

14TH ANNUAL ULTIMATE OLD WEST TRAVEL GUIDE

OUR 63RD YEAR

APRIL 2016

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THE TRUE HISTORY OF LONESOME DOVE

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"Gus McCrae"
Duvall

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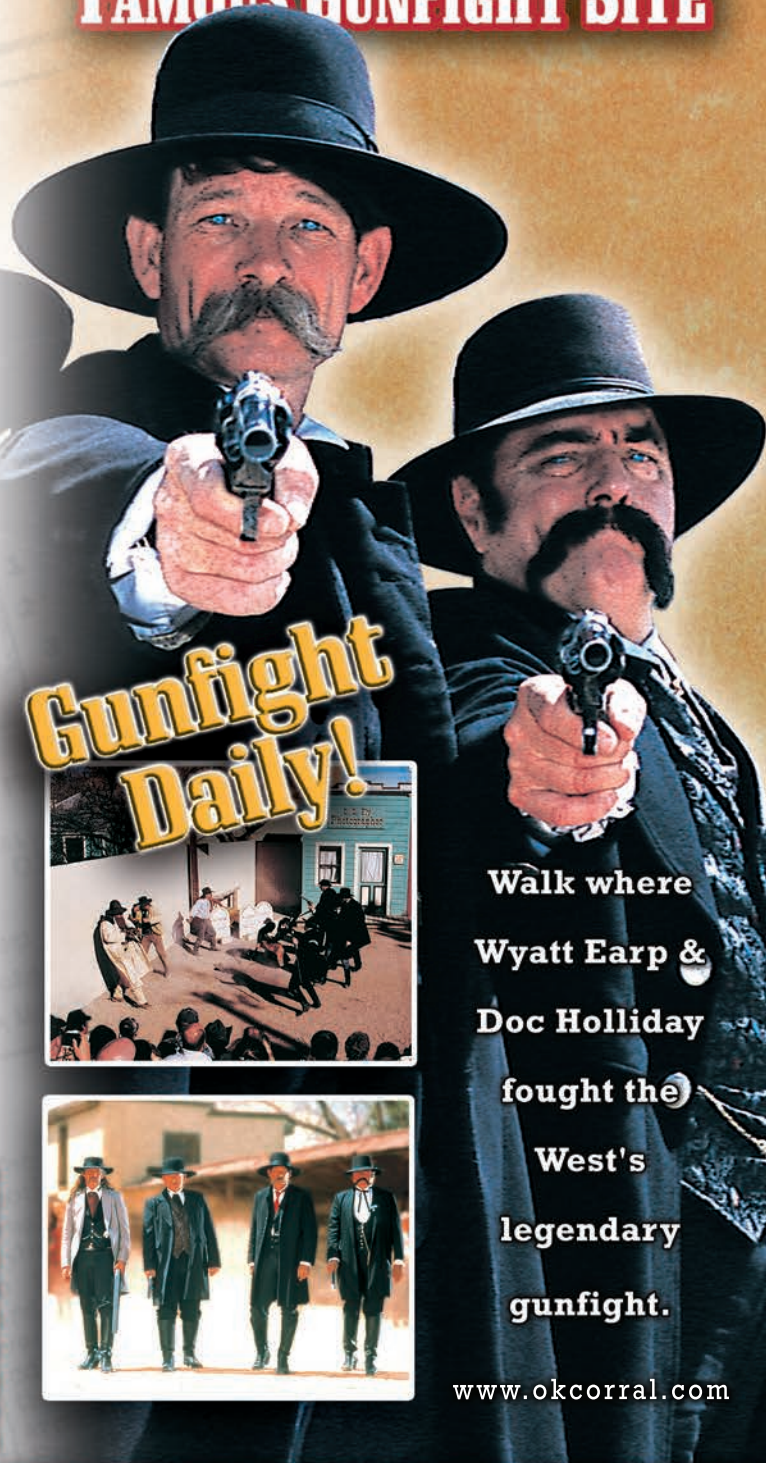
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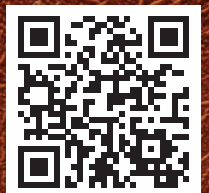
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John Clymer (1907 - 1989). *Free Trapper*, 1967. Oil on board. Buffalo Bill Center of the West, Cody, Wyoming, USA. Gift of H. Peter Kriendler in honor of Jack, Mac and Bob Kriendler. 6.74 (detail)

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Aiding a Comrade

With Indians chasing in the background, these two cowboys attempt to rescue a pal who has fallen from his horse. Frederic Remington's 1890 painting *Aiding a Comrade* (*Past All Surgery*) is housed at the Museum of Fine Arts in Houston, Texas.

— TRUE WEST ARCHIVES —



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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The youngest son of Lone Horn, Touch The Clouds assumed the leadership of the Minneconjou Teton Lakota after his father died in 1875. Find this and more historical photography on our "American Indians" board.

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Go behind the scenes of True West with Bob Boze Bell to see this and more of his Daily Whipouts (Search for "February 11, 2016").

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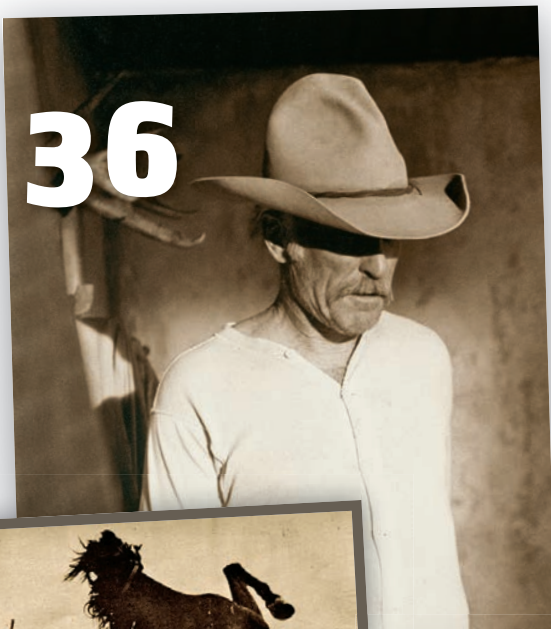
"He could've stepped off the cover of an Eagles album. He looks so cool. That is how I would love to go to a fancy dress party!"

—Christopher Kilbride of Sheffield, England



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—By *Allen Barra*

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A murder in Helena, Montana, devastatingly triggers a massacre on the Marias.

—By *Paul R. Wylie*

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—By *Marshall Trimble*

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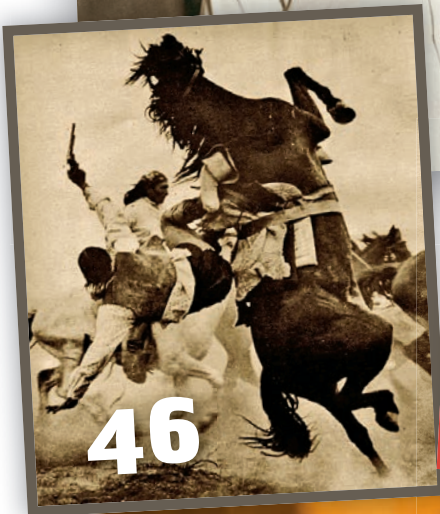
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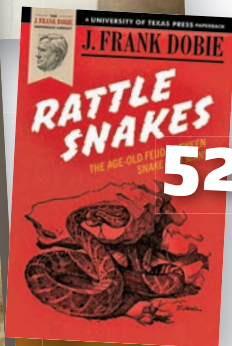
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Cover design by Dan Harshberger; Image courtesy Wittliff Collections, Texas State University

WHY THE CROQUET TINTYPE IS AUTHENTIC

Randy Guijarro approached 80+-year-old Kagin's to verify authenticity and market his Billy the Kid Croquet tintype, as we successfully did with the Saddle Ridge Hoard—the largest buried treasure find.

To do so, I used my B.A. and Ph.D. degrees from Northwestern and Union Institute & University and 44 professional years researching and authenticating historical artifacts, particularly rare coins and gold rush Americana.

We indisputably established provenance by locating the site. David McCarthy meticulously matched the terrain, the building and foundation. While experts might theorize alternatives and hypothesize why the trees have no leaves, we are absolutely convinced of the location.

Skeptics have challenged modern facial recognition techniques. To our naked eyes, the Kid's image may seem blurry, but five scientifically identifiable known associates in a single photo suggest substantial odds.

Additionally, evidence places most of these people together during the first week of September 1878, and plausible, if not yet verifiable, chain-of-ownership connects the New Mexico site and the purchase of the tintype in Fresno, California, through Charles Bowdre descendants.

We find the evidence compelling enough to guarantee the authenticity of this tintype to any prospective buyer. (Contact Don@Kagins.com for authenticity dossier.)

Donald H. Kagin
Tiburon, California

Still, Some Disagree

Thanks for the fine and fascinating article on the "Croquet Kid" controversy. It boils down to the 600-pound elephant in the room—vested interest (feverish greed) versus dispassionate research by people who love history for its own sake. But if P.T. Barnum was right that a sucker is born every minute, some poor fool will pay a surrealistic price for a common tintype.

Jim Stambaugh
Rio Verde, Arizona

It is fascinating to hear about all the different Billy the Kid photos that are circulating in light of Paula Maxwell Jaramillo's statement in the 1920s that the Kid told her he had only one photo taken of him. Surely he would remember how often he had been photographed and would have had no reason to lie to Paula.

Dr. Robert J. Stahl, historian and professor emeritus, Arizona State University
Winston-Salem, North Carolina

Thanks for the interesting article and thorough research regarding the Croquet Kid photo. I will highly recommend this article to everyone who contacts me with "wannabe" photos regarding Jesse James. You can lump me in with your naysayers on the photo. I don't buy the September date. With all the leaves off the trees, I would guess the photo was taken on a warm winter day.

Elizabeth Gilliam Beckett, Clay County Historic Sites manager
Kearney, Missouri

I relished every word of your Croquet Kid coverage. What a great job you all did. I love the blow-by-blow proof of history in Mark Boardman's story. This was top-



— COURTESY RANDY GUIJARRO —

notch work by everyone who contributed. Good show.

Kate Nelson, marketing manager, New Mexico History Museum/Palace of the Governors
Santa Fe, New Mexico

We over here in Texas are gettin' tired of chokin' down the multitude of Billy the Kid articles. Don't you guys have anyone else to write about?

Larry Scott
Fredericksburg, Texas

STEP ASIDE, TURKEY CREEK

In August 2005, *True West* published a photograph of the 1905 San Bernardino, California, police department. The caption stated that the person standing in the back row, left, is alleged to be John Blount, alias Turkey Creek Jack Johnson.

That person is not John Blount, but Robert Emmett O'Rouke. I have researched O'Rouke in the course duties as founder and historian of the Long Beach Police Historical Society.

O'Rouke was one of the original nine members of the San Bernardino Police Department, serving there from 1905 to 1907. He joined the Long Beach Police Department in 1908 and stayed until 1914. He became the department's first Motor Officer in 1909. He later joined police departments in Santa Monica and Pasadena. He retired as a Pasadena police lieutenant in 1937.

Todd Houser
Long Beach Police, Retired



— COURTESY SAN BERNARDINO POLICE DEPARTMENT —

Oops!

In February 2016's "The Croquet Kid," the "No Buildings On Tunstall Ranch Site" headline should read "No Schoolhouse On Tunstall Ranch Site," since a few ranch structures were on the site.

Big Brims & Short Memories

The sugarloaf sombrero vs. the Gus.

Robert Duvall drops a bombshell in our exclusive interview. We learn that the producers of *Lonesome Dove* wanted Duvall to wear a broad-brimmed Mexican sombrero (see the pre-production sketch, p. 39). Duvall flat out refused to wear it and chose, instead, to bring his own hat to the set.

Now, to my eye, a modified sugarloaf sombrero (see my sketch of Duvall at right) would have been historically correct for the time period portrayed (1870s). Several fans of Westerns make the claim that the much maligned sombrero would never be worn by big stars because they look silly and don't look right on 'Mericans.

Then my good friend, and a hat expert to boot, Jim Hatzell sent me a photo of John Wayne in a sombrero (see 3). This led Professor Paul Hutton to snipe, "It looks like a gag photo."

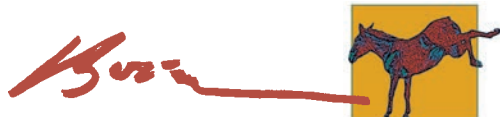
Although the Duke's head gear is not technically a sugarloaf sombrero, the derision his hat receives is misplaced. Granted, the over-the-top hat style (pun intended) is prone to more than a smidgen of clownishness. Exhibit A would be the beach town straw monstrosities every drunkard brings home from Cabo.

At the end of the day, you can't argue with success. The hat Duvall chose to wear is now known far and wide as the "Gus," so it obviously hit a nerve with fans of Westerns. Still, I would like to see more sugarloafs in Westerns. To me, the sugarloaf sombrero is a thing of functional beauty. It looks more authentic to me than the conservative 20th-century head gear that Duvall insisted on wearing in *Lonesome Dove*.



1 Robert "Gus McCrae" Duvall in the hat style the *Lonesome Dove* producers wanted. **2** Willie Nelson rockin' a sugarloaf in 1982's *Barbarosa*. **3** The Duke in a charro-style sombrero. **4** Robert Mitchum in 1959's *The Wonderful Country*. **5** Buck Jones stylin' in a sugarloaf. **6** Tim McCoy in a modified sugarloaf. **7** Pat Garrett said Billy the Kid favored a wide-brimmed sombrero from Chihuahua (halo not included).

- ALL ILLUSTRATIONS BY BOB BOZE BELL -



For a behind-the-scenes look at running this magazine, check out BBB's daily blog at TWMag.com

Quotes

“In foreign policy you have to wait twenty-five years to see how it comes out.”

– James Reston, American journalist

“In my opinion, any man who can afford to buy a newspaper should not be allowed to own one.”

– Roy Hattersley, British politician

“Judges are the weakest link in our system of justice, and they are also the most protected.”

– Alan Dershowitz, U.S. constitutional law and criminal scholar

“The road reaches every place, the shortcut only one.”

– James Richardson, American poet

“[H]istory is always written by the winners. When two cultures clash, the loser is obliterated, and the winner writes the history books—books which glorify their own cause and disparage the conquered foe. As Napoleon once said, ‘What is history, but a fable agreed upon?’”

– Dan Brown, in his novel, *The Da Vinci Code*

Bizarro BY DAN PIRARO



“The frontier will nevertheless survive in the attitudes a few of us inherited from it. One of those attitudes—to me a beatitude—is the conviction that the past matters, that history weighs on us and refuses to be forgotten by us, and that the worst poverty women—or men—can suffer is to be bereft of their past.”

– Shirley Abbott, Arkansas-born editor and writer

“[In Mexico and Old California] the line of demarkation [*sic*] between rebel and robber, pillager and patriot, was dimly defined....”

– Horace Bell, a founding member of the Los Angeles Rangers



Old Vaquero Saying



“The best prophet of the future is the past.”

“Until you’re ready to look foolish, you’ll never have the possibility of being great.”

– Cher, American singer and actress



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BY MARK BOARDMAN

The Camp Grant Massacre

Arizona's terrible day in 1871.

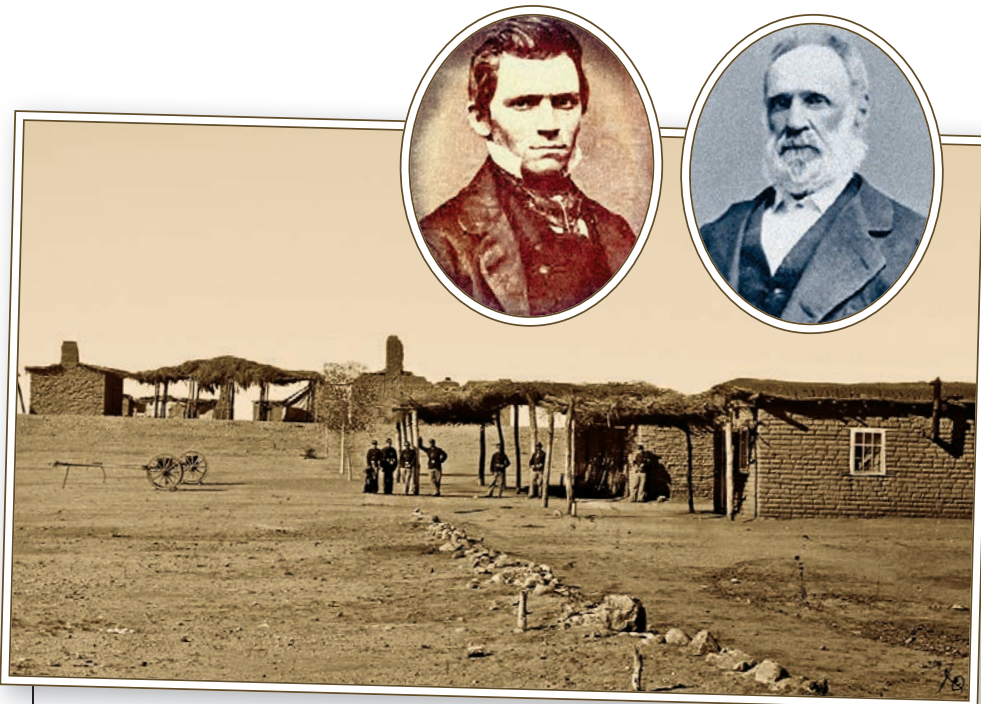
The Old West's Indian Wars were brutal affairs, with innocent victims on all sides. Depredations were all too frequent. One was the Camp Grant Massacre of 1871.

For several years, the U.S. had been trying to either eradicate or pacify the Indian tribes of Arizona Territory, with limited success. A breakthrough came in early 1871, when 1st Lt. Royal E. Whitman took command at Camp Grant, about 50 miles northeast of Tucson. He had a relatively kind disposition toward the Indians, and they knew it.

After he took charge, Apaches—mainly Aravaipa and Pinal—surrendered to Whitman in exchange for food and supplies. He set up a refuge near the camp, where some 500 Apaches settled. To pay for their goods, they cut hay for the soldiers' horses and harvested crops at nearby ranches.

The situation was peaceful, but tense. Settlers—whites, Mexicans and other Indian tribes—were suspicious. Constantly on guard, they feared the Camp Grant Apaches might rise up at any time. Tucson residents formed a committee of public safety and began stockpiling weapons and ammunition—just in case.

Indian attacks in the area didn't lessen. Chip Colwell-Chanthaphonh, the author of *Massacre at Camp Grant: Forgetting and Remembering Apache History*, believes Chiricahua Apaches were responsible. But the region's settlers blamed the Camp Grant Apaches, and they decided to end the problem, once and for all. William



Timothy H. O'Sullivan captured this view of Arizona Territory's Camp Grant in 1871, the same year a horrific massacre against the Apaches took place. In light of Indian attacks in the region, the Apaches' protector, Royal E. Whitman (left inset), could not prevent the raid organized by William S. Oury (right inset) and other settlers.

—ABOVE PHOTO COURTESY SMITHSONIAN INSTITUTION; WHITMAN AND OURY PHOTOS TRUE WEST ARCHIVES —

Many people have forgotten the Camp Grant Massacre.

Oury, a former Texas Ranger and the mayor of Tucson, helped organize the plan.

An estimated six Americans, 48 Mexicans and 92 Tohono O'odhams attacked the

Apache camp at dawn on Sunday, April 30. Most of the Apache men were hunting in the mountains. The O'odham reportedly led the charge into the village, killing, raping and mutilating mainly women and children.

Just how many Apaches died that day is unknown—the estimate ranges from 20 to 150. Colwell-Chanthaphonh believes more than 100 died. He says about 30 captured children were either sold as slaves in Mexico or placed as servants in Tucson homes.

President U.S. Grant, feeling pressure from Eastern newspapers, pushed to have the perpetrators tried. In December 1871, more than 100 men faced a jury. But the killings were popular among Tucson citizens; the defendants were found not guilty after just 19 minutes of deliberation.

One participant, Sidney DeLong, was elected the mayor of Tucson. Over the years, many streets and institutions were named after men directly or indirectly involved in the massacre.

Oury summed up the point of view of the attackers, stating they had the "full satisfaction of a job well done."

Fights between area Apaches and whites continued over the next several years. Many people have forgotten the Camp Grant Massacre; the Apaches have not. ❖



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Elk Ridge Gentleman's Knife Black Wood Handles



Elk Ridge Ballistic "Gentleman's Hunter"



Rite Edge "Big John" 5" Lockback Folder
Item: 210823sh



Genuine Stag Handled Hunting Knife



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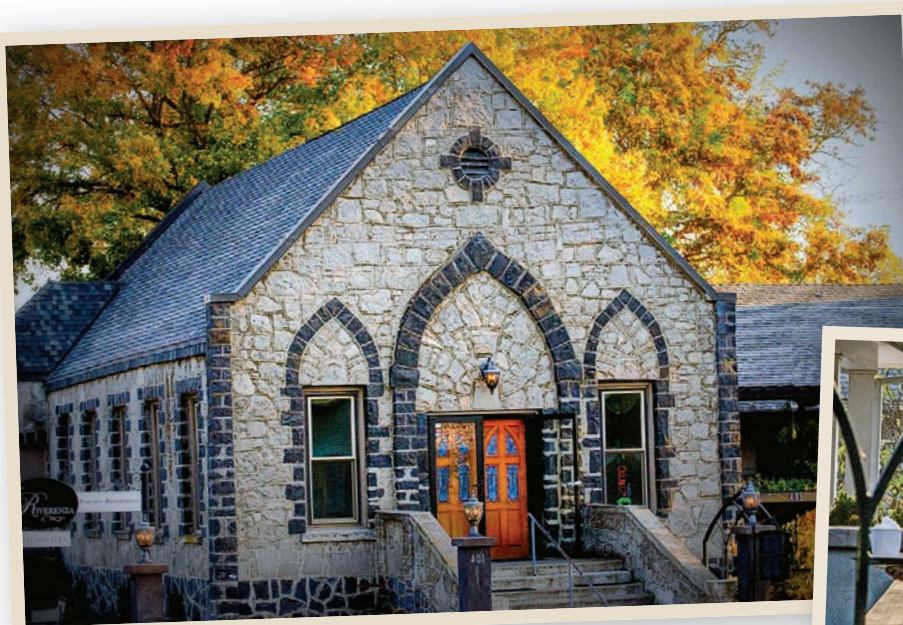
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BY JANA BOMMERSBACH

Nourishment at the Homestead

A stone church built on an 1853 homestead is once again a community hub.



Opened in 2010, the Riverenza Café evolved into feeding The Dalles community in Oregon. Owner Molly Ott (inset) restored the spirit of the land where this building stands, providing sustenance just like the pioneer who fed his community here more than 150 years ago.

— BY KIM MORGAN —



menu to suit high school students—nachos, hot dogs and paninis. She was open only during the school's lunch break.

Then a friend said if Ott served good coffee and morning treats, adults

might come. Ott expanded her hours, baked scones and brewed Portland's Stumptown Coffee. Her café was a hit, and the adults wanted more, so she added salads and wraps.

She reserves the large sanctuary area for teens—from 70 to 120 students eat lunch there each school day. A side room added in 1945 for a choir is where the adults gather.

These days, Ott lives in a condo next door. She is ecstatic that she has brought the building full circle to Bigelow's roots—she too is feeding the people around her who share her love for this Columbia River locale.

"I feel like any building standing this long, that has this kind of workmanship and history, has a lot of meaning to people," she says. "We've now become a little community hub."



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

Molly Ott didn't realize she was a modern-day "homesteader" who would repeat a 150-year-old legacy when she moved her family from Phoenix, Arizona, in 2004 to the original end of the Oregon Trail—The Dalles, Oregon.

To her surprise, a dilapidated stone church was available for back taxes in the historic Bigelows Bluff neighborhood—named for Windsor S. Bigelow, who homesteaded this spot in 1853 and was the town's pioneer supplier of groceries and liquor.

The church's roof leaked, the upstairs had no plumbing or electricity, the orange shag carpet was moldy and the lawn was nothing but dead bushes.

"I fell in love with it," she says. "I liked the arch of the stones. It was a plain church, but had great workmanship."

She and her family lived in the basement that once housed Sunday School rooms and turned the upstairs sanctuary into a "community gathering" place.

"There's no record of this church being officially built," she says, but the black and grey stones look to be quarried nearby, dating the Church of Christ to the early 1900s at least. The church operated until 1999; it was a halfway house when Ott came along.

After Ott spent three years renovating the upstairs—with help from her three sons and then husband—the "Gathering Hall" hosted its first wedding in September 2007. In 2009, she added an Old World-stone courtyard to match the church.

One day, a friend suggested they walk six blocks to a food truck with good burritos. Ott was surprised to find the truck inundated with high school kids on their lunch break. Lights went off, she says: "I'm only a block from the high school, and these kids were going six blocks to a food truck, so maybe if I opened a café, they'd stop at my place."

She named it the Riverenza Café, using an Italian word that means "to show honor with a bow or curtsy," and fashioned a

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BY MEGHAN SAAR

Trail of Horses

Edward Borein strikes a high note at one of the nation's top cowboy collectibles auctions.

When Edward Borein died in 1945, he left on his easel an unfinished oil depicting cattle at a watering hole, with a group of mounted cowboys yet to be painted in.

Born in 1872, Borein was a true cowpuncher artist. Starting at age 18, he rode the range through California and Mexico, sketching from his saddle whenever he could during the day and refining his drawings in the evening.

The horsemen made it into Borein's *Trail Drive*, which hammered in for \$45,000 at Brian Lebel's High Noon. Borein was far more prolific in his etchings—he produced more than 300—but this rendering is a watercolor. Collectors have been paying attention to Borein's watercolors. Brian Lebel has led the pack in the highest price paid for a Borein watercolor. Five years ago, he sold *California Vaquero* at his Old West auction for a \$120,000 bid. That same year, the Coeur d'Alene Art Auction sold *Rounding Up a Stray* for a \$112,000 bid. Measuring at 8.5 inches by 9.5 inches, *Trail Drive* is the smallest work to sell so high. In comparison, *California Vaquero* measures at 14.6 inches by 19.6, while *Rounding Up a Stray* sizes up at 14 inches by 17 inches.

Always the cowboy, Borein so loved life on the trail that, in the spring of 1929, he convinced some buddies to gather for a few days of riding in the Santa Ynez Valley. Horse lovers continue this tradition in the prestigious riding group Rancheros Visitadores (Visiting Ranchers), whose riders have included Walt Disney, Clark Gable and Ronald Reagan.

The *Santa Barbara News Press* eulogized Borein as the “last artist of the longhorn era.” The paper reported: “With etching tool and brush, with acid and paint, Ed Borein ‘wrote’ the history of America’s West, of a way of living and—all important—of a way of thinking, that will be part of America’s strength long after the details of the West are forgotten....”

Brian Lebel has led the pack in the highest price paid for a Borein watercolor.

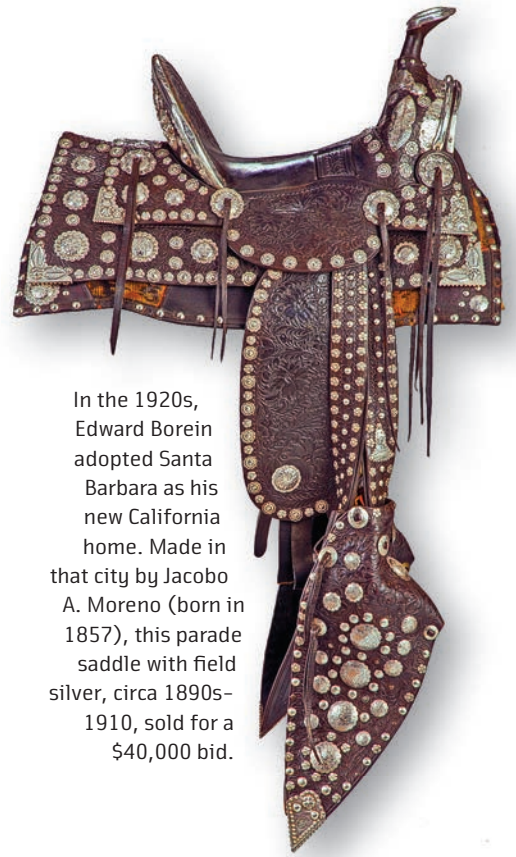
High Noon in Mesa, Arizona, is known for its cowboy memorabilia, and the January 23, 2016, auction did not disappoint. Collectors were privy to collectibles owned by cowboy actors to little-known cowboys. No matter which trail these men found themselves on, they likely agreed with John Lubbock, who, in 1894, wrote, “There is nothing so good for the inside of a man as the outside of a horse.”



Collectors are paying attention to Edward Borein's watercolors. The smallest to sell so high at auction, his *Trail Drive* hammered in at Brian Lebel's High Noon for \$45,000.



Cowboy outfit worn by William Rolston, of Lusk, Wyoming, features a cowboy hat from Cheyenne, as well as a money belt and double loop holster by F.A. Meanea. S.C. Gallup of Pueblo, Colorado, crafted the batwing chaps; \$7,500.



