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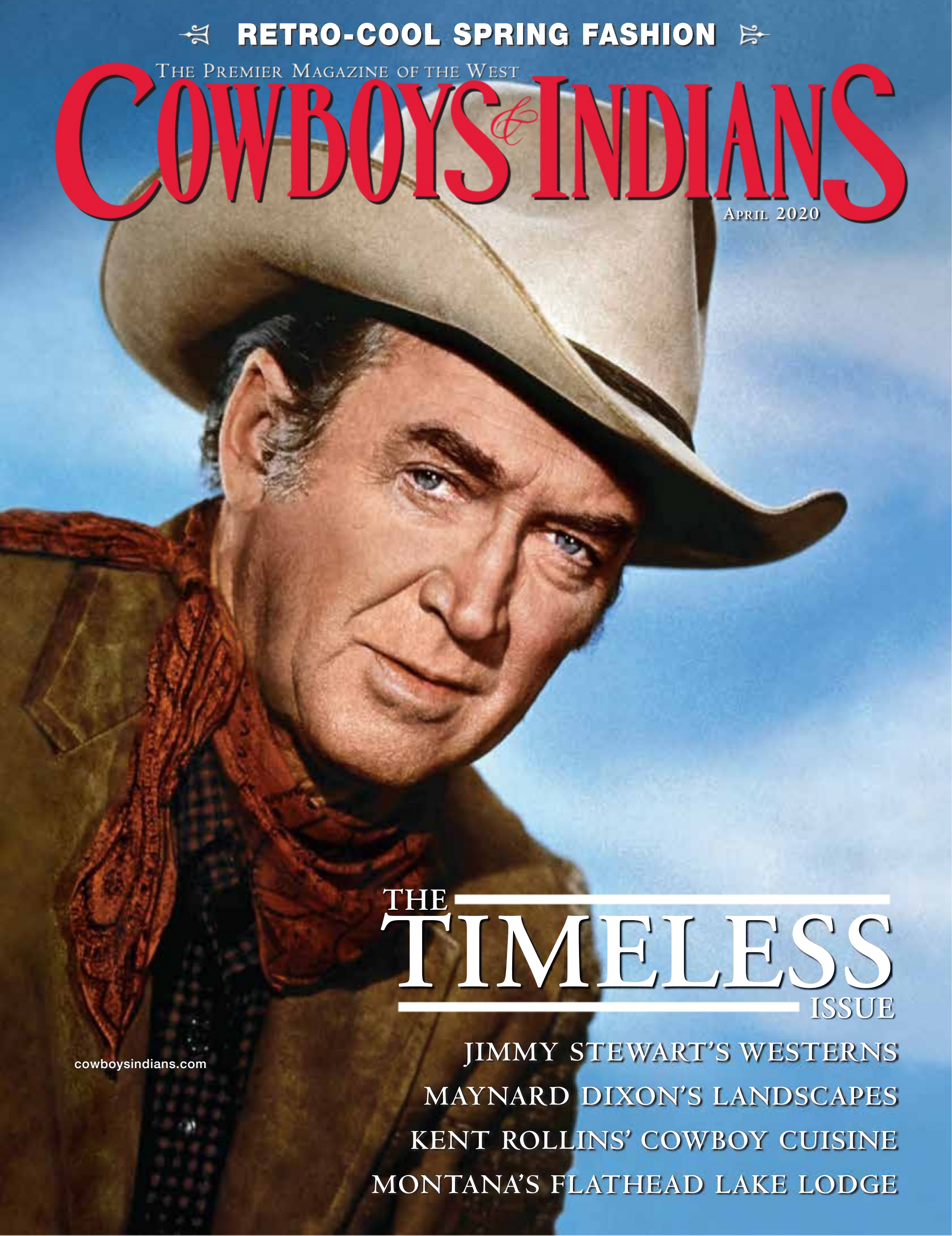

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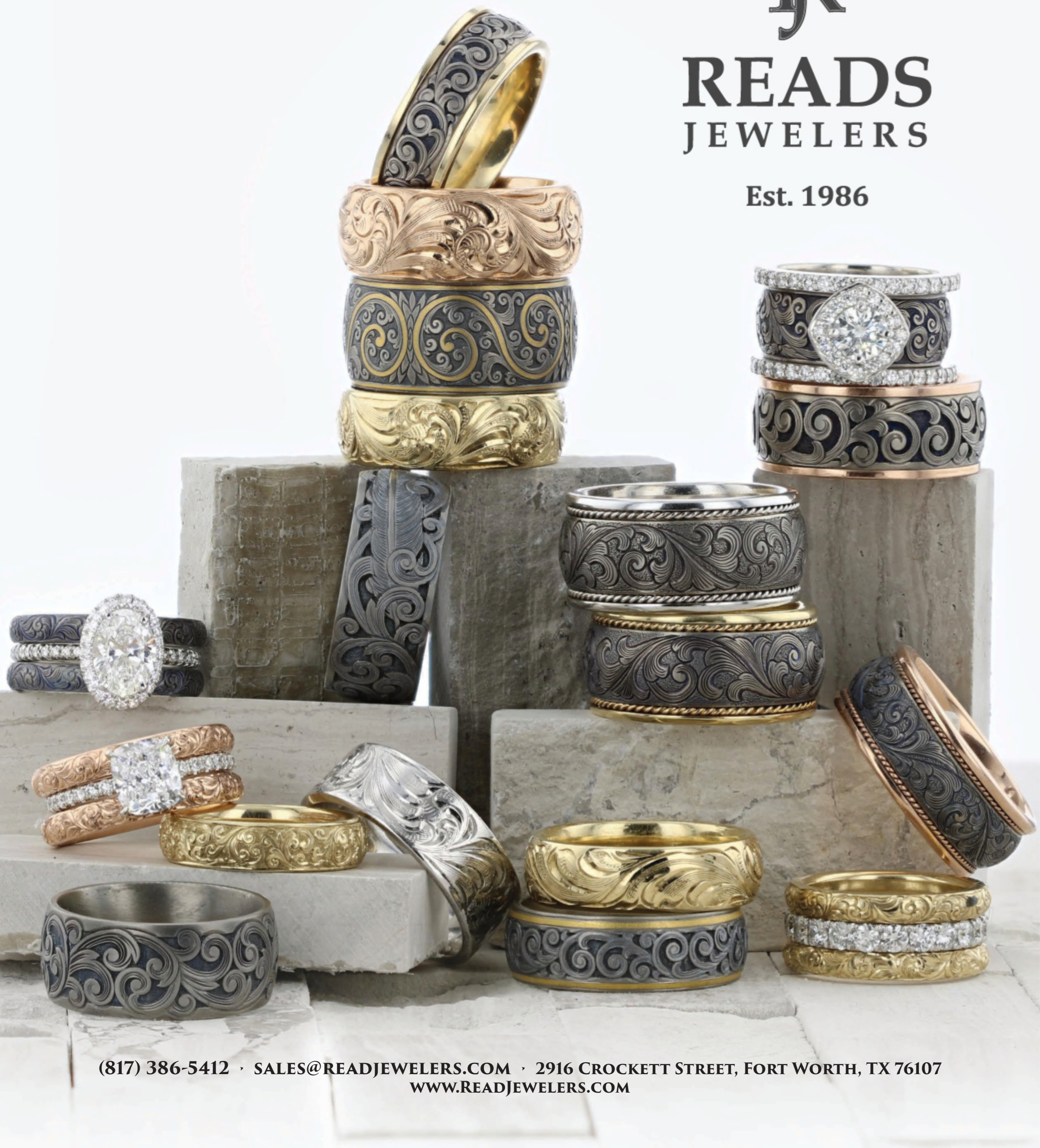

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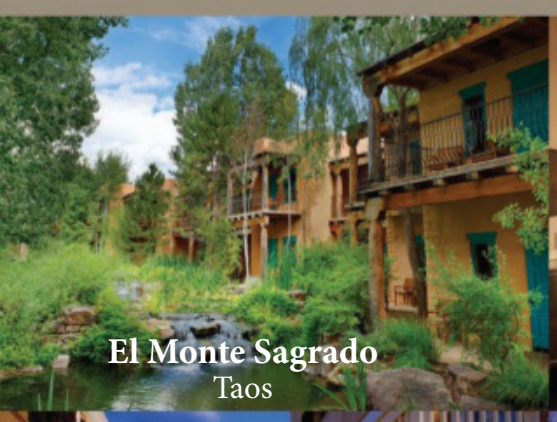

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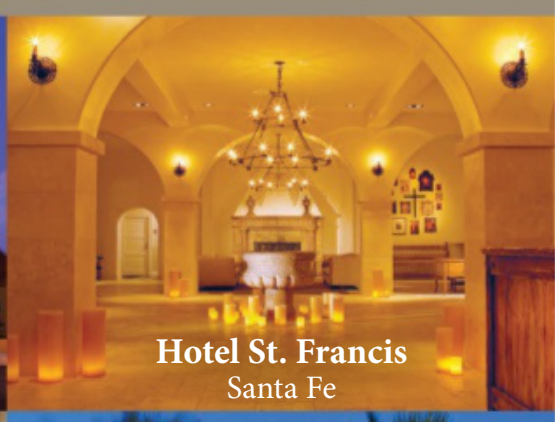

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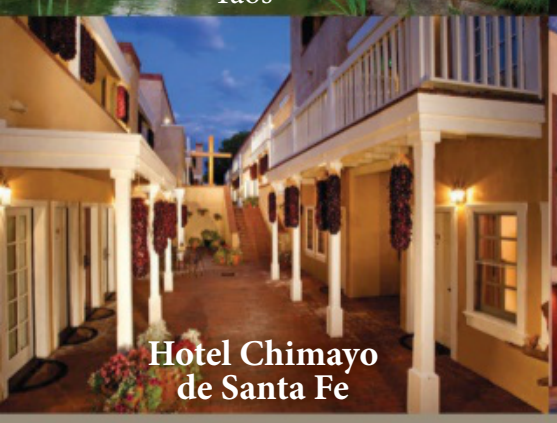

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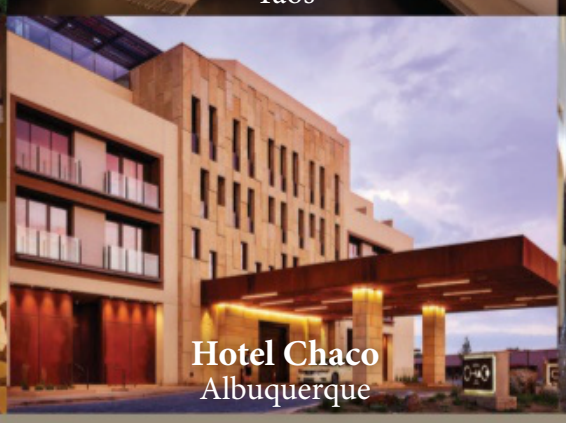

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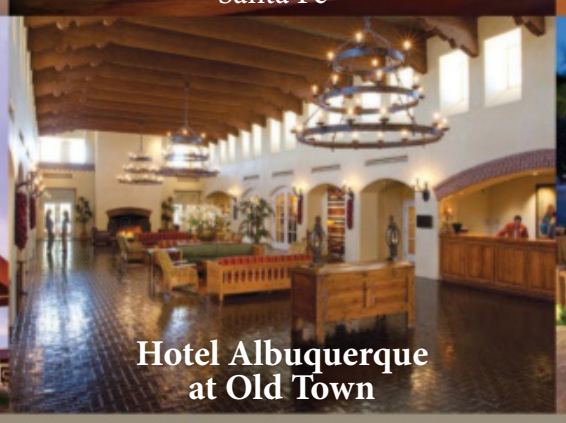

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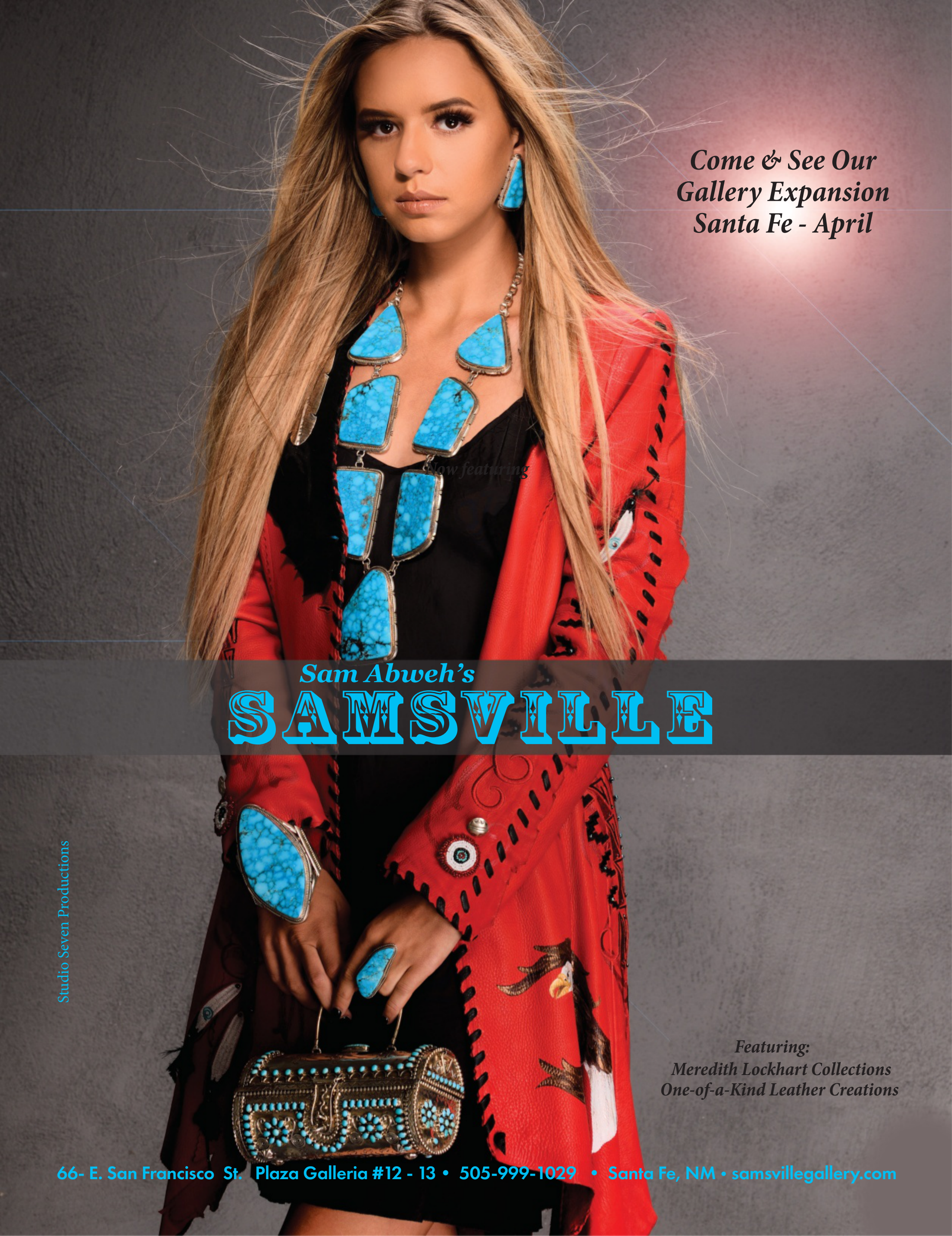
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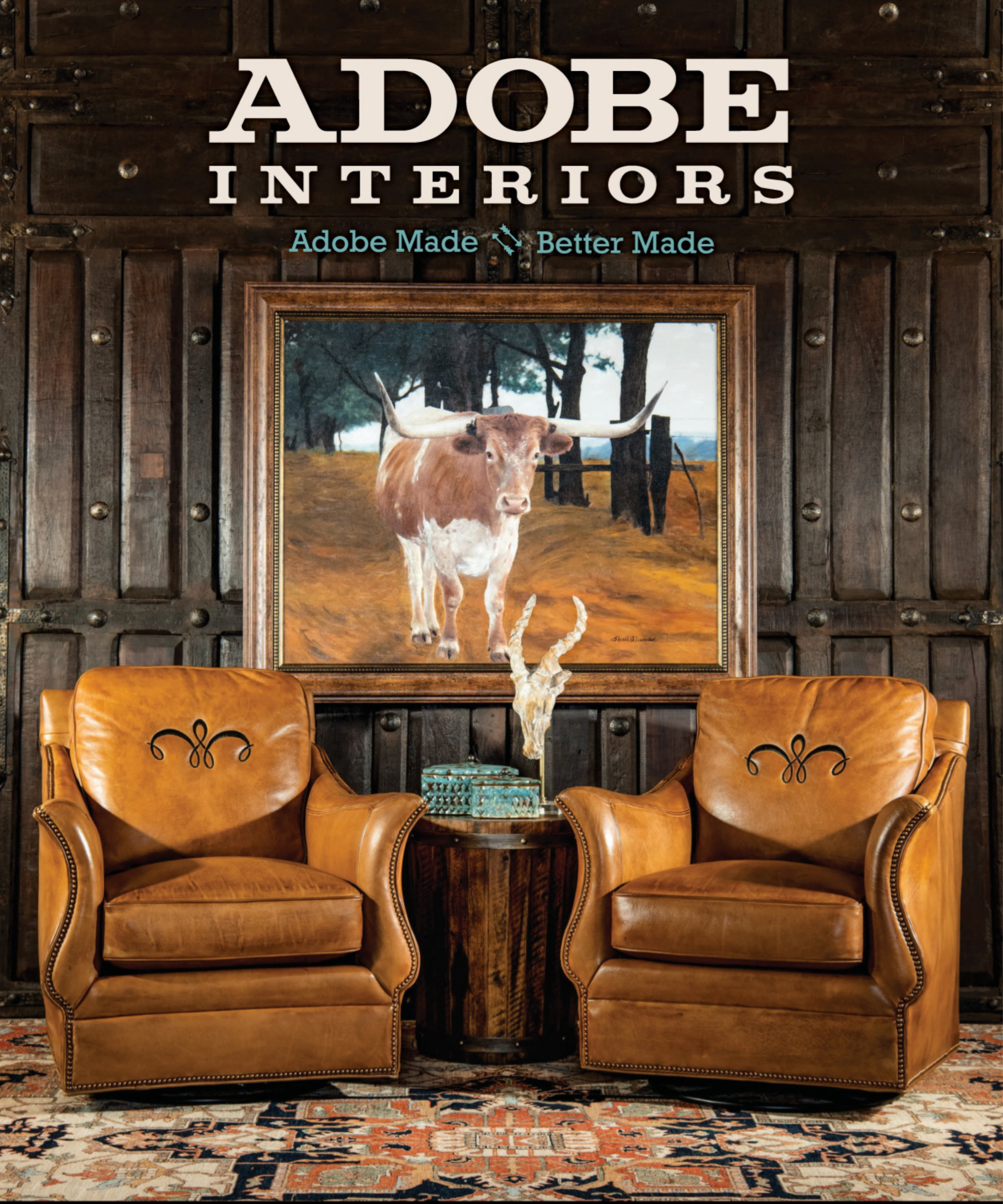

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APRIL 2020 FEATURES

104 SPRING FASHION: THE NEON WEST

Built for Bob Wills and once managed by Jack Ruby, the historic glitz and grit of Dallas' Longhorn Ballroom made a perfect backdrop for the *C&I* spring fashion shoot.

Photography by Dixie Dixon

ON HIM: Leland 10X straw hat ($120), resistol.com. George Strait Collection patterned button-down ($50), wrangler.com. James raw denim straight-cut jeans ($99), kimesranch.com. Canvas and leather travel bag ($319), wrtravelbags.com. ON HER: White Buffalo turquoise squash blossom and earrings set ($1,595), highplainsjewelry.com. H Bar C Ranchwear embroidered bolero jacket ($198.50), maverickwesternwear.com. Neon desert graphic tee ($24), wrangler.com. Navajo White Buffalo and Royston turquoise cuff ($795), highplainsjewelry.com. Stargazer trouser jeans ($79.95), ariat.com. Sonora wool crossbody fringe bag ($355), mjleatherdesigns.com. Poly star floret Italian leather boots ($299), fenoglioboot.com.

74 FAITH, FAMILY & THE FEAST
Cowboy cook Kent Rollins and his wife, Shannon, still prefer an iron skillet and an open fire, and they wish everybody would slow down and remember what life was like during simpler times.
by Ellise Pierce

84 MAYNARD DIXON
Dixon's iconic paintings of the land and the times form the backbone of the major exhibition *Maynard Dixon's American West* at the Scottsdale Museum of the West.
by Dana Joseph

92 COVER STORY: JIMMY STEWART
One of the most honored and beloved stars in film history, screen legend Jimmy Stewart came back from World War II a changed man who would change westerns.
by Ron Soodalter

130 ADVENTURE
Banff National Park is Canada's oldest national park, and its "Big 3" downhill ski areas remain the epicenters of the Canadian Rocky Mountains.
by Jordan Rane

ON THE COVER:
Jimmy Stewart in the 1952 western *Bend of the River*. Photography: AF Archive/ Alamy Stock Photo

PHOTOGRAPHY: DIXIE DIXON

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DEPARTMENTS

59 ART GALLERY
The legacies of Winslow Homer and Frederic Remington converge. Gerry Quotskuyva carves a massive katsina using an ancient cottonwood root.

66 REAL ESTATE
Terry Bradshaw puts his beloved Oklahoma ranch on the market, saying it's time for someone else to enjoy it as much as he has.

70 SHORT HISTORY
A quick but fascinating primer on Billy the Kid—the man, the myth, the legend.

72 OUTREACH
Wes Studi fills us in on a video series he's done to help a Native-focused charitable organization.

124 DUDE RANCH
Celebrate 75 years of wilderness and freshwater wonder at Flathead Lake Lodge, Montana's historic guest ranch.

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C&I Movie Awards

This year's Golden Globes and Oscars lacked the westerns and Native stories we prefer. However, the third annual *C&I* Movie Awards did not disappoint. Visit cowboysindians.com/movieawards to find out who took home our top prizes.

Chuck Wagon Bites

Your mouth will be watering after reading Kent Rollins' recipes on page 74. Search the chef's name at cowboysindians.com to find more on his methods, including the instructions for a chuck wagon holiday meal he curated just for us.

Best Of The Ballroom

Discover the history of the Longhorn Ballroom on page 104, then head to cowboysindians.com to listen to a playlist of original recordings from the neon-filled venue's storied past.

An Email A Week ...

... can keep you informed of all the biggest goings-on in the American West. Sign up for The Post, *C&I*'s weekly eNewsletter, at the bottom of our homepage, and get fresh takes on everything we cover every Wednesday in your inbox.

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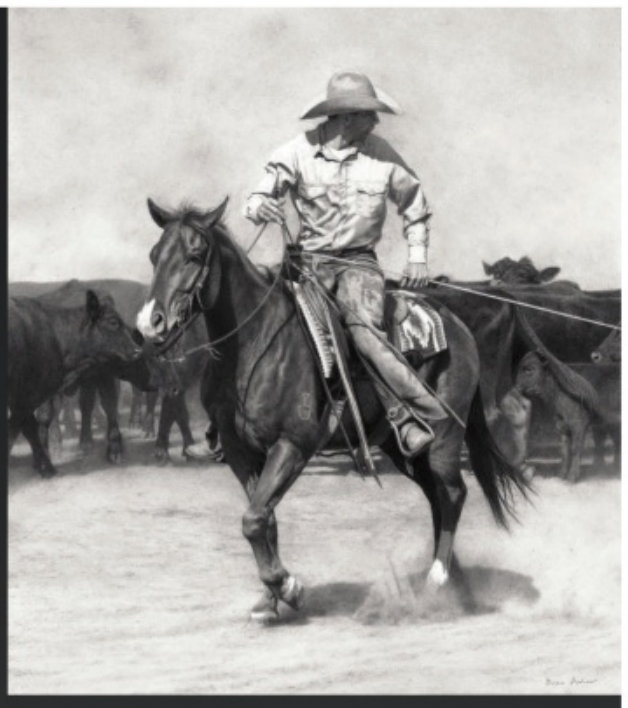

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Contributors

THE WEST, WITH ITS RHINESTONE COWBOYS, MAJESTIC LANDSCAPES, AND LEGENDARY CRAFTSMANSHIP, NEVER SEEMS TO GO OUT OF STYLE.

Sherry Monahan, writer
"Oasis at Death Valley," page 68

Vintage hotels, restaurants, and bars connect travelers with a place's history. Those who want to experience what it was like to eat, sleep, or drink in the past can "time-travel" by visiting some amazing historic places. Businesses who do this keep alive this spirit of the past that everyone can enjoy.

Monahan has written for True West *magazine and* The Tombstone Epitaph *and is the author of 15 books, including* The Cowboy's Cookbook, Frontier Fare, Taste of Tombstone, *and* Tinsel, Tumbleweeds, and Star-Spangled Celebrations.

Dixie Dixon, photographer
"Neon West," page 104

The "Neon West" is experiencing a huge revival right now—fashion shows have been exploding with Western-themed collections featuring denim tuxedos, pearl-snap shirts, fringed leather jackets, purses, and rockabilly boots. Pop stars, filmmakers, and musicians have been returning to their country roots and adding to this new, Old West-meets-neon kind of vibe. Neon signage itself is still one of those art forms that cannot be mass-produced, so it ultimately seems to be a symbol of authenticity that captures that mysterious glow of the future.

Dixon's work has been featured in campaigns for Nikon, Disney, Virgin, and Kathy Ireland. Find her book Fashion & Lifestyle Photography *at Amazon or Barnes & Noble.*

Kimberly Field, writer
"Natural Forces: Homer and Remington," page 59

Western art has the power to call us home to places we've never been. It conjures sweeping landscapes of breathtaking beauty imbued with mystery and wildness. From the romanticized image of a bronco buster to a thousand-year-old ceramic pot made by Native hands, artists tell stories in Western art—stories that become our stories. The frontier will never be closed, nor will artists ever cease to express the essence of the West.

Kimberly Field writes on Western arts, culture, and archaeology for a variety of regional and national magazines and scholarly journals. She is the author of several books of Western history.

PHOTOGRAPHY: SHERYL MARIE PHOTOGRAPHY, MISSY DIXON, MICHAEL FIELD

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Coming Around Again

By Hunter Hauk

EVERY TIME I RING UP MY FOLKS, WHETHER we're discussing deep stuff or wading in the shallow end, I always come back to one question. I never forget to ask.

"What did y'all eat today?"

I don't know why I keep asking. Maybe I miss my mom's cooking. Maybe I'm seeking ideas for my own kitchen. Maybe I'm just hungry.

They always oblige and regale me with a dinner recap. Occasionally they hit the regular haunts in their East Texas town—down-home burger places with free slow-cooked beans, Tex-Mex staples, fried catfish platters, and the like. They often put together a meal in their own home that could rival one from any award-winning Southern cooking joint. But when days get busier, they tend to keep it simple.

"I pulled a bag of zipper cream peas out of the freezer, made cornbread in the skillet, cut up a tomato, and that was it," my mother will say, almost taken aback by her own no-frills approach. But I've been with them on days like that and have eaten heartily. It's the kind of plate I would return to any time.

I feel a similar pull toward the familiar when figuring out what to wear in the insanely unpredictable weather of a Texas winter. My gaze rises and dips across whatever selection of clothing happens to fit me at the moment, and I inevitably land on a trusty denim jacket whose design and cut haven't changed for generations. But it goes with everything, it keeps me warm enough, and it holds me together in a way that other jackets just don't.

Seemingly insignificant choices help to maintain me—always have. Blessed to live in a media landscape with endless on-demand choices, I'll fend off anxious inner voices or unpleasant daily occurrences with an unimpeachable sound or vision. Emmylou Harris' voice. Almost any movie starring Tom Hanks. A breathtaking landscape painting or—shameless plug alert!—a compelling photo from the pages of *C&I*.

There's a place for new and novel, to be sure. But don't knock the rush of contentment you feel from watching old classics, eating comfort food, or returning to a travel destination that's teeming with happy memories.

When something is timeless, it's not altered in importance or in spirit by the ticking clock of history. It stays the same no matter how much you change. When you come back to it, you reset. You remember who you were and still are.

Cornbread never tastes so good as when it's out of my mom's skillet. The comfy denim jacket remains the defining item of my otherwise inconsistent personal style. The soul-healing music, movies, and destinations I return to again and again all carry burned-in impressions of dear friends. Those are some of my touchstones.

In this special "Timeless" issue, we hope you'll be reminded of some of yours.

