square ring. Like it? Then get it! 307-763-2106 or look up Gilk Silver on Facebook.



FROM THEA'S KITCHEN

Grilled Tuna Salad

I love entertaining in the summer. You can build a bon fire outside, enjoy the stars as they start to thread the night sky with twinkles and serve delicious food that reaches outside the ranch cookbook. This is a recipe I love to make in the summer, even the kids enjoy it. For some, you will want to cook the tuna longer so you won't hear quips about eating bait, but, none-the-less, I've never served this dish and had leftovers. Cheers to summer enjoyment!

Serves 4-5

2 pounds very fresh Tuna Steak, 1-inch thick
 Good olive oil
 Kosher salt and freshly ground black pepper
 Grated zest of 2 limes
 6 tablespoons freshly squeezed lime juice (3 limes)
 1 teaspoon wasabi powder
 2 teaspoons soy sauce
 10 dashes Tabasco sauce
 2 firm, ripe avocados, large diced (see note)
 ½ red onion, thinly sliced
 ¼ cup minced scallions, white and green parts (2 scallions)
 1 to 2 tablespoons toasted sesame seeds

Heat a charcoal grill with hot coals. Brush grill with oil.

Brush both sides of the tuna with olive oil and sprinkle generously with salt and pepper. Cook the tuna over the hot coals for about 2 ½ minutes on each side. Remove to a plate. The tuna should be seared on the outside and raw inside. Allow to cool slightly and cut into large bite-size cubes.

(If you don't want to heat a grill, you can sear the tuna in a dry sauté pan over high heat. Heat the pan for 2 minutes, add the tuna steaks and cook for 2 to 3 minutes on each side, until seared on the outside and still raw inside.)

For the dressing: Whisk together ¼ cup of olive oil, the lime zest and juice, wasabi, soy sauce, Tabasco, ¾ teaspoon salt and ½ teaspoon pepper.

Toss the avocados in the dressing and then arrange the avocados, tuna and red onion on the individual plates. Drizzle with more dressing and sprinkle with scallions and toasted sesame seeds. Serve at room temperature.

Note: To prepare the avocados, cut them in half, remove the seed and ease the flesh out of the rind. Place on a board and dice them. Coat immediately with extra lime juice or vinaigrette to keep them from turning brown.

Toasting sesame seeds deepens their flavor. Place the seeds in a dry sauté pan and cook over low heat for 5 to 10 minutes, tossing often, until they turn golden brown. Remove from pan immediately.



NEVER THE SAME



Navaho artist, rodeo competitor and New Mexico businessman Shane Hendren creates pieces of art from precious metal and stone, like this art deco meets Western buckle. Known for his trophy buckles, he consistently creates beautiful jewelry and dress buckles, too. In this buckle, he incorporates mokume gane, an ancient Japanese process of laminating non-ferrous metals to create the unique patterns that look like wood grain with traditional turquoise. Your belt will never be the same once it is adorned with one of Shane's buckles... There will be no question it's won the lottery. www.hendrenbuckles.com or 505-883-0301



FIRST CALL

He's an artist, saddle maker and musician. His award-winning work is in private and public collections around the world. Now, Steve Devenyns, who has been recognized as one of America's finest Western artists, makes his work available to the public in the form of limited edition prints and giclees. Lucky us! You can have this gorgeous piece with detail so fine you can almost hear those thirsty horses drinking, or you can choose your favorite at www.stevedevenyns.com or 307-587-6867.



MEET ANNIE JUSTIN



In the early 1890s, there was a very forward thinking woman named Annie Justin, wife of H.J. Justin. She created a fit kit, allowing cowboys on the trail to order custom boots. Now her namesake is back, generations later, in a blog about her life in the modern day boot business and the everyday trials of being a working mom, ranch wife and creative woman. Annie Justin has three children, a menagerie of animals and a wise grandmother whose antics keep her days filled with comedy, exasperation and inspiration. Meet the keeper of the "monkey house" and the lady driving Justin Boots into the 21st century. There is promise of entertainment and some really cool Western stuff. www.justinboots.com in Justin America.



ARTIST PROFILE: MEREDITH LOCKHART



Creativity runs in Meredith's blood, as hers is a family made up of professional musicians and artists. As a child, she would wait anxiously at Christmas to see the beautiful clothes that her mother had made for her dolls. She also played with a beautiful set of hand water-colored paper dolls that her aunt and mother had created with clothing from the 1880s through the 1930s. In the seventh grade, she made her first dress she could wear to school; many compliments later, she was hooked. And there began Meredith's love of fashion and, unbeknownst to her at the time, her career.

Meredith started in the professional art world as a residential and commercial interior designer. When she married a farmer and moved into the country, she found a new world of horses, rodeo queens and country music. She started creating custom pieces for rodeo queens to wear on their official duties. At first it was just the local winners, and then queens from across the U.S. wanted to wear her designs. Ultimately, she has gone on to dress many Miss Rodeo Americas, as well as the Calgary Stampede Queen and Princesses, with her imaginative, impeccably fit designs.



Rodeo queens were not the only lucky wearers of her gorgeous pieces; she has witnessed many of her designs on country music stars at award shows, on album covers and in videos. Now she focuses primarily on her business, Thistle's West, which she started in 1989 as a way of expressing her love of fashion and design through fabrics and leather. Through Thistle's West, Meredith creates custom designs, many with a Western flair, from skirts and jackets to wedding dresses and gauchos. She also has a line of hand bags and belts and creates dynamic custom jewelry. She has dabbled in perfume making and works with new mediums for couture design, such as embroidering designs where she once painted them. She applies rhinestones and, with a few brush strokes, a piece will have a new life. She has a t-shirt line, Couture Cowgirl, that brings a sophisticated yet artsy approach to casual cowgirl wear.

Meredith's creative energy is evident in the outstanding collections she has created for shows such as the Western Design Conference, Style West, Cody High Style and Design America. Using her ingenuity, she created a collection utilizing fabulous materials, silk and leather, computer technology and meticulous tailoring that took home the Best Collection award from the Buffalo Bill Historical Center's Cody High Style.

Evident in her winning style, Meredith is a master at the challenge of finding unique leathers and fabrics then juxtaposing them against one another. Her special accents, like lacing, fringe, fur, hand painting, creative embroidery, application of stones and computerized imagery, make her designs ultra unique.

Meredith is one to watch in Western Design. She raises the bar every time she touches the sketch book and a piece of fabric.
www.thistleswest.com or 913-886-2247



On Your Horses' Feet

BY PETE HEALEY

Editor's Note: So many in the West make a living with horses; it's hard to believe for many folks. Actually, there are more people making their living from the back of a horse today than ever before. As Baxter Black likes to say, "They are just hard to see from the interstate."

Pete Healey is a very talented horseshoer and in each issue he will give some "thinks" to think about when it comes to your horse's feet. "No feet, no horse" is as true today as ever.

As a farrier at an equine clinic (Alamo Pintado Equine Medical Center, Los Olivos, California), I get the chance to see and evaluate a lot of feet. Did you ever see the movie *Ground Hog Day*, where everyday was the same? That's what I see, basically the same feet just on different horses, and most of it is not good. Recently, as part of a study, I evaluated and measured the front feet on 69 horses that went through the MRI, 138 feet. Taking into consideration where these horses were in the shoeing cycle, most of them (97%) were considerably out of balance. Interesting is that these measurements were almost exactly the same as a study done by Dr. Dick Mannsman in North Carolina, where he measured the feet on 108 horses. What that tells us is that the industry as a whole is shoeing horses the same way.

The other day, a horse from the Sacramento area came to the clinic for an MRI and was diagnosed with a suspensory ligament injury. Part of the treatment was to

have the feet balanced. This horse was not foot lame, but the mechanics of the feet were contributing to the injury up the leg. This was a fourth level dressage horse and the lady that owns him was very disappointed by the injury, but was grateful that we could offer medical support with stem cell therapy and mechanical support with shoeing. While I shod her horse, I explained how the biomechanics of the foot affect the mechanics of the leg and the soft tissue areas of the foot. This was done through a measuring process involving angles, length, mass and physics. It's how everything in the world works. In his book *The Power of Limits*, Gyorgy Doczi says, "Those that choose to ignore the mathematical equation of nature are condemned to fail by it."

Is this a cry for a natural state? No, because our domestic horses are far from a natural world, but we need to employ shoeing methods that can maintain the mechanics of nature. www.balancedbreakover.com



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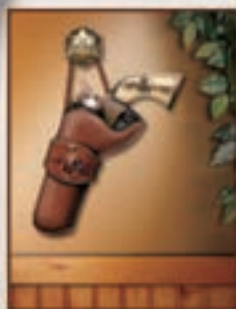


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The West of Audrey Hall















AUDREY HALL, PHOTOGRAPHER

Audrey Hall is an internationally collected photographer known for her poignant landscapes and ethereal equine images. Her first trip to the American West as a young girl made a life-long impression. She keeps one toe in Montana and another in Santa Fe, considering the West home and profoundly inspiring to her personal work. Born in Brazil, Audrey grew up in a multi-cultural family deeply rooted in both arts and sciences. A Rotary scholar, she studied fine art photography under Thomas Joshua Cooper at the renowned Glasgow School of Art in Scotland. The diversity of her upbringing and education continue to influence her today in both her passions for technology and tradition.

Her exhibition prints are visually distinct and unique in creation – from rare, velvety platinum prints to idiosyncratic mixed-media canvases. She handles every aspect of the printing process, from concept to completion, insuring every piece is finished by hand and of highest collectible quality.

To acquire limited edition and original photographs, or inquire about private commissions, please contact info@audreyhall.com or 406-223-1566.



photo by Adrienne Pollard



The Lazy JS Ranch

Some of the northern Plains' most sought-after colts come from this North Dakota outfit, where great horses are a long family tradition

BY A.J. MANGUM



The Dakotas have long held a reputation for producing hardy ranch horses. Foals are born and raised in open country, with the genetic fortitude to handle the region's tough climate.

For generations, horse buyers from across North America have converged on the Dakotas for the fall production-sale season, when some of the horse industry's largest breeding operations offer their foal crops at auction. One of the region's longest-running sales is that of the Lazy JS Ranch, located outside the small town of Bowman, North Dakota, in the state's southwestern corner. The Lazy JS sale's origins date back to the 1950s, when the ranch's owner, Quarter Horse breeder Russ Silha, saw a

need for a new approach to marketing his horses.

For years, Russ had sold his foals by private treaty – individually, with each sale involving its own details and timeline. His best colts and fillies sold easily, of course, but selling a full year's foal crop was never guaranteed. In an effort to increase his sale percentages, Russ began offering his entire crop for sale on the same day each year, the final Saturday in September, when the local sale yard, the Bowman Auction Market, held an all-day horse auction.

The Lazy JS consignment, featuring sought-after performance bloodlines, soon became an annual attraction, drawing buyers from far outside the auction's regular sphere of commerce. The strategy paid off for Russ, until other breeders began consigning their foals to the annual sale in increasing numbers, hoping to cash in on the popularity of Lazy JS horses. Russ's foal crop began to get lost in the crowd that it had created.

Again, Russ adjusted his business model and made plans for his own annual production sale, one solely for Lazy JS foals. The inaugural sale was held in 1960 at the Bowman sale yard and has since grown into one of the most anticipated events in the horse culture of the northern Plains, with buyers from across North America converging on the ordinarily sleepy town of Bowman to bid on some of the region's top horses.

The Lazy JS Ranch occupies 2,700 acres just a few miles outside Bowman. Typical of modern ranches, it's a multifaceted agribusiness, raising wheat and oats, and running herds of cattle and sheep. Horses, though, continue to define the outfit; 33 Quarter Horse broodmares occupy the gently rolling pastures surrounding the ranch headquarters.

Logan Silha and his wife Diana now run the ranch. Russ passed away in 1997; his wife Fran passed earlier this year. Familiar seasonal cycles, though, still play out as they have for decades. As the long North Dakota winter begins to wind down, calving and lambing give way to foaling season, which typically begins mid-April. Spring unfolds and cows return to pasture, attention turns to farming and stallions are turned out with the mare bands. And, each year, as summer approaches its end, preparations begin for the annual production sale, now held the third weekend in August.

The days surrounding the sale take on the vibe of a reunion, as family members return to the ranch to help with the work of gathering horses, branding foals and hosting a preview event, during which prospective buyers can visit the ranch and see the year's foal crop with their dams, just hours before bidding begins at the Bowman sale yard. That evening, in the Bowman Auction Market's crowded bleachers, bidders mix with locals, for whom the sale is a staple of Bowman's small-town culture. Foals are led into the brightly lit sale ring one by one and Logan provides commentary on each consignment, setting the stage for the auctioneer to solicit bids.

Each year, the Lazy JS partners with a small group of guest consignors – including Stearns Quarter Horses, Jerry Lambourn, John Hadley, Logan's sister Myrna Friedt and Carter Acres, owned by Logan's sister Nada and her husband Dale Carter. Each year's sale includes around three dozen consigned foals.

Logan says annual sale's prices, which typically run in the four-figure range, have been slightly down the last two

years. The current economy has taken its toll, as has a horse overpopulation and the widespread closing of U.S. slaughter plants, which long provided a "bottom floor" for the horse market. The downturn, though, has reinvigorated interest among buyers looking to buy quality colts they once might not have been able to afford. Year to year, though, the sale has provided consistent rewards: a community of repeat buyers from across the continent.



North Dakota Cowboy Hall of Fame inductee Russ Silha (1924-1997) advanced his family's horse program, acquiring the Lazy JS's first registered Quarter Horse stock in the 1950s and developing the ranch's annual production sale.

"The best thing about the sale," Logan says, "is the fabulous people we've met."

Born in 1951, Logan grew up on the Lazy JS. After graduating from North Dakota State University, he applied for a job with a cattle registry. When he didn't land an interview, he returned to the ranch to work beside his father Russ. Logan's been there ever since, adding to an already rich heritage of raising hardy Quarter Horses in demanding ranch country.

Logan's grandfather homesteaded the ranch in the first decade of the 20th century, gradually adding to his initial allotment of 160 acres. Horses were a strong Silha family theme from the outfit's earliest days; when Russ finished eighth grade, his father offered to either send the boy to high school or buy him a saddle horse. Russ took the horse.

When the ranch passed to Russ, he put a new emphasis on its horse program, assembling a herd of Quarter Horse-type mares and buying his first registered Quarter Horse stock in the late 1950s. From his earliest efforts as a horse breeder, Russ set high standards for breeding stock, insisting they prove their worth under saddle.

“He’d grown up riding and could get a job done on any horse, but he made a point of breaking and riding all the mares,” Logan says. “He figured if the mare had brains and could do something, and the stud had brains and could do something, the colt should be the same way.”

The Lazy JS stallion lineup included, over the years, horses bearing some of the Quarter Horse breed’s top performance and ranch-horse lines. The ranch bought its first registered stallion, a blue roan called Mr. Blue River, as a yearling; his cow sense was such that, even after knocking out an eye on a fencepost, he continued to be Russ’s horse of choice for working cattle. “Dad said he could see cattle better with one eye than most horses can with two,” Logan says.

Subsequent ranch stallions included Quick Ms. Boogie, a son of Quicken Silver; Fancy Red Bark, by Fancy Moon Bar; and race winner and halter champion The Flying Saint, a great-grandson of Three Bars and out of a Chicaro Bill mare. “He was a lanky horse, but good-minded, and his colts were the same way,” Logan recalls. “We had a lot of his daughters.”