In the 1920s, Edward Borein adopted Santa Barbara as his new California home. Made in that city by Jacobo A. Moreno (born in 1857), this parade saddle with field silver, circa 1890s-1910, sold for a \$40,000 bid.



Notable Cowboy Lots Included
(All images courtesy Brian Lebel's High Noon)

Born in 1891, Buck Jones (far left) found stardom as a silent and sound cowboy actor. His circa 1880s Mexican bridle and his Visalia woolies hammered in at \$8,000 and \$4,000 respectively.



Gordon Ostendorf rode in Pawnee Bill's rodeo show and others. His cowboy hat, sombrero and scrapbook of rodeo life bid at \$300.



The 3X beaver Stetson cowboy hat worn by James Arness, the heroic marshal in *Guns, Smoke, and Lightning*, bid at \$7,000.

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A Fist Full of Double Trouble

No gun says "Derringer" like Remington's deuce-barreled Model 95.

“We pack six-shooters and derringers for fear of the knave,” wrote 1860s Nevada miner and hay rancher George A. Whitney when describing life in the West to his brother. Although frontiersmen of the mid to late 19th century generally favored big, large-caliber revolvers, and often ridiculed the tiny pocket pistols of the day, many carried them in hopes of that extra margin of protection.

While myriad small pocket-sized single- and multi-shot derringers could be found out West, arguably none gained the popularity or lasting fame of Remington’s .41 Rimfire Short, Model 95, better known simply as the Remington Double Derringer or the “Over and Under Derringer.” The brainchild of William H. Elliot, a dentist-turned-gun-inventor who had more than 130 firearms patents granted during the latter half of the 19th century, this celebrated two-shooter was patented on December 12, 1865. The initial production of M95s was stamped “MANUFACTURED BY E. REMINGTON & SONS, ILION N.Y.,” along with the stamping “ELLIOT’S PATENT DEC. 12, 1865.” The first run of fewer than 100 of Elliot’s “Double Repeater,” as the inventor called it, was advertised

An estimated 153,600 Remington Model 95s, better known as the Remington

Double Derringer, were produced between 1866 and 1935. This No. 2 model, manufactured sometime between 1888 and 1911, measures just 4 7/8 inches with two superposed 3-inch barrels, made this .41 rimfire short pistol ideal for concealment—an important factor in many of the gambling dens and other nefarious places on the frontier.

— ALL IMAGES COURTESY PHIL SPANGENBERGER UNLESS OTHERWISE NOTED —



Mary Katherine Haroney, known as Big Nose Kate (shown seated, with her sister), was given a Remington Double Derringer as a gift by her boyfriend, John Henry “Doc” Holliday (inset).

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The twin-barreled Remington is easily loaded by simply swinging forward the locking lever on the pistol's right side, bringing it parallel with the barrels, then raising the muzzles until the chambers are sufficiently open for loading. Unloading follows the same opening procedure, and then a push on the extractor to remove the spent casings.

and sold by Elliot himself in a brief but futile attempt to market his own arms. After that, for the next 69 years, all Model 95s came directly from Remington.

With its simplicity of design and sturdy construction, it's no wonder that by 1935 an estimated 153,000-plus Over and Under Derringers had been produced. Operation is simple, as the firing pin automatically switches from barrel to barrel upon cocking the hammer, and Remington's instructions for loading/unloading (printed on the inside box label) read, "Swing the locking lever forward till it is parallel with the barrels; then raise the muzzles till the chambers are sufficiently open for the purpose of pushing out the empty shell and loading; after loading, press the barrels down to the frame and bring the locking lever back to its original position."

A total of 2,000 of the three-inch barreled derringers were produced before a manual extractor was added to the left side of the barrel assembly. From then on, the gun remained virtually the same, save for some stampings and minor cosmetic changes that did not alter its overall appearance. From

1866 until 1888, the guns were imprinted "E. REMINGTON & SONS, ILION, N.Y." and production of what collectors call Model No. 1 is estimated at about 16,100 derringers. From 1888 to 1911, around 80,000 Model No. 2s were stamped "REMINGTON ARMS CO., ILION, N.Y.," and around 55,000 Model No. 3 pistols were turned out between 1912 and 1935. These later models were marked "REMINGTON ARMS-U.M.C. CO., ILION, N.Y.," although there are slight variations in the use of the UMC (Union Metallic Cartridge, which had merged with Remington in 1912) stamping found on some of these pistols. Finally, from around 1930 through the end of production, approximately 500 Model 4s were produced.

Through most of the Model 95s' production, guns were finished either in blued, nickel or a combination of both; the Model 4 wore a matte-type blue-gray

This advertisement from the 1908 Sears, Roebuck & Company catalog states a \$5 price tag for either a blued or nicked Remington Double Derringer—a hefty price at the time for such a small arm. It also advertised the popular pocket pistol at 5 inches in length, when it actually measures just 4 7/8 inches from butt to muzzle. In concealed carry, size matters—even an eighth of inch.



coating. Grips are generally walnut, rosewood or checkered hard rubber, although pearl and ivory were also available. Serial numbers can be confusing since they are sometimes in sequence, but most are in batches. The Remington serial numbering system is often erratic.

Whether secretly carried by a 19th-century gambler, a lawman, hidden in the petticoats of a soiled dove, or seen on the silver screen being brandished by John Wayne in films like *Big Jake* or *The Shootist*, and Richard Boone in TV's 1950s classic *Have Gun—Will Travel*, Remington's Model 95 has become the classic derringer of the Old West.



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.



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BY ALLEN BARRA

THE TRUE HISTORY OF **LONESOME DOVE**

A CLOSER LOOK AT THE HISTORY BEHIND
ONE OF THE BEST WESTERNS, EVER.



"I hate rude behavior in a man. I won't tolerate it."

—Woodrow Call

Martin Scorsese once said, "More than 90 percent of directing is the right casting."

Lonesome Dove is the greatest Western miniseries—no, to hell with the miniseries limitation: it's one of the greatest Western movies ever made. And its greatness is because of its casting.

We know that Larry McMurtry wanted to cast John Wayne as Woodrow Call and James Stewart as Augustus "Gus" McCrae. This might have worked in, say, the way that Wayne's star trip in 1969's *True Grit* worked. But it wouldn't have been great the way *Lonesome Dove* was great because Tommy Lee Jones and Robert Duvall were not cast for their star power but because they *were* Woodrow and Gus.

Not to argue with Scorsese—our greatest director of Easterns—but only half of a movie's success can be attributed to the actors. The other half is due to the script. McMurtry and William Wittliff wrote *Lonesome Dove's* script, and it had the advantage of being taken from one of the three greatest of all Western novels. (Number one is Thomas Berger's *Little Big Man*, while Charles Portis's *True Grit* and McMurtry's *Lonesome Dove* tie for a close second.)

The greatness of *Lonesome Dove* starts with its source material, and the material comes from a man who knew his subject.

In his essays on Texas, *In a Narrow Grave*, McMurtry correctly noted that



movie Westerns "fault the myth when they dramatize gunfighting, rather than horsemanship, as the dominant skill."

The killing in *Lonesome Dove* is invariably regarded with a wry salty humor of the kind that Mark Twain thought was essential to American storytelling (and which is woefully missing from Westerns by highly regarded novelists such as Cormac McCarthy). The novel's famous first sentence, for instance: "When Augustus came out on the porch the blue pigs were eating a rattlesnake—not a very big one."

McMurtry's Texas Ranger McCrae can also be philosophical about killing, but without the pretension. "If I'd wanted civilization," he says to his partner, Call, "I'd have stayed in Tennessee and wrote poetry for a living. Me and you done our work too well. We killed off most of the people that made this country interesting to begin with."

McCrae anticipates Sigmund Freud's argument in *Civilization and Its Discontents* by more than half a century

McMurtry's tale is filled with sights and sounds and smells and observations about mundane subjects such as the superiority of biscuits cooked in a Dutch oven compared to those baked in an indoor stove: "A man that depended on an indoor cookstove would miss the sunrise, and if he missed sunrise in *Lonesome Dove*, he would have to wait out a long stretch of heat and dust before he got to see anything so pretty."

Such observations could only come from a writer who knows the West firsthand and grew up with its traditions.

Actually, Scorsese was being modest about the director's share of the credit for a great movie. One-third should go to casting, one-third to the script and source material, and one-third to the director, who has to put it all together. Neither before nor after *Lonesome Dove* was Simon Wincer a great director, but at the right time, he was great enough to know great actors and great words when they came his way.



Allen Barra is the author of *Inventing Wyatt Earp: His Life and Many Legends*. He writes about sports for *The Wall Street Journal* and is a contributing writer for *American History Magazine* and *The Daily Beast*. His last book, *Mickey and Willie: The Parallel Lives of Baseball's Parallel Lives*, was nominated for the Pen Award for Literary Sportswriting.

The Frontier Cowboy Look

The clothing and hat styles in *Lonesome Dove*, set in the 1870s, adhere fairly close to this 1907 photo of a Texas cowboy taken by Erwin E. Smith.

— COURTESY LIBRARY OF CONGRESS —

In honor of these bigger-than-life cowboys, we share with you historical photographs of cowboy life on the frontier. These are the men actor Robert Duvall wanted to properly honor in his portrayal of a retired Texas Ranger driving a cattle herd from Texas to Montana.

As Duvall said in his memorable portrayal of Gus McCrae: "Here's to the sunny slopes of long ago."

Longhorn Pal

Charles Goodnight (right) reminds us of *Lonesome Dove's* Woodrow F. Call. When Oliver Loving died during a Comanche attack in 1867, Goodnight lost the pal who herded Texas Longhorns up a trail they had blazed together the year before, remembered today as the Goodnight-Loving Trail.

— COURTESY CHARLES GOODNIGHT HISTORICAL CENTER IN CLAUDE, TEXAS —



Loving Fight

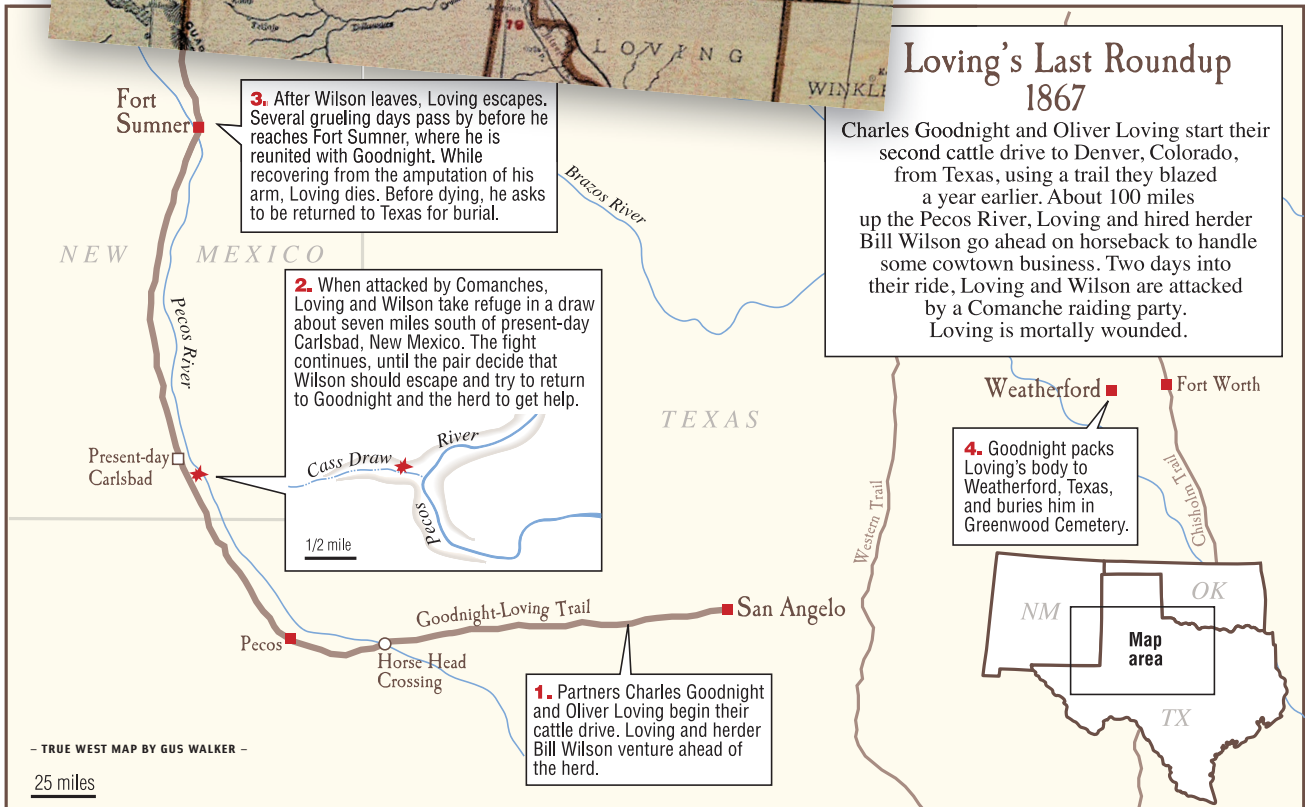
Charles Goodnight identified on this map (left) the location "7 miles below Carlsbad where Loving had fight." The below map shows the route of Loving's final cattle roundup.

— COURTESY HALEY HISTORY CENTER IN MIDLAND, TEXAS —



Loving's Last Roundup 1867

Charles Goodnight and Oliver Loving start their second cattle drive to Denver, Colorado, from Texas, using a trail they blazed a year earlier. About 100 miles up the Pecos River, Loving and hired herder Bill Wilson go ahead on horseback to handle some cowtown business. Two days into their ride, Loving and Wilson are attacked by a Comanche raiding party. Loving is mortally wounded.





Armed and Dangerous

This wonderful photo shows cowboys in Llano, Texas, armed to the teeth on the town square. Posing with a bit of a nod to the pulps then gaining popularity, the cowboys exhibit a bravado that is carried off in the miniseries to near perfection. Notice the two "kids" standing tall with their "brothers in arms."

— COURTESY LLANO MAIN STREET ADVISORY BOARD —



Motley Crew

Larry McMurtry accurately portrayed the motley crew of a typical cattle drive by showing how the various members were hired or pressed into service. In addition to a mere boy (Newt Dobbs), we have two Irish immigrants found camping on the wrong side of the border (Allan and Sean O'Brien), one whore hound who borrowed money from the wrong guy (Gus McCrae) and an outlaw on the run (Jake Spoon). You can sense the same haphazard gathering of disparate characters in this 1904 photo of 14 New Mexican cowboys taken by W.D. Harper.

— COURTESY LIBRARY OF CONGRESS —

"Well, we don't rent pigs, and I figure it's a better to say it right out front because a man that does like to rent pigs is... he's hard to stop."

—Gus McCrae



Cookie

On a cattle drive, nobody was more important than *el cocinero*, or the cook. *Lonesome Dove* had a Hispanic “cookie” (Bolívar, played by León Singer) who suffered abuse from the boys, but he endured and carried it well: “I’ll whack that bell if I want to.”

— COURTESY LIBRARY OF CONGRESS —

One in Four

New Mexico Cattle King John Chisum’s black cowboy bodyguard once saved Chisum’s life by riding 140 miles to fetch smallpox medicine. The character of Joshua Deets, played by Danny Glover, is accurately portrayed as loyal and handy, both traits that many blacks on the range carried off with grit and honor. Some historians estimate that one in four frontier Texas cowboys were black.

— TRUE WEST ARCHIVES —



Tough Hombres

Cowboy crews invariably had some tough hombres riding for the brand. These boys look like they still have the bark on. This half-plate tintype of cowboys off the range possibly includes E.C. “Teddy Blue” Abbott.

— COURTESY HIGH NOON —

“Well, hell, boys, I’d damn sight rather be hung by my friends than by a bunch o’ damn strangers.”

—Jake Spoon

“Gus got blood poisonin’ in his legs from them arrows the Indians shot in him. Doctor cut one of them off. Wouldn’t let him have the other. Stubborn about it. That’s what killed him.”

—Woodrow Call

Breaking a Bad One

This scene of a bucking bronco from Wyoming, around 1904, is almost a dead ringer for the scene in the first hour of *Lonesome Dove* when Capt.

Woodrow Call breaks in a mustang while his “lazy” partner Gus McCrae looks on.

— COURTESY LIBRARY OF CONGRESS —



Wide Open Range Land

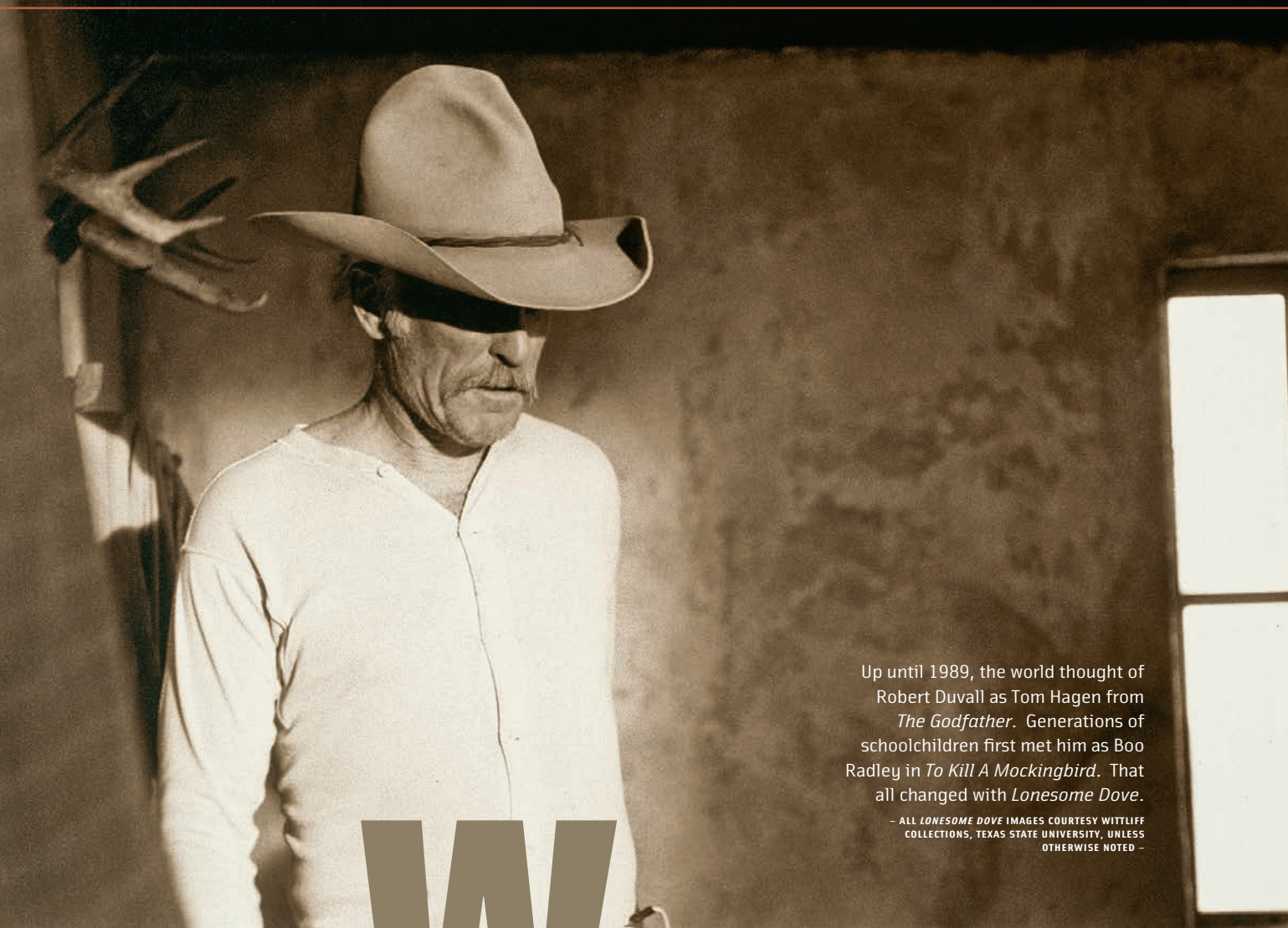
The *Lonesome Dove* series captured the wide open range lands of the cattle drive era by utilizing various northern New Mexico landscapes to stand in for Northern Plains sites, such as Belle Fourche, Dakota Territory, shown in this 1887 photo of a roundup.

— COURTESY LIBRARY OF CONGRESS —



BY HENRY C. PARKE

THE GODFATHER



Up until 1989, the world thought of Robert Duvall as Tom Hagen from *The Godfather*. Generations of schoolchildren first met him as Boo Radley in *To Kill A Mockingbird*. That all changed with *Lonesome Dove*.

— ALL *LONESOME DOVE* IMAGES COURTESY WITTLIFF COLLECTIONS, TEXAS STATE UNIVERSITY, UNLESS OTHERWISE NOTED —

Robert Duvall talks about the iconic *Lonesome Dove*, on the cusp of a special cast reunion.

W

ith seven Emmys won, *Lonesome Dove* is unquestionably television's most respected Western achievement. The roles were so good, the nominations of Robert Duvall and Tommy Lee Jones as Best Actor, and Diane Lane and Anjelica Huston as Best Actress, may have split the vote and cancelled each other out.

The miniseries had such a profound effect on the filmmakers and actors that many careers are now seen as pre-*Lonesome Dove* and post-*Lonesome Dove*. Jones had been a respected film and TV actor for nearly two decades, but *Lonesome Dove* made him a star. Lane's performance solidified her transition to adult roles, as was true for Ricky Schroder, who went from teen heartthrob to leading man. With his Emmy win, Simon Wincer went from being an obscure director of Aussie TV episodes to perhaps the most in-demand Westerns director since John Ford.

Duvall, on the other hand, was already a star. Famous for his portrayal of Tom Hagen, the adopted son of Don Corleone, in 1972's *The Godfather* & 1974's

OF WESTERNS

The Godfather: Part II, Duvall had been nominated for Oscars in *The Godfather*, 1979's *Apocalypse Now* and *The Great Santini*, and won the statue for 1983's *Tender Mercies*. Millions of schoolkids knew him—and generations of them still do—as Boo Radley in 1962's *To Kill a Mockingbird*. He had hardly stepped before a TV camera in 20 years, but he knew this would be no ordinary miniseries. “In fact,” he says, “on *Lonesome Dove*, I walked into the dressing room and said, ‘Boys, we’re making the *Godfather* of Westerns.’”

He spoke to *True West* from his home in Virginian on January 5th, his 85th birthday.

True West: Do you still feel that Gus McCrae in *Lonesome Dove* was the best role you ever had?

Robert Duvall:

Probably. There are other parts I liked. I played a Cuban barber [in 1993's *Wrestling Ernest Hemingway*], with Richard Harris, which was one of my favorite parts. Man, I worked on that accent. Another one of my performances I liked was when I played Stalin [1992's *Stalin*]. I try to do different things.

But I would say *Lonesome Dove* was like my *Hamlet* or my *Henry V*, so to speak. When

it was over, I felt like I could retire; I felt I'd done something fully and completely. He was a very complex guy. He said, we killed off all the people that were interesting. That was years ago, but it was a fine character to be able to play.

How much are you like Gus McCrae?

McMurtry still thinks we [me and Tommy Lee Jones] should have switched parts, and I totally disagree with the guy.

Way back, my second wife—and I thank her eternally for this—said, ‘I read a book I like better, maybe, than Dostoyevsky’s *Lonesome Dove*.’ She said, ‘They’re going to offer you the other part, but you have to play Augustus McCrae, because it’s the most like you.’

You always try to find in yourself what the character calls for. They had offered the part to James Garner. I said to my agent, ‘If you can get him to change parts, I’ll do it.’

He called back four hours later, said Garner’s got a bad back. He can’t go horseback for 16 weeks. I said, ‘Now go after that part.’

It was so well-written, the adaptation by [William] Wittliff. It was something that just drew me along. I was riding a lot of horses then, so I was very comfortable; I felt ready when we went. I had a little leverage; I wish I’d had more.

They asked, ‘Who do you want for Call?’ I said, ‘Tommy Lee Jones.’

We had a true Comanche Indian to play Blue Duck, but they wouldn’t go for that. We went to [Jones’s] ranch in San Saba; we herded cattle riding Argentine polo saddles. He was a very open guy.

I’m told you designed the Gus McCrae hat.

They insisted, some of the powers that be, that I wear a Mexican sombrero to play Gus. I said, ‘I will not play the part if that’s the case.’

I had to go to the producers. I showed them pictures of Texas Rangers on the border, and they all wore the kind of hats I wore in the movie. I said, ‘Let me pick my own hat,’ which, finally, they allowed.

How did starring in *Lonesome Dove* affect your career?

It’s a lot like when I got an Oscar [1984’s *Tender Mercies*]; a lot more recognition in airports. Wherever I go, people refer to that.

When I was made an honorary Texas Ranger, a woman came up to



Diane Lane earned critical acclaim and an Emmy nomination for her role as the prostitute with a heart of gold, Lorena Wood, who works out of the Dry Bean saloon. Even after she got her ticket out of town, Gus McCrae remained her protector and defender.



“It’s not dyin’ I’m talking about, it’s livin.’”

—Gus McCrae

me. ‘Mr. Duvall, we watch this once a year. I wouldn’t let my daughter’s fiancé marry into the family until he’d seen *Lonesome Dove*.’

In other places I go, too, but especially in Texas. It’s kind of a landmark for people.

There are several events coming up celebrating roughly the 25th anniversary of Lonesome Dove.

Finally! Finally! It’s more like the 28th or 29th anniversary!

I don’t know why they waited so long, but they’re going to finally do it in Fort Worth, in the beginning of April.

Will Danny Glover be there? I didn’t see his name. Way back, I wanted Morgan Freeman for that part, but he wasn’t well known that far back.

What were the other actors like to work with?

Diane Lane was fine; wonderful to work with. And Ricky Schroder. It’s interesting, because her husband, I think they’re divorced now, Josh Brolin, was up for the part [of Newt], but he was a week late, because Ricky Schroder got it a week prior.

Originally we wanted Freddy Forrest for [Robert Ulrich’s role], but then Freddy ended up playing Blue Duck. Robert was very nice to work with.

Anjelica Huston was great to work with. And she’d grown up riding horseback; riding on hunts with her father in Ireland.

Did you have any doubts about a non-American director for your Western?

No, Simon Wincer had done stuff. He came in well-prepared, and we went to work. And Dougie Milsom—the cinematographer—was terrific: he’d done *Full Metal Jacket*.

We had 16 weeks to work, and it was nice; it was concentrated. First 10 days around Austin. Then down around Del Rio, Texas, near the border. Then up to New Mexico. Then up to Angel Fire Mountains farther up in New Mexico, to suffice for Montana’s Rockies, because we couldn’t afford to go there.

I was fortunate to be in, what I think I’m correct in saying, the two biggest film epics of the 20th century: *The Godfather I and II*, and *Lonesome Dove*.

Earlier in your career, you played villain Ned Pepper in True Grit, working with two legends, Director Henry Hathaway and John Wayne.

Henry Hathaway—we won’t talk about him. But we’ll talk about John Wayne, definitely. He was a wonderful man. Good actor, good guy. So good in *The Shootist* at the end of his career.

Back to Hathaway. I don’t want to badmouth him, but he’s the guy who said, ‘When I say action, tense up, Goddamnit!’ There’s a difference between intensity and tenseness. I didn’t enjoy working with him, and I didn’t think he treated Kim Darby so well.

You played Jesse James in The Great Northfield Minnesota Raid.

Right. I said, ‘Let’s get Gene Hackman to play my brother, Frank.’ They said he wasn’t well known enough back then. Now he’s retired. Retired! Jesus, it’s funny.

How does playing villains compare with heroes?

You try to find the human being in yourself that will parallel what the script calls for. I call it the journey from ink to behavior; you find the behavior that the character calls for.

I always try to find the contradictions. Even when I played Stalin, I tried to find the contradictions, some kind of vulnerability in the guy, whoever it is. I could find it with Gus McCrea because he was a romantic anyway.

What does the American West mean to you?

It’s an elusive thing. Like when you go to England or wherever, they want to know about the West. That thing of pushing forward; pushing outward. The frontier.

What’s your next project?

I’m trying to get two Elmer Kelton things that have fallen through. Can’t get ‘em done—Netflix or anybody.

You know, they can be Westerns, but you have to find the human thing in them, aside from horses and hats and spurs and Indian fighting. You have to find the humanness in the characters. For good and for bad, I think the Western kind of defines us. The English have Shakespeare; the French, Moliere; the Russians have Chekov. But the Western is ours, from Canada down.



Visit LonesomeDoveReunion.com for schedule of events. **Henry C. Parke** is a screenwriter based in Los Angeles, California, who blogs about Western movies, TV, radio and print news: HenrysWesternRoundup.Blogspot.com



Larry McMurtry originally intended for John Wayne to play Woodrow Call, James Stewart to play Gus McCrae and Henry Fonda to play Jake Spoon. Ten years later, he got a vastly different cast, one that uplifted his project into what many consider to be the greatest miniseries of all time.

