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FALL 2011

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

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Hannah Ballantyne
by Guy de Galard

Photo by A.J. Mangum. Scott Whinfrey, horseman, Steamboat Springs, Colorado



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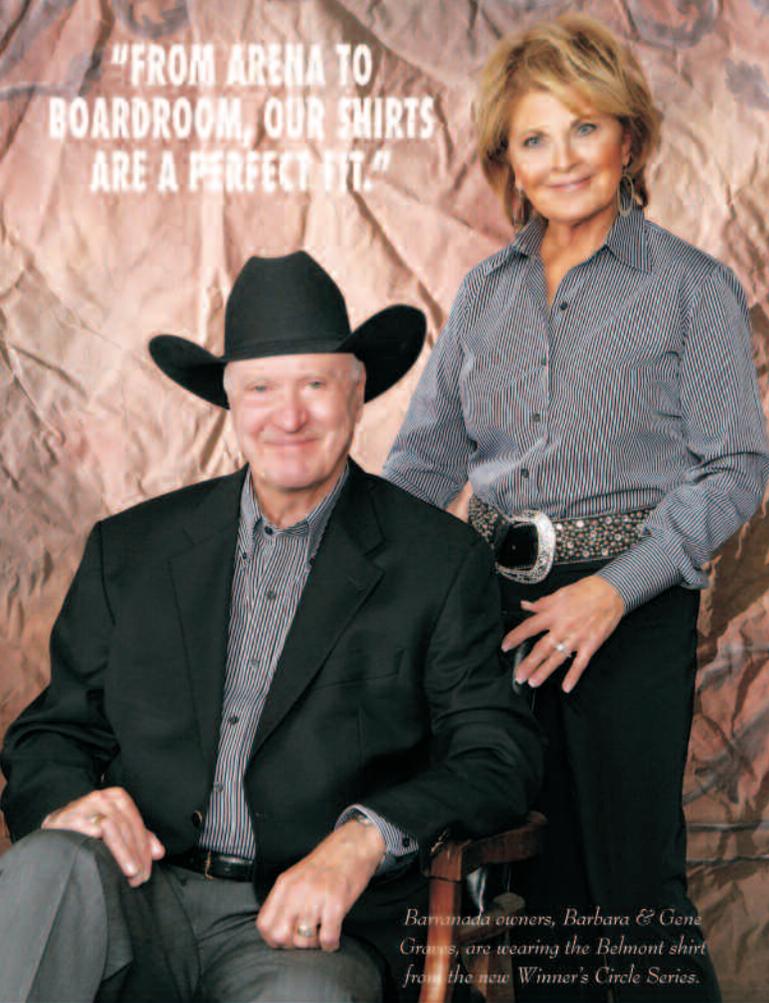
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GB OLIVER

“Intolerable Acts”

President Barack Obama’s signature healthcare law recently suffered a setback when the U.S. Appeals Court for the 11th Circuit ruled that it was unconstitutional to require all Americans to buy insurance or face a monetary penalty. The Justice Department argued that the penalty for not buying the government’s prescribed healthcare coverage was akin to a tax and, therefore, was Constitutional. President Obama was incensed by the ruling and said he was confident that the lower courts decision would be overturned in the U.S. Supreme Court. But, the 11th Circuit saw it differently and said, “This economic mandate represents a wholly novel and potentially unbounded assertion of congressional authority: the ability to compel Americans to purchase an expensive health insurance product they have elected not to buy, and to make them repurchase that insurance product every month for their entire lives...”

“Wholly Novel?” No, not novel at all! Americans have seen this movie before, not in the form of healthcare, but with tea. Great Britain mandated that the American Colonies only be allowed to buy tea from the East India Company, tea that was accompanied with a healthy British tax. In 1774, the first Continental Congress, lead by Samuel Adams, implemented a trade boycott against Great Britain to protest what they labeled “Intolerable Acts.” King George III, incensed by such acts of insubordination, summoned England’s Solicitor General to discuss his options. King George was informed that mandating his subjects to buy specific goods, such as tea, was even beyond the power and authority of the King, information he ignored thereby giving birth to a new Nation... one conceived in Liberty.

It was these “Intolerable Acts” that forged the language of governmental restraint found throughout the United States Constitution. Article 1, Section 8 of the Constitution clearly enumerates the powers of the Federal Government, and in reaffirmation of those limits of governmental authority, the Ninth and Tenth Amendments established the federalist system of government. The Ninth makes clear that our Bill of Rights should “not be construed to deny or disparage other rights retained by the people.” The Tenth Amendment memorializes those limiting provisions and expresses the plan that undergirds our Constitution by saying, “The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or the people.”

What is abundantly clear today is that most Americans

have not a clue of those very limited, enumerated powers given to the Federal Government in the Constitution, nor do the elected officials placing their hand on a Bible and swearing an oath to uphold and protect it.

So, the Constitution gave the Government the power to collect taxes, taxes to pay debts, provide for the common defense and general welfare of the United States;

To borrow money on the credit of the United States;

To regulate Commerce with foreign Nations, the States, and Indian Tribes;

To establish a uniform Rule of Naturalization and uniform Laws on the subject of Bankruptcies through the United States;

To coin Money, regulate its value and to standardize Weights and Measurements;

To provide for the punishment of counterfeiting;

To establish Post Offices;

To protect and oversee patents;

To constitute Tribunals inferior to the Supreme Court;

To punish crimes committed on the high seas and offenses against the Laws of Nations;

To declare War and to make rules concerning Captures on land and water;

To raise and support Armies and to provide and maintain a Navy;

To exercise exclusive Legislation authority for the seat of government, not to exceed 10 square miles (Washington DC);

And to exercise like authority over places purchased by the consent of State legislatures for the erection of Forts, Magazines, Arsenals, Dock Yards, and other needful buildings.

These restrictions on Government were written by those who had witnessed firsthand the results of a power structure centered outside the hands of “The People.” Perhaps we stand at that same threshold, facing a government that now controls the education of our children, our energy, our banks, part of the auto industry and now our healthcare. George Washington warned us of the progression of centralized power when he said, “Government is not reason; it is not eloquent; it is force. Like fire, it is a dangerous servant and a fearful master.”

“Intolerable Acts” were not exclusive to 1774 and King George III. In fact, history from the beginning of time makes clear that any government acting outside the



constraints of, by and for “The People” will follow the predictable path that leads to those same “Intolerable Acts.” History also makes clear that those path corrections are rarely made by those in power, but rather by common people who find the courage to stand and do uncommon things. Liberty is often taken for granted by those born into it; perhaps we should pause for a moment and remember the price those without it were willing to pay to obtain it.

Colonel Fenton was sent to the home of Samuel Adams on behalf of the King of England with a stern warning as to

his future if he did not end his rebellious talk of rights and freedom in the colonies. Adams listened politely and then responding by saying, “Sir, I trust I have made my peace with the King of Kings. No personal consideration shall induce me to abandon the righteous cause of my country.” As Adams was showing the Colonel to the door, he gave him a message for the King of England that Washington D.C. should take to heart today. “Tell your commander it is the advice of Samuel Adams to no longer insult the feelings of an exasperated people.”

ABOlin III



photo by A.J. Mangum

Cowboy and horse, Copper Spring Ranch, Bozeman, Montana



photo by A.J. Mangum

Buck Brannaman, horseman, Sheridan, Wyoming

WILLIAM C. REYNOLDS

Three Times. A grand honor still.

This past June, *The Cowboy Way* was honored, once again, by American Horse Publications as the Best Overall Publication in the Association, 15,000 plus circulation category. This is our third year in a row to receive that honor and we are very proud. Your support of the magazine and the work of the PARAGON Foundation are the support points for our ability to continue the work that we do. It is especially important during these “challenging” times – “challenging” may be an understatement. This point is proven when you read GB Oliver’s overview of what we have seen the past few months. Regardless of party, Washington seems to be having a hard time remembering why elected officials were sent there in the first place. Further, as GB’s piece illustrates, many of our political friends seem to have also forgotten what they CAN’T do and seem to be, rather regularly, kicking the Constitution to the curb.

But, there is hope on the horizon. In our “Your Rights” section, we look at the state of Maine’s move to create more control over their own food production. It will be interesting to see how this act will be challenged, but their plan creates a roadmap for states elsewhere to start to control much of their own food production, as well.

We have all sorts of great things in this issue, not the least of which is a superb photo collection from our own A.J. Mangum. There are few people in our Western culture who has his finger on the pulse of the genre as A.J. does. His photography – and his writing – continues to elevate the work of *The Cowboy Way*. Our fearless and intrepid reporter

Mark Bedor once again launches himself into the jaws of adventure with his journey to the Grand Canyon. We are happy to report that he made it back alive and just in time to sit down with the newest young designer for Ariat and looks over and shares some of her new boot designs – especially for high school rodeo.

Our pard, Darrell Arnold brings us a deep look at the legendary Western group Riders In The Sky and the “Idol of American Youth” – Ranger Doug. On a quieter note, Darrell takes us for a visit to the Mitchell Ranch and New Mexico’s Ray family for a look at a great ranching family enterprise. Speaking of family, Guy de Galard, in his cover story, introduces us to a true Western family in the world of artist Carrie Ballantyne and her family.

Marilyn Fisher concludes her four part series on “Where the Power Resides” with her look at the Sheriff. Nicole Krebs continues her journey through the Constitution. With all that, we don’t want to leave you wanting,

so we have our usual sections about FFA, R-CALF USA, Thea Marx’s “Ranch Living” and the Western States Ranch Rodeo Association. Don’t forget to see all that’s packed in “Of Note” and the great books in “Recommended Reading.” Fall is a time of quickening shadows as the year starts summing itself up and we take time to thank all of you, our readers. It is you that keeps this going – not just the magazine and the PARAGON Foundation, but the liberty we all experience on a daily basis through your vigilance. It is you we honor, and rightfully so. You deserve it.



A handwritten signature in black ink, appearing to read "Bill Reynolds" with the initials "WR" below it.



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NOTE

Listening to Buster Welch

BY TEAL BLAKE

There are times when the best thing you can do is just listen – especially when you are around someone who knows way more than you do. I recently visited the legendary horseman Buster Welch and he was in a mood to chat. I chose to just listen. One the best days I ever spent.



photos by Teal Blake

12

“We’ve had so many great horses; I wouldn’t trade any of it. I can’t ever remember not wanting to be a horseman. I really think that the horse has made man, helped to evolve him and humble him, and it takes a lot of savvy to understand that. You can tell a lot about a fellow by his horse. It’s been a great ride.

“In my life, I have seen maybe two or three stampedes, what I would call stampedes, real ones. I’ve seen cattle spook and run off, five hundred head or so, and when they all break, I mean oh boy, it sounds like a gun going off. They’re all at top speed on the first jump.

“When I was young, I was working at the Four Sixes ranch. We had settled about four thousand head and we had around thirty-five hundred head of cows in the herd we were working. We would be strung out about three quarters of a mile long

driving them. We came up to Yellow Horse Trap, right next to Ash Creek Pasture, which was fifty thousand acres. We were going to work the herd and cut out some cattle to ship. John L. Lewis was head of the railroad workers then and had called a strike, so we couldn’t ship the cattle and had to hold ‘em. The trap was about fifteen sections, but with that many cattle, they would eat it off immediately, so we would bring them out and day herd them in Ash Creek Pasture.

“We were out of groceries and had been for some time. There was a group of sure-enough cowboys – Grande Piper, Taro Piper, and I can’t think of the third’s name. Grande had gotten himself shot during the war and couldn’t ride. He was hoodlin’, helping the cook, so he got the wagon and went the twenty miles to the supply house to get groceries. Grande came back with a gallon



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of fruit cocktail and some gingerbread mix. He made some gingerbread and brought that gallon of fruit cocktail out to where a few of us were watchin' herd. So, we got together, and it was real dry, I mean no rain since I don't know when. We got off of our horses. There used to be a saying among cowboys, 'You never get off of your horses around the roundup,' mainly because cattle are used to seeing a person on a horse, not on foot, and it tends to spook them. We got off of our horses and cracked open the fruit cocktail and began to eat that gingerbread mix. Well, someone had brought us some real big spoons and we were just eating out of the gallon fruit cocktail can. I was riding a real gentle spade mare. They had been experimenting with spading some of those fillies to use in the roundups, using for ranch horses, and I had two of them. They were pretty gentle. So, while we had been gathering and tending to the herd, I really hadn't had the time to work my horses and they got pretty fresh and were real bad to buck.

"So, here we were on the grass, lying back on our elbows, eating that fruit cocktail with our big spoons and chewing on that gingerbread mix. One of the boys mentioned that there was a calf coming up behind us, so I turned around to see him. My mare's *latigo* reins were hanging right down next to me. I reached out and popped that calf right on the head. Well, the leather was real soft and wide and the tip of that leather made a big ol' pop! The mare jerked loose and went to bucking! Bucked out around the herd, her just a squallin' the whole time. She bucked right through em' every which way with 500 cows and calves amongst 'em. When she finally quit bucking, she went to running. Well, she'd have 200 head of cattle in front of her while she was running, so, she'd start to the other side and do the same thing there with a few hundred until she had about the whole herd scattered to the wind. This went on until someone ran her out of there. She had that herd flat out spooked and stampeding every which way. The whole time, I was standing there afoot, holding a great big spoon in one hand and a gallon of fruit cocktail in the other, right in the middle of a stampede! Off in the distance, I could hear that mare just a squallin'. I walked back to the wagon and got me another horse and borrowed a saddle, 'cause the one on the runoff mare was the only one I had.

"I looked for that horse for two days, and, by then, the wagon had moved on off to Guthrie. Once we got settled, I saddled another horse one morning and rolled me up two cans of tomatoes. Cowboys, if they were going to be gone long enough, took canned tomatoes because they quenched your thirst and killed your hunger with the tomato juice. You were never supposed to carry a canteen. You were supposed to be able to take anything the cattle or a horse could take, drink where they drink and sleep where they did. You would dip your hat while you rode your horse out in the water to get the fresh water. So, I rolled up the two cans of tomatoes and I wasn't coming back till I found that mare.

"In the night, I would see horse tracks, but would lose them during the day. When I was just getting back into the country where we had originally pushed the cattle out, I came up to a canyon and I see her coming down the canyon towards me. I had a brand new Navajo blanket on that mare, and, just as she comes into sight, it slipped out from underneath the saddle and into her back cinch. She went to kicking at it and squallin' again until it fell out. Well, I went for the blanket first, and then I figured I could get up to her and catch her, but she wouldn't let me, so I had to rope her. She had been dragging those reins for five days and I thought

she would have had a sore nose by then, but she didn't. She had took all the feeling out of it and was pretty numb to anything.

"The last time I had gone to the supply store, I had bought a slicker, but they didn't have any my size. They only had one that was way too long, but I bought it anyway. It had finally started raining that day, so I got off and changed into that slicker. I re-saddled the horse, got her ready and was going to lead the horse I had been riding. To get on her, I rolled that slicker up and put that tail up under my arms to keep them from flapping and scaring her. I got up and got on her and, when I let it down, you talk about one wanting to come undone! I mean she left like it was a starting gate, with that slicker trailed out like a board behind me. You could have shot dice on it. That mare must have ran for a good mile or two before I could start circling her to go back and try to find my other horse. I was eighteen-years-old. Sure did learn a few things."

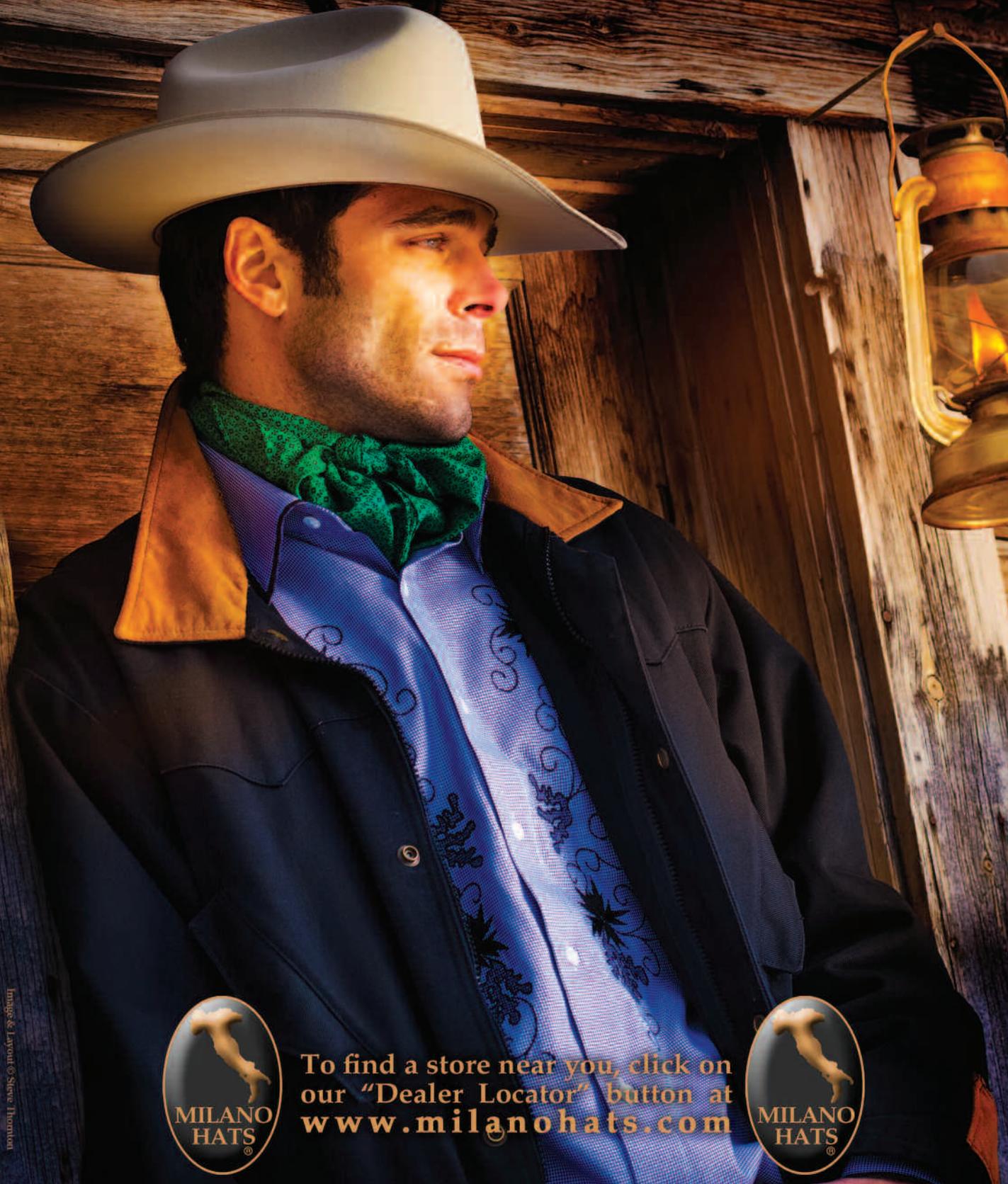
Teal Blake artwork can be seen at www.tealblake.com



Buster Welch

Larry Mahan's

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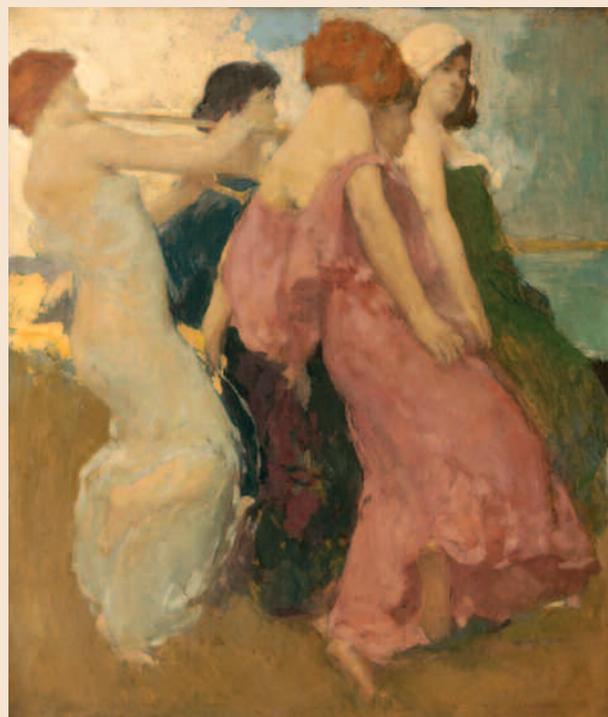


Art in the Adobes Hidden Treasures of Old Monterey

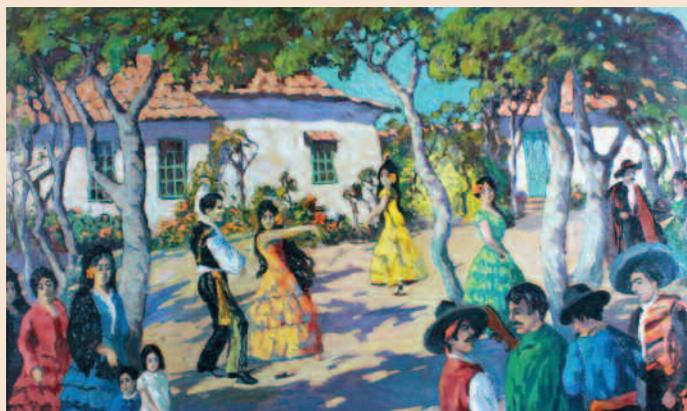
By the end of the 19th century, many of California's greatest artists were living in Monterey creating some of the most important work in the cultural history of the West Coast. Yet much of that art, including some of the finest examples of the period, has been hidden away for decades – until now. Scores of those rarely seen treasures will be displayed in significant buildings throughout Monterey's National Historic Landmark District on the weekend of September 30 – October 2. Old Monterey Foundation, a 501(c)3 (pending) non-profit organization established to encourage and support the history and culture of the historic downtown, is pleased to announce “Art in the Adobes: Hidden Treasures from Old Monterey.”

The City of Monterey, California State Parks, Monterey Museum of Art, Monterey History & Art Association and the Old Monterey Business Association are proud to partner with Old Monterey Foundation in presenting this inaugural event, made possible by the generous support of individuals and businesses from across the Monterey regions and beyond.

For more information, visit www.artintheabobes.org.



Spanish Dancers, M. (Mary) DeNeale Morgan (1868-1948),
oil on canvas, City of Monterey Collection



Merienda, M. (Mary) DeNeale Morgan (1868-1948), oil on canvas
City of Monterey Collection



Kitty Sonoma, Charles Rollo Peters (1862-1928), oil on canvas,
City of Monterey Collection



Old Custom House with Horseman, nocturne by Ferdinand Burgdorff
(1881-1975), oil on canvas, City of Monterey Collection



Rolling Hills with Oaks, Charles Rollo Peters (1862-1928), oil on canvas, City of Monterey Collection



Tiburon, Gottardo Piazzoni (1872-1945), oil on canvas board, City of Monterey Collection



Watching the Paints

The APHA Open/Amateur World Championship Show will be held November 2-12 at the Will Rogers Memorial Center in Fort Worth and will feature a full slate of Open and Amateur classes, as well as the exciting Slot, Breeders' Futurity, Challenge and Sweepstakes classes. Pre-entry and stall reservation deadline is September 10. The 2011 World Show is non-qualifying and open to all registered American Paint Horses and their owners with current membership. Visit aphaworldshow.com for full details.

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A large, weathered red barn with a white horse standing in the doorway. The barn has a steep gable roof and several windows, some of which are boarded up. The horse is a white paint horse with brown spots, standing in the dark doorway. The background shows green trees and a clear sky.

Every Barn Needs a Little Paint

American Quarter Horse Art on the Web

On August 13, the American Quarter Horse Hall of Fame unveiled its fourth art show and sale, America's Horse in Art.

With a record 17 pieces selling on opening night, there are still nearly 70 outstanding Western art pieces – paintings, graphites and bronzes – available through the Hall of Fame's website. Collectors can go online from now until November 12 to peruse the America's Horse in Art online catalog or flip through a digital copy of the print catalog. All of the art will remain in the exhibit until November 12 when the purchased pieces will then be delivered to their new owners.

Limited-edition prints of the signature piece, *An American Icon* by Steve Devenyns, are also available for purchase. Signed prints are \$100 and unsigned are \$25. There are only 20 signed prints available.

All proceeds from the America's Horse in Art sale will go to the American Quarter Horse Hall of Fame to support its efforts to preserve the history of the American Quarter Horse.

For more information, visit www.aqha.com/ahia.



Saturday Night Hose Down by Jack Sorenson



Brian's Gather by Don Weller



Blue Intentions by Teal Blake



Luxury Auto by Don Bell



Tied Hard & Heelin' by Tyler Crow



Teamwork by Brenda Bruckner



99 Degrees F by Brian Asher



For Sale by Owner by Rick McCumber



High Tailin' It by Mikel Donahue



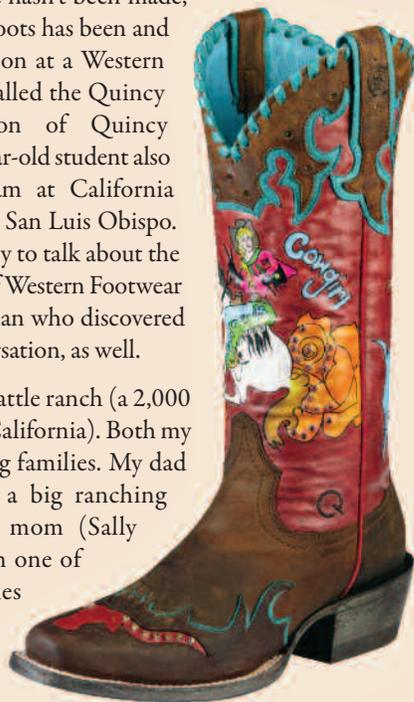
A Chat with New Ariat Boot Designer Quincy Freeman

It sounds like a story out of Hollywood. A flashy young high school rodeo star with a talent for design and a flair for style hand paints the tack on her horse, and her own belt, as well. Her creativity gets noticed by a rep from a major Western boot company. And, before you know it, the teen lands a deal to design her own line of boots and Western wear for Ariat.

True story. The movie hasn't been made, yet. But the new line of boots has been and is waiting for you to try on at a Western store near you. They're called the Quincy Collection, the creation of Quincy Freeman. This busy 20-year-old student also rides for the rodeo team at California Polytechnic University in San Luis Obispo. We caught up with Quincy to talk about the new line. Ariat Director of Western Footwear Shane Johnston, the woman who discovered Quincy, joined the conversation, as well.

Quincy: I grew up on a cattle ranch (a 2,000 acre spread near Fresno, California). Both my parents are from ranching families. My dad (Bill Freeman) is from a big ranching family in Oregon. My mom (Sally Marvel Freeman) is from one of the first ranching families ever in Nevada, so I'm from a long line of ranchers and cowboys.

Shane: I think that's one of the great things about Quincy. Her family is so authentic in the rodeo world. Her dad is a cattle trader. Her mom's been a cutter. They come from a huge ranch/rodeo family. Quincy knows Western. She knows our customer. She knows what people want.



TCW: So, you've probably been on a horse since before you were born.

Quincy: Actually, yes. My mom, I'm pretty sure she rode pregnant with me.

Shane: Her mom has shown cutting horses forever. And her family's been to the NFR rodeoing. She comes from a long line of kind of rodeo stars and horse shows.

Quincy: Both my mom and dad's family were all rodeo competitors. One of my uncles on my mom's side is actually a World Champion bronc rider, Joe Marvel. (Marvel, the 1978

World Champion Saddle Bronc Rider, is in the Pro Rodeo Cowboy Hall Of Fame.)

TCW: How long have you been a barrel racer?

Quincy: I started when I was little. But I didn't start going to the rodeos and runnin' barrels until I was in high school. And that's when I really fell in love with it. Now I'm in the National Intercollegiate Rodeo Association. And I love it!

Shane: She just got back from the College National Finals in Wyoming. She made it in two events, in goat tying and break-away (roping). So, she's an all-around cowgirl. Barrel race, break-away rope, team rope, goat tie... She does it all.

TCW: You were the All-Around Cowgirl at the 71st annual 2011 Poly Royal Rodeo.

Quincy: Yes, I was! That was exciting.

TCW: What do you enjoy most about competing in rodeo?

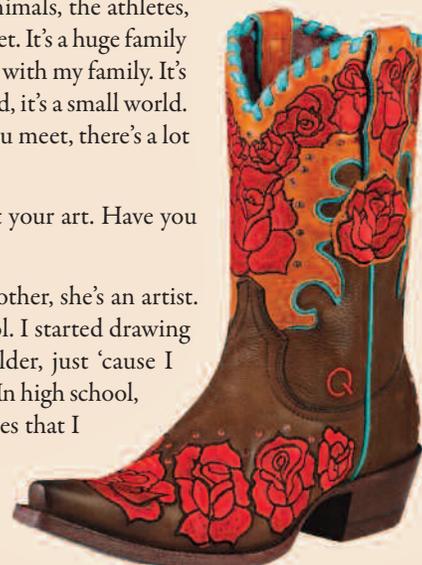
Quincy: I love the animals, the athletes, the people that I've met. It's a huge family tradition. I love being with my family. It's a big family sport. And, it's a small world. So, the people that you meet, there's a lot of ties everywhere.

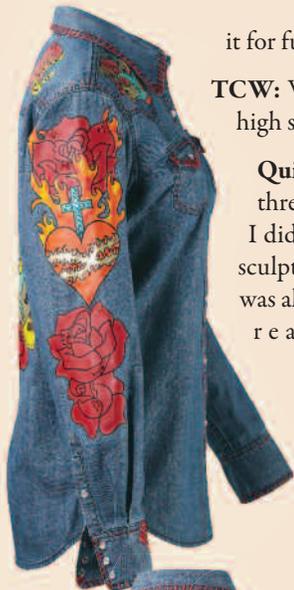
TCW: Tell me about your art. Have you always been artistic?

Quincy: My grandmother, she's an artist. She went to art school. I started drawing when I got a little older, just 'cause I wanted to be like her. In high school, I took all the art classes that I could. And I really loved it. But I don't go to college for art or anything. I just do



photos courtesy Ariat





it for fun on the side.

TCW: What kind of art were you doing in high school?

Quincy: I did the sketching classes, the three dimensional. I did the clay, the sculpting... I was always really



creative. Even in elementary school, I had the craziest science projects! (laughs)

Shane: She was hand painting her belts and her breast collars and head stalls for all her horse tack. [I thought,] 'Oh my gosh, look at this unique tack!'

And then, when I got to talking to her, she said, 'Oh yeah, I made it myself.' And so, she had hand painted and hand drawn every little bit of it and then put rhinestones on top of it and they were really, really beautiful and unique. Since then, I've been to her house and I see all these art projects that she's done over the years. She's really, really talented.

TCW: So, Shane, you discovered Quincy on the rodeo circuit?

Shane: One of the things for my job is I'm constantly out there trying to look for the newest trend. What's gonna be the next best thing? So, I noticed Quincy first for her style. She had a really unique style. I stopped her and talked to her and got to know her. And now, we've become great friends and everything. But, she had a really, really unique design that she was doing. We said, 'Would you like to

come and design a collection of boots for Ariat?' One thing kind of lead to another, and we have a great collection now.

TCW: When did you meet?

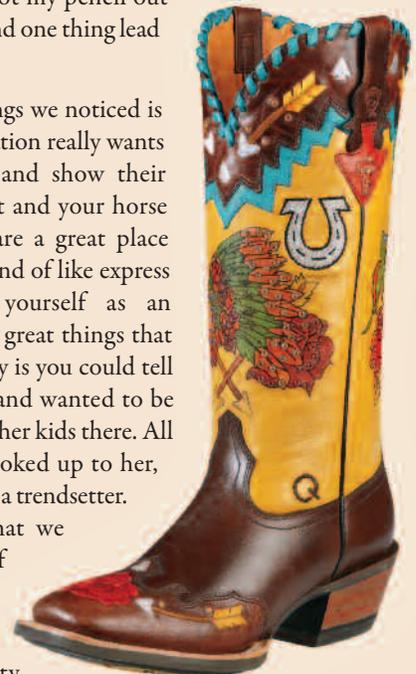
Quincy: It was my senior year in 2009 at the National High School Finals Rodeo in Farmington, New Mexico.

TCW: What inspired you to start painting your tack?

Quincy: I always have loved trying to look different. Most Western wear has been really traditional and bland, and nothing really stood out. Once, I just saw a plain leather belt and I got to lookin' at it, and I'm like, 'You know, I could do something really cool with that!' So, I got my pencil out and I started drawing and one thing lead to another!