The ranch now has three stallions: LJSR Emperor, a grandson of The Flying Saint; LJSR Poco Hook, by Fancy Red Bark; and PJs Jessie Bueno, a grandson of Jessie Tivio and Collins Jessie.

When it comes to raising horses, Logan says his goals are uncomplicated, and in keeping with those set by his father decades ago. “We’re trying to raise horses that are easy to get along with,” he says, “with good minds, good

conformation – something versatile that can do a bunch of different jobs, that anyone can ride and do anything on.” Foals sold in the Lazy JS production sale have gone on to

qualify for the AQHA World Championship Show, win regional snaffle bit and reined cow horse futurities and excel in barrel racing and team roping. Untold numbers have been put to work on ranches throughout the Great Plains and Rockies.

Horses born and raised in the Dakotas have long held a reputation for their hardiness and reliability. Some attribute their strengths to the tough climate, in which survival depends on a certain genetic fortitude. Logan’s hesitant to attribute Lazy JS horses’ marketability to geography, but admits environment is likely a factor.

“They run on grass, up and down on hills and in creeks, so they learn to travel well,” he says. “Maybe that has something to do with it. Raising them in a barn or corrals maybe isn’t the best thing for horses. We just raise them the best we can, take as good a care of them as we can and hope for the best.”

As for the Lazy JS’s future, Logan admits he and Diana have yet to put serious thought into the “line of succession.” Their children have families and live off the ranch, their two sons in Bismarck, their two daughters in Bowman. “They’re tied up with lives of their own,” Logan says, “but we’re hopeful one of the kids will take it over one day and hold it together.”

In the meantime, the ranch, its surroundings and its routines offer confidence in the outfit’s future. “This is awfully good country, with a lot of good people,” Logan says. “I like

everything about it. And a bad day doing this is better than a good day doing something you don’t love.”

Learn more about the annual Lazy JS Ranch sale, scheduled for August 19, at www.lazyjsranch.com.



On sale day, prospective bidders visit the ranch to view foals with their dams.



On behalf of his father Russ, Logan Silha accepts an induction award at the 2010 North Dakota Cowboy Hall of Fame ceremony.





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Cowboy Artist Jay Contway



Born to Run

BY MARK BEDOR

76

Fire spurts out the barrel of a blazing Winchester. Panicking horses bolt for safety as a wounded cowboy falls to the ground. Realistic action in works like *Smoke of a .45* set Western artist Charlie Russell's work apart, and earned his paintings and sculptures the legendary status they still hold today. Russell could bring that world to life with his paintbrush and clay like no other, because he had lived it as a Montana cowboy of the 1880s.

You are reminded of the famous Cowboy Artist when you see the work of sculptor Jay Contway. Like Russell, this Montana artist has the rare ability to capture a dramatic moment on horseback, and make it look real. "Action is what I try and get," he tells me. "A camera stops action, we have to create it, create life and create action."

One of Contway's latest works is a great example. It depicts a team of horses flying down the track at the Calgary Stampede's chuckwagon race, one the most exciting horse races on the planet. Jay's sculpture was

chosen as this year's trophy for the winner of that race. It's one of 22 Stampede trophy sculptures Contway has won a commission for, more than any other artist since the competition started in the early 1970s.

And like the famous Russell, Contway creates the action not from a photograph, but from the memory of the life he's lived, one with deep roots in Montana's Old West heritage. Ironically, it was Contway's great-uncle who hired Charlie Russell for his first job wrangling horses back in the 1800s. Contway's paternal great-grandmother was a full-blooded Sioux who married a 7th Cavalry blacksmith. Jay's mom was half Cree. His father was a ranch hand, and young Jay's summers in the 1930s were spent living out of the family tent, as his dad tended cattle in Montana's Missouri Breaks country. And there was no car – only horses. Jay tells the story of the time he broke his shoulder as a toddler. Dad was away and his mom hooked up the team to get the boy to a doctor. "The only thing she

had to drive was a sheep wagon,” he recalls. “And it took us two days to get to Dobson.”

“My mother always told us about when *she* was little, her mother harnessed a team and they had a runaway (wagon),” he reminisces. “The horses spooked and just took off (with) four or five kids in the back of the wagon. So, she threw all the kids out! She would pick a sage brush where it looked soft and drop one out... and drop another one out... so they all survived!”

Jay can even remember Indians traveling in horse-drawn wagons carrying a teepee. By his teenage years, Dad had taken a railroad job and moved the family to town. But, with that kind of childhood seared into his memory, it’s no surprise Contway’s specialty is the horse. And he’s been sculpting horses, cowboys, Indians and other Westerners for as long as he can remember.

“His two older sisters will tell you that, when he was a little boy, they’d all be out playing, and they’d want him to come, and he would say, ‘I’m doing my work’ and he would be sculpting in mud!” shares Jay’s wife Lynn. “Making little horses, always horses. He just doesn’t remember when he didn’t sculpt.”

He’s never had a lesson. But it took a good deal of time before Contway could turn his talent into a career. He taught school for 13 years, rising at four in the morning to work on his art before heading for the classroom. He built his first foundry to cast sculptures from castoff items he found in a smelting company dump. In the meantime, horses remained a big part of his life. When school was out for the summer, Jay hit the rodeo circuit as a team roper. “I just wanted to



Riding High

make a living,” he says of his PRCA days. “I did pretty good, but I quit when they wouldn’t let me win any more!”

Rodeo had introduced this modern cowboy-artist to Calgary. And when the Stampede started its trophy sculpture competition, Contway was encouraged to enter. It was 1989 before he won his first commission. But, by the mid-70s, Jay was winning enough customers at the Stampede’s Western Art Show and elsewhere to quit his day job at the school, and devote himself full-time to his art.

Along with action, Contway’s sculptures became known for their meticulous attention to accurate detail. “Especially on these rodeo things,” he states. “If a cowboy sees this sculpture and something on there isn’t right, he’ll immediately know it and he’ll tell ya’.”

A Mexican saddle displayed in Contway’s home that once belonged to his friend Slim Pickens prompts an illustration.



In the studio

The famous actor was interested in a sculpture of a Mexican vaquero Jay was working on during a show at the Denver Rodeo. “He said, ‘I’d buy that sculpture, but it’s not right,’” Jay recounts. “He said the Mexicans never rode a double rigged saddle. I had a double rig on the saddle I was workin’ on, see? I’m not familiar with Mexican outfits, but I wanted to make a Mexican sculpture. So, he said, ‘When I go home, I’ll send you a Mexican saddle, and I’ll trade you a sculpture for it.’ So, when he went home, he sent me the saddle. And there it is. He used it in Mexico makin’ movies.”

There’s a reason for every detail in a Contway bronze, like the positioning of a bronc rider’s hand. “Because to ride a buckin’ horse, to make it easy, ya’ lift! Ya’ lift!” he demonstrates, with the authority of a man who’s done it. “And that holds your rear down in the saddle.”

Even the artist’s quieter pieces have their roots in real life, like a recent work called *Prairie Princess*. It depicts a horseback Native American woman using an umbrella to shield herself from the hot sun. “A long time ago, I saw a picture that my mother had taken of two Indian women on horses, and they were just so happy! They each had an umbrella.”

“I like to do sculptures of people and try and get what they are like and go a little further than a photograph would,” he says of his portraits he creates in bronze. “There’s something about their face you would put into it that they wouldn’t catch in a photograph. Just like you sittin’ there – very thoughtful – you’d try and capture that.”

While his rodeo days ended long ago, Contway has kept a strong connection to the sport, through the championship caliber horses he raises at his ranch just



Contway’s work captures many of life’s quiet moments

outside Great Falls. Some of them sell for \$20,000. “I’ve always had horses, very good horses,” he confides in a matter-of-fact way. “The man who won the National Finals Rodeo (NFR) in the calf roping (Troy Pruitt) was riding one of my horses a few years ago. And so, I keep breeding ‘em. In Montana, you might not be able to sell a piece of art work, but you can always sell a horse!”

With collectors all over the world, it looks like Jay sells his share. Except for Calgary, the NFR is the only other place Contway still travels to to exhibit his art. Since 1985, buyers have been coming to him, at the annual Jay Contway and Friends Art Show, held during Great Falls’ prestigious C.M. Russell Auction and Exhibitors’ Show. More than 40 artists are invited to display their work at Jay’s event.

Contway has always admired the work of his Western art colleagues, and his home – a beautiful Western style hacienda – is filled with paintings and other works he’s traded for over the years. He and his wife Lynn own so much art, they rotate the collection the way a museum does. And of course, much of the work is Jay’s. In addition to sculpture, he paints. And painted lampshades have become a favorite Contway creation. He also builds entire lamps, using his sculptures as the base. The guy is so talented, he even built the house, cutting and hauling the

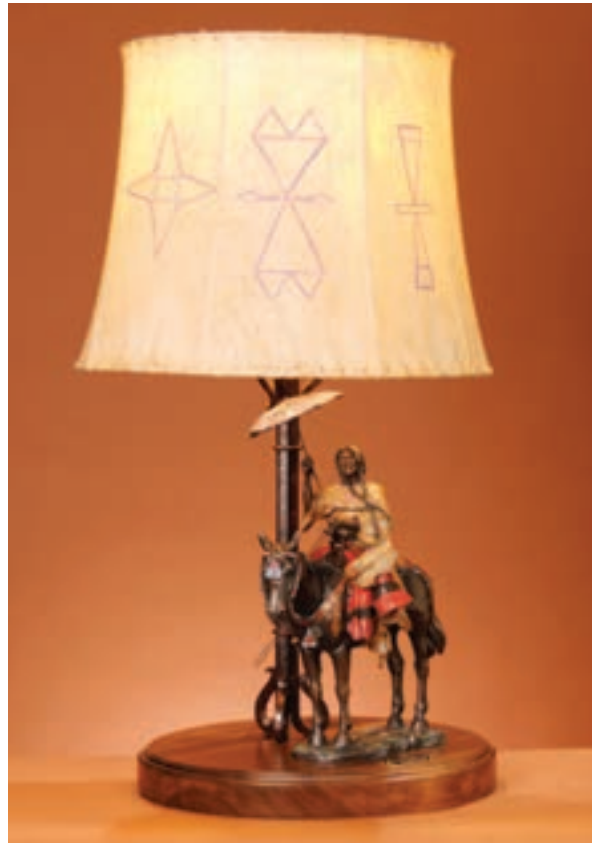


Cow Horse

logs himself with the help of a rancher friend. “No plan other than Jay’s dream in putting this together,” smiles Lynn, as she gives me the astonishing tour. “It just goes on and on forever,” she beams, as she points out the various works of art, the lamps, and even the design Jay carved in the kitchen cabinets. A few steps from the home, a crew keeps Jay’s personal foundry humming, producing more than 200 sculptures a year.

The prolific creativity reminds you of another natural born cowboy artist. Charlie Russell painted and sculpted thousands of pieces during his lifetime, from the monumental to the whimsical. And Russell also sold his work in Calgary during the early days of the Stampede. The art show at the famous Canadian rodeo remains Jay’s favorite venue. And this summer Contway was inducted into Calgary’s Western Art Show Hall of Fame. “It’s a great honor,” he told the Calgary Herald. “I never expected it. All I’ve ever done is to do the best I could and try to make a living at it.”

Russell’s Canadian paintings make him a natural addition to that Hall someday. If it happens, it would seem fitting. Two exceptional Montana cowboy artists with Old West roots should be honored here together in Calgary, at the legendary Stampede that gave both of their careers a major boost, and enriched countless fans of Western art, as well. www.jaycontway.com



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Is The Endangered Species Act Federal Municipal Law?

The **Endangered Species Act of 1973** (7 U.S.C. § 136, 16 U.S.C. § 1531 et seq., ESA Public Law P.L. 93-205; 8 Stat. 884 (1973)) is one of the dozens of environmental laws passed in the 1970s. Signed into law by President Richard Nixon on December 28, 1973, it was designed to protect critically imperiled species from extinction as a “consequence of economic growth and development untempered by adequate concern and conservation.”

The Act is administered by two federal agencies, the United States Fish and Wildlife Service (FWS) and the National Oceanic and Atmospheric Administration (NOAA).

The above question is not intended in any way to challenge the Act or to challenge the Authority of the Congress, as we all recognize that the Constitution of the in Article I, Section 1 has vested legislative powers. “*All legislative Powers herein granted shall be vested in a Congress of the United States which shall consist of a Senate and House of Representatives.*”

The purpose of the above mentioned question is in holding with the Supreme Court **Federal Crop Insurance v. Merrill**, 332 US 380, in which the Supreme Court ruled: “Whatever the form in which the government functions, anyone entering into an arrangement with the government takes the risk of having accurately ascertained that he who purports to act for the government stays within the bounds of his authority, even though the agent himself may be unaware of the limitations upon his authority.”

See also:

Ryder v. , 115 2031, 132 L.Ed.2d. 136, 515 US 177 - we are required to initiate a direct challenge to authority of anyone representing him/herself as a government officer or agent prior to the finality of any proceeding in order to avoid implications of *de facto officer* doctrine.

In the last issue of *The Cowboy Way*, we defined the term “.” **Hooven & Allison Co. v. Evatt**, 324 652 (1945) defined the term “” as having three distinct meanings (We will use asterisks to identify them): “**The term ” may be used in any one of several senses. It may be merely the name of a sovereign occupying the position analogous to that of other sovereigns in the family of nations.* It may designate the territory over which the sovereignty to the [672] extends **, or it may be the collective name of the states which are united by and under the Constitution.**” ***

The question is asked within the context of the enumerated powers of the Constitution, which are specifically enumerated in Article I, Section 8, which are to lay and collect Taxes, Duties, Imposts and Excises, to pay the Debts and provide for the common Defense and general welfare of the United States***; but all duties shall be uniform throughout the United States***. To regulate Commerce with foreign Nations* and among the several states and with the Indian tribes;** To establish a uniform Rule of Naturalization, and uniform laws on the subject of Bankruptcies throughout the United States.***; To coin Money***; to provide for the Punishment of counterfeiting the Securities and current Coin of the United States***; To establish Post Offices and post roads**etc, etc. However, Article I, Section 8, Clause 17 limits the legislative power within the boundaries of the states to those areas that the states have ceded legislative authority and the United States** has accepted legislative jurisdiction. “*To exercise exclusive Legislation in all Cases whatsoever, over such District (not exceeding ten Miles square)as may, by Cession of particular States, and the Acceptance of congress, become the Seat of the government of the United States**.* and to exercise like 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, —**

“*The exclusive jurisdiction which the have in forts and dock-yards ceded to them, is derived from the express assent of the states by whom the cessions are made. It could be derived in no other manner; because without it, the authority of the state would be supreme and exclusive therein,*” 3 *Wheat.*, at 350, 351. [**U.S. v. Bevans**, 16 336 (1818), reaff. 19 U.S.C.A., section 1401(h).]

Back to the Endangered Species Act and what it says in relation to the three meanings of the “” and the power of Congress to Legislate within the boundaries of the states united.

