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ometimes the ordinary becomes the extraordinary. Cowboys today still ride horses and punch cattle on state ranches although their techniques and tools have changed since frontier days. They also work in feed lots and at Oklahoma City's Stockyards. And almost every Oklahoma town has held a rodeo for years.

What has always been considered hard, dirty work now shines with a glamorous veneer. The roughest, meanest contact sport of all is attracting soft city guys and gals. And country music plays through every microphone.

Oklahoma Today views the Contemporary Cowboy and other extraordinary people and events in this issue.

COMING IN THE FALL ISSUE Explore the Ouachita National Forest with a backpacking group, feast your eyes on the Tulsa Ballet and take an exotic drive through southern Oklahoma. We'll visit an expert on an almost lost art and include a few other surprises. Watch for it!
There's a little bit of country in everybody, so the radio jingle goes. Tinsel discos have been recycled into stylized honky-tbons. Come sundown, CPAs and lawyers shed their tree-piece suits for urban cowboy duds. And the unmistakable twang of that my-woman-left-me-for-my-best-friend-so-I-think-I'll-have-another-beer music blares unashamedly from the radios of the poshest of Porsches and Mercedes.

But mosey back to when country music still wore bib overalls. The Great Depression was at its tail's end. As the clock nudged noon each day, two kids, Billy Parker and Jim Halsey, then unacquainted, raced home to catch a lunchtime radio program: the sound of Western Swing by Bob Wills, broadcast live on KVOO from Tulsa's Cain's Ballroom.

Bob Wills. Billy Parker. Jim Halsey. They helped make country music as popular in the concrete canyons of the Big Apple as the dusty section roads of Bugtussle — and for all three, Tulsa was a creative cradle.

Bob Wills, the father of Western Swing that was the forerunner of country music as we know it today, died in 1974. Five years later, those two kids who barreled home to hear his noontime broadcast were sharing a prestigious and star-studded Hollywood stage: the annual Academy of Country Music Awards.

Parker, a disc jockey for Tulsa's full-time powerhouse country music station, KVOO, was named Disc Jockey of the Year, and Halsey, now considered the world's most prominent country music promoter, received the coveted Jim Reeves Award for the man who'd done the most for country music.

A year later, Don Williams, a headliner in Halsey's stable of stars, copped the Academy's "top single award" for his chart-busting hit, "Tulsa Time."

But while talking about "livin' on Tulsa time," mosey back once more. That country sound that Halsey promotes and Parker spins owes its roots to a then fledgling radio station and a Tulsa newcomer who began fiddlin' with a fiddle at age 10.

Bob Wills formed his first band, the Lightcrust Doughboys, in 1928. They called his sound Okie Jazz, Tex-Mex Music and ultimately Western Swing, but when Wills and his band, then called the Texas Playboys, auditioned with KVOO at Cain's Ballroom in 1934, listeners simply called it great.

Soon his live noon broadcasts from Cain's had farmers, ranchers and roughnecks high tailin' in from the fields. Not long after, so did the rest of the country as Wills tunes, "San Antonio Rose," "The Steel Guitar Rag" and "Take Me Back to Tulsa," became nationwide hits.

But, what's so appealing about a musical sound from the thirties and forties that today has eclipsed both rock and disco?

Or as Tulsa World critic Tom Carter, one of about 10 full-time country music critics in the country, puts it: "What makes people want to listen to entertainers who sing through their noses?"

An unabashed, though critical, devotee of country himself, Carter answers his own question: "Country music is life's instant replay with editorializing. And today nothing's sacred."

KVOO D. J. Billy Parker simply calls them "story tellin' tunes."

It's the only music, he says, "that talks about bein' there, wantin' to be there, or doin' it again."

KVOO started operating and playing country tunes out of Bristow with a mere 500 watts. Soon the station moved to Tulsa and started its popular live Cain's Ballroom broadcasts in 1928. A year later, the station gave a
SAN ANTONIO ROSE

Words and Music by
BOB WILLS
first radio job to the “Yodeling Cowboy,” Gene Autry.

Over the years, KVOO’s wattage grew and its format changed along with musical trends. But in 1971, the station returned to its original theme and turned its 50,000 watts, the highest allowed on the AM band, over to full-time country that would blanket the Southwest and West.

In 1979 when the Academy of Country Music gave out its awards, KVOO was named Radio Station of the Year out of 2,500 eligible stations. Parker was proclaimed Country Disc Jockey of the Year. It was the first time that a radio station outside of California won both awards in the same year.

The Academy best station award was the first for KVOO, but it was the third time Parker had captured the Academy’s top D. J. designation over 12,000 country D. J.’s.

Avid country fans know Parker as a country recording artist who performed with the starry likes of Tammy Wynette, George Jones and Charlie Pride as well as singing with Ernest Tubbs at Nashville’s Grand Ole Opry.

His start as a radio personality began in 1966 when he wanted to leave the road and do an all night radio show. That itch developed into KVOO’s “All Night Big Rigger Show.” Thanks to Parker’s folksy ways, a format that gave unknown country singers a chance and KVOO’s power and mid-country location, the “Big Rigger” became one of the most popular country programs in the U. S.

Parker, who now hosts a morning show for KVOO and assists with station management, reminisces about those earlier days: “I catered to the truckers but also the nightshifters, the moonlighters, the nurses and doctors — anyone on the road. I played their songs and shared their problems.”

Parker is easily recognized across
the state, but that other kid who listened to Bob Wills, Jim Halsey, cuts a different profile. He's quiet, low-key, and at first glance, save the chunky turquoise jewelry, quite unremarkable. Or as critic Carter puts it, people in Tulsa who'd love to see Halsey, the promoter of many of their country idols, wouldn't know him if they passed him on the street.

But probably more than anyone else, this Tulsa entertainment magnate has promoted American country music into a national and international phenomenon. Consider his accomplishments:

—He was the impresario who first regularly booked country artists at Carnegie Hall and made country a regular bill of fare on glittery Las Vegas stages.
—He's a star maker. He took Roy Clark from a $35-a-night warm-up act to a country super star who commands $60,000 a performance. He turned the Oak Ridge Boys from a gospel group to a secular sensation that the Country Academy in 1979 awarded best vocal group and the best album awards for their hit, "The Y'All Come Back Saloon."
—In the bicentennial year, Halsey arranged for the first country music tour of the Soviet Union which featured Roy Clark and the Oak Ridge Boys. In the process, he found himself on the cover of Soviet Life magazine.
—He was the first, and still is the largest, supplier of country talent overseas. Under Halsey's aegis, Don Williams, for example, made $500,000 in England in 12 days. His stars are booked internationally through 1983: Don Williams to Australia, Hank Thompson to Germany, Tammy Wynette to Sweden, and the list goes on.
—Currently, Halsey's Tulsa-managed stable of stars includes Roy Clark, Don Williams, George Jones, Minnie Pearl, George Lindsay, Mel Tillis, the Oak Ridge Boys, Tammy Wynette, Hank Thompson, Jimmy Dean and others.

If that's not impressive enough, look in on Halsey in his floor-to-ceiling glass-walled penthouse office with one of the best views of the Tulsa skyline. Slumped into an overstuffed loveseat, his boots propped up, and his eyes behind dark glasses, he has the aura of being born a promoter. And that's almost the case.

Halsey was 18 years old and a saxophone player in his junior college band in Independence when he made a critical observation about the entertainment business. Whether the act is good or bad, the audience lukewarm or hot, the person who usually did the best was the promoter. At that point he decided to "buy" himself a band.

His first booking was Leon McAliff. A year later in 1950, he was on the phone with Hank Thompson to book a dance. Soon he was Thompson's manager.

It was with Thompson that Halsey set out to really learn the music business. It meant sleeping on buses and eating in every truck stop from Aberdeen, S.D., to Dallas, but Halsey, armed only with a typewriter and one suitcase, booked more than 250 one-night stands for Thompson that first year.

Not long after, he began to build his "Family of Stars." An 18-year-old discovery, Wanda Jackson of Oklahoma City, cut the hit, "Party Doll," and when she told Halsey she'd found a great new guitar player, he was soon to agree.

That guitar picker was Roy Clark, a Virginia native who today makes his home in Tulsa.

"Right away, he proved that he had the ability to steal the show," Halsey recalls. "By the end of the tour all of those so-called main acts had found some excuse for wanting to go on before Roy."

Halsey's company of stars has changed but the relationship with Roy Clark and Hank Thompson has endured, both as a friendship and a business partnership.

Halsey still books the state fairs and country ballrooms, and it's routine for his stars to play Las Vegas. What really intrigues Halsey these days are those gigs in Paris and London, Zurich and Amsterdam.

Just last year he signed a $2 million personal appearance contract with a London-based impressario that figured as the largest country music talent package ever signed outside of the United States.

He's proud of it, but sees it as only the beginning. Or as the Don Williams song goes, if Halsey has his way, from Auckland to Zurich, the whole world will be "livin' on Tulsa time."
LAKE MURRAY RESORT

A cowboy should feel right at home in the newly renovated Lake Murray Resort.