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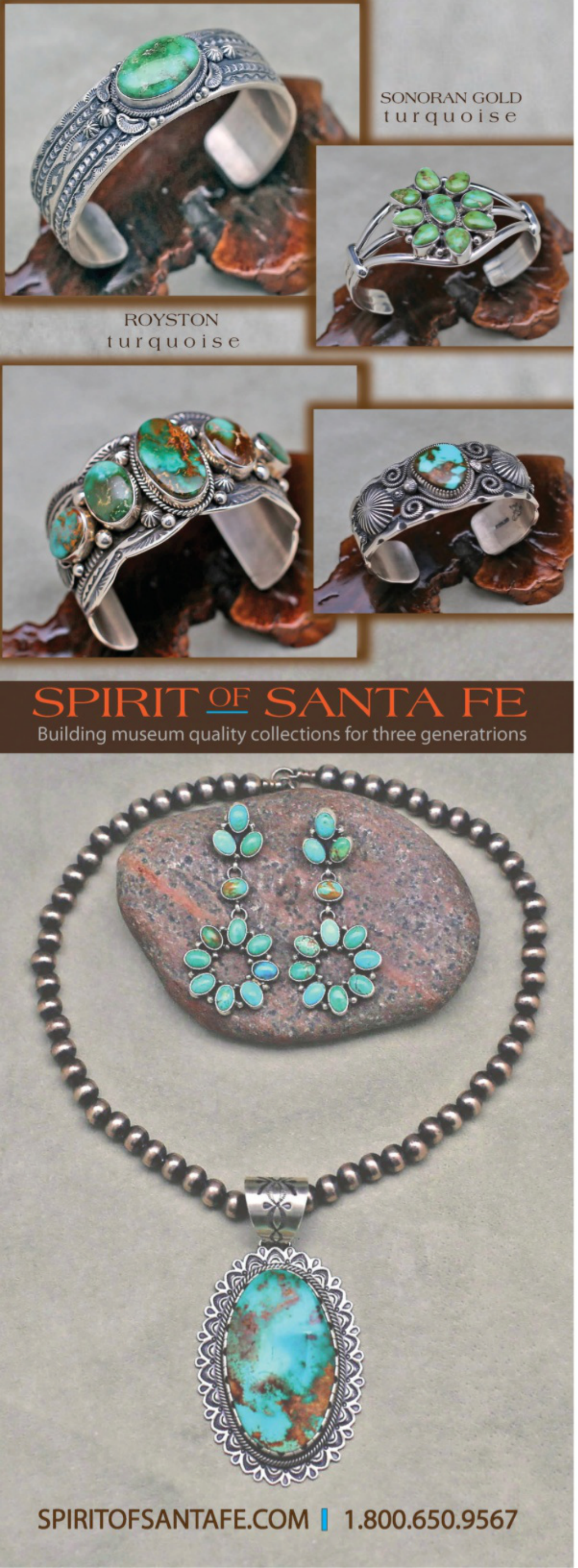

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INDIANS

Praise for the Pioneer Woman

Excellent cover and article on the Pawhuska Pioneer Woman and her success. She still makes unannounced visits to the Mercantile and will stop and visit and even sit down with visitors, thanking them for coming. The Drummond family is very active in the local school sports teams, plus their church. Her businesses are closed Sundays. ... Also note that 40 miles west is Ponca City with the original Pioneer Woman Museum and Statue, a bronze statue dedicated to the frontier women who helped with the great Western expansion in the 1800s. Thanks from a longtime reader and subscriber, and Pawhuska, Oklahoma, native.

—Jerry Swiggart, Hideaway, Texas

Back to Buffy

I was very pleased to read a profile of one of my favorite singer-songwriters, Buffy Sainte-Marie, in the January 2020 issue. She is enjoying a resurgence as of late as this generation discovers her catalog of work. For example, I was beaming when I heard her cover of Joni Mitchell's song "The Circle Game" used in a prominent scene in the latest Quentin Tarantino movie, *Once Upon a Time... in Hollywood*. I hope to see more profiles of Indigenous artists in future issues. *—Jim St. Clair, Gaston, South Carolina*

She's Thinking Strait

How can I get the back issue with George Strait on the cover?

—Luci McFadden, San Angelo, Texas

From editorial director Hunter Hauk: Hey, Luci, we've featured King George on our cover multiple times in the last couple of decades, but the two most recent—July 2013 and November/December 2018—are available for purchase at cowboysindians.com/shop. Click on "Back Issues." Happy reading!

Which faces and places do you want to see most in an upcoming edition of C&I*? Write us at mail@cowboysindians.com and let us know!*

Errata

A photograph of hoop dancer extraordinaire Cody Boettner on page 130 of the January 2020 issue was missing a credit. It was taken by Joanna Proffitt.

—The Editors

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HEIRLOOM COOL

In 2020, the fashion industry drives forward at breakneck speed. What is touted as a must-have item for the season becomes old news the second it arrives on your front doorstep. As trends rise and fall with each passing minute, our hearts long for simpler times.

Instead of trendiness, we seek out timelessness. We pine for the days we looked forward to Grandfather handing down his beloved watch or Mother entrusting us with her precious fur coat. Living the Western lifestyle means holding heirlooms of our heritage close to our hearts. Our roots are still evident in the best of modern Westernwear, as it seamlessly meshes with the enduring styles of yesteryear.

Read on to discover ageless items that will accentuate your style for years to come.

—Andrea Thorp, fashion editor

BLUE BARRETTE

Turquoise stones set in silver add elegance to any hairstyle. Turquoise and silver bobby pin ($120), **mudlowery.com**

INTRICATE DETAIL

Mother of pearl and 14-karat gold complete this heirloom-quality timepiece. Model 1930 Overlay watch ($23,350), **montanawatch.com**

COWGIRL COUTURE

Swirled floral tooling and buckstitch create a Western handbag worthy of daily wear. Hand-tooled leather handbag (contact for price), **juanantoniohandbags.com**

PHOTO © BOB WADE.COM

ANTIQUE BEAUTY

Inlaid stones tell an intricate story about this pendant necklace. Drum Dancer antique pendant necklace ($1,400), **topazspiritjewelry.com**

WESTERN ESSENTIAL

A quality straw hat is imperative in the Western closet. Lexington straw hat ($120), **stetson.com**

RETRO RAG

Red polka dots add playfulness to a silk wild rag. Red Dot wild rag ($66), **cowboywildrags.com**

FRINGE FUN

Ombre fringe puts a fresh twist on a classic boot. The Spirit Animal shortie boots ($294.95), **laneboots.com**

ROCKIN' B CLOTHING

When it comes to the resurgence of retro Western fashion, many consider Jess Snell, founder of Rockin' B Clothing, to be a thought leader. Well-versed in the style catalogs of eras past, Snell pays homage to Western style icons from every walk of life with her handmade pieces. In addition to her two fashion design degrees, Snell served as the creative director for the iconic Nudie's Rodeo Tailors, inspiring a relaunch of the brand while creating custom attire for Western trendsetters and celebrities alike. She has since come back to exclusively designing for her brand, now outfitting stars such as Kacey Musgraves and Morgane Stapleton in her own label.

Inspired by the spirit of cowgirls past and present, Snell carries the flag for Western heritage by honoring the roots of America—blending design influences that established the significance and authenticity of Westernwear. Utilizing her design knowledge and love for influential women from every generation, Snell creates flattering, feminine pieces worthy of a Western capsule wardrobe.

Rockin' B Clothing has a ready-to-wear line chock-full of timeless pieces, but also provides a bespoke service, which allows you to custom order a one-of-a-kind design. **rockinb.clothing**

PHOTOGRAPHY: (ALL IMAGES) COURTESY VENDORS

TEXI BOOTS

When Michelle Pitre, founder of Texi Boots, set foot onto her entrepreneurial journey, she was armed only with courage and a sketch. Fast forward to now and Pitre has grown her dream from one sketch to an entire line of classic cowboy boots with her original, personal touch—pink soles. The Texi boot line consists of Pitre's first design, the Original Pink Sole (right), which is crafted in a classic silhouette. Texi also offers a more cutting-edge option in the laser-cut Fly Girl style. No matter your preferred look, you'll slip into a pair of Texi boots feeling good about what they represent: believing in female entrepreneurs. While fun and different, the pink sole holds a higher meaning to Pitre beyond fashion. The pink sole philosophy stems from her dream of creating a supportive community of female entrepreneurs and dreamers alike who are following their unique visions for their lives. **texiboots.com**

—*Andrea Thorp*

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THE OPEN RANGE

STANDOUT MENSWEAR

The modern cowboy favors individuality in his wardrobe choices. Between the rise of custom-made pieces and expanded design options, it's easier than ever to create a signature style. Add a little pizazz to your look with these bold options.

Indian tooled vest ($2,450), alanmichaelusa.com. Custom beaded leather sports coat (contact for price), rodeoreadyshop.com. Red full-quill ostrich boot ($500), fenoglioboot.com. Buckle Bunnies short-sleeve button-down shirt ($79), aloharodeo.com.

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THE OPEN RANGE

INSPIRED BY ICONS

Designers are paying homage to country music songbirds and women of the silver screen from decades past—true Westerners who have solidified their unique signatures on modern fashion.

Dime Store Cowgirl hat ($155), charlie1horsehats.com. Vintage Zuni petite point turquoise squash blossom ($3,800), doubledranch.com. Antique sterling silver and turquoise leather cuff ($600), kirpachbrayclets.com. Beverly turquoise cowboy boots ($375), cityboots.com. Vembrement Swarovski crystal embellished jacket ($4,500), store.kippys.com.

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THE OPEN RANGE

Western Storefront

Classy Cowgirl Co.

Western fashion has caught fire as of late, and everyone is looking to get the iconic style while it's hot. Tammy Williams, founder of Classy Cowgirl Co., took notice of this demand but saw nowhere to turn for sought-after fashion in her small Oklahoma community.

"The closest shopping is 45 miles away, and it's all chain stores," Williams explains. With scarce shopping options, Williams began to curate her own unique look, blending classic and trendy Western influences that caught the attention of those around her. "If George Jones and Stevie Nicks had a baby, that would be my store," Williams jokes. "My customers will find everything from cowboy boots to Pat Dahnke dresses that are more rock 'n' roll."

While many boutiques focus on a younger market, Williams fixed her attention on a demographic that was looking to bridge the gap between trendy and practical, and she brought the solution. "Our customers work in an office, are busy with family," Williams says. "They are everyday women who want cute but age-appropriate options."

With interest growing, Williams opened her business in the spare office of a grain elevator, which she outgrew within two weeks. In her next move, she bought a portable shed, from which she shipped orders for three years. Williams' talent for styling and making women feel confident through their clothing spurred Classy Cowgirl Co. to where it is now—a 3,500-square-foot storefront, which it has outgrown again, by the way. Williams is also making a big splash far beyond Oklahoma, shipping orders all over the globe.

Classy Cowgirl Co., Rural Route 1, Beaver, Oklahoma, 806.339.4751, classycowgirlco.com

Western Storefront

McKinney Outfitters

The high-end fashion shopping experience is evolving. What used to feel like an untouchable luxury for some is now accessible in clients' living rooms, thanks to the hard work of business owners like Emily McKinney, who puts supreme value on creating personal connections with her customers in person and online.

When McKinney and her husband bought their storefront in March, they took on the task of personalizing an established business, which is no simple feat. "The last owner had two successful locations but no online presence," McKinney says. "It was all pen and paper." Growing up in a ranch family, McKinney developed a passion for the Western lifestyle, which gave her the inspiration to connect with her shoppers through an interactive social media presence and engaging website.

McKinney Outfitters specializes in high-end Westernwear that never goes out of style. To demonstrate the quality and versatility of their items, McKinney began doing weekly try-ons for her online audience in addition to personalized style boxes and alterations. "It's all about one-to-one service," McKinney says. "We maintain relationships with our customers and their families."

With an eye for its clientele in mind, McKinney Outfitters offers fashion-forward Westernwear with timeless character. As McKinney elaborates, "Our customers are aware of the Western lifestyle and appreciate it. They are fashion savvy and want to put their best foot forward every day. I want to bring back true style and self-expression through fashion."

— Andrea Thorp

McKinney Outfitters, 120 South Cedar St., Pecos, Texas, 432.445.9313; 121 W. Holland Ave., Alpine, Texas, 432.837.3085, mckinneyoutfitters.com

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PHOTOGRAPHY: PARADIGM STUDIOS

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PHOTOGRAPHY: PARADIGM STUDIOS

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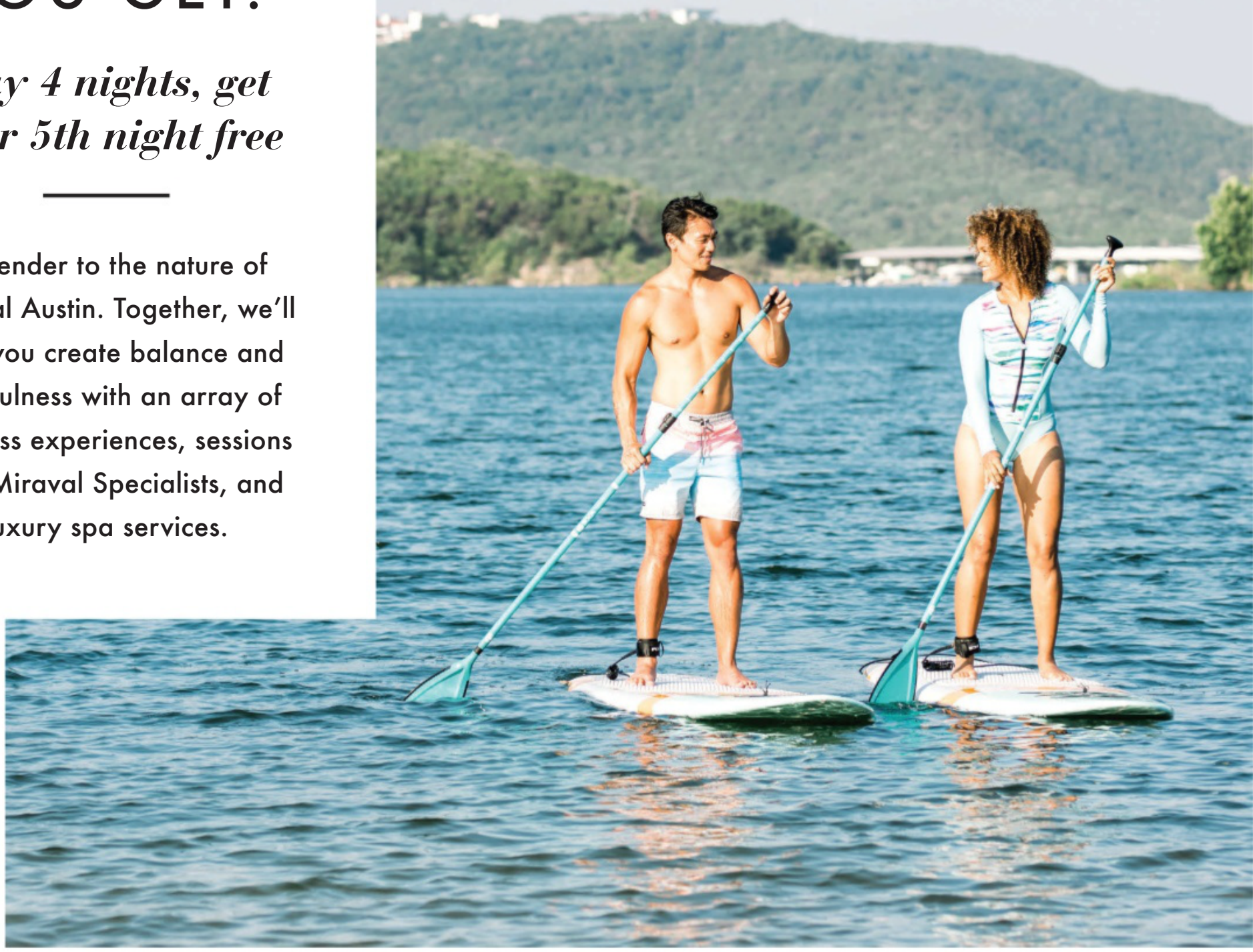

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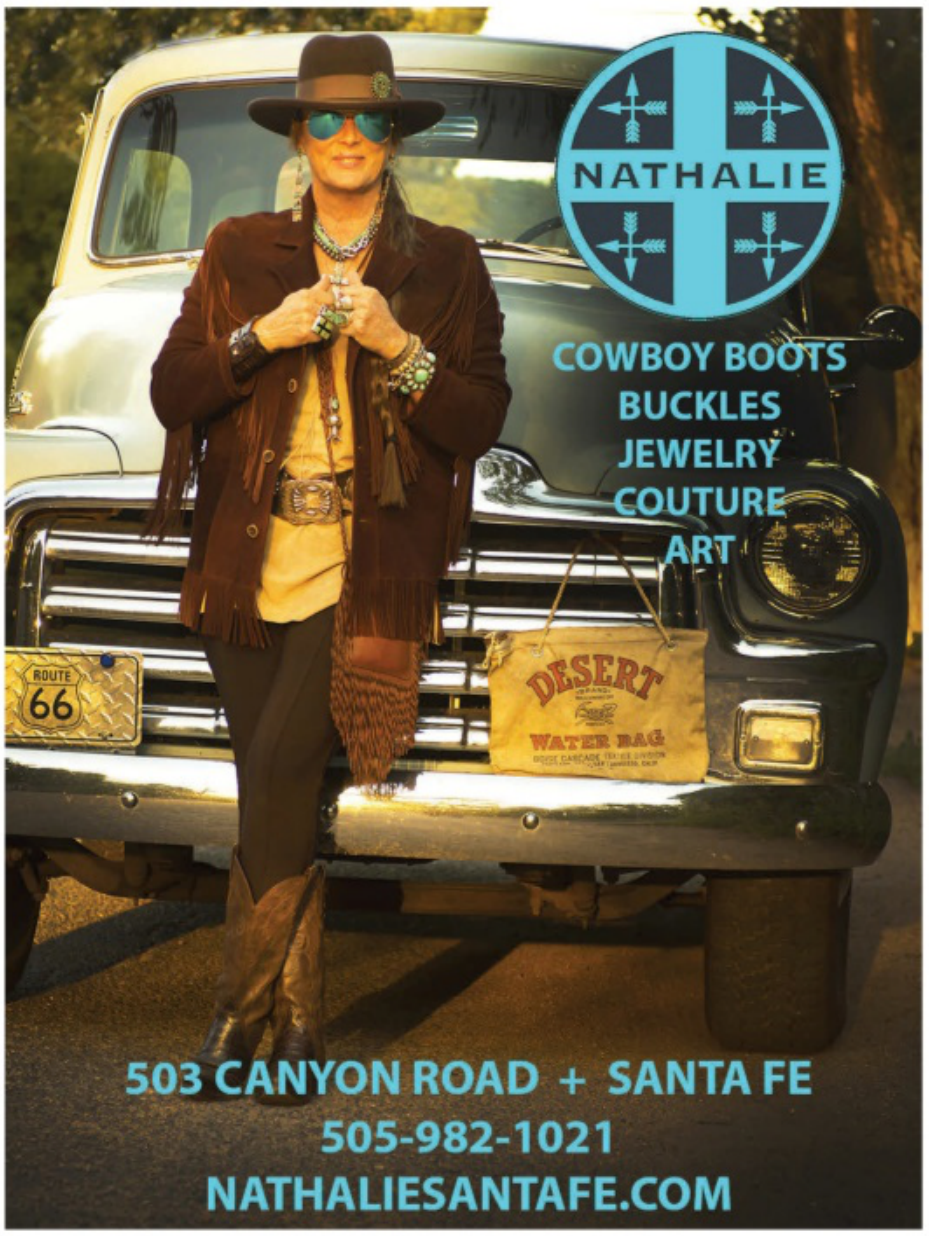


Wyatt McCrea, Diamond Farnsworth, Larry Maurice

Fiddlin' Pete Waltercott, Neil Gelvin

Annual Lone Pine Film Festival

It was all about memories for those attending the 30th annual Lone Pine Film Festival October 10–13, 2019, in Lone Pine, California. Before the showing of Saturday's featured 1971 western classic *The Cowboys*, actor Robert Carradine graced the stage to share some of his fondest moments of the legend John Wayne. During their first scene, Carradine said, he thought it'd be a good idea to tell the Duke how to say his lines. "I guess I was right, because when you watch the movie, he took my suggestion," Carradine said. "But on the day, he took out about 15 minutes of hide on me. ... It didn't go well."

Other highlights included demonstrations from Hollywood stuntmen Diamond Farnsworth and John Moio and a location tour that gave fans the chance to stand right where the Duke did in the 1936 film *King of the Pecos*. **museumofwesternfilmhistory.org**

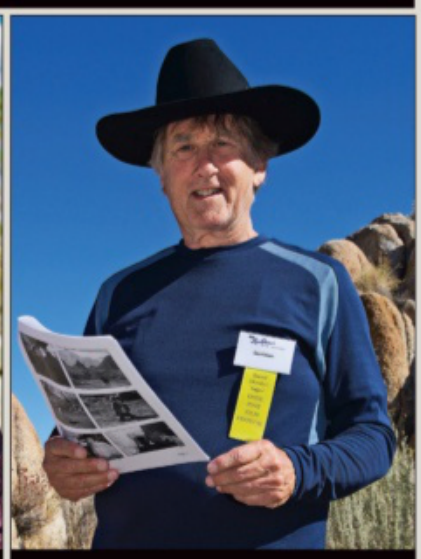
PHOTOGRAPHY: COURTESY MARK BEDOR

Darby Hinton, Michael McGreevey, Rob Word, Robert Woods

Sam, Sandra, and Perry Tyler

Ralph and Sandy Theiss

Jay Munns



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Traditional Cowboy Arts Exhibition & Sale

On October 4 and 5, 2019, artists and patrons gathered at the National Cowboy & Western Heritage Museum in Oklahoma City for the annual Traditional Cowboy Arts Exhibition and Sale. The Traditional Cowboy Arts Association has worked to preserve and promote the traditional crafts of the cowboy culture for 20 years.

During the event, fine examples of saddlemaking, silversmithing, rawhide-braiding, and bit- and spurmaking were on display and up for bid. The weekend also featured seminars, a black-tie dinner, and an autograph party, plus cash scholarships awarded to three up-and-coming traditional cowboy artists.

Sales from the opening weekend topped $275,000, led by a tooled saddle crafted by Idaho artist Cary Schwarz that sold for more than $35,000. **tcowboyarts.org, tcaanationalcowboymuseum.org**

PHOTOGRAPHY: COURTESY NATIONAL COWBOY & WESTERN HERITAGE MUSEUM

Ana Day, Michika Calderon

Elicia Beelendorf, Katie Green

Paula Solice, Richard Garcia, Leslie Alvorado

Frank and Leslie McCabe, Rick and Pam Montgomery

Santa Fe Wine & Chile Fiesta

Chefs, foodies, and film buffs from all over the country gathered in Santa Fe September 22–29, 2019, for the annual Santa Fe Wine & Chile Fiesta. The grand tasting event featured 75 restaurants and 100 wineries, as well as exclusive demonstrations by top chefs, wine and food receptions, and film screenings. Highlights included guest chef luncheons with Santa Fe cooks Allison Jenkins of Arroyo Vino, who served fried chicken and champagnes from North Berkeley Imports, and Cristian Pontiggia of Sassella, who created an al fresco Italian four-course meal at the home of artist Star York. Other highlights included the annual Gruet Golf Classic, film fiesta, and the Live Auction Luncheon. **santafewineandchile.org**

PHOTOGRAPHY: COURTESY DANIEL NADELBACH PHOTOGRAPHY

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The Open Range

Happy Trails

EDD BYRNES enjoyed a fervent fan following during the 1950s and '60s while playing Gerald Lloyd "Kookie" Kookson III, a hipster parking lot attendant who graduated to full partner in a private eye firm, in the TV series *77 Sunset Strip*. During a break from the weekly drama, he costarred opposite two other stars of popular Warner Bros. TV series, Clint Walker of *Cheyenne* and John Russell of *Lawman*, in the 1959 big-screen western *Yellowstone Kelly*. He also earned his spurs as a guest star on such prime-time sagebrush sagas as *Colt .45*, *Sugarfoot*, *The Virginian*, *Alias Smith and Jones*, and the 1969 TV movie *The Silent Gun*. Last year, director Quentin Tarantino cited Byrnes as one of the actors whose lives and careers inspired the Rick Dalton character portrayed by Leonardo DiCaprio in Tarantino's *Once Upon a Time…in Hollywood*. Much like the fictional Rick Dalton, Byrnes attempted to jump-start his stalled career years after the cancellation of his television series by starring in three '60s spaghetti westerns filmed back-to-back in Italy and Spain: *Renegade Riders* (aka *Payment in Blood*), with Guy Madison; *Any Gun Can Play*, with George Hilton and Gilbert Roland; and *Professionals for a Massacre*, also with George Hilton. In 1978, he earned respectful notices for playing a Dick Clark-styled TV host in the movie musical *Grease*. Byrnes died January 8 at age 87 in Santa Monica, California.

CARRIGAN SHIELDS, keyboardist for the country-rock Scooter Brown Band, died December 30 in Nashville at age 30. In a prepared statement, his surviving bandmates eulogized him as "one of the greatest cats to pound those keys," and noted that "his last performance was, fittingly, at the Mother Church of Country Music, the Ryman Auditorium on the Grand Ole Opry. The last song he played was 'American Son,' and he truly is an American Son. Our condolences to his family and all of his friends and fans who have loved him."

MARTIN WEST may be best remembered by movie buffs for his key role as a father who takes violent revenge after a gang member kills his young daughter in John Carpenter's *Assault on Precinct 13* (1976). He also appeared in the controversial 1970 western *Soldier Blue* and guested on such TV series as *Have Gun—Will Travel*, *The Dakotas*, *Temple Houston*, *Gunsmoke*, *The Virginian*, *Bonanza*, and the Tim Conway western spoof *Rango*. West was 82 when he died December 31 in Norwalk, Connecticut.

RENÉ AUBERJONOIS amassed a prodigious number of credits in movies, television, and live theater over six decades, though he likely is most widely recognized for his continuing roles on the TV series *Benson*, *Boston Legal*, and *Star Trek: Deep Space Nine*. The New York-born character actor appeared in several films directed by Robert Altman, including the 1971 revisionist western *McCabe & Mrs. Miller*, and costarred in Maggie Greenwald's 1993 critically acclaimed fact-based period drama *The Ballad of Little Jo*. He also costarred in the theatrical and made-for-TV westerns *Longarm* (1988), *Gore Vidal's Billy the Kid* (1989), and *Los Locos* (1997) and two *Wild Wild West* TV-movie spin-offs, *The Wild Wild West Revisited* (1979) and *More Wild Wild West* (1980). Auberjonois died December 8 at age 79 in Los Angeles.

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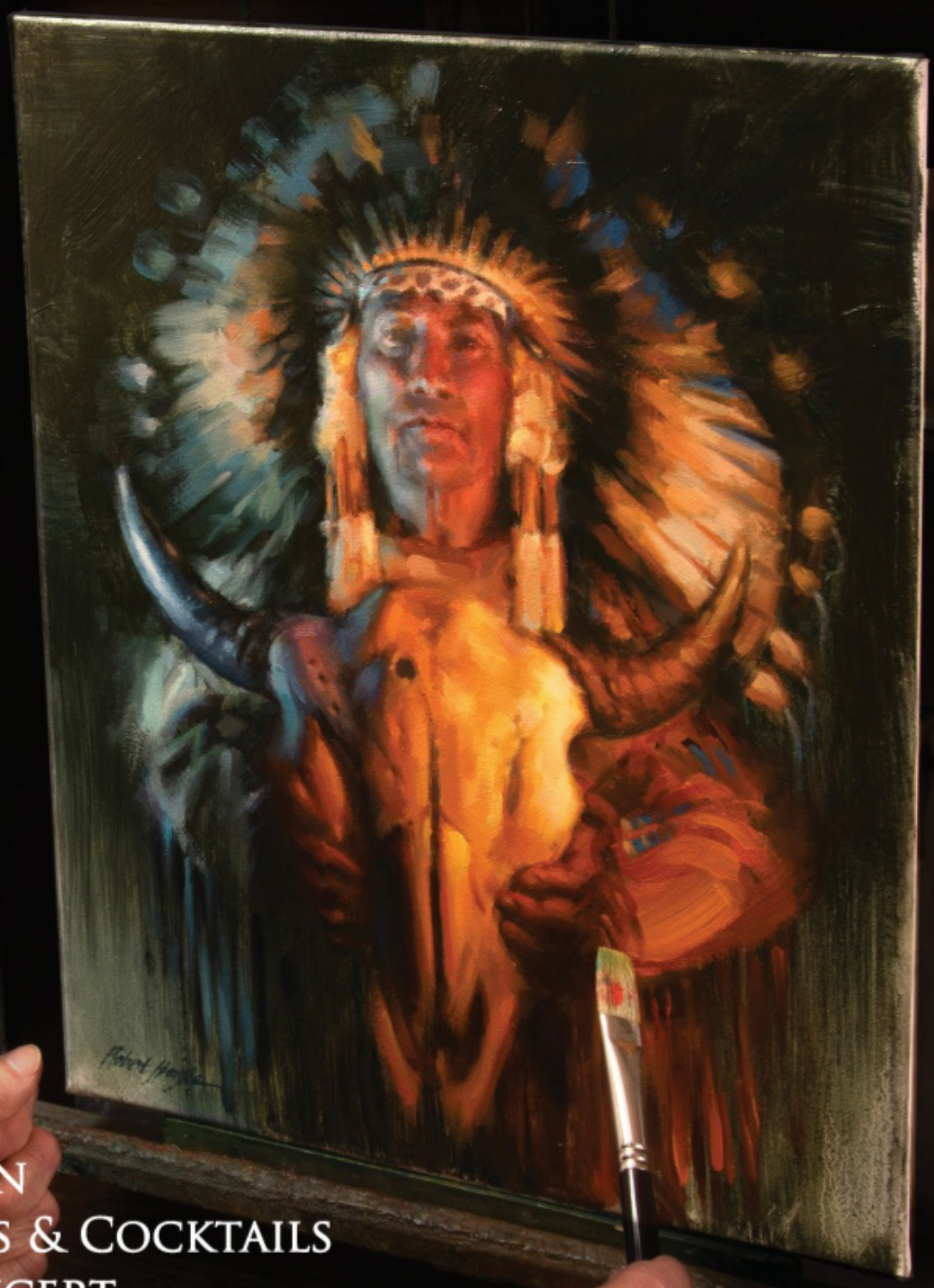

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HERITAGE INN - GREAT FALLS, MONTANA

Natural Forces: Homer and Remington

WINSLOW HOMER AND FREDERIC REMINGTON MIGHT SEEM LIKE AN UNEXPECTED PAIRING FOR A major art exhibition. Homer is perhaps best known for dramatic seascapes and compelling paintings of the Eastern Seaboard, while Remington is indelibly linked to the American West. However, both may be pigeonholed by their success.

