

The Cowboy Way

WINTER 2010

Ian Tyson

The singer/songwriter shares
his life and music in *The Long Trail*

Mojave Desert Trail Ride

Steve Thornton's Winter Portfolio

The Living Words of the Constitution
Part 13

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photo by Steve Thornton

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William C. Reynolds
EDITOR

Nicole Krebs
ASSOCIATE EDITOR

Marilyn Fisher
SPECIAL FEATURES EDITOR

Robin Ireland
ART DIRECTOR

Steve Thornton
FEATURED PHOTOGRAPHER

Darrell Arnold Julie Chase Baldocchi Mark Bedor
H. Tex Brown Robert Dawson Guy de Galard
Jay Dusard Dan Gagliasso Heather Hafleigh
Adam Jahiel Thea Marx B. Byron Price
CONTRIBUTORS

THE PARAGON FOUNDATION

GB Oliver
EXECUTIVE VICE PRESIDENT & PUBLISHER

Don "Bebo" Lee
VICE PRESIDENT

Jonna Lou Schafer Alice Eppers
SECRETARY TREASURER

Stella Montoya
HONORARY BOARD MEMBER

Bobby Jones
Daniel Martinez
William C. Reynolds
DIRECTORS

For sponsorship inquiries, contact Nicole Krebs – 575.434.8998 at the PARAGON Foundation, Inc. office, 1209 Michigan Ave., Alamogordo, NM 88310. To join or renew your membership or sponsorship, call toll free 877.847.3443. *The Cowboy Way* is published quarterly by the PARAGON Foundation, Inc. Memberships are \$50.00 per year. The PARAGON Foundation, Inc. is a non-profit 501(c)3. *Postmaster:* Send address changes to the PARAGON Foundation, Inc. 1209 Michigan Avenue, Alamogordo, NM 88310

GB OLIVER

The “Un-get-aroundable” Truth

Since our last issue of *The Cowboy Way*, our country has held a mid-term election, and, pretty much without exception, every politician and news analyst in this Nation weighed in on the results in an attempt to tell us exactly what we were thinking in the voting booth. Regardless of how they view those November 2ND results, and their attempts to twist exit-polling data to fit their ideology, it's obvious that most Americans have about had it with Washington's way of doing business. Our country teeters on the brink of insolvency, yet there are very few elected officials with the courage to make the tough choices – right now.

Perhaps the upside to this debate is that, through the spinning and rhetoric, more Americans have turned back to the United States Constitution seeking a solution. This realization by citizens brings beads of sweat to the foreheads of most elected officials. Why? Just ask one to try and explain the constitutionality of legislation such as TARP, the Stimulus Bill, Cap and Trade, massive Wall Street bailouts, Health Care reform and the GM/Chrysler takeover. In truth, all of these expenditures fall outside of those delegated authorities afforded the Federal Government in Article One, Section Eight of the Constitution. So, they feed us information in the form of spin and half-truths, all framed to prevent the next self-inflicted crisis. Truth and honor, which have endured the test of time, are not relevant in this society and are left out on the porch like an old pair of boots.

History, from the beginning of time, has been consistent, from the Athenian democracy through the Roman Empire, right up to the Declaration of Independence; the very essence of a society's devotion to freedom has always been measured in its belief in truth. The architects of our Nation believed that truth and liberty were one in the same, that there were enduring truths such as justice and honor, and those truths were ordained by the laws of nature and nature's

God. Truth today is trumped by politics and posturing, our society rewards sloth and deception, and integrity becomes the exception and not the rule.

The founders of our Nation were students of history, and history made clear the awesome responsibilities of self-Government. Without self-discipline and truth, self-Governments simply could not survive. My friends, all actions have consequences, consequences not controlled by

the laws of Governments, but by the laws of Nature. Every Nation in the history of the world that has ignored these principals has sentenced their children into servitude. When a society believes that there is no such thing as truth, only shades of lies, and then a lie is only when we get caught, we find we have turned our backs on the traditions of freedom.

So, if you believe that Washington really heard the message on November 2ND, look again. On the fast track, just three weeks

into this lame duck session, trots in SB 510, The Food Safety Modernization Act, an act that will be devastating to your cost of food and destroy those in the country who produce it. Better yet, the enforcement of this Bill will be in the hands of none other than Homeland Security, the agency who now believes it is their right to molest and degrade every passenger who boards a commercial airline in this country – oh, with the exception of certain government officials who may board commercial flights without this personal humiliation. Sort of makes one wonder what happened to the Fifth Amendment and Equal Protection under the Law, doesn't it?

So, who will be affected by SB 510? Let me share with you a recent experience I had. A few weeks ago, I had the privilege of working with my friend and PARAGON Board member Bobby Jones as he gathered cattle and prepared to ship his fall calves. Bobby and his family own a ranch in our part of the world, here in southeastern New Mexico. It is there that Bobby's family produces some of



Bobby Jones

photo by Pat Jones



photo by Steve Thornton



the food placed on our Nation's tables. Like most ranchers, Bobby's days begin well before daylight and end way after dark.

He alone contracted the price and shipping date for one hundred thousand pounds of beef on the phone, secured only by his word. There were no attorneys, notaries or reams of documents, and the buyer of those cattle will never hold a more iron clad and solid agreement. It's the way business is still done in parts of our country where men hold honor and integrity at a premium. Bobby's hard work resulted in a superb and high-quality product, something he and his family consistently do with next to zero impact to the land he loves and cares for. His family has endured all that nature and poor markets have dished out for well over a hundred years. They have endured them without asking for favors, subsidies or Government handouts – because they know their success is their responsibility, no one else's. The work ethic and attitude of small independent farmers and ranchers – like the Jones's – are fine examples of American self-reliance, integrity and personal responsibility, values that have served this Nation well from its founding. That is family ranching in America and the Jones family story is just one example, and it is something worth fighting for.

So now, after the passing of SB 510, Bobby Jones, and others like him, face The Food Safety Modernization Act. This is an event that will bring an on slot of nameless, faceless, unelected bureaucrats who – in the name of our safety – will attempt to over regulate a marginal industry at

best, to its extinction. Is that what we have Government for? Is that the intent of the Constitution? And Bobby? Well, to make his life even more interesting – in his specific case – the Federal government proposes to swallow up his ranch, along with his neighboring ranches, for a new National Monument...a National Monument created under the guise of “protecting this pristine land for generations to come” – something the Jones family has done at their own expense for over one hundred years. It begs the question, “What is the future of this Nation when there is no room in it for self-motivated, productive men like Bobby Jones and the work that he does to help feed a hungry nation and beyond.” Did Washington really understand the message sent to them? Are they listening? Or are they just carrying on business as usual?

As long as we continue to put our hopes, dreams and liberties in the hands of those in Washington, D.C., we can expect the results to remain constant. Until we the people educate ourselves as to the limitations of Government, the sad “un-get-around-able” truth is that we have the government we deserve. The path of honor does not originate in Washington D.C.; Washington D.C. knows nothing of honor. Honor is found in the hearts of the people, and until we decide that integrity is the single most valuable possession in our lives and stand on those enduring principals, freedom will drift from us like smoke on a cold winter's night.





photo by Steve Thornton



WILLIAM C. REYNOLDS

Giving Permission

We have recently watched the American people speak, rather clearly I believe, during the recent mid-term elections. And, whether you agree or disagree with the outcome, one thing should be universally apparent, that we as a people are demanding more transparency and more attention from our elected officials. It seems folks are taking more of an interest in the way they are making their voting choices, with greater expectations of the people they send to all branches of government. They are aware that *we as citizens* are the ones giving permission to our elected officials, not the other way around. A good thing.

Recently, I had the great opportunity to speak before the California Cattlemen's Association as the guest of the California Rangeland Trust. The group was very interested in discussing the rapidly evolving media landscape, as the CCA wants to reach more consumers in as efficient and effective way as possible. They are quite aware of the pressures and challenges that exist in this country's live protein business. And, they rightly view that we as a nation must be diligent in communicating just how important our domestic beef production is, not just for health reasons, but really as an issue of national security. In short, the group not only wanted people to better understand the beef business itself, but they wanted consumers to understand *them* better – the families and individuals who make up this country's beef business – and realize, we are all – families, ranchers and consumers – the same, to understanding that we are Americans, helping each other to keep our country strong, from within.

In each issue of *The Cowboy Way*, we focus on families in ranching and one such family, the Sears family, is celebrated within our R-CALF USA section this time. R-CALF USA continues to fight for the rights and hearts of the independent American rancher, just as American Agri-Women works in broad support of agriculture and the family farm and FFA supports the growth of America's young people in agriculture. The growing awareness of the importance of "grown-local" is showing the increased appreciation in this country for the individual farmer and rancher. Another good thing.

As this is our Winter issue, we are pleased to spotlight the incredible winter scenes of photographer Steve Thornton. Steve is a very busy fashion and outdoor

photographer who works in the U.S. and in Europe or wherever his assignments take him. Steve's special love of the cowboy West creates a welcome vision as our featured photographer this issue.

Winter is a great time to curl up in front of the fire and read a great book. Amongst the many suggestions we offer in this issue, we highly recommend the book by our cover subject Ian Tyson. The singer/songwriter has treated us with his recently released *Ian Tyson – The Long Trail, My Life in the West*. See the review of Ian's book in our "Of Note" section. A great read.

Our intrepid writer Mark Bedor heads out to cover the West again in this issue with a visit to the humungous Fort Worth Stock Show, and still found time for a trail ride across the Mojave Desert. Guy de Galard introduces us to the exciting and colorful world of Mexican-style rodeo, the *Charrería*. Guy's story is accompanied by his superb photography. Speaking of photography, we have something new to *The Cowboy Way* this issue – our own version of a fashion shoot. Over the years, readers have asked about where they could find a "great white, Western shirt" and the difficulty they had searching them out. The search is over as we illustrate some of the great "shirtings" available for today's Westerners. Thea Marx continues to help us with Western style in her "Ranch Living" section.

"Classic Western style" perfectly describes our profile subject this issue, Don Edwards. Darrell Arnold visits with the "gentleman Westerner" about music and his love of America and the West. Marilyn Fisher starts a four-part series on "Where the Power Sits" in our country. Her first installment covers the rule of Common Law. Nicole Krebs continues her journey through the Constitution and we get a chance to hear from our resident constitutional scholar Dan Martinez, PARAGON Board member.

There are all sorts of other things you'll find in the pages of the Winter issue and we thank you, as always, for giving us permission to bring you informative, as well as entertaining, stories from the West. Winter can be a reflective time of year, and our thoughts and prayers here are that we all remain happy and healthy as we work together and prosper in the coming year.





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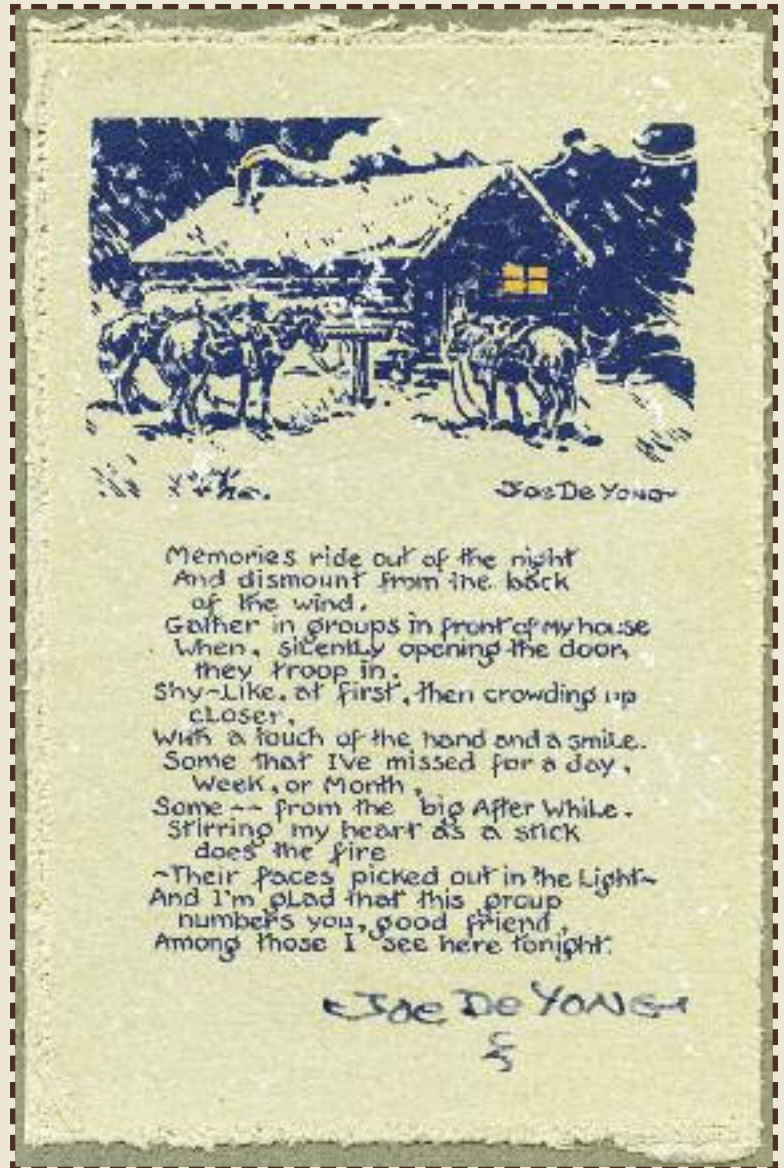


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NOTE

We start with a heartfelt hope for the coming year. We have survived a year filled with acrimonious and vitriolic political rants, promises, threats and, frankly, too many words. Too many words and not enough listening. Those who wish our vote – no matter the party or affiliation – need to be better listeners to the people who give them permission to serve us. If they did, they would find the American people simply wishing to be the best they could be – through their own capability, opportunity and competency. So, here's our wish for the New Year: *"Dear Elected Officials, please listen to us, the citizenry that elected you to serve. Listen, hear our words and then leave us alone. We'll take care of the rest."*



Christmas Craft

Here's a wonderful Christmas card created by the late Joe DeYong, a favorite artist you've seen a number of times in *The Cowboy Way*. Feel free to copy it, cut it out (using the handy dotted lines) and glue to a piece of card stock for a memorable Christmas card for friends and relatives. Just another example of how we support the cowboy crafts.



Cowboys, Indians, Teepees and Lincoln Logs

A perennial favorite, Wild West Play Sets – as they were called in the early 1950s – seem to be harder and harder to find. The Marx Toy Company manufactured a number of sets with themes that went along with TV Westerns of the period, such as “Wagon Train,” “Rifleman” and “Daniel Boone Wilderness Play Set.” As years went on, the sets got fewer and fewer, while little plastic cowboys ended up in car seat cushions. We tracked a company in San Antonio, Texas – Esco Imports of Texas – that has a number of cool little sets and are available at www.Amazon.com, among other places, I’m sure. The two we show here are typical of what you can find today. “Wild West” is filled with all sorts of things, from cowboys to signs to wagons to fence sections. “Western Adventure” seems more travel-oriented with canoes and wagons and teepees with lots of Indians throwing spears. Tulsa-based Western emporium Drysdale’s (www.drysdale.com) has an unusual set that is sort of a “Classic cowboy combo” – you get cowboys, Indians **and** Lincoln Logs. You can build a little cabin and play an extended version of *The Searchers*.



The Gift of Charles M. Russell

Ian Tyson wrote one of the West's greatest songs – included in his genre-establishing album *Cowboyography* – about Charlie Russell. The song, titled *The Gift*, was Ian Tyson imagining Russell taking over the painting of Montana sunsets from God. As Tyson states in his book *The Long Road* (you'll see more about Ian's new book some pages further ahead in this issue), "I figure that Russell had a gift from above. And, when I was writing songs for this new record (*Cowboyography*), it was like I was getting a gift from above, too. Those songs can't have been as easy to write as I remember them being, but I was definitely infused with creative energy that came from somewhere outside of me. I just let it come inside and went with it. That (song) was my tribute to the great Charlie Russell. For all of us in the West, he's our patron saint."

*God made Montana for the wild man
For the Peigan and the Sioux and Crow
But He saved his greatest gift for Charlie
Said, "Get her all down before she goes – Charlie
Yo gotta get her all down, 'cause she's bound to go."*

Russell has held that kind of importance to Westerners all over. One who held Russell in high regard, although there are countless, was the great Western author J. Frank Dobie. He, along with his long time friend and fellow Texan Tom Lea, created a

little known portfolio of seven Russell drawings – along with an additional drawing by Tom Lea. Mr. Dobie's included essay seems quite timely and appropriate some sixty years later.

Their friend and long-time associate, designer and typographer Jean Carl Hertzog created the printed portfolio in 1950 in an edition of 675 letterpress and slip-sheeted copies. The essay by Dobie has been reprinted in a number of places over the years and is currently available in a collection of essays on Russell titled *Charlie Russell Roundup*, edited by Russell scholar Brian W. Dippie and published by the Montana Historical Society Press (www.his.mi.gov). We were able to track down a complete portfolio at a truly wonderful, collectable-oriented bookstore we highly recommend – Carpe Diem Fine Books in Monterey, California (www.carpediemfinebooks.com).



J. Frank Dobie



photos courtesy William Reynolds

The Conservatism of Charles M. Russell as told by J. Frank Dobie

One cannot imagine Charles M. Russell living in a world without horses. If the wheel had never been devised, he could have lived content. The steamboat had carried traders and trappers up the Missouri River and become a feature in the pageant of the West before he was born; he accepted the steamboat, respected it. When in 1880, at the age of sixteen, he went to Montana; he traveled by the railway to its end and then took the stage. The Far West was at that time still an unfenced and comparatively unoccupied expanse of grass and mountains; he accepted and respected the steam engine as one of its features. As it hauled in plows, barbed wire and people, people, people, he would, had he had the power, have Joshuaed the sun to a permanent standstill.

The Russell genius was averse to change. No single collection of his great art could be regarded as a full document on the evolution of transportation in the West; although in his fertile life span he came close to this. Such a series would include the old Red River cart drawn with such casual care in his *Pen Sketches* (about 1899). Other able drawings and paintings, except that of the Pony Express, focus upon conveyances, progressing from dog travois to railroad train, that stress incident and effect upon human beings rather than the transports themselves.

Including the transports, Russell did document the Old West. Plains Indian or frontiersman dominates countless paintings. Russell never generalized. In any Russell picture of horses, for example, a particular horse at a particular time responds in a particular way to a particular stimulus; in the same way, his man made objects are viewed under particular circumstances. Here



the steamboat and railway train are interesting through the eyes of the Indians whom they are dooming, very much as in one of Russell's paintings a wagon, unseen, is interesting for the alarm that sight of its tracks over prairie grass gives a band of scouting warriors (see *First Wagon Trail*). He was positively not interested in anything bearing mechanical evolution.

C.M. Russell's passionate sympathy for the primitive West

welled into antipathy for the forces relegating it – and for him automobiles and tractors expressed those forces. He never glimpsed, much less accepted, “the one increasing purpose” in evolutionary processes that enables the contemporary Texas



artist, Tom Lea for example, to comprehend with equanimity and equal sympathy the conquistador riding the first horse upon an isolated continent and the airplane that, more than four hundred years afterwards, bridges continents. Each a distinct man and a distinct artist, Tom Lea is at home in a cosmopolitan world of change, whereas Charlie Russell was at home only in a West that had ceased to exist by the time he arrives at artistic maturity. Tom Lea grapples intellectually with his world, is a thinker; Charlie Russell evaluated life out of instinctive predilections. Vitality, that “one thing needful” to all creative work, shows constantly in the work of both.

Russell's opposition to change was but the obverse of his concentration upon the old. His art can be comprehended only through an understanding of his conservatism. It was not the conservatism of the privileged who resent change because change will take away their privileges. It was the conservatism of love and loyalty.

Before he died in 1926, the airplane was changing the world; he dismissed it as a “flying machine.” He was fond of skunks, a family of which he protected at his lodge on Lake McDonald, but his name for the automobile was “skunk wagon.” His satisfaction in a cartoon he made showing mounted Indians passing a broken-down skunk wagon is manifest (*Skunk Wagon*). His forward-looking wife Nancy – to whom Russell's career as a serious artist was largely owing – would say to him, “Charlie, why don't you take an interest in something besides the past?” “She lives for tomorrow and I live for yesterday,” he said. For a long time he refused to ride in an automobile; he never did put a hand on a steering wheel. “You can have a car,” he often said to Nancy, “but I'll stick to my hoss; we understand each other better.” At the World's Fair, in 1903, at St. Louis, the place of his birth and

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boyhood, he passed by the exhibitions of Twentieth Century progress and found kinship with a caged coyote “who licked my hand like he knew me. I guess I brought the smell of the plains with me.”

“Invention,” he wrote to a friend, “has made it easy for mankind but it has made him no better. Machinery has no



branes.” He resented the advent of the electric lights as deeply, but not so quietly, as Queen Victoria. He once called the automatic rifle a “God-damned diarrhoea gun” – and I wonder how he would have spelled it. The old-time six-shooter and Winchester rifle were good enough for him. In the physical world he was a fundamentalist. It began going to hell for him about 1889, the year that Montana Territory became a state with ambitions to develop. One time Nancy got him to make a speech at a kind of booster gathering. The toastmaster introduced him as a pioneer.

Charlie began: “I have been called a pioneer. In my book a pioneer is a man who comes to a virgin country, traps off all the fur, kills off all the wild meat, cuts down all the trees, grazes off all the grass, plows the roots up and strings ten million miles of bob wire. A pioneer destroys things and calls it civilization. I wish to God that this country was just like it was when I first saw it and that none of you folks were here at all.” About this time he realized that he had insulted his audience. He grabbed his hat and, in the boots and desperado sash that he always wore, left the room. A string of verses that he wrote to Robert Vaughn concludes:

“Here’s to hell with the booster,
The land is no longer free,
The worst old timer I ever knew
Looks dam good to me.”

Russell’s devotion to old times, old ways, the Old West did not come from age. It was congenital. Even in infancy he pictured the West of Indians, spaces and outlanders and knew that he wanted it. Only when he got there did he begin to live. When he was forty-three-years-old, he looked at the “sayling car lines” (elevated) of New York and set down as a principle of life that the “two miles of railroad track and a few hacks” back in Great

Falls were “swift enouf” for him. From Chicago in 1916 he wrote his friend and neighbor A. J. Trigg: “It’s about thirty-two years since I first saw this burg. I was armed with a punch pole, a stock car under me loaded with grass eaters. I came from the big out doores and the light, smoke and smell made me lonsum. The hole world has changed since then I have not. I’m no more at home in a big city than I was then an I’m still lonsum.”

He wanted room; he wanted to be left alone; he believed in other people being left alone. His latest request was that his body be carried to the grave behind horses and not by a machine, and that is the way it was carried.

In one respect Charlie Russell was far ahead of his contemporaries, who generally said that the only good Indian was a dead Indian. He had profound sympathy for the Plains Indians. His indignation against sharks greedy for their land was acid. “The land hog is the only animal known that lives without a heart.” He hated prohibition laws and all kinds of prohibitors; he hated fervidly white men who debauched Indians with liquor. He painted the women and children as well as warriors of several tribes, always with accuracy in physical detail and recognition of their inherent dignity. “Those Indians have been living in heaven for a thousand years,” he said to cowman Teddy Blue, “and we took it way from ‘em for forty dollars a month.” When sometimes he spoke of “my people” he meant the Horseback Indians. He called the white man “Nature’s enemy.” The Indians harmonized with Nature and had no more desire to “conquer” it or alter any aspect of it than a cottontail rabbit.

Over and over, he pictured schooners, freight wagons, packhorses, Indian buffalo hunters, cowboys, Northwest Mounted Police, horse thieves, cow thieves, stage robbers and other horseback men. Bull-whackers, mule skinnners, stage drivers and their contemporaries of the frontier were as congenial to him as “Nature’s Cattle” – among which the coyote and the tortoise were in as good standing as the elk and the antelope and in better standing than a “Cococola soke.” “He can tell what’s the matter with a ford by the nois it makes but he wouldnt know that a wet cold horse with a hump in his back is dangerous.”

The “increasing purpose” of man’s development of passenger vehicles has been to achieve more speed. Charlie Russell has often been styled the artist of Wild West action. It is true that his range bulls lock horns and his Longhorn cows get on the prod, that his cowboys often shoot, that his cow horses are apt to break in two, that his grizzly bears are hungrier for hot blood than Liver-Eating Johnson; in short, that violence was with him a favorite theme. At the same time, no other picturer of the old West has so lingered in repose. He likes cow horses resting their hips at hitching racks or standing with bridle reins “tied to the ground;” his masterpiece of range life is a trail boss sitting sideways on his horse watching a long herd stringing up a draw as slowly as “the lowing herd” of milk cows winds “o’er the lea” in Gray’s *Elegy*. One of his most dramatic paintings is of shadows. The best thing in his superb story of a stampede, “Longrope’s Last Guard,” in *Trails Plowed Under*, is the final picture of Longrope wrapped in

his blankets and put to bed on the lone prairie. “It sounds lonesome, but he ain’t alone, cause these old prairies has cradled many of his kind in their long sleep.”

In only some of the great paintings in the large C.M. Russell collection at the Historical Society of Montana, in Helena, does drama reside in fast or violent action. There is drama in all Russell art, but it is the drama of potentiality, of shadowing destiny, of something coming, of something left behind. Russell illustrated a little-known pamphlet entitled *Back Trailing on the Old Frontiers*. He was a great traveler in that direction; he was as cold as a frosted crowbar towards the fever for being merely, no matter how rapidly, transported, as afflicts so many Americans today.

If the Old West was important to itself, Charlie Russell was important also, for he was –in Art – its most representative figure.

If the Old West is still important in any way to the Modern West, Russell remains equally important. If the Old West is important to far away lands and peoples, Charles M. Russell is important. He not only knew this West, he felt it. It moved him, motivated him and gave him articulation, as a strong wind on some barren crag shapes all the trees that try to grow there.

Sometimes Russell lacked perspective on the whole of life. Sometimes he overdid violence and action, particularly that brand demanded by appreciators of calendars. But he never betrayed the West.



When one knows and loves the thousands of little truthful details that Charlie Russell put into the ears of horses, the rumps of antelopes, the nostrils of deer, the eyes of buffaloes, the lifted heads of cattle, the lope of coyotes, the stance of a stage driver, the watching of a shadow of himself by a cowboy, the response of an Indian story-teller, the way of a she-bear with her cub, the you-be-damned independence of a monster grizzly, the ignorance of an ambling terrapin, the lay of grass under a breeze; and a whole catalogue of other speaking details dear to any lover of Western life, then one cherishes all of Charles M. Russell.



