

**SPECIAL EDITION: OUR 2018 PICKS FOR TOP TRUE WESTERN TOWNS**

OUR 65TH YEAR

FEBRUARY 2018

# TRUE WEST

HISTORY OF THE FRONTIER

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SUCH A  
THING?

OR, IS IT  
A FOOL'S  
ERRAND?

BY PAUL ANDREW HUTTON

**AND:**

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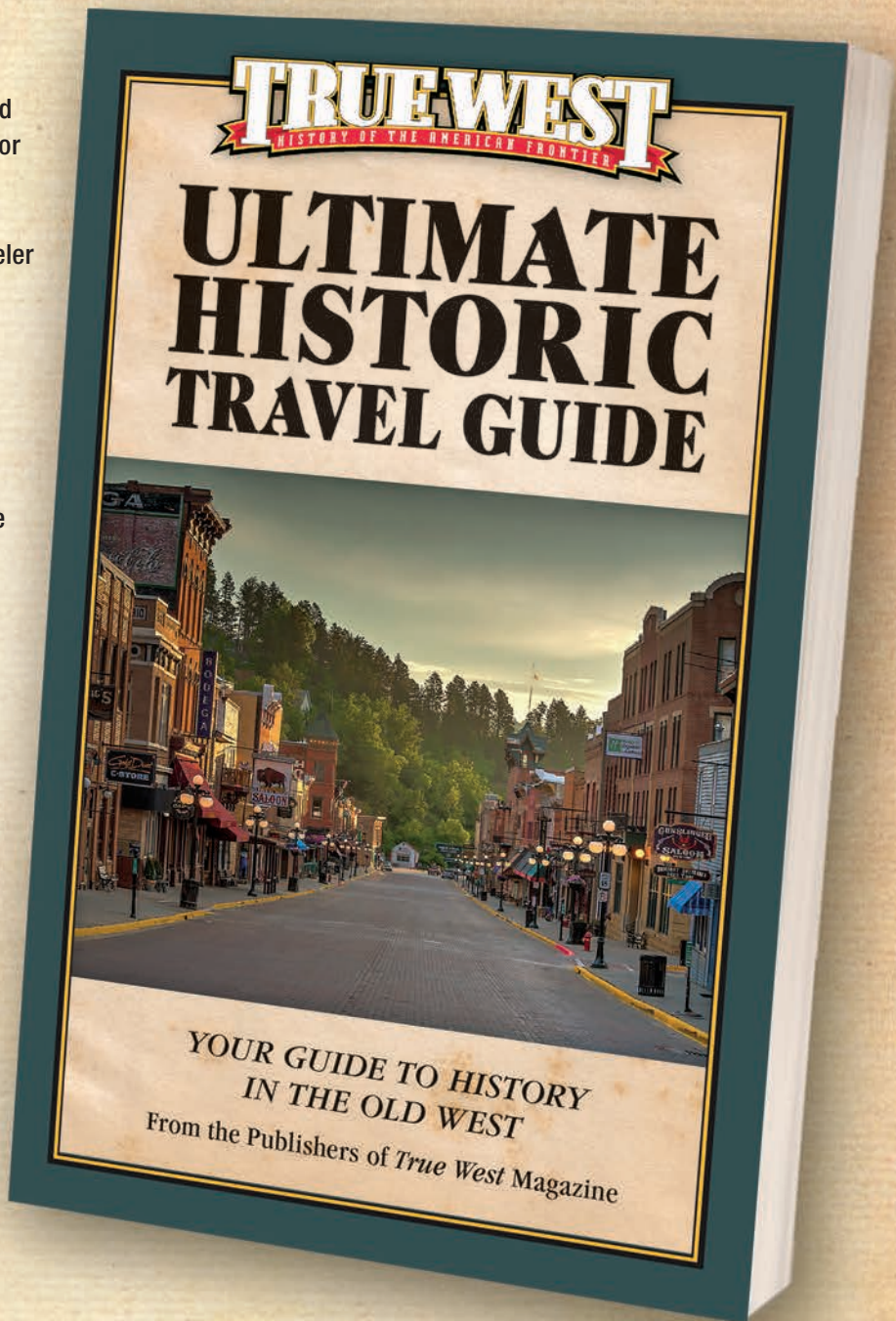
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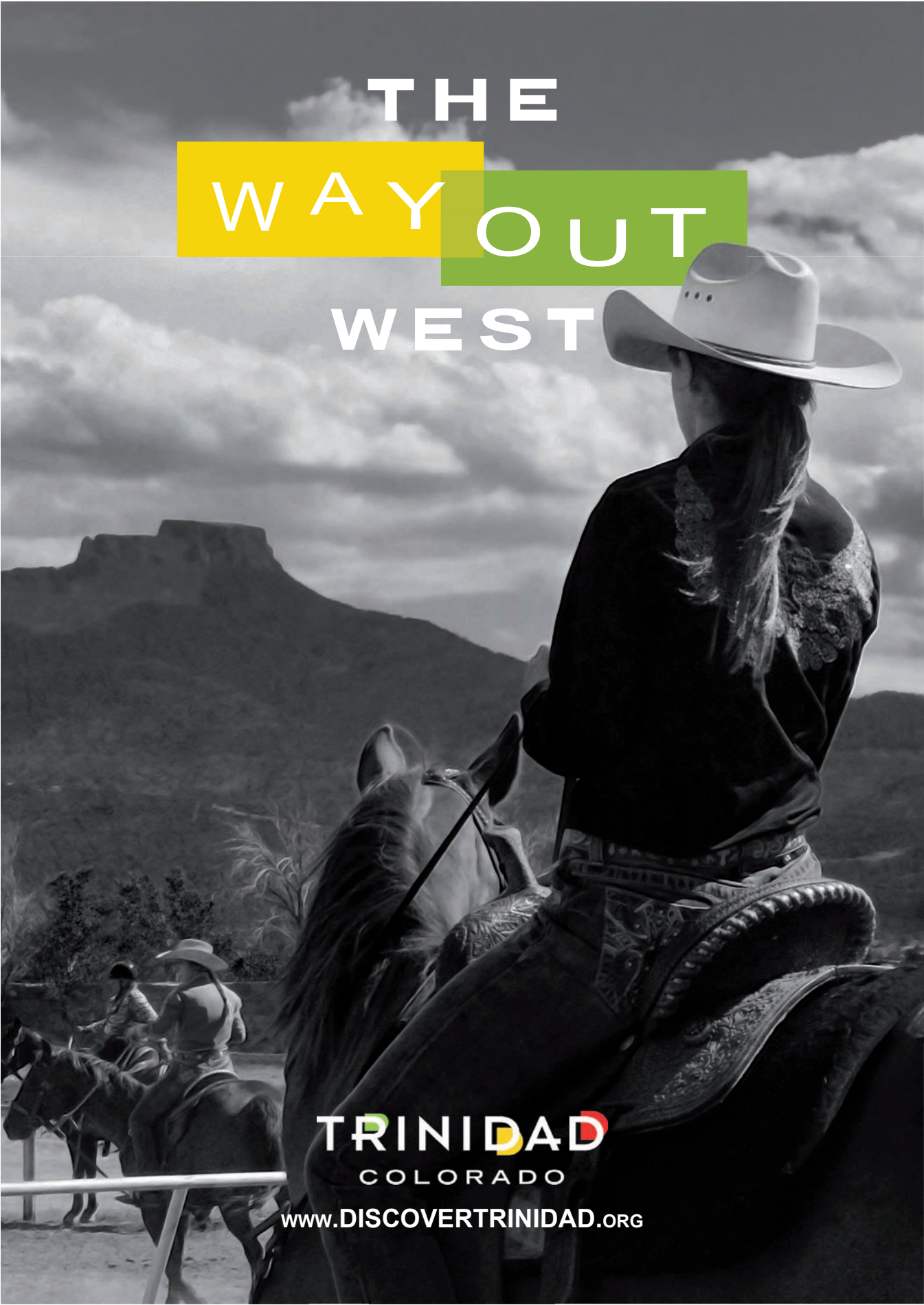
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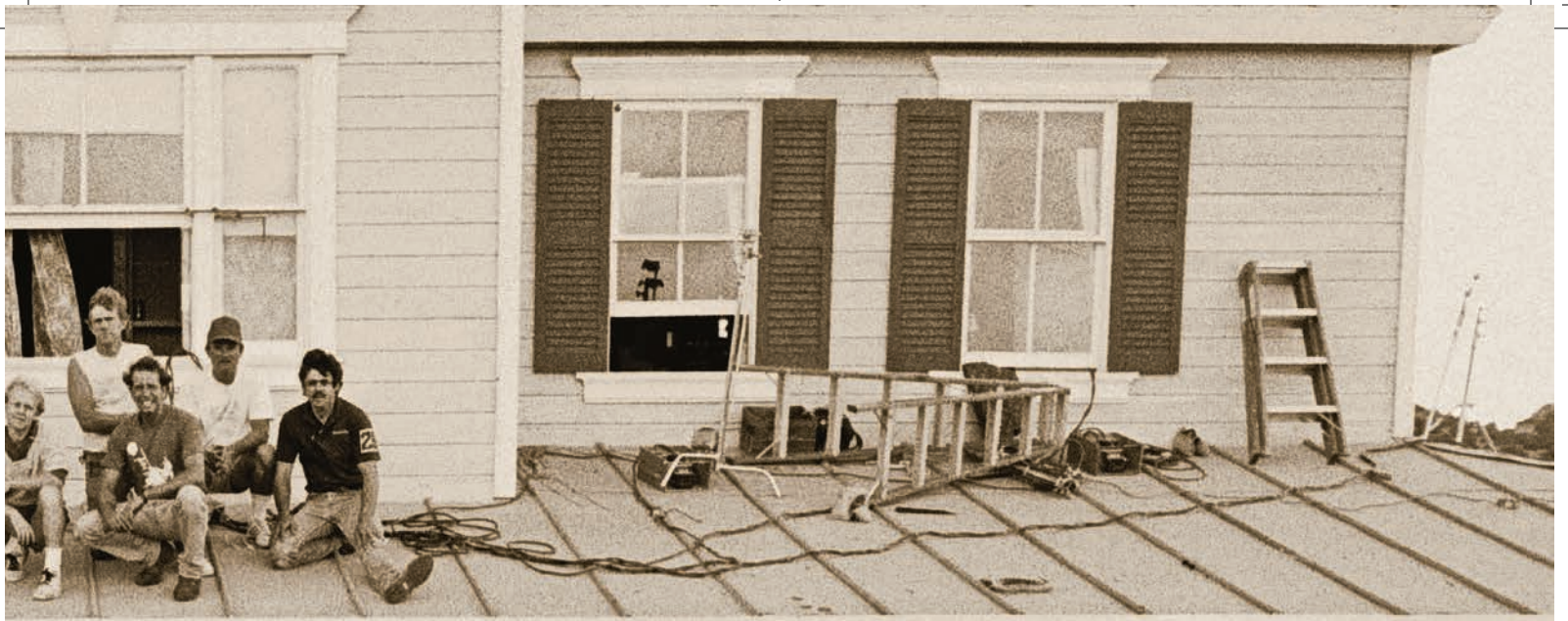
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TRUE 2 WEST



### Truer than Fact

Although using fictitious characters, the *Lonesome Dove* miniseries from 1989 topped some of our readers' list as the most historically accurate, for its authentic conception of trail life that echoed Nelson Story's real-life 1866 cattle drive. This Bill Wittliff photograph of cast and crew at Clara's on the last day of filming the CBS miniseries is among others on permanent display in the Wittliff Collections at Texas State University-San Marcos.

- COURTESY WITTLIFF COLLECTIONS AT TEXAS STATE UNIVERSITY-SAN MARCOS -

TRUE 3 WEST



True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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this photo by Erwin E. Smith and more historical photography on our "Coaches, Trains, Wagons, and Wheels" board.

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Chuckwagon cookies, like this belly cheater from the JA Ranch in Texas, were the lifeblood of cattle ranches that dotted the Old West frontier like a cowhide tapestry. Find



Go behind the scenes of True West with Bob Boze Bell to see his sketch *Billy Tips His Hat to the Ladies* and more of the executive editor's Daily Whipouts (Search for "November, 13, 2017").

[Blog.TrueWestMagazine.com](http://Blog.TrueWestMagazine.com)



### Join the Conversation

"All of those early robberies—Liberty, Lexington, Savannah, Independence, Richmond and Russellville—were blamed on the [James-Younger] gang retrospectively and after Jesse [shown] was named publicly as one of the men involved in the 1869 robbery at Gallatin."

—Michelle Pollard of Sussex, England



- |           |                              |           |                                   |
|-----------|------------------------------|-----------|-----------------------------------|
| <b>2</b>  | <b>OPENING SHOT</b>          | <b>52</b> | <b>UNSUNG</b>                     |
| <b>6</b>  | <b>SHOOTING BACK</b>         | <b>54</b> | <b>WESTERN BOOKS</b>              |
| <b>7</b>  | <b>TO THE POINT</b>          | <b>58</b> | <b>FRONTIER FARE</b>              |
| <b>8</b>  | <b>TRUTH BE KNOWN</b>        | <b>60</b> | <b>RENEGADE ROADS</b>             |
| <b>10</b> | <b>INVESTIGATING HISTORY</b> | <b>66</b> | <b>WESTERN MOVIES</b>             |
| <b>12</b> | <b>OLD WEST SAVIORS</b>      | <b>89</b> | <b>WESTERN ROUNDUP</b>            |
| <b>14</b> | <b>COLLECTING THE WEST</b>   | <b>94</b> | <b>ASK THE MARSHALL</b>           |
| <b>17</b> | <b>SHOOTING FROM THE HIP</b> | <b>96</b> | <b>WHAT HISTORY HAS TAUGHT ME</b> |
| <b>50</b> | <b>CLASSIC GUNFIGHTS</b>     |           |                                   |



**20 THE ABSOLUTE BEST HISTORICALLY ACCURATE WESTERNS**

When Hollywood got it right—accuracy of Old West biography and events, proper costuming and gear, excellent casting and true-to-life representation.

—By Henry C. Parke & Various Contributors



**36 MUSIC TO OUR EYES**

The earliest-known outdoor tintype of Arizona Territory preserves a military band scene at Camp Verde and takes us on a journey of early-day photography.

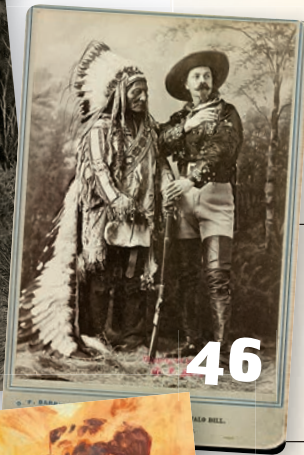
—By Jeremy Rowe



**42 APACHE TRAITOR OR HERO?**

We all know about Geronimo. But who was Chatto, and why don't folks know about him?

—By John Sandifer



**46 SITTING BULL'S DANCING HORSE**

A meeting missed between the Lakota holy man and world-renowned showman “Buffalo Bill” Cody comes full circle when a Wild West show horse harkens back to his training at a dark and haunting moment.

—By Deanne Stillman



**48 AN ENDURING EVERYMAN HERO**

Paying tribute to rock 'n' roll frontman Tom Petty and his appreciation of frontier cowboy culture.

—By Meghan Saar



Dennis Quaid photo from *Wyatt Earp* by Ben Glass; Cover design by Dan Harshberger

**68 TOP 10 TRUE WESTERN TOWNS OF 2018**

Our 13th annual award for communities that rally to preserve their Old West history.

—By True West Editors / Written by Leo W. Banks



### LEFTY JAMES?

Seems to me that the front cover photo of Frank James (played by actor Sam Shepard, November 2017) is flopped. I don't know if Frank was a lefty or not, but the ejection tube and loading gate are on the wrong side of his revolver, and his jacket and shirt buttons are on the left, unlike men's clothing buttons, which are on the right.

*Roger Siminoff  
Atascadero, California*

**Bob Boze Bell responds:** *You almost caught us, but this is an example of when the studio got it right. The photograph is meant to emulate a period tintype, which is a reverse image.*



### THROWN FOR A LOOP

As an avid reader of *True West*, I would like to point out a possible error in the November 2017's "Mystery Man Identified" article. This story revolves around the C.S. Fly photograph of the now-identified James Tevis wearing a cartridge belt (below), which was labeled as the same "Buckskin Frank" Leslie gunbelt (bottom) sold by Heritage Auctions in June 2016.

I compared the Leslie "gunbelt" to the gun belt worn by Tevis; I don't think it is the same belt. The belt worn by Tevis has cartridge loops. The Leslie belt does not appear to have loops. Perhaps the maker of the belt and belt plate produced many similar belts for customers.

*Bill Paul  
Litchfield Park, Arizona*

**Editor Meghan Saar responds:** *Heritage Auctions Director Tom Slater confirmed the reader is correct. The "Buckskin Frank" Leslie belt sold by the auction house did not have cartridge loops, so it was likely not part of a gun rig, like the similarly styled gunbelt worn by the gentleman in the photograph accompanying the lot.*



COURTESY HERITAGE AUCTIONS, JUNE 11, 2016



**Oops!**

In December 2017's *Renegade Roads*, "Hancock's War," the caption for the Kansas Tourism photo of Cimarron National Grassland should have placed the grassland north of the Oklahoma Panhandle and due east of Comanche National Grasslands in southeastern Colorado. For the Battle of Beecher Island illustration, U.S. Army troops referred to the two Army officers and their civilian scouts. In January 2018, p. 32, James Beckwourth's birth year should be 1798.

### KIT CARSON'S THREE COATS

The photograph on p. 24 of the December 2017 issue states that Kit Carson II is wearing a coat owned by Tom Tobin. He is actually wearing a coat attributed to Kit Carson, on display at the Trinidad History Museum, gifted by the Mountain Man to Dan Taylor, who came to Trinidad, Colorado, in 1858, from New York and eventually donated land for the Kit Carson statue that was dedicated in 1913. Another Kit coat, also in the History Colorado collections, was given to John S. Hough in Boggsville prior to Kit's death.

As of 1989, the Tom Tobin coat was in the possession of family descendants in Alamosa, says Mark Lee Gardner, a former director of the Trinidad History Museum. A historical photograph shows Kit Carson III, son of William Carson and grandson of Kit, wearing the coat.

Three very similar coats. All appear to have been obtained from the same manufacturer who we suspect might have been located in Las Vegas, New Mexico Territory. All three may have been gifts given by Kit Carson.

*James S. Peterson  
Assistant Curator for Artifacts at History Colorado*

First row: Kit Carson coat, given to John S. Hough in Boggsville, Colorado, prior to Carson's death; Second row: second Kit Carson coat, gifted to Dan Taylor, who came to Trinidad in 1858, worn by Kit Carson II in photo and Taylor in inset. Third row: Mountain Man Tom Tobin, side view of Tobin wearing his coat and Kit Carson III in Tobin coat.



ALL PHOTOS COURTESY HISTORY COLORADO



# Keeping It Real

*The real West vs. the reel West.*

**I**n my opinion, the folks in Hollywood get the facts right more often than most people give them credit for. That is the premise of our cover story on historically accurate Westerns. I believe our contributors have built a strong case that scenes or details in Westerns can be quite accurate. We love these moments, although we can't all agree on the same ones.

One film, however, stands head and shoulders above almost everything else—for good reason (see p. 29).

Meanwhile, some history types still hold a palpable disdain for the “reel” West. Wish I had a nickle for every time I’ve heard the sarcastic refrain, “Why don’t you change the name of your magazine to *Reel West*?”

I’ve always found this response amusing, since whenever I have gotten together with a group of scholars, the subject almost always turns to movies. As Paul Andrew Hutton points out in his masterful take (actually more of a takedown on my premise!), most of us came to the real West from the reel West (see p. 32).

Special thanks to Ben Glass, for granting us permission to publish his wonderful behind-the-scenes photos from *Wyatt Earp* (see cover and p. 20-21).

I also want to thank John P. Langellier, for locating historic-looking shots from a wide variety of Western movies for our coverage.

One final big thank you goes to John Fusco, for his personal take on *Young Guns* and for providing us with a good photo of Emilio Estevez assuming the famous Billy the Kid pose (inset). It lines up pretty dang good with the original Kid tintype!



For a behind-the-scenes look at running this magazine, check out BBB's daily blog at [TWMag.com](http://TWMag.com)



The above mash-up was my original idea for the cover, but several on the staff thought it looked too much like Frankenstein. Full Disclosure: See Emilio Estevez's tie-down (leather straps holding the bottom of the holster to the leg) in the inset? We melded the two sides both ways; for the version on p. 26, we took out the tie-down.

# TRUTH BE KNOWN

COMPILED BY ROBERT RAY

## Quotes

"I grew up in a herding tradition and that's determined everything I've done. I was never good at herding cattle, but writing is a way of herding words and rare books a way of herding books, and I suspect by my constant driving around the country I'm practicing a form of trail-driving, driving whatever happens to be ahead of me, the cars and the trucks, rather than cattle. There's a grain of truth in that."

- Larry McMurtry, U.S. novelist

**"If men were angels, no government would be necessary."**

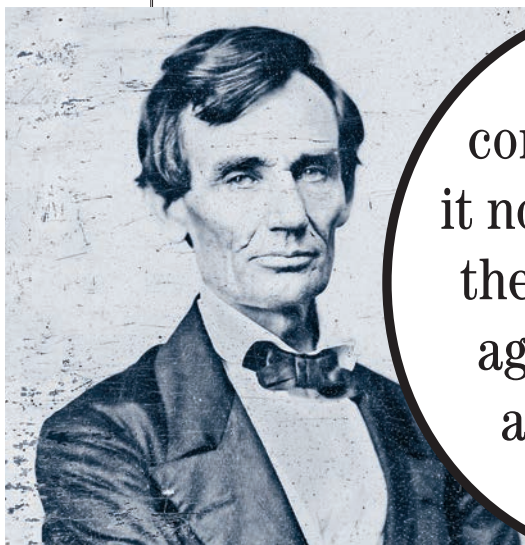
- James Madison, 4th U.S. President

"...the Argument from Intimidation is a confession of intellectual impotence."

- Ayn Rand, Russian-American author

"Half the American people never read a newspaper. Half never voted for President—the same half?"

- Gore Vidal, U.S. political commentator

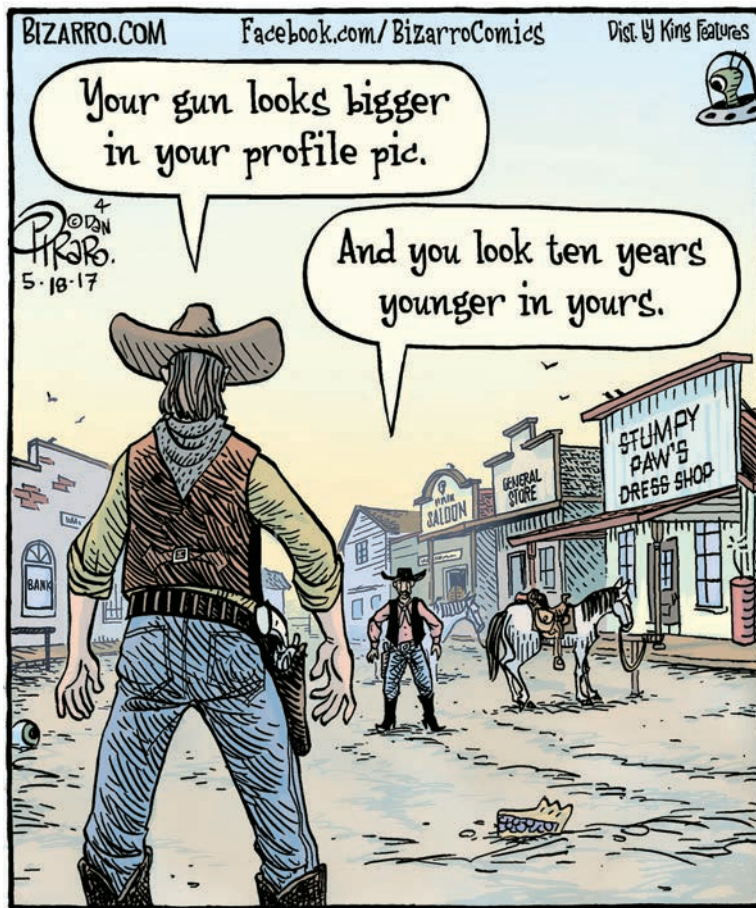


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**"What is conservatism? Is it not adherence to the old and tried, against the new and untried?"**

- Abraham Lincoln, 16th U.S. President

## Bizarro BY DAN PIRARO



**"Hollywood is a place where they'll pay you a thousand dollars for a kiss and fifty cents for your soul."**

-Marilyn Monroe, shown in 1961's The Misfits



- COURTESY UNITED ARTISTS -

## Old Vaquero Saying



**"After the game, the King and the pawn go into the same box."**



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from horse-drawn hearses, an incredible old west photo archive, a remarkable collection of saddles, and Indian artifacts, the Don King Museum offers a glimpse at life in the Old West through the years. Before dinner, take a tour of the **Trail End State Historic Site (3) (trailend.co)**. Built in Flemish Revival style, the Trail End mansion provides an elegantly different aspect of Wyoming's rich and colorful history.

**Day 2.** Rise to beat the crowds of history buffs and tour Indian battle sites and former military posts, including the **Rosebud and Connor Battlefields**, the site of the **Wagon Box Fight**,

and finally picturesque **Ft Phil Kearny (fortphilkeary.com)**, located on the historic **Bozeman Trail (5)**. After lunch, plan to spend a few hours exploring **The Brinton Museum (4) (brintonmuseum.org)** in Big Horn for a look at one of the most robust collections of Indian and western artifacts in the West, then shop for a new pair of cowboy boots in **Historic Downtown Sheridan**. **The Sheridan County Museum** boasts a robust archive of historical images, artifacts and letters, and serves as an excellent exclamation point on your tour. After dinner, kick up your boots on the porch of the **Historic Sheridan Inn** the way Buffalo Bill once did, and watch the sun set on your time in Sheridan. For more on these, and other adventures in Sheridan, please find us on Facebook, Twitter and Instagram, and visit us online at **www.sheridanwyoming.org**.

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BY MARK BOARDMAN

# Gunfight in the Galiuros

Questions remain about Arizona's worst shoot-out—even outdoing the O.K. Corral gunfight.



“Officers Killed in Battle with Slackers” screamed the headline of *The Graham Guardian* on February 15, 1918. “Slackers” was the term used for draft dodgers. John Power (left), Tom Power and Tom Sisson were ultimately captured in March, eight miles below the U.S.–Mexico border.

— ALL IMAGES TRUE WEST ARCHIVES —



Either way, a posse went to the camp in February 1918, looking to arrest the alleged draft dodgers. Graham County Sheriff Frank McBride led Deputies Martin Kempton and Kane Wootan, and Deputy U.S. Marshal Frank Haynes as they took positions outside the cabin.

As dawn broke on February 10, Jeff came to the cabin door, apparently attracted by a barking dog. The lawmen said they identified themselves and ordered the armed man to drop his gun. Someone inside started shooting at them.

Tom and John claimed their father was unarmed and had his hands in the air when the lawmen—who didn’t identify themselves—opened fire, fatally wounding the elder Power in the chest.

The fight quickly became general, and in the hail of bullets (about 25 total) McBride, Kempton and Wootan were killed. The Power sons were wounded; Sisson was untouched. Deputy Haynes grabbed a horse and went for help while the three miners made their escape.

In one of the largest manhunts in Arizona history, about 1,000 men searched for the fugitives. Poses traveled across the state and into New Mexico before a 12th U.S. Cavalry unit cornered the three miners in Mexico on March 8.

The Power brothers and Sisson went on trial in May. They pleaded self-defense—but it was their word against that of Deputy Haynes, and locals didn’t exactly think highly of the men from Kielberg Canyon.

Jeff’s dying declaration that he’d been gunned down while trying to surrender was not allowed into evidence at the trial.

The jury convicted the three of first-degree murder on May 18. All were sentenced to serve life at the prison in Florence.

Sisson died there in January 1957. Tom and John were paroled in 1960, and pardoned nine years later. Tom died in 1970, and John followed in 1976.

For years, this bloody shoot-out was lost in the headlines of the world war. Maybe it

was forgotten because it didn’t happen during the time of the Old West. The remoteness of the site, even today, undoubtedly was a factor. More are finally learning about it, thanks to Thomas Cobb’s excellent historical novel

*With Blood in Their Eyes* and the Spur-winning documentary *Power’s War*.

The Power boys’ time has finally come. Yet the answer to what happened that fateful day still lies in the quiet of the Galiuro Mountains.

A quick, bloody affair that left more questions than answers.

**A** lot of Old West gunfights were quick, bloody affairs that left more questions than answers as each side had its own version of events. The Powers shoot-out is one of those. And it was bloody—the worst in Arizona history, even outdoing the legendary Gunfight Behind the O.K. Corral.

In early 1918, the Powers men were working a gold mine in the remote Kielberg Canyon, located in the Galiuro Mountains of Graham County. Father Jeff, sons Tom and John, and hired man Tom Sisson lived in a shack on site. World War I was going on, and Tom and John were both of draft age. That’s where the stories diverge.

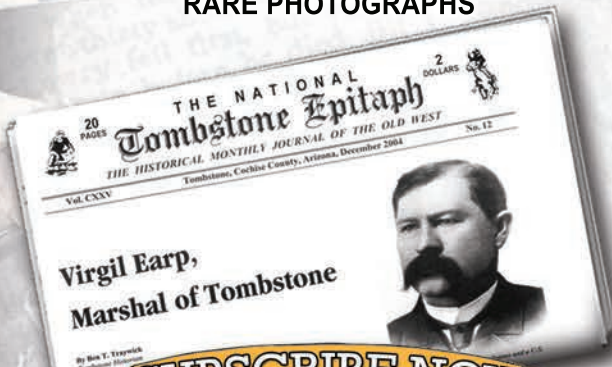
The boys claimed they tried to register for the draft, but were turned away. The federal government claimed Jeff told his sons to avoid service.

# FOR A NEW LOOK AT THE OLD WEST

In 1881 *The Tombstone Epitaph* reported the Gunfight at the O.K. Corral. Today, Wyatt Earp and Doc Holliday live on in *The Tombstone Epitaph*, now an historical monthly journal of the Old West still published in Tombstone, AZ.

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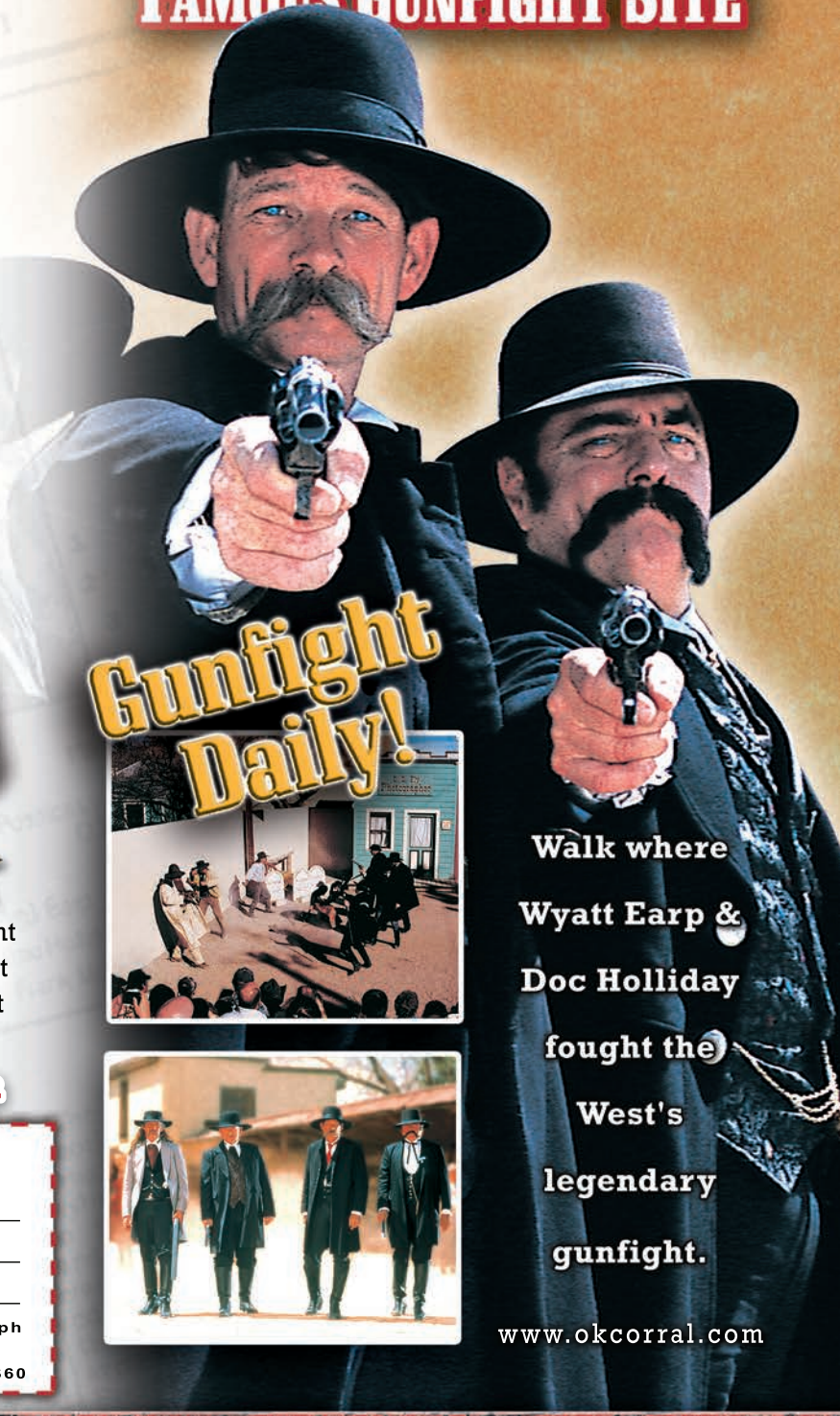
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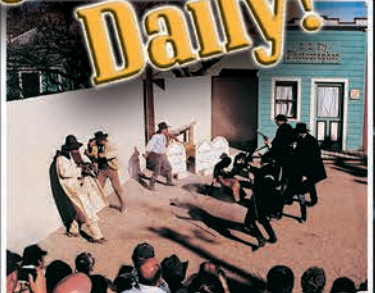
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# Hot Air & Kind Words

The proper burial of "Buffalo Bill" Cody's press agent, "Arizona John" Burke.