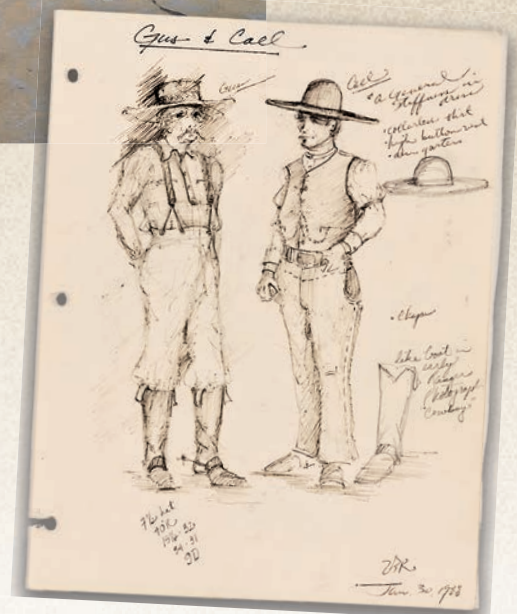
Frederic Remington's 1903 oil *Fight for the Waterhole* conveys the message of cowboys fighting for their lives and important terrain against resistant American Indians native to the land.

— COURTESY MUSEUM OF FINE ARTS, HOUSTON, TEXAS —



THE ART OF STORY

Now that you know the true history that likely inspired *Lonesome Dove*, you can trace the path of the 1989 miniseries, from Larry McMurtry's Pulitzer Prize-winning novel to the script crystallized in a television blockbuster that audiences everywhere embraced and that many continue to cherish to this day. Featuring paintings by master artists and production materials from the miniseries, the *Lonesome Dove: The Art of Story* exhibit at the Sid Richardson Museum in Fort Worth, Texas, is open through June 19. For more events worth checking out, turn to *Westerns* in this issue.



Woodrow Call's sombrero in this costume sketch of him (above right) with Gus McCrae is closer in design to what Texas Rangers wore in 1876.

— COURTESY WITTLIFF COLLECTIONS, ALKEK LIBRARY, TEXAS STATE UNIVERSITY —

A

BY PAUL R. WYLIE

DRUNKEN DEBACLE

A MURDER IN HELENA DEVASTATINGLY TRIGGERS A MASSACRE ON THE MARIAS.

W

hether due to a break in the weather—the thermometer had gone as low as -43 degrees Fahrenheit—or just because they had no more time to waste if they wanted an element of surprise, on Wednesday morning, January 19, 1870, 2nd U.S. Cavalry Maj. Eugene M. Baker and his command moved out the gates of Fort Shaw to proceed toward the first low hills and across the frozen plains of Montana Territory in quest of the Piegan Indians.

A murder had put the town of Helena in an uproar. Pete Owl Child of Mountain Chief's band, with a small group of Piegans, visited Malcolm Clarke's ranch near Helena. The Indians lured Malcolm and his half-blood son, Horace, outside their house on the night of August 17, murdering Malcolm and leaving Horace for dead, but he lived to tell the story.

Most of the new citizens around Helena, many of whom had only recently arrived, knew that Malcolm had a Piegan wife whose brother was Pete Owl Child. They were the children of Mountain Chief. Some stated that Pete Owl Child had good reason for his savage attack: Malcolm had beaten him and seduced his wife.

Lieutenant Gen. Philip Sheridan's blood-chilling order came on January 15: "If the lives and property of the citizens of Montana can best be protected by striking Mountain Chief's band, I want them struck. Tell Baker to strike them hard."

With a force numbering about 380 men, Baker and his command moved slowly through the numbing cold toward the Marias. The *Army and Navy Journal* printed that "the thermometer still indicated severe weather, but the men, anticipating a brush with the Indians, were so excited that if the mercury had been frozen they would not have heeded the cold."

Martha Plassmann, a journalist, gave her opinion later that other reasons may explain how the soldiers got through the cold: "One of the company told me that officers and men 'tried to keep their spirits up by taking spirits down'

BLAME THE WHISKEY TRADER

Joseph Kipp and Henry Kennerly (seated, from left) are shown with other Fort Benton traders in 1866. When historian Thomas B. Marquis told 2nd Cavalry Cpl. Dan Starr's story some years later, he said that "the blame was settled upon his [Baker's] guide...a whiskey trader among the Indians." He likely was referring to Kipp. Marquis added that the trader had "used his advantageous position to settle a grudge against this one particular band, some members of which had worsted him in his business dealings with them." But Kipp only relayed a report that another whiskey trader, Jerry Potts, had warned the band.

— COURTESY OVERHOLSER HISTORICAL RESEARCH CENTER, FORT BENTON, MONTANA —



and, at the end of the journey they scarcely knew what they were doing.”

Dissension Breaks Out

Sometime during the night of January 22, dissension broke out between Baker and the guides. That evening Joe Kipp protested that the trail they were on would not take them to Mountain Chief's camp, but rather to the smallpox camp of Heavy Runner. Kipp had apparently made a mistake or had wrong information, and he now tried to convince Baker of his error. A drunk Baker thought that Kipp was deceiving him and threatened to shoot him if he did not lead as directed.

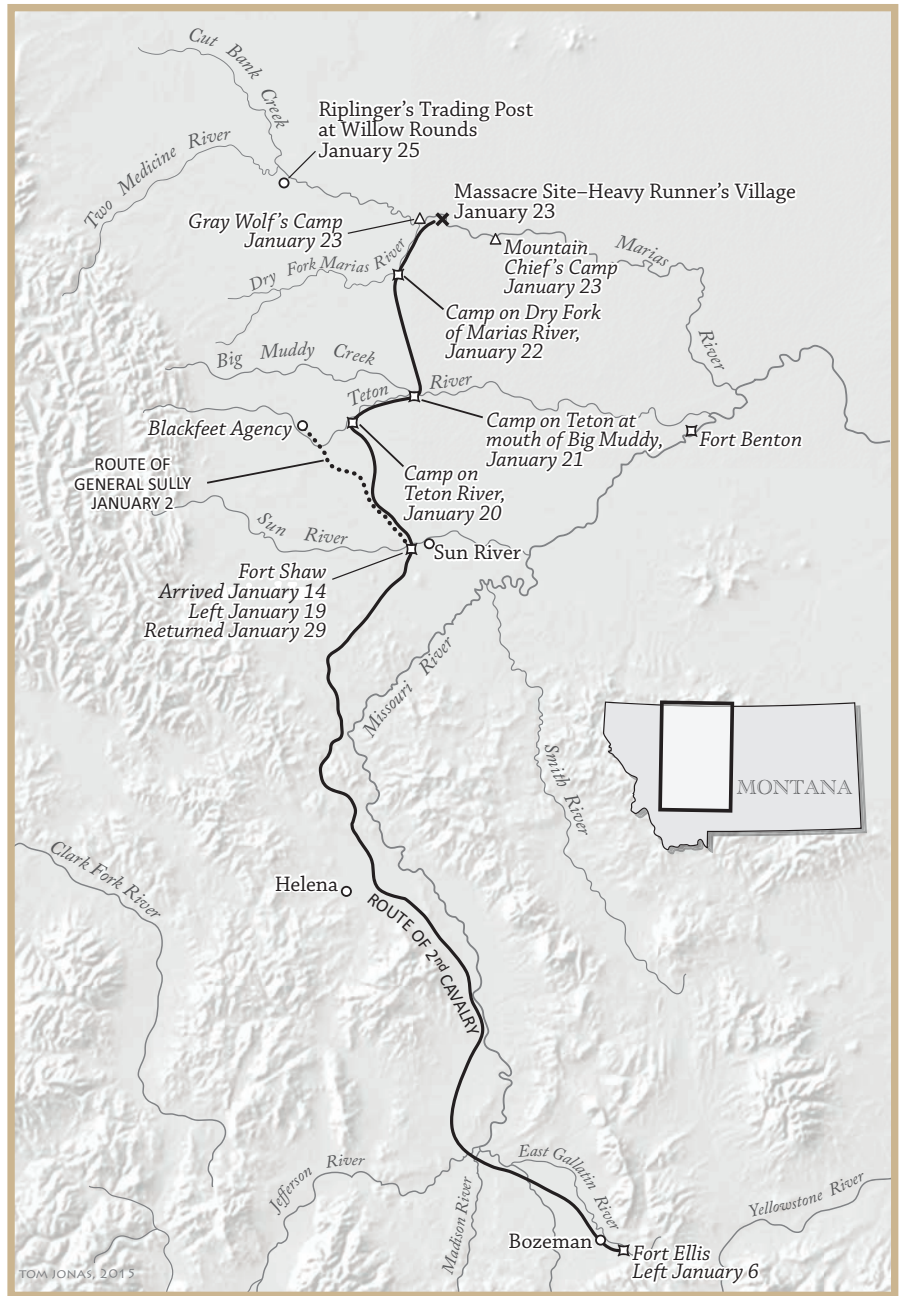
Baker's column was in confusion by the time it reached the bluffs above the Marias River on January 23. Baker was drunk and could not comprehend the directions that his guides were giving him or perhaps just chose to ignore them, with some justification, because each guide may have had his own agenda. Kipp, for instance, was also in the fur trade and closely aligned with the interests of the whiskey traders.

In actuality, Kipp's information came to him just recently. He had gone out with guides Horace Clark and Joe Cobell to try to find the location of Mountain Chief's camp. During this search Horace had a surprise encounter on the bluffs with John Middle Calf, 19, a member of Heavy Runner's band. Middle Calf revealed that Mountain Chief had moved about nine miles below on the river because the whiskey trader Jerry Potts had warned the band about the soldiers coming.

That such an action might occur was, in fact, predicted by the military. On January 13, Brig. Gen. Alfred Sully had already advised Inspector Gen. James A. Hardie that it would “be a difficult matter to make any movement without the Indians getting information through the half-breeds and whisky-sellers at Sun river and Benton.”

The Surprise Attack

After an argument with Baker on the trail, all three guides were sent to the rear, leaving Baker and his troops to find



BAKER'S ROUTE OF MARCH IN JANUARY 1870

This map shows the route of march of Maj. Eugene M. Baker and the 2nd Cavalry from Fort Ellis to the Marias River in January 1870, as well as Gen. Alfred Sully's route to the Blackfeet Agency to confer with Heavy Runner and other chiefs of the Piegan and Blood tribes on January 2. Baker and his troops left Fort Ellis on January 6, arriving at Fort Shaw on January 14. They resumed their deadly march five days later.

- MAP BY TOM JONAS -

their own way. The problem that Baker would have in leading, even if he was sober enough to command, was that the troops could not simply ride down the river bottom until they reached the camp. Baker was committed to an early morning surprise attack and wanted his command on top of the bluffs, where he could fire down on the Indians when they were found. Without Kipp, Cobell or Clarke to guide them, all that the companies of Baker's command could do was proceed on a parallel course with the river, as close to the edge of the ravine-cut bluffs as possible, while still remaining out of sight.

Captain Lewis Thompson and L Company were the first to reach the Marias. As the company rode down a coulee to the river bottom, an Indian lodge suddenly appeared, surprising them. Private John Ponsford, 22, was with Lt. Gustavus Doane's F. Company as they too approached the Indian lodge and said that he "thought we had arrived at [Mountain Chief's] camp." When he heard the order given "to fight on foot," he eagerly jumped from his horse and rushed with the dismounted troops to the camp. Then they suddenly stopped, aware that something was amiss.

As they looked around, they expected to see other lodges of Mountain Chief's band. Instead they felt only an eerie stillness around them and soon knew the reason. As a few frightened Indians emerged from their tipi, their smallpox was evident.

Instead of Mountain Chief's larger camp, the troops had found the small camp of Gray Wolf. The soldiers learned that "a large band of their tribe was encamped about ten miles distant on the Big Bend of the Marias." Thompson seemed sure that he could still find Mountain Chief and gave his troops the command to proceed on their mission.

Thompson's L Company kept pushing down the top of the bluffs that morning, but Doane's F Company had taken over the lead.

The Work of Slaughter

As the troops advanced along the trail, the guide Kipp appeared, protesting once again that the trail they were on would not take them to Mountain Chief, but rather to the camp of Heavy Runner. He was taking a chance by even being with the troops at this point, for fear that Baker might carry out his threat to shoot him. The effort was futile.



AN INDIAN PEACE OFFERING

A rather bizarre illustration appeared in the April 30, 1870, edition of *Harper's Weekly Magazine*. It was an engraving showing a Piegan brave bringing the head of Pete Owl Child to Gen. Régis de Trobriand on a platter. This was likely in reference to the deal that Gen. Alfred Sully hoped he had struck with Heavy Runner and the other chiefs who met with him on January 2.

- PUBLISHED IN HARPER'S WEEKLY, APRIL 30, 1870 -

In the stillness of the morning Heavy Runner's sleeping camp was doomed. The soldiers were on its edge, ready for the kill. It would have been a perfect time to take prisoners, but that was not an option for Baker and his command.

Heavy Runner said "there was nothing to fear" and that "he would show the whites his 'name paper.'" After all, they knew that Heavy Runner had met in peace with Gen. Sully on January 2 and been given a paper that he believed would protect him and his band from attack.

Heavy Runner handed the commanding officer "some papers, which the commanding officer read, then he tore them up and threw them away," recalled Mountain Chief's 29-year-old daughter, Good Bear Woman. She then saw Heavy Runner

turn "about face" and the "soldiers fired upon him and killed him." Kipp witnessed the same.

In the melee that followed the killing of Heavy Runner, the bullets started to come from everywhere: from Doane's troops on the ground around the tipis and from the top of the bluffs above the Marias. A newspaper reported: "The work of slaughter continued for about three hours."

Private William Birth, 21, and the rest of K Company of the mounted infantry from Fort Shaw came down the bluffs and dismounted. They had been thrown into the fray. As he and the others approached the village, he was close enough to observe the lodges and said that he was surprised that the Indians "did not fight when we came upon their camp."

The Indians who Birth saw were all too sick or too frightened to fight and "only stuck their heads out of their tents and went and laid back and covered up again." Without much hesitancy, Birth and the other infantrymen started firing into the tents. Even as the shots were being fired into the tipis, the Indians "still...would not return the fire."

The soldiers around Birth became emboldened: unafraid of any kind of armed resistance by the Indians, they "went up to their tents and took...butcher knives and cut open their tents and shot them as they lay under their blankets and buffalo robes." But that was not extreme enough: Birth and his companions "killed some with axes."

What resistance the Indians mounted against the torrent of bullets was small. They fired only a few shots themselves, but one of them hit Pvt. Walter McKay of Thompson's L Company, killing him instantly.



BAKER'S ORDER FROM FORT ELLIS

Posing with other U.S. Army officers at Montana's Fort Ellis, Maj. Eugene M. Baker stands at center right, with a dark beard and a hand resting on the railing. After Lt. Gen. Philip Sheridan instructed Baker to "strike [the Piegans] hard," Cpl. Dan Starr reported that "Baker had made known" to his company commanders "the paramount feature of his military policy when he announced as a motto, 'Nits make lice.'" Starr knew that this "was the customary way of indicating that children were not to be spared."

— COURTESY MONTANA HISTORICAL SOCIETY RESEARCH CENTER PHOTOGRAPH ARCHIVES, HELENA, CATALOG #247-248 —

A newspaper attempted to portray the ghastly event: "The sounds of firearms; yells of the infuriated soldiers; yells and death-cries of the redskins; the barking and howling of the Indian dogs, all mingling, made the scene one of terrible interest. Anon, kegs of powder, carefully stowed away in several of the lodges, would explode and kill the inmates.... Several attempted to pass from one side of the river to the other, but the wide circles of red with Indians in the center, told but too well how vain was the attempt."

A seven-year-old Piegan boy miraculously got away with his life, but not before his eyes witnessed the horror of young babies being "slung by their heels and heads bashed on rocks." Terrified, he was able somehow to run from the camp in cold winter. He covered about 70 miles to safety near the Rocky Mountains, where he was taken in by a white family and adopted.

Heavy Runner's camp was completely destroyed and became quiet. Most of the soldiers ceased their fire and prepared to go after Mountain Chief. Arriving at a place on the Marias where Mountain Chief was supposed to be, Baker found nothing but an empty camp. Prints in the snow showed the distressed Baker that "the Indians had scattered in every direction, that it was impossible to pursue them."

Controversy Shunned

Many Eastern newspapers had become fully invested in the controversy, including the *New York Evening Post*: "We must express our absolute horror at the cold-blooded

massacre of women and children—ninety women and fifty young children—perpetrated by the United States soldiers in Montana recently."

On the other side of the controversy, the *Bozeman Pick and Plow* reported: "That the Indian of poetry and romance is not the Indian of fact: the former is said to be noble, magnanimous, faithful, and brave; the latter we know to be possessed of every attribute of beastly depravity and ferocity...."

The New York Times remarked that "the slaughter of the Piegans in Montana is a more serious and a more shocking affair than the sacking of Black Kettle's camp on the Washita." The paper noted that even Baker's "rude estimate admits of the killing of no less than fifty-three women and children." What incensed the *Times* most was Baker's report of "140 women and children captured and released." "Released to what?" the *Times* asked, and then answered: "To starvation and freezing to death."

William Tecumseh Sherman, the U.S. Army's top commander, dictated the way in which the history of the event should be written: "I prefer to believe that the majority of the killed at Mountain Chief's camp were warriors; that the firing ceased the moment resistance was at an end; that quarter was given to all that asked for it; and that a hundred women and children were allowed to go free to join the other bands of the same tribe known to be camped near by, rather than the absurd report that there were only thirteen warriors killed, and that all the balance

DOANE'S BOAST

This photograph shows the 2nd Cavalry F Company troops who served at Montana's Fort Ellis from 1869 to 1872. Leader Lt. Gustavus Doane (inset) later recalled of their 1870 attack of Heavy Runner's camp: "I remember the day when we slaughtered the Piegans, and how it occurred to me, as I sat down on the bank of the Marias & watched the stream of their blood, which ran down on the surface of the frozen river over half a mile, that the work we were then doing would be rewarded, as it has been."

— COURTESY MONTANA HISTORICAL SOCIETY RESEARCH CENTER PHOTOGRAPH ARCHIVES, HELENA, CATALOG #947-242 —



were women and children, more or less afflicted with small-pox."

Something had set off Sherman. The House of Representatives had been considering a bill that would "transfer the control of Indian Affairs to the War Department," which Sherman wanted. When John A. Logan, a congressman from Illinois and chair of the Committee on Military Affairs, "read the account of the Piegan massacre his blood ran cold in his veins, and he...asked the committee to...let the Indian Bureau remain where it is, and the committee had agreed to that."

This had obviously upset Sherman enough to send out a warning that there would be trouble for anyone in the Army who contested the number, age and sex of the Piegans killed on the Marias. As part of his public relations fight, Sherman told Sheridan on March 28 to "assure Colonel Baker that no amount of clamor has shaken our confidence in him."

Until March 26, the editors of the *Army and Navy Journal* had printed accounts of the massacre that came to them from other newspapers. They now stood up and took an editorial stance on the massacre, strongly in favor of the Army. The *Journal* lauded Baker's performance, reporting: "Colonel Baker's report of his scout against the hostile Piegan and Blood Indians shows incontestably that the march itself was a heroic one...and we agree with Colonel Baker that 'too much credit cannot be given to the officers and men of the command for their conduct during the whole expedition.'"

Success was, of course, far from true, because Baker had struck the wrong band, killing their chief Heavy Runner, and was not able to attack Mountain Chief's band.

Hallowed Ground

On January 23, for a few years now, some faculty members and students from the Blackfeet Community College have gathered annually on the bluffs overlooking a spot on the Marias River in Montana known as the Big Bend. They come mostly from Browning on the Blackfeet



FRIEND TO THE PIEGANS

Jerry Potts was born about 1840 to his mother, Namo-pisi, of the Black Elks band of Bloods, and to his father, Andrew, a clerk for the American Fur Company at Montana's Fort McKenzie. Andrew was shot in the face by a disgruntled Piegan, who in turn was killed by his own tribe for the wanton act. Jerry was working as a trader for the American Fur Company post in Fort Benton when he was credited with warning Mountain Chief's band about the U.S. Army's planned attack in 1870.

— COURTESY MONTANA HISTORICAL SOCIETY RESEARCH CENTER PHOTOGRAPH ARCHIVES, HELENA, CATALOG #944-419 —

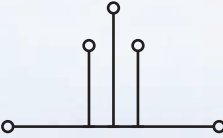
Reservation in northwest Montana, just on the east side of Glacier National Park. Most of them are members of the historic Piegan tribe, now known as the Blackfeet. As the group gathers in a circle to the sound of Indian drumming and singing, a 21-shot salute is fired in honor of the 217 Piegans massacred on that day in 1870.

All historical 19th-century conflicts in the Montana Territory between the Indians and the U.S. Army have been overshadowed by George Custer's battle on the Little Bighorn in 1876. Perhaps that is because the site was preserved early to mark the graves of U.S. soldiers and later became a national monument to which thousands flock every year.

Today, nearly 150 years after the Baker Massacre on the Marias, no monument or sign marks the exact location, with not even a passable road to get there. No physical element keeps it in people's minds. That may be best, as this hallowed ground is a sacred place to the Blackfeet. ✘



This edited excerpt is from *Blood on the Marias*, published by University of Oklahoma Press in 2016. Author Paul R. Wylie is a retired attorney who lives in Bozeman, Montana, and the author of *The Irish General: Thomas Francis Meagher*.



BEN JOHNSON'S LAST TRAIL RIDE

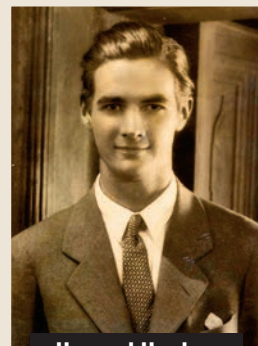
On the 20th anniversary of the actor's death,
Arizona's state historian revisits
Ben Johnson's final ride out West.

BY MARSHALL TRIMBLE

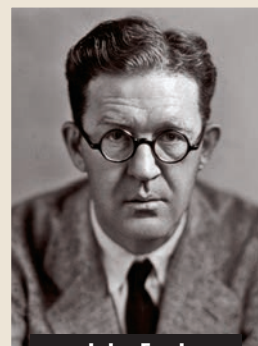
PHOTOGRAPHY BY GARY JOHNSON







Howard Hughes



John Ford

While cowboying at the Chapman-Barnard ranch in Oklahoma, Ben Johnson was hired to drive a herd of horses to Hollywood for Howard Hughes. The director introduced the ranch hand to John Ford, who cast him in his Westerns. Ford called Johnson the “world’s greatest horseman and the best thing to come out of Oklahoma since Will Rogers.”

— BY GARY JOHNSON; INSETS TRUE WEST ARCHIVES —

Sometimes at night, the howling wind would commence to blow. For shelter, we pulled canvas bed tarps over our heads. Sitting around the campfire, we scraped sand off our steaks before taking a bite. One night, a gust lifted our dinner table skyward and dumped our meal on the gritty ground.

When we retired for bed, we crawled as deep as we could into our soogans, then awoke in the morning, spitting sand. We were livin’ high style, sleeping on cots in tents.

I was in Monument Valley again, sharing a small canvas tent with Ben Johnson, a far cry from our early days in the valley of the rocks near the Arizona-Utah border when we slept on the ground at the foot of a towering butte up near Susie Yazzie’s hogan.

During the spring of 1996, *Arizona Highways* Magazine Editor Bob Early had asked photographer Gary Johnson and I to join Don Donnelly’s trail riding outfit in Monument Valley to report a story about Ben. The legendary cowboy actor was

making a sentimental journey to the place where Hollywood Director John Ford had “discovered” him, while filming one of his “Cavalry Triads,” 1948’s *Fort Apache*.

I had ridden as a horseback historian in Donnelly’s trail rides for about 10 years, starting in the 1980s. I talked history during the day and sung classic cowboy songs around the campfire at night. We toured spectacular scenic places: Canyon de Chelly, the Bradshaw, Chiricahua and San Francisco mountains, the Mogollon Rim and, of course, Monument Valley.

Path to Hollywood

Howard Hughes is credited with bringing Ben out to California from Oklahoma in the late 1930s. Hughes had bought some horses from an Oklahoma ranch where Ben worked and liked the way he handled horses. The movie director offered him a job in Hollywood, bringing horses to northern Arizona, where Hughes was filming *The Outlaw* starring Jane Russell. Ben’s weekly wages went from \$40 to \$175. “It didn’t take me long to figure out this

was a good deal,” he told me on his last trail ride.

When the filming was finished, Ben found work in the movies. During the early 1940s, he wrangled and performed stunt doubling for John Wayne, James Stewart, Joel McCrea and Gary Cooper. Hughes introduced Ben to Director John Ford who hired the horseman to perform stunt work and double in 1948 for Henry Fonda in *Fort Apache*. As they say, “The rest is history.”

While filming the movie, a team of horses pulling a wagon spooked and stampeded with three actors on board. Ben, seeing an accident in the making, rode after the team and, just like in the movies, he grabbed the halter on the lead horse, saving the actors from serious injury or worse. A grateful Ford promised him more work.

“I thought maybe he might give me a speaking part in his next film,” Ben said. “He invited me into his office one day and told me to sit down, then he handed me a piece of paper. I read down to about the third line and saw ‘\$5,000 a week.’ I stopped reading, grabbed a pen and signed it.”

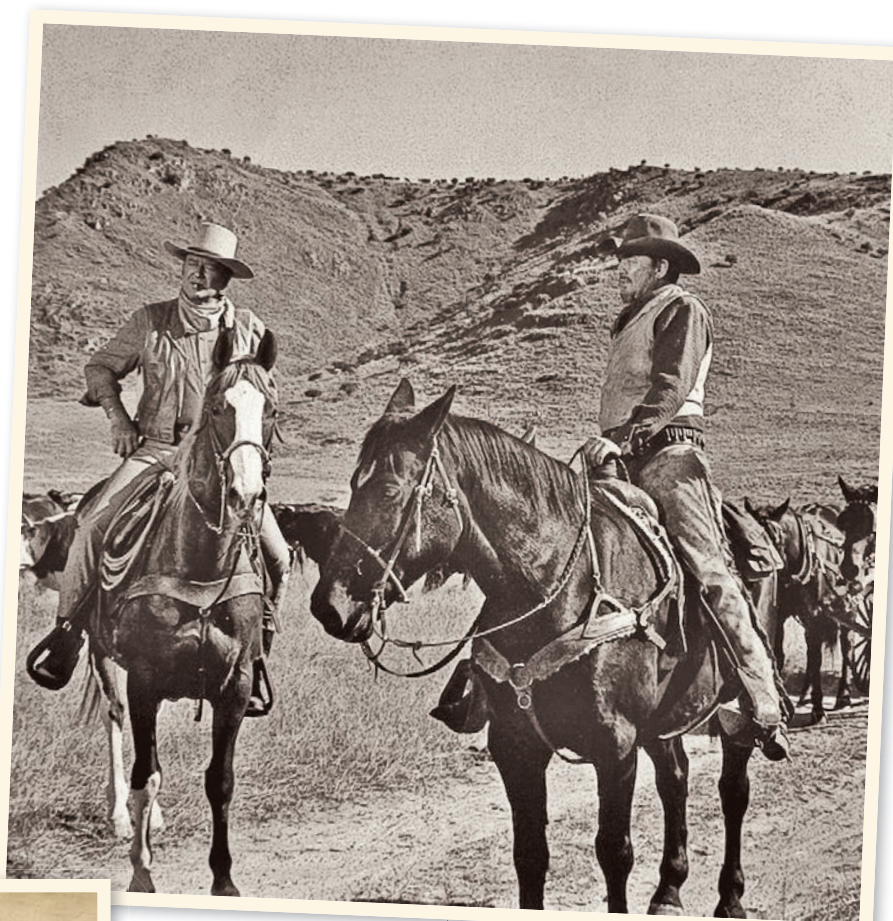
Ben Johnson had a natural on-screen presence. He played sidekick (far right) to John Wayne's John Chisum character (right) in 1970's *Chisum*.

Earlier in his career, he performed some of Wayne's stunts, in 1944's *Tall in the Saddle*, 1947's *Angel and the Badman* and 1948's *Three Godfathers*.

— COURTESY WARNER BROS. —

"I didn't even ask what I had to do," he said with a grin.

Ben went on to become one of Hollywood's most popular actors, playing everything from a devil-may-care cowboy, bad man and gunman to curmudgeon and old-timer. He was one of the all-time great horsemen in the business. To see him glide into the saddle in those films was poetry in motion. When complimented on his riding skills, Ben modestly replied, "I wasn't a good actor, so I had to be able to do something."



Ben Johnson took a dive on his horse as Henry Fonda's stunt double in 1948's *Fort Apache* (above). That tumble and his catching of a runaway team of horses that was dragging two men caught the eye of Director John Ford. Thus began his transition from stuntman to actor.

— COURTESY RKO RADIO PICTURES —

One of the actor's best roles was his Oscar-winning performance as "Sam the Lion," the owner of a pool hall in a small Texas town in 1971's *The Last Picture Show*. He didn't ride a horse in that one. He stole the show at the Oscars when he raised his award in his hand, grinned and said, "This couldn't have happened to a nicer fellow!"

His Western persona and skills as a horseman brought authenticity to his roles. He liked to say, "I make a lot of money in the movies playing Ben Johnson."