Natural Forces: Winslow Homer and Frederic Remington, on view at the Denver Art Museum, delves into the interwoven legacies of these artists thematically and chronologically through parallels in form, techniques, and themes.

Two of America's most acclaimed artists, Homer and Remington painted at a time of precipitous change in the country. "The closing of the frontier brought a sense that unique natural spaces were at risk of being lost," says Jennifer Henneman, the Denver Art Museum's associate curator of Western American art and a co-curator of the exhibition. "The valorization of nature seen in both Homer's and Remington's work was a direct response to the urbanism, modernism, immigration, and industrialization of their time." Rugged individualism and self-reliance were essential American values. Nature inspired awe and appreciation, but also was a force to master. "Nature served as a place to be tested. It was a crucible, it was thought, through which American identity could be formed."

Homer vividly captures the rawness of man-versus-ocean in *Undertow*, his

painting of a sea rescue that celebrates the bravery and masculinity of men against the power of crashing surf. Remington's 1908 nocturne *The Stampede* captures the danger and immediacy of the cowboy's work as riders try to control a stampeding herd amid booming thunder, crackling lightning, and lashing rain. "Nature can be both protagonist and antagonist," Henneman says. While the epic struggle of man in and against nature is a recurring theme for both artists, nature's beauty and peacefulness are depicted as well. There are "profound moments of pause and quietude in the work of both artists."

The largely self-taught artists honed their techniques as war correspondents for *Harper's Weekly*. Homer captured evocative views of soldiers on the battlefields of the Civil War, and Remington depicted the American Indian Wars and later reported from the front lines of the Spanish-American War. Their evolution as artists is seen in their wartime illustrations.

Both Homer and Remington were avid outdoorsmen who found great enjoyment and peace in the wilderness, particularly in the Adirondacks. Remington spent his life in his native New York and hunted, fished, and sketched in the mountains near Cranberry Lake. Homer sojourned at the North Woods Club in the Schroon Lake region to fish and paint from the 1870s until the end of his life.

And both artists found success experimenting with different forms at the height of their careers. Homer's foray into watercolors produced popular works and helped elevate the medium from its

OPENING PAGE (From top): *Dash for the Timber* by Frederic Remington, 1889. *Undertow* by Winslow Homer, 1886.
THIS PAGE (From top): *The Stampede* by Frederic Remington, 1908. *Fox Hunt* by Winslow Homer, 1893.

IMAGES: COURTESY DENVER ART MUSEUM

***The Broncho Buster (Wooly Chaps)* by Frederic Remington, modeled 1895 (cast by 1906).**

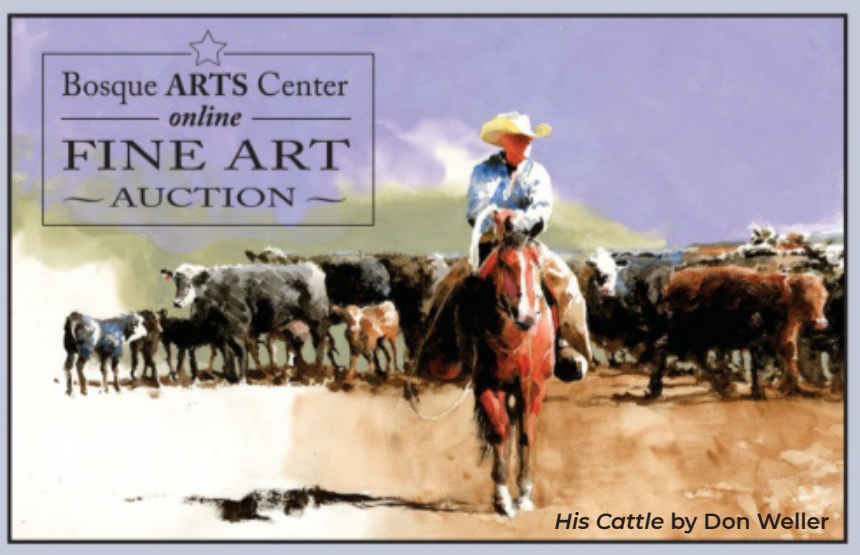
perception as hobby art to fine art. Remington's realistic depictions of a horse's gait were revolutionary. His bronzes brought dynamism to both rider and horse never before seen in sculpture.

Certainly, there were differences between the artists. Homer painted and sold selectively over a 50-year career while Remington's prolific but short career produced a vast and varied oeuvre that cemented his reputation as America's foremost military artist and chronicler of the American Plains.

Though of two generations, they died within a year of each other—Remington in 1909 at age 48 and Homer in 1910 at age 74. "There is no documentation indicating that they ever met, but both sold their work through M. Knoedler & Co. in New York City and had a number of friends in common," Henneman says. Perhaps they shook hands there? "Knowing how connected the New York art world was at the time, it's hard to imagine they didn't know—or, at the least, know of—each other."

—Kimberly Field

Natural Forces: Winslow Homer and Frederic Remington *is on view March 15 through June 7 at the Denver Art Museum and will travel to the Portland Museum of Art in Portland, Maine, and the Amon Carter Museum in Fort Worth, Texas. A 225-page exhibition catalog features further explorations of Homer and Remington by leading scholars.* **denverartmuseum.org**



His Cattle by Don Weller

The Range Colt by Dustin Payne

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Rodeo Road by Greg Kelsey

On display March 20-29 at the Bosque Arts Center in Clifton, TX | Details: BosqueArtsCenter.org | 254.675.3724

Gerry Quotskuyva

BEFORE BECOMING AN ARTIST, ARIZONA-BASED GERRY QUOTSKUYVA (HOPI, YAQUI) PUT HIS KNIFE SKILLS to work as a chef, preparing food for celebrities and on movie locations, including a "grueling but gratifying" gig on Clint Eastwood's *Heartbreak Ridge*. Those skills also came in handy when he worked as an ice carver. All that honing of his handiness with a blade led him to discover his path to becoming a carver. For 26 years, he has followed that path and continues to explore other expressions of his creativity.

"When I started carving, some of my works came from dreams, and those became my contemporary, interpretive pieces," says Quotskuyva, who currently resides in Rimrock, Arizona, where he practices the Hopi way of life. Collectors became aware of his work (several dozen of them own 20-plus of his katsina dolls), as did organizations interested in Native arts that were modern, including the Eiteljorg Museum, which has 25 of his pieces.

For Quotskuyva, art is a spiritual path, and carving is like a meditation. "Hopi artists, as with many Native artists doing traditional works, have to venture out into the beauty of our planet to find the material for their pieces," he says. But that undertaking can be perilous: "I have had many experiences regarding snakes, connecting with Mother Earth through the landscapes and wildlife, or even the geographical conditions one endures in finding materials. The closest I've come to a bad experience, even though the story is fun to tell, is almost sliding off the edge of a cliff at about 75 feet in the air. So the background of our experiences can be the more interesting part of our creations."

By tradition, carving katsinas is to be done with the roots of cottonwood trees—Quotskuyva is presently at work on a massive piece called *Gnarly Root* using an ancient cottonwood root. "You might say [using cottonwood] is an edict. As a rule of thumb, the roots of a tree mirror the tree itself, so it grows deep into the ground with many branches reaching out to soak in the moisture of the earth. To me, the roots also gather the spirit of the earth, and it is our job as Hopi carvers to bring the root back to life, reflecting the spiritual beings of Hopi."

IMAGES: *ASCENSION SHALAK TAKA KATSINA*, MICHAEL THOMPSON; ALL OTHERS COURTESY THE ARTIST

Most of Quotskuyva's wood comes from around the Verde Valley of Northern Arizona. "Most carvers are secretive about where they find the wood, because it is becoming scarce," he says. "We like to find the driftwood that comes about from the harsher storms. The other reason for the preference of driftwood is to protect the live trees."

Hopi cultural practices and being surrounded by unique pieces of wood in his studio inspire him to create. "Sometimes, I have no idea what I want to do with a piece of wood, so it sits in the studio," Quotskuyva says. "Then *bang*! One day I look at the root and it tells me what it wants to be. Sometimes it occurs when I am actually working on the piece, as if it shows its form as I carve. You never know—as an artist, you just have to be open to the messages."

—Michele Powers Glaze

The Art of Gerry Quotskuyva *is on view through April 19 at Amerind Museum in Dragoon, Arizona (amerind.org). You can also find his work at the Heard Museum Guild Indian Fair & Market (March 7–8) in Phoenix; the Sharlot Hall Museum show (July 12) in Prescott, Arizona; Santa Fe Indian Market (August 15–16); and the Museum of Northern Arizona's Hopi Festival of Arts & Culture (July 4–5) in Flagstaff, Arizona.* **gquotskuyva.com**

OPPOSITE (From left): *Sunface/Dawa Katsina*, 21 by 9 inches, 2013; *Ascension Shalak Taka Katsina*, 48 inches tall, 2002. THIS PAGE (From top): *The Gnarly Root Project*, 4½ feet tall, work in progress; *Homeward Bound*, 16 by 19 by 11 inches, 2019.

Through April 5

David Hockney's Yosemite and Masters Of California Basketry

Highlighting how Indigenous and non-Indigenous artists have interpreted Yosemite in visual culture and fine art, this exhibit pairs influential British artist David Hockney with examples of 20th- and 21st-century Mono Lake Paiute and Miwok basketry. Included in the exhibit are works by basket weavers like Lucy Telles, Carrie Bethel, and Tina Charlie as well as Hockney's iPad drawings and rarely shown photographic collages. Heard Museum, Phoenix, 602.252.8840, heard.org

Through April 20

Hank Willis Thomas: All Things Being Equal ...

In the first comprehensive survey of Hank Willis Thomas' award-winning career, the conceptual artist combines familiar images from sports and advertising with histories of art and politics to examine popular culture and how art can raise awareness in the struggle for social justice and civil rights. The exhibit features 70 artworks including photographs, sculptures, and mixed media. Crystal Bridges Museum of American Art, Bentonville, Arkansas, 479.418.5700, crystalbridges.org

Through May 10

Colors of Clay

Considered some of the most significant Indigenous art forms, clay pots, bowls, pitchers, and jars were dominant fixtures in Native American life. This exhibit explores the cultural and regional diversity of these vibrantly colored, precision-sculpted ceramic vessels as well as their continued evolvement and ability to maintain a traditional aesthetic unique to North America. National Cowboy & Western Heritage Museum, Oklahoma City, 405.478.2250, nationalcowboymuseum.org

Through May 10

Human Nature: Explorations in Bronze

Through 24 distinctive bronzes of human figures by sculptors Allan Houser (Chiricahua Apache), David Pearson, and Jonathan Hertzel, this exhibition explores the fragility and power of human nature and our relationship with the outside world. Santa Fe Botanical Garden, Santa Fe, 505.471.9103, santafebotanicalgarden.org

Through May 17

The Perilous Texas Adventures of Mark Dion

More than 150 years after ornithologist and artist John James Audubon, watercolorist Sarah Ann Lillie Hardinge, architect Frederick Law Olmsted, and botanist Charles Wright explored Texas, artist Mark Dion retraces their steps to the Texas Gulf Coast, West Texas, King Ranch, San Antonio, and Austin. His resulting large-scale installations evoke the past and bring it to life in the present. Amon Carter Museum of American Art, Fort Worth, Texas, 817.738.1933, cartermuseum.org

Through June 7

Reach for the Sky: Tradition + Inspiration

The former winter estate of ambassadors Walter and Leonore Annenberg will host paintings and sculptures by musician Herb Alpert along with works by a renowned Indigenous family of master wood carvers. The three generations of the Hunt family—members of the Kwakiutl people of Canada's Vancouver Island—are known for their carvings and totem poles. Alpert, inspired years ago by Northwest Coast totem poles, began directing his sculpture skyward. Sunnylands Center & Gardens, Rancho Mirage, California, 760.202.2222, sunnylands.org

Through August 24

By Beauty Obsessed: Gilbert Waldman Collects the West

On loan from Gilbert Waldman, a founding member of the museum's board of trustees, the 50-plus artworks comprising this exhibition feature diverse cultural perspectives, landscapes, wildlife, and more by Thomas Moran, Albert Bierstadt, and such well-known Western artists as C.M. Russell, E. Irving Couse, Olaf Seltzer, and Joseph Henry Sharp. The show also includes works by notable Western women painters Barbara Latham, Dorothy Brett, Ila Mae McAfee, and Olive Rush, among others. Western Spirit: Scottsdale's Museum of the West, Scottsdale, Arizona, 480.686.9539, scottsdalemuseumwest.org

Through September 30

Stunning Stories in American Indian Jewelry

More than 150 pieces of Native American jewelry reveal not only the skill of their creators but also stories of Native culture, history, and spirituality. Among the show's highlights are three bolo ties: *Deer Kachina* by Leo Pablano (Zuni), *Eagle Dancer* by Helen Long (Navajo), and *Shálako Kachina* by Ronnie Calvaza (Zuni). Mitchell Museum of the American Indian, Evanston, Illinois, 847.475.1030, mitchellmuseum.org

Through October 4

Laughter and Resilience: Humor in Native American Art

Offering a new perspective on Indigenous people and their culture, this exhibit explores ways Native artists have used humor to create laughter and healing. Through painting, pottery, beadwork, photography, a mini-documentary series featuring Native stand-up comedians, and films on humor by Native filmmakers, the exhibit puts a humorous spin on challenges faced by Native peoples and communities. Wheelwright Museum of the American Indian, Santa Fe, 505.982.4636, wheelwright.org

April 3–5

Cattlemen's Western Art Show & Sale

Held in the historic town of Paso Robles, in the heart of Central California wine country, this annual Western art show

and sale celebrates professional artists. Meet featured artist Valeriy Kagounkin, a Siberian-born painter, as well as nearly 50 other artists at an artists reception on April 3. Paso Robles Event Center, Paso Robles, California, 805.423.1319, cattlemenswesternartshow.com

April 11

A Gathering of Carvers

More than 100 Hopi katsina carvers fill the grounds, central courtyard, and beyond at the Heard Museum's 19th annual katsina-doll marketplace, the largest event of its kind. Master carvers such as Gerry Quotskuyva, Arthur Holmes Jr., Stetson Honyumptewa, Ed Seechoma, and Tayron Polequaptewa as well as beginning carvers offer katsinas for sale; some demonstrate their skills on unfinished dolls. Heard Museum, Phoenix, 602.252.8840, heard.org

April 16

45th Season Official Celebration:
Art + Chocolate ArtWalk

Savor chocolate while enjoying art and live music on this special evening celebrating the 45th season of the nation's longest-running art walk. Main Street north of Fifth Avenue, Scottsdale, Arizona, scottsdalegalleries.com

April 16–18

Trappings of Texas

Graphite artist Brian Asher headlines this annual exhibit and sale of contemporary Western art and custom cowboy gear—spurs, riatas, quirts, hobbles, custom-made knives, headstalls, mecates, reins, custom saddle blankets—featuring work by roughly 60 artists. Events include a preview cocktail party, opening and sale, Ranch Round Up party, and more. All works remain on view through May 17. Museum of the Big Bend, Alpine, Texas, 432.837.8143, museumofthebigbend.com

May 2

Settlers West Summer Show

This invitational show features paintings and sculptures by more than 40 premier and emerging artists, including John Fawcett, Robert Griffing, Bonnie Marris, Scott Tallman Powers, R.S. Riddick, Bradley Schmehl, and Daniel Smith. All works are sold by intent-to-purchase draw. Settlers West Galleries, Tucson, Arizona, 520.299.2607, settlerswest.com

—Michele Powers Glaze

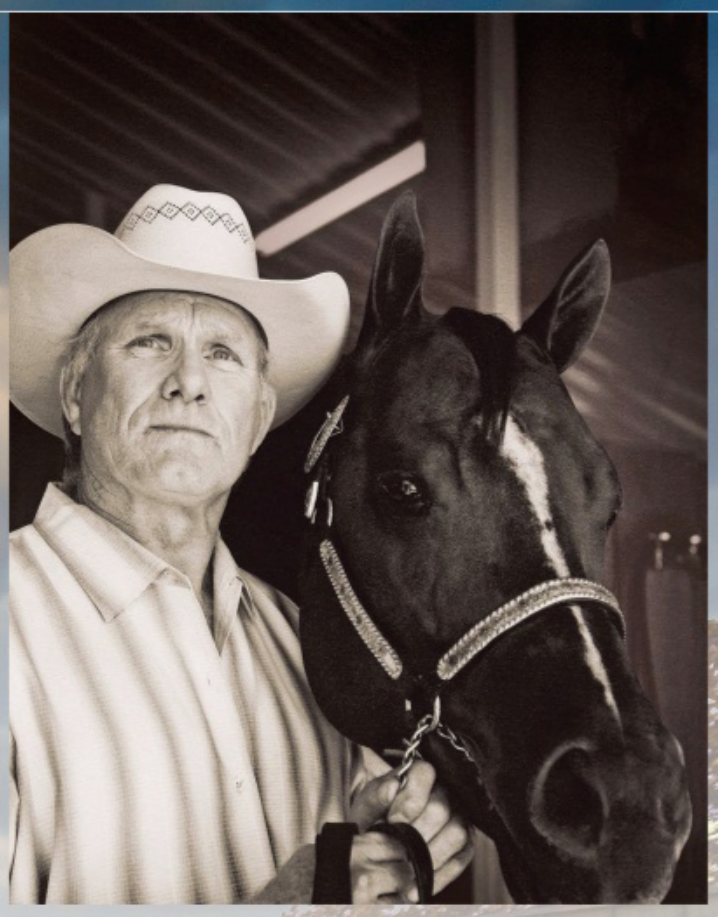
For a full listing of Western art galleries and events, visit cowboysindians.com.

Red River Retreat

TAKE A CLOSER LOOK AT TERRY BRADSHAW'S QUARTER HORSES RANCH IN SOUTHERN OKLAHOMA.

by Emily C. Laskowski

By The Numbers
744 acres, 8,600 square feet
6 bedrooms, 8 bathrooms
8 lakes and ponds



THOUGH HE'S CALLED THIS RETREAT IN THE RED RIVER Valley home since 2001, football legend Terry Bradshaw decided to put his beloved Quarter Horses Ranch on the market in fall 2019. Listed by Icon Global Group, it overlooks the Red River in Love County, Oklahoma, with miles of waterfront property and a convenient location 70 miles from Dallas and 125 miles from Oklahoma City.

The rustic residence on the property boasts a bevy of magnificent brick stone fireplaces, stunning woodwork throughout, and an oasis-like pool and sprawling outdoor patio space, but make no mistake: This is a working cattle and equestrian operation that Bradshaw, a longtime breeder of quarter horses, built from the ground up. Equestrian amenities include a four-stall stallion barn, a 20-stall show barn, a 50-stall mare barn, a 20-stall new weanling barn, and a breeding facility. That's in addition to working cattle pens, a six-bay shop, a four-horse walker, and a separate hay barn and show pig barn.

"I don't have any time to enjoy the ranch anymore," the Pro Football Hall of Fame quarterback recently told the *Dallas Business Journal*. "I have way too much going on. It's a very sentimental thing. It's hard to sell something you started from scratch, but it's time to let someone else enjoy it."

For updates on Terry Bradshaw's Quarter Horses Ranch and other high-profile real estate listings throughout the West, visit cowboysindians.com.

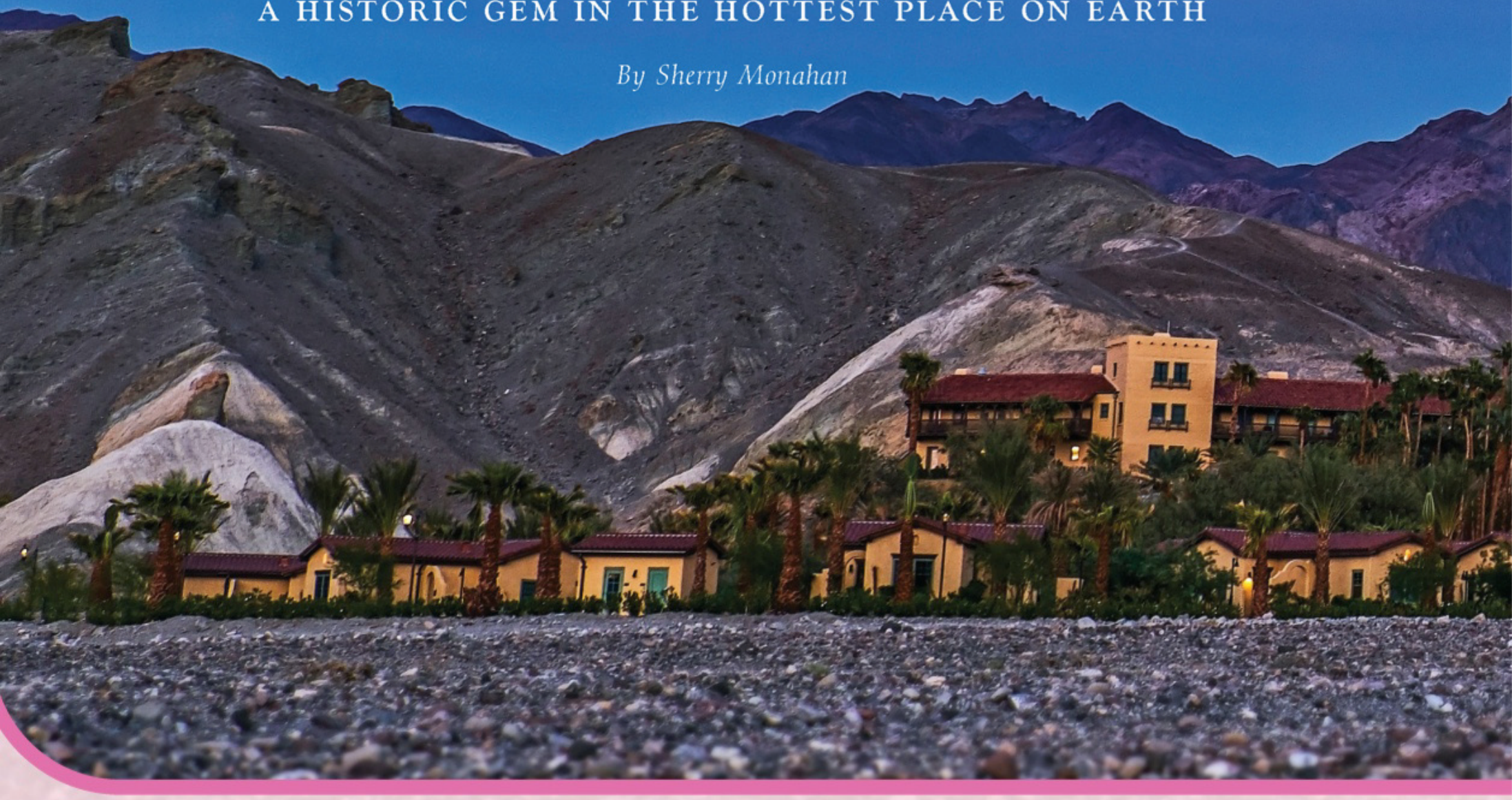
PHOTOGRAPHY: COURTESY ICON GLOBAL GROUP

TRAVEL

Oasis AT DEATH VALLEY

A HISTORIC GEM IN THE HOTTEST PLACE ON EARTH

By Sherry Monahan



PEOPLE HAVE BEEN WINDING THEIR WAY INTO THIS OASIS SINCE 1927 WHEN IT PLAYED HOST to adventure seekers in their new automobiles. It was an exclusive desert escape for Hollywood elites such as Marlon Brando, Clark Gable, and Carole Lombard. The Inn has gone through a complete $100 million renaissance renovation to bring the elegance of Old Hollywood back. Today, guests motor up the same way, albeit with air conditioning, and arrive at the "mirage-like" inn with its swaying palms and serene springs. The Inn offers rooms in the original property or in newly built casitas that include personal golf carts. The casitas are suite-like, each with a separate living space and private outdoor seating area. Many of the original rooms at the Inn have decorative fireplaces.

The Oasis has many of the same things it did in its early days, including swimming pools, dining, golf, and sightseeing. Guests can chill in private cabanas or lounge in the sun by the spring-fed pool that naturally drains and refills four times per day. The spring keeps the pool water about 85 degrees year-round. The Inn also offers spa services near the pool for guests: massages, aromatherapy treatments, foot baths, and more. The Inn Pool Café serves sandwiches, wraps, salads, and assorted beverages, so guests can grab a bite without having to stray too far from the water.

PHOTOGRAPHY: COURTESY THE OASIS AT DEATH VALLEY

Golfers can play the lowest game of their lives because the Furnace Creek course sits at 214 feet below sea level. Players are able to pair a drink or quick bite at the 19th Hole with outstanding views of the mountains. The Inn and its family-friendly sister property, the Ranch, serve as good bases for seeing the sights in Death Valley National Park, where desolate beauty abounds. Badwater Basin, Artist's Palette, the Devil's Golf Course, and Zabriskie Point are a short drive away.

Guests can begin and end their days with more elaborate meals at the historic upscale dining room at the Inn, either inside or outside on the terrace (again, for the views). Other options include the Western-style Last Kind Word Saloon or the 1849 Buffet at the Ranch. All have well-crafted menus with culinary nods to the area, such as locally sourced dates. At dinner, the Inn serves tasty date bread that has been on the menu for decades. There are also blue cheese-stuffed dates as an appetizer, and creamy date butter and bread at breakfast. Staff will pack an ordered lunch to go for guests who are planning to be out adventuring all day.

The Oasis at Death Valley summarizes the experience offered to guests with a bit of clever wordplay; its tagline is "in the middle of nowhere you'd rather be."

BILLY THE KID

His outlaw life began in earnest when he took a sheriff's attempt at scaring him straight far more seriously than the lawman intended.

By Jesse Hughey

FOR ALL THE MYTH SURROUNDING HIM, little is known for certain about legendary outlaw Billy the Kid before his first brushes with the law.

As historian Robert M. Utley tells it in his 2015 book, *Wanted: The Outlaw Lives of Billy the Kid & Ned Kelly*, Billy — then known as Henry McCarty or Henry Antrim — was about 15 years old when he was arrested for the first time: September 23, 1875. He had lost his mother to tuberculosis a year earlier, making him an orphan, and was known to associate with one "Sombrero Jack," a local drunk, in Silver City, New Mexico Territory, when some clothing went missing from a laundry business.

Grant County sheriff Harvey Whitehill pegged the pair as the culprits and arrested Henry, telling the boy he could cool his heels in jail until a grand jury was convened. The small-framed Henry, loath to face the charges and possible imprisonment, managed to climb up a chimney when left alone. He was on the lam before Whitehill, having only intended to scare the boy into abandoning this fledgling career in crime, got the chance to release him. Henry fled to Arizona, where he briefly worked as a ranch hand and then began stealing tack and the occasional horse.

Less than two years after his arrest for the laundry theft, Henry would kill for the first time.

Blacksmith Francis "Windy" Cahill was a regular at a saloon where Henry socialized, and the much larger Cahill frequently bullied him. On the night of August 17, 1877, the teasing went too far, and words gave way to a fistfight. Cahill was atop Henry and pummeling him when the teen reached for a pocketed revolver and fired it into Cahill's abdomen, fatally wounding his aggressor. The blacksmith died the next day.