The stone ranch-style lodge hugs the hill on the west shore of Lake Murray, which back in the days of the Chickasaw Indian Nation was ranching country as rough and rowdy as in any part of the Old West. The lodge has been redone in a cowboy-and-Indian western theme with a stagecoach out back, a saddle-on-copper wall hanging above the stone fireplace in the lobby, and pictures of stagecoaches, buffaloes and Indians.

Actually, most of the guests are city folks from the Dallas-Fort Worth area. They've discovered they can zip up for a weekend outing on a blue, springs-fed lake in country so close to its past that they can still find arrowheads along the lake shore. But even these guests, likely as not, will be wearing western jeans or boots or a big hat or some other reminder of the cowboy world.

Back in the 1880s and 1890s the real cowboys of the area seemed to spend more time shooting up the local towns than they did punching cattle. One old-timer said they used to ride over to Gainesville, Texas, get liquored up, lasso the local policeman and lead him about the square with 15 cowboys “shooting in the ground near his feet to see him jump.” Then they’d outrace the posse back to the safety of the Indian Territory. Another said he’d seen 100 cowboys at a time riding down Main Street in Ardmore, hanging away with their pistols.

Even after the big ranches were broken up into homesteads, the area near the Lake Murray dam was known as the Devil’s Kitchen because so many settlers cooked moonshine there. Hundreds of springs bubbled along the creeks, and homesteaders used the water to make their white lightning. On a clear morning the air...
was foggy from the smoke of wood fires burning under whiskey stills.

From Interstate 35, the ranching country south of Ardmore now seems prairie-level and tame and civilized. You get the same impression from the lodge looking out through the scrub oaks onto the blue lake lying within its low hills.

For a truer look, go to the castle-like Tucker Tower, built at the same time as the lake in a 1933 WPA project. Three creeks came together where the earthen dam is now located, and they created a badlands of many canyons. Those canyons are now filled with water, so that the lake resembles a huge elk's horn with many, many points. In spring and summer the vividness of the blue water and green fingers of land gives a spectacular view.

The tower is perched on a high point of land that was an early-day landmark known as the Devil's Backbone. Softer rock was eroded away, leaving a sharp ridge of quartz sandstone that resembles the spiny backbone of a huge dinosaur. Another sharp ridge known as the Buzzard's Roost also gives a fine view of the lake.

In this rough, rocky country you can find deer, coyotes, bobcats, wild turkeys, raccoons, beavers, possums, and even an occasional panther.

"This is in the wilds, no doubt about that," said Norm Bouley, the lodge manager. "We advise guests in the cabins to keep their doors closed or they may get an unexpected guest—such as a mother raccoon with a little one parading across the living room."

Before the renovation, a raccoon somehow managed to work its way through a false ceiling and was discovered peering down at the diners in the dining room. "That woke everybody up," Bouley said. "That added some local color."
The Lake Murray Lodge, Oklahoma's first state resort, was built in 1949 and now gets some elderly people who honeymooned there and have come back for another visit. They are surprised at the change. The lodge and cabins have been totally redone at a cost of $1.3 million using bright Indian colors mixed with tans and browns.

In thumbing through the guest book in the lobby, one is surprised how few people are from Oklahoma.

"In summer about 75 percent of our guests are from the Dallas-Fort Worth area," Bouley said. "They don't have anything like this in Texas. And people in the Oklahoma City area tend to go to Western Hills, Fountainhead, and Arrowhead. I don't know why. We are nearer to them. Maybe they just don't like to travel south."

Almost every recreation imaginable is available for guests — golf, tennis, swimming, boating, horseback riding, hayrides, square dancing, cookouts, hiking, day and night boat cruises, boat rides to Tucker Tower, a geological museum showing many fossils and minerals found in the area. From Memorial Day to Labor Day a daily recreation schedule offers an hour-by-hour assortment of sports, crafts and nature programs.

"We'll keep you busy, if you want to be busy," Bouley said. "Most people are shy about joining in the programs, but our recreation specialist is outgoing and she'll meet you at the door and get you in, and you'll enjoy it. Or you can be left alone, if that's what you want."

Meg Lester, the resort's year-round recreation director, agrees with that. Each night in summer something different is planned, bingo, movies, square dances, cookouts. And each month a major event is held for the lodge guests and the community, such as the June pirate's party, the July Fourth fireworks, barbecue and dance, the August Indian dance, and the Labor Day hayride and cookout.

The best-received turnout so far was last year's Thanksgiving dinner served in the rustic stone buildings of Youth Camp 2, which for primitiveness must have equaled the Pilgrim's first Thanksgiving. The kitchen at the lodge had been gutted for the renovation, and the traditional dinner couldn't be served there. So with Bouley as cook and his lodge staff as assistants, they set out to cook a complete Thanksgiving feast for 500 people.

They cooked 13 turkeys and three kinds of dressing, baked 75 pumpkin and mincemeat pies and 600 loaves of bread, peeled and cooked great heaps of potatoes, carrots, and turnips—all on a six-burner stove in the primitive youth camp.

With plates for only 100 people, they fed the crowd in five servings. Between times they cleared the tables, washed the dishes by hand, heated the food, and set the tables again.

"We had one stove, no steam table, and at best the food went out lukewarm," Bouley said. "In our dining room here we'd have had 500 complaints. Out there we had not one complaint. It was the sport of the thing. Everybody fell right in with it. People loved it. They thought the food was great. Half of them said they'd be back next Thanksgiving. Next year we'll have the proper equipment and they probably won't like it."

A lot of things went wrong, but no one cared. For example, the tables had built-on benches, and when four people sat down on one side, the table, plates, food, glasses and everything went flying. "The whole thing went right over," Bouley said. "They all laughed. It was hilarious. I don't think we could have offended anybody that day."

By John Davis

John Davis is a Norman free-lance writer.
The rodeo cowboy travels light. Like a battle-scarred, dust-covered gypsy, he heads for the roundup, stampede, helldorado or rodeo, armed with little more than a heart full of hope, a head full of dreams and a duffle bag bulging with “gear.”

He prays for the meanest, dirtiest stock available—meat-craving bulls who despise him, who'll try to hook him while he's still in the chute, and hot-eyed, muscle-bound broncs who'll rear up and come over backwards on him and try to break his back.

The cowboy's life goes by in eight-second increments. He's an athlete competing in the only truly American sport. His success depends almost entirely on the “luck of the draw.”

The life of a rodeo cowgirl is a bit more difficult. According to the 1979 Girls Rodeo Association (GRA) champion and 1979 world champion barrel racer Carol Goostree, any woman who answers rodeo's siren call not only has to buy her own horse, but she must spend months, even years, training it to run the barrels. Then she must haul it from rodeo to rodeo.

“A good, untrained quarterhorse costs around $2,500,” Goostree said. “Then, there's the upkeep, the vet bill, the cost of training. You have to have a pickup and trailer to haul your horse to rodeos. Any girl who wants to rodeo,” she said, smiling quickly, “has to have more than stars in her eyes. She has to have money in her jeans.”

Goostree, originally from Perryton, Texas, lives with her husband, Phil, on a modest “spread” north of Verdence, near Chickasha, and spends about 250 days each year following her sport.

Since joining the Women's Professional Rodeo Association (WPRA) two years ago after 13 years in the
amateur ranks, her barrel-racing jaunts have taken her farther and farther from home for longer periods of time.

Goostree wears out a pickup a year, but is furnished a new one at the beginning of rodeo season. She travels in a 31-foot gooseneck, complete with living quarters, and admits that when it comes to support, she’s probably luckier than most.

“But it takes more than desire and financial support,” she maintained. “The bottom line to winning at barrel racing is to have a quality horse under you.”

According to Goostree, her champion horse, Dobre, is the reason she decided to turn pro. Dobre is a huge black gelding and, although a registered quarterhorse, is more than a little thoroughbred. He was given to her six years ago as a two-year-old by her father-in-law, Floyd Goostree of Sayre, who raises running quarterhorses.

“Dobre’s 16 hands high,” Goostree, who stands tall at 5 feet, 2 inches, said. “And he weighs 1,260 pounds. He’s extremely tough, quick, and hard to handle. But he does love to race.”

Goostree and Dobre won everything amateur racing had to offer, including the Texas Barrel Racing Association championship for three years, before she decided to go “pro” in 1978. Although Goostree accumulated more money than any other racer, that year the winner was the girl who racked up the best time at the December National Finals Rodeo in Oklahoma City. Goostree had to settle for second place and Rookie of the Year honors.

“In 1979, that rule changed,” Goostree recalled. “And then the title went to the biggest money-winner throughout the year, including the finals. That was the year I set out to prove just how great Dobre really is.

“He won it, not me,” Goostree added fervently. “Dobre’s the world’s champ. Although I get a great deal of satisfaction from knowing that I trained him, he’s the one who should get the credit. I just happened to be up there on him.”

The year, 1979, was big for both Carol and Dobre. They won more than $75,000. And they did it the hard way—by criss-crossing the United States to hit 110 rugged events, from Cheyenne’s three-day blowout to the Cow Palace extravaganza in San Francisco.

They had their share of hard knocks along the way. “At one rodeo,” Goostree recalled, shivering, “the ground was packed—slippery as a skating rink. Dobre hit the third barrel at top speed and his feet just flew out from under him. I hung up in the saddle,” she said, “and when he fell on me, we both went down—hard.