16 U.S.C. § 1531. Congressional findings and declaration of purposes and policy

The Congress finds and declares that—

various species of fish, wildlife, and plants in the ** have been rendered extinct as a consequence of economic growth and development untempered by adequate concern and conservation;

(4) the * has pledged itself as a **sovereign state in the international community** to conserve to the extent practicable the various species of fish or wildlife and plants facing extinction, pursuant to—

(5) encouraging the States** and other interested parties, **through Federal financial assistance and a system of incentives** (implied contracts and consent by state officials (bribery)), to develop and maintain conservation programs which meet national and international standards is a key to meeting the Nation’s international commitments and to better safeguarding, for the benefit of all citizens, the Nation’s heritage in fish, wildlife, and plants.

(c) Policy

(1) It is further declared to be the policy of Congress that all Federal departments and agencies shall seek to conserve endangered species and threatened species and shall utilize their authorities in furtherance of the purposes of this chapter.

(Policy is not Law)



(2) It is further declared to be the policy of Congress that Federal agencies shall cooperate with State** and local agencies to resolve water resource issues in concert with conservation of endangered species. (This means that without the consent of the State** and Local agencies cooperating there is no provision in law to enforce it)

16 U.S.C. § 1532. Definitions

(7) The term “Federal agency” means any department, agency, or instrumentality of the **

(13) The term “person” means an individual, corporation, partnership, trust, association, or any other private entity; or any officer, employee, agent, department, or instrumentality of the Federal Government, of any State, municipality, or political subdivision of a State, or of any foreign government; any State**, municipality, or political subdivision of a State**; or any other entity subject to the jurisdiction of the United States**.

(17) The term “State” means any of the several States**, the District of Columbia, the Commonwealth of Puerto Rico, American Samoa, the Virgin Islands, Guam, and the Trust Territory of the Pacific Islands. [see maxim below]

(18) The term “State** agency” means any State** agency, department, board, commission, or other governmental entity which is responsible for the management and conservation of fish, plant, or wildlife resources within a State**.

(21) The term “***”, when used in a geographical context, includes all States**.

This may not mean much of anything due to **COGNITIVE DISSONANCE – Our mind refuses to believe the truth because of years of believing otherwise. “It ain’t what ya don’t know that hurts ya.**

What really puts a hurtin’ on ya is what ya knows for sure, that just ain’t so.” Uncle Remus

When the Endangered Species Act is read according to the Cannons of Statutory Construction and Interpretation, you will clearly see the following: quoting from *Congressional Research Service The Library of Congress* CRS Report for Congress Received through the CRS Web Order Code 97-589 **Statutory Interpretation: General Principles and Recent Trends Updated March 30, 2006**

This report sets forth a brief overview of the Supreme Court’s current approaches to statutory interpretation. The bulk of the report describes some of the Court’s more important methods of construing statutory text, and the remainder briefly describes the Court’s recent restraint in relying on legislative history. CRS-1

A cardinal rule of construction is that a statute should be read as a harmonious whole, with its various parts being interpreted within their broader statutory context in a manner that furthers statutory purposes. CRS-2

“However inclusive may be the general language of a statute, it will not be held to apply to a matter specifically dealt with in another part of the same enactment.”⁴⁴ As with other canons, context can dictate a contrary result.⁴⁵ Another interpretational guide trotted out from time to time is the principle *nosctur a sociis*, that “words grouped in a list should be given related meaning.”⁴⁶ A corollary, *ejusdem generis*, instructs that, “where general words follow an enumeration of specific items, the general words are read as applying only to other items akin to those specifically enumerated.” CRS-10 (Notice the definition of “State” in the ESA above includes the District of Columbia, the Commonwealth of Puerto Rico, American Samoa and the Trust Territory of the Pacific. So, by applying the canons of Statutory Construction and interpretation, we know that they are NOT referring to the union states (50 in number), but to the Federal States. The term “United States”** when used in a geographic context, includes all “States”*** by their own definition. This conforms to the Maxim of Law *Inclusio unius est exclusio alterius* The inclusion of one is the exclusion of another. The certain designation of one is the exclusion of another. See Black’s Law Dictionary 6th Edition page 763.)

Displacing State Law, Impinging on State Operations

The Supremacy Clause of the Constitution, Article VI, cl. 2, provides that valid federal law supersedes inconsistent state law. Courts encounter difficulty in applying this simple principle, however, especially when federal law is silent as to preemptive effect. The Court usually begins preemption analysis “with the assumption that the historic police powers of the States were not to be superseded by [a federal law] unless that was the clear and manifest purpose of Congress.” CRS-18

“Congress must make its intention ‘unmistakably clear in the language of the statute.’”⁹⁴ Congress, of course, **has limited authority to abrogate states’ Eleventh Amendment immunity**; the Court recently held in **Seminole Tribe of Florida v. Florida**, that **Article I powers may not be used to “circumvent the constitutional limitations placed upon federal jurisdiction** [by the Eleventh Amendment].”⁹⁵ This leaves Section 5 of the Fourteenth Amendment as the principal source of power to abrogate state immunity. CRS-20 [emphasis added]

“It is not the function of our Government to keep the citizen from falling into error; it is the function of the citizen to keep the Government from falling into error.” **American Communications Ass’n v. Douds, 339 U.S. 382, 70 S. Ct. 674 (1950),**

“We the people are the rightful masters of both Congress and the courts, not to overthrow the Constitution but to overthrow the men who pervert the Constitution.” —Abraham Lincoln

“The several States composing the United States of America, are not united on the principle of unlimited submission to their General Government.” —Thomas Jefferson





Big Creek Ranch
Photo © Mike Adams

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Photo courtesy R-CALF USA member, Debra Cockrell

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April 13, 2011

The Honorable Tom Vilsack
Secretary of Agriculture
U.S. Department of Agriculture
1400 Independence Ave., S.W.
Washington, D.C. 20250

Dear Secretary Vilsack,

In one fell swoop, the Obama Administration is poised to clinch the prize that eluded the Bush Administration for four years – that prize is the denigration of the United States cattle industry’s iconic, centuries-old, hot-iron brand. It is apparent the prize’s sponsor, the World Trade Organization, has successfully persuaded the Obama Administration to denigrate America’s hot-iron brand to not only make room for the internationally numbered ear tag, but also to elevate that tag to an exclusive category. So exclusive is the category that it bumped out America’s centuries-old brand to get there.

Thanks to the Obama Administration, in the United States of America the only universally accepted means of identifying domestic cattle, or foreign cattle imported into the United States, will be with an ear tag. The far superior, time proven and more permanent means of identifying livestock – the centuries-old hot-iron brand – is history unless some old cowboy can, with hat in hand, persuade the governments in surrounding states to nevertheless accept his now demoted brand as an official animal identification device or method.

We, the undersigned officers, directors and committee chairs of R-CALF USA, cannot believe that you are following through with this threat.

If you are, then you and your agency outright lied to us. R-CALF USA relied exclusively on your word when it ceased its opposition to your agency’s development of a mandatory, national animal identification system. Your word included a written promise that hot-iron brands would remain on the list of official identification devices. Specifically, in February 2010 you, through your agency, wrote:

The details of the new system will be developed in a transparent and collaborative process. USDA will maintain a list of official identification devices, which can be updated or expanded based on the needs of the States and Tribal Nations. There are many official identification options available, such as branding, metal tags, RFID, just to name a few. (APHIS Factsheet, February 2010)

This was your word – your promise – that brands would remain on the list of official identification devices under your new animal disease traceability framework. You gave no indication whatsoever that any devices or methods would be removed from this list; only an indication that the list may be updated or expanded, which has the customary meaning that additional devices or methods may be added to the list of official identification devices.

Relegating the hot-iron brand to a secondary position behind the international ear tag has nothing to do with animal health, and everything to do with capitulating to a global agenda under the auspices of the World Trade Organization, Codex Alimentarius, and the World Organization for Animal Health. Europe does not rely on brands so the United States must not either? It is becoming increasingly apparent that no one was listening during the nationwide series of listening sessions your agency held on this subject.

Please clarify whether you intend, through your proposed rule concerning your new animal disease traceability framework (proposed rule), to remove brands from the list of official animal identification devices or methods – devices or methods that are, today, universally accepted, without the need for any compensatory, government fiat from other states. If this is your intent, and if there is language in the proposed rule to demote the brand in any way, then we implore you to immediately revoke your proposed rule and indefinitely postpone its publication in the *Federal Register*. Do not be the Administration that decommissions America’s hot-iron brand.

Sincerely,

The Directors and Chairmen of R-CALF USA

We Are R-CALF – Bert N. Smith of Ruby Valley, Nevada

“Pick an occupation that you love, then you’ll never have to retire,” says R-CALF USA member and rancher Bert N. Smith of Ruby Valley, Nevada.

“I have been in the cattle business for 75 years and a ranch owner for 65,” Smith says. “Future generations of ranchers will be the only way to maintain the beef and cattle industries,” he says. “The five-year-old buckaroo following a buckaroo dad is the best way to preserve the ranching business.”

“Ranching is not easy and is not a business for the weak or faint-hearted,” reports Smith. “It is harder today than ever before because help is not available.”

Still, Smith believes that a ranch is the ideal place to rear a family. His children learned economics and the value of hard work. “Each one raised his or her own cattle and, when they left the ranch, they had a little nest egg to put



down on a house. Raising a family on a ranch is a blessing to children,” says Smith.

In an effort to help defend this cherished way of life, Smith joined R-CALF over a decade ago. He has taken part in almost every R-CALF USA convention and has worked diligently to spread the good news about “the only national cattle association that stands up for the range cow-calf rancher and all other cattle raisers.”

Smith appreciates the diverse issues addressed by R-CALF USA members and committees in their endeavor to better the industry. “R-CALF USA is the only association working full-time to preserve ranch lands and the cattle business for future generations. R-CALF USA also works to protect ownership of grazing and water rights on the open federal lands.” But, R-CALF USA’s battles affect more than just ranchers.

“Beef consumers must demand COOL labeling in order to protect American producers and the U.S.

market. As long as it is profitable, ranchers will continue to produce beef – America’s favorite protein source – for our consumers. U.S. producers raise the world’s safest meat. Cheap, but unsafe meat, imported from foreign countries, could ruin the image of the beef industry.”

Smith’s recipe for success amid the stresses and challenges of ranching for three quarters of a century? “It helps to have God as your partner. He guides your decisions and helps you through the rough times, which come to every family.”

His advice to young ranchers, “I wish I could tell a young rancher not to go into debt. Debt is a never-forgiving master and should be avoided whenever possible.” And, one more thing, “Dare to try and be willing to accept failure, and learn from it,” says Smith. “And, of course, join R-CALF USA; it stands up for the cattle business only. Don’t put time and money into an association that represents the packer monopoly.”



WESTERN STATES RANCH RODEO ASSOCIATION



photos by Mary Williams Hyde

"I'll chase again!" – Derreck Huffaker, WSRRA World Champion Ranch Bronc Rider

Year Two: On the Road Again

BY MARY WILLIAMS HYDE

Team and individual members of the Western States Ranch Rodeo Association (WSRRA) are already well into the 2011 season. The schedule is full with several ranch rodeo events on a waiting list and almost twenty ranch bronc riding events already scheduled. More than 400 individuals are expected to join this, the second year. The WSRRA National Finals will repeat November 3-6, 2011 in centrally located Winnemucca, Nevada. WSRRA events are also being held in Nevada, Oregon, California, Wyoming, Idaho, Washington, Montana, Utah and Nebraska. Event organizer Marc Page reports interest from as far away as Brazil, Canada and Italy. "Not bad. Not bad," he says with relief and satisfaction.

New to the 2011 Finals will be a working dog trial with

great working dogs from around the West. The dog trials will be held on Thursday, November 3rd. This will be an open-to-all-breeds trial and it should be great to watch the trainers and their dogs work. Jerry Howard and Corby Ward are organizing it. Call 406-223-5765 for more information.

Most of the first ever WSRRA World Champions have hit the 2011 ranch rodeo circuit with a vengeance. "I'll chase again!" says Derreck Huffaker, who surprised himself at the Finals by starting in the Ranch Bronc Riding competition in 30th place, then the finals in 9th place, then winning the event...his first World Championship after years of competing in college rodeos at the national finals level, pro rodeo and ranch rodeos. "A Cinderella story," he says with a merry laugh, adding that he likes the buckin'



horses. He started riding saddle broncs at 14 and, though he's ridden plenty of "jump and kick" pro rodeo horses, he loves the ranch rodeo broncs. "You can hold on and ride your ranch saddle...mostly colts and wild and Western stuff." Huffaker, 28, who works on a 280,000 acre ranch in northern Utah with 5,000 mother cows and 4,000 head of stockers, is proud to represent his state, and will also be on the 5th place Hoffman Ranch team again, and show in ranch horse competitions. "These ranch rodeos are really taking off. It is nice to have the WSRRA so we don't have to go to Texas!" he says. Huffaker just received an especially nice honor when, as a WSRRA World Champion, he was invited to appear at the Arizona Cowpunchers Reunion Association Rodeo as a featured performer.

Darrel Norcutt, WSRRA World Champion in the Working Stock Horse competition, is hoping he can slip into the finals like he did last year, with a win at one of only a couple of events. His busy schedule training show and rope horses in Fallon, Nevada keeps him from traveling to ranch rodeos as much as he would like. For years, he has also been a member of one of Nevada's most winning ranch rodeo teams, Nevada Livestock Marketing, who, after a surprisingly off year, never-the-less made it to the top ten at the Finals, only to be beat back by the Box Dot Team, also from Nevada. The Jim Team from Owyhee, Nevada, who took the championship this year and last at the WSRRA sanctioned Winnemucca Ranch Rodeo, is always a threat to any team that competes. Also

World Championship again this year.

The Box Dot team won the WSRRA World Team Championship after qualifying at the Cottonwood,



Darrel Norcutt

California Ranch Rodeo. They also came into the team finals in 9th place. Dan Lock and Matt Mori joined with teammates Wyatt Bourdet and Travis Timm to win the

event "by having a good day," says Dan, with great respect for the quality of the competition. Dan, who works summers on a ranch north of Elko, Nevada caring for 4,000 yearlings, wintered this year at the Tejon Ranch, California's largest privately owned ranch. A familiar face on the crews of some of Nevada's oldest, most traditional ranches like the TS, the Spanish and the Van Norman Ranch, he says, "It felt good to win. It was a good rodeo. It is good to have something on the West Coast." Matt Mori, who was raised on a ranch in Mountain City, Nevada, now lives with his wife and two young children on a ranch near Paradise Hill, Nevada. His take on the Finals: "They were a lot of fun. There were a lot of really capable people there. Any of the teams in the final ten were capable of winning. We just had fewer mistakes."



WSRRA World Championship Team (L-R) Dan Lock, Wyatt Bourdet, Travis Timm, Matt Mori

in the top ten at the WSRRA Finals, they won several tough events last year and will be seriously going after the

of the teams in the final ten were capable of winning. We just had fewer mistakes."



Derreck Huffaker

Though the first WSRRA National Champions were predominately from Nevada, competitors from states as far away as Wyoming are determined to do better this year, making the prospect of thrilling action at the Finals

this November a sure bet. For starters, there will be more ranch bronc riding. Page is excited to announce, "The 2011 finals will be a different format for the Bronc Riding this year, with the top 30 riders competing in a three-head average. All 30 riders will get their first horse on Friday November 4th. The top 20 will ride their second horse on Saturday the 5th and the top ten will go to the short round on Sunday the 6th. This will add twenty head of bucking horses to the finals and be a great crowd pleaser. The 2011 World Champion will be decided on the three-head average."