Shane: One of the things we noticed is that the younger generation really wants to make a statement and show their individuality. So, a belt and your horse tack and your boots are a great place where you can really kind of like express yourself and show yourself as an individual. One of the great things that stood out about Quincy is you could tell she had her own style and wanted to be different from all the other kids there. All the other kids really looked up to her, kind of as a style icon or a trendsetter. We knew, at Ariat, that we wanted to be a part of that.

TCW: Quincy, that must have been pretty exciting to have been approached by Ariat to design a line of boots.



Quincy: Oh yes! It was a dream come true. It was just amazing! And the resources that they had, the capability to take my little sketch that I draw and make it into a boot. It's just been an amazing experience. It's something that I love to do.

Shane: It was really interesting how it all came about, too, because most of our designers do everything on the computer. It's very technical and it's kind of this process that we go through at Ariat. Then we go and manufacture it at the factory and make samples. But, with Quincy, she was 18-years-old and hadn't been working, obviously, with any corporations at all, so of course it would be overwhelming for her. She drew all these

beautiful hand crafted designs, painted on the leather, actual hand painted originals with crystals on it and then we went to the factory and had to figure out a way to manufacture it. Even the way that we're making it, with the screen print, that's all new to the industry. So, that's all innovative, and



hadn't been done before. It gave us a competitive edge, also, to come out with this great, unique collection. And, it's been manufactured in a unique way.

TCW: And the designs are beautiful. The colors really jump out at you.

Quincy: That's kind of what I was going for. You don't really see a lot of that in the rodeo arena. The traditional look isn't quite so... it doesn't jump out at you. So, that's definitely what I was going for, something different, something beautiful and fun.

TCW: How long of a process was it?

Shane: About eighteen months. And now, we'll actually get to see them selling at retail. I think, for Quincy, that'll be really exciting when she gets to see people wearing her boots.

Quincy: Yes! It's so exciting. Each step has been so exciting.

TCW: Do you have some of the boots that you're wearing now?

Quincy: Yes, I do have samples that I get to wear around, and people ask me where I get them.

TCW: What kind of reaction are you getting from your rodeo friends?

Quincy: Oh, they're so excited! They can't wait to buy a pair. And, one thing that's so great about my boots is that usually boots that you find that are really stylish like that, they're really expensive. You know, thousands of dollars. And mine are only gonna be about \$300.

Shane: Typically, this type of product is a custom boot or Rocket Buster and brands like that, where they're selling for \$1,500, \$2,000. And Quincy's boots, we were able to manufacture them at a really affordable price. \$299 retail. So, it's a really great price for the kind of styling, with the screen print and embroidery and the rhinestone crystals mixed with the Ariat technology.

TCW: What inspired the designs?

Quincy: My family and my family's tradition. And, the West inspires me. I love the old time vaquero look. I'm, also, really proud of my Spanish heritage. I think that's where I get my bright colors. I love the Mexican art and Spanish art. And, I'm inspired by people I've met, places I've been and just living the rodeo lifestyle.

TCW: So, these are riding boots, not just boots to go dancing in?

Quincy: Either way! They're dual purpose. They're perfect for the actual rodeo competitor or just somebody who appreciates the Western lifestyle. You can go rodeo, ride, wrangle horses and ranch in 'em all day. Or, you can just throw 'em on for a George Strait concert!

TCW: And, of course, you want to wear 'em with your jeans tucked in so you can see the designs!

Quincy: Of course! (laughs) Even if you don't want to tuck in your jeans, there are still designs on the toes and there are still fun things that most rodeo boots don't have.

Shane: And, they look good with dresses! Quincy and I both went to a wedding recently and we wore them with dresses and they looked really cute.



TCW: They come in a variety of toes and heels.

Quincy: Each boot has its own toe and heel.

Shane: And the reason we did that is we really wanted to offer a collection and a variety, so that you could have more than one boot in your closet. That way you could have your wide square



toe, your pointed toe, higher heel, lower heel, rubber sole or leather sole. You might want to purchase the entire collection and have each one of 'em in your closet.

TCW: Tell me about the clothing line.

Quincy: They definitely go along with the boot line. There's a long-sleeved rodeo shirt, there's a sweat shirt and a long-sleeve dress shirt.

Shane: The clothing items all have a hand painted look. The t-shirt has pearls and kind of a detachable necklace that you can take on and off. The denim has painting and whip stitching. The sweatshirt has fur around the collar. They're all really, really unique pieces. It's something that you can wear competing in the arena or just out on the town. The belts are great, too. One of the belts is unisex, so it's both for men and women. And then there are two women's belts.

TCW: You're already at work on a second collection for 2012.

Shane: She has a great new collection. We've already seen our first prototypes of it. It's the same thing. She did all hand painted designs and then we figured out how to manufacture it. Basically, she re-invented herself again. It has the same Quincy, wild flair. But, each boot tells a different story.

Quincy: That's what I was going for. I've always tried to stand out. I think that's what got me noticed, too.

Shane: I think that's what our customers have been wanting. They really want to stand out

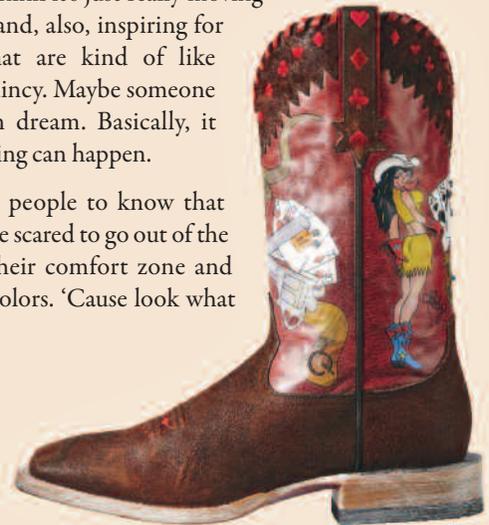


amongst the crowd. They want to be individuals. They want to show their uniqueness. And so, that's what Quincy really captures, her great style. It's like a sassy, kind of wild design and flair. It really makes people... gives them confidence, gives them great style, makes them stand out.

Quincy: Affordable to a lot of people. My own friends can afford them. So, that's pretty exciting, too.

Shane: The Quincy collection is also an inspiring story. I mean, she was only in high school when she got this opportunity. She's only in college now. And, she's authentic. She's a rodeo star. She has design talent. You don't see that very often, where these big corporations kind of get down into this kind of niche-type of collection. So, I think it's just really moving for the industry and, also, inspiring for other people that are kind of like looking up to Quincy. Maybe someone else has a design dream. Basically, it shows that anything can happen.

Quincy: I'd like people to know that they should not be scared to go out of the box, go out of their comfort zone and show their true colors. 'Cause look what happened to me!



TCAA – No. 13, plus a little extra...

This October, the Traditional Cowboy Arts Association will join with the Cowboy Artists of America for a historic joint exhibition at Oklahoma City's National Cowboy & Western Heritage Museum. The landmark event will bring together the cowboy culture's most respected and influential artists and showcase the West's finest paintings, sculptures and functional art.

Traditional Cowboy Arts Association (TCAA) members include the many artists in the fields of saddle making, rawhide braiding and Western silversmithing. Founded in 1998, the group works to preserve and promote those traditional crafts through educational programs, a workshop series and an annual exhibition and sale of members' work. The National Cowboy & Western Heritage Museum has hosted each TCAA exhibition, beginning with the first show in 1999.

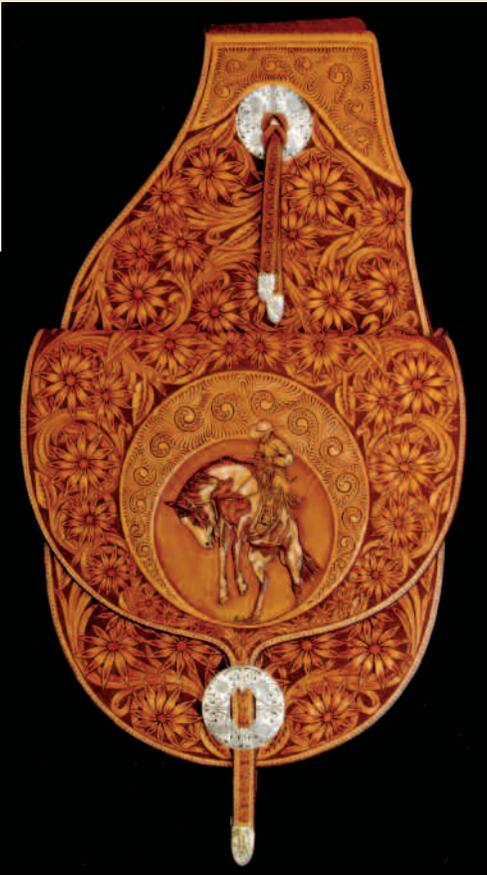
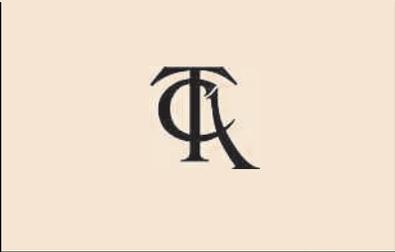
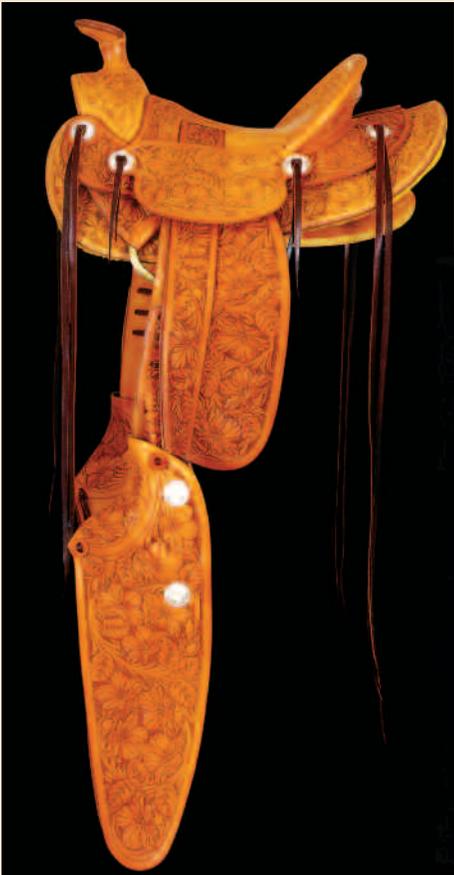
Established in 1965, the Cowboy Artists of America (CAA) is a group of painters and sculptors dedicated to upholding standards of quality in contemporary Western art while perpetuating the culture of the Old West through authentic artistic representations of cowboy life. CAA held its first exhibitions of members' work at the National Cowboy & Western

Heritage Museum, then known as the National Cowboy Hall of Fame (a name that is tough for many to let go of), from 1966 to 1973, when the show moved to the Phoenix Art Museum in Phoenix, Arizona. This fall's joint exhibition with TCAA will mark CAA's return to its original venue on the evening of Friday, October 14 at the National Cowboy & Western Heritage Museum.

Given the historic nature of the show, we thought it would be fun to look back on some of the amazing gear created by members of the TCAA over the last thirteen years. For further information, visit www.tcowboyarts.org, www.cowboyartistsofamerica.com or www.nationalcowboymuseum.org.



At left: Ladies Chinks by Cary Schwarz.
Below, a bridle bit and silverwork by David Alderson, 16-plait and 24-plait braided reins by Nate Wald, round headstall by Dale Harwood.



Clockwise at top: Round skirt saddle by Chuck Stormes, inlaid, "lightening bolt" bit by Mark Drain, Saddle bags by Rick Bean and carved rifle scabbord by the late Don King. All photos courtesy the TCAA/National Cowboy Museum and Hall of Fame.



On Your Horses' Feet

BY PETE HEALEY

Everything in the world is striving toward equilibrium. Day and night, wet and dry, hot and cold, long and short and so on. About two thousand years ago, give or take a couple of weeks, man started shoeing horses. He must have had an equilibrium problem. My guess is, at this time, horses were the war machines and, during long marches, were wearing foot faster than they could grow it. The shoe became the artificial hoof wall.

Historians say that part of the success of the North during the American Civil War was that they possessed the "Burdin Horseshoe Machines" that could produce 60 shoes a minute. The Confederate armies were limited to handmade shoes. Southern field commanders were given orders that in capturing of Union supplies, the highest priority was to be given to the recovery of horseshoes.

Depth of foot is one of the four components of equilibrium of the equine foot. The other three are toe to heel, side to side and up and down balance. The shoe can restore balance in all four areas and it can destroy it, as well. The reason is distortion. The foot grows down and forward at a rate of about 10 mm (3/8 in) a month. Although this doesn't sound like a lot, when you consider all the physics involved, like the weight of the horse, the ground reaction force and the angle of the foot, things start to change. So, horses are shod and then they are reshod. They might

need a new shoe, but mostly because they are out of balance. But, a lot of these feet will never see balance again. Traditional shoeing practices put a flat shoe with a square edge at the perimeter of a trimmed foot. This usually doesn't accomplish the mechanical needs of the foot.

Often, the wild horse is used as a model for how a proper foot should be. Wild horses are unique in that, through natural selection, the fittest have survived. Their feet never distort, as they wear as they grow. It is estimated that the foot goes through cell division every eight hours to create new horn. Other differences between wild and domestic horses are that the wild horse doesn't have the extra weight of a rider or the influence of where they place their feet, remember the reins are indirectly tied to the feet. Very seldom do you see wild horses loping in 20 meter circles.

Lameness is frequently the result of repeatedly applied stresses that exceed the capacity of the tissues. This is why a barefoot trim to an industry standard shoeing will work for most horses, but fails for some as the equilibrium is lost between what is expected of the foot and what it can sustain.

I will be doing a one day clinic at Thatcher School in Ojai, California on October 8th that focuses on evaluating and balancing feet. If you are interested in this, or want more information on equilibrium, go to www.balancedbreakover.com.

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DVDs, Music and Classic Vinyl

Bruce Sandifer

Sandifer is an aficionado of the vaquero culture and has produced an informative little DVD called "Classical California Horsemanship – The Difference." The DVD focuses on the specific differences between bits and mouthpieces and shows clearly that, in the right hands, the spade bit can be a true and gentle handshake with your horse. Sandifer has constructed a nifty horse mouth prop that shows the pressure of various mouthpieces on the horse's tongue and bars. Some really good information. Find out more on Facebook at Classical Californio Horsemanship.

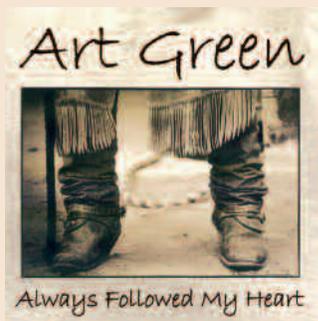
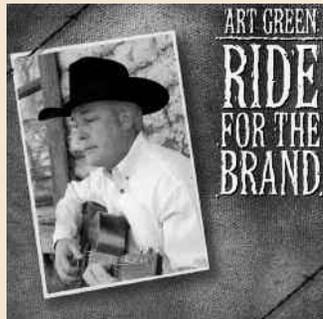


Art Green

Art Green may not be a household name in the Western music arena, but you won't ever meet a more committed and passionate performer. Art is a Southern California native who combines Western story themes with country sound. He is a singer/songwriter whose day job is running the cattle operation on the famed Alisol Ranch near California's central coast. If that's not enough, he is very active helping kids in the local FFA and 4-H

beef programs. Art has toured widely, having also spent quite a bit of time in Nashville working on his songwriting. Art has won numerous awards including 2001 Album of the Year from the California Country Music Association for *Ride for the Brand* & the 2002 Traditional Male Vocalist of the Year from the North American Country Music Association. Art has two albums out and both will be favorites on your truck CD player.

Art Green is on Facebook.

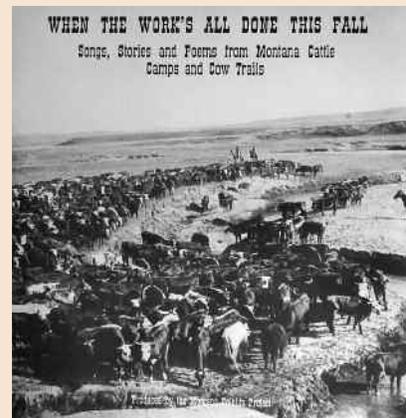


Classic Vinyl

When the Works All Done this Fall

Montana Folklife Project

The Montana Arts Council was created in 1965 to "promote the arts for the benefit of Montana citizens and to provide a cultural climate favorable for the attraction of new business." The Council also served in a regulatory capacity for federal arts programs, such as the National Endowment for the Arts and the National Endowment for the Humanities. The 46th Session of the Montana State Legislature (1979), through the Montana Folklife Preservation Act (H.B. 675), created the Folklife Project within the Montana Arts Council. A survey was ordered and conducted and field workers divided the state into five regions, choosing Missoula, Havre, Miles City, Billings and Butte as their bases of operation. From those cities, the fieldworkers traveled to various small towns, conducting interviews, taking photographs and writing field reports.



The Folklife Project's major projects accomplished in its time included publications on cowboy poetry and range rhymes; production of a radio show featuring Montana artists and musicians; workshops and conferences on Native American artistry; folklife educational classes in the public schools, including college level courses; and projects documenting cattle and ranching culture in eastern Montana. One of the truly landmark achievements was this album which featured voice recordings of many cowboy songs and poetry standards such as "When the Work's All Done This Fall," "Roundup Memories on the Big Horn," "Git Along Little Dogies," "A Quiet Night on the Prairie," "The Zebra Dunn," "The Shooting of Dan McGrew," "The Old Chisolm Trail," "Home on the Range," "The Strawberry Roan," "Major' Stories," "Little Joe the Wrangler," "Reincarnation," "Tying a Knot in the Devil's Tail," "Dayherding in the Rain" and "The Cowboy's Dream." The album is out there. It was produced in 1979 and can be found – try amazon.com first. It includes a 12 page booklet with song lyrics and bios on the artists including Wally McRae and J.K. Ralston.

“Go to Town” Wild Rags

BY JANE MERRILL



An essential part of any buckaroo’s attire is the traditional neck scarf dubbed the “wild rag.” Those large, defining scarves, wrapped around necks of all genders and sizes, made from various fabrics, colors and prints, cleverly knotted or held with a scarf “slide,” certainly make a statement at any gathering.

Amy Mundell’s The Brand

Wild Rags (aka Buckaroo Brand Wild Rags) tip the scale when it comes to beautiful unisex scarves for working buckaroos, business professionals and Western lifestyle types. She began creating wild rags for family members as the Mundells (Amy, husband Jeff and four children) were ranching in



Crane, Oregon, an area steeped in buckaroo traditions. Soon, other ranchers and buckaroos began asking, “How can I get a scarf like that?” Amy’s scarves stand out in a crowd, especially the bright contemporary patterns made from silk charmeuse – aptly named the “Go to Town” wild rag collection.

Requests and orders led Amy to setting up shop, offering wild rags in a wide range of

fabrics (including rare vintage cloth), an even wider range of patterns and sizes and each scarf hand cut and stitched by Amy herself. Often Mundell’s scarves are one of a kind, but all carry the family subtle livestock “brand” tag. Amy’s excellent eye for color combinations and design, fabric resources and attention to detail raises the bar for other scarf makers. Mundell also offers a variety of scarf slides, each handmade by talented silversmiths. See Amy’s latest scarves and slides at www.thebrandwildrags.com.



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Dream Life for Sale: Walton Ranch

The iconic Walton Ranch in Jackson Hole has come on the market for the first time. Sited along the legendary Snake River and adjacent to the Grand Tetons with views over the entire valley,

the most exquisite, authentic working ranches in the American West today. In order to protect the unique attributes of the ranch, the Waltons placed the property under conservation



the 1,848-acre working ranch has its own resident elk herd and fishing access along the Snake River. This naturally preserved setting is surrounded by the grandeur of Yellowstone and Grand Teton National Parks, and yet is five miles to downtown Jackson and fifteen minutes to world-class ski resorts and private air service. Home to some of America's top corporate leaders, Jackson offers a sophisticated mix of restaurants, boutiques and cultural activities. A rare opportunity to own wide-open spaces in one of the most sought-after locations in the world.

Walton Ranch is situated in an enviable location along three miles of the east bank of the Snake River with year-round paved road access at its south boundary on State Highway 22. The Grand Teton Mountain Range lies along the western side of the valley and rises to 13,772 feet, providing a spectacular backdrop to the Walton Ranch. With its natural valley formation and unobstructed views, almost any spot on the ranch affords snow-capped mountain vistas.

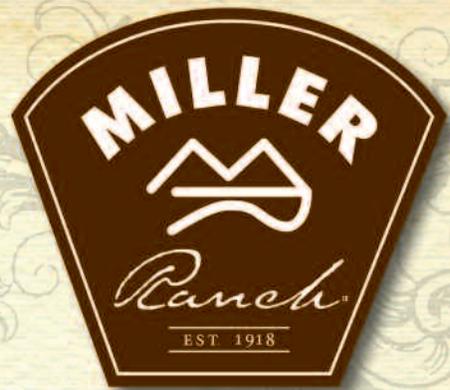
In 1958, successful oil industry geologist Paul Walton and his wife Betty purchased 1,740 acres along the Snake River in Jackson Hole. Together, they created one of the most beautiful, open expanses of private ranch land in Jackson Hole and one of

easement with the Jackson Hole Land Trust in 1983, marking a historical turning point in private land conservation at the time. The conservation easement gift of the Walton Ranch is the second largest private conservation effort in Teton County history, second only to the Rockefeller family's gift of Grand Teton National Park.

Jackson Hole, surrounded by Teton National Forest, serves as a gateway to the 485-square mile Grand Teton National Park just north of Jackson and Yellowstone National Park, which is ten miles north of town. Jackson Hole is located in the middle of the Greater Yellowstone Ecosystem, densely populated with many rare and spectacular wildlife species.

Walton Ranch has operated as a cow/calf ranch for many years running 350 to 450 cows. The ranch produces 2,000 tons of premium grass hay on approximately 700 flood-irrigated acres and an additional 190 acres are irrigated via sprinkler. Three wells and several natural springs provide excellent water for livestock and wildlife. Walton Ranch includes a BLM land lease located adjacent to the west property boundary for a total of 40 cattle. For more information on the Walton ranch, visit www.rmabrokers.com.





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California Legacy Silversmithing

The Western silversmithing craft carries a long legacy in California. Three families have continued a tradition that started in California over 100 years ago. The Stanton family's business, Sunset Trails dates back to the 1920s and took its current name in the 1950s. Today, Tony Stanton heads the family silversmithing efforts and continues to make classic Western styles as in the past. San Francisco's Rob Schaezlein carries on the Schaezlein & Sons legacy from his father Robert F. and grandfather Robert. In the early part of the last century, the San Francisco-based maker focused on silverwork for bridle, saddle and harness pieces. Sadly, Rob's father passed away in 2008 and is sorely missed. Rob is continuing the family business and tradition of fine German craftsmanship his dad, grandfather and great-grandfather built and maintained over 100 years ago using the same embossing screw-press that

survived San Francisco's 1906 earthquake, along with many embossing dies that have been used for the last 80 years, to make many of his silver pieces. James Stegman of Comstock Heritage now runs his family's silver business from Carson City, Nevada, although the story started in San Francisco in the early 1800s. Like the others, saddle and bridle silver was the order of the day during the early 1900s when the company manufactured much of the silver sold on bridles and silver saddles made by Keyston Bros. Today, James Stegman continues to make saddle and bridle silver along with new forays into creative silver and gold work with his new lines of buckles and jewelry.

All three of these makers' families were anchored in the saddlery business of the early and mid-1900s. We are pleased to share some of the more classic examples of their work.

To read more about these fascinating companies and their history, please visit www.paragonfoundation.org.



Comstock Heritage

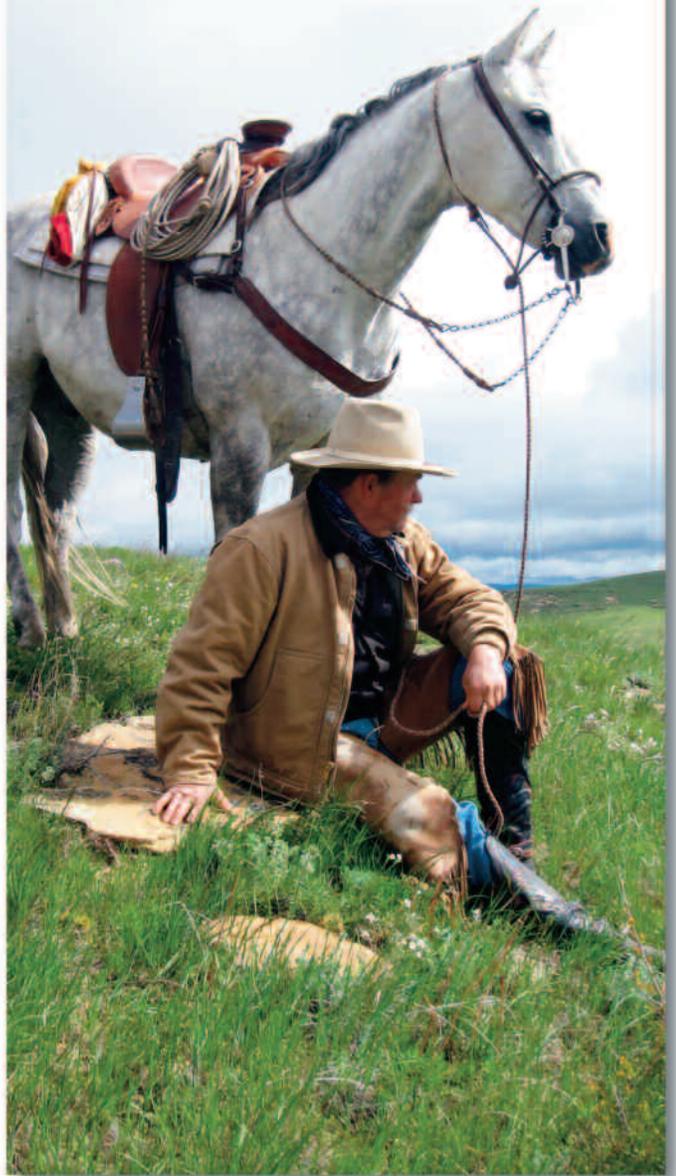




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The advertisement features a central image of a hummingbird with its wings spread, perched on a branch. The background is a vibrant, abstract wood-grain pattern in shades of orange, red, and blue. A white logo, a stylized 'A' with a horizontal bar, is positioned in the upper left corner of the ad.

“Howe” it’s Done with Wil Howe

Oregon horseman Wil Howe and Pendleton saddle maker Monte Beckman will again team up on September 16 and 17 for the 101st Pendleton Round-Up Rodeo. Wil and his wife Beverly will be mounted on a



couple of their premier Ranch Versatility Cow Horses and “Cadillac” Trail Horses in the parade, and will be on hand for the Main Street festivities in downtown Pendleton. They will be cruising about on their bridle horses for sale, displaying Beckman’s saddles and visiting with folks, making frequent stops at Beckman’s Saddle Shop – always a favorite gathering spot for rodeo fans, working cowboys and horsemen. Making the Pendleton Round-Up part of the Howe’s schedule offers people a chance to meet these folks up close and personal, ask questions about their training program and the geldings they offer for sale, as well as their *From Foundation to Finished* bridle-horsemanship courses, clinics and training DVDs.



For more information, contact Wil Howe Ranch at 541-893-6535 or www.wilhowe.com and Monte Beckman’s Saddle Shop at 541-278-3455.

“Everyone has their own sense of style.”

At Andy Sanchez Custom Furniture they spend a great deal of individual time with each client discussing options. They specialize in “elegant rustic,” but that can mean different things to each individual. One option, a totally organic design, uses the natural features of the wood as the essence of its form. Another design uses a contemporary base to accent the natural features of the top, creating a piece of furniture art which would fit into almost any contemporary home. A third design option is the type of inlay in a piece. Turquoise will lend a more Western or native look to a table. A bench they just finished features deep blue geodes in dark redwood with contemporary black legs. Next to it sits a bench made of juniper with an arched back, marble inlays and iron accents. Though the physical style of design is very similar and the edges are both natural, the results are very different. Andy has a flair for artistic in every style he, or you, can dream up. Some of his clients like to take an active roll, picking out their own wood and inlay materials, sometimes emailing pictures back and forth. Other clients order a table, give him the size needed and say, “Go for it. You’re the artist.” He is happy to do either. As Andy says, “My favorite piece is the one I’m working on right now!”



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Editor's Note: Barns are the architectural wonders of the American West. Researcher Sonja Howle has undertaken a search for the great barns of America and, with this issue, we begin a series of stories on some of the great barns – out in America.

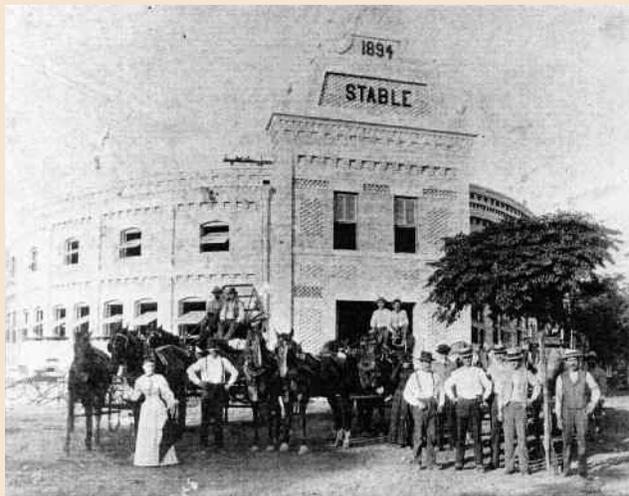
The Pearl Stable

BY SONJA HOWLE

What makes a barn famous? It's a barn with architectural or historic significance. And in the case of the Pearl Stable in downtown San Antonio, Texas, it's that and more – a barn with the ability to be transformed at least five times in its 117 year life.

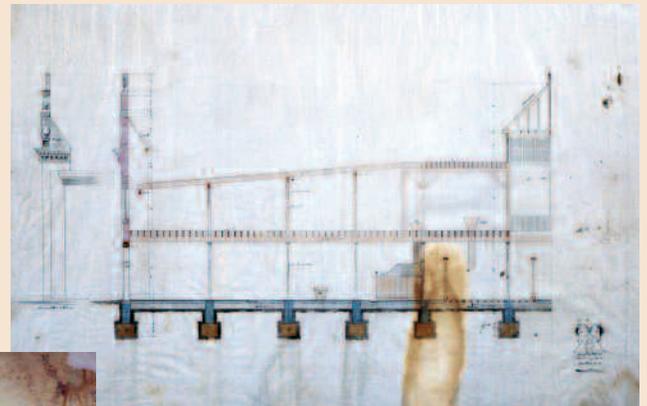
“Recast Pearl” is how architect Doug Lipscomb referred to it in his article for the *Texas Society of Architects*.

The Pearl Stable was home to the 60 or more draft horses of the San Antonio Brewing Company (later renamed the Pearl Brewing Company). The barn was designed by architect Otto Kramer (New York, Chicago and St. Louis) and completed in 1894. Unique in design, its oval structure has an elaborate

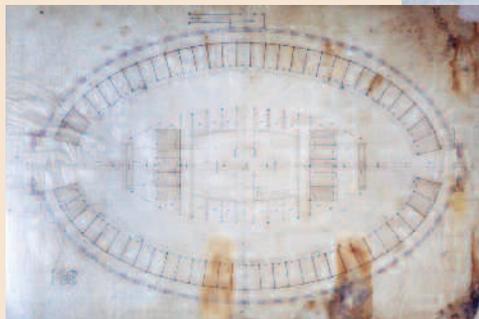


below made the feed more accessible, too.

The Pearl Brewing Company closed its doors in early 2001 and I remember regretting that I'd not seen the inside of the stable. At that time, it was “The Jersey Lilly,” a 1970's tribute to Judge Roy Bean's fancy, Lillie Langtry – red velvet curtains, each post



ceiling made up of dark wood rafters, beams and wood decking. The horse stalls were along the perimeter of the first floor and they say every horse had a window. The 20' by 20' cupola helped the barn stay well ventilated and helped the oats and hay stay dry and fresh. Chutes from the second floor to the horses



was now a cactus; there was an oversized Western mural, plaster ceiling and saddles on top of a faux fence that lined the walls.

Before that it was a party and banquet hall known as the Pearl Corral. In 1918, when the horses were replaced by trucks and trains as the primary method of brew delivery, the stables served as a storage building.