“When the dust cleared, we were bruised, shaken, and most of my ribs were torn loose. But we were on a hot streak,” she grinned, “and when he fell on me, we both went down—hard.

“Just six months after winning the world title, Dobre contracted a liver virus, which Goostree says is similar to viral hepatitis, and just as difficult to get rid of.

“We finished the year in third place,” Goostree said, “and Dobre’s been turned out since the finals in December. I hope to have him back on the barrels in a couple of months, but he has age on him and he’s got miles on him. Never again will I ask him to give me the world...”

Although ill most of 1980, Dobre continued to prove his mettle. He and his tiny owner won the Copenhagen/Skoal Match of Champions in April, plus $18,500—the largest single prize money check in barrel racing history.

Rodeo has always had a magnetic appeal for both men and women. Pe-

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CHAMPION BARREL RACER
Competition is stiff among barrel racers at the annual Will Rogers Memorial Rodeo, Vinita, each August. Photos by Fred Marvel.

Competition is stiff among barrel racers at the annual Will Rogers Memorial Rodeo, Vinita, each August. Photos by Fred Marvel.

In 1880s, and the oldest continuous rodeo made its debut July 4, 1888, in Prescott, Ariz. The Miller Brothers 101 Ranch, south of Ponca City, became world famous with its touring Wild West Show which began in 1882.

Rodeo is a sport of variables, especially for barrel racing. What would be a fast time on deep, soft ground wouldn’t stand up if the ground were hard and packed. Also, arenas vary in size, so the barrel course is rarely the same in distance.

“The standard WPRA pattern is 60 feet from the starting line to the first barrel,” she explained. “It’s 90 feet between the first and second barrels, 105 feet from the second to the third barrel, then the dash home.

“A good time is somewhere around 17 seconds, although I did better than that in the fourth round of the 1978 finals, the year I didn’t win.”

Pressure gets to horses just like it does to people. Goostree, who has trained many top horses, maintains that nobody knows how many years a barrel horse has.

“Who knows why an otherwise great horse would suddenly just stop in the middle of a race and refuse to ever again run the barrels smoothly?” Goostree asked. “Maybe he just gets tired of the whole thing. But I’ve found if you get five really tough years out of a horse, that’s tops. Dobre has run flat-out for me the past six years. And,” she added, “that’s about as rugged as a horse can get.”

The first rodeo of a new season begins even before the December finals, and competition goes year-round. Since December, Goostree has been competing on a young, “green” mare. She says the only thing she hopes to accomplish this year is to get her horse trained.

“I felt pressure to win before,” she said. “I felt that I was expected to win with Dobre. But if I ask too much of this young horse, I’ll ruin her. So, 1981 will be more of a working, training year for me, rather than going for the big purse.”

Big purses are nothing new to Goostree. Dobre has won in excess of $250,000 in his race around the barrels—more than any other such horse in rodeo history.

“Thanks to Dobre, I’ve won seven horse trailers, 15 saddles, a great deal of bonus money, a world title, and the honor of being the first woman to have her picture on the cover of Rodeo Sports News (March 1980). I give riding clinics in the U.S. and Canada, and I’ve been asked to design a barrel racing saddle.

“But the greatest thrill is to have owned Dobre and to have trained him,” she said. “Each thrill he gave me was greater than the last—no one outshadows another.”

By Sheila Samples

Sheila Samples is a Lawton freelance writer.
CALVIN BERRY COATS WOOD CARVINGS WITH CHARM

In a small back room that would likely qualify for disaster relief funds, Calvin Berry periodically shuts down his whining band saw long enough to step into a larger workshop area and ask, "Anybody bleeding yet?"

An enthusiastic handful of carving students from the Vinita area has already labored to put fine, sharp edges on their knives and most are hard at work before Berry re-emerges — this time toting several chunks of wood, each just the right size and shape for different carving projects.

"Still no blood out there?" He almost seems disappointed by the unanimous negative reply. With a wheezing laugh he plops himself down onto an old revolving stool among the students and says with a sigh, "This may not be any fun at all tonight."

From U.S. 66, Berry's shop looks just like thousands of other roadside businesses that dot every highway across the state. Most such shops live or die by the tourist, the curious traveler willing to stop long enough to take a look at what's for sale.

The days of near starvation are happily over for Calvin Berry. This native Oklahoma wood carver has built a reputation during the past 13 years, the good kind, as one of the finest craftsmen in the state. People now hunt to find him, and they usually come with buying in mind.

"Who needs a shoe (his carving trademark) or one of these Indian head 'turkeys'? — no one. You could be the best carver in the world and never sell nothin' because you're a grouch or a smart aleck. You're buying this piece from me."

This is Berry's philosophy, and he practices what he preaches. Carvings are only a part of what customers take away from his shop. Wrapped around the wooden piece is his personality, so infectious that even one-time visitors are sure to take away a laugh or a good story, ripe for retelling.

Berry learned long ago while traveling area arts and crafts shows that word-of-mouth advertising is the strongest sales tool available in his line of work. It costs only his added time and effort to deal with every customer individually — a task he thrives on.

Sweating that he can't force or pressure a carving onto any innocent customer, he instead showers a large dose of natural warmth and sincerity. Coupled with his flexible bargaining techniques, that makes each fine carving much harder to walk away from.

"People will come by the shop or by my booth at a show and eventually pick up this piece or that, and I'll ask right then, 'Do you want it?' If they say yes, we'll make a deal," Berry explains.

"You see, if you've got money, you're just liable to spend it, and when I go to sell, I sell. If I've priced something at $100, say, and a person offers me $75 for this piece he really wants — I'll leave with the money. And he'll leave with a carving that'll sell me 10 or 12 more once he's told and shown everybody he knows."

As class progresses, the local veterinarian sits frustrated with a wooden owl that looks more like an apple with a large tumor. Berry first explains, then takes a few strokes on the piece to show exactly what the problem is and how to solve it.

No one in class is shy about asking for help, and Berry responds with a laugh and some ribbing, but he always ends in positive, encouraging instruction. His attitude toward carving seems to instill confidence in even the
most reluctant, his innocent barbs tickle even the shy and defensive.

"Anybody can do this carving," he claims, "if they'll stay with it. You just need a knife to get started, and over time you accumulate other things to speed the job up."

The youngest carver of the group brushes a dark stain over an attractive duck and asks Berry how hard it would be to carve a butterfly for her next project. Her voice hints of an uneasiness to tackle such an ambitious job.

"If you believe you can do it, you can. It'll be slow, but you can," Berry assures him, the first of many times he'll pound this phrase into his troops. Berry contends that carving is a tremendous vehicle for relaxation and unwinding with results that bring pride and self-confidence.

"I quit work in 1968 to do this, and no one has to chew me out to get me down here every morning," Berry explained, tipping back the derby that is as much a part of his wardrobe as shoes and socks. "I've always carved, and my wife finally talked me into quitting work so I could spend all my time at it. I soon found that people would buy it.

"It may seem funny or odd, but I don't ever get tired of it. I never want to put it down and take time off. In fact, I get disgusted because the days aren't long enough."

Calvin does occasionally lay down his knife. His desk is full of books containing hundreds of pictures of animals, people and other potential carving subjects.

"I may not be carving, but my mind is always thinking about how I'd do this or that, how I could make something look more the way the pictures tell me it should," he says.

A Calvin Berry carving ranges in price from $20 to $250. The worn-out shoe, his trademark carving, brings about a $40 tag and requires a full day's work to complete. Anything he believes to be worth more than $250 will first be offered to a group of four or five collectors who buy regularly from Berry's best stock. His very special pieces usually wind up as gifts to his wife.

"I don't often carve things that I choose not to sell. I have to think from the first why I'm doing a carving. I've also got to eat; that helps remind me why I'm at it," Calvin grins. The shelves in his shop rarely hold more than five or six items for sale. Supply cannot match demand.

"Any artist who doesn't have time to talk isn't going to last long. In this business, you've got to like people and have people like you. That's the way it's worked for all these years," he says.
The working cowboy is as resilient and adaptable as the land where he labors. Perhaps that’s why, after well over a century of providing beef for the country and the world, the cowboy is still around and still working.

Of course, times have changed. Originally, the cowboy gathered wild Longhorns to begin the herds that fed post Civil War America. Today, the beefier European breeds, as well as the mixed breeds which have been developed in recent years, are started on grass, wheat and stalk pasture, but they end their days as residents of feedlots.

Cattle are purchased from farmers and ranchers by the feedlot or by contract buyers who then entrust their cattle to the feedlot for fattening. While living in these intensive feed systems, cattle are fed grain and rich hay until they are the proper weight to butcher.

These feedlots have created a need for a new type of cowboy, the pen rider. These men and, in some instances, women work not on the wide open range but in the confines of the complicated system of pens within the feedlot.

Cimarron Feeders, Ltd. of Cimarron County in the panhandle is one such feedlot. This massive cattle feeding operation is sprawled across a hillside between Keyes and the town of Kerrick, a small community perched on the Oklahoma-Texas border. As many as 30,000 head of cattle can be fed at Cimarron Feeders.