He was pretty much like those characters he played in some 300 movies. Ford's last words to him were: "Ben, don't forget to stay real."

He didn't cotton to the excessive use of profanity that became popular during the 1960s. In fact, he turned down the role of "Sam the Lion" until Director Peter Bogdanovich expunged all the four-letter words in his lines. "I don't have to say four-letter words around women and kids to make myself a name," he said.

One evening, we were sitting around the campfire as the wind kicked up sand and a light rain began to fall from the dark clouds hanging over Monument Valley. Ben was sharing the story behind his famous barroom fight with Alan Ladd in 1953's *Shane*. Ben was six-foot-two next to Ladd's five-foot-five frame. Ben's character had to lose the fight, but the actors had to make that look realistic for audiences.

"He could walk under my outstretched arm," said Ben, as his weathered face broke

"I make a lot of money in the movies playing Ben Johnson."



Shown above is wife Pam's favorite picture of Gary Johnson, a good man to ride the river with as everyone quickly discovered while Gary photographed Ben Johnson's last trail ride in 1996.

— COURTESY PAM JOHNSON —

Tribute to Gary Johnson 1956-2015

I picked up the phone and a voice on the other end said, "Marsh, it's hard to believe it's been nearly 20 years since we spent that week in Monument Valley with Ben Johnson."

Arizona Highways Magazine photographer Gary Johnson was on the other end of the line.

I first met Gary in the early 1970s, when he was a student in my Southwest History class at Coronado High School in Scottsdale, Arizona. We remained friends, appearing together at cowboy poetry gatherings and folk festivals. I watched him grow into a fine cowboy singer, photographer, lecturer, expert on outdoor life and husband to Pam, the love of his life.

"Yep," I replied, "and it's even harder to believe he's been gone almost that long. Are you ready to revisit the story?"

A few days earlier, Meghan Saar, editor of *True West*, had asked if Gary and I could put something together for the magazine to commemorate the 20th Anniversary of Ben's passing. Little did I know that, on September 10, 2015, just a few days after my conversation with Gary, he would die suddenly, just before going on stage for a show at the Elks Theatre in Prescott.

I wasn't sure about working on the story without him but then, at his memorial service, Pam said, "Marsh, you're welcome to use any of Gary's photography to write your story."

My motto has always been: When in doubt...go ahead! Here's to you, my trusted companion.

into a big smile, "so they put him on a platform and had me stand in a hole."

The Great Leap

In Monument Valley, Ben reminisced about an experience he had while working in 1950's *Wagon Master*. He was being pursued by a band of Navajo warriors.

"I rode to this bluff and was supposed to turn and ride along the ridge, but the horse I was on got a case of cold jaw and wouldn't respond to the bit," Ben said. "He jumped off that bluff, and we landed in sand up to his belly. The reins were lying in the sand, so I picked 'em up, spurred him and off we went."

That unintended leap was later measured at 32 feet. His scene came to be known as one of the greatest examples of horsemanship ever filmed.

Ben could always handle the unexpected and make a scene work. That was why he was one of Ford's favorites.

One afternoon, Ben pointed toward the twin buttes called the Mittens. "We were filming *She Wore a Yellow Ribbon* when a big thunderstorm rolled in," he said. "Lightning was bouncing off those buttes, so

the assistant director told the actors and crew to pack it in. Mr. Ford liked to of had a fit. 'I'll tell you when to cut,' he bellowed.

"We were pretty scared of the lightning, but we were more scared of John Ford, so we kept shooting."

Thanks in part to that scene in the lightning storm, the film won an Oscar for cinematography in 1949.

Over the next 40 years, Ben would star or appear in hundreds of films and television shows, mostly Westerns. He took a break from the movies in 1953 to rodeo. He won the PRCA World Team Roping Championship and, in 1973, was inducted into the Pro Rodeo Hall of Fame.

He is the only movie star to win a World Championship rodeo buckle and an Academy Award. In 1982, he was inducted into the Western Performers Hall of Fame at the National Cowboy and Western Heritage Museum in Oklahoma City. Twelve years later, he earned a star on the Hollywood Walk of Fame.

On the last day of our trail ride, Donnelly staged a small rodeo with no rough stock, just events that included balancing an egg on a spoon at a gallop and barrel racing.



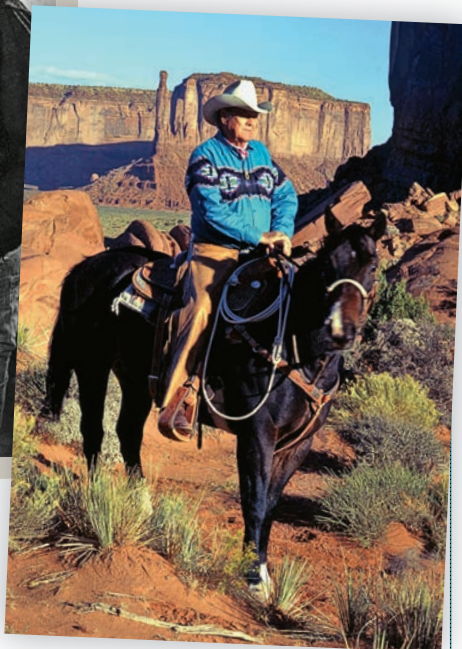
In 1953's *Shane*, one of the classic saloon fight scenes in a Western was carefully staged so that audiences never realized how much shorter Alan Ladd was than Ben Johnson. For his part, Johnson had to make sure he didn't knock Ladd off the raised platform during the bloody brawl!

— COURTESY PARAMOUNT PICTURES —



Harry Carey Jr. and Ben Johnson (from left) starred as horse traders who lead a wagon train of Mormons across the frontier West to their promised land in 1950's *Wagon Master*. Carey showed off the Navajo language he had learned on his parents' California ranch, while Johnson wowed everyone with one of the greatest examples of horsemanship ever filmed.

— COURTESY RKO RADIO PICTURES —



Ben Johnson journeyed through majestic Monument Valley, where his Hollywood career began, shortly before his death (left). An avid horseman, he is the only movie star to win both an Oscar and a World Championship rodeo buckle.

— BY GARY JOHNSON —

I came in second place in the barrel race; Ben finished first. I was the proudest second-place finisher you ever saw!

Near the horse corral, six-year-old Bronco Grinstead was trying to rope a rubber steer's head sticking out of a bale of hay and had trouble getting his loop to fall over the horns. Ben took the rope and offered him a few tips. Bronco wasn't aware he was getting advice from a former world champion. His folks later told him when he was old enough to understand. Ben built a loop, then noticed a number of us had gathered to watch.

He grinned sheepishly and said, "Boy, I'd better not miss!"

He didn't, and Bronco was noticeably impressed, more than all that movie star stuff he had been hearing about all week.

A Friend to Miss

On April 8, 1996, I was rolling down the highway in my Ford 150 Pickup when the news came over the radio that Ben had died, a couple months shy of turning 78. The news hit me like the kick of a mule.

Just a few weeks earlier, I was sitting with Ben and actor Harry Carey Jr. on a panel at the Festival of the West in Scottsdale, Arizona, answering questions. I was way out of my league that day and smart enough to sit there like a bump on a log and let them do most of the talking.

My friendship with Ben had developed over the years, since I first met him around 1980, at the National Cowboy and Western Heritage Museum in Oklahoma City, Oklahoma. Now the great man had left us. Like millions of others, I felt I had lost a good friend. He affected a lot of folks that way.

Fittingly, Ben had taken his last earthly ride in Monument Valley—where it all began.

A few days after Ben died, Arizona songwriter Ted Newman and I sat down and wrote a tribute to our friend, "Ben Johnson Evening Star," that *Arizona Cowboy Magazine* later published:

There's a brand new star in the evening sky, and it shines all over the land. Bringing memories dear of a star here on earth of a cowboy—ever so grand.

The stuff of real heros, bigger than life, with simple values so plain. Honesty, realism and always respect. The likes we'll not soon see again.

Ben Johnson, an honest name for a man of decency, honor and pride. The man on the screen was the man in real life, bringing balance to life's ride.

He didn't play cowboy. He was what you saw. He was down home and cowboy clean through. He could rope, he could ride and compete with the best. Everything that he did was all true.

He knew about horses. He knew how to ride. He could take a cayuse any place. Seein' him in the saddle was like equine ballet—an expression of horse-ridin' grace.

"I wasn't much of an actor," he'd say. Then he'd smile with that big, easy grin. And he'd add with a twinkle in his wrinkled eyes, "But, I could play the hell out of Old Ben."

World champ as a cowboy with a buckle of gold. He won an Oscar in '72. He wasn't a cowboy in *The Last Picture Show*. As an actor, he was mighty good too.

I'd seen him in the movies since I was a kid. I grew up with his face in my mind. This cowboy of cowboys, this man among men, who was tough, honest, caring and kind.

He and his wife had no kids of their own, but he helped kids again and again. And for folks from all over, both common and rich, he was lovingly called Uncle Ben.

The things he stood for, and the life that he lived, are remembered with love, near and far. And it might be less painful to know deep inside that in heaven there's a new evening star.



Marshall Trimble is Arizona's official state historian, board president of the Arizona Historical Society and vice president of the Wild West History Association. He has taught Arizona history at Scottsdale Community College for 40 years and written more than 20 books on Arizona and the West.



Back to the Future with J. Frank Dobie

**THE TEXAS AUTHOR
REDEFINES HIS
CLASSICS FOR A
NEW AUDIENCE.**

When the directors of the University of Texas Press decided to reissue eight J. Frank Dobie classics from its catalog two years ago, a discussion between departments at the press began about how to repackage the legendary Lone Star State author's masterworks for a 21st-century audience. This was to be the third reissue of the Dobie classics since the university had received an endowment in 1975 to keep the famed volumes in print.

The press's book designer, Derek George, was given the challenge of the redesign. When a colleague suggested to him that he might find inspiration from the covers of vintage Western pulp paperbacks, George went to work studying the cover styles, colors, design elements and use of typefaces and fonts on those provocative pulps. Digging into the archives at the UT Press and at the University's Harry Ransom Center archives, George realized that Dobie's friend and equally legendary Texas artist-author, Tom Lea, had done the cover and interior illustrations for the early releases by Boston publisher, Little, Brown and Company.

The first Dobie book on the reissue list for George to redesign was *The Ben Lilly Legend: The Greatest Bear Hunter in History*. When he discovered it originally had a highly stylized Lea cover in color, he knew he had the signature image that would inspire the redesign of the entire Dobie catalog—an homage to the pulp era.

George also knew he had to walk a fine line with classic works: too much redesign, and he might be accused of lampooning the

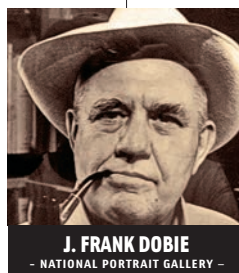
Hall of Fame author; too little, and the reissue might flop. As George says, "There's always the risk of going too much into pastiche when borrowing from an old aesthetic like this one. I feel that I've kept these fairly restrained in order not to lampoon either the pulp style or the Dobie books themselves. The pulp look is very much part of the design vernacular now, so I think that most people will get what we've done with them."

With the seventh volume, *Tales of Old Texas*, just released (with a cover illustration by Barbara Latham), and the eighth book, *Cow People*, in the chute,

George's redesign of Dobie's classics will be complete, a task he thoroughly enjoyed. "I must admit I'm not a native-born Texan, but Texas is my home now, so I'm proud to be able to do something to honor this state and this great author," says George. "Plus, it was just a tremendously fun project to work on."

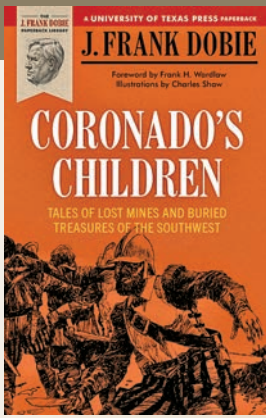


Stuart Rosebrook, senior editor at *True West*, is a great admirer of J. Frank Dobie and a collector of pulp fiction.

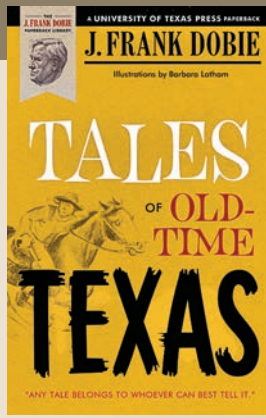


Three giants of Western folklore history and fiction (left to right) Fred Gipson, J. Frank Dobie and *True West* founder Joe Austen Small were at the forefront of popularizing Old West history in the 1950s.

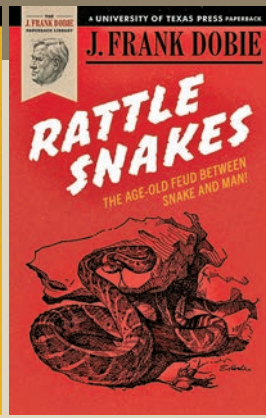
— TRUE WEST ARCHIVES —



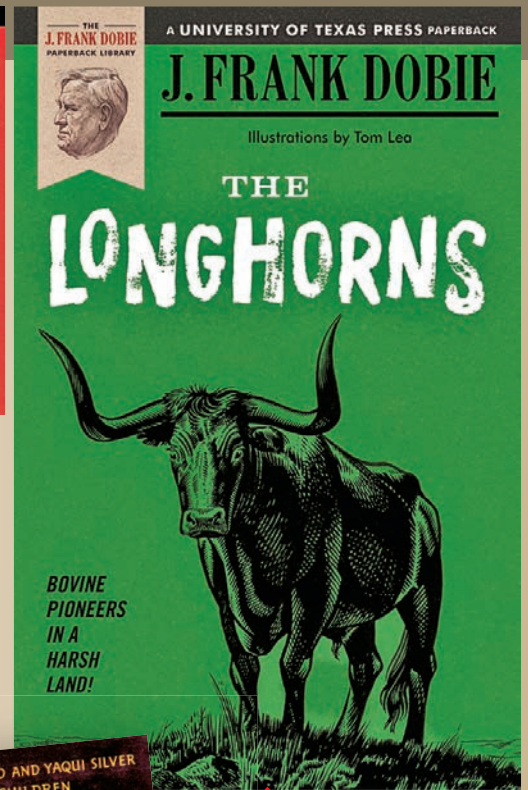
Cover Illustration by Charles Shaw



Cover Illustration by Tom Lea



Cover Illustration by Eldridge Hardie

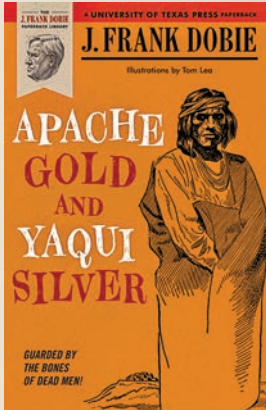


Cover Illustration by Tom Lea

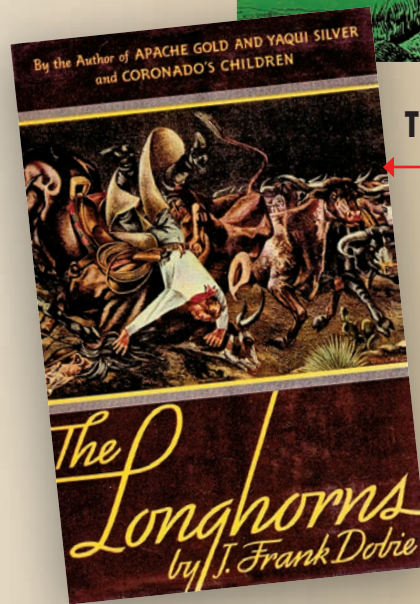
BOVINE PIONEERS IN A HARSH LAND!



Cover Illustration by Tom Lea



Cover Illustration by Tom Lea



THE NEW OLD VS. THE OLD OLD

Book designer Derek George added pulp elements to the covers, including typefaces, and the gold ribbon with the Tom Lea illustration of J. Frank Dobie, a style "borrowed" from Dell Western paperbacks.

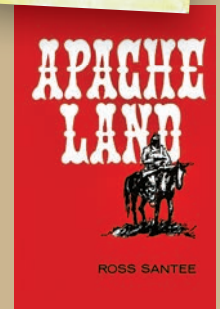
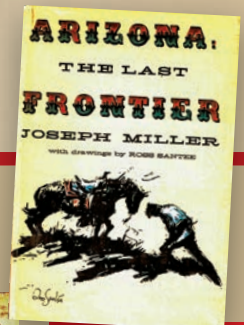
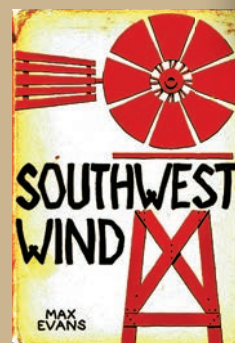
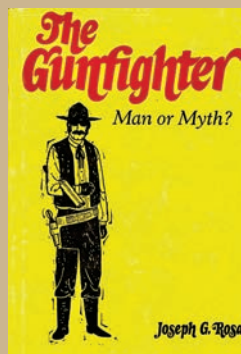
— COVERS COURTESY UNIVERSITY OF TEXAS PRESS —

Retro-Pulp Is Cool Again

If the cover art on these classics looks familiar it's because everything that is old is new again. University of Texas Press book designer Derek George loves the colors and dramatic illustrations from the historic pulp publishing era of the 1940s and 1950s. Inspired by the great illustrators of yesteryear yet "attractive to modern eyes," George's redesign of Dobie's book covers are simultaneously nostalgic of a bygone era of publishing, and instant classics for today's readers.

— COVERS COURTESY AUTHOR'S COLLECTION EXCEPT FOR THE LONGHORN'S COURTESY GUIDON BOOKS, SCOTTSDALE, ARIZ. —

WOULDN'T THESE LOOK GREAT WITH SOME RETRO-UPDATING, TOO?



TRUE WEST
EXCLUSIVE

CLASSIC GUNFIGHTS

A LONG SHOT

BUFFALO HUNTERS VS QUANAH PARKER'S WARRIORS

THE SECOND BATTLE OF
ADOBE WALLS FEATURES
THE LEGENDARY 1,538-
YARD SHOT HEARD 'ROUND
CAMPFIRES EVER SINCE



Billy Dixon is a crack shot, but the scratch shot he makes at Adobe Walls almost defies physics.

— ILLUSTRATIONS BY BOB BOZE BELL AND PHOTOS TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED—

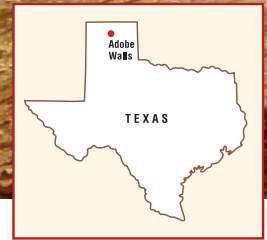
BY BOB BOZE BELL

Map by Gus Walker

Based on the research of S.C. Gwynne

JUNE 27, 1874

— BY JOE GRANDEE —



The Comanches and their Kiowa and Southern Cheyenne allies are hell bent on driving buffalo hunters off their land. The hunters have already decimated the herds on the Northern Plains. Now these hunters have set up shop near Adobe Walls, deep in Comanche territory, in the Texas Panhandle.

A force of 250 warriors, led by a messiah-like medicine man named Isa-tai and by Comanche Chief Quanah Parker, advance at daybreak on the settlement. The attackers are counting on the element of surprise, but when they charge at dawn, they discover most of the hunters are awake, repairing a broken ridgepole.

The defenders, 28 men and one woman, repel the initial charge with a loss of only two men who were asleep in a wagon. The first wave almost carries the day as the attackers are close enough to pound on the doors and windows with their rifle butts. At such close range, the defenders are not able to use their superior firepower and end up fighting with pistols and lever-action rifles.

After repulsing the initial attack, the buffalo hunters hold back the attackers with their long-range Sharps rifles. Twenty-year-old Bat Masterson carries one, as does sharpshooter Billy Dixon. Thirty-plus more “Big Fifties” are quickly deployed to defend the camp. The 15 attackers they kill are scattered

so close to the buildings that the Indians cannot retrieve their comrades' bodies.

By noon, the Indians take up positions around the besieged hunters, maintaining a steady barrage of fire into the buildings. By two p.m., the attackers retreat beyond rifle range to reconnoiter. By four p.m., the hunters are able to leave the buildings; they retrieve weapons from the dead and bury their bodies.

On the second day, the defenders drag away the dead horses and oxen (the attackers have killed all 28 belonging to the Shadler brothers) to “prevent the evil smell from reaching the buildings,” Dixon recalls in his autobiography.

During a lull in the fighting, several hunters arrive at Adobe Walls, increasing the number of defenders to more than 30 men. Hunter Henry Lease volunteers to ride to Dodge City, Kansas, to seek out further reinforcements.

On the third day, 15 Indian warriors ride out on a bluff nearly a mile away to survey the situation. At the behest of one of the hunters, William “Billy” Dixon, a crack shot, takes aim with his .50-90 “Big Fifty” Sharps rifle. After calculating the drop and the wind factor, he fires and cleanly drops a warrior from atop his horse. Dixon later says, “I was admittedly a good marksman, yet this was what might be called a ‘scratch’ shot.”

Tradition claims Dixon's shot so discouraged the Indians that they decamp and give up the fight.





Quanah's Headlong Charge

"There was never a more splendidly barbaric sight. In after years I was glad that I had seen it. Hundreds of warriors, the flower of the fighting men of the southwestern Plains tribes, mounted upon their finest horses, armed with guns and lances, and carrying heavy shields of thick buffalo hide, were coming like the wind.

"Over all was splashed the rich colors of red, vermillion and ochre, on the bodies of the men, on the bodies of the running horses. Scalps dangled from bridles, gorgeous war-bonnets fluttered their plumes, bright feathers dangled from the tails and manes of the horses, and the bronzed, half-naked bodies of the riders glittered with ornaments of silver and brass.

"Behind this headlong charging host stretched the Plains, on whose horizon the rising sun was lifting its morning fires. The warriors seemed to emerge from this glowing background."

—Billy Dixon

The Sharpshooter



Originally from Henryville, Quebec, Canada, Bat Masterson, 20, is the youngest of the 28 buffalo hunters at Adobe Walls. Masterson

serves as a civilian scout during the Red River War of 1874–75. A shooting on January 24, 1876, in Sweetwater (now Mobeetie), Texas, becomes the basis for his gunfighter reputation.



Bad Medicine

In the spring of 1874, medicine man Isa-tai (translates as "Wolf's Vulva" or "Coyote Vagina") began claiming he had true "puha," Comanche for power, and that anyone who followed him would be immune to the White Man's bullets.

On May 26, 1874, Quanah Parker massed his fighters on a high bluff next to the Canadian River. Isa-tai appeared before the assembled warriors naked, except for a cap of sage stems. His body was painted yellow, as was his horse's body, representing invulnerability. Many of the other braves had painted their bodies yellow as well to demonstrate their own beliefs in Isa-tai's puha and that a moment of destiny had arrived to bring them their redemption.

When they lose the battle in June, many of the warriors are understandably upset with Isa-tai. One of the Cheyenne strikes the medicine man in the face with a riding quirt. Another, the father of a young warrior who was killed, demands that, since Isa-tai is immune to the White Man's bullets, he should go down and retrieve his son's body. Before Isa-tai responds, one of the "Big Fifties" reaches the group, knocking the rider next to him out of the saddle, while another Sharp's bullet kills Isa-tai's horse.

Isa-tai gives an excuse for the debacle, blaming the Cheyennes' killing of a skunk the day before the battle as jinxing his medicine. Nobody believes him. In spite of Isa-tai's bad medicine, he continues on his merry way, spreading his false gospel.



The "Big Fifty"

To make his long shot, Billy Dixon fires a single-shot .50-90 Sharps rifle. These guns are so powerful, they can put down a 2,000-pound buffalo at 1,000 yards.

- RIFLE COURTESY PHIL SPANGENBERGER -



An Examination of the Shot

In the summer of 2015, re-enactors restaged Billy Dixon's shot. Members of the Wild West History Association visited the actual site during their annual convention, held in nearby Amarillo, Texas. Mike Cox reported their findings in the October 2015 journal: "To appreciate the significance of Dixon's shot, it's important to know that bullets do not follow the line of sight when fired. A projectile's arc-like course is affected by its rate of spin, gravity, air drag, temperature (it goes farther the warmer the air), elevation (the higher the elevation, the more a bullet's range) and wind."

Dr. James A. Bailey of Wilmington, North Carolina, concludes that to have hit his mark, Dixon would have had to aim 35 degrees above his horseback target to allow for a 318-inch bullet drop." [That is 26.5 feet!]

"At nearly a mile, even a modern 30.06 round would drop at least six feet," says Kurt House, a gun collector in San Antonio, Texas.

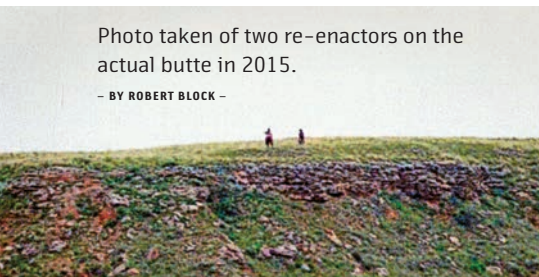
A 1989 scientific investigation of the shot, utilizing computer models, concluded, "Out of 1,000 simulated shots, only three hit the target at that distance."

Bailey adds that the "gritty buffalo hunter would have had to train his weapon 337 inches to one side or another, given a wind speed estimated at 14 miles an hour."

Vice President Roy Young sums it up: "He was either the best shot in the West... or the luckiest."

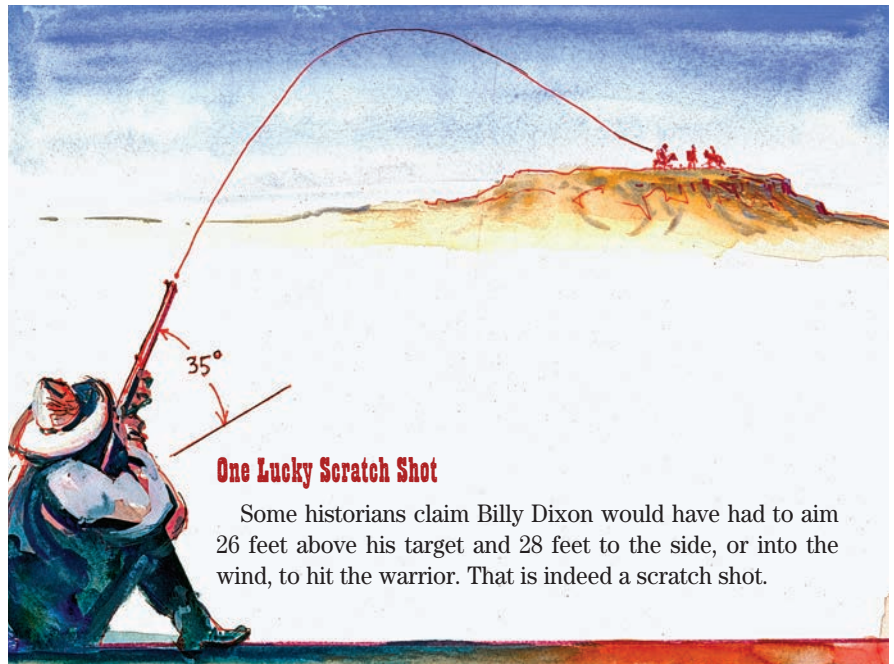
Photo taken of two re-enactors on the actual butte in 2015.

- BY ROBERT BLOCK -



Quanah Parker's Version of the Fight

"We at once surrounded the place and began to fire on it," recalls Quanah Parker, shown above, at right. "The hunters got in the houses and shot through the cracks and holes in the wall. Fight lasted about two hours. We tried to storm the place several times but the hunters shot so well we would have to retreat. At one time I picked up five braves and we crawled along a little ravine to their corral, which was only a few yards from the house. Then we picked our chance and made a run for the house before they could shoot us, and we tried to break the door in but it was too strong and being afraid to stay long, we went back the way we had come."



One Lucky Scratch Shot

Some historians claim Billy Dixon would have had to aim 26 feet above his target and 28 feet to the side, or into the wind, to hit the warrior. That is indeed a scratch shot.

Aftermath: Odds & Ends

As news of the Adobe Walls fight spread, more hunters came in for protection and to help defend the settlement. By the sixth day, the garrison grew to about 100 men.

Quannah Parker was wounded in one of the attacks, and some believe this is why the Indians retired without more of a fight. "The Indians probably came to the conclusion that if they remained long enough, charged often enough and got close enough, all of them would be killed, as they were unable to dislodge us from the buildings," one of the hunters said.

Casualty reports varied. Today, most historians agree that fewer than 30 died during the battle.

By August, a cavalry troop arrived at Adobe Walls, under Lt. Frank D. Baldwin, with Bat Masterson and Billy Dixon as scouts, where a dozen men were still holed up. The next day, the soldiers and remaining men left Adobe Walls, heading south to join Gen. Nelson A. Miles' main command on Cantonment Creek. The Indians later "burned the place to the ground."