Joe Dobrow stands next to a Buffalo Bill Wild West show poster at the 2017 graveside event during which John Burke finally got a headstone over his unmarked grave. Press promoter Burke is shown wearing a cowboy hat in

London, England, in 1887 with "Buffalo Bill" Cody (seated, far left) and manager Nate Salsbury (third from left).

— DOBROW PHOTO COURTESY JOE DOBROW; BURKE PHOTO COURTESY HERITAGE AUCTIONS, DECEMBER 11-12, 2012 —

**T**he "Prince of Press Agents," a spinmeister in a Stetson—he made "Buffalo Bill" Cody a household word around the world. But chances are the name "Arizona John" Burke is unfamiliar.

Burke's ending is both sad and shocking. He died penniless and forgotten, buried in an unmarked grave, across the country from the frontier West he loved.

Marketing executive Joe Dobrow, known most for his work at Whole Foods and Sprouts, decided to "right a historical wrong" and give Burke, the man who promoted Buffalo Bill from 1872 to 1917, the respect he deserved.

"Burke would show up two weeks in advance of the Wild West show, typically late at night on the train, and he'd go right to the newspaper offices and pal around with the editor," recounts Dobrow, who's written a

book about marketing trailblazers, *Pioneers of Promotion*. "The story increasingly became, not that Cody's coming to town, but that Burke's in town."

Dobrow got upset that the endings were so different for Cody and Burke, who died 92 days apart in 1917. In fact, Cody's body was still awaiting its final burial—where to bury him was long unsettled—when Burke died on April 12.

Some 25,000 people attended Cody's funeral after his January 10 death. Many saw him buried on Lookout Mountain in Colorado on June 3.

Burke died alone, put into an unmarked grave in Mount Olivet Cemetery in Washington, D.C. by the Benevolent and Protective Order of Elks. Nobody knew, as Dobrow discovered, that Burke had told the press in 1902 that he hoped to be buried in Wyoming's Bighorn Mountains.

Dobrow found this failure to respect the man's final wish unacceptable. To mark the 100th anniversary of Burke's death, he spent \$3,100 on a headstone, gathered mountain stones in Wyoming to place on the grave at

Mount Olivet, found Burke's long-lost relatives and got a deacon to say a blessing. The 2017 ceremony was livestreamed on Facebook, with the camera zeroing in on the headstone's epithet: "Hot Air and Kind Words Dispenser."

"I asked myself, 'What would Burke have done?' and I realized he'd have used this as a publicity stunt to launch the book," Dobrow says. "But I probably spent more on the headstone than I'll make on royalties."

Plus, the book wasn't ready; University of Oklahoma Press will publish it this spring. "No," says Dobrow, with a laugh, he never considered delaying the stunt until this April, on the 101st anniversary.

After the Burke ceremony, Dobrow had a few hours to kill before his plane ride home to Arizona, so he visited the grave of Richard F. "Tody" Hamilton, the press agent for P.T. Barnum's Greatest Show on Earth, who died August 16, 1916. He went to the Baltimore Cemetery in Maryland and looked up his grave.

He also has no gravestone. Stay tuned. 

**Jana Bommersbach** has earned recognition as Arizona's Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written two true crime books, a children's book and the historical novel *Cattle Kate*.

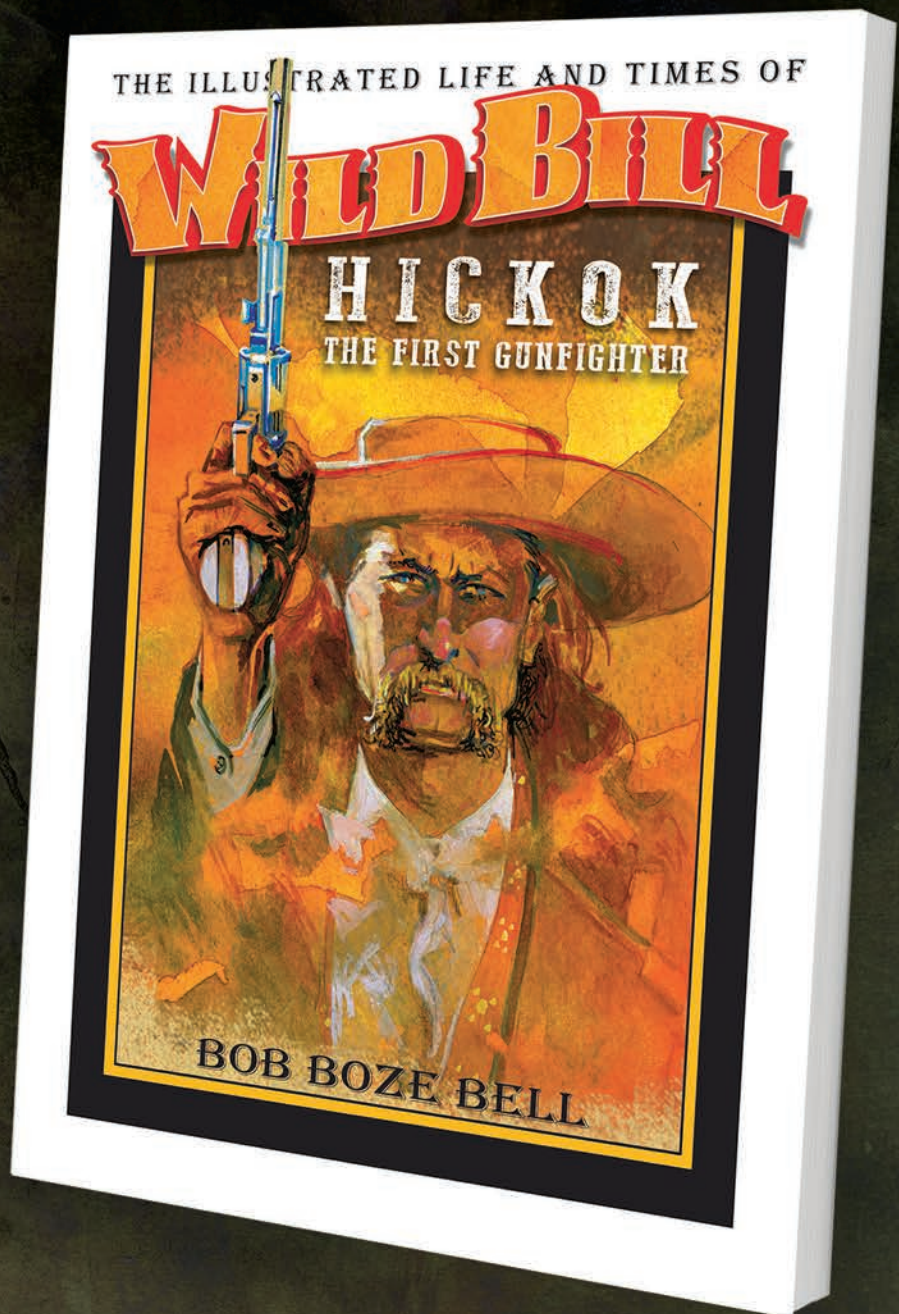
# FINALLY....

The “Prince of Pistoleers” meets the “Prince of Western History” in this much anticipated new book from Bob Boze Bell—chock full of the great art, rare photos, authoritative history, and that unique dose of Boze whimsy that we have come to expect. More fun than any history book should be and a must have addition to every Western collection.

— Paul Andrew Hutton

“Bob Boze Bell is a master at recreating a time and a place. The melange holds together to form a narrative that comprises a new kind of history. Not scholarship, but almost more illuminating & immediate.”

— Gary Zaboly



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**TRUE WEST**  
MAGAZINE OF THE WESTERN FRONTIER

BY MEGHAN SAAR

# Blessed Booze

*A whiskey salesman and a Presbyterian pastor live up the American History sale at Cowan's Auctions.*

**A** Presbyterian pastor and a Mormon walked into a saloon. The first railed against the distribution of liquor and all the evils that came from drunkenness. The other owned the saloon, selling whiskey made by his own distillery.

The two of them came together in two impressive photograph archives that hammered down at Cowan's Auctions in Cincinnati, Ohio, on November 17.

The saloon owner? Brigham Young.

The "exclusively Mormon refresher" is how Mark Twain described Valley Tan whiskey. "Tradition says it is made of (imported) fire and brimstone," Twain went on to write, in 1872's *Roughin' It*. "If I remember rightly, no public drinking saloons were allowed in the kingdom by Brigham Young, and no private drinking permitted among the faithful, except they confined themselves to 'valley tan.'"

One does not usually associate Mormonism with alcohol, nor imagine that Utah's early Salt Lake City had a principle thoroughfare designated as Whiskey Street by Mormon leader Young. After all, founder Joseph Smith proclaimed in 1833 that Mormons should abstain from liquor, excepting pure wine used as a sacrament. Then again, Smith had his own in-house bar in Nauvoo, Illinois, and eventually relaxed his ruling, in 1843, to sell spirits and, in the next year, liquor.

Smith's bartender, Orrin Porter Rockwell, would also serve as bodyguard and liquor dispenser under Smith's successor, Young. In 1860, Rockwell introduced Valley Tan to British adventurer Capt. Richard F. Burton during his visit with Young in Salt Lake City, Utah Territory.

"Of these 'squar drinks' [drinks without water] we had at least four, which, however,

did not shake Mr. Rockwell's nerve, and then he sent for more," Burton recalled in 1861's *The City of the Saints*.

Who could be surprised, then, that a salesman for Samuel McCartney, "one of the largest and most prominent whiskey dealers in St. Louis," as the *St. Louis Dispatch* reported on March 13, 1877, would include photographs of Young, Rockwell and other Mormon elders in his albums?

George S. Bigland moved to St. Louis, Missouri, sometime after his 1860 marriage to Alice in Canada; a city directory places them there as early as 1868. This is the time when Mormonism was seeing a resurgence in the city. In 1866, Young began sending missionaries to reestablish the St. Louis District.

"I suspect Bigland toured on the overland railroad and took a side trip from Ogden to Salt Lake—maybe in 1876, for that's the date on the Brigham Young photo. He could have bought the images at Savage & Ottinger's shop on Main (a.k.a. Whiskey) Street," Mormon historian and author Will Bagley says.

Bigland's photograph archive also included images of frontier Rocky Mountain scenes, other settlers and American Indians; it hammered down as the top lot at the auction, for \$27,000.

Another impressive photograph archive came from the Presbyterian pastor Walter Clark Roe and his wife, Mary; \$14,000. The photographs primarily focus on the couple's mission work in Colony and Fort Sill in Oklahoma, from 1897 up through 1913. We see the Apaches baseball team, Comanche leader Quanah Parker, Apache medicine man Geronimo with his daughter Eva, and, luckily, Walter and Mary themselves.

The Bigland collection had a "photo slot labeled George Bigland, but the photo was



The George S. Bigland archive included photos of (clockwise, from top left): John Taylor, third church president, who lived in Cumbria, England, where the Bigland family originated; Orrin Porter Rockwell, bodyguard to founder Joseph Smith and successor Young; and Brigham Young, second president of the Mormon church.

missing," says Eric Duncan, marketing coordinator for Cowan's.

Perhaps someone out there, likely a Bigland relative, is holding that missing photo in their hands now.

Collectors made nearly half a million dollars on American History collectibles at Cowan's Auctions. ❖



(Clockwise, from top left): The Rev. Walter Clark Roe and wife, Mary, photographed at their Oklahoma mission in Colony. Included in their archive were these photos: Chiricahua Apache medicine man Geronimo with his daughter Eva; Quanah Parker marching with his Comanches through Lawton during the state fair in 1902; the Apaches baseball team.



Notable Photograph Lots Included  
(All images courtesy Cowan's Auctions)



## UPCOMING AUCTIONS

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Leanin' Tree Museum Art Collection  
Scottsdale Art Auction (Scottsdale, AZ)  
[LeaninTreeMuseumAuction.com](http://LeaninTreeMuseumAuction.com)  
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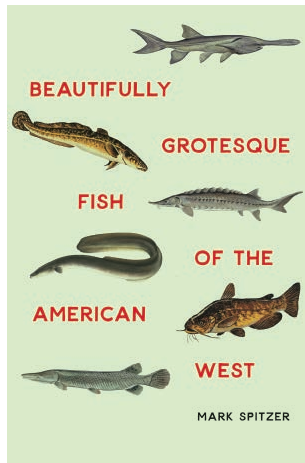
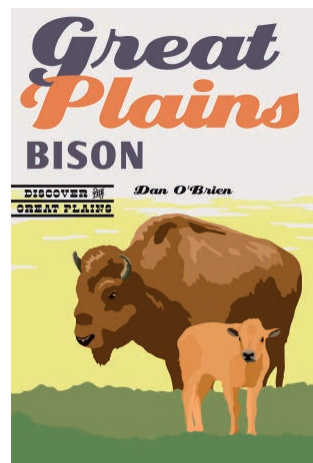
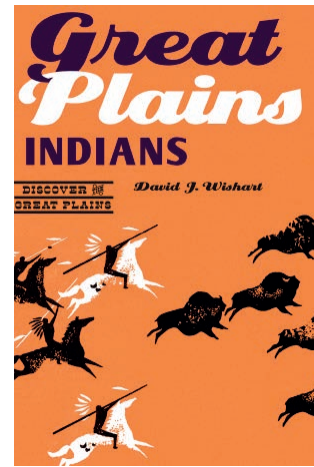
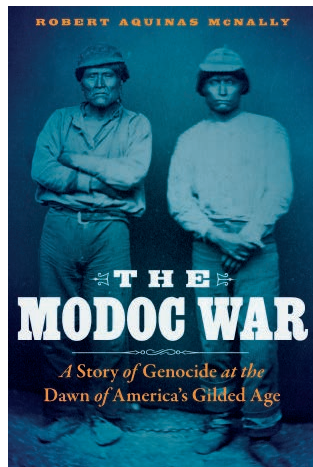
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Old West Memorabilia  
Brian Lebel's Old West (Mesa, AZ)  
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**February 15-18, 2018**  
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# Wild West Six-gun Goes to War

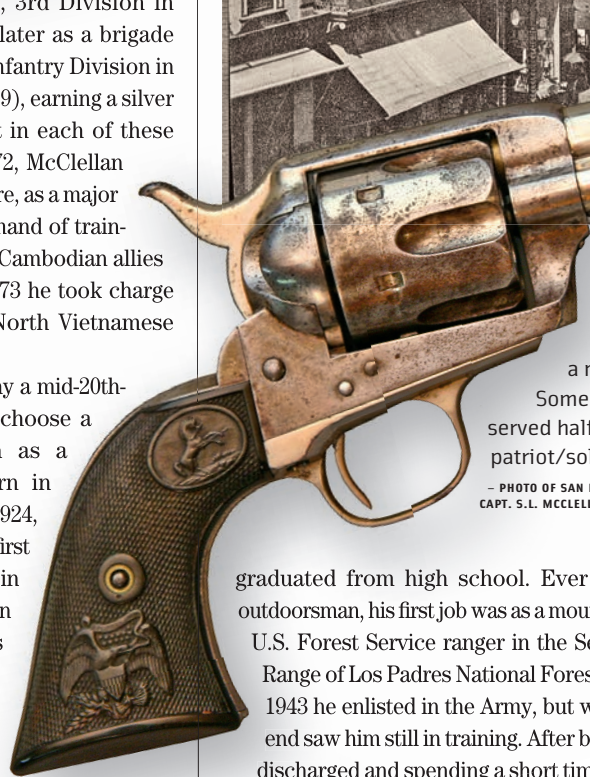
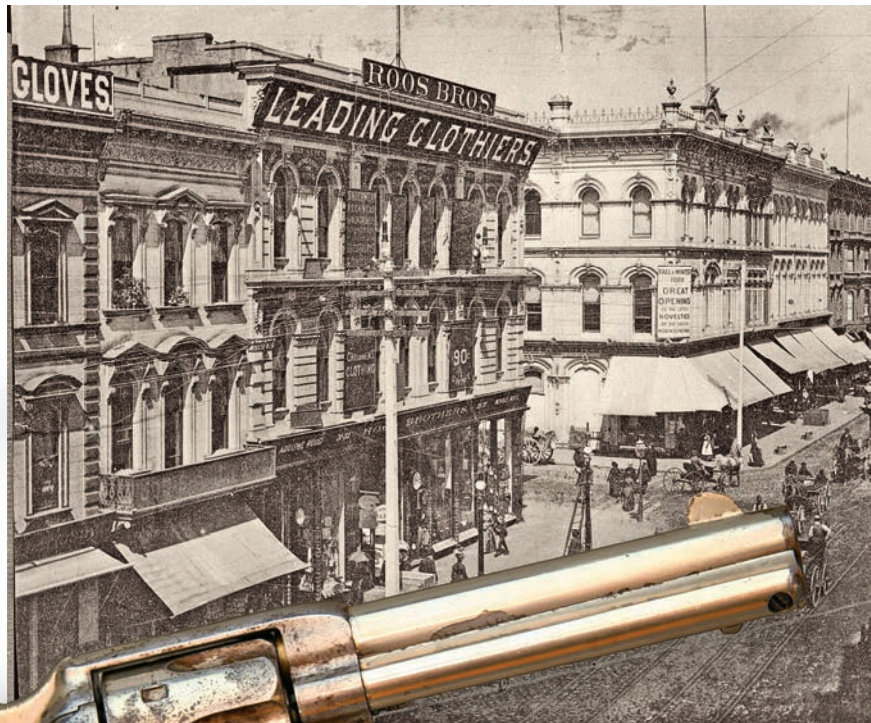
*Here's an 1880s-manufactured Colt that saw combat service in some of the 20th century's hottest fighting.*

**T** rue or False? General George S. Patton was the only top-ranking American officer to pack an 1873 Colt Single Action Army (SAA) revolver as a personal sidearm in modern warfare.

False! Although Gen. Patton did wear his ivory-stocked .45 Colt Peacemaker during his campaigning in World War II, another high-ranking officer, Gen. Stan Leon McClellan, used an 1884-manufactured .44-40 (.44WCF) Colt SAA later while seeing combat in Korea and Vietnam.

McClellan was no rear echelon soldier; he saw plenty of action while serving a tour as a rifle company commander of the 7th Infantry Regiment, 3rd Division in Korea (1952-1953) and later as a brigade commander of the 4th Infantry Division in South Vietnam (1968-1969), earning a silver star and a purple heart in each of these campaigns. Again in 1972, McClellan returned to Vietnam where, as a major general, he was in command of training our Vietnamese and Cambodian allies in infantry tactics. In 1973 he took charge of the first American-North Vietnamese POW exchange.

One might wonder why a mid-20th-century soldier would choose a 19th-century handgun as a personal sidearm. Born in Wichita Falls, Texas, in 1924, Stan McClellan spent his first few years as a cowboy in Texas. By the Depression years of the 1930s, his family had moved to the then very rural Ventura, California, where he



If guns could talk, this Colt could certainly share an exciting story, having first been shipped to San Francisco's Barbary Coast in 1887, a time when this raucous California city was growing into a metropolis, as this circa 1880s photograph reveals.

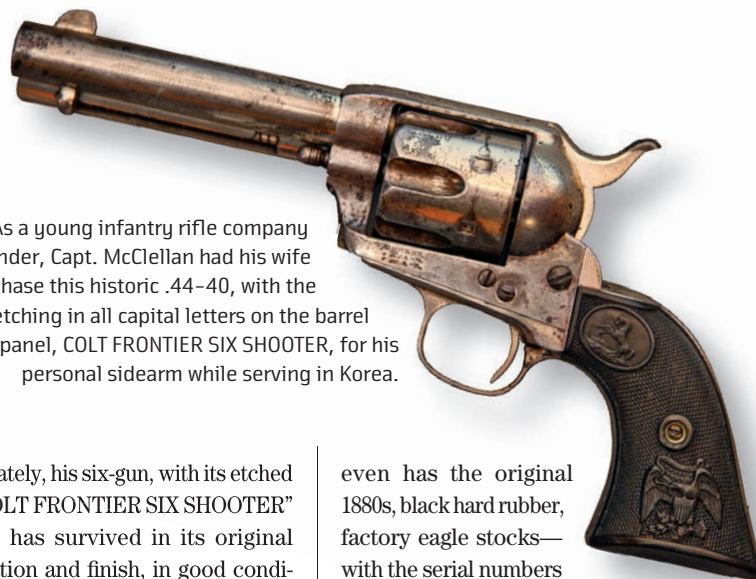
Some 70 years later this "COLT FRONTIER SIX SHOOTER" served halfway around the world in the hands of an American patriot/soldier fighting in Korea and Vietnam.

— PHOTO OF SAN FRANCISCO COURTESY LIBRARY OF CONGRESS/ALL PHOTOS OF CAPT. S.L. MCCLELLAN COLT COURTESY BOB REABE —

graduated from high school. Ever the outdoorsman, his first job was as a mounted U.S. Forest Service ranger in the Sespe Range of Los Padres National Forest. In 1943 he enlisted in the Army, but war's end saw him still in training. After being discharged and spending a short time as a civilian, McClellan re-enlisted and attended

Officer Candidate School, and in 1947 was appointed as a 2nd lieutenant, eventually rising to the rank of major general. After retiring from the military in 1979, he moved to Hawaii, then to Carmel, California, where he resumed his life as a rancher, raising horses until, despite an active lifestyle, he died of a sudden heart attack in 1988.

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As a young infantry rifle company commander, Capt. McClellan had his wife purchase this historic .44-40, with the original etching in all capital letters on the barrel panel, COLT FRONTIER SIX SHOOTER, for his personal sidearm while serving in Korea.

Fortunately, his six-gun, with its etched panel “COLT FRONTIER SIX SHOOTER” moniker, has survived in its original configuration and finish, in good condition and working order—especially when one considers this old warhorse’s history. Now owned by Wisconsin gun collector Tom Reabe, who purchased the 4¼-inch barreled Colt in 2015 from a Texas gun collector, the revolver has retained about 45 to 50 percent of its original nickel plating. It has all of its original small parts and all serial numbers match. It

even has the original 1880s, black hard rubber, factory eagle stocks—with the serial numbers carved inside.

About the only alteration to the piece was a new hammer, since the hammer in the gun is now the original that’s been repaired and put back in. While serving in Korea, McClellan had broken the safety notch in the Colt’s hammer and had replaced it with a newer hammer. He had his wife purchase the revolver in San Francisco and send it to him in Korea (the Colt was first shipped from the Colt factory in Hartford, Connecticut, to Charles D. Ladd, a well-known San Francisco gun dealer, sportsman and entrepreneur in the Alaska fur and salmon industries, on April 4, 1887), and obviously valuing not only the .44-40’s power, but also its historical significance, then-Capt. McClellan saved the original hammer. That, along with the replacement part came with the gun when Reabe purchased it. He’s since had the original hammer repaired and put back in. Further, McClellan had his Colt personalized with script engraving on the back strap that reads “Capt. S.L. McClellan, U.S.A.”



McClellan served as an officer in the U.S. Army for 32 years. Here, then Col. Stan McClellan (above) inspects a Vietnamese battle zone from a helicopter, while serving a tour of combat in Vietnam. While still a captain, McClellan had his name and rank engraved on the back strap of his Colt (right).

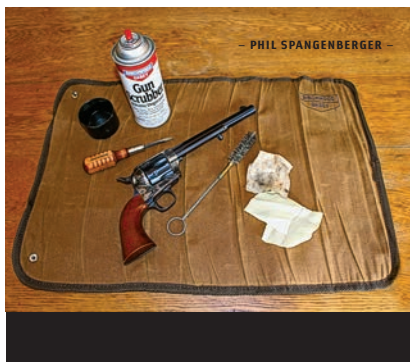


— COURTESY MCCLELLAN FAMILY ARCHIVES —

If guns could talk, this Colt could certainly share an exciting story, having first been shipped to San Francisco's Barbary Coast, and later serving halfway around the world over half a century later, by an American patriot/soldier. When Gen. McClellan was laid to rest in Arlington National Cemetery with full military honors, it was according to his last wish in his camouflaged fatigues with his medals of valor pinned on his chest, and his General Officer's .45 ACP holstered, loaded, cocked and locked, so that he would be ready when his country calls.



**Phil Spangenberg** has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is *True West*'s Firearms Editor.

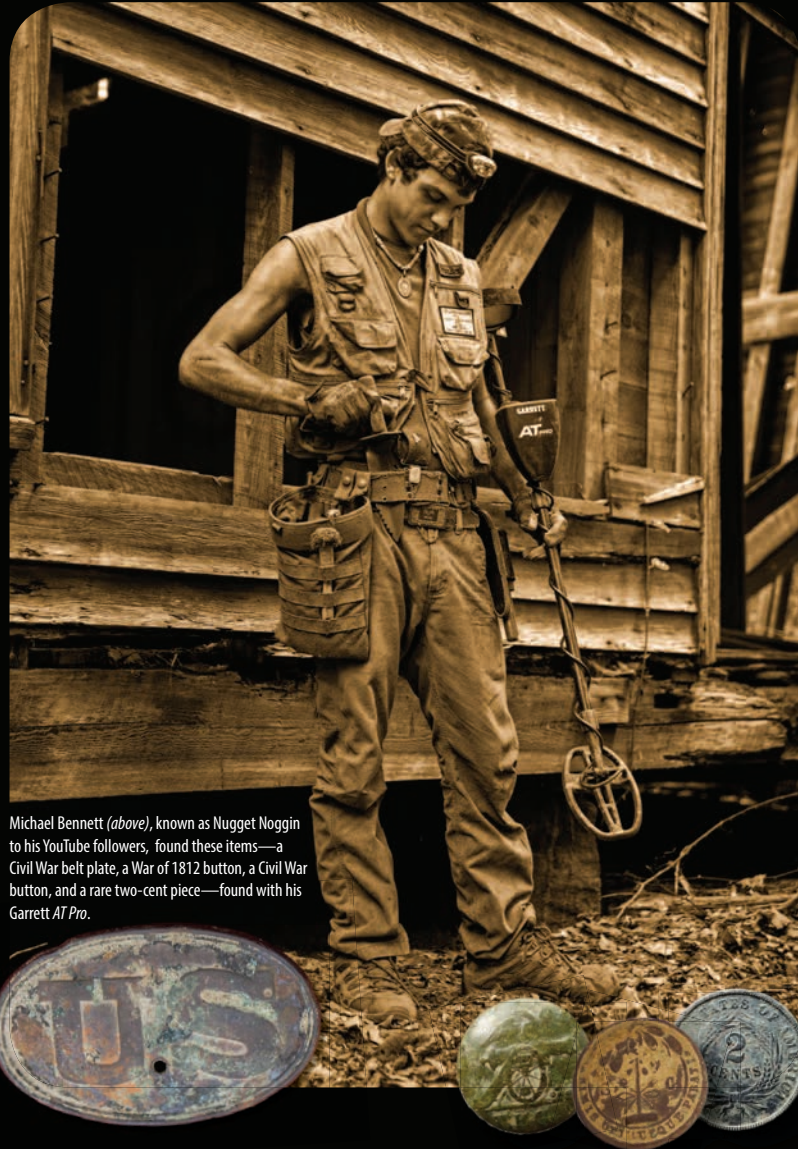


### Waxed Canvas Cleaning Mats

Birchwood Casey, makers of so many fine shooting accessories, has come out with its new Waxed Firearm Cleaning Mats, to aid in keeping spent fouling, chemical spills and dirty patches from making a mess of your gun-cleaning area, whether at home or at the range. Constructed with a durable waxed cotton interior with internal protective padding and a tough abrasion-resistant backing, these mats roll up with handy, heavy-duty snap closures for easy transport and storage. Two models are available. The handgun model measures 16 inches by 24 inches, and the long gun version measures 16 inches by 53 inches, retailing for \$29.99 and \$34.99, respectively.

[BirchwoodCasey.com](http://BirchwoodCasey.com)

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# THE ABSOLUTE BEST HISTORICALLY ACCURATE

# WESTERNS

WHEN HOLLYWOOD GOT IT RIGHT.

**TO** put it mildly, we at *True West* have been overjoyed—nay, overwhelmed—by our readers' responses to the deceptively simple question: Which is the most historically accurate Western film, and why? With nearly 1,000 responses, we mulled over plenty of nominations.

If we wanted to go by sheer numbers, according to our readers' responses, we could say 1993's *Tombstone* wins with 125 votes, 1989's *Lonesome Dove* places with 124 and 1992's *Unforgiven* shows with 36, and be done with it. But this should not be merely a popularity contest. That's why we also asked some of our historical experts, film scholars and passionate fans to weigh in.

Even our readers' top vote-winners raise questions as to the meaning of historically accurate: *Tombstone* tells a story about real people and true events. *Lonesome*

*Dove* is a work of fiction inspired by the true story of Oliver Loving and Charlie Goodnight. *Unforgiven* is a work of pure fiction, yet is so powerful, that the movie is one of only three Westerns to win the Best Picture Oscar, along with 1990's *Dances With Wolves*, with 25 votes, and 1930's *Cimarron*, with no votes.

No disrespect to Wesley Ruggles's *Cimarron*, a wonderful film, for which RKO built the largest Western town in American film history, but who of late has had a chance to see it? The same goes for Raoul Walsh's wonderful *The Big Trail*, released the same year, or any of a dozen great silent Westerns. The fact that they are difficult to track down makes them no less accurate.

Does *Tombstone's* adherence to provable facts make it the most accurate? Or is a correct capturing of time and place and



"Doc" Holliday (Dennis Quaid) and "Big Nose" Kate (Isabella Rossellini) appeared in 1994's *Wyatt Earp*. Quaid is fantastic as a lunger. Although Val Kilmer gets all the raves for that same role in 1993's *Tombstone*, Quaid captured the look of the emaciated Doc perfectly (see opposite page).

— WYATT EARP PHOTO BY BEN GLASS —

people as meaningful a definition of accurate? Truth, and even being there, isn't everything. Lawmen like Bill Tilghman and outlaws like Al Jennings made their own movies, but Tilghman's are so primitive, they're barely watchable, and Jennings's, while entertaining, are more self-serving than informative.

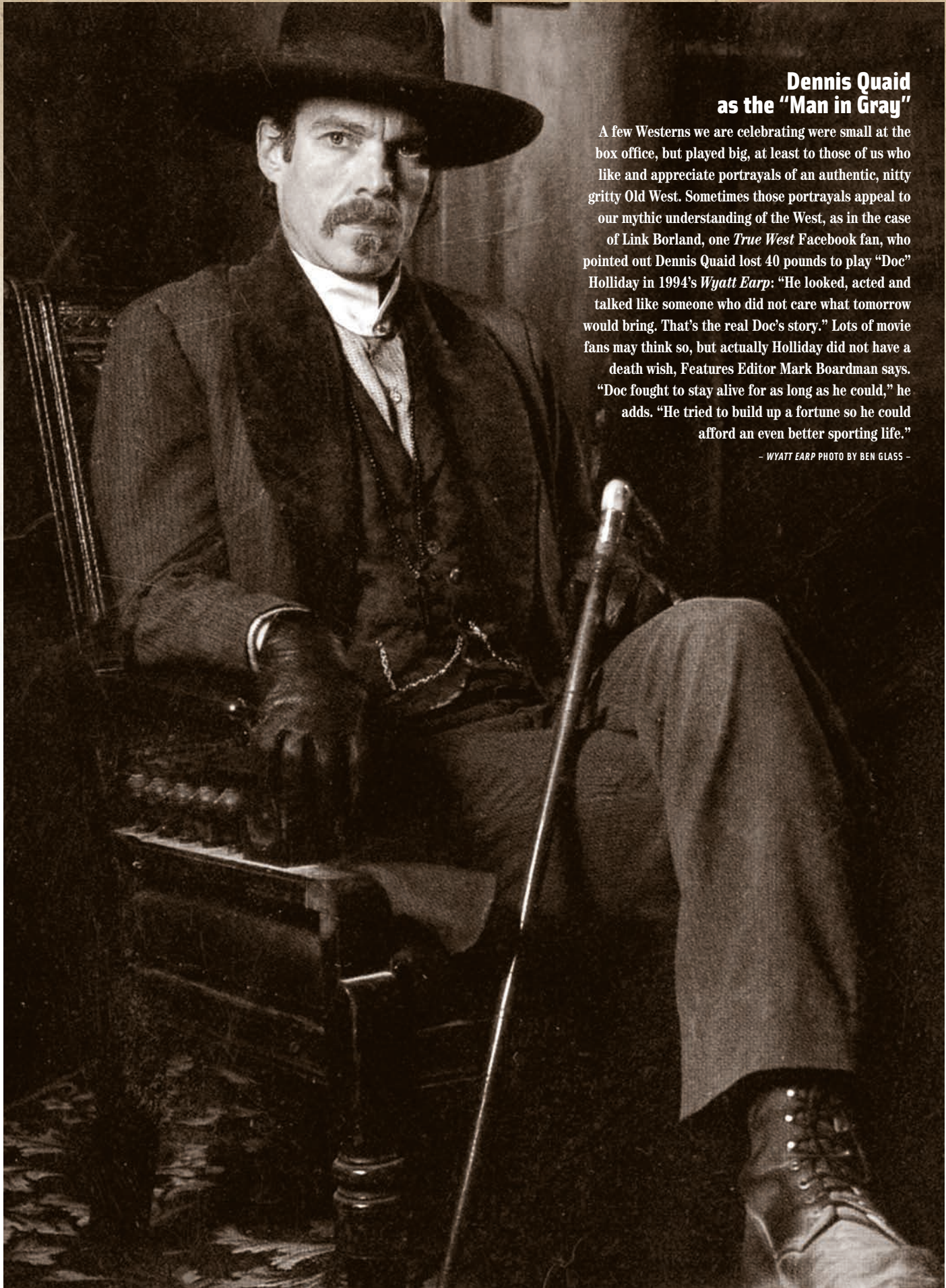
Logically, 1946's *My Darling Clementine* should be the most accurate telling of the Gunfight Behind the O.K. Corral, since Wyatt Earp shared his memories with friend and director John Ford. For entertainment value, it may be the best film on the subject, but it ain't history.