Depending on markets, the availability of pasture and other variables, the weight of cattle entering the feedlot will vary. The preferred weight for steers is around 600 to 700 pounds. If the year is dry and there is not much pasture, farmers and ranchers may sell their cattle at a lighter weight. On the other hand, ranchers may hold...
their cattle, waiting for the market to improve. And those animals will be heavier. No matter what the weight when a steer goes into the feedlot, his butcher weight when he leaves will be 1,000 pounds or better.

Six men patrol the pens of Cimarron Feeders on horseback with another man working as “cowboy boss” and yet another as the “doctor.” It is their job to locate and treat sick cattle. When they find an animal that looks unwell, they use their horses, their wits and the efficient pen and alley system to “cut” the animal away from the others and herd him to one of the “sick sheds” scattered around the feedlot.

It is when cattle first arrive at the feedlot and are suffering from the stress of being shipped that the pen rider’s job is the most difficult. As many as three hundred may be treated in a day following the arrival of new cattle.

“Seems like we can work 24 hours a day when cattle first come in, and we still don’t catch up,” says Dick Ellsworth, one of the six young cowboys who patrol the Cimarron Feeder’s pens.

The pen rider’s job is more difficult in the spring and fall when new cattle arrive, but there is always work. When three feet of snow is on the ground, the cattle must be checked. The same is true when it rains or when there’s heat of 100 degrees or more. The average day starts at 6 a.m. and ends at 5 p.m. or 6 p.m.

The cowboy life has never been known as an easy life, but it has continued to attract young men. While the work at Cimarron Feeders can be difficult and hours long, the pen rider’s life is not all drudgery. These cowboys still have the bunk house camaraderie even though there isn’t a bunk house. Instead, there’s the work barn.

When it’s time for lunch, the six cowboys — Bern Newlin, Connie Roberts, Dick Ellsworth, Chub Tooley, Lee Ellsworth and Doug Winfrey — as well as Pete Burnett, their boss, and the “doctor,” Lance Harder, drift to the work barn.

Most of the building is filled with the narrow alleys and work chutes used to process cattle, but one corner of the building has an area which serves as an office. Lockers line the wall, and the room would look like a football locker room if it weren’t for the chaps and spurs hanging from the locker doors and the refrigerated chest containing medicine for the cattle.

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COWBOYS

Connie Roberts (above) and Bern Newlin (below) pause for lunch.
Burnett is a veteran at “bunk house humor” just as he is in every aspect of cowboy life. For half a century this man has been a cowboy. He started work in the cattle business when he was 14 years old on a ranch off the Cimarron River which belonged to J. Martin Ford.

“This is altogether different,” Burnett says about his earlier cowboy life compared with today’s pen riders. Even traditional ranch work is different from the days when he first became a cowboy because pickup trucks often have replaced horses.

A cowboy’s work and his way of life have changed, but it’s still there. Sometimes, in an uncertain world, it’s nice to know that there are still cowboys.

It was Bern who did the laughing.
A SALUTE TO THE GREAT WESTERN

John Travolta and Urban Cowboy recently have popularized blue denim, the Cotton-Eyed Joe and country and western music. But for years, other movie stars and films have romanticized the life of the cowboy. Actors like Tom Mix, Gene Autry, Joel McCrea, Tex Ritter and John Wayne have millions of fans. And who can forget Amanda Blake as Miss Kitty in the long-running television series Gunsmoke?

They are among 19 actors who have been inducted into the Hall of Fame of Great Western Performers. Their portraits hang in the National Cowboy Hall of Fame and Western Heritage Center in Oklahoma City. Here among the great paintings and sculpture of the Old West is a tribute to outstanding Western films and their actors.
John Wayne and his Winchester rifle used in the film, Stagecoach. Portrait by Everett Raymond Kinstler. Photos courtesy of the National Cowboy Hall of Fame Collections.
Many moms and dads prefer to stay home and sleep on the Fourth of July. But don't hibernate until you and your kids or grandkids have witnessed Oklahoma's old-fashioned Fourth of July picnic and fireworks spectacular at Fort Sill.

The setting: Landing Strip 15, an emerald meadow in a Fort Sill valley in the foothills of the Wichitas, the mountains a backdrop and the big sky overhead. Mix in 10,000 men, women and children of all ages, bands, music, food, games, prizes, firecrackers, and top it off after dark with one of the state's biggest fireworks demonstrations, and you have the annual AUSA Fourth of July picnic at Fort Sill.

The 1981 picnic is the 23rd annual, sponsored by the Southwest Oklahoma Chapter Association of United States Army (AUSA). It is for all members of the family. The public is invited, and at $1 per person, it is a great Independence Day bargain.

Get off the H. E. Bailey Turnpike at the Medicine Park exit a few miles north of Lawton. A short distance west of the Medicine Park exit, enter the military reservation at Apache Gate. Tickets can be obtained there anytime after 12:30 p.m., and soldiers direct traffic in style to the parking area. They will have you parked within minutes.

Families carrying lawn chairs, picnic baskets, blankets, thermos jugs and babies make the annual pilgrimage to the tree-shaded, grassy, immaculately clean picnic grounds. The roped off fire-your-own fireworks area opens at 1 p.m., and it soon looks and sounds like a battlefield, as kiddies and parents pop firecrackers. The games begin at 1 p.m., too, and include 27 events for kids and parents in various age categories from four years old upward.

The games range from balloon races to potato sack races, relay races and the egg toss, in which the parent and child team together and line up five yards apart. Eggs are thrown from parent to child, and after each toss, each participant takes one step backwards and repeats the toss. The last pair of contestants with an unbroken egg wins. The kiddie prizes are silver dollars.

This is a bring-and-spread-your-own picnic. But beer, soft drinks and food are also provided at nominal cost, and lines soon form at the chow wagons.

The Fort Sill Fourth of July celebration has its roots as far back as 1895 when photos were taken of huge crowds attending a "Field Day" and witnessing Indian and soldier foot races and baseball games. The modern annual picnic began in 1959. The AUSA sponsors envisioned it as an effort to re-establish the Fourth as the foremost national holiday.

"It is an event for single soldiers stationed at Fort Sill, and is also organized as a safe Fourth for the entire family," says Jim Eason, Lawton businessman and president of the Southwest Chapter, AUSA.

The AUSA is a private, non-profit, educational organization whose members, civilian and military, join in sup
FAEO MARVEL, rock and roll singer, performed.

A band from Fort Sill performed throughout the evening, and, in that playing for adults from 1 p.m. to 8 p.m. Also performing is the Field Artillery Half Section, Fort Sill, onies at 8 p.m., and from year to year song and dance acts.

As day wanes, the bleachers fill and hundreds sit on blankets, lawn chairs and the ground on the landing strip in front of the grandstand, enjoying the show and anticipating the after dark fireworks display. Kids get into old gunny sacks, left over from the sack races, and jump in time with the Field Artillery Band. Everybody cheers the kids and the band.

A coed wearing an Oklahoma State University sweater loses one of her shoes. It drops through the bleachers and she has to climb down and get it. By this time, everybody is in a cheering mood, and those in her section cheer when she retrieves it.

The announcer calls the winning numbers in the drawing. Businessmen donate savings bonds, picnic coolers, fishing rods and reels, radios, cash, cameras. Everybody examines his ticket stub. When someone in your section wins, everybody cheers.

A dazzlingly bright object appears in the northwest sky. People point and stare. Is it a satellite? A huge plane? No. It is part of the Big Dipper, emerging from the darkness, and everybody enjoys watching nature's own display.

Then come the fireworks. The AUSA spends $2,500 annually for the show, one of the state’s largest, put on by Western Enterprises Inc. of Enid. The fireworks begin at 9 p.m., and the show includes 15 scenes.

There is a sudden hush as the band strikes up the National Anthem. As it reaches “And the rockets red glare, the bombs bursting in air,” red, white and blue star shells are fired from mortars and burst high in the sky. “Ooh!” “Ah!” “Beautiful!” people gasp.

Two whirling saucers make a fiery ascent, with an eerie buzzing, going up hundreds of feet, giving thought to encounters in outer space.

There are golden curtains of shimmering light, flashes of crimson stars, space ships, Bugs Bunny on skates, Kermit the Frog chauffeuring Miss Piggy on his bicycle. The show varies from year to year, but the Liberty Bell and Old Glory lighting the night are standards to climax the Fourth. Everybody cheers.

The narrator ends, “We pray for a rejuvenated spark of pride in our country, and that we not dwell on what we do not have, but realize what we do have, in the greatest nation in the world—our own America.” Everybody cheers.

By Paul McClung

Paul McClung is managing editor of The Lawton Constitution.
World's Largest Cattle Auction

The old red brick packing house straddles a hill in southwestern Oklahoma City like some ancient castle from the past. In a sense it is that, for it guards the Oklahoma National Stockyards, the largest cattle market in the world and one of the oldest sections of Oklahoma City.

Three blocks of stores and stockyards buildings are listed in the National Register of Historic Places. It's about as close as you can come today to a southwestern cow town of the 1910-25 era.

The cluster of old brick stores at Exchange Street and Agnew Avenue began building up in 1910, the year the stockyards and an earlier packing house opened, giving Oklahoma City its first major industry. The stores are now occupied by western wear shops and saddle shops and other specialty stores related to the cattle industry. The current western and nostalgia craze is bringing more tourists into the area.