With all the interest in the Western States Ranch Rodeo Association, one thing is really clear, now is the time to make room reservations for the finals in November!!! For updates on team and individual standings,

keep an eye on the stats on the WSRRA website: www.wsrra.org. For information on the WSRRA, contact Marc Page at 916-296-2326.



Ty Holly Voted Top Hand by Judges



Kassi Venturacci

Contributors 



Mark Bedor (*Jay Contway, OK City*) 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** (*The Arist's Ride*) 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 (*Cowboy Cavalry*) 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.

A.J. Mangum (*The Lazy JS Ranch, Bending Tradition*) is a contributing editor for *The Cowboy Way*, the editor of *Ranch & Reata* and the producer of *The Frontier Project* (www.thefrontierproject.net), an independent documentary series celebrating North America's cowboy culture. He and his wife live in the ranching country east of Colorado Springs, Colorado.



Jane Merrill (*Of Note*) is the owner of the Southwest Roundup Studio Gallery in San Juan Bautista, California. She has many years in marketing and event creation at the corporate level and has found her passion in the arts and ways of the California Vaquero. Her stories of friends and artists of the Pacific Slope shed light on the unique horseback heritage and traditions of the region.

Long time Western writer **Darrell Arnold** (*Mackey Hedges, Warner Western*) 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 15*) 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 (*Where the Power Resides, Part 3*) is Curator of Collections for the Reagan Ranch and Reagan Ranch Center in Santa Barbara, California. The Reagan Ranch is owned and preserved by Young America's Foundation, who stepped forward in 1998 to save the ranch retreat of Ronald

Reagan, the 40TH President of the United States. Young America's Foundation is a non-profit, 501(c)(3) that provides student outreach to college students throughout the country. For more information go to YAF.org, or phone 1 (800) USA-1776.



The 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 81ST 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 for more information.

Forty years later, National FFA Alumni Association still an advocate for agricultural education and FFA

BY GEOFFREY MILLER

On his first day on the job, Jay Benham walked into the old National FFA Organization's offices outside of in 1971 and found a single business envelope. Tucked inside? The names of 33 people and their \$4 dues paid to a new organization that hardly existed.

Such was the start of the National FFA Alumni Association – a group of individuals who today number 50,307 and are regarded as the lifeblood for sustaining and strengthening FFA and agricultural education on local, state and national levels. The year 2011 marks the 40th anniversary of FFA alumni's founding.

But it wasn't always so easy, or so full of members, when Benham was selected to run the association as its first executive director.

"They handed me that envelope and basically said 'go,'" said Benham, who currently farms back home in .

Benham was a part of the alumni association from the

very beginning, when FFA began to realize a need for support and advocacy at various levels. Most notably, several chapters and agricultural education programs were on the brink of being cut with very few organized supporters available to help. A few states were considering removing agricultural education completely.

Benham's first move was to send a mailing to former members detailing the premise of the FFA alumni and hoping they'd sign up as charter members.

"We expected 50,000 people would sign up then, and we got between 30 and 50 back," Benham said. "Boy was I nervous at that point."

That led Benham to go local with member recruiting. He developed the idea of affiliates, boosting the need for an organized coast-to-coast group to support FFA and agricultural education. He had the assistance of the National FFA Alumni Council, first





For 40 years, members of the National FFA Alumni Association have helped restore barns, raise money for chapters, support agricultural education, and educate members about FFA and agriculture.

presided over by current West Virginia Commissioner of Agriculture Gus Douglass.

“That group, each of them, allowed alumni to grow,” Benham said. “They were a handpicked group that all went in with the same attitude to build an organization that could support FFA when it needed it most.”

Benham would spend entire summers – from Memorial Day to Labor Day – visiting state FFA conventions and other functions with agricultural education supporters and teachers to drum up interest in the fledging organization. One of the best days Benham ever had in terms of membership was just before a conference in , when the group nearly doubled in size courtesy of alumni saying those who joined would be considered charter members.

“We had bags and bags of mail coming in,” Benham said.

Benham’s personal credo had always been that staying in a job too long

would cause a person to become stagnant in the position. As a result, he left the alumni five years later in 1976, with membership tallied at 12,500 members and local affiliates numbering 650 across the country. He had even accepted membership forms and dues from two presidents – Jimmy Carter and Richard Nixon.

Forty years later, the growth of the FFA alumni association has certainly been evident in ways that can be counted – the 50,000+ current memberships and 1,254 local affiliates in 49 states – and ways that can’t. FFA members of today may never have had the opportunity to don the iconic blue corduroy jacket or celebrate American agriculture had it not been for the early efforts of FFA alumni to save programs and keep agricultural education in communities.

That’s a moment that FFA alumni will celebrate this October in , at the 84th National FFA Convention, when they’ll host the annual National FFA





Alumni Convention with a bevy of activities centered on this year's theme of "40 Years and On the Grow." Annual events include awards and business sessions, interactive learning, benefit auctions to raise funds for student scholarships, educational workshops and even hypnotist shows.

Still, the ever-changing landscape of school funding and other priorities leave those FFA members and the future of their chapters in jeopardy – a fact not lost on current National FFA Alumni Association's executive director Frank Saldana.

"Certainly, we're proud of the accomplishments and hard work put forward by so many of our members who've had a longstanding passion for FFA and agricultural education. They've simply been an integral part of continuing the organization's mission," Saldana said. "But we know today – perhaps as much as ever – that our local alumni affiliates are a crucial backbone for those FFA chapters facing potential cuts."

In order to continue growing alumni membership, the national organization has a goal to create a local alumni affiliate for each FFA chapter in the country. One of the more recent ways the national staff has worked toward that

goal is by assisting the Indiana FFA Alumni Association with re-establishing an FFA alumni foothold in the Hoosier state. Additionally, the Arkansas FFA Alumni will host the national Alumni Development Conference in Little Rock, July 20-24 – a conference geared toward assisting FFA alumni members from across the nation in several ways, ranging from organizing their affiliate to developing effective practices to supporting a local FFA chapter.

"Everything we do is geared toward supporting our members at the local and state level," said National FFA Alumni Association's program manager Lucy Whitehead. "We've certainly learned over the course of the alumni association's existence that we can do the most good for FFA as a whole by developing a support network for individual chapters."

It's the same approach that Benham took when he started his job 40 years ago.

"I was a big local guy because of being a former Ag teacher," Benham said. "I knew from that experience we had to do the most with what we had, and if we could have people in the community supporting us, it made all of the difference in world."



Become an alumni member and support FFA

FFA alumni play an important role in keeping agricultural education and FFA programs in our local schools. FFA relies on its alumni to garner support for FFA from their local communities, raise funds for chapter activities and scholarships, assist at FFA leadership camps and conferences, and more. Membership in the National FFA Alumni Association is open to anyone who is interested in supporting and promoting agricultural education and FFA on the local, state and national level. You do not have to be a former member to join the National FFA Alumni Association. If you are proud of FFA and want to help local FFA members acquire knowledge and experience from agricultural education and FFA activities – the FFA alumni is for you! To learn more and to become a member, visit the alumni website, ffa.org/alumni, or follow us on Facebook, facebook.com/ffaalumni.



Founded in 1971, the National FFA Alumni Association has played a key role in raising awareness and money for the National FFA Organization. In addition to guest speakers and special award presentations, a highlight of the national FFA convention is the alumni auction; money raised during the auction goes toward FFA scholarships. Jay Benham presents alumni membership to Mrs. Holman, the first alumna of the alumni association.





PART THREE: THE ROLE OF THE COUNTY COMMISSIONER

BY MARILYN FISHER

In order to understand the role of the county commissioner, it's helpful to trace a brief history of county government. The form of local government known as the county (*counte, or territorial division*) originated in 11th century England during the Norman Conquest as the largest administrative division, or shire, created for the purpose of governing locally. At that time, the once powerful bishops lost their role in county administration, the "earl" became a title of nobility rather than a position of power and the sheriff ("shire-reeve") was given the role of chief county official. This idea of local government administered close to the people was carried into the American colonies in 1634 with the formation of the first county government at James City, Virginia. When the Framers later penned the U.S. Constitution, they assumed that states as sovereigns would administer their own local government divisions as arms of each individual state and did not provide for local level government or county government, but instead wisely left county government to the states. Early on, the administrators, or *county commissioners*, were elected at large rather than from

defined districts and, in some cases, town supervisors automatically became members of the county governing body. As America migrated westward in the early 19th century, counties steered away from the idea of state appointed county officials. County commissioners, clerks, coroners, sheriffs, justices of the peace and other officers were made elected positions, as evidenced in the Indiana State Constitution in 1816 which clearly provided for local elections of officers within each county. Later, in 1868, in an effort to strictly define the county and state divisions of power, Justice John F. Dillon of the Iowa Supreme Court determined that local governments should possess only those powers expressly granted to them by the state legislature. In other words, only with strict state legislative sanction could county powers be granted. However, by the early 20th century, county government reformers successfully argued for more expansive and flexible local government powers, albeit still controlled by the state.

The form of government closest to the citizens is, unlike the larger state government, structured to give full attention to local issues and decision making. County

government is tasked with various duties such as property assessment, property and vital statistics record keeping, rural road maintenance, local elections, court functions, jails and local social welfare, child welfare, consumer protection, economic development, planning and zoning, water quality and others. Each state government determines the extent of revenue sources available to its counties and funds are appropriated for various projects by the county commission with sales and property taxes serving as basic county revenue generators.

The *county commission, or board of commissioners, or board of supervisors*, is a form of county governance made up of elected officials called *commissioners* or *supervisors*, each with legislative authority to enact ordinances, adopt budgets, administer policies and appoint lesser county positions. A commission is usually made up of three or more elected officials charged with administering on the local level while steering the county policy-making process. A majority of counties in the states still operate under the commission format.

In addition, a commission may appoint a *commission-administrator* to serve the commission and be vested with a broad range of powers, including the authority to administer department heads and create a budget. Another position of service to the commission is the *council-executive* who may serve as the chief administrative officer of the jurisdiction with the authority to veto ordinances enacted by the county board and to administer department heads. This title works under the separation of powers principle.

The size of the commission is determined by the individual state's laws and is made up of members that serve as full-time executives and legislators setting policy for the overall plans and direction of the county. Since commissioners set policy, they are the chief executives of the county government whose duties include, among others, negotiating contracts with labor unions and vendors, selecting consultants and managing construction projects for the county. Commissioners commit to the public to lead the county in a positive direction through wise policy decisions while keeping in mind their mission to chart the county's long-range plans. Whether the issue is land use, finances or county facilities, they have a duty to address the issues and the needs of the voters by setting goals for development and the priorities to accomplish those goals.

Basic legislative powers held by the commission include decisions on the construction and maintenance of public roads, bridges and buildings, plus the management of county property and county funds. The commission is empowered to prosecute and defend all actions for and against the county, issue licenses and collect county taxes. Other powers include authorizing payments owed by the county and auditing all county funds and enforcing all police and sanitary regulations not in conflict with state law.

The county government system is designed to distribute power equally throughout in order to avoid abuse of power and to encourage wise management of the county budget. State law requires that each commission adopt an annual or biennial budget with spending guidelines for various projects. Unexpected budget

County Characteristics

Today, forty-eight of the fifty states have functional county governments. Some states call their county-type government "boroughs" and "parishes." Connecticut and Rhode Island are divided into geographic regions called counties, but they do not have functioning governments, as defined by the Census Bureau. Hawaii and Delaware each have the fewest counties (3); Texas has the most (254). The size and population of individual Counties range from 26 to 87,860 square miles. County populations range in population from as small as 45 citizens (Loving County, TX) to 9,848,011 citizens (Los Angeles County, CA). As of 2009, a majority of Counties stated populations under 50,000. (www.naco.org)

The West and the Initiative

The West has always attached high importance to local government, and that is one reason that the county "initiative" originated there. With Western state population spread sparsely over vast areas, towns were scattered and the county was the most prominent form of local government. The great Western distances also meant higher costs for roads, power lines and water, among other public services. Since Western residents tended to cluster in urban areas, the West managed to have both below-average population density across its entire area and higher than average urbanization.

An initiative is the process through which the electorate, by petition, may propose laws and ordinances or constitutional and charter amendments and enact the same by direct vote of the majority of the people.

There are two types of initiative—

In a **direct initiative**, after the required number of signatures is acquired, the proposal is placed on the ballot for vote in the next election.

In an **indirect initiative**, the completed petition is submitted to the legislature for enactment of legislation within a specified period of time. *If no such action is taken, the measure is automatically placed on the ballot for vote in the next election.*



Commissioner's Court in Texas

In Texas, the county commissioners' court serves as the governing body in each of its 254 counties. This administrative body was established by the Texas Constitution of 1876 and is comprised of a county judge and four commissioners. The major duties of the commissioners' court involve overseeing the budgetary and policy making functions of county government. In addition, in many counties, commissioners have extensive responsibilities related to the building and maintenance of county roads.

Four commissioners, each elected from a quarter of the county's population, serve along with the county judge on the commissioners' court. In addition to assuring that county roads are maintained, commissioners vote with the county judge to set the budget for all county departments and adopt a tax rate and several other duties too numerous to list here.

Missed County Revenue

Ever since America's first national park was established at Yellowstone in 1872, large parcels of Western land have been regularly set aside for public purposes. All in all, more than 660 million acres of land – one-third of the entire United States – is federally managed. All of this land has been removed from state and county taxation, with harsh consequences for county governments that are largely dependent on property taxes as a source of revenue. While federally owned land accounts for one-third of the total area of the nation, its impact is felt disproportionately in the West. Removing this land from local tax rolls did not relieve the local governments of responsibility for providing key services in these areas. The result was a major cost to local government that was not offset by any tax revenue. With their history of commitment to effective local government, Western citizens campaigned energetically for protection from this adverse financial impact. In the mid-1970s, they won relief in the form of Payments In Lieu of Taxes, or PILTs. PILTs were authorized by Congress in 1976 and have been renewed regularly ever since.

emergencies throughout the year brought forward by departments, elected officials and community groups with urgent financial needs can dramatically affect the annual budget process. This incremental policy-making is challenging for the commissioners who must carefully weigh all funding allocations. The complex fund structure of counties makes the weighing of priorities difficult, as there can be several different funds, most being already dedicated to specific purposes. Usually, the general fund is most frequently tapped for zoning and building code enforcement, criminal justice and other county responsibilities. Special revenue funds may include veterans' relief, county fair, public health, auditor's operations, parks, elections, human services and emergency management. In addition, there are debt service funds, capital projects funds for major capital improvements, proprietary funds to operate like a business and internal funds to cover internal service operations.

A clear understanding of land use and environmental issues is essential for the role of the commissioner whose job is to process input from constituents on the often hot button issue of how and whether to develop local land. Difficulty with land use planning issues and conflicting views on growth management remain a challenge for commissioners who need to determine local consensus on development plans. With approval from the county prosecutor, many counties hire legal firms that specialize in land use law to assist in negotiating the complexities of growth management so that the commissioners can steer the issue in the most appropriate direction for the overall benefit of the county.

The role of the county commissioner calls for a person who is a combination of administrative taskmaster and skilled policy-maker. Today, the greatest challenge for the commissioner is to find the balancing point for keeping taxes low while juggling a diminishing county budget and, at the same time, reducing, or at least not increasing, county expenses in an era of rising operating costs. This all must be accomplished while continuing to provide full services to county constituents and reining in spending during a sluggish economy that, in one way or another, poses a challenge for all Americans. At one time, counties would bank on those sweet, abundant State and Federal funds that have recently turned to ever increasing state and federal budget cuts. Due to a funding shortage, the same counties are now getting creative and cutting back and, in one instance, recycling old buildings instead of funding new construction, as they might have only a few years ago. And so, the commissioner is charged to do more with fewer resources, while making up for the shortfall in the county budget without raising taxes, and still fulfill his promises to the county voters. The role of the county commissioner really is a balancing act of governance on the local level.