So, in choosing the Absolute Best Historically Accurate Westerns, we've made our selections in several different areas. We've looked at accuracy of biography and of specific historical events. We've looked at proper period costuming, proper weaponry, proper sets and locations, proper

casting and proper representation of day-to-day life of real Westerners, from cowboys to lawmen to outlaws to soiled doves.

We also take entertainment value into consideration—it doesn't matter how accurate a story is if you can't keep awake through it. Nicholas Ray, whose Westerns include 1957's *The True Story Of Jesse James* and 1954's *Johnny Guitar*, called "cut" on a scene one day, and the script supervisor told Ray he had to do another take, because one of the characters had their cigarette in the wrong hand. Ray shook his head, and with a grin, he said, "Listen honey, the vaults are full of movies with perfect continuity that are unreleasable."

—Henry C. Parke,  
*True West's* film editor



## Dennis Quaid as the "Man in Gray"

A few Westerns we are celebrating were small at the box office, but played big, at least to those of us who like and appreciate portrayals of an authentic, nitty gritty Old West. Sometimes those portrayals appeal to our mythic understanding of the West, as in the case of Link Borland, one *True West* Facebook fan, who pointed out Dennis Quaid lost 40 pounds to play "Doc" Holliday in 1994's *Wyatt Earp*: "He looked, acted and talked like someone who did not care what tomorrow would bring. That's the real Doc's story." Lots of movie fans may think so, but actually Holliday did not have a death wish, Features Editor Mark Boardman says. "Doc fought to stay alive for as long as he could," he adds. "He tried to build up a fortune so he could afford an even better sporting life."

— WYATT EARP PHOTO BY BEN GLASS —



### ***The Covered Wagon (1923)***

*The Covered Wagon* was the template for every Western ever filmed since its release.... Not only is every scene classic, it was the first time many of the historical events were ever put to film. And they were shot without gimmicks nor special effects, yet just like the original pioneers actually accomplished them. In addition, the acting is surreally “non-silent film style”—natural and completely unlike the weird machinations of grandiose face and body movements so typical of acting during the silent era. A lot of credit has been given to John Ford’s silent Westerns, especially *The Iron Horse*, but it doesn’t hold a candle to *The Covered Wagon*. —Danny “Ramblin’ Jack” O’Connell

— COURTESY PARAMOUNT PICTURES —

### ***Brigham Young (1940)***

One of the advantages to the older Westerns is that the clothing, props and wagons were still around mere decades after the passing of the Old West and in many cases, still being used! We have seen the above still and this one passed off as historical photos—that’s how good the authenticity is in these scenes.

—Bob Boze Bell



— COURTESY TWENTIETH CENTURY-FOX FILM CORPORATION —

"Some of the stills from these early films are so authentic looking they are used in history books!"

—Bob Boze Bell



— COURTESY RKO RADIO PICTURES —

### ***Cimarron (1931)***

This early film pulled out all the stops to create a sprawling Old West town in what turned out to be the largest Western town set in American film history.

—Bob Boze Bell



— COURTESY PARAMOUNT PICTURES —

### ***Shane (1951)***

Some of the early Westerns don't get credit for trying to be authentic, but here is another film that tried to get it right. Great look, a very authentic looking scene.

—Bob Boze Bell



- COURTESY TWENTIETH CENTURY FOX -

### ***The Culpepper Cattle Co. (1971)***

*The Culpepper Cattle Co.* is the story of a young man's coming of age during an 1866 cattle drive. The farm boy, played by Gary Grimes, talks a gruff trail boss into giving him a job, but soon finds being a cowboy isn't the romantic life he imagined. This film provides an accurate portrayal of the bloody, violent post-Civil War period, warts and all.

-Marshall Trimble

**"It doesn't matter how accurate a story is if you can't keep awake through it."**

-True West's Westerns Film Editor Henry C. Parke

### ***Monte Walsh (1970)***

*Shane* was about who owns what and what they will do to retain their "supposed" land. A much better story was *Monte Walsh*, with Lee Marvin. Although Marvin and Jack Palance were a bit long in the tooth to play cowboys, they were no worse than the 200-plus-pound cavalry troopers.

But *Monte Walsh* deals with so much more. The end of an era. A "what do we do now?" situation. The barely accepted new hand Shorty trying hard to fit in (and may well have, at a later date). [Another cowhand,] Chet Rollins, sees the writing on the wall and tries to change with the times, but to no avail, as the survival of one becomes the end of the other. Even Monte Walsh tries to change, and just might have, had it not been for the death of the countess.

Walsh is the one having the hardest time of it. He wants to move on, but doesn't know how. He has a code, and he can't break it. He won't be a drugstore cowboy and promote the legends and lies that are being told as to "How It Really Was" in the forerunners of the Western movies, the Wild West shows. In the end, it all falls apart, as the people he lived and worked with are gone or moved on to try and survive.

The last scene kind of says it all. Walsh is alone. He's taking a bead on another one that is outliving his time—a wolf. Once again, he comes full circle. Walsh drops the carbine from his shoulder and asks, "Did I ever tell you about Big Joe Abernathy?" But no one is around to hear his story. He's the last one of his kind, just like the wolf.

-Doc Ingalls of Mesa, Arizona



- COURTESY NATIONAL GENERAL PICTURES -

Lee Marvin looks perfectly stoic and authentic, but Jack Palance doing his smirk ruins the entire effect. A good example of how hard it is to maintain an authentic look in a movie.

## McCabe & Mrs. Miller (1971)

The town being built as the movie opens and progresses is quite authentic, showing walls and roofs unfinished, and boards hanging out. I love it when we see McCabe (Warren Beatty) sewing his shirt. Sewing! When is the last time you saw Gene Autry or Hopalong Cassidy or John Wayne sewing?

Then, in the main saloon, people are talking over each other, and you can see their breath! It's that cold. In fact, what I really love about this Western is the weather: the snow, the freezing conditions and heavy overcoats. For my money, it's the most authentic weather in a Western ever!

Some Westerns get dinged for having bad hats and incorrect weapons for the times they are portraying, yet the geography is dead on.

—Bob Boze Bell

## The Gunfighter (1950)

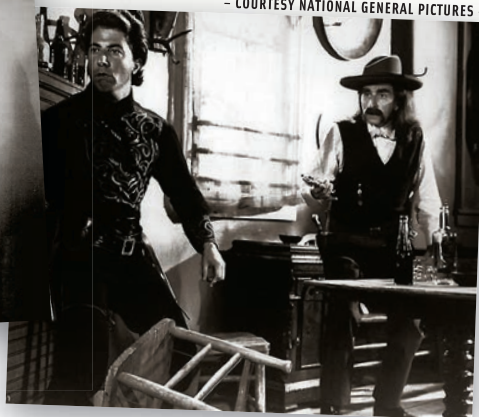
Even if a Western failed on so many levels, the look of one of the main actors could still be just about perfect. Case in point: Gregory Peck, from *The Gunfighter*. And as one *True West* Facebook fan pointed out, Skip Jordan, the Western was also taught in college as a “prime example of film dramatization and structure— seven segments of 12-minute scenes, for a total of 84 minutes. Aside from that, it was an unusual character study for a

time when Westerns were usually shoot-'em-ups. I think it fit in with the 1952 Westerns *Viva Zapata!* and *High Noon*, but is mostly forgotten today.

—Bob Boze Bell



— COURTESY TWENTIETH CENTURY FOX —



— COURTESY NATIONAL GENERAL PICTURES —

## The Iron Horse (1924)

Arguably the master of movie magic was John Ford. In his *The Iron Horse*, Ford added extra realism by intercutting remote Nevada backgrounds combined with scenes filmed at a half dozen then-underdeveloped sites in California. He knew how to use landscape. One of the most memorable of these was the still impressive segment of the locomotive, which is the real deal and not some 20th-century prop or miniature being hauled through the rugged mountains in Truckee. Despite some of the contrived plot smacking of melodrama, Ford's *The Iron Horse* set a high bar for epic Oaters then and now. The silent classic tells a compelling monumental tale on a personal level, as well as demonstrates how the West was made up of all sorts, from many lands and backgrounds, creating a mosaic of types.

—John P. Langellier



— COURTESY FOX FILM CORPORATION —



— COURTESY WARNER BROS. —

## Little Big Man (1970)

Jack Crabb (Dustin Hoffman) meets up with “Wild Bill” Hickok (Jeff Corey) in the saloon. Crabb reaches out his right hand to shake Hickok's hand as old friends....Hickok grabs Crabb's right hand with his left hand so that his own right hand is free to reach for his gun “just in case.” A really nice touch, which was probably missed by almost every viewer except those of us who know about Hickok. —Thom Ross

## Young Guns (1988)

When *Young Guns* was released in 1988, its Number One opening at the box office was tempered, for me, by a critical bashing that assumed the movie was a contrived Hollywood ploy to put the “Brat Pack on Horseback.” Nothing could have been further from the truth.

I’ve been fairly obsessed with the historical Billy the Kid since I was a kid. It started with the famous tintype photo in a book on gunfighters. That image of Kid Antrim did not seem to square with the popular legends and the movie portrayals fueled by such myth. I wanted to know the unvarnished Kid.

The fact that the young age of the Kid—and many other participants in the Lincoln Wars—lent itself to casting opportunities was just a bonus. The studio saw marketing gold there, but it all started with me and a lifetime fascination with the history.

How that history became myth—even in the Kid’s lifetime—is dramatized some in both *Young Guns I* and *II*. Wherever I could get in verified quotes (“many a slip twixt the cup and the lip”) from the historical Kid, I did. The day that we replicated the taking of the tintype, I got into a scrum with the studio over taking too long to get the tintype right. The studio didn’t see what the damn shot represented. For me, and Emilio Estevez, who played the Kid, it exemplified the commitment to authenticity. It was also a full-circle moment for me, as the original and only known photograph of the Kid had started my obsession.

If I was to write the script today, would I do it differently? Today’s audiences are more demanding of historical ballast—and I greatly appreciate that. But then the Neo-Western that became *Young Guns* would not exist, nor would the fans who developed an interest in the Old West because of it. My proudest moment was hearing Dr. Paul Hutton reference *Young Guns* as one of the more historically-accurate portrayals of the Lincoln County War.

Recently, with the run of my Netflix series *Marco Polo*, historian John Man told me something that I think could apply to *Young Guns*: “As long as you know the true history—which clearly you do—you can wring truth from the facts through dramatization that might not resonate as deeply otherwise.”

—Producer/Screenwriter John Fusco

## Ride with the Devil (1999)

In *Ride with the Devil*, the authenticity of firearms and clothing has never been matched, much less surpassed, in films about the same subject.

Bushwacker or Missouri guerrillas have shown up from time to time in Westerns: *Kansas Raiders*, with Audie Murphy, as Jesse James; two Randolph Scott efforts, *Fighting Man of the Plains* and *The Stranger Wore a Gun*; and *The Outlaw Josey Wales*, the greatest Clint Eastwood Western, in my humble opinion. Yet, in *The Outlaw Josey Wales*, an aging John Russell portrays “Bloody Bill” Anderson in a horrible hat and completely unlike the real-life Anderson who looked more like a 1960s rock star. Plus, when the bushwhackers surrender, only Sam Bottoms looks young enough to have been genuine; the rest look to be of an age that the “real deal” never came close to reaching.

In *Ride with the Devil*, however, the young actors look like the young killers they are playing: long hair, wispy beards, frock coats, vests, cravats, ties, hats of every variety from the period, multiple revolvers festoon their belts, and the authentic .51 Navys, .58 Remingtons, .60 Armies, a bowie knife and saddles with pommel holsters. Look at historical photographs of these 16- to 20-year-olds and then see their historical reflection in *Ride with the Devil*. Even the language is very much like the vernacular of *True Grit*; it’s of another age, with a rustic formality that is true to the time. The locations are wonderfully correct as to the actual killing fields of Missouri: thick brush creek bottoms, woods that green and leaf in the spring and go bare in the gloomy wet winters when the fighting hibernated. Finally, there’s Lawrence, Kansas, sitting out on the rolling prairie, seen from afar.

How did Ang Lee do what no American director never did, or chose not to do?

—Rusty York of Chandler, Arizona

— COURTESY UNIVERSAL PICTURES —



— DESIGN BY DAN HARSHBERGER; EMILIO ESTEVEZ FROM *YOUNG GUNS* COURTESY JOHN FUSCO / TWENTIETH CENTURY FOX; BILLY THE KID TINTYPE COURTESY WILLIAM KOCH COLLECTION —

## Arizona (1940)

More often than not, Hollywood pays little attention to geography. One backlot is as good as another to represent any part of the West. Not so for *Arizona*, with all its action filmed in southern Arizona and one of the most realistic movie sets ever created out of adobe hand formed by Tohono O’odham (a.k.a. Papagos) who had been making mud bricks for hundreds of years. Beside building Old Tucson as a convincing stand-in for its namesake of a century earlier, the production added extra details, such as period-correct firearms, not anachronistic Colt “Peacemakers” that never run out of ammunition; a cast of characters sprinkled with names of actual residents of the town in the 1860s; and mostly period-correct costumes, including headgear that even the most rabid “hat Nazi” could not fault.

—John P. Langellier



— COURTESY COLUMBIA PICTURES —

— COURTESY WARNER BROS. —



### **The Assassination of Jesse James by the Coward Robert Ford (2007)**

“For one thing, it stayed true to the meticulously researched novel by Ron Hansen. The clothing, guns and settings were all spot on. The acting was superb and location settings also very accurate with the tone of the movie, its characters et al, gripping. There was no romanticizing the lives of the outlaws and the denouement of Bob Ford’s life after killing Jesse, only served to add to the realism of the lives of those men in that time.”

—Billy Brooks of Beverly Hills, Florida



— COURTESY UNITED ARTISTS —

### **Heaven’s Gate (1980)**

Of all the Westerns Kris Kristofferson has acted in, *Heaven’s Gate* is his favorite.

We can see why; that train scene was breathtaking—hundreds of extras authentically dressed for this train that had to be brought over a mountain in pieces and reassembled for the short sequence.

“I think it was a really beautiful film that got clobbered,” he says. Why did critics beat up on this Johnson County War dramatization, released in 1980? “I think it had to do with our director. It just seemed like that was not an uncommon thing, to get in a film, and all the rivals running it down in the papers and everywhere. And it was so long a production that there was plenty of time to get down on [Director-Writer] Michael Cimino.” —Kris Kristofferson, with commentary from Bob Boze Bell

— COURTESY COLUMBIA PICTURES —



### **Geronimo: An American Legend (1993)**

Hollywood has drawn upon Geronimo more than any other Indian leader—even more than Sitting Bull or Crazy Horse. Walter Hill and John Milius teamed to bring Geronimo’s story to the screen in a visually stunning show that, while uneven, paid considerable attention to many fine points.

For instance, Production Designer Joe Alves, under the guidance of Apache Technical Advisor Michael Darrow, carefully crafted the Apache village, while Costume Designer Dan Moore made certain both Apaches and cavalymen alike were decked out in the most accurate film renditions ever released. This included superb field uniforms and even one of the only instances of correct 1880s dress uniforms since the silent era.

Even more, Re-enactor Coordinator Riley Flynn made certain his make-believe troopers knew their drills, and their weapons, accoutrements and armaments remain among the best efforts to re-create the look of the last of the Apache campaigns.

—John P. Langellier

— COURTESY BUENA VISTA PICTURES —



### **The Alamo (2004)**

This movie actually tried to follow the history of the battle, including the associated politics of Mexico concerning the empresario system that was used to bring the settlers in. The actors match the actual combatants pretty closely in age (Travis was 26, Bowie, 40, Crockett, 50, Houston, 40, Santa Anna, 42). The details for arms and cannons in the mission are very close, as well as the dress of the Texians. The battle is portrayed properly as to the time of day and the probable time that it took to occur.

Even though, this movie did not do well at the box office, I think that is probably because it does not match the popular “mythos” for the battle. It is a pretty accurate portrayal of what the situation must have been like at the siege—a group of cold, trapped, hopeless men caught up in a situation that got out of their control, and who received no relief from their friends on the outside.

—Jarold “Hat” Addington of Florissant, Missouri



— COURTESY PARAMOUNT PICTURES —

### **Bad Company (1972)**

From the opening scene—when boys are shanghaied into fighting in the Civil War, even though they’re trying to escape conscription by dressing as girls—to the scene where the leader of a gang of teenage desperadoes skins a rabbit for the first time, the film is crammed with episodes that startle and enthrall with their realism.

—John Burlinson of Austin, Texas



This column of troopers from 1972's *Ulzana's Raid* is nearly authentic, except for the wrangler in the 1972 Resistol hat, bringing up the rear.

— COURTESY UNIVERSAL PICTURES —

### ***Ulzana's Raid* (1972)**

While the outfits in *Ulzana's Raid* are less than perfect, especially for the cavalry, the look and feel of Fort Lowell—including the opening shots of a baseball game on the parade ground, based on serendipity of location scouts seeing a group of re-enactors playing in uniform after one of their drills—was not a typical U.S. Army versus American Indian rehash. The gritty script has no U.S. colors flying over a column of hundreds of horse soldiers as they charge with sabers. Instead, a small patrol doggedly follows a frustrating trail of an equally determined and frankly more-savvy Apache enemy.

While brutal, the picture is no Sam Peckinpah bloody ballet of carnage. As for Burt Lancaster, he nails the white frontier scout modeled after Al Sieber, a literary figure who could be traced back to James Fenimore Cooper's Leatherstocking model. In a way, Lancaster had a bit of a dress rehearsal for the role, playing the title character in *Valdez is Coming* from the previous year.

—John P. Langellier



— COURTESY FOX FILM CORPORATION —

### ***The Big Trail* (1930)**

While not known for attention to detail in later films, John Wayne's major film debut in 1930's *The Big Trail* proved a notable exception. His incredible "Kentucky" long rifle, stellar buckskin outfit, great backgrounds (from scenery to the wagon train) and camp equipment all made

this picture notable. Unfortunately the film flopped at the box office, condemning the Duke to poverty row and Six-Day-Westerns, until the actor was reprieved nine years later by John Ford's *Stagecoach*.

—John P. Langellier



— COURTESY TWENTIETH CENTURY FOX —

### ***The Last of the Mohicans* (1992)**

Daniel Day-Lewis nailed Hawkeye in 1992's *The Last of the Mohicans* based on James Fenimore Cooper's novel. Lewis's exquisitely crafted La Longue Carabine (nickname for the marksman, which translates as "The Long Rifle") and the movie's letter-perfect 18th-century siege, faithfully rendered French and British battle flags and a host of other carefully crafted visuals raise this eastern Western to heights seldom seen in cinema. —John P. Langellier



— COURTESY MGM —

### ***How the West Was Won* (1962)**

Although the sprawling *How the West Was Won* was more Hollywood than history, the 1962 film offered many momentary glimpses into the everyday life of the daring pioneers who made their way across the continent. For instance, the wagon train encampment rivaled some of the best the silver screen had to offer, as did the buffalo hunter portrayed by Henry Fonda and the "hell on wheels" railroad scenes harkening back to 1924's *The Iron Horse*. —John P. Langellier



BY JOHN FARKIS

# How *Tombstone* Got the Right Look

AN AUTHENTIC STORY. A CREATIVE GENIUS.  
BUT THE COSTUMES TOOK THE FILM TO THE HIGHEST STAGE OF ACHIEVEMENT.

**YOU** can't have an authentic set without authentic costumes. But even though *Tombstone* would begin filming more than two months before the start of *Wyatt Earp*, both productions were still competing for the same wardrobes...and Kevin Costner had already usurped all of Hollywood's available Western costumes for his film.

As a result, the producers of *Tombstone* were forced to look elsewhere. Kurt Russell, who would later admit to *True West* that he was the director behind the 1993 blockbuster Western, wasn't overly bothered. "That didn't hurt," he admitted. "It forced us to go to Europe, which, in fact, is where the nouveau riche of *Tombstone* bought their clothes in the first place."

Screenwriter Kevin Jarre's attention to detail was paying off in atmospheric richness, but at what expense? The original wardrobe budget was estimated at \$402,692, but due to availability issues, the budget subsequently increased to \$544,286. Several costume designer applicants submitted their portfolios and were interviewed, but they failed to realize Jarre's envisioned concept. Brown, beige and earth tones were not what he wanted.

"If you look at clothes left from that period, if you look at wallpaper samples and paint samples and books, people have very wild use of color, they use lime green and purples and very jarring color schemes. This director really wanted to see that because a lot of Westerns, they do go for that sepia-tone brown, amber, gold," *Tombstone* Production Designer Catherine Hardwicke says.

Costume designer Joseph Porro had never worked on a Western before: *The Blob*, *Fright Night Part 2*, *Death Warrant*, *Kickboxer 2*, *Universal Soldier*, among others, but no Westerns or period films.

"Actually, I did a Western-style vampire film in the '80s before *Tombstone*," Porro admits. "It

was called *Near Dark*. But it was modern day, so that probably even wouldn't count. It wasn't a classic Western. I really didn't have much period experience on my resume or any Westerns, but I went to the interview dressed in vintage Western clothing and [Jarre] just loved it. That had a lot to do with me getting [the job], and I brought a lot of research and information with me."

He desperately needed such material because at least four Westerns were in simultaneous pre-production: *Tombstone* and *Wyatt Earp*, and both *Geronimo* and *Geronimo: An American Legend*.

"It made it really, really tough," Porro says. "There wasn't even a cowboy hat left [to rent] anywhere at any of the studios. And I freaked out.... American [Costume] wouldn't let me rent from them.

"Kevin was going to use Luster Bayless. Then he heard of some problems with Luster, so he passed on him, and he ended up with me. And then I stupidly go to [American] and [Luster's] angry because he just got fired from *Tombstone*. I had no idea that he even had been involved with it. He sits there and berates me for 15 minutes, and tells me to leave his costume house.



Attention to Detail: When I visited a *Tombstone* film locale near Elgin, Arizona, in June 1993, I was struck by the authentic outfits and gear on a motley crew of cowboys known as the Buckaroos. Their studies of historical photographs showed in the film. These meticulous craftsmen worked their magic and added a layer of authenticity that the 1993 Western's closest rival, *Wyatt Earp*, did not have.

- TOMBSTONE SET PHOTOS BY BOB BOZE BELL -

"So the only other costume houses are Warner Bros. and Western, and their stuff was all cleaned out by the three other movies that were shooting at the same time. So, I had no choice, but to make everything, which I did."

That's where Peter Sherayko and the Buckaroos came in.

Peter had created Caravans West Productions several years before the start of *Tombstone*. Manned by period-authentic re-enactors, Sherayko's group helped out filmmakers by providing casting services, wardrobe, guns, ammunition, technical advice, horses and special effects. Each Buckaroo provided his own costume, be it cowboy, soldier or townsman. Most were members of the Single Action Shooters Society and carried at least three weapons, including a rifle, shotgun and pistol. Excellent riders with period saddles and well-trained horses, they had to be able to handle their weapons with safety and skill. Sherayko himself owned a huge collection of artifacts and an extensive library of more than 5,000 Western books.

"I visited the set of *Wildside* in 1985 and noticed all the guns and rigs were wrong for the time frame," Sherayko says. "When I mentioned that to Monte Laird, the technical advisor, he said, 'A gun is a gun. The audience is stupid, they don't know any better.' That planted a seed in my head.

"I started around 1987 or '88 [by] bringing my own [historically correct] guns into movies. [I told producers,] 'Let me bring these guns in, I'm not going to charge you for them.' I started doing that, and by 1990, word got out. I started renting stuff out, and people [began to call me] to do guns on the set. Act in a role, that was my ploy. Getting acting jobs by renting stuff. That's how Caravans West was born."

For *Tombstone*, Porro worked with Sherayko and the Buckaroos to farm out the wardrobe requirements. "Since this was a non-union film...I had most of the stuff manufactured in downtown LA [in the garment district]," Porro says. "I had a Filipino shirtmaker who worked out of her house, and she made all the shirts. Everything was being manufactured at all these different places. Nothing was made in a costume house. I think I may have rented, altogether, a rack of clothing. I did rent for the ladies' background. I did some rentals in England and some derbies and suits."

Despite his lack of "period" experience, Porro successfully translated historical research into reality. Jarre had made clear he was determined to avoid the stereotypical Western look. *Tombstone* would be the first Western film to be authentic in all departments.

"Jarre wanted to capture the Victorian look of the cosmopolitan boomtown of 1881-1882," Sherayko says. "He wanted a very clean, colorful, affluent look around Tombstone as was the fashion of the day."

Sherayko became an incredible resource for Porro. "Joe would send his people out to my house," Sherayko says. "I said, 'Joe, come out. Go through my books, go through my stuff. Look at that.' And then he designed everything. He designed all the outfits, but I had the people make stuff for him. He would buy the material, and they would make it."

The first staff meeting between the director, writer and department heads set the tone and direction that Jarre wanted to take.

"[Kevin] said, 'Peter, bring in the Buckaroos, let me see what these guys look like. I haven't seen anything yet,'" Sherayko says. "Well, I put them in alphabetical order, and the first guy—there's a famous photo of a guy from the Hash Knife cowboy outfit in northern Arizona in 1880. What [that first guy] did was re-create that guy's outfit, and he

modeled the picture in the same way that the original photo was done. He did it in sepia. So, I gave him the picture.

"Well, Kevin looked at the first picture and said, 'That is an 1880s Arizona cowboy. That's what I want the red-sash gang to look like! This is it. Joe, take a look at this picture.' Joe looked at the picture and said, 'Okay, fine,' and then he looked at the pictures of the other guys I brought in.

"When the meeting was over, [Porro] came up to me and said, 'What book did you get this picture out of?' I said, 'Joe, that's not a picture from a book, that's one of my Buckaroos I'm bringing in.' He stopped, his jaw open, and he said, 'Oh, my God. I can't have the extras looking better than the principals.' And I said, 'We can help you.'"

A variety of suppliers fulfilled Porro's requirements: Island Girl Clothes, using material supplied by Porro, manufactured roughly 300 shirts. Island Girl was the nickname of Lanier Clark, the wife of Logan, one of the Buckaroos. Stetson Hat Company provided 100 hats for the film.

"We gave [Stetson] an original of the period," Porro says. "They copied it, they did the block, we did it in different colors. Just made a slew of them and then by shaping them and having different bands...each one [was given] a little bit of character."

The Montana Boot Company supplied 20 pairs of stovepipe and Coffeyville boots, while R. Gang made a majority of the gun belts. The Tucson Opera Company made all the women's costumes, including Dana Delany's. Most of the men's suits were made by a Korean Hollywood tailor, Mr. Oh.

Kurt Russell's long coat was based on an authentic coat. "That coat exists, absolutely," Porro says. "No one ever used it in a movie before. It was probably a little more full[er], and I might have thinned it out for him. That coat is in one of my tailor books, those giant tailor books with swatches from the 1870s. I have two tailor books from that period.

"You would go into a tailor shop, and they would have a book, and they would have pictures of the style. Then they would have fabrics, wools and stuff that you could pick from. That coat was in a tailor book of the period, and we had it copied."

Today, Porro isn't entirely satisfied with his results, saying, "It's not 100-percent period, when I look at it now. My eye has changed. I look at it now...there was too much padding in the shoulders. That was my tailor. Another part of that was the help of the actor's shape. Today, I would have had no shoulders pads at all. It would have been all much softer. But that's really the only thing, otherwise the clothes were pretty



**The Buckaroos were a group of passionate guys who collected their own authentic gear, guns and wardrobe. Hired by Peter Sherayko for the 1993 film *Tombstone*, they got paid \$750 a week, whether they worked or not. Peter Sherayko tells *True West*: "Most times, they camped out. Other times, they had a hotel room. They also got per diem of a couple hundred a week. Whiskey and women were their choice, and there was plenty of both."**

— COURTESY BILLY LANG —

accurate. I used a lot of clothing of the period, original pieces and had them copied. The only thing that bothers me now to look at it is the shoulders didn't fit quite right."

Although some claimed that Jarre added the red sashes as "gang colors" or to merely identify the outlaws, Porro says the sashes were period-correct. Period pants normally didn't contain belt loops, and braces, galluses and suspenders always got in the way, so sashes often were used as belts on high-waisted trousers. They also protected fabric from gun oil.

"I don't know where it's written, but somewhere historically it says that they wore this red sash," Porro says. "We had to make those. I had those made at the Opera company."

Of course, Jarre could have been inspired to use red sashes because of his hero, "Wild Bill" Hickok. Jeff Morey says that Jarre got the idea from Tombstone resident John Pleasant Gray, as quoted by Paula Mitchell Marks, in *And Die in the West*: "Gray remembered [Billy] Leonard as 'a man much above his fellow rustlers in intellect and education.' Leonard performed a service for [Gray]...and received in payment a copy of a book chronicling the life of Wild Bill Hickok. The delighted Leonard gathered his fellow rustlers around 'and then spent the rest of the day reading to them,' with the result that Hickok was 'the hero, henceforth, of the rustlers.'"

As Hickok wore a sash, so should the rustlers.

Porro designed all the outfits worn by the female lead, Dana Delaney, but even the rentals from England worn by some of the *Tombstone* wives passed muster.

"They were good, they were quite accurate," Porro says. "They were just so much better quality than the few that were left in America."

Porro, though, couldn't manufacture everything. Old Tucson Studios in Tucson, Arizona, came to the rescue and met the designer's requirements, providing moccasins, concho and beaded belts with knife holders, a vintage Prince Albert frock coat, vests, pants, robes and skirts, corsets, handbags, pinafores, long johns, socks, shirts, boots and sombreros.

If Old Tucson Studio had it, Porro rented it out, for anywhere from \$1.00 to \$5.00 each per day.

Film history buff **John Farkis** lives in Brighton, Michigan. He is the author of *Not Thinkin'...Just Rememberin': The Making of John Wayne's The Alamo and Alamo Village: How a Texas Cattleman Brought Hollywood to the Old West*. His next book, due out in Winter of 2018, will cover the making of *Tombstone*, just in time for the 25th anniversary.

## The Dreaded Buscadero Sinks Costner's Wyatt Earp

If one thing will ding a contender for the title of a historically accurate Western, it's the dreaded buscadero. Purists hate the low slung holster with a passion that is hard to imagine if you've never been around a history buff, like Charles Bleile, who says, "Overall, I liked the Costner movie, but looking at those holsters was like having a pebble in my boot."

The other ding in the Kevin Costner *Wyatt Earp* project is that all the outlaws dressed in brown. The rumor on the set was that Costner had been upstaged by Alan Rickman in 1991's *Robin Hood: Prince of Thieves*. To exert control over this movie's look, Costner and Director Lawrence Kasdan insisted that the outlaws in *Wyatt Earp* wear drab browns, like in old B-Westerns, where care was taken not to outshine Hoppy's outfit.

This is the key difference between the two movies. In *Tombstone*, the Cowboys, and "Curly Bill" Brocius in particular, are dressed flamboyantly, like landlocked pirates, and the end result is wilder and more fun. Costner's version is more laced up and tamer.

Perhaps that is the key to any good movie—something unexpected. In *Tombstone*, the costuming and the Buckaroos gave the movie an edge *Wyatt Earp* didn't have.