In the past, seemingly, the whole district was a well-kept secret. Except for cattlemen, few Oklahomans realized the massive scale of the stockyards operations. In fact, it took the burning of the 70-year-old Stockyards Exchange Building last summer to remind many people that Oklahoma City had a livestock market at all.

The loss of the stately old Spanish-style structure was deeply felt in the community.

"It was the symbol of the livestock market industry for 70 years," George Hall, stockyards president, said. "Everybody had to pass the old building to unload livestock. It meant a lot to those people. It was important for all of us—it was our home for 70 years."

Ironically, there was more interest in the old structure after it burned down than there ever was while it survived. And indeed the old stockyards seem as naked as a skinned cat without the old square-towered stucco building holding everything together. A group of mobile homes now serves as temporary offices. But the building of the new $2 million office in modern southwest Adobe style, planned for completion in April, is spearheading a renaissance of interest in the entire Stockyards City.

Some visitors make the mistake of thinking they can see the stockyards from their cars on Exchange Street. From the street, the stockyards seem almost deserted. The activity is farther north, around the old red brick Auction Arena. Turn off at the automobile parking area, and take the walkway west that crosses above the holding pens toward the auction barn. From there you get a sharp view of the world's busiest stockyards.

Below are block upon block of cattle pens—a maze of cattle pens—with cattle bawling and bellowing and cowboys herding them into alleys that lead to the auction area. There is constant
activity, the cowboys yelling and cracking whips, cutting some cattle back into the pens, and driving others down the alleyways.

The cattle converge at the Auction Arena, and there in lots of a half dozen or 20 or 30 they are sold to the highest bidder. The auctions start at 8 a.m. on Monday, Tuesday, and Wednesday, and at 9 a.m. on Thursday. The biggest sale day is Wednesday when the auction often runs for 10 or 12 hours.

One day last summer the auctioneers sold 19,114 head of cattle in an 18-hour marathon that lasted from 8 a.m. to 2 a.m. The day everyone still talks about, though, was the record sale of May 24-25, 1973, when 21,760 cattle were sold in a non-stop 23 hours and 32 minutes of bargaining.

Through the auctions, the Oklahoma National Stockyards has sold more than a million head of cattle and calves during the past nine years, a time when other famous old cattle markets have declined. In 1980, for example, Oklahoma City sold more cattle than Kansas City, Fort Worth, Saint Louis, Tulsa, and Indianapolis combined.

On this particular day, the auctioneers were in the midst of selling 8,505 cattle during a moderate day's business. The audience was mostly men in scuffed cowboy boots, old jeans, and western hats or baseball caps. They included the owners of the cattle, buyers who were filling orders from customers all over the United States, and others there to enjoy the drama of the sale.

Almost like clockwork, the metal door swung open and a bunch of cattle poured into the arena and milled around with the cowboys flicking them with whips to keep them in motion. While the auctioneer was still singing his intense, charged-up song about dollars and cents, the herd flew out another gate, and seconds later a new bunch charged in, and the auctioneer began a new song.

Auctioneers Bill Walker, Wilford White, and John Waldrup spelled each other at about 30-minute intervals. During the brief changeovers, the buyers joshed back and forth, kidding the auctioneers, with much loud talk and laughter. Spectators filed in and out, but the buyers stuck close to the sale, even getting a hamburger or plate lunch from the snack bar and taking bites between bids. As the auction droned on, the dust of the milling cattle and the acrid smell of manure and the auctioneer's chant formed a constant pattern.

"A lot of people come to watch the drama of the show," auctioneer White said. "There are so very many cattle, and we're here to get all we can out of them. It's hard for people to realize how many we sell. We're always hearing people from Oklahoma City say they had no idea the stockyards had all this activity."

The drama is in the auction, but many tourists are more interested in the shops and stores just outside the stockyards. Here is the greatest concentration of western wear shops and tack shops in Oklahoma. The Langston Company, for example, displays 8,000 pairs of cowboy boots ranging from $29 work boots to such exotics as alligator, ostrich, lizard, snake, and anteater for as high as $675. In the saddlery shops you can buy a homemade saddle, chaps, harness, or anything else that's used on the ranch, race track, or in the rodeo or show horse arena.

Aware of growing tourist interest, the Stockyards Merchants Association is trying to make Stockyards City more attractive. They've succeeded in getting new street lights and new planters for trees and shrubs, and have just authorized a study to determine the best way to preserve the area's historical flavor. They are talking about building a western museum and restoring the facades of the old brick buildings to the way they looked in the 1910-25 years.

"This area's been overlooked for many years and now is coming back into its own," said Bob Malone, Oklahoma City associate city planner who's provided them technical help. "It's always been there, but with the western phenomenon and the nostalgia craze, it's being rediscovered. Anything we can do in landscaping and beautification will add to it that much more."
Today, they're relaxed, though intent, as the rehearsal begins. Tomorrow the tension will increase, first for the dress rehearsal at 1:30 p.m. in Holmberg Hall and then for the concert at 3 p.m.

Outside Room 106 this Saturday, a man asks, "Are you here to stuff envelopes?" He's Joe Caskey, a member of the OYO board of directors, and he's come today to help an ad hoc fund-raising committee of parents get out a mailing to solicit funds for the orchestra's trip to the People's Republic of China in August.

Caskey's son, Bill, plays cello and is a charter member of OYO. The group was formed four years ago by Burns as a seed program to develop interest in string instruments in Oklahoma's public school music programs from which OU draws students.

Young Caskey, from Oklahoma City, is one of six originals left this year. Both father and son have found the orchestra a meaningful experience. Joe brought his son every Saturday until Bill was old enough to drive. And he still comes down on special Saturdays like this one. He looks forward to the China trip for Bill—and perhaps for himself. Burns will take 15 chaperones, and the competition will be fierce, even though the chaperones will have to pay their own ways. Funds raised for the trip will be used exclusively for orchestra members.

Burns hopes to raise $500,000 in the OYO campaign, $300,000 for the China Quest, which they're calling the venture, and $200,000 for the orchestra when it returns. The China trip is only the beginning of Burns' dream for this Oklahoma cultural export. He needs money for coaches for individuals and groups within the orchestra. He began with 43 members and now has 96, so coaches and equipment, a permanent personnel manager and a librarian are needed. Burns and associate conductor Edmund Williams from Southwestern State University at Weatherford have been doing it all.

"This trip is going to have a tremendous impact on the young people and on the state," Burns said. "I want the orchestra to travel. I want to bring in guest artists. I want it to be a major music force."

And you can't do all that, Burns adds, on $60 a year, which is what each member pays to participate in OYO. From these contributions, Burns buys music, prints stationery, makes phone calls and pays himself and Williams $75 a month.
When Burns conceived the idea of a youth orchestra, a major concern was whether he wanted to give up his Saturdays. Once the orchestra was organized, it involved more than just Saturdays.

"Professor Burns not only gives his Saturday mornings to the orchestra, but many evenings," says Joe Caskey. "He spends an unusual amount of time. He's a delightful person, and his talented leadership is the guiding force in the orchestra."

Burns is aware of the strong support that parents give to the orchestra. They not only encourage their children to audition, but once their children are in the orchestra, it's a family commitment. And when Burns calls on parents, they respond, and that sometimes means driving long distances.

Recently, Burns called a special rehearsal on a Tuesday evening, so that the orchestra could perform for a visiting Chinese conductor. Of the 96 members, 92 showed up, and Ma Ge Shun, professor of the Shanghai Conservatory, was impressed. The orchestra hopes to return the visit in August.

Recruitment for the orchestra has never been a problem. Since it was organized in 1977, hundreds have come to audition, and Burns has to turn away many talented young musicians. Once the young musician gets into the orchestra, he or she must re-audition each year. And some fall by the wayside.

"The most difficult thing I have to do," Burns said, "is tell awfully good orchestra members that someone else is better."

So remaining in the orchestra is a constant challenge, and some of these young musicians practice up to eight hours a day. Some want to be professional musicians, and several are well on their way.

Take Royce McLarry, OYO's concertmaster. His father, Lacy, is concertmaster of the Oklahoma City Symphony. Royce, now 18, began playing violin when he was 4, studying under his father. Royce now has several students of his own who are only 5 or 6 years old, and he says they have taught him patience. Royce will become a professional violinist, like his father, and next fall he'll enroll at Oklahoma City University where he'll study under his father.

Eleanor Havens of Edmond plays principal clarinet in the youth orchestra. She's also a charter member, first auditioning because her mother encouraged her. She'd played in bands just for fun, but now she prefers the orchestra, where she has learned the beauty of the literature of music.

Like Royce, Eleanor wants to be a professional musician. She's already auditioned for the Eastman School of Music in Rochester, N. Y., and Northwestern University in Evanston, Ill.

On the other hand, Virginia Jennison of Ponca City plans to be a lawyer. However, she'll do her undergraduate work in music education at OU. She's been told that the discipline of music is a good foundation for law school. Virginia has been in OYO only three months. A violinist, she says her skills have improved so much she wishes she could stay next year.

Virginia's parents, Howard and Veta Jennison, leave Ponca City at 6 a.m. on Saturdays to bring her and Richard Maurer, a cello player, to Norman. They sit outside Room 106 and listen, hearing improvement each week. They, too, are a little sorry they won't be coming back next year.

