stylistic tics of the Toothless Ferries:

Roger Tate: by the God; you know (2 in ital section)

Bill Bradley: was instead of were; those

Tony Russo: short sentences, straightforward

Bud Aronson: Fact is (2 in ital section); , let's see,

Julius Walker: tightly controlled until final sentence

Jerome Walker:

Dale Copenhaver:
p. 135--add to Mariah's "Then you decide" graf?
JAMML

Grandmas got off train from Wisc. here; Milwauke RR, depot across from Sagebrush Inn (isn't that?)

- c.gard: wild roses, cat tails, a few big cotton wds
  (C's pic: medium-size columns above campsite; broken trunks nearby)
- mosquitoes
- & Pic #5
  C's pics @ h'waters: cactus, then pic of Gallatin (aranning r to l)
  after rains: Tobacco & Mine
  Jack: wide purposeful views (Jeff, Moda, Gel.)
  - melody of those names, in the symbol of match & 'm' endings

-rding bottom land

C's pic from boat camp: 1st/100 yds 7 Misouri &
- "friday: Gelna joining road 1/4 (Glencoe in mid)
  varints @ once curving over Bign Rock @ Mo's h'waters
jacks daces : rampant
wild rose, willows & mosquitoes.
cut in June '89 revise when Toothless Ferries were changed to Baloney Expressers.

time. See, we're all retired. If we wasn't doing this, we'd just be
setting around being ornery."

"Quite the deal," I more or less congratulated the assemblage.

Some of them undoubtedly put their teeth to bed separately from themselves,
but none was actually toothless. In fact now that I had a closer look
"Peachy keen," Riley groused as we all three climbed out into the dusk and I went to get the spare tire from off the rear of the Bago.

"Stuff it, Riley" Mariah told him, and from her tone she quite possibly meant the entire spare tire.
Riley is having to interview the Toothless Ferries one after another:

"We'll do it tag."
Toothless Ferries:

Linda Bierds suggests that the sheep and cattle tales are the two weakest; as they're leftover material from Eng Crk, she's likely right. One possibility wd be to change the sheep story to Model Ts, how much they changed life—story of guy driving through barbwire gate, for instance.

She also finds the voices of the 7 Ferries much alike. Work on that somehow, maybe by rehearing interview tapes, to differentiate.

She agrees with me that I'm right to use the coming-into-the-country story as the baseline piece: have every other story livelier or quirkier than that plain but effective one.
detail of driving to Helena: Jick blinks his eyes against tears?
add to Toothless Ferries scene:

Mariah (abt Marcella): "I miss her, too. All the time."
Toothless Ferries: add a line showing Riley looking in command
But rather than just dive right in to what I wanted to tell her, I first brought out the question I'd been on the verge of asking when the Virginia City situation the other night got so drastically Kimied.

"Mariah, that turtle stuff Riley was talking about. Is that what you're trying to do too, with your pictures?"
p. 103--Jick introduced to Toothless Ferries; possible add of tractor caps, citing emblems--is there still a John Deere green cap? have one guy wearing leftover Gt Falls centennial cap, "GF--100 Years Young"?--as intro to Gros Ventre cent'1 caps?
wedding band was not the circle that interested Mariah. Only the camera lens cupped life for her, throughout high school and her college years of hers at the Illinois Institute of Technology, a place her mother and I had never even heard of before Mariah chose it for its photography courses, and on into her job of taking pictures for the Gros Ventre Weekly Gleaner.

Until Riley.
p. 136—change bumper sticker on van?

(possibilities in Winnebago file cards)
p. 106A--add dialogue about them looking at Lady of the Rockies?
This spell of driving time alone with Mariah I figured I had better make strong use of.
Baloney Express (instead of Toothless Ferries?) (to chime with Pony Express)

--One of our wives named us that.
--We're the Baloney Express.

--bumper sticker for the Bago: Honorary Baloney Express Rider
Jacques Marsal, who died last week at 63, didn’t precisely tumble down a hole on Sept. 12, 1940, near the village of Lascaux in southwestern France. His dog did. But when he and three playmates followed, what they found was as astonishing as anything Alice found in Wonderland.

After a short drop they entered an enormous oval chamber on whose walls vast beasts loomed. A flashlight picked out a pregnant wild mare that was threatened by arrows, a bull that seemed to paw the ground, a frieze of stags’ heads, a bison pierced by a javelin. “Primitive” people, drawing miraculously and accurately from life, had left these and other animals on the cave’s walls 16,000 years before.

The frescoes are fainter now, countless tourists having left behind a poisonous collective exhalation; the Lascaux cave has been closed to the public since 1963. But when Mr. Marsal, who became the cave’s guardian for life, scrambled down that hole, the frescoes were as fresh as the day they were painted. The boys were thus doubly lucky. They discovered the Lascaux paintings. And they saw them as few were able to again.
Wild trails, Tall tales
By Roland Cheek, Columbia Falls-based outfitter and writer.

Packing tip: one packer per animal

One old packer’s adage goes: “Two men pack same horse, neither man pack either side.”

How true. One man slings his pack a little higher, pulls his ropes a little tighter, secures his knots a little better than the man working the horse’s other side. Result? Lopsided packs after your packstring is under way, a saddle rolled to one side and sores on your packhorse if you don’t stop to better balance your lash-up.

Most professional packers I know prefer to sling packs for both sides of the animal they’re loading. If two men are working together, each packs a separate horse. That way, a packer can eyeball packs for both sides, sizing up bulk and length, hefting them to estimate weight. Then he’ll sling those packs according to some inner computer that tells him one must be lashed higher or tighter, or tied so it can swing with the horse’s motion.

A longer or bulkier pack will exert more pull on a packsaddle than a smaller pack of the same weight. Given an assortment of loads of approximately the same weight, an experienced packer will try to pair his longer packs together. He’ll do the same with bulky ones.
One problem is packs are seldom precisely alike. Even two bales of hay or two sacks of oats may differ. This hay bale weighs a couple of pounds more or is loose-strung; that sack of oats is mantied (wrapped up) tighter. The knowledgeable packer compensates for the difference.

And the trick sometimes is to lash one heavy pack on, then get the other up and hanging before the packsaddle rolls on a horse that took on air just before you cinched him taut.

Personally, I like to throw my heavier or bulkier or longer pack first. That seems paradoxical considering the problem with saddle shift. But most times I find that first load goes in tighter than the second. It has something to do with the physical properties of two loads competing for space at the saddle’s top and the first load snuggling in better.

Whatever the reason, if you lash the heavier or longer or bulkier pack first, get it in as tight as possible, then sling the second. You’ll find those packs seem to ride better, as the more compact or lighter pack inevitably loosens and drops a little lower to compensate.

I’ve seen some awful looking loads ride like a charm for great distances: like heavy nine-foot planks the Back Country Horsemen packed for the Salmon Forks bridge some years ago. Packed two to a side, the three-inch planks were off-set by a solid, compact, 90-pound bag of cement.

Awkward appearing? Yes, but it worked for hundreds of horse loads.

Why not pack planks both sides? The planks were so long they thrust high and forward, sometimes nearly to the horse’s ears. Even then they occasionally dragged the ground. That’s easy enough along the low side of a trail winding along a steep mountainsides; but tough on the upper side. So we packed cement on that side. Worked like a charm.