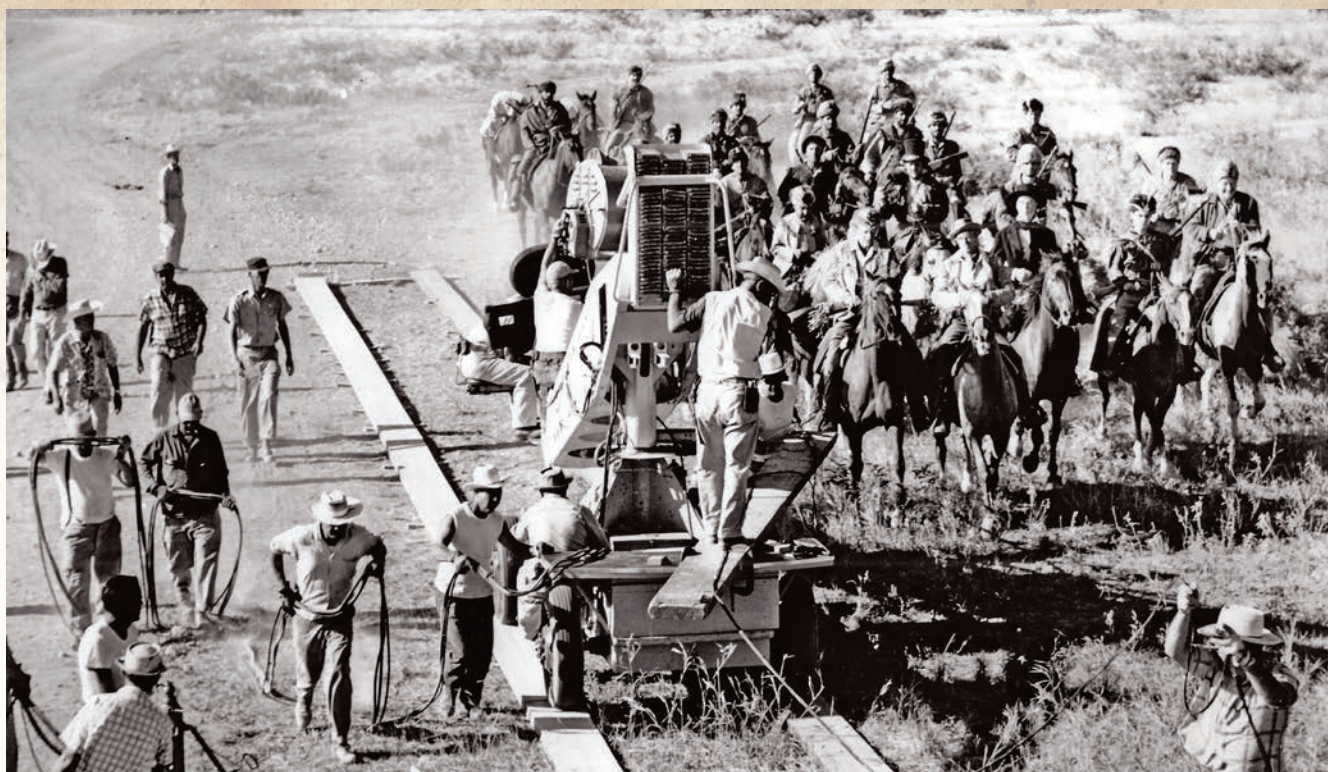
Kevin Costner's dreaded Buscadero downfall in 1994's *Wyatt Earp*.

- COURTESY WARNER BROS. -

BY PAUL ANDREW HUTTON

# A Fool's Errand

DOES SUCH A THING AS A HISTORICALLY ACCURATE WESTERN EXIST?



*The Alamo*: John Wayne as Davy Crockett and Richard Widmark as Jim Bowie ride into the Alamo in a tracking shot from 1960's *The Alamo*. Wayne, who produced and directed this patriotic epic, lost a fortune when the Western was savaged by critics and failed at the box office (although it later proved quite successful in re-release and on television and video). Despite its imaginative take on Texas history, Wayne's film proved far more enjoyable than the more historically accurate *The Alamo* released by Buena Vista Pictures. The 2004 film failed on a wider scale at the box office—the 1960 version cost an estimated \$12 million and made roughly \$17 million, while the 2004 version cost an estimated \$107 million to make, but pulled in only roughly \$25 million worldwide.

— COURTESY UNITED ARTISTS —

**THE** Western, be it a novel or a film, always carries with it the burden of history. For much of our nation's existence, the West was the story of America. Frederick Jackson Turner, our greatest historian, wrote that the American character—and thus American exceptionalism—came from the settlement of the frontier from Jamestown to Wounded Knee. That history provides the setting for every Western film: be it a historical epic, such as 1924's *The Iron Horse*, 1936's *The Plainsman*, 1941's *They Died with Their*

*Boots On*, 1950's *Broken Arrow*, 1960's/2004's *The Alamo* or 1993's *Tombstone*; a morality play, such as 1939's *Stagecoach*, 1953's *Shane*, 1943's *The Ox-Bow Incident*, 1952's *High Noon*, 1962's *Ride the High Country* or 1969's/2010's *True Grit*; or even a whimsical farce, such as 1954's *Destry*, 1965's *The Outlaws is Coming*, 1959's *Alias Jesse James*, 1962's *Sergeants 3*, 1974's *Blazing Saddles* or countless Gene Autry and Roy Rogers Singing Cowboy pictures. All are set in a seemingly mythical land and yet are grounded in a particular time and place—the American frontier.

To seek points of accuracy in the Western film is at best a delightful parlor game, and, if taken too seriously, it is a fool's errand, for every movie is essentially a three-act play. Once the first word of dialogue is written, it is a work of fiction. Thus every Western film, just like every Western novel, is fiction, not history, entertainment, not fact. Many so-called Western documentaries, with invented dialogue, are also fiction masquerading as history.

Westerns often go to great pains to be historically accurate in detail, but then go off the rails in terms of story. I call this *The*

In this 1939 magazine ad, Cherokee actor Victor Daniels (stage name Chief Thundercloud) is prominently featured as the title character in Paramount's *Geronimo*. Not the least of the many historical errors in the film is the claim that Geronimo had "ten thousand yelling Indians at his back," since fewer than 8,000 Apaches (men, women and children) were alive in the 1880s. Daniels, best known as Tonto in the 1930s Lone Ranger serials, protested the one-dimensional Geronimo that he was forced to play. He went on to a long career in film, with his final role in John Ford's *The Searchers*.

- COURTESY PARAMOUNT PICTURES -

Plainsman syndrome, after one of my favorite films. In Cecil B. DeMille's epic, the wallpaper and a ceramic statue in Gen. George Custer's office are correct (copied from a famous photo of Custer and his wife, Libbie, that is in the DeMille research collection at Brigham Young University), but almost everything else in the film is wildly inaccurate. DeMille even had to fight with the studio to be allowed to kill Gary Cooper's "Wild Bill" Hickok at the end of the movie—the studio heads wanted a happy ending.

A nice touch can be seen in 1988's *Young Guns*, the most historically accurate of dozens of Billy the Kid films—the pistol used by the Kid is the correct type. Tables turn though when the outlaw uses it to kill Jack Palance's villainous Murphy at the film's climax. This is a good piece of story development, but alas, some bad history.

In 1993's *Tombstone*, an elaborate dance of death is played out between Johnny Ringo and "Doc" Holliday so that the dead outlaw can be properly laid out under a tree with an accurate head wound (a detail grasped by only a handful of viewers). The only problem is that Holliday did not kill Ringo (see *Classic Gunfights* in this issue).

In 2004's *Alamo*, great stock is put in historical accuracy. Yet the set designer changed the scale of the set, so that the famed chapel façade could be seen from most camera angles, and the costume designer placed almost all the defenders in top hats and frock coats, to distance the film from John Wayne's buckskin-clad defenders in the 1960 version. It was as if every



true to history, it often goes wildly astray—two classic examples are 1967's *Hour of the Gun* and 1970's *Little Big Man*.

My favorite historical Westerns tend to be those that get at the heart of why we remain so fascinated with the West and why that story still resonates today. John Ford was the undisputed master of this. Thus, my favorite Custer film is 1948's *Fort Apache*, in which the names and locales are changed, but which perfectly explains the necessity of a false Western legend to our national identity. My favorite Wyatt Earp film remains 1946's *My Darling Clementine*, in which almost every historical detail is wrong, and yet the mythic power of the Tombstone saga is perfectly captured. These films go to the heart of James Warner Bellah's oft-quoted line from 1962's *The Man Who Shot Liberty Valance*—"This is the West sir. When the legend

becomes fact, print the legend."

These historical epics are most valuable to students of American history as cultural artifacts. They reflect the time in which they are made, the political, cultural and historical vision of the filmmakers, and if they are successful the mood of the country that embraces them. Thus we can learn much about the mood of the country in 1941 and 1970 or in 1946 and 1993 by comparing the George Custer figure in *They Died with Their Boots On* and *Little Big Man* or the Wyatt Earp character in *My Darling Clementine* and *Tombstone*.

I love historical Westerns—both films and novels. My first interest in history came about as a result of Disney's *Davy Crockett* in 1955, and my fascination with the Apache Wars can

defender was a lawyer or businessman, not the farmers and frontiersmen they were at the time. Crockett is stripped of his signature coonskin cap as well. To make matters worse, Crockett is repeatedly called David, not Davy, and it is even pointed out in dialogue that he prefers to be called David. In reality, the famed backwoods politician was called Davy by contemporaries, even though he signed his name David.

In 2015's *The Revenant*, Hugh Glass hunts down and kills the man who deserted him after the bear attack—once again a good story that satisfies the audience, but totally inaccurate history. More often than not, when a film claims in opening credits to be

Director King Vidor looks over the set constructed near Northridge, California, to represent Lincoln, New Mexico Territory, for his 1930 MGM epic *Billy the Kid*. The film, shot in 70mm as well as 35mm, failed miserably at the box office. Another 30 years would pass before widescreen caught on with audiences, but outlaw Billy the Kid went on to become a cinematic superstar, with roughly 70 films featuring him.

- COURTESY MGM -



be attributed to Elliott Arnold's novel *Blood Brother* and the 1950 film based on it (*Broken Arrow*). My love of the Custer story, however, came from the famed Cassilly Adams saloon print that hung in the bar my parents frequented in San Angelo, Texas. I studied that painting for hours while they drank. When I finally saw *They Died with Their Boots On*, I was confident that the painting and film were "correct in every detail"—a wonderful line about a history painting, from John Ford's *Fort Apache*.

During the 19th century, historical paintings toured the country and, along with Wild West shows and stage plays, presented a version of frontier history for mass consumption. The conventions of these paintings and shows were later adopted by filmmakers.

The cinematic image of Custer's Last Stand comes directly from paintings (and, in DeMille's *The Plainsman*, is essentially a living tableau of Alfred Waud's famous Custer illustration).

The visual imagery from 19th-century canvas flowed easily into 20th-century celluloid. Be it a painting, a stage play, a novel or a film, it was always a constructed version of history with often scant resemblance to fact. The goal is entertainment, not education. As a famous producer once quipped: If you want to send a message, call Western Union!

The great legacy of these historical paintings, plays, novels and films about Western history is that they have inspired generations of Americans—including this writer—to further explore the frontier story and to delve much deeper into our nation's history. They are the starting point of many a lifetime of adventure in history.

—Paul Andrew Hutton



Director Cecil B. DeMille points out to John Miljan (George Custer) and Gary Cooper ("Wild Bill" Hickok) that the pen is mightier than the arrow in this behind-the-scenes shot from 1936's *The Plainsman*.

- COURTESY PARAMOUNT PICTURES -

Paul Andrew Hutton (center) stands between noted author Stephen Harrigan and Director John Lee Hancock on the Texas set of the 2004 epic Western, *The Alamo*.

- COURTESY PAUL ANDREW HUTTON -



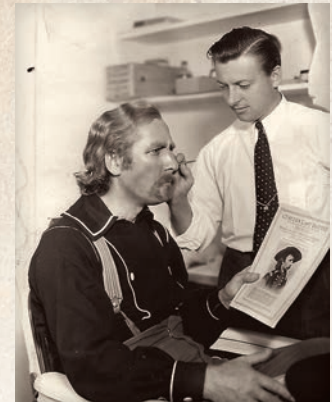


Hollywood transformed the casual acquaintance of James Butler Hickok and Martha Jane Canary into a tragic Romance of epic proportions—the Romeo and Juliet of the Wild West. “Wild Bill” Hickok and Calamity Jane were never more attractive than they were when portrayed by Gary Cooper and Jean Arthur in Cecil B. DeMille’s spectacular 1936 Western, *The Plainsman*.

— ALL THE PLAINSMAN PHOTOS ON THIS PAGE COURTESY PARAMOUNT PICTURES —

## Anatomy of a “Historical Western”

WHERE THE WALLPAPER IS CORRECT, AND EVERYTHING ELSE IS WRONG.



Wally Westmore, head of the Paramount Pictures studio makeup department, prepares John Miljan to play George Custer, but based on the Civil War Custer, not the Indian fighter.



Abraham Lincoln (Frank McGlynn Sr.) tells his cabinet that the future of the country lies to the West... if only it can be made safe. But he has to go to the theatre...cut to Gary Cooper as Wild Bill Hickok. All the beards are right.



Custer’s Last Stand, based on A.R. Waud’s fanciful 1876 drawing, and just as incorrect in almost every detail.





BY JEREMY ROWE

# MUSIC TO OUR EYES

THE EARLIEST-KNOWN OUTDOOR TINTYPE OF ARIZONA TERRITORY PRESERVES A MILITARY BAND SCENE AT CAMP VERDE.

Across the bottom of a half-plate tintype, in the emulsion, was scribed, “Camp Verde, Arizona.” The 1871 image, the earliest identified tintype taken outdoors that has been attributed to Arizona Territory, initially surfaced in a catalog in 1978, then disappeared for almost 40 years before resurfacing last year.

The tintype shows a military camp scene with two tents and a group of soldiers mugging for the camera with their musical instruments. Eleven of the figures had been numbered as well, but the key with names and identities is long gone.

The U.S. Army formed its 3rd Cavalry on May 19, 1846. Many famous figures of Western history, including John C. Frémont, Samuel H. Walker and George B. Crittenden, served in its squadrons, organized into troops, companies and artillery batteries.

The 1st Squadron included Company C, nicknamed the “Crazyhorse” infantry, which was initially commanded by Samuel H. Walker and armed with his famous Colt Walker revolvers.

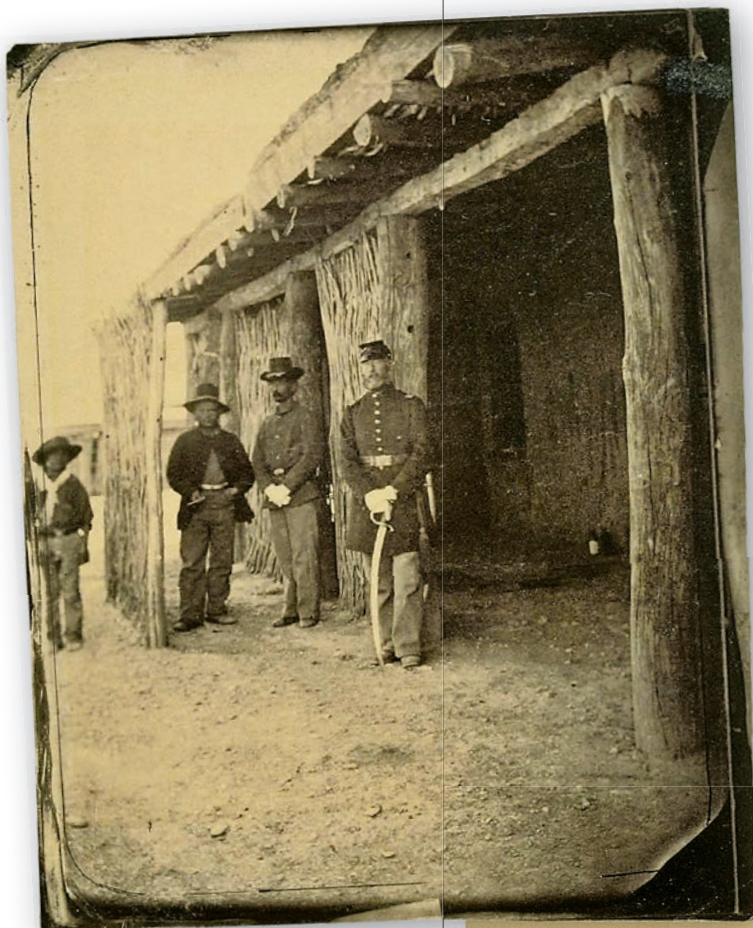
The 3rd Cavalry saw distinguished service and suffered heavy losses in the Mexican-American War. After the war, during the first half of the 1850s, the cavalry was sent west—to Oregon and California—with its companies assigned to locations as diverse as Vancouver in Canada, Havana in Cuba and New Orleans in Louisiana.

The 3rd Cavalry originally served in what is now New Mexico and Arizona in 1856, where Company C saw duty in battles against Navajos and Mescalero Apaches.

A few years later, Company C traveled east into Texas, as part of the Union force that took on the Confederates early in the Civil War. Company C continued to fight both Indians and Confederates in Texas until the soldiers’

Measuring 4.25 by 5.5 inches, this 1871 half-plate tintype of Camp Verde in Arizona Territory is believed to be the earliest outdoor tintype that was definitively taken in Arizona. Earlier photographs of the territory in other formats exist, some of which are shown in this article.

— COURTESY COLLECTION OF JEREMY ROWE VINTAGE PHOTOGRAPHY, VINTAGEPHOTO.COM —



Rudolph D'Heureuse made the earliest extant photographic images of Arizona, in 1863, the same year Arizona became a U.S. Territory. While working for the Geological Survey of California that explored the Mohave Desert, D'Heureuse produced views of Fort Mohave, its troops and the area's Paiutes. Shown at left is Capt. Atchison, his orderly and clerk in the rear of his dwelling at Fort Mohave. Shown below are Paiutes and troops milling outside the carpenter shop at Fort Mohave.

- COURTESY UC BERKELEY, BANCROFT LIBRARY -



transfer to Memphis, Tennessee, in December 1862.

After service ranging from Corinth, Mississippi; Chattanooga, Tennessee; Fayetteville, Arkansas; and Huntsville, Alabama, Company C ended the war stationed in Arkansas.

The 3rd Cavalry returned to New Mexico Territory once again in April 1866. Company C was originally headquartered at Fort Wingate and served as escorts for surveyors, travelers and settlers, protecting them from the Apaches, Comanches, Kiowas, Navajos and Utes.

In 1870, Company C marched from Fort Wingate to Arizona Territory's capital, Prescott, before moving on to Fort Rawlins southeast of the town. The regimental headquarters for the company was moved to Camp Verde in April 1871.

In June, President Ulysses S. Grant assigned Gen. George Crook to command



the 3rd Cavalry and Military Department of Arizona, replacing Gen. George Stoneman after word had reached the East about the horrific Camp Grant Massacre of the Aravaipa Apaches that occurred under Stoneman's command on April 30. Crook arrived in Tucson from the east, wearing his plain canvas suit, on June 19.

In July, Crook, with about 200 soldiers and scouts, marched to Camp Bowie and then Fort Apache en route to Camp Verde on the general's initial tour of the territory.

The 3rd Cavalry served with Crook in Arizona Territory only briefly, leaving by steamboat from Fort Yuma in January

1872. As a result, this elusive tintype probably dates from the late summer or early fall of 1871.

The 3rd Cavalry continued service in many famous, and infamous, battles, including the Little Big Horn Campaign and Battle of Rosebud Creek, and saw action continuously in conflicts that included the Gulf War, Iraq and Afghanistan in the 21st century.



Jeremy Rowe is the author of *Arizona Stereographs, 1865-1930*. Visit [VintagePhoto.com](http://VintagePhoto.com) for more on his collection.



Following D'Heureuse, the next photographer to leave evidence of Arizona Territory was H.H. Edgerton. He entered the territory in 1864, and during his trip, captured this stereograph of Papago warriors, white scouts and a guide, in front of Old Camp in Aravaipa Canyon, northeast of Tucson. Around 1865, he presented this and other photographs to Capt. Edgar Wakeman, who piloted the steamship *John L. Stephens* during the early 1860s.

— COURTESY COLLECTION OF JEREMY ROWE VINTAGE PHOTOGRAPHY, VINTAGEPHOTO.COM —



Carlo Gentile also took stereoviews of Arizona Territory starting in 1864. This circa 1870 photograph taken by Gentile shows the first Indian school in Arizona Territory at the Pima Reservation—a group of about 50 boys and girls.

— COURTESY LIBRARY OF CONGRESS —



Timothy H. O'Sullivan captured outdoor views of Arizona Territory during Lt. George M. Wheeler's 1871 expedition west of the 100th Meridian, but Rowe believes his Camp Verde tintype is the earliest yet to surface that can be definitively identified as taken in Arizona. Shown above is Sullivan setting up his camera and portable darkroom tent at the foot of the Grand Canyon, precise location unknown. On the opposite page is a Fall 1871 photo of the Wheeler crew, resupplying at Fort Whipple near Prescott. Note, in both photographs, the photographer's assistant at work in the darkroom tent.

- COURTESY LIBRARY OF CONGRESS; OPPOSITE PAGE COURTESY COLLECTION OF JEREMY ROWE VINTAGE PHOTOGRAPHY, VINTAGEPHOTO.COM -



No photographs were taken during Maj. John Wesley Powell's first expedition down the Colorado River, in 1869, during which he reached Arizona Territory. In the summer of 1871, William Henry Jackson joined Maj. Powell's second expedition down that river. We don't know if this Jackson photo of Powell's boat, *Emma Dean*, was taken in Arizona Territory or elsewhere around the route. The party surveyed Kaibab Plateau in Arizona Territory in the winter of 1871-72, so the picture could be from that visit.

- COURTESY COLLECTION OF JEREMY ROWE VINTAGE PHOTOGRAPHY, VINTAGEPHOTO.COM -







BY JOHN SANDIFER

# Apache Traitor or Hero?

**In 1886,** when Geronimo ended the Apache Wars by surrendering his Bowie knife, his Winchester rifle and his scraggly band of renegade Apaches to the U.S. Army at Skeleton Canyon in Arizona Territory, Chatto, his former friend and eventual enemy, began serving 27 years in prison camp.

We all know about Geronimo. He became an American icon. But who was Chatto, and why don't folks know about him?

Born into Cochise's band of Chiricahuas in 1854, Chatto was only seven when Cochise declared total war on Americans after a deadly confrontation with them. Chatto rode with Cochise, his Uncle Mangas Coloradas and Geronimo while he was growing up and helped them turn southeast Arizona Territory into a burned-out wasteland.

He was a hardened 18 years old before Cochise signed the "Broken Arrow" peace treaty and settled down on a reservation—land carved from traditional stomping grounds near the Chiricahua Mountains. There, Chatto married and began a family. But the peace didn't last long.

After Cochise died of natural causes in 1874, the U.S. government consolidated reservations, moving Cochise's Chokonon band of Chiricahuas off their good reservation and onto a bad one: the hot, hated and unhealthy San Carlos.

Chatto refused to go.

He linked up with Geronimo, his elder of 25 years, and started a violent career as a Mexican raider.

## HOW HISTORY SHOULD VIEW CHATTO.

### Friend

Taking orders from Geronimo and his brother-in-law Juh, Chatto raided many Mexican villages, ranches and mines before he and Geronimo were captured in New Mexico Territory and taken in chains to the San Carlos reservation.

Both did okay on the reservation, despite food shortages due to rampant corruption and diseases that riddled the Apaches. A turning point came when the Army arrested a popular medicine man, Nockaydetklinne, at the Fort Apache reservation, inspiring a revolt, and then murdered that medicine man in 1881. Geronimo, Chatto and almost 300 San Carlos Apaches, fearing they would be next, ran back to Mexico to take up raiding once again.

During one of these raids, Chatto lost his family. In February 1883, the Mexican Army attacked the camp while the men were away, taking roughly 35 Apache women and children captive. Chatto's wife, Ishchosen, nine-year-old Bedisclove and six-year-old Naboka were among the prisoners. The news devastated Chatto. He became obsessed with getting his family back.

Chatto first came into public prominence at this time. The Apaches needed more

guns and ammunition to fight the Mexicans; Chatto would raid to get them.

Chatto and 21 Apaches hit nearly 40 targets and left no survivors. On March 28, 1883, between Silver City and Lordsburg in New Mexico Territory, they gunned down prominent Judge Hamilton McComas, bludgeoned his pretty wife and kidnapped his six-year-old son, Charley. Nobody heard from the boy again, which set off a national uproar, with demands to exterminate all Apaches.

General George Crook ran down the renegades in the heart of their hiding place in the rugged Sierra Madre Mountains. His troops and Apache scouts found Chatto's camp and destroyed it. Stupefied that the Army had found them, most of the Apaches surrendered on the spot or promised to come in to the reservation as soon as they could round up their people.

By now, Chatto had realized that he could not retrieve his family through fighting, negotiations or bribery. He led

Chatto (opposite page) holds a rifle and wears moccasin boots, a breechcloth, blanket, scarf around his neck, and kerchief on his head in this 1884 photo by Frank A Randall.

- ALL PHOTOS TRUE WEST ARCHIVES -





R

Chatto Chiricabua





19 bedraggled tribesmen back to the reservation. Others, including Geronimo, soon followed. Chatto's mentor was no longer Geronimo, but Gen. Crook.

## Foe

Crook worked out a deal with Chatto. Chatto would serve as a top scout for the Army and work to end the Apache Wars, and Crook would attempt, diplomatically, to locate Chatto's family and return them to the United States.

Chatto took his duties as a sergeant of the scouts serious. He helped the Army keep an eye on reservation Apaches and their excessive drinking of the native beer, tiswin. Geronimo and others began calling him a spy and a traitor.

The pair was diametrically opposed in how each one thought about the future. Geronimo believed all Apaches were going to die, so they may as well die free than on a reservation, while Chatto argued that how an Apache died did not matter as much as how he lived. His mantra became one of peace—go along to get along.

To get Chatto out of the way, for his next escape attempt, Geronimo ordered two cousins to assassinate Chatto and an Army lieutenant. But Geronimo's hit men got cold feet.

After hearing about the foiled plans, Chatto went to work, in earnest, to bring down Geronimo. He led squads of scouts out into the wild, trying to cut off the renegades, during weeks and months, over deserts and mountains. He successfully found Chihuahua's camp, wounded Chihuahua's brother Ulzana and captured his family, along with one of Geronimo's wives.

In retaliation, Ulzana raided Arizona Territory to kill Chatto and Geronimo raided Fort Apache to retrieve a wife. Their

Geronimo (opposite page), kneeling with his rifle in 1887, mentored Chatto, only to lose his protégé to the U.S. government.

# Then one of the biggest double crosses you can imagine took place.

killings put the government under more pressure to remove all the Chiricahuas.

When Chief Chihuahua surrendered his small band in 1886, the government immediately shipped him and his people to prison at Florida's Fort Marion. When Geronimo and Naiche also agreed to surrender, but then reneged, the military removed Crook and appointed hard-liner Gen. Nelson Miles, and then discharged Chatto and other scouts.

Geronimo continued to lead 5,000 soldiers on a merry chase all over the territory before he surrendered. Because Geronimo was still at war with the U.S., perhaps sending him and his followers to prison made some sense, but what happened to the peaceful Chatto was criminal.

## The Double Cross

Extended an invitation by the government, a delegation of 10 reservation Apaches, including Chatto, visited the nation's capital to discuss a possible move to another reservation away from Arizona Territory. Chatto and his people met with President Grover Cleveland and the Secretaries of War and Interior, and informed them they did not want to move homes and herds that they had worked hard to establish. The officials gave Chatto a silver friendship medal and a promise that he could return home and, if his tribe stayed at peace, they could live happily ever after. Then one of the biggest double crosses you can imagine took place.

When Chatto stepped off the train, he expected to be home, in Arizona Territory, but the government had rerouted the train to Florida. Chatto became a prisoner of

war at Fort Marion. He and his delegation would remain prisoners for 27 years.

The government rounded up the rest of the peaceful reservation Chiricahuas. Geronimo's and Naiche's wives and children were sent to Fort Marion; the men were separated from their loved ones and sent to Fort Pickens. Fort Marion, with a capacity of 75, had almost 500 tribal Indians living (and dying) there.

The children were forced to attend Carlisle Indian Industrial School in Pennsylvania, where a high percentage of them died from tuberculosis, including Chatto's son, Horace, and Geronimo's son Chappo. Chatto married a 15-year-old girl, Helen, to prevent her from being sent to Carlisle. She remained with him for the rest of his life and gave him three sons.

Chatto was dead to the world at that point. His influence was revived via a stinging investigative report of prison conditions by the Indian Rights Association. Chatto became the star witness and an advocate and spokesman for his tribe. This, and pressure from Crook, led the government to try to improve the lives of the Apache prisoners, first by moving them to the infested Mount Vernon Barracks in Alabama and eventually to Fort Sill in Oklahoma Territory.

Even though Chatto ultimately helped improve the lives of his people, renegade Apaches and their descendants ostracized Chatto for the rest of his life. Even worse, despite Crook's promise, he never saw his wife Ishchosen and their children again.

In 1913, when the Chiricahuas were given a choice of remaining at Fort Sill or living on the Mescalero Reservation in New Mexico Territory, Chatto, Helen, their sole-surviving son, Morris, and 136 others, no longer prisoners of war, chose Mescalero. Chatto prospered on 1,000 acres of land and remained a peace-loving leader. His descendants still live there.

A career broadcast journalist, **John Sandifer** is the author of *Chatto's Promise*. He and his wife Kiki, live alternately in Seattle, Washington, and Buckeye, Arizona.

BY DEANNE STILLMAN

# Sitting Bull's Dancing Horse

A MEETING MISSED BETWEEN THE LAKOTA HOLY MAN AND WORLD-RENOWNED SHOWMAN "BUFFALO BILL" CODY.

A strange and heartbreaking moment transpired outside Sitting Bull's cabin in 1890, while he was being assassinated during an attempted arrest at Standing Rock Reservation.

At the sound of gunfire, a horse tethered to a railing started to "dance," trained to do so while he was in the Wild West, "Buffalo Bill" Cody's famous spectacle of which Sitting Bull was a part for four months during 1885. Cody had presented the horse to the Lakota holy man when he left the show to go home.

The image haunted me for a long time, and I called Chief Arvol Looking-Horse, 19th-generation keeper of the sacred white buffalo pipe for the Lakotas, to seek his views on the matter. "It was the horse taking the bullets," he said. "That's what they did."

On November 24, 1890, Cody had received a telegram from Gen. Nelson Miles asking him to proceed to Standing Rock, where a tense situation was unfolding. Miles authorized Cody "to secure the person of Sitting Bull, and deliver him to the nearest Commanding Officer of US Troops."

The general hoped Cody could convince his friend to surrender—for the last time. The holy man had made enemies as the last roadblock in establishing the Great Sioux Reservation. Even though Sitting Bull never signed, the Dawes Act became federal law.

On Thanksgiving, Cody arrived in Mandan, North Dakota, with Lt. G.W. Chadwick and two cast members, Dr.

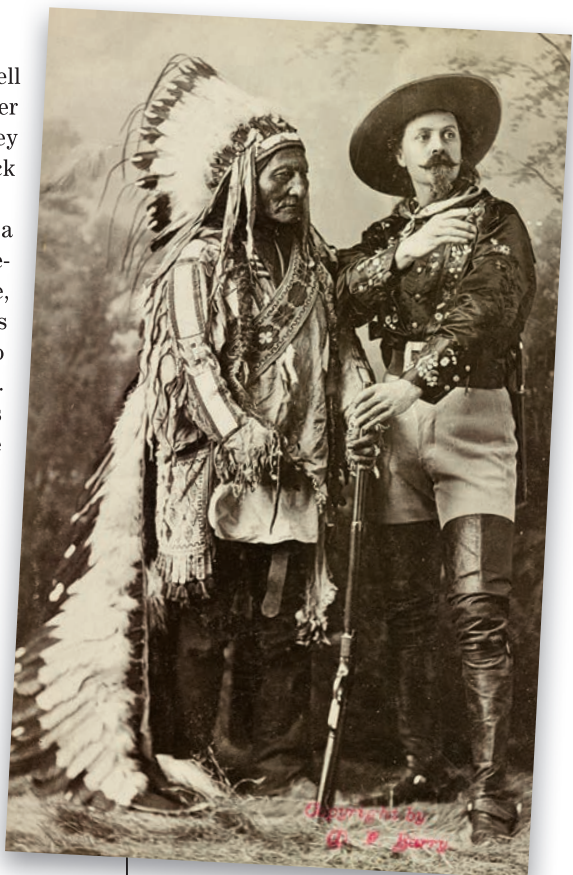
Frank "White Beaver" Powell and former Pony Express rider "Pony Bob" Haslam. They planned to go to Standing Rock the following day.

Then Cody received a telegram. His ornate, three-story house in North Platte, Nebraska, was on fire. Friends and neighbors were trying to save it with a bucket brigade. "Save Rosa Bonheur's painting," he wrote back. "The rest can go to blazes."

The house was destroyed, but not that famous portrait of Cody that Bonheur had painted when the Wild West was in Paris, France. Even as his wife and daughter were trying to save his home, Cody's friendship with Sitting Bull came first.