And then, there are Jane and George Ingels of Norman. Their son, Steve, now 20, played trombone with the original orchestra. Suzanne, 18, is now

FIDDLE ACROSS CHINA

SUMMER 1981
principal oboe player, and son, Greg, 15, is in the cello section. And waiting in the wings is 13-year-old Marianne, who hopes to play oboe with the orchestra next year.

"It is really a growing, maturing experience in music," says Jane Ingels. "It stretches them." And she believes the China trip will help them experience and grow in another way, noting that the Chinese have been denied Western music for many years because of the suppression of the "cultural revolution."

So on this special Saturday, Jane Ingels, also an OYO board member, and her husband, George, are on hand to stuff envelopes for the fund-raising mailing. Other parents are making arrangements for a reception following the Sunday concert.

Back in Room 106 Conductors Burns and Williams have put the young musicians through rehearsal for two and a half hours. But there is more to do on Sunday afternoon at dress rehearsal.

The Holmberg Hall stage barely contains the 96-member orchestra, and there is some last minute rearrangement of chairs and music before the 1:30 p.m. dress rehearsal.

The young musicians take their places. They've been transformed. The boys are in white shirts and tuxedos, and the girls are wearing long black skirts or fancy black pants.

They tune and rehearse. Williams is leading them through Tchaikovsky's Fifth Symphony, interspersing admonitions, "Shush, don't talk... not only must you be quiet, you must be still." Then, Burns calls from the balcony where he's gone to check the sound, "Ed, I think the horns need to support more... just play it more confidently."

Williams promises the orchestra that their performance will be a great experience for them and the audience.

And now, the concert. The concertmaster enters, and the orchestra tunes. The conductor enters to applause.

They play "Four Mountain Sketches," a contemporary composition by Merrill Bradshaw, a Utah composer. In one sketch, the orchestra members rub their palms to imitate the wind blowing through the mountain pines and snap their fingers to mimic rain.

They move on to the more familiar Tchaikovsky's Fifth and Beethoven's Egmont Overture.

Their performance is impressive. They stand and bow stiffly to the audience of proud parents and relatives who give a standing ovation.

On now to the reception and more Saturday morning rehearsals to prepare for the China Quest.
LETTERS

Editor:
I have heard that the Oklahoma City Chamber of Commerce is deliberating on whether or not to transplant the National Cowboy Hall of Fame from its present site to a new one in California.

Having visited the Cowboy Hall of Fame on several occasions, I can truly say that its presence in Oklahoma exemplifies and accentuates the rich history of the Sooner State. As a born and bred Oklahoman, I can also testify to the fact that Oklahoma City is immensely proud of its cowboy heritage and thrilled to be host of such a great monument to the American cowboy.

None other than Will Rogers himself, our state's greatest hero, stands among Oklahoma City's own Chamber of Commerce let the Californians take away our biggest source of pride and joy? Without the help of the Hall of Fame, could Oklahomans continue to "saddle up to a spirited city"?

I am anxiously awaiting my next issue of Oklahoma Today. In the meantime, I will keep flipping through the pages of past editions! If only the whole state of Oklahoma could hear how proud I am to be an OKIE!

Donna Schoelen
Burke, Va.

Editor's Note: The National Cowboy Hall of Fame and Western Heritage Center will remain in Oklahoma City.

Editor:
Enclosed is a check for renewal for Oklahoma Today.

The Spring 1981 issue is lovely. You have given us a beautiful showing of our part of the state.

I am happy to have my 25 years of the magazine (minus two issues) made in bound volumes. They will be a beautiful gift to my fifth generation Okie grandchildren.

Mrs. Findley Wilson
Pryor, OK

BOOKS IN REVIEW

A unique view of Oklahoma's oil boom is captured in EARLY OKLAHOMA OIL: A Photographic History, 1859-1936 by Kenny A Franks, Paul F. Lambert and Carl N. Tyson; Texas A&M Univ. Press; $27.95.

These photographs show forests of derricks, horse-drawn wagons hauling oilfield equipment across rivers and gushers spewing oil and natural gas.

Photographic captions and text point out the problems and crude techniques of removing the oil from the ground, storing and distributing it when the industry first began. Most unusual were large lakes created to hold the oil.

Photos of muddy streets and overnight boom towns, built from wood and sheet iron, are also interesting.

Two children's books have been published recently by Oklahoma authors. CAVE-IN AT MASON'S MINE by Bessie Holland Heck; Scribner's $8.95 tells how Joey, a Cub Scout, gets help for his father who is caught in a cave-in. The accident occurs while Joey and his father are exploring the wilds of the Rocky Mountains during a family vacation.

A DOG CALLED KITTY by Bill Wallace; Holiday House; $8.95 was originally written for the author's students at West Elementary School in Chickasha. The Chickasha area is the setting for this adventure story.

Ricky had a terrible fear of dogs ever since he was attacked as a baby by a mad dog. He gradually overcomes his fear after feeding a starving, stray pup who shows up on the family farm.

The second volume of WILL ROGERS' WEEKLY ARTICLES, The Coolidge Years: 1925-1927, edited by James M. Smallwood and Steven K. Gragert; Okla. State Univ. Press; $19.95 presents his newspaper columns just as Will Rodgers wrote them.

The columns were eventually printed by 600 newspapers.

Many of the columns begin, "Well, all I know is what I read in the papers," followed by Rogers' comments on the events of the week. His interests ranged from Babe Ruth and baseball to cutting taxes and evolution.

The popular humorist describes his travels from Paris to Rome, from Switzerland to England. His conversations with celebrities and royalty, his flight across the English channel with his son and his experience with a Paris taximeter are all reported in Rogers' own style, as amusing today as they were 50 years ago.

Marilyn Harris' latest novel, THE WOMEN OF EDEN; Ballantine; $2.95, is the second in a series of historical romances.

Set in England in 1870, the action centers around the arrogant John Murray Eden. His power over the women of Eden Castle, of which there are several, is enforced with varied forms of violence—murder, rape, mutilation.

Eventually, Eden's pawns escape his dictatorial control. This is the culture of another time and place. Here women are taught to speak three languages, ride horses, sew, play the piano, organize servants and participate in polite conversation. And they could speak, think, walk and act only as it suited others.

TALKING TO THE MOON by John Joseph Mathews; Univ. of Okla. Press; $12.95 is a beautiful account of nature and wildlife in the Osage country of northeastern Oklahoma.

The author reports the activities of male and female hawks building their nests, describes the rituals of coyotes, and is inspired by his native blackjack trees.

He writes about rounding up and branding calves in the spring at a neighbor's ranch.

Throughout the book, Mathews describes the Osage culture, social dances, religious symbols, and their efforts to record their history and traditions. The Osage sense of humor shines through their story telling.

Originally published in 1945, this book reveals an area of Oklahoma not yet changed by civilization where Mathews lived in solitude for 10 years.

Another interesting book related to the Indian and his environment is the INDIAN GUIDE TO HEALTH, edited by Boyce D. and Alice M. Timmons, $8.50. Written by Richard Foreman, a Cherokee physician, in the early 1800s, the book describes all sorts of illnesses, from chicken pox to rheumatism, and their treatment. One
section lists various roots and herbs with instructions for their use as medication.

The book is available from Chi-ga-u, Box 2241, Norman, OK 73069.

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Of special interest to OU alumni is THE UNIVERSITY OF OKLAHOMA AND WORLD WAR II: A Personal Account, 1941-1946 by George Lynn Cross; Univ. of Okla. Press; $15.95.

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**TODAY IN OKLAHOMA**

Oklahoma's Diamond Jubilee begins with an exciting first week, June 13-20. Planned are horse races, an around-the-world flight, performances of “Oklahoma!,” both by Broadway and Discoveryland troupes and other activities in all parts of the state. Check the Entertainment Calendar for times and places.

It's thrilling to consider all that has been accomplished by the people of this state in only 75 years. We think the slogan adopted by the Diamond Jubilee Commission is most appropriate: “You're doin' fine, Oklahoma!”

* * *

The world's first Arabian Horse Pentathlon, to be held June 21-27 at the State Fairgrounds in Oklahoma City, should be a fascinating contest. The show is for Arabian geldings only. Each horse will compete in at least five events.

Pointing up the Arabian's versatility, the events will vary from cutting horse, English and Western pleasure to jumpers and trail ride. But the elaborate native costumes of both the rider and horse and the matching horse stalls are what make the Arabian shows unique.

In addition to major cash prizes, the Pentathlon Overall Versatility Champion will take home a handsome, 2½-foot bronze trophy especially designed by Golden, Colo., sculptor Bob Larum.

A Class A Arabian horse show and parades of outstanding Arabian stallions during the week will add to the festivities.

OU's former president writes how the school coped with large enrollments of returning veterans and how he directed its expansion during the postwar period. This required planning for housing as well as classroom space. Part of the solution was utilizing the two Navy bases.

Dr. Cross also recalls how an OU regent suggested that an outstanding football team might help instill state pride. The strategy for recruiting athletes among war veterans followed.

More than 1,000 horses from 32 states and Canada will participate in this major horse event.