Today, after restoration, the Pearl Stable hosts

speaker's luncheons and dinners, weddings and parties. In 2011, they'll book over 250 private events at the Stable – everything from a luncheon reception honoring Caroline Kennedy to weddings and galas. The cupola has been replicated from original 1890 drawings – entry stonework has been replaced and the plaster ceiling has been removed to showcase the original dark



wood rafters, beam and decking. It's the original ceiling made from Ed Steves and Sons Lumber in San Antonio – the name that is still visible on some of the beams.

There are also showcase enhancements. A large painting of a white



draft horse greets you as you walk in under the beer bottle chandeliers. Custom ironwork hammered from an anvil found at the Pearl are on the stair rail and stage and chandeliers inspired by historic photos of the Pearl Brewery's panorama are in the Assembly Hall.

And the Stable was just one of the improvements completed in Phase I. Silver Ventures, Inc., the developer of this 26-acre site,



is creating a place where residents can live, work, shop, dine and play. Across from the Stable is the Aveda Institute, the Culinary Institute of America, the San Antonio Hispanic Chamber of Commerce, the Center for Architecture and AIA San Antonio, restaurants and shops.

Stephen King said that the best way to learn about a place is to know what it dreams of. The Pearl Stable may not be home to the draft horses of the Pearl Brewing Company, but, in many ways, it's at the heart of the Pearl complex.

Beer and Barn Trivia

The CEO of the Pearl Brewing Company, Otto Koehler, worked with Adolphus Busch (the founder of Anheuser Busch). Busch was one of a group of investors that helped create the Lone Star Brewery, just downstream from the Pearl on the San Antonio River. Otto left Lone Star as General Manager to become president and manager of the San Antonio Brewing/Pearl Brewing Company in 1902.

The architects of the Lone Star Brewery (now the San Antonio Museum of Art) were also the primary architects for Anheuser Busch in St. Louis.

Otto died in 1914 and his wife Emma became Chief Executive, a position she held until 1940 when she began the three-year advisory role to her nephew, grooming him to be Chief Executive, a position he held from 1940 until his death in 1969. Emma implemented many of her husband's plans and some of her own – growing the Pearl to be the largest brewery in the state and one of the largest in the nation.

Under Emma's leadership, the Pearl Brewery was one of the only Texas Breweries to stay in business during Prohibition (1920-1933). They brewed legal near-beer, root beer and made ice cream. The Lone Star Brewery, on the other hand, closed its doors in 1920.

The day that prohibition ended, April 7, 1933, August A. Busch Jr. presented his father August Sr. (then CEO of Anheuser Busch) with a six-horse Clydesdale hitch. The Clydesdales (one of their teams) are at home in St. Louis at the \$35,000 oval stable built in 1885 that was once the private stable of Adolphus Busch.

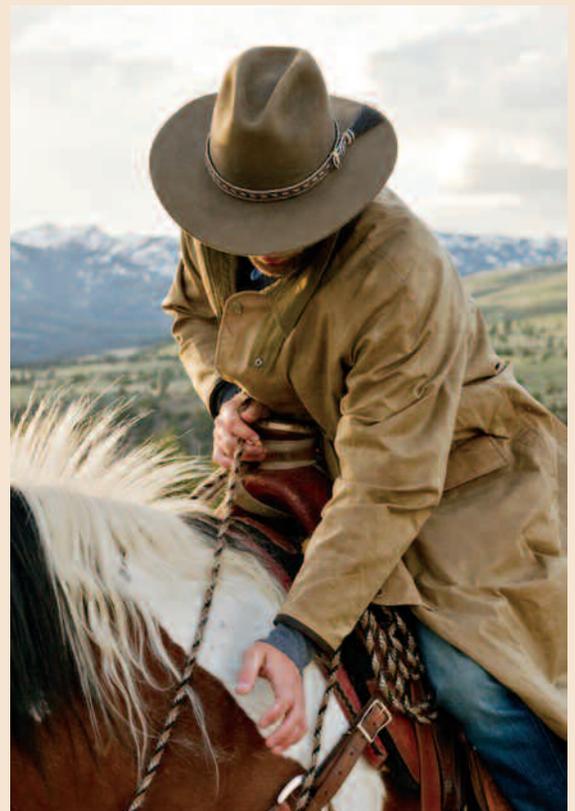
Fall Felts

Fall is always a time when summer straws are retired to a peg and the felt hats are pulled from their box – unless you are a year-round felt type. Whatever category you fall into, here are some new felts for fall and winter that are sure to please.



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LEAD, DON'T FOLLOW

Montana Silversmiths: An Evolving Western Success

BY MARK BEDOR

It's been nearly five years, but one look at that buckle and I'm back in the saddle in Death Valley National Park – riding out of camp in the early morning darkness and into camp that night in the dark, as well, after twelve hours and nearly 32 miles in the saddle. It was part of a week long, 136 mile ride. And I especially remember how it felt at the dinner on the last night of that adventure, when they called my name to come up and get that commemorative buckle with my name on it.



Montana Silversmiths made that trophy. And there are countless stories like mine about what it means to own a custom silver buckle made by that iconic Western company. "I went to NFR (National Finals Rodeo) last year in Vegas and attended all the buckle presentations for the winners," says CEO Rick Ruebusch. "And you know, the cowboys up there pretty much said, 'The money's great, but really why I'm here is that buckle.'"

Ruebusch is well aware of the sentimental attachment so many people have to what his company makes. "We really take seriously our service department," he tells me. "Quite often, I'll get people that'll send me a buckle and it's 25-years-old. But they don't want a new one, they want that one fixed. Because it's what their dad had won."

While the new leader of this company is happy to shine up those treasured heirlooms for his customers, his real mission is to revitalize the entire company. "The brand survived, but it didn't thrive," he reflects. "It's thriving now."

Since its founding in the 1970s, Montana Silversmiths has today become a brand as synonymous with the Western lifestyle as Wrangler, Stetson, Winchester and Colt. And it's a lifestyle Ruebusch can enjoy just steps from his office, where the Yellowstone River flows right behind company headquarters in Columbus, Montana. "I fish right out here and catch my supper two nights a week," he smiles. "Nice rainbow trout! And I take 'em right over to the house and cook 'em!"

But, when the engineer (who owns 21 patents) took the helm of this company in October 2011, he brought a career's worth of experience running manufacturing operations at Fortune 500 companies around the world. "I also spent fourteen years in aerospace," he shares. "Everything from stealth fighters to rocket engines."

He even made lawn and garden equipment, and along the way became an expert in what's called "lean manufacturing." "What it really means is eliminating waste and making you as productive as possible," Ruebusch explains. "And, also, creating an environment where people are always looking to improve."

To help make that happen, Montana Silversmiths renovated and reorganized its plant, and is investing two million dollars in its operations. "We have technology in here right now that even Boeing doesn't have," Ruebusch reveals. "And so, we're using that technology to take costs down and make a very high quality product."

Five hundred thousand dollars was invested in a new website that launched August 15th, a site designed to not just sell product, but give users an experience of the West that that product represents. "Whether you're sitting in Shanghai, China or Cincinnati, Ohio, when you come into our website, you're going to be somewhat teleported into Montana," he explains. "Because



that's what people are craving. It's not just the product. They want to feel like a cowboy or a cowgirl, so we're helping them with that."

Ruebusch freely admits all the hardware in the world means little without the right people. "Any company can have technology and equipment. To me, that's the fuel," he shares. "But you still have to have the vehicle. And the level of passion, excitement and dedication in the team I have here, I've never



bleamed to really find a very high caliber of person – men and women that want to stay in the area,” he says. “So we’re kind of reenergizing our whole company across the board with new technology and a fresh crop of some pretty high energy people.”

And the company is also tapping into a new human resource just down the road at Special K Ranch, a self supporting working ranch for developmentally disabled adults. Ruebusch recruited the ranch to change out batteries in 6,000 Montana Silversmith watches. He was so impressed with the work they did that he’s transferring the manufacturing of the company’s trademark blue buckles boxes from China to Special K. “I’ve lived all over the U.S., Canada, internationally, but I’ve never seen a place like this,” exclaims the CEO. “The amazing thing

experienced anywhere. It’s a pleasure to work here. You just share an idea, a vision. And then people with that good Western work ethic... it just gets done.”

It’s fun to tour the plant and meet the people who make the buckles I wear every day, like Master Engraver Justin Deacon. He’s been here eighteen years. One of his latest achievements was creating the winning design for the new trophy buckle for the George Strait Team Roping Classic. Montana Silversmiths is also the longtime official buckle of the Professional Rodeo Cowboys Association (PRCA), the Professional Bull Riders (PBR), AQHA (American Quarter Horse Association) and many other prestigious organizations.

Justin and his family live the life that inspires his art. “I’ve always enjoyed the work. But I enjoy livin’ in Montana,” shares the avid outdoorsman and proud dad. “My son rides bulls. I always gotta brag on him a little bit!”

Just a few steps away I meet renowned Montana sculptor Mary Michael. “I love this one,” she smiles as she shows me her latest creation. “A little boy puttin’ the saddle on the horse. I call it *Bound & Determined*.”

Born and raised in Montana, Mary recently joined the company to breathe new life into its line of lifestyle sculpture products. Her ideas, like the kid hooking up a horse to pull a sled, often come from her own life. “Yes indeed!” she laughs as she tells the story. “And the snow would come flyin’ up and hit you in the face...”

There is a real sense of enthusiasm in this building, home to some 160 employees. And you can feel it’s genuine. “This has been so incredibly exciting!” beams Stacy Lynn Ellis, Director of Product Development. “I love my job, beyond love it. Just to be here is a daily privilege. The freedom to design. The people that I get to surround myself. I love the people I work with. We all live the same lifestyle – its just fun to be here!”

For CEO Ruebusch, the feeling is mutual. “We’ve been

to me is when you meet the associates that work at Special K, the pride is just glowing. They know that they’re making their own way through life. They’ve learned a lot of skills.”

Making the boxes at Special K will require a new building at that ranch. To raise the money, Montana Silversmiths launched Champions for a Cause, a series of fundraising events in partnership with the Yellowstone River Roundup PRCA Rodeo in nearby Billings. The company also plans a new line called “Pure Montana,” using natural materials from within the state.

“My hope is that people see we’re really trying to build product in the U.S.A. that’s durable, long lasting, heirloom quality stuff at a working man’s price. That’s kind of our mission.”

It’s a mission that means a lot to people who love the West, love what the West means and love what those buckles can mean. Like that buckle I earned in Death Valley that I’ll keep forever.



Montana Silversmiths’ three hoop turquoise and silver necklace. Hoops feature elegant filigree and flower detail with turquoise and silver bead accents. Necklace is strung with two silver ball chains and a strand of turquoise beads. Earrings match necklace hoops with turquoise and silver bead accents. Visit montanasilversmiths.com.

BAYERS BROUGHT FORWARD



photo by A.J. Mangum

Rotan, Texas bit and spur maker Russell Yates

Virtually every spur handmade in West Texas has a pedigree tracing to the work of Adolph Bayers. A partnership between a contemporary bit and spur maker and Bayers' greatest champion has added new layers to the late craftsman's legacy.



BY A.J. MANGUM

When rancher and spur collector J. Martin Basinger first visited the Truscott, Texas workshop of bit and spur maker Adolph Bayers, he was fascinated by what he saw. Bayers' spurs were defiantly utilitarian. They were stripped down, meant for hard use by a clientele of Texas ranch cowboys with little use for ornamentation and scarce funds with which to pay for such decorative efforts. The few embellishments Bayers gave his spurs were typically created from inexpensive nickel, unlikely to be mourned if

lost in the dust of a branding pen or the unwelcoming depths of all-but-impenetrable Texas brush. Basinger, though, looked past the starkness of Bayers' work, instead zeroing in on its foundations.

"His metal work was just flawless," he says. "He made his spurs out of Model T car axles. He'd cut off a piece of axle, split it with a torch and hammer it out. His refinement was just outstanding."

Basinger was equally intrigued by Bayers' patterns –

schematics the craftsman kept in a series of carefully guarded notebooks. When finally allowed to examine the patterns, Basinger was taken aback. Each drawing was exactly to scale, with engraving marks painstakingly rendered and measurements meticulously noted alongside customer details. Spurs were cataloged with even numbers, bits with odd numbers. Bayers' obsession with the documentation of his work further intrigued Basinger, who by then had vowed to own as many Bayers-made spurs as he could acquire.

Bayers had already built a die-hard following among all manner of performance horsemen. His "No. 75" bit had become ubiquitous among cutters and reined cow horse competitors; and many world-class polo players, among them Britain's Prince Phillip, had developed an affinity for Bayers' spurs. Bayers had built an equally devoted following with younger generations of Texas bit and spur makers, scores of whom worked to emulate his stripped-down style and architecture.

As Bayers' popularity and influence grew, so did the interest of bit and spur

collectors, for whom the craftsman had little patience. As Basinger recalls, Bayers often remarked that he preferred to make bits and spurs for customers who saw them as tools, as opposed to collectibles; with that priority in mind, Bayers kept his prices low, charging for a pair of spurs as little as \$80, a figure that, ironically, offered great encouragement to collectors looking for inexpensive investments.

"No, he wasn't keen on people putting these up to collect," Basinger says. "I didn't tell him that was what I was doing."

Following Bayers' death in 1978, Basinger remained a stalwart ambassador for the craftsman's legacy, publishing his bit and spur patterns in a book series titled *Artistry in Silver & Steel*, now considered a vital reference for many bit and spur makers working in the Texas traditions.

Basinger continued collecting handmade spurs, and sought out makers with whom he could collaborate on designs, as he'd done with Bayers. He forged a creative partnership with Rotan, Texas bit and spur maker Russell Yates when the two



photos courtesy Russell Yates

This Yates spur reflects a blend of Texas and California designs. Yates says that even in West Texas, where traditions are held tightly, cowboys have come to accept West Coast influences in bits and spurs.



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became acquainted at a bit and spur show in the 1990s. Basinger's initial reaction to Yates' work was reminiscent of his impressions on his first visit to Bayers' workshop.

"The first thing I look at in a pair of spurs is the metalwork," Basinger says. "If you don't have metalwork, you don't have anything. Russell's metalwork was outstanding."

Yates builds his bits and spurs inside a large steel building located on a remote corner of his family's ranch. Workbenches and machinery are positioned along the shop's interior walls, leaving generous open space in the middle. Drawings and mechanical sketches fill the drawers of a desk situated in one corner.

One of today's leading makers of bits and spurs, Yates entered the trade in 1992, for reasons based on simple economics. A frequent customer of regional spur makers, he'd become increasingly skeptical as to why a pair of handmade spurs might cost as much as \$150, a figure that, at the time, seemed excessive. Yates' first spurs were experiments in reverse engineering – copies of pairs borrowed from other local cowboys. By 2000, Yates had begun making bits and spurs professionally, and had long since advanced from copying existing patterns to developing original designs, a progression he says occurred imperceptibly as a function of time and effort.

"The main thing you have to learn as a bit and spur maker is patience," he says. "In the beginning, it's about technique and tool types. Then there comes a point when you realize it's about design. You have to start drawing. You won't be able to find a good example of a particular pattern you're after, so you have to draw that pattern."

Yates employs what he calls "caveman technology," scribing patterns for cheekpieces or



The shanks on this Las Cruces bit, built by Yates, were inspired by Greek columns and reflect the growing influence of architecture in bit and spur design.



Texas-made spurs, such as this pair built by Yates, have begun to bear design elements more common to California and Great Basin spurs.

spur shanks on raw steel plates, sawing out the patterns and then working with chisels and files to sculpt the metal. Separate components are welded together and sculpted further, then Yates uses sandpaper and polishing stones to give his work a smooth finish before ornamenting it with precious metals. It's a traditional skill set acquired over years of trial and error. Yates' bits and spurs are popular with both collectors and working cowboys, and are routinely included in some of the West's most prestigious art and trappings shows, including Trappings of Texas and the annual show of the Traditional Cowboy Arts Association, of which Yates is a member.

Basinger began bringing patterns to Yates and the two worked together to fine-tune the design, architecture and functionality of each spur. Over time, the two began to guide one another creatively: Basinger's ideas helped shape Yates' emerging style; Yates' aesthetic sensibilities and appreciation for outside artistic influences – among them classic architecture and the trappings of the horsemen of Spanish California – gave new direction to Basinger's designs and represented a dramatic departure from the understated design principles Basinger had so appreciated in Bayers' work.

Yates' portfolio now reflects a growing trend in bits and spurs: hybrids of Texas and California designs that carry the genetics of the two regions without being limited by the defined traditions of either. A West Texas mouthpiece, for example, might carry Mission-style cheekpieces, or a spur fashioned with a classic Texas shape might bear ornate engraving with artistic roots on the West Coast. It's a melding of cultures and aesthetic principles that would likely



This Santa Paula half-breed bit, made by Yates, features sculpted checkpieces, high-relief engraving and gold channel inlay.

shock Bayers, as would the realities of the contemporary bit and spur market, in which the collectors for whom the late artisan had so little use now wield immeasurable influence, fueling a demand for ornate, high-end pieces that reflect dozens, if not hundreds, of hours of work in their making. Apply even a modest hourly rate and a quality, handmade bit or pair of spurs can easily bring anywhere from several hundred to several thousand dollars.

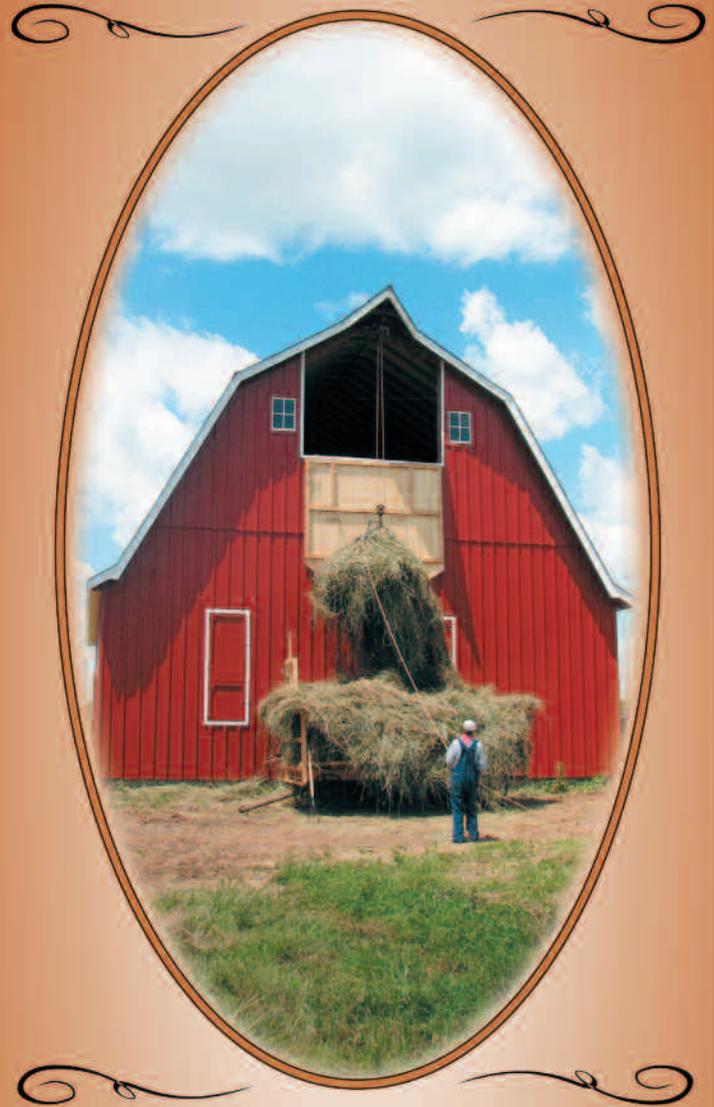
“It’s hard to explain to all your customers,” Yates says, “but collectability is what drives this market. We’re not just building tools anymore. It’s art.”

Still, in spite of such divergences from Bayers’ philosophies, Yates acknowledges the late craftsman’s ongoing influence in his work, and in that of his contemporaries. Bayers’ impact on West Texas spur making, though now often married with other inspirations, remains as palpable as ever.

“He was a trendsetter and a very accomplished artist for his era,” Yates says. “Every spur built in this part of the world can still be linked back to Adolph’s style. Some beginners might not have heard of Adolph Bayers and might not be familiar with his work, but the product they’re building here in West Texas is still a direct result of his patterns.”



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Common Sense
By Thomas Paine

Continued from Summer 2011 issue

OF THE PRESENT ABILITY OF AMERICA, WITH SOME MISCELLANEOUS REFLECTIONS

I HAVE never met with a man, either in England or America, who hath not confessed his opinion, that a separation between the countries, would take place one time or other. And there is no instance in which we have shown less judgment, than in endeavoring to describe, what we call, the ripeness or fitness of the Continent for independence.

As all men allow the measure, and vary only in their opinion of the time, let us, in order to remove mistakes, take a general survey of things and endeavor if possible, to find out the very time. But we need not go far, the inquiry ceases at once, for the time hath found us. The general concurrence, the glorious union of all things prove the fact.

It is not in numbers but in unity, that our great strength lies; yet our present numbers are sufficient to repel the force of all the world. The Continent hath, at this time, the largest body of armed and disciplined men of any power under Heaven; and is just arrived at that pitch of strength, in which no single colony is able to support itself, and the whole, who united can accomplish the matter, and either more, or less than this, might be fatal in its effects. Our land force is already sufficient, and as to naval affairs, we cannot be insensible, that Britain would never suffer an American man of war to be built while the continent remained in her hands. Wherefore we should be no forwarder an hundred years hence in that branch, than we are now; but the truth is, we should be less so, because the timber of the country is every day diminishing, and that which will remain at last, will be far off and difficult to procure.

Were the continent crowded with inhabitants, her sufferings under the present circumstances would be intolerable. The more sea port towns we had, the more should we have both to defend and to loose. Our present numbers are so happily proportioned to our wants, that no man need be idle. The diminution of trade affords an army, and the necessities of an army create a new trade. Debts we have none; and whatever we may contract on this account will serve as a glorious memento of our virtue. Can we but leave posterity with a settled form of government, an independent constitution of its own, the purchase at any price will be cheap. But to expend millions for the sake of getting a few we acts repealed, and routing the present ministry only, is unworthy the charge, and is using posterity with the utmost cruelty; because it is leaving them the great work to do, and a debt upon their backs, from which they derive no advantage. Such a thought is unworthy a man of honor, and is the true characteristic of a narrow heart and a peddling politician.

The debt we may contract doth not deserve our regard if the work be but accomplished. No nation ought to be without a debt. A national debt is a national bond; and when it bears no interest, is in no case a grievance. Britain is oppressed with a debt of upwards of one hundred and forty millions sterling, for which she pays upwards of four millions interest. And as a compensation for her debt, she has a large navy; America is without a debt, and without a navy; yet for the twentieth part of the English national debt, could have a navy as large again. The navy of England is not worth, at this time, more than three millions and a half sterling.

The first and second editions of this pamphlet were published without the following calculations, which are now given as a proof that the above estimation of the navy is a just one. (See Entick's naval history, intro, page 56.)

The charge of building a ship of each rate, and furnishing her with masts, yards, sails and rigging, together with a proportion of eight months boatswain's and carpenter's sea-stores, as calculated by Mr. Burchett, Secretary to the navy, is as follows:

For a ship of 100 guns	£35,553
90	£29,886
80	£23,638
70	£17,785
60	£14,197
50	£10,606
40	£7,558
30	£5,846
20	£3,710

And from hence it is easy to sum up the value, or cost rather, of the whole British navy, which in the year 1757, when it was as its greatest glory consisted of the following ships and guns:

Ships	Guns	Cost of one	Cost of all
6	100	£35,533	£213,318
12	90	£29,886	£358,632
12	80	£23,638	£283,656
43	70	£17,785	£746,755
35	60	£14,197	£496,895

40	50	£10,606	£424,240
45	40	£7,758	£344,110
58	20	£3,710	£215,180
85 Sloops, bombs, and fireships, one another		£2,000	£170,000
Cost		£3,266,786	
Remains for guns		£229,214	
Total		£3,500,000	

No country on the globe is so happily situated, so internally capable of raising a fleet as America. Tar, timber, iron, and cordage are her natural produce. We need go abroad for nothing. Whereas the Dutch, who make large profits by hiring out their ships of war to the Spaniards and Portuguese, are obliged to import most of the materials they use. We ought to view the building a fleet as an article of commerce, it being the natural manufactory of this country. It is the best money we can lay out. A navy when finished is worth more than it cost. And is that nice point in national policy, in which commerce and protection are united. Let us build; if we want them not, we can sell; and by that means replace our paper currency with ready gold and silver.

In point of manning a fleet, people in general run into great errors; it is not necessary that one-fourth part should be sailors. The privateer *Terrible*, Captain *Death*, stood the hottest engagement of any ship last war, yet had not twenty sailors on board, though her complement of men was upwards of two hundred. A few able and social sailors will soon instruct a sufficient number of active landmen in the common work of a ship. Wherefore, we never can be more capable to begin on maritime matters than now, while our timber is standing, our fisheries blocked up, and our sailors and shipwrights out of employ. Men of war of seventy and eighty guns were built forty years ago in New England, and why not the same now? Ship building is America's greatest pride, and in which, she will in time excel the whole world. The great empires of the east are mostly inland, and consequently excluded from the possibility of rivalling her. Africa is in a state of barbarism; and no power in Europe, hath either such an extent or coast, or such an internal supply of materials. Where nature hath given the one, she has withheld the other; to America only hath she been liberal of both. The vast empire of Russia is almost shut out from the sea; wherefore, her boundless forests, her tar, iron, and cordage are only articles of commerce.

In point of safety, ought we to be without a fleet? We are not the little people now, which we were sixty years ago; at that time we might have trusted our property in the streets, or fields rather; and slept securely without locks or bolts to our doors or windows. The case now is altered, and our methods of defence ought to improve with our increase of property. A common pirate, twelve months ago, might have come up the Delaware, and laid the city of Philadelphia under instant contribution, for what sum he pleased; and the same might have happened to other places. Nay, any daring fellow, in a brig of fourteen or sixteen guns, might have robbed the whole Continent, and carried off half a million of money. These are circumstances which demand our attention, and point out the necessity of naval protection.

Some, perhaps, will say, that after we have made it up with Britain, she will protect us. Can we be so unwise as to mean, that she shall keep a navy in our harbors for that purpose? Common sense will tell us, that the power which hath endeavored to subdue us, is of all others the most improper to defend us. Conquest may be effected under the pretence of friendship; and ourselves, after a long and brave resistance, be at last cheated into slavery. And if her ships are not to be admitted into our harbors, I would ask, how is she to protect us? A navy three or four thousand miles off can be of little use, and on sudden emergencies, none at all. Wherefore, if we must hereafter protect ourselves, why not do it for ourselves? Why do it for another?

The English list of ships of war is long and formidable, but not a tenth part of them are at any one time fit for service, numbers of them not in being; yet their names are pompously continued in the list, if only a plank be left of the ship: and not a fifth part, of such as are fit for service, can be spared on any one station at one time. The East, and West Indies, Mediterranean, Africa, and other parts over which Britain extends her claim, make large demands upon her navy. From a mixture of prejudice and inattention, we have contracted a false notion respecting the navy of England, and have talked as if we should have the whole of it to encounter at once, and for that reason, supposed that we must have one as large; which not being instantly practicable, have been made use of by a set of disguised Tories to discourage our beginning thereon. Nothing can be farther from truth than this; for if America had only a twentieth part of the naval force of Britain, she would be by far an over match for her; because, as we neither have, nor claim any foreign dominion, our whole force would be employed on our own coast, where we should, in the long run, have two to one the advantage of those who had three or four thousand miles to sail over, before they could attack us, and the same distance to return in order to refit and recruit. And although Britain by her fleet, hath a check over our trade to Europe, we have as



large a one over her trade to the West Indies, which, by laying in the neighborhood of the Continent, is entirely at its mercy.

Some method might be fallen on to keep up a naval force in time of peace, if we should not judge it necessary to support a constant navy. If premiums were to be given to merchants, to build and employ in their service, ships mounted with twenty, thirty, forty, or fifty guns, (the premiums to be in proportion to the loss of bulk to the merchants) fifty or sixty of those ships, with a few guard ships on constant duty, would keep up a sufficient navy, and that without burdening ourselves with the evil so loudly complained of in England, of suffering their fleet, in time of peace to lie rotting in the docks. To unite the sinews of commerce and defence is sound policy; for when our strength and our riches, play into each other's hand, we need fear no external enemy.

In almost every article of defence we abound. Hemp flourishes even to rankness, so that we need not want cordage. Our iron is superior to that of other countries. Our small arms equal to any in the world. Cannon we can cast at pleasure. Saltpetre and gunpowder we are every day producing. Our knowledge is hourly improving. Resolution is our inherent character, and courage hath never yet forsaken us. Wherefore, what is it that we want? Why is it that we hesitate? From Britain we can expect nothing but ruin. If she is once admitted to the government of America again, this Continent will not be worth living in. Jealousies will be always arising; insurrections will be constantly happening; and who will go forth to quell them? Who will venture his life to reduce his own countrymen to a foreign obedience? The difference between Pennsylvania and Connecticut, respecting some unlocated lands, shows the insignificance of a British government, and fully proves, that nothing but Continental authority can regulate Continental matters.

Another reason why the present time is preferable to all others, is, that the fewer our numbers are, the more land there is yet unoccupied, which instead of being lavished by the king on his worthless dependents, may be hereafter applied, not only to the discharge of the present debt, but to the constant support of government. No nation under heaven hath such an advantage as this.

The infant state of the Colonies, as it is called, so far from being against, is an argument in favor of independence. We are sufficiently numerous, and were we more so, we might be less united. It is a matter worthy of observation, that the more a country is peopled, the smaller their armies are. In military numbers, the ancients far exceeded the moderns; and the reason is evident, for trade being the consequence of population, men become too much absorbed thereby to attend to anything else. Commerce diminishes the spirit, both of patriotism and military defence. And history sufficiently informs us, that the bravest achievements were always accomplished in the non-age of a nation. With the increase of commerce England hath lost its spirit. The city of London, notwithstanding its numbers, submits to continued insults with the patience of a coward. The more men have to lose, the less willing are they to venture. The rich are in general slaves to fear, and submit to courtly power with the trembling duplicity of a spaniel.

Youth is the seed-time of good habits, as well in nations as in individuals. It might be difficult, if not impossible, to form the Continent into one government half a century hence. The vast variety of interests, occasioned by an increase of trade and population, would create confusion. Colony would be against colony. Each being able might scorn each other's assistance: and while the proud and foolish gloried in their little distinctions, the wise would lament that the union had not been formed before. Wherefore, the present time is the true time for establishing it. The intimacy which is contracted in infancy, and the friendship which is formed in misfortune, are, of all others, the most lasting and unalterable. Our present union is marked with both these characters: we are young, and we have been distressed; but our concord hath withstood our troubles, and fixes a memorable era for posterity to glory in.

The present time, likewise, is that peculiar time, which never happens to a nation but once, viz., the time of forming itself into a government. Most nations have let slip the opportunity, and by that means have been compelled to receive laws from their conquerors, instead of making laws for themselves. First, they had a king, and then a form of government; whereas, the articles or charter of government, should be formed first, and men delegated to execute them afterwards: but from the errors of other nations, let us learn wisdom, and lay hold of the present opportunity- to begin government at the right end.

When William the Conqueror subdued England he gave them law at the point of the sword: and until we consent that the seat of government in America, be legally and authoritatively occupied, we shall be in danger of having it filled by some fortunate ruffian, who may treat us in the same manner, and then, where will be our freedom? where our property?

As to religion, I hold it to be the indispensable duty of all government, to protect all conscientious professors thereof, and I know of no other business which government hath to do therewith. Let a man throw aside that narrowness of soul, that selfishness of principle, which the niggards of all professions are so unwilling to part with, and he will be at once delivered of his fears on that head. Suspicion is the companion of mean souls, and the bane of all good society. For myself I fully and conscientiously believe, that it is the will of the Almighty, that there should be diversity of religious opinions among us: It affords a larger field for our Christian kindness. Were we all of one way of thinking, our religious dispositions would want matter for probation; and on this liberal principle, I look on the various denominations among us, to be like children of the same family, differing only, in what is called their Christian names.

Earlier in this work, I threw out a few thoughts on the propriety of a Continental Charter, (for I only presume to offer hints, not plans) and in this place, I take the liberty of rementioning the subject, by observing, that a charter is to be understood as a bond of solemn obligation, which the whole enters into, to support the right of every separate part, whether of religion, personal freedom, or property. A firm bargain and a right reckoning make long friends.