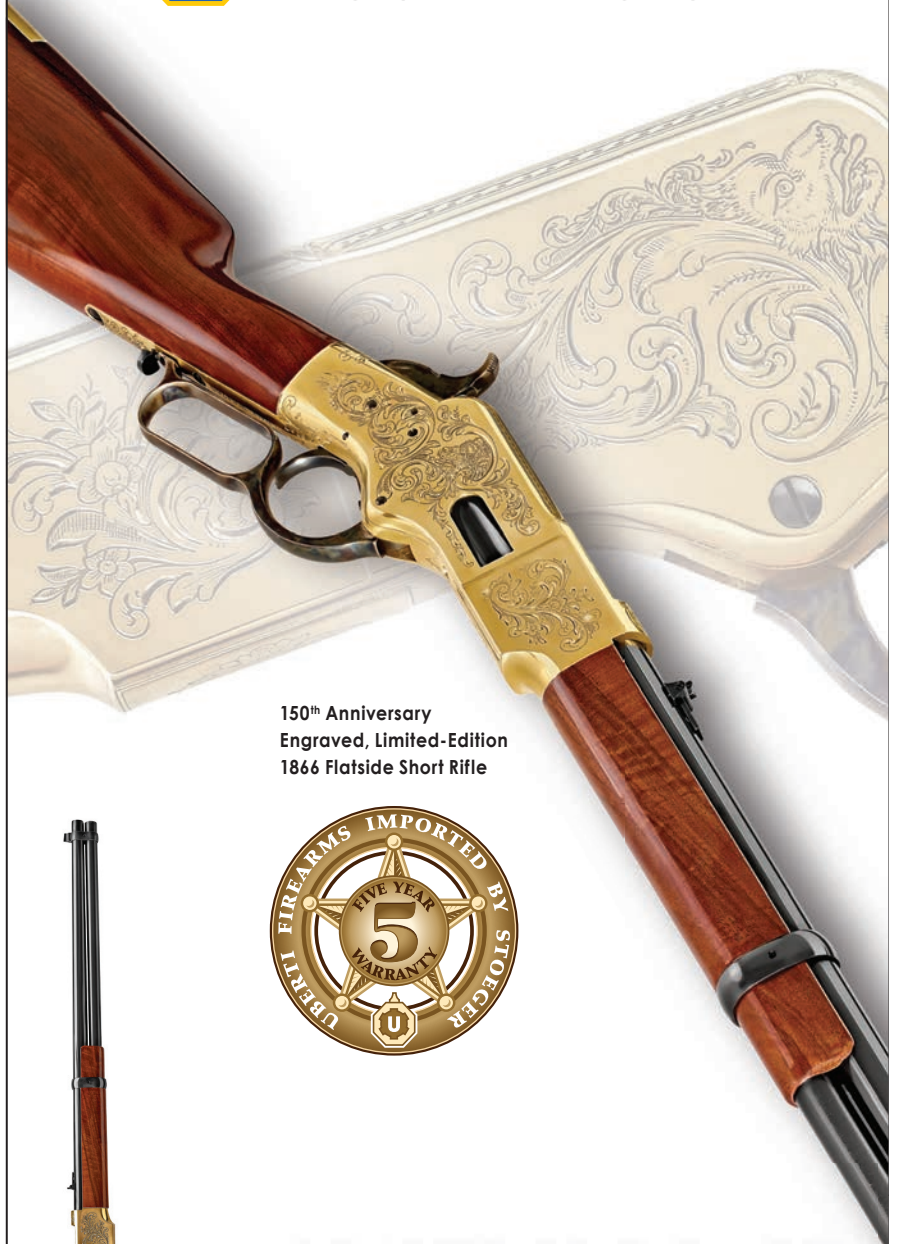


The Adobe Walls fight led to the Red River War of 1874–75, which resulted in the final relocation of the Southern Plains Indians to reservations in what is now Oklahoma.

Recommended: *Empire of the Summer Moon* by S.C. Gwynne, published by Scribner.



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LITTLE KNOWN CHARACTERS OF THE OLD WEST

She Cradled Lincoln's Head

Laura Keene has gone down in history as the actress whose dress was stained by President Abraham Lincoln's blood.



After actor John Wilkes Booth assassinated President Abraham Lincoln, Laura Keene shipped the blood-stained dress to the designer in Chicago, perhaps to discourage fans from tugging at her clothes to see if she was wearing it.

— ALL IMAGES COURTESY LIBRARY OF CONGRESS —

Long before anyone ever mentioned Monica Lewinsky's blue frock, everyone was talking about Laura Keene's dress stained with President Abraham Lincoln's blood.

More than 150 years have passed since Lincoln was killed at Ford's Theatre in Washington, D.C. On April 14, 1865, Keene, the star of *Our American Cousin*, watched as John Wilkes Booth delivered his fatal shot.

Dressed in a striking, maroon-colored gown, the beautiful, dark-haired actress hurried out from the wings to center stage. She paused before the footlights to entreat the audience to be calm, saying, "For God's sake, have presence of mind and keep your places, and all will be well."

As patrons bolted, Keene entered the President's box. He looked "as if he had only fallen," Keene biographer Vernanne Bryan reported. "But upon closer scrutiny,"

Keene added, "the picture became distorted...under his great head, seeping slowly across the floor in a crimson pool, came his life's blood."

With Mrs. Mary Lincoln sobbing uncontrollably, Keene asked the doctor if she could hold the President until he could be moved. She lifted the President's head onto her lap and bathed it with water, Keene wrote in her memoirs.

In all the chaos, everyone thought the President had been shot in his chest. His head wound was revealed through the mark of blood stained on Keene's dress.

One of the greatest women ever connected with the American stage, Keene would be more closely identified with Lincoln's assassination than anything she ever did in her profession.

Born in Winchester, England, in 1826, Keene entered theatrical life through the

help of her retired actress aunt. She made her London debut on October 28, 1851.

One year later, she made her debut in New York City. By Christmas Eve 1853, her dream of running a theatre came true—the Charles Street Theatre in Baltimore, Maryland.

After producing 34 plays, she headed to California's Gold Rush camps to tap into the need for quality entertainment. After her April 6, 1854, debut as an actress, the Metropolitan Theatre in San Francisco hired her to manage her own production company, with a \$30,000 annual income.

In July 1854, she traveled to Australia to reap the benefits of that gold rush. John's brother, Edwin, had convinced her to perform with him and another actor.

After an affair with Edwin and a return to San Francisco, Keene headed east. From November 1856 until that fatal day in 1865, she entertained East Coast crowds. Tom Taylor penned the last play President Lincoln watched, but Keene gave the play its name.

After the assassination, the cops arrested Keene, suspecting she helped John plan the shooting. Upon her release, she canceled future showings of *Our American Cousin*.

Until the day she died, on November 4, 1873, Keene protested others putting on the play she owned, including none other than Edwin, who produced *Our American Cousin* a mere seven months after his actor brother had assassinated President Lincoln.



Chris Enss is a *New York Times* bestselling author who has written more than 20 books about women in the Old West. Her latest book is *Entertaining Women*.

Although some naysayers claim the blood stains on Laura Keene's dress were not made by President Abraham Lincoln after his assassination, the public did demand to see the dress on a constant basis. Ford's Theatre in Washington, D.C., believes in its history enough to publicly display it. The actress is shown here after the assassination.



BY TERRY A. DEL BENE

Deadly Flood of 1844

This winter's headlines of Missouri River flooding calls to mind the river's biggest flood ever recorded.

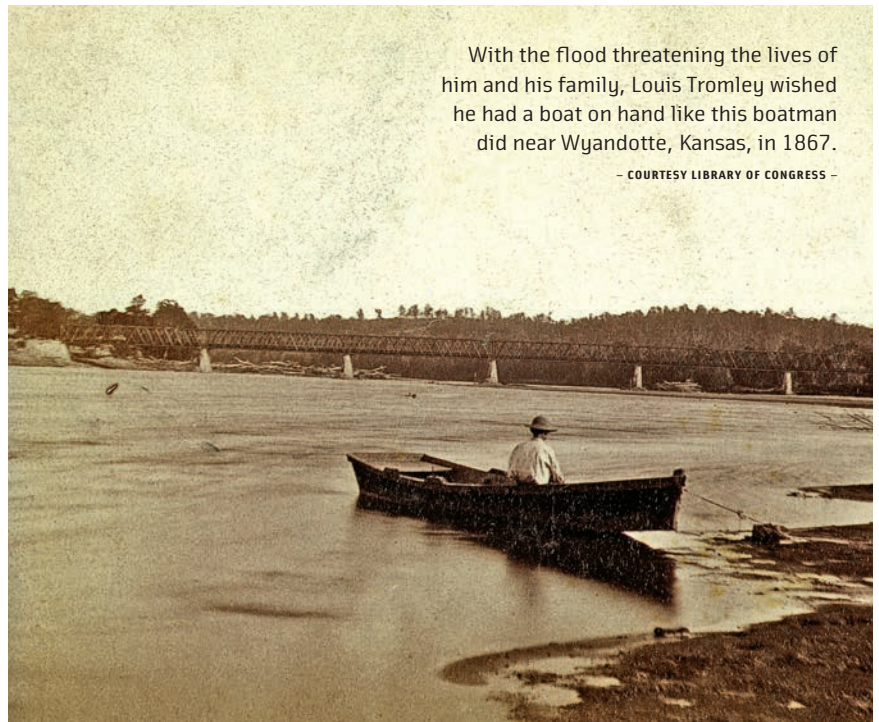
The Missouri River and its tributaries have long been torturous neighbors. Calm and quietly flowing toward the seas most of the time, these waters, after heavy rains, have the potential to suddenly transform into roaring, churning monsters and bringers of death.

In 1842, the Wyandotte Nation, after extensive cajoling by the U.S. government, agreed to abandon their homes in Upper Sandusky, Ohio, for lands in the West. The resettlement was a process begun in the 1830s under President Andrew Jackson's removal policy. The Wyandottes had resisted removal until a principal leader was brutally murdered with axes; the non-Indian killers were kept from justice as the county allowed two of the killers to escape jail and refused to prosecute another.

Among the Wyandottes who took the 1843 downriver trip to their new land was Louis Tromley, along with his wife and child. In Kansas, the Wyandottes were given lands in what is now part of the greater metropolitan area of Kansas City. The Tromley family reestablished their lives; they built a cabin and cleared land for their farm on the south bank of the Missouri River. Many of Tromley's fellow tribesmen established the town of Wyandotte nearby.

The first winter stretched into a dry April in 1844. Spring rains came in May. The skies shed water for six weeks straight.

By June 13, the junctions of the Kansas and Missouri Rivers began to back water over the bottomlands. The next day, the water ominously crested over the banks and backed up adjacent tributaries. By



With the flood threatening the lives of him and his family, Louis Tromley wished he had a boat on hand like this boatman did near Wyandotte, Kansas, in 1867.

— COURTESY LIBRARY OF CONGRESS —

June 15, the Kansas and Missouri Rivers were roaring torrents.

He spent a terrible night shouting into the darkness.

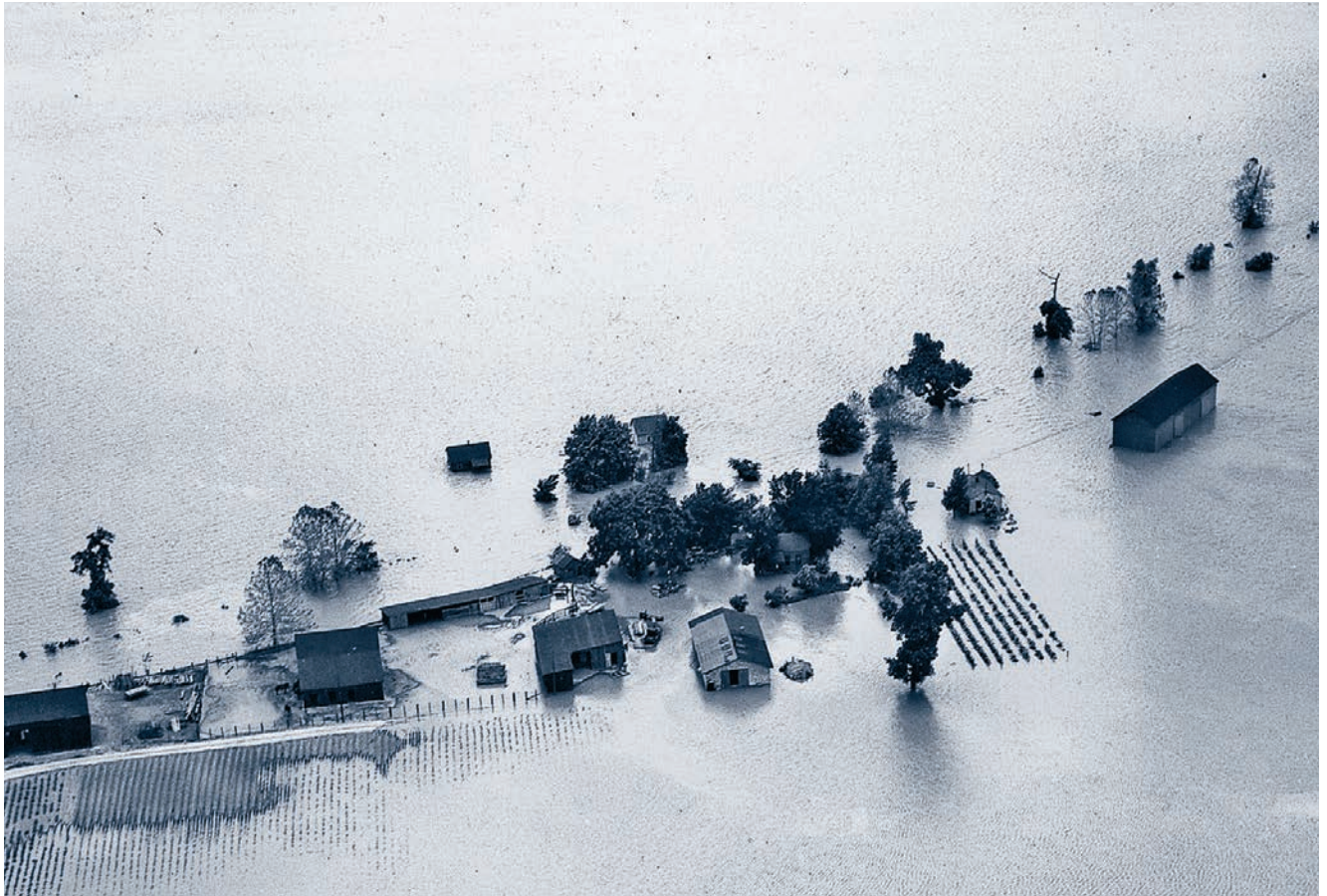
As the waters lapped around his family home, Tromley tried to float on a log to Wyandotte to get help. The churning floodwaters made the journey impossible. The elderly man was forced to abandon the log and cling to the upper branches of a tree.

He spent a terrible night shouting into the darkness toward Wyandotte, hoping that his cries would bring help. Amazingly, his calls were heard in Wyandotte. Several tribal members, including Tall Charles, David Froman, Russell Garret, Ethan Long and Isaac



In the early 1840s, the Wyandotte people, a Huron tribe, were forcibly dispersed to lands in Kansas, Oklahoma and Quebec, Canada.

— TRUE WEST ARCHIVES —



Walker, launched a boat farther up the Kansas River, intending to land, after a truly dangerous ride, somewhere near Tromley's farm.

Their plan worked. They rescued Tromley from his tree and his wife clinging from another tree a few hundred yards away. They found the son on the peak of the roof, as the family home shuddered, shifted and threatened to yield to the swift currents.

The Tromley family joined the gathering throng of refugees who were being taken to the higher hills in the area. The rescue team left to save other families. These intrepid Wyandotte men continued in their heroic activities until darkness made further rescues impossible.

The Tromleys watched from the hilltop as their cabin floated down the river. The terrified family dog clung atop the roof, howling for assistance. Tromley had to be dissuaded from attempting a foolhardy rescue. With a heavy heart, he took last, sorrowful looks at his faithful pet and his home as both were swept out of sight.

The sparse population and scattered development along the Mississippi River kept the Great Flood of 1844 from being a major killer and destroyer of property. A small levee breach today can run up much higher rates of killed and damaged property than the entire 1844 flood.

The flow rate reveals how the 1844 flood was a monster compared to the recent flood. Estimated Mississippi River discharge during the Great Flood in St. Louis, Missouri, was 1.3 million cubic feet per second, compared with roughly 900,000 cubic feet per second in the winter of 2015-2016.

The 1844 flood was still incredibly deadly. In late June and early July 1844, record-high water inundated several communities outlying St. Louis, including the almost total destruction of Kaskaskia, Illinois. Crops were destroyed, industries flooded and warehouses obliterated. Steamships offered aid, as they could easily navigate over areas that a few days earlier had been prairies, but were now great rivers spread to a width of as much as 15 miles.

This photograph of a Mississippi River flood illustrates the isolation Louis Tromley must have felt during his ordeal.

- COURTESY NATIONAL ARCHIVES AND RECORDS ADMINISTRATION -

Once the water receded, the Wyandotte citizens rebuilt their obliterated community from nothing. The seething waters had been so powerful that rotting buffalo carcasses were stuck in treetops along the course of the rivers. Those saved from a rapid, violent death found themselves contending with another grim reaper—pestilence.

The Trail of Tears suffered by the Wyandottes to reach this new home culminated with this soul-taking flood. By the fall of 1844, almost every member of the Wyandotte Nation suffered from chills, fevers and "bloody flux." Roughly 100, or one out of every seven, members died.



Terry A. Del Bene is a former Bureau of Land Management archaeologist and the author of *Donner Party Cookbook* and the novel *'Dem Bon'z*.

Wyatt Earp: The Missing Years

A tri-state adventure crisscrosses the desert in search of the iconic lawman's bonanzas and busts.



After becoming wealthy in the goldfields of Alaska, Wyatt and Josie Earp moved to the latest mining bonanza in Tonopah, Nevada, where they operated Wyatt Earp's Northern Saloon, some believe the woman on horseback at left is Josie.

— TRUE WEST ARCHIVES —

Ever so brave, courageous and bold (isn't that redundant?), I've let myself be talked into tracking down Wyatt Earp's missing years.

Face it. Wyatt Earp has been done to death. We know all about those Kansas and Arizona days. I've even spent time in San Diego, where Wyatt and his brother, Virgil, lived off and on between 1885 and 1890.

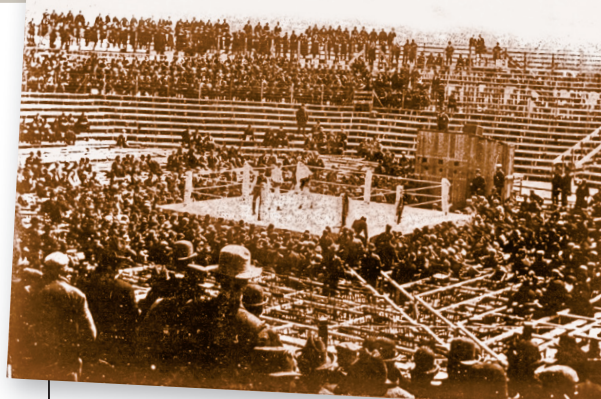
Folks have studied his controversial decision in a San Francisco boxing match, and old Wyatt is buried in nearby Colma.

Heck, I've even toured the Earp house in Pella, Iowa, where Wyatt grew up in the 1850s.

So here I am, driving to Tonopah, Nevada, wishing that my editors had sent me to Nome, Alaska.

The best place to begin is Carson City. Mainly because it's cooler. Get your prep work done at Nevada State Museum, and maybe hit a casino to bet on some boxing.

After all, that tilt in San Francisco wasn't Wyatt Earp's only trip ringside.



In 1897, Wyatt and Bat Masterson came to Carson City, allegedly to work security, for the Gentleman Jim Corbett versus Bob Fitzsimmons fight. Back then, Nevada—which soon would become famous for

legalizing gambling, prostitution and quickie divorces—had legalized boxing. The “Fight of the Century” on March 17 drew 6,000 spectators and even a filmmaker (Enchor Rector, one of Thomas Edison’s ex-partners, whose widescreen documentary—fragments of which survive—would earn an estimated \$750,000 worldwide). Fitzsimmons, by the way, won with a 14th-round TKO.

Eventually, you’ll have to sweat—but not in a boxing ring.

Desert Rats

In early 1902, Wyatt, not yet 54 years old, arrived from Alaska to thaw out in this

bleak desert. He came to Tonopah, while Virgil settled in nearby Goldfield two years later.

“Virgil was a desert rat,” said Virgil’s wife, Allie. “I was just a desert mouse.”

That’s what you’ll find here today. Desert rats. No mice. A mouse couldn’t cut it here.

The Tonopah Historic Mining Park preserves the history with original buildings, exhibits and more, and allows self-guided tours offering a glimpse at what life was like when Wyatt was maybe belying up to his bar, which was run by friend Al Martin.

In Goldfield, roughly 26 miles south of Tonopah, Virgil set up shop as a bouncer at the National Club. *The Tonopah Sun* called Virgil “a mild looking individual.”

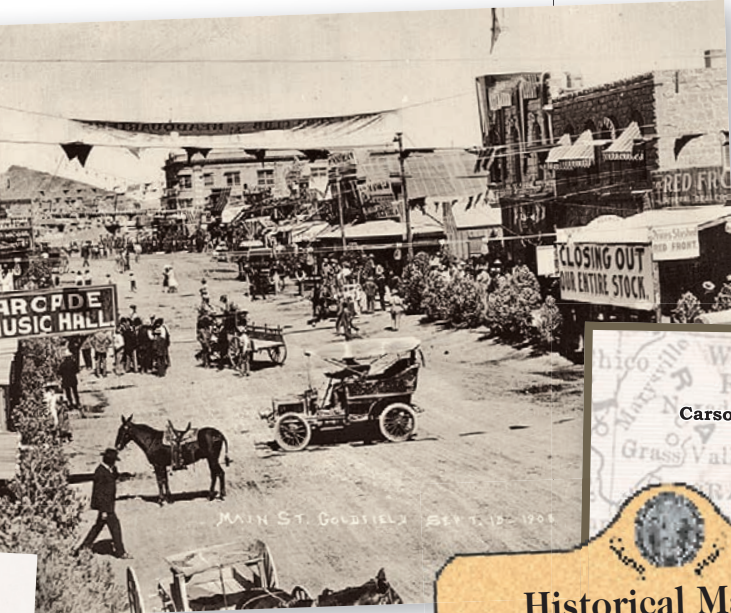
The paper also called the Earps “the famous family of gunologists.” Gunologists? So why hasn’t that name become vogue?

By 1903, Martin and Wyatt had moved the Northern Saloon to Goldfield, but their partnership ended in 1905, and the saloon, contents and all, were sold. The saloon’s bar likely made it to Rhyolite’s Monaco Saloon.

Goldfield, which started as a tent city with 20 hardy miners in 1902, had by 1907 become Nevada’s then-largest city (population 20,000) and would produce more than \$83 million in gold between 1903 and 1940. Although much of the town was destroyed in a 1923 fire, it’s worth visiting, thanks to the Goldfield Historical Society, which preserves the town’s history.

Unfortunately for Virgil, a pneumonia epidemic swept through Goldfield during the fall of 1905. Allie gave him a cigar, put a letter from his grandniece under his pillow, and held his hand until he died on October 19. He was 61.

On the way to Death Valley, head to the ghost town of Rhyolite. You won’t find the Monaco Saloon or Wyatt’s old bar—it had moved on by 1910—but there are ruins of some walls and a few complete buildings.

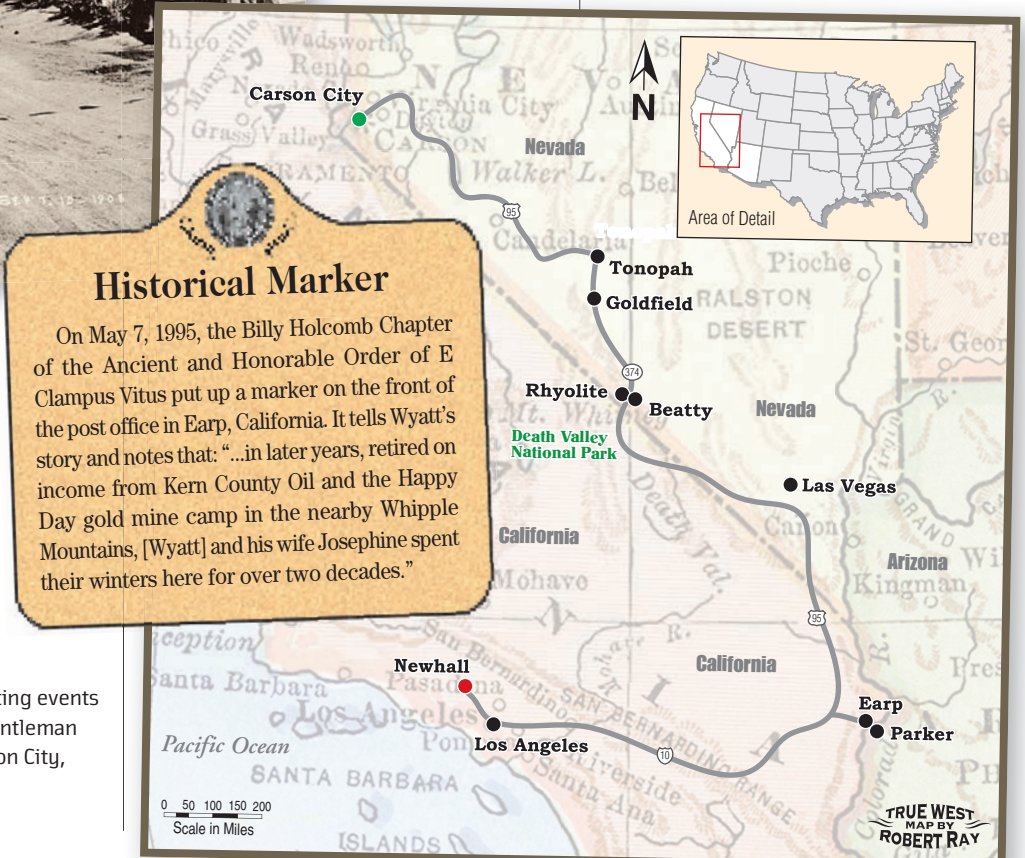


Virgil Earp and his wife, Allie, were living and working in Goldfield, Nevada, when Wyatt and Josie left Tonopah to join them in the fast-growing boomtown to pursue their favorite pursuits: mining and gambling.

— NEVADA HISTORICAL SOCIETY, ca 1906 —

Former lawmen Wyatt Earp and Bat Masterson were hired as security for one of the most publicized Roaring Nineties sporting events (left): the Bob Fitzsimmons vs. Gentleman Jim Corbett boxing match in Carson City, Nevada, on March 17, 1897.

— COURTESY LIBRARY OF CONGRESS —





Thirsty visitors to the ghost town of Ryholite won't find the ruins of the Monaco Saloon and Wyatt Earp's bar, but the train station stands as a symbol of the area's glorious mining past.

- PHOTOS COURTESY TRAVELNEVADA -

Tonopah's Historic Mining Park (right) and its adjacent cemetery are both well-worth walking through on a self-guided tour of the mining town.

The Mojave Days

In the spring of 1905, Wyatt discovered what he thought would be productive mines along the Arizona-California border. Near Parker, Arizona, he set up his "Happy Day" mines.

And you think Tonopah is rough country? Parker draws more snowbirds than Western history buffs, but the Colorado River Indian Tribes Museum and Library

and Parker Area Historical Museum are both worth a look.

Adventurous people can tool around the old mines and camps west of Parker near Earp, California, but this is for a hardy lot. These mines might not be remembered like Tombstone's, but they did play an important part in old Wyatt's legacy.

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Death Valley Days of Borax

Most tourists go to Death Valley National Park to experience what, say, 126 degrees feels like. But history and mining buffs might come for borax.

In 1881, Aaron and Rose Winters discovered borax north of Furnace Creek's mouth, and the rush was on. Besides, Wyatt Earp was featured on TV's *Death Valley Days*, which was sponsored by 20 Mule Team Borax.

Death Valley National Park's Borax Museum is the oldest structure in the park. First built around 1883, the office-bunk-house-lab and ore-checking station was moved to Furnace Creek in 1954.



The Earp Brothers' boomtown luck ran out in Goldfield, when Virgil died a slow death from influenza in October 1905. Wyatt and Josie soon left the state's fastest-growing city of nearly 20,000 souls to pursue another rich strike.

- TRUE WEST ARCHIVES -

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A favorite city of Wyatt and Josie Earp, Los Angeles, a temperate urban center, drew them to return time and again after 1900. In December 1901, they stayed downtown in the Hollenback Hotel, fat with \$80,000 in earnings from Alaska before heading for more riches in Nevada.

— TRUE WEST ARCHIVES —

L.A. Highway

The Parker mining venture brought Wyatt to Los Angeles, where he met John H. Flood Jr. Wyatt wanted Flood, an engineer, to locate more mines in the Mojave. Flood took a strong liking to Wyatt and became his personal secretary—not that he ever got paid.

Flood also decided to write Wyatt's biography...only Flood was a lousy writer. How did Flood describe the Gunfight (That Was Not) at the O.K. Corral? "Crack! Crack! Crack! Crack! Crack! ... Crack! Crack! Crack! ... Smoke! Smoke! Smoke! ..."