Yet when Cody reached Fort Yates on the reservation, he was drunk. Powell and Haslam later learned that Agent James McLaughlin's officers had plied the showman with liquor to prevent him from heading to Sitting Bull's cabin. The fact that his beloved home on the Platte was aflame may have contributed to his urge to knock himself out.

The next morning, sobered up, Cody left to see Sitting Bull. Joseph Primeau, McLaughlin's interpreter, told Cody's party that Sitting Bull was not home, but headed to Fort Yates, on another trail. Cody changed course.



As he camped along Four Mile Creek, Cody received the news that President Benjamin Harrison had rescinded the order for Cody to bring in Sitting Bull. Cody left town.

On December 15, at Bull Head's home, 28 Indian policemen gathered. "The moment was somber; some had fought with Sitting Bull at Rosebud and the Little Big Horn. Others had starved with him in Canada," Sitting Bull biographer



With Agent James McLaughlin standing in the foreground, Sitting Bull addressed a Sioux council concerning their reservation lands at Standing Rock Agency (above), published in *Frank Leslie's Illustrated Newspaper* on January 7, 1888.

Two years later, McLaughlin would order Sitting Bull's arrest. He also intervened when "Buffalo Bill" Cody traveled to the reservation to convince his former Wild West cast member to surrender himself. The showman stands with the holy man in an 1885 cast photo (opposite page).

— COURTESY LIBRARY OF CONGRESS —

Stanley Vestal reported. All were aware that they stood on hallowed ground; Bull Head's home was nearly the exact site on Grand River where Sitting Bull had been born 59 winters before.

Sitting Bull was sleeping on his pallet with the elder of his two wives and one of his two small children when police arrived. As he got dressed, he sang a farewell song to

his family. Then he walked out of his cabin.

A crowd erupted, shouting, "You shall not take our chief."

In the frenzy, Catch-the-Bear shouldered a Winchester, aimed and fired. Bull Head's right side ripped open. As he fell, he grabbed his revolver and shot Sitting Bull in the chest. Red Tomahawk fired into the back of the head, killing Sitting Bull.

During Sitting Bull's assassination, his horse arched his neck and pranced in a circle. He bowed, then stood up and pawed the ground, reared up and leaped into the air. He cantered around and around in a circle. He did all of this while the battle raged around him, never touched by a bullet. Or so goes the legend.

His famous costar dead and gone, Cody bought the horse from Sitting Bull's widows. "Sitting Bull's horse has been shipped from Mandan to New York by express," reported the *Aberdeen Daily News* on June 17, 1891.

In 1893, the horse appeared at the Columbia Exposition in Chicago, Illinois.

On the midway, Sitting Bull's cabin was on display, dismantled and shipped from the Plains. Inside, two women said to be Sitting Bull's widows sold baskets and moccasins. The exhibit netted the exposition company a hefty sum of \$2,575 (roughly \$70,000 today). The frontier crime scene had become a bonanza.

President Harrison would later tell Cody he regretted rescinding the order. He explained that philanthropists had convinced him that a visit from Cody would have caused Sitting Bull's death. "So," Cody wrote, "it was to spare the life of this man that I was stopped!"

All for a political donation. Sitting Bull would not have been surprised.



Deanne Stillman is the author of this edited excerpt of *Blood Brothers: The Story of the Strange Friendship between Sitting Bull and Buffalo Bill*, published by Simon & Schuster, in October 2017.

BY MEGHAN SAAR

# An Enduring Everyman Hero

TOM PETTY: 1950-2017

One of my favorite photographs of rock 'n' roll frontman Tom Petty was taken on March 10, 1977, by Michael Putland. The singer, clad in a striped jacket over a black Heartbreakers T-shirt, neck wrapped in a scarf, blond hair to his shoulders, had his arms outstretched across the top of a couch and, above him, was an iconic Charles M. Russell painting, *When Horseflesh Comes High*.

Russell painted this oil in memory of a time when Stuart's Stranglers, led by Granville Stuart, a former ranch boss of his, rode Montana's Judith Basin range during the 1880s to track down and kill horse thieves. Russell's romantic view focuses on the thieves, barricading themselves behind the stolen horses, as the vigilantes ride up on them.

The way cowboys feel about horses is how Petty felt about his guitars. So you can imagine the gut punch he experienced when his 1967 blond Rickenbacker 12-string was stolen in 2012 by a private security guard while the Heartbreakers band was rehearsing at a studio in Culver City, California, for an upcoming concert. Petty didn't have to rely on vigilantes to recover his stolen property; the cops found and returned the singer's Rickenbacker and his band's other four guitars.

Petty remembered the first time he heard the unique tone of that guitar, on the Beatles' *A Hard Day's Night* album, released in 1964.



Tom Petty's signature grey top hat was lost forever after an arsonist burned down the rock star's home in Encino, California, in 1987. Petty built a bigger house in its place, to show the arsonist that he would not back down.

— ILLUSTRATED BY BOB BOZE BELL —

"I didn't know what it was, you know.... So I asked at the local music store what makes that sound, and they said, 'Hey, that's the Rickenbacker 12-string,'" Petty told Tony Bacon, author of the 2010 book *Rickenbacker Electric 12-String*.

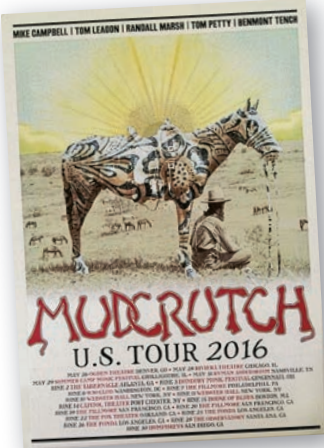
The first one Petty got, in the 1960s, differed from the 360 that got stolen;

instead of triangle markers, with 12 strings, the 330 had dot markers, with six strings. The blond one that was stolen, he got in 1980. "That's one of the best ones I have," he told Bacon. "I have a pretty good collection of Rickenbackers that I've gotten over the years.... It was just always a very good American-made guitar, you know?"

The first person Petty saw with a guitar was a cowboy. Country music pioneer Ernest Tubb and Singing Cowboy Roy Rogers may have been Petty's first touchstones before he heard tunes by Elvis, the Beatles and the Rolling Stones that would lead him to leave his own indelible mark on music, Andrea M. Rotondo noted in the biography, *Tom Petty: Rock 'n' Roll Guardian*.

"When I was really young, I liked cowboys who played guitar. That's why I thought the guitar was cool. The guitar just always seemed like a rebellious instrument to me. And then Elvis came along, [and] he was kind of like a cowboy too," Petty told Rotondo, who has followed the singer's career since the Heartbreakers' debut in 1976.

Petty had long been a fan of cowboys and Indians. His paternal grandmother was a full-blooded Cherokee, and family lore states his white-guy grandfather got in a fight over a racist slur directed at him and killed a guy, so the family fled from Georgia to Florida. Petty grew up in Gainesville, and from elementary school on, he was "just obsessed with Westerns," Rotondo wrote.



Based on Tom Petty's two-word creative direction for the project, "Psychedelic Cowboy," Ryan Corey of SMOG Design created this artful interpretation of an Erwin E. Smith cowboy photograph.

— DESIGNED BY RYAN COREY FOR SMOG DESIGN, COURTESY MUDCRUTCH —

So Peter Bogdanovich found a willing audience in Petty during 2007, when the director screened classic Western movies every single day while shooting his documentary about Petty and the Heartbreakers.

Anyone who's seen the four-hour documentary, which *Variety* called as smooth as "well-aged whiskey," may recall Bogdanovich slipping in a clip from 1959's *Rio Bravo* showing Ricky Nelson and Dean Martin crooning "Get Along Home, Cindy."

Bogdanovich is a lifelong Howard Hawks fan, and his conversation with Walter Hill, Angie Dickinson and John Carpenter was featured on the remastered double disc released by Sparkhill. Coproducer Bernadette Bowman told *True West*, "People really love this movie. Peter Bogdanovich told me that whenever he and Tom Petty get together and *Rio Bravo* is on TV, they turn it on, and the world stops for them."

Fans of Petty's music have certainly come across his fondness for cowboy culture in Petty songs flavored by the frontier experience. Some of the ones that stand out include: "Billy the Kid" ("Did you smile when you pulled the trigger?... I went down hard, like Billy the Kid"); "About to Give Out" ("I'm Davy Crockett in a coonskin town"); "Rebels" ("With one foot in the grave and one foot on the pedal"); and "Scare Easy," heard over the end credits of the 2008 Western *Appaloosa*.

At least one good song came out of one bad Western: "Two Gunslingers," which *Rolling Stone* included in the magazine's list of the 50 greatest Petty songs, was inspired after a friend jokingly gave Petty a movie poster for the terrible 1967 Western flick *Hostile Guns*.

When Petty worked with Dave Stewart from the Eurythmics on the band's

breakthrough song, "Don't Come Around Here No More," he found someone to dress cowboy with him. "Truth of it was that Dave was one of the only bright lights in that period. He was sober and funny and crazy. And quite a dresser. Each day he'd arrive in a different outfit. I remember the two of us going to a rodeo tailor and buying expensive cowboy boots and hats, just wearing these clothes and hanging around town. He kept things lively," Petty wrote in the book based on the documentary, *Runnin' Down a Dream: Tom Petty and the Heartbreakers*.

We all know that Petty's "Free Fallin'" good girl was crazy 'bout Elvis, like the singer himself, and she loved horses too. Petty brought a horse from the frontier into a promotion of Mudcrutch, Petty's band formed in 1970 before the Heartbreakers. The 2016 reunion tour poster featured a psychedelic take on a classic Erwin E. Smith photograph of a cowboy with his horse, overlooking his herd.

The singer followed up with a 40th anniversary tour with the Heartbreakers. After completing three shows at the Hollywood bowl on that tour, 66-year-old Petty died of cardiac arrest, on October 2, 2017.

An enduring everyman hero, Petty has gone to the other side of the mountain. Like so many of his fans, we're over here missing him today. We'd love to grab that rocky ridge and get him back.



Mudcrutch in concert: Tom Petty played bass (right), while Herb Pedersen played the banjo (far right).

— COURTESY HERB PEDERSEN —



## Tribute to Tom Petty

### LEGENDARY MUSICIAN AND LOVER OF THE OLD WEST.

My relationship with my friend Tom Petty began when he and his bandmates in the group Mudcrutch started recording their second album, *Mudcrutch 2*, in Malibu, California, in September 2015.

This band from Gainesville Florida, consisted of Petty's boyhood friends Mike Campbell, Randall Marsh, Benmont Tench and Tommy Leadon. Leadon called me one day to ask if he could borrow a five-string banjo to use on his song "The Other Side of the Mountain." I told him, "Sure, come on over and pick one out for you."

After trying three or four of my banjos, he decided that I was the one who should play on the recording, not him.

He called Petty, and he agreed, so I ended up playing banjo on the song and singing harmony parts on a few other tunes in the project. That led to Petty asking me to join the band on the Mudcrutch tour scheduled for June 2016.

During our travels, Petty and I became close, frequently discussing classic Western movies (one of his favorites was the John Wayne classic *The Searchers*) and true tales of the Old West. Each night after our show, we'd board our plane and continue our talks about the historical Southwest, never tiring of anything "cowboy."

When the tour ended, I gave Petty a subscription to this wonderful magazine, *True West*. Because of his star status, we picked an anonymous name so as not to create mailing infringements. When he got his first copy in the mail, he quickly called me and said, "Hey Herb, I don't deserve this, thank you so much."

Petty was deserving of so much more, believe me. His kindness, great sense of humor, not to mention his tremendous talent will be missed by all of us. Happy trails, *compadre*. —Herb Pedersen

TRUE WEST EXCLUSIVE

# CLASSIC GUNFIGHTS

## THE MYSTERIOUS DEATH OF JOHN RINGO

### JOHN RINGO VS HIMSELF



The only known photograph of John Ringo.

— PHOTO TRUE WEST ARCHIVES/ALL ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

Based on the research of Bob Boze Bell, with special thanks to Arizona Territory historian Neil Carmony

TRUE 50 WEST

JULY 2, 1882

**J**ohn Ringo has decided to move to Tombstone, Arizona Territory (he has been living in San Simon and Galeyville). He arrives in town and meets Editor Sam Purdy of the *Tombstone Weekly Epitaph*, who later writes of their talk: "...he said he was as certain of being killed, as he was of being living then. He said he might run along for a couple of years more, and may not last two days."

Taking in the Fourth of July festivities, Ringo drinks heavily, carousing with his many pard. When Ringo rides out of Tombstone, several days later, he takes extra bottles of liquor for the road.

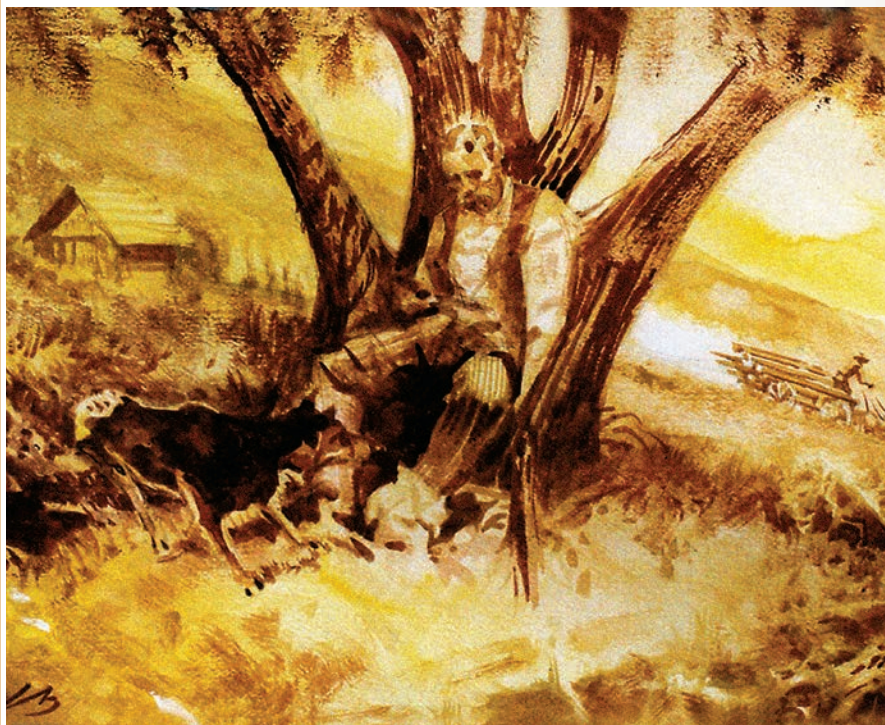
The following Sunday, on July 9, the King of the Cowboys is spotted eating dinner at Dial's Ranch, in the South Pass of the Dragoons, still drinking.

A veritable, moving, one-man feast, Ringo encounters Deputy Billy Breakenridge, who later writes of the meeting in *Hellorado*: "It was shortly after noon. Ringo was very drunk, reeling in the saddle, and said he was going to Galeyville. It was in the

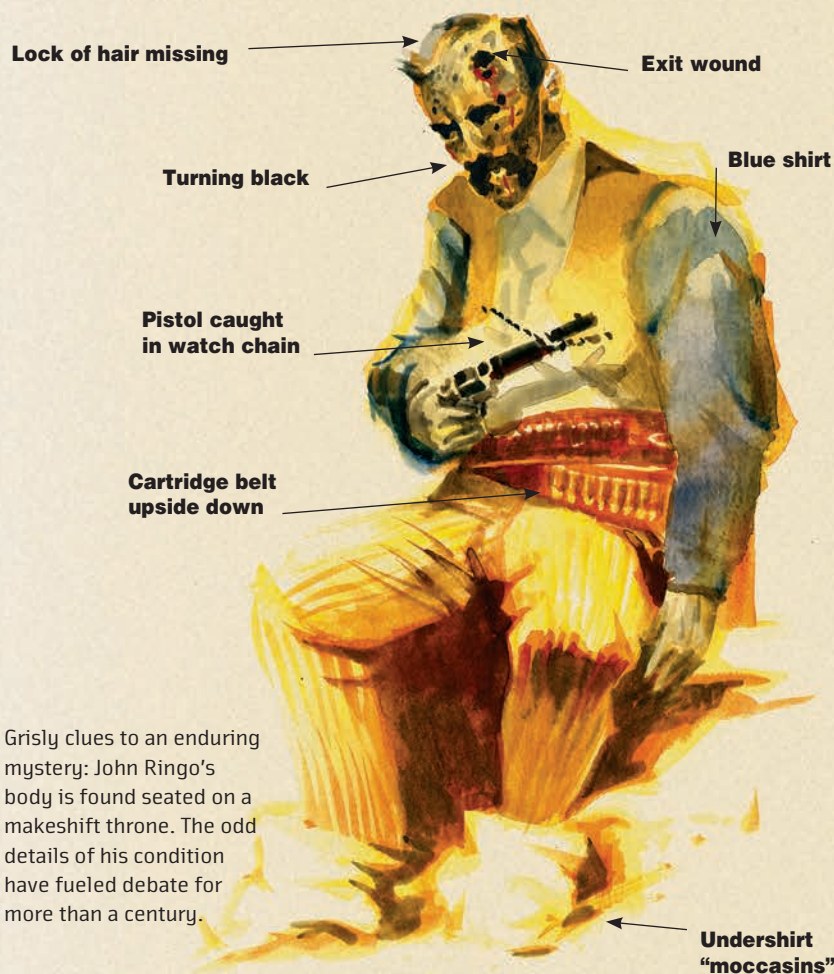
summer and a very hot day. He offered me a drink out of a bottle half-full of whiskey, and he had another full bottle. I tasted it and it was too hot to drink. It burned my lips. Knowing that he would have to ride nearly all night before he could reach Galeyville, I tried to get him to go back with me to the Goodrich Ranch and wait until after sundown, but he was stubborn and went on his way. I think this was the last time he was seen alive."

On the afternoon of July 13, not far from Rustler Park, Ringo's horse gets away from him. He attempts to go after his big bay, but he doesn't get far. A shot is heard at about three p.m. at a nearby ranch. On the afternoon of July 14, John Yoast (or Yost), a teamster hauling wood, discovers John Peters Ringo's body.

Breakenridge later recalls the scene: Ringo is found seated, with a bullet hole in his head, among "five large blackjack oaks growing in a semicircle from one root, and in the center of them was a large flat rock which made a comfortable seat." ★



A wood hauler, John Yoast, notices a "man in the midst of the [clump] of trees, apparently asleep." But when he sees his dog "smelling at the man's face and snorting," Yoast stops and investigates. He finds Ringo's lifeless body, which has been lying there for about 24 hours and is already turning black.



Grisly clues to an enduring mystery: John Ringo's body is found seated on a makeshift throne. The odd details of his condition have fueled debate for more than a century.

## Aftermath: Odds & Ends

Ringo's missing bay horse was found 11 days later about two miles from the death site. "His saddle was still upon him," the *Tombstone Independent* reported, "with Ringo's coat upon the back of it. In one of the pockets were three photographs and a card bearing the name of 'Mrs. Jackson' [Ringo's sister]."

In the 1920s, Wyatt Earp began telling a series of writers, including Forrestine Hooker, Frank Lockwood and Frederick Bechdolt, that he had waylaid and killed John Ringo as Earp and his Vendetta posse were on their way out of Arizona in March 1882. Earp even drew a diagram of the fight. The problem with this claim is that Ringo died in July, almost four months after Wyatt had fled the state as a fugitive.

This hasn't stopped some Earp buffs from fantasizing that both Wyatt and Doc Holliday snuck back from Colorado, where they were known to have been in July 1882, and assassinated the Cowboy leader. Even this strains credulity when one considers that Holliday, at least, was in court in Pueblo, Colorado, two days before Ringo's death.

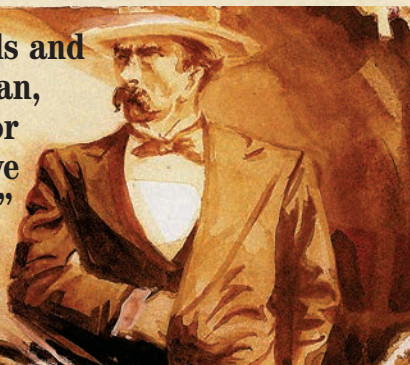
## John Yoast's Statement to the Coroner

**Acquaintance John Yoast discovers John Ringo's body and makes this statement to the coroner:** "He was dressed in light hat, blue shirt, vest, pants and drawers. On his feet were a pair of hose [socks] and an undershirt torn up so as to protect his feet. He had evidently traveled but a short distance in this foot gear. His revolver he grasped in his right hand, his rifle resting against the tree close to him. He had on two cartridge belts, the belt for revolver cartridges being buckled on upside down.

"The undernoted property was found with him and on his person: 1 Colt's revolver, calibre 45, No. 222, containing five cartridges; 1 Winchester rifle octagon barrel, calibre 45, model 1876, No. 21,896, containing a cartridge in the breech and ten in the magazine; 1 cartridge belt, containing 9 rifle cartridges; 1 cartridge belt, containing 2 revolver cartridges; 1 silver watch of American Watch company, No. 9339, with silver chain attached; two dollars and sixty cents (\$2.60) in money; 6 pistol cartridges in pocket; 5 shirt studs; 1 small pocket knife; 1 tobacco pipe; 1 comb; 1 block matches; 1 small piece tobacco. There is also a portion of a letter from Messrs. Hereford & Zabriskie, attorneys at law, Tucson, to the deceased, John Ringo."

**"He was recognized by friends and foes, as a recklessly brave man, who would go any distance, or undergo any hardship to serve a friend or punish an enemy."**

—*Tombstone Weekly Epitaph*  
July 22, 1882



"Buckskin Frank" Leslie reputedly was the first to take credit for the death of Ringo. While in Yuma Prison for the murder of his wife, Leslie allegedly confessed to a guard that he killed Ringo. Few believe him.

Another name attached to Ringo's demise has been Johnny-Behind-the-Deuce (Michael O'Rourke), who supposedly ambushed Ringo near the latter's camp in the Chiricahuas. Why? O'Rourke got "scared up," said Fred Dodge, a Tombstone resident at the time, who shared his story with author Stuart Lake. This version has even less adherents.

**Recommended:** *Classic Gunfights: Volume II, Blaze Away! The 25 Gunfights Behind the O.K. Corral* by Bob Boze Bell, published by Three Roads West

BY DAN R. MANNING

LITTLE KNOWN CHARACTERS OF THE OLD WEST

# Texas's Loyal Unionist

*John Dix fought for the Texian Army, yet not even family could make him become a Confederate.*



John Dix sits next to wife Mary and in front of youngest son Olwyn in this circa 1860s photograph. Cynthia Jemima Dix (top inset), married to John and Mary's eldest son, Confederate officer John James (bottom inset), threatened her father-in-law with a shotgun to stop him from raising the American Flag over his house.

- COURTESY DON ROLLINS, GREAT-GREAT-GREAT GRANDSON OF JOHN DIX -

up a store in his home and served as the town's first postmaster.

In the winter of 1833-34, he sold out and moved to the Mexican state of Coahuila y Tejas. After settling as a farmer in Stephen F. Austin's Colony along the Brazos River, Dix joined the Texian Army. He fought in the beginning battles at San Antonio de Béxar under Austin and William Barrett Travis.

On furlough since November 4, 1835, with the good fortune of

not dying with the Alamo troops in the spring of 1836, Dix fled with his family during the "Runaway Scrape" until Sam Houston's soldiers overthrew the Mexicans at the Battle of San Jacinto.

Relocating in 1849 to Corpus Christi, Dix funded son John James's Longhorn cattle and sheep ranch up the Nueces River. Dix served as customs surveyor for the town's port, appointed by U.S. Presidents Franklin Pierce and James Buchanan.

A year into the Civil War, Union Lt. John W. Kittredge asked Corpus Christi citizens to surrender. They signaled refusal by shooting cannonballs from the shoreline, so Kittredge shelled the town with his ship's cannon.

Dix wanted to raise an American flag over his house to indicate his loyalty to the Union. His daughter-in-law, Cynthia, pointed a loaded shotgun and said, "My husband [John James, then a Confederate officer stationed in West Texas], your son, left me here with you to protect and take care of, not to insult, and while I am here if you attempt to raise that flag over this house, over my head, I will shoot you off the roof."

The loyal Unionist abstained from flying his beloved Stars and Stripes, marking the only time Dix had ever backed down.

Three times, Dix was threatened with hanging, for treason. Yet once peace was declared in 1865, he ended up bringing justice to the region, as Nueces County judge. He also became a Freedmen's Bureau agent, to help former slaves acclimate to society.

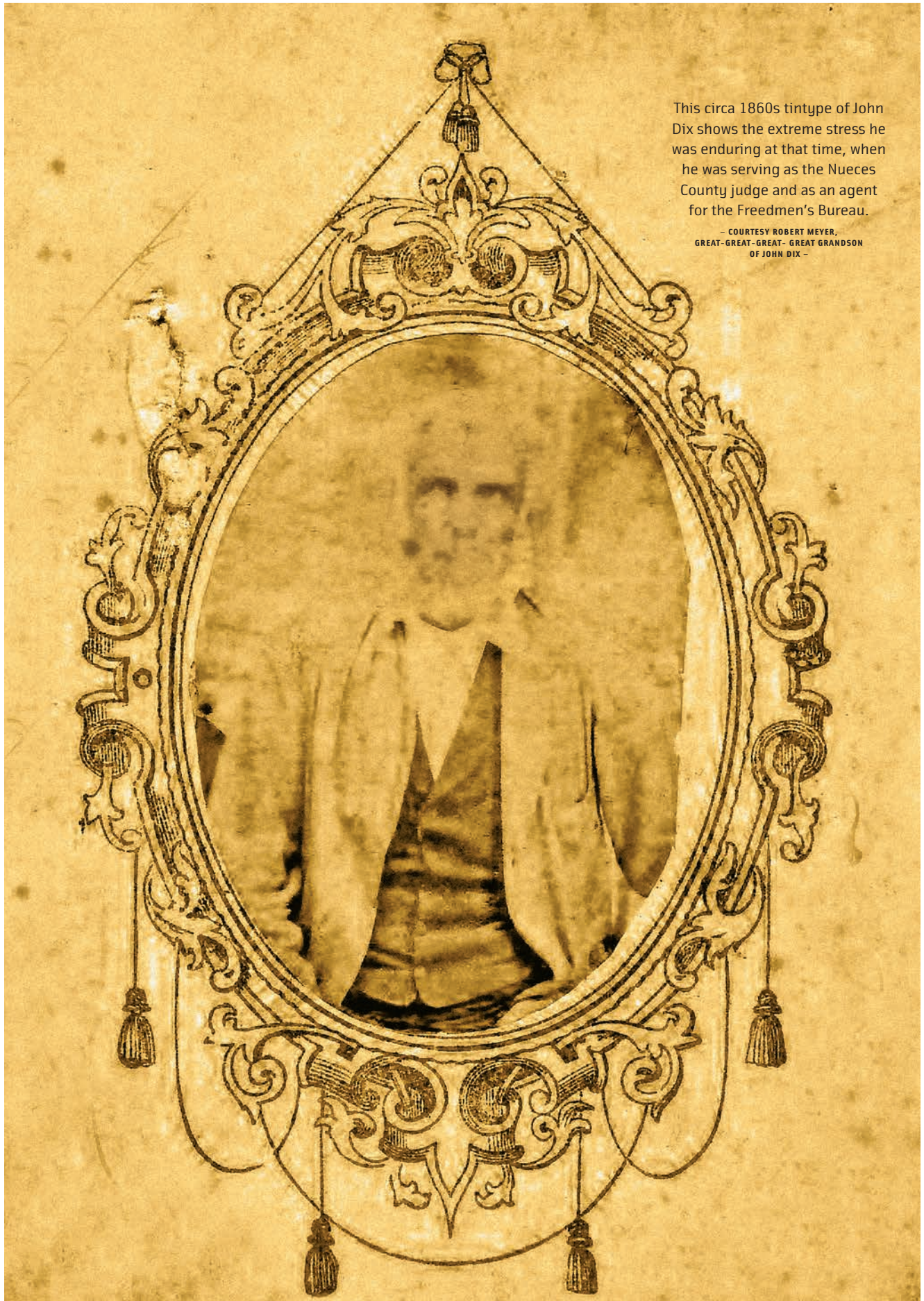
When Dix died on January 18, 1870, a former Confederate wrote the obituary, stating, "He was of that peculiar temperament that knew no compromise or halfway ground. If he meant Union he meant it all over, and no argument or opposition would change him." ❏

**Dan R. Manning**, the author of *Captain John Dix, 1796-1870: A Texas Pioneer*, resides in the Missouri Ozarks with wife Betty, the great-great-great granddaughter of Capt. John Dix. His articles have appeared in *Southwestern Historical Quarterly* and *Military History of the West*.

**J**ohn Dix was born to fight battles, taking his first breath on February 2, 1796. His minuteman father had fought in the first battle, at the North Bridge in Concord, Massachusetts, at the beginning of the American Revolution. When the War of 1812 broke out, Dix joined the fight, as a privateer out of Boston.

After the war ended, Dix spent 10 years sailing on merchant ships in the South Pacific. He even commanded one, until his ship, *Cossack*, ran aground on New Zealand's North Island in 1823.

The following year, Dix headed to Michigan Territory and founded Dixboro. He farmed, built a sawmill and gristmill, set

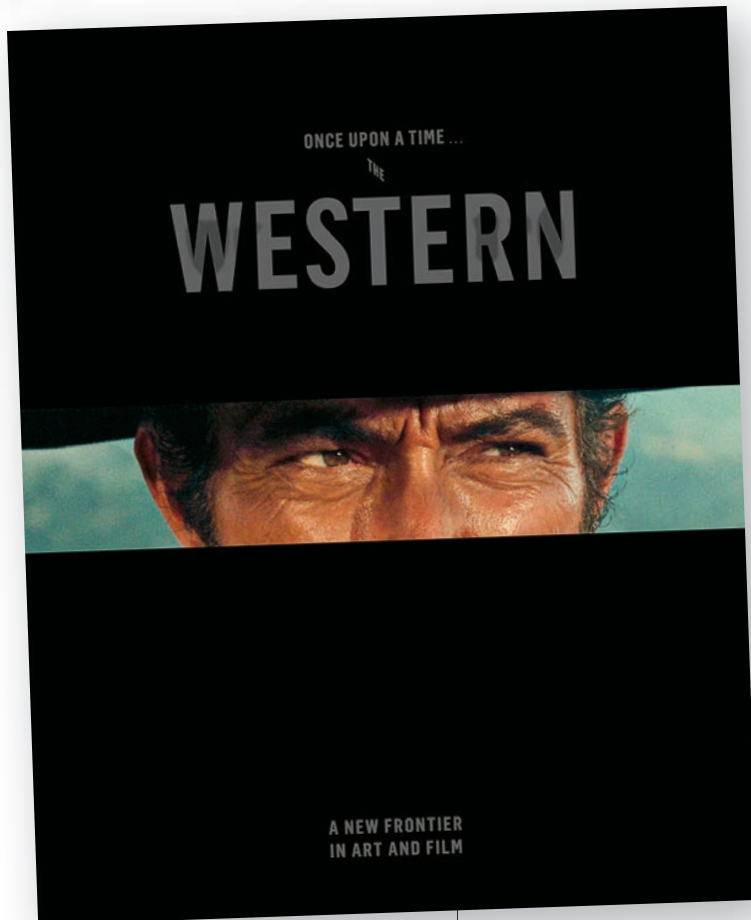


This circa 1860s tintype of John Dix shows the extreme stress he was enduring at that time, when he was serving as the Nueces County judge and as an agent for the Freedmen's Bureau.

- COURTESY ROBERT MEYER,  
GREAT-GREAT-GREAT- GREAT GRANDSON  
OF JOHN DIX -

# WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



## The Wild West of Canvas and Nitrate

*A groundbreaking exhibition catalog of Western art and film, two new chronicles on military history in New Spain and Mexico, a history of Bodie, California, and a novel of the Gold Rush.*

“How then does art, both fine art and cinema, build the myth?”

**O**nce Upon a Time...the Western: A New Frontier in Art and Film, edited by Mary-Dailey Desmarais and Thomas Brent Smith (5 Continents Editions, \$45), is a beautifully designed, highly graphic coffee-table book with three

dozen essays and interviews thoughtfully edited by the curatorial team of Montreal Museum of Fine Arts' Curator of International Modern Art Desmarais and Denver Art Museum's Director of the Petrie Institute of Western American Art Smith.

The groundbreaking exhibition examines for the first time the cross-cultural influence of Western art and America's most defining contribution to the medium of film—Western cinema—on our international collective understanding—and misunderstanding—of the history and culture of the West. Director General and Chief Curator of the Montreal Museum of Fine Arts Nathalie Bondil asks in her opening essay, “The Western: An Alternative History,” “Americans have had a unique relationship with the movies, and Hollywood has played a large part in inventing a national history, with the Western as one of its main vectors. How then does art, both fine art and cinema, build the myth?”