In a former page I likewise mentioned the necessity of a large and equal representation; and there is no political matter which more deserves our attention. A small number of electors, or a small number of representatives, are equally dangerous. But if the number of the representatives be not only small, but unequal, the danger is increased. As an instance of this, I mention the following; when the Associators petition was before the House of Assembly of Pennsylvania; twenty-eight members only were present, all the Bucks County members, being eight, voted against it, and had seven of the Chester members done the same, this whole province had been governed by two counties only, and this danger it is always exposed to. The unwarrantable stretch likewise, which that house made in their last sitting, to gain an undue authority over the delegates of that province, ought to warn the people at large, how they trust power out of their own hands. A set of instructions for the Delegates were put together, which in point of sense and business would have dishonored a school-boy, and after being approved by a few, a very few without doors, were carried into the house, and there passed in behalf of the whole colony; whereas, did the whole colony know, with what ill-will that House hath entered on some necessary public measures, they would not hesitate a moment to think them unworthy of such a trust.

Immediate necessity makes many things convenient, which if continued would grow into oppressions. Expedience and right are different things. When the calamities of America required a consultation, there was no method so ready, or at that time so proper, as to appoint persons from the several Houses of Assembly for that purpose and the wisdom with which they have proceeded hath preserved this continent from ruin. But as it is more than probable that we shall never be without a Congress, every well-wisher to good order, must own, that the mode for choosing members of that body, deserves consideration. And I put it as a question to those, who make a study of mankind, whether representation and election is not too great a power for one and the same body of men to possess? When we are planning for posterity, we ought to remember that virtue is not hereditary.

It is from our enemies that we often gain excellent maxims, and are frequently surprised into reason by their mistakes. Mr. Cornwall (one of the Lords of the Treasury) treated the petition of the New York Assembly with contempt, because that House, he said, consisted but of twenty-six members, which trifling number, he argued, could not with decency be put for the whole. We thank him for his involuntary honesty.*

*Those who would fully understand of what great consequence a large and equal representation is to a state, should read Burgh's political Disquisitions.

To conclude: However strange it may appear to some, or however unwilling they may be to think so, matters not, but many strong and striking reasons may be given, to show, that nothing can settle our affairs so expeditiously as an open and determined declaration for independence. Some of which are:

First. It is the custom of nations, when any two are at war, for some other powers, not engaged in the quarrel, to step in as mediators, and bring about the preliminaries of a peace: but while America calls herself the subject of Great Britain, no power, however well disposed she may be, can offer her mediation. Wherefore, in our present state we may quarrel on for ever.

Secondly. It is unreasonable to suppose, that France or Spain will give us any kind of assistance, if we mean only to make use of that assistance for the purpose of repairing the breach, and strengthening the connection between Britain and America; because, those powers would be sufferers by the consequences.

Thirdly. While we profess ourselves the subjects of Britain, we must, in the eye of foreign nations, be considered as rebels. The precedent is somewhat dangerous to their peace, for men to be in arms under the name of subjects; we on the spot, can solve the paradox: but to unite resistance and subjection, requires an idea much too refined for common understanding.

Fourthly. Were a manifesto to be published, and despatched to foreign courts, setting forth the miseries we have endured, and the peaceable methods we have ineffectually used for redress; declaring, at the same time, that not being able, any longer to live happily or safely under the cruel disposition of the British court, we had been driven to the necessity of breaking off all connection with her; at the same time assuring all such courts of our peaceable disposition towards them, and of our desire of entering into trade with them. Such a memorial would produce more good effects to this Continent, than if a ship were freighted with petitions to Britain.

Under our present denomination of British subjects we can neither be received nor heard abroad: The custom of all courts is against us, and will be so, until, by an independence, we take rank with other nations.

These proceedings may at first appear strange and difficult; but, like all other steps which we have already passed over, will in a little time become familiar and agreeable; and, until an independence is declared, the continent will feel itself like a man who continues putting off some unpleasant business from day to day, yet knows it must be done, hates to set about it, wishes it over, and is continually haunted with the thoughts of its necessity.

Common Sense continues in Winter 2011 issue.



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BY DARRELL ARNOLD

As of the publication of this article, America’s most famous Western harmony singing group, Riders In The Sky, will have accomplished over six thousand performances – from “border to border and coast to coast” – over a span of 33 years. The group, which has brought the classic, romantic songs of Sons of the Pioneers and Western movies to Americans of all ages, was a fixture in Nashville and on National Public Radio for many of those years. In addition, people who first heard the group sing back in the 1970s have introduced their children to the group, and are now bringing their grandchildren to Riders’ performances.

“Riders” are as popular today as ever with a good boost to their current success credited to their having reached younger listeners through their Emmy Award winning albums, *Woody’s Roundup Featuring Riders In The Sky* (2001) and *Monsters, Inc. Scream Factory Favorites* (2002), music created for the hit cartoon movies.

The unofficial leader of the band, and one of the two original members of the group, is Doug Green, lifelong Western music aficionado and noted amateur Country and Western music historian and author. In his spare time during his three-decade tenure with the group, Green has managed

to author many authoritative articles about Country and Western music. In addition, he has written four books, *Country Roots*, *Singing in the Saddle*, *Singing Cowboys* and *Classic Country Stars*. He has also written an instructional book on playing swing guitar, and added chapters and entries to several histories and encyclopedias.

Green says, "Well, really, I'm just an amateur historian in that I have no particular training in it. I'm just the type of guy who, if I hear an interesting singer or musical style, I want to find out more about it, like who was the performer, when it was recorded, etc. It was much more to satisfy my own curiosity at the start than to make money or a reputation. I guess it still is, 'cause it's still fun to find out that kind of thing.

"When I first moved to Nashville (1968), I had a degree in English and a minor in journalism, so I was both literate enough and passionate enough about traditional music to write about it for small magazines like *Blue Grass Unlimited* and *Muleskinner News*, and that led to other assignments with bigger magazines, Country music magazines, primarily, when they wanted to focus on the traditional."

Green goes on, "My years with the Country Music Foundation (where Green worked before Riders really took off) were crucial because music historian Bob Pinson introduced me, almost daily, to so many fantastic old-time records I'd never heard before. And, my job interviewing Country (and Western) music pioneers allowed me to meet many of my heroes firsthand and gain insight into their lives and careers. Particularly, in the Western field, Ray Whitley, Johnny Bond, Jimmy Wakely, Eddie Dean, Wesley and Marilyn Tuttle were especially gracious and helpful, as was Hal Spencer (son of Sons of the Pioneers' Tim Spencer). Actually, writing is hard for me, and I much prefer performing, but I also love to share information and passion about Western music and its history."

Riders In The Sky is a fascinating group of individuals in many ways, not the least of which is their unexpected formal educations before they became a group. Doug Green, who

plays rhythm guitar, graduated from the University of Michigan with a degree in English; bass player Fred "Too Slim" LaBour was awarded a bachelor of science degree in Wildlife Management from the University of Michigan; and fiddler Paul Woodrow Chrisman (Woody Paul) attended the Massachusetts Institute of Technology (MIT) and came away with a degree in Plasma Physics. Accordionist Joey Miskulin graduated from the school of a million Illinois polka bands with a first-hand education in musicianship and musicology, learned from such greats as Frankie Yankovic.

Riders In The Sky got started in 1977 when Green and LaBour, who had both moved to Nashville, and who were both working as often as possible as singers/musicians, teamed up to do a fill-in show at Herr Harry's Phranks 'n' Steins when the scheduled performer had to bow out. Another performer named Bill Collins joined them,

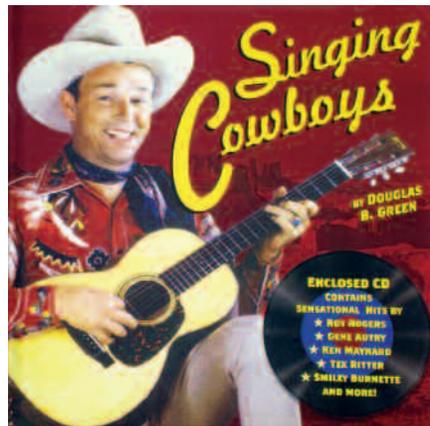
and they performed some of the cowboy songs Green had been wanting to try out in front of a live audience.

The detailed history of what happened next is wonderfully chronicled in Don Cusic's must-read, 2003 non-fiction book, *It's the Cowboy Way: The Amazing True Adventures of Riders In The Sky*. For this brief accounting, however, suffice it to say that lead guitarist Bill Collins was soon replaced by fiddler Paul Woodrow Chrisman, the trio gained a cult following and a new Western harmony legend was begun.

From the beginning, it was Doug Green who was the true believer when it came to Cowboy and Western music. LaBour and Chrisman were primarily interested in Bluegrass and Country music. But, the group quickly found that the audiences really loved Cowboy and Western music, music that they weren't hearing anywhere else; and they loved the brilliant, comedic repartee the trio included as

a fundamental element of each and every show. Much of the silliness was ad-libbed, at first, but the group quickly developed a sophisticated show that looked "off the cuff," but was skillfully orchestrated and performed.

At times, they bill themselves, tongue-in-cheek, as



something like the “leading Western harmony comedy group” in the country. It is hard to come up with the names of the non-leading Western harmony comedy groups they were supposedly competing against.

They are zany (like the Groucho, Harpo, Chico and Zeppo of Western music), and they are unique, with their cowboy props and their colorful cowboy costumes, but, most of all, they are extremely talented musically. Cowboy and Western music, especially with harmony vocals, can be quite complicated. All four men are baritones, so they have a little more difficulty in performing as a harmony group than other performers have, but they sing beautifully and back themselves up superbly with guitar, stand-up bass and fiddle. They know and love the music they perform, and the enthusiasm they have displayed for it over the years has won them hundreds of thousands, perhaps millions, of appreciative fans.

Among the milestones the Riders listed for themselves on their 33rd anniversary of performing together are the following: 3,971,000 miles traveled; 50 states; 800 counties; 12 countries; 11 travel buses driven into the ground; 441,000 gallons of fossil fuel burned; 45,000 yodels; 12 wives and 22 kids; 9 elective surgeries; 35 albums; two Grammys; 210 guitar strings broken on stage; and two fiddle bows broken on stage.

For two separate and lengthy stretches during those 33

years, the trio has been joined by a fourth Rider, accordionist Joey Miskulin. Miskulin, born and raised in Chicago, grew up in an area steeped in the tradition of the



great polka bands. Early in his life, Miskulin became one of the best accordionists in the world. He is a superior musician and he has produced many Riders albums, along with albums for other performers. And, he is an excellent singer, lending depth and range to the vocals of the others. Further, he has performed brilliantly on innumerable albums by many, if not most, of Nashville’s more talented

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and famous recording stars.

It is truly remarkable that four independent-minded men could actually live, travel and stay together for more than 200 shows per year over a period of 33 years. In the Q&A that follows, Doug Green offers some observations about his musical career with the infamous Riders In The Sky:

Q: What has 33 years on the road as a part of Riders In The Sky done for you?

A: Let us see every part of every state, and a lot of the world; let us play prestigious venues like the Hollywood Bowl; be nominated for and win Grammy Awards; be members of the Grand Ole Opry; let us drive a million miles each... And we feel every one of them.

Q: What has 33 years on the road as a part of Riders In The Sky done to you?

A: Made me old before my time, but grateful!

Q: How has your music and performances evolved over the years?

A: We like to think we have gotten better – more musical, paying more attention, better and better at our craft.

Q: What have you enjoyed the most about your career?

A: Probably seeing so much of America and the world that

I would have never gotten to do with a more sedentary job. That and being part of keeping this beautiful music alive for new generations.

Q: What have you enjoyed the least?

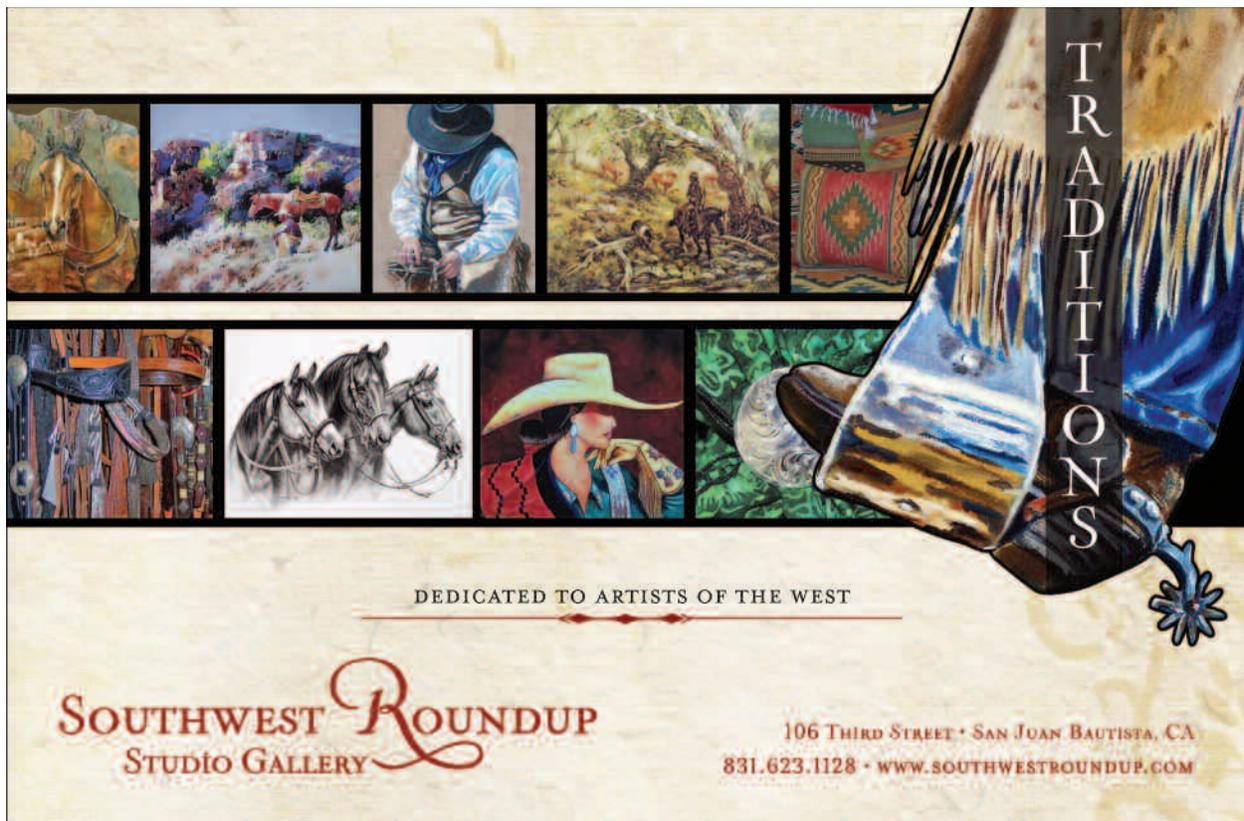
A: Airports, bad drivers, bad sound systems. And, of course, being away from families so much.

Q: What changes have occurred in Cowboy and/or Country music during that time?

A: As far as Country, it's sort of turning into 80's Rock as everyone keeps lamenting, but change is inevitable and it is pointless to complain. We really don't listen to that much Country anyway. We have seen Cowboy music flourish, and are delighted by the young talents who have come along and will carry on the legacy. There are many more solo singer/songwriter types than there are harmony groups, however, and I know we'd like to see that part of the tradition carried on, as well, since we won't be around forever! So all hail the Quebe Sisters!

Q: Who is the most underappreciated Cowboy music talent out there today, excluding yourselves, of course?

A: Underappreciated? Hell, all Western music is underappreciated! We are huge fans of the Quebe Sisters, but, in



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our world, they are hardly underappreciated. I just hope they reach a national audience soon! My biggest surprise is that so many people are unaware that the Sons of the Pioneers are still performing, and indeed, that they are GREAT! They are working out of an all-acoustic lineup these days and sound fantastic.

Q: What people, famous or otherwise, do you feel most privileged to have met in your lifetime?

A: That is one of the most gratifying parts of our career, really, and the timing of it. Because we came along when we did, I was incredibly fortunate enough to befriend Ray and Kay Whitley, Johnny Bond, Tommy and Naomi Doss, Wesley and Marilyn Tuttle, to work with Roy Rogers and Dale Evans, to spend considerable time with Eddie Dean, Uncle Art Satherley, Herb Jeffries, Jimmy Wakely, Monte Hale and Rex Allen, and to get to meet Gene Autry, Lloyd Perryman, Dale Warren and so many more, and to get to be in touch with Bob Nolan and Ken Curtis and Ken Carson. On the Country music side, joining the Grand Ole Opry when we did, we got to work with sooooo many legends: Roy Acuff, Minnie Pearl, Sam and Kirk McGee, Ernest Tubbs, Hank Snow, Grandpa Jones, the list goes on and on. And, of course, Bill Monroe, who I got to work with when I was a very young man. Yes, this list is long, that's why I count my blessings every day for this career.

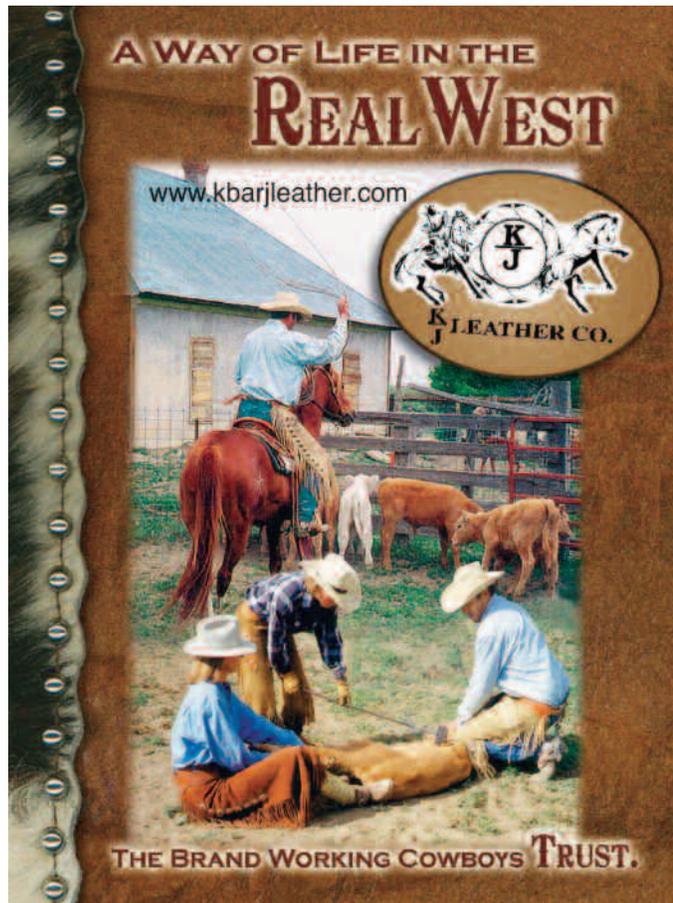
Q: What effect has the whole cowboy poetry phenomenon had on your careers? How would your careers have been different had that never occurred?

A: Impossible to tell, of course, but we have to feel that raising national consciousness about the cowboy and the West – as the poetry gatherings have done – must have been extremely beneficial to our career. I do know they are great places to catch up with old friends!!

Q: What happens on the road between gigs? What do you do with the travel time besides sleep? Do you rehearse new material? Do you formulate new routines? Do you write songs? What do you do to entertain yourselves?

A: Those are some boring times, believe me! We all have our own ways of coping with empty hours. I read a lot, exercise a lot and write some. Joey loves movies, Slim writes and reads, Woody sleeps. We rehearse during sound check. Once the basic sound is set, we work on stuff for upcoming albums or tunes we have forgotten about that we feel like bringing back.

Q: What are your hobbies? What are you passionate about?





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A: My hobbies are reading, gym work, songwriting; this is more or less what I do in my spare time on the road. Some nonfiction writing; and I have a passion for online Scrabble!

Q: How can you get along in that small bus without killing each other? Do you all share the same political, religious, social beliefs? Do you discuss those things as you travel? Do you avoid controversial subjects? Why or why not?

A: We have bunks we can retreat to for alone time. That helps a lot! Two of us are political and two are not, but we keep our opinions on the bus and keep them off the stage. We have tried to kill each other, but failed.

Q: How does your lifestyle affect your lives at home?

A: Well, of course, it has been hard on families and children. No doubt. But, truck drivers, pilots, etc. go through the same difficulties. It's been, probably, the hardest part of the career.

Q: Why not establish a nice, permanent, stationary chuck wagon dinner show and get off of the road? Why do you prefer touring on the road?

A: Well, we have talked about this as a retirement "option" for years, but, for now, we are still rolling down the highway.

Q: What do you like to do in your spare time at home?

A: At home, I try to spend a lot of time with my daughter Grace and my grandchildren Sofia and Maya. We have a new puppy I walk with every day and am trying to train. I try to spend quality time with my wife Carolyn who is addicted to *Criminal Minds*.

Q: Do you have children who are interested in musical careers? If so, what are they doing, specifically?

A: Sally is an executive with Mercury Records promoting emerging artists. She sings and writes songs, as well, but has no interest in the stage. James plays and sings with his wife, though he has a day job. They play occasional club dates.

Q: What else are your grown children doing with their lives?

A: Liza is a personal trainer in Florida, Annie Laurie is an artist here in Nashville and the mother of my two grandchildren, Grace is still in high school. Two of my three wonderful stepchildren are in music. Brooke is a professional violinist in New York, Sam just graduated from Manhattan School of Music as a cellist. Jack, also a gifted musician, is taking a break before tackling college.

Q: If you had to live it all over, but you couldn't be a singer/entertainer, what would your career choice have been? What else would you have liked to do with your life?

A. A moot point, an unanswerable question. This is all I ever wanted to do. Any other job would have been "HAD to do."

Q: What are you most proud of concerning your very successful career?

A: Having been a big part of keeping a glorious traditional music style alive and thriving.

Q: What is the funniest thing that ever happened to you during your musical career?

A: Working with Too Slim.

Q: What is the craziest or most interesting thing that has happened to you in a foreign country during your musical career?

A: Answer available only for mature audiences.

Q: A hundred years from now, what will Cowboy music/Country music history books tell the world about Riders In The Sky? Or, put another way, what will be your legacy?

A: Assuming there will be books at all in 100 years, I hope we'll be remembered as the guys who loved Western music so much they helped keep it alive when it was about to be forgotten.

Q: What do you want the world to know about yourselves that nobody ever asks about?

A: We are kind of tired of chicken.

Throughout their exceptional careers, Riders In The Sky, as a group, have been looked at through a jaundiced eye by some cowboy purists who see them as frivolous and unnecessary. They have been perceived as goofballs making fun of the traditional and highly revered cowboy lifestyle.

But, once folks get past their first impressions, they begin to understand the spirit and message of what the Riders are doing. These are clever, intelligent, highly talented, top-quality American men who are dedicated to the music of the romantic West. It's all about the music they love, and it is their own way of paying tribute to the special and unique world of the American cowboy.

For more information about Doug Green, you can Google "Ranger Doug Green." Information about Riders In The Sky can be found at their website ridersinthesky.com.



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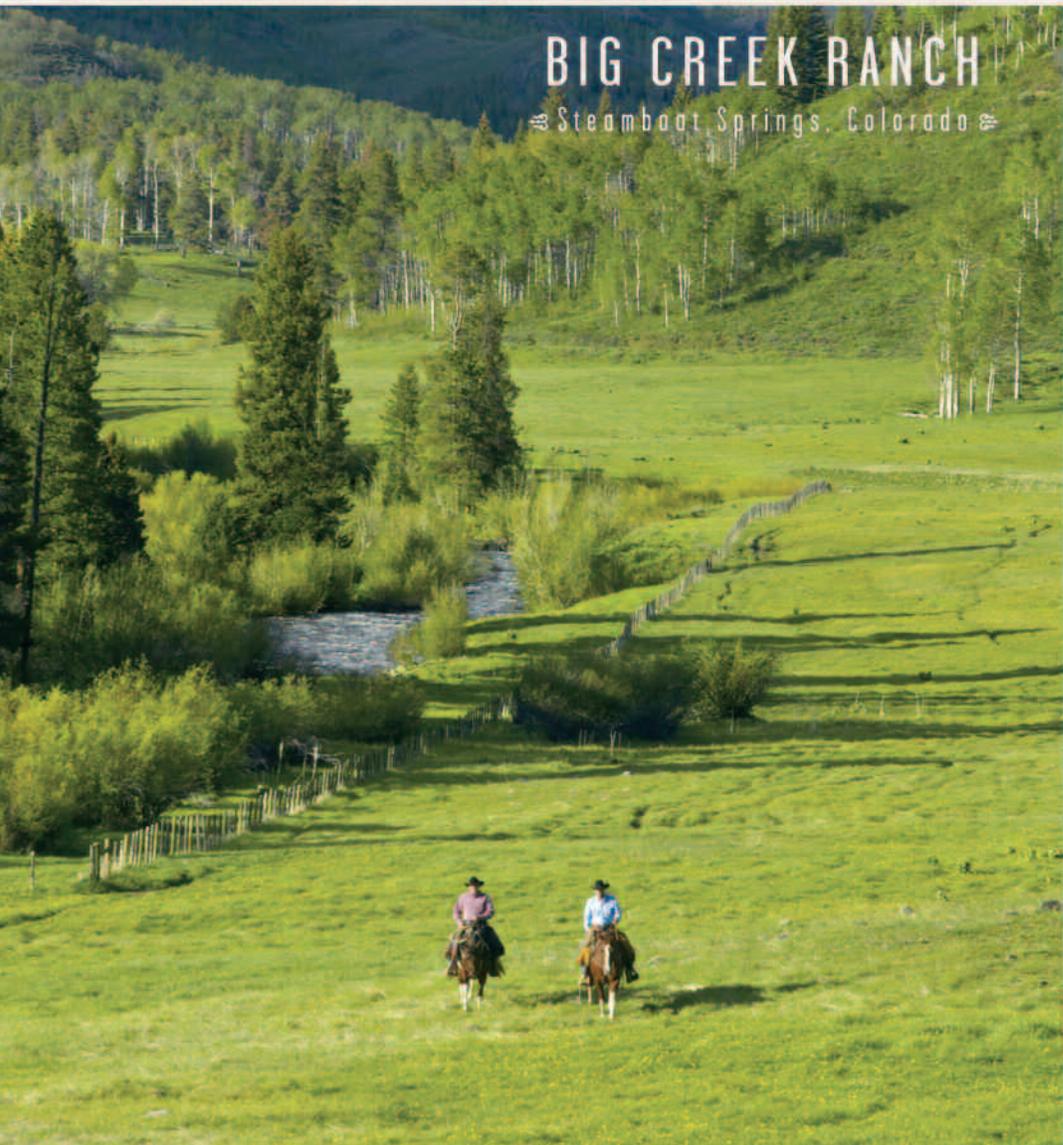
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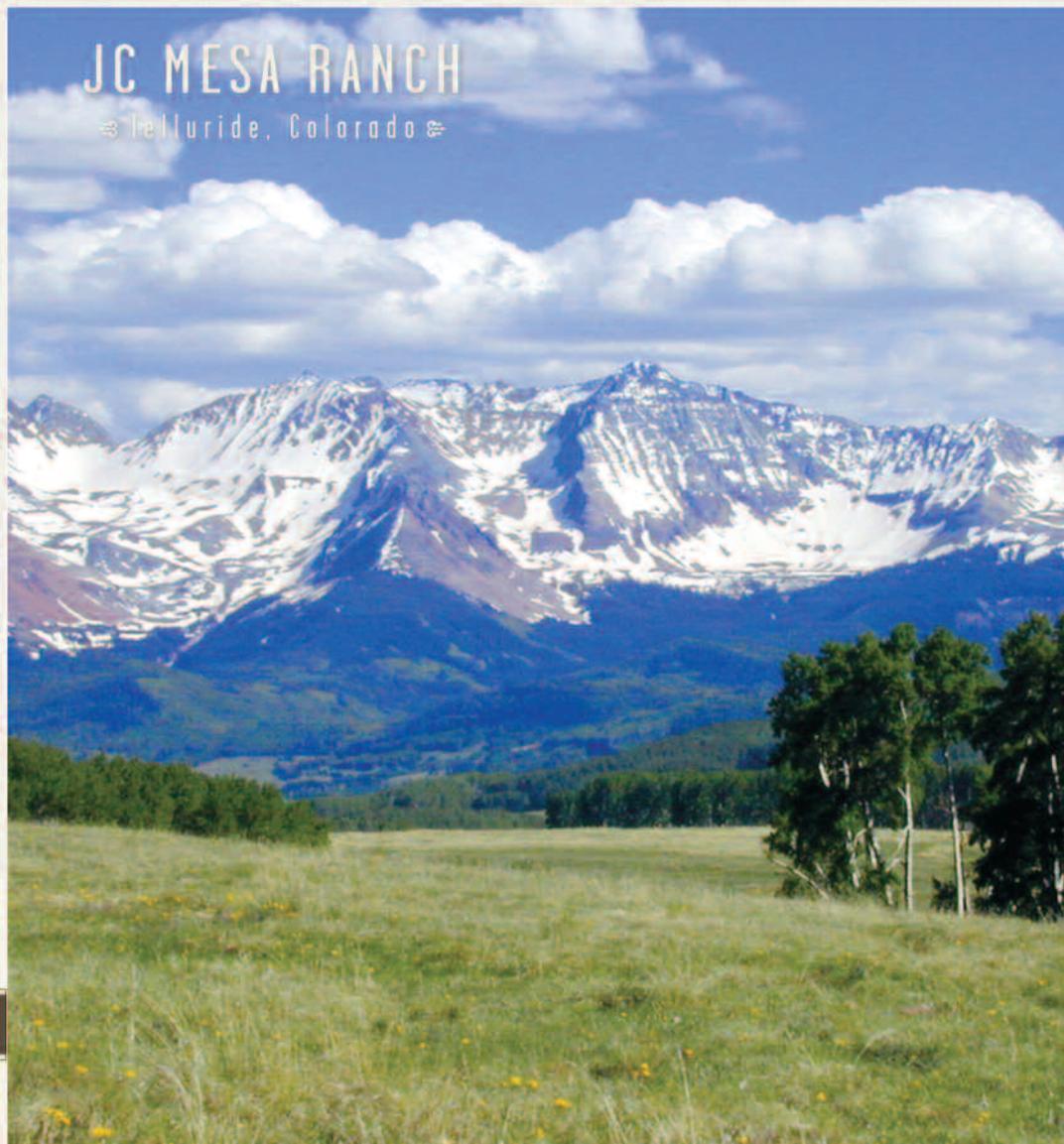


WALTON RANCH

≈ Jackson, Wyoming ≈

The iconic Walton Ranch in Jackson Hole has come on the market for the first time. Sited along the legendary Snake River and adjacent to the Grand Tetons with views over the entire valley, the 1,848-acre working ranch has its own resident elk herd and fishing access along the Snake River. This naturally preserved setting is surrounded by the grandeur of Yellowstone and Grand Teton National Parks and yet is five miles to downtown Jackson and fifteen minutes to world-class ski resorts and private air service. Home to some of America's top corporate leaders, Jackson offers a sophisticated mix of restaurants, boutiques and cultural activities. A rare opportunity to own wide-open spaces in one of the most sought-after locations in the world. \$100 million. *Ron Morris and Billy Long*

Commanding stunning views of Telluride and surrounding peaks, the 2,379 deeded-acre JC Mesa Ranch is one of the only remaining undeveloped and unencumbered ranches in the Telluride area. Surrounded by large land holdings to the south and west with BLM lands to the north and east, privacy and unobstructed views are assured. The ranch rises above the Fall Creek and San Miguel Canyons to a mesa with majestic 360-degree views of the Telluride Peaks, Telluride Ski Resort, Wilson Peaks, Lone Cone, the San Sophia Range, and Gray Head. Eighty percent of the ranch is flat to gently rolling terrain with meadows, open parks, evergreens and towering aspen groves. JC Mesa Ranch lies just twenty minutes southwest of the legendary town of Telluride, internationally known for both its winter and summer recreational adventures and magnificent alpine scenery. \$29 million. *Ron Morris and Billy Long*



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Carrie Ballantyne

Her Family, Her Art and Her West



paintings by Carrie Ballantyne



BY GUY DE GALARD

For the past thirty years, Western artist Carrie Ballantyne has been portraying the ranching lifestyle with depth and texture through her subjects' souls.

"What's more important than a person's soul?" asks the Wyoming artist, best known for her realistic and powerful portraits of ranch people. That's why 75% of the artist's portraits directly engage the viewer. "The eyes are the doorway to our soul," states Ballantyne. "My artwork is all about relationships. I predominately know my models fairly well and I rarely paint strangers. Most of them are family, friends or neighbors. It's the person first, who they are and what they represent. God has given me a passion for the

individual person. If I am going to work for weeks on end painting a portrait, it's important to me that I respect the person I am portraying. I especially look for integrity, honesty and character. Next, I determine how I want to portray them." This way of thinking reflects Carrie's "keep it simple" approach to art – uncomplicated, honest and straightforward.