Yes, but Flood's manuscript would help Wyatt connect with William S. Hart, the legendary star of Hollywood Westerns (his *Hell's Hinges* and *Tumbleweeds* are among Silent Era's great Westerns). Wyatt often hung out with Hart and Tom Mix while Hart tried to get the Flood manuscript published, but publishers weren't interested. Yet.

After Hart's retirement from acting, he commissioned a mansion built outside of Newhall. Today, it's the William S. Hart Park and Museum

and definitely worthy of a visit. The home, open for guided tours only, showcases an amazing collection of artwork by masters such as Charles M. Russell and Frederic Remington. The museum also has a fascinating collection of Hart's mementos and Indian artifacts.

So Wyatt and Josie spent their summers in Los Angeles, hobnobbing with the Hollywood set—and gambling, of course. When the desert cooled off a bit, they would head east into the Mojave to prospect along the Colorado River: Parker, Vanderbilt, Oatman, Goldroad, Chloride, Searchlight, White Hills, Vidal. Wyatt might have even hit Needles to gamble with soldiers—likely the only reason anyone would ever stop in Needles. In 1930, after Wyatt's death, a post office was established near

one of his mining camps, and the town (loosely speaking) was named Earp, California.



This rare photo of Wyatt and Josie, the inseparable couple who wandered the Mojave Desert, shows them at a mining camp near Vidal, California, where they stayed on and off between 1901 and his death in 1929.

— TRUE WEST ARCHIVES —



Silent film star William S. Hart (inset), who enjoyed a friendship with Wyatt and Josie Earp in the 1920s, built an art-filled hacienda in Newhall, California, that is today a popular county park and museum.

— COURTESY VISITSANTACLARITA.COM / LIBRARY OF CONGRESS —

In 1926, book publishers began taking much more interest in Western legends because of Walter Noble Burns's best-selling *The Saga of Billy the Kid*.

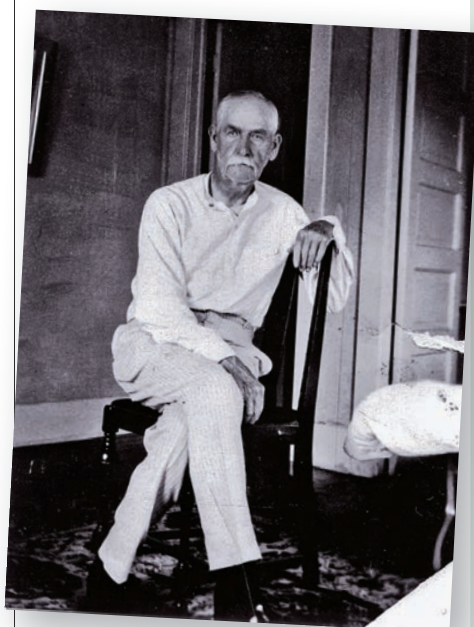
Burns wanted to tackle Wyatt's story, but stubborn, loyal Wyatt still pinned his hopes on Flood. Burns wrote a book anyway, and his *Tombstone: An Iliad of the Southwest* became another best-seller.

Wyatt's story would reach best-seller status when Stuart Lake's *Wyatt Earp: Frontier Marshal* hit the shelves in 1931, but the old lawman wouldn't live to see it.

On January 13, 1929, he folded his last hand, dying in his rented bungalow in downtown Los Angeles at 8:05 a.m. at age 80. His last words: "Suppose ... suppose ..."



Johnny D. Boggs has avoided tackling an O.K. Corral novel to keep Earpophiles off his back.



Before Wyatt Earp died on January 13, 1929, his biographer Stuart Lake had begun writing *Wyatt Earp:*

Frontier Marshal.

— TRUE WEST ARCHIVES —

Melody Ranch Singing Again



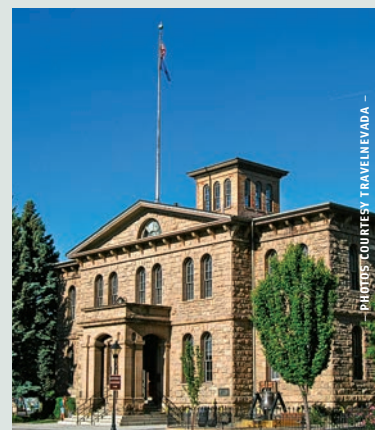
You might have questioned the sanity of anyone buying Gene Autry's Melody Ranch in Newhall, California, in the 1990s. Buy a Western town set that had been destroyed by fire in 1962? When Western movies weren't *Star Wars*?

But... "Gene Autry thought it was a good idea," says Renaud Veluzat, one of the popular movie set's owners. "He said if you build the town they'll do more Westerns."

It has turned out well for Veluzat and his brother, Andre. The rebuilt set has become a hot property for filmmakers—so much so that the Santa Clarita Cowboy Festival had to move to Old Town Newhall. But that's show business.

Once home to productions like *The Life and Legend of Wyatt Earp*, Melody Ranch was just one of many Western sets around Hollywood. But those sets were soon torn down.

"So we ended up with just about the only Western town around," Renaud says. It has brought in HBO's *Deadwood* and the Oscar-winning *Django Unchained*. So it's often lights, camera, action—not just VIP group tours and events—at Melody Ranch.



Nevada State Museum, Carson City, Nevada

PLACES TO VISIT, CELEBRATIONS & EVENTS

Central Nevada Museum, Tonopah, NV; Autry Museum of the West, Los Angeles, CA; Santa Clarita Cowboy Festival, Old Town Newhall, CA; April 20-24; Nevada State Fair, Mills Park, Carson City, NV, June 9-12.



Mizpah Hotel, Tonopah, Nevada

GOOD EATS & SLEEPS

GOOD GRUB: Duke's Steakhouse, Carson City, NV; El Marques Restaurant, Tonopah, NV; Gema's Wagon Wheel Café, Beatty, NV; Wolf Creek Restaurant and Brewing Company, Santa Clarita, CA.

GOOD LODGING: Mizpah Hotel, Tonopah, NV; The Ranch at Furnace Creek, Death Valley National Park, CA; Best Western Parker Inn, Parker, AZ; The Historic Mayfair Hotel, Los Angeles, CA.

GOOD BOOKS

The Illustrated Life & Times of Wyatt Earp by Bob Boze Bell; *American Mythmaker: Walter Noble Burns and the Legends of Billy the Kid, Wyatt Earp, and Joaquín Murrieta* by Mark J. Dworkin; *William S. Hart: Projecting the American West* by Ronald L. Davis; *Who Rides With Wyatt* by Will Henry.

GOOD FILMS & TV

City of Bad Men (20th Century-Fox, 1953); *The Life and Legend of Wyatt Earp* (ABC, 1955-1961); *Warlock* (20th Century-Fox, 1959); *Sunset* (Tristar, 1988); *Wyatt Earp: Return to Tombstone* (CBS, 1994).

BY SHERRY MONAHAN

Dining on the Iron Horse

A luxury enjoyed by busy and overworked Americans.



This 1899 photo of a dining car on the new "Chicago Great Western Limited" presents a view of the luxury dining some frontier railroad passengers enjoyed.

— COURTESY LIBRARY OF CONGRESS —

Hopeful pioneers boarded trains bound for the frontier, but found little pleasure other than a basic seat. If a passenger lowered a window for some fresh air, embers and soot from the engine drifted in. Neither air conditioning nor heat was available.

Without even these leanest of luxuries, most passengers also did not dine on the train, despite the fact that George Pullman had invented dining cars in the late 1860s. Expensive to build, they were not installed on all routes. Passengers usually had to get off the train and eat at dining stations that offered less-than-palatable fare. If a train did offer a dining car, passengers found an eight-to-10-person crew of cooks, wait staff and a steward at their service.

One railroad—the Chicago, Burlington and Quincy—advertised itself as the guide to the gold fields of Colorado, New Mexico, Utah and Arizona. The railroad offered 75-cent meals in elegant dining cars.

The journey onboard these trains heading west was indeed an event. Charles Nordhoff, a Prussian immigrant, described his luxury rail travel in the 1870s: "...your dinner is sure to be abundant, very tolerably cooked, and

"...your choice in the wilderness, eating at the rate of twenty-two miles per hour..."

not hurried; as you are pretty certain to make acquaintances on the car; and as the country through which you pass is strange, and abounds in curious and interesting sights, and the air is fresh and exhilarating—you soon fall into the ways of the voyage, and if you are a tired businessman, or a wearied housekeeper, your careless

ease will be such a rest as certainly most busy and overworked Americans know how to enjoy."

He also described the dining car of his train "...as neat, as nicely fitted, as trim and cleanly, as though Delmonico [American restaurateur Lorenzo Delmonico] had furnished it; and though the kitchen may be in the forward end of the car, so perfect is the ventilation that there is not even the faintest odor of cooking.

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In 1892, savvy businessman Fred Harvey expanded a partnership with the Atchison, Topeka and Santa Fe Railway to include dining cars. "Meals by Fred Harvey" became a slogan that helped build the Santa Fe's reputation as one of America's great railroads. The luxury menu items included oysters, stuffed turkey, beef au jus, salmi of duck, sweet potatoes, baked veal pie, lobster salad, French slaw, mince pies, ice cream, French coffee and a variety of cheeses—all for about \$1 each. Dining evolved as much as the Western landscape itself did.

Imagine dining on a rail car headed for the frontier when you make the 1883 recipe for lobster salad, a tasty, 19th-century dish.



Sherry Monahan has penned *The Cowboy's Cookbook*, *Mrs. Earp: Wives & Lovers of the Earp Brothers*; *California Vines, Wines & Pioneers*; *Taste of Tombstone* and *The Wicked West*. She has appeared on Fox News, History Channel and AHC.



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LOBSTER SALAD

- 2 cups lobster, cooked and chopped fine
- ¼ tsp. freshly ground pepper
- ½ tsp. mustard
- ½ tsp. salt
- ½ cup mayonnaise
- ¼ cup lettuce, shredded
- Lettuce leaves for plating
- Bread slices

Place all the ingredients in a bowl and combine well. Serve on a bed of lettuce with toast points. To make toast points, toast slices of bread and cut into triangles.



Recipe adapted from 1883's *Colorado Cook Book*



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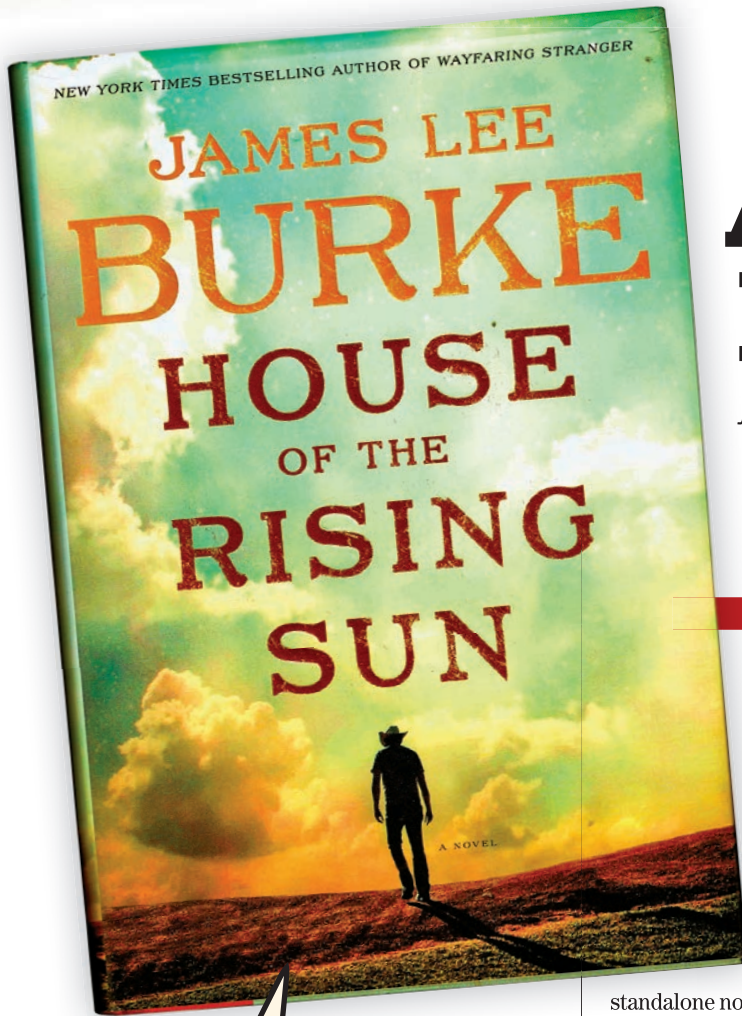
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WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



A Blood Red Sun

James Lee Burke's masterpiece of bloodshed and mysticism, an Old West spy thriller, the fantastic and mysterious lives of entertaining women, and two views of the Sioux and Zulu wars.

Grand Master mystery novelist James Lee Burke is known best for his popular Dave Robicheaux series (20, to date), but the Houston, Texas, native also has written seven standalone novels, two short-story collections, and three “Holland Family” series books, tracing the lives and generations of Texas Ranger Hackberry Holland, the elder; and grandson Hackberry Holland; grandson Weldon Holland; and nephew Billy Bob Holland. Burke’s fifth entry in the Hackberry Holland series is *House of the Rising Sun* (Simon and Schuster \$27.99), a multi-generational Western that could be considered a standalone novel, comparable to Philipp Meyer’s *The Son*, Cormac McCarthy’s *Blood Meridian* and Max Evans’ *Bluefeather Fellini*.

Burke, who has spent the majority of his life living and writing about the Texas-Louisiana Gulf Coast region, has created a Western novel that echoes the violent and jarring themes of the West’s transformation from the 19th century to the 20th century. Readers will recognize the hero’s struggles to live, adapt and survive in the new modern West—similar to the characters’ struggles in Larry McMurtry’s and Loren Estleman’s recent books, *The Last Kind Words Saloon* and *The Long High Noon*, respectively. And, similar to McMurtry and Estleman’s latest Westerns, *House of the Rising Sun* is a vehicle for the author to expound on the questions of life, mortality, sin and family legacy through the voice of his philosophical hero, former Texas Ranger Hackberry Holland. “A great weariness seemed to seep through his body, not unlike a pernicious opiate that told him it was time to rest and not quarrel with his fate. But death was not supposed to come like this, he told himself again.”

“But death was not supposed to come like this, he told himself again.”

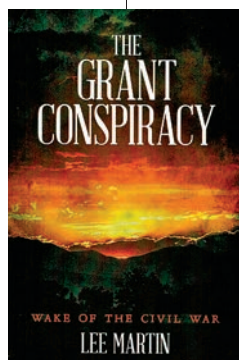


James Lee Burke's *House of the Rising Sun* is set a century ago in Texas, when corruption ran rampant in the red-light district of San Antonio, and the border was bloody on both sides of the Rio Grande during the Mexican Revolution.

— COURTESY LIBRARY OF CONGRESS —

As a literary novel, comparable to Philipp Meyer's *The Son*, Burke's *House of the Rising Sun* is poetic in its prose, with the Texas-Mexico borderlands and Hill Country key characters of the novel. Like Meyer's use of the Comanche language in his Texas epic, Burke's use of untranslated Spanish and Texas/Southern dialect brings voice to the bilingual multi-culturalism of the Lone Star State. The violence that pervades the actions of the novel's hero, Hackberry, and the lives of his family members with his antagonists' sadism are reminiscent of the cast of characters in Cormac McCarthy's bloody, violent Texas borderland novels. Hackberry, introduced previously in a Burke short story title "Hack," is also reminiscent of Elmore Leonard's novel and short story character Raylan Givens. Hack is a conflicted man of honor and violence, who lives his life on the razor-thin strand of barbed wire between the law and criminal behavior.

If mercurial film director Sam Peckinpah were alive today, he would clearly identify with Hackberry Holland's conflicted morals and place in the West's transition to modernity in the earliest decades of the 20th century. Readers of Max Evans' *Bluefeather Fellini*, Craig



Johnston's "Longmire" series and literary classics such as Homer's *Odyssey* and Thomas Malory's *Le Morte d'Arthur* will also recognize and appreciate Burke's allusions to mysticism and faith (especially the influence of Roman Catholicism on everyday life in the Borderlands) in the midst of life and death, good and evil, and love and war.

House of the Rising Sun is one of Burke's finest novels, a literary masterpiece that bridges the author's place in Borderland literature and Western mysteries. Readers will want to know more about the destiny and fate of his conflicted hero Hackberry Holland, whose duality of mystic-Lone Star philosopher and violent, the-ends-justify-the-means officer of the law should lead to a highly anticipated sequel to *House of the Rising Sun*.

—Stuart Rosebrook

ROCKY MOUNTAIN CLOAK AND DAGGER

In the decades following the War between the States, there are old wounds yet to be healed between the North and the



In January I took my 19-year-old son, Jeb, to see director Alejandro G. Iñárritu's *The Revenant*, an inspiring evening that was reminiscent of a cinema experience I had 30 years ago with my father, Jeb, when we saw *Jeremiah Johnson* on re-release.

The Revenant is based in part on Michael Punke's novel of the same name. Iñárritu co-wrote the script with Mark L. Smith. The result is a mystical movie, a Western that challenges all of the senses. Akin to the brilliant Joe Wizan/Sydney Pollock production/direction of *Jeremiah Johnson*, the lighting in *The Revenant* has not been seen in a Western since Robert Altman's *McCabe and Mrs. Miller*, while the spectacular wide-angle views are akin to David Lean's *Lawrence of Arabia* and John Ford's *She Wore a Yellow Ribbon*. Iñárritu's collaboration with cinematographer Emmanuel Lubezki is masterful, with an eye for the sensual nature of life and death, and the magical essence of light and nature.

Whether *The Revenant* swept the Academy Awards or not, the film provides both hope and inspiration for the future of Western cinema; it should also inspire readers to seek out Punke's novel, as well as three classics that have stood the test of time: Win Blevins' *Give Your Heart to the Hawks*, A.B. Guthrie's *The Big Sky* and Frederick Manfred's *Lord Grizzly*.

—Stuart Rosebrook





Author and screenwriter Lee Martin's latest novel, *The Grant Conspiracy*, is an Old West mystery that places President Ulysses S. Grant in the crosshairs of an ex-Confederate's sights in Colorado's lawless Rocky Mountain mining camps of the 1880s.

- PHOTOS COURTESY LIBRARY OF CONGRESS -

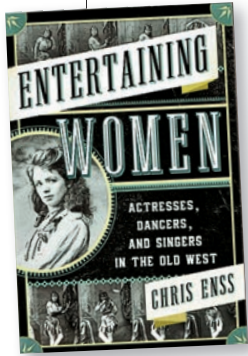
South. Young cocksure lawyer, Matt Tyler has been requested for a special appointment to a successful law firm in Colorado. With rumors of an assassination attempt on former president General U.S. Grant, Tyler suspects the firm intends to use him to lure Grant to town and hopes he can save the General from a Confederate bullet yet again. Lee Martin's *The Grant Conspiracy: The Wake of the*

Civil War (CreateSpace, \$16.45) plays out like a game of checkers with bodies piling up and the surviving characters vying for the final position.

—Eric H. Heisner, author of *West to Bravo*

DANCE HALL QUEENS AND BROADWAY BEAUTIES

Entertaining Women—Actresses, Dancers, and Singers in the Old West



by Chris Enss (TwoDot, \$16.95) is a wonderful book that documents the struggles of strong, independent women of the 1800s. Beautifully organized and researched, the book invites readers into the world of women who defied the odds and broke the mold for future generations. Raised in a male-dominated society, they endured jealous husbands, scandalous divorce trials and shattered reputations to live their dream.

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In *Entertaining Women*, author Chris Enss' chapter on Poland's greatest actress, Helena Modjeska, reminds readers of the international nature of theater, and that Europe's greatest actors and actresses were drawn to the opportunity to be superstars during the infancy of American theatrical history.

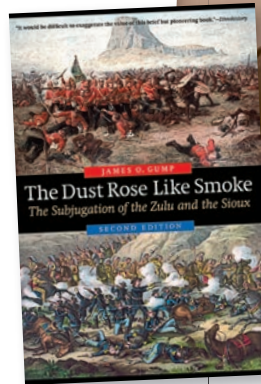
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entertaining inmates in San Quentin Prison, to hunting bear and even sleeping in a coffin every night to prepare for “the final sleep,” the women’s lives are highlighted beautifully by author Chris Enss.

—Tracy Beach, author of *My Life as a Whore: The Biography of Madam Laura Evans (1871-1953)*

THE BROTHERHOOD OF EMPIRICAL FAILURE

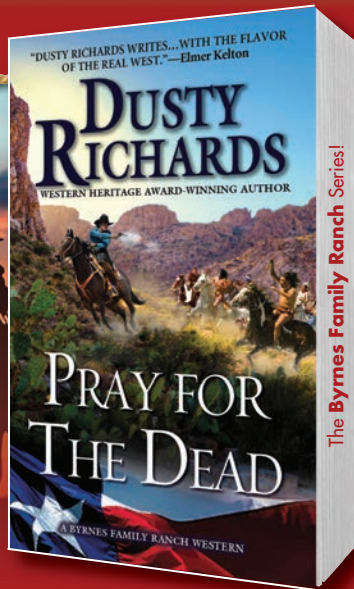
In 1876, Custer’s Seventh Cavalry was defeated by the Lakota and Cheyenne tribes at the Little Big Horn; three years later, two British columns were virtually annihilated at Isandlwana, South Africa. Ever since,



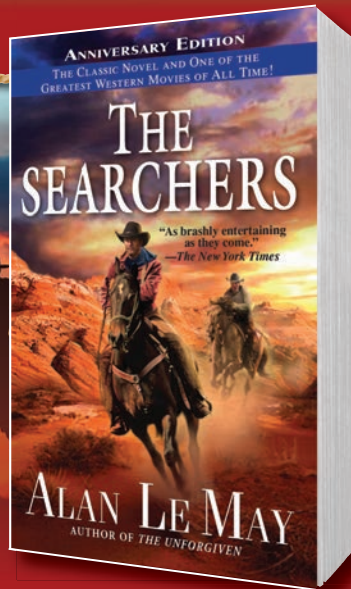
James Gump's *The Dust Rose Like Smoke* and Paul Williams' *Custer and the Sioux, Durnford and the Zulus* provide insightful similarities between the defeats of Lt. Col. George Armstrong Custer (above) and British Lt. Col. Anthony Durnford.

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Tiffany Schofield grew up watching Westerns with her grandfather (but agonized over the frail, clumsy women portrayed), and enjoyed horseback riding with her neighborhood friend in a rural part of Maine. The Maine native didn't realize a deep love for the Old West was quickly developing.

Schofield started at Thorndike Press in 1999. In 2002, she was shifted to Five Star Publishing's first edition, standard print imprint division. She immersed herself in the Old West genre. The classics fueled her crusade to reinvigorate Five Star's Western book list and seek exciting stories featuring strong female protagonists. Under Schofield's leadership Five Star has earned the WWA Lariat Award (2013) and *True West's* Best Western History Book Publisher (2015).

To understand the true spunk and tenacity of the women who helped settle the West, Schofield highly recommends these five classic Western novels for your library:

1 *Little House On The Prairie* (Laura Ingalls Wilder, Harper Collins): Okay, it's not a traditional cowboy story, but I think it's still one of the most enduring frontier tales in American literature. This series pulled me in as a young reader with the plight and tenacity of frontier settlers along with the importance of community bonds. This infallibly enjoyable series depicts the depth of hope and strong spirit pivotal to mankind's survival in any generation.

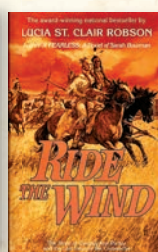
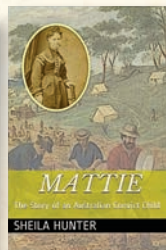
2 *True Grit* (Charles Portis, Simon & Schuster): One of my all-time favorite stories that features the eccentric, cool and unflinching fourteen-year-old Mattie Ross. In a period typically dominated by men, she takes the bull by the horns and hires the meanest available U.S. Marshal, Rooster Cogburn, to hunt down the coward that shot her father, Tom Chaney. Mattie encompasses the "true grit" we should all aspire to.

3 *O Pioneers!* (Willa Cather, Doubleday): This sweeping saga of family, love and loss illuminates the stark beauty of frontier Nebraska and the pioneering immigrants it shaped. When

Alexandra's father dies young, fatigued by his failing attempts at agriculture, she inherits the farm and her brothers to look after. Against all odds for a woman in her time, she embraces the challenge of saving and reviving their farm.

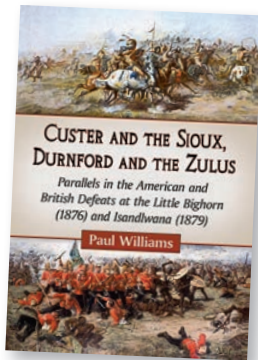
4 *Mattie* (Judy Alter, Doubleday): It's no surprise this enjoyable novel was selected as a WWA Spur Award-winner in 1988. Inspired by, but not based on, the first female doctor in Nebraska, this fictionalized account offers an elderly Mattie recounting her travails and struggles to prove herself worthy as a doctor on the Nebraska frontier at the turn of the 20th century.

5 *Ride the Wind* (Lucia St. Clair Robson, Ballantine): The true test of courage for a woman in America's early frontier was to embrace her situation, no matter how grim, and turn it into something better. This novel is an engrossing look into the life of Cynthia Ann Parker, a girl who was taken by Comanches at the age of nine and not only survived, but thrived.



historians on several continents have noted the uncanny and eerie similarities between the two battles.

The first book on the subject, *The Dust Rose Like Smoke: The Subjugation of the Zulu and the Sioux*, 2nd ed. (University of Nebraska Press, \$25) by James O. Gump, a professor of history at the University of San Diego, was published in 1994; the new edition expands and elaborates on several aspects of both campaigns and is enlivened by superb sketches and drawings from the period as well as newspaper and magazine headlines and illustrations.



Custer and the Sioux, Durnford and the Zulus: Parallels in the American and British Defeats at the Little Bighorn (1876) and Isandlwana (1879) (McFarland Press, \$39.95), written by Paul Williams, a native Australian and a TV and film producer, includes brilliantly reproduced photographs of soldiers from all the contending armies. The numerous maps in both books are models of clarity and precision.

Of the two, Gump's book is more focused on the big picture, particularly the similarities between the Sioux and Zulu experiences (in civil war, partition and eventual national disintegration). Williams spends more time on the specifics of the two battles, the similarities in terrain, in tactics that both the U.S. cavalry and British infantry disastrously employed, and even odd coincidences such as both the American and British rifles jamming when they overheated in combat.

Fans of American Western history and comparative history will want both of these volumes.

—Allen Barra, author of *Inventing Wyatt Earp: His Life and Many Legends*



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The *Lonesome Dove* Trail

Take an epic journey with Gus and Call in Texas at celebration events this year.



Tommy Lee Jones and Robert Duvall (from left) are among the cast and crew reunited on March 31 at a sold-out event in Fort Worth. The reunion has inspired numerous events across Texas that pay tribute to *Lonesome Dove*.

— COURTESY WITTLIFF COLLECTIONS, TEXAS STATE UNIVERSITY —

1986's *Red Headed Stranger*, to adapt the novel into a miniseries. Sydney-born Australian Simon Wincer, who had shown a penchant for frontier-based movies and would become a Westerns specialist—witness the excellent 1990 Western *Quigley*

Making the film should have been easy. Movies from Larry McMurtry's novels—1963's *Hud* and 1971's *The Last Picture Show*—had already earned five Oscars when, in 1972, *The Last Picture Show* Director Peter Bogdanovich tried to package McMurtry's new Western screenplay. The story of retired Texas Rangers on a cattle drive was then titled *Streets of Laredo* (a title McMurtry would reuse). They had signed James Stewart as Gus and Henry Fonda as Jake Spoon. But when John Wayne turned down the part of Woodrow Call, the deal fell through.

More than a decade—and five Oscars (for 1983's *Terms of Endearment*)—later, McMurtry bought back his script from the studio, expanded the story into a novel and, this time, all of the stars aligned properly. Motown Productions was best known for shows with a black music core, like 1975's *Mahogany* and 1978's *The Wiz*, but production head Suzanne De Passe read the pre-publication (and pre-Pulitzer) galleys and amazed everyone by purchasing the rights.

She hired Texas-centric writer and director William Wittliff, who had made three Westerns with Willie Nelson, 1980's *Honeysuckle Rose*, 1982's *Barbarosa* and

Down Under—was signed to direct. A rich supporting cast was bolstered by the leads, Robert Duvall and Tommy Lee Jones.

Today, *Lonesome Dove* is widely recognized as the best Western ever made for television. Many count it among the half-dozen best Westerns of any medium. While *Lonesome Dove* never played on the big screen, its astonishing ratings and video sales revitalized Westerns. Without this miniseries, would we have had 1990's *Dances With Wolves*, 1992's *Unforgiven* and 1993's *Tombstone*?

Lonesome Dove was a high-water mark in the careers of most of the folks involved.

Ricky Schroder was just coming off five seasons on the sitcom *Silver Spoons* when he landed the role of Newt, the illegitimate son of Tommy Lee Jones's character, Call.