* * *

Are you enjoying the blazing colors of Oklahoma wildflowers as you travel across our state? Sparkling yellow coreopsis now grows in the rocky cuts of the Arbuckle Mountains, vivid orange/red Indian paintbrush carpets the highway medians and even Texas bluebonnets have migrated across the state border.

Credit for these bright vistas goes to the Oklahoma Department of Transportation, which delayed mowing last fall until the wildflowers went to seed. Garden clubs and other civic groups have donated wildflower seeds for the maintenance crews to plant.

Instructions on how you can help beautify the roadides in your area or even start a wildflower plot in your own yard are explained in the Transportation Department's booklet, "Roadside Wildflower Program." For a copy, write Oklahoma Department of Transportation, 200 N. E. 21st Street, Oklahoma City, OK 73105.

* * *

Three of the state's seven resorts have held grand re-openings this spring to celebrate their major renovation. Resorts at Lake Murray, Lake Texoma and Quartz Mountain have redecorated and refurbished guest rooms and cabins plus other areas needing repair.

Quartz Mountain's new dining room is spectacular. It's glass-enclosed on the east, and diners can view the lake's cove and area birdlife. Eagles that nest in the jagged buttes sometimes fly past. Banquet and ballroom facilities have been added, too.

Plush cabanas, each with a wetbar and private patio, open onto the pool at Lake Texoma. Campgrounds and group camps also have been worked on. And nine holes will be added to Lake Texoma's golf course this summer. A new irrigation system and golf trails have already been completed.

Among the first to try out the newly spruced up Quartz Mountain Resort facilities will be students and faculty of the Oklahoma Summer Arts Institute, who take over the entire lodge and cabins June 7-21.

Here in the rugged, granite mountains, Oklahoma's talented high school students will study acting, ballet, mime, modern dance, orchestra, painting, photography, printmaking and writing.

The students, who are selected earlier during statewide auditions, have the opportunity to study for two weeks with distinguished artists from all over the United States. Free orchestra concerts begin at 8 p.m. June 10, 12, 13, 17 and 20. Students will perform in acting, ballet, mime and modern dance at 8 p.m. June 19. Photography, painting, and printmaking will be exhibited 1-3 p.m. June 19.

A 28-minute educational film, On Stage with Judith Somogi, has been produced by the Oklahoma Summer Arts Institute to answer questions of high school students who plan professional careers in the arts. The film is available on a free-loan basis to schools and others.

* * *

More and more families with recreational vehicles are spending their summer vacations fishing, water skiing and boating, swimming and golfing in the state parks. Most seem to prefer the RV assigned campgrounds.

To be sure of getting space, the Oklahoma Tourism and Recreation Department recommends RV campers call the state park superintendent for reservations at their favorite campground.

Assigned RV campgrounds are located at Boiling Springs, Great Salt Plains, Keystone, Heyburn, Walnut Creek, Foss, Osage Hills, Greenleaf, Sequoyah, Tenkiller, Okmulgee Recreation Area, Lake Murray, Lake Texoma, Quartz Mountain, Fort Cobb, Little River, Clayton Lake, Wister, Robbers Cave and Arrowhead state parks.

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THIRTY-TWO
WHERE DO ALL THOSE RODEO COWBOYS COME FROM?

When Russell Lowry traveled over to Carney and entered the bareback competition at their annual rodeo, he had never ridden in a rodeo before. And he had never been on a bucking
The Jim Shoulders Rodeo Riding School is one of the oldest such schools in the country. Five times named the Professional Rodeo Cowboy Association's All Around Cowboy, Shoulders has been conducting his rodeo school since 1962.

Shoulders is now retired from competition and spends his time putting on rodeos and teaching people how to ride in them. He holds at least four sessions of his school each year. Participants are taught the basics of bull and bronc riding. His youngest students are pre-teens. His oldest are in their 50s. Ten girls have attended his school in the past, and he expects that number to increase.

According to Shoulders, the school's $200 price tag entitles students "to all the riding their bodies will allow and a lot of yelling from me."

The colorful Shoulders explains that rodeoing is not like other sports when it comes to learning how.

"Mom and Dad can buy you a bat..."
Jim Shoulders points out balancing techniques for staying on a bucking bull the full eight seconds required during rodeo competition. Photo by Paul Lefebvre.

Rodeo clowns distract the bull at the end of this professional cowboy’s ride during the Will Rogers Rodeo, Vinita. Photo by Fred Marvel.

and bull to practice with, but they probably won’t buy you a Brahma bull to practice riding on,” he points out.

Not only do rodeo schools provide the bulls and the bucking horses, they have animals for all different levels of riding proficiency. The schools allow for a rider to work his way up to the “mean ones” gradually.

Shoulders teaches all skill levels from rank beginners to more seasoned competitors who just need a few bad habits corrected.

Over his many years of association with rodeoing, Shoulders has seen the quality of competitors improve. This, he believes, is due in part to the existence of schools like his. According to the Henryetta cowboy, a large percentage of rodeo performers now get professional help in building their skills — something that was not the case when he got his start in rodeoing.

Another long-time rodeo enthusiast, Chuck Smith, thinks the advent of the rodeo schools has been good for the sport.

“You learn so many things at a school that it used to take years to learn,” says Smith, who is the publisher of Rodeo News.

And Darra Berge, wife of 1979 World Champion Saddle Bronc Rider Bobby Berger, believes the rodeo schools provide a safer way for youngsters to learn how to compete. She and her husband have operated the Bobby Berger Rodeo Riding School out of Lexington for the past 10 years. And during that time, none of their students has suffered a serious injury.

“No one is ever mounted on an animal that’s too much for him,” she explains.

The Berger school, unlike Shoulders’ Henryetta-based school, travels to various locations throughout the state. Most of Berger’s students are boys in their late teens, and he has had no female students to date.

The rodeo schools also provide a place for some folks to find out that rodeoing is not for them, Mrs. Berger says. Some students discover they would rather be spectators when the rodeo comes to town instead of “eating dirt” in the arena.

In addition to the Shoulders and Berger schools, other rodeo schools in the state are designed to teach calf roping, team roping, bull dogging and barrel racing. Some are held on a regular basis. Others are held when busy rodeo performers can find time to work in a little teaching. Announcement of such schools can be found in rodeo magazines.

One of the nation’s best-known barrel racing schools is held by Oklahomans Florence and Dale Youree of Addington, long-time barrel racing competitors who teach the sport to students in Oklahoma and around the country. The interest in barrel racing is so high, they often have to turn students away from sessions of their school.
RODEO COWBOYS

Florence Youree thinks the various rodeo schools have improved the quality of competition in rodeos today.

"Competitors are getting better," she says, "and more professional."

In days past, rodeo competitors were men who lived and worked on ranches and used the rodeo for a little relaxation at day's end.

But nowadays, everyone — urban or country, man or woman, boy or girl, young or not-so-young — can give rodeoing a try if they have the desire and the necessary athletic ability.

Growing up on a farm or ranch or coming from a certain part of the country is no longer considered a prerequisite for rodeoing. In fact, more and more would-be cowboys are city dudes who get their first taste of the sport on a mechanical bull at their local bar.

Shoulders reports that at least half of the "cowboys" who attend his school are of the urban variety. The Bergers and Yourees also report it is not uncommon for students to travel from Canada or Australia or European countries to attend an Oklahoma rodeo school.

Rodeoing has always been big in Oklahoma. The state has a strong rodeo tradition that has produced many of the nation's top rodeo performers — both past and present. This tradition helps to lure students to the Sooner state to learn how it's done.

Not only has the learning-how process changed over the years, but the levels of competition available to rodeoers have broadened. There are junior, high school, intercollegiate, amateur and professional rodeos. Cowboys and cowgirls can rodeo for a hobby or a living. Hundreds of rodeos are held across the state each spring and summer, ranging from local affairs sponsored by round-up clubs to rodeo's grandest event — the National Finals Rodeo held in Oklahoma City each December.

The growing interest across the state in high school rodeoing recently paid off when Oklahoma's 36-member team captured team honors in the National High School Rodeo Association Finals held in Yakima, Wash.

And Southeastern State University at Durant has won the men's National Intercollegiate Rodeo Championship for the past five years, and their women's team was named national champions for the first time in 1980. The school is one of 19 Oklahoma colleges and universities that compete in intercollegiate rodeo.

Southeastern recruits cowboys like other colleges recruit football players. The university's president, Dr. Leon Hibbs, claims that Durant is the "Ro-
Goat-tying is fast and exciting during intercollegiate rodeo competition. Edie Cowart of Vunnell, Fla. (left), Sabrina Pike of Albuquerque, N.M. (center) and Lori Primrose, Tucumcari, N.M. (right) came to Southeastern State University to join the rodeo team. Sabrina won the world championship in goat-tying in 1979 with a time of 8.9 seconds. Photo by Carl Hill.

The bull wins and the cowboy loses during the Indian Rodeo at Tahlequah. Photo by Fred Marvel.

deo Capital of the World.” This rodeo country reputation combined with the school’s rodeo program and scholarships and its degree program in equine studies have helped give Southeastern a western air that attracts students from all over the country.

For western is definitely “in” at Southeastern and elsewhere. Perhaps it’s the result of the movie, Urban Cowboy, or is simply an idea whose time has come, but the whole country seems to be seeking out anything with a western flavor — whether it be dressing or dancing or riding or rodeoing.