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Bending Tradition



photos courtesy Matt Humphreys

Texas bit and spur maker Matt Humphreys draws upon numerous influences as he seeks to reinvent his craft

Matt draws heavily on California bit and spur styles for inspiration, blending West Coast and Great Basin influences with traditional Texas looks.

BY A.J. MANGUM



Matt Humphreys grew up on his family's cattle operation outside the small west Texas town of Dickens. His father, Jimbo Humphreys, managed the Guitar Ranch, one of the region's biggest cattle outfits, and, in his spare time, built bits and spurs. Fascinated by the craft, Matt would study his father's metalwork before leaving for school each morning. When he'd return home in the afternoon, Matt would study the work again, marveling at the metamorphosis that had occurred in the span of a few short hours: heel bands and cheekpieces would've emerged from pieces of plain metal stock, taking on engraved patterns and the recognizable shapes of a working cowboy's tools. Such transformations seemed nothing short of alchemic. By the time he was in junior high, Matt was an avid welder, working at re-creating his father's brand of magic on all manner of metal projects.

When they were teenagers, Matt's brother Will

ordered a buckle from a maker showing his wares at the Western Heritage Classic, a celebration of ranching culture held annually in Abilene, Texas. When the buckle arrived, Matt studied it as he'd always studied his father's work and began sketching his own pattern, a takeoff on the custom buckle's design. He took the pattern into his father's shop and fashioned his own version of his brother's buckle. Other projects followed, including a set of spurs that earned first place in a 4H competition. Organically, it seemed, Matt was finding his calling.

Matt is now just on the verge of turning 29, and he's regarded as one of today's most gifted contemporary bit and spur makers. His work has earned best-of-show honors at events like the annual Trappings of Texas, a prestigious exhibition of Western art and gear. He's had long-running commissions to make trophy buckles for major competitions, including the Western Heritage Classic. The

law school at Matt's alma mater, Texas Tech University, has presented a series of his custom spurs to U.S. Supreme Court justices Sandra Day O'Connor, Stephen Breyer and Antonin Scalia. And, Matt's work has earned the praise of working cowboys, as well as discriminating collectors and his craft's master artisans.

"I've watched Matt's work for years," says Scott Hardy of Longview, Alberta. "He's serious about being a craftsman and seems to get better with each project." Scott is one of the West's leading silversmiths and current president of the Traditional Cowboy Arts Association, which includes among its membership some of the world's most respected silversmiths, saddle makers, rawhide braiders and bit and spur makers. Matt's interest in bit and spur styles originating outside Texas, Scott explains, sets him apart as a craftsman. "If you stay in your own regional style, that regional style starts to stagnate," he says. "The only way to stop that stagnation is to bring influences in and reinterpret them for your area. It's fun to watch guys like Matt move things ahead."

While studying animal science at Texas Tech, located in Lubbock, Matt converted his



Matt estimates that 75 percent of his work goes to working cowboys and horsemen, with the remaining 25 percent going to collectors or exhibitions.

for the art, and he put some of that in me. We should all have a passion for what we do and give it all we've got."

To that point in his career, Matt had built his bits and spurs using classic Texas patterns, known for their straightforward, even stripped-down, look. In a break with regional tradition, he began developing his own original patterns that could accommodate the elaborate engraving techniques he'd learned from Johnny. Orders for Matt's work came easily; even after he raised his rates at the urging of his father, who cautioned that low prices might lead to a backlog of work, orders continued to



With this set of spurs, Matt won the 2011 Best of Show (Metal) honor at the Trappings of Texas, an exhibition of fine art and working gear held each year in Alpine, Texas.

pour in.

After eight years in Lubbock, Matt returned to his hometown of Dickens, eventually relocating with his wife Drew to the nearby town of Spur. Matt works from a newly constructed shop adjacent to the couple's home. The shop has a false front extending high above the roofline, giving the exterior the look of a Western film set. Skylights and an array of windows provide the shop abundant natural light. The shop's workspaces and concrete floor are kept clean, with tools and works in progress neatly organized. The building opens on one side, allowing for large-scale welding projects, which still occupy much of Matt's time.

Matt estimates that 25 percent of his bits and spurs wind up in the hands of collectors or exhibited in shows. The remaining 75 percent is made for working cowboys, a clientele he values above all others.

"That's a big thrill for me, to see these guys use the stuff," he says. "A guy called and placed an order this morning. He day works and it's hard for him to pay for



Texas Tech University, Matt's alma mater, has commissioned him to make spurs for visiting U.S. Supreme Court justices, including Antonin Scalia.



Matt Humphreys

a \$500 bit, but he's finally got the money together and he's excited."

Much of Matt's work is still defined by the California style of bit and spur design, regarded by many in west Texas as a foreign intrusion into the region's cowboy culture. While Jimbo, Matt's father, has long used spade bits, many other Texas cowboys have been slow to accept California and Great Basin tack.

"Some people think it's just wrong," Matt says. "It's coming along in this part of the world, though. I try to incorporate that California style with the Texas style and come up with a unique Texas piece. That might mean adding shape to bits or spurs, or coming up with a different way of putting buttons on, or spending more time on the rowels. I don't think the style here in west Texas will totally change, but the California style is starting to influence guys here. A lot more of them are trying to use spade bits and take their horses to different levels."

Matt's bits and spurs typically have their beginnings in traditional patterns, but often veer in new directions, drawing on a wide variety of inspirations, among them architecture and typefaces. The resulting look is decidedly contemporary, shaking up preconceived notions as to what a bit or spur should look like.

"I want someone to look at the work and think it's pretty off the wall," Matt says. "I'm traditional, but I don't mind bending tradition. People say 'think outside the box,' but I want to *be* outside the box. I don't want to just tweak an old existing pattern. I want to turn it completely upside down."

Learn more about Matt Humphreys' work at www.mhumphreys.webs.com.



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WARNER WESTERN

Western Music's Continuing Evolution



BY DARRELL ARNOLD

Back in the early 1990s, the Warner Western music label flashed across the Western music scene like a blazing comet. Its initial brilliance promised to change the face of cowboy music forever, perhaps even make it mainstream. But, like a comet, it gradually began to fade until it died out after just a few years. What was the Warner Western Music label, how did it get started and who were the people involved? It's a fascinating story of happenstance, cowboy networking and many talented people.

The beginning of Warner Western can be traced back to an artist named Willy Matthews. Matthews grew up in San Francisco and moved to Hollywood when he was not yet 20-years-old. He wanted to be a musician, but he says, "I was never a good enough guitar player to make it." What he was good at, though, was painting, and he soon began to paint album covers for Capitol Records and

other record companies.

He recalls, "During that time, I met Michael Martin Murphey. I worked on his first album cover in 1972, *Geronimo's Cadillac*. I did a lot of his early album covers. We both wore cowboy hats, and we both kind of related to the Western stuff. Whenever there was an album cover that had something to do with the West, I got called."

One of Matthews' friends was noted photographer Kurt Markus. Not only was (and is) Markus a skilled photographer, but he was, for a time back in the '80s, the editor of *Western Horseman* magazine. Markus invited Matthews to attend the Cowboy Poetry Gathering in Elko, Nevada. Says Matthews, "That was the second one they had. I met (cowboy poet) Waddie Mitchell there, we became good friends and I started doing paintings of him."

The next year, Matthews invited Murphey to go with him to Elko. It was there that Murphey met other cowboy

music performers, including Waddie Mitchell, Don Edwards, Red Steagall and Jack, Joe and Lon Hannah, who make up the group Sons of the San Joaquin.

The Elko Cowboy Poetry Gathering was a phenomenon of its own, and it played an enormous part along the pathway that eventually led to Warner Western. In the mid-'80s, folklorist Hal Cannon decided to gather a few cowboy poets together and was surprised when his first event, held in Elko in the dead of winter, drew more than 400 people. Poetry and music are spiritually and fundamentally intertwined, and cowboy music soon became a huge part of the event.

Cowboy balladeer (and folk music historian) Don Edwards recalls, "I'd had a career as a cowboy folk singer since back in the '60s. I was doing okay, but still struggling, and then Elko came along and opened the door for cowboy music in a big way, not just for me, but for a lot of people."

Red Steagall, too, was able to capitalize on Elko. Red had enjoyed a career as a country music singer and songwriter. He says, "After that first cowboy poetry gathering in Elko in '85, we were all excited about finding a new direction for our lives and discovering a new art form that really suited us. For myself, country music as I knew it was going a different direction, and I wasn't able to keep up with it.

"Then, thanks to Elko, I discovered, again, cowboy music and cowboy poetry. I was looking for a new outlet. It was almost as if it was an infant industry, a start-up industry. It was exciting and it was happening."

For Jack Hannah, as well as his brother Joe and nephew Lon, Elko was the beginning of a career none of them imagined. "We got involved almost by accident," he remembers. "We were just California school teachers who loved getting together as a family and harmonizing on Sons of the Pioneers songs. One guy happened to tape a show we did at a Bakersfield Bible Conference, and, over a period of a couple years, that tape passed through the hands of Doc Denning and Gary McMahan and finally ended up in the possession of Hal Cannon."

Cannon immediately invited the Hannahs to come to his Elko gathering and sing in a Western harmony session



with other groups.

Jack says, "That was in 1989. We didn't get paid a thing, but they offered us complementary hotel rooms and meals. We didn't even have a name. We sat around and came up with Sons of the San Joaquin."

The Sons of the San Joaquin found themselves on stage with Riders in the Sky and several other Western harmony performers. They sang the five songs they knew and got a standing ovation. On the strength of that performance, they were invited to stay over and sing on the Saturday night show. Jack comments, "Afterwards, Murphey came up to us and said he wanted us to sing on his next album. We thanked him for the compliment, but we really didn't believe him. We went back home to our teaching jobs, and lo and behold, a few months later, three airline tickets came in the mail for us to fly to Nashville."

The album they sang on turned out to be Warner Bros first album of cowboy songs. Murphey, who was recording for them, told WB he wanted to do a cowboy album. Don Edwards says, "Jim Ed Norman was the head of the Country Division of Warner Bros, and Michael convinced him to do the cowboy album. The album included me, Red Steagall, Jim Bob Tinsley and Sons of the San Joaquin, along with Tammy Wynette, Suzy Boggus and others."

Red Steagall adds, "This was the first cowboy album to really be put into mainstream country music. The last one before him was Marty Robbins. Murphey had discovered that little niche, and it really worked for Warner Brothers, too. It was a success and Murphey was able to convince Jim Ed Norman to start this new label, Warner Western."

In Nashville, a man named Kerry O'Neil was a business

manager who represented a lot of big name country acts. He was also a personal friend of Jim Ed Norman. The two of them asked another musician/businessman named Reno Kling to get involved. Kling became Vice President of A & R (Artists and Repertoire) and the day-to-day go-to guy.

Kling says, “Kerry and I started up Warner Western as a co-venture with Warner Brothers. We handled the creative side and the business and developed some alternative distribution systems, like placing a Warner Western CD display in Western wear stores and museums. These were places that normally didn’t handle music, but had customers who were the natural audience for this product. Warner Brothers put up the funds for the recording contracts, did traditional marketing (to regular music stores) and paid for record production.”

Willy Matthews was in on the project from the get go. He had painted the cover for Murphey’s *Cowboy Songs* CD. He says, “Murphey suggested that there was a fairly deep bench of cowboy talent out there, talent with real commercial value. It was basically an opportunity for Warner to develop a whole new catalog.”



He continues, “I had done so many paintings of Murphey and Waddie, and it became sort of a good idea to have a unified look for these Warner Western album covers. So, it became my paintings, my look, on the label. I started doing everybody that was

recording for Warner Western, for Don, a couple for the Sons, Bill Miller, Robert Mirabal, Red Steagall and Herb Jeffries. At one point, they sent me a framed collection of all the CD covers, somewhere around 30 of them.”

Warner Western was off and on the way, and, for a while, it blazed bright and beautiful. Red Steagall says, “The first acts they signed were Don and Waddie, and Sons of the San Joaquin. (Later on) they signed me and (two Native Americans) Bill Miller and Robert Mirabal and Herb Jeffries (the first black singing cowboy of the movies).

“Elko started it, but Elko was, and still is, a once-a-year



Willy Matthews

public appearance. But Warner Western had national distribution and continued to promote the art form every single day. Elko was the starting fluid, but the record company was the engine that drove the genre. I had four records with Warner Western.”

Jack Hanna says, “Warner Western put us on the map. We did three albums with them. People found out who we were. They also got us on television with Peter Jennings and on Austin City Limits. We also got on Riders Radio Theater out of Cincinnati, Ohio. They did some really neat things for us. If it hadn’t been for them, we’d have been nowhere. Nobody would ever have known who we were. We probably wouldn’t have ever been a professional trio.”

“It definitely boosted our careers,” agrees Don Edwards. “I did four Warner Western albums of my own and one with Waddie called *The Bard and the Balladeer*. Our stuff was out there. Just by virtue of us being with Warner, we were able to play a lot of venues that might otherwise never have hired us. It opened a lot of doors.”

Waddie Mitchell, the only cowboy poet in the group, says, “At the time it all started, I really had no idea how big a deal it was to be invited in like I was. It was an amazing time. I did three albums with them. It was a huge help to my career.”

As time went on, however, it became apparent to all that even Warner Western was not going to be able to make cowboy music a mainstream genre, as it once had been back in the days of Tex Ritter, Roy Rogers, Gene Autry, Dale Evans and Rex Allen. Audiences loved the music, and the Warner Western artists developed a loyal following, but American audiences were growing three and four generations away from the land and cowboy music was no longer relevant to most people.

Red Steagall says, “The record company was viable for a while,



but we never could get record retail interested in what we were doing. It was so difficult to sell retail records. The other reason (it ultimately failed) was because this art form, just like jazz and blue grass, is a focused market. And it’s not a very big market compared to mainstream music

genres. You have to have a way to reach people. Country music reaches millions of fans via thousands of mainstream radio stations. Cowboy music didn't have that kind of air play.

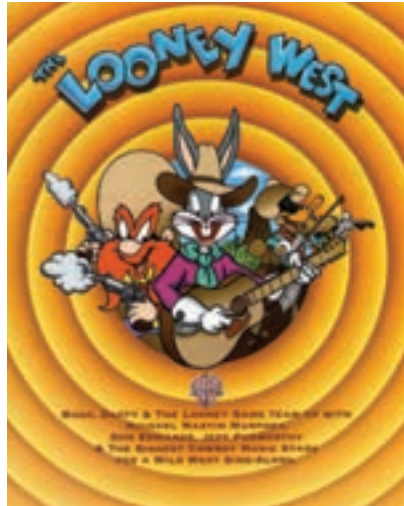
"It costs a lot of money to produce records. When you put \$50,000 to \$60,000 in a piece of product, you'd better be selling a lot of product if you expect to stay in business. It all comes down to the bottom line. It got to the point where Warner Brothers couldn't put out the money for production, promotion, publicity and sales. They weren't getting that money back."