Once again, Henry fled before a grand jury — a real one, this time — could consider the case. And once again, Henry overestimated his fugitive status. He headed back to New Mexico, apparently not understanding that a jury would most likely have taken his youth into consideration and freed him on a self-defense plea.

It was around this time that Henry began calling himself "William H. Bonney" — with friends referring to him as "Billy" or "the Kid" — and obsessively practicing with his six-shooter and rifle. A foreman working for young English rancher-merchant John Tunstall took notice and hired Bonney to work Tunstall's Lincoln County ranch, ostensibly as a cowboy but also as protection.

Tunstall and his partner, attorney Alexander McSween, were in heated conflict with a rival business owned and operated by Lawrence Murphy and James Dolan. Local ranchers, businessmen, lawmen, and criminal gangs alike took sides in the simmering range war, with each faction supported by politicians and law enforcement to give them the impression of legitimacy and thugs willing to carry out the dirty work.

Tunstall's February 18, 1878, murder by members of a posse seizing his cattle in a legal dispute escalated what would be remembered as the Lincoln County War. Bonney joined up with other friends and supporters of Tunstall in an outfit known as the Regulators to avenge the death. Deputized by justice of the peace "Squire" John B. Wilson, they captured and killed two members of the posse a few weeks later, then — after the Dolan-Murphy-supporting territorial governor invalidated their law-enforcement authority — ambushed Sheriff William Brady and killed him and one of his deputies.

Bonney was wounded in the thigh during that ambush and in the arm in one of the ensuing gunfights and revenge killings over the next few months leading up to the Battle of Lincoln. On July 15, a mob of Dolan-Murphy supporters surrounded McSween's home, where 15 Regulators were staying. The two sides exchanged gunfire until July 19, when soldiers from nearby Fort Stanton arrived.

The sight of a howitzer and Gatling gun put a temporary stop to things. That night, though, the posse set fire to the house. Bonney stepped up to devise a daring escape, distinguishing himself as a leader among the

remaining Regulators. But McSween was stopped along with some of his men and, after shouting his refusal to surrender, killed in a hail of gunfire.

New Mexico Territory had a new governor, Lew Wallace, who was eager to put an end to the troubles in Lincoln County. He issued a general pardon to any fighter on either side who had not been indicted by a grand jury. It did not apply to Bonney, wanted for the murders of Sheriff Brady and another Dolan associate, Andrew "Buckshot" Roberts. Bonney managed to get a private meeting with Wallace and left with the understanding that he would not be prosecuted, or would be pardoned, in exchange for testimony about a homicide Bonney witnessed in the aftermath of the war.

Governor Wallace did not hold up his side of the deal.

From then on, Bonney's status as an outlaw was indisputable—despite his protests and letters to the governor pleading for him to intervene.

Another dispute in a saloon led to another killing January 10, 1880, in Fort Sumner when Texan Joe Grant wagered Bonney that he would kill someone that night. Bonney made a show of admiring Grant's revolver and furtively rotated the cylinder so that the hammer would hit an empty chamber. Later that night when Grant attempted to shoot Bonney in the back as he walked out, the Kid turned around at the sound of the trigger's useless click and put three bullets through his chin.

This ferrotype, ca. 1880 by an unknown photographer, is the only certified image of William "Billy the Kid" Bonney.

Bonney became involved in a counterfeiting ring, cattle and horse rustling, and a mail buckboard holdup. In November of that year, Lincoln County elected Patrick F. Garrett to be sheriff, and Garrett and a posse managed to capture Billy December 23, 1880, at Stinking Springs, New Mexico. An attempt to dig out of the Santa Fe jail failed to free him, as did his repeated letters to Governor Wallace. A jury found him guilty of premeditated murder on April 9, 1881, and judge Warren Bristol sentenced him to hang, setting the date for May 13. But back in Lincoln awaiting the gallows, Bonney managed another escape on April 28. Deputy U.S. Marshal Bob Olinger had taken the other prisoners across the street to eat and left Bonney under the care of only one guard, James Bell. Walking back upstairs after using the outhouse, the Kid turned a corner ahead of Bell, slipped a hand free of his shackles, beat the deputy with the cuff, and wrestled away his pistol. Bell ran, and Bonney shot him in the back, killing him. He then picked up Olinger's double-barreled shotgun, with which Olinger had earlier menaced Bonney, packing it with 18 buckshot per barrel—not a total of $1.80 in dimes, contrary to *Young Guns II*'s depiction. The Kid looked down from a window at Olinger. "Look up, old boy, and see what you get," Bonney called out, as he later told it, and blasted 36 buckshot into the deputy marshal's face and chest.

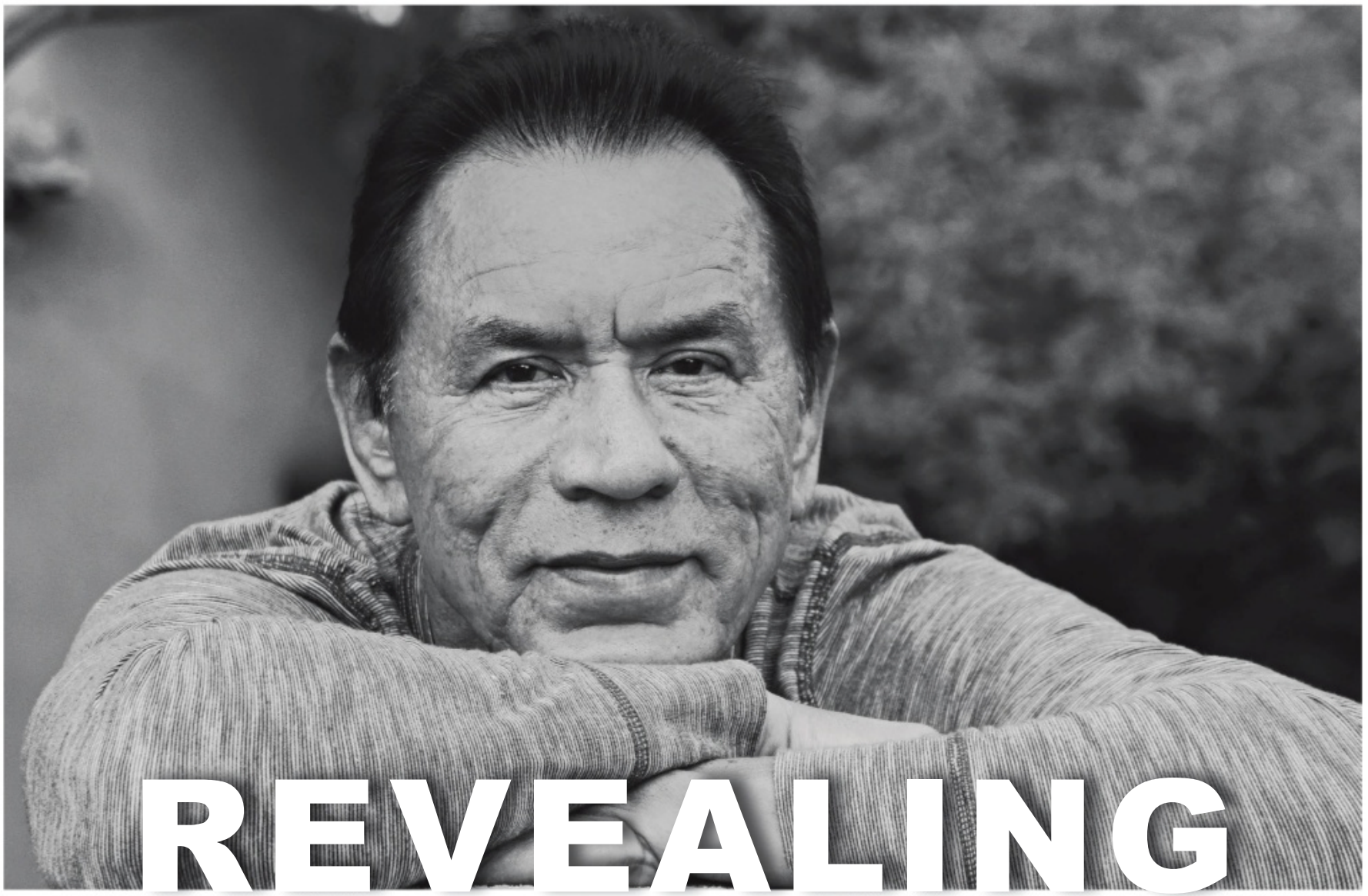
After his escape, the Kid talked about escaping to Mexico but ultimately could not give up his girlfriends near Fort Sumner. In July, Garrett knew he was in the vicinity and made trips there to question area citizens, none of whom would admit knowing where Bonney was. He was about to give up but made one last trip on July 14, 1881, to talk to one of Bonney's friends, Pete Maxwell. A freshly slaughtered yearling hung from a rafter on Maxwell's porch.

Around midnight that night, the Kid, hungry, was going to cut himself a steak from the yearling and bring it back to a girlfriend's room when he was surprised by two men sitting outside Maxwell's room. *"¿Quién es?* [Who is it?]" he asked in Spanish, drawing his pistol as he backed into Maxwell's bedroom. He turned to ask Maxwell who the men were, not recognizing that Garrett was in the room too. "That's him!" Maxwell exclaimed. The Kid hesitated and repeated the question, giving Garrett time to fire twice. Bonney was dead before he hit the ground.

That is, he was dead according to most historians. A few men claimed over the next few decades that they were Billy the Kid, notably including Ollie "Brushy Bill" Roberts, who went so far as to seek a pardon from New Mexico Governor Thomas Mabry, and rumors persist to this day that he survived the shooting or that Garrett was secretly friends with the outlaw and they faked the killing. None of the claims have withstood serious scrutiny, but the Kid lives on to this day, if only in legend.

This piece originally appeared on cowboysindians.com. Find more history and Western culture stories by exploring our Art & Culture section online.

Wes Studi hosts a new five-part series by the nonprofit Partnership With Native Americans.



REVEALING Realities in Indian Country

By Dana Joseph

WES STUDI RECENTLY BECAME THE ON-CAMERA FACE OF A SERIES OF IMPORTANT PUBLIC-SERVICE announcement videos by the nonprofit Partnership With Native Americans. Since 1990, PWNA has been working with Native Americans living on remote, geographically isolated, and under-resourced reservations and supporting reservation programs to serve immediate needs for 250,000 Native Americans annually.

The five-part *Realities Video Series With Wes Studi* includes an accurate portrayal of life on the reservation and dispels long-held myths that continue to impact Native communities today. The series covers history and treaties, realities on the reservations, education dreams and disparities, casino economics, and the lack of charitable giving for Native causes and communities, some of which mirror conditions found in developing countries.

C&I talked with Studi about the project and his thoughts on the pressing issues facing Native Americans.

PHOTOGRAPHY: COURTESY PARTNERSHIP WITH NATIVE AMERICANS

C&I: ***You were born in a rural area in Cherokee County, Oklahoma. What led you to get involved in the PWNA video series about their work in similarly under-resourced Native communities?***

Wes Studi: I had always wanted to find a way to be effective on a national level, and this gives me the opportunity to help on issues and problems related to working low-income people—people who have to maintain employment when it doesn't really pay as well as or keep up with the cost of living. Many people work more than one job or have to travel great distances in order to work, and that requires a method of transportation, which is usually an individual vehicle. Motor vehicles have to be maintained. The effort to eradicate hand-to-mouth living is extremely complex. There are a lot of problems and obstacles to overcome just to put food on the table, gas in the car, and other immediate needs such as those. And then you have to continue to work on long-term solutions. Solutions are there with people working on solar power and things that can help with self-sustainability on the home front.

C&I: ***What was one of the most striking things you learned during the production of the series?***

Studi: What really struck me most was the percentage of charitable giving to Native American issues and causes or issues that Natives face. It was surprising that the percentage was so small, even though I suspected it was the case. Look at the emails or mail you get today—you're overwhelmed by charitable-giving requests ranging from tiny towns in the U.S. to all around the world. We're asked to help everywhere. Even so, it's amazing to me that over the years, the percentage of charitable giving in the U.S. that is directed toward Native Americans is less than 1 percent.

C&I: ***Tell us about one of the issues that PWNA uses donations to address.***

Studi: There are many issues. It's either something of immediate need or something longer term that PWNA is working toward or assisting with. One example of immediate relief would be the flooding in the Dakotas and the aid that went to a couple of reservations there. Then you look at the long-term assistance to address housing and other issues, including employment and transportation, because of the remoteness of the areas that many Native Americans live in. Transportation is a huge priority. In Indian Country in northeast Oklahoma, for instance, it's 40 to 50 if not 100 miles of travel to maintain employment.

Keep in mind these problems that people face aren't always fixed with a quick Band-Aid. Sustainability is key to what our efforts work toward—self-sustainability and a helping hand when one is needed.

C&I: ***You've said you've been surprised by misconceptions about Native Americans. What's something people need help understanding?***

Studi: Some of the big misconceptions that the general public may have about Native Americans in the U.S. is the belief that we don't pay taxes or that the government gives us money or that our needs are taken care of by the government or that because casinos are everywhere Native Americans are rolling in money and buying up land. While those things are happening to a small extent, they are not happening across the board.

C&I: ***What would you say to Indigenous kids trying to make their way in the world?***

Studi: In my heart of hearts, I believe that people are basically good and tend to look out for their brothers and sisters. There is hope that we can overcome differences of race, color, creed, whatever—I really believe that's the case. I know that it truly feels good to be able to help a person in need. It's very difficult for any of us to ever ask for assistance when we know that we should be able to provide for ourselves and our families. When assistance is rendered, I think there's a good feeling all around. Those who are assisted have a feeling of inclusion—"Yes, I'm recognized as a worthwhile being." Giving, a feeling of being of service to others, invigorates the spirit. I think we all strive to have meaning and feel good about ourselves, and this is a process that can provide it.

C&I: ***How might*** **Cowboys & Indians** ***readers help?***

Studi: One thing is that they could support PWNA and keep in mind that we as Native Americans are your neighbors. We're all around you. We didn't disappear over the years. Yes, we are part of the larger community. And some of us need help from time to time.

Find out more about Realities Video Series With Wes Studi *and Partnership With Native Americans at nativepartnership.org/psa.*

Wrangler

Faith, Family & The Feast

WHY COWBOY COOK KENT ROLLINS STILL PREFERS AN IRON SKILLET AND AN OPEN FIRE, AND OTHER QUESTIONS ANSWERED IN HIS NEW COOKBOOK.

By Ellise Pierce

IN A WORLD THAT MOVES AT A LIGHTNING PACE, COWBOY, CHEF, AND storyteller Kent Rollins and his wife, Shannon, just want everybody to slow down and sit for a spell, and remember what life was like during simpler times, before 5G was a thing—heck, before 4G, and maybe even the internet. The chuck wagon cooking duo have just come out with their second cookbook, *Faith, Family & The Feast: Recipes to Feed Your Crew From the Grill, Garden, and Iron Skillet* (Houghton Mifflin Harcourt), which celebrates the food of the West and the South. It's not great just because it's filled with all their own original recipes, chuck wagon- and cowboy-tested with a generous helping of true-life campfire stories and poetry throughout. It's the closest thing to feeling like you're right there with them, drinking coffee out of an enamel cup around the crackling predawn fire, waiting for the flapjacks to be flipped and stacked on your plate.

We reached out to Rollins at his ranch in Hollis, Oklahoma, to find out more about why he thinks chuck wagon cooking and a slower, more relaxed way of putting a meal together are cowboy traditions that'll never go out of style.

PHOTOGRAPHY: ROBERT STRICKLAND

Cowboys & Indians: *What do you love most about being a chuck wagon cook?*
Kent Rollins: The view out my kitchen window, but our kitchen window isn't like most. It looks out onto expansive prairies and pastures. We are blessed to get to experience sunrises and sunsets that the good Lord paints every day.

C&I: *What's the best meal you've ever cooked?*
Rollins: Our Caveman Steak with a horseradish and white-wine chile sauce on a ranch in Oklahoma for some dear friends. We cooked the steak directly on a bed of coals in the ground. Grilling the steaks directly on the coals give a unique flavor and just goes to show you don't need fancy gadgets to grill a great meal.

C&I: *Speaking of gear, though, what piece of cooking equipment do you always pack for chuck wagon cooking?*
Rollins: The coffee pot and cast iron are must-haves on the wagon. Coffee is always the first thing on in the morning and the last thing off at night. Cast-iron skillets and Dutch ovens hold up to the fire and add great flavor to food. We cook the same way ol' Cookie did going down the trail in the 1800s.

C&I: *What's the biggest challenge with this type of cooking?*
Rollins: We don't cook in a controlled environment; we're out in Mother Nature. Whatever she feels like throwing at you, you have to improvise and overcome 'cause those cowboys are counting on you. I've cooked in everything from hailstorms to 70 mph windstorms blowing dust. You never know what the weather will bring.

C&I: *Any tips for getting and keeping a campfire really going?*
Rollins: Making sure you have enough fuel is one of the biggest challenges when cooking over an open fire with wood for a crew. My favorite tool for starting a fire is a propane torch. You have to remember, this ain't like turning a knob on the stove in the kitchen. You have to make sure you have enough coals to cook because they don't just appear; you have to give them time to burn down. I like to keep a stack of wood in different sizes: larger wood to throw in the stove overnight or if I have time for it to burn down, and smaller wood that will burn up fast for a quicker coal when I need it.

C&I: *Now that we've got a good fire going, what's your favorite story to tell around a chuck wagon?*
Rollins: Probably when I asked Shannon to marry me. I surprised her on a Southwest flight midair. I had the pilot announce that there was a cowboy onboard that had a very important question to ask her. I had written a poem and read it to her. She was so in shock I had to ask her twice before she said yes!

C&I: *If you could have anybody to play around the campfire, who would it be, and what would they sing?*
Rollins: Of course it would have to be "Wagon Wheel" by Darius Rucker or Old Crow Medicine Show.

C&I: *What are some of your dream places to have a chuck wagon dinner in the West, and who's invited?*
Rollins: I used to guide elk hunters in the Gila Wilderness of New Mexico, and I'd love to visit there again and set the wagon up. I would also like to camp at the national parks in Utah, because I've never been there, but it looks like great rugged country. Our two dogs, Bonehead and Duke, would be there as taste testers. I'd also like to invite some servicemen and -women and veterans to show our appreciation.

PHOTOGRAPHY: STORMIE MOSIMANN/COURTESY KENT AND SHANNON ROLLINS

C&I: *You beat Bobby Flay in a chicken-fried steak contest. What are three qualities of a good chicken-fried steak? What do people get wrong when they make it?*

Rollins: Number one, the quality of the meat: Don't get a gristly piece. Number two, the cut: I like it to come from the eye of the round, but top or bottom round also work. Number three: the crust. It needs to be thick and crispy and stay on the meat. A lot of folks have trouble with the crust sticking to the meat, but if you deep-fry it versus pan-frying it, it will stay on better.

C&I: *You and your wife travel an average of 20,000 miles each year to cater to cowboys working on ranches. What's your favorite road music?*

Rollins: We do get some good windshield time, and we listen to a lot of different music. Shannon has got me listening to Lady Gaga! But I do like the old classics like Bob Wills, Don Williams, and Merle Haggard, to the more modern like Chris Stapleton. And don't forget James Brown—he will get you in the mood for a happy dance!

C&I: *How did you and your wife, Shannon, meet? How did you know she was the one?*

Rollins: We met at the Cowboy Poetry Gathering in Elko, Nevada. At the time, she was in charge of the workshop I was teaching. I loved to see her smile, and her laugh was contagious. She ended up coming to one of my cooking schools and the wagon later on. When I saw her around the wagon, I realized not only is she beautiful and smart, but she is tough! She is my greatest inspiration and the love of my *(continued on page 83)*

Caveman Steak

(Makes 2 servings)

We've had more than 1 million views of this on our YouTube channel, because it's such a great way to cook a steak. Instead of using the grill, we dig a hole in the ground and build a fire in it. We cook the steak directly on those coals, which gives a better sear to the meat and locks in moisture and flavor. We finish that all in a horseradish and white-wine sauce for a little extra bite of flavor. Since you've got the fire hot, go ahead and add corn and a bell pepper to serve alongside the steak.

Ingredients

2 ears sweet corn, in the husks
Juice of 1 lime
2 (14-ounce) rib-eye steaks
Salt and black pepper
1 bell pepper (green, red, yellow, or orange)
¾ stick butter
1 tablespoon minced garlic
½ tablespoon prepared horseradish
¼ cup white wine, plus more if desired (we like Hatch Green Chile Wine)

Directions

1. Dig a hole in the ground about 2 feet long by 10 inches wide by 10 inches deep. Fill the hole with hardwood or hardwood lump charcoal. Light the coals and let them burn down until they are nearly all white. Be sure to fan the coals well before cooking, which will remove any loose ash.
2. Meanwhile, in a large bowl, cover the corn with water. Let soak for 20 minutes.
3. Generously rub lime juice on one side of the steaks. Season with salt and pepper to taste and rub in well. Flip over and repeat on the other side. Cover and let sit for about 15 minutes.
4. Set the corn, bell pepper, and steaks directly on the coals. Cook the vegetables, turning occasionally, until the pepper is charred and the corn softens, 8 to 10 minutes for the corn and 4 to 5 minutes for the pepper. Cook the steaks for about 3 minutes per side. Remove from the heat and keep warm.
5. Meanwhile, place the butter, garlic, and horseradish in a large cast-iron skillet. Set on the coals and cook, stirring frequently, until the butter has melted and just slightly browned. Stir in the white wine. Place the steaks in the skillet and cook for 1 to 2 minutes per side. For more flavor, you can add a splash more of the wine while cooking, if desired.
6. Let the steaks rest for a few minutes before cutting. Drizzle the wine sauce over the steaks and serve immediately with the corn and bell pepper.

Tip: Fanning the coals before cooking will remove most of the ash. However, if a little still clings to the steaks, brush it off and serve.

Prep Time: 30 Minutes. **Total Time:** 45 Minutes.

Mama's Cheesy Squash Bake

(Makes about 6 servings)

This was on our table many a Sunday after church in the summertime. Mama always knew how to take a few simple ingredients and make them into a homemade masterpiece. Tender squash is blended with mozzarella and cheddar cheeses and topped with a crushed-cracker crust.

Ingredients

¾ stick butter, melted
5 medium yellow squash, sliced ¼-inch thick (about 6 cups)
1 medium yellow onion, chopped
Salt and black pepper
2 large eggs
½ cup mayonnaise
½ cup milk
1 cup shredded cheddar cheese
1 cup shredded mozzarella cheese
1 sleeve saltine or Ritz crackers, crumbled
½ cup shredded or grated Parmesan cheese

Directions

1. Preheat the oven to 350 degrees. Butter a 12-inch cast-iron skillet or 9-by-13-inch casserole dish.
2. Heat 3 tablespoons of the butter in a large skillet over medium-high heat. Add the squash and onion, season lightly with salt and pepper, and cook, stirring occasionally, until the squash is tender, about 10 minutes.
3. Remove from the heat and drain the squash and onion well (important!) in a colander. Transfer to a large bowl.
4. In a medium bowl, whisk together the eggs, mayonnaise, milk, and cheddar and mozzarella cheeses.
5. Lightly stir the egg and cheese mixture into the squash mixture. Scrape the cheesy squash into the prepared skillet or casserole dish. Sprinkle the top with the crumbled crackers, followed by the Parmesan cheese. Evenly pour the remaining 3 tablespoons butter on top.
6. Bake for about 25 minutes, or until the casserole sets up and is lightly browned on top. Serve hot.

Prep Time: 20 minutes. **Total Time:** 45 minutes.

PHOTOGRAPHY: COURTESY KENT AND SHANNON ROLLINS

Prize-Winning Cowboy Chili

(Makes 6 to 8 servings)

So, here's the funny thing—we've never actually won any prizes ourselves with this recipe. However, we've gotten a ton of emails from folks who tell us they used this recipe at their local chili cook-off and won! You can use any type of meat, whether it's ground beef or even wild game. A perfect blend of chili powder, cumin, and oregano gives it a classic chili flavor, and the chipotle chiles take it to blue ribbon status! Beans or no beans is always the question. I do love a bean, and we add kidney beans for more heartiness, but that's your call.

Ingredients

2 pounds ground beef or chuck, cut into bite-sized chunks
Salt and black pepper
1 large yellow onion, chopped
2 (10-ounce) cans Ro-Tel diced tomatoes and green chiles, drained
1 (15-ounce) can tomato sauce
1 (16-ounce) can kidney beans, drained
3 or 4 chipotle chiles in adobo sauce, chopped
⅓ cup chili powder
1 tablespoon minced garlic
2 teaspoons dried oregano
2 teaspoons paprika or smoked paprika
½ teaspoon ground cumin
Shredded cheddar cheese, sour cream, and chopped green onions for serving

Directions

1. In a large pot or 12-inch Dutch oven, brown the meat over medium-high heat, breaking up the chopped beef or turning the cubes of chuck, 8 to 10 minutes. As the meat begins to brown, season with salt and pepper to taste. Stir in the onion and continue cooking until the meat has fully browned and the onion is tender, 3 to 5 minutes. Drain the excess grease.
2. Stir in the Ro-Tel tomatoes and chiles, 1 Ro-Tel can of water, the tomato sauce, kidney beans, and chipotle chiles to taste. Stir in 2 teaspoons salt and the remaining seasonings.
3. Cover and bring to a boil for 5 minutes. Reduce the heat and simmer, stirring occasionally, for about 40 minutes, to let the flavors blend. Serve warm, topped with cheese, sour cream, and green onions, if desired.

Cast-Iron Tip: Acidic foods, such as tomatoes or barbecue sauces, are harsh on cast iron, but you can cook them in it. Just be sure to clean it well and re-season it after every use.

Prep Time: 15 minutes. **Total Time:** 55 minutes.

PHOTOGRAPHY: COURTESY KENT AND SHANNON ROLLINS

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The Steam Locomotive's front boasts a raised relief Indian Head Nickel and a headlamp that shines a beacon of light as it powers along the tracks!

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'Naner Pudding

(Makes about 8 servings)

This dessert is the Holy Grail of Southern desserts and can be found at nearly every reunion, potluck, or family get-together. My favorite part of this pudding is the creamy, thick texture. You can get creative in the number of layers and types of dishes to serve this in.

Ingredients

1½ cups heavy cream
½ cup sugar
1 cup milk
1 (5-ounce) package instant vanilla pudding mix
1 (14-ounce) can sweetened condensed milk
6 or 7 large ripe bananas
1 (11-ounce) box vanilla wafers

Directions

1. In a medium bowl, using an electric mixer, beat the cream and sugar until stiff. Cover and refrigerate.
2. In a large bowl, beat the milk, pudding mix, and condensed milk until slightly thickened, about 5 minutes.
3. In a small bowl, mash 1 banana with a fork until smooth. Beat into the pudding mixture. Cover and refrigerate for about 20 minutes, or until it reaches a thick pudding consistency.
4. Meanwhile, thinly slice the remaining bananas.
5. Arrange half the vanilla wafers in an even layer in the bottom of a 9-by-13-inch baking pan.
6. Fold half the whipped cream into the pudding mixture. Evenly spoon the pudding mixture over the wafers; then layer with the sliced bananas and remaining whipped cream. Crush the remaining wafers and sprinkle them on top. Cover and refrigerate for 20 minutes, or until you are ready to serve.

Prep Time: 30 minutes. **Total Time:** 50 minutes.

Recipes excerpted and adapted from *Faith, Family & the Feast: Recipes to Feed Your Crew from the Grill, Garden, and Iron Skillet* © 2020 by Kent and Shannon Rollins. Reproduced by permission of Houghton Mifflin Harcourt. All rights reserved.

PHOTOGRAPHY: STORMIE MOSIMANN/COURTESY KENT AND SHANNON ROLLINS

(continued from page 77)
life. As I've said before, a man is only as strong as the woman who holds him, and I'm a very strong man.

C&I: ***What does she cook better than you?***
Rollins: She is a very creative baker; I love her braided French bread. But she really surprised me when she came up with her banana pudding. You know, that's a staple in the South at any family gathering, and hers is the best I've had.

C&I: ***Did you learn to cook from your mom? Is there a recipe in your new cookbook that especially reminds you of her?***
Rollins: Yes, my mom was the greatest cook I have ever known. She had the talent and creativity to take a few simple ingredients and turn it into a feast to feed all us kids growing up. She taught me that good food brings folks together, to nourish not only the body but the heart and soul too. There are a lot of recipes that were inspired by her in the cookbook, but one of my favorites is her Cheesy Squash Bake casserole 'cause it came fresh from her garden and is a comfort-food classic.