Ian Tyson

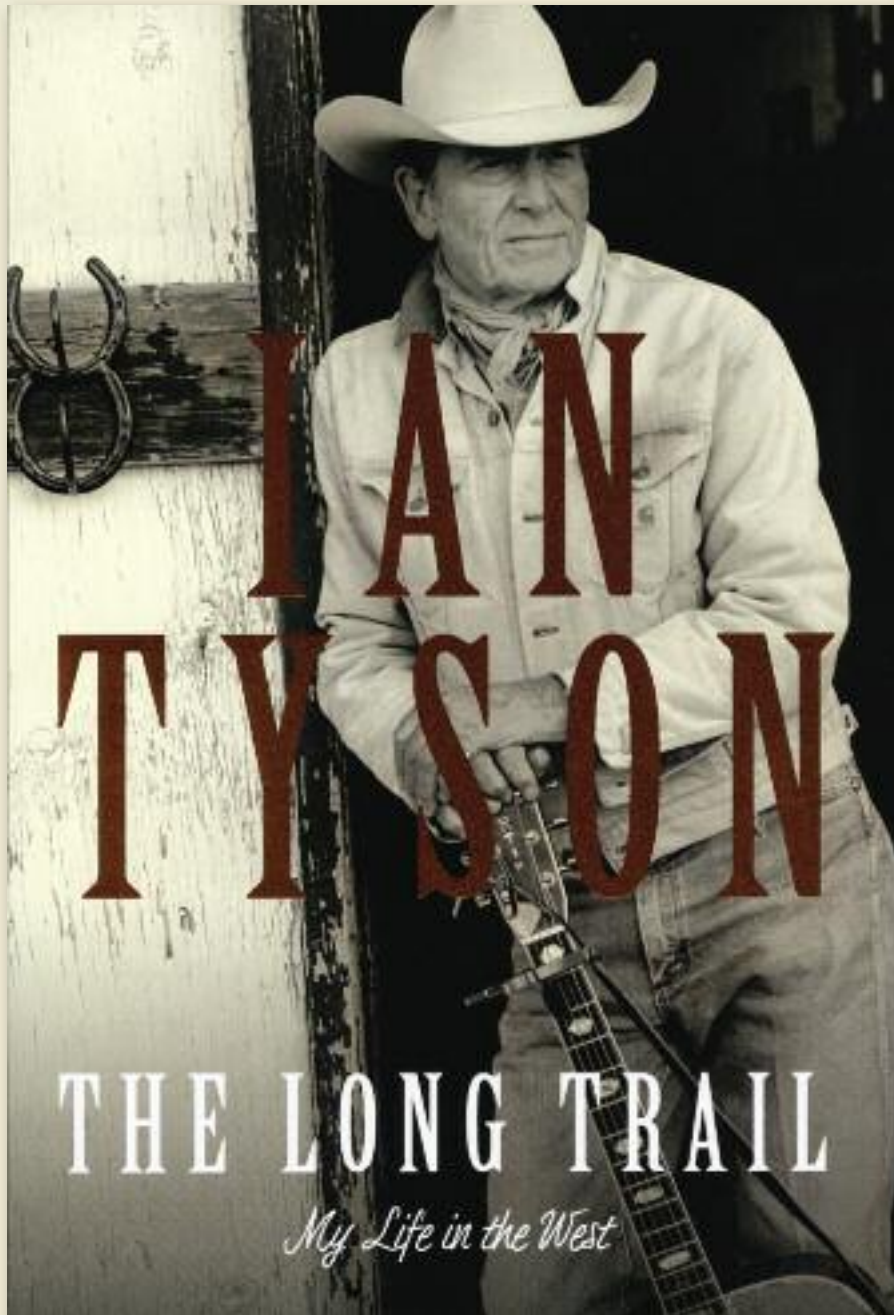
Ian Dawson Tyson loves horses. If it were up to him, that's all that ever needs to be said about him. At 77, he needs to explain very little to anyone, but Tyson has given us, in his new book *The*

Western music. Strong statement? Maybe. But, one would be hard-pressed when discussing the culture of Western music amongst those in the real West, not to find at least five songs in

any top ten list of all time Western songs. "Four Strong Winds," "Someday Soon," "The Gift," to name just a few, have become intertwined with the legacy and culture of today's West. One almost wishes the book would include a scored soundtrack as the journey Tyson takes us on covers a lot of time, territory and memories. From his birth in Victoria, British Columbia to the T-Y Ranch in Longview, Alberta, he manages to get in everything he wants us to know in just under two-hundred pages. The result is a page-turner that ends way before you want it to. Suffice it to say, we learn quite a bit about aspects of Ian's life, including relationships with family, friends and horses that helped shape, and sometimes bend, his life. Along the way, we find out many of the why's and how's of some of our favorite Tyson songs, such as the story behind his ode to the vaquero, "Jaquima to Freno."

"In the music world of the 1990s, I was riding a post-*Cowboyography* wave, doing my best to take Western music to the next level by mixing reggae and other forms with cowboy music. A classic example is the song 'Jaquima to Freno,' off my 1991 record *And Stood There Amazed*. I really pushed the envelope with the song. Jaquima is bastardized Spanish for hackamore, a rawhide bridle without a bit that eliminates potential damage to the horse's mouth from a metal bit. The use of the hackamore is a secretive old tradition in the West, and just like the legendary cutters, the old Californio hackamore men would never freely divulge those secrets. They kept their knowledge to themselves.

"I based 'Jaquima to Freno' on Bob Dylan's 'Mr. Tambourine Man' dream fantasy concept. Essentially, I had decided to do a cowboy version of Dylan's song, but I made it completely different musically. The lyrics of the song are pure fantasy:



Long Trail – My Life in the West, a look into the life of, frankly, the singularly most important, living creator of contemporary

Western music. Strong statement? Maybe. But, one would be hard-pressed when discussing the culture of Western music amongst those in the real West, not to find at least five songs in

*Jaquima to Freno
He's an old vaquero
From another
Hands as fine as the dealers of Reno*

*He been to the ocean
He's been to the sea
Big long tapaderos hangin' both sides
Of an old Visalia tree*

*Hey Mr. Vaquero
Put a handle on my pony for me
Teach me the mystery*

photo courtesy Mascioli Entertainment



“I knew the folklorists might not approve of the song, but the buckaroos loved it, which meant there was nothing the folklorists could do about it. To this day, ‘Jaquima to Freno’ is one of my most requested songs.”

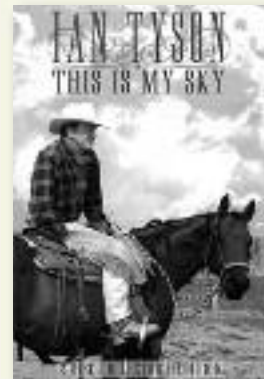
Tyson has been called the “Senior Statesman of Western Music” and “Canada’s Frank Sinatra” – all probably appropriate titles during some time of his life. But, in the West, Tyson has meant so much more. His songs and lyrics put words and music

to the lives of so many in the ranching and horse and cow culture. People who simply wish to get saddled and ride out into the West, one more time.

The Long Trail: My Life in the West, by Ian Tyson, is published by Random House Canada, www.randomhouse.ca. It's available in the U.S. at www.hitchingpostsupply.com.

This Just In...

Just in time for publication and thanks to our pal, artist Shannon Lawlor. Available this December, a new documentary on the singer/songwriter's life and times, *Ian Tyson: This is My Sky* takes fans on a musical odyssey through five decades of his



career – from folk to country to cowboy roots. The two-disc collector's edition captures Ian Tyson's life and music through an original authorized documentary and his first official concert video in more than two decades. Available exclusively in Canada at Wal-Mart and Zellers and in the rest of the world exclusively distributed through Hitching Post Supply at www.hitchingpostsupply.com.

photo by William Reynolds



From left: The three amigos – Author and western historian Don Hedgpeth, Ian Tyson and Cowboy Artists of America founding artist Joe Beeler Bannack, Montana 1992



Ian Tyson in the branding pen at Jim Guercio's OW Ranch Decker, Montana 1998

photo by William Reynolds

Classic Western – Ads

If Ralph Lauren is credited with starting “fashion lifestyle advertising” in the 1970s, then the Volkswagen ads of the ‘50s and ‘60s should be credited with the start of true, customer initiated “brand loyalty.” In 1949, William Bernbach, along with colleagues Ned Doyle and Maxwell Dane, formed Doyle Dane Bernbach (DDB), the Manhattan advertising agency that would create those revolutionary Volkswagen ad campaigns. Bernbach understood that advertising didn’t sell products; rather, he wanted to keep customers by creating and



The Volkswagen Station Wagon holds

Jiggs, Nevada is populated by five adults, four children, and one big dog that doesn't like photographers.

That happens to be just how many you can comfortably seat in a VW Station Wagon. In fact, the Volkswagen not only holds

the whole town of Jiggs, it also holds about twice as much as a conventional wagon: 170 cubic feet!

Next to people, the scarcest thing in Jiggs is gasoline. There's only one pump in the whole town.

You have to drive 25 miles to get to the next one.

And you could get to the next one in a VW on about one gallon of gas.

C. A. Breschini, who runs the only saloon in Jiggs: "We haven't had a shooting in two

nurturing them as brand ambassadors. What's so great about this VW ad? It celebrated a special part of the West. This landmark ad showed that VW's "microbus" or Transporter could carry everything, even "the whole town" – if the town was Jiggs, Nevada in 1965. Population five adults, four children and a dog.



the entire population of Jiggs, Nevada.

years!) even the summers get hotter than 105° above.

And Will Peters, who makes the best coyote bob in Elko County, remembers the winter of '36 when it got near 50° below. Fortunately, there's nothing in the Volks-

wagen that can freeze at 80° below, or boil at 105° above.

The engine's air-cooled. Once we got all the people in, they liked the seats, windows and sunroof so much we didn't know how to ask them to get out.



So we contributed one brand-new Volkswagen Station Wagon to the town of Jiggs, Nevada and rode off into the fading sunset.

(Sometimes it pays a town not to get too big.)

A Craftsman's Way

The resurgence of interest in the cowboy crafts of bit and spur making, saddle making, rawhide braiding and silver smithing – to name just a few – is a view into the discipline of process. The process by which an artisan approaches work relies on the support of quality tools and the choice of the proper tool. One could take this further as an approach to living well – choosing the right tool for the job, whatever that endeavor might be. And, to achieve success, one must know and be aware of one's tools – however simple their use may appear.

A good knife, pardon the pun, cuts across all task boundaries, as a good knife is a necessity in almost all aspects of life. One of the best discussions of “knowing your knife” comes from the writings of wood craftsman James Krenov (1920-2009).

Born in Siberia, Krenov spent his early years in Shanghai, China and then in Alaska, where his parents were teachers for the Bureau of Indian Affairs. In 1947, he moved to Sweden and studied furniture and design under Carl Malstem in Stockholm. The author of four crucial books for any serious woodworker, Krenov taught a philosophy that has become a prerequisite for advanced cabinetry throughout the world. In his book, his mystical treatise on cabinetmaking, *A Cabinetmaker's Notebook* (Van Nostrand Reinhold, 1976), he explains the importance of understanding one's tools and how they are the gateway to expression. The book transcends genre, as do his words, and is a primer for a general approach to life and craft.

“Of all the tools we cabinetmakers have around us, the ones that are most neglected are knives. I don't know why this is so; perhaps because knives, generally, are rather crude and the work we associate with them is whittling. You know, the boy sitting on a stump, chewing a blade of grass as he whittles at a twig or a chip.

“But knives, the way some of us experience them, are, alongside the chisel, plane and spokeshave, really beautiful and versatile tools. Of course the first thing we have to do is to get away from the coarse knife we usually have around and try to get hold of – or, better yet, make – some knives that we can do more detailed work with, knives that fit our hand and the ways of carving suited to making certain things.

“Most knives have an awkward thick blade with a much-rounded tip; ours should be nicely tapered, thin and graceful. The whole knife, with its definitely shaped handle, is made to cut, not away from, but *towards*. The carving we are talking about, small

shapes and neat little roundings, minute details – this kind of carving is best done towards you. It is done with a very special action. You use your hand rather than your arm. You hold the knife close down and very tight. It should be a fairly short-bladed knife. Holding it firmly, you work it towards you with your fingers and forearm tense, gripping the knife exactly, firmly, and as you make these little cuts, you are straining forward, and yet, at the same time, there is a controlled braking because, gripping tightly, you can also stop at any time you want to twist your fingers and the blade and that way come out of any cut that seems to be going too deeply, or wrong.

“Another thing you can do is turn the knife in your hand, away from you, and using the same tension cut away – not with the arm, but again with only the fingers. Holding the piece of wood in your left hand, you can, with the left thumb, press against the top of the knife blade and ‘dip’ that cut as you are making it away from you. These are smooth, strong movements your hands will be doing, and the thumb along the back of the knife gives force to the cut; you get a lot of power that way.

“I'm talking about this because not having the right knife often keeps us from making simple discoveries and doing what we really want, like using beautiful but very hard wood for small fine details: handles, consoles for shelves, little latches and various other personal touches. But, with a good knife, these impulses become real and enjoyable. You are carving with a razor-sharp knife, keeping all your cuts under perfect control. This kind of work is among the most gratifying I know because there is somehow a *closeness*, the sense of being one with your strong fingers and your eye, your

imagination, everything is there. It's a dance! All of you is working a little piece of bone-hard wood into some delicate shape that is a combination of usefulness and joy.

“With small knives that have handles to fit your hand as you cut towards you, you can work very, very accurately, making clean cuts, shaping the piece so it does not have to be rough-sanded or filed, because working with sandpaper and files takes away from the pleasure of carving and also, I think, from some of the shapes themselves.

“With time and interest comes skill. You learn to pivot the knife, twist it, use the very tip for the tiniest delicate shape. Your hands become hardened and awake, you can cut – crunch – deep and clean into a piece of secupira or hornbeam to a round a friendly handle. The work comes easier, you are thinking less and feeling more, because you know your knife. And that is how it should be.”

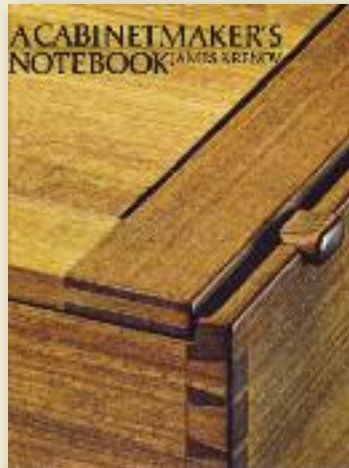


photo courtesy www.jameskrenov.com

The Eye Patch Film List and Rooster Cogburn's Timely Return



With all hoopla about the new Coen Brothers take on the classic Western film *True Grit* – with Jeff Bridges taking on John Wayne's roll of "Rooster Cogburn" – we at *The Cowboy Way* thought we would look at the film, due Christmas day, a little differently. The Rooster Cogburn character is unusual in a number of ways. Most apparent, the eye patch. So, we wondered just how many films recently featured stars with the pirate-like eyewear.



Hence a list (*clockwise from top right*):

1. *Escape from New York* (1981) – Kurt Russell as "Snake Plissken"
2. *Captain Ron* (1992) – Kurt Russell as "Captain Ron"
3. *The Eagle has Landed* (1976) – Robert Duvall as "Colonel Radl"
4. *The Good, The Bad and The Ugly* (1966) – Eli Wallach as "Tuco"
5. *Austin Powers: International Man of Mystery* (1997) – Robert Wagner as "Number Two"
6. *Valkyrie* (2008) – Tom Cruise as "Colonel Claus von Stauffenberg"
7. *Thunderball* (1965) – Adolfo Celi as "Emilio Largo"
8. *Sky Captain and the World of Tomorrow* (2004) – Angelina Jolie as "Commander Franky Cook"
9. *Oh, Brother, Where Art Thou?* (2000) – John Goodman as "Big Dan Teague"
10. *Kill Bill: Vol 2* (2004) – Darryl Hannah as "Elle Driver"



Things of Interest



Artisan Pencil Sharpening

New York, Hudson River valley craftsman David Rees is not going to let a little recession get in his way. For years he has practiced the age-old craft of pencil sharpening and is now offering his services on the internet. He states that his “artisanal service is perfect for writers, artists and standardized test takers.” He says that most people mail their pencils in for sharpening, but now he offers a service where he will supply you with the pencil – sharpened – as well. Is he kidding? Not really. As he states on his website, “Just because something makes you smile or laugh doesn’t mean it’s a joke.” He has a point. www.artisanalpencilsharpening.com



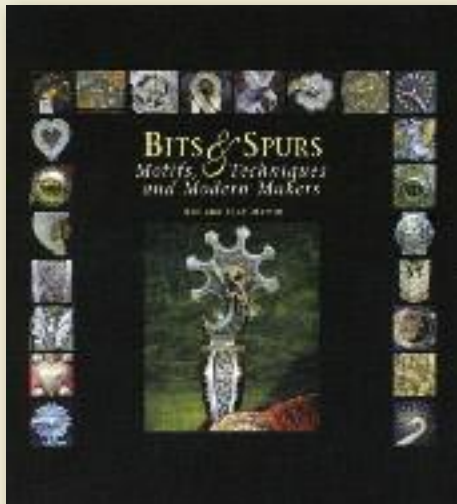
Rod Patrick Boots

A reminder that sometimes it’s the little things in life that can make all the difference – like a nice pair of boots. Rod Patrick has a limited number of retailers that sell his boots, so one must search them out. The fit and style of his boots are designed for riding and you will find they fill the bill. Find a dealer or internet site near you at www.rodpatrickbootmakers.com.



Bits, Spurs, et al.

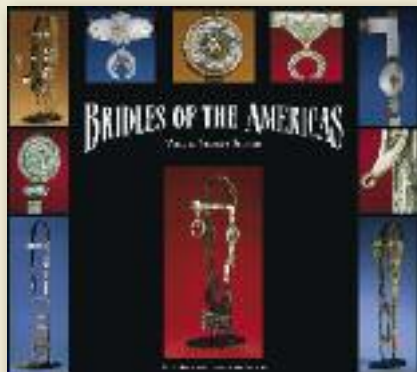
Our friends Ned and Jody Martin have published some of the finest research books around for those of us who just can’t get enough bits and spur stuff. *Bits & Spurs: Motifs, Techniques and Modern Makers* is another of their superb efforts. Fine antique bits and spurs of a century ago are scarce and difficult to find – as well as very expensive. So, there is a growing interest in pieces made by contemporary makers. This beautiful book introduces 123 skilled modern makers of usable and collectable bits and spurs. They come from all parts of the United States, as well as Canada and Europe, and are creating new designs appropriate for the 21ST century. Also included are descriptions and images of myriad motifs and techniques used in building and embellishing these pieces over many centuries. In its 300-plus pages await over 900 photos for you to pour over. A must have.



Another of Ned and Jody’s offerings is the start of their bridle books. The first one is *Bridles of the Americas, Volume 1: Indian Silver*. The Navajo and Southern Plains Indians loved the flash of silver to adorn their horses and themselves. This book traces the evolution and use of silver bridles as well as *gorgets*, pectorals, hair plates and concha belts, all of which were first obtained through trade networks, and later the Indians learned to make them themselves.

In this volume are nearly 500 images of silver bridles from museums and private collections, as well as depictions in ledger drawings and historic photos of these bridles

in use by the Plains people. The chapter on Navajo bits and bridles by Robert Bauver is illustrated with numerous photographs of ornate silver bridles and their details. The Navajo were the only tribe making distinctive iron bits and their own silver bridles. Winfield Coleman has contributed his beautiful paintings to illustrate how the Indian horse and mounted rider appeared in full regalia.



There will be three volumes in the series *Bridles of the Americas*. The second, by Mike Cowdrey and the Martins, will cover beaded, quilled and cloth bridles, and the final volume will include South American bridles, cowboy bridles and hitched horsehair.

Both of these fine books are currently available from www.hawkhillpress.com.



Stem Cell Equine Nutrition



STEMTech HealthSciences, Inc. of Southern California, a pioneering company in the area of adult stem cell nutrition, has announced StemEquine, a breakthrough in natural nutritional support for horses that promotes health and body renewal by supporting the body's natural release of its own adult stem cells. According to the company, adding the supplement to your horse's daily feed can make all the difference in overall health, wellness and performance of any horse. Stem Cells are at the core of the body's natural renewal system. In addition, in many tissues, they serve as an internal repair system, dividing to replenish and renew cells that are lost or damaged through normal wear and tear, injury, disease or strenuous physical activity.

For more information, visit www.equinestemcells.biz.



Arnold R. Rojas

1896 - 1988

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



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Back at the Ranch



Wendy Lane would be the first to tell you that buying a pair of custom boots is a very personal thing. As the owner of Back at the Ranch in Santa Fe, Wendy has been selling or overseeing the making of fine custom boots for a long time. The store sells their own brand along with some other selected retailers, including the likes of Silver Creek Outfitters in Ketchum, Rawhide in Oklahoma City and Gunslinger Dry Goods in Bandera, Texas – among others. Whether you visit her store on East Marcy Street in Santa Fe or order boots on her very complete website, Wendy wants your boot buying experience to be the best and provides a 15-day, no questions asked, money back guarantee on all products and services purchased, except special order items. To see more boots from Back at the Ranch, visit www.backattheranch.com.



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Don Dawson 1936 – 2010



One of the many friends of the PARAGON Foundation and a true booster and flag waiver for *The Cowboy Way*, our friend and fellow Westerner Don Dawson made it over the great divide this past summer. Don's love of the West and the freedoms it offered led him down many happy trails. One of his most treasured times was as past president and Board member of the Will James Society. Don leaves behind a loving and extended family, including

his wife and sweetheart of fifteen years Nollie Lei Hoopii Dawson and two brothers, Rodger Dawson of Santa Barbara, California and Christopher Dawson of Denver, Colorado. He is also survived by two children from a former marriage, son Mark Dawson (Lori) of Danville, California and daughter Starr (Ian) McLaughlin of Santa Rosa, California. Don has five grandchildren: Lia, Jared and Hallie Dawson and Sam and Charlie McLaughlin. Add the countless friends he held in his heart all over the West and our friend Don will be missed.



Buck & Sundance

A new documentary about Wyoming horseman Buck Brannaman has been chosen for screening during the 2011 Sundance Film Festival in Utah. The film, produced and directed by Cindy Meehl, is one of 16 chosen from over 841 submissions. Brannaman was the inspiration for the 1996 bestselling book by Nicholas Evans, *The Horse Whisperer*. Robert Redford made the book into a film in 1998, with Brannaman serving as a technical advisor during production. The documentary, titled *Buck*, will be premiered at Sundance during the festival which runs from January 20 – 30, 2011. www.cedarcreekmedia.com



photo by Cindy Meehl



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www.paragonfoundation.org

Chacodog.com

Anybody that names their company after their horse or dog, I like. Jim Boswell's internet heaven for authentic Indian goods is called "Chacodog." Chaco is the eight-year-old male Australian Shepherd that you'll see in the upper left hand corner of the site's home page. He's Jim's camp dog. Jim says, "He's really the boss – I just work for him. He's named after Chaco Canyon, an Anasazi site in New Mexico that is magical and mysterious. Now, my Chaco isn't magical or mysterious – he's incorrigibly rambunctious – but I did have my hopes for him when he was just a little furry ball. And he's very photogenic! Everyone needs a logo. The golden arches were taken, the swoosh was already on the tennis shoes and Chaco doesn't even know about this – so no messy contract disputes about royalties for repeated use of his image. A little kibble goes a long way."

Jim's site offers some of the finest and most authentic Indian-made jewelry, pottery, wood carving – among other things – you'll find anywhere. He has the genre's finest artist's work on his site and I am sure you find will something there you won't be able to live without. www.chacodog.com



Chacodog.com

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set with Natural Lapis Lazuli
by Gary Hoskie - Navajo



Natural Turquoise Row Bracelets
by Gary Hoskie - Navajo

Welcome A.J. Mangum

Starting with the next issue, we are pleased to welcome long-time Western journalist A.J. Mangum as a Contributing Editor to *The Cowboy Way*. A.J. is a good friend and we are very excited to include his superb writing in the magazine.

In addition to contributing to *The Cowboy Way*, this award-winning writer and former *Western Horseman* editor has launched *The Frontier Project*, a monthly documentary series chronicling contemporary cowboy culture, with segments on the horsemen, craftsmen and artists defining today's American West.

"I saw a need for a new approach to journalism about the *real* West, an approach not driven by marketing or advertising, but by the need to share the stories of influential Westerners, as well as the West's unsung heroes and heroines," Mangum says. "*The Frontier*



Project will use an 'up close and personal' storytelling approach that puts its subjects front and center, allowing them to tell their stories in their own words. Viewers can expect no fluff, no fads, no gimmicks, no bull."

In the 80-minute debut episode, horseman Peter Campbell discusses his approach as an educator, and the influence of his mentor, the late Tom Dorrance; Kansas craftsman Tuffy Flagler shares how personal adversity led him to a career as one of the West's most gifted makers of traditional working gear; novelist J.P.S. Brown explains the origins of his iconic character Jim Kane, resurrected in Brown's latest novel *Wolves at Our Door* and painter Harley Brown (a member of the Cowboy Artists of America) offers rare insight into his creative process.



The series' premiere – filmed in high-definition, digital video and priced at \$17.95, plus shipping and handling – is available on DVD at www.thefrontierproject.net, where you can also view a trailer of the episode, read A.J. Mangum's blog and sign up for a weekly e-mail newsletter featuring behind-the-scenes info on the premiere and on forthcoming episodes. Episode 2 of *The Frontier Project* has an expected release date of February 1, 2011. You can email A.J. for more information at thefrontierproject@gmail.com.



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The Studies of Gerry Bartlett

A fifth generation Californian, Gerry Bartlett started her career early, at age fifteen, as a portrait artist. Known for her skill of capturing her subjects, she decided to make it a little tougher by working in watercolor – as well as pen and ink and other mediums. Her current work is focused on Western subjects, close to her heritage and life experience.

Her great-grandfather trained horses in the early California vaquero style, while her great-grandmother came from an English riding background. These combinations of style influenced subsequent generations of Gerry's family and she grew up with many opportunities to work cattle on her family's ranch on the Big Sur Coast.

Shown are some of her color sketches, and, if you are interested in Gerry's work, please contact the Southwest Roundup Gallery at www.southwestroundup.com.



Doug Cox Bridles

Doug Cox is a gifted saddle maker and leather carver from Gardnerville, Nevada who's early work was most influenced by Bob Kelly and Ray Holes. He credits his success to many early masters of style and knowledge who helped him develop his expertise, along with the many traditional-style, competent horsemen Doug has ridden with. Along with saddles, Doug's bridles and gear making are highly sought after. One of Doug's silver saddles, with silver appointments by Ron Meyes of Nevada City, California, was exhibited at the American Quarter Horse Hall of Fame and Museum. These are examples of some of Doug's bridle designs. www.dougcoxcustomsaddles.com



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2010 NRRRS Finals

The Northern Range Ranch Roping Series concluded 2010 with a very successful Finals on October 15 and 16 at the Buckaroo Businesses arena during the NILE stock show in Billings, Montana. Some of the largest numbers of qualifying teams in the history of the NRRRS were there with 41 in the Open Division (accomplished ropers) and 42 in the Intermediate Division (women, children 15 and under and less experienced ropers). Teams qualified for the Finals by placing first through third in either division at any of 2010's 14 NRRRS sanctioned ropings; duplicate teams can only rope once at the Finals or there would have been many more teams!

Each team had the opportunity to rope up to three times in this progressive competition. It speaks to the quality of roping when, at this year's finals, they had more teams finish all three rounds than ever before, along with some record-breaking scores and a large crowd that enjoyed watching some of the best ropers in the country compete.



Finals Youth Winner

Youth Division: Winning the Youth Division was Sterling Grosskopf of Billings, Montana. To win, this 10-year-old roper had to head two "critters" breakaway and then heel two solid, dally and help his team member stretch the calf out. Sterling headed his critters with a scoop and a houlihan, and then he caught heels on both his critters with a backhand over the hip and a standard trap.

Intermediate Division: The Intermediate Division competed on the 15TH; the quality of roping was amazing. Note that first and second were only separated by a fraction of time and that only two points separated first place from third. Winning first place honors and money was Caleb Munns, Cody Hill and Dwight Hill – with a score of 87 and a cumulative time of 6.32 seconds. Second place winners – Lyman Clark, Caleb Munns and Martie Heggie with 87 points and a



Finals 3RD Intermediate



Finals 1ST Intermediate

for the season's high-point roper were Staci Grosskopf of Huntley, MT, Cody Hill of Rexburg, ID, and Caleb Munns of Mackay, ID. Taking home the coveted custom saddle by Reid



Intermediate 2ND and High Run of the Day



Intermediate High-point Winner

cumulative time of 7.53. Third place winners – Staci Grosskopf, Caleb Munns and Scott Grosskopf with 85 points. Caleb also won the Fancy Heel with a turn-over loop. The top three ropers going into the Finals

Flatten of Word of Mouth Leather in Livingston, MT, was Staci Grosskopf. Points were accumulated from the entire season, including the Finals. Staci had been in contention for the high-point award in 2009...until she lost the end

of her index finger in a dally and had to miss the next four ropings during that roping season.