For over 20 years, Carrie has lived the life she portrays. Being a cowboy's wife, she was no stranger to isolation and once-a-month trips to the grocery store. Home schooling her two kids, Jimmy and Hannah, taking on her responsibilities as a wife and mother and finding time for

her art was a constant balancing act. But, despite the hardships and the demanding aspects of ranch life, Carrie would not have traded her life for anything else. “When one is involved in a lifestyle of choice, it’s much easier to deal with the difficult aspects. It was a good life,” she says. Also, living intimately within the ranching culture provided the artist with constant inspiration, an endless supply and a deep understanding of her favorite subject matters. Each of her art pieces exudes authenticity and the flavor of remote ranch life. “People are savvier today and are looking for honesty and authenticity. That’s why Western art is such a draw. But, in order to be believable, you need to have an intimate understanding of your subject matter. Many artists who come from outside the Western culture might have the technical skills and a fascination for the cowboy life, but if they haven’t spent time within the culture, it shows.”

Ranching, however, wasn’t part of Carrie’s background. Born and raised in the suburbs of Los Angeles, her dream and passion were very different from her immediate surroundings. Growing up in a family with no immediate connection to horses, she became enamored with them at a very young age and started drawing them. They quickly became her favorite subject. Her knowledge of the cowboy world was limited to what she saw in Westerns on TV. “I wore cowboy boots, jeans and a Western shirt, but I didn’t understand the cowboy culture at all. I was just on the fringe of it,” she says. Carrie also loved the outdoors and started pursuing backpacking in the wilderness. It was the whole concept of seeing firsthand the greater wilderness that made



her hire on to a guest ranch outside of Cody, Wyoming. “It was a way for me to work with horses and be in the mountains,” she conveys. Carrie quickly learned the ropes and, before long, was pulling a string and working as a camp cook. For eight years, she worked as a camp cook for



outfitters and fishing camps. This seasonal work also allowed her to travel the rest of the year and she visited Mexico, Canada and New Zealand. But she was always drawn back to Wyoming. “It was the Wyoming landscape that most appealed to me, and its people and the horses,” she says.

When she wasn’t cooking for hunters or leading pack trips into the mountains, Carrie would draw, greatly inspired by Wyoming’s majestic landscapes and the interesting Western characters she’d meet along the way. One of them was Western artist James Bama, whom she had the good fortune to meet while

working as a camp cook. “I had seen his artwork for the first time at the Woolworth store in Cody and I felt an immediate connection because I understood it,” recalls Ballantyne. Bama asked Carrie to model for him. In lieu of payment, she asked him to critique her work and he soon became her mentor. Self taught, with no formal art training, Carrie had spent countless hours as a youngster studying the work of Frederic Remington, John Singer Sargent and Norman Rockwell. Ironically, the latter was also one of Bama’s artistic heroes. Meeting Bama was a turning point in Carrie’s life as an artist. “Bama inspired my art. He was the main artist who released my artistic passion,” conveys Carrie. In 1980, she decided to make art her full time profession. A gallery in Cody, Wyoming picked up her work and she was invited to participate in art shows. In 1981, she entered the George Phippen Memorial Western Art Show in Prescott, Arizona where she either sold or traded every piece. She came back the following year and was awarded first place in the drawing category with the cowgirl portrait *Holdin’ Her Own*. Since then, Carrie has won numerous awards, including the People’s Choice Award at the Buffalo Bill Art Show and Sale in 1996, 1997 and 2003 and the Express Ranches Great American Cowboy Award at the 2008 Prix de West Exhibit and Sale at the National Cowboy & Heritage Museum for her oil painting *Jackson Wald - Cowboy*.

While in Wyoming, Carrie was introduced to rodeo, which led to a better understanding of the difference between rodeo cowboys and working cowboys. “Once I was introduced to the real ranching culture, I knew that was going to be my next pursuit,” she says. It was not until she met and married Jesse Ballantyne, a working cowboy who also rode saddle broncs,

that Carrie had an immediate access to the ranching community. “Jesse was ranch raised and was mainly a working cowboy, which was a real draw for me,” she says.

For the next twenty years, Carrie got an up close view of the ranch life she had always wanted to portray. Although family always came first, she’d find time in the afternoon, after home schooling her two kids, to devote to her art. “By putting first thing first and constantly checking my priorities, I found that I had the time. Working as a camp cook and a packer taught me to be very efficient and diligent. It helped me to be organized and disciplined. You can’t procrastinate or get sidetracked when you have a lot to accomplish,” she states.

Today, after working on ranches in Wyoming, Montana and California, Jesse manages the Ash Creek Division on the Padlock ranch and has become a respected horseman and stockman, as well as an acclaimed singer and songwriter. Jesse’s interest in starting colts and training horses was fueled in part by California horseman and clinician Bryan Neubert. In the mid 1980s, the two worked together at the San Benito Cattle Company in central California. Bryan’s daughter Kate modeled on several occasions for Carrie.

Jesse’s and Carrie’s son Jimmy is now 26. After serving three years in the U.S. Army in Iraq from 2005 to 2008 during Operation Iraqi Freedom, he decided to pursue a musical career. “Music is in his genes. He gets it from his father,” states Carrie. A singer and songwriter, he calls his style “Country Celtic,” with influences from Johnny Cash, George Jones, Allison Krauss and Mark Knopfler. Daughter Hannah, 24, is most at home in the saddle and favors ranch life over large social circles. Growing up on the ranches where her dad worked, she has become a skilled



Carrie Ballantyne





C. Ballantyne



Jesse Ballantyne

unique faces, something she never tires of. Maybe one day she'll start painting landscapes, but, like she says, "Life is short and there is only so much time, and so many faces to paint."



hand and superb horsewoman. "My parents always made sure to include me in the ranch work and made it interesting and fun. That's why I always enjoyed it," she comments. Although horses and ranching will always be part of her life, she wants to pursue a career as a fiction writer. Her mother has been using her as a model since she was five-years-old.

Today, although Carrie has moved her studio to town, she continues to live and work in Wyoming and has remained faithful to her subjects. Five years ago, when her responsibilities in the home changed after her kids were grown, she felt ready to tackle her next challenge: oil painting. After using graphite pencil for ten years, she turned to colored pencils, which became her medium of choice for 15 years. "Even though I knew instinctively that I was going to be an oil painter, I didn't get to pursue it until after my children were grown. Painting required more prep work and I needed a medium that was much more immediate. During all those years, I dreamed about painting, but chose to put it on the back burner. Then, when the right time came, it all came together," she says.

Carrie took a two year sabbatical to learn about oil painting, gather information and understand the technical aspect. She enrolled in a two-week class with Anthony Ryder in Santa Fe and, at age 50, launched her new career. "It was my very first formal class. I was scared to death, but I needed to get out of my comfort zone. Then, when it was time to start my first oil painting, I buried myself in my studio and just went for it," says Ballantyne, who is known for meeting new challenges head on. In the meantime, the artist continues to portray



Hannah Ballantyne

photo by Cindy de Galard



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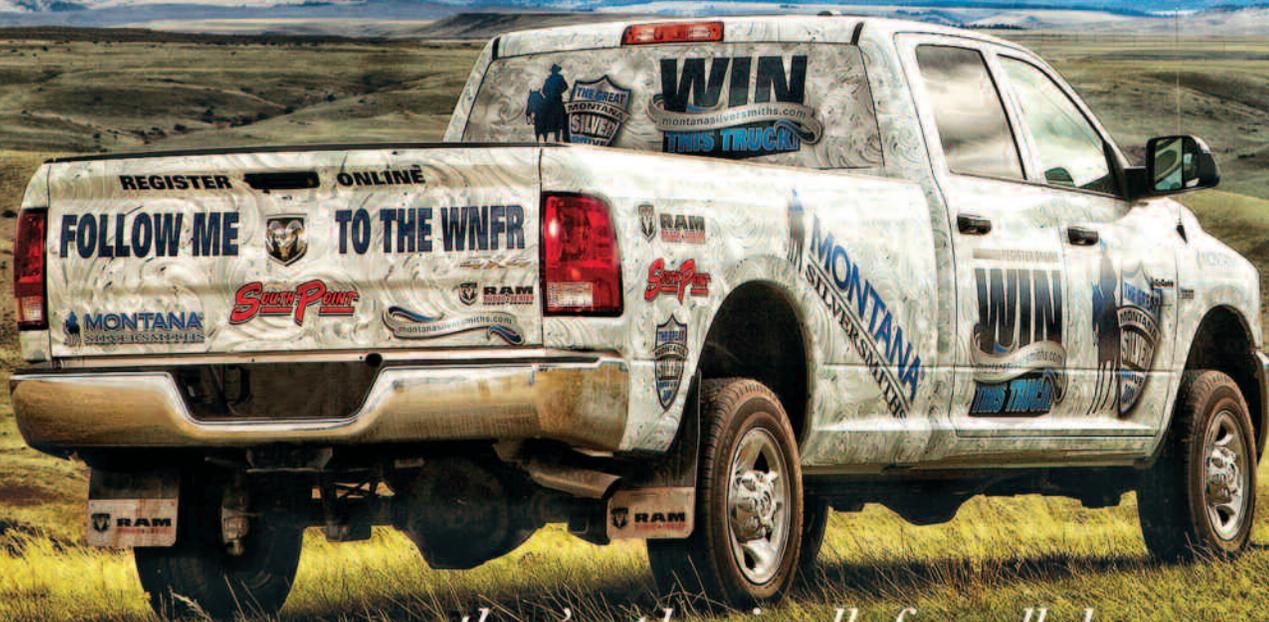
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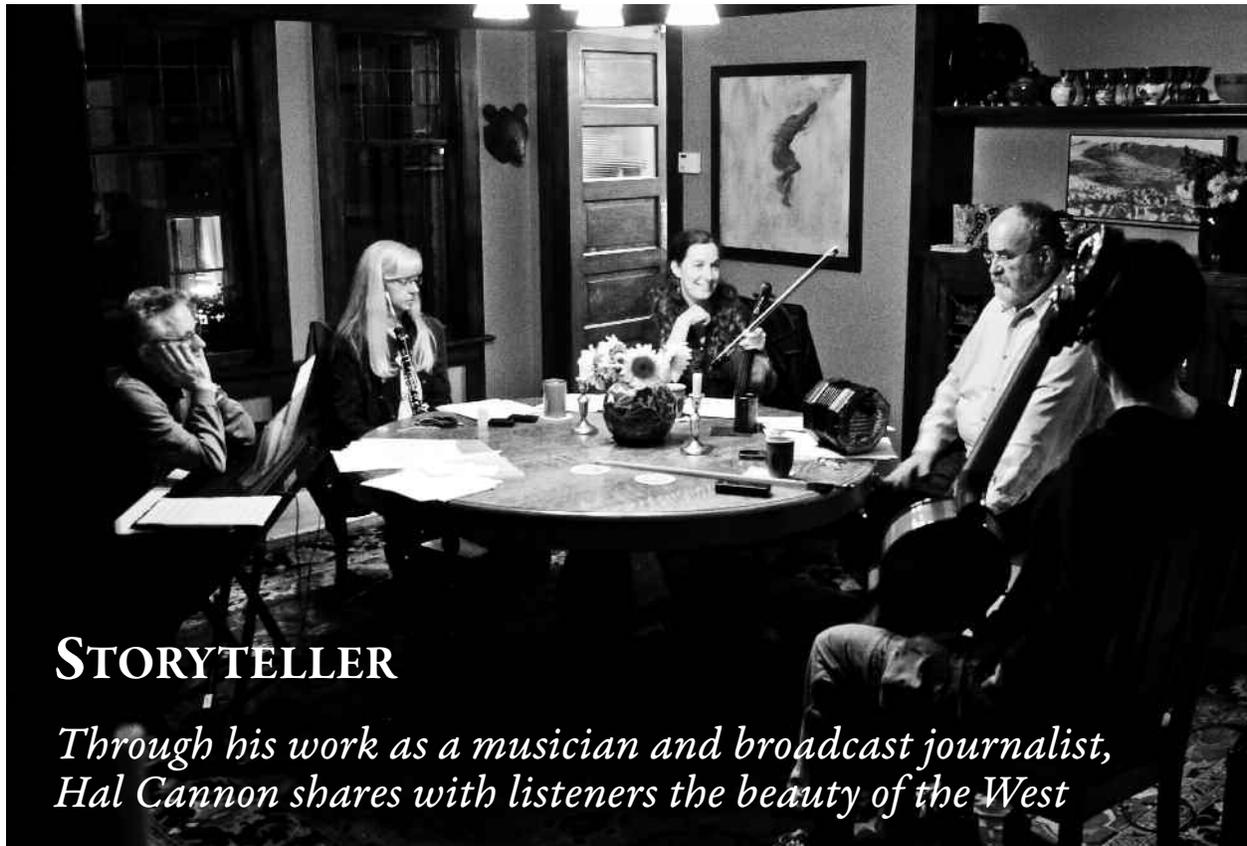
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STORYTELLER

Through his work as a musician and broadcast journalist, Hal Cannon shares with listeners the beauty of the West

BY A.J. MANGUM

It's a late spring evening in Salt Lake City. The musicians of Red Rock Rondo have gathered in the home of one of its members, Hal Cannon. Lately, the band, whose sound is a blend of folk, classical and jazz, has convened twice a week to round the rough edges off a set list of songs written by bandleader Phillip Bimstein and inspired by Depression-era folk stories. The lyrics comprise a journalism of sorts, telling tales of hardship, hope and economic ingenuity – stories that, if not preserved in these songs, would otherwise likely go untold.

Hal's role tonight is that of musician, contributing backing vocals and swapping out guitars and a concertina as the group works its way through multiple takes of songs soon to be recorded on an album. The nature of the music, though, with its nonfiction narratives inspired by life in the contemporary West, dovetails easily with Hal's other vocations.

A journalist and folklorist, Hal produces stories on the interior West for National Public Radio, documenting lives lived on ranches, on Indian reservations and in the small towns of the American outback. The work, he says, is in part a response to a lack of attention paid to the West by major

media outlets.

"How many [national] stories are there about the rural interior West not based on hard news?" Hal asks. "Very few. The only time assignment editors send reporters to the West is when something goes very wrong, when there's some kind of disaster." His work, he says, offers a much-needed counterweight. "We document the beauty of the life."

Hal, a great-great-grandson of Mormon leader Brigham Young, spent his childhood in Salt Lake City and on a family farm outside Bluffdale, Utah. He grew up a daydreamer with a love of the landscape, traditional folk music and true stories shared by older generations of days gone by. Novels and fictionalized films, he found, just couldn't compete with the drama of reality.

"I grew up next to this retired sheriff," Hal recalls. "He'd pull out his six-gun and tell me stories about going after outlaws. That's probably what made me become a folklorist, listening to those stories as a kid."

After earning a journalism degree from the University of Utah and a film degree from the Rhode Island School of Design, Hal worked as Utah's folk-arts coordinator traveling the state to document its folk musicians, craftsmen and

storytellers. The work eventually led to the opportunity, in 1985, to partner with fellow folklorists, the Elko, Nevada community and the likes of cowboy poet Waddie Mitchell to establish the National Cowboy Poetry Gathering. Now well into its third decade, the annual celebration of cowboy culture – highlighting music, storytelling, poetry and art – is held in Elko at the end of each January and has become one of the West’s premier events.

Hal and his producing partner, Taki Telonidis, have recorded nearly a hundred stories for NPR’s *Weekend Edition*. The work unfolds as orthodox journalism, beginning with working phones, chasing leads and conducting pre-interviews to establish a story’s relevance to an audience. In contrast to traditional reporting, though, preconfigured sets of questions are often set aside to clear the way for an organic, less structured conversation with a subject. And, unlike many journalists who often discard raw source material that doesn’t find its way into a finished story, Hal and Taki fully transcribe, then archive, each interview as a record for future generations.

“The extended interview is probably the most important part of what we do,” Hal says. “The finished story might be six minutes on NPR. I see that, in a library sense, as being the card for the card catalog. What it represents is four hours of documenting a person’s life.”

The modern West provides a rich journalistic environment. Hal and Taki recorded and reported on a Lakota ceremony to repatriate to the tribe a lock of hair taken from Chief Big Foot’s corpse after the 1890 Wounded Knee Massacre. As part of a cultural-exchange program, they accompanied American cowboys to Mongolia and documented their interactions with that country’s horsemen. Their most talked about story to date, though, had its roots in the contemporary West, at a Nevada brothel, which became the setting for what Hal terms a “non-judgmental” love story about a trucker and one of the working girls. “People were fascinated,” he says. “Some were outraged.”

NPR, Hal admits, appreciates cowboy-centric stories, but only in limited doses out of a fear of overkill. “If we could tell just cowboy stories and Native American stories, that would be our ideal,” he says. “We find so many interesting people in the ranching world or on reservations. Our NPR editors, though, have only a certain tolerance.”

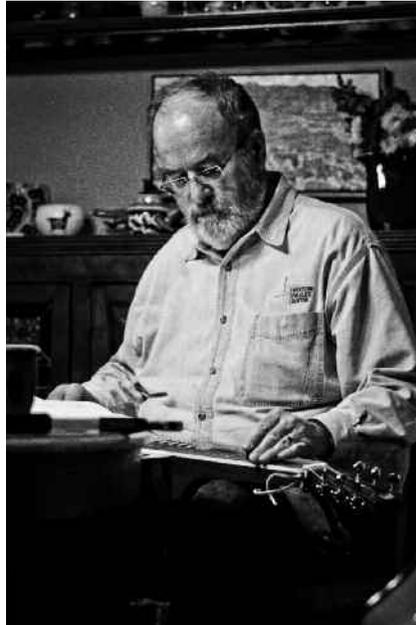
Hal has been a folk musician since the age of 12, and has performed in a number of groups, including the Deseret String Band, which he founded in the early 1970s, and, more recently, Red Rock Rondo and a trio known as the Secondhand Band. Earlier this year, he bridged the gap between his passions for storytelling and performing music, releasing an album of his own Western folk songs. It was a creative adventure he didn’t undertake lightly.

“I was scared to do it,” he admits. “How could it be cooler than the old stuff? But hanging around people like Ian Tyson, Tom Russell and Andy Wilkinson [all veteran performers at the Cowboy Poetry Gathering], I was inspired. I admired them for digging into their souls to tell stories. I realized I had this incredible resource, going out and talking to people and appreciating the West in a way that’s pretty rare. I was so moved; I needed an outlet and began writing songs.”

The result, a CD titled simply *Hal Cannon*, contains a dozen original tracks. The album’s backing musicians, including the members of Red Rock Rondo, infuse the record with classical influences, creating an original and intriguing backdrop for lyrics about the Western landscape and the limitless joys and heartbreaks of cowboy life. The work of writing and recording the album, Hal says, was a natural extension of his lifelong devotion to Western folklore, a field whose cultural importance he finds hard to overstate.

“How many of us have had an uncle or aunt pass away before we realize we never recorded their stories?” he asks. “How did he braid that reata? How did she make that quilt? What were the stories behind them? That more

ephemeral part of culture – the domain of folklore – is an invaluable record. It seems so important.”





PART FOUR: THE COUNTY SHERIFF

BY MARILYN FISHER

“I, Wyatt S. Earp, do solemnly swear that I will support the Constitution of the United States and the laws of the Territory; that I will treat faith and allegiance bear to the same, and defend them against all enemies whoever, and that I will faithfully and impartially discharge the duties of the office of Deputy Sheriff of Pima County Arizona to the best of my abilities. So help me God...” —Sworn in July 27, 1880



What do Daniel Boone, Grover Cleveland and Joe Arpaio share in common? Beside their unique roles in the history of this great country, all were chosen to serve the elite and honorable office of Chief Law Enforcement Officer, or County Sheriff. Though each man had very different backgrounds prior to taking office – Boone was a frontiersman and Indian fighter; Cleveland was a teacher of the blind and a successful attorney (the only sheriff to later become President); and Arpaio was a federal law enforcement officer with a reputation for fighting crime and drug trafficking worldwide – each gave their solemn oath to faithfully and impartially support the law and constitutional principles.

Their English forerunners were inspired by common law principles influenced by the morals and values of the Anglo Saxons and Normans. The origin of the word “sheriff” began with the Old English word *scir-gerefa*, or *reeve*, designating an official of a high station appointed by the king for keeping the peace within a shire or county. The whole constitutional, economic, judicial and administrative development of the realm was dependent on the office of the High Sheriff, without which there were no police, no judges or magistrates, no inland revenue, no customs or excise. The kingdom demanded a great deal from the position of the sheriff as told in these immortal words from the Crown to the Sheriff of Nottingham, “But

look well to it, Master Sheriff, for I will have my laws obeyed by all men within my kingdom, and if thou art not able to enforce them, thou art no sheriff for me.” It was an honor to be appointed sheriff, but it was also costly. The sheriff took on the responsibility to enforce taxation, and, when the people of the shire did not pay the full amount of their taxes and fines, the sheriff was required to make up the difference out of his own pocket.

In Anglo Saxon tradition, any crime committed against a victim was considered a crime against the whole community, or against “the king’s peace,” and it was the duty of groups of citizens to see that the law or peace was kept. All able bodied males in the community were organized in member groups of about *ten tythings* (or 100 families) responsible for the good behavior of the others under the leadership of a *shire reeve*. The way this worked was that if one member committed a crime, the others had to bring him before the court or else all would be punished or fined. During the 9th century, Alfred the Great declared that all serious offenses against the peace should go to the “Shire Court,” under the power of the shire reeve, or sheriff. Centuries later, the office of the sheriff was mentioned as a principle participant in government several times in the *Magna Carta*, written and signed by King John in 1215 AD, which was the proverbial “cornerstone” document of the British and American governments and an early model for our constitution.

Fast-forward to the 17th century where, in 1634 Virginia, the first sheriff was appointed to represent the King on colonial soil, thereby replacing the military regime with a civil government. Scattered plantations became shires after the English pattern, and the most important aspect of the sheriff’s office was his responsibility to keep the peace. By the time of the American Revolution, all of the shires had sheriffs. With westward expansion, the office became part of the fabric of democracy as, state by state, the sheriff elections became not only a tradition, but, in most states, a constitutional requirement. The people desired to elect an officer who would serve at their pleasure, and not the king’s, and that is why the sheriff is an elected office. Framer Thomas Jefferson wrote of the value of the county sheriff, “There is no honorable law enforcement authority in Anglo-American law so ancient as that of the county sheriff whose role as a peace officer goes back at least to the time of Alfred the Great.” Today, the sheriff is firmly entrenched in the constitution of the states.

Both the noble and the infamous served in the office of sheriff early on, including George Washington’s father, the honorable Augustine Washington, who was Sheriff of Westmoreland County, Virginia in 1727. Notable Western sheriffs, such as Wild Bill Hickock, Pat Garrett, Bat Masterson, Wyatt Earp, Texas John Slaughter and Bill Tilghman among others, left lasting impressions of the lawman persona of the untamed American frontier. The office of the Sheriff and the use of jails expanded as citizens sought to protect their property in the lawless territories where law enforcement belonged to the quick or the dead. Respect for the Sheriff was strictly enforced since contempt against this peace officer was an offense punishable by whipping. Although some were indicted for abuse of power and corruption, the vast majority of sheriffs in the Old West served with courage and distinction.

Law enforcement officers under the direction of the sheriff are typically titled sheriff’s deputy, deputy sheriff, sheriff’s police or sheriff’s

Favorite Fictional American Sheriffs

Many Western movies feature fictional sheriffs of American frontier towns who are either corrupt bad men or glorious heroes and good guys who eventually rid their towns of all the bad elements. Some of these favorite sheriffs include:

- Sheriff Andy Taylor of *The Andy Griffith Show*
- Buford T. Justice of the *Smokey and the Bandit* films
- Sheriff Rosco P. Coltrane on the TV show *The Dukes of Hazzard*
- Hildy Granger, played by Suzanne Somers, in *She’s the Sheriff*
- Elroy P. Lobo, played by Claude Akins, in *B.J. and the Bear* and *The Misadventures of Sheriff Lobo*

Los Angeles Sheriff’s Department

The Los Angeles County Sheriff’s Department (LASD) serves Los Angeles County, California. With over 16,000 people, it is the largest Sheriff department in the United States and provides general-service law enforcement to unincorporated areas of Los Angeles County, serving as the equivalent of the city police for unincorporated areas of the county as well as incorporated cities within the county who have contracted with the agency for law-enforcement services (known as “contract cities” in local jargon). It also holds primary jurisdiction over facilities operated by Los Angeles County, such as local parks, marinas and government buildings; provides marshal service for the Superior Court of California - County of Los Angeles; operates the county jail system; and provides services such as laboratories and academy training to smaller law enforcement agencies within the county.



officer and all are deputized by the sheriff and charged with performing the duties prescribed to the sheriff. In some states, a sheriff may not be a sworn peace officer, but instead an elected civilian who oversees the department and its sworn peace officers. For instance, in California's San Bernardino, Riverside, Orange and Ventura counties, the title of county sheriff-coroner or deputy-coroner also holds the responsibility of a coroner's office and is charged with recovering deceased persons within their county and performing autopsies. The second-in-command of a sheriff's department is sometimes called an undersheriff or chief deputy, who also serves as the warden of the county jail. Sheriffs are responsible for maintaining the safety and security of the court and may be required to attend all court, to act as bailiff, to take charge of juries whenever they are outside the courtroom, to serve court papers, to extradite prisoners, to collect taxes or to perform other court-related functions. Most sheriffs' offices maintain and operate county jails or other detention centers and community corrections facilities, such as work-release and halfway houses, supervising inmates, providing food, clothing, exercise, recreation and medical services. Besides being the top law enforcement officer of a county, the sheriff is historically also commander of the militia and elected to serve as a police leader – an almost uniquely American tradition. Currently, due to the lack of border security and excess illegal immigration from Mexico, sheriffs sworn to uphold the Constitution find themselves involved in areas where the federal government is failing to intercede to protect our southern border from invasion.

The sheriff does not maintain law and order without diligent assistance of the people. Historically, when the sheriff sounded the alarm that a criminal was at-large, anyone who heard the alarm would jump to bring the criminal to justice. This principle of citizen participation survives today in the procedure known as *posse comitatus* (*force of the county*), which is the authority of the sheriff to summon able-bodied males to assist him in cases such as keeping the peace and capturing felons. Many sheriff departments enlist the aid of local neighborhoods, using a community policing strategy, in working to prevent crime. The National Neighborhood Watch Program, sponsored by the National Sheriffs' Association, allows citizens and law enforcement officials to work together in keeping communities safe.

Though his legal, political and ceremonial duties vary from county to county, the sheriff is the responsible official sworn to uphold the U.S. Constitution as the supreme law of the land. If a sheriff believes a violation of constitutional rights has taken place, he can make grievance all the way to the Supreme Court of the United States. For example, in 1996, in the case of **Printz v. United States**, 521 U.S. 898 (1997), petitioners Sheriff Jay Printz of Ravalli County,

Montana and Sheriff Richard Mack of Graham County, Arizona filed separate actions challenging the constitutionality of the Brady Handgun Violence Prevention Act's interim provisions. They objected to the use of congressional action to compel state officers to execute Federal law. They took their Tenth Amendment ("The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.") case to the Supreme Court and won. In 1997, Justice Scalia delivered the opinion in the case determining that certain provisions of the Brady Act, Pub. L. 103-159, 107 Stat. 1536, **commanding** state and local law enforcement officers to conduct background checks on prospective handgun purchasers, and to perform certain related tasks, was indeed a violation of constitutional rights. Scalia referred to the "dual sovereignty" established by the U.S. Constitution that federalism is built upon that states the Framers designed the Constitution to allow Federal regulation of international and interstate matters, not internal matters reserved to the State Legislatures. Sheriff Mack correctly stated, "The County Sheriff takes an oath to uphold the Constitution. The states have the power to tell the federal government to stay out. The president of the United States cannot tell the county sheriff what to do." The office of sheriff is not a bureaucracy, but instead an independent office through which the Sheriff exercises the powers of the public trust. No individual or small group hires or fires the Sheriff, or has the authority to interfere with the operations of the office. The sheriff is accountable directly to the Constitution, statutes and the citizens of the county, working with all segments of government to serve and protect them. Since the sheriff offers the people under his county jurisdiction the most effective liaison to law enforcement without the burden of the bureaucracy, he can respond rapidly to any citizen's complaint. The efficiency at handling concerns is derived from the sheriff's constitutional foundation. As an elected law enforcement representative, he has great political power on the direction, time spent and discretion of any request from a constituent.

As current events stir controversy over the legal power and authority of modern day sheriffs and constitutional matters, their authority remains unchanged. For centuries it has been understood that sheriffs are vested with the powers and duties possessed by their predecessors under common law. Constitutional writer A. Anderson wrote, "While the legislature may impose additional duties upon the sheriff, where he is recognized as a constitutional officer, it cannot restrict or reduce his powers as allowed by the Constitution, or where they were recognized when the constitution was adopted... the legislature may vary the duties of a constitutional office, but it may not change the duties so as to destroy the power to perform the duties of



the office.” In other words, it is legally acceptable for state legislatures to impose new duties of public policy upon the sheriff; however, the state cannot strip sheriffs of their time honored and common law functions. As a result, today’s sheriffs have both expressed constitutional and statutory grants of authority, and implied authority based on their predecessors actions. The modern sheriff has the right and duty to enforce any legislation securing the peace, order, safety and comfort of the community under his jurisdiction. In enforcing such legislation, the sheriff satisfies his constitutional obligations.

In conclusion, sheriff’s duties are performed by order of the people rather than through any ruler. By their office, they can maneuver through court battles involving challenges to their authority and come out successfully when they address the legal protections of their office concerning their constitutional obligations. No legal system or authority in the United States can challenge these powers with any standing. A few years back, upon winning a court case against the federal government reconfirming that Wyoming is a sovereign state and that the duly elected sheriff of a county is the highest law enforcement official within a county, with law enforcement powers exceeding that of any other state or federal official, Sheriff Dave Mattis of Bighorn County made an announcement. After stating that federal officials are forbidden to enter his county without prior approval, he remarked, “If a sheriff doesn’t want the Feds in his county, he has the constitutional right and power to keep them out, or ask them to leave, or retain them in custody... I hope that more sheriffs all across America will join us in protecting their citizens from the illegal activities of ... any other federal agency that is operating outside the confines of constitutional law.” The duly elected sheriff is the highest law enforcement official within a county, and he can do this since he has law enforcement powers that exceed that of any other state or federal official.

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Grant County Sheriff

Sheriff Glenn Palmer stands on his oath of office to protect his citizens, the people of Grant County, from the abusive regulations of the federal government. Here is his clearly written letter directed to the U.S. Forest Service:

Teresa Raaf, Supervisor
Malheur National Forest
Patterson Bridge Road
John Day, Oregon 97845

March 31, 2011
Ms. Raaf,

Regarding the pending cooperative policing agreement between the U.S. Forest Service and the Grant County Sheriff, I am advising you in writing that I will not be signing the agreement. I do not believe that it is in the best interest of the people I serve or the Grant County Sheriff’s Office to continue with the agreement. There are several issues that I will bring to your attention that, at this point, I will not go into detail about. The issues include, but are not limited to, how U.S. Forest Service LEO’s treated citizens of this county in October and November of 2010, Travel Management Plan, illegal road closures, grazing, logging, wood permits, prescribed burns, unemployment and other socio-economic issues this community faces today. There is a general mistrust of the federal government by the people of this County, State and Nation.