*Once Upon a Time...the Western* is a lush collection of images, artwork and stills from 175 years of Western cultural history—American and Canadian—that reproduces the vibrant palate and intellectual experience that a visitor to the exhibition experiences in person, which I did at its premiere at the Montreal Museum of Fine Arts in October 2017. Beyond the beauty of the Western art, cultural ephemera and cinema stills, *Once Upon a Time...the*

*Western's* essays and interviews—from a virtual who's who of Western art curators and cinema historians from the United States and Canada—illustrate, expand and elucidate our understanding of the 2017-'18 joint-museum exhibition. The inclusion of interviews with John Ford, Clint Eastwood and Quentin Tarantino are invaluable to the Western cinema fan, as are the essays on John Wayne, Sergio Leone, Akira Kurosawa, Sam Peckinpah and Andy Warhol. Desmarais and Smith state in their introduction, "...we hope that, together, the essays assembled here tell a story—one that provides a multifaceted picture of the nexus of art, ideology, and history at the heart of the Western genre."

While many who read *Once Upon a Time...the Western* will be disappointed that they were not able to tour the museum exhibition when it was on display in Denver or Montreal, the depth and beauty of the published catalog will inspire the reader to seek a deeper understanding of the power of art and cinema on our collective idea of who and what we believe the West is, while motivating the reader to ask better questions about what we want the West to be today and for future generations.

The international duality of the exhibition is also its strength as the two editors and curators have provided exhibition attendees and readers with an introspective viewscape that juxtaposes American and Canadian Western history from what many would consider the West's unofficial capital, Denver, and the original gateway city to the West, Montreal. I can only suggest one way to have improved the exhibition and catalog: invite the curators of Mexico's National Museum of Art to interpret the exhibition from the Mexican perspective, truly creating a continental interpretation of Western art and film—and its lasting effect on our divergent cultural understanding of the North American West.

As an exhibition advisory board member, Montana State University Assistant Professor of Film History and Critical Studies Andrew Patrick Nelson states so eloquently in his closing essay "Keeping the Spirit Alive: Preservation and Specialization in the New Golden Age" of the Western: "Today, any of us can watch almost any Western we want, any time we want....If that isn't a Western golden age, I don't know what is."

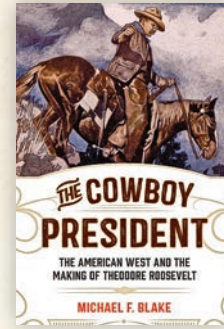
—Stuart Rosebrook



Charles Schreyvogel's oil on canvas *Breaking Through the Line* (n.d) is one of the classic pieces of Western art exhibited in the groundbreaking museum exhibition and catalog, *Once Upon a Time...the Western: A New Frontier in Art and Film* edited by Mary-Dailey Desmarais and Thomas Brent Smith.

— COURTESY TULSA, OKLAHOMA, GILCREASE MUSEUM, GIFT OF THE THOMAS GILCREASE FOUNDATION.  
PHOTO © GILCREASE MUSEUM, TULSA, OKLAHOMA —

## ROUGH DRAFTS



Western history and fiction fans will look back at 2017 as a great year. While this means most of us have a stack of last year's favorites still unread by the bedside, hoping to read them on a cold winter night or during a warm winter escape, the best of 2018 will soon be stacking up. To help navigate the electronic pages of the Internet and catalogs, I've picked seven Western books from the last quarter of 2017 and first quarter of 2018 that should not be missed!

### OCTOBER

***California Mexicana: Missions to Murals, 1820–1930*** edited by Katherine Manthorne (University of California Press, \$50)

***Wayne and Ford: The Films, the Friendship, and the Forging of an American Hero*** by Nancy Schoenberger (Nan. A. Talese, \$27.95)

### NOVEMBER

***Adobe Moon*** by Mark Warren (Five Star, \$25.95)

### DECEMBER

***The Powell Expedition: New Discoveries about John Wesley Powell's 1869 River Journey*** by Dan Lago (University of Nevada Press, \$39.95)

### JANUARY

***The Great Cowboy Strike: Bullets, Ballots & Class Conflicts in the American West*** by Mark Lause (Verso Press, \$28.59)

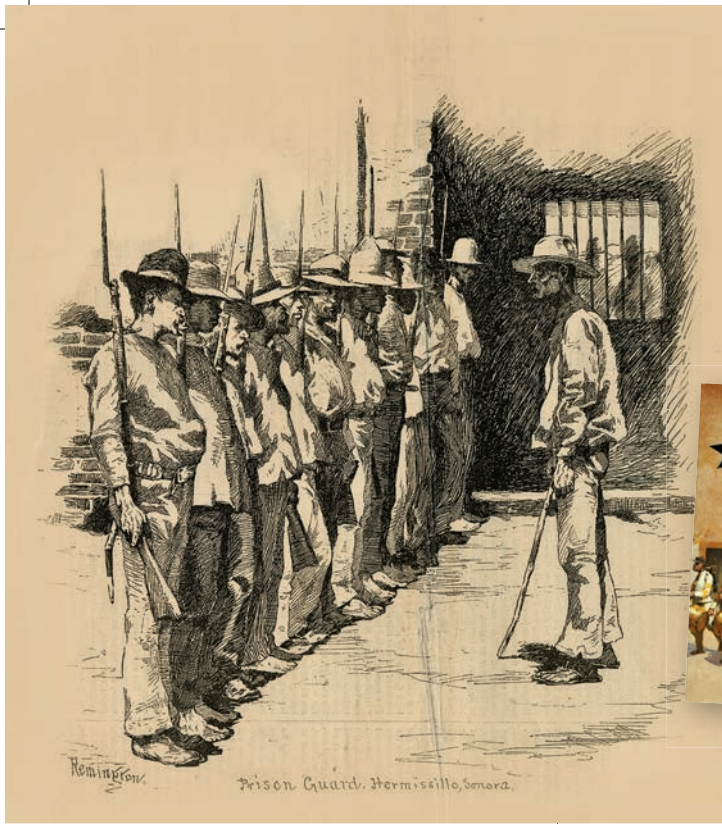
### FEBRUARY

***The Bloody Spur: A Caleb York Western*** by Mickey Spillane and Max Allan Collins (Kensington, \$24)

### MARCH

***The Cowboy President: The American West and the Making of Theodore Roosevelt*** by Michael F. Blake (TwoDot, \$16.95)

—Stuart Rosebrook



Frederic Remington's *Mexican Troops in Sonora*, drawn in 1886 for *Harper's Weekly* (left), illustrates the day-to-day life in the Mexican army chronicled by Stephen B. Neufeld in *The Blood Contingent: The Military and the Making of Modern Mexico, 1876-1911*.

— COURTESY PRINTS, DRAWINGS AND WATERCOLORS FROM THE ANNE S.K. BROWN MILITARY COLLECTION, BROWN DIGITAL REPOSITORY, BROWN UNIVERSITY LIBRARY —

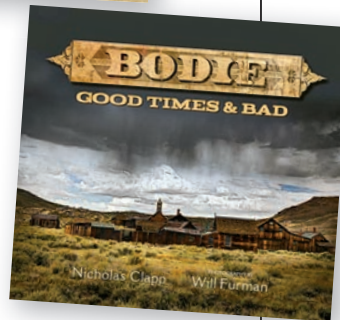


Arredondo's policies eventually killed Texas's economic development—leaving it open to Indian, American and other foreign incursions and its eventual loss to the U.S.—are made clearer.

—Dr. Salomé Hernández,  
Spanish Borderlands historian

### A Ghost for the Ages

If the old adage that one picture is worth a thousand words is true, then Nicolas Clapp's *Bodie: Good Times & Bad* with photography by Will Furman (Sunset Publications, Inc., \$22.95) should have clocked in at 80,000 words. However, Clapp provides a succinct but thorough account of the rise and eventual decline of California's most famous ghost town, now Bodie State Historic Park. Sharing credit with Clapp, Furman offers numerous beautiful color photographs of Bodie today, augmented by contemporary photos of Bodie in its 1870s-'80s heyday. Separating fact from legend, Clapp lets the reader know the reality of prospecting and mining in a region so isolated that amenities from firewood to window curtains had to be imported. Clapp's book will provide an



### Modernization of Mexico's Army

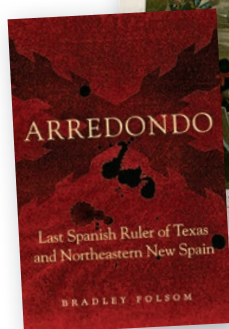
Stephen B. Neufeld's *The Blood Contingent: The Military and the Making of Modern Mexico, 1876-1911* (University of New Mexico Press, \$29.95) represents extensive research in primary Mexican sources. This socio-cultural history began during the author's doctoral studies, but, unlike many Ph.D. dissertations, demonstrates a mature mastery of his topic, along with being well organized and written. Neufeld ably achieves his goal "to recover the experiences of the common soldiers and their family" during the decades of the pivotal *Porfiriato* era. Moreover he convincingly argues his thesis that Porfirio Diaz's regime sought not only "to create a modern, non-indigenous soldier" but also to employ the army as a model and means to shape a broader national Mexican identity.

—John P. Langellier, author of  
Southern Arizona Military Posts

than just biographical data in *Arredondo: Last Spanish Ruler of Texas and Northeastern New Spain* (University of Oklahoma Press, \$29.95). He begins by introducing the administrative style of the Viceroy of Rio de La Plata, Nicolas Arredondo, Joaquin's father, a style duplicated by Arredondo. Arredondo's summary executions, tortures, exploitations, and capriciousness against his own citizenry, rebels and American filibusterers are not just enumerated, but placed in the context of European and Mexican history. The machinations of colonial politics and how

### An Empirical Tejano

Despite his negative reputation as an inhumane military leader of Texas and Mexico's northern provinces, the infamous Don Joaquin Arredondo continues to hold the interest of many. While neither vilifying nor apologizing for Arredondo's actions, author Bradley Folsom gives readers more



In *Arredondo*, Bradley Folsom expertly brings to life an era of Texas and the struggles of the Spanish Empire to control New Spain against its empirical rivals, including Napoleonic French colonists led by exiled Gen. Charles Lallemand, who tried to set up an exile colony in East Texas without Spanish permission in 1818.

— COURTESY PRINTS, DRAWINGS AND WATERCOLORS FROM THE ANNE S.K. BROWN MILITARY COLLECTION, BROWN DIGITAL REPOSITORY, BROWN UNIVERSITY LIBRARY —



## WYOMING AUTHOR INSPIRED AT A YOUNG AGE TO WRITE AUTHENTIC WESTERNS



In *Bodie: Good Times & Bad*, Nicholas Clapp's well-researched prose and historical photography, with superb modern images by Will Furman, will prompt readers to plan a trip to visit California's most infamous mining town of the Eastern Sierra, which today is a well-maintained state park.

— COURTESY MONO COUNTY HISTORICAL SOCIETY —

enjoyable evening's reading as well as a fascinating look at Bodie then and now.

—*Abraham Hoffman, author of Vision or Villainy: Origins of the Owens Valley-Los Angeles Water Controversy*

### Gold Rush Fugitive

This is a powerful, American melodrama with strong, fearless characters willing to endure anything to realize their dream of striking it rich in California's Gold Rush country in the 1860s. In *Robbing the Pillars* (Five Star, \$25.95), author Kalen Vaughan Johnson introduces readers to a gritty but admirable fugitive who has escaped Scotland to start life anew in the Sierra Foothills. On the other side of that lofty goal are political figures in San Francisco seeking to rid the land of independent miners and seize their riches. *Robbing the Pillars* is a story of hard-working men fighting for legitimacy against the power of gold and those it seduces. Vaughan Johnson's prose is bold and the story she tells is compelling.

—*Chris Enss, author of The Pinks: The First Women Detectives, Operatives, and Spies with the Pinkerton National Detective Agency*



Influenced by the radio and TV Western heroes of his youth—like the Lone Ranger, Gene Autry, Hopalong Cassidy and *Gunsmoke's* Matt Dillon, author Orin (Bob) Vaughn has had a love for the authenticity and honesty of the Old West for as long as he could remember. Dedicated to creating Western stories written in the classic, traditional style, Vaughn is the self-published author of *Cold Creek Justice*, *Cash & Carrey*, *Guns-Grit-N-Women I* and *Guns-Grit-N-Women II*. Vaughn spent 20 years living near Tombstone, Arizona, before moving with his wife of 42 years, Julie, to Cody, Wyoming. When not writing, he enjoys being a tour guide at Old Trail Town, a revitalized old Western town filled with historic buildings and artifacts in Cody.

Vaughn loves to share his passion for classic Western novelists and historians, and believes these five Old West classics should be on everyone's reading list:

#### 1 *Education of a Wandering Man*

(Louis L'Amour, Bantam Books): I found L'Amour's memoir one of the most inspiring and insightful books that I have ever read. It takes you from his humble beginnings in North Dakota, through his adventures at sea, as a hobo riding the rails, and boxing all along the way to pay his way. I cannot think of anyone who wouldn't benefit from reading this book.

#### 2 *The Last Gunfight: The Real Story of the Shootout at the O.K. Corral—And How It Changed the American West*

(Jeff Guinn, Simon & Schuster): What really led up to what happened in Tombstone, October 1881, between the Earp and Clanton factions? Eyewitness testimony, court records, just plain logic and real documented events make Guinn's book a real eye-opener. He traces the Earp-Clanton family histories, which adds even more understanding to their mythic status.

#### 3 *The Avenging Fury of the Plains: John "Liver-Eating" Johnston*

(Dennis John McLelland, Ed.D, Infinity Publishing): I heard it first in John Ford's Western classic *The Man Who Shot Liberty Valance*:

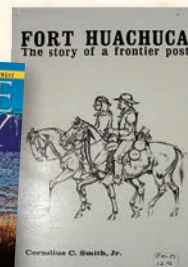
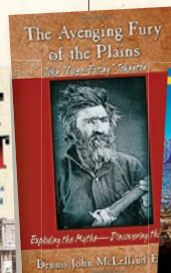
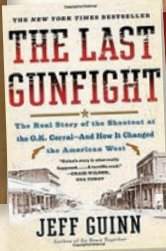
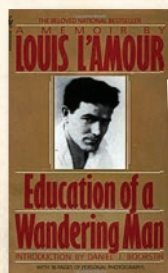
"When the truth becomes legend, print the legend." Well might this be the case with John Jeremiah 'Liver-Eating' Johnston? McLelland presents all the arguments, but readers will have to draw their own conclusions about the legendary life of the mountain man.

#### 4 *Desert Gold*

(Zane Grey, Pinnacle Books): One of the founding fathers of the Western genre, Zane Grey had first-hand knowledge of the borderlands of Arizona and New Mexico and transports the reader right into the red rock desert lands of the Southwest. It's probably not one of Grey's best-known classics, but a darn good read as far as I am concerned.

#### 5 *Fort Huachuca: The Story of a Frontier Post*

(Cornelius C. Smith, Jr., Huachuca Museum Society): Most people cannot even pronounce it, let alone realize that this Arizona fort was a major player in the settling and taming of the Old West. Home of the Buffalo Soldiers, the key fort, still in operation today, provides an excellent primer for anyone interested in frontier Army life in the Southwest.

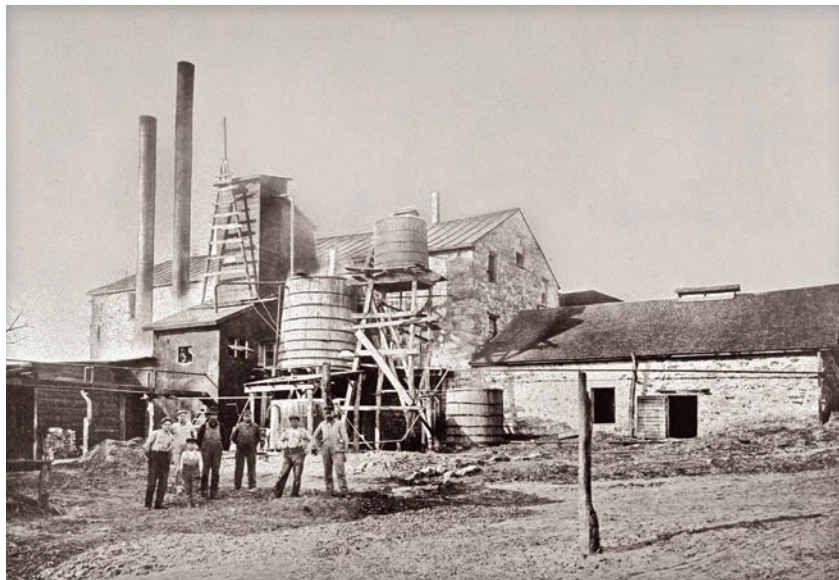


## FRONTIER FARE

BY SHERRY MONAHAN

# Lewis & Clark-Inspired Whiskey

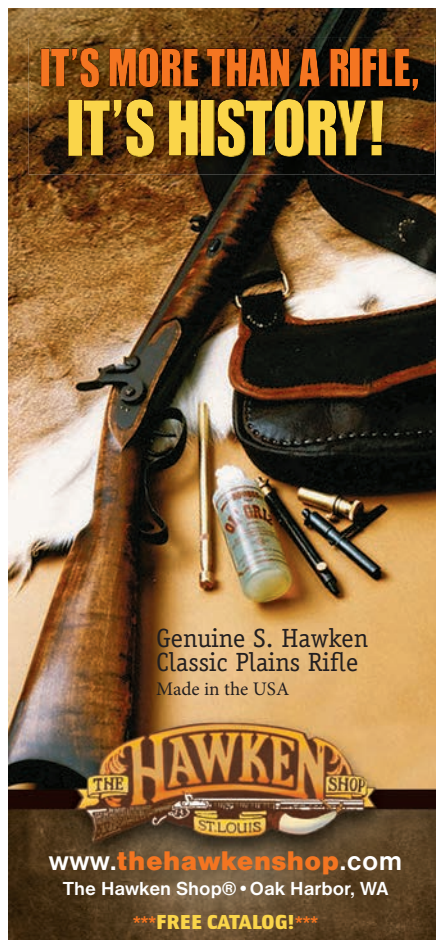
*A stagecoach mogul's distillery goes back to its roots.*



Ben Holladay built his distillery on or near where Meriwether Lewis and William Clark found a limestone spring to fill their water barrels. The above 1904 photograph shows employees when the distillery was owned by former competitor George Shawhan.

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After explorers Meriwether Lewis and William Clark found limestone springs in 1804 that later generations used to fill water barrels on their way west, Ben Holladay understood that the tasty limestone-based water would be ideal to make whiskey. During the mid-1850s, the famed early Mormon trader and overland stagecoach mogul founded his distillery near Weston, Missouri. Today, the Holladay distillery has returned to its roots.

The distillery rests on or near a limestone spring Lewis and Clark found during their Corps of Discovery expedition, producing whiskey that history records as a genuine, handmade sour mash bourbon whiskey that was unadulterated.

Holladay competed against George Shawhan, whose whiskey roots ran deep, from the stills in West Virginia to those in

Bourbon County, Kentucky. In 1872, Shawhan built his distillery at Lone Jack in Missouri's Jackson County.

In 1900, the Shawhan and Holladay distilleries became one, under the name Shawhan, but operated at the

Holladay location in Weston. The company tagline was, "It Keeps on Tasting Good."

"Shawhan is the only distillery of any note west of the Mississippi River making a large amount of fine whiskey," a 1906 ad in *The Kansas City Star* shared. "West of the Mississippi River more consumers use Shawhan whiskey than any other brand. It has grown in

favor so rapidly as to necessitate an increased production every year."

The ad also noted that the Missouri Valley produced the best grains for distilling, and Shawhan had the benefit of local limestone springs to make its product superior.

The distillery  
rests on  
or near a  
limestone spring  
Lewis and Clark  
found.

Over the decades, the Holladay distillery has changed ownership and names. Starting in 2016, though, the distillery went back to its roots—making whiskey using Holladay’s methods. And the company makes that recipe in the same mid-1800s stillhouse.

Shawhan is still influencing the frontier fare market in Weston as well. In 1898, he built a beautiful Queen Anne-style mansion on Main Street. In the early 1900s, Charles Benner purchased the house. Today, the Benner House is a bed and breakfast.

Guests dining at the bed and breakfast, or at restaurants in town, will find a variety of goods just like pioneer residents did. Shawhan, Holladay and other residents of Weston dined on delicious items because of their river locale. The town’s confectionery offered soda water, candies, cakes and Cove oysters. Grocers sold fancy imported food, as well as local produce, such as strawberries. The meat market offered beef, veal, mutton and pork. As the town grew, residents could buy lobster and sardines, canned fruit, pies, raisins and apples.

With all the dining options available, residents also had the benefit of some delicious whiskey. Try your hand at this historical whiskey cocktail.

Sherry Monahan has penned *Mrs. Earp: Wives & Lovers of the Earp Brothers*; *California Vines, Wines & Pioneers*; *Taste of Tombstone*; *The Wicked West* and *Tombstone’s Treasure*. She’s appeared on the History Channel in *Lost Worlds* and other shows.

### WHISKEY SOUR

- Juice of ½ lemon
- ½ teaspoon powdered sugar
- 2 ounces whiskey
- Carbonated water
- Berries

Dissolve the sugar with a little of the carbonated water. Combine all ingredients, and shake with crushed ice. Strain into a six-ounce glass. Fill with carbonated water, and top with berries.

Recipe adapted from *Harry Johnson’s New and Improved Bartender’s Manual*, 1882

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# Blood on the Earth

*From Colorado to Oklahoma, the history of the Southern Plains Indian Wars of 1868 is a tragic tale.*



On November 27, 1868, Lt. Col. George A. Custer led the U.S. 7th Cavalry surprise attack on the Southern Cheyenne village of Peace Chief Black Kettle, after which he marched them in the snow to Camp Supply. Today, the attack is commemorated at the Washita Battlefield National Historic Site and at Oklahoma's Fort Supply Historic Site.

- COURTESY LIBRARY OF CONGRESS -

**T**wo months separated the 1868 clashes between the U.S. military and the Indians at Beecher Island and the Washita River.

One is known for heroism on both sides. The other has been called a “one-sided” battle or, more bluntly, a massacre.

The best place to start any Colorado history trip is in Denver, where the Denver Public Library’s collection is astounding and the History Colorado Center is state-of-the-art. But archives and museums don’t tell everything. To grasp the Southern Plains

Indian Wars of 1868, travel south to Sand Creek, where four years earlier, on November 29, 1864, John Chivington led his Colorado militia against a peaceful force of Southern Cheyenne and Arapaho Indians in southeastern Colorado. The massacre fueled an off-and-on war that lasted roughly five years.

Which leads me to ask actor-playwright-historian Louis Kraft: Would Beecher Island or the Washita ever had to have happened if not for Sand Creek?

Yes, Kraft says, for these reasons:

“The Cheyennes and Arapahos occupied prime land between the Platte and the

Arkansas rivers—thanks to the 1851 Horse Creek Treaty. When gold was discovered on Cheyenne and Arapaho land in 1858 and over 100,000 ’59ers invaded their reservation in 1859, the U.S. government made no attempt to stop them. After Denver City became a thriving metropolis—again on [Indian] land—nothing was said, and by the mid-1860s the reasons were becoming obvious. The white man wanted to build more towns, wanted to farm their land and began to cut roads for railroads that would slice through their land. All of this destroyed grass that their horse herds needed,



John Chivington's troops killed hundreds of Cheyenne and Arapaho people—most of them women, children and elderly—in 1864. The grounds became a National Historic Site in 2007.

— ALL PHOTOS BY JOHNNY D. BOGGS UNLESS OTHERWISE NOTED —

## The massacre fueled an off-and-on war that lasted roughly five years.

destroyed trees and, at an alarming rate, frightened away or decimated the buffalo herds and other game that was necessary for their survival. Although never called a land grab, it was.”

### To Beecher Island

In August 1868, Gen. Philip Sheridan ordered Maj. George Forsyth to lead 50 civilian scouts after Indians, who were attacking white travelers and Kansas Pacific Railroad workers. Lt. Frederick Beecher of the 3rd Infantry was assigned as second in command.

They traveled light. “A blanket apiece,” Forsyth recalled in his memoir, published 32 years later, “saddle and bridle, a lariat and picket-pin, a canteen, a haversack, butcher-knife, tin plate and tin cup. A Spencer repeating rifle (carrying six shots in the magazine, besides one in

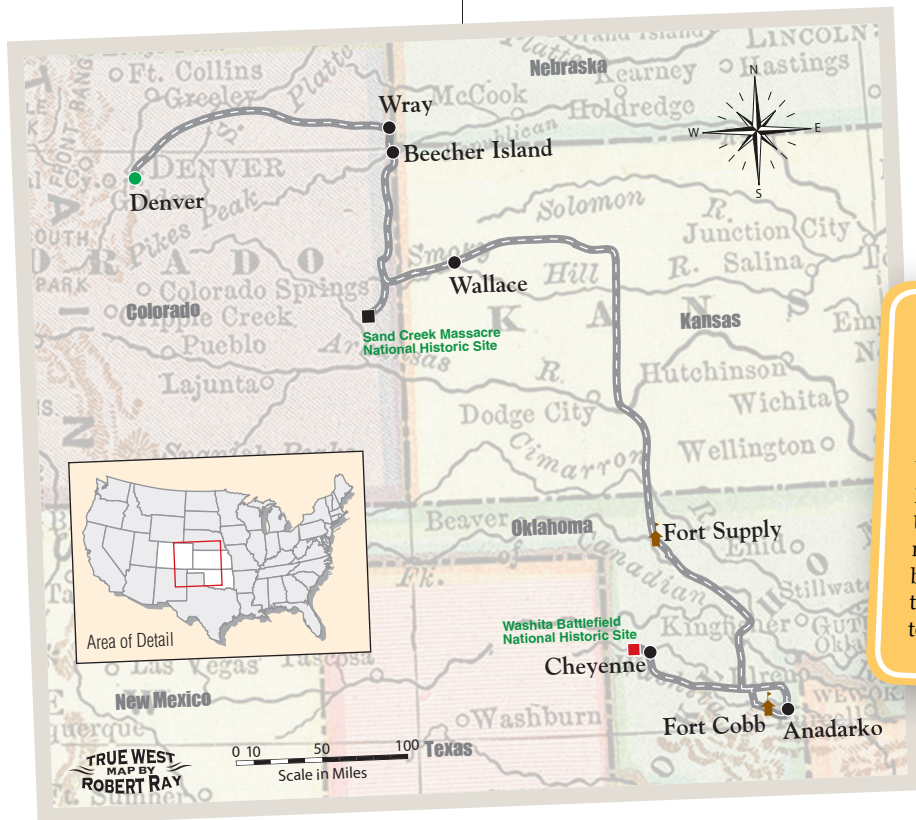
the barrel), a Colt's revolver, army size, and 140 rounds of rifle and 30 rounds of revolver ammunition per man—this carried on the person.”

Sent to Fort Wallace (only the post cemetery remains, but the Fort Wallace Museum is excellent) in western Kansas, the scouts left on September 10 and followed an Indian trail northwest into present-day Colorado.

At dawn on September 17, the scouts found the Indians: all 600 (some say as many as 750) Cheyennes, Arapahos and Lakotas. Forsyth hurried his men to a sandbar in the middle of the Arikaree River.

Beecher was killed. So was the acting surgeon and two others, while many, including Forsyth, were wounded. They dug into the sand, hid behind dead horses, and fought for their lives.

On the Indian side, Cheyenne leader Roman Nose had skipped the first charges because he thought that if he fought on that day he would be killed. With the fighting going badly, others begged him to lead a charge. Roman Nose “could not resist the temptation,” Cheyenne George Bent wrote, “and went to his death.”



### HISTORICAL MARKER

#### Battle of Beecher Island

For the non-adventurous traveler who doesn't want to traipse over county roads to the actual battlefield, a historical marker about the Battle of Beecher Island can be found on the north side of U.S. Highway 34, just east of Yuma, Colorado. The marker notes the 10th Cavalry's rescue of the besieged scouts and concludes: “...never again did the army send an independent civilian command to fight Indians.”



After the 1935 flood, only a portion of the base of the 1905 Beecher Island memorial was found. It was used as part of a new monument that was placed on higher ground. The island was washed away during the flood.



Although the remains of Frederick Beecher and others were not found, the remains of scouts George W. Culver and Louis Farley were recovered in December 1868 and reinterred at Fort Wallace (above), where scout Thomas O'Donnell was buried after dying from his wounds in November. When the fort was closed in 1882, the remains were transferred to Fort Leavenworth.

- COURTESY KANSAS TOURISM -

Says Kraft: "This was truly a horrific tragedy for the Cheyennes as [Roman Nose] had stood firm for keeping their land and their freedom at all costs."

Still, the scouts were trapped on the island, their horses dead, and even after the Indians left—the battle lasted only two days—Forsyth's men weren't going anywhere. During the siege, a few scouts volunteered to try to make it to Fort Wallace—60 miles away—for help. Somehow, they all made it, and on September 25, black troopers commanded by Louis H. Carpenter arrived at Beecher Island, greeted by the rotting smell of the dead horses Forsyth's scouts had been forced to eat.

"Buffalo Soldiers received the warmest reception," historian Michael N. "Cowboy Mike" Searles says, "when they rode to the rescue of white soldiers in a tight spot."

The scouts were glad to be off that island.

The island and a 1905 monument were washed away in a 1935 flood, and reaching Beecher Island and its newer monument (on higher ground) requires patience and a steady hand on county roads. The nearby (although not that close) Wray Museum also chronicles the battle.

Strategically, Beecher Island was insignificant, but George Custer called it "the greatest battle on the plains." Historian John H. Monnett has noted that "the sensationalism it generated, indirectly led to an infusion of new troops into the Plains, culminating in the Washita campaign."

Which brings us to the other side of bloody 1868.

### To the Washita

As raids continued, Black Kettle, a Cheyenne who had survived the Sand Creek Massacre, met with Colonel William B. Hazen at Fort Cobb to discuss peace.

Black Kettle said: "I have always done my best to keep my young men quiet, but some will not listen, and since the fighting began I have not been able to keep them all at home. But we all want peace...."

Hazen said he wanted peace, too, but Hazen had no control over Sheridan, who, Hazen said, "has all the soldiers who are fighting the Arapahos and Cheyennes. Therefore, you must go back to your country, and if the soldiers come to fight, you must remember they are not from me, but from that great war chief, and with him you must make peace."

Side note: After the Washita fight, Sheridan and Custer moved the command back to Fort Cobb. Nothing remains of the original fort (now on private property), but a stone marker is at the fairgrounds and a highway marker is on Oklahoma Highway 9, about 15 miles west of Anadarko, which is worth visiting, too.

Sheridan wanted to hit the Indians during the winter. To do this, he had a supply camp established in present-day western

Oklahoma. This became Camp (later Fort) Supply, but as historian Jerome A. Greene quotes one officer in *Washita: The U.S. Army and the Southern Cheyennes, 1867-1869*, the name didn't quite fit: "While there was a partial supply of everything, there was not an adequate supply of anything...."

Today the site, managed by the Friends of Historic Fort Supply, includes five original buildings, including the 1892 brick guardhouse.

From Camp Supply, Custer led the 7th Cavalry to his first major engagement against Indians. His scouts found an Indian trail on November 26—the day Black Kettle was back at his camp on the Washita River—and Custer's troops followed it into the night. Custer divided his troops into four prongs and attacked at daybreak.

The attack would earn comparisons to Sand Creek, but historian Kraft notes a big difference: "Chivington...knew exactly who

was in the Sand Creek village, and he knew that it would be easy pickings. Custer... had no clue what people were in the Washita village."

Part of the battlefield is preserved at a National Historic Site just west of Cheyenne, Oklahoma. The film at the visitors' center, *Destiny at Dawn: Loss & Victory on the Washita*, offers a good overview of what happened on that winter morning.

Osage scouts killed many women and children, said Ben Clark, one of Custer's guides/scouts. Black Kettle and his wife were shot dead while trying to cross the Washita River. With a foot of snow on the ground, the troops drove the Indians, most of them barefoot and barely clothed, into the woods and ravines. The "real fighting," one soldier recalled, "began when we attempted to dislodge them from ravines or ambush."

"Here goes for a brevet or a coffin!" shouted Maj. Joel Elliott before leading a detachment of 17 men after some fleeing Indians. Elliott got his coffin. Two weeks later, the bodies of the entire command were found two miles from the village. Captain Frederick Benteen blamed Custer for abandoning those men and would make a career of criticizing and hating Custer that continued well after Custer's death at the Little Big Horn in 1876.

Edward W. "Ned" Wynkoop was heading to Fort Cobb when he learned about the Washita, and resigned as Indian agent for the Southern Cheyenne and Arapahoe on November 29.

"As far as he was concerned, Custer's actions were 'wrong and disgraceful,'" Kraft says. "A view that most of those living on the borderlands disagreed with." ❖

**Johnny D. Boggs** warns tourists to watch out for fog when driving to Beecher Island during the summer.



The Washita Battlefield National Historic Site, established in 1996, has a well-developed visitors' center, where an excellent park film and museum provide a good introduction to the history and background of the battle.



"Firing around the village lasted fully two hours," Pvt. Dennis Lynch recalled about the Battle of Washita, saying troopers dismounted "and formed line round the village and shot everything they could see. Killed some women in the creek. One Mexican yelled that he would surrender, but in the confusion he was killed."