Open Division: Held on the 16TH, the seats were full as the ropers warmed up their horses. When the dust settled, winning first place honors and money was Scott Grosskopf of Huntley, MT, Dwight Hill of Rexburg, ID and Luis Velasco of Lima, MT, with a score of 96 points. Second place winners – Paul Erickson, Dwight Hill, and Sam Redding with 94 points. Third place winners – Scott Grosskopf, Dwight Hill and Sam Olsen of Greybull, WY with 87 points. The top three ropers going into the finals for the season's high-point roper were Dick Grosskopf of Huntley, MT, Marty He Does It of Fort Smith, MT and Scott



High-point Run Open



High-point Open



Finals 2ND Intermediate



Finals 3RD Open

Grosskopf of Huntley, MT. Taking home the coveted custom saddle by Ross Brunk, owner of Northern Range Cowboy Gear in Billings, MT, was Dick Grosskopf. Points were accumulated from the entire season including the Finals. An NRRRS member since its first year in 1999, 65-year-old Dick Grosskopf has faithfully and enthusiastically attended almost all of the ropings in the past 11 years, and, fitting that, he finally had the honor of taking home a beautiful saddle! The Northern Range Ranch Roping Series next ranch roping series starts in the spring of 2011. www.ranchroping.com



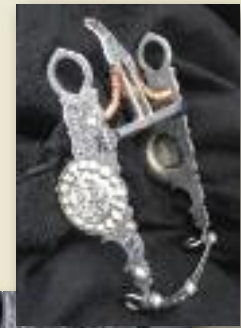
Ropers for Peace

A favorite with high school rodeo participants, this bench-made sterling and 14k buckle is hand-crafted by fourth generational silversmith James Stegman in Carson City, Nevada. It's part of the Old Cowdogs Collection by Comstock Heritage Silversmiths. www.comstockheritage.com



Silver by Arne Esp

One of the most coveted awards to win at the Northern Range Ranch Roping Series is one of Montana craftsman Arne Esp's silver buckles. Arne is a very talented silversmith and bit maker and his work is treasured all over the Pacific Slope and Northern Range country. Arne and his family ranch near Harden, Montana and you can see more of his fine work at www.arneesilver.com.





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Range Radio

www.ranchandreatata.com

Catalog Lust

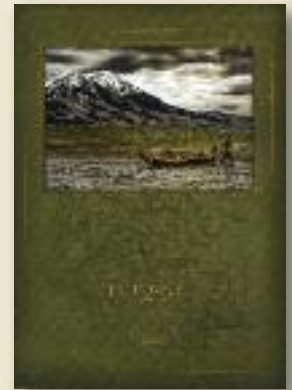
This time of year brings lots and lots of catalogs to the mail slot. Here are three that caught our eye.

The Pendleton Home catalog is alive with color and retro design that could “cabin-ize” the most modern and steely cold environment. Lunge back to the guest ranch world of the 1950s; the classic look of Pendleton from our own Pacific Northwest is always in style. www.pendleton-usa.com



Yvon Chouinard created a business with Patagonia, even though he didn't want to be in business. He did it on thoughtful design, superb quality and an intelligent look at “useful” apparel. Along the way, he built a highly respected company that gives back a great deal through its association with 1% for The Planet. Where else can one find shirt colors like “Fog,” “Gecko Green” or “Acai” – what color is “Acai?” www.patagonia.com

When one is going into the outback and wishes to look super doing it, then one must first shop the J.L. Powell catalog. Being rained on or frozen never looked so good. The catalog is an F.A.O. Schwartz toy catalog for the outdoorsman. As you read the description of the Cashmere Thermal Throw at “575 dollars,” you begin to feel its unique warmth through its fibers of “Mongolian cashmere.” Superb quality, exquisite detail along with “stand-the-gaff” construction; items from J.L. Powell would be at home equally on horseback or in the office. www.jlpowellusa.com



Comstock Heritage: Silversmiths 125 Years Young

James Stegman is where he usually is, hunched over his jeweler's bench working on a buckle or concho or a something made out of sterling silver, gold or some combination of the two. Either that or the master silversmith is forming metal on the shop's drop hammer – a rather medieval looking contraption that is in essence a rock on a rope. It works like this: One places a forming die upon the drop hammer with a piece of silver or gold on the die. A large flat weight is hoisted up via a sort of Rube Goldberg-looking conveyance of motor and clutch. When Stegman lets go of the rope, the weight plummets down, forcing the metal into the die with the sound of a Chrysler running into a wall. Appropriate, as the drop hammer is fashioned from a 1939 Chrysler differential.

"We like the old ways here in Nevada," Stegman smiles, again without looking up. The process Stegman and the others utilize in the Comstock Heritage shop hasn't really changed much since the whole enterprise started back in 1886. For the last 125 years, come this January, members of his family have been doing exactly the same thing – building silver items, one at a time. Many are made on similar, simple, physics-based machines. Stegman is of a third generation in his family to follow down this artisan path. "Our family has, in a sense, been involved in different aspects of this business," he says, peeling off his magnifying eyeglass. "My father made different buckles than his father, my grandfather made things besides buckles, as did my uncle and great uncle. There are so many tools here that you could go in countless directions with this business. But, as some continuing a family tradition, the biggest inspiration I get is from the knowledge that we (and the company) have been around for this long – 125 years – and that brings a calm to me, frankly, to what sometimes can be tense business situations." He grins, "Additionally, my grandfather Christian and great uncle Herman started their company as C & H Novelties. That title makes me smile, and I like to think I'm continuing what they had started. Although in the 1920s, 'novelties' had a different meaning, but I think it conveys a sense of whimsy, which I like."

Herman and Christian Stegman were born in San Francisco in 1896 and 1899. Both pursued journeyman trades while Christian worked as an engraver and, in 1936, started the Acorn Manufacturing Company, which specialized in saddle and bridle silver – at the time called Spanish Ornamentation. One of the first customers was Keyston Bros. in San Francisco, at the time the west's largest distributor of Western saddles and gear. "Herman helped support Christian's efforts," James continues, "as he helped not only Chris, but his family as well, by playing piano in local roadhouses. Later, Herman would prove to be an even bigger blessing as he designed and constructed most of the tools, dies and machinery they used." Stegman looks around his shop, "Many of those tools we still use today."

The Stegman's work paid off as Acorn became a major supplier for companies such as the Visalia Stock Saddle Company. In 1949,



photos courtesy AmericanBuckle.com

These exquisite buckles show the artistry of craftsman James Stegman

a big change took place as the company acquired the legendary silversmithing company Irvine and Jachens, started in 1886 by J.C.



photos courtesy AmericanBuckle.com



Stegman's choice of metals and design are at once contemporary while steeped in the traditions of the West.



Irvine, when the business went up for sale due to a partner's death. This acquisition enabled Acorn to grow and to continue to produce the quality of saddle appointments and other items that the two companies had been known for.

"Saddle silver is still an important part of our business and is growing with the greater interest in classic saddle and vaquero-style gear. We sell almost all of our saddle silver via the Internet through Oldcowsdogs.com and, because we have an older style, we split that business between custom work and reproduction/repair work. As everything is hand-made one-at-a-time right here, we are rarely the least expensive, so we make sure that what we produce is of the best quality and weight. If someone is missing a piece from an antique saddle that our company worked on, say in the early 1940s, we not only have the tools but also the experience to make the missing piece match once it's replaced on the saddle."

While saddle silver is where they started, over the years the company has evolved and diversified. In the early 1970s, Christian's son Howard moved the company to its present

location in Carson City, Nevada – just nine miles from the historic Comstock Load. Since the early 1980s, the Western silver business has changed and evolved even further. Today, James Stegman and his wife Donna run the business in all of its incarnations, yet the basis of what is a 125-year legacy of silversmithing is very much a part of daily life at the Comstock Heritage shop.

"We realize we must perform at very high levels of expertise for our customer," explains Donna Stegman. "We become a true partner in business with the select group of retailers that we make things for. It means we work directly with their customers, as well. That way, we can build a much stronger relationship – customer, store and maker. It makes for a strong and supportive customer base."

James adds, "Our customers are attracted to the art of what we do, and we do our best to give personal and unique touches to each piece. Not always immediately visible, these are often small nods to the person purchasing the piece – an extra horse head here, a monogram there. We are able to work these things



photos courtesy oldcowsdogs.com

Middle left, middle right and bottom right: The resurgence of interest in fine bridle horses and traditional vaquero style has increased demand for Comstock Heritage's saddle silver. Shown are various examples of the Old Cowsdogs collection including bridle conchos, scarf slides and spur concho ornamentation.



in where not everyone knows they are there. It's the reason why someone will wear solid gold even though they are the only person that knows it, they know it and that's the point. It functions well because we work with the end customer. Traditionally, our buckles need to be sold. It's the reason we work so closely with our retailers. I think our product will always need to be picked up and examined before buying, it's one of the reasons we put so much into not only the front but the back of the piece, as well. I feel that there will always be retailers for us. We make a personal product for that very reason. Furthermore, our pieces sell best in resort locations where people are enjoying themselves and wanting to take something home of heirloom quality. As long as there are places like this, our retailers will continue to thrive. Of course, this doesn't mean you don't need a web presence, you absolutely do. We have worked closely with our retailers, especially Axel's in Vail, to make sure we have the best possible representation online."

"Surviving in this business for as long as we have is a function of quality and lots of customer care and understanding," says James Stegman, "and new and evolving design, as taste changes. We still create trophy buckles and saddle silver, but James is working on new designs all the time. Over the past five



photos courtesy Comstock Heritage

Above: The Ute Chieftan was one the most sought after silver saddle designs created over the years by Keystone Bros. Saddlery of San Francisco. Acorn Manufacturing, then in San Francisco as well, created all the detailed silver work. Acorn is now Comstock Heritage. At left, detail of gold and silver saddle horn.

years, we have been able to really stretch in terms of ability & style and have moved in the direction of primarily making one-of-a-kind pieces. We do make some styles repeatedly, but the custom nature appeals to both my nature and our customers. It's difficult to go back at this point, so we will continue in that direction. I especially enjoy adding to our line by finding or making unusual gift items for the hard to please, we will



Card suit bridle



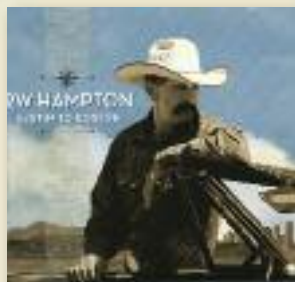
James Stegman

continue that as well, maybe for the next 125 years or so." Visit www.comstockheritage.com.



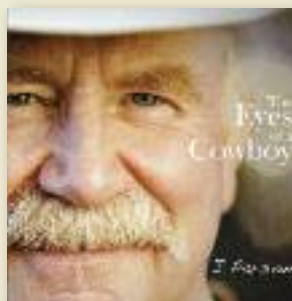
Western Music

Recently a number of new CDs have made their way onto the pick-up floor. That's not a bad place as those are the ones that are currently in "heavy-play" rotation. You might like them yourself. First is RW Hampton's *Austin to Boston* (www.rwhampton.com).



Here's a great road trip CD with RW and that voice of his that carries you along. His rendition of "Danny Boy" is one of the best you'll ever hear. *The Eyes of a Cowboy* from Bakersfield's own J Parson is filled with great

story songs that cover lots of country – from the "Carissa Plains" to "Bridgeport" to leaving his "Blue Mountain Home" (www.jparson.com). Perennial



favorite Brenn Hill delivers *Equine* (www.brennhill.com), a collection of cowboy songs and ballads with some seriously good production values. The

album is filled with songs that will make you want to hit the replay button – "Still Your Little Girl" and "Where the High Meets the Lonesome" are



just a couple. Our friend Tom Russell (www.tomrussell.com) has two in this mix as we simply can't hear enough of him. *Cowboy'd All to Hell* is the perfect title for this album of Russell cowboy classics and is a must have. "The Rose of the San Joaquin" and "Tonight We Ride" are included on the CD, along with two duets with Ian Tyson. The other Russell album is his compilation, double

CD *Veteran's Day*. This one has 37 tracks and includes "St. Olav's Gate" with Nanci Griffith and "Throwin' Horseshoes at the Moon." Too much? There's no such thing as Russell overload, pilgrim.

Vinyl Classics

You tell us if this should become a regular offering in the magazine. Sometimes one simply must remember the great albums of the past – especially now that "record players" are back in style. Here are two to find:

Michael Nesmith (yes, the guy from *The Monkees*) created some great albums after the television show stopped airing in the 60s. He wrote one of the great country songs of the 70s, "Joanne," and is considered, along with Gram Parsons, a pioneer of country-rock. This album, with cover design by the great Norman Seef, titled *Compilation* (RCA 1973), contains a number of his early hits including "Some of Shelly's Blues" and a superb rendition of the classic "Prairie Lullaby." His website, www.videoranch.com, is equally creative. Appropriate for a guy whose mother invented Liquid Paper correction fluid.



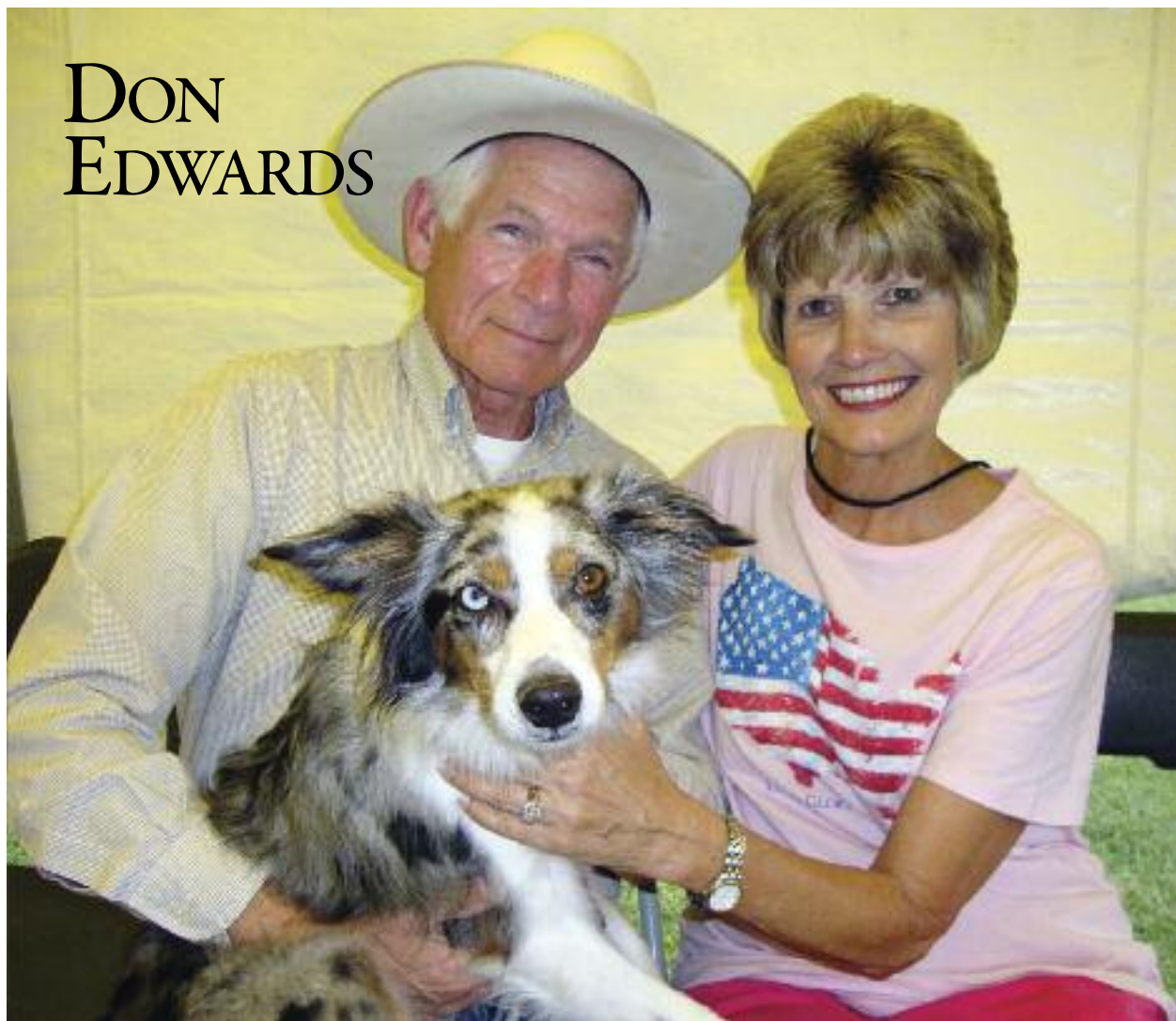
In the world and universe of cowboy music, this one started it all. The 1983 release of Ian Tyson's *Old Corrals and Sagebrush* was one of those drive-a-stake-in-the-ground, lynch pin moments in Western culture. "Windy Bill," "Gallo del Cielo" and "Night Rider's Lament," to mention just a few of the classics on that record, have been played a billion times across the West. Ian says of the album, "I put that album out for Columbia in 1983, singing about horses, ponderosa pines and the Old Double Diamond Ranch in Wyoming. My friend Jay Dusard shot the cover photograph – a fine black and white picture of me sitting on Smoky, my circle horse, in front of the Diamond V weigh scales." The album was an all-around game changer in the culture of the West. www.iantyson.com





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DON
EDWARDS

photos courtesy Darrell Arnold

Don Edwards with his wife Kathy and their little pard Smoky

IT'S ALWAYS ABOUT THE MUSIC



BY DARRELL ARNOLD

“For me, it’s always been about the music. The music of America and cowboy music was always part of traditional American folk music,” says Don Edwards. “The two biggest genres were cowboy music and blues. It was just second nature to us. Cowboy music was about the songs, not the singers. I always explain to people that that is

the culture I came out of. When I go out to play music, it is not about me. I’m a messenger, but it is the song that is important. Mainstream music is an industrial thing. The music I sing is organic. I just want to pass it on to someone.”

Don Edwards is widely known and respected as the dean of cowboy music. He has been performing this music for 50

years, since he started back in 1961 as an actor, singer and stuntman at the amusement park Six Flags over Texas. And all during those years, Don was learning. Not only did he learn how to be an outstanding singer and guitarist, but he also learned the history of cowboy and Western music. The biographic picture on his website, www.donedwards.com, describes him as a “musicologist.” Indeed, Don is a singing encyclopedia of details about the songs, the writers and the singers of several genres of American folk music. Don Edwards knows what he’s singing about.

Don says, “One thing we have in Western music is a wide diversity of styles. There are thousands of us singing this stuff, and we all do it differently. There is no group of musicians who are more diverse. It used to be that way in country music. You could always tell who was who. Ray Price was different than Ernest Tubb. Every singer was distinct from the other. Nowadays, it’s hard to tell them apart.

“But Western music has taken over that slot. We all write differently from each other, and we all interpret the music differently. We all have our own personalities. The talent has great variety.

“What I love to do is bring some of the old music forward and pass it on to another generation. When these young people ask me my opinion, I try to give it to them, in a good way. They do have to write new music, but they can’t forget where this music came from. Bring the traditional stuff with you. Country music died because they didn’t continue it. Singers like Merle Haggard and Willie Nelson and Bob Dylan and Bruce Springsteen are walking encyclopedias of old, traditional music. They know where it came from. Today, too many of the ones under 40-years-old don’t know those old stories.”

Are there young cowboy singers today who are receptive to Don’s message? He says there are. “Two of my favorite young guys coming along are Brenn Hill and Andy Hedges. Brenn is a marvelous songwriter. I’ve talked to him many times. He asked me what to do and I told him to pattern his writing after someone who is good at it, like Ian Tyson.

“People associate me with Marty Robbins,” says Edwards. “I don’t try to sound like him, but some things just come out. If you go to an Ian Tyson concert, you’ll hear his new songs, but you’ll also hear his old songs, and at least one traditional song. You’ve got to learn those old traditional songs, like ‘Little Joe the Wrangler.’ Those songs are as good today as they ever were. And people demand to hear them. Andy Hedges writes great stuff of his own, but he already knows a lot of the old stuff. That mixture is important. If you don’t care about the old stuff, you are setting yourself up for failure.”

Edwards explains that the American Indians’ culture lasted about 12,000 years, due in large part to each older generation passing on to the younger one the culture, the traditions, the stories and the songs. He says, “It still happens

to this day in the southern Appalachian Mountains. You can see little kids seven or eight-years-old who know those ancient mountain songs. It is part of their culture. This is what I want to continue in Western music. That old music was part of our lives. We had live music in our homes. My uncle played a pump organ and my dad played a tiple, a 10-string instrument from Argentina. He played it in minstrel shows. I still own it. It’s a Martin. I remember all that stuff. The older I get, the more urgent it seems to me to pass my musical heritage on to others.”

One way music is passed around is at today’s Western music festivals, although the frequency and amount of workshops has seemed to diminish in recent years. Don says, “If you go to a bluegrass festival back East, you’ll find workshops everywhere. It’s because people are so eager to



Don Edwards warms up before performing at the Wet Mountain Music Festival in Westcliffe, Colorado

learn more and I think it’s fantastic that those young people can get mentoring by outstanding older artists. That’s how you learn, with hands on experience. It’s invaluable. When I was young, we didn’t have Western music festivals or DVDs and videos that taught you how to play certain things. I’m more than willing to pass on what I know at any Western festival. All they have to do is ask. Everybody has something to say, something to pass on. I think we’re losing some of that because we’re not doing enough of the workshops.”

Don Edwards’ most recent project, released last

November, is a patriotic effort titled *Don Edwards, American*. Don explains how his roots in cowboy music naturally led him to do an album of this kind. “I think Western music, old-time country music and cowboy music have always been based in American conservatism, like the founders of our country were. The music itself has always been more conservative than it has been liberal. Western music especially. Those old-time Western singers shaped my entire life. They were so special to me.”

Don’s personal roots, his family roots, have also shaped his attitude toward his country. “My grandparents on both sides were immigrants. On my father’s side, they came from England, and on my mother’s side, they came from Scotland. I can trace it back. They were all hard workers. They had determination and faith in God. They held those basic traditional values. They would have been insulted to take government handouts.”

The real catalyst that got this album going, though, was a photograph taken by a friend, Craig Swancy, while Don was playing at Craig’s Music Store in Weatherford, Texas. Don says, “He took the picture while I was onstage playing. It was a profile of me sitting on a stool, and right over my shoulder is a lit-up American flag. My wife Kathy saw the



traditional, conservative ideas and pride in his country without it being overtly political or bashing someone. He says, “The master of that kind of song writing, songs that are accurate, topical and often satirical, without naming names, is Bob Dylan.”

And indeed, Don’s new album has a Dylan-esque quality to it, almost like a cowboy, folk, protest album. It was produced by Rich O’Brien, arguably the best cowboy music producer out there. “Rich and I started throwing song titles around. We did the entire album ourselves, just Rich and I. It is very simple.

“I like patriotic songs,” says Don. “As a country, we kind of drift away from patriotic stuff when we get comfortable, but then things happen, and we feel a need to get back to it. I don’t consider myself a political person in that sense, but you can’t help but know when things are going on that are getting away from being a basic American. It’s like we’re the bad guys all of a sudden. People forget how this country was in the past. Gene Autry was a huge advocate for Americanism, being a World War II pilot. He talked about it to the kids on his radio shows. Being American, being patriotic, loving your country, doing what you can do for it. It’s nothing new; we’re just in another cycle of it. The basis of everything I believe in has always been history. You can’t deny what is true and what is opinion. The facts are there. A lot of people today don’t know anything that happened 50 years ago, a hundred years ago, 200 years ago. People seem to forget, America was founded as a republic, not as a democracy. There is no democracy in the history of mankind that has lasted longer than 200 years. A democracy will self-destruct. Benjamin Franklin told us that. As soon as the people find out who is offering the most handouts that is who they vote for. I think people are starting to get together and understand what is happening to America. They are finally fighting back.”

Don starts to rev up as he continues, “The Constitution of the United States is a document that is carved in stone. It is not a ‘living’ thing. It’s not something you can change anytime you feel like it. It was based on the Bible. As it says in *Revelations 2:16*, ‘I will fight them with the sword of my



Fan Steve White from Arizona poses with Mitchell and Edwards at the Colorado Festival

photograph and said, ‘Don, you need to do a CD for this picture.’ The photograph is the cover on the new album.”

Don wanted to produce an album that presented his



Scott O'Malley owns Western Jubilee Recording Company and represents Don Edwards and his music

mouth.' My mouth is my singing. I will do that as long as I can do that. I believe in what Patrick Henry said, 'Give me liberty or give me death.' I will die for my country, but I won't shed one drop of blood, willingly, for the government. I'm serious. Those people in Washington, D.C. don't represent me. I live in Texas. Most of us who live out West, especially out West, understand that those people in Washington don't speak for us. They've got their own little world up there, and frankly, it is a whole different deal in the West and in other parts of the country. I travel constantly and I have great faith in the American people. They are smart and they see the truth."

For more information about Don Edwards and his new album, go to somagency.com/donedwards or contact Western Jubilee Recording Company at 1-800-707-2353 or westernjubilee.com.



A few words about Don Edwards from his waddie-pard Waddie Mitchell

BY DARRELL ARNOLD

Highly acclaimed cowboy poet Waddie Mitchell often performs at the same venues as Don Edwards. Further, they often team up and perform on the same stage together. Mitchell was with Edwards at the Wet Mountains Music Festival, and he, too, has strong opinions about the shape of America and the West. He shares some of them here:



Being Waddie Mitchell:

"I have entered *geezerdom*, and I'm not near as passionate or upset as I used to be in my political beliefs. I can tell you that out West, when we come to a community to perform, it makes me want to get re-involved because this is the America that I grew to love, that I want to preserve. These are landed people, people of the earth, in amongst and living within the bounds of nature, all with a better perspective. When we bunch up together, and all we know is what man makes and what man can control, we get pretty doggone high on ourselves, and that's when things go to hell. A tsunami doesn't even humble us. All it does is make us wonder for a day or three. An earthquake does not humble us. But you go out there and try to work within the bounds of old Mother Nature and you're humbled on a daily basis. With that humility comes that realization that we are specks here. We have no right to ruin this. We have the intelligence and the where-with-all to leave things better for every generation. My dad used to say, 'If you're diggin' yourself into a hole, stop diggin'."

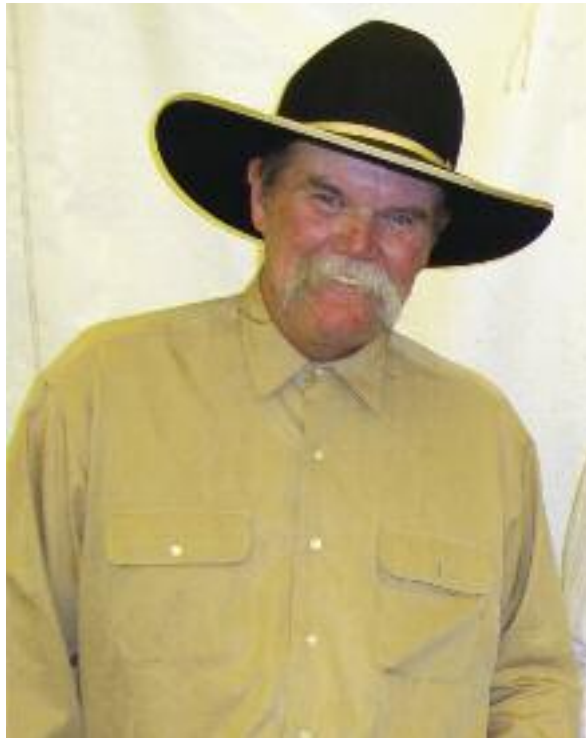
Coming Home from Vietnam:

"When I got back from Viet Nam, if I hadn't had that sagebrush desert to go back to, to get straightened out for

about 25 years before I came out in public, I'd have had a hard time of it."