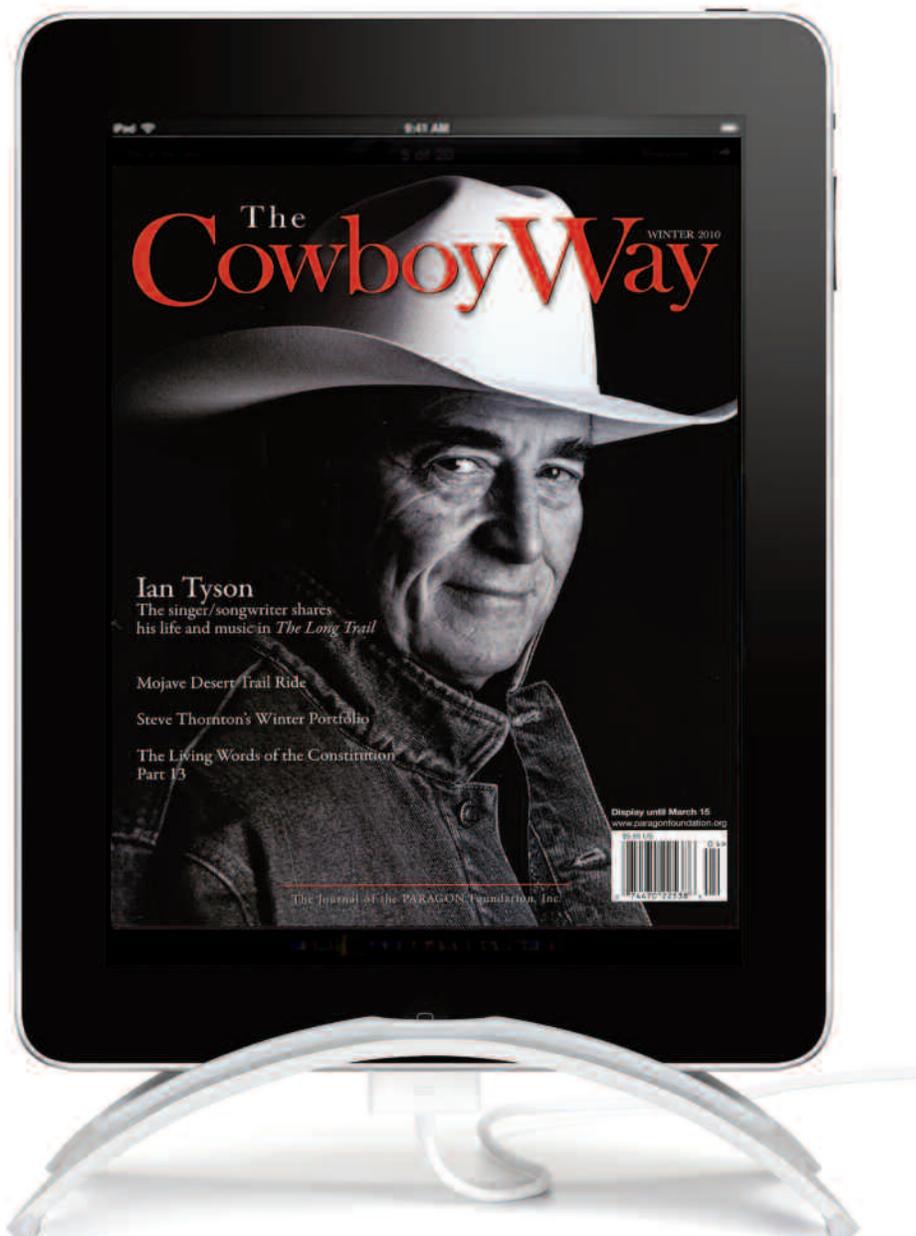
You are aware that I had sent at least two requests to the U.S. Forest Service asking for information that pertains to where the U.S. Forest Service gets its Constitutional authority to have law enforcement officers within Grant County. One response that I have received in writing is that their authority is given through the Cooperative Policing Agreement that this agency has signed in the past. Upon asking for clarification and a second request, the response was that I needed to check with my District Attorney. Neither response in my opinion is adequate. Under Article 1, Section 8 of the United States Constitution, the federal government is limited in its powers and authority. Your jurisdiction, as I see it, is limited in nature to the Federal Building in John Day.

Within the confines of Grant County, Oregon, the duties and responsibility of law enforcement will rest with the County Sheriff and his designees.

Sincerely,
Glenn E. Palmer
Sheriff for Grant County



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NEW MEXICO'S RAY FAMILY

Fifth generation on the historic Mitchell Ranch



BY DARRELL ARNOLD

Like those family members in the several generations before her, Lyn Ray is a ranching workaholic. Obviously understating things, she says modestly, “I’ve got a lot on my plate.”

Lyn is the Vocational-agriculture teacher in the Mosquero Municipal School, the mother of two over-achieving, ribbon-winning, teenage daughters and the manager of the historic, prize-winning Quarter Horse herd at the TE Mitchell & Son, Inc. Ranch in the Tequesquite Valley of east central New Mexico.

Just like many other contemporary

ranchers, both Lyn and her husband James William (Billy) Ray have had to take “town” jobs to augment their incomes and allow them to continue to live and help manage and sustain the family ranch, a ranch that also supports two of Lyn’s brothers and their families.

Lyn says, “My husband, Billy Ray, works in the transportation part of the movie industry in Albuquerque. In the ‘90s, we had to take off-ranch jobs, so he became involved in the movie industry. He ends up at home on weekends and helps me get the kids to their 4-H or FFA activities, or



Ranch mares in the snow

else helps with managing our commercial cow operation with my brothers.”

A brief history of the Mitchell Ranch gives some perspective:

The TE Mitchell & Son, Inc. Ranch was started in the late 1890s when former Colorado cowboy Thomas Edward Mitchell began to buy up what had formerly been the Bar



Barrett Ray showing ranch raised gelding Teques Scotch “Gus” at the county fair. She won the senior 4-H division of the horse show.

T Cross outfit in the Tequesquite Valley of eastern New Mexico. T.E. married Linda Knell in 1894 and they eventually had four children. While those children were being raised, in 1896, the Mitchells started what is believed to be the first registered Hereford herd in New Mexico. In the 1920s, T.E. won a state senate seat, and, among his accomplishments, he helped establish the county of Harding, with the town of Mosquero as the County Seat.

Albert Knell Mitchell was T.E.’s oldest son. After graduating from Cornell University with a degree in animal husbandry, and after serving as an officer in the U.S. Army, A.K. Mitchell returned to the family ranch and became the ranch manager. A.K. married Julia Sundt of Las Vegas, New Mexico in 1928, and he, T.E. and A.K.’s son Albert Julian eventually built the ranch up to more than 180,000 acres – one of the largest contiguous land holdings in New Mexico and home to 30 cowboys and their families.

A.K. was instrumental in the organization of the American Quarter Horse Association (AQHA) and served four terms as president of the association. Further, like his father, he served in the New Mexico state legislature.

The ranch eventually passed to Albert Julian Mitchell, and his children are the ones living on and running the ranch to this day.

“After my parents died in the late ’80s,” says Lyn, “we sold

the ranch down until we have about 69,000 acres now. We are mainly a cow-calf operation. In the early ’90s, we decided to get out of the registered business. Now, we run a commercial herd of 1,200 head of Angus-Hereford crosses.”

She offers more details, “Typically, we calve in the spring and wean in the fall. Depending on the market, we’ll either sell the calves in the fall or hold them over. We have no farming. In the winter, we may buy two loads of hay. We don’t get much snow cover. We don’t have big hay needs. Our cows are on a rotational grazing system and we run them in four groups, rotated throughout the ranch.”

The Mitchell Ranch is in high-desert country, ranging in elevation from 4,500 feet to around 5,500 feet on the mesas. The average annual rainfall is about 16 inches. The main grasses are grammas and bluestems, but there is mesquite in the lower country and piñon and juniper on the mesas. A creek runs through the ranch, but windmills and an elaborate system of surface pipes mostly water the property.

“We have sprayed some of the mesquite,” says Lyn. “We are blessed in that we don’t have a lot of locoweed or thistle problems. We only have one pasture where cholla has become a problem. Overall, the ranch is pretty clean of nuisance plants.”

The ranch is also home to a variety of southwestern animal species, including mule deer, whitetails, pronghorns, wild turkeys, road runners, tarantulas, horned toads, scorpions, rattlesnakes, prairie dogs and mountain lions.

Lyn says, “Luckily, the prairie dogs caught the plague and most of them died off. They really were a nuisance, and we



Barrett Ray at 2011 National 4-H Shooting Competition in San Antonio, TX. Barrett took 9th in the nation.

had about four sections of prairie dogs. I have had horses attacked by the mountain lions. Occasionally, a horse will disappear and we don't know exactly what happened to it, but the lions haven't been a large problem. We contract with a local fellow here who runs a hunting lease on the ranch."

It is the horse herd that is Lyn's passion, as it is for her daughters Barrett (16) and Sherrie (12). Lyn explains, "Right now we have 20 brood mares and two studs. They're bred primarily for soundness and good minds. After that, they have to be pretty. My goal is to raise good, all-around working horses. They are mainly cow horse/reining bloodlines. I study bloodlines. I love breeding the horses. This year we have 14 babies on the ground."

"Typically, what we do is pull the studs in July and put them in a pasture together. Those boys get to go play. We've done it forever. The mares are pasture born, pasture bred and pasture raised. I run them up in the rocks, the babies with the mares. The colts are born in April and May, and we wean in December. I'll leave the foals on the mares until December, which works out conveniently with my school program."

Billy Ray is usually home in December, so he'll help Lyn and the girls wean and halter break the foals. Then they turn them right back out with the broodmares. They'll go back out with their mothers, but they won't nurse, and the mares keep them out of trouble – like hitting fences and getting torn up.

Lyn says, "I send my colts out. I've been in a couple horse wrecks, so I get someone to start them for the first thirty to sixty days. We have two guys on the ranch now who are starting the horses. My daughters help out. We are getting them back into the program that way. I'm not a *bronc stomper*. That's not my claim to fame. I love to ride colts; in fact, I was just helping my daughter with one. I halter them, fool with them, ground-train them and let someone else ride them. Don Baskins taught us how to do a lot of stuff with horses, and we kind of adapted his methods to our own kind of setup. These colts have such amazing minds. We can wean them and get those 14 head of colts halter broke and their feet trimmed and everything in less than two weeks."

Lyn is brutally practical about managing her horses. She says, "If it takes more than three days for us to get a colt's feet picked up, I sell it and its mother. I am really adamant about bloodlines and breeding good-minded, sound horses. If there is a horse that has a problem, I sell it. I don't make excuses for them."

The only outside blood that enters the Mitchell horse program is introduced through the studs. "We'll bring in outside studs," explains Lyn, "but our mares are raised here on the ranch. I like to raise my own mares, halter break them and ride them and know how their minds are before they go back into the broodmare band."

The Mitchell ranch has won an AQHA breeder's award for having been breeding Quarter Horses for more than 50 years. Further, they've won the New Mexico Quarter Horse

Remuda Award. Lyn comments, "I haven't yet applied for this year's AQHA Remuda Award. Life has been too busy for me to complete the application process."

Some of the busy lifestyle goes back to Lyn's job as a teacher. The school district in Harding County is the smallest in New Mexico, which means that a teacher has to wear many hats. Not only does Lyn teach Vo-Ag, but she also teaches language arts and seventh- through tenth-grade science. And, as the Vo-Ag teacher, she teaches shop classes and also ramrods 4-H and FFA.

She says, "You have to be a jack of all trades, and we have to run a lot of grades together. The kids have no choice but to interact with other children, older and younger than themselves."



Sherrie Ray ready to show her ranch raised gelding Teques Slydun Style "Rooster" at the 2011 NM State 4-H Horse Show.

Barrett and Sherrie have both been involved in 4-H since each was six-years-old. Barrett has competed at the national level in competition shooting (.22 rifles), and Sherrie has won ribbons at the New Mexico State Fair for her sewing. Both girls also show meat goats in 4-H, and they compete at the 4-H level in showing horses.

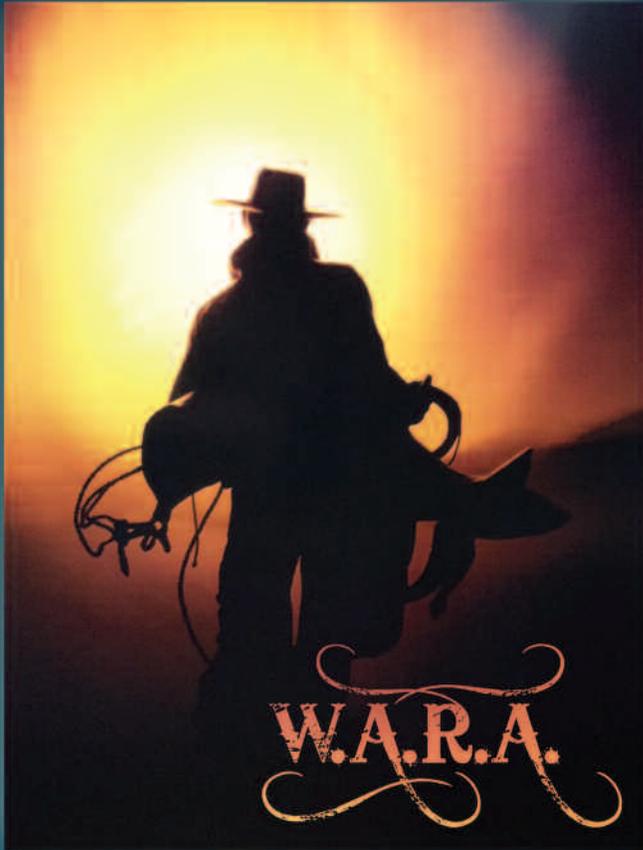
Barrett says, "I do some barrel racing and pole bending in 4-H, but not professionally. I've been showing horses since I was six. I've been on a horse all the time. I mostly do shows like Western Pleasure and English. I really like English riding. I have a black horse whose name is Samson. He is really big and fast and looks really good in English. I went to the State Fair with him and won the jumping."

Sherrie says, "I love 4-H. I've been in it for seven years. I love showing my horses and getting up and riding every morning. I also love sewing."

Currently, Barrett is the 4-H club president and Sherrie is the vice president. Barrett is also president of the FFA

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Barrett and Sherrie Ray clipping goats for the county fair.
Teamwork is always faster.

chapter, a chapter Sherrie is old enough to join this year. In addition, Barrett has attended two National FFA conventions in Indianapolis, Indiana.

It is a tribute to their parents, their wholesome rural lifestyle, their inherited family work ethic and their dedicated involvement to the programs offered by 4-H and FFA that both Barrett and Sherrie have high ambitions about their futures.

Barrett says, "What I want to do when I grow up is be a vet. I've wanted to be a vet ever since I was in preschool. FFA has helped me be a leader and deal with different complications that might occur. We also deal with some animals at the fairs. Every time we go to the vet with horses or have them come out here to the ranch, I'm always helping them. 'Hey, what can I do?' On the ranch, if we have to give worm medicine or wrap a horse's leg, I'm the one who does that stuff."

As for Sherrie, she says, "My best friend started talking about being a baby doctor, and I listened to her and looked into it and decided I'd rather be more in the surgical end of it. I want to be a surgeon. If something happened and that didn't work out, I would definitely want to come back and help my cousins run the ranch and work here."

Billy and Lyn are justifiably proud of their impressive daughters, and all of the Rays are proud of the heritage of the Mitchell Ranch, doing all they can to ensure that the ranch continues to exist for the generations that follow.

For more information about the quality horses and cattle of the T.E. Mitchell & Son Ranch, go to tequestite.com.



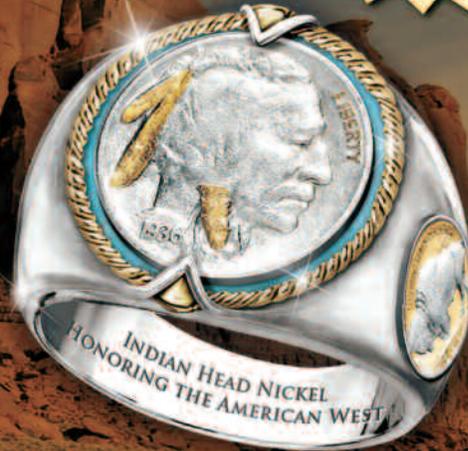
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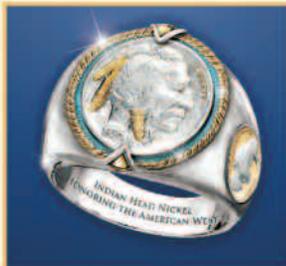
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Contributors 



Mark Bedor (*Quincy Freeman, A Grand Ride, Montana Silversmiths*) 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** (*Carrie Ballantyne*) 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.



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

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



photo courtesy Darrell Arnold

Long time Western writer **Darrell Arnold** (*Ranger Doug, New Mexico's Ray Family*) 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*.



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 16*) 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.



Marilyn Fisher (*Where the Power Resides, Part 4, Artwork at Rancho del Cielo*) 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.

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Moments of Truth by A.J. Mangum



Jason Patrick, horseman, Steamboat Springs, Colorado



Kevin Hall, horseman, Kiowa, Colorado



Peter Campbell, horseman, Wheatland, Wyoming



Roland Moore, horseman, Norris, Montana



Dave Weaver, horseman, Orland, California



Paul Moore, sculptor, Norman, Oklahoma



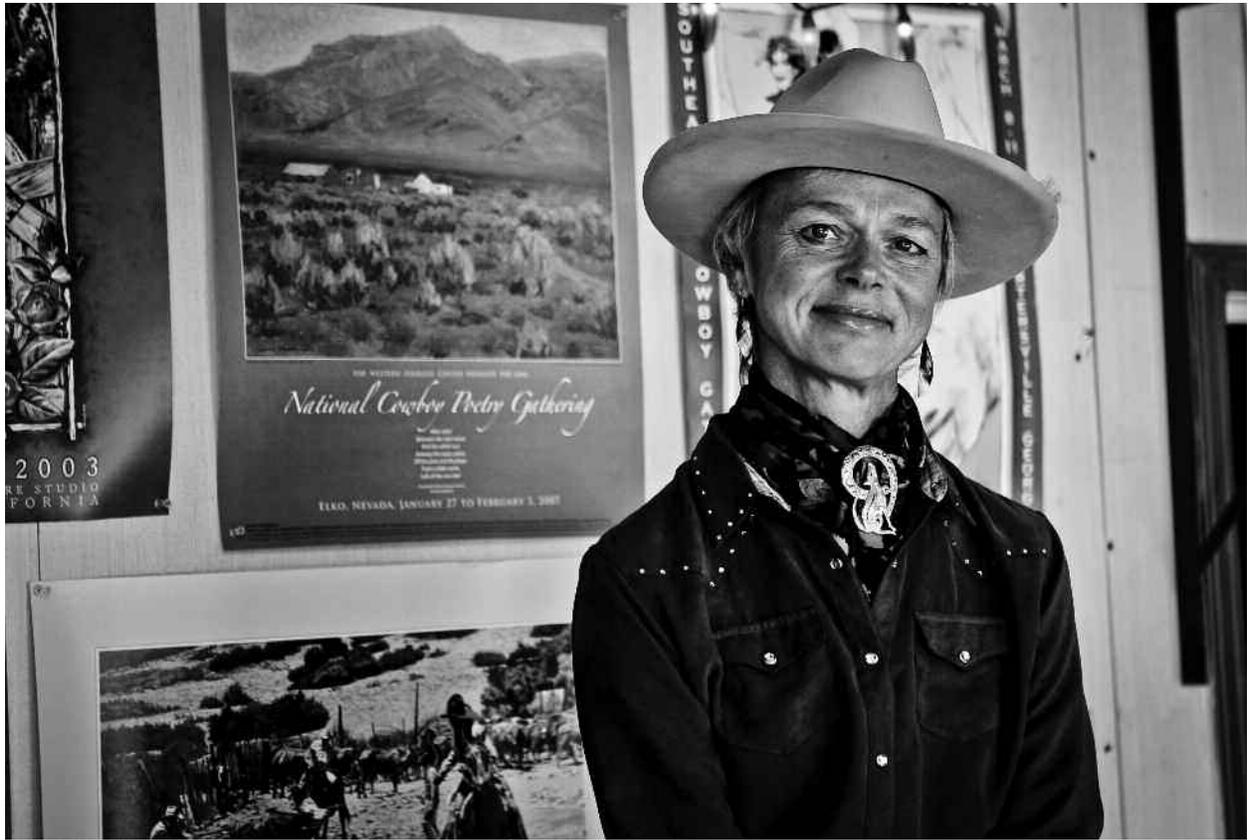
Bill Heisman, bit and spur maker, Tucson, Arizona



Ernie Marsh, bit and spur maker, Westfall, Oregon



Chas Weldon, saddle maker, Billings, Montana



Doris Daley, poet, Turner Valley, Alberta

A.J. MANGUM, PHOTOGRAPHER

My introduction to photojournalism came during a stint as a reporter for a small-town daily newspaper. My first day on the job, the editor handed me a few rolls of film and a camera I didn't know how to use. With that simple bestowal, I became responsible for much of the paper's news, sports and feature photography, learning on the fly about lighting, composition and the camera's technical specs.

In the 20 years since, I've had the great privilege of traveling throughout the North American West to interview and photograph some of the cowboy culture's most intriguing personalities. While some editorial photographers set out to make heroes of their subjects, I find that the people of the contemporary West are already heroic, in one sense or another. My photographic mission, therefore, is to capture subjects just as they are, without exaggeration or embellishment.

I prefer subjects to be unposed and shots to be unstaged, a challenge given that photo shoots, by definition, are awkward, artificial events. Certain shots require subjects to be positioned strategically, most often to take advantage of light or background. Whenever possible, though, I like to delay shooting until subjects are comfortable with my presence and have resumed their routines, as if I weren't there. Then, I begin composing shots, with as little staging or direction as possible. The results, hopefully, are depictions of moments of truth; moments that perhaps the subjects themselves didn't know were playing out.

www.thefrontierproject.net



A Grand Ride



Heading down the Bright Angel Trail

BY MARK BEDOR

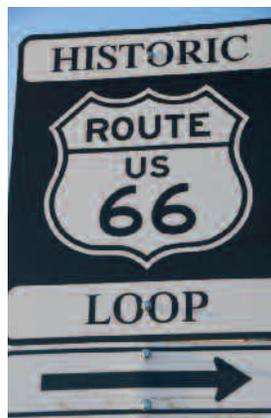
I'm sitting on the back of a mule whose front hooves have stopped just inches from the edge of a sheer cliff, hundreds of feet above the Colorado River. I know mules are sure-footed beasts. And I know that no one has ever died on this ride since it began more than a century ago. But, for just a moment, my heart races as I look off the edge of this precipice, at what feels like 30,000 feet. Then, in an instant, the string of mules is moving again and the apparent danger is over. I'm on the ride to legendary Phantom Ranch at the bottom of the Grand Canyon.

I wouldn't be on this adventure if I was *really* worried about it. But, before I swung my leg over my well-trained mule named T.C., I'll admit I had a bit of trepidation. That's because the folks who operate this ride do their best to warn away anyone who's the least bit unsure about riding eleven miles on twisting, steep, mountain trails 5,000 feet down to the bottom of the most famous canyon in the world.

Head wrangler Max Johnson gives everyone one last chance to back out before we ride out of the century old stone corral on the South Rim and begin what he softly warns will be the most grueling ride of our lives. "Your ankles, your knees, your butt... You're gonna hurt," he tells us. "But, if you can tough it out, I'm also gonna say I think it'll be the most beautiful ride you've ever been on."

None of the nine riders in our group is deterred by Max and, after some basic mule riding instruction from our wrangler Dallas, we head out of the corral. Camera clicking tourists make us feel like instant rock stars as we begin our descent down Bright Angel Trail.

We were following some historic footsteps. Teddy Roosevelt rode this trail at least ten times. The 26th President of the United States loved to hunt here, and declared the Canyon a National Monument in 1908. It became a National Park in 1919. Phantom Ranch, designed by famed architect Mary



Colter, was built three years later.

You have to really want to take this ride. Besides all the warnings to keep the wobbly away, you usually have to wait an entire year to go. Phantom Ranch has less than 100 beds. Reservations are opened thirteen months in advance and are snapped up in just a couple hours. We will be among the lucky few who get to spend the night there.

In fact, only a tiny percentage of the Grand Canyon's five million annual visitors will actually go "over the rim," as they say, and down into the Canyon. Statistics say the average visitor spends just fifteen minutes looking at the Canyon! And while it is an awesome sight from the top, those hardy enough to brave the arduous trail down to the Colorado River will experience the Canyon in a way those who stay on top never will.

And not just anyone is allowed to take the mule ride. While you don't need any riding experience, you do need to weigh 200 pounds or less fully dressed. And yes, they do weigh you when you check in the night before.

My wife and I arrived the day before, by train, on the Grand Canyon Railway. In the early 1900s, virtually every visitor came to the Park by rail. Mary Colter was

Canyon ended in 1968.

However, it resumed in 1989, thanks to entrepreneurs Max and Thelma Biegert. The 65-mile train ride from



photos courtesy Mark Beador

Williams, Arizona to the South Rim became an instant hit. And today, the Grand Canyon Railway offers daily round trip service to the Park, with a variety of service and pricing options. You can ride coach in a regular train seat, enjoy the view from a dome car or be pampered in a luxury suite at the end of the train. Wherever you sit, you'll soon be serenaded by cowboy singers and various musicians who wander the train during the journey. And you may get an unexpected visit from some horseback desperadoes. (Ironically, the good-natured bandits are a group of retired police officers!)

They also stage a humorous gunfight that passengers can catch at the Williams depot just before the train pulls out. We caught their show after spending the night just steps away from the tracks at the Grand Canyon Railway Hotel.

Arriving the evening before the train ride gave us a chance to check out Western flavored Williams. Sitting astride historic Route 66, the small town is a popular stop on the way to the Park. There are excellent restaurants and there's no shortage of gift shops and Western stores. Route 66 memorabilia is plentiful, as well. Three hours north of Phoenix, Williams is also home to a number of festivals and events throughout the year.

But, we came here to ride the train. Rail travel may have lost its practicality, but none of its romance. It was great fun to take a train ride and enjoy drinks, hors d'oeuvres and the view along the way. Pulling into the Park just after noon,



photos by Mark Beador

commissioned by the Santa Fe Railroad to design not only Phantom Ranch, but many of the now historic lodges and other structures you'll see on the South Rim today. But the automobile made the train obsolete, and rail service to the

we grabbed a quick bite, then hopped on a bus and spent the rest of the day touring the South Rim. All enjoyable. But all the while, we were looking forward to the main event that would begin the next morning.



At eight a.m., we were in the saddle and the awesome journey began – a trip that turned out to be much safer than I imagined.

While Bright Angel Trail is, of course, a trail, it's also about the size of a sidewalk almost all the way down to the Colorado River. Heavily used by hikers, it is very well maintained. There are spots, like the one nicknamed "Jesus Corner," where you do get a stimulating view 900-feet straight down. But, despite my heart racing stop on the cliff above the Colorado, I never felt in danger.

That's because I had great confidence in my mule. And that's not wishful thinking. Mules have some traits that make them well-suited for steep trails. Unlike a horse, the placement of a mule's eyes allows them to see all four of their feet at the same time. And a mule's rear feet always land in the exact spot where its front feet have just been. Mules are stronger and tougher than horses, will eat almost anything and can go days without water. And the ones we rode were very well-trained. I've had the good fortune to go on a few rides with some outfitters and the men and women who put on this trip really know what they're doing, and take good care of their passengers.

On our way down, our expert guide Dallas kept a close eye on everybody and everything. He also served as park interpreter, telling us about the plants, the history and amazing geology of this incredible part of Creation. We saw the ruins of Anasazi Indian villages, the vineyards they planted and learned how they survived in this arid climate. *Climates* is the better term because the weather

and habitat changes drastically as you drop in elevation. The temperature on the South Rim is usually 20 degrees cooler than Phantom Ranch, a mile below.

We got a blast of that heat as our ride wound through the furnace known as Devil's Corkscrew. Later, we rounded a bend and, suddenly, the Colorado River popped into view. We waved at the rafters riding the water as we rode the cliffs of the River Trail. A couple miles later, we crossed Black Bridge, a suspension bridge built in 1926 (that's a story in itself!), and arrived at Phantom Ranch.

All along the trail, safety is absolutely job one. And safety requires that when one mule needs to stop for a bathroom break, we all stop. And so it was that my mule just happened to stop on what happened to be a rather narrow spot on the trail, inches from that cliff, high above the River.

We were told whenever we stopped to point our mule toward the cliff's edge. That way if the animal suddenly spooked, it would not accidentally step off backwards. But, I admit, on that brief stop on the cliff, I was the one who was just a tiny bit spooked as I clutched the reins and tried not to drop my camera into the abyss below.

When that mule train got moving again, I may have been more relieved than the animal that just emptied its bladder. I kept this all to myself, of course. My wife Marilyn, riding right behind me, later said she had no clue I was in such angst. But the little incident also gave me an exciting way to start this story!

Riding just ahead of me was 75-year-old Norman Hyer,



who hadn't been horseback since he was a kid. "It's a dream of a lifetime!" exclaimed the California walnut grower. "I really enjoy it."

After more than four hours in the saddle, we all enjoyed arriving at Phantom. We were greeted with cold water and



a warm welcome. Soon, we were enjoying hot showers, a cold beer and cabins that even had air conditioning!

We didn't spend much time in the cabins, though. Phantom Ranch is in a beautiful spot. And there were new friends to make in the Cantina, which also doubled as a dining room where we would enjoy New York steak that evening. Only nine of us arrived on mules. The other 90 or so guests were all hikers. It was a friendly bunch. We all traded trail stories as we recovered from the day's journey.

The next morning, I saw the pack mule train that supplies Phantom Ranch getting ready to head out. Every glass of wine, every egg, every postcard, arrives here by mule train. Quite an operation to keep it all going. And they've been doing it for nearly 100 years.

After a hearty breakfast at 6:30, we rode out a little after seven. The journey back up the Canyon was actually easier than the one down. And with the Devil's Corkscrew still in morning shade, it was a much cooler ride, as well. The mules got 16 breathers on the way up, chances for Dallas to tell us more about this fascinating place.

And then, it was over. The century plus record of safety for mule rides to Phantom Ranch remained unbroken. Looking back, it was amazing to see where we'd been.

"To think that we were way down in there..." mused my wife Marilyn.

"Exhilarating!" declared my triumphant friend Norman.

Almost no one in our group, except my wife and me, rides horses. And everyone was glad they had done it. Still, the possibility of danger is not a myth. "The danger seriously



comes from the unpredictability of the wild animals in the park," says Ride Manager Debby Meadows.

Mules can spook. Things can happen. But nothing did. Except for a very cool ride through an amazing canyon to a historic lodge. A once in a lifetime experience. But despite my moment on the cliff high above the Colorado, once in a lifetime just won't be enough for me!



“Our goal is to have the biggest ranch bronc riding event in the western United States by next year!”

— Marc Page, W.S.R.R.A. organizer



photos by Mary Williams Hyde

Western States Ranch Rodeo Association Finals to See Exciting Improvements!

BY MARY WILLIAMS HYDE



“The Western States Ranch Rodeo Association is experiencing phenomenal growth in just its second year,” says organizer Marc Page. That will bring some fun changes to this year’s W.S.R.R.A. Finals that will be held November 3-6, 2011 in Winnemucca, Nevada.

“In addition to a dog trial scheduled for Thursday, the number of ranch broncs will be increased from 40 to 60 this year. I’m looking for the crowd to double this year as ranch bronc riding has become such a crowd pleaser,” says Page. “Last year the top 30 bronc riders in the W.S.R.R.A. rode in the long go. On Friday, we bucked 15 horses, on Saturday, 15 horses, and on Sunday we finished with the top ten – a

sudden death on one head.

Derrick Huffaker from Utah became the first W.S.R.R.A. world champion bronc rider.

“This year the format will be a progressive average. The 30 qualifiers will all ride on Friday, November 4. Saturday, the top 20 will ride their second horse. Sunday, the top 10 will go to the short round. The world champion bronc rider will be decided on a three head average. There are 60 horses in this new format, featuring some of the the rankest bucking horses in the West .

“We tried to get horses from across the region. We had four stock contractors who each brought 12 of their rankest



bucking horses: Glen Shelley, Oregon; Wally Blossom, Nevada; Wes Clegg, Utah; and David Hogan of Idaho. Glen Shelley's horse, Dennis, was the W.S.R.R.A. bucking horse of the year. Prize money for the top three horses in the short round went to first, Wes Clegg, and second and third to Wally Blossom. In addition to these four, two or three more contractors will be invited the bring stock to this year's finals. The 2012 W.S.R.R.A. National Finals will have a jackpot bronc riding on Thursday night open to all

W.S.R.R.A. bronc riders. This will be their chance to be part of the biggest ranch bronc riding event in the west!"

As the W.S.R.R.A. grows it is committed to fair and non-political judging. Ranch bronc judges are Wrangler NFR qualifiers, who also understand the differences between ranch bronc riding and PRCA bronc riding. The bronc riders are going to be rewarded for putting on a showy, wild ride but the judges will also be watching for control of the horse at all times and good spurring action.



LDARE YOU

New! Open Cowdog Trials

4 Man Team events:

- Branding
- Sort and Rope Doctoring
- 4 Man team Roping
- Tie down Steer Roping
- Rustler Trailer Loading

Single Competitor Events:

- Stook Saddle Bronc Riding
- Woman's Steer stopping
- Working Ranch Horse

Jack Pot Events:

- Big Loop Team Roping
- Mixed / JR. Team Branding
- Calcutta / sponsor /

Producer reception at the Winnemucca Inn sponsored by the Winnemucca Inn. on Thursday Nov. 4th 7pm

Featuring over 60 of the West's Wildest Ranch Broncs!!!!!!