"Lonesome Dove appealed to women and men in equal measure, and that is why it stood the test of time."

"I was 17, and I turned 18 making *Lonesome Dove*," Schroder says. "Newt was a career-changing role. It helped me grow from a teenaged—heartthrob was your word—into part of an iconic Western piece of history. It helped me immensely. It is, in my opinion, one of the best five Westerns ever made."

Why has *Lonesome Dove* lasted? De Passe gave the reason when she spoke at Rob Word's luncheon marking *Lonesome Dove's* 25th anniversary: "I was always fighting the guys, Simon Wincer and [Producer] Dyson Lovell, saying you can't take out the two little pigs following the wagon, you can't take out Clara begging Gus to stay, because that was the romance of the piece. And if I was anything, I was the romance cop when it came to editing. *Lonesome Dove* appealed to women and men in equal measure, and that is why it stood the test of time."

To celebrate the novel and the film, a series of events will take place from January through July, in eight institutions in and around Fort Worth, Texas, under the title "Lonesome Dove Reunion and Trail." The centerpiece will be a reunion of cast and crew, on Thursday, March 31, at the River Ranch in the Fort Worth Stockyards. Actors expected to join the celebration include Duvall, Jones, Diane Lane, Anjelica Huston, Schroder and Glenne Headly. From behind the camera, de Passe, Wittliff, Wincer and many

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Van Broughton Ramsey had some assistance in designing the costume for Gus McCrae; Robert Duvall insisted on a cowboy hat to his liking instead of the sombrero originally chosen for the character. The *Lonesome Dove* costumes are on display at the National Cowgirl Museum and Hall of Fame.

- COURTESY WITTLIFF COLLECTIONS, TEXAS STATE UNIVERSITY -

more. The reunion is a benefit for the Wittliff Collections, located at Texas State University and devoted to collecting, preserving and sharing the creative legacy of the Southwest through literature, photography, film and music.

Cast and crew panel discussions will take place at Texas Christian University and the Amon Carter Museum of American Art.

The Fort Worth Library will host a symposium about the history of the cattle trails, titled "Vaqueros, Cowboys and Cowgirls: Texas Cattle Trails to the World."

At the Cattle Raisers Museum, inside the Fort Worth Museum of

Science and Industry, "Photographs From *Lonesome Dove*" will include many of the stunning images Wittliff took during the shoot.

The Sid Richardson Museum will feature "*Lonesome Dove: The Art of Story.*" Paintings and bronzes by Frederic Remington and Charles Russell will be juxtaposed with the production art of *Lonesome Dove*.

The National Cowgirl Museum and Hall of Fame will present "Bullets and Bustles: Costumes of *Lonesome Dove*," along with props and sketches from the miniseries.

A selection of costumes, props and photographs will make up "*Lonesome Dove: Highlights of the Wittliff Collections*" at the Old Jail Center in Albany.

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You may not have heard much about *Jane Got a Gun* in a year that has seen some exciting Western movie releases, but this Natalie Portman vehicle is worth watching.

- COURTESY WEINSTEIN COMPANY -

Most important, on March 28 and March 29, the *Lonesome Dove* miniseries will be presented as it should be, but as few have ever seen it: on a big screen, under the stars in Sundance Square.

FILM REVIEW

Jane Got a Gun

Jane Got a Gun is the movie too tough to die. Natalie Portman stars as a woman forced to protect her gut-shot hubby from a vengeful gang, aided by her former fiancé. *Jane Got a Gun* lost its first director on day one, then a succession of big-name stars



and, on the eve of release, its original producer and distributor went bankrupt. Yet the film is a triumph, packed with strong performances, explosive action and fresh takes on clichéd situations. This winter, the Weinstein Company has directed most of its efforts toward promoting Quentin

Tarantino's *The Hateful Eight*, but the studio has a gem in this little-Western-that-could, a sobering tale worth seeing. ✦

Visit LonesomeDoveReunion.com for schedule of events. Henry C. Parke is a screenwriter based in Los Angeles, California, who blogs about Western movies, TV, radio and print news: HenrysWesternRoundup.Blogspot.com

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THE LEGENDARY WEST

Western
byways and
highways

lead travelers to
discover the region's
rich heritage.



A summer storm cloud builds above
buffalo on the Bad River Ranch near
Fort Pierre, South Dakota.

— CHAD COPPES —





T

he history of the American West is a pantheon of legendary explorers, courageous Indian leaders, brave cowboys, stalwart settlers and hardy homesteaders. In 2016, *True West*'s editors asked its travel writers to seek out the great stories of the Old West along the highways and byways of five Western states: Arizona, Montana, Nebraska, New Mexico and Texas, and a regional tour

through Montana, North Dakota, South Dakota and Wyoming. Along the way our authors discovered great museums, restaurants, hotels, parks, historic sites and dramatic stories about the men and women who lived and died exploring, settling, building and fighting for the right to live in the West. *True West*'s editors hope that these stories inspire readers to make their own pilgrimages to the Western United States and discover, firsthand, legendary tales along the backroads and blue highways of the West.

— *Stuart Rosebrook*

By Melody Groves

Arizona's Cowboys and Cattle

Discover four centuries of ranching heritage across the valleys and sky islands of Southern Arizona.



In 1884, Col. William C. Greene established his OR ranch in the southeastern end of the San Pedro River Valley, and in 1904, he purchased the San Rafael Ranch, expanding his Hereford cattle operations to 600,000 acres on both sides of the border.

— BEQUEST OF MARY ALICE PETTIS AND ERWIN E. SMITH COLLECTION OF THE LIBRARY OF CONGRESS, AMON CARTER MUSEUM OF AMERICAN ART, FORT WORTH, TEXAS, © ERWIN E. SMITH FOUNDATION, LC-56,046.

The Spanish and Mexicans were ranching in Southern Arizona centuries before intrepid Pete Kitchen, and wife, Rosa, herded Mexican cattle four miles north of the border to present-day Nogales in 1862. They set down roots and defied marauding Apaches and outlaws with Kitchen's expert marksmanship. He may have been one of the first successful American ranchers, but definitely not the last.

When Kitchen settled near Nogales, he discovered what the territory's southern

neighbors had discovered many decades before: Southern Arizona's beautiful grasslands and rivers. Nineteenth-century writer J. Ross Browne commented in 1864: "It [Santa Cruz Valley] consists of rich bottomlands and rolling hills, extending six leagues up and down the Santa Cruz River...embracing excellent pasturage and rich arable lands on both sides... At present, however, and until there is military protection in the country, it is utterly worthless, owing to the incursions of the Apache."

Following the Civil War, forts—including Lowell, Grant, Crittenden, Huachuca, Buchanan, Bowie, Goodwin and Thomas—established peace with the Indians, although it took over 20 years. During that time, ranching and mining boomed.

Let's begin our tour at the expansive Empire Ranch. In 1876, New Jersey native Walter Vail and Englishman Herbert R. Hislop stepped from a stage in Tucson, seeking land to establish a partnership livestock operation. They purchased the 160-acre Empire Ranch homestead in the rolling grasslands and

Land of Legends

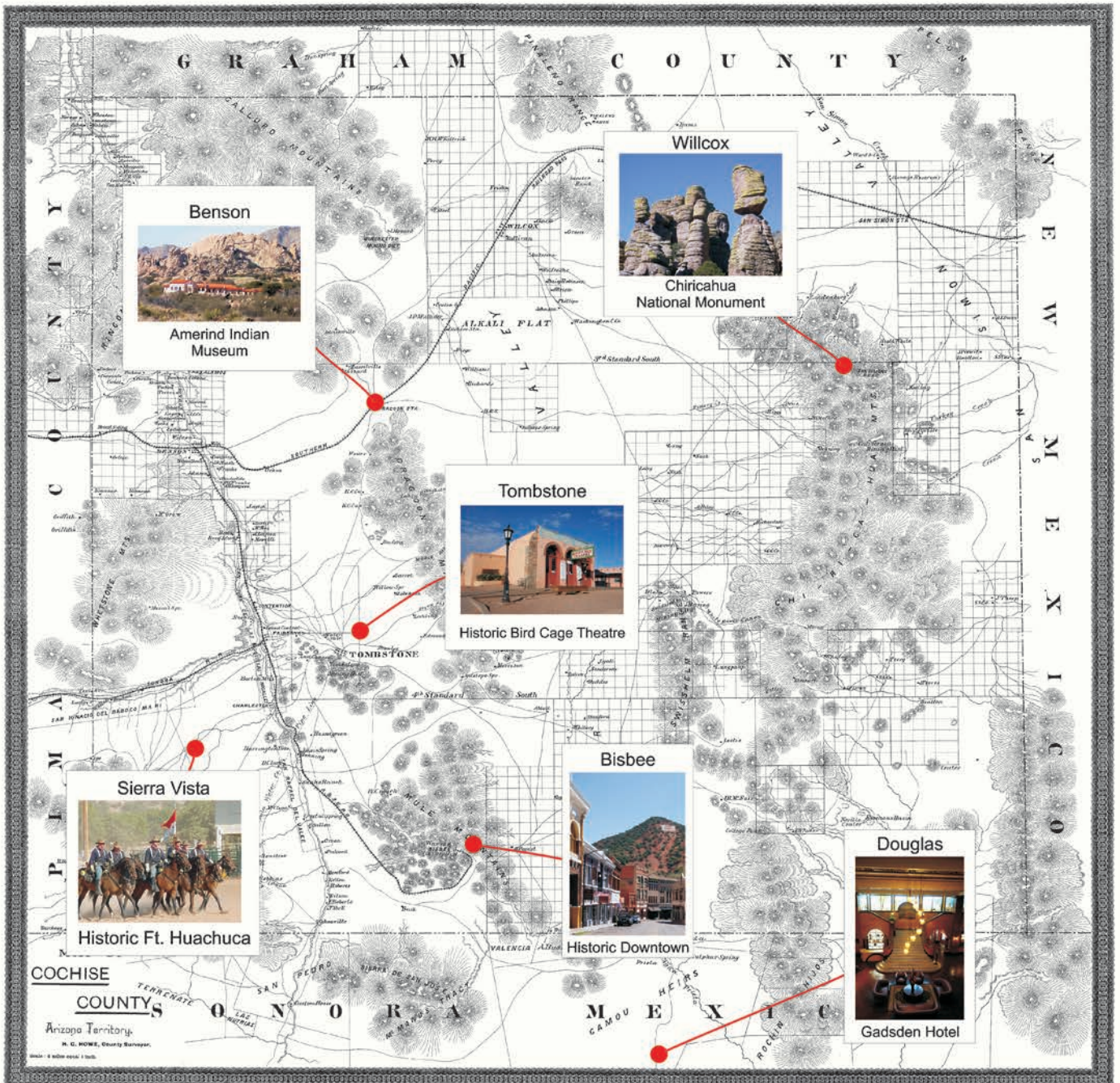
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ARIZONA



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Arizona pioneers Pete Kitchen and his wife, Rosa, built their self-sufficient adobe-block ranch headquarters on a hill above Potrero Creek north of Nogales in 1862. "Pete's Stronghold" survived numerous Apache assaults and today is on the National Register of Historic Places.

- TRUE WEST ARCHIVES -

oak-studded Cienega Valley from Tucson merchants Edward Fish and Simon Silverberg. They immediately set to work improving the pre-existing four-room adobe.

Within three years, Hislop had sold his share, moved back to England and Walter's brother, Ned, joined the partnership. In addition to running large herds of cattle and breeding horses, the brothers discovered silver in their northern pasture. Operating from 1881 until 1887, The Total Wreck Mine generated more than \$500,000 (over \$11.6 million today). Mining was not new to the area. In 1854, when Southern Arizona became a U.S. possession as a result of the Gadsden Purchase, American prospectors and investment companies started mining silver deposits known previously to the Spanish and Mexicans.

By 1900, the Empire was a thriving cattle ranch with a complex of buildings and employing local vaqueros. These men used methods and traditions derived from the Spanish influence first introduced in the 1500s.

But perhaps what the Empire Ranch can be proudest of is executing one of the last, if not the last, traditional cattle drive. By 1881, the Southern Pacific Railroad had reached Tucson, thereby allowing cattle to be shipped efficiently. It proved so popular that in 1890 the railroad raised rates. Protesting the increase, ten cowboys from

the Empire drove 900 cattle across the desert to California. As a direct result of this drive's success, the railroad rescinded its rate hike.

Today, the Empire Ranch, under the management of the Bureau of Land Management, remains one of the oldest continuously working cattle ranches in the region. Over thirty movies and TV shows have been shot there including *Red River*, *Oklahoma!* and *Monte Walsh* (1970).

The Empire welcomes visitors to view the operations free of charge. To reach the Empire Ranch, take I-10 southeast from

"It [Santa Cruz Valley] consists of rich bottom lands and rolling hills, extending six leagues up and down the Santa Cruz River..."



Travelers to Southern Arizona today might not see this exact scene when they visit the Empire Ranch in the Cienega Valley, but the ranch, founded in 1876, is still in operation and is open to visitors.

- TRUE WEST ARCHIVES -

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Within four years of Ed Schieffelin's silver strike in 1877, Tombstone was witness to the famed Earp-Cowboy feud. Today, visitors can drink and dine in Big Nose Kate's Saloon and imagine what life was like during the deadly days of the town too tough to die.

- COURTESY COCHISE COUNTY -



Texas John Slaughter not only built a cattle empire on the cross-border ranch east of Douglas that bears his name, but also served as the highly respected law-and-order sheriff of Cochise County.

- COURTESY ROBERT G. MCCUBBIN COLLECTION -

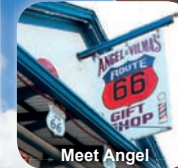
Tucson to State Highway 83, turn south 18 miles, then east between mile makers 39 and 40. The gate is three miles farther on a dirt road. If you want to try your hand at working cattle or enjoy a serene ranch vacation in Southern Arizona, try the Crown C Ranch (originally part of the Empire), located between Patagonia and Sonoita.

With his reputation as a fierce Texas Ranger firmly intact, John Slaughter retired and moved his family to Tucson in 1876, where, a year later, smallpox took his wife.

Slaughter and his brother then ran cattle in New Mexico and, in 1879, John met and married 18-year-old Viola Howell, Daniel Boone's great-great-granddaughter. John and Viola moved to Tombstone and in 1884 purchased most of an old land grant comprising the San Bernardino Ranch near Douglas, which had served as Army headquarters for 20 years.

Later, Slaughter bought additional acreage, creating a 100,000-acre cattle empire that sprawled across southeast Arizona Territory and south into Mexico. The house literally straddled the U.S./Mexico line where Viola enjoyed walking from "country to country" between rooms. Slaughter's cattle operation was successful from the beginning and he established himself as a power in this sparsely populated area.

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Where prosperity exists, people are lured to prey upon it. Slaughter put together an army of cowboys who could not only rope and ride, but shoot as well. Soon, cattle bearing his “Z” brand were left unmolested. He was so successful, in 1886 his neighbors persuaded him to run for Cochise County sheriff. Easily elected, he cared little for lawyers or trials and often acted alone to mete out punishment. An historian wrote, “He shot Tombstone full of law and order.” One of the true Arizona cattle kings, Slaughter built his sprawling San Bernardino Ranch into a small town, complete with store, school, blacksmith shop and post office.



Now a registered National Historic Landmark, the old adobe ranch house and several outbuildings have been restored. Visitors are welcome and can tour the icehouse, washhouse, granary, commissary and a machinery shed, to appreciate 19th-century rural life in Southern Arizona. To visit John Slaughter’s ranch, take I-10, to U.S. Highway 191, then south to Douglas. The ranch museum is 16 miles east of Douglas on the Geronimo Trail.



While the silver mines boomed and busted in Tombstone, its southern neighbor, Bisbee, became a wild mining camp and one of the nation’s richest copper districts. Today, the Queen Mine offers tours 1,500 feet inside the cavernous mother lode (above, left).

— COURTESY COCHISE COUNTY —

East of Tucson in the foothills of the Rincon Mountains, the historic Tanque Verde Ranch, which dates its cattle operations to 1868, offers guests trail rides through groves of the Sonoran Desert’s signature saguaros (above).

— COURTESY TANQUE VERDE GUEST RANCH —

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Good Grub

- Santiago's Mexican Restaurant, Bisbee
- Big Tex Bar-B-Que, Willcox
- El Charro Café, Tucson
- Las Vegas Steak House, Nogales
- Big Nose Kate's Saloon and Crystal Palace Saloon Tombstone
- Saddle & Spur Tavern, Douglas

Good Lodging

- Arizona Inn, Elkhorn Ranch, Tanque Verde Guest Ranch and White Stallion Ranch, Tucson
- Portal Peak Lodge, Store & Café, Portal
- Copper Queen Hotel, Bisbee
- Crown C Ranch, Patagonia
- Circle Z Ranch, Nogales
- Tombstone Monument Guest Ranch, Tombstone
- Gadsden Hotel, Douglas



Cochise County ranchers were early environmentalists. Faraway Ranch owner Ed Riggs is responsible for the "Wonderland of Rocks" rhyolite tuff rock hoodoos being permanently protected as part of Chiricahua National Monument in 1924.

- COURTESY COCHISE COUNTY -

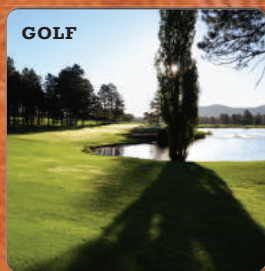
While Slaughter did not mine on his property, nearby silver and copper excavations flourished. The boomtowns of Bisbee and Tombstone sprang up with the discovery of gold, silver and copper. Earlier, Spanish explorers had discovered copper deposits, but they soon realized that with the area being so hostile and remote, ore could not be extracted and shipped economically. With the Southern Pacific Railroad completed in 1881, mining could become profitable. In addition to copper,

silver claims were staked at Bisbee. Producing 102 million troy ounces, Bisbee is historically the 10th-largest silver-producing district in the country. Copper and silver mining in Bisbee continued until 1975.

Over the border near Nogales, Pete Kitchen established a ranch on Potrero Creek in 1862. With good access to water, this area had been visited as early as 1774 by Spanish explorer Capitán Juan Bautista de Anza. Kitchen's fortified ranch house sat on a hill with commanding views on all sides. In the days of early settlement by Anglos in southeast Arizona, there was probably no one more

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In the 1930s, Willcox was known as the "Cattle Capital of the World." The Rex Allen Museum and Willcox Cowboy Hall of Fame celebrates the local boy who became an international star, and also honors the local men and women who have made Cochise County synonymous with cowboys and cattle ranching.

- COURTESY COCHISE COUNTY -



feared nor respected than Pete Kitchen. From Highway 82 in Nogales take the Tucson-Nogales Highway northward about 5 miles to Nikos Road. Turn east and proceed another .4 miles or so to the old ranch house which is on the National Register of Historic Places on the east side of the road. There are some additional ruins nearby to the east that are designated National Historic Landmarks, but these are on private property. The Ranchers' Heritage Center in the 1904 Courthouse in Nogales has exhibits about the history of ranching on the borderlands, while The Circle Z Ranch, northeast of

Nogales offers guests opportunities to ride through the historic grasslands and hills of one of the state's oldest cattle ranching regions.

On the way back to Tucson and a tour of the Arizona Historical Society Museum, ranching history buffs should take a drive down Coronado National Forest Road 61 across the historic San Rafael Ranch, now protected as Arizona's San Rafael State Natural Area. While not currently open to the public, the former Mexican Land

Arizona Ranching Heritage & History

If you are traveling across the state of Arizona beyond the historic region of the southern half of the state, *True West's* editors recommend you also plan a tour of the following sites and cities:

- Cave Creek Museum, Cave Creek
- Grand Canyon Skywalk, Grand Canyon West
- Mohave Museum of History & Arts, Kingman
- Rim Country Museum and Zane Grey Cabin, Payson
- Sharlot Hall, Phippen Museum and Smoki Museum, Prescott
- Grand Canyon Railway, Williams/Grand Canyon National Park

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Grant was Col. William C. Green's ranch headquarters that once extended over 600,000 acres. The famous turn-of-the-century ranch house has been seen in numerous movies and is protected within a National Historic District created in 2008. After ranching ceased in 1998, the Nature Conservancy bought the ranch, and in 1999 the state of Arizona acquired 3,556 acres as a natural area. ✕

Melody Groves, when not traipsing across Arizona or her native New Mexico, plays rhythm guitar with the Jammy Time Band. She lives in Albuquerque with her photographer husband, Myke.

SIDE ROADS

Places to Visit

- The Arizona Historical Society, Tucson
 - The Empire Ranch, Sonoita
 - O.K. Corral and Tombstone Courthouse State Historic Park, Tombstone
 - Slaughter Ranch Johnson Historical Museum of the Southwest, Douglas
 - Bisbee Mining & Historical Museum, Bisbee
 - Rex Allen Arizona Cowboy Museum
 - Wilcox Cowboy Hall of Fame, Willcox
 - Fort Huachuca Historical Museum, Sierra Vista
 - The Ranchers' Heritage Center, Nogales
- For more information on visiting the Land of Legends, Cochise County:*
ExploreCochise.com

Celebrations & Events

- Cave Creek Fiesta Days Rodeo
 March 28-April 1, Cave Creek
- Santa Cruz Nature & Heritage Festival
 April 8, Nogales
- Frontier Days & World's Oldest Rodeo
 June 28-July 4, Prescott
- Annual 4th of July Celebration, Bisbee
- The Annual World's Oldest Continuous Rodeo, August 15-16, Payson
- The Williams Labor Day Rodeo
 August 31-September 1, Williams
- Rex Allen Days Rodeo,
 October 4-5, Willcox
- HellDorado Days,
 October 21-23, Tombstone

By Monty McCord

Nebraska's Homestead Settlement Trail

The Platte River leads travelers on an adventure of discovery across the Cornhusker State.



Emigrants to the treeless plains of Nebraska had to build their first homes from blocks of sod cut from the prairie. In 1892, a family posed for traveling photographer Solomon D. Butcher next to their humble abode on the South Loup River, near Virge Allen Homestead in Custer County.

— SOLOMON D. BUTCHER/
LIBRARY OF CONGRESS —



seeking their fortune stampeded down both sides of the Platte. Soon, as the grass was eaten away, the road became strewn with starving and dead oxen, wagons and every other

possession one could imagine.

Our tour begins at Rock Creek Station. This was the immigrants' first stop in Nebraska after leaving Independence. The 1857 station served stage lines, freighters, the Pony Express and travelers on the Oregon Trail. It was here, on July 12, 1861, that

stable-hand James Butler Hickok killed his first man. Three men were killed as a result of a dispute over unpaid bills of Russell, Majors and Waddel, owners of the Overland Stage

Company and founders of the Pony Express.

The Rock Creek Station State Historical Park includes 350 acres of prairies, creek bottoms, rugged ravines and trail ruts.

Nebraska, known by the slogan, "Where the West Begins," is an Otoe Indian word meaning flat water, which referred to the Platte River. Even before Lewis and Clark explored the state's eastern boundary along the Missouri River, French and Spanish fur traders came in the 1790s. Virginian Joshua Pilcher of the Missouri Fur Company, established his post for trading with local Indian tribes in 1822 at present-day Bellevue. The post was later sold to Lucien Fontenelle.

Not only was the Platte River important as a water source, in the 1820s it guided Indians and then later, supply caravans, to the annual trappers' rendezvous in Western Wyoming. Twenty years later, wagon trains

of settlers left Independence, Missouri, to seek land in Oregon and California. Leaving Missouri, their route went through northeast Kansas and into Nebraska to hook up with the "Great Platte River Road," forming the Oregon and California trails. In 1846, Mormons began an exodus from Nauvoo, Illinois, to find a place in the West to govern themselves. They halted at Winter Quarters (Omaha), and in the spring continued their trek using the north side of the Platte River to avoid clashes with anti-Mormons.

When gold was discovered in California in 1848, a mass movement of Easterners

When gold was discovered in California in 1848, a mass movement of Easterners seeking their fortune stampeded down both sides of the Platte.



Rock Creek Station State Historical Park near Fairbury is a living history center where visitors learn about the importance of the first way station in Nebraska along the Oregon Trail.

- MONTY MCCORD -



Buildings have been reconstructed on original sites. An interpretive center, nature trails and RV campground are available to visitors. From Fairbury, proceed east to Jansen, take 573rd Avenue south and follow the discreet signs to the park.

From Jansen, drive east on Nebraska 136 to Beatrice where you'll catch Nebraska Highway 4 to Homestead National Monument of America. The Homestead Act was one of three passed in 1862 that served to encourage

settlement of the West. The park includes Daniel Freeman's claim, believed to be the first homestead claim in the nation. Visit the Heritage and Education centers, Freeman's grave, an 1867 log cabin and the one-room Freeman School, the longest-operating one-room school in Nebraska, open from 1872 until 1967.

Head west to Hastings and don't miss the Hastings Museum of Natural and Cultural History. This fine, nationally accredited

Adventurous heritage travelers following the trails across Nebraska will see historic schoolhouses built to serve the isolated farm and ranch communities dotting the plains state.

- COURTESY NEBRASKA TOURISM -

museum, features a mega-theatre, planetarium and exhibits on settlement, plains Indians, wildlife, firearms (an extensive collection), transportation (including William

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The Museum of the Fur Trade in Chadron is a living history center that includes the historic Bordeaux Trading Post, built in 1837, and a museum with one of the nation's premier collections chronicling the mountain man era.

- COURTESY NEBRASKA TOURISM -

Jennings Bryan's 1900 Brougham), Kool-Aid (the birthplace) and much more.

Next, take a slight detour about four miles northwest of Kenesaw (northwest of Hastings) to the grave of emigrant Susan Haile, who died in 1852 on the Oregon Trail. Signs are in place to guide you and the grave is marked.

Proceed 20 miles north from Hastings on U.S. 281 where you'll find the Stuhr Museum of the Prairie Pioneer on the southern edge of Grand Island. The gem of this living history museum is the sixty-building 1890s "Railroad Town," which includes actor Henry Fonda's birth home, a log cabin settlement and many other



structures. You can also tour a reconstructed Pawnee earth lodge.

Continue the journey from Cairo, northwest of Grand Island, north on Nebraska 11, along the beautiful Loup Rivers Scenic Byway to Elyria. Watch for signs to Fort Hartsuff State Historical Park. The fort was established in 1874 to protect settlers

and the friendly Pawnees from the Sioux. An infantry company of around 55 men usually garrisoned the fort, which operated until 1881. All nine major buildings were made of lime/concrete and have been fully restored. Fort Hartsuff is Nebraska's best-kept secret. It has one of only two functioning 1870s army bakeries and the only 1870s

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Jerry Davenport (left) of the Grand Army of the Frontier helps to man the officer's quarters at Fort Hartsuff State Historical Park near Burwell.

- ANN MCCORD -



The life-sized statue, *The Trail Boss*, overlooks the historic Boot Hill in Ogallala along the famous Texas Western Trail. Nearby is Front Street Museum housing exhibitions on frontier Nebraska.

- COURTESY NEBRASKA TOURISM -

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Good Grub

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Sandstone Grill, Burwell

The Plainsman Steakhouse, Juniata

Country Neighbor, Fort Hartsuff

Luke & Jake's BBQ, Kearney

Wrecker's Roadhouse, Chadron

Whiskey Creek Wood Fire Grill
Grand Island

Merrick's Ranch House
North Platte

Good Lodging

Olde Main Street Inn Bed & Breakfast, Chadron

Best Western Plus, Inn & Suites, Grand Island

Rowses 1+1 Ranch, Burwell

Double R Guest Ranch, Mullen

Knoll's Country Inn
North Platte

hospital. Fully attired members of the Grand Army of the Frontier often "man" the fort and conduct periodic musters.

Head north to Burwell, and west on Nebraska 91 to 2 and continue west on the Sandhills Journey Scenic Byway to Ellsworth. North on 27 is the Mari Sandoz Historical Marker. The author, renowned for her depiction of pioneer life and plains Indians, is buried here. Continue north to Gordon and then west to Chadron.

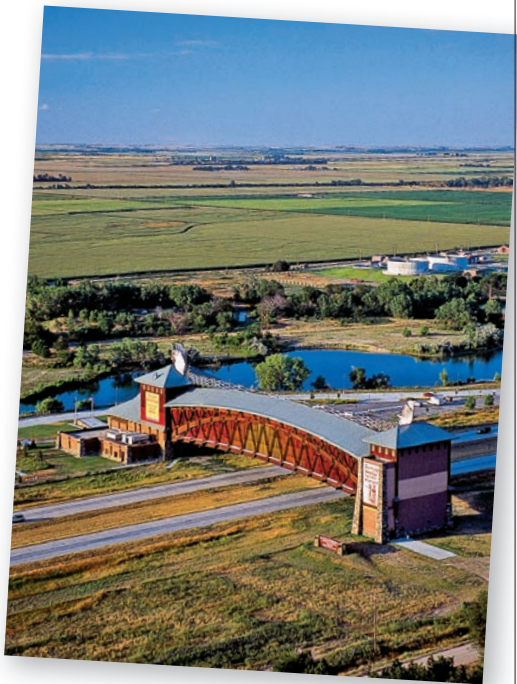
Three miles east of Chadron, you will find the Museum of the Fur Trade. This amazing museum houses the most comprehensive collection of the era's trade goods, clothing and textiles in existence. Among the various goods displayed is the largest collection of trade guns, including a pre-1650 Dutch piece, and the personal firearms of John Kinzie, Kit Carson, Tecumseh and Young Man Afraid of His Horses. Just behind the museum is the 1837 James Bordeaux trading post, reconstructed on the original foundation stones. Being listed on the National Register of Historic Places is a rare honor for a reconstruction.