C&I: ***At the end of a long day, what's your favorite thing to eat—and drink—to relax? Where?***
Rollins: I reckon my favorite thing to eat—and this may shock you—is good sushi. My favorite spot is just sitting on the front porch with our dogs and enjoying a good cup of coffee watching the sun rise or set.

C&I: ***What's next for you?***
Rollins: I think another book will be down the road. I would also like to host my own network cooking show, but right now we really enjoy creating content for our weekly YouTube show, *Kent Rollins Cowboy Cooking*. It's been such a blessing watching it explode like it has, and it's been a great way for us to share recipes each week. It also allows us to connect to our community in a way that we haven't been able to do with TV.

C&I: ***If you weren't a chuck wagon cook, what would you be?***
Rollins: When I thought I was smart enough to go to school, I was going to be a veterinarian. But folks may not know this: On the wagon, the cook also has to be the doctor, dentist, and philosopher, among other things. So I get to practice on other things along with recipes. But I reckon I'd just be cowboying if I didn't have the wagon.

Get more recipes from Kent Rollins at cowboysindians.com. Visit the chef online at kentrollins.com.

MAYNARD DIXON
N. MEX. 1931

Maynard Dixon's American West

COWBOYS

INDIANS

A MAJOR EXHIBITION EXPLORES THE RENOWNED ARTIST'S POWERFUL PAINTINGS OF THE LAND AND ITS INHABITANTS.

By Dana Joseph

MAYNARD DIXON WAS BORN IN 1875 IN FRESNO, CALIFORNIA, 10 years before the San Joaquin Valley frontier railroad town was incorporated. The son of well-to-do Confederates who left Mississippi after the Civil War and made a home out West, he exhibited an artistic bent from a young age. By 1892, before he was 20, Dixon had made his way to San Francisco to study art, traveling thereafter to Monterey and Carmel with tonalist painter Xavier Martínez, visiting Arizona and Mexico, and journeying by horseback around the West with fellow California painter Edward Borein.

OPPOSITE: *Watchers From the Housetop*, ca. 1931, oil on canvas. ABOVE: *Maynard Dixon, Painter of the Desert* by Edith Hamlin, 1940, oil on canvas.

IMAGES: *WATCHERS FROM THE HOUSETOP*, COLLECTION PHOENIX ART MUSEUM. MUSEUM PURCHASE WITH FUNDS PROVIDED BY WESTERN ART ASSOCIATES; *MAYNARD DIXON, PAINTER OF THE DESERT*, COLLECTION OF THE OAKLAND MUSEUM OF CALIFORNIA, GIFT OF THE ARTIST

***Cloud World*, 1925, oil on canvas.**

A striking interpreter of the American landscape and the country's diverse cultures, Dixon would go on to do everything from illustrate Clarence E. Mulford's *Hopalong Cassidy* to advocate for the red of the Golden Gate Bridge. But it was his painting that would make him one of the most important figures in American art.

Dixon's iconic paintings of the land and the times form the backbone of the major exhibition *Maynard Dixon's American West* at the Scottsdale Museum of the West in Arizona. One of the most comprehensive exhibitions ever mounted on Dixon—including more than 200 works and the easel he painted them on—the wide-ranging show illustrates the artist's deep sense of place in the West. Also featured is important artwork by well-known artists Dorothea Lange and Edith Hamlin, who were both Dixon's wives and companions.

IMAGE: *CLOUD WORLD*, COURTESY ADRIENNE RUGER CONZELMAN

"There's a modern sensibility to Dixon's style that resonates greatly with artists today—it sets him apart," says Mark Sublette, exhibition curator and author of *Maynard Dixon's American West: Along the Distant Mesa*. "He thought you should focus your energy on trying to be an original voice of American subject matter, and there are artists following in his bootsteps, so to speak. Many artists working today recognize him as the grandfather of everyone."

We talked to Sublette about Maynard Dixon's art and legacy and the exhibition and book that capture them.

Cowboys & Indians: ***Congratulations on the new book and the exhibition. What inspired you to do both now?***
Mark Sublette: I've had a Maynard Dixon museum in Tucson [Arizona] for more than 20 years. I'd

***Wild Horses of Nevada*, ca. 1927, oil on canvas.**

always felt if I finally had enough new information to add to the body of work, I would write a Dixon book. There was enough knowledge and new things that it was worth the endeavor. The Scottsdale Museum of the West approached me about doing a show, so that was the perfect impetus.

C&I: ***What makes Maynard Dixon such a towering figure?***
Sublette: There were multiple facets to the man that qualify him as one of the most important American painters who happens to be from—born in—the West. Most Western painters weren't born in the West: the Taos Founders, Remington, Russell. The only other one besides Dixon was Edward Borein. Dixon and Borein actually painted together. In 1901, they took 10 horses out of Oakland, California, on a 1,000-mile horseback ride to capture cowboys in action. They were hoping to make it to Wyoming and Montana, but the horses broke down and they had to take the train back to San Francisco. They did all these wonderful drawings of cowboys at work and ranches in Northern California and Oregon; there are examples of these very rare pieces in the show.

IMAGE: *WILD HORSES OF NEVADA*, KARGES FAMILY TRUST

***Two Eagles*, 1932, oil on canvas.**

IMAGE: *TWO EAGLES*, TIA COLLECTION, SANTA FE, NM. PHOTOGRAPH, JAMES HART PHOTOGRAPHY

C&I: ***What's the first time you remember being awed by a Maynard Dixon painting?***
Sublette: I'd been interested in his work and I'd seen it before I decided to do a show of his art in 1996. One of the first pieces was *Late Light on the Catalinas* (1943). It was brought in by a dealer who wanted it in the show or to sell it. I ended up falling in love with the painting. I thought, Wow, this guy is an amazing individual. I sold the painting in the 1996 retrospective, then bought it back later from the person I sold it to. I still have that painting. It's not in the show, but it is in the book.

C&I: ***It's so interesting that he was married to Dorothea Lange and Edith Hamlin, both important artists in their own right. What else might people be surprised to learn about his background?***
Sublette: One of the things that set him apart is that he was intimately involved in the building of the Golden Gate Bridge in San Francisco. From helping hire architectural engineer Irving Morrow, to doing the drawings for what it would look like and the drawings and paintings that graced the cover of the bond issue that ran in the newspapers that helped to pass the $35 million bond, to the fact that it was Dixon who wrote Morrow and told him, "If you want it to be the wonder of the world, keep it the under color of red—not black or a dark color." He was also involved with the Boulder Dam as part of a PWAP [Public Works of Art Project] to go and document the building of the dam. For 35 days in April 1934, he captures the essence of what's going on with man against mountain. ... During that time, four men died and the hospitals were full [of injured dam workers]. So he has an intimate look at what's going on in America in some of the largest architectural undertakings of the 20th century. He also does a two-panel mural [for the Bureau of Indian Affairs] in the main Interior building; the 25-by-34 oils that were the studies for those murals are in the show.

***Shapes of Fear*, 1930–32, oil on canvas.**

C&I: ***He also wrote poetry.***

Sublette: Dixon says, "All my poet friends say I'm a good painter and my painter friends say I'm a good poet." He was an excellent writer and poet and in 1923 had a book of his poems published. He starts writing poetry in 1896. His poems are deep examinations of his life, emotions, and feelings he's experiencing in different periods associated with paintings or what our country is like and his own world as it spirals out of control during the Depression, World War I, and divorces from two wives. The poems are snapshots—always emotionally charged and beautifully written in script. There are numerous examples of poetry in his hand throughout the exhibit.

C&I: ***Dixon's art is pioneering, unique, recognizable. Would you call his work iconic?***

Sublette: Yes, his work actually is iconic. *Iconic* to me means you associate something, whether verbal or visual, with something else. There's a bond, a connection that you experience with *Cloud World* (1925) or *Earth Knower* (1931, 1932, 1935), a painting of a Native American juxtaposed against huge rocks. You know you're speaking of the West. You have no doubt that this couldn't be anywhere but the West. He is able to evoke an emotion of whatever it is that he's trying to portray. In *Earth Knower*, the individual is one with the land. *Cloud World* portrays small riders against a huge landscape—man is insignificant and just passing through. A lot of his paintings evoke these emotions. Clyfford Still's biographer says *Earth Knower* was an important painting even to an abstract expressionist; he found it to be iconic.

IMAGE: *SHAPES OF FEAR*, SMITHSONIAN AMERICAN ART MUSEUM, BEQUEST OF HENRY WARD RANGER THROUGH THE NATIONAL ACADEMY OF DESIGN

IMAGE: *EARTH KNOWER*, COLLECTION OF THE OAKLAND MUSEUM OF CALIFORNIA, GIFT OF DR. ABILIO REIS

***Earth Knower*, 1931, 1932, 1935, oil on canvas.**

C&I: ***What's another piece you'd single out?***

Sublette: Dixon himself considered his greatest work *Shapes of Fear*. That pivotal and important painting is in the show, along with two studies. He starts *Shapes of Fear* in 1930, in the throes of the Depression. It portrays robed figures that are very ominous—Dixon uses that word. He feels like there's a vise around his neck when he's painting it, so severe is his concern for what is going on in his world. In 1931, he enters the painting in the San Francisco Art Association's annual exhibition and wins the most popular painting award, the Harold L. Mack, beating out Edward Hopper, Diego Rivera, William Glackens. It clearly struck a chord. In 1932, he enters it in the National Academy of Design show in New York and wins the Henry W. Ranger award; the $1,500 prize money, he says, "saves my life." That award is considered to be the premier painting of that year. *Shapes of Fear* is the great painting of 1932. The studies for it are in the Maynard Dixon Museum collection; the oil is in the Smithsonian collection—you can see all of them in the show in Scottsdale.

Maynard Dixon's American West *is on view through August 2 at Scottsdale's Museum of the West (scottsdalemuseumwest.org). The Maynard Dixon Museum is in Medicine Man Gallery in Tucson, Arizona (medicinemangallery.com). Catch Mark Sublette's podcast,* The Art Dealer Diaries *—which covers the West, writers, artists, collectors, and dealers—on YouTube.*

War HERO, Western HERO

ONE OF THE MOST HONORED AND BELOVED STARS IN FILM HISTORY, SCREEN LEGEND JIMMY STEWART RETURNED FROM WORLD WAR II A CHANGED MAN WHO WOULD CHANGE WESTERNS.

By Ron Soodalter

TO MANY OF US OF A CERTAIN AGE, James Stewart looked his most natural under his battered "lucky" Stetson, astride his chestnut gelding, Pie. Although not originally a western star, the 6-foot-3 lanky, laconic actor became one of the Cowboy Tetrad—alongside Henry Fonda, Gary Cooper, and the Duke—whom we grew up watching at the Saturday matinees and still watch in reruns whenever possible.

Even excluding his westerns, the list of Stewart's essential films (two of them holiday staples) is impressive. In fact, the American Film Institute has placed five of his films—*Vertigo*, *Mr. Smith Goes to Washington*, *It's a Wonderful Life*, *Rear Window*, and *The Philadelphia Story*—on its America's 100 Greatest Movies list. Add the movies in which he rode a horse and wore the hat and that legacy takes on even more character and appeal.

PHOTOGRAPHY: (PREVIOUS SPREAD) UNIVERSAL PICTURES/PHOTOFEST, (THIS PAGE) MPTV IMAGES

Although he often seemed born to the saddle and preternaturally "cowboy" in manner and speech, Jimmy Stewart was an Easterner by birth and upbringing. James Maitland Stewart was born of Scottish ancestry in Indiana, Pennsylvania, on May 20, 1908. His devout Presbyterian father owned a local hardware store and hoped Stewart would one day take over the family business; his mother was a pianist and music lover. Volumes have been written about his early years—Princeton education (a family tradition), involvement with various theater companies, early stardom, and man-about-town Hollywood reputation.

But it was his wartime service as a B-24 commander and combat pilot that informed his later, more mature roles. The lovable "aw shucks" drawling Stewart who portrayed 1939's Tom Destry Jr. would be overshadowed by the more complex star of the darker "adult" westerns of post-World War II America. Although both periods gave us the "real" Jimmy Stewart and had much to recommend them, the grittier post-war oaters reflected the pain and trauma of his wartime experience.

A Star at War

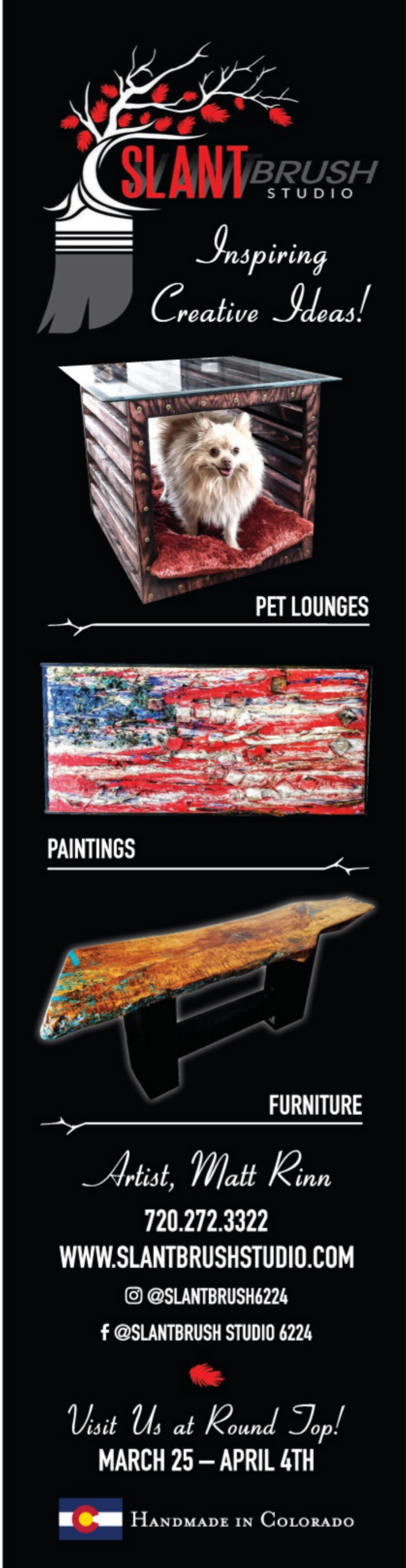
Jimmy Stewart was inducted into the service in late March 1941—nearly nine months prior to the attack on Pearl Harbor—and soon applied for acceptance in the U.S. Army Air Corps. An avid pilot, he had logged more than 400 flight hours in his own plane and felt that he could best serve what would soon prove to be America's war effort by flying bombers.

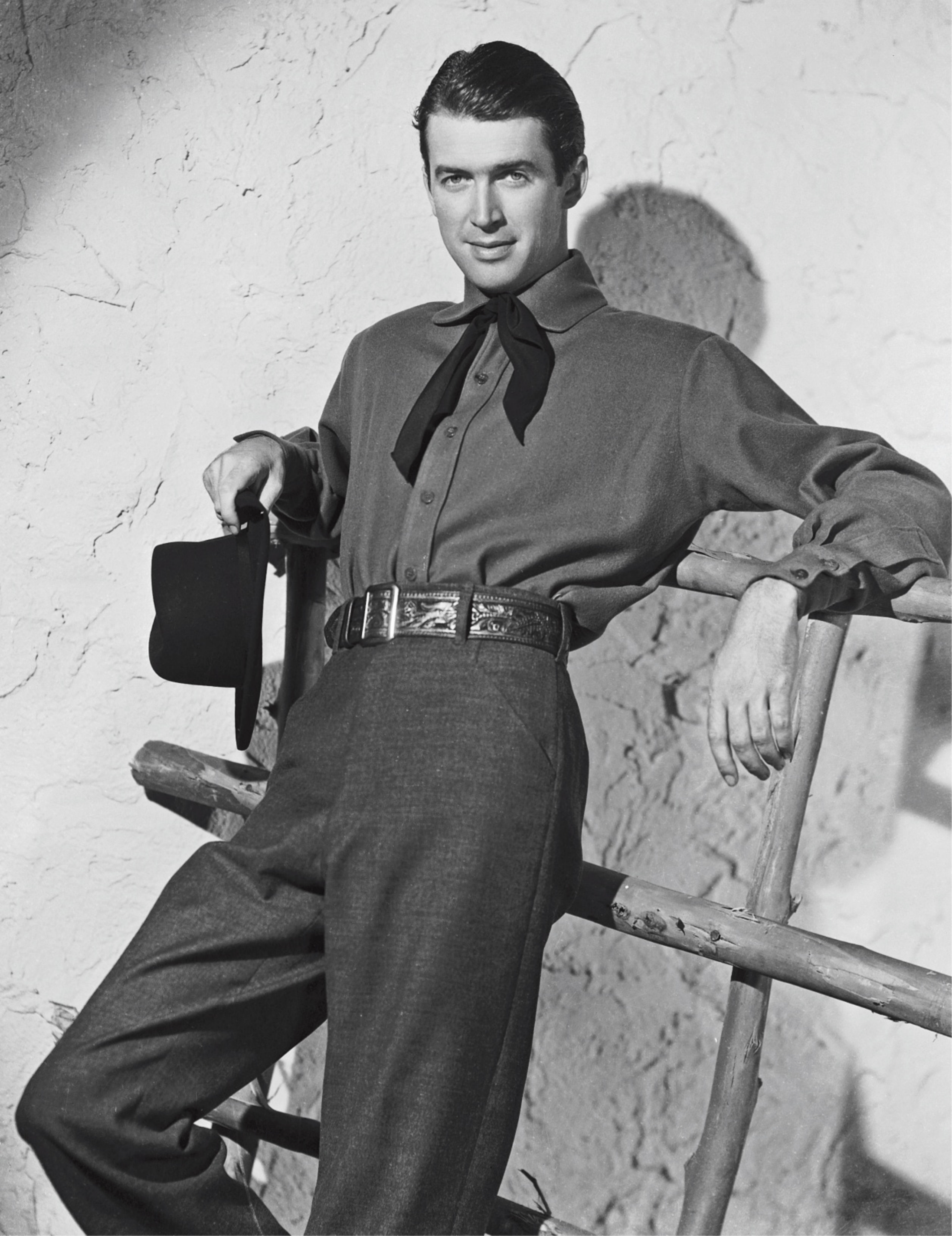
Stewart showed an aptitude for flying military aircraft. However, although he was commissioned a second lieutenant in early 1942, given advanced training at various military airfields, and made a flight instructor on B-17 Flying Fortresses, neither the U.S. government nor MGM, Stewart's powerful movie studio, was willing to see America's favorite movie star shot down over Europe. He was kept stateside well into 1943, touring for war bonds and narrating training and recruiting films until the frustrated Stewart managed with the help of his agent to wangle a posting abroad.

Finally, on November 11, now-Capt. James Stewart—commander of the 703rd Squadron, 445th Bomb Group—helmed two dozen B-24H Liberators to England. From that point on, there would be no publicity tours. Jimmy Stewart would play an active part in the fight to liberate Europe.

The missions to which Stewart was assigned entailed flying in brain-numbing cold over enemy targets—including Berlin, Brunswick, Bremen, Frankfurt, and Schweinfurt—in the face of heavy flak and squadrons of German Luftwaffe fighters, and often without escort planes. There was no script, no director to holler "Cut!" Every time he went up, he was putting his and his men's lives on the line.

On one occasion, Stewart's B-24 took a direct hit just behind the nose wheel but managed to stay together throughout the flight. Immediately upon landing, the plane literally broke in two at the wing. As Stewart watched his bomber fall apart, he laconically commented, "[S]omebody sure could get hurt in one of those damned things."





Stewart proved an able commander, well-loved and respected by his men. During his period of service, he was promoted to colonel and chief of staff of the 2nd Air Division and was awarded the Distinguished Flying Cross with two Oak Leaf Clusters, the Air Medal with three Oak Leaf Clusters, seven battle stars, and—from the French—the Croix de Guerre with Palm. He was one of only five servicemen to have risen from private's rank to that of colonel in less than five years.

Coming Home

The Jimmy Stewart who returned home in September 1945 was a changed man. Forever gone was the boyish matinee idol who had caroused his way through late-1930s Hollywood. Physically, he had aged noticeably. His hair was graying, his hearing was permanently impaired—quite possibly from the constant roar of the B-24 engines—and his face reflected a hard-earned gravitas.

But the greatest change was to his psyche. In addition to overseeing bombing missions as operations officer, Stewart had personally commanded 20 forays through the flak-filled skies over France and Germany, regularly courting the ever-present possibility of death in the air. During the course of these missions, he had lost planes and men, and it had fallen to him as commander to write the letters home, informing families of the deaths of their sons and husbands, many of whom he had come to know well. For the rest of his life, Stewart refused to discuss his wartime experience.

On his return to Hollywood, Stewart worked to reestablish his film career. According to biographer Marc Eliot, "Stewart's combat experiences left him emotionally scarred, and his deepening darkness perfectly positioned him for the '50s, in which he made his greatest films."

It was not happenstance that his first post-war film, *It's a Wonderful Life*, starred Stewart as the deeply troubled, suicidal George Bailey. Although the film did poorly upon its 1946 release, it showed viewers a Jimmy Stewart they had never seen before. As his lifelong friend Henry Fonda said, "If you want to see the *real* Jimmy Stewart, you can find him in *It's a Wonderful Life*."

It would be another four years before Stewart would return to the western genre, starring in both *Broken Arrow* and *Winchester '73*. The latter was the first of five dark, memorable westerns that marked Stewart's collaboration with director Anthony Mann. It was a revenge tale that saw Stewart's character nearly as ruthless as the man he pursued.

His performance in *Winchester '73* drew a surprising range of responses. While *The New York Times* review stated that he "drawls and fumbles comically," *Variety* praised his "lean,

(continued on page 103)

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2020 EXHIBITION HIGHLIGHTS

Charles M. Russell (1862-1926), *The Fireboat*, 1918, oil on board, C.M. Russell Museum Collection; Gift of Mrs. Wade George in memory of Wade Hampton George.

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Andy Warhol: Cowboys and Indians explores how the father of American pop art highlighted classic Western archetypes. Organized as a companion exhibition, ***Billy Schenck: Myth of the West*** illustrates how the "Warhol of the West" fashioned a new movement— Western pop.

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As a Glacier Centennial Artist and with the Park so close in proximity and near to her heart, Nancy Dunlop Cawdrey has created ***Forever Glacier***, a series of large colorful silk paintings honoring each of the 18 large mammals plus four additional pieces showing groupings of all the small mammals who live or have lived in Glacier Park.

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PHOTOGRAPHY: PICTURELUX/THE HOLLYWOOD ARCHIVE/ALAMY STOCK PHOTO

MOVIE QUEUE:
Jimmy Stewart Westerns To Watch

Destry Rides Again (1939)

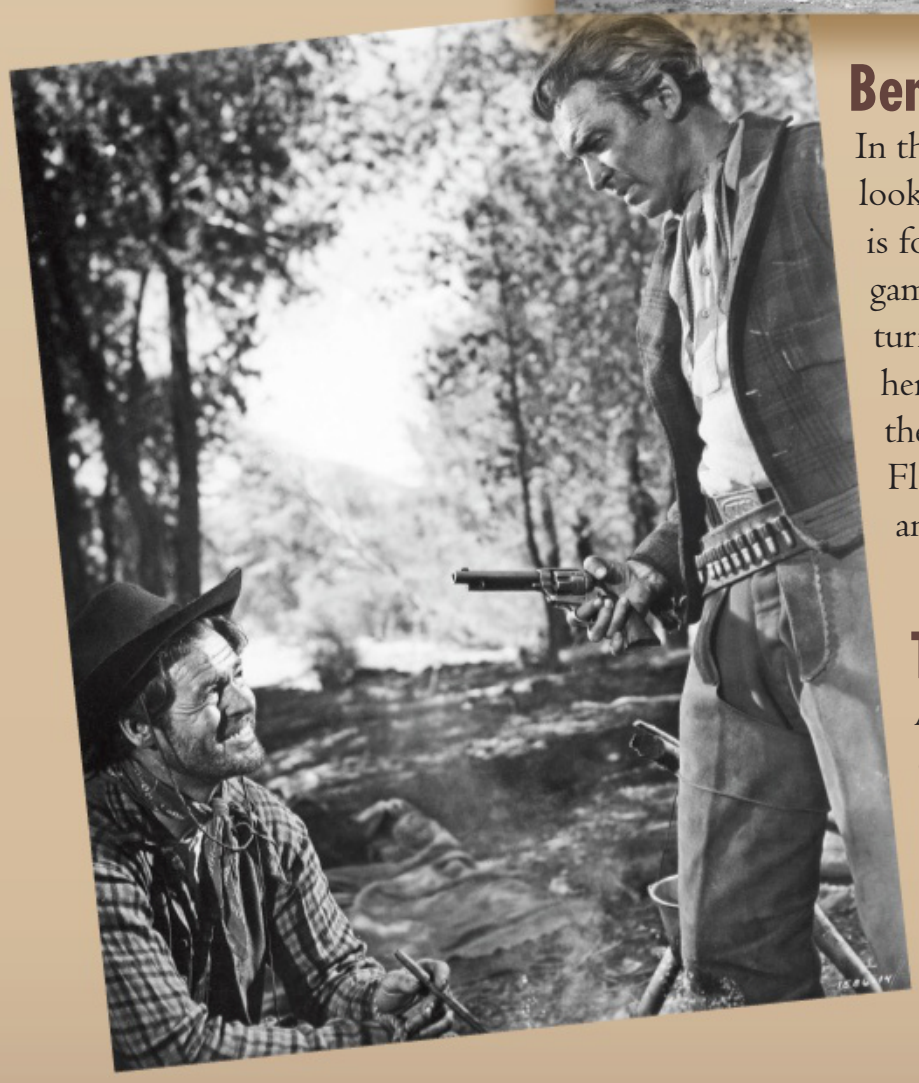
The film features Stewart as the lawman son of a famous (deceased) lawman father. The difference is that Tom Destry doesn't carry a gun. The townsfolk mock him mercilessly, but we're in on the secret, even if the bad guys are not: Tom is, in fact, an expert with his tucked-away six-shooters, and in the end—after the deaths of his friend and deputy (the lovable Charles Winninger) and Marlene Dietrich's femme fatale—he'll strap on those "smoke-wagons," leaving arch-villain Brian Donlevy much the worse for wear.

Winchester '73 (1950)

Marking the first of five oater collaborations with veteran film noir director Anthony Mann [*T-Men, Raw Deal*], *Winchester '73* boosted Stewart's sagging post-war career and established him as one of America's leading western icons. In the film, Stewart is a man obsessed with the deadly pursuit of his own brother for having murdered their father. The titular rifle is the vehicle that connects various classic vignettes (cavalry versus Indians, outlaw-gang bank robbery, crooked trader selling guns to the Sioux) throughout the movie. To prepare for the role, Stewart spent countless hours with noted firearms expert Herb Parsons learning to handle the weapon like a pro. This western gave us an early glimpse of Stewart's deeper, "revised" characters—driven, often morally conflicted—and it was successful enough to spawn four more.

PHOTOGRAPHY: (THIS PAGE) UNIVERSAL PICTURES/PHOTOFEST, (OPPOSITE PAGE) UNIVERSAL PICTURES/PHOTOFEST, © MGM

WHILE WE CAN ALL AGREE THAT JIMMY STEWART WAS ONE OF THE GREATS, ANY "BEST OF" LIST RISKS INVITING STRONG DISAGREEMENT. NONETHELESS, HERE ARE SOME OF HIS BEST WESTERNS FOR YOUR VIEWING PLEASURE.



Bend of the River (1952)

In this Anthony Mann vehicle, Stewart plays a former Civil War guerrilla raider looking to put his past behind him. While guiding a wagon train to Oregon, he is forced to contend with felonious teamsters, murderous prospectors, crooked gamblers, and an erstwhile friend whom Stewart saves from hanging but who turns on him for profit. As always, Stewart surmounts all odds, winning the heroine and redeeming his reputation. Arthur Kennedy charmingly portrays the false friend, and the always-reliable scene-stealing character actor Jay C. Flippen, who appears in three of Mann's five Stewart westerns, plays the wise and forbearing leader of the westering immigrants.