Ranch Living:

"The beauty of living on a ranch is that the kids learn to work. They all have thanked me, as adults. They sure didn't thank me as kids, but every one of them has come to me as an adult and said, 'That's the best thing you ever did for me.' They got a work ethic."



On the West and the Constitution:

"Almost 90 percent of Nevada is owned by the government. It was always 'federal' land until there started to be a sagebrush rebellion. Then they changed it to 'public' land. [The government] did not want to handle disputes locally. 'We'll take you to a federal holding facility.' I've been fighting that battle my entire life. Frankly, it's too bad the PARAGON Foundation is needed. Very little of the original Constitution hasn't been changed and updated or ignored or completely turned around. It has simply become lawyer talk. I carry a copy of the Constitution with me. The Founders set the country up for citizen legislators. Give your country two years, just

like in the Army. Today, we raise politicians and groom politicians and they know exactly what to say to get elected and then they go with their own agendas. They're groomed to be American leaders. The only thing that changes is the administrations."

On the Political Class:

"We've lost a lot of representation. When we started getting full-time politicians and their full-time staffs is when things started to go wrong. The politicians' wives of the ruling class play bridge together and they tell their husbands not to make waves. I am upset with both sides. I may be more frustrated than I've ever been. I remember when Tip O'Neal and Ronald Reagan were at odds. You didn't get much more liberal than Tip O'Neal or more conservative than Reagan. But they still had dialogue."

On Government:

"We are so polarized nowadays it's ridiculous. I just wish the politicians would listen to their constituents a little bit. That's where we've lost. The government was set up to strike a fine balance. You have those to whom the social agenda is a big deal, and others think the economic agenda is a big deal. You try to meld that. That's not happening today. They are two separate entities. I have friends who are liberal. Healthy differences in politics are what it's all about. The nation was set up for a generous dose of back and forth. We have seen no back and forth. We don't have the statesmen anymore. The men who can stand up and give you an impassioned reason and change minds."

Getting America Back:

"When the people of third world countries get a taste of capitalism, they do not want to go back to their status quo. I believe that where we fail is in not presenting it to those people in the right way. We have the technology with cell phones and computers to let the rest of the world in on it. The world would be better off if everybody would say, 'Okay, I'm taking responsibility for my own life. I'm gonna go make something of it.' But we lose that attitude when the government says, 'You are just as good as everybody else, but no better than anyone else.' When you get in that frame of mind, you do not have the ambition or the carrot at the end of the stick. All you have is the stick. If you think the government is going to do it all for you, and all you have to do is give your firstborn off to the next world, then people become lethargic. Give them that cherry. Let them get a good bite of it, and you'll see the world turn around."





Stop. Close your eyes. Listen. If you listen hard enough, you can hear it. Faintly at first, but growing stronger the more you focus on it. A thin, soft scream of help. So soft it is often overlooked, after all, those who would hear it have too much going on. Life is too busy to be listening to a voice that you have to pause to hear. Or is it?

Rural America is crying out for help. Communities all across the country are slowly dying, and they are often doing it so quietly that no one notices. Well, no one except those affected. Those living in Rural America know how hard it is to get a job when businesses are forced to close. They know what it's like to send their kids to a school shared with several other communities. They drive by the "For Sale" signs on ranches that their friends once lived on. They understand why their new college graduate cannot return to their hometown. Maybe you too, are witnessing these symptoms of a greater problem, or maybe you live somewhere that has isolated you from these signs, for now.

For decades, the largest cornerstone of Rural America – the livestock industry – has been fighting a war of self preservation, and it is losing. Already, both hog producers and poultry producers have lost their independence. Instead, massive corporations have captured control over production. Sure, the few producers who are left in these industries are still "producing," but the corporation makes all the decisions, and the once independent "producer" is really no more than a puppet in its hands.

As the once-independent hog and poultry producers were given the ultimatum from the big corporations "leave the industry or contract only with us," Rural America was caught in the crossfire. Collateral damage.

There is one major frontier where the battle still wages. That is the U.S. Cattle Industry. While the industry has faced significant losses (over half a million producers have left the industry since 1980), there are still hundreds of thousands of hard-working, stubborn and fiercely independent cattle farmers and ranchers fighting the massive corporations blow-by-blow. And still, Rural America is in the crossfire.

If those tenacious ranchers lose this battle, then Rural America and any American who wants safe, delicious U.S.A. Beef will also lose. This battle is too big for ranchers to fight alone. Without your help, the United States of America will lose control of its beef supply, and we will remember ranchers and working cattle ranches as things of the past, much like we've lost untold manufacturing industries in America.

R-CALF USA has been fighting this battle for a decade. While several important battles are already won, such as giving consumers the right to know where their food is produced through country of origin labeling, there is much more to do. Without the help of consumers and the citizens of Rural America, the battle will be lost. We need your help to win!

R-CALF USA will continue fighting until the future of the U.S. Cattle Industry, Rural America and the U.S. beef supply are secure. Will you?

Don't ignore the cry for help, please join R-CALF USA and help us fight for your future.

To join R-CALF USA: Visit www.r-calfusa.com.

Send \$50 to R-CALF USA, PO Box 30715, Billings, MT 59101 or call 406-252-2516.

Hides and Feathers: A Potentially Extraordinary Alliance

By Bill Bullard, CEO R-CALF USA

Imagine if you will that you are a grower of raw widgets, which require further processing to transform them into edible widgets. Edible widgets are in great demand – nearly everyone wants edible widgets two or three times each week.

Growing raw widgets is a specialized process, and imagine that you become an expert. Several times each year you gather your raw widgets and send them to market. And, several times each year there are many widget processors bidding for your raw widgets. In this free market system, this bidding by many processors determines the competitive price for each raw widget. With your profits earned in the competitive marketplace, you pay your overhead, your labor and operational costs, and you invest for your future.

But soon, all the widget processors join together and form but a single, giant widget processing company. The once many raw widget buyers have now become only one. There is no longer a market for raw widgets in your area, except the newly formed giant widget processing company.

Recognizing that where once there was competition, there now is a monopoly. Congress fills the void created by the loss of competition with laws and regulations. Because a market without competition lacks natural forces to prevent abusive market behavior, these laws and regulations try to emulate the natural restraints on abusive market behavior that would otherwise exist if the marketplace were competitive.

So, now you are an expert, specialized grower of raw widgets without a competitive market but you do have one potential buyer. What do you do?

Well, if you were like Alton Terry, a Tennessee poultry grower, and you wanted to raise and grow chickens instead of widgets, you would enter into a contract with the chicken processing company in your area so you would have access to a market when your chickens were ready to sell. In 2001, Terry did just that by contracting with Tyson Farms, Inc. (Tyson) so he could begin raising chickens on his farm under a grower contract with Tyson.

One of the general requirements stemming from Congress' effort to protect growers like Terry from abusive market behavior that can arise in a monopolistic market is a prohibition under the Packers and Stockyards Act that prohibits Tyson from engaging in unfair trade practices such as those that are unfair, unjustly discriminatory, deceptive, or practices that result in undue or unreasonable prejudice

against growers like Terry. More specific requirements include that Tyson must weigh Terry's chickens immediately upon their arrival at Tyson's plant and Tyson must allow Terry the right to observe Tyson's weighing of his chickens.

Terry was not afforded the right to observe the weighing of chickens he delivered to Tyson in 2004, and after Terry complained to the U.S. Department of Agriculture (USDA) – the federal agency charged with enforcing the Packers and Stockyards Act – Tyson cancelled Terry's contract. Soon after, Terry joined the hundreds of thousands of farmers and ranchers who have exited the livestock and poultry industries because they could not access a competitive marketplace. Terry lost his farm to foreclosure.

Terry later filed a lawsuit alleging that Tyson violated the Packers and Stockyards Act that prohibits processors like Tyson from engaging in unfair trade practices by not weighing Terry's chickens immediately upon their arrival at Tyson's plant, denying Terry his right to observe the weighing of his chickens and by terminating Terry's contract because he had complained to the USDA.

The court, however, dismissed Terry's lawsuit on the grounds that it believed the prohibitions against unfair trade practices only apply to Tyson if those unfair trade practices cause an injury to competition. In other words, Tyson argued that it should not be held accountable for engaging in unfair trade practices that harm only individual farmers or ranchers, and both the lower court and an appellate court agreed. Instead, the courts found Tyson could only be held accountable if its unfair trade practices were to cause an overall injury to the competitiveness of the entire poultry industry. This was a standard Terry could not meet as Tyson's unfair trade practices were targeted only at him, not at the entire poultry industry.

This case, **Alton T. Terry v Tyson Farms, Inc.**, is but a continuation of the long struggle between individual farmers and ranchers who grow our food and the highly concentrated meatpacking industry that processes it. Nine out of ten hog farmers who raised hogs just 30 years ago are gone today. Eight out of ten dairy farmers who produced milk 30 years ago are gone today. Four out of ten cattle ranchers that raised cattle 30 years ago are gone today. How is that working for us? Not so well if we are concerned about food safety and food security.

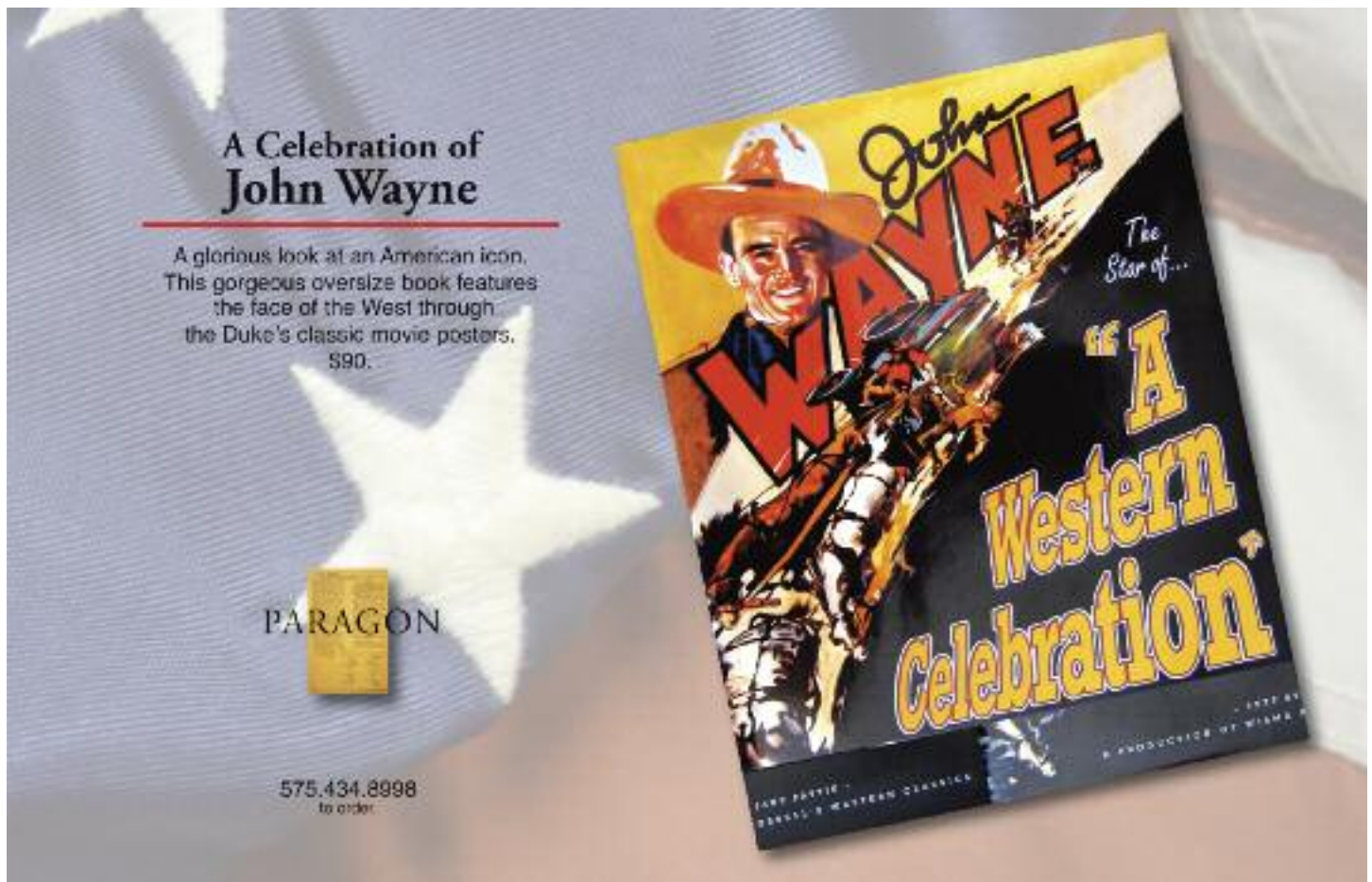
In October 2010, Terry petitioned the U.S. Supreme Court to review his case. At issue is whether dominant

meatpackers like Tyson can continue to engage in unfair trade practices against individual livestock and poultry producers so long as their practices do not cause an overall harm to the competitiveness of the entire U.S. livestock and poultry industries.

This is a pivotal issue in the struggle to reverse the alarming contraction of all the major U.S. livestock industries. Unless livestock and poultry growers can stop the monopolistic meatpackers from exploiting the lack of competition in our livestock and poultry markets by prohibiting unfair trade practices targeted at individual growers, the control of our U.S. meat supply will soon reside in the hands of just a few corporations. This is, of course, contrary to the interests of Americans who want their food produced by conscientious family farmers and ranchers; who want their food produced more locally; and, who understand that Rural America will be continually hollowed out if we do not take steps to reverse the ongoing concentration and industrialization of our food production system.

Terry's chicken case is as important to cattle producers as it is to chicken farmers and that is why R-CALF USA and many of its statewide cattle association affiliates will soon file a friend-of-the-court brief in support of Terry's petition to have his case heard by the U.S. Supreme Court. It would be unconscionable for the Supreme Court to conclude that it was Congress' intent under the Packers and Stockyards Act to allow meatpackers to engage in unfair trade practices against individual U.S. farmers and ranchers, a circumstance that allows concentrated meatpackers to eliminate livestock and poultry producers one at a time from our rural landscape.

If you are concerned about the ongoing concentration and lack of competition in our U.S. livestock industries, please consider calling your members of Congress to urge them to fully support the Packers and Stockyards Act that was intended to protect individual farmers and ranchers from the abusive market practices of the concentrated meatpackers.



We are R-CALF

The Takedown of Ainsworth Feedyards: An Independent Stock Feeder in the Crosshairs of Corporate Agriculture

Bob Sears of Ainsworth, Nebraska doesn't ask the rhetorical question: "Why do bad things happen to good people?" A man who has battled the anticompetitive market practices of packers and retailers, dealt with unscrupulous bankers, weathered family disagreements and faced the stigma of bankruptcy, he just tells the story of his family business. The story is one of triumph and conflict, raising and feeding cattle from the time he was a young boy.

As is often true of ranching families, Bob Sears and his son Korley are truly independent-minded producers. The success of their business has been at the heart of every decision they have made and they don't take those decisions lightly.

Independent Producers

One business decision Bob and Korley made together over two decades ago was to support organizations that strive to protect independent agriculture.

"My wife and I used to be active NCA (National Cattlemen's Association) members, taking our vacation time to attend their meetings, but after the merger (with the Cattlemen's Beef Board) we gradually stopped supporting them," said Sears. "My son Korley is also very independent-minded and didn't like to see part of our dues to the Nebraska Cattlemen going to support the NCBA so we dropped our affiliation with that state organization and threw our support to R-CALF USA and OCM (Organization for Competitive Markets)."

Sears said that Korley felt so strongly about the issues that R-CALF USA and OCM were battling that he and several like-minded customers of the feedyard established a voluntary monthly contribution to those organizations in the amount that would have been given to Nebraska Cattlemen and NCBA if they had continued to be members.

"It was a per-head contribution, sometimes totaling thousands of dollars per month," said Sears. "It was odd to us, but our bankers sometimes questioned our support for those groups. It was obvious that some didn't agree with our decision to support these guys, but we didn't think that was their decision to make.

"We knew that we needed to support the organizations that were fighting for independent producers like us," he continued. "We had sold fat cattle for years, and it was gradually getting to the point that there really wasn't a cash market anymore."

Sears said he remembers packer buyers arguing late into

the night over \$.25/cwt on a load of steers.

"When I started selling fat cattle in the 1970s, there was a lot of competition for them," he said.

Slowly feeders got pressured into arrangements like selling cattle at \$1/cwt over the high of the week.

"We did it too – I certainly can't point fingers," said Sears.

"It was often the only way of getting the cattle sold."

Or so it seemed.

"Now we realize that we were providing the big packers with a captive supply of cattle, and they were establishing an artificial market," said Sears.

The cattle aren't reported accurately, or at all, in some cases, and the price isn't competitive. The packers use the inventory of cattle purchased by this method to set the price they pay for cattle across

the country, explained Sears.

So do packers or retailers have the desire to control an even bigger portion of the market? Are they willing to squeeze out independent feeders like the Sears family in an effort to achieve it?

"What has happened here in the last few years is very complex," Sears pointed out. "But for anyone who knows us, or has done business with us, particularly our lenders and industry associates, they understood that we didn't agree with the consolidation taking place in our industry. Having just four packers controlling the vast majority of the market is a bad situation for independent producers. We were concerned about this and we made our opinions known. Support of the continued trend toward consolidation by Wall Street and big banks certainly didn't help us either."

The Story of Ainsworth Feedyards

The Rise...

Sears was raised on a "small" ranch in the Nebraska Sand Hills south of Merriman where his folks ran 300-400 head herd of mother cows. He recalls his mom and dad traveling to Denver, then Chicago in the late 1950s and early 1960s with carload loads of steers and returning, pleased to report that they had received the "Grand Champion Overall" honor. Sears says at that time he was "just the little boy who combed the steers," but that didn't last long.

In the early 1960s, rural Ainsworth became the site for a sizeable irrigation project.

"My father knew there would be a lot of feed available



and that it would be an ideal place to feed cattle,” said Sears.

In 1962, Bob’s father Redmond Sears toured slaughter plants owned by Swift & Co. to gain a better understanding of what happened “down the line” with the cattle he was raising.

That same year, Redmond Sears decided to start feeding cattle. He had four sons that needed jobs, or would need jobs when they came of age. He hoped to expand and diversify his operation in order to give them the option of staying involved in agriculture if they wanted to. He started small, with a 4,000-5,000 head feedlot. All of the sons eventually worked with Redmond at the feedyard.

According to Bob, Redmond decided to semi-retire to Arizona in the mid 1980s. Bob had just returned from a stint in the military and, at his father’s urging, took over management of the ranch and feedyard. Bob became an authority figure over his two older brothers and one younger brother, which eventually manifested in legal action that contributed to the failure of the business in 2006-2008.

In the spring of 1992, Redmond requested that his grandson Korley leave college and join the operation. His health was failing and he wanted to prepare Korley to one day manage the operation. That fall Redmond passed and left a majority of his shares in a trust for Korley.

During the 1990s and early 2000s, the family expanded the operation – building more pens and feeding more cattle. They built the feedyard up steadily, and by 2008 they were big enough to accommodate 50,000 head of cattle. When asked how they compared to others in the industry, Bob replied, “We were one of the bigger feedlots in the state of Nebraska. We might have been one of the bigger independent feedyards in the country. I’m not sure.”

In 2006, it appeared that the growing ethanol industry was going to make corn both expensive and difficult to come by. The family business was presented with the unique opportunity to buy a large farm in the area and after weighing the pros and cons, they talked to their bankers, arranged the financing, and jumped in.

“We were hoping to raise about 20 percent to 30 percent of the feed we needed,” Bob said. “We crunched numbers on a daily basis. We knew that for every bushel of corn we put through the cattle in the feedlot, we increased the value of the corn by \$1. It made sense to raise corn and feed more cattle. The bankers didn’t appreciate our decision at first.”

And neither did the two brothers who remained a part of the farming operation.

During this same time Korley’s uncles wanted to move on and they convinced him to buy them out. According to Korley, there was disagreement because they had had in place a long standing buy/sell agreement but his uncles didn’t want to honor it. This led to months of expensive and disruptive legal challenges.

“It was frustrating because one of my uncles had retired a couple years prior, using that agreement, but when the remaining partners elected to retire, they wanted to use an inflated value and I just couldn’t go along with that,” said Korley.

While the retiring brothers had not been supportive of the idea to purchase the farm, the market soon proved that the decision had been a timely one.

“When we decided to buy the farm, corn was \$2.85/bushel, but within a year, not only had the value of the land increased \$1,000/acre, but corn was over \$4/bushel,” Korley said.

Then the collapse hit. Financial panic ensued, credit evaporated as markets worldwide tumbled. The bankers panicked. Or so it appeared.

...And Fall

Bob reports that he and Korley were extended by about \$40 million after the purchase of the farm and the buyout of the brothers. Farm Credit Services of America, their lender, contacted the father and son to let them know that they had asked First National Bank of Omaha to be a participant in the operation to finance about \$15 million of the debt. The Sears didn’t have much of a choice in the matter and weren’t concerned that it would be a problem.

“We were used to borrowing a lot of money,” Bob said. “I mean, that’s agriculture. We had a very good operation and reputation in the industry. Everything would be fine as long as the banks stayed with us, and we didn’t think there was any reason why they wouldn’t. The price of corn was up, and we owned land where the price had gone up considerably. We were in a manageable position, or so we thought.

“The first thing that happened was that First National Bank liquidated our hedging accounts and pulled our operating loan,” said Sears. “Anyone running a small business knows that will kill your cash flow. We had a lot of corn on hand at the time but no line of credit to buy cattle with, and as we waited, the price of corn fell. Most feeders were losing money at the time, but we weren’t. We had positions on 95 percent of the cattle we owned with good profit locked in, but that still wasn’t enough to satisfy our lenders. So, in order to get rid of a now excessive inventory of corn, we approached our bankers with a proposal to only buy and feed cattle that we could hedge at breakeven or better prices. We were very competitive on a cost-of-gain basis, with good markup and lower breakevens, so really it was a no-brainer. Still, they refused to lend us money. If they had helped us even a little, we could have earned our way out of the problem. Instead they set us up for disaster.”

“Admittedly, we made mistakes too,” said Korley. “We were trying to maintain occupancy in the yard during a period of decline in placements and profit. I discovered a hedging model that really worked for us because our cost of production was so low. We ended up buying corn that was too expensive, in hindsight. But we knew that if the lenders would just maintain those hedges that things would work out if they would give us one turn of cattle. Well they didn’t. Instead they pulled the plug. Our customers got even more nervous about the markets and our situation, and there was nothing for the thing to do but crash.”

“During the negotiations, the bankers kept telling us if we’d sell the new farm, they’d be satisfied,” said Bob. “They were putting us under tremendous pressure, so we sold it. The selling price was twice what we had paid for it, and we were able to close out our borrowing note with First National Bank. Then we auctioned off almost \$1 million worth of equipment, and they forced us to relinquish some very attractive school land leases. After the auction, Farm Credit Services of America refused to collect the money to reduce our note. To this day, more than a year later, they still won’t adjust our loan or show us the record of what we owe them.

“After we had sold those assets, we were down to about \$9 million that we owed Farm Credit,” Bob continued. “A few months earlier, they had appraised the yard and related property around \$17 million. The bank kept tremendous pressure on us to sell remaining assets, and we gave in. It was advertised and sold in less than six weeks.”

Bob and Korley were beyond frustrated.

“According to the appraisal done by Farm Credit just months earlier, the recommended time to market this operation should be 12-18 months,” Bob said. “Instead they ‘fire sold’ it in six weeks. I mean, you can’t properly market a house in six weeks, let alone an operation of that magnitude. Then, just after the home place sold to get square with the bank, my brothers came after us.

“The property went for around \$10 million, far below even our lowest expectations,” said Korley. “A week later we got versed on Chapter 11 bankruptcy by our attorney. It provided a chance to reorganize the business. Our plan provided a debt/equity ratio of 64/36, and we were confident that our business plan would succeed if we were allowed to implement it. But the problem then became that the bankruptcy judge and trustee wouldn’t even hear the plan. We couldn’t believe it. Seven lawyers versus our one. As the proceedings began, I knew that we were in trouble when the first thing the judge said was, ‘Does anyone have an easy button?’”

The End

Could this catastrophe have been avoided? Could the family farm have been spared? Could the Sears family have dodged the stress, heartache and everlasting stigma of bankruptcy?

“Absolutely,” said Bob. “When the operating loan got taken away, we just couldn’t make it work. They knew that. When we offered the solution of only buying limited numbers of cattle that could be hedged at breakeven or better and they turned us down, I knew that they had set their sights on us.”

Over the years, Ainsworth Feedyards had developed a legacy of honesty and integrity. Even amidst the chaos of battling with markets, bankers and brothers the past few years, they always tried to put their customers first. In addition to feeding purchased cattle, they custom fed a significant number of cattle.

“In the last two years, we ended up turning down a lot of folks who wanted to bring us cattle,” said Sears. “The banks

wouldn’t give us any way to guarantee customers’ interests, so we turned them away. Throughout this entire ordeal, protecting our customers was a top priority. We started requesting that the packer send checks directly to the cattle owners in order to make sure nobody got left high and dry, and that made the banks mad. Can you believe that?”

But no matter how difficult the challenges or the circumstances, Bob isn’t giving up on the cattle business, not by a long shot. Instead he’s turning around and facing the wind in the midst of the stormiest of clouds.

“I suppose I could grow bitter and angry about what’s happened, but I won’t,” said Sears. “I’m going find a way to stay in this business and raise a product that I am proud of and that consumers love.”

Korley’s Story

Bob’s son Korley Sears recalls visiting with his bankers in years past about R-CALF USA and the issues they were addressing.

“It was actually startling how ill-informed these guys were when it came to issues like country-of-origin labeling (COOL) and captive supply,” he said. “Not only were they ignorant of these important issues, but they were advocating us to form alliances with the big packers. I guess because they felt that was the best way to protect our investment and their loans. Short-term they might have been right. Making arrangements with large multinational corporations might have given us a temporary advantage. But in the long run, those corporate giants don’t care about anything but the almighty dollar. They don’t care about the viability of rural America and keeping our ‘best and brightest’ in our rural communities. What they do care about is the bottom line and they will run over anyone or anything to maximize profits. The continued consolidation of the cattle and beef industries is strangling the independent feeding industry, and they will move into the cow/calf sector next.

“The system is broken,” Korley emphasized. “There is practically no negotiated market for fat cattle. What does exist is mere window dressing to keep the Department of Justice off their backs. Since big banks, packers and retailers all support these vertical alignments, they have forced a majority of finished cattle into some type of non-negotiated agreement, removing competition in the cash market. A competitive cash market, done in the light of day is the only way that supply and demand can work without manipulation.

“When the only independent segment of the cattle industry that remains is the producer you can bet that the same manipulation and strong-arm tactics will be applied to those folks, and I hope anyone who reads this will take a minute to think about their future as a producer and strongly consider becoming members of R-CALF and like-minded organizations,” he concluded. “Independence in the production sector is crucial. It’s critical toward protecting your independence and a fair market for your cattle.”