Reno Kling had a look at what happened from the producer's side of things. "When we started Warner Western, the music industry was in great shape, and that is what enabled us to start the Warner Western label. Warner Brothers was doing very well. Over time, especially with the digital revolution, the music business financially started to die. It became a much more challenging environment to sell any kind of music."

Kling elaborates, "When that happened, the record labels had to cut back. A number of well-known record labels actually went out of business because the sales no longer supported having a label. It had an effect on Warner Brothers, as well. Warner Western was no longer profitable enough to justify our existence in the big, corporate world. When business got bad, we were among the first to go."

Beyond cold, hard business, there was also an artistic side to the equation that may have ultimately contributed a small part to the failure of the Warner Western venture. The basic fact was that it was the love of the music, not the desire to make money, which drove the Warner Western artists to perform their music for public consumption.

Don Edwards says, "Nashville has a formula that works for them financially. It's an industrial kind of thing. Except for Joey Miskulin (accordionist for Riders in the Sky), who did a wonderful job producing some of the albums and knew what we were about, Warner really didn't know or understand our music. It was my feeling that they had a 'more is better' attitude. I wasn't really fond of a lot of that big production. My thing has always been minimal instrumentation. I'm not saying it wasn't good. It was extremely high quality. Those Nashville musicians are



incredible. A lot of people liked those albums and we sold a lot of records. But, we had huge budgets to work with and we had to pay that money back in the royalty's part of it.

"Warner also tried to make the music radio friendly, which is a bad thing because it tends to homogenize the music out of the songs. That's fine for the people who want

to do their music that way, but, for many of us, especially in this specialized genre of cowboy music, it was the purer, simpler, more artistic kind of presentation that we liked. We are doing it because we love the music, not because we want to sell a lot of records."

For the Hannahs, it also boiled down to not enough work to support them. Jack says, "We were with them for close to five years and did three albums. They did some really neat things for us, but it just wasn't enough for us to earn any money. We just weren't singing enough. We got some really crucial events, but not enough of them. Finally, we went to Jim Ed

Norman and asked if we could be relieved of our contract. They were very kind to us. They told us they didn't want us to leave, but they let us break the contract."

The Warner Western artists had been shown to the world by the new label, but they needed more than WW could give them. Once again, enter Willy Matthews. He was aware of their dilemma, so he put them in touch with an old friend, Scott O'Malley, who had managed niche entertainers for years. Matthews refers to O'Malley as "the king of niche booking."

Scott O'Malley runs his own agency out of Colorado Springs, and he owns his own record label, Western Jubilee. He remembers, "Willy Matthews invited me to meet with Don, Waddie and the Sons. That meeting ended up changing my career, and my life. I had started my own agency in 1982. Then, after I hooked up with Willy's friends, I started my own record company, Western Jubilee."

O'Malley continues, "I keep my small collection of artists, try to represent them well and never lie to them. I

promised to send them royalty checks, no matter how small, on a regular basis. They wouldn't have to wait until they were dead to recoup. Hopefully, we'll all grow old together."

The Warner Western comet burned itself out after about five years. Scott O'Malley was there to scoop up those performers and help them continue their careers. On his Western Jubilee Record Company label today, are the Sons, Don Edwards and Waddie Mitchell. He has also recorded CDs for Red Steagall and Michael Martin Murphey.

As far as cowboy and western music in general goes, there is still, to this day, very little opportunity for the general public to become familiar with the genre, save through attendance at the surviving cowboy poetry and music gatherings around the country.

Red Steagall says, "The only television show we've had, other than some PBS specials that Hal Cannon has done, is the one I'm doing on RFD Television. You have to have more than that. We have a few places, a few style markets that play some cowboy music. A couple people have tried to syndicate shows and haven't been able to. They might have five or six stations. I think I heard one guy had 21 stations at one time. The exposure is limited, and the audience is limited."

Today, Steagall is the most powerful cowboy-music broadcast voice in the country. He says, "I have my own weekly television show on RFD Television, and I've got my Cowboy Corner radio show in 43 states and 170 markets. I've been broadcasting for 18 years." In addition, Steagall hosts his own cowboy poetry gathering every October in Fort Worth, Texas.

Red sums it all up, "During the '90s, we had Warner



Red Steagall

Western and WestFests. Those two things moved the story forward better than anything else, including Elko. Without them, a lot of what we know as cowboy music and poetry presentations would not exist because there would be no public awareness."



Today's Cowboy and Western Music Market



What's the market like for cowboy and western music today? Most of the artists mentioned in the Warner Western article continue to enjoy brisk sales pushed by their live performances at cowboy and western events around the country. The numbers and scope of those events, however, have dropped off considerably with the recent economic doldrums. There is hope on the horizon, however.

Vickie Mullen owns Hitching Post Supply out of Snohomish, Washington. She and her husband Lee are purveyors of cowboy and buckaroo gear and related items. Mullen agrees that music sales in general, in all genres, are mostly down. She explains that the number of independent music retailers in the U.S. has fallen off sharply. "They have gone the way of so many independent book stores. There just aren't many. That is the music business in general."

Vickie says, "The Western music market in CDs is doing better than what you might expect. Part of the reason is because the cowboy and western music genre still has people out there who are asking about cassettes. That's how far behind they are. That marketplace is pretty well behind the times in a sense, but that's a good thing because it hasn't all gone digital for cowboy music. Digital is gonna be the trend and the wave of it for the future, but it hasn't happened yet."

Mullen says that the small niche market that cowboy and western music is in is actually one of the bright spots. "It's because we are marketing to people who still have and play CDs. Many, if not most of them, still like to buy it directly from the artists at shows. Or from someone like me who is out there."

She gives an example, "I was just at Genoa, Nevada

where I did a (merchandise) show. I laid out 150 titles of music, and we sold music well. Often, it is people who are filling in their collections. Like, we have some of the earliest stuff of Wiley Gustaffson or Ian Tyson or Don Edwards or Juni Fisher. We have all that music right there. Sometimes we have more music out than the performers bring with them. The performers often only bring their latest material, but we have it all."

Mullen has been in business for many years, and she's adept at finding ways to stay in business. She says, "The entire economy is what I call 'the new normal.' In comparison to a few years ago, sales are down, but this is where it is now, and this is where it's going to be. I'm basing all my business decisions, choices and business plans on this economy. I'm not comparing it to what it used to be. So, we are still doing okay with music. It's still selling.

"One thing we're doing now is using the internet and Facebook. I still sell Ian Tyson material far more than anybody else's. He's got a Facebook page for his music. We've got 12,500 people on there. Ian has always wanted to get radio air play, so I asked his fan base for help. They've been helping me by requesting his music on country stations, folk stations, alternative stations. Ian produced his own new EP (extended play), which is like a half CD, and we sent them out to a number of radio stations. We are getting response back from disc jockeys and program managers who say, 'Hey, send us some more of that stuff. We like it.' So, we are sending Ian's stuff and stuff from the other artists, as well.

"We sold a thousand of Ian's EPs right away. And we've ordered another thousand. That's just by marketing through me, exclusively. I've got a mailing list I've mailed EPs out to, and then we've got a list that we're filling in from where the fans are telling us to send them.

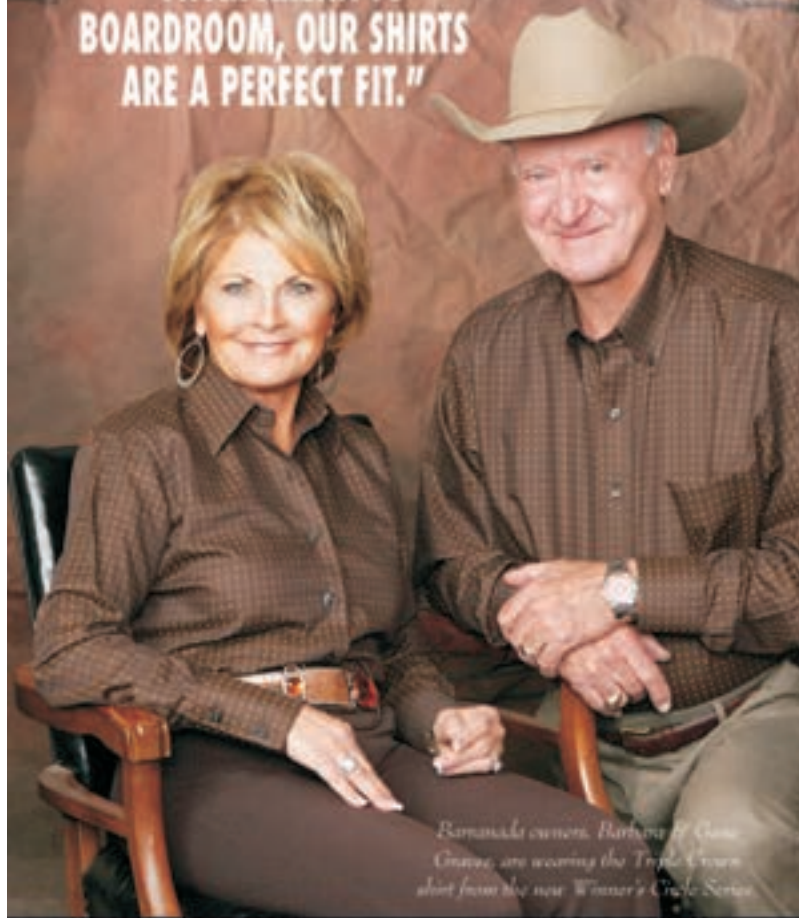
"Ian can not understand how I can get him radio air play when nobody in 50 years of all the labels he's been with could get him air play. It is because it's based on the fan base. It's from the ground up rather than from the top down. The stations are listening to what the fans are requesting, and his fans are really good at requesting."

And Mullen is capitalizing on that by doing the same thing for other artists, as well. She says, "Like Dave Stamey. I work well with Dave and I see him a lot and he gets me demos. We are getting demos out to the stations. Juni Fisher and I have also coordinated and exchanged some lists of stations."

Warner Western was right for it's time. Now, maybe the Vickie Mullen model is what is right for today. As she puts it, "I am not disheartened at all about the music business. I'm going to make it work. We're out here making it happen. It's not dead I'm not going to let it die."



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Cowboy Cavalry Under Fire Roosevelt's Rough Riders

BY DAN GAGLIASSO



photos courtesy of the Theodore Roosevelt Collection, Harvard College Library

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Frederic Remington's *The Charge of the Rough Riders* was based upon the artist's first hand observations during the Spanish American War.

110

"I think there is some good fighting stuff among these harum-scarum rough riders out here; whether I can bring it out is another thing." So wrote Theodore Roosevelt from his Medora, Dakota Territory ranch in anticipation of a possible war with Mexico in 1886. Roosevelt had taken note of the recent observations of a German military friend who had suggested "the raising of a regiment of horse riflemen from among the ranchmen and cowboys of the plains." The hostilities on the border never materialized, but the idea of a *cowboy regiment* stayed strong in Roosevelt's active mind. Twelve years later, during the Spanish-American War at the San Juan Heights in Cuba, the future *cowboy* President would lead the only *cowboy* regiment to ever actually come under enemy fire.

In early 1898, tensions had reached the boiling point between Spain and the United States over the fading European power's tenuous hold on the island of Cuba in the Caribbean. Because of Spain's brutal suppression of the ongoing guerilla war there, the *U.S.S. Maine* was dispatched to Havana to protect American lives and

property. On the evening of February 15, 1898, a huge explosion ripped through the *Maine's* hull and quarterdeck, quickly sinking the American battleship. To this day, the exact cause of the explosion has never been fully determined, though, at the time, Spanish sabotage was strongly suspected. Some 266 American sailors lost their lives, and soon several hundred thousand Americans from all walks of life were enlisting in volunteer regiments across the country, raised for the duration of the *Splendid Little War* that was about to come.

It was actually a group of patriotic Arizonians who first set the implementation of a "cowboy" regiment into motion. Former Regular U. S. Cavalry officer Alexander Brody, journalist James McClintock and Prescott Mayor Buckley O'Neill started unofficially recruiting "cowboys all of whom principally are expert horsemen and marksmen." Within a few weeks they had over 1,000 applicants from around the territory.

U.S. Senator Henry Cabot Lodge quickly forwarded a newspaper clipping on the proposed "Arizona Flying

Cavalry Squadron” to his friend, Assistant Secretary of the Navy Theodore Roosevelt. New Mexico, Oklahoma and the Indian Territories were also proposing cowboy units; not yet states, in Washington’s eyes none of those three areas were considered politically important or populated enough to rate volunteer regiments on their own. Two other cowboy volunteer regiments from the states of Wyoming and South Dakota were also being proposed, but the Arizona, New Mexico and Oklahoma groups already had the jump on recruiting. Cheyenne Judge Jay Torrey, the major proponent of the Wyoming cowboy unit, had been prowling the halls of Washington D.C. drumming up support. Yet, it was the South Dakota and Wyoming cowboy units that never made it past training camp.

The War Department diplomatically decided to merge the Arizona, New Mexico and Oklahoma units into one regiment. Secretary of War Russell Alger quickly summoned Roosevelt to his office and offered him command of whichever group of cowboy cavalry he fancied. No fool, the former Dakota rancher realized that he didn’t have the experience to take full command of such a unit. He told Secretary Alger that he would, however, be delighted to serve as Lt. Colonel under an experienced officer like his friend Captain Leonard Wood. An Apache Wars veteran, former Army



TRC,HCL - 560.3-036

Colonel Theodore Roosevelt commanding officer of the 1st Volunteer Regiment of Cavalry – the Rough Riders - September of 1898.

contract surgeon and Medal of Honor recipient, Wood was currently serving as President McKinley’s personal physician. The die was now cast and Wood accepted command of the 1st United States Volunteer Cavalry. The authorizing telegram of April 25, 1898 stated: “The President directs Captain Leonard Wood of the United States Army be authorized to *raise a regiment of cowboys as mounted riflemen*, and to be its Colonel, and has named Hon. Theodore Roosevelt as Lieutenant Colonel.”

Roosevelt’s pacifist superior, Secretary of the Navy John Long, took a dim view of his underling going off to get shot at in the steamy, insect infested jungles of Cuba. Long wrote in his diary that Roosevelt “is running off to ride a horse and probably brush mosquitos from his neck. Yet how absurd all this will sound, if by some turn of events he should accomplish some great things and strike a high mark.”

The word to officially start recruiting went out clear and crisp, like a brass cavalry trumpet sounding assembly. The Arizona contingent, 200 strong, was the first ready to get men into uniform. Local civic leaders in the Oklahoma and Indian Territories easily raised 253 recruits, and New Mexico Territorial Governor Miguel Ortero found 340 able-bodied men anxious to join. All were ordered to assemble in San Antonio, Texas by mid-May for training. Though Texas didn’t have an official recruiting entity, 127



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A typical cowboy member of Roosevelt’s Rough Riders

Texans still wound up in the regiment.

Cowhands and cattlemen did indeed make up the largest number of the regiment's 1,060 recruits. Over a third of the men who volunteered had, at one time or another, worked as cowboys, or seriously tried their hand at ranching. Roosevelt would later write of them, "These were men who had roped steers in the mesquite brush of the Nueces, and who, year in and year out, had driven the



TRC,HCL - R560.3 EL61-059

Rough Rider bronc buster Tom Darnell competing in an impromptu rodeo at Camp Wicoff, Long Island, New York.

trail herds northward over desolate wastes and across the fords of shrunken rivers to the fattening grounds of the Powder and Yellowstone."