The Naked Spur (1953)

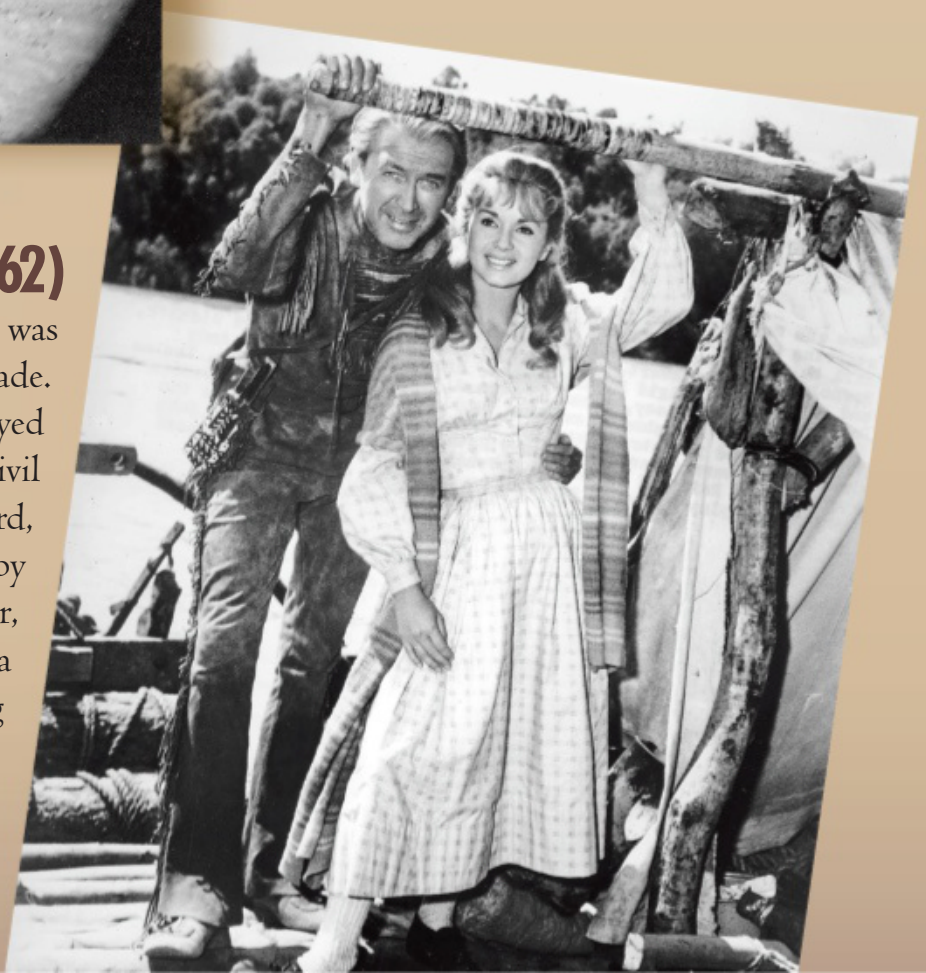
Another Stewart pursuit film. Here, in his portrayal of a bounty hunter determined to capture wanted outlaw Robert Ryan, we see a character whose short temper and monomaniacal dedication to his purpose mask a dark, desperate — and at times, surprisingly weak — character. This is arguably Stewart's least heroic role and one of his most well-rounded western performances. The Rocky Mountain backdrops enhance the action, and Robert Ryan's affable but lethal outlaw just adds frosting.

The Far Country (1954)

Playing yet another anti-heroic character, again courtesy of Anthony Mann, Stewart plays a cynical, self-interested Wyoming cowboy who, along with his partner (a predictably perfect Walter Brennan), drives his cattle to the Yukon in order to cash in on the recent gold strike. They nearly lose their herd to villainous mastermind "Judge" Gannon (a reptilian John McIntire) but manage to sell the cattle and buy a claim. He and his partner strike gold, only to be robbed by Gannon's minions. Brennan is killed, and Stewart desperately wounded. While recovering, he develops a social conscience and aids the oppressed townsfolk in ridding themselves of the judge and his gang. The gritty gunfight at the end is a classic good-versus-evil confrontation. Stewart emerges victorious, with his horse, Pie, playing a crucial role.

The Man From Laramie (1955)

The film, which one critic called a "brilliant psychological western reminiscent of Shakespeare's *King Lear*," was released shortly after *The Far Country*. This time, Stewart is an Army officer, on leave to look for the man who sold repeating rifles to the Indians, resulting in the death of his kid brother. He runs afoul of the local land baron and his psychopathic son, sustaining a shocking gunshot wound to his hand. Nonetheless, he manages to put an end to the gunrunning operation while winning the heart of the heroine.



How the West Was Won (1962)

The same year *Liberty Valance* was released, MGM came out with what was arguably the most ambitious and visually stunning western ever made. The epic traced the family of mountain man Linus Rawlings — played by Stewart — from the country's fur-trapping days, through the Civil War, to the final fight between Linus's son, ex-lawman George Peppard, and baddie Eli Wallach. Stewart's Linus — who survives an attack by river pirate Walter Brennan's band of cutthroats, marries Carroll Baker, and settles down to a farmer's life, only to die in the Civil War — is a charming, easygoing trapper, until he is wronged. As Brennan's gang soon discovers, crossing James Stewart is not a healthy thing to do.

The Man Who Shot Liberty Valance (1962)

Looking beyond the fact that he was in his 50s while portraying a young, newly graduated law student, Stewart played a defining role in this classic black-and-white John Ford western. Shot almost entirely on a studio soundstage, it's the rich story of a nonviolent man's courage in the face of inveterate evil, personified by Lee Marvin at his nastiest. The film united Stewart and John Wayne for the first time, and he more than held his own in the face of the Duke's angry, powerful performance. Initially underappreciated, the film is now recognized as one of Ford's best. —*R.S.*

PHOTOGRAPHY: (OPPOSITE PAGE) UNIVERSAL PICTURES/PHOTOFEST, COLUMBIA PICTURES/PHOTOFEST, MPTV IMAGES, (THIS PAGE) PARAMOUNT PICTURES/PHOTOFEST

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Worth Your Time, Too

AMONG THE JIMMY STEWART WESTERNS THAT DIDN'T MAKE THE TOP 8 LIST, MANY ARE WELL WORTH WATCHING.

The Cheyenne Social Club (1970)

In this fun romp (pictured), in which our hero inherits a brothel, aging cowpokes Stewart and Henry Fonda—best friends in real life—play off each other beautifully.

Broken Arrow (1950)

Stewart plays Indian agent Tom Jeffords opposite Jeff Chandler's Cochise. The fictionalized drama based on the historical figures is considered one of the first major post-war westerns to portray Native Americans sympathetically.

Two Rode Together (1961)

Despite the film's obvious flaws, Stewart proves he handles questionable morality well as a money-driven lawman whose venality masks a good heart.

Shenandoah (1965)

In this "Civil War western" saga, Stewart handles his difficult role as a Virginia farmer trying to remain neutral in the battle between North and South with a depth that bespeaks his broad range. We share deeply in his losses and triumphs as his family is riven by the conflict.

Bandolero! (1968)

As the semi-honest brother of a bandit leader, Stewart ably shifts from laconic, easygoing drifter to a man you do not want to cross.

The Shootist (1976)

Regrettably appearing in only a couple of scenes in John Wayne's last film, Stewart believably portrays a tough but sympathetic town doctor. —*R.S.*

PHOTOGRAPHY: NATIONAL GENERAL/PHOTOFEST

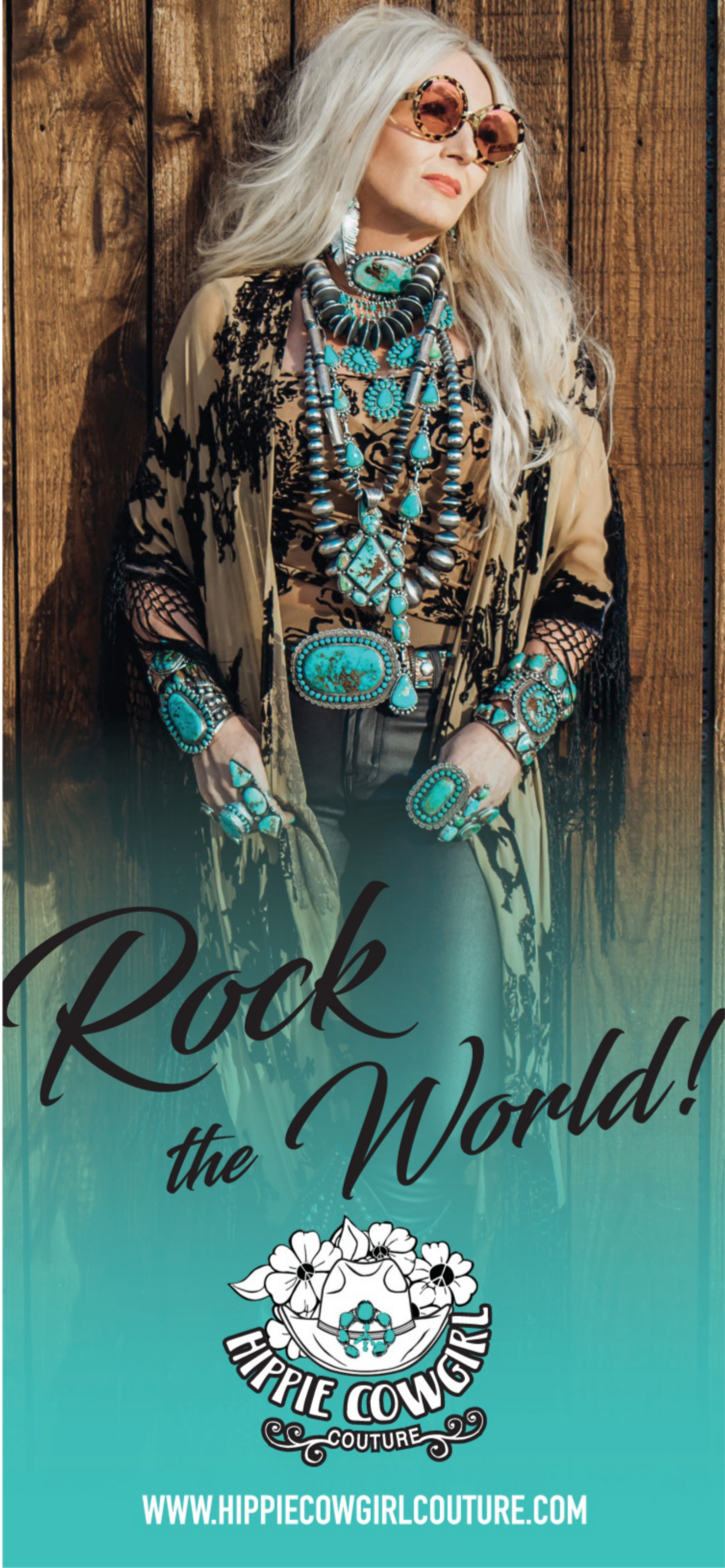
(continued from page 97)
concentrated" portrayal, and the *New York Herald-Tribune*'s critic commented that Stewart took to the role of a Westerner "as if he had been doing nothing else throughout his illustrious career." For his part, Mann was thrilled with Stewart's intense portrayal and would draw upon it for their next four westerns. According to Stewart biographer Michael Munn, "The Jimmy Stewart/Anthony Mann Westerns had really changed the genre for ever."

Sadly, Stewart and the director largely responsible for reviving his career would eventually part on harsh terms, over Stewart's insistence on producing the eminently forgettable western *Night Passage*. According to various sources, in addition to other production issues, Stewart saw the film as an opportunity to sing and play his accordion on screen, while Mann viewed the script as a potential disaster, reportedly proclaiming, "I will not make this trash." Mann walked away from the film, and the two never spoke again.

Ultimately, the director was right. Wrote biographer Munn, "*Night Passage*... was arguably Stewart's worst western."

Stewart's later western career was not without other glitches. He was badly miscast as a wisecracking Wyatt Earp in John Ford's *Cheyenne Autumn*—dubbed by one critic *Cheyenne Awful*. In two films, he was given unlikely screen "brothers": Dean Martin in *Bandolero!* and Audie Murphy in *Night Passage*. In *Firecreek*, his dead-end loser of a character somehow manages to kill three of Henry Fonda's gun-savvy outlaw gang with a borrowed pistol, emerging wounded but intact. And in Andrew V. McLaglen's *The Rare Breed*, his performance is nearly drowned out by a bewigged Brian Keith's scenery-chewing.

But in his classic westerns, Stewart's character always rose to the challenge. With integrity and a quiet courage, he embodied the finest qualities of our ideal western heroes.



THE NEON WEST

Inspired by the enduring cultural influence of country music, we lit up the ballroom to showcase how Western fashion effortlessly balances classic and cool on any stage.

Photography by Dixie Dixon

LEFT: The Catalina turquoise cluster earrings ($299), callicosilver.com. Double D Ranch Helluva Stud top (contact for price), thesparklingspur.com. The Warrior Royston turquoise and silver cuff (contact for price), britwest.net. Loco Grande turquoise cluster cuff ($1,998) and Queen Pin concho belt ($995), hippiecowgirlcouture.com. Faux leather leggings ($39.95), instagram.com/sassypantzfortworth. Dale python and black retro booties ($1,195), lucchese.com.
RIGHT: Olive & Pique Kaia teal floppy hat ($69), maverickwesternwear.com. Vintage squash blossom necklace ($2,750), westerntradingpost.com. Annie silk fringe jacket ($3,250), jillgarber.com. The Dolly turquoise triple stone ring ($219) and The Slickrock cluster ring ($299), callicosilver.com. Trumpet flare jeans ($76), wrangler.com. Northern Lights multicolor python cowboy boots ($698), rockwelltharp.com.

CLOCKWISE FROM TOP: Talavera print silk wild rag ($89), thefort-tx.com. Violet floral leather shoulder bag ($325), wildlacebeadwork.com. Leon Martinez (Navajo) spiny oyster cuff ($4,200), samsvillegallery.com. Turquoise and spiny oyster bead necklace ($800), topazspiritjewelry.com. Metallic and lamb suede wristlet ($135), lakelandleatherworks.com. Kippys white crystal daisy leather tote ($990), tworeddogs.com.

Turquoise and silver dangle earrings ($360), maverickwesternwear.com. Double D Ranch The Warhol's jacket and pants (contact for price), thesparklingspur.com. Larry Etsitty (Navajo) concho cluster turquoise ring ($1,200), hippiecowgirlcouture.com. Lily silver metallic boots ($545), lucchese.com.

LEFT: Sleeping Beauty turquoise necklace ($1,800), danavoorhees.com. Heishi Kingman turquoise multistrand necklace ($800), sylviamedinajewelry.com. The Big Bend Sleeping Beauty turquoise cluster necklace ($2,900), callicosilver.com. Sand-cast Kingman turquoise and silver bracelet ($655), treasuresofthesouthwest.com. Cotton & Rye Outfitters wallpaper-print floral romper (contact for price), cavenders.com. Queen Pin concho belt ($995), hippiecowgirlcouture.com. Aqua blue crocodile-embossed boots ($698), rockwelltharp.com. **RIGHT:** Twist & Shout natural patterned hat ($389), greeleyhatworks.com. Turquoise and silver dangle earrings ($360), maverickwesternwear.com. Sterling silver bola slide ($1,480) and kangaroo bola string ($600), clintorms.com. Stagecoach leather fringe jacket (contact for price), britwest.net. H Bar C embroidered button-down ($245.50), maverickwesternwear.com. Lola trouser jeans ($120), kimesranch.com. Music City wedge booties ($245), lucchese.com.

Sedona rose pink fashion hat ($105), charlieIhorsehats.com. The Cheyenne turquoise chandelier earrings ($395), callicosilver.com. Marabou blush feather vest ($149), overland.com. Retro print Western shirt ($59.99), crueldenim.com. Wild West turquoise tie belt (contact for price), britwest.net. Mae bootcut jeans ($59), wrangler.com. Guns 'n' Roses boots ($1,975), rocketbuster.com.

HANGING: Black leather and turquoise fringe clutch ($235), mjleatherdesigns.com. **LEFT TO RIGHT:** Floral embroidered boots ($169.99), durangoboots.com. Sunwest Silver Royston turquoise squash blossom ($3,900), cowgirlkim.com. Pretty in Pink watermelon tourmaline necklace ($485), danavoorhees.com. Leather beaded envelope crossbody clutch ($149), overland.com. Pop's hat with custom hatband (contact for price), whiskeyriverdrygoodscompany.com. Green Goddess gaspeite necklace ($599), danavoorhees.com.

ON HIM: George Strait Collection turquoise button-down ($50) and slim straight-cut jeans ($59), wrangler.com. Black leather Western belt (*C&I*). Bannock black roper boots ($595), lucchese.com.
ON HER: Fred Archuleta turquoise tassel earrings ($760), castlegap.com. Metallic blue jacket ($200), scullyleather.com. Fiore reversible twilly scarf ($49), thefort-tx.com. Larry Etsitty (Navajo) concho cluster squash blossom ($3,000), hippiecowgirlcouture.com. Queen Victoria red deerskin fringe crossbody ($2,400), woodwardbrown.com. Bonnie midrise skinny jeans ($120), kimesranch.com. Ariat metallic silver Dixon booties ($179.95), ariat.com.

Midnight Rattler rose hat ($1,400), crownbrimjh.com. Tasha Polizzi embroidered leather fringe jacket ($660), yayagurlz.com. Teepee embroidered top ($39.95), ariat.com. Doug McClure-inspired turquoise stone belt buckle ($2,500) and turquoise snakeskin belt ($250), silverkingusa.com. Lola trouser jeans ($120), kimesranch.com. Shirley aquamarine clutch handbag ($1,700), casadelriocollection.com. Autry floral boots ($2,425), rocketbuster.com.

CLOCKWISE FROM TOP: Fedora palm hat ($275), lauraingallsdesigns.com. Ribbon turquoise pendant necklace ($2,000), highplainsjewelry.com. Navajo pearl and turquoise jacla necklace ($695), callicosilver.com. Filigreed sterling silver trophy buckle with turquoise accents ($2,790), clintorms.com. Turquoise overlay booties ($359), blackstarboots.com. Sedona wool and cowhide crossbody purse ($375), mjleatherdesigns.com. Tammy Cruze (Navajo) silver buffalo cuff ($2,900), samsvillegallery.com.

Granite felt hat with buffalo skull embroidery ($695), crownbrimjh.com. Double D Ranch Alamo Scout Jacket ($578), cowgirlkim.com. Cowboy Bob graphic tee ($52), xoxoartandcompany.com. Yellow bumblebee jasper squash blossom necklace ($1,800), shopranchhouse.com. Renata Rubio mini Navajo pearl necklace ($370), jewelryladyredriver.com. Mae bootcut jeans ($59), wrangler.com. Music City wedge booties ($245), lucchese.com.

Seven suns raffia earrings ($10), montanasilversmiths.com. Double D Ranch Jim's Pair-O-Dice top ($220), pintoranch.com. Philander Begay (Navajo) sand-cast multistone bolo tie ($1,080), castlegap.com. Trumpet flare jeans ($76), wrangler.com. Vintage silver and leather concho belt ($1,750), westerntradingpost.com. Hand-carved turquoise leather clutch ($150), austinaccent.com. Rose gold crocodile-embossed boots ($698), rockwelltharp.com.

CLOCKWISE FROM TOP: Don Lucas square cluster bracelet ($940), sorrelsky.com. Elle Jackson (Navajo) butterfly necklace ($675), westerntradingpost.com. Vintage cobalt blue booties with pink embroidery ($545), cantyboots.com. Vintage cowgirl crossbody leather bag ($350), wildlacebeadwork.com. Exotic orange leather clutch ($650), casadelriocollection.com. April Toledo (Navajo) bead and rhinestone earrings ($49.50), coyotesgame.com. Straw hat with ribbon hat band ($160), besthatstore.com.

ON HER: Cranberry retro-style hat ($489), greeleyhatworks.com. Coral and turquoise pendant necklace ($1,100), topazspiritjewelry.com. Marilyn leopard-print button-down ($44.95), ariat.com. Tommy Jackson (Navajo) coral and turquoise cuff ($5,950), samsvillegallery.com. Faux leather leggings ($39.95), instagram.com/sassypantzfortworth. Ride 'Em boots ($1,640), rocketbuster.com. **ON HIM:** Mini houndstooth notch lapel vest ($125), frontierls.com. Jett retro tiger's eye snap Western shirt ($68), resistol.com. James raw denim jeans ($99), kimesranch.com. Bannock black roper boots ($595), lucchese.com.

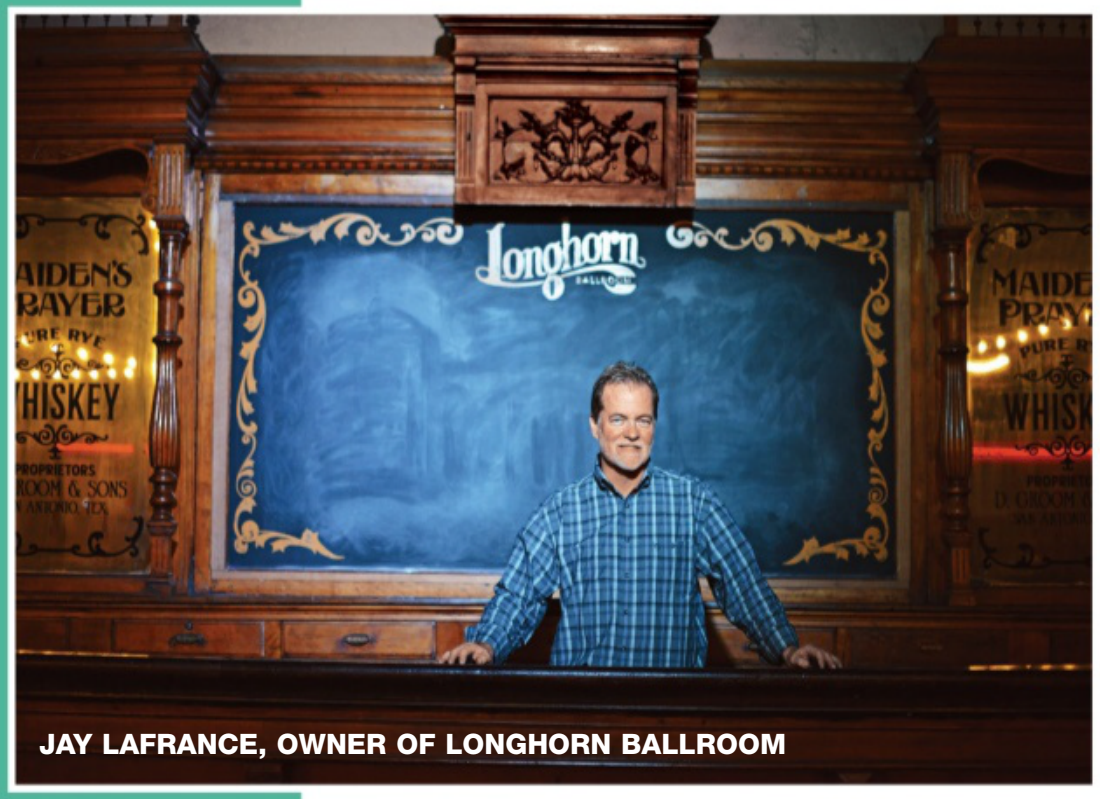
CLOCKWISE FROM TOP: Red booties with metal star accents ($469), oldgringoboots.com. Turquoise Moon Kingman turquoise cluster bracelet ($1,688), pintoranch.com. Kingman turquoise and Navajo pearl necklace ($1,530), treasuresofthesouthwest.com. French Kande brass and Swarovski crystal cuff bracelet ($128), store.nationalcowboymuseum.org. Raspberry leather cuff bracelet ($160), chuckswoodbarn.com. Loop Road silk scarf ($125), krsaddleshop.com. Hand-tooled leather wristlet ($195), lakelandleatherworks.com. Turquoise stone-accented bolo tie ($110), montanasilversmiths.com.

ON HIM: Dorian textured lambskin blazer ($1,595), overland.com. Light indigo Western snap shirt ($49), wrangler.com. Ray Tracey spiny oyster bolo tie ($1,200), sorrelsky.com. Slim straight-cut jeans ($59), wrangler.com. Medium brown ostrich boots ($344.99), durangoboots.com. **ON HER:** South Hills turquoise waterfall earrings ($528), lauraingallsdesigns.com. Carnival serape Italian fringe wrap ($169.95), rhondastark.com. Denim pearl-snap tunic dress ($54), classycowgirlco.com. G. James ribbon turquoise squash blossom necklace ($3,895), highplainsjewelry.com. Liberty Black braided fringe tall boots ($295), sundancecatalog.com.

BUILT FOR BOB WILLS

This historic Dallas venue's glitz and grit made a perfect backdrop for our spring fashion shoot.

Owner Jay LaFrance loves to recount the musical luminaries who have graced the Longhorn Ballroom's stage, but some of his favorite stories about the venue involve guns or crime. There's still a bullet hole in a back door from when some angry husband fired into the green room, where his wife was keeping a performer company. Another couple of holes in the abdomen of a life-size fiberglass generic Plains Indian in the parking lot show where some concertgoer—or perhaps performer—apparently got carried away playing cowboy. (LaFrance left up the Indian and a lady counterpart as relics of a bygone, less culturally courteous time, but he painted over the sign reading "We Likem Dance" at daughter Amber's urging.)



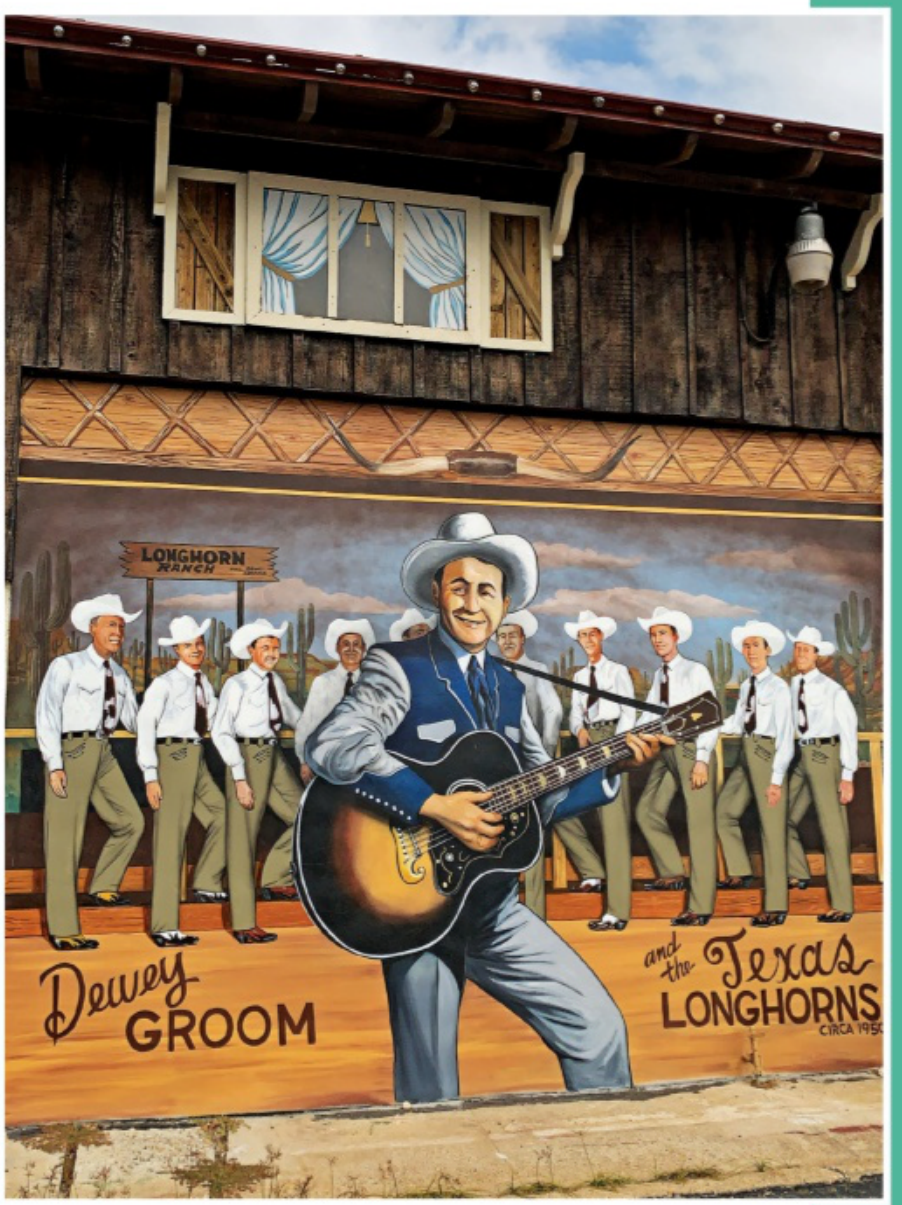
JAY LAFRANCE, OWNER OF LONGHORN BALLROOM

The venue was built by Dallas real estate mogul O.L. Nelms in 1950 for a friend, Western swing icon Bob Wills, and originally called the Bob Wills Ranch House. It was renamed the Longhorn Ballroom in 1958, when Nelms sold it to business partner Dewey Grooms. Jack Ruby managed part of the ballroom as a separate venue from Grooms' half of the place and frequently brought friends from the Chicago underworld of organized crime through the back door. One night after closing, LaFrance says, the club was broken into. Mysteriously, only Grooms' safe was stolen from.