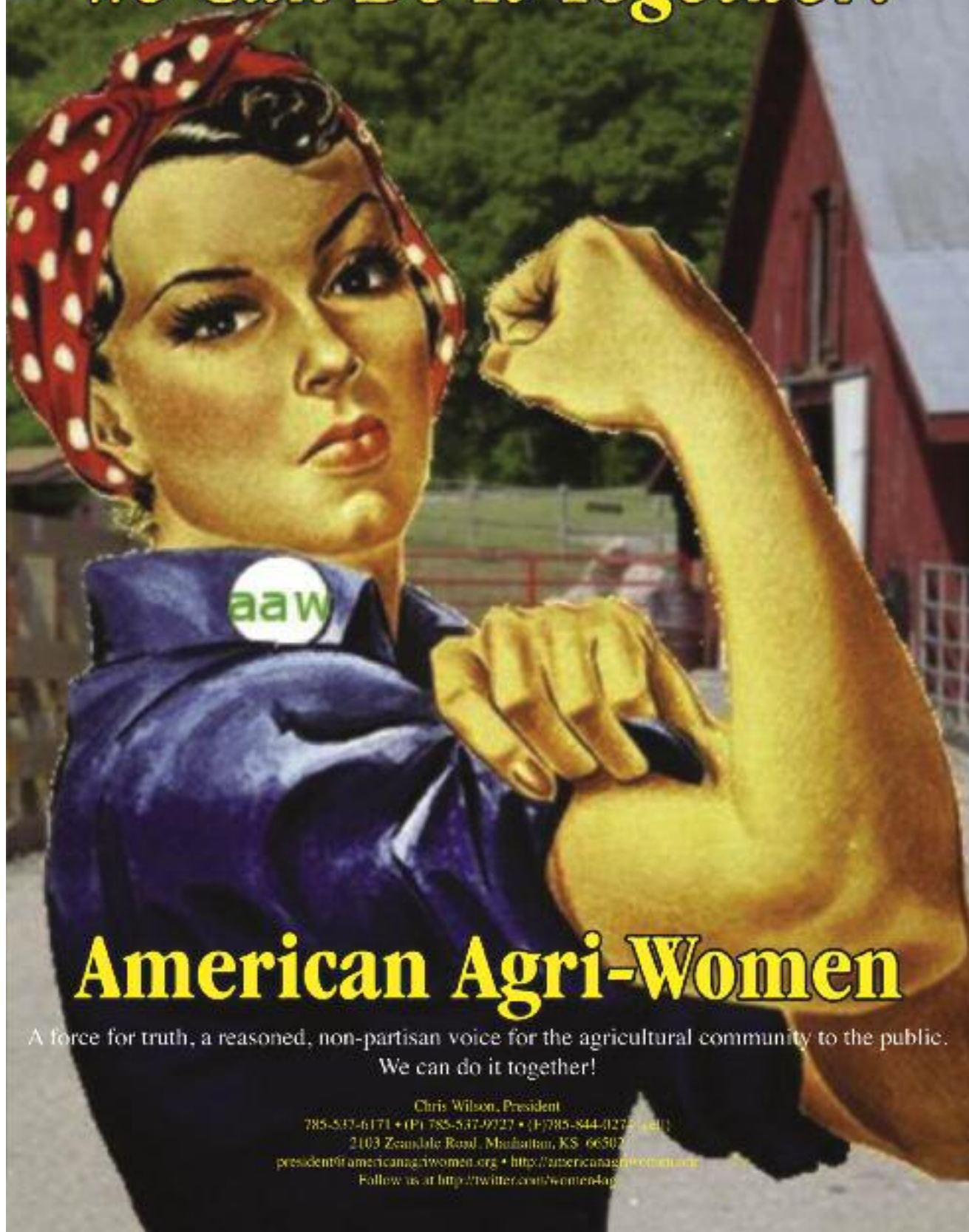
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AMERICAN AGRI-WOMEN



Last summer, American Agri-Women hosted their 17th annual symposium in Washington, D.C. over “Agriculture under Siege: How to be a Force for Truth.” Many topics were discussed and following are some of the interesting topics presented.

According to polls, approximately 83% of Americans approve of the Humane Society of the U.S. (HSUS), one speaker reported at the symposium.

David Martosko, director of the Center for Consumer Freedom, believes most people mistakenly think that the money they donate to HSUS will go to local animal shelters. But, in reality, HSUS is promoting conflict between urban and rural cultures with the end goal being to eliminate meat from the diet. To combat the HSUS agenda and reveal the truth, Martosko has founded a website – www.humanewatch.org – which shadows HSUS and other animal rights groups. By going to the website, an individual can see how much of the HSUS budget goes to animal protection compared to salaries, advertising and fundraising expenses.

Martosko and Steve Kopperud of Policy Directions, Inc., agreed that the animal rights organizations are coalition building and animal agriculture should do the same. Kopperud suggested that agriculture should develop alliances that perhaps were not thought of before, such as unions, churches, educators and less radical humane groups. A longtime friend of AAW, Kopperud reminisced about a referendum that was defeated in Massachusetts in 1988 with the help of Boston labor unions. He urged the women “to talk to people you’ve never talked to before.”

Chelsie Redalen, Director of Government Relations for the National Pork Producers Council, cautioned about the current legislation on use of antibiotics in livestock production. She commented that one piece on antibiotics seen on the evening news gave the livestock industry one minute to tell its story as opposed to 13 minutes for the opponents.

Redalen also described the ads which commuters saw on all the metro trains in Washington, D.C. last year, financed by the Pew Commission. The headline said, “Up to 70% of U.S. antibiotics go to farm animals that aren’t sick.” These statistics were based on an incredible source, she said.

Kay Johnson Smith, Executive Vice President of the Animal Agriculture Alliance, encouraged the women to use social media to their advantage. She reported that 45% of the people get news from their emails and almost

two billion people use the internet.

Johnson Smith also urged women to use pictures to tell their story. For example, a cow rubbing her back on a back scratcher illustrates the owner cares about her by providing the equipment.

Congressman Steve King from northwest Iowa stressed that, “You have to go on the offense. Tell the facts and put the opposition on the spot.” That seemed to be the consensus of the panel.

“This symposium brought into focus the fact that animal agriculture is under attack by groups who have an agenda to eliminate the use of animal products for food,” stated AAW President Chris Wilson. “Following the symposium, our AAW members made visits on the Hill to their Congressmen and Senators and spoke with them about the importance of animal agriculture plus the issues and legislation discussed by our speakers.”

The audio is available at the AAW website for anyone interested in hearing the entire symposium or individual speakers.

Fun Facts.

These “Fun facts” provided by the American Agri-Women are fun to share. Better yet print them on the back of your business cards and pass them out.

Fun Fact #1

There were 236,269 farms operated by women in the United States in 2002, a 12.6 percent increase from 1997.

American Agri-Women is the nation’s largest coalition of farm, ranch and agribusiness women with 58 state, commodity and agribusiness affiliate organizations throughout the country. It is an all-volunteer organization, working to advocate agriculture since 1974. For more information, contact Chris Wilson at president@americanagriwomen.org or 785-844-0274. Also, visit the website at www.americanagriwomen.org.



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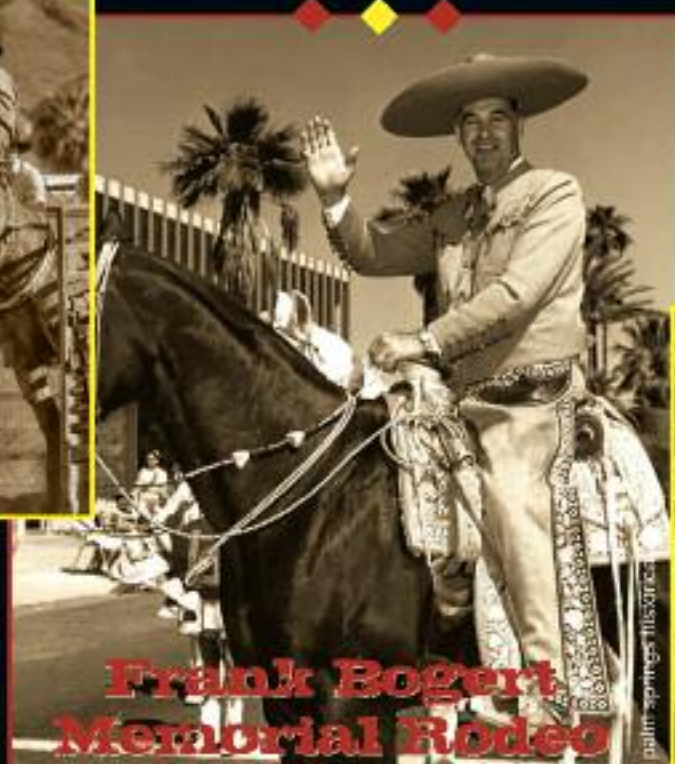
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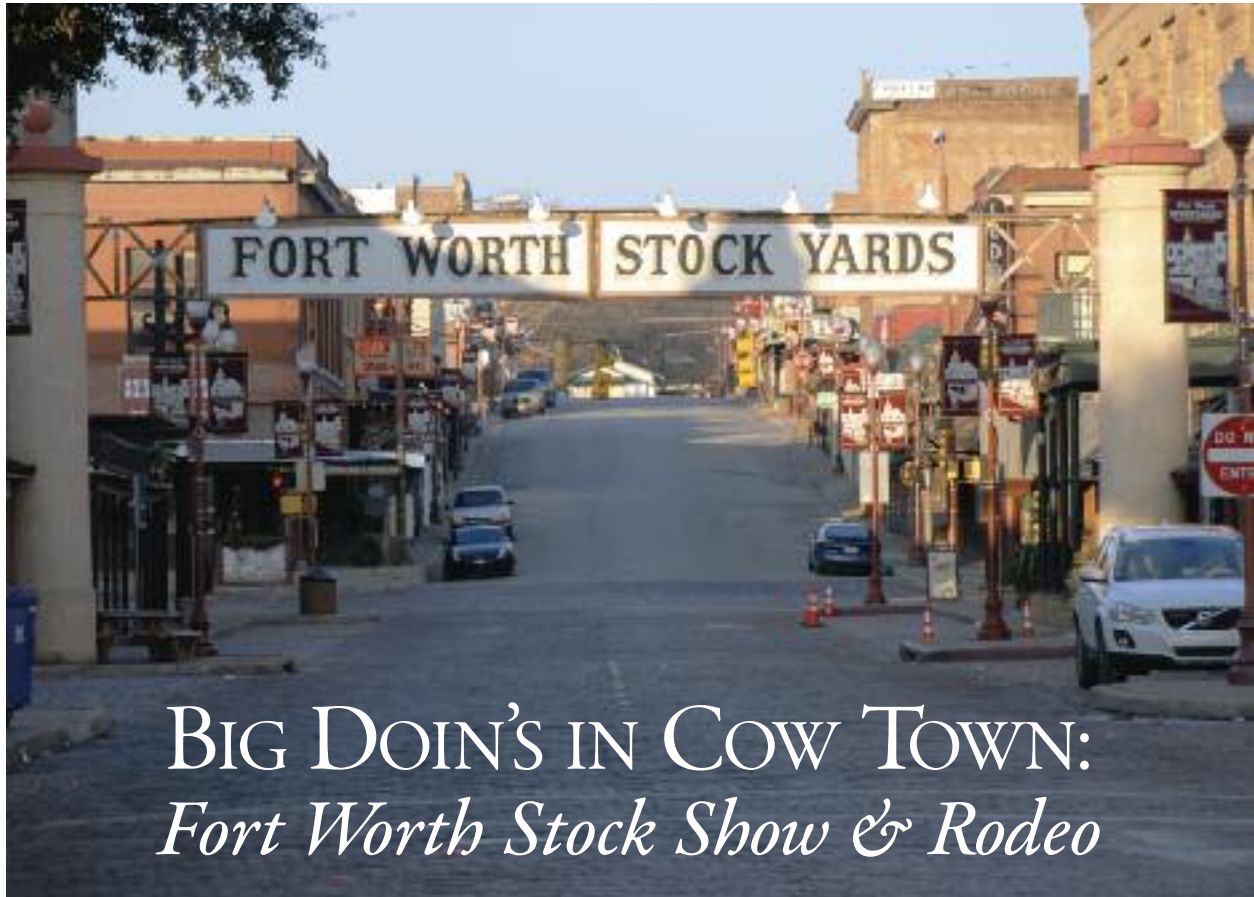
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BIG DOIN'S IN COW TOWN: *Fort Worth Stock Show & Rodeo*

photos courtesy Mark Bedor

BY MARK BEDOR

Where the West Begins. With apologies to Arthur Chapman – that's the motto of Fort Worth, Texas, where I'd come to see the Fort Worth Stock Show and Rodeo. But, sitting on the back of a horse, looking at the downtown skyline on the last morning of my week long visit, I thought of another slogan for this great city: *Where the West is Alive and Well and Thriving.*

On that Saturday, I was horseback along the banks of the Trinity River riding one of the horses you can rent from the Fort Worth Stockyards, a National Historic District that is as Western as it gets. It was great fun to ride past the century-old Cowntown Coliseum and the Spanish-style Stockyard Exchange building, on the cobblestone streets where cowboys still drive a small herd of longhorns



almost every day of the year.

That living history show, put on for the benefit of tourists, is a remnant of the huge herds of cattle that came through Fort Worth in the 1860s. Originally an army post built to protect settlers from Indian attacks, Fort Worth was the last major stop where the drovers could stock up on supplies before heading up the Chisholm Trail, on the long journey to the railheads to the north. Eventually, the railroad came. Stockyards were built, then huge meat packing plants. Times changed, and today the plants are closed and the big herds are gone. But a living legacy remains.

The Historic District has much to offer, and a rich Western ambiance you can see and feel. There are all kinds of great steakhouses, restaurants and hotels housed in

vintage buildings. There's the Texas Cowboy Hall of Fame, also home to the world's largest collection of restored wagons. Imbedded in the District sidewalks are the stars of the Texas Trail of Fame, honoring those who've made a contribution to the Western way of life. As you walk the streets, you may run into Pecos Bill, a well-trained longhorn steer who wanders the neighborhood with his owner. The big animal wears a saddle, and is happy to let you sit on his back and pose for a picture.



Visit the White Elephant Saloon, where Western music legend Don Edwards was once the one man house band. Everybody who's anybody has played Billy Bob's Texas, billed as the World's Largest Honky Tonk. With almost three acres under its roof, 42 bars and a capacity of 6,000 customers, family friendly Billy Bob's even has its own bull riding arena. (But only card carrying pro rodeo cowboys are allowed to ride the bulls!)

Just a short walk away is the place where you can see a full-blown rodeo every Friday and Saturday of the year. The Cowtown Coliseum is a well-preserved gem built back in 1908 in just 88 days. Elvis Presley performed here. The famous Chief Quanah Parker paid a visit in 1909, accompanied by a group of Comanche and Kiowa braves in full warrior regalia. Parker's picture taken that day hangs on the wall.

The Coliseum was the first home of the Fort Worth Rodeo, promoted today as the "World's Original Indoor Rodeo." The Fort Worth Rodeo officially debuted in 1918, joining the Stock Show that had begun in 1896. By 1944, the combined event had outgrown the Stockyards, and moved to its current venue, the 85-acre complex known as the Will Rogers Memorial Center.

Today, the Fort Worth Stock Show and Rodeo is so big, it's almost overwhelming. The rodeo alone is huge. It's a major early season stop on the PRCA circuit. But, there's a lot more to it than that. A day long Ranch Rodeo kicks off the competition. Cowboys of Color compete on Martin Luther King Day.

Vaquero tradition rules during the rodeo's day-long Best

of Mexico celebration. And Bulls Night Out rounds out these special rodeo exhibitions. Then begins the PRCA competition, with thirty performances over fifteen days. All the top stars ride here, competing for prize money that totals half a million dollars. It's a rodeo big on tradition. There are no advertising banners draping the bucking chutes. A live orchestra provides the music that accompanies the action inside the arena. The patriotic grand entry, complete with fireworks, is a sight to see. "Lot of heritage, passion and tradition," shares Publicity Manager Shanna Weaver. "We just want to pay homage to our Western way of life."

As important as it is, the rodeo is just one part of the action at the sprawling Will Rogers Center. There's a full-blown outdoor carnival, two indoor arenas of horse show competition, a vast gear show and a huge agricultural stock show that includes everything from pigeons to rabbits, plus sheep, pigs, cows and goats. "All total, we probably have close to 22,000 head of livestock showing here," says Weaver. "It's a little overwhelming." The horse show alone is gigantic. It seems every kind of breed is represented, including miniature horses, mustangs, donkeys, mules, palominos and paints, with riders competing in both English and Western disciplines.

Karen Gillings was here riding her American Quarter horse *Zip's Good Lookin'* (known as Aubrey for short – figure that one out!). Horse and rider were busy, competing in Trail, Western Riding, Horsemanship, Western Pleasure, Hunter under Saddle, Hunt Seat Equitation and Showmanship. "I've been really, really proud of her," says Karen of her eight-year-old mare. "She's doin' real well."

Outside of the horse show arena, Karen and her trainer Alisa Bernhard were both impressed by all that the Stock Show had to offer. "It's huge!" exclaims Alisa. "The audience is way bigger than most horse shows because you have so many other shows going on, too. There's all sorts of stuff to do. The horse show's kinda just one little aspect of it."



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of teakwood, and even a helicopter. “Everybody seems to be pretty surprised when they turn the corner and see the helicopter,” says salesman Wes Woodard, here offering aerial tours, flight instruction and other services. “They’re not expecting it. But, everybody seems to be pretty interested.”

My favorite booth was where I found Western actor and artist Buck Taylor, commissioned for the 14TH year to create the official Stock Show and Rodeo poster. You’ll find Buck and his popular Western art at virtually all the major Western events, including the Pendleton Round-Up and the National Finals Rodeo in Las Vegas. But, he calls Fort Worth his favorite stop. “It’s the people,” he smiles. “I love the spirit of the West, and the Western culture that is here in Ft. Worth. And it’s gonna stay that way. The men and the women that have a lot to say about the city are keepin’ it that way.”

Prominent among those local leaders is Rodeo Chairman of the Board Ed Bass, whose family has been a powerful and positive influence in Fort Worth for generations. Bass Hall is a good example. The home of the Fort Worth Symphony, Texas Ballet Theater and other civic treasures was built entirely with private funds. That elegance allows the Chamber of Commerce to accurately promote Fort Worth as the City of Cowboys and Culture. Buck Taylor has nothing but praise for Ed Bass and his family. “He’s just a man that’s put money back into this community and helped build it. He’s done a great job. He wants to see it go in a positive way and still be Cowtown,” admires Taylor. “That’s what it is. And that’s what it’ll always be.”

“They are the ones that spearheaded the renovation and the renaissance of downtown Fort Worth,” says Deborah Carl about the Bass family.

Carl is staff historian of the Sid Richardson Museum, where Ed Bass serves as CEO. Known as the “Bachelor Billionaire,” Sid Richardson used part of his oil wealth to collect the oil paintings of Frederic Remington and Charles Russell. After his death in 1959, those treasures became the Sid Richardson Museum. Known as one of the most significant private collections of the two Western masters, the museum is a must see. Admission is free, which is great, so don’t miss the chance to see the incredible collection.

Sid was pals with another fan of Russell and Remington – Amon Carter. The publisher of the Fort Worth Star Telegram used his wealth to buy more than 400 Remingtons and Russells, including the only complete set of Russell’s 48 bronze sculptures. Today, you can see those masterpieces in the Museum that bears Carter’s name. Admission is free in

yet another place you do not want to miss. It is truly a wonder to stand in front of Remington’s famous and massive painting *A Dash for the Timber*. (The canvas is four feet by seven feet.) The Amon Carter offers an “archival reproduction” service, where you can order your own copy of that painting, and many others, at whatever size you want.

The past preserved in those museums is fascinating. But, present day Fort Worth is encouraging proof that the West has a great future, as well. And, you can see it when you meet the young people displaying the hogs and steers they’ve raised for the Stock Show. Some 22,000 animals come through here during the event, like Chester the pig. “I’m gonna cry when he’s gone!” says his owner, 15-year-old Cassidy Lane. The Cisco, Texas girl has learned a lot while raising Chester from a baby to a beast of well over 200 pounds, “How to walk a pig, give it a haircut, wash a pig, give him shots... Just make sure he’s well,” Cassidy explains.

You don’t have to be a farm kid to raise an animal in Fort Worth. The city school district maintains a barn that

allows urban children to participate in 4-H programs. Caring for an animal teaches lessons that’ll last a lifetime. “It teaches responsibility, whether they realize it at this age or not,” offers Larry Nixon, as his 5TH grade son Carson grooms his steer. “It teaches that there’s something else that needs attention on a daily basis. And, they’re responsible for takin’ care of it, whether it’s feeding or grooming or cleaning up after it.” But, there’s more to it than that. “The thing about these kids showin’ these animals, if you don’t spend time with your kids doin’ something, you’re gonna spend time and money on your kids later on,” shares Larry. “And, sometimes, not in a good way.”

The Stock Show is also a chance for young people to win some serious prize money. And, you can tell it’s just exciting for the kids to be here with their animal. “He’s just real nice,” smiles 13-year-old Jared Prock, as he introduces his cow named Platinum. “And he’s fun! I like him ‘cause he can do a trick with his leg! If you scratch him right here, he’ll lift his leg up!”

Stock Show kids are the kind that make you feel good about the future of the country, in a city that’s romantic and well-preserved past flavors a quality of life today that any place would be proud of. As my trip ended that morning horseback, in the town *Where the West Begins*, I felt very much at home in Fort Worth, in the Great State of Texas. My kind of place. I’ll be back.

For more, go to www.fwssr.com.



Stock Show poster artist & actor Buck Taylor





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.

Here's To Our Infinite Potential

The curtain may have dropped and the confetti swept away, but even weeks after the 83RD National FFA Convention has come to an end, it's hard to shake the contagious, energizing spirit that still clings to the more than 54,000 members, advisors and supporters who traveled to Indianapolis, IN this past October for an event like no other. What a show! Record-breaking attendance. A historic celebration honoring the birth of the New Farmers of America. An emotional farewell to our beloved National FFA Advisor Dr. Larry Case. All of this, in addition to motivating speakers, hard-won awards, informative career show exhibitors, educational workshops, amazing talent and the overall success of blue jackets in action. What follows is a photographic tribute to the organization's most-anticipated event: The National FFA Convention.



Every October, a sea of blue jackets engulfs the city of Indianapolis during the four days of the National FFA Convention. Kicking off the convention is the popular Grand March, which parades convention attendees, led by the FFA Band and Chorus, between the Indiana Convention Center and Consco Fieldhouse.



This year's convention theme was Infinite Potential, a phrase that speaks to the limitless futures of the organization's more than 520,000 FFA members. One of the highlights of every convention are the eight general sessions that take place in Conseco Fieldhouse, the home of the convention's main stage. There, attendees hear from keynote speakers, such as the motivational Josh Shipp, sway to musical selections from the FFA Band, Chorus and Talent, clap for award winners and crown the new national officer team. This year, FFA also celebrated the 26-year career of the organization's National FFA Advisor Dr. Larry Case, who will retire in January.

.....

SPECIAL SECTION



Nearly 350 companies, universities and associations exhibit at National FFA Agricultural Career Show, which is held in the Indiana Convention Center. From interactive exhibits demonstrating state-of-the-art welding techniques and experiments to booths featuring furry creatures big and small, the career show has something for everyone.



The year 2010 marked the 75TH anniversary of the founding of the New Farmers of America, a national organization for African-American young men. NFA and FFA merged in 1965; through this integration, FFA added the talents of 52,000 NFA members to its roster. FFA celebrated NFA at this year's convention with a brick dedication ceremony, a special opening session recognition and this expansive NFA career show booth.



Another crowd-pleasing treat was Trigger and Bullet, the horse and dog from *The Roy Rogers Show*. The "taxidermied" duo was purchased by RFD-TV in July.



Career Development Events (CDEs) help FFA members develop the abilities to think critically, communicate clearly and perform effectively. Some events allowed students to compete as individuals while others allowed them to compete in teams. This year, participants competed in 20 CDEs during the National Convention, covering everything from horse and dairy cattle evaluations to forestry and floriculture.

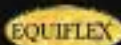


Another popular event during convention is the National Days of Service, where FFA members team up to address community needs around the city of Indianapolis with the hopes that they will take what they have learned back to their own communities. Thirteen service sites participated in this year's days of service, including Habitat for Humanity.



In addition to an exclusive concert featuring Lady Antebellum, hypnotists' shows and a talent revue, the National Convention also boasted an exciting rodeo. The Three Hills Outlaws of Rodeo brought the best bull and bronc riders to this year's convention for two big shows and the crowning of the series champions.

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*“The Founding Fathers created people as the ultimate sovereign.
We are the ones that everything revolves around.
All the power comes from the people.”*

This and more follows in the text of the speech PARAGON board member Daniel Martinez gave to the Colorado Independent Cattle Growers Association on July 24, 2010 regarding the expansion of a U.S. Army Maneuvers Base in the Piñon Canyon area of Colorado.

When I first started getting cross with the government, I knew it was going to be trouble because, statistically, ranchers were losing 98 percent of their cases in these federal courts. So, when I started down this path, I was looking for an attorney who could help me out. This was stressful for me. What I learned, after reading the Arizona Constitution, was that the highest law of the land will be the Constitution of the United States. So, I thought, “Well, I’ll just start at the top and work my way down.”

The way lawyers are taught in law school is by starting them out at the bottom with case law and then teaching them how to litigate facts. What I found was that you can never get out of that bottom sludge where all the case law sits. You can always find a case that contradicts another. You can spend years in court arguing back and forth. So, when you get into court, you have a major problem. I was trying to figure out a way to solve that situation. I learned that the way this country was set up is totally different than any other country in the world. The Founding Fathers set up “the people” as the ultimate sovereign. We are the ones that everything revolves around. All the power comes from the people.

[It is important that] we start to understand that we are the ones that hold the power to everything, not the government. In the Constitution, you will find a fundamental restraint of authority. You and I are not party to that Constitution, unless you are a public official and you swear to uphold that Constitution – which you have to do as a public official. Our rights come from our creator; they don’t come from government. These are unalienable rights. But, we can lose those rights by contract. It’s in the Constitution, Article One, Section 10. There shall be no law passed that infringes upon the obligations of the contract.

Everything that we do has to do with our unalienable rights of life, liberty and property, so we have a right to contract and waive those rights. In the property rights committee here (at this meeting), I was asked about the premises ID situation. I said it is voluntary, but if you want to benefit, it is up to you to make that contract with the government. You can waive your right to property. It’s easy to

do because the government is constantly making us offers of contracts. They will offer us benefits. If we partake of those benefits, even though the contract may not be written, it is implied and is therefore enforceable. Once we take a benefit, we are under a contractual obligation to perform.

Based on our system of government, everybody has that choice. I can’t make a choice for anyone else, and they can’t make one for me. If people don’t want government infringing in their lives, they have the right to exclude them. It’s a personal choice. Just like with your situation here with the Army, (regarding Piñon Canyon) the government comes to you, first through a lot of rumors. That’s the way they work. They create fear and insecurity in us, and then they start to control us. Most of us are in the cattle business. We understand what pressure does to an animal. It gets that critter to do what we want it to do. We get out our dogs or our rope and we pressure that animal until it goes where we want it to go.

That’s what the government does to us. If we learn what they are doing to us, we are forearmed. If the pressure starts, we know that they are trying to get us to do something they don’t have the authority in law to be doing. They’re putting pressure on us.

We can stop all of this if we do it correctly. One of the first things is to not ever communicate to these people verbally. If you agree to something verbally, they’ll renege on it and lie about it.

When I started getting cross-ways with one of these federal agencies, I thought I’d dug myself a pretty good foxhole. When you prepare for battle, you dig a foxhole. But, I did learn that I did not want to engage with those people verbally.