Part Yaqui Indian and Mexican cowboy, Frank Brito was fairly typical of the Westerners who signed up. Working for \$30.00 a month on the Circle Bar Ranch in southern New Mexico, on April 25, 1898, he suddenly got word from his father to come home, pronto. "It was a ten hour ride. I thought somebody had died." It was after midnight when the twenty-one-year-old ranch hand reined his horse up in front of his parent's Pinos Altos home. "My dad came out on the porch and said he had news from Fort Bayard about the war. He said cowboys were in special demand and told me and my brother to go over to Silver City and enlist. In those days, you didn't talk back to your father, so we did it."

The gentlemen Castilian captain Maximiliano Luna brought in his part of the New Mexican contingent with

over 100 men from the country around Santa Fe alone. The quietly sophisticated Luna had graduated from Georgetown University in Washington D. C., served several terms in the territory's legislature and had been a local sheriff. The son of a former territorial representative to Congress, Luna was a direct descendent of the Spanish conquistadors who first came to New Mexico in 1650. New Mexican born vaquero Jose Baca signed up, as well.

The Oklahoma and Indian Territories contributed a number of cowhands from the ranching areas around Guthrie, Muscogee, Pawnee, Vinita and Ardmore. Scrappy Oklahoman Billy McGinty, New Mexican cowboy William Wood and Tom Darnell were recognized as the best horse breakers in the whole regiment, though Darnell was from Denver, serving in one of the New Mexico troops. Everyone remembered McGinty as the most typical of cowboys, the type who wouldn't walk a hundred yards, not if there was a horse anywhere close by. Roosevelt said of the former Bar-X-Bar Ranch bronc buster, "It appears his only preference in transportation was a horse. He did not care about the 'temper' of the horse, for the meaner, the better he liked it."

McGinty was continually taken to task for not keeping step while marching and assured his sergeant that he was sure he could keep cadence on horseback. Another respected bronc buster was redheaded, part Cherokee Tom Isbell from Vinta in Indian Territory. Frederick Herrig, a French born professional hunter who had guided Roosevelt on deer and mountain sheep hunts in Montana, also proved to be one of the regiment's top horsemen.

Sixteen-year-old Jesse Langdon from Dakota Territory, who lied about his age to join up, had one of the most appropriate backgrounds of any of the cowhand recruits. His father had been a veterinarian near Roosevelt's ranch



TRC, HCL - R560.3 EL61-044

Troop "G" of the Rough Riders in September of 1898 proudly looking every bit the cowboy cavalry troopers that Roosevelt had imagined them as.



TRC.HCL-R560.3 EL61 040

Rough Rider Troop "E" waiting to pass in review with the rest of the regiment.

in the Dakotas during the late 1880s. As a six-year-old, Langdon had actually met Roosevelt, who picked the lad up and jokingly asked, "Can you ride a horse?" The precocious youngster replied with the time honored cowboy epitaph of "I can ride anything with hair on it!"

Langdon had just joined the 13th Minnesota Infantry in St. Paul when he heard about Roosevelt becoming second-in-command of the 1st Volunteer Cavalry. He quickly owned up to lying about his age, got discharged and hopped a freight train to Washington D.C. Once there, he tracked down Roosevelt at a recruiting office on "E" Street, who directed him to get to San Antonio as quickly as possible.

It wasn't just cowboys who rushed to enlist either, but a large cross section of the type of outdoors-oriented men who had gravitated to the west for fame and fortune. There were almost 40 blacksmiths, farriers and saddle makers, 15 some freighters and packers, 87 miners, a large group of professional hunters and trappers and a dozen marshals, sheriffs and federal law enforcement agents.

Texan Edward Armstrong was one of at least two former Texas Rangers who joined up.

Coloradan Ben Daniels had been a lawman in Dodge City during the wide-open heyday of the cattle drives.

Chris Madsen of Indian Territory, one of the famous Three Guardsmen U.S. Marshals that included Heck Thomas and Bill Tilghman, had also fought the Cheyenne in the 1870s with the 5th Cavalry. Soon to be sergeant, Sam Rhodes had been a deputy sheriff of the wild and lawless Tonto Basin in Arizona. Roosevelt himself had briefly served as a deputy sheriff in the Dakotas, tracking down armed thieves. Almost on the other side of the coin was Winslow, Arizona fireman Charles Younger, the son of former James gang outlaw Bob Younger.

Like Frank Brito, almost sixty members of the regiment were American Indians – mainly part Cherokee, Chickasaws, Choctaws and Creeks from the Oklahoma and Indian Territories. Ed Culver was a half Cherokee cowboy from Muscogee in Indian Territory. He became good friends with Hamilton Fish, one of Roosevelt's Harvard *swells*, and the grandson of President Ulysses S. Grant's Secretary of State.

Virtually all of the Indian recruits had integrated themselves into the modern world. Benjamin Colbert was a part Chickasaw whose civilian job was as a brakeman for the Southern Pacific Railroad. Roosevelt asked easygoing part Cherokee Bert Holderman why he joined up. The



TRC.HCL - R560.3 EL61-044

1890s cavalry regiment's troops all rode horses of the same color. Troop "H," the white horse troop is seen here with Rough Riders' national colors.

Kansas farmer told him he came from soldier stock on both sides of his family, "My people had always fought when there was a war, and I could not feel happy to stay at home when the flag was going into battle."

Roosevelt said of these Indian troopers, “Only a few were of pure blood. The others shaded off until they were absolutely indistinguishable from their white comrades; with whom, it may be mentioned, they all lived together



TRC,HCL - R560.3 EL61 - 036a

Pawnee Indian Rough Rider William Pollock was recognized as one of the bravest men in the regiment.

on terms of complete equality.”

Full-blooded Pawnee Tay-loo-wah-ah-who, better known as William Pollock, actually did hail from the town of Pawnee, Oklahoma Territory. A graduate of Haskell College in Lawrence, Kansas, he was an excellent artist and several of his pieces were displayed at the Smithsonian. Roosevelt himself loved to tell the story of how before the regiment left for Cuba, Pollock made a point of finding the acting regimental barber. “You’d better cut my hair. I don’t want to wear my hair long like a wild Indian when I’m in civilized warfare.”

Fellow Rough Rider Billy McGinty, who had known Pollack back in Pawnee, said of his Indian neighbor’s calm demeanor under enemy fire, “A braver man never wore the American uniform.”

Many members of the unique new regiment had also seen service in the regular U.S. Cavalry against the Apaches in the southwest and the Lakota Sioux at Pine Ridge. William Greenwood had been a sergeant under Brodie in the 1st Regular U.S. Cavalry in Arizona. George Wilcox and Micah Jenkins were both former 4th Cavalry troopers. Jenkins wound up as the captain of Troop K, commanding many of the New York athletes and social swells. Henry Eberman and Philip Sweet were New York City police officers that had previously served in the 6th U.S. Cavalry. Their fellow city police officer Richard Stanton had served in the 5th Cavalry. They had all been police officers under Roosevelt when he was New York City Police Commissioner.

Former 6th Cavalry trooper Thaddeus Higgins was a

ramrod straight Irishman fresh from ten years in the army, including two Indian campaigns. Higgins became the regiment’s no-nonsense drillmaster. Future Arizona Ranger captain Tom Rynning had been a cowboy before he joined the 8th Cavalry in the 1880s.

A number of the regiment’s expert horsemen were wealthy Fifth Avenue gentlemen’s club members who, like Roosevelt, had graduated from Harvard, Yale or Princeton. Woodbury Kane, the thirty-eight-year-old cousin of industrialist John Jacob Astor, was a crack polo player who also chased foxes to the bray of the hounds. Joseph Sampson Stevens was another excellent polo player whose mother was a French duchess. Willie Tiffany, of the famous jewelry fortune family, had also owned a cattle ranch in Montana.

Knickerbocker Club playboy Craig Wadsworth was another crackerjack polo player who was considered the best steeplechase rider in the United States. Not knowing the extent of Wadsworth’s equestrian skills, when the New Yorker showed up in San Antonio for training, some of the cowboy soldiers thought they would pull a fast one on him. A mean-spirited “Roman-nosed claybank with retrospective eyes” was quickly issued to the seemingly clueless Easterner. Dressed in a business suit and a wide-brimmed cowboy hat, he took the reins, slipped his foot in the stirrup and climbed aboard as the Westerners gathered around waiting for the horseback explosion they all knew was coming. Experienced horseman that he was, Wadsworth quickly had the nervous horse in control. The



TRC,HCL - R560.3 EL61-030

Private George Wright of New Mexico Territory, looks every inch a fighting cowboy cavalryman.

New Yorker expertly eased his mount up to a canter, reined around in front of the Westerners and then gracefully saluted them with his hat.

Mason Mitchell might have been the most intriguing of

the eastern recruits. A well-known actor, he had performed on the stage with major theater personalities like John Wilkes Booth's brother Edwin and Lawrence Barnett, one of George Armstrong Custer's closest friends. Mitchell had been decorated for his duties as chief of scouts during the 1886 Riel Revolt of Metis and Indians against the Canadian government.

A handful of troopers had seen previous service in other country's armies. Chief Trumpeter Emilio Cassi was a soldier of fortune from Monaco who had served in the Italian Army and the famous French Chasseurs d'Afrique cavalry regiment in China and North Africa. Australian George Osborne had been an officer in, appropriately, the New South Wales Mounted Rifles. Henry Cook was a former English soldier who was just back from South Africa, and Scotsman Robert Ferguson had recently served on the Governor General of Canada's military staff as a lieutenant.

In San Antonio, the Fifth Avenue boys gave up their



TRC,HCL -R560,3 -001
 Captain Maximiliano Luna and the New Mexico troopers of "F" Troop
 in San Antonio, Texas during training, May 1898

starched collars and tailcoats while the cowboys temporarily doffed their chaps and high-heeled boots. The cowhands, Cherokees, polo players, former cavalry troopers and adventurous foreigners soon found themselves dressed in dirty shirt blue and brown canvas duck, being called Rough Riders.

For a time, the title irked most of the men, though the Tucson newspaper appears to have been the first to use the title, referring to the Arizona troops as "Colonel Brodie's regiment of Arizona Rough Riders." Roosevelt himself had bridled at the reference, fearing an unflattering comparison to Buffalo Bill's Wild West Congress of Rough Riders. In the public's mind, Rough Riders was just too perfect a nickname, especially when paired with Roosevelt, so the name stuck. Regimental Commander Wood didn't mind; his second-in-command was far too good of a friend, and Wood would have never become the unit's colonel had Roosevelt not turned down the position and recommended him for it.

Back in Washington, the Department of the Army's commissary section ignored Roosevelt's urgent request for the regiment's issue of spurs with a haughty, "Thought you'd win those in Cuba."

Roosevelt replied immediately, "We'll come to Washington and win them if you don't hustle them out here." The spurs came, forthwith.

The regiment's horses came from ranches as far away as Concho County near San Angelo and the Nueces country down on the Rio Grande River. These new mounts were supposed to average four-years-old, weigh at least 1,100 pounds and stand a minimum of fifteen-and-a-half hands high, costing \$30.00 each, though most of the horses were younger, smaller and lighter than originally described.



TRC,HCL - R560,3 EM-002
 California Cowboy artist Ed Borein painted the wash painting of the Rough Riders' regimental standard bearer for an early reunion of the regiment in New York City.



TRC, HCL - R560.3 EM3 -57

Theodore Roosevelt was so highly regarded by his men that the Rough Riders purchased and presented him with this original Remington's *The Bronco Buster*. A more than appropriate gift from the Cowboy Regiment to the future Cowboy President.

Officers had to purchase their own mounts. Both of Roosevelt's horses, Rain-in-the-Face and Little Texas, the latter of which carried him part way up the San Juan Heights under heavy enemy fire, were bought for him by an old Texas hunting friend, John Moore. Lieutenant Joshua Carter wrote to friends back in Prescott, "I've got a pretty good horse, a Red Walker, coal black, weight about 1,000 lbs. or a little better. He is clean gaited, the longer the road is, the higher he gets his head and the more he prances. Gave \$125 for him."

Roosevelt described the Rough Riders' first few days of mounted drill with benign amusement. "Half the horses of the regiment bucked, or possessed some other of the amiable weaknesses incidental to horse life on the great ranches; but we had an abundance of men who were utterly unmoved by any antic a horse might commit."

Former New Mexican telegrapher, Private George Hamner wrote his girl back in Virginia, "All the horses were young and some of 'em regular broncos. They let each man pick his horse so there can be no 'kicking.' On the average, about five or six boys go into the air every day and, of course, they get the laugh out of every man in the regiment."

Private Arthur Tuttle, an Arizona cowhand and college

student was more direct, "Some of those damn horses bucked like hell!"

A few of the less experienced riders paid up to ten dollars to top hands like Billy McGinty and Tom Darnell to break their horses for them. The regiment's bronco busters had several days of continuous excitement that attracted 2,000 spectators to the San Antonio Fairground's corrals.

Once the men had been issued their uniforms and gotten through a modicum of training, a proud Lt. Colonel Roosevelt observed, "In their slouch hats, blue flannel shirts, brown trousers, leggings and boots, with handkerchiefs knotted loosely around their necks, they looked exactly as a body of cow-boy cavalry should look."

In Tampa, Florida by early June, readying to board the troop ship *Yucatan*, a huge shock suddenly hit the ranks of the Rough Riders. Except for senior officers, they would not be allowed to bring their horses to Cuba. All of the cavalry regiments, including the famous 9th and 10th Cavalry, the Buffalo Soldiers, were now ordered to fight on foot as dismounted cavalry. It was an incredible blow to so many men who were used to living and working on horseback.

Additionally, because of a lack of transport ships, four Rough Rider troops, H, M, C and I would have to stay behind with the regiment's mounts. As the only officer of Spanish descent, Captain Luna made a heartfelt plea that he be allowed to ship out to Cuba to prove his loyalty to the United States. Colonel Wood made a concession to Luna's passionate request. Troop H would stay behind and Luna's Santa Fe recruited Troop F would replace them.

In Cuba, Leonard Wood was soon promoted to brigadier general and Roosevelt was finally given full command of the Rough Riders. On July 1, 1898, on the San Juan Heights, the future cowboy president, riding his horse Little Texas, led America's cowboy regiment to an astounding victory. The black troopers of the 9th U.S. Cavalry, as well as men from several other regular cavalry units, bravely charged right next to the cowboy regiment. The fighting was so intense that, of the 490 Rough Riders who took part in the charge, 13 were killed and another 76 wounded. A large number of the fatalities were cowboys, ranchers and Westerners, including Oklahomans William Santo and Silas Enyart, as well as Captain Buckey O'Neill, Fred Champlin, James Boyle and Fred Bugbee, all of Arizona Territory.

War correspondent Richard Harding Davis described Roosevelt's actions for posterity. "No one who saw Roosevelt take that ride expected him to finish it alive. As the only mounted man, he was the most conspicuous object in the range of the (enemies') rifles. He set the pace with his horse and inspired the men to follow."

Roosevelt's leadership that day led to him being recommended for this nation's highest military award for extreme courage under fire – the Medal of Honor.



TRC, HCL - R560/3 Scr 7-037

Theodore Roosevelt, his Rough Riders and the Buffalo Soldiers of the 9th U.S. Cavalry atop the San Juan Heights in Cuba, July 1, 1898.