As would be expected from the Longhorn's beginnings as a Western swing joint complete with kitschy cowboy-themed decorations and stalls for Wills' horses, dozens of country music artists performed there. Pictures and memorabilia framed in the front entry feature Willie, Waylon, Merle, Hank Jr., Conway Twitty, Ernest Tubb, George Jones, Ray Charles, Ray Price, Loretta Lynn, Lucinda Williams, and more. But after Grooms sold to Ira Zack, just about every genre of music has twanged, snarled, or thumped inside.

The Sex Pistols' January 10, 1978, show there—during which dope-sick bassist Sid Vicious taunted and spat blood on the crowd after getting his nose smashed (by a bottle or fist or headbutt depending whom you ask)—is legendary, and

PHOTOGRAPHY: TOP IMAGE COURTESY LONGHORN BALLROOM, ALL OTHERS BY TAYLOR PRESLEY



you've probably laughed at the juxtaposition in a famous photo of their band name above Merle Haggard's on the marquee. Jackson Brown, B.B. King, the Ramones, the Red Hot Chili Peppers, Sarah Jaffe, Al Green, Megadeth, and others have been onstage. Queen of Tejano Selena Quintanilla-Pérez, too. Aerosmith filmed the music video for "What It Takes"—depicting an outrageous bar fight—there. Refusing to go onstage before they were paid, raunch-rappers 2 Live Crew made national headlines in 1990 by *not* performing at the ballroom, setting off a riot.

Raul Ramirez owned and operated the Longhorn Ballroom for about 20 years, starting in 1996. After a heavy storm blew down the historic barn-shaped sign that topped the marquee, Dan Holzschuh, a restorer of historic electrical signs, got a call from a friend who had previously worked on the sign alerting him that the sign lay in a twisted heap in the back parking lot. Holzschuh went and found a side panel had been removed. He figured it had already been picked apart but regardless climbed inside, where to his surprise he found the controller—a player pianolike device that automates light features—and all the transformers were still intact. He was backing out of the tiny house-size sign with the controller in his hand when he heard a voice command him to set it on the ground and put his hands up. He turned around to see a pistol in his face. "You're going to jail, boy," he recalls Ramirez telling him before he managed to talk his way out of the predicament.

About a dozen years later, the sign that's announced more superstars than can be listed here was finally fully restored in time for the September 9, 2017, Stetsons & Stilettos charity party that marked the reopening. Holzschuh, Ramirez, and LaFrance stood together and watched it light up again.

—*Jesse Hughey*

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WEST ON WATER

AT MONTANA'S HISTORIC FLATHEAD LAKE LODGE, YOU CAN CELEBRATE 75 YEARS OF WILDERNESS AND FRESHWATER WONDER — SOLO AND UNCHAPERONED, IF YOU CHOOSE.

By Chuck Thompson

IN 1934, A 14-YEAR-OLD EAGLE SCOUT NAMED LES AVERILL headed into the backcountry near the tiny Montana town of Somers on the north shore of Flathead Lake for a 30-mile wilderness adventure—alone. He carried no food, just a few provisions including a .22 pistol, fishing line, rope, blanket, frying pan, flint, and steel.

Over the course of a week, he crossed the Swan Range, feeding himself by catching trout and killing grouse with a slingshot and stones. Wary of bear, he fashioned beds high in trees, tying himself to branches so that he wouldn't fall out while he slept.

It's the kind of story that's hard to imagine in our digitally managed times, one that required the kind of parental "neglect" that'd nowadays inspire anonymous calls to Family Services.

"The third day I saw more game than any other time during the trip," he later recounted in *To Build a Dream: The Story of Montana's Les Averill and Flathead Lake Lodge* by Rick and Susie Graetz. "I watched a black bear catch fish from a bank along the river and saw a herd of elk on a mountainside. Further up the trail a coyote ran in front of me. Later that afternoon a big buck deer watched me as I was hiking. And that evening I observed mountain goats at play on a ledge."

Averill arrived at his pickup location at Swan Lake a day early.

"My parents were really happy to see me the next day," he recalled. "I believe they thought they might never see me again."

Young Les had always been resourceful, independent, and self-sufficient. In his teens, he became a factory-trained Evinrude engine mechanic, opened a successful boat repair shop with a partner, and learned to fly airplanes. In World War II, he ascended to the rank of major, piloting B-17s, B-24s, and other aircraft in Africa, Europe, and Asia, including treacherous flights over "the Hump" in the Himalayas.

When he returned home after the war—"I had flown 5,000 hours all over the world [and] in all these travels I had never seen an area with as much to offer as the Flathead," he later said—Averill took out a loan and paid $35,000 for a derelict boys camp on the shores of Flathead Lake. Built in the 1930s, the property fronting 2,000 feet of shoreline with two grand lodges fashioned from locally logged tamarack pine had sat vacant during the war.

Averill wanted to build a place where families could come experience the Montana wilderness he'd grown up with. In its first season after being founded in 1945, the remote Flathead Lake Lodge received few visitors. But as a man and military veteran, Averill was imbued with even more of the confidence that characterized the kid who'd wandered into the mountains with minimal gear and no food.

TODAY, AVERILL'S FLATHEAD LAKE LODGE IS ONE of the West's landmark guest ranches. Continually operated by the Averill family—Les' son Doug and grandson Chase run the place these days—it now occupies an expanded swath of wilderness southwest of Glacier National Park. Families from across the country converge each year on the historic lodge buildings and modern private cabins and conference facilities. Many are repeat visitors, including one guest said to have visited for 56 consecutive summers before passing away.

The emphasis is on outdoor sports that keep everyone active, engaged, and away from their phones. After a while, no one even notices the absence of TVs and other screens at the lodge (though Wi-Fi is available).

At Flathead Lake Lodge, it's possible within a single day to shoot sporting clays on a private range, mountain bike on a newly built single-track trail, sail on a magnificently restored 1928-built 51-foot racing sloop, and take part in an evening trail ride and steak fry at a secluded camp in the mountains. I know because I did all that on a sunny August day last summer. Other on-site or nearby activities include paddling (canoes, kayaks, paddleboards), swimming (lake and heated pool), hiking, fishing, yoga, tennis, white-water rafting, laser tag, golf, and, of course, touring Glacier National Park.

True to the spirit of its founder, the emphasis is on independence. At Flathead Lake Lodge, that's not superficial sloganeering. Everything is set up for maximum freedom and minimum hassle.

"One thing that makes our operation a little different is that we give everyone a lot more independence to do whatever they want," owner Doug Averill says. "Other properties might have some strong 'I'm the boss, what I say goes' person running the place. That's not our style at all. People can walk out the doors of their cabins and take out our sailboats or bikes or any equipment as they please, no questions asked, no forms to fill out."

That unexpected sense of free-range agency can be disorienting at first for guests who typically come in summer months for weeklong stays, particularly for kids and parents accustomed to schedules, coaches, and appointments. They adjust quickly.

"You see it every time," Averill says. "The first night the parents stay close to the kids, always keep 'em in sight. By the end of the week they don't even know where they are. The kids have made friends and gotten to know the area, and they're just running all over the place."

With 2,000 private acres and eyes monitoring the lakeshore at all times, there's plenty of safe yet wild running to do. This is confirmed by a middle-aged guy from San Diego during a spectacular mountain bike ride on the lodge's property.

"I thought this was going to be a family vacation, but I've

PHOTOGRAPHY: (ALL IMAGES) COURTESY FLATHEAD LAKE LODGE/ BIKE AND BOAT IMAGES BY HOAH CLAYTON

hardly seen my kids," he says during a water break. "Which is great! They're running around somewhere the whole time."

Longtime lodge staff still recall the story of a family from California who came every year back in the 1970s. Upon arrival, Dad would open the car door and say, "OK, everyone meet back here in a week." Little has changed.

The afternoon of my mountain bike excursion—a tough uphill start followed by an exhilarating downhill through a fragrant alpine evergreen forest—I fall into conversation with a woman named Shelah from Virginia. We nurse drinks on rocking chairs while taking in views of the deep blue lake. Near the shore, kayaks, canoes, and paddleboards mill about. Out in the deeper water, kids are having a blast climbing the ladder on a raised diving platform and diving in.

Shelah came to the lodge with her grown son and daughter and their kids. They're all first-timers. "My daughter has been a dedicated rider all her life and my 10-year-old granddaughter is just like her, so they've been out riding every day, every chance they get," she says. "My son and his boys aren't interested in riding. They'll get on a horse before the week is out, but they've been out swimming and on bikes and white-water rafting and all that."

So what's been keeping Shelah busy?

"On trips like this, a grandmother's job is to not get into any trouble," she says. "I'm content to enjoy the scenery and hear about their days at dinner. But I grew up sailing, and tomorrow I'm going sailing. That'll be a treat."

THAT EVENING, A PAIR OF LOCAL COWBOY musicians entertain a small group around a campfire on the lakeshore. When I squeeze in, they're in the middle of a saddle-sore version of Jimmy Buffett's sick-of-the-city ballad "Come Monday." When it's over, one of the pair looks at the near-full moon over his shoulder.

"My uncle used to say, 'Look at that beautiful moon—it's too bad we're all married,'" he cracks, getting a decent laugh. "I never knew what he meant by that, but it sounded wise."

A group of kids are the last to drift away from the embers once the show is over.

"Kids don't grow up with all the cowboy mythology these days, the Roy Rogers and Gene Autry stuff," Averill says. "But something about the cowboy culture is ingrained. They come out here and they get right into it. They just love it, all the horses and the lodge and cookouts and campfires."

For all the recreational activities, it's the horses, ranch hands, and cowboy culture that remain the heart of the lodge, which is also a working ranch. The stable houses 100 to 120 horses at any given time. Morning, afternoon, and evening rides are the hub around which daily activity revolves.

"I don't know how many thousands of kids I've put on their first horse," Averill says.

At the center of the stable is Liz Cohee, the ranch's livestock manager. Originally from North Carolina, she grew up training and showing horses in a variety of equine disciplines. Now in her ninth season at Flathead Lake Lodge, Cohee is quickly identifiable for her sure hands and stylish Western wardrobe. She picks up a lot of it from Murdoch's Ranch & Home Supply, which I know only because after a week of saying things like "Cool shirt!" I had to ask.

Cohee leads me on a three-hour ride through the lodge's private elk reserve. My mount is Joe, a handsome 10-year-old buckskin quarter horse with a quick pace. Cohee—who spends the off-season traveling the country buying horses for the lodge—picked him up a few years ago shortly after his stint on a Kansas feedlot. Joe is a good-natured type who likely was treated as a tool rather than a pet in his past life. His assortment of scars and scuffs have earned him the sobriquet "Barfight Joe."

"Once his sores were healed and I was able to start riding him, I quickly realized that Joe was a bit fancier than the typical 'dude horse' we have here at the ranch," Cohee tells me. "He's got a great handle on him, and lots of cow sense. He's a real 'cowboy's horse,' and for that reason he is a favorite among the wranglers here."

Though he's a little more horse than I'm used to handling, Joe allows me some rookie leeway as Cohee and I make our way through changing foliage, which is already starting to show reds and yellows in August. The fall rut is coming, and when we hit the top of a ridge, we find ourselves 30 or 40 yards from a group of five elk. The horses and elk are accustomed to each other, allowing us a memorable horseback view of a large bull to our left and the expansive spread of Flathead Lake below to our right.

It feels almost primordial coming face to face with that ancient species in view of what I've learned is the watery remnant of an ancient glacial dammed lake.

The only feature of the resort that trumps the top-notch stable is the continental United States' largest freshwater lake west of the Mississippi. Flathead Lake runs 27.3 miles north to south with a maximum width of 15.5 miles. With 187.6 miles of shoreline, the massive body of freshwater is a unique feature among resort ranches. Among other benefits, it all but alleviates one of the issues that can be a constant feature of many ranches—no dust and dirt invading lodges and cabins here.

All of that is neither here nor there for the elk, who fix us with slightly apprehensive but surprisingly nonchalant stares before moving off deeper into the woods.

FOR ALL OF THE UPGRADES AND CONCESSIONS to modernity—including an on-site massage center—it's the property's legacy and tie back to Les Averill that ensure Flathead Lake Lodge's position among the West's top resorts 75 years after opening. The main lodge looks just as it did when the likes of Bing Crosby, U.S. military legend Commander Matthew Ridgway, and even Las Vegas gangster "Bugsy" Siegel spent time here.

They had drinks in the same small Western bar and admired many of the same trophies, including a seven-point buck, bison, moose, mountain lion, wolverine, and a grizzly that charged Les Averill himself. While cleaning the skull, Les discovered he'd shot the charging bear right in its open mouth. The bear's skin has hung in the main lodge ever since.

"This place hasn't really changed since the 1930s and '40s," says general manager Chase Averill. "We've modernized the infrastructure and added new activities, but what you see in the main lodge is what you would have seen in the 1930s."

In the main dining room—a 130-foot lodge pole spans the hall—Les loved to enforce his lack-of-pretension rules by shearing off the necktie of any man who showed up for dinner wearing one. The only concession to the place's popularity among celebrities is allowing select visitors to autograph the bottoms of the wooden seats (the same sturdy ones built in the 1930s) in the dining room. I turn over a few in search of A-listers and find signatures from actor John Lithgow and Toto guitarist Steve Lukather, whose 2011 inscription reads, "This is not Africa, loved it though!"

In a place with the kind of sustained history of excellence as Flathead Lake Lodge, it doesn't really matter if you're partial to Bing Crosby, an '80s pop musician, or the next big thing. No one stands on ceremony here. The fire in the main lodge still crackles throughout the day, and the wilderness outside still calls to independent souls with a song that's been in the air here since before anyone can remember, and that no one who comes ever forgets.

For more on Flathead Lake Lodge, visit flatheadlakelodge.com.

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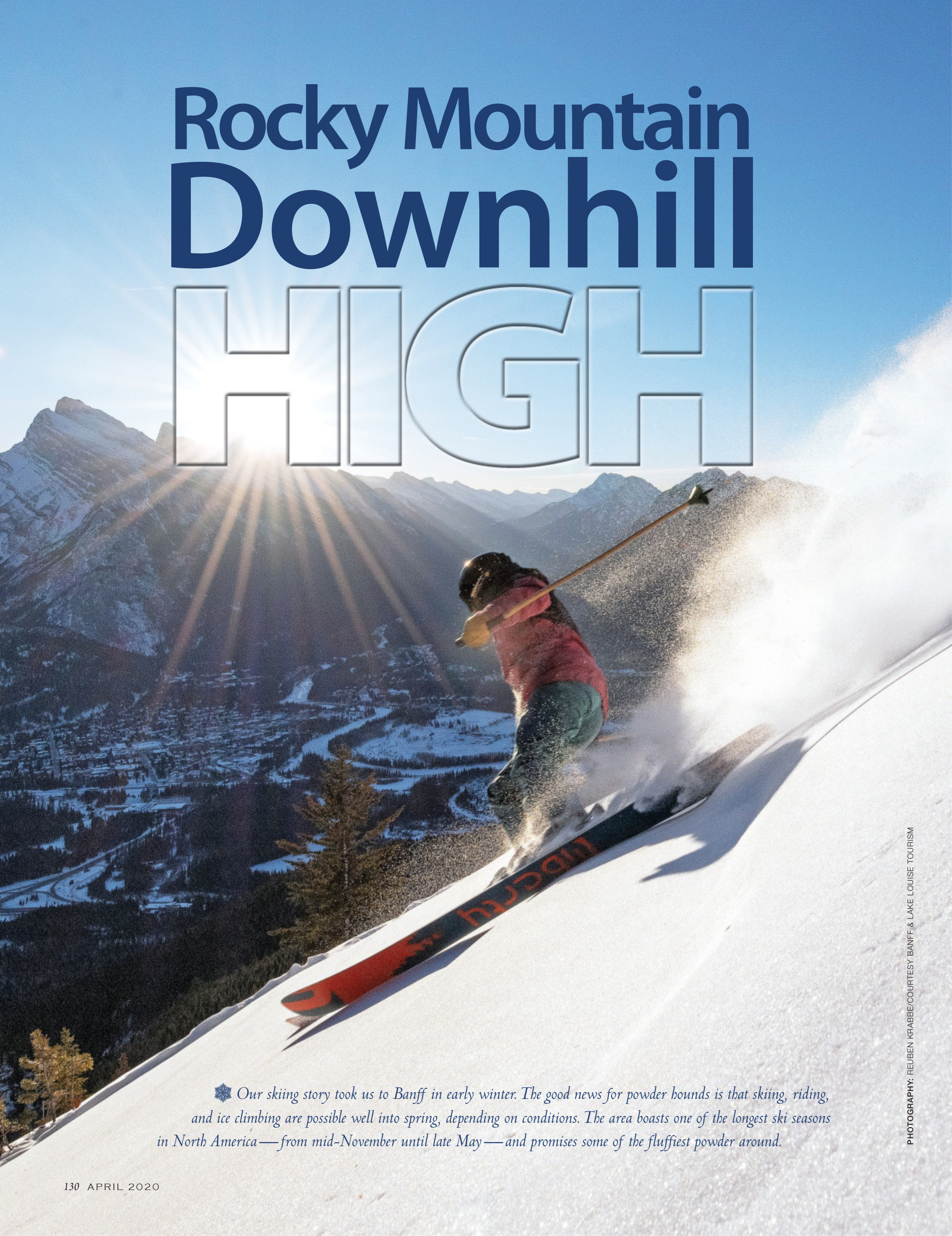
Rocky Mountain Downhill HIGH



Our skiing story took us to Banff in early winter. The good news for powder hounds is that skiing, riding, and ice climbing are possible well into spring, depending on conditions. The area boasts one of the longest ski seasons in North America—from mid-November until late May—and promises some of the fluffiest powder around.

PHOTOGRAPHY: REUBEN KRABBE/COURTESY BANFF & LAKE LOUISE TOURISM

DURING THE LONG, POWDERY WINTER IN ALBERTA, CANADA'S COWBOY COUNTRY, TRADE YOUR HORSE FOR SKIS AND HIT BANFF'S FAMED BIG 3.

By Jordan Rane

WE'VE ALWAYS HAD AN UP-AND-DOWN RELATIONSHIP, HEIGHTS AND I.

There have been happy times. Lounging on a securely flat mountaintop taking in the view. Idling at a Beverly Hills traffic light in a '97 Honda Passport beside a Ferrari Testarossa (talk about height advantage). Gazing analytically down at Rorschach test-sized lakes from a 747 window with seat belt dutifully fastened. These are chummy moments with heights I've welcomed.

Then there are those other times. The down times (as in, "Don't look down"), when heights and I can quickly get on each other's nerves. Changing a floodlight at the top of a 24-foot extension ladder. Switchbacking beside a 2,000-foot abyss on a questionably narrow canyon trail. Standing on a glass-bottom bridge (who would design such a thing?). Or—latest encounter—hanging tenuously by an ice ax and toe crampon from a giant frozen waterfall in a magnificent but precipitous corner of Banff National Park while trying (too hard, apparently) to do something useful with my other dangling arm and leg.

"Trust your equipment," Tak hollers from below. "You want to hear the thunk, not the plink, when you're swinging into the ice. It's all in the wrist. Like darts. Do you play darts?"

I swing my other ice ax into the wall like a high-stakes darts loser.

Plink!

And again. Plink! And again. Plonk?

It holds. Barely. Now if I can just attach my other spiked foot into this ice cliff, all four limbs will be squarely fastened, and I won't need to move until spring.

"Heel down, toes up, feet apart," Tak coaches. "You want to swing your foot up just a little bit so that it bites."

I swing my foot up. Ow. It bites, all right.

"Sweet!" Tak says. "See? It works. It can hurt when you're kicking the ice. First time I did it, I got black toe."

Takeshi Tani is an ice-climbing guide and instructor with Yamnuska Mountain Adventures, one of the largest climbing and mountaineering outfitters in Canada. Affable, patient, goateed, meticulous, capable of spidering up a 50-plus-foot face of rock-solid water in wild Western Alberta, and armed with an inexhaustible supply of monosyllabic encouragements ("Sweet!" "Nice!" "Yes!" "Good!") to match his nickname ("Tak!"), he inspires every hard-won millimeter of confidence any first-time student of ice climbing could hope for here in Banff's magnificent Johnston Canyon. On any given sunny, freezing Saturday morning in late January, this otherworldly gorge system tucked just off of old Highway 1A in Canada's first—and arguably foremost—national park draws a crowd of hikers to its frozen-waterfall-flanked trails—along with the odd pair of fate-tempting winter warriors donning helmets, ropes, ice screws, axes, and foot spikes.

Tak is great. It's the other dude I'm concerned about. The one voluntarily pinned to an icy wall like a giant Gore-Texed insect with flare-up height issues.

"Take a break," Tak needlessly tells me. "No rush. Ice climbing isn't a sprint. It's a marathon. A meditation."

I hang in there, literally. Breathing. Sweating. Hugging ice. Then, against all better meditative judgment, releasing my precious axed handhold and pushing on. Up, of all directions, on this crazy pitch. Here's the swing.

Plink!

And a miss. Too heavy-handed.

"Darts," Tak says.

I try again. Plink! Strike two. One more time. Clear your head, I tell myself. Marathon, not a sprint. Meditate. All in the wrist.

Thunk.

Thunk!

And the crowd goes wild. "Good," Tak says.

"RARE JEWELS SET IN A SOFT VELVET OF forest green."

If ever there was a pithy phrase about a spectacular Western mountainscape that's as spot-on today as it was over a century ago when it was penned, it belongs to (sorry, John Muir) the keen observations of Arthur O. Wheeler.

In his short but surefooted opus, *The Alps of the New World: Pleasures of Climbing the Canadian Rockies*, the seminal land surveyor and Alpine Club of Canada co-founder makes a persuasive case: Until you've laid eyes and feet on those ridiculously gorgeous mountains draped across western Canada's Alberta-British Columbia provincial border and beheld them in all their wild regalia—gaping gorges, idyllic icefields, impossibly blue-green glacier-fed lakes—you really haven't yet seen everything that overambitious geology has to offer.

"A question that is often asked is, 'How do the Canadian Rockies compare with the European Alps?'" Wheeler raises in his essay—before immediately settling the argument. "There is no comparison."

You get the picture. Early 20th-century Canadian alpine gloating at its finest. But understandable, I'm thinking while gazing down from above 8,000 feet at a stunning slice of Banff National Park more than a hundred years later. Established in 1885, Canada's oldest national park (third in the world) remains the vast, famed epicenter of Wheeler's mountainous wonderland—where words will never come close to doing this whole place justice.

"I still have to pinch myself when I'm standing in front of all this, and I've been here for nearly 30 years," ski instructor Gord Fielding says, marveling at the view through ski shades from the upper reaches of Mount Norquay, the oldest ski hill in these parts.

Fielding and I are perched at the top of Norquay's North American Chair, one of the first chairlifts on the continent, built in 1948. Directly before us, steep and bumpy black-diamond runs plunge a few thousand feet to the ski hill's homey base. Beyond that, the famed town of Banff is huddled in a broad river- and railway-lined valley like a Tolkien set piece, further dwarfed by a trio of massive craggy summits to the south, and beyond that enough mountains to reach Montana.

All bonus ice-climbing intro lessons aside, Mount Norquay is the first stop on my main three-prong mission during a whirlwind swing through Western Canada's Banff National Park in late January.

The rough-sounding assignment: Experience each one of Banff's Big 3 downhill ski areas—Mount Norquay, Banff Sunshine Village, and Lake Louise Ski Resort—tucked in various corners of the 2,564-square-mile park and cram as much sublime Canadian Rocky Mountain skiing into four-and-a-half days as possible before retreating back home to snowless, traffic-choked, not-quite-as-picturesque Los Angeles.

From a cozy hotel room in the historic town of Banff, the park's gateway hub and a UNESCO World Heritage Site, Mount Norquay is the shortest commute to ski nirvana. A quick 5-mile serpentine drive up a neighboring pine-studded mountain leads to the compact six-lift hill, which bills itself as "the original ski resort in the Canadian Rockies." Mount Norquay features a surprisingly broad range of terrain, a tubing park, weekend night skiing, and

zero lift lines for a small weekday "crowd" of what appears to be a handful of longtime regulars.

Separately owned but co-marketed with Banff's bigger, better-known Sunshine Village and Lake Louise ski resorts under the SkiBig3 banner (which lets savvy ski-pass shoppers experience all three hills on one all-inclusive ticket), Mount Norquay exists in its own rarefied corner of prime ski country. The kind that's retained about as much mom-and-pop charm as one could ever hope for less than 15 minutes from a world-famous mountain town serving a national park that sees more than 4 million annual visitors.

"*Powder* magazine ranked us as one of the top five local secrets in North America," says Fielding, Norquay's ski school director, who tours me around a mountain he knows like the back of his glove. "We get all skier types here. Beginners to Olympians. And they all look pretty darn happy. So, I'm thinking, small can be just as good as big—maybe even better sometimes."

Over the course of a comprehensive run-stuffed morning covering much of the mountain with Fielding—a perma-youthful Toronto transplant in his 50s who outgrew Ontario skiing and restaurant managing a few decades ago before gravitating to the real peaks of Western Alberta and never looking back—it becomes increasingly clear that small is a relative term. Sometimes it's anything but small.

"Sharp-enough-looking diamond for you?" Fielding quips as we glide up to the edge of Norquay's signature black run, a long, steep mogul field called Lone Pine.

Away we go, bouncing down Lone Pine, and an assortment of other sufficiently pointy black diamonds, many of them named after various folks—Henderson's Turn, Rudy's Alley, Robinson's Return, when this hallowed hill got the whole ski thing going in one of the West's top winter recreation zones. Traversing over to the Mystic Chair, Fielding leads me down a set of fast blue-intermediate cruisers with more local hero names—Bruno's Gully, Monod's Legacy, Toni's Trees. When we hit a run called Crazy Canuck, my curiosity gets the better of me.

PHOTOGRAPHY: NOEL HENDRICKSON/COURTESY BANFF & LAKE LOUISE TOURISM

"So which Crazy Canuck is this run named after? I know there's lots to choose from," I ask my local host, who has greeted virtually every skier we've passed this morning by their first name. Norquay is that kind of place.

"Podborski, Brooker, and Read," Fielding replies. "They raced each other down this run a while back, just for kicks, and so of course we had to name it after them."

Steve Podborski. Todd Brooker. Ken Read. They're three of the biggest names in Canadian Olympics and World Cup men's downhill racing lore—collectively branded the Crazy Canucks—and famed for some of the most aggressive, badass, Nordic European-defeating skiing in the history of the sport, familiar names to anyone who grew up in Toronto in the late '70s and early '80s like Fielding and me (less than a mile away from each other, it turns out).

"Yep. The Crazy Canucks were racing right where you're standing," Fielding says, reading my impressed expression with a proud twinkle.

It turns out, Norquay is *that* kind of a place, too.

By 4 p.m., my own crazy knees and sea-level lungs have logged so many runs that I'm rethinking my ambitious plan to return here this evening to partake in another Mount Norquay bucket-lister: night skiing.

"It's the only night skiing you'll find in the Canadian Rockies," Fielding says, back down at the base. "If you get a second wind, we're always just up the hill from town."

Back in Banff, I recharge my limbs in a clawfoot tub on a heated slate floor at the comfy Buffalo Mountain Lodge and lounge in the property's cherrywood-decked lobby bar, where a giant bison head presides above a roaring stone fireplace. I wander downtown along Banff Avenue, where early 20th-century heritage buildings from Banff's formative years are interspersed with Patagonia, North Face, and Smartwool storefronts, a happening new boutique gin distillery, and just about every kind of retailer name you can stick *Rocky Mountain* in front of (Chocolate, Flannel, Yoga, etc.).

Ducking down a side street, I admire a giant illuminated snow sculpture of a cowboy showcased during the town's annual Snow Days event and warm up on vegetarian curry, chocolate chile chai, and live music at a crowded New Age-y spot called Nourish Bistro. I cross the iconic century-old Bow River Bridge and make the requisite pilgrimage to the palatial Fairmont Banff Springs (formerly the Banff Springs Hotel)—a National Historic Site, Canada's closest thing to a castle, and the touchstone of Canadian Pacific Railway head honcho William Cornelius Van Horne's famous quote in the 1880s, when ground was strategically broken here to support CPR passenger revenue: "Since we can't export the scenery, we'll have to import the tourists."

Then, as Fielding predicted, I drive back up a winding forested road to Mount Norquay in the pitch black to go night skiing with what I assume will be just a few other diehards on a chilly Friday evening. Then I pull up to the ski base, where—surprise!—nearly 70 other cars are already here on a booming, 16-below, after-hours weekend ski fest.

"Tonight's perfect," says a burly bearded guy jumping on the Cascade chairlift with me. A local Albertan from nearby Canmore, he got off work an hour ago and decided to squeeze in a few hours of moonlighting on the slopes.

I've been a skier my whole life, but I've never done this activity after sundown. The mere novelty of clicking on my boards, riding up a short quad chair beneath Orion the Hunter, and coasting down a floodlit run framed by the silhouetted Rockies and an invisible alpine valley sprinkled with the faraway lights of Banff is—well, how does one qualify that? Better than your first drive-in movie.