One time I was in the office early, about 6 o’clock in the morning, and the phone rang. We didn’t open until 8:30, so I figured it had to be an emergency. I picked up the phone. It was a federal agent from the United States Forest Service. They’ll call you early in the morning or late at night. That’s what they do. They start a harassment campaign against you. This gentleman got me on the phone and I could tell he was

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deliberately trying to provoke me into an argument. I realized this was not normal behavior. These people are sent to classes on how to ramp up this pressure on you. I listened for a little bit and finally told him I was busy and didn't have time to sit there and spar with him. I said, "Next time you need to communicate with me, I want you to put it in writing." That drove that guy bananas because he couldn't control me anymore. I never heard from him again or that office. Pretty soon, I heard from the supervisor's office. He called and tried to engage me. I'm always really polite to these people because there is no point in being rude. I told him, "I need you to put it in writing. I want a record of all communications between us. I promise I'll respond to everything." And, I did, and that diffused them a lot right there.

It escalated to the point where they were actually violating the law because they thought they had the authority and they owned the disputed property. They came to impound some cattle, and I filed an action to prevent them from doing that. That moved it to federal court, a court that really had no jurisdiction over us. They just kept coming at me, but what they were really doing was educating me. They came at me – if you can believe this – under the Endangered Species Act, in collusion with various environmental groups.

What I did [was to learn the laws and how they applied to me]. That applies to all of us. We have to learn the laws and how they apply to us. That is our remedy. We have a remedy, as a sovereign, in every act of Congress that there is, whether it is the federal or state congress. But, we have to read the law and understand whether it really applies to us. What I've learned throughout this whole process is that, if you read the law, there is always a remedy, or an out, for us within the law.

If you aren't involved in a commercial enterprise, if you are in a private family business, then you are exempt from a lot of applications of law. If we learn these basics of law, we can defuse a lot of the problems we have. When you get any kind of letter, that is the first incident of engagement. You can immediately ask questions. The Sixth Amendment requires that we be told what the nature of the problem is.

We've got to go back to the basic document, the Constitution. This tells us what the government is supposed to be protecting. The Fourth Amendment requires that in order to have a warrant or seizure, it must be done under an oath of affirmation. Of which, I found, there never is. I used that one. My brother got a criminal citation for working on a federal road. I demanded to see the criminal citation, and they never did produce it, because there never was one. How can they invoke the jurisdiction of any court without a criminal citation? That's a remedy in the law.

One time, they had me in three federal courts at one

time. They had three cases going against me. I didn't have an attorney. It wasn't that I couldn't have used one. It was that I couldn't find one I thought was competent to represent me. It forced me to have to learn all this stuff on my own.

In Nevada, there was a rancher who was accused of trespassing on BLM land. They charged him criminally, he went to court, he lost the case and he paid the fine. Pretty soon, he got a bill from the BLM for \$47,000 for having a few cows out there. That's a lot of grass. He didn't have a clue how to handle this thing. He showed me this letter and I told him, "Just because somebody sends you a bill doesn't necessarily mean you owe it."

We responded to that bill and asked them to verify that they indeed had jurisdiction on that land. Article One, Section Eight, Clause 17 of the Constitution says the only way the federal government has any jurisdiction over lands within the boundaries of a state is for needful buildings, like a post office, military bases, etc. In order for them to have jurisdiction over that land, the state has to cede jurisdiction to them and then they have to accept it.

We kept asking them to verify their jurisdiction. Then, I ran across a case called **New Orleans v. The United States**. I like to start at the top. I go to the Constitution and then to the Acts of Congress because those are the law. Then, I want to use the highest decision in court, which is the Supreme Court and its interpretation of this law. All of the case law down at the bottom is really just *prima facie* evidence of the law. It's not the law. The second thing I learned is it doesn't matter what that case law says. It's not applicable to me because I wasn't a part of that case. Supreme Court case law is applicable because it interprets the Constitution. I hardly ever have to use anything lower than a Supreme Court decision.

In **New Orleans v. The United States**, the Supreme Court decided the federal government has no jurisdiction or authority to regulate the fee in the land. The fee is all the rights to the land. They don't know that. They think they do, but they don't.

I've learned since that the states are supreme. When Colorado entered the Union, it entered under the same rights and privileges, under the Equal Footing Doctrine, as the original 13 states.

I went to the Act where Nevada was authorized to come into the Union in 1864. I wanted to see exactly where the federal government reserved any of that land for itself. They didn't reserve anything. Then, under what authority could they claim it? The federal government is claiming all this land in all these Western states, but it isn't true. They've been telling this lie for a long time, and we all have just come to believe it. When Ronald Reagan was president, he put together a commission because he wanted to privatize these federal lands. What the commission told him was those

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lands are already under private ownership. What it shows us is that a lot of what they are telling us is not true.

If you read the ten planks of the Communist Manifesto, what one finds is what the government is trying to do to us today. They want to abolish private property, and, if you tell a lie long enough, people will begin to believe it. People today believe things that really aren't so, but we really don't know how to change it.

Remember, all power lies with the people, and the most powerful is the local government, the county. If you read the state statutes, you can see that county commissioners can stop this expansion of Piñon Canyon. The problem is they don't really understand they've got the power to protect the people, which is what they are supposed to be doing. The way to get around that is to get a people's initiative passed. There is a procedure for that. In the Ninth Amendment, it says that the powers not delegated to the federal government or retained by the state are reserved for the people. The people are the sovereign, and we have a right to manage our own lives. If public officials won't do what we want them to do, we have a remedy. We can pass our own laws by people's initiative.

There are five counties involved with Piñon Canyon expansion. In Otero County, they passed an ordinance that protected the ranchers there. They didn't realize the extent of their power. There was a duly elected commissioner there who hadn't officially taken office yet. One day, the ranchers were having a meeting with the BLM that was demanding the ranchers cut their herds. Somebody asked this county commissioner, "What do you think about all of this?" He said, "If you think, for one moment, that you are going to deprive these ranchers of their livelihood, you're full of shit." You know what the BLM did? They packed up and left. That was the end of that. There hasn't been a cow cut from a herd by the BLM in that whole county in six years. They've even de-listed some plants from the endangered species list. That county is proactive.

The county can say no to the federal government. But if the county won't act, find the section for the requirements for a people's initiative. In these rural counties, the people have an incredible amount of power. You just have to learn how to use it. That's what PARAGON, and now Liberty West, is all about and why I am a part of them. I've learned that there is law and then there is procedure. There is procedure for everything. That's part of that Due Process Clause in the 14TH Amendment. The procedure in Arizona is you petition to do whatever you want to do. Get enough signatures and the county has to put it on the ballot. The county has to have a public hearing and then you can force them to have a special election or put it on the ballot for the next general election. It takes the power away from the politicians. What's happening is the people are out there working, trying to earn a living and take care of their

property. They have responsibilities and obligations they've got to meet. The Army has full-time people being paid to wine and dine the county commissioners. They've got politicians convinced that this expansion is the greatest thing since apple pie. They don't care about the people's rights. They're more concerned about themselves.

But, if it becomes the people's initiative, it will be very difficult for the Army to get to the majority of the people in the county. It won't matter what the commissioners say or do. If we're vigilant, we can stop this expansion. We have a personal interest in it to protect our property. It's ours. It was our parents' and grandparents'. They sacrificed to get it and hold on to it. We're not about to just turn it over to the Army.

But, we need to fight back differently. We need to fight from a position of the strength we have. We, as citizens, can call the shots. It's our duty. People are fed up with big government and a great deal of the so-called environmental movement. Many environmentalists are misguided, but they are useful individuals. Often, they hate government as much as we do. So, what we need to do is help them to be allies. We basically want the same thing – to be heard and listened to. If you learn to get along and show them where big government is adversely affecting them, they will support smaller government. Study the psychology of what motivates people and you can get them on your side. We are all citizens and we all must ultimately work together. Coming from anger does nothing. We must learn about Liberty. It is what is ours. If we learn how to use it, we will never allow it to be lost.

(A specific question arises regarding eminent domain.)

Eminent domain is a function of the states. What we have to teach our state officials is that anything within the boundaries of the state, under the Equal Footing Doctrine, unless it's reserved specifically for federal use, is under the authority of the state. There is no provision under the Constitution for the federal government to own any land, other than for those specific things like post offices, under the enumerated powers.

Go to your state statutes and find out what land is officially federal land. The Hoover Dam is federal property, but why did they have to buy the land from the state if it was built on Federal Land? But, that's what happened. All the people of any state need to do is declare the lands within the boundaries of the state as state land.

If the Army can get the approval of the county commissioners for anything they want to do, then the county won't challenge them in court. If you read the statutes, it is the county that has the authority over all the property in the county. In Arizona, if there is a property dispute, you shouldn't take it to the court. You take it to the county commissioners. The information is there. Seek it and use it. It is the ultimate power and it is ours as citizens.



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THE LIVING WORDS of the CONSTITUTION

PART 13

NICOLE KREBS

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

— Justice Potter Stewart

Amendment IV

In the “Your Rights” section of this magazine, Dan Martinez tells us, “The Fourth Amendment requires that in order to have a warrant or seizure, it must be done under an oath of affirmation.” As defined by *Bouvier’s Law Dictionary*, 1856 Edition, an oath is “A declaration made according to law, before a competent tribunal or officer, to tell the truth,” and affirmation is “A solemn declaration and asseveration, which a witness makes before an officer, competent to administer an oath in a like case, to tell the truth, as if he had been sworn.” The requirement for an oath or affirmation is explicitly set forth in the Fourth Amendment. The original idea was to impress upon the person providing the information to the magistrate the seriousness of his act and perhaps invoke whatever concerns that individual might have concerning divine wrath. From a practical standpoint, the rule allows perjury to be charged if false allegations are made. The potential for divine and judicial wrath hopefully encourages truthfulness.

When deciding probable cause to issue a warrant, the informant should be a reliable source and there should be sufficient detail. **Aguilar v. Texas**, 378 U.S. 108 (1964) found insufficient an affidavit that asserted that the police had “reliable information from a credible person” that narcotics were in a certain place, and held that when the affiant relies on an informant’s tip, he must present two types of evidence to the magistrate. The first is that the affidavit must indicate the informant’s basis of knowledge (the circumstances from which the informant concluded that evidence was present or that crimes had been

committed) and, second, the affiant must present information which would permit the magistrate to decide whether or not the informant was trustworthy.

“Searches conducted outside the judicial process, without prior approval by judge or magistrate, are per se unreasonable under the Fourth Amendment – subject only to a few specifically established and well-delineated exceptions.” (**Katz v. United States**, 389 U.S. 347 (1967)) Because of this presumption against the validity of warrantless searches, an examination of the constitutionality of any specific search first must consider whether a warrant was obtained. If a warrant was obtained, its constitutional validity may also be challenged.

As Mr. Martinez stated in his article, constitutional rights can be waived. So, just like other rights, Fourth Amendment rights can be waived and a person may consent to a search of his person or premises by officers who have not complied with the Amendment. The officers do not have to inform the person that they have the Fourth Amendment right. However, in **Bumper v. North Carolina** and **Johnson v. United States**, the Supreme Court has insisted that the burden is on the prosecution to prove the voluntariness of the consent and awareness of the right of choice.

Police must have probable cause to search a vehicle (**Almeida-Sanchez v. United States**, 413 U.S. 266 (1973)) and they may not make random stops of vehicles on the roads, but fixed checkpoint stops have been upheld for promoting highway safety, for example, sobriety checkpoints (**Michigan Dept of State Police v Sitz**, 496 U.S. 444. (1990)).

While searches made at a border crossing are reasonable, inland stops and searches are not. In **Almeida-Sanchez v.**

United States, the Supreme Court stated that a warrantless stop and search of the defendant's vehicle 20 miles inside the border violated the Fourth Amendment. At fixed checkpoints, where officers inquire into residence status, a search must be justified by a showing of probable cause or consent. (As a side note, how do you think traffic cameras fit in to this? If the public fully understood and utilized the Fourth Amendment, traffic cameras would be a thing of the past.)

Exclusionary Rule

The exclusionary rule is designed to exclude evidence obtained in violation of a criminal defendant's Fourth Amendment rights. If the search of a criminal suspect is unreasonable, the evidence obtained in the search will be excluded from trial.

The exclusionary rule is a court-made rule. It was not created in statutes passed by legislative bodies, but rather by the U.S. Supreme Court in the early 1900s. Before the rule was fashioned, any evidence was admissible in a criminal trial if the judge found the evidence to be relevant; the manner in which the evidence had been seized was not an issue. This began to change in 1914, when the U.S. Supreme Court devised a way to enforce the Fourth Amendment. In **Weeks v. United States**, 232 U.S. 383 (1914), a federal agent had conducted a warrantless search for evidence of gambling at the home of Fremont Weeks. The evidence seized in the search was used at trial, and Weeks was convicted. On appeal, the Supreme Court held that the Fourth Amendment barred the use of evidence secured through a warrantless search. Weeks's conviction was reversed, and the exclusionary rule was born.

Since the 1980s, the U.S. Supreme Court has severely limited the application of the exclusionary rule. According to the Court, this rule was not devised to cure all Fourth Amendment violations; rather, it was designed primarily to deter police misconduct. This construction led to the good faith exception to Fourth Amendment violations established in **United States v. Leon**, 468 U.S. 897 (1984).

In **Leon**, police officers searched the Burbank, California home of Alberto A. Leon, and arrested him after they found a large quantity of drugs in his possession. The search was executed pursuant to a warrant that was later determined to be invalid. Too much time had passed between the observations that prompted the warrant and the application.

The majority in **Leon** stated that the Fourth Amendment "contains no provisions expressly precluding the use of

evidence obtained in violation of its commands." The exclusionary rule, according to the majority, was not designed to be a personal right. It was created by the Court "to deter police misconduct rather than to punish the errors of judges and magistrates." Under this interpretation, excluding evidence obtained through an honest mistake would serve no purpose.

The Court's ruling in **Leon** meant that evidence obtained in violation of a person's Fourth Amendment rights would not be excluded from trial if the law enforcement officer, although mistaken, acted reasonably.

In 1995, the U.S. Supreme Court revisited the good faith exception to the exclusionary rule. In **Arizona v. Evans**, 514 U.S. 1 (1995), the error of a court employee mistakenly listed Isaac Evans as the subject of a

misdemeanor arrest warrant. A police officer had stopped Evans for a traffic violation, searched Evans pursuant to the faulty warrant information, and found marijuana.

The U.S. Supreme Court then invoked the exclusionary rule in **Kyllo v. United States**, 533 U.S. 27 (2001). It set a new rule for police when they want to use new types of electronic surveillance, including thermal imaging, to examine the inner workings of a home. The Court held that police must apply for a warrant from a court before using a device that can obtain details of a private home that would have been unknowable without physical intrusion. If police fail to secure a warrant, the search will be regarded as "presumptively unreasonable" and the evidence that the search produced will be inadmissible at trial under the exclusionary rule.

Without an oath or affirmation from an individual with firsthand knowledge of the facts in a case, the evidence becomes hearsay and not admissible before the court, which is a violation of one's Due Process of law under the Fifth Amendment (to be discussed in the Spring issue). No warrant for search or seizure should ever be issued without an oath or affirmation; however, it is our responsibility to raise the issue – and we rarely do. Law enforcement, because we and our legal council do not fully understand the Fourth Amendment or the rules of evidence, choose not to use it as a defense, as a sworn affidavit carries with it the penalty of perjury and considerable liability.

Constitution of the United States of America: Analysis & Interpretation, 2002

<http://legal-dictionary.thefreedictionary.com>



Contributors



Mark Bedor (*Big Doin's in Cow Town, Riding the Mojave*) 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** (*Charrería*) 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.



T.X. "Tex" Brown (*The Magnificent Seven at 50*) was born in Sligo, Ireland, but insists: "I got to Texas just as soon as I could." At the age of five, he and his mother moved with his American-born stepfather to Dallas, where he says he spent much of his youth "sitting around the TV with my family, watching just about every Western show you can think

of." During his years as an English Literature professor at universities in Louisiana and Mississippi, he also taught film studies courses that allowed him to screen for students such great Westerns as *Stagecoach, The Searchers* – and *The Magnificent Seven*, which he writes about in this issue. Now retired, he lives with Beverly, his wife of 42 years, in Liverpool, England, and frequently writes about popular culture for American and British publications.

Long time Western writer **Darrell Arnold** (*Don Edwards*) 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 13 – The 4th Amendment*) is the Associate Editor of *The Cowboy Way* – as well as being the friendly voice whenever anyone calls the PARAGON office. She is married to Anthony Krebs, a sergeant in the United States Air Force, and they have a beautiful daughter, Brittany. Nicole has a rich history working with non-profits, and her list of awards is without peer. Somehow she also finds time to edit the PARAGON newsletter, *In The Loop*.



Marilyn Fisher (*Where the Power Resides*) 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.

Winter in the West with Steve Thornton

















STEVE THORNTON, PHOTOGRAPHER

One of the world's leading international advertising photographers, Atlanta, Georgia native Steve Thornton began his illustrious career as a self-taught and progressive 12-year-old shutterbug with a keen and razor-sharp eye to detail. As a professional, he has photographed numerous national and international ads, along with feature editorials for celebrated magazines in the United States, Milan, Italy and Paris, France, where he has also lived. These respected magazines include *Zeffrio*, *Teen*, *Seventeen*, *Modern Bride*, *Your Prom*, *Bride's*, *Cowboys and Indians*, *American Cowboy*, *Western and English* and *Western Horsemen*.

In addition to Steve's revered editorial features, his work has been prominently showcased in the advertising photography arena and corporate settings for respected companies such as General Motors, Hallmark, Citizens, Hyatt and American Express.

Each and every day, thousands of people from all walks of life feel the inspiration, power and raw emotion that Steve's candid images bring to this world. Even today, he still continues on his prolific quest of providing not only some of the best quality images in the industry, but also creating spectacular and eye-catching photos that are not just artistic images, but emotional experiences for everyone to enjoy.

He travels on assignment an average of 175 days a year mostly in the USA and in Italy.

For information, please visit www.stevethornton.com.



photo courtesy Steve Thornton



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PART ONE: COMMON LAW

BY MARILYN FISHER

Editor's Note: This begins part one of a series in four parts entitled "Where the Power Resides" explaining where the real seats of power rest within the United States. Part One – Common Law, Part Two – Home Rule, Part Three – The County Commissioner, Part Four – The County Sheriff. We begin with the system of Common Law and its place within the law of the land.

The system of Common Law, as represented in the Constitution of the United States and Bill of Rights, recognizes that the power of government is granted by "the People."

During the early years, when the Framers constructed the Constitution, they were well familiar with English Common Law and used it as a framework for our American law. According to Common Law, every man is a master of his own property, work and destiny. This concept of protected individual rights for every man was essential

to the founding of our nation, since, according to Thomas Jefferson, "We did not bring the English common law, as such, to this continent; we brought the Rights of Man." The essence of Common Law was included in the Seventh Amendment to the Bill of Rights adopted in 1791 and states, "In Suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury, shall be otherwise re-examined in Court of the United States, than according to the rules of the common law." The Seventh

Common Law v. Civil Law

Our Common Law, based on English system, is very different from the system practiced in Continental Europe where they follow Civil Law, originally called Roman Civil Law. What is the difference between the two systems? The Roman Civil Law has always been outside of Common Law, operating on Summary Process, in violation of rights to due process. In the system of Civil Law, cases are prosecuted by judges appointed by the ruling power who use their own discretionary judgment and are by no means impartial judges for the dispute. In both procedure and administrative principles, English Common Law opposes Civil Law. The primary difference between the two systems is that, in Common Law, decisions are based on preceding case decisions that control the court unconditionally and not on the sole discretion of a judge appointed by the ruler. There are fixed guidelines for the decision making process to ensure that rights and property of the people are respected. Whereas, under Civil Law, former court decisions or precedent do not govern the outcome, but instead the judge may use his personal views of the law to decide the case, making for uncertain decisions that are as varied as there are opinions. It was abuse of powers by errant judges allegiant to statutes of parliament and the Crown who eroded the Common Law Rights in England. That is why they added to the Bill of Rights certain Amendments to block any erosion or abuse of the provisions of the Constitution by Judicial powers. Our Constitution protects us from the abuse of rights found in the systems of Roman Civil Law or Executive and Legislative Equity Law.

Amendment right to a jury trial is not absolute. It merely “preserves” the right of a jury trial in civil cases where it existed prior to adoption of the Seventh Amendment.

What is Common Law and where did it come from? Common Law first emerged in England in 1066 as a combination of the best qualities of Anglo-Saxon law and Norman law, founded on custom instead of written code. It developed as a system of Law based on decisions of preceding cases where the judge must be both impartial to the dispute and bound to protect the rights of the parties within the dispute, or he cannot claim his jurisdiction. In Common Law, each citizen has the right to a trial by a jury that decides whether or not the facts of the case are valid. It has endured for centuries where legal decisions and written commentaries based on Law have set the precedents for courts to follow, relying on customs and prior usage rather than, for example, on codified laws such as those of ancient Rome. In the British Colonies, English charters under Common Law were written to insure that transplanted Englishmen would have all the rights of natural born English subjects still residing in England. Where there was no such provision within a charter, the colonials would add their own set of laws to make up for what was lacking. In 1720, Richard West, counsel for the Board of Trade, said of English Common Law in the Colonies, “Let an Englishman go where he will, he carries as much of law and liberty with him, as the nature of things will bear.” (Howard Fisher and Dale Pond, *Our American Common Law*) Law and liberty would later become the war cry of the colonials as they fought for final freedom through the Revolutionary War.

By 1765, English Common Law was practiced widely in the Colonies due to a book titled *Commentaries on the Laws of England* by Sir William Blackstone, an expert in jurisprudence who reduced Common Law to its basics so that anyone with a studious mind could practice. As the nation expanded, it was often the only reference found in a law office – it was so easily understood. The *Commentaries* text was a vital guide to the Founders, who agreed that Common Law promoted their beliefs regarding the expansion of their rights and the control of government. Since Common Law began as a method of unifying law throughout England and securing the rights of individuals, it served the Founders as a way to block government from removing rights and property without due process of law since they considered every man a “King” on his own property and far removed from the power of the monarchy. In Common Law, the possession of property represents rights or powers exclusive to a particular claimant. William Pitt, a friend of Founder Benjamin Franklin, was inspired by the idea of the right to private property when he wrote, “The poorest man may, in his cottage, bid defiance to all the forces of the Crown. It may be frail; its roof may shake; the wind may blow through it; ... but the King of England cannot enter.”

The results of the American Revolution legally freed the Colonies from British rule. Once free from the ties to the Crown, laws that had been previously banned because they violated the British policy were changed and an Americanization of English Common Law emerged more accurate in legislative action and judicial interpretation. In 1803, Blackstone’s *Commentaries* was updated by Saint George Tucker to reflect the new American Law that addressed Republican values,

constitutions and States united under a national government system with enumerated powers.

Common Law, however, is not the only recourse for deciding court cases, though in America it is the most constitutionally correct. Another method, known as Equity or “equitable” justice, was created during the medieval period in England when cases emerged where Common Law did not have a set precedent – or that did not involve property, or substance – and where decisions by Common Law judges were regarded as unfair. It was a response to the increasingly strict rules of proof and other requirements of the common law and it provided remedies not available under the old writ system. In the course of Equity, the plaintiffs could legally appeal directly to the King, who, as the merciful sovereign and the “conscience” of his people, was considered responsible for the justice of his subjects. Such cases were routinely given over to the king’s “chancellor” of the court of Equity, a distinctly different court where the appointed chancellor would settle disputes according to his own partiality with disregard for the Common Law, using his sole discretion to decide the law and facts of each case. The final outcome of his “equitable justice” mocked the rigid procedures of the Law courts of England. Clearly, Common Law and Equity opposed one another in the English judicial system where the options were either Common Law, with its strict interpretation and dedication to precedent based on years of practice in judicial wisdom, or equitable redress, with its decisions made by an opinionated chancellor appointed by the monarch. Ultimately, the English legal system made room for both Common Law and Equity by better defining the judiciary powers of the chancellor who handled only cases where non-monetary relief was sought by the plaintiff.

Common Law and Equity were devised long before the Framers penned the Constitution of the United States, and the American colonials at first refused Equity because of its close association with the powers of the monarchy. They later agreed to allow judges some leeway in cases that could not be settled through Common Law by allowing Equity into the system through Article III, Section 2, Clause 1 of the Constitution that reads, in part, “[J]udicial Power shall extend to all Cases, in Law and Equity.”

The ideal of the court of Equity is to determine justice more liberally through principles of “fairness,” or to achieve what is sometimes referred to as “natural justice.” This contrasts with “statutory law” – the laws enacted by a legislature, such as the United States Congress – and “common law” – the principles established by judges when they decide cases. There is a Latin legal term *aequitas sequitur legem*, or “Equity follows the Law.” Equity is not Law and should not replace Common Law, but rather serve to supplement it. The rights secured by the court of Common Law are called legal, whereas those secured by a court of Equity are called equitable. A plaintiff seeking Equity is typically asking a judge to order his opponent to provide equitable relief in a form other than monetary. In Common Law, we know we have inherent rights due to precedence, whereas in Equity, we have no rights whatsoever except those privileges which may be granted to us by the graces of the judge who also doubles as the jury. Advisory juries may advise the judge of certain facts, but they are not allowed to hear any arguments regarding the Law, and the judge can go to any source, including his own “conscience,” to justify his decision.

How does Equity fit into the modern American court system? The United States legal system was altered in 1938 as the Federal Rules of Civil Procedure began to combine legal and equitable redress cases, and many States soon complied. Since then, the Congress of the United States and the Legislatures of the States, as well as the Judges, have presumed to exercise the authority to

The U.S. Supreme Court and Common Law

The Constitution recognizes the Supreme Court of the United States as a common-law court, as does the Seventh Amendment in the Bill of Rights that relies on Common Law in interpreting the Constitution. The Supreme Court does not render advisory opinions but waits for litigants to bring issues before it. Precedent shapes the Court’s power of judicial review, and, because of this, any ruling of the court is a precedent for similar cases. The common-law nature of the Court is essential to its function as an arbiter of the Constitution. In common law, the substance of the Law is found in published court decisions of previous rulings.

Excerpt: *The Oxford Guide to the Supreme Court of the United States*,
Richard F. Hamm

“merge” the procedures of Law and Equity, an authority they do not have the constitutional right to do. The two court systems have not been “lawfully” merged and Americans do not have to accept such a merger based on any government code, rule, statute or regulation. Still, U.S. Courts forge ahead denying their constitutional responsibilities by gradually adopting the procedures of Equity courts where judges have the discretion to rule contrary to precedent if they so decide in a manner more flexible than the courts of Common Law.

Federal, State and County governments, both Executive branch and Legislative branch, must work within the Common Law, and may not force any form of Equity jurisdiction upon “the People” without their knowledge and informed consent, otherwise their acts become void because the rights of free Americans would be violated if they were to be forced to obey them. Americans must demand a transparent government with limited authority in all branches – Legislative, Executive and Judicial. How do you know if a case is being tried in a Court of Common Law? Look for a trial with a Common Law jury that exercises the authority to hear and deliberate over questions of both law and fact, and where constitutional rights to self and property are upheld.

The Common Law of the United States cannot be

modified or abolished by an act of Congress or State Legislature, or by the ruling of a judge, or any other servant of “the People.” Be aware of all new codes or statutes that may evade the Constitution since rules and regulations must honor state and federal Constitutions in order to be valid and lawful. No American is bound to obey an unconstitutional law and no courts are bound to enforce it – no ordinance, regulation, code or law can override these constitutional guarantees.