— JOHNNY D. BOGGS —



MAJOR JOEL H. ELLIOTT

Major Joel H. Elliott and Lt. Col. George Armstrong Custer's lives and careers, before and after death, would always be connected after Elliott's impetuous chase of a warrior band of Indians at the Battle of Washita resulted in Elliott and his entire command of 17 men being killed—and Custer's supposed callousness in not looking for them when they were reported missing as the 7th Cavalry retreated from the field of battle.

— PHOTOS COURTESY NPS.GOV —



LT. COL. GEORGE ARMSTRONG CUSTER

## Side Roads



The best place to start a tour of the Washita Battlefield National Historic Site in Cheyenne, Oklahoma, is at the park's visitors' center.

— COURTESY NPS.GOV —

### PLACES TO VISIT / CELEBRATIONS & EVENTS

**History Colorado Center**, Denver, CO; **Wray Museum**, Wray, CO; **Kit Carson Carousel**, Kit Carson, CO; **Fort Supply Historic Site**, Fort Supply, OK; **Southern Plains Indian Museum**, Anadarko, OK; **National Hall of Fame for Famous American Indians**, Anadarko, OK



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### GOOD EATS & SLEEPS

**GOOD GRUB:** **Larkburger**, Denver, CO; **JJ's Restaurant**, Eads, CO; **Meers Store & Restaurant**, Meers, OK; **Soda Fountain Eatery**, Anadarko, OK

**GOOD LODGING:** **Hampton Inn Suites**, Parker, CO; **Mt. Sunflower Bed & Breakfast**, Sharon Springs, KS; **Croton Creek Guest Ranch & Outfitters**, Cheyenne, OK

### GOOD READS

*The Battle of Beecher Island and the Indian War of 1867-1869* by John H. Monnett; *Black Kettle: The Cheyenne Chief Who Sought Peace but Found War* by Thom Hatch; *Ned Wynkoop and the Lonely Road from Sand Creek* by Louis Kraft; *Massacre at Sand Creek: How Methodists Were Involved in an American Tragedy* by Gary L. Roberts; *The Three Battles of Sand Creek: In Blood, in Court, and as the End of History* by Gregory Michno

### GOOD FILMS & TV

*The Charge at Feather River* (Warner Bros., 1953); *Cheyenne Autumn* (Warner Bros., 1964); *Little Big Man* (Cinema Center Films, 1970); *Soldier Blue* (Embassy Pictures, 1970); *Into the West* (TNT, 2005)

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O.K. Corral	p. 11
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Tombstone's Goodenough Silver Mine Tour	p. 83
Wind River Hotel & Casino	BC

## APPAREL/ACCESSORIES

Golden Gate Western Wear	p. 88
Historic Eyewear Company	p. 88

## ART/COLLECTIBLES

El Paso Saddleblanket	p. 59
-----------------------	-------

## EVENTS

46th National Fine Art Show & Auction	p. 91
Arizona Renaissance Festival & Artisan Marketplace	p. 91
Bishop Mule Days Celebration	p. 81
Cochise Cowboy Poetry Gathering	p. 79

## FIREARMS/KNIVES

Buffalo Arms Co	p. 58
The Hawken Shop	p. 58

## HOME

El Paso Saddleblanket	p. 59
-----------------------	-------

## LODGING/FOOD

Big Nose Kate's Saloon	p. 76
Café Margarita	p. 76
Landmark Lookout Lodge	p. 79
The Longhorn Restaurant	p. 76

## MEDIA

University of Nebraska Press	p. 16
<i>Great Plains Bison</i> by Dan O'Brien	
<i>Saga of Chief Joseph</i> by Helen Addison Howard	
Guidon Books	p. 88
Louis L'Amour Trading Post	p. 88

## MUSEUMS

Columbia Gorge Discovery Center	p. 79
Pony Express Museum	p. 85

## TOURISM

Abilene, KS	p. 87
Bandera, TX	p. 79
Buffalo, WY	p. 77
Cave Creek, AZ	p. 72
Dayton, NV	p. 86
Dodge City, KS	p. 75
Elko, NV	p. 82
Fort Smith, AR	p. 83
Laramie, WY	p. 78
ScottsBluff/Gering, NE	p. 86
Sheridan, WY	p. 9
St. Joseph, MO	p. 85
The Dalles, OR	p. 84
Trinidad, CO	p. 1
Williams, AZ	p. 71

## OTHER

Black Americans of the Old West Collectors Set	p. 65
Classic Firearms Collectors Set	p. 18
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# WESTERN MOVIES

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## What Killed Off *The High Chaparral*?

*As the Western finds new fans, a 50th anniversary reunion brings insight into the series.*

**A** half century ago, a new Western arrived on NBC, and four seasons later, it was gone, leaving a legacy of just under 100 episodes—less than a fourth of the *Bonanzas* or a sixth of the *Gunsmokes*. Yet this show's popularity grows, here and abroad, with daily airings on INSP.

Last September, the remaining cast and crew—and 150 fans—of *The High Chaparral* gathered one last time to celebrate the 50th anniversary of the rugged and romantic Western series that Director-Writer Quentin Tarantino credits as an inspiration for 2015's *The Hateful Eight*. The hosts for this opulent affair were series Production Manager Kent McCray and his wife, Susan, who helped cast the show.

The late David Dortort was an already incredibly successful creator of *Bonanza* when he branched off from the almost too-perfect Cartwrights to create what he'd later call a “dysfunctional Western family.”

Kent, who also managed the production of *Bonanza*, enjoyed the older show, but preferred the newer one, recalling, “In *Bonanza*, they had money, so people came to them; the stories were in and around the Ponderosa. *The High Chaparral* was a location [Old Tucson in Arizona] and had a lot of action.”

Not only action, but also a palpable sense of danger, and that rarity—unpredictability. It started with the pilot, when John Cannon (Leif Erickson) brings his lovely wife Annalee (Joan Caulfield), rebellious son Billy Blue (Mark Slade) and disreputable brother Buck (Cameron Mitchell) to the Arizona ranchland



Film Editor Henry Parke represented *True West* at the 50th anniversary celebration of *The High Chaparral* series. Shown here is the family the show revolved around (from left): Mark Slade as Billy Blue Cannon, Leif Erickson as John Cannon, Linda Cristal as Victoria Montoya Cannon, Cameron Mitchell as Buck Cannon and Henry Darrow as Victoria's brother, Manolito Montoya.

— ALL THE HIGH CHAPARRAL PHOTOS COURTESY NBC —

Memories were shared by Henry Darrow (Manolito, below left) and the children of Cameron Mitchell (Buck, below right).



he's bought. Incredibly, Annalee is immediately killed by Apaches and, almost as quickly, John Cannon acquires a new Mexican wife!

"We had the Mexican family of high esteem south of the border, and then we had the Tucson family, the (socially lower) Cannons," recalls Henry Darrow, the ladies' favorite as lovable wastrel Manolito, of the elegant Montoya clan. "And the man who played my father, Frank Silvera, negotiated a romance between his daughter [Victoria, played by Linda Cristal] and the old man, John Cannon."

The quick marriage doesn't sit well with Billy Blue, who has just lost his mother and was attracted to Victoria himself. And that's just the pilot!

One revolutionary element for the series that aired from 1967-1971 was the number of Hispanic actors who appeared in it. "The people in Latin America, people all over the world, love it. They all can relate to it," Susan says.

Darrow agrees. "Dortort had such an affinity for Latin actors, and he used us. He hired almost every Latin who I had ever known of, about 100-odd people a year."

*The High Chaparral* surely came along at the right time for the late actor Cameron Mitchell, who was represented at the reunion by his children, fellow actors Chip and Camille Mitchell, who said, "I think it saved his life."

Cameron had acted with the best in the business—John Wayne, Clark Gable, Marilyn Monroe—but the Hollywood studio system collapsed. He was busy making European Westerns and horror films, but Camille remembers, "He was almost 50, and in those days, 50 was old for an actor."

While flying to Rome to act in a movie, Cameron found himself sitting next to Dortort. Chip remembers, "They'd done *The Ox-Bow Incident* on TV together [for *The 20th Century-Fox Hour*], which got David an Emmy nomination."

Dortort gave Cameron a copy of *The High Chaparral* script: "I thought you might want [to play] John Cannon." But Dad read the script and he immediately fell in love with the role of Buck," Chip says.

"Cameron Mitchell was a character. He'd eat [while] wearing gloves. Show up blond without warning," Kent remembers.

His costumes were made of black velour. "After a take, he'd jump in a water trough to cool off. With the velour, it didn't show. But I thought he was the best actor on the show," Kent says.

Deep-voiced Don Collier, who played foreman Sam Butler, had already performed in three films with John Wayne. His favorite episode on *The High Chaparral* was "Follow Your Heart," where Butler finally gets a romance. "Though they killed my wife off," Collier adds. "My favorite writer wrote that show, Denne Petittlerc."

Petittlerc, who also wrote the pilot episode, was a protégé of author Ernest Hemingway.

With stories so dependent on action, a strong stunt crew was indispensable. The stunts were overseen by Henry Wills, who had spent two decades performing stunts on Republic serials and B-Westerns before becoming stunt coordinator on 1960's *The Magnificent Seven*.

Stuntman Steve DeFrance, who calls Wills "my best mentor," remembers the job as a 52-episode blur of action: "It was like working in a real ranch; every day was a day of work. In one [episode], we were Chaparral guys, running from the Comancheros, shooting back at them. Then we traded hats, rode back shooting this way as Comancheros. But in the afternoon, we changed into cavalry uniforms and came to our rescue."

What killed the series? Assassinations.

Kent believes the "death of Robert Kennedy changed the attitude of television.

They didn't want to see people get killed, and that hurt us terribly."

For what had been a life-and-death action series, adopting a "no-kill" policy became a credibility nightmare. Jackie Fuller, Cristal's stunt double, recalls, "You'd have an Indian attack. A stunt man could act like he was shot, fall off the horse, but then you had to show him getting up and running off-screen."

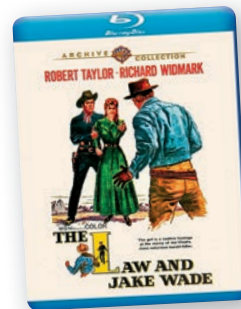
Soon, viewers were running away as well. The final episode, "A Man to Match the Land," aired on March 12, 1971.

Most *High Chaparral* folks who are still around have retired. But Kent has just written his autobiography, and Susan says the couple is looking for a way to revive the series. That suits Collier fine: "It was fun to do. Sure wish we had time to do it again."

## BLU-RAY REVIEW

### THE LAW AND JAKE WADE

(Warner Archive Collection; \$21.99) Outlaw-turned-marshal Jake Wade (Robert Taylor) figures he's squared his debt to former accomplice Clint (Richard Widmark) by busting him out of jail just ahead of a noose. But Clint's hurt feelings won't be assuaged by anything short of Jake's death—and the missing loot stashed in Comanche territory. Taylor, unbearably pretty in the 1930s, hardened admirably in this gritty John Sturges film shot spectacularly in California's Lone Pine and Death Valley. The 1958 classic Western on Blu-ray is sharper than the original theatrical release.



Henry C. Parke is a screenwriter based in Los Angeles, California, who blogs about Western movies, TV, radio and print news. [HenrysWesternRoundup.Blogspot.com](http://HenrysWesternRoundup.Blogspot.com)



The city of Abilene, Kansas, capped the year-long celebration of the 150th anniversary of the Chisholm Trail with the three-day celebration, Trails, Rails & Tales, over Labor Day Weekend in September 2017.

- COURTESY ABILENE, KANSAS CVB -



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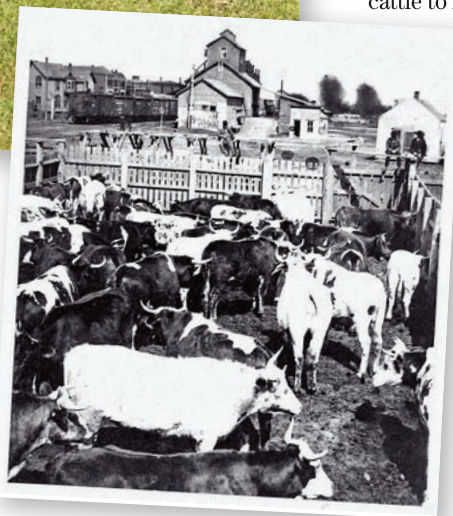


The Abilene & Smoky Valley Railroad (above), a centerpiece of the annual Trails, Rails & Tales event, runs passenger excursion trains every Saturday and Sunday, May through October, and Wednesday through Sunday, Memorial Day to Labor Day.

- COURTESY KANSAS TOURISM -

Illinois cattle trader Joseph G. McCoy's construction of stockyards and Drover's Cottage adjacent to the railhead in Abilene made the Kansas town the first of the great Chisholm Trail cowtowns (inset).

- COURTESY ABILENE, KANSAS CVB -



watching Can Can dancers at the Alamo Saloon. What a hoot!

The re-enactment group is named after Wild Bill Hickok, who served as marshal in the 1870s. Relive 19th-century train travel with a ten-mile excursion ride, hosted by the Abilene & Smoky Valley Railroad.

The Wild Bill Hickok Rodeo is a popular attraction, and visitors love touring the 1905 Seelye Mansion, a grand Georgian home with original furniture and Edison light fixtures.

Every October, the Dickinson County Heritage Center holds the Chisholm Trail Day Festival. In addition to perusing indoor and outdoor exhibits about Abilene's frontier past, visitors can ride an original 1901 C.W. Parker carousel.

Abilene is home to the Dwight D. Eisenhower Presidential Library, Museum and Boyhood Home. Learn everything about the man who, as leader of Allied forces during World War II, did so much to save Western civilization from the Nazis.

What do our 34th president and Wild Bill have in common? Murals of both adorn exterior walls downtown, and that's fitting. As a boy, Ike thrilled to frontier stories about Hickok and his predecessor, Tom "Bear River" Smith.

Yes, it's all in Abilene, the first of the great Kansas cowtowns.



# Abilene, Kansas

Abilene only needed five years to enter Western Legend. Between 1867 and 1871, Texas cowboys drove longhorn cattle to Abilene on the Chisholm Trail, and after a shave and maybe a new hat, the young men naturally sought amusements, often with six-shooters.

As the *Kansas Historical Quarterly* noted, "If their fancy told them to shoot, they did so, in the air or at anything they saw, and a plug hat would bring a volley from them at any time, drunk or sober."

Modern Abilene has done a first-rate job of preserving those wild times, especially in its celebration last year of the 150th anniversary of the Chisholm Trail. For that reason, we name Abilene our top Western Town for 2018.

At Old Abilene Town, tourists gather on Main Street to watch summertime gunfight re-enactments, or sip sarsaparilla while

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The Johnson County Jim Gatchell Memorial Museum (left) in Buffalo, Wyoming, has one of the West's finest exhibits of 19th-century frontier wagons, as well as an extensive collection of historical artifacts from the Big Horn region of the state.

- COURTESY WYOMING OFFICE OF TOURISM -



The Historic Occidental Hotel (right) in Buffalo, Wyoming, has been entertaining and hosting patrons in its restaurant, saloon and elegantly decorated rooms since opening its doors for service in 1880.

- TRUE WEST ARCHIVES -

# Cave Creek, Arizona

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# 2



## Buffalo, Wyoming

History is revered in this picturesque town in the foothills of the Big Horn Mountains. More than 600,000 visitors a year attest to that.

The Jim Gatchell Memorial Museum, which began as a private collection in 1900, is renowned for telling the story of northeastern Wyoming. Its vast collection includes the spurs and rifles of infamous Indian scout and range detective Tom Horn.

Owen Wister, author of the groundbreaking Western novel, *The Virginian*, spent time at the Occidental Hotel, built in 1880. See rooms furnished with period items and the magnificent backbar in the saloon.

The Fort Phil Kearny State Historic Site tells of the Indian wars, and the TA Ranch is on the National Register of Historic Places. See the 1882 ranch house and the barn where the concluding shootout in the Johnson County Cattle Wars occurred.

Downtown has tons of charm and more than a dozen historic buildings, a great place for a stroll. Fans of the TV show, *Longmire*, have traveled to Buffalo every July for six years to celebrate Longmire Days. The 2017 bash drew 15,000 people.

The show has been canceled, but the popular event will continue this year, although the date is uncertain, says Jennifer McCormick of the Buffalo Chamber of Commerce. "Longmore Days has become a phenomenon, and we're happy to host it."

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# 3 Trinidad, Colorado

While the future townsite was well-traversed by overland travelers of the Santa Fe Trail, Trinidad, Colorado (top), was not founded until 1862, when rich seams of coal were discovered nearby and mining became the town's first major industry.

-TRUE WEST ARCHIVES -

The exhibitions of Western art and ephemera at the A.R. Mitchell Museum of Western Art in downtown Trinidad (above) is one of the finest in the West.

- COURTESY A.R. MITCHELL MUSEUM -

Established along the Santa Fe Trail in the 1860s, Trinidad still has a historic look and feel. "Every day, people walk our brick streets downtown to take pictures," says Mayor Phil Rico. "They're amazed we have so many intact Victorian buildings and facades."

The Baca House, the oldest in town, is a beautifully preserved two-story adobe, part of the Trinidad History Museum. Cattle baron Frank Bloom built the mansard-roofed Bloom Mansion in 1882, and today it anchors El Corazon de Trinidad National Historic District.

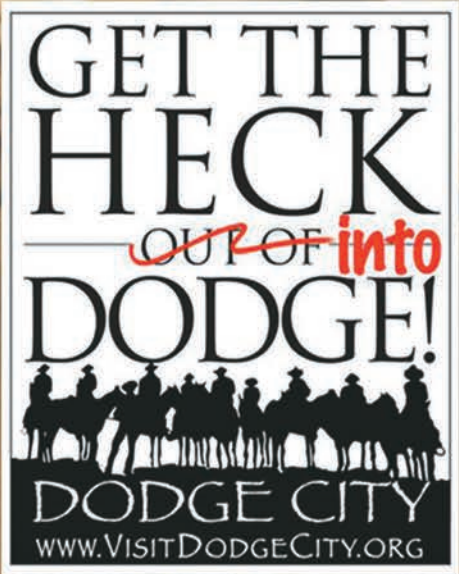
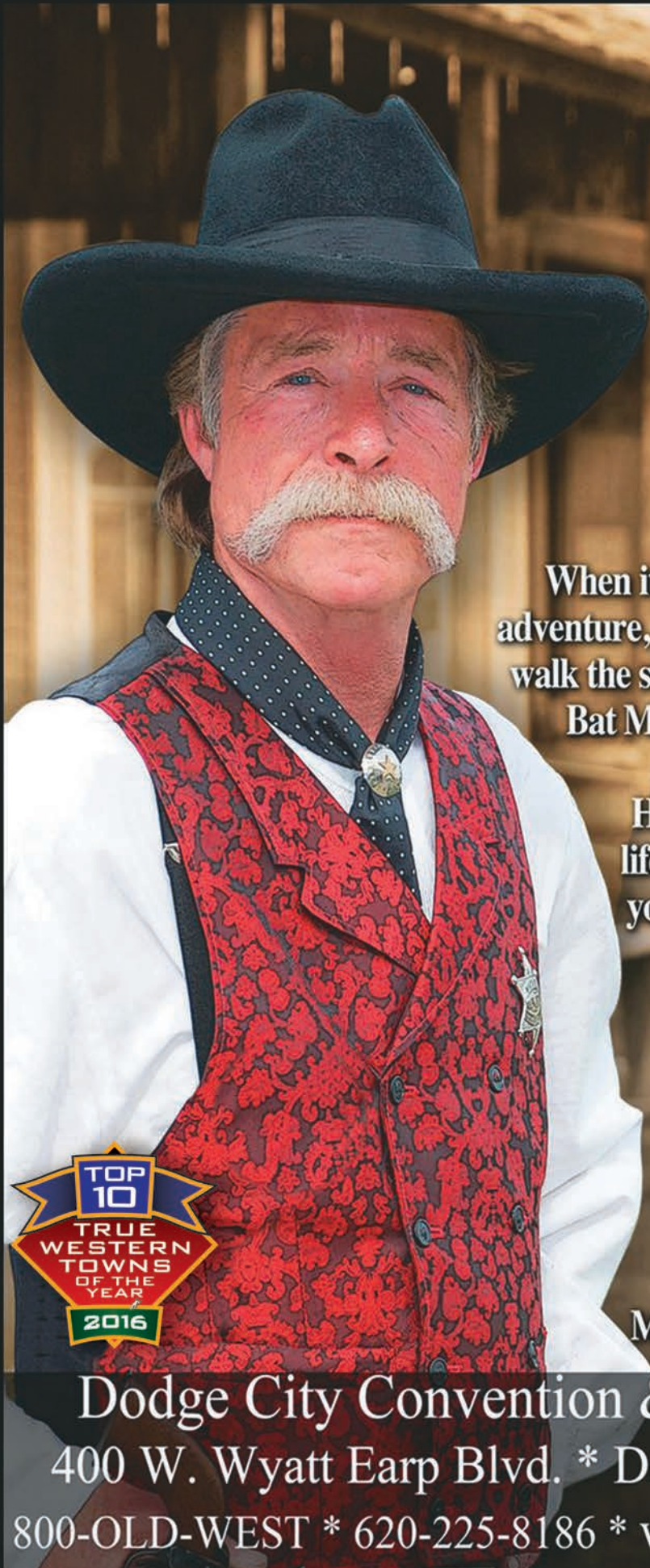
Many consider the A.R. Mitchell Museum of Western Art among the best anywhere. Located on Main Street in a former dry goods store, the museum boasts a large photo collection and hundreds of original paintings of the West.

Celebrate the frontier at the Santa Fe Trail Days bash. Don't miss the bronze of Kit Carson in Kit Carson Park, considered a classic equestrian statue.

Another famous name: Bat Masterson. He became city marshal in 1882. But he was more interested in preventing Doc Holliday's extradition to Arizona, a favor for his friend, Wyatt Earp, and playing faro, than in working.

We can't blame dear old Bat. Set along southern Colorado's Purgatoire River and boasting 300 days of sunshine a year, Trinidad is a beautiful Western town.





When it's time for your next western adventure, step back into the 1870's and walk the streets where Wyatt Earp and Bat Masterson once kept the peace.

Here in Dodge City, we look at life a little differently. Out here, you can still witness a gunfight, enjoy a great steak, try your luck at the Boot Hill Casino, or watch a beautiful sunset. Heck, we even enjoy a great rodeo every summer.

Experience the history of Dodge City, where the Marshal still roams the streets.



Dodge City Convention & Visitors Bureau  
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# 4

## Dodge City, Kansas



A visit to Dodge City, Kansas, is not complete without a tour of the Boot Hill Museum and its re-creation of the Queen of the Cowtowns' notorious Front Street (far left).

- COURTESY KANSAS TOURISM -



Founded in June 1872 on the Santa Fe Trail's crossing of the Arkansas River, Dodge City (left) became a wicked hub for buffalo-hide hunters and cattle drovers when the AT&SF railroad arrived that fall.

- TRUE WEST ARCHIVES -

Wild Texas cowboys driving cattle to Dodge made the town famous in the 1870s and the story continues today at venues like Boot Hill Museum. Early residents, including saloon owner and Dodge City Cowboy Band leader Chalkley "Chalk" Beeson, donated many of the thousands of artifacts and photos in its collection.

Beeson's Long Branch Saloon, which burned in 1885, was reopened in 1947. Visitors love the saloon's variety show, one of the country's longest-running seasonal theatrical performances. The museum maintains Boot Hill Cemetery and a replica of old Front Street. The "Guns that Won the West" exhibit draws enthusiasts from all over.

Hold onto your hat for Dodge City Days, a ten-day celebration highlighted by cowboys on horseback driving longhorns down Wyatt Earp Boulevard. Atop Boot Hill, see a bronze statue of a cowboy erected in 1927.

As Sandie Masden of the convention and visitors bureau puts it, "The cowboy code is alive and well and practiced daily in Dodge City."

A walking tour passes 31 large bronze medallions honoring real and fictional characters, including actors from the TV show *Guns, Smokey*. The iconic Western, set in Dodge, ran from 1955 to 1975 and helped solidify the legend.

The tour passes life-sized statues of Wyatt Earp and Doc Holliday, two Western icons together again.

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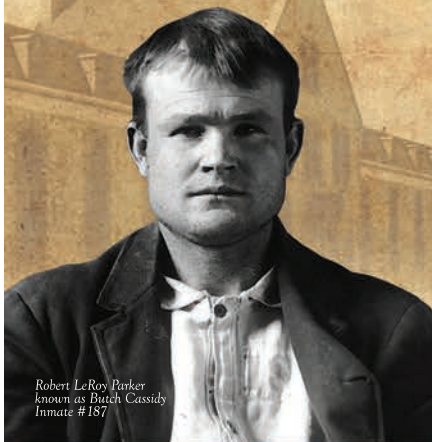
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Robert LeRoy Parker  
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Butch Cassidy's life and death have been extensively dramatized in film, television, and literature, and he remains one of the most well-known icons of the "Wild West". He was imprisoned at the Wyoming Territorial Prison in Laramie and served only 18 months. There after he formed the famous Hole-In-The-Wall or Wild Bunch Gang. On June 2, 1899, the gang robbed a Union Pacific Overland Flyer passenger train near Wilcox, Wyoming, a robbery which earned the Wild Bunch a great deal of notoriety and resulted in a massive manhunt!

- The rest they say is history!

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TRUE 78 WEST



A tour of the fully restored Federal Court for the Western District of Arkansas at the Fort Smith National Historic Site includes a front-row view of Judge Isaac C. Parker's infamous courtroom.

-PAT SCHMIDT, COURTESY NPS.GOV-

# 5 Fort Smith, Arkansas

Hollywood loves this town's outlaw past so much it has become a staple in pictures like *True Grit* and *Hang 'Em High*. But truth is better than movies. From Fort Smith's founding in 1817, the city was a crossroads for settlers bound for the Indian Territory, Texas and the Southwest.

Relive that past at Fort Smith National Historic Site, where hanging Judge Isaac C. Parker ruled. Visitors get chills stepping into the courtroom he used from 1875 to 1889, and inspecting jail cells where doomed defendants prayed their last.

The town's visitors' bureau is housed in the only former bordello on the National Register of Historic Places. Costumed tour guide Carolyn Joyce tells the story of Miss Laura's Social Club with dignity and humor. "People love this building," she says. "The original staircase and the fretwork are really beautiful."

Belle Grove Historic District boasts the state's largest variety of Victorian architecture. The Fort Smith Museum of History has 40,000 artifacts. The 25-foot Bass Reeves Monument honors a black deputy marshal who was born a slave and became a legend.

Stay tuned for September 2019, when the long-awaited United States Marshals Museum opens. Meanwhile, visit Oak Cemetery, resting place of more than 100 lawmen who served at Fort Smith and 28 outlaws that Parker ordered hanged.

Forget the movies. It doesn't get more real than Fort Smith, Gateway to the West.



# TOWNS TO KNOW

## AMARILLO, TEXAS

With 2.5 million annual visitors, this Panhandle town earns its slogan, *For the West of Your Life*. The Kwahadi Museum of the American Indian and the Panhandle-Plains Historical Museum, in nearby Canyon, Texas, are first-class. Enjoy the Will Rogers Range Riders Rodeo, a summer classic.

## BILLINGS, MONTANA

Artifacts at the Western Heritage Center include a painted hide depicting the Eastern Shoshone Sun Dance. At Yellowstone County Museum, see an exhibit on the Corps of Discovery, which brought Meriwether Lewis and William Clark through Yellowstone River Valley.

## COLORADO SPRINGS, COLORADO

Learn about the Pikes Peak region at Colorado Springs Pioneer Museum. See murals by artist Eric Bransby depicting life from early human occupation to construction of the Air Force Academy. The museum has hundreds of items from the Ute, Cheyenne and Arapaho cultures.

## IDAHO CITY, IDAHO

In a town of fewer than 500, the historic district boasts 15 significant buildings. The county still conducts business in the Miner's Exchange, a one-time saloon built in 1865. Miners often paid for drinks with gold dust.

## LINCOLN, NEW MEXICO

The Lincoln State Monument encompasses 17 buildings, including the Lincoln County Courthouse Museum. People come from around the world to learn about Billy the Kid and the Lincoln County War. The Tunstall Store is preserved to its 19th-century look.

## ST. JOSEPH, MISSOURI

In April 1860, Pony Express riders departed St. Joseph for the first time carrying mail in saddlebags. Visit the Pony Express National Museum. Twenty-two years later, Bob Ford killed Jesse James at his home in St. Joseph, now a museum.

## YREKA, CALIFORNIA

Yreka's Annual Gold Rush Days every June celebrate the discovery of gold in 1851 and the subsequent frontier rush and founding of one of California's northernmost Wild West burgs. Stop at the chamber of commerce for a self-guided historic homes tour brochure and don't miss the gold rush exhibits at the 1855 Franco American Hotel.

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The Wyoming Territorial Prison State Historic Site in Laramie, Wyoming, was built in 1872, and served as a federal prison until 1890, and a state prison until 1901. In 1991, after nearly 90 years as a University of Wyoming agriculture facility, the former prison was opened to the public as a museum

- COURTESY WYOMING OFFICE OF TOURISM -

The arrival of the Union Pacific Railroad in 1868 made this town on the Laramie River more than a tent city. But years of growth brought frontier characters with their side glances and side arms—Robert Leroy Parker for one.

Better known as Butch Cassidy of Wild Bunch fame, he earned a prison bed in 1894 for buying a stolen horse. The Wyoming Territorial Prison State Historic Site tells his story through a painstakingly researched exhibit that included access to Pinkerton files.

On the Legends of Laramie Tour, watch a video or slideshow of key events such as the 1868 Bucket of Blood saloon shootout. “We hired actors for these videos and they’re first class,” says Mike Gray of the Laramie Area Visitors’ Center.

The American Heritage Museum at the University of Wyoming has Hopalong Cassidy’s saddle. The Laramie Plains Museum is in the 1893 Iverson Mansion, a majestic Victorian with historic photos. Laramie Jubilee Days started in 1940 and continues in a weeklong celebration of cowboy culture, including a rodeo.

Laramie is the authentic West in every way.

Remember Jack McCall, who assassinated Wild Bill Hickok in Deadwood in 1876? He was quickly acquitted and fled South Dakota to Wyoming. Laramie lawman-extraordinaire N.K. Boswell righted the wrong by arresting the back-shooter and sending him back to Deadwood for a proper trial. McCall was hanged.

# 6

## Laramie, Wyoming



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# Bishop, California

Rancher Samuel Bishop settled in California's Owens Valley in 1861. The town that bears his name, framed by the magnificent Sierra Nevada and White Mountains, is among the most beautiful places in the state, an outdoor lover's paradise.

Every Memorial Day, the so-called Mule Capital of the World hosts its Mule Days Celebration to honor the role that pack stock played on the frontier.

Amid a party atmosphere of Western music and a parade, the country's best packers compete for the world championship. Visitors thrill to stand beside a 20-mule team hitched to massive wagons and chat with team members.

The Owens Valley Paiute Shoshone Cultural Center tells of early tribal life through art and artifacts, and hosts a pow wow showcasing native crafts and culture.

The Eastern California Museum holds America's largest collection of Paiute-Shoshone basketry. The Laws Historic Site, a re-creation of a pioneer town, includes the 1883 train depot, which appeared in the Western *Nevada Smith*, with Steve McQueen.

See an authentic miner's shack and an operating millsite used to separate gold from rock.

The "history on walls" project features 15 downtown murals, a beautiful outdoor art gallery. At Mahogany Smoked Meats, try their famous elk, buffalo and wild boar jerky.

Mark Bishop on your calendar. It's a blast!

# 7



Bishop, California, the self-declared "Mule Capital of the World," celebrates its Eastern Sierra Nevada mule-packing heritage at Bishop's Mule Days, a weeklong festival held every May over Memorial Day weekend.

- LOUIS BASSO, COURTESY BISHOP, CALIFORNIA CVB -



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From July 9 through 15, 2018, the 88th Annual Sheridan WYO Rodeo (above) will celebrate the Western heritage of the Wyoming city with four days of rodeo performances, the Sheridan WYO Rodeo Parade and the First Peoples Pow Wow and Dance held at the Sheridan Inn.

- COURTESY SHERIDAN, WYOMING, CVB -



# 8 Sheridan, Wyoming

Civil War vet John Loucks sketched out Sheridan's townsite under the Big Horn Mountains. An 1894 city directory described Goose Creek Valley as the most beautiful and fertile in the world, and Sheridan as the "most healthy, moral, enterprising" city in the northwest.

The modern cowboys who gather every year for the Sheridan WYO Rodeo would surely agree. The weeklong party attracts the best athletes and includes the First People's Pow Wow, featuring American Indian dancers.

The pow wow occurs on the lawn of the Sheridan Inn, which opened in 1893, reportedly with Buffalo Bill Cody leading a march to the inn's inaugural dance. The décor in each room honors famous characters from Cody's life.

The Sheridan County Museum displays historic dioramas. The Brinton Museum has a terrific collection of Western and American Indian art, as well as brass arm cuffs worn by Sitting Bull's wife.

Visit the museum behind King's Saddlery to see gorgeous saddles and other leatherwork.

With the neon cowboy and bucking bronc outside, the Mint Bar is a revered cowboy hangout. Don't miss Kendrick Mansion, a castle on a hill built by a cattle baron, and Eatons' Ranch, among the country's oldest dude ranches, which opened in 1904.