At some point during my 15 or 20 or 30 runs (they float by in the dark like countless shivering sheep), the whole experience crosses from night skiing into something even dreamier, the closest I've ever come to skiing in my sleep—with wide-open eyes, icy lungs, and ears treated to a looping soundtrack of howling mountain wind and small talk with friendly strangers on moving metal chairs. Now who wants to wake up from that?

LONGEST VERTICAL. STEEPEST TERRAIN. Deepest bowls. Fastest gondola. Lightest powder. Tastiest mountain grub. Coolest ski school instructors. Sexiest après ski scene. Etc. If there's one thing any mountain resort can't help

PHOTOGRAPHY: REUBEN KRABBE/COURTESY BANFF & LAKE LOUISE TOURISM

plugging to treasured ski vacation audiences, it's an irresistible—measurable or not—superlative.

The holy grail of quantifiable stats, of course, is snow. As in how much of it in inches (preferably, feet) can be expected to fall here, a variable number at best from day to day and season to season. Still, what skier's ears and adrenal glands don't perk up when a mountain can consistently claim to get the biggest dumps of snow in the neighborhood?

In Banff National Park, that honor goes to Banff Sunshine Village. Straddling the Continental Divide on the Alberta-British Columbia provincial border in its own fortuitous micro-snow-belt about 10 miles southwest of the town of Banff, Sunshine proudly harbors its fair share of superlatives across a broad expanse of terrain covering three separate peaks. Among them: the longest non-glaciated ski season, highest-altitude ski resort in the Canadian Rockies, first covered chairlift with heated seats in the country, and some of the most extreme "freeride zones" in North America.

Top of the best list here is the snow factor. Sunshine's higher elevation and situation generally assure the lightest and the most snow (30 feet in a good season) of the Banff ski resorts. Which naturally leads to the question: How can a place claiming the snowfall trophy also be called Sunshine?

During my short drive from Banff to the mountain's base, it snows, then shines, then snows, then shines like a deranged faucet, seeming to answer the paradoxical question. The mercurial weather continues as I pull into Sunshine's parking lot (scattered flurries), board the Village Gondola whisking me up to Sunshine's lofty ski area (sun), and then jump on the toasty TeePee Town LX quad (Canada's first covered chair with heated seats) in what promptly becomes a brief snowstorm, followed by patches of sun and then more lightly falling snow.

"When it's clear out, you get these incredible views of Mount Assiniboine from the top of this lift," I'm told by a Sunshine authority while heading up the Great Divide Express Quad chair, which momentarily crosses a provincial border. "Welcome to Beautiful British Columbia" reads a sign on a chairlift tower, followed two towers later by another sign: "Welcome back to sunny Alberta."

From Sunshine's highest point on Lookout Mountain at nearly 9,000 feet, neighboring Mount Assiniboine—aka the Matterhorn of the Canadian Rockies—is obscured by clouds and scattered snowfall. But apparently the iconic peak could show up at any moment, so stay tuned. "You'll probably get a chance to see it later in the day when the sun comes out," I'm assured. Sure enough, a few runs later, I spy its unmistakably Matterhorn-ish outline.

Conditions and skills permitting, the backside of Lookout is where adrenaline junkies can access Delirium Dive. One of Sunshine's two restricted freeride zones, it features daunting vertical drops, heli-skiing-style snow, and—here comes the superlative—an unofficial title as "Canada's most extreme off-piste." Skiers and snowboarders here and at the resort's other freeride zone, aptly called the Wild West, must be furnished with avalanche-ready packs, requisite skills, and a reliable buddy.

Enough said. I turn in the opposite direction, content to challenge myself on the steep-and-deep-enough runs off of Lookout's wide-open front face above the treeline (my favorite area here), where an entire day could be spent on several diamonds and dark-blue runs accented with pockets of terrain parks. Eventually, I tear myself away to get blissfully lost on Sunshine's two other worthy peaks—Mount Standish (the resort's original hill, a great place to warm up or cool down) and Goat's Eye, where some of the toughest runs, including the Wild West, are hiding.

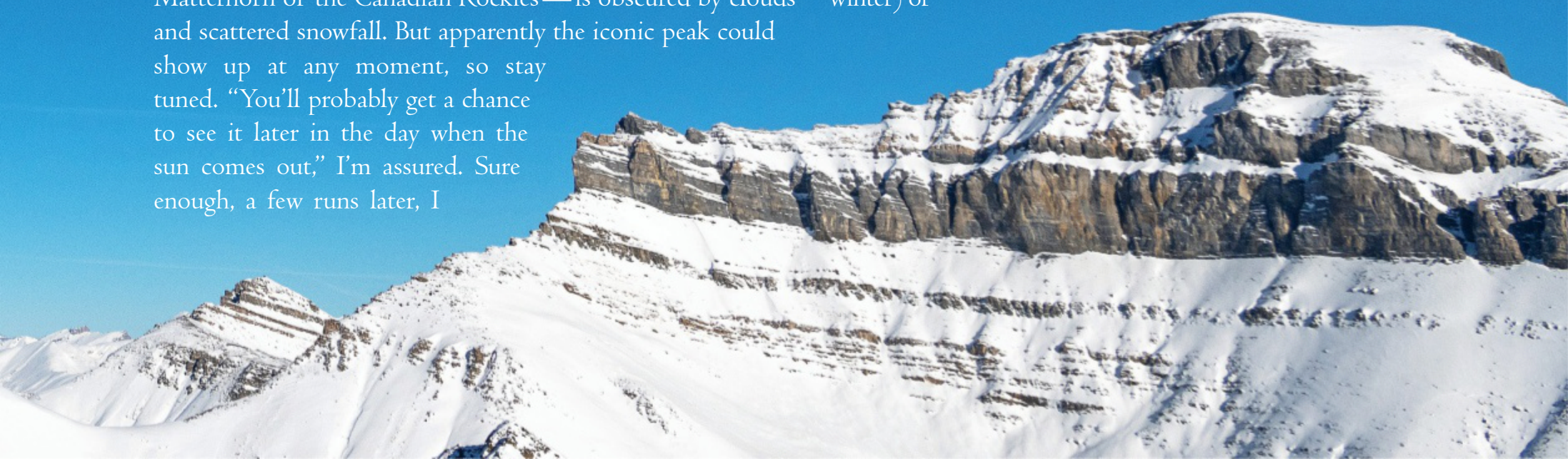
With more breathtaking panoramas than you can easily orient, a newbie could get turned around. "It takes a little while to figure out your way around this place," says a friendly Aussie lifty, watching me decipher Sunshine's three-mountain-face map at length from the lower village area while enjoying the sun's transitory arrival for the 15th time today.

On my last run of the day here, right on cue, it begins snowing again.

WHAT DO YOU DO FOR AN ENCORE AFTER A full day (and night) on the slopes of Norquay followed by a brilliantly bright 'n' snowy adventure at Sunshine?

Easy answer: Go west. Specifically, 35 miles west on the Trans-Canada Highway to Lake Louise.

The biggest name and ski hill of Banff's Big 3, Lake Louise Ski Resort is equally famed for its namesake lake perched at the base of neighboring mountains across the highway from the slopes. The polestar of Banff National Park and one of the country's most photographed spots, Lake Louise has likely inspired this-can't-be-real reactions for however long humans have cast eyes on its frozen-white (in winter) or



More On- and Off-Mountain
Magic in Banff

IT'S NOT JUST SHUSSING. HERE ARE A FEW OF THE OTHER WINTER ATTRACTIONS IN AND AROUND CANADA'S FIRST NATIONAL PARK.

Soak It Off in the Hot Springs

It was the attraction of a good hot soak that led to the development of Banff National Park, which was originally called Banff Hot Springs Reserve. Workers toiling on the Canadian Pacific Railway "discovered" Banff Upper Hot Springs in 1883, but before that, Indigenous peoples had been using the waters for healing and wellness. A potential draw for prospective tourists from soak-loving England (you've heard of Bath, right?), the springs were commercially developed posthaste. At 5,200 feet, the highest-operating hot springs in Canada get their heat as their waters run through thrust faults in Sulphur Mountain and Mount Rundle, coming out at a cozy and therapeutic 98–104 degrees. A soak in the mineral-rich waters here is a little like going to a steamy hot pool complex complete with bathhouse, showers, changing rooms, and bathrooms—that is, if your local pool had an inspiring view of a valley flanked by the Rocky Mountains. You can score a free ticket to soak with the purchase of a three-day SkiBig3 lift ticket.

"Eat the Castle"

Nothing works up the appetite like a day on the slopes. Feed that hunger with the Eat the Castle tour at the Fairmont Banff Springs. A newish offering from Alberta Food Tours, the nosh-and-learn experience gives you a behind-the-scenes look at what goes into making the iconic property's multiple kitchens run—and you get to eat in some of its lauded venues. Walk, talk, and dine with a storytelling guide who will take you to Stock Food and Drink, the Vermillion Room, the cellar room at Grapes Wine Bar, and the 1888 Chop House. You don't have to be a hotel guest to enjoy grazing and learning about the history, art, and architecture of the "castle." But you do have to come up with $175 (Canadian) for the ticket.

Snowshoe Lake Louise Backcountry

On downhill skis, things can go by in a blur. To slow down the scenery and savor some of the most breathtaking vantage points in the Canadian Rockies, strap on a pair of snowshoes and head out on a guided interpretive tour at Lake Louise Ski Resort. You'll tromp outside of the ski resort boundaries to explore snow-covered territory with guides who know the best spots and can tell you all about the flora and fauna. There are full- and half-day options on beginner, moderate, and advanced trails. Tours include experienced certified guides, equipment rental (snowshoes, boots, and poles), transportation from Lake Louise (ski resort and local hotels), hot chocolate, and a snack.

Dine by Starlight and Candlelight at 7,000 Feet

On select dates in February and March, you can take a starlit ride on Mount Norquay's North American chairlift to the iconic Cliffhouse Bistro. At 7,000 feet, you'll settle in by the roaring fire for a candlelit evening of chef Morne Burger's alpine-inspired five-course meal and wine pairings.

Skate the Lake

With Victoria Glacier as its breathtaking backdrop and its iconic carved ice castle as its featured centerpiece, Lake Louise easily earns its reputation as the most beautiful ice rink in the world. Open for skating from mid-December to mid-April (or while the weather is cold enough), it's lit at night. During January's annual Ice Magic Festival, you can walk among amazing ice sculptures carved by world-class competitors in the International Ice Carving Competition, when safety-goggled ice sculptors chain saw and whittle 300-plus-pound frozen blocks. Chateau Ski & Snow on the main level of Fairmont Chateau Lake Louise offers skate and other equipment rentals.

Walk the Ice

About a half hour from Banff on the Bow Valley Parkway, you'll find Johnston Canyon, a favorite place from December to April for ice walking and ice climbing. The Upper Falls freeze during the winter, and outfitters in Greater Banff and Lake Louise—including Yamnuska Mountain Adventures, Banff Adventures, Discover Banff Tours, and White Mountain Adventures—offer instruction and guided climbs for all skill levels. If you'd rather stay on the ground, outfitters can also equip you and take you on snowshoe tours. If you're experienced in backcountry exploration, you can rent or buy snowshoes and ice-walk crampons in Banff at Snowtips-Bactrax.

Find more information about activities, attractions, and accomodations at banfflakelouise.com.

PHOTOGRAPHY: REUBEN KRABBE/COURTESY BANFF & LAKE LOUISE TOURISM

deep turquoise (in summer) hue idyllically framed by giant pines, mountains, glaciers, and, since 1911, the magnificent Chateau Lake Louise—now a four-star, 550-room Fairmont property still dwarfed by its unbelievable whereabouts.

Originally named Ho-run-num-nay ("Lake of Little Fishes") by the Stoney-Nakoda who settled in the area, the lake would soon gain a bigger audience: In 1882, the Indigenous inhabitants showed it to a Canadian railway worker, who in turn promptly renamed it Emerald Lake and put the word out by noting, "As God is my judge, I never in all my explorations saw such a matchless scene."

Within two years, it was officially renamed Louise after the daughter of Britain's Queen Victoria—and, by 1890, the CPR hotel network would construct its first property here, a log cabin, followed in 1911 by its grand chateau.

All names aside, it is indeed a matchless scene. If the edge of Western Alberta had an official wish-you-were-here postcard, look no further than this Canadian Mecca. There is a price to pay for its incomparable beauty: It's here at Lake Louise the visitors to Banff National Park are likely to encounter their only real traffic jam. Summer is far and away the busiest time, when 15,000 daily visitors snake up from lower Lake Louise Village to the main attraction set like a jewel in a fold of mountains. During the winter, the cars and tour buses are still in high gear—idling along, cramming into tiered parking lots, and then trudging up the final yards (with or without skates, hockey sticks, and cross-country skis) to the lake, its myriad trails, and that view.

For skiers, the other mandatory and slightly hazardous view of Lake Louise is from way across the valley on the facing slopes of Lake Louise Ski Resort. Hazardous, I conclude, because even from a distance it's nearly impossible to tear my eyes from that view while cruising down the front side of this massive mountain with a dumb, preoccupied, this-still-can't-be-real grin on a cloudless bluebird day.

Thankfully the four mountain faces and nearly 150 runs at what many consider Canada's top ski destination provide ample opportunity to plunge wholeheartedly into the immediate foreground, through just about every type of ski terrain you could crave. Groomers off the populated front face, including a sampling of the men's and women's World Cup Downhill circuits. Tree-pocketed glades off the Larch Express Quad. And—Lake Louise's highlight dropout zone—massive back bowls off the Paradise Chair where, I'm told, the most reliably untracked powder is hiding.

Ducking into the bowls over Eagle Ridge (nicknamed "ER" by locals, but let's not go there), the double-diamond chutelike entry is exactly what you'd expect. Kinda harrowing.

"Get through the first few turns and you're laughing," assures an optimistic skier on the ridge beside me.

I stare down, not laughing quite yet.

Ice walls. Night skiing. Blizzards and sun. I've made it this far through greater Banff and haven't lost either my sense of humor or my tibia yet. What's one more exhilarating, coldly calculated risk?

On the other hand—yeesh. Steep.

I hang in there, literally. Breathe. Bowl skiing isn't a sprint, I tell myself. It's a marathon. A meditation. It's like darts, right? And who doesn't know how to play darts?

One last breath at the top, and then against all better meditative judgment, I push off. Down, of all directions, on this crazy pitch.

Here's the swing.

PHOTOGRAPHY: REUBEN KRABBE/COURTESY BANFF & LAKE LOUISE TOURISM

In The Bunkhouse

WITH RANCHER

CRAIG HAYTHORN

WITH RED STEAGALL

Official Cowboy Poet Of Texas

Nothing But a Cowboy

His front porch faced the morning sun
and in the summertime,
Was there I watched him plait a rawhide line.
In memory we chased the Longhorn 'cross the
Goodnight range
And rode the dusty trails of olden time.

"He's nothin' but a cowboy," I heard somebody say.
"Those tales of his are just an old man's lies."
His younger days were gone like ashes
on the winds of time,
But their glory shone like diamonds in his eyes.

I know he's here with me tonight
out on this open plain.
The west wind sings its love song just for me.
He showed me how to cut for sign,
I learned to rope and ride,
Till I'm nothing but a cowboy—look at me.

When he died we dug his grave out on a lovely hill.
I stop to visit every time I can.
He was gone before I had a chance to let him know
He turned a maverick child into a man.

Excerpted from Red Stegall's book *Ride for the Brand.*

TV And Radio Schedule

Episodes of Red's travel show, *Red Steagall Is Somewhere West of Wall Street,* air Mondays at 9:30 p.m. EST on RFD-TV. Find out more about the TV program at rfdtv.com, and keep up with Red's radio show, *Cowboy Corner,* at redsteagall.com/cowboy-corner.

RED STEAGALL: We're talking about your dad and your granddad and horses. Your daddy [Waldo] was also a pretty well-renowned quarter horse judge.

CRAIG HAYTHORN: I'd say so, yes sir. He probably judged every major quarter horse show in the United States from the [National Cutting Horse Association] Fortuity in Fort Worth, Houston, San Antonio, the [Cutting Horse Association Champion Finals] at Cow Palace, National Western [Stock Show and Rodeo] in Denver. Probably 25 years—he spent a lot of time judging for American Quarter Horse Association.

RED: Did he start your horse operation that you carry on today, or did your granddad start that operation?

CRAIG: Actually, I would say they pretty much started it together because my dad would have been in his 30s, and of course, he roped at the time and my granddad was still roping. He'd quit riding bucking horses, but he still roped. They probably started it together, but my granddad was the one that went to Oklahoma and bought the first horse, whose name was Sport. ... But he bought the first quarter horse, and then, probably in the early '50s, they went to Waggoner [Ranch] and bought a semi load of mares. Then three or four years after that, they bought the old horse Eddie that came from Mason, Texas. That was kind of the basis: Sport and then with Waggoner mares and then the daughters out of Sport that crossed back on Eddie, and then things evolved through the years.

RED: How was Eddie bred? Where'd he come from?

CRAIG: Eddie came from the White family at Mason, Texas, but he was actually a 7/8 thoroughbred horse. As you well know, a lot of the earlier quarter horses had a lot of thoroughbred in them. My dad always said the only thing that hurt a horse about thoroughbred, just wasn't enough in them. Anyway, there's a story behind Eddie, too. He was an orphan. His mother died when he was a baby colt, and he was an orphan. He never did grow very much. He was a small horse. Back then is when AQHA inspectors went around. They wanted to see a picture of Eddie as a working horse. Mr. White apparently had some humor, also, and the winter he was a 3-year-old, they had broke him to work with a big ol' white mule, and they kicked with him all winter. So he sent that picture of ol' Eddie when he was a 3-year-old and that white mule to the AQHA and said, "Yes, he is a working horse." But he later had NCHA cutting money, and then he sired several NCHA/AQHA champions, but that was quite a story.

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FEATURED EVENT

Gathering Of Nations PowWow

Gathering of Nations PowWow will draw from more than 700 tribes for the largest gathering of Native American and Indigenous people in the world April 23–25 in Albuquerque, New Mexico. The Miss Indian World Talent Competition opens the events at the Albuquerque Convention Center Thursday evening, followed by the powwow Friday and Saturday at Expo New Mexico/Tingley Coliseum. The Native American Horse Regalia and Rider Parade will take place on Main Street, singers and dancers will compete for prizes, and Native American artisans, traders, and musicians will display their talents and wares. Miss Indian World will be crowned after Saturday evening's Grand Entry.
gatheringofnations.com, 505.836.2810

APRIL

Texas Rodeo Cowboy Hall Of Fame Induction
Fort Worth, TX, 4/2–4
texasrodeocowboy.com

Equine Affaire
Columbus, OH, 4/2–5
equineaffaire.com

Scottsdale Art Auction
Scottsdale, AZ, 4/4
scottsdaleartauction.com

ACM Awards
Las Vegas, NV, 4/5
acmcountry.com

Arabian Horse Breeders Alliance World Cup
Las Vegas, NV, 4/8–11
arabianbreedersworldcup.com

Fiesta San Antonio
San Antonio, TX, 4/16–26
fiestasanantonio.org

Western Heritage Awards
Oklahoma City, OK, 4/17–18
nationalcowboymuseum.org

MAY

Mayfest
Tulsa, OK, 5/8–10
tulsamayfest.org

Wildflower Arts & Music Festival
Richardson, TX, 5/15–17
wildflowerfestival.com

Jackson Hole Old West Days
Jackson, WY, 5/16–25
jacksonholechamber.com

Bishop Mule Days Celebration
Bishop, CA, 5/19–24
muledays.org

John Wayne Birthday Celebration
Winterset, IA, 5/22–23
johnwaynebirthplace.museum

Portland Rose Festival CityFair
Portland, OR, 5/22–6/7
rosefestival.org

Chuck Wagon Festival
Oklahoma City, OK, 5/23–24
nationalcowboymuseum.org

JUNE

CMA Fest
Nashville, TN, 6/4–7
cmafest.com

Prix de West Opening Weekend
Oklahoma City, OK, 6/12–13
nationalcowboymuseum.org

College National Finals Rodeo
Casper, WY, 6/12–20
cnfr.com

Telluride Bluegrass Festival
Telluride, CO, 6/18–21
bluegrass.com/telluride

The Single Action Shooting Society's End of Trail
Edgewood, NM, 6/18–28
sassnet.com

Greeley Stampede
Greeley, CO, 6/24–7/5
greeleystampede.org

Cody Old West Show & Auction
Santa Fe, NM, 6/27–28
oldwestevents.com

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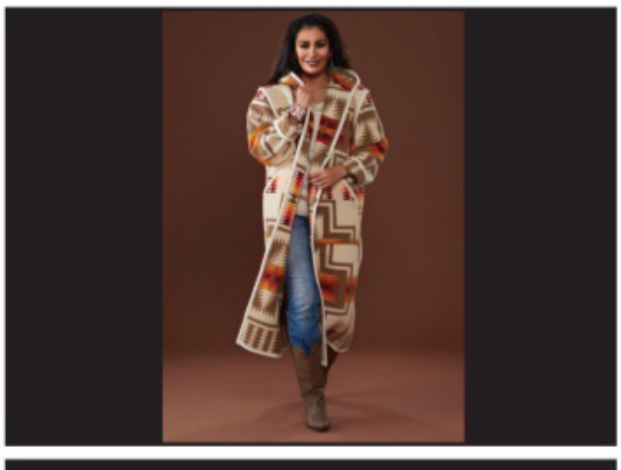

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Nashville Clint Black

Cowboys & Indians: Your latest album, *Still Killin' Time*, offers some terrific live recordings of your hits, like "A Better Man" and "A Good Run of Bad Luck," along with studio recordings of two songs—"This Old House" and "No One Here for Me"—that you originally wrote for your multiplatinum debut album, *Killin' Time*, back in 1989. Why did it take you so long to record the latter two?

Clint Black: Good question. Kids today won't understand, but we could only put 10 songs on an album back [in 1989]. And we already had "Walking Away," so we didn't want two waltzes. And after *Killin' Time*, by the time I made my second album, I'd written some new stuff, so I opted for that. And then by the third album, well, I didn't feel like those two songs fit into that album, either.

C&I: So you just kept them in a closet somewhere?

Clint: [Laughs.] Yeah, they just kept getting pushed aside in lieu of other songs, until I felt like, OK, they're not fitting in with these next albums, as I evolved, and so they really were just forgotten about. They were in the stack of songs that I wasn't really considering for this or that album. Actually, I usually wind up writing three albums' worth of songs whenever I record an album. And there are a lot of songs that go way back that are still in a notebook. Some of them are right where they ought to be, I guess. But not those two. So when I started thinking of this commemorative release, I thought, This is the right time for those songs.

C&I: "This Old House" certainly turned out to be well worth waiting for. Especially since you have so many other artists backing you up on the recording and subsequent music video. Heavyweights like Trace Adkins, Dierks Bentley, Cody Jinks, Sara Evans, Michael Ray, Darius Rucker, Travis Tritt, and Steve Wariner.

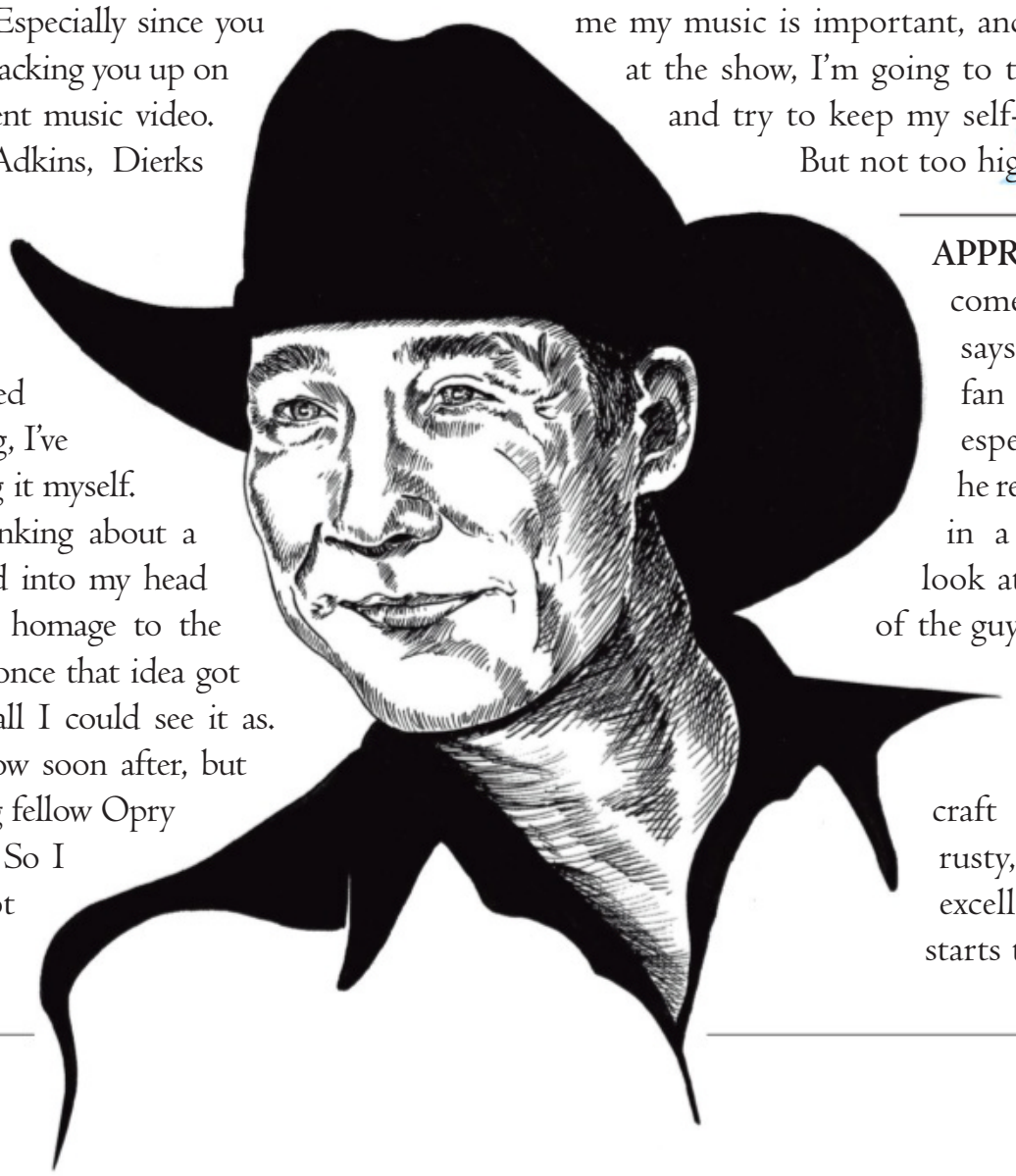
Clint: It sort of evolved from, OK, I've got this song, I've recorded the track, I've sung it myself. I like it. But then I'm thinking about a video, and the idea popped into my head that it could easily be an homage to the Grand Ole Opry. And so, once that idea got into my head, then that's all I could see it as. And then, I don't know how soon after, but the next thought was having fellow Opry members singing with me. So I created this big list—a lot bigger than what we ended up with—and I got takers on it very quickly. And I suddenly realized there's not that much song for as many singers as I have on my list. And so I had to stop my manager from the calls he was making. I said, "We've got to hold on a minute here while I figure out if I've diced this up too much."

C&I: Why has it taken you so long to release a live album—that is, a mostly live album?

Clint: I never wanted to do a live album because I didn't think it would really, for the listener, capture what a concert is like. And so I just, you know, released one song here and there. Like, I did release the live version of "Desperado," and I think that was about it. But then, as we started thinking about something to do for the 30th anniversary of *Killin' Time*, I thought, Well, if I were going to do a live album, this is the moment. And so I opened my mind up to it, and we record a lot on the road. I thought of it as a snapshot of who we are—four of the guys in the band, myself included—and what we've done as performers.

C&I: After 30 years, do you still get excited about performing in concert?

Clint: Oh, sure. I've said this before, but every night, to me, is the World Series. Every show is as important as any other show, every night. But that doesn't mean that it's going to be perfect. You just have to try to do everything you can to be in a position to achieve a level of excellence you're striving for. And if you take it any more seriously than that, then you're just fooling yourself. Perfection's not achievable. So when you don't achieve it, don't be surprised. If people tell me my music is important, and they had a great time at the show, I'm going to take them at their word and try to keep my self-esteem high. [Laughs.] But not too high.



APPRECIATION: When it comes to music, Clint Black says, "I'm as much of a fan as anyone else." He was especially impressed when he recently saw Eric Clapton in a Nashville concert. "I look at him, I look at the age of the guys in his band, and that's encouraging. I think, like any profession, if you're working at your craft and you're not getting rusty, you can keep being excellent until your health starts to fade."

ILLUSTRATION: JONATHAN FEHR

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