Resources

The Oxford Guide to American Law, Kermit L. Hall

Our American Common Law, Howard Fisher and Dale Pond

A Treatise on the Principles of Pleading in Civil Actions, Henry John Stephen

Commentaries on the Laws of England, Sir William Blackstone

The Heritage Guide to the Constitution, Edwin Meese III and David Forte

Common Law by Gerald N. Hill and Kathleen T. Hill

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photos courtesy Guy de Galard

CHARRERIA

The Forerunner of the American Rodeo and a Mexican Tradition Steeped in History

BY GUY DE GALARD

The rider races bareback at a full gallop around the arena. Under the wide brim of his sombrero, his expression is a mixture of apprehension and determination. Next to him, and pushed by two riders, gallops a loose bronc. A sudden leap, allowed by his youthful agility, and the rider grabs the bronc's flowing mane, and then completes his daredevil bareback ride to the

enthusiastic applause of the crowd, until the untamed animal stops bucking. The *paso de la muerte*, or "leap of death," is the most exciting event in the *charreada*, the Mexican rodeo. This event, in which any mistake could be the last, reflects the bravery of the *charro* and his disregard for personal danger. If he falls, he could be trampled to death by the two horses immediately behind him. The *charreada*,

the national sport of Mexico and the forerunner of the North American rodeo, is the central component of a 500-year-old tradition and culture called the *charrería*.

Born during the 1500s in Mexico when the first horses arrived with the conquerors, the *charrería* grew out of the working practices Spanish ranchers and their Mexican ranch hands, the *vaqueros*, used on the open range. One of the activities introduced by the Spanish involved bringing a steer down by riding behind it, grabbing its tail and twisting it to the ground. The skills displayed had a rich history tracing back to the horsemanship traditions of the Spanish conquistadors. Over time, the *vaqueros* adapted their dressage-based horsemanship skills to the more practical techniques and equipment to work large herds of cattle and soon emerged as highly skilled horsemen. If the Mexican *vaquero* developed the real cowboy culture, the legacy of the Spanish gentleman rider was perpetuated by the *charro*. He is the direct inheritance of Spain's upper-class equestrian culture. The *charros* first gained distinction during the 1810 War of Independence from Spain. Still today, the *charros* are considered a civilian army. Richly dressed in elaborate costumes and riding in silver-trimmed saddles, the *caballeros* of New Spain would ride around their hacienda and perhaps offer a few words of instruction to his *jefe*, or foreman.

One of the largest imprints left on Mexico by the Spaniards in the 16th century was the hacienda system. Haciendas were efficient ranching, farming and manufacturing centers that produced meat, produce and other products. During the 16th and 17th centuries, land grants were distributed by the Spanish crown as a reward for military service. Other grants were given to influential citizens and destitute heirs of the conquistadors. Over time, haciendas became symbols of wealth and culture, adorned with architecture, furnishings and art from around the world. This was a time when acreage was not measured in acres, but as far as you could see in each direction. Grazing rights were held in common since it was considered illegal for a *hacendado* to keep his neighbors and their cattle off his land grant. By 1900, eleven million head of cattle roamed the vast haciendas of north and central Mexico, a region where the land was too poor for cultivation and best suited for grazing.

As a result of the Mexican Revolution, between 1910 and 1920, the huge haciendas were divided and the number of cattle was cut by 67 percent, forcing numerous *hacendados* to move to the cities. Fearing the demise of their traditions, *charros* reunited and formed associations in order to preserve and promote their activities. In 1921, a lawyer from Tamaulipas named Ramon Gonzalez and





themselves to show off their riding and roping skills. However, unlike the American version, the events focus on style and finesse rather than speed, with competitions among teams as opposed to individuals and the reward being applause rather than money. The charreada not only offers a display of horsemanship at its finest, but it is also an opportunity for the charro to compete while using the skills he uses in ranching and to show his pride in his country.

Just like in American rodeos, the charreada begins with the *desfile*, or Grand Entry, which offers a display of beautiful craftsmanship and dashing horsemen wearing dazzling outfits and spectacular sombreros, elaborate saddles, finely braided bridles and quirts and intricate spurs with silver embellishments. All wear the traditional wide brimmed sombrero, embroidered white charro shirt with peg buttons, butterfly tie and tight-fitting chaps. The dress of the charro has remained virtually the same over the past 150 years and every contestant takes pride in his appearance and the trappings of his horses. The teams enter the arena, or *lienzo*, and parade, giving the charro salute to the Mexican flag while a mariachi band plays the *Marcha de Zacatecas*, considered by charros as the second national anthem.

The charro's skills are put to the test in nine separate *suertes*, or events, that follow an elaborate system of etiquette and rules. The *cala* is an individual reining event where the rider's control of the horse is evaluated. The charro gallops into the ring and reins his mount which skids to a perfect slide. He then spins his horse in both directions before walking his horse backward with only the slightest tug on the reins. It is one of the hardest events to master and also the most elaborately scored. The *piales* involves three charros working together to rope a mare by the hind legs. The object is not to trip the animal, but to slow down the heeled animal to a standstill. After a successful catch, the charro lets out his 120 feet of rope, made from maguey

Don Carlos Rincon Gallardo, Marquis de Guadalupe, formed the National Association of Charros. In 1933, the *Federacion Nacional de Charros* was founded in Mexico City to govern the different charro associations that emerged. This was the beginning of charrería as a sport, the charreada, which originated in the state of Jalisco and perpetuates the charro's legacy with its elements of pride, honor and chivalry. Although Emiliano Zapata was one of the main revolutionary leaders, he was also a charro and remains today the model of all contemporary charros.

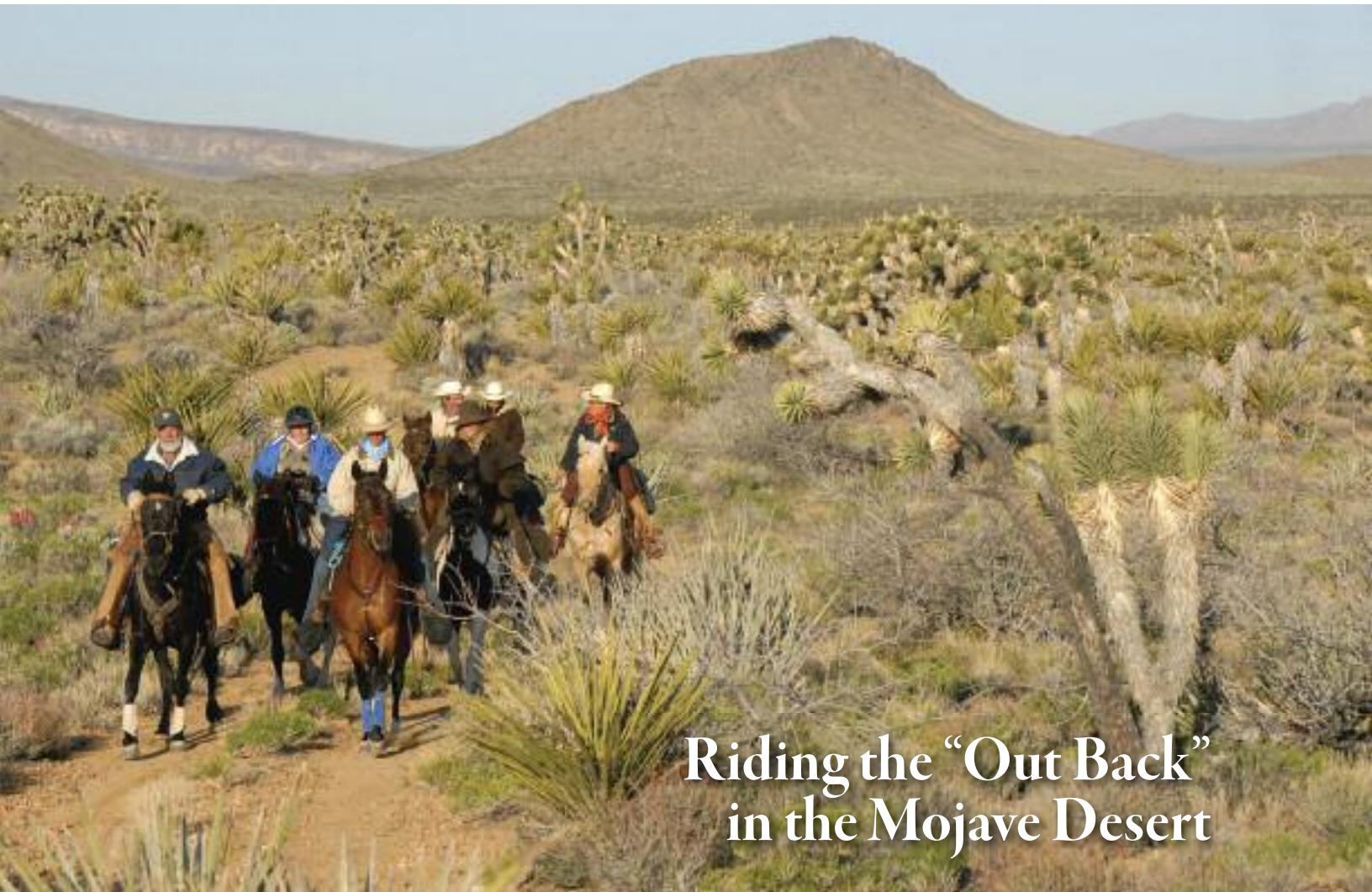
Most charreada events, like their rodeo counterparts, evolved from informal contests the vaqueros held among

cactus fiber, gritting his teeth as smoke rises from the friction of the rope around the saddle horn. In order to prevent injury, only two-foot catches are allowed. Points are awarded according to the distance needed to stop the mare.

Yet, the essence of the charreada, as well as one of the big crowd pleasers, is the *colas*, or tailing of bulls, in which the charro speeds alongside a bull, grabs its tail, twists it around his right leg and swiftly turns his horse away at an angle, thus throwing the animal off balance on its back. In the *terna*, a team of three charros works together to rope a bull by the neck and the hind legs, bring it down and release it. The bull riding and bronc riding events are performed by holding onto the strap with both hands and riding the animal until it stops bucking. In the *manganas*, the charro must rope a galloping horse by the front legs to bring it down. Urged by riders, the horse races around the ring while the charro begins to *florear*, jumping back and forth through his spinning loop. As the animal passes by him a second time, he tosses his loop toward the horse's front hooves then braces himself, bringing the animal down. To please the crowd even more and assert their bravery, some charros choose to stop the horse by tying the other end of the rope around their ankle or their neck. Manganas are also performed on horseback. This event combines accuracy as well as grace and beauty of the rope movements.

Today, there are about 900 charro associations in Mexico and almost 200 in the United States including Texas, Arizona, New Mexico, Colorado and California, with the San Antonio, Texas charro association the oldest in the country. The *Congreso Nacional Charro*, the NFR of the charreada, is held every year in a different state, any time between September and November. In a sport that requires constant discipline, training and practice, the excitement and proud heritage of Mexico becomes evident. The charrería first captured the imagination of Mexico several centuries ago and it is still today a vibrant part of the country's life and culture. In a country that has seen such a restless and troubled history, the charrería brings together music and dance, discipline, horsemanship and stability. But, above all, it embodies tradition, pride, honor, bravery and hard work, and remains the symbol of Spanish values.





Riding the “Out Back” in the Mojave Desert

BY MARK BEDOR

92

Imagine yourself horseback in California’s rugged and beautiful Mojave Desert. Snow is probably the last thing you’d put in that picture, but, after riding 28 miles in the Mojave National Preserve, that’s exactly what we encountered. Everyone was laughing as we huddled around a campfire with the wet, heavy snow pelting down on us. It was a memorable moment on a great week-long adventure known as the Mojave Trail Ride.

The snowfall triggered some campfire weather stories from veterans of this ride. “One year it rained all day! And, then it started snowing when we got to camp,” tells the popular raconteur Junior Penfold, never lacking for a laugh or a good story. “Everything was soaking wet!”

“And then it hailed!” adds Blondie, a cheerful woman who seems to be always smiling, here on her 19TH Mojave

Ride. “Fog was so bad you couldn’t see!”

“And then it froze!” laughs Junior.

Of course, that begs the question – why would you spend a week riding more than one hundred miles through the Mojave National Preserve, camping out and enduring whatever Mother Nature may send your way? “Cause it’s better every year!” exclaims the retired fire captain known as Calamity Jane. She’s done this trek 18 times, “I wouldn’t miss seeing these faces for anything!”

It does take a special breed to want to spend a week horseback where even the pioneers feared to tread, but the bonds formed on this trail can last a lifetime. “We’re all horse people,” explains Ron Percival. “We ride and we go through all the different adverse conditions. Whether it’s raining, windy, cold or warm or whatever, we party and

we have fun. It's awesome! I absolutely love this ride!"

It is an adventure. On the day of our evening snowstorm, we'd woken up to a hard and cold rain. With 28 miles to go that day, we were up at 4:30 am, saddling in the dark and rolling tents up in a downpour. But, as we swung into the saddle about seven, the rain quit. We enjoyed cool, cloudy, but perfect riding weather the rest of the day.

Our trail followed the historic Mojave Road, which, in the 1860s, was the horseback highway from the Arizona Territory to California. The Army put up posts about a day's ride apart to protect settlers passing through and to escort the mail wagon. Not long after we rode out of camp that rainy morning, we came to a lonely mailbox and a big American flag in the middle of the desert, a remnant of those bygone days. "That's the original mailbox that they had back in the 1800s," says Bob Wright, trail boss of this expedition. "This Mojave trail was an actual mail run." It didn't last long, though. Once the railroad went through by another route, the Mojave Road and its military outposts were abandoned. Ranchers eventually settled here, running cows on the vast desert. Most of those operations were removed when Congress made the area a National Preserve in 1994, run by the National Park Service.

Over the years, the Mojave Road was largely forgotten, mainly used by weekend four-wheelers. Never horses... That is, until 25 years ago when Wright and a group of friends got the idea to saddle up and retrace the route the cavalry had ridden. That first year, eight men and three pack horses made the 135-mile journey from the Colorado River to Barstow, California in six days – but not before scouting the route with a four-wheel drive and burying food and water along the way. "We didn't know exactly what we were gonna find, so, we just had to kinda wing it," tells Bob. "Just to make sure we had enough water for the horses and that kind of thing, we came out here



The author where "Stuart" of the 4th Infantry left his name at the site of Camp Rock Springs

and we buried stuff in the dirt. And, it worked out."

That first trip became an annual ride open to anyone with a horse, a taste for adventure and willing to rough it for a week. Today, Wright and his crew provide hot, hearty meals, good water, mobile bathrooms and hot showers, plus feed and water for the horses. There's even a traveling saloon. The only person who gets paid in this non-profit venture is the excellent and professional cook. The other two dozen or so people who haul the hay, print the brochures, take care of the permits and handle all the other logistics are volunteers. It's quite an operation. "This is a 52-week-a-year job," says Bud McHarg, who handles the hay and sets up the tie line where the horses spend the night. "There's all kinds of stuff that's gotta be done."

McHarg and Bob Wright are the last of the original eight from that first ride who still make the journey every year. "I just fell in love with doin' it," Bud shares. "I think it's a great ride."

"A lot of history on it," McHarg continues. "That's what kinda fascinated me from the start. I rode out here thinkin',



photos courtesy Mark Bedor

Trail Boss Bob Wright signs in at the mailbox in the desert

‘This is just the way the settlers came across this country... How’d they do it?’ It’s incredible to think that they did.”

There are some fascinating remains from the 1800s. At the site of Camp Rock Springs, you can see where “Stuart,” a 4TH Infantry soldier, carved his name into the stone in the 1860s. The historic plaque at the site gives you an idea of how tough life was back then. Of the 73 men stationed here, 23 deserted. The post was abandoned after just 17 months. “Very disagreeable place for the troops” is how an 1867 Secretary of War report described the place. The ruins of the old post are believed to have been used to build a sturdy rock house that stands today not far from Rock Springs, where water still bubbles up from an underground source. We visited the site on a cool, sunny day that was perfect for riding. Hard to believe it had been snowing and raining the day before.

After riding a total of 50 miles the first two days, day three was a layover day. You could kick back at camp or take a day ride to the old fort and explore the surrounding area. Five of us rode some ten miles on that jaunt, marveling at both the history we’d seen and the present day beauty of the desert.

The Mojave is anything but barren. It would certainly be unbearably hot for horses in the summer, but, in April, it’s pretty close to perfect. Outside of that

one day of rain and snow, we enjoyed ideal conditions. And, the desert is full of all kinds of life. We rode through dense forests of Joshua trees; there were colorful cactus blooms that looked like red roses and the desert was decorated with a variety of other flowers, like Indian paint brush. We were surprised by a big jackrabbit that sprang up from the brush and bounded away. Scurrying lizards were a common sight and we saw

signs of the endangered desert tortoise that live here.

All around were the vast vistas of this unspoiled country. Living in a big town, it’s a wonder to see this wide-open country that still exists in modern America. At our first night’s camp, as I watched the distant tail lights of the traffic on Interstate 15, I gazed at the brilliant stars through the clear desert sky and thought of all those people headed for Las Vegas that are missing a dazzling night life they’re not even aware of – not to mention all the sights the desert would have in the coming days. The fact is the three dozen



The spring in the desert at the site of Camp Rock Springs

riders who took this trek are the very fortunate few. Those who go on the Mojave Trail Ride are probably the only people today who see this country horseback. Part of the Ride's mission is to make sure these trails remain open for horses. "If we don't use the trails, the BLM could shut it down and not let anybody go on it," fears trail boss Bob. "We gotta ride it so they don't close the trail."

Riding the trail requires a fit horse. Making sure they stay that way is Bob Wright's number one priority. He's been around horses forever and serves as acting veterinarian. But, the camp atmosphere is pretty relaxed. "It's a pretty kick-back ride," he says. "I don't get excited."

Dozens of horses that don't know each other can get excited when they head out together on that first day of the ride. But, outside of one buck-off, there were no major issues, or injuries. Tim Gomes enjoyed the week riding his registered American Quarter Horse. "He's just a good all-around horse," smiles Tim. "I bring him 'cause he's got good manners and he's good around groups."

It was quite a group of horses, including most any breed you can think of. The riders were quite an interesting bunch, too. A National Guardsman, a police woman, a truck driver, a BLM employee, a nurse, a retired teacher and a jeweler, to name just a few. But, horseback, we were all just riders. "We don't know what half these



The spectacular desert vistas of the Mojave Trail

people do in the real world," laughed long-time volunteer Lynda Clark. "You share a common camaraderie because you share the horse."

And, we shared the snow! And the campfire. And the trail. We came together as strangers and left as friends, rejuvenated by a week's ride in a beautiful place few people ever see. I understand now why they come back every year. Hope I can too!

For info on the April 2011 Mojave Trail Ride, call 951-273-0603.

It's set for April 9-15.



Friends enjoying the ride



A welcome water hole for thirsty horses

RANCH LIVING

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

In my house we have a Christmas tradition. We make our gifts. Gone are the days of piles of presents and the shock of January credit card bills. We sew, draw, write, bake and paint our way to presents for all. Knowing that whatever we made is chock full of love is worth the effort. Even if it takes four days to carefully make chocolate covered cherries one phase at a time or help a little girl make a pillow for her teacher one crooked stitch after another. Our Christmas is a lot like what Western craftspeople do everyday, fill their creations with heart and soul. Aren't we so blessed that the West is so rich in hand craft? Here's wishing you a homemade style Christmas and the finest of New Year's.



FROM THEA'S KITCHEN

Once upon a time there was a ranch wife in southeastern Wyoming who cooked the most amazing meals every day. I was too much of a tomboy to be caught in the kitchen at that time. I would much rather be on a horse or wrestling calves at branding. But, I did love the brownies she made and had sense enough to ask for her recipe. Now I manage to balance the outside with the inside work and this is still my favorite brownie recipe ever.

Brownies

Preheat oven to 325 degrees

4 eggs
2 c sugar
1 ½ cups flour
1 t. vanilla
½ t. salt
1 c butter
3 squares unsweetened chocolate
1 square semisweet chocolate
Chopped nuts to top

Melt butter and chocolate – cool. Beat eggs well and add sugar slowly, beat thoroughly. Add flour, salt and vanilla mix. Add cooled chocolate mixture and nuts.

Pour into 9 x 13 greased pan. Bake at 325 for 25-30 minutes. At higher elevations cook up to 45 minutes. The secret to these brownies is to not overcook. Pull them out before they are set like a cake. Hint: the toothpick will NOT come out clean when tested in the middle of the pan when these are done. These brownies will have a crunchy exterior and be soft in the middle.

ACCENTUATE THE POSITIVE!!

Studded, stitched and stunning is this fun belt and cuff set from Weatherford, Texas's own Winston Starling. Artist, cowgirl admirer and Western accessory maker, Winston created this gorgeous combination with the West in mind. Wrap your waist, wrap your wrist, wrap yourself happy with one of these. He can make you one of your very own in the colors you wear most or, with his artistic bent, create something just for you like you've never had before. Just ask him. A belt like this can extend your closet for miles by mixing and matching for different looks. Want to get yours started? Go to www.starlingleather.com or call him at 817-304-3741.



PIECE BY PIECE



Each piece is carefully cut and fitted onto this cabinet in a mosaic of twigs that gives it divine texture and the perfect personality to fit into any home, Western or contemporary. Add to it the fused glass roundels and you get simply beautiful with this Rocky Mountain cabinet by Bill and Sandy Fifield of Conifer, Colorado. Their furniture is dynamic and full of character, always with beautiful elements like copper and glass. If your space isn't right for this piece, go to www.macfifield.com or call 303-838-5072 and pick the piece that is!



RED HOT RED

How could you go out and not get noticed with these absolutely to-die-for accessories from The Lucky Star Gallery? Red Hot Red accessories with the classic white pattern reminiscent of those used on vintage boots in white, what a statement! Imagine these with a sleek black dress; imagine it with jeans and red boots. Everyone will be talking about you, even if they don't know your name, they will notice your accessories. Will it be the handbag, wallet or belt? All three! You bet! What a beautiful set! www.luckystarleathercollection.com or 775-825-2180



TRUFFLE TRAFFIC



All it takes is one and you are hooked. One truffle from the Meeteetse Chocolatier, that is. This rough stock rider/ranch hand turned chocolatier makes the yummiest of confections. The kind that, when I find someone going through the little town of Meeteetse, Wyoming, I have to stop myself from looking at them the way my 7-year-old does when she wants something – with puppy dog eyes and a smile saying, “I really will be indebted to you forever.” “Would you mind...,” I stammer, embarrassed, stopping to see if... then the list comes out, because they are stopping anyway, we all traffic truffles. “Peanut butter, please, and sage, and would you see if he has dark chocolate with caramel and pumpkin seeds...” I feel my mouth watering... “And, oh, yes, I really need a

champagne one.” These little delicacies are quite the treat in our part of the world and you should have one, or two or three, too! In the winter months he will ship. Make sure you have some for stocking stuffers and gifts this year, in fact, stuff your own stocking and thank Santa profusely! www.meeteetsechocolatier.com or 307-868-2576



WOMEN WHO DESIGN THE WEST

At a special exhibition curated by Thea Marx in Cody, Wyoming, nine women who work in Western craft and design showed exceptional pieces of work. Hitched horsehair, knives, woodcarving, fashion, beadwork, furniture, metalwork and leatherwork were honored in a genre where there are few women working. Stetson agreed that their work was exceptional and inducted each of them into the Stetson Craftsman’s Alliance, the mission of which is to recognize and honor excellence across all craft disciplines. Pam Fields, Stetson’s CEO, kicked off the exhibition with a presentation and discussion on how small businesses can leverage social marketing to build sales. Meet all the honorees and see their work at www.contemporarywesterndesign.com or call 307-587-8008 for information.



TRADITION BECOMES HAUTE COUTURE!

Bringing a traditional cowboy art into the haute wearable art arena is no easy task, but Zan and Patience Traughber of Pendleton, Oregon work daily at doing just that. Look at this gorgeous Indian head pendant! Delicately engraved on a diamond of sterling silver, the chief is in gold and the corners set with rubies. Ralph Lauren, eat your heart out! This needs to be on one of your models on the runway, hung on a leather thong. What am I saying, **you** need it! Wear it often and proudly proclaim your love of Western art. www.zptsilversmiths.com or 541-379-9676





BEHIND THE MALLET AND INTO THE SOUL: THE WORK OF HOWARD KNIGHT

The richness of hand tooled leather can never be duplicated. Perhaps it is because it is that magical piece that has been molded by human hands and hearts and souls that we are so drawn to. Perhaps it is the deep carving in the pattern, the silver conchos as they glint in the sun or maybe we know it is special because it reflects our own expression of creativity. For Howard Knight, it is the movement in the pattern, the depth of the cuts and placement of stones that reflects the artistry of the man whose artist's canvas is leather. Cut by cut, strike by strike, inspiration by

inspiration, we get to know the man behind the mallet as a piece of his own soul, his creativity, is given to us as a gift in his hand tooled leather work.

4-H was the reason Howard Knight started tooling leather. As a young boy in Sandpoint, Idaho, whose family bred and trained Thoroughbred race horses, his upbringing was steeped in Western culture. His 4-H project turned into an ever present hobby, while life led him into being an electrician. After an accident forced him off the job for two years, he picked up his swivel knife and for 10 years has not laid it down.

With his hobby reinstated in his life as his career, he embraced the artistry of the craft and found a love of fashion and creating beautiful wearable art. He does so in the forms of belts, handbags, hat bands and boots. "In another life, I would have been a fashion designer," says Howard. "I love to create things that accentuate a woman's body, belts for her lovely waist and long



handbag straps that show off elegant collars." But he doesn't stop there; he has created panels for fine furniture and luggage.



His obvious love of the art has led him to many innovations and a unique style of leatherwork that is recognizable anywhere. His cuts are finer than most because he files his knives to a slimmer edge, thus giving his work movement and life. His tools are shaped to fit his style of carving. He custom blends his own dyes to get richer tones. Then there are the vibrant colors and textures that peek unexpectedly through the elegant carving. These are exotic pieces of leather, Hermes crocodile, lizard, python, in brilliant tones with pieces of the carved overlay removed carefully with a scalpel in Howard's own style of leather filigree.



Howard's unique style and high quality work has landed him commission jobs with such prestigious companies as Mulholland Brothers and his work is in many private collections. He has created custom boots that took 800 hours of hand tooling and airbrushing for Axel's of Vail, Colorado. He works with furniture makers, adding his award winning work to their creations as beautiful accents and inclusions. One of his favorite collaborators is nationally recognized boot maker Lisa Sorrel. Together their boots become wearable

art to the nth degree. He also carves custom watch bands that anchor fantastic Montana Watch company timepieces to famous wrists around the globe.

Howard's creative spirit is never still. Creating a legacy of craft through traditional work with a contemporary edge is Howard's goal. When his pieces are passed down, as many heirlooms are, he hopes his will inspire others. Perhaps the 4-H member he mentors in Montana, whose work is already heavily influenced by the traditional floral patterns, inlays and fine cut flourishes, will carry his legacy forward. Nothing speaks more highly of a craftsman than one who teaches young people. Howard's talent is evident. He embodies the heart and soul of a true Western craftsman. Find more about Howard and see his work at www.rockinkcustomleather.com or call him at 406-777-3542.





photo courtesy Photofest

Great White Western Shirts

A Portfolio

It's the way of life in the real West

'Neath the Prairie moon that's Heaven blessed

And a tall boot shuffle on a wooden floor

It's a clean white shirt on a Saturday night

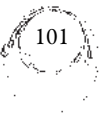
And a long cold beer that's pure delight

Lyrics from "The Real West" by Tish Hinojosa



I have a friend who will only go to a branding in a white shirt. He says it's a sign of respect. The legendary horse trainer Buster Welch wears white shirts to the training pen; one must dress for the office. Over the years, patterns and styles have come and gone, but the white Western shirt is timeless. As authors Steve Weil and Dan DeWeese state in their book *Western Shirts: A Classic American Fashion*, "Western wear started as a costume, but became part of a lifestyle." The snap fronted, embroidered-arrow pocketed Western shirt speaks volumes about its style – something uniquely American that can be enjoyed by all. The white Western shirt is arguably a classic of the genre for both men and women. Here are some of the best available as we head into spring – white shirt weather.