Winnemucca Event Complex November 3-6, 2011

Host Hotel: Winnemucca Inn 800-633-6435. Huge Buckaroo Christmas Gear and Trade Show - November 3-6. Open Cowdog Trials Start 9 am Thursday. Friday Sleek starts at 7 AM; Saturday - Main performance, 10 AM; Sunday - Main Performance, 9 AM. Silent Auction to benefit the Cowboy Crisis Fund. Cowboy Church Sunday 8 AM. For more information please visit www.wsrma.org or phone 916-296-2326.

Western States Ranch Rodeo Association

WSRRA
Western States Ranch Rodeo Association

WSRRA NATIONAL FINALS
WINNEMUCCA, NEVADA

Poster design and photo of Blossom Ranch bucking horse by Mary Williams Hyde www.buckarooocountry.com



This year's W.S.R.R.A. world champion bronc rider will win, in addition to a buckle and a nice check, a 30-30 rifle donated by Mike Laughlin and Lee Raine of Cowboy Showcase, and a custom designed rifle scabbard to fit it donated by renowned Arizona saddle maker, Bud Shaul.

Marc Page and his partners Sarah Urbick, and Dave and Bobbi Murphey raise all of the Corriente cattle used for the event on the Murphey's Ranch near Tonapah, Nevada. Their company, Hot Creek Productions, LLC, brought 225 head of top quality sport cattle last year. This year they are bringing 300... all home grown cattle from their herd of 1,200 mother cows.

For updates on team and individual standings, keep an eye on the stats on the W.S.R.R.A. website: www.WSRRA.org. For information on the W.S.R.R.A., contact Marc Page, 916-296-2326. Sponsorships are always welcome! Reserve your room for the finals now at the host motel, The Winnemucca Inn, 800-633-6435.





Photo courtesy R-CALF USA member, Debra Cockrell

R-CALF USA

works to ensure that
our children,
their children,
and their children's children
retain the opportunity
to remain independent and profitable
U.S. stockgrowers,
providing safe and plentiful protein
to a hungry nation.

Please join.
www.r-calfusa.com

Southern Drought Could Destroy Domestic Production Capacity: Group Thanks Agriculture Secretary for Offering Assistance

In a letter sent Friday to Agriculture Secretary Tom Vilsack, R-CALF USA President George Chambers wrote that the drought that encompasses most of the south and much of the southwest and southeast likely will culminate into the perfect storm.

“With our diminished U.S. cattle herd-size, our reduced number of cattle farms and ranches, and our ongoing inability to produce enough beef from domestic cattle to satisfy domestic demand, this widespread drought bears the potential to severely worsen our industry’s long-term crisis and literally destroy the production potential of the U.S. cattle industry for years to come,” Chambers wrote.



Chambers explained that the weakened state of the U.S. cattle industry, which he says has persisted for decades, was caused by three principal policy-based factors: “inadequate enforcement of antitrust laws and the Packers and Stockyards Act, which has enabled concentrated meatpackers to increasingly capture the live cattle supply chain; failed trade policies that enable meatpackers to leverage lower-cost imports to depress domestic cattle prices; and, overly lax health and safety import standards that burden U.S. cattle producers with the disease problems of their competitors in foreign countries.”

Chambers informed Vilsack that the nation’s food security is at risk.

“Before the drought the nation’s cattle herd already was shrinking and already was too small to satisfy the American consumer’s appetite for beef. The large-scale liquidations of cattle by producers in drought-stricken regions likely will reduce our cattle herd size to dangerously low levels – levels so low that consumers likely will have no choice but to rely on imported beef to satisfy their beef appetites.”

Chambers thanked Vilsack for his recent action to extend emergency grazing and authorize the use of harvested hay from expiring Conservation Reserve Program acres to help drought-stricken cattle producers preserve their cattle herds.

“We support your efforts to help independent cattle producers preserve their cattle herds in the wake of this debilitating drought,” wrote Chambers.

Chambers added that reports from R-CALF USA members in drought-stricken regions indicate that “many cattle producers are liquidating their entire herds, unprecedented numbers of cattle are being sent to market, the accelerated liquidation of cattle and calves is overwhelming both the affected region’s livestock hauling capacity and cattle slaughtering capacity (for cows and bulls), and feed costs are rising fast, which will make it uneconomical for many producers to preserve their mother cow herds.”

The letter continued, “We fear that many cattle farmers and ranchers in the drought-stricken regions are without the means to preserving their seed stock and many of those who would be forced to liquidate their herds likely will not return to the industry given the high average age of the U.S. cattle producer and the likelihood that cattle-herd replacement prices will increase after the drought, due to our nation’s unprecedented, tight-supply situation.”

If our industry were not already suffering from the protracted, policy-based failures that have drained equity and financial reserves from independent cattle farmers and ranchers, this drought alone may be surmountable. However, our industry has suffered years of depressed prices and this drought may well be the proverbial straw that breaks the camel’s back.

“We support your efforts to preserve what remains of our diminished cattle industry in the face of this exceptional drought,” Chambers concluded.

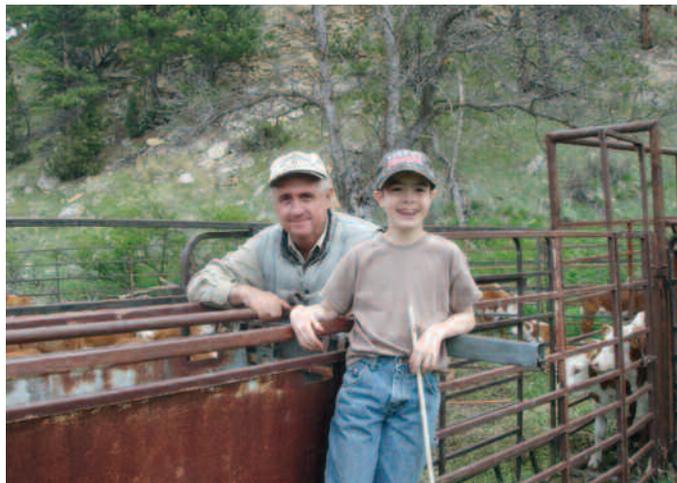
We Are R-CALF – Skip Waters, Keyhole Ranch, Moorcroft, Wyoming

“American independent cattle producers remain the most innovative, efficient, resourceful and environmentally sound producers in the world today. They produce the highest quality, safest and most reliable product found anywhere,” said Skip Waters, Keyhole Ranch, Moorcroft, Wyoming.

Skip and his wife Vanna Waters joined R-CALF USA at its inception. They had been working within other organizations to end the market manipulation used by multi-national packing and processing firms to depress cattle prices.

“R-CALF USA is the only organization I know of that represents both the American beef consumers and independent cattle producers interests. The organization and the issues we battle are vital to the survival of the independent cattle industry, as well as food safety, which affects every consumer,” Waters said.

“R-CALF USA strives to prevent the spread of disease into the nation’s cattle herd from relaxed health regulations by



efficient and skilled a producer you are, if the price you receive for your product is below the cost of production because of illegal market manipulation, you will fail. In order to correct this situation you must get involved in the industry. We can change this situation if we are willing to work together to do it.”

He offers a few suggestions to young producers. “Plan for the future. Try to keep your debt to equity ratio low. Don’t expect someone else to fix your problems for you. Just because you elect someone to represent your interests does not mean that they are doing the job, it is your responsibility to see that they do,” he said.

Waters believes that ranchers were the original environmentalists, even before it became trendy. “If you make your living off of the land and don’t take care of the land, then it will not make a living for you. What business could be more environmentally sound than taking sunshine and rain and turning it into protein for humans and their pets to consume? The cow is just an efficient harvesting machine.



our government concerning the importation of live cattle and beef products from nations with known disease outbreaks in their cowherds,” he adds.

Waters said R-CALF USA will have to continue to educate politicians, government officials and consumers world wide as to the financial and food safety problems we could face if a handful of multi-national corporations control the world’s food supply.

Waters looks back over his years as a rancher, “I have spent my entire adult life and a large part of my childhood looking at the backend of a cow. In all of this time I have never seen a time that it was harder to make ends meet in agriculture than the present. In the past, I would not say that we became overly wealthy but we always got by on hard work and good management. Today that is not enough. We have to get involved. It does not matter how well educated you are, how well you are financed, or how



RANCH LIVING

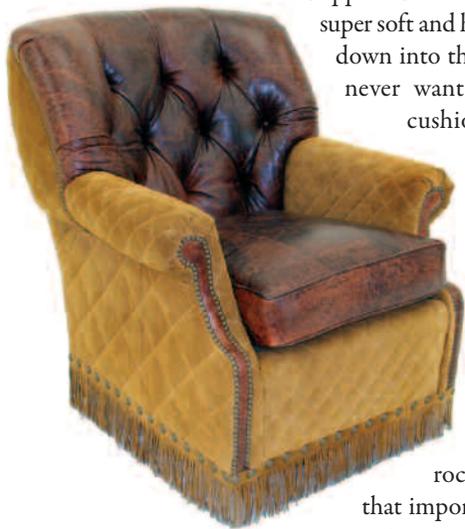
WITH THEA MARX

In my opinion, the “Purple Mountain Majesty” of our great country is nature’s art and is best experienced in their midst. In Wyoming, that means bugs, bears and incredible vistas that trump any lack of amenities. Every year, my family takes at least one multi-day trek into the wilderness, sans any electronics and always on horseback. It allows us to take a step back, catch our breath and enjoy the gifts we have been given as a family. With it comes a continued appreciation of all things beautiful, including the art and design of talented artists of the West. Enjoy my finds for Ranch Living and have a splendid fall.



DOIN’ THE COMFORT DANCE

Doin’ the comfort dance will bring you this chair from Copper Creek Canyon. It’s super soft and has those “sink down into the seat so far I never want to get out” cushions that are



distressed chocolate brown leather with quilted suede leather back and arms. This chair swivels and rocks. Why is that important? In your conversation area, you can

address several focal points without having to muscle your chair around or move... And, if it happens that you need to rock the baby to sleep, or yourself after a long day at work... you got it. No wonder this chair is Lana’s number one seller. www.coppercreekcanyon.com 317-577-2990



CONSTITUTIONAL SIDEBORD

Using the Old West as inspiration, artisan Mike Roths creates notable furniture pieces in his Bitterroot Valley, Montana studio. One such defining piece is this exquisite walnut sideboard with antique ammunition boxes used for door panels. It is finished to perfection with lodgepole pine details and aptly named “2nd Amendment.” You don’t have to use it for firearms or rounds, but I do hope that you know the perfect place in your home for this fantastic piece of Western functional art. It is a collector’s piece created by one of genre’s most creative and talented woodworkers. www.bearpawdesigns.com 406-777-5388



FROM THEA'S KITCHEN

When the garden is full of carrots and the snow is starting to fly in Wyoming, you go to digging. And, when you are done digging, you have the main ingredient for one of my family's most requested cakes. It is even good for you! So, get to grating those pretty orange things and surprise the kids when they come home from school. Trust me, you will be smothered in hugs and kisses!

Carrot-Pineapple Cake

2 cups shredded carrots
 1/3 cup plus 2 Tablespoons water
 2 cups apple juice concentrate (you will use slightly less than this amount)
 1 ½ cups raisins
 Vegetable cooking spray
 2 cups flour (I prefer whole spelt)
 ½ ground flax seed
 1 Tablespoon plus 1 teaspoon baking soda
 1 tablespoon ground cinnamon
 ½ teaspoon ground ginger (optional)
 ¼ cup vegetable oil
 2 whole eggs
 4 egg whites
 1 Tablespoon vanilla extract
 ¾ cup drained unsweetened crushed pineapple (save juice for later)
 2/3 cup chopped walnuts
 Cream Cheese Frosting (Recipe Follows)

Combine the carrots, water and 2/3 cup of the apple juice concentrate in a large saucepan. Simmer covered over low heat until the carrots are tender. Puree mixture in a blender or food processor until smooth. Add ¾ cup of the raisins and process until the raisins are chopped. Cool.

Preheat the oven to 350 degrees F. Line two 9-inch cake pans with waxed paper and spray the paper with vegetable cooking spray.

Combine the flour, ground flax seed, baking soda and spices

in a large mixer bowl. Add 1 ¼ cups juice concentrate, the oil, eggs, egg whites and vanilla; beat well. Fold in the pineapple, carrot puree, walnuts and remaining ¾ cup raisins. Pour the batter into prepared cake pans.



Bake until a knife inserted in the center comes out clean, 35-40 minutes. Cool layers completely on wire racks; then frost with cream cheese frosting.

Cream Cheese Frosting

8 oz cream cheese at room temperature
 3 Tablespoons apple juice concentrate
 2 teaspoons vanilla extract
 ½ cup finely chopped raisins
 1 cup drained unsweetened crushed pineapple
 1 ½ teaspoons unflavored gelatin
 2 Tablespoons pineapple juice (reserved from pineapple in cake)

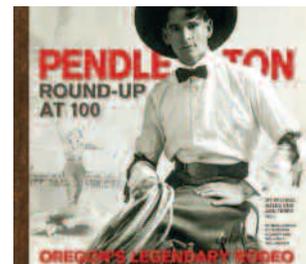
Place the cream cheese, apple juice concentrate, vanilla, raisins and pineapple in a food processor; process until smooth.

Stir gelatin into the pineapple juice; let stand 1 minute to allow gelatin to soften. Heat to boiling and stir to dissolve gelatin.

Beat the gelatin mixture into the cream cheese mixture until well blended. Refrigerate until frosting begins to set.

COFFEE TABLE MUST

The Pendleton Round Up is one of America's oldest rodeo traditions. If you have never had the pleasure of visiting this historic rodeo, or even if you have, this book by Ann Terry Hill and Michael Bales is a must. It celebrates 100 years of Oregon's legendary rodeo. The images are to die for and the legacy is unmistakable. Not only is it fun to look at, it is a fantastic read. Your coffee table is begging. Will you really keep it waiting? www.annterryhill.com 503-385-4911



BOO BOO BUNNIES

Scratches, scrapes, bumps and bruises... Our little ones never cease to have plenty.

There is no better way to put the stop to those owies than with Caroline Riepler's cute little washcloth cottontails. Fill their soft white tummies with ice and kiss kiddos' tears away. Smiles will soon appear at the thought of their little Boo Boo Bunny so near. www.littlejourneysworld.com 970-779-0382



CINDERELLA OF THE BALL

Want to feel like Cinderella of the West? Then you need to be dressed in one of Julie Ewing's gorgeous designs. Take, for example, this jacket, a little Western with the rough edged leather and a lot of sophistication with the French lace detail and extraordinary tailoring. Julie makes gowns for black tie events that will knock your stilettos off and show ring attire that gets the judges attention every time! She even makes custom jackets that are "sick," which I've discovered means too awesome for real words if you are under 25. www.j-ewingdesigns.us 512-321-2176





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ARTIST PROFILE MAKING BLADES: A WYOMING COUPLE CREATES KNIVES OF ART AND FUNCTION

Inspired by his wife, Mastersmith Audra Draper, Mike Draper decided to become a knifemaker making folding knives out of heavy gauge steel and forging his own Damascus. At first, he worked with his wife making some of her equipment, then found out how intriguing and challenging the art was. He was hooked, and after an accident didn't allow him to go back to his "day" job, he started making knives fulltime. "As a native of Wyoming, I can't remember when I didn't carry a knife. It's something everybody does," he says. Now, he makes his own fabulous "folders," as they are known in the industry, with beautiful handles of micarta, titanium and horn with razor sharp edges in a variety of sizes and uses from tactical to one-of-a-kind art pieces.

His wife Audra was raised on the Wind River Indian Reservation. She began her knifemaking career under the watchful eye of Ed Fowler, rancher and legendary knifemaker from Riverton, Wyoming. At last, she had found her passion and forging the blades of steel drew her like a beacon



Audra and Mike flank a student

guiding a ship. She pulled her waist length, flowing hair back, took up a hammer and learned the art, immersing herself in it and discovering the talent that had been aching to emerge.

With Audra's emergence and creativity came a new element to the male dominated knifemaking society – a feminine touch. Audra is the first woman to become an ABS (American Bladesmith Society) Mastersmith, and one of only two in the world. The organization, whose mission is to preserve and promote the ancient craft of forging knives, keeps a watchful eye over six continents of knifemakers. A mastersmith means the Master of Iron or Craftsman of Craftsmen and someone who has passed an exacting test of skill, beauty and standards in the art of the blade. The world is filled with custom knifemakers, but only about 100 are mastersmiths.

Audra's knives are always useful – some delicate and made to be hidden, others perfectly at home sheathed on a belt and ready for use at any given moment. She grew up in an outdoors family and knows what it takes to make a knife function and comfortable during heavy use. "A good using knife should look good, but the most important thing for a knife to do is perform," says Audra of the blades that leave her shop. They are complete with precision guards and handles that range from museum quality ebony to hardy antler.

Together, Mike and Audra not only create beautiful knives, but also teach others the ancient art. Each year, they hold several classes at their shop where students will ultimately spend a week making their own Damascus knife. Damascus is a type of steel used in sword making until around 1700 AD. It is characterized by distinctive patterns that remind one of flowing water. Though the exact art was lost with the cessation of sword making, the resurgence of the art through modern methods of folding and pounding layers of steel have made these artful blades once again a part of popular culture.

Mike and Audra also create sets of fabulous steak knives and custom kitchen blades, so, if you don't carry one, you can have one of their beautiful pieces to use in your home. www.draperknives.info 307-856-6807 or 307-851-5933



THE LIVING WORDS of the CONSTITUTION

PART 16

NICOLE KREBS

Writer's Note: With the debt ceiling and the 14th Amendment being in the news lately, I'm going to do something a little different and jump ahead and back a little bit. I'm sure we will be seeing this topic again...

We've heard a lot about the debt ceiling and former President Bill Clinton pointing to an obscure provision in the 14th Amendment, saying he would unilaterally invoke it "without hesitation" to raise the debt ceiling, "and force the courts to stop me." What does the 14th Amendment say that would give anyone that power? According to a *New York Times* article, "[L]aw professors have been trying to puzzle out the meaning and relevance of the provision. Some have joined Mr. Clinton in saying it allows Mr. Obama to ignore the debt ceiling. Others say it applies only to Congress and only to outright default on existing debts. Still others say the president may do what he wants in an emergency, with or without the authority of the 14th Amendment."

Let's take a look at Amendment XIV, Section 4 of the Constitution of the United States. "The validity of the public debt of the United States, authorized by law, including debts incurred for payment of pensions and bounties for services in suppressing insurrection or rebellion, shall not be questioned. But neither the United States nor any State shall assume or pay any debt or obligation incurred in aid of insurrection or rebellion against the United States, or any claim for the loss or emancipation of any slave; but all such debts, obligations and claims shall be held illegal and void." Obama's attorney's advised him not to use this "obscure provision." "I have talked to my lawyers," Mr. Obama said. "They are not persuaded that that is a winning argument."

Now, flip back to the front of this magazine and look at "Intolerable Acts" by GB Oliver. He discusses the powers of the Government given to them by the Constitution. One of the powers he mentions is collecting taxes to pay debts. So, since we are talking about the debt ceiling, let's take a look at that. In **United States v. Realty Co.**, 163 U.S. 427

(1896), it is stated in the syllabus that: "It is within the constitutional power of Congress to determine whether claims upon the public treasury are founded upon *moral and honorable obligations*, and upon principles of right and justice, and having decided such questions in the affirmative, and having appropriated public money for the payment of such claims, its decision can rarely, if ever, be the subject of review by the judicial branch of the government." (Emphasis added) And again in **Pope v. United States**, 323 U.S. 1 (1944), it mentions "moral" and "honorary" again: "The power of Congress to provide for the payment of debts, conferred by § 8 of Article I of the Constitution, is not restricted to payment of those debts which are legally binding on the Government, but extends to the creation of such obligations in recognition of claims which are merely *moral or honorary*. P. 323 U. S. 9."

Mr. Oliver tells us that Article 1, Section 8 also gives the Government the power to "borrow Money on the Credit of the United States." "When it borrows money 'on the credit of the United States,' Congress creates a binding obligation to pay the debt as stipulated and cannot thereafter vary the terms of its agreement." (*Constitution of the United States of America: Analysis & Interpretation*, 2002)

Do you have your copy of the Constitution handy? Let's jump over to Article II. In *The Creation of the Presidency 1175-1789* by C. Thatch (1923), he explains, "Experience had demonstrated that harm was to be feared as much from an unfettered legislature as from an uncurbed executive..."

Article II, Section 2 lists the powers of the President. "The President shall be Commander in Chief of the Army and Navy of the United states, and of the Militia of the several States, when called into the actual Service of the United States; he may require the Opinion, in writing, of the principal Officer in each of the executive Departments, upon any Subject relating to the Duties of their respective Offices, and he shall have Power to grant Reprieves and Pardons for Offenses against the United States, except in Cases of Impeachment.

"He shall have Power, by and with the Advice and



Consent of the Senate, to make Treaties, provided two thirds of the Senators present concur; and he shall nominate, and by and with the Advice and Consent of the Senate, shall appoint Ambassadors, other public Ministers and Consuls, Judges of the supreme Court, and all other Officers of the United States, whose Appointments are not herein provided for, and which shall be established by Law...

this area was reached in 1801 when the Jefferson-Madison 'strict constructionist' came to power and, instead of diminishing executive power and federal power in general, acted rather to enlarge both, notably by the latitudinarian construction of implied federal powers to justify the Louisiana Purchase. After a brief lapse into Cabinet government, the executive in the hands of Andrew Jackson



“The President shall have Power to fill up all Vacancies that may happen during the Recess of the Senate...”

William Taft, himself a former president, once said, “The true view of the executive functions is, as I conceive it, that the president can exercise no power which cannot be fairly and reasonably traced to some specific grant of power or justly implied and included within such express grant as proper and necessary in its exercise. Such specific grant must be either in the federal constitution or in an act of congress passed in pursuance thereof. There is no undefined residuum of power which he can exercise because it seems to him to be in the public interest...”

Surprisingly enough, *Constitution of the United States of America: Analysis & Interpretation* states: “However contested the theory of expansive presidential powers, the practice in fact has been one of expansion of those powers, an expansion that a number of ‘weak’ Presidents and the temporary ascendancy of Congress in the wake of the Civil War has not stemmed. Perhaps the point of no return in

stamped upon the presidency the outstanding features of its final character, thereby reviving, in the opinion of Henry Jones Ford, ‘the oldest political institution of the race, the elective Kingship.’”

When the next debt ceiling debate comes up, or the next election, remember the duties and powers of the Congress and the President. That political sideshow will once again include hand-wringing and finger pointing over what minuscule cuts should be made to the Federal budget. In the meantime, review the 482 federal agencies listed on the U.S. Government web site, then see how many of those agencies you can legitimize when laid beside those enumerated powers in Article I, Section 8 and Article II, Section 2. And, just as an example, over 2,050,000 Federal civil employees have an estimated salary and benefit package averaging \$126,680.00. Yet, the discussion seems to center on cuts to our military, where a 17-year veteran with several tours to Iraq and Afghanistan can boast of a total compensation package of about \$51,000.00.



photo courtesy Reagan Presidential Library



Artwork at Rancho del Cielo

BY MARILYN FISHER

Oklahoma artist Orren Mixer presents his portraits of Reagan's beloved horses to Reagan at Rancho del Cielo

The collection of artwork at Rancho del Cielo reflects the spirit of the American West. Throughout the main adobe house, guest house and tack barn there are works in bronze, as well as paintings in oil, pastel, watercolor and pen and ink. In addition to ranch landscapes and river views, images include scenes of cowboys at work, cavalrymen, vaqueros roping cattle, Western wildlife and portraits of



Sergeant Murphy by artist B. Jones

Reagan's favorite horses and pets. His love of the Western spirit of adventure is apparent through his choice of art.

Traditional Western images rendered by artists such as Kenneth Wyatt, Orren Mixer, Will James, Dalhart Winberg, Jim Stuckenberg, Joe Milazzo and others fill the walls, blending the nostalgic past with that of the present. American hunting prints by Frederic Remington hang in contrast to etchings of bullfights



photo courtesy Reagan Ranch Center Archives



Springtime in Taos by New Mexico artist Betty Sabo



Pass the Makins' by Texas artist Kenneth Wyatt

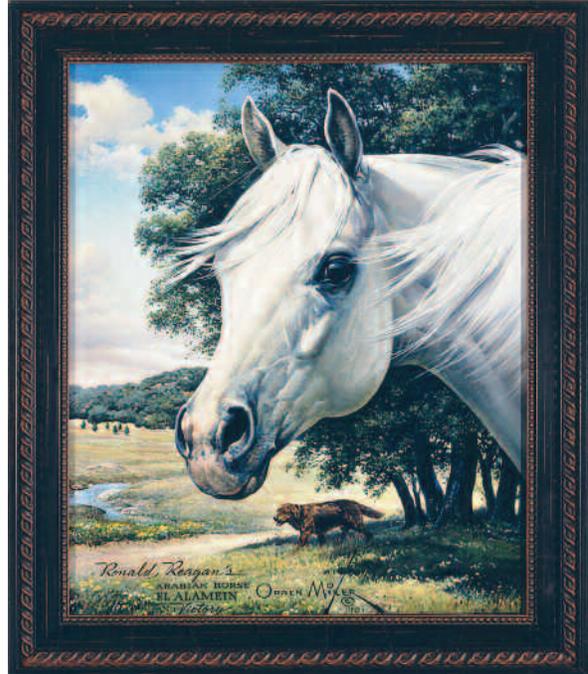


Untitled by famed cowboy artist Will James

attributed to artist Francisco de Goya. And, a framed vintage cavalry poster hangs as a reminder of Reagan's service with the U.S. Mounted Cavalry in the 1930s.

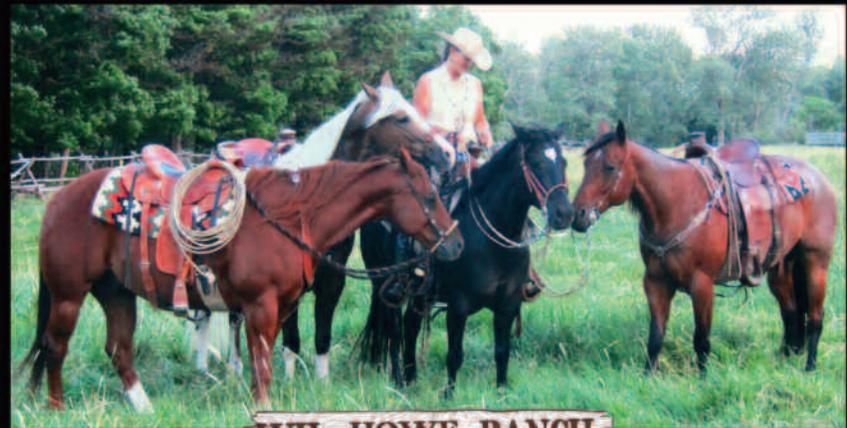
Reagan's favorite horses were captured on canvas by the famed equine artist Orren Mixer. *El Alamein*, the white Anglo-Arabian horse gifted to Reagan by the president of Mexico, and *No Strings*, Mrs. Reagan's Quarter horse, are displayed at the Ranch as a pair. Other portraits, such as *Gwalian Ko* by Mixer, and horse portraits by other artists, tell of Reagan's love for his animals and ranch life. A set of hand-tooled, narrative leather shutters, crafted by the Sisco family of leatherworkers, add a touch of early California history – a perfect match to the authentic 1872 adobe.

There are landscapes of rugged mountains and deserts, and the distinctive golden California hills by artists Lester Hughes, Russell E. White and Robert Rishell. A painting by Rishell, titled *The Golden State*, with its twisted oak tree, golden hills and quiet creek could easily be a view of the Ranch. The weathered barns and outbuildings in these paintings are remnants of the old, trusted Western ways that Reagan understood so well. These artworks suit the nature of the man who loved the West and cherished his "Ranch in the Sky."



El Alamein and Victory by Oklahoma artist Orren Mixer

Looking for that rare find... a fully trained and seasoned horse ready to hit the trail, bring in the herd or sort off the pairs?



WIL HOWE RANCH

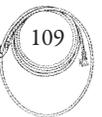
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We have spoken many times in this publication regarding the importance of our country maintaining a safe and secure national food production capability. The community of Penobscot, Maine took that idea a step further and passed “Local Food and Community Self-Governance Ordinance.” After feeling frustrated with the lack of progress with the state and federal governments, they decided to take the matter into their own hands and play a part in how their local food system develops. What follows is the text of the Maine ordinance – a possible blueprint for other communities.

Local Food and Community Self-Governance Ordinance of 2011

AN ORDINANCE TO PROTECT THE HEALTH AND INTEGRITY OF THE LOCAL FOOD SYSTEM IN THE TOWN OF (*NAME OF TOWN*), (*NAME OF COUNTY*) COUNTY, MAINE.

Section 1. Name. This Ordinance shall be known and may be cited as the “Local Food and Community Self-Governance Ordinance.”

Section 2. Definitions.

As used in (a) (b) (c) (d) (e) (f) this ordinance:

“Patron” means an individual who is the last person to purchase any product or preparation directly from a processor or producer and who does not resell the product or preparation.

“Home consumption” means consumed within a private home.

“Local Foods” means any food or food product that is grown, produced, or processed by individuals who sell directly to their patrons through farm-based sales or buying clubs, at farmers markets, roadside stands, fundraisers or at community social events.

“Processor” means any individual who processes or prepares products of the soil or animals for food or drink.

“Producer” means any farmer or gardener who grows any plant or animal for food or drink.

“Community social event” means an event where people gather as part of a community for the benefit of those gathering, or for the community, including but not limited to a church or religious social, school event, potluck, neighborhood gathering, library meeting, traveling food sale, fundraiser, craft fair, farmers market and other public events.

Section 3. Preamble and Purpose. We the People of the Town of (*name of town*), (*name of county*) County, Maine have the right to produce, process, sell, purchase and consume local foods thus promoting self-reliance, the preservation of family farms, and local food traditions. We recognize that family farms, sustainable agricultural practices, and food processing by individuals, families and non-corporate entities offers stability to our rural way of life by enhancing the economic, environmental and social

wealth of our community. As such, our right to a local food system requires us to assert our inherent right to self-government. We recognize the authority to protect that right as belonging to the Town of (*name of town*).

We have faith in our citizens’ ability to educate themselves and make informed decisions. We hold that federal and state regulations impede local food production and constitute a usurpation of our citizens’ right to foods of their choice. We support food that fundamentally respects human dignity and health, nourishes individuals and the community, and sustains producers, processors and the environment. We are therefore duty bound under the Constitution of the State of Maine to protect and promote unimpeded access to local foods.

Ordinance of 2011

The purpose of the Local Food and Community Self-Governance Ordinance is to:

- (i) Provide citizens with unimpeded access to local food;
- (ii) Enhance the local economy by promoting the production and purchase of local agricultural products;
- (iii) Protect access to farmers’ markets, roadside stands, farm based sales and direct producer to patron sales;
- (iv) Support the economic viability of local food producers and processors;
- (v) Preserve community social events where local foods are served or sold;
- (vi) Preserve local knowledge and traditional foodways.

Section 4. Authority. This Ordinance is adopted and enacted pursuant to the inherent, inalienable, and fundamental right of the citizens of the Town of (*name of town*) to self- government, and under the authority recognized as belonging to the people of the Town by all relevant state and federal laws including, but not limited to the following:

The Declaration of Independence of the United States of America, which declares that governments are instituted to secure peoples’ rights, and that government derives its just powers from the consent of the governed.





TEDDY BLUE AND CHARLIE RUSSELL. MILES CITY, MT 1919
PHOTO CREDIT: MONTANA HISTORICAL SOCIETY RESEARCH

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Article I, § 2 of the Maine Constitution, which declares: “all power is inherent in the people; all free governments are founded in their authority and instituted for their benefit, [and that] they have therefore an unalienable and indefensible right to institute government and to alter, reform, or totally change the same when their safety and happiness require it.”

§3001 of Title 30-A of the Maine Revised Statutes, which grants municipalities all powers necessary to protect the health, safety, and welfare of the residents of the Town of *(name of town)*.

§211 of Title 7 of the Maine Revised Statutes which states: “it is the policy of the State to encourage food self-sufficiency for the State.”

Section 5. Statements of Law.

Section 5.1. Licensure/Inspection Exemption. Producers or processors of local foods in the Town of *(name of town)* are exempt from licensure and inspection provided that the transaction is only between the producer or processor and a patron when the food is sold for home consumption. This includes any producer or processor who sells his or her products at farmers’ markets or roadside stands; sells his or her products through farm-based sales directly to a patron; or delivers his or her products directly to patrons.