Superior officers, including Medal of Honor winner Wood, enthusiastically endorsed the recommendation. General Wood wrote, “I was an eyewitness to Colonel Roosevelt’s actions...Colonel Roosevelt led a very desperate and gallant charge on San Juan Hill, thereby setting a splendid example to the troops.”

Despite the military endorsements, powerful political adversaries denied Roosevelt the medal for one-hundred-and-two years. Finally, on January 16, 2001, by Executive Order, Colonel Theodore Roosevelt became the only President to ever receive the Medal of Honor.

An honor that didn’t elude Roosevelt in his own lifetime was the heartfelt presentation of the Frederic Remington bronze *The Bronco Buster* that came directly from the men he had commanded. It was presented to him in camp at Point Montauk, New York on his last official day as commanding officer of the regiment. Cowboys, Indians, miners and Ivy Leaguers had all ponied up their part to purchase the iconic statue.

As Roosevelt thanked his men, his high-pitched voice wavered with emotion. “The foundation of this regiment was the bronco buster, and here we have got him in bronze. The men of the West and Southwest, horsemen, riflemen

and herders of cattle have been the backbone of their sections of the country.”

With sincere appreciation, Roosevelt ended with, “To have such a gift from this peculiarly American regiment touches me more than I can say. This is something I shall hand down to my children, and I shall value it more than I do the weapons I carried through the campaign. Now, boys, I wish to take each of you by the hand to say goodbye to you individually.”

Three years later, Theodore Roosevelt, statesman, author, conservationist, police reformer, rancher and American military officer who commanded the only *cowboy* regiment to ever come under enemy fire, would become the 26th President of the United States – a *cowboy* president for the dawn of the American Century.



The author would like to thank Mr. Wallace Dailey and his staff at the Theodore Roosevelt Collection of the Houghton Library at Harvard College in Cambridge, Massachusetts for their generous cooperation. Many previously unpublished photos that were used to illustrate this article came from the extensive Theodore Roosevelt archives. – D.G.

Some cowboy poems and writings that have come our way

Connecting Life to the Soil: The Works of Wendell Berry

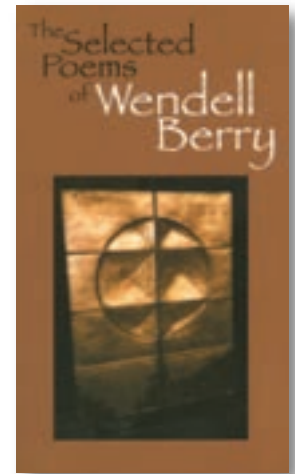
Poet and writer Wendell Berry is a favorite here and for those involved with agriculture and, more importantly, with the natural rhythms of the world. His views are elegantly simple: humans must learn to live in harmony with the natural rhythms of the earth or perish. His classic book, *The Unsettling of America: Culture and Agriculture*, looks at



the many failures of modern, mechanized life. But, this is no garden variety “hugger.” He is a political maverick and has criticized environmentalists as well as those involved with big agri-businesses. In his opinion, many environmentalists place too much emphasis on wild lands without acknowledging the importance of agriculture to our society. Berry strongly believes that small-scale farming is essential to healthy local economies, and that strong local economies are essential to the survival of the species and the well-being of the planet. An advocate of local control and local food production, Berry said in an interview with *New Perspectives Quarterly*, “Today, local economies are being destroyed by the ‘pluralistic,’ displaced, global economy, which has no respect for what works in a locality. The global economy is built on the principle that one place can be exploited, even destroyed, for the sake of another place.”

Berry further believes that traditional values, such as marital fidelity and strong community ties, are essential for the survival of humankind. “We must support what supports local life, which means community, family, household life – the moral capital our larger institutions have to come to rest upon. If the larger institutions undermine the local life, they destroy that moral capital just exactly as the industrial economy has destroyed the natural capital of localities – soil fertility and so on. Essential wisdom accumulates in the community much as fertility builds in the soil.”

Berry’s poetry is widely available, as he has authored over thirty books, and some of the ones that follow can be found in *The Selected Poems of Wendell Berry*, published by Counterpoint Press (www.counterpointpress.com).



THE PEACE OF WILD THINGS

When despair grows in me
and I wake in the middle of the night at the least sound
in fear of what my life and my children’s lives may be,
I go and lie down where the wood drake
rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting for their light. For a time
I rest in the grace of the world, and am free.

WHAT WE NEED IS HERE

Geese appear high over us,
pass, and the sky closes. Abandon,
as in love or sleep, holds
them to their way, clear
in the ancient faith: what we need
is here. And we pray, not
for new earth or heaven, but to be
quiet in heart, and in eye,
clear. What we need is here.

LIKE THE WATER

Like the water
of a deep stream,
love is always too much.
We did not make it.
Though we drink till we burst,
we cannot have it all,
or want it all.
In its abundance
it survives our thirst.
In the evening we come down to the shore
to drink our fill,
and sleep,
while it flows
through the regions of the dark.
It does not hold us,
except we keep returning to its rich waters
thirsty.
We enter,
willing to die,
into the commonwealth of its joy.

THE REAL WORK

It may be that when we no longer know what to do
we have come to our real work,
and that when we no longer know which way to go
we have come to our real journey.
The mind that is not baffled is not employed.
The impeded stream is the one that sings.

RIPENING

The longer we are together
the larger death grows around us.
How many we know by now
who are dead! We, who were young,
now count the cost of having been.
And yet as we know the dead
we grow familiar with the world.
We, who were young and loved each other
ignorantly, now come to know
each other in love, married
by what we have done, as much
as by what we intend. Our hair
turns white with our ripening
as though to fly away in some
coming wind, bearing the seed
of what we know. It was bitter to learn
that we come to death as we come
to love, bitter to face
the just and solving welcome
that death prepares. But that is bitter
only to the ignorant, who pray
it will not happen. Having come
the bitter way to better prayer, we have
the sweetness of ripening. How sweet
to know you by the signs of this world!



In Memory of Truman Hatley of Truth or Consequences, New Mexico

From Cee Arnett of Panhandle Feeders of Gage, OK
From Howard & Vanessa Bartoo of T or C, NM
From Jason & Nyoka Twitchell of Miles City, MT
From Dale & Mary Benda of T or C, NM
From Bob & Alma Grantham of Caballo, NM
From Joe Bill & Lauren Nunn of Deming, NM

In Memory of Stella Montoya of La Plata, New Mexico

From Walt & Joc Greeman of Tishomingo, OK
From Joe Bill & Lauren Nunn of Deming, NM

In Memory of Eunice Dean Nunn

From Joe Bill & Lauren Nunn of Deming, NM

In Memory of Harvey Nunn of Faywood, New Mexico

From Joe Bill & Lauren Nunn of Deming, NM

In Memory of Adam Baca of Deming, New Mexico

From Joe Bill & Lauren Nunn of Deming, NM

In Memory of Derry Brownfield

From Craig & Susan Timmerberg of Montgomery City, MO
From Monica Seigfreid of Assumption, IL

In Memory of Richard Lewis

From Nora Lea Lewis of Dell City, TX

In Memory of Lessie Porter of Pinon, New Mexico

From Nora Lea Lewis of Dell City, TX

In Memory of Millie Dean

From Nora Lea Lewis of Dell City, TX

In Memory of Margaret White

From Nora Lea Lewis of Dell City, TX

In Memory of Mary Beth Truby of Largo Canyon, New Mexico

From Aztec FFA Alumni of Aztec, NM



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PARAGON



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.*

51

Paul Zarzyski
www.bangtailpress.com



Paul Zarzyski writes poetry like no other – as he says, “Flotsom-’n’- jetsom-’n’-fodder-for-thought.” Tom Russell, another who is never at a loss for a colorful phrase, writes in his Foreword, “The last time I was knee-walking drunk was in a little seafood joint at the end of the Monterey pier. Vodka tonics and Margaritas melted into bottles of Dago Red as the sea lions roared on adjacent

docks and pelicans dove for grunion. I was ‘fine-dining’ with the great *maestro-bards* Ian Tyson and Zarzyski.”

So, with that introduction, we give you *51*, a book of poems (30), Lyrics (20) and (1) self-interview by Paul Zarzyski. “On one hand, I’ve been focused on this book for a mere five or six years; on the other hand, since it’s a work that began when I was a child just beginning to walk, as evidenced by two of the five snapshots adorning the front cover, I’ve lived the poetic moments of the 250 pages for over 51 years,” Zarzyski said in a recent interview about the project. “It’s the culmination of not only a body of unpublished poetry, but also my forays into song lyrics and, for me, even rarer, prose –much of it qualifying, I suppose, as memoir.” Don’t know about a memoir, but I do know this is classic Zars, meaning, a must read.

The Brave

Nicholas Evans
www.nicholasevans.com



Remember *The Horse Whisperer*? When your first book sells fifteen million copies, has been a bestseller in about 20 countries, has been published in over 36 languages and made into a movie starring, produced and directed by Robert Redford, one figures it might

be a little tough for a second act. Not for a talent like Evans.

Evans’ character Tom Bedford is a lonely child in a fantasy world of right and wrong, good versus evil with good always winning. His heroes are the cowboys of the late 1950s TV – brave, honest and

respectable men. His fantasy world comes to life when his mother marries one of these Hollywood cowboys. But, Tom soon learns that fantasy is not reality when his world is changed by violence. Years later, Tom’s world is again influenced by the past – his son, a Marine who served in Iraq, is charged with murder. Tom has to face the demons of his past and save his son – as well as himself. Evans, once again, has written a novel of multi-layers of hope and courage as we follow the characters’ journey toward truth.

The Worm Forgives the Plough

John Stewart Collis
www.amazon.com

This charming volume is a classic of English countryside literature. Collis was a writer and intellectual who served in the First World War and who was conscripted for the second, but posted within England. He asked if he could be transferred to work in agriculture, and this was granted. He spent a couple of years on a farm in Devon, and then the rest of the war restoring woodland. Collis writes about a fascinating period in English agriculture, when mechanization was arriving, but much of the traditional was still in place. Horses were used, hayricks were made, potato clamps built, alongside the newer tractors and fertilizers. This is a book that is timeless in its relevance.

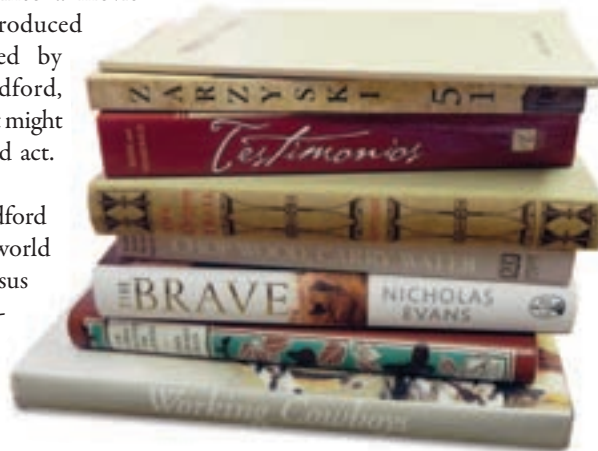


Testimonios

Rose Marie Beebe and Robert M. Senkewicz
www.heydaybooks.com

Here is a pioneering work of scholarship and critical interpretation by two superb Latino writers active in early *California* studies. It tells the stories of thirteen women who lived the experience from 1815-1848.

The timeline marked the end of the Mission period and the secularization that followed into the era of the ranchos. The book includes oral histories that were originally aimed at the men of the era. When the men weren’t available during interviews taken in this pre-statehood period, the stories came



RECOMMENDED READING

from the women and were taken, sometimes, almost as an afterthought. These interviews were ultimately archived at the University of California, although many were all but forgotten. Now, many printed for the first time, are these thirteen, first-hand accounts from the time California was part of Spain and Mexico. The book is a fascinating window on women's perspective of the vaquero culture.

Orejana Bull

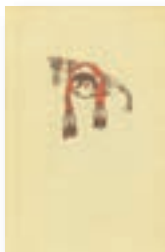
Gail Gardner
www.amazon.com



This charming little book came over the transom recently from our pard, photographer Jay Dusard. The late, yet legendary, poet Gail Gardner (1892-1988) had many of his poems set to music and have provided amusement for cowboys and people all over the world with an ear for the authentic lore of the American West. Gardner enjoyed a unique status among the best cowboy poets of all time. The first poem in this collection, "The Sierry Petes, or Tying the Knots in the Devil's Tail," is undoubtedly the single best-known cowboy song among working cowboys today. These gems, the full works of Gail Gardner, are not available from any other single published source. The book is illustrated with photographs (one by Sr. Dusard), drawings, sheet music for some of the songs, a glossary of cowboy terminology, a brief autobiography, foreword by cowboy singer Warren E. Miller and notes to the poems. It's a cool little book.

The Oregon Trail

Francis Parkman
www.amazon.com



In 1846, a young man, Francis Parkman, of privilege left his comfortable Boston home to embark on a strenuous overland journey to the untamed West. This timeless account of Parkman's travels and travails provides an expressive portrait of the frontier and Native Americans he encounters, all set against the splendor of the unspoiled wilderness. What more could you want in a classic adventure? Well, how about having it illustrated by artist Maynard Dixon? *The Oregon Trail: Sketches of Prairie and Rocky-Mountain Life* (also published as *The California & Oregon Trail*) is a book written by Francis Parkman (1823 - 1893). It was originally serialized in twenty-one installments in *Knickerbocker's Magazine* (1847-49) and subsequently published as a book in 1849. A classic.



Chop Wood, Carry Water

Rick Fields
www.amazon.com

Work. What does the word mean to you? Is it something to be avoided? Is it a means to an end? Is it the only appropriate focus of your attention and energy? Is it a way to avoid the rest of your life? Is it a joy? There is a Zen saying, "Before Enlightenment chop wood carry water, after Enlightenment, chop wood carry water." What's the difference? The tasks are the same. The need is the same. In this day and age, where people rush here and there and express a sense of loss because they feel they need to always be doing something "noticeable," this little book can be very helpful in teaching people that doing the "chores" of life can, in fact, be a relaxing and growth enhancing activity. Ranchers and the people who grow our food know this already. Now the rest of us can. As the book explains, "When we open awareness to the tasks in our lives they become lighter. When we are able to be in the moment, we no longer feel compelled to watch the clock. Whatever your work might be, bring all of yourself to it. When you are fully present, you may find that your labor is no longer a burden. Wood is chopped. Water is carried. Life happens."



Mark Kohler

Mark Kohler
Herring Press, Texas

A native Texan, artist Mark Kohler was born during the wrong time. Much at home in the saddle, Kohler's art is from the experience of "the hurricane deck." As he states, "I applaud the values and self-sufficiency of the working cowboy... Each painting becomes an opportunity to portray my subjects as they deserve to be, with dignity."

Kohler was trained as an illustrator, and is a perfectionist by nature. He gets to know each of his subjects personally and has spent the past decade traveling in Texas, New Mexico, Nevada, Montana and California compiling images of working cowboys with which he portrays this disappearing icon. This volume is a day-filler; his water-colors leap from the page and fill the room with adventure and a sense of ongoing tradition. Timeless in his scope, Kohler's art is as current of subject today as it is in depicting a historic past.



OUT THERE



Photo by Andy Ross

When it's summer in Idaho, sometimes a crew just needs to pile in the truck and head to town.
From left – Sheila Varian, Kristin Reynolds, "Mater," Audrey Griffin, Vicki Bass and Lisa Thompson.



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