Photography by William Reynolds





PANHANDLE SLIM



POLO



RYAN MICHAEL



ARIAT



ROPER



MILLER RANCH



ROCKIES



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www.panhandleslim.com

The Magnificent Seven at 50

BY T.X. "TEX" BROWN

"Generosity... That was my first mistake. I leave these people a little bit extra, and then they hire these men to make trouble."

— Eli Wallach as "Calvera"

"Only the farmers have won. They remain forever. They are like the land itself. You helped rid them of Calvera, the way a strong wind helps rid them of locusts. You're like the wind - blowing over the land and... passing on."

— Vladimir Sokoloff as "The Old Man"



Anyone seeking the link between the darkly intense horse operas of the late 1950s and the down-and-dirty “spaghetti Westerns” of the mid-1960s need look no further than *The Magnificent Seven*, John Sturges’ immensely popular and enduringly influential 1960 action-adventure about hired guns who get a shot at redemption while employed to protect Mexican villagers against rapacious bandits.



All photos, publicity stills

Steve McQueen as “Vin Tanner”

With an Akira Kurosawa masterwork (1954’s *Seven Samurai*) as his inspiration and a posse of rising stars in his cast, Sturges established the template for countless sequels, homages and unauthorized knock-offs (including, no kidding, a low-budget 1980 Sci-Fi variation, *Battle Beyond the Stars*, scripted by John Sayles). But the original remains uniquely satisfying and, five decades after its initial theatrical release, surprisingly fresh.

Indeed, during a recent round of festival and museum screenings scheduled to celebrate its 50TH anniversary, *The Magnificent Seven* demonstrated an undiminished ability to delight and enthrall, impressing young and old alike as a grandly entertaining film for the ages.

“It’s really the kind of Western you should show to people who think they don’t like Westerns.” That’s the judgment call of film historian and *Variety* movie critic Joe Leydon, who introduced *Magnificent Seven* at the 2010 Starz Denver Film Festival. “It’s also an ingenious balancing

act,” Leydon adds. “On one hand, it’s a rousingly old-fashioned tale of tarnished heroes who behave courageously under fire. At the same time, it’s a thoughtfully revisionist meditation on the lives of men who live by their guns.”

Chris Adams (Yul Brynner), the man in black who is first among equals as leader of the seven, has few illusions about what sets him and his confederates apart from lesser mortals: “It’s only a matter of knowing how to shoot a gun. Nothing big about that.” Even so, such expertise is in short supply among the exploited farmers whose remote village is repeatedly plundered by Calvera (Eli Wallach), the bandit leader who makes no apologies for exploiting the helpless. “If God did not want them sheared,” he sneers, “He would not have made them sheep.”

And so, at a time when “men are cheaper than guns,” Adams enlists six other straight-shooters – played by Steve McQueen, Robert Vaughn, James Coburn, Charles Bronson, Horst Buchholz and Brad Dexter – to help him even the odds in favor of the farmers. In the end, the meek really do inherit the earth. But their protectors are the ones who pay the price for being in a class by themselves.

So, who first had the idea of reconstituting a Japanese epic about 16TH century swordsmen as an American Western with 19TH century gunslingers? That depends on whose story you choose to give credence.

According to most accounts, Yul Brynner had the initial inspiration after Anthony Quinn screened *Seven Samurai* for him while Quinn was directing the Russian-born actor in *The Buccaneer*, a 1958 swashbuckler about The Battle of New Orleans. Quinn would later claim that he and Brynner had informally agreed to join forces on an Americanized remake – only to learn later on that, to paraphrase Louis B. Mayer, a handshake deal isn’t worth the paper it’s printed on.

(Quinn later sued Brynner, unsuccessfully, and bitterly noted in his memoir: “I did not have the same scheming



From left: Horst Buchholz as “Chico,” Yul Brynner as “Chris Larabee Adams”



From left: Steve McQueen, James Coburn, Yul Brynner, Horst Buchholz, Brad Dexter, Robert Vaughn and Charles Bronson

head for business as my new associate. In the months ahead, Brynner would dupe me from my share of the picture.”)

But, it was Hollywood screenwriter Lou Morheim – not Brynner or Quinn – who actually optioned the remake rights from Toho Company, the outfit that had produced Kurosawa’s original, for the princely sum of \$250. Morheim then set about writing a spec script – which was promptly discarded after Brynner officially signed on and hired writer Walter Bernstein to, more or less, start from scratch. (In his authoritative biography *Escape Artist: The Life and Films of John Sturges*, critic-historian Glenn Lovell notes that Morheim “agreed to ‘go away’ for a finder’s fee and nominal associate producer credit.”) Yet another script was commissioned after producer Walter Mirisch – who, along with siblings Harold and Marvin, ran The Mirisch Company, which produced *Magnificent Seven* in partnership with United Artists – hired veteran director John Sturges to ramrod the project.

Sturges came to *Magnificent Seven* with ample experience in the Western genre – he already had *Last Train Gun from Hill* (which, ironically, had co-starred Anthony Quinn), *Gunfight at the O.K. Corral* and *The Law and Jake*

Wade to his credit – and a respectful appreciation for Kurosawa’s *Seven Samurai*. Just as important, Sturges was cool and confident enough to proceed apace during what turned out to be a high-pressure pre-production period.

As Robert Vaughn recalls in his 2008 autobiography *A Fortunate Life*, the Screen Actors Guild had called a strike to start in Spring 1960. In effect, Vaughn says, “an ax was hanging over every movie project in Hollywood” on the January morning he showed up at Sturges’ office to audition for *Magnificent Seven*. “Unless the casting for a picture was completed by noon on a particular Friday, production couldn’t begin.” That Friday was barely a month away, but Sturges had so far filled only two of the title roles – with Brynner, of course, and Steve McQueen, then best known for his role as a gritty bounty hunter on the popular *Wanted Dead or Alive* TV series.

The director had been greatly impressed by Vaughn’s Oscar-nominated performance as a drunken socialite in *The Young Philadelphians*, and knew he wanted the rising young actor to appear in his next film. Trouble was, he didn’t really know what role he’d ask the actor to play. “We don’t have a script,” Sturges warned him, “just Kurosawa’s

picture to work from. You'll have to go on faith."

Vaughn replied that he was game. "Good decision, young man," Sturges said. "And do you know any other good young actors? I've got four other slots to fill."



Steve McQueen, horseback. He loved all the riding.

As it turned out, Vaughn did indeed know a likely candidate, a friend and former classmate named James Coburn, who had earned his spurs one year earlier in a supporting role opposite Randolph Scott in Budd Boetticher's *Ride Lonesome*. Coburn was signed, as was up-and-comer Charles Bronson, German-born actor Horst Buchholz (who played, with surprising conviction, a cocky young Mexican gunman) and character actor Brad Dexter, aptly described by Vaughn as "the Bashful of *The Magnificent Seven* – the actor in the group who most people fail to name, just as most people forget Bashful when naming the Seven Dwarfs."

(To give him fair credit, however, Dexter performs an important service in the film: He "explains" Brynner's vaguely foreign accent by referring to him as "You old Cajun!")

To fill the part of the bandit leader Calvera, Sturges turned to New York stage actor Eli Wallach. At first, Wallach was concerned about the relative scarcity of his screen time. He had a change of heart, though, when he realized how he could make every minute count: "After rereading the script," he recalled decades later, "I realized

that even though I only appeared in the first few minutes of the film, the natives spoke about my return for the next forty-five minutes – 'Calvera's coming.' 'When is he coming back?' – so, I decided to do the part."

During three months of location shooting in and around Cuernavaca, not all of the drama unfolded before the cameras. Walter Newman had completed a shooting script before filming began, but another writer, William Roberts, was brought on the set for revisions and additional dialogue. (Roberts would wind up receiving sole screenwriting credit, after Newman demanded that his name be taken off the picture.) As a result, Vaughn says, he and other actors very often did not know the particulars of the next day's scene until the night before.

Some of Roberts' re-writes were triggered by the demands of certain government officials – i.e., censors – who demanded that the Mexican villagers not be portrayed in an unflattering light. Or, for that matter, in unattractive costumes.

"In one scene," Coburn later told an interviewer, "we had a scene with lot of the Mexican peasants dressed in white. And we had them dirtied down. And [the on-set censor] said, 'Oh, no, no, no, no! No dirt on the costumes. They can't be seen with any of that.' So we had to clean them all up. And if you ever see the movie, you'll see that none of the Mexicans have any dirt on them, ever. Now, mind you, we get really dirty sometimes. But none of the Mexicans."

Brynner was the undisputed star of the piece. But that didn't mean his six co-stars – each of them eager to upstage



From left: Robert Vaughn as "Lee," and Yul Brynner

the others – were content to remain in his shadow. McQueen was particularly industrious in his efforts to steal scenes, occasionally indulging in obvious shtick – note the way he smiles while shaking a shotgun shell near his face while he and Brynner drive a hearse to a small-town Boot Hill – that eventually caught the eye, and earned the

disapproval, of the bald-pated Brynner. "Listen," he finally told McQueen, "you do this once more, and in any scene you have, all I have to do is take my hat off – and you won't be seen anymore."

In 1960 – the same year Alfred Hitchcock shocked audiences with *Psycho*, Stanley Kubrick uncaged the epic *Spartacus*, and Billy Wilder earned a passel of Oscars for a sophisticated comedy called *The Apartment* – *The Magnificent Seven* initially was dismissed by many short-sighted critics as just another same-old, same-old shoot-'em-up. It received only one Oscar nomination, for Elmer Bernstein's indisputably remarkable original music score. Ticket-buying audiences were conspicuous by their absence – at first.

But, as the film continued to play in several markets, and returned repeatedly to others, it gradually attracted an enthusiastic following, eventually becoming, as Glenn Lovell notes, "what we now think of as a 'sleeper hit' or

word-of-mouth success." (Akira Kurosawa himself enjoyed it so much he presented Sturges with a samurai sword as a token of his admiration.) For years, it was the most aired film on broadcast television. Cable, videocassettes, DVDs and, most recently, Blu-Ray discs have continued to sustain and expand its loyal audience.

As for the men who made the movie? "It's a sobering thought," Vaughn says, "to realize that I'm the last of the *Seven* still alive." (On the other hand, he duly adds, "Eli is still going strong.") John Sturges passed away in 1992, at age 82.

But even though men may die, their films – the great ones, at least – remain forever in the present tense.

The Magnificent Seven "was a picture in which everything worked," says producer Walter Mirisch. "I don't know why. Fate maybe. I do know it continues to resonate with audiences... fifty years after it was made. The mission, the music, the title – they've become part of the language."



Buchholz and McQueen. The cantina scene in which "Chico" tries to convince McQueen and Brynner's characters he's "good enough."

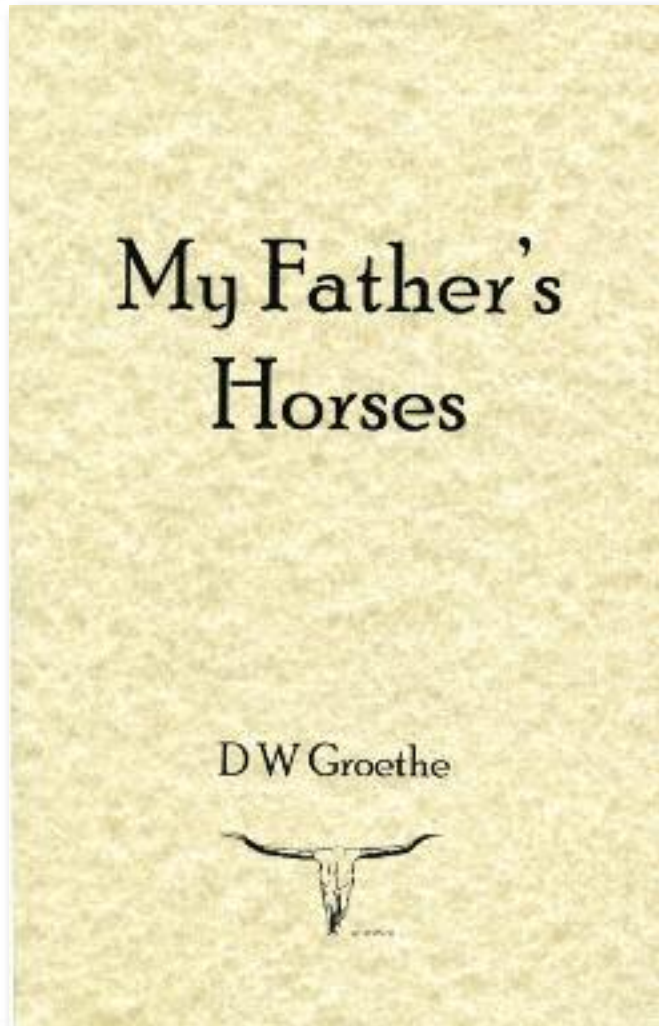
Buchholz would go on to make over 70 films before his death in 2003.

Some cowboy poems and writings that have come our way

We are always very appreciative when folks send us their writing, poems and thoughts. Recently, we received a nice little booklet of poems by **DW Groethe** from Bainville, Montana. DW's grandparents homesteaded in North Dakota in 1903 and his family still has the home quarter.

DW has owned a home in Bainville, Montana for the last 10 years, where he says, "I've been a sometime musician, sometime cowboy, fulltime whatever-it-takes-to-keep-the-wolves-from-the-door kinda guy."

We are pleased to share some of DW's writing with you. He can be contacted via the paper-pen-and-stamp method at PO Box 144, Bainville, MT 59212.



MY FATHER'S HORSES

It must've been a day
for peace an' reverie
when my father took his pencil in his hand
an' scribed upon his notebook
all the horses that he'd had
when growin' up in west Dakota land.
I can see him sittin', thoughtful,
soft smile in his eyes,
as the ponies pranced before him, once again.
Then he jotted each one down
with a slow an' care full hand,
sometimes, horses can count right up with kin.
Tobe, Frank an' Muggins,
Daisy I an' Daisy II,
(his mem'ry felt a breeze that stirred their manes).
Charlie, Chub an' Pearl
found their way up to the front
an' back once more upon the dusty plains.
Prince I an' II an' Mike
come loppin' lightly into view,
he penned their mem'ries gentle on the page...
a-waitin' an' a-thinkin',
he was missin' just a few,
when Queen an' May neared, nickerin' thru the sage.
Finally, down the coulee,
come Thunder, Buck an' Bill,
a-flyin' like the wind an' they was one.
Then he eased back in his chair
contemplatin' all that's there,
his gath'rin' of the old bunch was all done.
Yeah, it must've been a day
of peace an' reverie,
in his office, at a desk of metal gray,
when the ol' man made a tally,
a-gath'rin' up his cavy,
one last time, a-fore they slipped away.

TRIPOD

Tripod was a coyote,
used to hang around the place,
we'd run across him ever' now an' then,
huntin' through the meadows
or just lazin' on the hill
that overlooked his buggy coyote den.

His near hind leg was crippled,
probbly shot while on the run,
got lucky, dodgin' death by just a hair.
It dangled 'bove the ground,
as he went about his rounds,
hustlin' up his daily bill of fare.

Now, normally, a coyote
will get yer dander up,
ever'day there's plenty pay the price,
but Tripod, bein' tripod,
we just sorta left him be
an' let him clean up gophers, bugs an' mice.

One mornin' he went missin',
he won't be back again.
A-trailin' some too far in search of game,
he wound up near an outfit
where his luck went on the fly.
Where a coyote's just a coyote, all the same.

POCKETS AND PENS

The one hard truth of pockets is,
you never have enough.
Wallet, keys an' gizmos,
there's no end to all the stuff
you cram into your britches,
your shirt an' hat an' vest.
You think you're fin'ly settled
when life puts you to the test.

Let's say you're goin' fencin',
need some place for the pliers,
a pocket for the staples,
one for clips for hangin' wires.
You've got a bit of 'lectric
that needs some checkin', too,
so a handful of them doodads
goes inside your kangaroo.

Pretty soon you're lookin'
like you've latched some new disease,
makes you lumpy as the dickens
from your nipples to your knees.

And pens?...are just big pockets.
Let's figure combinations
you find yourself confronted with
in weanin' computations.

Heifers that are keepers,
heifers sold, an' heaven knows,
the steers'll need a big one,
a small for dinks an' those
that look a little ganted.
An' the cows, you've got a few,
you should've sold in April,
now what you gonna do?

Can't put 'em in the pole barn,
'cause the buyer just wants black,
so, you planned it for the colors,
now, you're somewhat too aback.
'Cause you figure you'll be runnin'
maybe two 'er three pens shy,
an' you catch yourself a-wondrin'
just a sorry minute, why
it ain't goin' like you worked it
in your mind. It's just the pits.
It's the kind of aggravation
makes you wanna call it quits.
You think it would be simple.
Not like you're buildin' rockets.
But there's nothin' simple 'bout it,
when you're workin' pens an' pockets.

RECOMMENDED READING

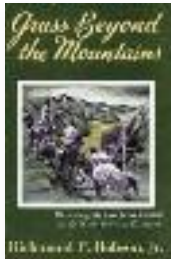
*Here are some great reads to add to your nightstand.
Some of the books are brand new; some are older releases but are worth a look.*

Grass Beyond the Mountains:

Discovering the Last Great Cattle Frontier on the North American Continent

Richard Hobson

McClelland & Stewart (January 1978)



Richard Hobson wrote a classic memoir of his cross-country trek and pioneering days as a rancher in British Columbia's remote north in the 1930s. Originally published in 1951, this delightful book is still available in this era of one-hit-e-book-wonders. The writer conveys the sense of the land, the weather and challenges of working as a cowboy in the remote and

northern West. A transplanted New Yorker, he learned to be a cowboy in Wyoming before teaming up with two pardos and heading north to the harsh country of British Columbia. The book was part of a series including *The Rancher Takes a Wife* and *Nothing Too Good for a Cowboy* – which were made into a TV movie in 1998. The books are charming, yet come from experience.

Just Before Dark

Jim Harrison

Houghton Mifflin, NY

www.amazon.com



James Harrison always has a bag full of stories and you never know what you'll get when you reach in and pull one out. This book of short stories, that Harrison published over forty years, is divided into three sections, "Food," "Travel and Sport" and "Literary Matters," and covers more than a bag full. As a poet, novelist, gourmet and

self-described "amateur naturalist," Harrison's wide interests are holdfasts and inspirations for his writing. Harrison's "love of the real, for a life well-lived" is the thread pulling us through the various sections of the book. Whether he is describing the edges of a good poem, a good meal, a fishing trip or a walk in the woods, Harrison speaks of things that fill his life with wonder and joy.



The Kings English

Betsy Burton

www.gibbs-smith.com

I am a lover of small "indie" (independent) bookstores – a category of retail that is rapidly becoming a charming footnote in literary history. Ms. Burton, owner of The King's English Bookshop in Salt Lake City, has pursued a simple objective since the store's inception in 1977: "Pick good books, pass them on. That's all that counts in the end." Her personal touch with her customers and the authors she and her staff come in contact with give life and purpose to the concept of "customer service." Readers will be charmed by this intimate look at the bookselling business and will especially appreciate the many book lists from a number of famous – and not-so-famous – indie shops (these make the book worth the price in themselves). Great kids' book lists, 25 Thrillers with Moral Heft, 25 Non-Fiction Titles from the West and many others are included in the book.



Empire of the Summer Moon

S.C. Gwynne

www.simonandschuster.com

Long time *Texas Monthly* writer and editor S.C. Gwynne gives a glimpse of the life of Cynthia Ann Parker, the "white squaw" mother – she was called that as she refused to leave her tribe until she was captured by Texas Rangers. She was a member of the large Parker frontier family that settled in east Texas in the 1830s and was captured in



1836 (at age nine) by

Comanches during the raid of Fort Parker near present-day Groesbeck, Texas. Given the Indian name Nadua (Someone Found), she was adopted into the Nocona band of Comanches. Her son Quanah (meaning Fragrance) was a great warrior and was never defeated – his guerilla-type wars in the Texas Panhandle made him a legend in the region. The Comanche were fierce fighters and very resourceful warriors. While the book tells of the tribes' lost world and the end of the Great Plains horse culture, it is a compelling and stylish read.

RECOMMENDED READING

Bunkhouse Built:

A Guide to Making Your Own Cowboy Gear

Leif Videen

www.mountian-press.com



Every generation needs their own Bruce Grant or Eric Sloane – writers/teachers who take you by the hand and help you with wonderful illustrations so that you feel competent with cowboy and wilderness crafts. Leif Videen has provided us with a little volume that is full of charmingly simple, hand-drawn illustrations and step-by-step directions on how to build cowboy gear. This handy little how-to covers just about everything a cowboy needs to do the job and do it right. Drawing on his own experience as a working cowboy, as well as wisdom passed down from saddle-seasoned old-timers, the author covers the “bunkhouse basics” of outfitting yourself and working with your horse. With little more than a simple tool kit and some leather and rope, you’ll be building all sorts of useful stuff, from headstalls and saddlebags to how to picket your horse, tie a hitch on a load and make a pair of chinks. The fact that publishers still honor the DIY crowd is encouraging and Leif does an admirable job.

Both Feet in the Stirrups

Bill Huntington

Western Livestock Reporter – amazon.com



Bill Huntington was a bronc rider-turned-writer after his family urged him to write down his years of stories acquired during his “forked” days in rodeo. Huntington wrote for the *Western Livestock Reporter* – the 70-year-old journal that is today part of *Western Ag News* published in Billings, Montana. Bill’s first book, *Good Men and Salty Cusses*, was a huge hit amongst the rodeo crowd of the 1950s. This second book, published in 1959, was illustrated by one of Montana’s favorite sons, J. K. Ralston. The book is filled with great Western stories and tales that will tickle and enlighten. Ralston’s illustrations stand the gaff and give further life to this charming throwback to a simpler time. The book is out of print, but the search is worth it.

The Blue Horse

Rick Bass

www.narrativelibrary.com



This little novella is from one of America’s great storytellers. Rick Bass offers a riveting new work set during a bird-hunting trip in the loveliness and mystery of Montana. Bass is at his best describing the small things in life that mean so much and stir the heart.

“Outside, in the wind, leaves were falling past the windows. Leaves were landing on the tin roof and sliding down, and Claire shifted and looked out the window. She seemed to Robert to move with a memory of dance.

“She still had the pheasants in her arms. She turned again and led Jack and Robert out of the dining room, into the main yard outside, and toward the house. There, she insisted on cleaning the new birds. The men sat at the table, and she hummed and sang a German song as she worked.” A fast, yet enduring read – one of Bass’ fine “windows to the West.”

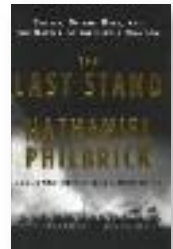
The Last Stand:

Custer, Sitting Bull and the Battle of the Little Bighorn

Nathaniel Philbrick

www.penguin.com

Here’s a challenge – tell the story of one of the most written about battles of the American West and give us some new information on one of the worst defeats in American military history. Author Nathaniel Philbrick – best known as a maritime writer (he won the National Book Award for *In the Heart of the Sea*) – takes on the challenge and has produced an engrossing book filled with well-known, complex characters – a flawed main subject along with a noble, yet doomed, Native chief. Mr. Philbrick has attempted and made a sympathetic view of both sides – very politically *au courant* – yet never forgets those soldiers who valiantly fell over those two days in June 1876. This book is a real page-turner, even though we know well how it all ends.



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but a validation of the blessing of freedom."
- Charles F. Lummis



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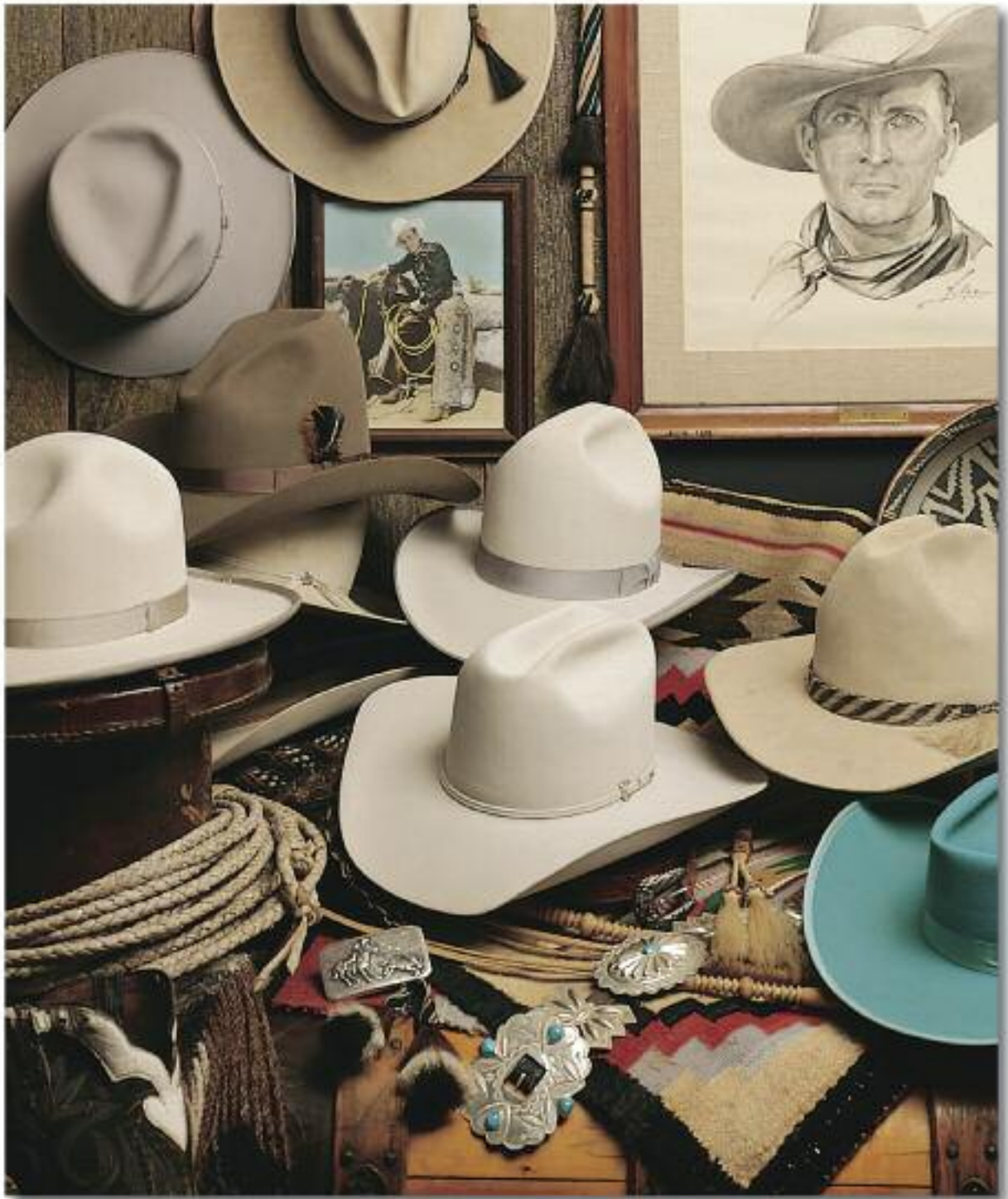


Universal Pictures publicity photo

Summer 2011: Indy meets James Bond

This upcoming summer will see one of the most anticipated films of the year – and it's a Western! In what is sort of a *Star Wars* meets the *Magnificent Seven*, the Silver City, Arizona citizens, Apache Indians and miscellaneous settlers must lay their differences aside when an alien spaceship crash lands in their town. *Cowboys & Aliens*, directed by Jon Favreau (*Iron Man*, *Iron Man 2*), has seemingly got every name in Hollywood in it – including Harrison Ford and Daniel Craig (above) along with Sam Rockwell (*Galaxy Quest*), Keith Carradine and Adam Beach. Also, our pard Buck Taylor is in the cast along with his sons Cooper and Matthew. Executive Producer is Steven Spielberg and Ron Howard is listed as one of the producers. May the force be with us – and the Western genre.

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