Section 5.1.a. Licensure/Inspection Exemption. Producers or processors of local foods in the Town of *(name of town)* are exempt from licensure and inspection provided that their products are prepared for, consumed, or sold at a community social event.

Section 5.2. Right to Access and Produce Food. *(name of town)* citizens possess the right to produce, process, sell, purchase, and consume local foods of their choosing.

Section 5.3. Right to Self-Governance. All citizens of *(name of town)* possess the right to a form of governance which recognizes that all power is inherent in the people, that all free governments are founded on the people’s authority and consent.

Section 5.4. Right to Enforce. *(name of town)* citizens possess the right to adopt measures which prevent the violation of the rights enumerated in this Ordinance.

Section 6. Statement of Law. Implementation. The following restrictions and provisions serve to implement the preceding statements of law.

Section 6.1. State and Federal Law. It shall be unlawful for any law or regulation adopted by the state or federal government to interfere with the rights recognized by this

Ordinance. It shall be unlawful for any corporation to interfere with the rights recognized by this Ordinance. The term “corporation” shall mean any business entity organized under the laws of any state or country.

Section 6.2. Patron Liability Protection. Patrons purchasing food for home consumption may enter into private agreements with those producers or processors of local foods to waive any liability for the consumption of that food. Producers or processors of local foods shall be exempt from licensure and inspection requirements for that food as long as those agreements are in effect.

Section 7. Civil Enforcement. The Town of *(name of town)* may enforce the provisions of this Ordinance through seeking equitable relief from a court of competent jurisdiction. Any individual citizen of the Town of *(name of town)* shall have standing to vindicate any rights secured by this ordinance which have been violated or which are threatened with violation, and may seek relief both in the form of injunctive and compensatory relief from a court of competent jurisdiction.

Section 8. Town Action against Pre-emption. The foundation for making and adoption of this law is the peoples’ fundamental and inalienable right to govern themselves, and thereby secure their rights to life, liberty, and the pursuit of happiness. Any attempt to use other units and levels of government to preempt, amend, alter or overturn this Ordinance or parts of this Ordinance shall require the Town to hold public meetings that explore the adoption of other measures that expand local control and the ability of citizens to protect their fundamental and inalienable right to self-government. It is declared that those other measures may legitimately include the partial or complete separation of the Town from the other units and levels of government that attempt to preempt, amend, alter, or overturn this Ordinance.

Section 9. Effect. This Ordinance shall be effective immediately upon its enactment.

Section 10. Severability Clause. To the extent any provision of this Ordinance is deemed invalid by a court of competent jurisdiction, such provision will be removed from the Ordinance, and the balance of the Ordinance shall remain valid.

Section 11. Repealer. All inconsistent provisions of prior Ordinances adopted by the Town of *(name of town)* are hereby repealed, but only to the extent necessary to remedy the inconsistency.





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.

FFA Chapters in Action

If there's one thing we know about the 7,487 FFA chapters across the United States, Puerto Rico and the Virgin Islands, it's that they live to serve others. Whether they are promoting agricultural tourism in their hometown, spending time with the elderly residents of a nursing home or educating the public on the benefits of ethanol, FFA chapters strive to give back to their local communities.

Every year, FFA recognizes the most outstanding chapters that have gone the extra mile by presenting them with a Model of Innovation Award. The following is an excerpt from the organization's 2010 FFA Chapter Innovators' Guide, which highlights each award-winning chapter and serves as a blueprint for other chapters.

STORIES BY MATTHEW GONZALES

Eads FFA, Colorado

A win-win walk-in

Eads FFA took advantage of its scenic upland surroundings, contracting with the Division of Wildlife in Colorado to create the Walk-in Hunting Program. Working closely with the school board, the chapter helped attract agricultural tourism to the community by providing a high-quality, safe place to hunt.

The chapter enrolled 12,520 acres of land for upland hunting. Landowners agreed to pay one dollar per acre to the chapter for up to 8,000 acres. Meanwhile, the landowners profited from the high volume of tourists and local hunters who used the land.

The Walk-in Hunting Program benefitted the chapter in many ways: 15 FFA members were able to practice public speaking and telephone etiquette, and they learned the power of persuasion as they convinced landowners to see the value of their program. The program earned \$10,000, with an additional \$2,000 paid from the landowners' profits as a donation to the chapter.

The town of Eads, like so many towns across America, has seen its share of financial hard times in recent years. The Walk-in Hunting Program required very little money from the community while generating a good deal of agricultural tourism. That's what you call a win-win.



Franklin FFA, Nebraska

Getting them in our camp

With the decline of FFA enrollment in the past two years, Franklin FFA in Nebraska decided to embark on a Middle School Campout adventure to educate younger students about FFA and hopefully earn new memberships.

Franklin FFA members distributed FFA brochures to middle school students in the area and followed up with house calls. They explained the program to the parents of the children, firing them up about the experience.

Once they knew how many students would attend the campout, a committee planned meals and activities for the group. Activities included a four-corner capture, a water fight, archery, team-building games and a trust course led by 4-H officials. Franklin FFA also invited two Nebraska state FFA officers to join the campout.

In all, 32 middle school students attended the campout, where they received a great deal of individual attention from their high school leaders. Each student was given an evaluation form to fill out, which provided feedback to Franklin FFA. One hundred percent of the participants provided positive feedback.

After educating the younger students about the benefits of an FFA membership – while showing them a great time – Franklin FFA is confident that a new “crop” of students will soon join the chapter!





North-Linn FFA, Iowa Survival of the fittest

North-Linn FFA members in Troy Mills, Iowa, decided that since the television show “Survivor” had never been filmed in their neighborhood, they would do it themselves.

They wanted their “Survivor” series to be fun, fast-paced and educational. Since they knew participation would require several hours of educational training before venturing out into the “wilderness,” they convinced their FFA advisor, Thomas Murray, to help with training for the great outdoors.

In all, 43 FFA members engaged in the activity for an in-school participation average of 84.31 percent. The student development committee determined the rules for the series, and a list of educational standards was compiled for a presentation to the school administration.

Some of the survival activities included starting a fire, building a shelter, using a bow drill, identifying and preparing safe foods for consumption, and building a raft for travel down the river.

The two teams enriched their lives and learned valuable career skills. Both groups gained more compatibility, interaction and strength in numbers. The seniors developed relationships with the underclassmen, making the chapter a stronger unit. Everyone gained a greater appreciation and understanding of one another and were reminded why they joined FFA in the first place – because it’s awesome!



Platte Valley FFA, Colorado Truly a-MAZE-ing

If you’ve ever been to a pumpkin patch, you’ve likely seen a corn maze. But not many have seen the likes of the Platte Valley FFA corn maze in Kersey, Colo.

The sprawling maze was located in the chapter-owned field directly behind the FFA ag shop. Early on, the Platte Valley FFA finance committee decided the corn maze would be a corporation, which would allow members to create earnings, savings and investments to better their supervised agricultural experience (SAE) projects for the year.

Platte Valley FFA advertised corporation activities and opportunities to all members through the FFA newsletter, the weekly Chapter Memo and the FFA website. The chapter finance committee held interviews for corporation employees, and 40 Platte Valley FFA members were chosen to work at the maze.

Learning valuable experience by running their own company, members earned shares in the corporation by working at the maze. They decided half of the profits would return to the chapter’s budget, and the rest of the money would be divided evenly among working members.

The FFA chair kept a log of every member’s time worked at the maze, and the treasurer kept records of the profits generated. At the end of the year, the treasurer calculated the hours FFA members worked at the maze and reported that they made a total of \$4,500 – truly a-MAZE-ing!



Yelm FFA, Washington Drive to Make a Difference

Old habits die hard. And sometimes, bad driving habits are the last to go. With initiative and ingenuity, Yelm FFA members in Washington set out to educate students and the community about the dangers of distracted or impaired driving, and how to stay focused while behind the wheel.

Project Tornado: Destroying Bad Driving Habits! provided creative ways to both increase awareness of bad driving habits and help



community members improve their driving behaviors. Focusing on predrivers, current drivers and experienced drivers, the program targeted students from Yelm High School, Yelm Middle School, Ridgeline Middle School and the community at large.

“The experience has been life-changing on a personal level for me,” said Alex Heid, vice president of the Yelm FFA Chapter. “Last year, two students were involved in a near-fatal car accident just before we launched the campaign. It alerted us all about bad driving habits. I improved my habits because of this program, and I only hope others will too.”

The project was funded through a \$2,000 Project Ignition grant sponsored by State Farm Insurance. The grant helped Yelm FFA implement eight different activities for the project, in which more than 250 students participated.

Project Tornado provided a course where community members drove golf carts while wearing impaired-vision goggles, simulating bad habits such as drinking and driving and sending text messages while behind the wheel.

The committee also designed and distributed 1,500 antenna balls, 2,000 silicone wristbands and 1,000 fortune cookies with safe-driving messages inside.

Columbus FFA, Texas **Elevating the elderly**

Columbus, Texas, is a small town with several assisted-living facilities. Many Columbus FFA members know someone who is living in such a home – so they reached out to one of these facilities to promote interaction between FFA members and residents, hoping to remind the residents that they are still a valuable part of the community.

Each month, Columbus FFA members spent time with elderly residents living at the Oaks Assisted Living Residence. They planned events with the help of the Oaks activity director and chose entertainment in which the residents had expressed an interest. Some of the activities they organized were a pizza party, a Coke float party, a pajama party and spring table decorations.

FFA members participated with zeal! Thirty-eight Junior FFA members and officers participated in the pajama party, during which residents and FFA members wore pajamas and drank hot chocolate by the fireplace.

In April, FFA members were invited to a reception honoring those who volunteered and supported the assisted-living facility. In May, a graduation party was held for the senior FFA members. Residents of the facility gave the students gifts in appreciation for making them feel important – and loved.



Hill City FFA, Kansas **Going against the grain**

Ethanol is a clean burning fuel typically produced from corn. It is reported to have far less harmful hydrocarbon and benzene emissions than other fuels. In addition to corn, grains such as wheat or barley can be used to make ethanol, and all of these grains are abundantly available in the United States.

Hill City FFA members in Kansas wanted to educate consumers about the environmental and economical benefits of using ethanol by hosting an Ethanol Rally. Their goal was to convince at least 51 percent of the customers who stopped by their rally to purchase ethanol over gasoline.

The Ethanol Rally lasted three hours, and FFA members spent the time handing out flyers and discussing the benefits of ethanol to customers. They also had a live radio broadcast for the event. Members spoke to 298 consumers about the advantages of ethanol, and 82 percent of the consumers who bought gas agreed to purchase ethanol instead. There were 244 cars filled with ethanol that day!

FFA members pumped 1,423 gallons of ethanol at the rally, gaining the support of two local fueling stations that agreed to promote the use of ethanol to their customers. Additionally, the local Farm Bureau office agreed to offer a per-gallon discount to consumers who chose ethanol, proving that sometimes it pays to go against the grain.





Mount Baker FFA, California Gone fishin'

Have you ever wondered how a fish hatchery works? Mount Baker FFA in Deming, Wash., is well versed in the subject after raising steelhead trout in a hatchery and then releasing them.

The steelhead trout is similar to a salmon in that it migrates to sea as a juvenile and returns to fresh water as an adult to spawn. Pacific salmon die following spawning, but the steelhead trout may spawn more than once and return to the water source after each spawning.

Twenty-two FFA members helped manage the McKinnon Hatchery for six months, feeding the fish, calculating water flow to the hatchery, recording density ratios and water quality, and weighing the fish to calculate their food-to-weight ratio.

The group increased the water flow rate from 850 gallons per minute to 1,150 per minute, which aided in the overall health and growth of the fish. At the end of the process, the steelheads had a 95 percent survival rate, the highest in the hatchery's history. In all, Mount Baker FFA raised and released 50,000 steelhead trout into the Nooksack River in 2009 – 10,000 more than their original goal.



Holdrege FFA, Nebraska Well, well, well

With the cooperation of the Twin River Health Department, Holdrege FFA in Nebraska held the fifth annual Test Your Well night, testing 37 local water samples for dangerous nitrates.

Eleven of the wells tested at levels considered unsafe for consumption. Free sample kits, provided by the Twin Rivers Health Department, were distributed to the owners of the wells, along with information about nitrates and instructions on how to obtain more accurate results from a professional laboratory. The cost of the test was paid for by the health department.

FFA Chapter Innovators' Guide FFA.ORG

Literature and pamphlets regarding the effects of nitrates in drinking water were distributed to each of the citizens who submitted samples for testing, and Holdrege FFA offered to lend their testing equipment to other local chapters interested in holding their own Test Your Well events. In the end, Holdrege FFA helped educate community members while contributing to their "well" being.



Shields Valley FFA, Montana Paying respect to the past

Shields Valley FFA in Clyde Park, Mont., sought to help people in their community who may not have had the financial resources to provide proper grave markers for their deceased loved ones.

FFA members found out the names of 21 deceased citizens without grave markers and had a local sign company create metal plates to attach to cement headstones. The senior FFA members found scrap wood and built five forms to use for the headstones. They coated the wooden forms with oil so the cement would loosen easily. The students mixed each bag of concrete, and some students worked on smoothing the surfaces of the headstones.

All 32 of the in-school FFA members participated in at least one aspect of this project – an act of kindness, appreciation and goodwill for their small community. Most important, it demonstrated that the members of Shields Valley FFA are capable of compassion beyond their years.



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.*

Say Please, Say Thank You

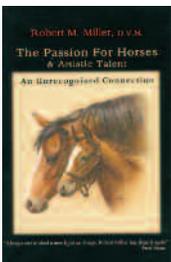
Donald McCullough
Putnam



In a world that seems bereft of the simple words of kindness, the considerate gestures, this little book reflects on the scarcity of civility in our lives and the importance of small acts of thoughtfulness, compassion and respect. Appalled at the distressing loss of civility in American life, David McCullough, a Presbyterian preacher, has written a sensible handbook that aims to promote the little acts of courtesy embodying the simple respect due to members of a civilized society. “The neglect of courtesy leads to the collapse of community,” observes the author. The book repeats timeless truths we learned – or should have learned – as children: Don’t be late; wait your turn; keep a secret; “hold your wind” (don’t offend with any type of bodily grossness); honor cross-cultural differences (“Never wear red to a Chinese funeral”); don’t tell jokes at the expense of others. This rousing, witty guide could help make the world a nicer place.

The Passion for Horses & Artistic Talent

Robert Miller, DVM
www.robertmmiller.com

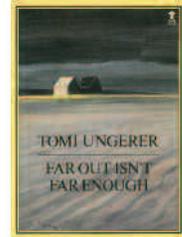


Dr. Robert Miller is an equine behaviorist and veterinarian, best recognized for his system of training newborn foals known as imprint training. Dr. Miller is also one of the early adopters and promoters of Natural horsemanship. In his new book, he considers that there may be a genetic connection in those people who have an overwhelming devotion to horses

– the kind that leads them to make horses a central theme in their lives – and artistry. Through countless interviews with “passionate horse people,” Dr. Miller discovered that virtually all are, also, highly creative. This book explains the creative connection these folks seem to exhibit and gives numerous examples while exploring the mystique of the role horses play in so many lives. It is the horse, Dr. Miller believes, that explains the huge popularity of cowboy poetry and Western art.

Far Out isn't Far Enough

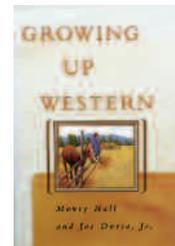
Tom Ungerer
Grove/Atlantic (1984)



Tom Ungerer is man of paper and ink. A writer and illustrator, he was born in Strasbourg in 1931, landed in New York in 1956 with \$60 in his pocket and with a suitcase full of drawings. Overnight he became a star as a caricaturist, illustrator and children’s book author and published more than 80 books in ten years. As a graphic artist, he created advertising campaigns for Willy Brandt and *The New York Times*. In 1998, he was awarded the Hans Christian Andersen Award for illustration and has become an internationally renowned artist. In this book, Ungerer records a 12-month diary of his and his wife’s farmstead life on the wild Atlantic Coast of Nova Scotia – the unexpected successes, dramatic calamities and touching personal moments as the two fix up their house, rear livestock and get to know their unusual neighbors. Ungerer’s attempt to escape the rat race is a true inspiration to all those who dream of becoming self-sufficient, and will delight those who love the great outdoors just as much as the armchair adventurer.

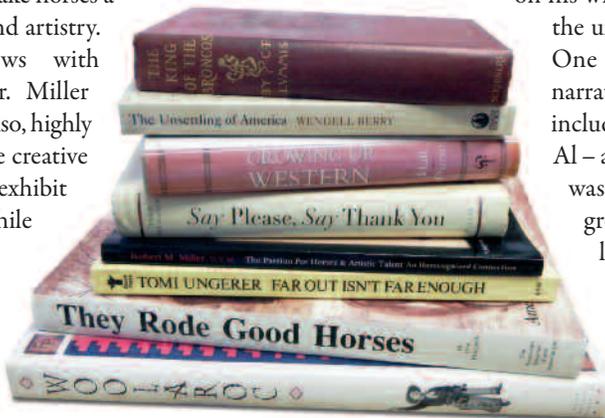
Growing Up Western

Monty Hall and Joe Durso, Jr.
Two Dot Publishing



A charming little memoir, this book is an honest, often humorous, sometimes poignant account of boyhood in western Montana during the 1930s and 40s. *Growing Up Western* is a glimpse into the real West, before condos and fancy log homes, even before electricity, when times were tough and a man, or even a boy, relied

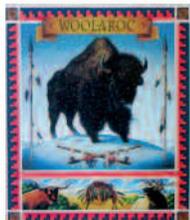
on his wits and experience to survive. In the untamed West, kids grew up fast. One of those kids, Monty Hall, narrates his own riveting, gritty story, including tales of his grandfather, Old Al – a great Western spirit, if ever there was one – in this fast-paced story of growing up Western. This is great little read, ending way too soon. The book is dedicated to Hall’s wife Jo Ann – “the finest woman God Almighty ever created, who helped our kids grow up right.” Amen.



RECOMMENDED READING

Woolaroc

The Frank Phillips Foundation
www.woolaroc.org



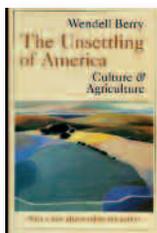
Here is a very, very – too short – history of the founding of one of the great museums most Americans have never heard of. Frank Phillips, founder of Phillips Petroleum Company, was born near Scotia, Greeley County, Nebraska on November 28, 1873. His birthplace was a primitive log cabin on the sparsely settled frontier where

educational opportunities were limited to the traditional one room country schoolhouse. Lap dissolve – he started off at all sorts of things, but he saw the value of oil and his oil interests grew until, in 1917, he and his brother L.E. Phillips incorporated Phillips Petroleum Company. For the first 21 years of the company's operation, Frank Phillips served as president. Then there is the airplane – Frank Phillips was a great aviation enthusiast. If Lindbergh had not flown the Atlantic Ocean in 1927, there might never have been a Woolaroc Museum. Just five months after the historic Lindbergh flight, Frank sponsored a small, single-engine monoplane named "WOOLAROC" in the Dole Flight from Oakland, California to Honolulu, Hawaii Territory on August 24-25, 1927. Two years after the historic trans-Pacific flight, the plane was retired to the Woolaroc ranch, for which it was named.

"The Woolaroc Museum didn't start with any grand vision," said Paul Endacott, former president of Phillips Petroleum Company. "It just evolved." Whew! This is just way not enough about the man and the Museum. If you love Western and Native American art, you simply must get this book. Enough said.

The Unsettling of America: Culture and Agriculture

Wendell Berry
Sierra Club Books



In the Summer issue of *The Cowboy Way*, we celebrated some of the poetry of Wendell Berry. Here is a classic Berry read. Since its publication in 1977, *The Unsettling of America* has been recognized as a classic of American letters. In it, author Berry argues that good farming is a cultural development and spiritual discipline. Today's agribusiness, however, takes farming out of its cultural context and away from families. As a result, we as a nation are more estranged from the land – from the intimate knowledge, love and care of it. Sadly, as Berry notes in his Afterword to this third edition, his arguments and observations are more relevant than ever. We

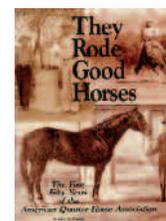


continue to suffer loss of community, the devaluation of human work and the destruction of nature under an economic system dedicated to the mechanistic pursuit of products and profits. Although "this book has not had the happy fate of being proved wrong," Berry writes, there are good people working "to make something comely and enduring of our life on this earth." Wendell Berry is one of those people, writing and working, as ever, with passion, eloquence and conviction.

They Rode Good Horses

Don Hedgepeth
AQHA.org

Written waaaaay back in 1990, long-time Western authority Don Hedgepeth crafted this lovely celebratory tome on the 50th Anniversary of the American Quarter Horse Association. The origins of the AQHA trace back to America's ranching and racing roots. This book examines those roots and follows the trail of the AQHA through its first 50 years. It is a story of growth and achievement, of dedication and hard work. There are also elements of controversy and conflict. Writing out the rough times is what made the AQHA strong. This book is more story of horse people than of the horse. Hedgepeth was the perfect choice. He was founding editor of *Persimmon Hill* and was director of the Buffalo Bill Historical Center in Cody, Wyoming. This book, filled with great historic shots of Westerners in Open Road Stetsons, is for anyone who loves the history of the quarter horse, and, let's face it, who doesn't? DH is the man.



The King of the Broncos

Charles F. Lummis
www.amazon.com

This begins a look at the works of one Charles F. Lummis – the Renaissance Man of the West. Charles Lummis (1859-1928) was an author, journalist, editor, photographer, Los Angeles city librarian, adventurer, close friend and Harvard classmate of Theodore Roosevelt and champion of the American Indian. If he was walking around Hollywood today, he would have a screenplay in his back pocket. He walked from Cincinnati to Los Angeles in the winter of 1884-1885 to accept a job on the then three-year-old *Los Angeles Times*. He is the single person who helped re-build the California Missions. This book is a collection of his short stories about New Mexico and we will show more in later issues. The book was published in 1897. Great writing has no expiration date.



RANGE WRITING

Some cowboy poems and writings that have come our way

Finding great used books is always a treat. I came upon this book many years ago as I have been a long-time admirer and student of Charles M. Russell's art. Joe DeYong, another favorite, was the only apprentice Russell had and CMR treated him like a son.

Imagine my pleasant surprise upon finding this book in the stacks of a long-gone used bookstore with a note attached that said simply, "inscribed." The writing of Joe DeYong that appears on the inside cover is a unique look into the relationship these two great Westerners had with one another. BR



" My Years With Charlie Russell "

BY

Joe DeYong

S

While I could always draw well-enough as a kid to take the ability for granted, I had no particular idea of ever becoming an artist. In fact, handling young horses and "follerin' after cattle" were my main interests in life! And I wasn't looking for anything better!

Until, just before my nineteenth birthday, a definite trick of fate - in the form of an attack of Cerebro-Meningitis, which left me totally-deaf - turned me to painting and modelling, just to KILL time.

Having been an admirer of the work of Charlie Russell - the cowboy artist of Montana - ever since I was a ten-year-old, I wrote to him for some pointers on methods and materials in modeling. To which I received one of his now-famous, illustrated-letters in reply.

RANGE WRITING

From then on - further encouraged by his kindly-interest as expressed in a second letter - I was hell-bent to go to Montana. A move that eventually led to my spending ten unbelievable years in Russell's studio; in fact, not only did I work with him, but we often rode together and sometimes camped-together in the high mountains and the still-unfenced, Indian Reservations, where I got to see his country and his people through his eyes.

Of course, there was a lot about those priceless-years that I - in my case free, almost kid-like, way-pretty-much took for granted. Until ... one beautiful, fall day, when the frost had turned the aspens to yellow and gold, he simply set-out on his high-lonesome and, traveling slow and steady - as was his way - rode out of sight over the skyline!

Always far-better mounted as he was, I'd often found it hard to stay in sight of his dust (in ART and in LIFE!) so that, even though I steadily dogged-his-tracks, I could never catch up with him again. And while he wasn't the sort to just ride off and leave a friend on his own, that way, I finally realized that he was crowding a deadline ... with the end of his trail timed and measured!

And now that I - a good eight years older than he was at that never-to-be-forgotten time - find myself following a steeper and steeper trail, I sometimes look forward to what may lie beyond that high pass that is said to cut a notch in those snow-capped mountains that lie straight-ahead.

Will the colors of that far-country be as bright?
Will the range still be unfenced, and
None of the old trails plowed-under?
Will the same old friends gather-together at night
- to share the warmth of the camp-fires light?
Sometimes, I can't help but wonder!

Sincerely,

Joe DeYoung
S

For Joe Crow, Jr,
and his good wife, Rose Mary.

Hollywood, California
July, 28, 1963



A Completely Gratuitous Photo of the Ultimate Quiet Cowboy, Gary Cooper



Gary Cooper had a long and distinguished career, famously as the Honest Joe of Frank Capra's *Mr. Deeds Goes to Town* and winning an Oscar for *Sergeant York* in 1941. In *High Noon*, he found his perfect role in Will Kane, his dogged taciturnity leading to the performance of his career. Will Kane understood his duty and did not turn away from it. Something our elected officials today could learn from.

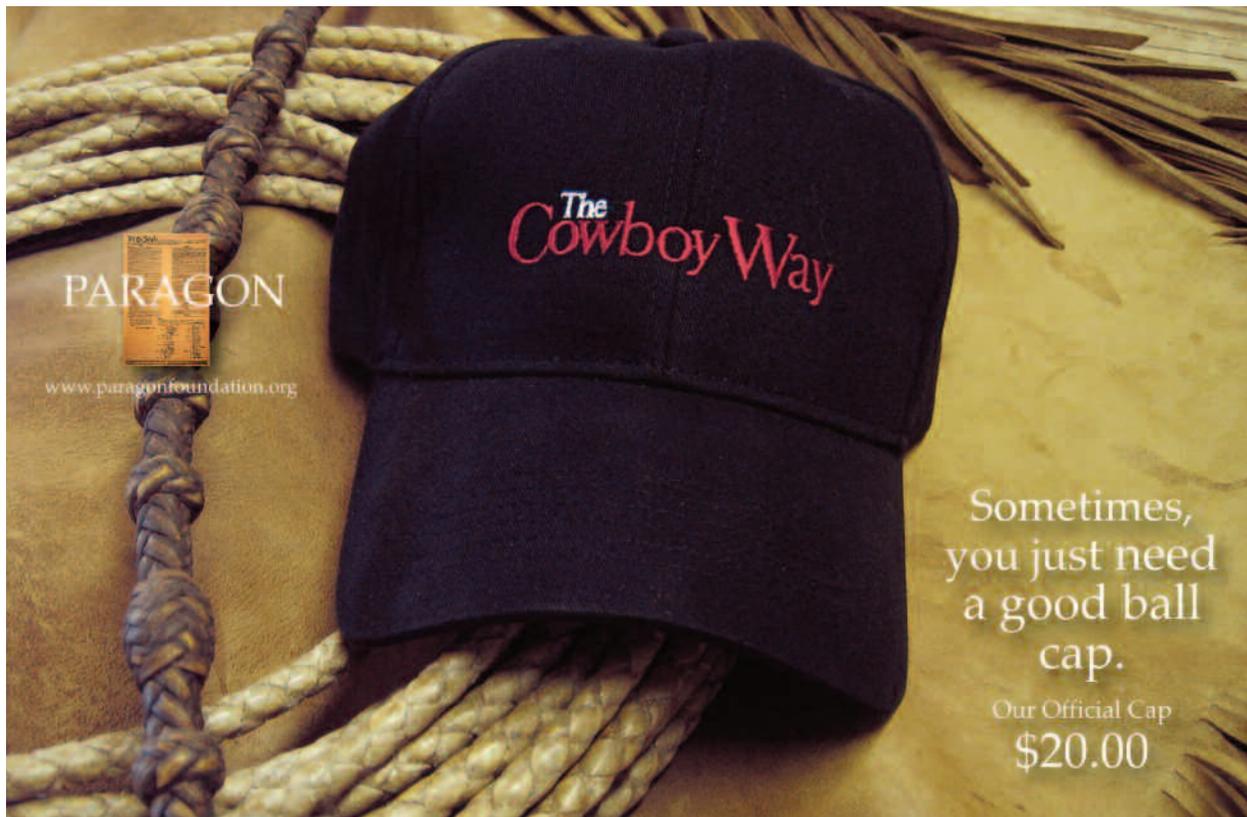
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OUT THERE



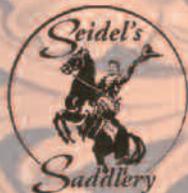
For many parts of the country, this has been a pretty rainy year. Seems funny to say now after such a hot summer – over thirty days in Texas with triple digit temperatures. But here, in this lovely photo by Montana saddle maker Chas Weldon is abundance along the Yellowstone River, somewhere towards the end of June. It may not be grass high enough to “tie across your saddle,” but it’ll do.

Keith Seidel

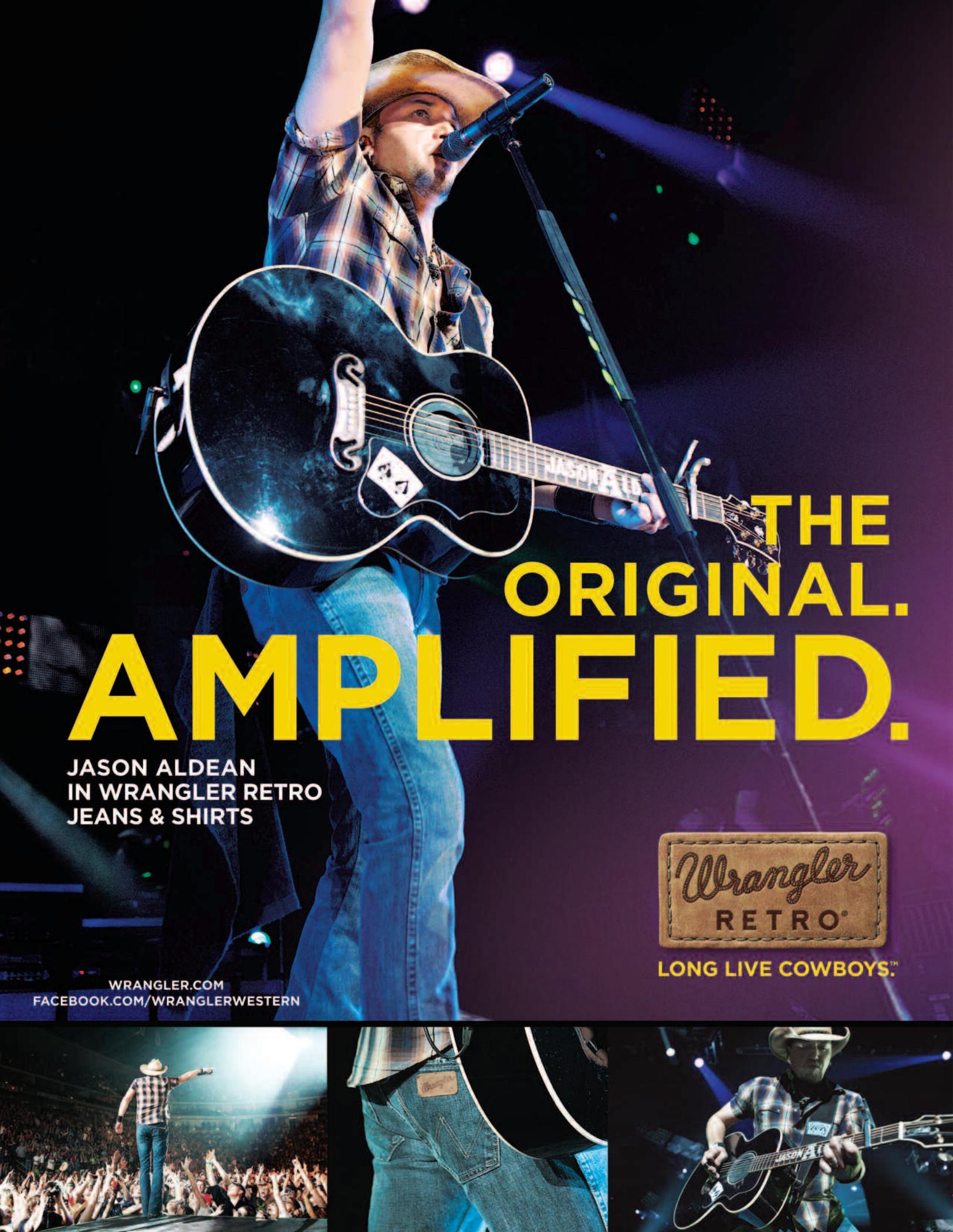


By hand and heart.

Swells, skirts, and rigging are all combined into one piece of leather without seams. The seat is recessed into the swell---a Keith Seidel signature.



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