Sheridan is such a treat it earned a visit from Queen Elizabeth II in 1984.

# TOWNS TO WATCH

## CAVE CREEK, ARIZONA

Celebrate cool November weather during Wild West Days, a three-day party that draws thousands of visitors to the offbeat desert town.

## CENTRAL CITY, COLORADO

Visit Gilpin History Museum and the oldest operating opera house in the U.S. built by Welsh and Cornish miners in 1878.

## DAYTON, NEVADA

In Old Town Dayton, walk board sidewalks past homes and shops housed in historic buildings. Pike Street was on the Overland Trail.

## DEADWOOD, SOUTH DAKOTA

The entire town is a National Historic Landmark. Follow Wild Bill Hickok to his death, supposedly while holding aces and eights.

## ELKO, NEVADA

At the California Trail Interpretive Center, walk through a traditional Shoshone summer camp featuring shade houses made of willow and sagebrush.

## FORT BRAGG, CALIFORNIA

Take a ride into the redwood forests on the Skunk Train. The California Western Railroad first laid the tracks in 1885.

## GONZALES, TEXAS

At the State Association of Texas Pioneers Museum downtown, see artifacts used by Texas pioneers and a handcrafted miniature town.

## HICO, TEXAS

Follow the legend at Billy the Kid Museum or attend the annual Billy the Kid Rides Again Open Car Show in April.

## NORTH PLATTE, NEBRASKA

At the Lincoln County Historical Museum, learn about important historical projects like the transcontinental railroad and telegraph, and the Pony Express.

## WILLIAMS, ARIZONA

After watching a mock shootout at the historic depot, take a 65-mile trip on the Grand Canyon Railway to an awesome natural wonder.

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# 9 Tombstone, Arizona



Founded in 1879, the town on Goose Flats got its name from a warning to prospector Ed Schieffelin that the only thing he'd find in Apache country was his tombstone. Instead, Schieffelin got rich on fabulous silver deposits.

Wyatt Earp keeps the southeast Arizona town popular today. The OK Corral site features daily re-enactments of

Tombstone hosts annual events in its historic district, including Helldorado Days, held every October since 1929 in honor of the 1879 founding of the infamous mining town.

— COURTESY  
TOMBSTONE COURTHOUSE STATE  
HISTORIC PARK —

the fabled shootout between the Earp boys, with Doc Holliday assisting, and the cowboys. Tour the *Tombstone Epitaph* office and read coverage of the bloodletting.

The Tombstone Courthouse State Historic Park, in the shape of a Roman cross, is a two-story Victorian built in 1882. See an invitation to a hanging and a replica gallows.

The town hosts numerous annual events, featuring music and mock shootouts. Helldorado Days began in 1929, the 50th anniversary of Tombstone's founding.

Stroll the board sidewalks to the Crystal Palace, a classic Western saloon, or snuggle up to a saloon girl for pictures at Big Nose Kate's. Boothill Graveyard is fun for catchy headstones: "Here lies Lester Moore, four slugs from a .44, no Les, no more."

But Tombstone wasn't all chaos and coffins.

Visit the oldest Protestant church in Arizona, St. Paul's Episcopal, a Gothic Revival building now on the National Register. Founder Endicott Peabody arrived in 1882 and did much to civilize the town "too tough to die."

So, in a different way, did his good friend, Wyatt Earp.



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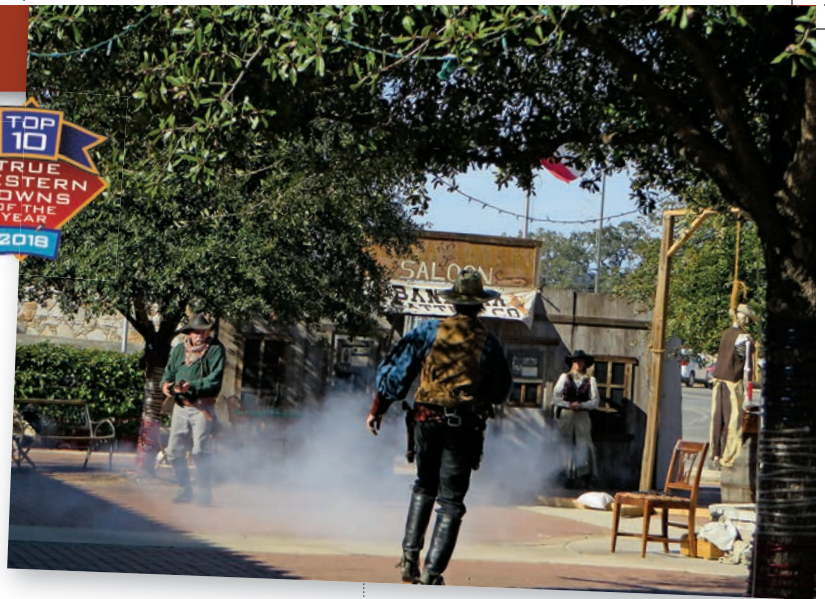
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# 10 Bandera, Texas



The Spanish word for flag is *bandera*, and folklore says the town got its name when a cowboy planted a flag atop a nearby hill. True or not, it works for this settlement of 900 strong.

A one-time gathering spot for longhorns being driven north on the Western Trail, the so-called Cowboy Capital of the World boasts several historic guest ranches. Explore the picturesque countryside on horseback at Dixie Dude Ranch, in business 78 years.

The National Day of the American Cowboy provides rodeo action on Memorial Day weekend. Over Labor Day, the town hosts Experience Bandera, highlighted by a longhorn cattle drive down Main Street.

The Frontier Times Museum displays thousands of Old West artifacts, and the Bandera General Store has wood floors, a tin tile ceiling and a working 1950s soda fountain.

Every Saturday from March through December, visitors enjoy Cowboys on Main, with strolling singers, trick ropers and historic re-enactments by Bandera Cattle Company. Shop year round at the Western Trail & Antique Market for a historic collectible.

Shake your britches on the dance floor at the 11th St. Cowboy Bar or Arkey Blue's Silver Dollar, a colorful honky-tonk where Hank Williams Jr. once performed.

To get a feel for the town, go on [YouTube.com](http://YouTube.com) and listen to Texas Rebellion sing "Ghost of Bandera," about a lost love. The song is as beautiful as the Texas Hill Country.

The self-declared "Cowboy Capital of the World," Bandera, Texas's hill-country hospitality is internationally famous, and the Cowboys on Main gunfighters organization keeps that reputation alive with "gunfights" held every Saturday at noon and 2 p.m., behind the Bandera Convention and Visitors' Bureau.

- COURTESY BANDERA COUNTY, TEXAS, CVB-

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Northern Pacific Railroad Museum, Wallace, Idaho

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### EL PASO, TEXAS

On the Historic Mission Trail, see three beautiful Spanish churches. The Ysleta Mission, established in 1682, is the oldest such structure in Texas.

### KINGSVILLE, TEXAS

Visit the fabulous King Ranch, established by New York City-born Richard King, a child stowaway who became wealthy. Take your time. The ranch covers 825,000 acres.

### MEDICINE LODGE, KANSAS

The Stockade Museum displays a log cabin and the old courthouse jail. See the peace pipe used in an 1867 treaty with Plains Indians.

### MEDORA, NORTH DAKOTA

The town bills the *Medora Musical* as the Greatest Show in the West and they might be right. The outdoor variety act draws more than 100,000 people every summer.

### PECOS, TEXAS

The town has the West of the Pecos Museum, originally the No. 11 Saloon and Orient Hotel, and some of the sweetest cantaloupe ever known.

### PIERRE, SOUTH DAKOTA

The South Dakota State Historical Society Museum, founded in 1901, has 33,000 artifacts, including Lakota headdresses. Learn about the horse cultures of the Northern Plains.

### PINEDALE, WYOMING

Meet modern mountain men at the four-day Green River Rendezvous. The Museum of the Mountain Man has flintlock and percussion guns from the early 1800s.

### SCOTTS BLUFF/GERING, NEBRASKA

The Scotts Bluff National Monument tells how travelers on the Oregon, Mormon and California trails used these 800-foot landmarks as guides. Pony Express riders passed through in 1860 and 1861.

### SILVER CITY, NEW MEXICO

Billy the Kid ran the streets as a boy, and his mom, Catherine Antrim, died there in 1874. She is buried in the local cemetery.

### THE DALLES, OREGON

French-speaking Hudson's Bay Company fur trappers named this beautiful town, founded in 1857, at the end of the overland Oregon Trail. Lewis and Clark camped here.

### WALLA WALLA, WASHINGTON

See a 17-building pioneer settlement at Fort Walla Walla Museum. Artifacts include a cavalry dress uniform, an 1860 light cavalry saber and a Colt dragoon revolver.

### WALLACE, IDAHO

For wild fun, hoot and holler with the Sixth Street Melodrama in an 80-seat theater on the second floor of the 1891 Lux building, formerly a "ladies' boardinghouse."



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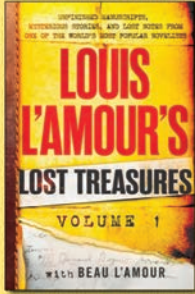
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# WESTERN ROUNDUP

FOR FEBRUARY 2018



## CRIPPLE CREEK ICE FESTIVAL

Cripple Creek, CO, Feb. 9-18: Watch sculptors carve ice into works of art (above and right), plus enjoy a liquor luge, ice snacks, an ice slide and ice maze.  
877-858-4653 • [VisitCrippleCreek.com](http://VisitCrippleCreek.com)

## ADVENTURE

### VALENTINE DINNER TRAIN

Chattanooga, TN, February 2-14 Special dinner trains during the Valentine season. Trips include a four-course dining experience on board a restored 1924 dining car.  
423-894-8028 • [TVrail.com](http://TVrail.com)

### CHIHUAHUAN DESERT BIKE FEST

Terlingua, TX, February 15-17: Bike riders gather for trips throughout the Big Bend region to benefit the Big Bend Trails Alliance.  
888-989-6900 • [Bikefest.DesertSportsTX.com](http://Bikefest.DesertSportsTX.com)

## ART SHOWS

### ASPECTS OF POWER, LIGHT AND MOTION

Fort Worth, TX, closes February 4: Exhibition of equine photographs by Constance Jaeggi revealing the individual personalities of horses.  
817-336-4475 • [Cowgirl.net](http://Cowgirl.net)

### SPIRIT OF THE WEST COWBOY GATHERING

Ellensburg, WA, February 16-18: Celebrates traditional cowboy art, poetry and music, plus offers workshops on cowboy gear and art.  
888-925-2204 • [EllensburgCowboyGathering.com](http://EllensburgCowboyGathering.com)

### WIGWAM FESTIVAL OF FINE ART

Litchfield Park, AZ, February 16-18: This art and entertainment show promotes award-winning Western and American Indian artists.  
623-935-9040 • [Litchfield-Park.org](http://Litchfield-Park.org)

### WINGS OVER THE PLATTE RIVER

Grand Island, NE, February 16 - April 8: The region's largest art exhibit dedicated to life on the Platte River. Featuring artist Sally Jurgensmeier.  
308-385-5316 • [StuhrMuseum.org](http://StuhrMuseum.org)



### COCHISE COWBOY MUSIC AND POETS GATHERING

Celebrating their 20th year of entertaining audiences throughout the Southwest, The OK Chorale Cowboy Trio (above, right) will be back at the prestigious Cochise Cowboy Music and Poets Gathering on February 1-3. Founded by an original member of the True West staff when it first came to Arizona you won't want to miss the trio at this unique cowboy weekend.

-PHOTO COURTESY ALLEN FOSSENKEMPER-

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# WESTERN ROUNDUP

FOR FEBRUARY 2018



## GOLD RUSH DAYS AND SENIOR PRO RODEO

Wickenburg, AZ, February 9-11: Honor Wickenburg's mining and ranching origins at this pro rodeo featuring a carnival and concerts.

800-942-5242 • [WickenburgChamber.com](http://WickenburgChamber.com)

-PHOTO BY SETH JOEL PHOTOGRAPHY-

## HERITAGE FESTIVALS

### BUFFALO SOLDIER HERITAGE DAY

San Angelo, TX, February 25: Join the Fort Concho Buffalo Soldier Living History Unit as they honor the nation's black troops.

325-657-4440 • [FortConcho.com](http://FortConcho.com)

### 11TH STREET COWBOY MARDI GRAS

Bandera, TX, February 1-3: Cowboys and Cajuns come together to celebrate Mardi Gras in Bandera, the "Cowboy Capital of the World."

830-796-4849 • [BanderaCowboyCapital.com](http://BanderaCowboyCapital.com)

### HISTORIC HOME TOUR

Florence, AZ, February 10: Highlights the history and architecture of Florence homes that date back to Arizona's territorial days.

520-868-7500 • [FlorenceAZ.gov](http://FlorenceAZ.gov)

### PARADA DEL SOL HISTORIC PARADE

Scottsdale, AZ, February 10: Experience Old West fun with a parade and the Trail's End Festival featuring shopping and live music.

480-990-3179 • [ParadaDelSol.us](http://ParadaDelSol.us)

### ARIZONA RENAISSANCE FESTIVAL & ARTISAN MARKETPLACE

Gold Canyon, AZ, February 11 - April 2: Old West time travelers take in medieval arts and crafts, jousting tournaments and an outdoor circus.

520-463-2600 • [RoyalFaires.com](http://RoyalFaires.com)

### BUFFALO BILL BIRTHDAY BASH

Golden, CO, February 26: Observe the Wild West showman's birthday with costumed guides for Buffalo Bill Museum exhibits and birthday cake.

303-526-0744 • [BuffaloBill.org](http://BuffaloBill.org)

### CHARRO DAYS

Brownsville, TX, February 18-25: Brownsville's residents honor their heritage at the biggest celebration in the Rio Grande Valley.

956-542-4245 • [CharroDaysFiesta.com](http://CharroDaysFiesta.com)

## MUSIC & POETRY

### COCHISE COWBOY POETRY & MUSIC GATHERING

Sierra Vista, AZ, February 2-4: This celebration of Western heritage offers up poetry and music by featured trio 3 Trails West and others.

520-417-9776 • [CowboyPoets.com](http://CowboyPoets.com)

## RODEO

### FORT WORTH STOCK SHOW & RODEO

Fort Worth, TX, Closes Feb. 3: Offers up numerous days of livestock and horse shows, rodeos, concerts and food fit for cowboys.

817-877-2420 • [FWSSR.com](http://FWSSR.com)

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**SCOTTSDALE ARABIAN HORSE SHOW**

Scottsdale, AZ, February 15-25: About 2,000 horses compete for more than \$1 million at this horse show that also features equine seminars.

480-515-1500 • [ScottsdaleShow.com](http://ScottsdaleShow.com)

**SAN ANTONIO STOCK SHOW & RODEO**

San Antonio, TX, February 8-25: Features PRCA rodeo and ranch rodeo competitions, horse and livestock shows, plus Country music concerts.

210-225-5851 • [SARodeo.com](http://SARodeo.com)

**NEBRASKA CATTLEMEN'S CLASSIC**

Kearney, NE, February 17-25: Features ranch horse rodeo, competition, sale and draft horse team races.

308-627-6385 • [Cattlemens.org](http://Cattlemens.org)

**PBR IRON COWBOY & THE AMERICAN**

Arlington, TX, February 24-25: The top 10 rodeo athletes in the world compete in seven events at the world's richest one-day rodeo.

307-760-7099 • [ATTStadium.com](http://ATTStadium.com)



**NATIONAL COWBOY POETRY GATHERING**

Elko, NV, February 29- February 3: Poets and musicians recount stories, first-hand accounts and narratives passed down through the years.

888-880-5885 • [WesternFolkLife.org](http://WesternFolkLife.org)

-PHOTO OF KRISTYN HARRIS BY CHARLIE EKBURG-

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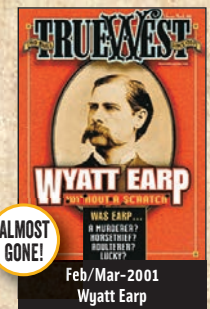


Jan-2000  
Wild Bill



**ALMOST GONE!**

Jan-2001  
Topless Gunfighter



**ALMOST GONE!**

Feb/Mar-2001  
Wyatt Earp



**SOLD OUT**

Aug/Sep-2001  
Wild Bill



Aug/Sep-2002  
Defeat of Jesse James



Jul-2003  
Doc & Wyatt

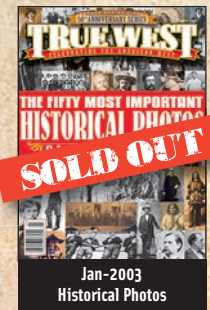


**ALMOST GONE!**

Feb-Mar-2003  
Guns that won the West



Aug-2004  
John Wesley Hardin



**SOLD OUT**

Jan-2003  
Historical Photos



**ALMOST GONE!**

Dec-2006  
Buffalo Gals & Guys



Oct-2006  
Tombstone/125th OK Corral



Jan-2007  
Cowboys ae indians



Nov/Dec-2008  
Mickey Free



**SOLD OUT**

Sep-2009  
500 Yrs Before Cowboys



Nov/Dec-2010  
Black Warriors of the West



Apr-2011  
True Grit/Bridges & Wayne



Aug-2012  
Butch and Sundance



Aug-2013  
Tombstone-The Walk Down



Dec-2014  
Women Who Left Their Mark



Dec-15  
First Mountain Man



Apr-2016  
Lonesome Dove

# WHILE THEY LAST!

## Complete Your Collection

### 2000

- Jan: Buffalo Bill
- Mar: Richard Farnsworth
- May: Samuel Walker
- Jun: Frontier Half-Bloods
- Jul: Billy & the Kids
- Aug: John Wayne
- Sep: Border Breed
- Oct: Halloween Issue
- Nov: Apache Scout
- Dec: Mountain Men

### 2001

- Jan: Topless Gunfighter
- May/Jun: Custer
- Jul: Cowboys & Cowtowns

### 2002

- Aug/Sep: Jesse James
- Oct: Billy On The Brain
- Nov/Dec: Butch & Sundance

### 2003

- Jan: 50 Historical Photos
- Feb/Mar: 50 Guns
- Apr: John Wayne
- Spring: Jackalope Creator Dies
- May/Jun: Custer Killer
- Jul: Doc & Wyatt
- Aug/Sep: A General Named Dorothy
- Oct: Vera McGinnis
- Nov/Dec: Worst Westerns Ever

### 2004

- Jan/Feb: Six Guns
- Mar: Fakes/Fake Doc
- April/Travel: Visit the Old West
- May: Iron Horse/Sacred Dogs
- Jun: HBO's Deadwood
- Jul: 17 Legends
- Aug: JW Hardin
- Sep: Wild Bunch
- Oct: Bill Pickett
- Nov/Dec: Dale Evans

### 2005

- Jan/Feb: Rare Photos
- Mar: Deadwood/McShane
- Apr: 77 Sunset Trips
- May: Trains/Collector's Edition
- Jun: Jesus Out West
- Jul: All Things Cowboy
- Aug: History of Western Wear
- Sep: Gambling
- Oct: Blaze Away/Wyatt
- Nov/Dec: Gay Western? Killer DVDs

### 2006

- Jan/Feb: Mexican Insurgents
- Mar: Kit Carson
- Apr: I've Been Everywhere, Man
- May: The Racial Frontier
- Jun: Playing Sports in the OW
- Jul/Aug: Dude! Where's My Ranch?
- Sep: Indian Yell
- Oct: Tombstone/125th Ok Corral
- Nov: Gambling
- Dec: Buffalo Gals & Guys

### 2007

- Jan/Feb: Cowboys Are Indians
- Mar: Trains/Jim Clark
- Apr: Western Travel
- May: Dreamscape Desperado/Billy
- Jun: Collecting the West/Photos
- Jul: Man Who Saved The West
- Aug: Western Media/Best Reads
- Sep: Endurance Of The Horse
- Oct: 3:10 To Yuma
- Nov/Dec: Brad Pitt & Jesse James

### 2008

- Jan/Feb: Pat Garrett/No Country
- Mar: Who Killed the Train?
- Apr: Travel/Geronimo
- May: Who Stole Buffalo Bill's Home?
- Jun: The Last Cowboy President?
- Jul: Secrets of Our Nat'l Parks/Teddy
- Aug: Kendricks Northern CBS/Photos
- Sep: Saloons & Stagecoaches

- Oct: Charlie Russell
- Nov/Dec: Mickey Free

### 2009

- Jan/Feb: Border Riders
- Mar: Poncho Villa
- Apr: Stagecoach
- May: Battle For The Alamo
- Jun: Custer's Ride To Glory
- Jul: Am West, Then & Now
- Aug: Wild West Shows
- Sep: Vaquero/500 Yrs Before CBS
- Oct: Capturing Billy
- Nov/Dec: Chaco Canyon

### 2010

- Jan/Feb: Top 10 Western Towns
- Mar: Trains/Pony Express
- Apr: OW Destinations/Clint Eastwood
- May: Legendary Sonny Jim
- Jun: Extreme Western Adventures
- Jul: Starvation Trail/AZ Rough Riders
- Aug: Digging Up Billy the Kid
- Sep: Classic Rodeo!
- Oct: Extraordinary Western Art
- Nov/Dec: Black Warriors of the West

### 2011

- Jan/Feb: Sweethearts of the Rodeo
- Mar: 175th Anniv Battle of the Alamo
- Apr: Three True Grits
- May: Historic Ranches
- Jun: Tin Type Billy
- Jul: Viva, Outlaw Women!
- Aug: Was Geronimo A Terrorist?
- Sep: Western Museums/CBS & Aliens
- Oct: Hard Targets
- Nov/Dec: Butch Cassidy is Back

### 2012

- Feb: Az Crazy Road to Statehood
- Mar: Special Entertainment Issue
- Apr: Riding Shotgun with History
- May: The Outlaw Cowboys of NM
- Jun: Wyatt On The Set!
- July: Deadly Trackers
- Aug: How Did Butch & Sundance Die?

- Sep: The Heros of Northfield
- Oct: Bravest Lawman You Never
- Nov: Armed & Courageous
- Dec: Legend of Climax Jim

### 2013

- Jan: Best of the West/John Wayne
- Feb: Rocky Mountain Rangers
- Apr: US Marshals
- May: Texas Rangers
- Jun: Doc's Last Gunfight
- Jul: Comanche Killers!
- Aug: Tombstone 20th Annv
- Sep: Ambushed on the Pecos
- Oct: Outlaws, Lawmen & Gunfighters
- Nov: Soiled Doves
- Dec: Cowboy Ground Zero

### 2014

- Jan: Best 100 Historical Photos
- Feb: Assn. of Pat Garrett
- Mar: Stand-up Gunfights
- Apr: Wyatt Earp Alaska
- May: Tom Horn
- Jun: Custer Captured
- Jul: 50 Historical Gunfighter Photos
- Aug: Bigfoot Wallace/Train Robberies
- Sep: New Billy Photo/Top Museums
- Oct: Charlie Russell/Movie Hats
- Nov: Wild Bills's Last Gunfight
- Dec: Olive Oatman-Branded

### 2015

- Jan: 100 Historical Am. Indian Photos
- Feb: Mountain Man-First Survivalists
- Mar: Mickey Free/Severed Heads
- Apr: Jack Stilwell-Forgotten Scout
- May: Armed to Survive
- Jun: Billy the Kid-Special Report
- Jul: 50 Historical Photos-Panco Villa
- Aug: Luke Short-Dodge City War
- Sep: Crossing America-Lewis & Clark
- Oct: Wyatt Earp in Hollywood
- Nov: 22 Guns that Won the West
- Dec: The First Mountain Man

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# Whip it Good!



**Ask The Marshall**

BY MARSHALL TRIMBLE

Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona's Outlaws and Lawmen*; History Press, 2015. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu

## Did whip snapper Lash LaRue make movies?

*Bill Dunn*  
High River, Alberta, Canada

Lash LaRue made nearly 30 movies between 1945 and 1952. His comic books, between 1949 and 1961, were among the most popular of the Western genre. They each sold more than one million copies. He also played Cochise County Sheriff Johnny Behan in episodes of ABC's popular *The Life and Legend of Wyatt Earp*, starring Hugh O'Brian.



Veteran cowboy actor Lash LaRue stood out among the six-gun shootists and two-fisted brawlers by taking down the bad guys with his 18-foot-long bullwhip.

— COURTESY WESTERN ADVENTURES PRODUCTIONS FROM 1950'S KING OF THE BULLWHIP —

## Did most Old West towns have "no carry" gun laws?

*Gerard Smith*  
Coos Bay, Oregon

As frontier towns matured, city fathers realized they needed gun control ordinances. Alcohol, gambling and a shortage of women could set off men and have them reaching for their guns.

Tombstone, Arizona Territory, offers a good example. One could wear guns when arriving or leaving town, but in between, the gun had to be checked.

But enforcing Tombstone's gun law could be problematic. The October 26, 1881, street fight proved what could go wrong. The McLaurys and Clantons—at least a couple of them—were carrying firearms, but that was just a misdemeanor. Ostensibly, they were leaving town.

I don't think either side expected things to turn out the way they did. But the longstanding troubles between the Earps and the McLaurys and Clanton Cowboys came to a head that afternoon. What should have been a simple law enforcement action turned deadly.

## Who succeeded "Wild Bill" Hickok as marshal of Abilene, Kansas?

*Kerry Bulls*  
Winlock, Washington

James Gauthie put on the badge, on December 13, 1871, stated the late Joseph G. Rosa, the foremost authority on "Wild Bill" Hickok. A former city policeman and the head of the city council, Gauthie was a bargain for the Abilene cowtown; Hickok was paid \$150 a month, while Gauthie received \$50. Although Hickok had helped tame the town, the city fathers felt he was no longer needed, seeing a future in agriculture, not in Texas cattle.

## Did Wyatt Earp and Doc Holliday's fathers meet while serving in the Mexican-American War?

*Marko Fancovic*  
Zagreb, Croatia

In 1847, Nicholas Earp joined the Illinois Mounted Volunteers to serve under his neighbor and commanding officer, Wyatt Berry Stapp, for whom Wyatt Earp was named. He was in Veracruz by November of that year and discharged the next month.

Henry Holliday, father of the gunfighter popularly known as Doc, was a member of Fannin's Avengers, a group of Georgians named after the Texian leader who died at the Goliad battle. They helped in the invasion of northern Mexico, as well as in Veracruz and Jalapa. He was discharged on June 1, 1847—more than four months before Nicholas arrived. So no, they probably did not run into one another.

## What was the most popular weapon after the Civil War?

*Wes Shinn*  
Saratoga Springs, New York

After the Civil War, the most popular weapons were those featuring the self-contained cartridge, which displaced the paper cartridge used up through the Civil War. The 1873 Winchester rifle (below left) and the 1873 Colt Single Action Army "Peacemaker" revolver (below right) were among these. Yet the double-barreled shotgun, a comparatively inexpensive firearm, may have been the more popular one, says Firearms Editor Phil Spangenberg. Many emigrants relied on it as their only means for hunting and defense. Another formidable weapon pioneers relied on was the surplus Civil War musket, which could easily be charged with buckshot.



— GUNS FROM TRUE WEST ARCHIVES —





- COURTESY ROBERT G. MCCUBBIN COLLECTION -

This dental school graduation photograph shows John Henry "Doc" Holliday, age 20, in 1872, the year after the invention of the treadle drill.

**What were frontier dentists able to do medically besides pull teeth and make primitive dentures?**

*Frank Fantozzi  
San Jose, California*

"Agonizing toothache, horrifying extractions and barbaric tools have cast a large shadow over our dental past," stated Joanna Bourke, professor of history at Birkbeck, University of London. No truer words were ever spoken.

Trained dentists in the Old West sometimes had nitrous oxide to numb the pain, but often, they gave patients a shot of whiskey. Extraction was almost the only treatment available for toothaches until the middle of the 19th century. To pull out the teeth, frontier dentists usually relied on pliers or a similar instrument that used the patient's jaw for leverage. That method sometimes led to a dislocated jaw.

In 1871, American dentist James Beall Morrison invented the treadle drill. Operated by a foot pedal that spun a leather belt via a cast iron wheel to provide power, the drill, although slow, sometimes enabled dentists to drill away the decay, eliminating the need for a painful extraction.

Pioneers did use toothbrushes—or their equivalents—but these often couldn't overcome the mass consumption of processed sugar, alcohol and tobacco.

During the early 20th century, dentistry was still so expensive that some people chose to have all their teeth pulled to spare themselves a lifetime of pain. This procedure was considered the perfect gift for a 21st birthday or a newly married bride.

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# What HISTORY HAS TAUGHT ME

**My greatest influence** is a group of crime writers I discovered when I was around 13: Dashiell Hammett, Raymond Chandler, Mickey Spillane and James M. Cain. For Westerns, my influences are more TV and film: *Maverick* series, the Randolph Scott/Budd Boetticher movies, *The Searchers*, *Rio Bravo*.

**When I'm not writing**, I'm at the movies or playing music or spending time with my beautiful wife, Barb. We both love Western movies, with a particular fondness for our fellow Iowan John Wayne, but also for Audie Murphy, Lee Van Cleef (the model for my character Nolan) and Joel McCrea.

**A musical obsession** growing up was Bobby Darin—initially, I think, because “Mack the Knife” was a violent crime story sung in a hip, offhand manner.

**I live in** Muscatine, Iowa, because that's where my parents and my wife's parents were, and it was a great place to raise our son, Nathan.

**My favorite Sunday newspaper funnies** include story strips *Red Ryder*, *Joe Palooka*, *Li'l Abner* and, of course, *Dick Tracy*.

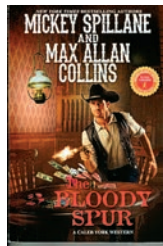
**Comics as an art form** is as valid a storytelling format as prose and film, and, in some ways, the hardest of all. As a kid, I wanted to be a cartoonist, but later Mystery writing called. I wound up doing both, but always with someone else providing the artwork for the comics.

**Writing the comic strip** *Dick Tracy* was a dream come true. I wrote Tracy's creator, Chester Gould, when I was seven and asked if I could take over for him, if he ever got tired of doing it. He warned me, at the time, it would be a while...

**Writing with my wife**, Barbara Collins, is a breeze. Barb and I have the same sense of humor, which is crucial to our zany Cozy Mystery series, *Trash 'n' Treasures*. We plot it together, but she does a draft with little or no input from me, then hands it off, and I do my draft. Separate offices on different floors keep the marriage going.

**Antiquing is** a way to find the joy of discovery that online shopping has drained from the experience.

**My first Western hero** was the Lone Ranger, with Roy Rogers right behind. But I knew about John Wayne early on—I dragged my parents to a drive-in showing of *The Searchers*—still my favorite Western.



The latest Caleb York Western, due out in February 2018, is *The Bloody Spur* (shown), which Max Allan Collins wrote with Mickey Spillane, based on a screenplay, *The Saga of Calli York*, which Spillane wrote for his actor pal John Wayne that never got produced.

— COURTESY KENSINGTON —



— COURTESY MAX ALLAN COLLINS —

## MAX ALLAN COLLINS, AUTHOR

Max Allan Collins sits at right next to his writing partner, the late Mickey Spillane, for the Kensington series of Caleb York Westerns. Named a Grand Master by the Mystery Writers of America in 2017, Collins is a prolific writer across many genres. In 2018, he will release: *The Bloody Spur* (Caleb York Western); *Killing Town*; *Antiques Wanted* (with his wife, Barbara); and dual biography *Scarface and the Untouchable: Al Capone, Eliot Ness, and the Battle for Chicago* (with A. Brad Schwartz). His passion for storytelling has taken him all the way to the Academy Awards, where his graphic novel-turned-film *Road to Perdition* received the Best Oscar for Cinematography.

**Psychedelic Siren is** the 1967 record I made in Nashville with my Muscatine band, the Daybreakers. It was a regional hit and has a cult following, with bands all over the world doing cover versions of it. And we're in the Iowa Rock 'n' Roll Hall of Fame because of it. But I don't believe I ever got a royalty check over \$5.

**Directing a movie is** the best of times and the worst of times. You are trying to tell a story on a battlefield.

**My one-man show**, *Eliot Ness: An Untouchable Life*, was an opportunity to correct the record on a great American, who has had a lot of unfair, inaccurate trash written about him.

**If I could meet** Arthur Conan Doyle, I'd say, “Thank you for starting it all.”

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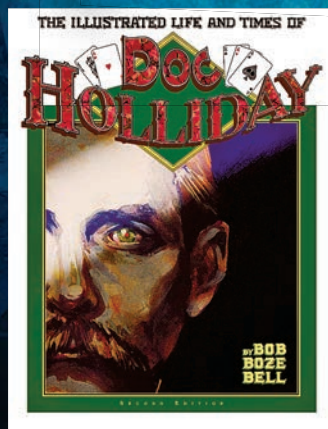
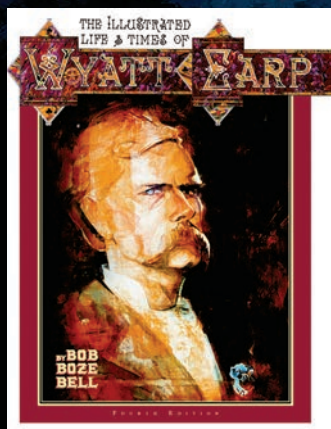
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