Florence Youree believes the western craze is the result of a nostalgic feeling people have for things past. She thinks people take comfort in re-capturing the “old times.”

Publisher Smith says it’s because “there’s a little bit of cowboy in us all,” and that we’re just beginning to realize it.

But for Russell Lowry and thousands of other youngsters like him, rodeoing offers a way of life.

Russell sees cowboys as a different breed — tough and with lots of pride. He’s proud to be one. If he is good enough, he plans to make a living as a rodeo cowboy, and he believes attending a good rodeo school will help him achieve his goal.

It won’t be an easy life. Rodeo performers get stomped and kicked and bruised. Bones get broken and hides get ripped. As Darann Berger says, “There’s no painless way to rodeo.”

But there seems to be pride even in the pain. One does have to be a little tougher than the average guy or gal to make it rodeoing. For competitors like Russell Lowry, that’s important. They take pride in proving they have what it takes to be a rodeo cowboy. It sets them apart.

It makes them special.

By Judith Wall

Judith Wall is director of the University of Oklahoma alumni publications.
ENTERTAINMENT CALENDAR

ART EXHIBITS

**JUNE**

- **1-July 12** Caesars & Citizens: Roman Portrait Sculpture, Philbrook, Tulsa
- **1-19** Folk Art in Oklahoma, Okla Art Center, Okla City
- **1-22** Crafts from an Ethiopian Market, Stovall Museum, Norman
- **7-July 8** Jewelry by Ben Nighthorse, Southern Plains Museum, Anadarko
- **11-July 10** Greg Burns: Original Drawings & Prints, Okla Art Center, Okla City
- **21** Western Art Show, Fairgrounds, Pawhuska
- **21-July 12** Trail of Tears Art Show, Cherokee Natl Museum, Tahlequah
- **21-July 26** State of Okla Art Collection, Okla Art Center, Okla City
- **27-July 26** Paintings from Mabee-Gerrer Collection, St Gregory’s, Shawnee

**JULY**

- **1-31** N. E. Okla Gem & Mineral Show, Miami
- **5-Aug 9** Navajo Rugs, Okla Art Center, Okla City
- **5-Sept 6** American Paintings & Sculpture, Okla Art Center, Okla City
- **6-Sept 7** Tropical Forest Tribes of South Amer., Stovall Museum, Norman
- **11-Sept 30** Annual Okla Indian Artists Exhibition, Okla Art Center, Okla City
- **31-Aug 2** National Eastern Oklahoma Woodcarvers Show, Woodland Hills Mall, Tulsa

**AUGUST**

- **1-30** Weapons of Mabee-Gerrer Collection, St Gregory’s, Shawnee
- **2-Sept 6** Annual Indian Art Exhibit, Philbrook, Tulsa

DIAMOND JUBILEE EVENTS

**JUNE**

- **10-14** "Oklahoma!," Civic Center, Okla City
- **13-20** Enabling Art Exhibit, State Museum of Okla, Okla City
- **13** "Oklahoma!" (Special Performance), Discoveryland, Tulsa/Sand Springs
- **13** Midway Appaloosa Special Futurity, Midway Downs, Stroud
- **13** Country & Western Musical Festival, features Waylon Jennings, Stroud
- **13** Military Ceremony, Ft Sill
- **13** Ceremonies for Around-The-World-Flight, Omniplex, Okla City
- **19-20** Osage County Cattlemen’s Assn. Ranch Tour & Art Auction, Pawhuska

**JULY**

- **7-18** "South Pacific," Lyric Theatre, Okla City
- **7-19** "Carousel," Town & Gown Theatre, Stillwater
- **17-25** "Oklahoma!," Cameron University, Lawton
- **21-Aug 1** "Plain and Fancy," Lyric Theatre, Okla City

**AUGUST**

- **4-15** "A Funny Thing Happened on the Way to the Forum," Lyric Theater, Okla City
- **4-29** " dripsy," Performing Arts Center, Tulsa

Fairs & Festivals

**JUNE**

- **4-7** Santa Fe Trail Daze, Boise City
- **5-6** Love County Frontier Days, Marietta
- **13-14** Canterbury Festival, St Gregory’s, Shawnee
- **15-20** Osage Indian Artists Exhibition, Okla Art Center, Okla City
- **26-28** National Eastern Oklahoma Woodcarvers Show, Woodland Hills Mall, Tulsa

**JULY**

- **3-4** Huckleberry Festival, Jay
- **9-12** Black Gold Days, Glenpool
- **17** Mid Summer Night’s Fair, Firehouse Art Center, Norman
- **18** Watermelon Festival, Terral
- **21-Aug 1** "Tool of Tars," Tsa-La-Gi, Tahlequah
- **25-July 4** "Mack and Mabel," Lyric Theatre, Okla City
- **25-July 11** "Deathtrap," Cabaret Supper Theatre, Ft Sill

**AUGUST**

- **2-5** "Burn," Lyric Theatre, Okla City
- **6-8** "Mack and Mabel," Lyric Theatre, Okla City
- **8** "The Glass Menagerie," Lyric Theatre, Okla City
- **23** "Tom Sawyer," Lyric Theatre, Okla City

**SEPTEMBER**

- **4-5** Senior America Pageant, Stovall Museum, Norman
- **17-20** Fall Festival, Kerr Park, Okla City
- **19** "The Glass Menagerie," Lyric Theatre, Okla City
- **19-20** "A Funny Thing Happened on the Way to the Forum," Performing Arts Center, Tulsa
- **21-26** "Burn," Lyric Theatre, Okla City
- **25-Oct 4** "A Funny Thing Happened on the Way to the Forum," Performing Arts Center, Tulsa

OKLAHOMA TODAY
INDIAN EVENTS

JUNE
4-6 Okmulgee Pioneer Pow Wow, Fairgrounds, Okmulgee
5-7 Sequoyah Intertribal Pow Wow, Elk City
13-14 Kiowa-Apache Ceremonial Dances, Indian City, Anadarko
25-28 Osage Indian Tribal Dances, Indian Village, Pawhuska
26-28 El Reno Exposition & Pow Wow, El Reno

JULY
3-5 Cheyenne-Arapaho Pow Wow & Art Festival, El Reno
3-5 Quapaw Pow Wow, Beaver Springs Park, Quapaw
3-5 Pawnee Indian Homecoming Pow Wow, Mission Park, Pawnee
10-12 Tonkawa Tribal Pow Wow, Tribal Reserve, Tonkawa
16-19 Tulsa Pow Wow, Mohawk Park, Tulsa
24-26 Omohah Ceremonial, Indian City, Anadarko
24-26 Indian Hills Pow Wow, Okla City

AUGUST
7-8 Indian Festival, Tahilina
7-9 Kihekah Steh Pow Wow, Skiatook
10-15 American Indian Exposition, Anadarko
20-23 Natl Indian Festival & Fair, Concho
21-23 Wichita-Gaddo-Delaware Pow Wow, Anadarko
28-30 Intertribal Summer Dance, Mohawk Park, Tulsa

SEPTEMBER
4-6 Ottawa Pow Wow, Beaver Springs Park, Miami
4-6 Cherokee Natl Holiday, Tahlequah
5-7 Indian Pow Wow, Fairgrounds, Eufaula

MUSIC/DANCE

JUNE
5-7 Bluegrass Festival, Red Oak Park, McLoud
7-21 Summer Arts Institute, Quartz Mountain State Park
11-14 Sanders Family Bluegrass Festival, McAlester
12-13 Dance Theater, Performing Arts Center, Tulsa
19-21 Davis Bluegrass Festival, City Park, Davis
27-28 Tulsa Ballet Theater, Performing Arts Center, Tulsa

JULY
16-26 “The Gondoliers,” Okla Union Ballroom, OU, Norman
25 All Night Gospel Singing, Football Stadium, Holdenville

AUGUST
1 Okla All Night Singing, City Park, Konawa
5-9 Grant’s Bluegrass Festival, Salt Creek Park, Hugo
21-22 All Night Gospel Sing, Municipal Park, Seminole

SEPTEMBER
24 Classic I Series, Philharmonic, Tulsa
26-27 “Copellia,” Tulsa Ballet Theater, Performing Arts Center, Tulsa

RODEOS & HORSE EVENTS

JUNE
3-6 World’s Largest Jr. Rodeo, Idabel
12-14 Will Rogers Rodeo & Parade, Claremore
18-20 Will Rogers Round-Up Club Stampede, Claremore
18-20 Shortgrass Country Rodeo, Sayre
19-20 Round-Up Club CSR Rodeo, Meeker
21 Ben Johnson Memorial Steer Roping, Fairgrounds, Pawhuska
21-27 Arabian Horse Pen Show, Fairgrounds, Okla City
24-26 IRA Rodeo, Pauls Valley
25-27 Frontier PRCA Rodeo, Poteau

SPECIAL EVENTS

JUNE
3-5 Hang Gliders Meet, Tahilina
5-7 Antique & Vintage Car Auction, Expo Square, Tulsa
25 July 14 Natl Parachute Finals, Davis Field, Muskogee

JULY
7 Great Raft Race, River City Park, Tulsa
Hang Gliders Meet, Tahilina

SUMMER 1981

THIRTY-NINE