Continue on to the Chadron State College campus where you'll find the Mari Sandoz High Plains Heritage Center. It serves as the research center and repository of Sandoz's artifacts, books, photographs and manuscripts, many of which are on display. The C.F. Coffee Gallery tells the history of cattle ranching in the region.

Schedule plenty of time to visit Fort Robinson State Park west of Crawford. Many of the restored structures, built from 1874 to 1909, are available for lodging. A marker near the reconstructed 1874 buildings shows where Crazy Horse was killed. Only 1.5 miles from the fort is the Red Cloud Agency site and the World War II German POW camp site. A wide array of activities offered include trail rides, swimming, cookouts, camping and even a post playhouse.

From Chadron take Nebraska 385 south to 26, and on to Ogallala. This



The Great Platte River Road Archway over I-80 just east of Kearney hosts annual festivals throughout the year, including colorful Indian pow-wows. Visitors will discover a great transportation and overland trail history museum inside the arch.

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Photo by Linda Teahon: The Chadron Record

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Scout's Rest Ranch was the name William F. Cody (inset) decided on for his 4,000-acre ranch, where he had this elegant home built in 1886. Today, the park includes 25 acres of the original property.

— MONTY MCCORD/COURTESY ROBERT G. MCCUBBIN COLLECTION —



blacksmith shop and stockade. RV and tent camping is available one mile from the fort.

In completing your tour of Nebraska, don't miss the Great Platte River Road Archway that spans I-80 just east of Kearney. The Archway is an amazing experience, a monument to 170 years of transportation history and Nebraska's role in westward expansion. ❏

Monty McCord is the award-winning author of *Mundy's Law*. He writes about lawmen and outlaws from the Old West to the mid-twentieth century. He lives in Nebraska.

SIDE ROADS

Places to Visit

- Hastings Museum of Natural & Cultural History, Hastings
- Rock Creek Station State Historical Park, Fairbury
- The Tri-State Old Time Cowboys Museum, Gordon
- The Scamahorn Museum, Gordon
- Stuhr Museum of the Prairie Pioneer, Grand Island
- Museum of the Fur Trade, Chadron
- Buffalo Bill Cody's Scout's Rest Ranch, North Platte
- Fort Robinson State Park, Crawford
- Chimney Rock, Bayard
- 100th Meridian Museum, Cozad
- Fort Sidney Museum & Post Commander's Home, Sidney
- Historic Boothill Cemetery, Sidney
- Great Platte River Road Archway Monument, Kearney

Celebrations & Events

- NEBRASKAland Days
June 15-25, North Platte
- 40th Annual Fur Trade Days
July 7-10, Chadron
- 95th Annual Oregon Trail Days
July 7-10, Gering

booming cattle town on the Texas (Western) Trail had a history of violence and its own Boot Hill, where at least 48 burials were made. A larger-than-life-sized bronze statue titled *The Trail Boss*, sits prominently on Boot Hill. Also stop by the interesting Front Street Museum that features food and entertainment.

Continue your journey east on I-80 to North Platte. Buffalo Bill Cody's Scout's Rest Ranch is located on the north end of Buffalo Bill Avenue. The 1886 Victorian home has been restored and features period furnishings and many of Cody's belongings. Displayed inside the original 148' x 70' horse barn are original Wild West show posters, photos, carriages and tack.

The Lincoln County Historical Museum is only one block south and features artifacts from Fort McPherson and the World War II North Platte Canteen exhibit. Behind the museum is a Western prairie village that includes original Fort McPherson and Pony Express cabins, along with blacksmith shop, railroad depot, church and others.

On the way east to Cozad, be sure to stop in Gothenburg to see an original Pony Express station in the town's Ehman Park. A second station is just south of town on the original ranch site.

At Cozad you'll find the Robert Henri Museum. Robert, son of faro dealer and town founder John Cozad, changed his name to Henri when his father shot and killed a man and the family fled town. Robert was named in 1929 as one of the top three living American artists and is highly celebrated today. The museum, housed in the family's 1870s hotel, features many pieces of Henri's artwork.

Next door is the 100th Meridian Museum, an eclectic collection that tells the story of early settlers to contemporary life. The original Concord touring coach that President Taft used to tour Yellowstone Park is on display. Both museums are located on the historic Lincoln Highway in downtown Cozad.

Continue east on I-80 to Kearney, exit south and follow signs to Fort Kearny State Historical Park. Fort Kearny (1848-1871) was established to protect and supply travelers on the Oregon Trail. Home of the first Pawnee Scouts, the 1st Nebraska and 7th Iowa Cavalry, it was a supply depot for Indian campaigns. The fort also served as stage and Pony Express station. Visit the interpretive center, reconstructed

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By Sherry Monahan

Nevada's Bonanza of History

Blue highways and backroads lead travelers to adventure across the Silver State.



Ever since mining camps and railroad towns were founded in Northern Nevada in the 1860s, ranching has defined the culture on the high desert plains of the Great Basin. Paradise Valley, north of Winnemucca, where this buckaroo camp was photographed over a century ago, is still home to numerous historic ranches.

— COURTESY PARADISE VALLEY FOLKLIFE PROJECT COLLECTION, 1978-1982 (AFC 1991/021), AMERICAN FOLKLIFE CENTER, LIBRARY OF CONGRESS —

Nevada is a state with an old and rich history. Searching for gold, silver and other precious minerals has lured hopeful seekers to Nevada since the 1700s. Serious mining took place 1849, when placer gold was discovered in a stream that flowed into the Carson River. The “Mormon ’49ers” made this discovery on their way to the California goldfields. They eventually led

others upstream and the Comstock Lode was discovered in 1859. Native peoples lived in the area for centuries, early explorers traversed it, pioneers crossed the state on the California Trail, the Pony Express riders blazed a trail through it, and immigrants who worked in the mines and on the railroads called it home.

While many immigrants passed through and lived in Nevada, the Basque pioneers



During the 1871 Wheeler Geographical Exploration and Survey West of the 100th Meridian, Timothy O’Sullivan photographed the Eureka mining district, which was in the midst of one of the richest silver-lead bonanzas in state history.

— TIMOTHY H. O’SULLIVAN/NATIONAL ARCHIVES, 524115 —



The California Trail Interpretive Center in Elko is a living history museum featuring numerous events throughout the year—including Trail Days with an 1850 Wagon Encampment and Shoshone Summer Camp every June.

— ALL IMAGES COURTESY TRAVELNEVADA UNLESS OTHERWISE NOTED —

Basque immigrants first came to Northern Nevada during the California Gold Rush. Annual Basque Festivals are held annually in Winnemucca, Elko (right), Carson City and Reno.



have left a distinctive mark. They hailed from Northern Spain and three regions in France and arrived in the West for the California Gold Rush, but many headed back to Nevada and turned to sheep-herding or cattle ranching. Their unique culture, food and recipes are their legacy.

immigrant influences, including French, Chinese and Basque. While there are no cultural signs of the French and Chinese, the Basque influence can still be seen. Prospectors who were disappointed in

What better place to start our journey than at the Nevada Historical Society in Reno? It's the home of the state's oldest museum and was founded in 1904 with the purpose of collecting, preserving and interpreting Nevada's heritage. Collections include details on early native peoples, explorers, immigrants, mining, towns and artifacts from all over the state. Stop by the Lake Mansion, which was built in 1877. Its Italianate style shows upper-middle-class prosperity during the period.

Once the Comstock Lode was struck, tens of thousands of pioneers flooded the area.

California filed the first mining claim on Winnemucca Mountain in 1859. The Paiute Indians helped them discover rich bodies of ore within a one- to two-day journey from Winnemucca.

Next, head northeast to Winnemucca where the Central Pacific Rail Road (CPRR) laid its track in 1868. The town's original name was French Ford, but the CPRR honored local Paiute Indian, Chief Winnemucca, and changed the name of the bustling town to Winnemucca. This town's history has many

Wind your way up toward Elko, but before you get there, look for Historical Marker #3. This is called Hastings Cutoff and is where the ill-fated Donner party turned off the trail. Once in Elko, take in some history at the Western Folklife Center, which used to be the old Pioneer Hotel. Elko was founded in 1869 as a cattle-ranching town and railhead for the mines. Another good



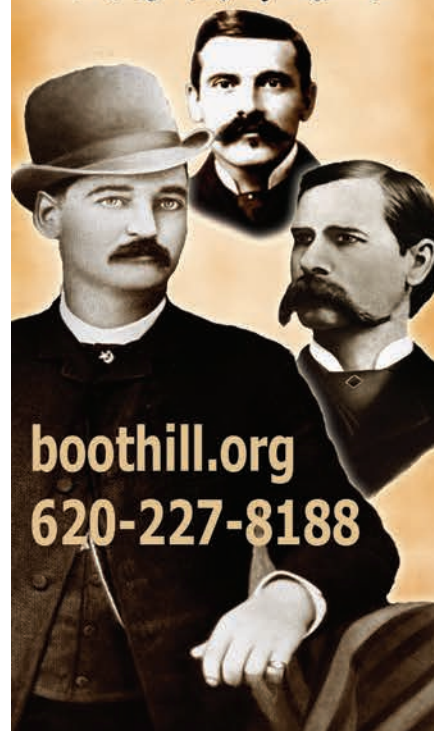
Steam-driven excursions in Ely take passengers on the Northern Nevada Railway's historic "Ore Line" up mountain grades and through two tunnels to the Ruth Mining District.

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Wyatt Earp, Bat Masterson and Doc Holliday journeyed to Dodge City in search of adventure and fortune. It was men like Wyatt Earp and Bat Masterson, along with Bill Tilghman, Charlie Bassett and William Duffey who brought law and order to the previously lawless town.



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South of Elko in the rugged Ruby Mountains are the Ruby Valley Hot Springs. Near the Ruby Valley National Wildlife Refuge, the springs are accessible via Harrison Pass on the eastern side of the mountains in an area where the Donner Party was lost following the Hastings Cutoff to California.

because it was near the headwaters of the Humboldt River. They weren't the first to appreciate the Humboldt and its wells. For thousands of years, the

Ely is a town filled with historic treasures, including Ward Charcoal Ovens State Park. The ovens, built around 1876, were used as smelters for the gold and silver mines at Ward. Explore the nearby mining ghost towns of Osceola, Hamilton and Cherry Creek. As you head out of Ely, look for the mining ghost town of Lane City, about three miles out. It was first known as Mineral and was settled in 1869. You wouldn't know it today, but it had a 10-stamp mill, a store, a post office, saloons, hotels, restaurants, stables, boardinghouses and a blacksmith shop. In 1872 over 600 people called it home. It was renamed for Charles Lane who purchased the Chainman Mine and Mill in 1896. Ely is also home to the Northern

stop is Sherman Station, which is the visitor's center. The complex includes a log cabin that's over 110 years old, a schoolhouse, creamery building, blacksmith shop and barn.

To shorten your trip, skip Wells and Ely, if you like, and backtrack a little from Elko to take Route 278 straight down to Eureka.

Continue northeast to Wells, which was also founded in 1869 as a stop along the CPRR. The railroad chose the location

Western Shoshone people—who still live in a colony nearby—Hudson Bay trappers, mountain men and westbound wagon trains replenished here as well. You can take a side trip from Wells to see some of the deepest wagon wheel ruts along the California Trail. Take Highway 93 north 26 miles to the Winecup Ranch (marked) turnoff to the east, and continue 15 miles to the Mammoth Ruts sign.

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- Gold Hill Hotel and Crown Point
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Elko celebrates its buckaroo heritage throughout the year. Every January, local cowboy poet Waddie Mitchell (inset) helps lead the National Cowboy Poetry Gathering at the Western Folklife Center. Elko's Silver State Stampede, the oldest rodeo in Nevada, celebrates its cowboy heritage with three days of exciting events and contests every July.



Nevada Railway Museum, which operates the Nevada Northern Railway, one of nation's foremost historic short-line railroads. For train buffs touring Nevada, the "Be the Engineer" program, where you can actually drive the steam and diesel engines from the cab of the locomotive is one of the most exciting heritage train programs in the nation. Head to Eureka on Highway 50, called the Loneliest Road in America. Route 50 roughly follows the path of the Pony Express riders. "Eureka!" a

miner is said to have exclaimed in 1864 when the discovery of rich ore was made. Mining here, though, didn't really hit its stride until the 1870s. Eureka had a population of about 5,000 in 1875 and had a Chinese section, saloons, gambling houses and bawdy houses, opera houses, breweries, doctors, lawyers, bankers, hotels and newspapers. Mines

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Places to Visit

- California Trails Historic Interpretative Center, Elko
- Nevada Northern Railway Museum, Ely
- Eureka Sentinel Museum Eureka Opera House, Eureka
- Austin Historical Museum, Austin
- Nevada State Museum, Old 1870 Mint and Kit Carson Trail, Carson City
- Genoa Courthouse Museum, Genoa
- Virginia & Truckee Railroad and Mark Twain Museum at the Territorial Enterprise, Virginia City

Celebrations & Events

- Winnemucca Ranchhand Rodeo March 2-6, Winnemucca
- Winnemucca National Basque Festival June 11-12, Winnemucca
- National Cowboy Poetry Gathering, Jan. 30-Feb. 4, 2017, Elko
- Silver State Stampede, July 5-8, Elko
- Genoa Cowboy Festival, April 28-May 1, Genoa



Visitors will learn about the colorful Old West history of Genoa, dating to 1851, when they tour the Genoa Courthouse Museum. The courthouse was built in 1865, and rebuilt after a fire in 1910.

it became the county seat of Lander County..." The

produced lead, silver, gold and zinc for the smelters. There are many old buildings in town that are from the 1800s, so drive around and take in the history.

Before Eureka became successful with its mining, Austin was the mining town. Austin was named after the city in Texas and was founded in 1862. The story told is that the silver rush was triggered by a Pony Express horse that kicked over a rock. According to the city, "...By 1863, Austin and the surrounding Reese River Mining District had a population of over 10,000, and

Nevada Central RR was built in 1880, and by 1887, the mining boom was all but over. Original churches, a hotel and an 1890s castle still stand in this living ghost town.

On your way to Dayton, pass through the city of Silver Springs and take an 8-mile detour on Highway 95A south to see Fort Churchill State Park which was built in 1861 to protect traveling pioneers. Once in Dayton stop at the museum at the corner of Shady Lane at Logan to pick up a map. Visit the oldest schoolhouse in Nevada, Lyon County Courthouse, Rock Point Mill and more.

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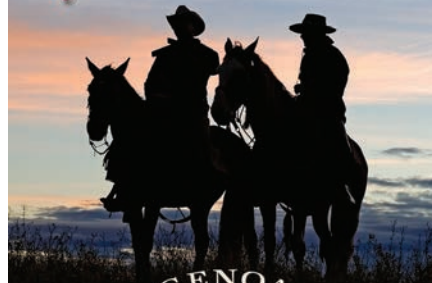
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Forty miles east of Carson City via U.S. Highways 50 and 95A is Fort Churchill State Historic Park. In 1860, the Pyramid Lake War against the local Paiutes prompted the construction of the fort to protect the Pony Express and early settlers.

Dayton was originally called Chinatown because of the many Chinese immigrants who worked on the ditches for mining. The first documented gold found in Nevada was discovered in Gold Canyon in the spring of 1849. Prospecting here eventually led miners into the area of Virginia and Carson City, where the legendary Comstock Lode was discovered.

Carson City has been a travel station for emigrants and Pony Express riders, and a mining boomtown. Once the Comstock Lode was struck, tens of thousands of pioneers flooded the area. The city was named after mountain man Kit Carson, who traversed northern Nevada in the 1840s. There's even



a historical trail named for him that you can follow around town. Mark Twain and his brother lived here for a brief time before moving to nearby Virginia City in the 1860s.

Head back toward Dayton on Highway 50E and turn onto Highway 341 and then onto Highway 342 into Virginia City. It was founded in 1859 when gold was discovered in Six-Mile Canyon. Virginia City became the wealthiest city in the West in the 1860s. Millionaires were born overnight and the city teemed with

miners, businessmen, socialites and soiled doves. Samuel Clemens began writing for the *Territorial Enterprise* and took up the name Mark Twain. Today, this city retains many of its historic treasures, including the Pipers Opera House at B and Union Street. Museums, mansions and historic mine tours allow a peek back in time.

Sherry Monahan is the author of several books on the Victorian West and is the food columnist for *True West*. Sherry is the president of Western Writers of America.

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By Johnny D. Boggs

New Mexico's Rio Grande

The river of destiny cuts a historic swath for travelers to follow across the state.

It starts in Colorado, and is most identified as the Texas-Mexico border, but the Rio Grande flows through New Mexico, too.

Years ago, a friend of mine and I canoed for two days down the “Great River” on the Ute Mountain run, a 24-mile trip from just over the Colorado line to just above Taos. I wouldn’t recommend that to anyone, unless they really enjoy constantly paddling a canoe. Scenic? Certainly, with the canyon walls stretching up to 800 feet above you. Float trip? Not with the wind whipping into your face. Those Class II rapids are nothing to worry about, by the way, but that’s a Class VI takeout, hauling a 60-foot canoe up Lee Trail.

But fear not. There are easier ways to soak up the river’s New Mexico history. And you don’t even have to get wet.

Make the new Río Grande del Norte National Monument your first stop. Established in 2013, this 242,500-acre area showcases volcanic cones, deep canyons, wildlife and hiking trails. You can see 10,093-foot Ute Mountain, though I saw enough of that paddling my butt off a long time ago.

Francisco Vasquez de Coronado might have passed through this area in 1540, while petroglyphs, prehistoric dwellings and archaeological sites show how long people have tried to live in this country. It’s still a hard place to live. Abandoned homestead sites from the 1930s can also be found.

Kiowas and Comanches traveled through Questa on the Kiowa Trail. Miners came here, too. About four miles northwest of Red River (a short, scenic deviation down New Mexico 38) stand a few ruins of the 1890s mining camps of Midnight and Anchor. Although legend has it that the town got its name because “midnight was the liveliest time of day,” it was actually named for the Midnight Mine.

Longer-lasting towns are San Cristóbal and Arroyo Hondo, south of Questa.

Although Severino Martinez (he changed his last name from Martin to Martinez) was given the San Cristóbal Grant in 1815, the village wasn’t founded until the 1860s, and the church wasn’t finished until 1837.



The Pueblo of Taos remains a crossroads of a thousand years of New Mexico culture and history. Taos Pueblo annually celebrates its heritage in the upper Rio Grande River Valley at numerous public festivals and dances.

- COURTESY OF LIBRARY OF CONGRESS -



The Spanish influence in the Middle Rio Grande Valley Pueblo Isleta dates to about 1630, when Franciscan Friar Juan de Salas founded San Augustin de las Isleta, 13 miles south of Albuquerque. The Pueblo holds public dances in the summer months, and its annual Feast of Saint Augustine in August.

- COURTESY OF LIBRARY OF CONGRESS -

Arroyo Hondo dates to the early 1800s. *Death Comes for the Archbishop's* own Jean-Baptiste Lamy visited Arroyo Hondo in 1852 and was talked into establishing a parish. Nuestra Señora de Los Dolores still holds Mass every Sunday.

During the Taos Revolt of 1847, Simeon Turley survived the Indian assault on his

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Visitors who tour the Mesilla Valley Bosque State Park near Las Cruces and Mesilla will enjoy the wildlife and natural beauty of the Rio Grande and gain an understanding of the importance of preserving the natural environment along the historical river corridor.

- ALL IMAGES COURTESY NEW MEXICO TOURISM DEPARTMENT UNLESS OTHERWISE NOTED -

mill near Arroyo Hondo. Six to eight of his employees were killed, but Turley managed to make it to Pueblo, Colorado, where he told mountain man Uncle Dick Wootton about the uprising.

Which brings us to Taos.

Taos was established in 1615, but the nearby pueblo, one of America's oldest continuously inhabited communities, was first built between 1000 and 1450. Taos witnessed the Pueblo Revolt of 1692, the Taos Revolt of 1847 (check out the Governor Bent Museum and Gallery) and the much less bloody establishment of the Taos Society of Artists around 1915.

Art and artists are still a big part of Taos. The Harwood Museum of Art, Taos Art Museum (at Russian artist Nicolai Fenchin's 1927 house), Millicent Rogers Museum (for Indian jewelry), E.L. Blumenschein Home and Museum and the Couse-Sharp Historic Site (tours by appointment) superbly illustrate the city's art history and legacy. And, the San Francisco de Asis Mission church in



Artist Olin Calk's famous *Roadrunner* statue made from recycled materials greets visitors just outside Las Cruces at an I-10 rest stop accessible from the eastbound lanes. Local residents have adopted the 20-foot-tall, 40-foot-long desert bird as a symbol of the city.

Rancho de Taos (think Georgia O'Keeffe and Ansel Adams) still attracts artists and photographers.

For hard-core history buffs, however, there is also plenty to see.

Topping the list is the Kit Carson Home and Museum. Carson arrived in Taos in 1826. Two years later, he began his career as a fur trapper. In 1843, he married Josefa Jaramillo and bought this three-room home. Eventually, they moved to Colorado, where Josefa died in Boggsville in 1868 and Kit followed a month later. In 1869, their bodies were moved to what is now Kit Carson Park in Taos.



For a look at life during the Spanish Colonial period, check out the 21-room Hacienda de los Martinez. The hacienda was built in 1804 by Severino Martinez.

The scenic River Road follows the Rio Grande to Espanola. For more history, climb into the mountains to Los Alamos-White Rock-Bandelier.

Ancestral Pueblo peoples lived at Bandelier National Monument between 1150 and 1550, not far from the atom bomb's birthplace, Los Alamos (Bradbury Science Museum). White Rock's overlook offers an amazing vista of the Rio Grande as it cuts into White Rock Canyon.

Then make time to see Santa Fe.

Americans have been flocking here since William Becknell opened the

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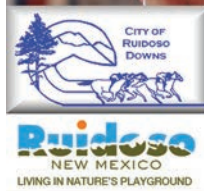
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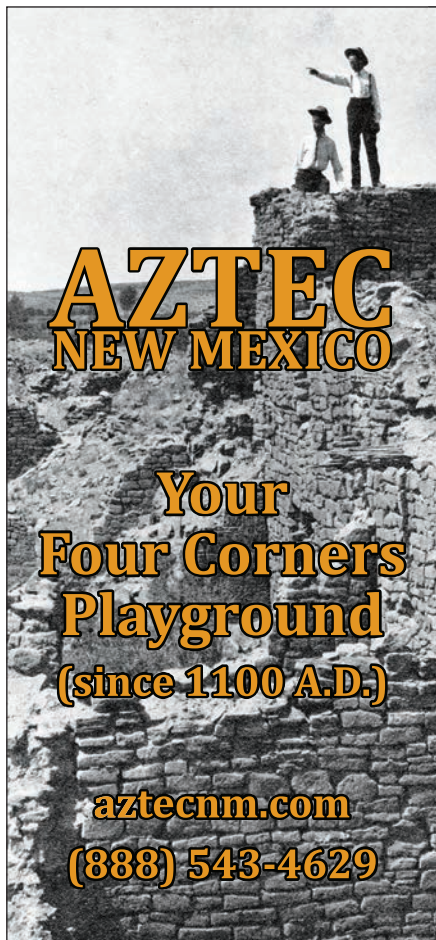
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Pat Garrett spent the last years of his violent life of law and order in the southern Rio Grande River Valley between Las Cruces and El Paso. A concrete marker is set in the desert sand where his murdered body fell on the side of the road between Las Cruces and San Augustin Pass on February 29, 1908.

- TRUE WEST ARCHIVES -

A tour of Mesilla Plaza would not be complete without a stroll through the Billy the Kid Gift Shop, housed in the county's former courthouse where Billy Bonney was tried and sentenced to hang on April 13, 1881.



Santa Fe Trail in 1821. Billy the Kid spent time in jail here—now Collected Works Bookstore, one of the top indie bookstores in America—while Lew Wallace wrote much of *Ben-Hur* at the Palace of the Governors, now part of the fabulous New Mexico History Museum campus.

From Santa Fe, we'll leave the mountains for the desert.

Founded in 1706, Albuquerque boomed with the arrival of the railroad in 1880—in more ways than one. Trigger-happy constable Milton Yarberry was hanged in Old Town in 1883. Want museums? Take your pick: Albuquerque Museum of Art and History, National Hispanic Cultural Center, Indian Pueblo Cultural Center, American International Rattlesnake Museum or Turquoise Museum. But make sure to stroll through Rio Grande Nature Center State Park before you follow the river south.

El Camino Real de Tierra Adentro linked Santa Fe with Mexico City. Bird-lovers still

flock to Bosque del Apache National Wildlife Refuge, south of Socorro.

During the Civil War, Confederate soldiers followed the Rio Grande in General Henry Hopkins Sibley's 1862 invasion. Heading north—hoping to seize the gold mines in Colorado—the Confederates met Union soldiers at the Battle of Valverde near Fort Craig. Eventually, they would make it to Santa Fe before being forced to turn back after the Battle at Glorieta, east of Santa Fe. The defeated Rebels limped back to Texas. Roughly 500 Texans fell to wounds and disease. Sibley went down in history as a drunk and an idiot.

The Valverde battlefield is on private property, but the ruins of the fort, and a small museum, can be toured on Bureau of Land Management grounds. The story of the 1,500-mile trade route from San Juan Pueblo (Ohkay Owingeh) to Mexico City

Named after New Mexico military district commander Edward Hatch in 1875, the Rio Grande River Valley village of Hatch, north of Las Cruces, has become synonymous with the official state vegetable of New Mexico: the chile.

SIDE ROADS

Places To Visit

Río Grande del Norte National Monument, Questa
Horsefeathers, Taos

Albuquerque Museum of Art and History, National Hispanic Cultural Center, Indian Pueblo Cultural Center, American International Rattlesnake Museum, Turquoise Museum and Rio Grande Nature Center State Park, Albuquerque

Bosque del Apache National Wildlife Refuge, Socorro

Las Cruces Railroad Museum
Las Cruces

Geronimo Springs Museum
Truth or Consequences

Mesilla's Gadsden Museum, Mesilla
Mesilla Book Center, Mesilla

Celebrations & Events

Taos Pueblo Pow Wow
July 8-10, Taos Pueblo

Fiesta de Taos
July 22-24, Taos

Battlefield New Mexico:
The Civil War and More El Rancho de las Golondrinas
April 30-May 1, Santa Fe

Rodeo de Santa Fe
June 22-25, Santa Fe

Cowboy Days, New Mexico Farm and Ranch Heritage Museum
March 5-6, Las Cruces



is chronicled at the nearby El Camino Real Historic Trail Site.

At Truth or Consequences, you might want to get wet. Before it took the name of a popular TV show, the town was called Hot Springs. The first bathhouse opened in the late 1800s, but those rejuvenating waters didn't bring many tourists to town until the construction of Elephant Butte Dam began and the city was nicknamed the City of Health. Today, ten bathhouses can be found in the walkable historic hot springs and commercial district. Geronimo Springs Museum is worth visiting to learn more about the area's history.

Before Las Cruces, the river flows near Radium Springs, where Buffalo Soldiers found a home at Fort Selden. All that remains of the fort, established in 1865, are adobe ruins, but this state monument has an excellent museum. The post was also home to young Douglas MacArthur, whose father commanded Selden in the late 1880s.

From there, the river flows southward.

Mesilla was the gateway to New Mexico before Las Cruces took over. In Mesilla, Billy the Kid was convicted of murdering Lincoln County Sheriff William Brady during the Lincoln County War. Billy's killer, Pat Garrett, shot down in 1908 east of Las Cruces, is buried in the city's Masonic Cemetery.

The Hispanic and Roman Catholic culture are celebrated in Santa Fe through many annual festivals and feast days, including the Feast Day of Our Lady of Guadalupe.

— JOHNNY D. BOGGS —

In Las Cruces, the New Mexico Farm and Ranch Museum chronicles the state's 3,000-year-old agricultural legacy, while the Las Cruces Railroad Museum, housed in a Santa Fe Railroad depot, tells the area's history of rails. Mesilla's Gadsden Museum (advance appointments recommended) is small, and strolling around the historic plaza is an enjoyable way to pass time.

Then, the Rio Grande flows into Texas. But that's another story. ❏

Yes, **Johnny D. Boggs** does live just outside of Santa Fe, New Mexico. No, you may not stay at his house.

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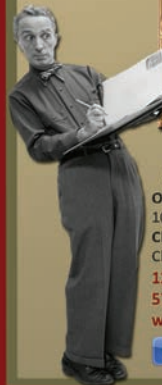
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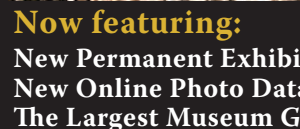
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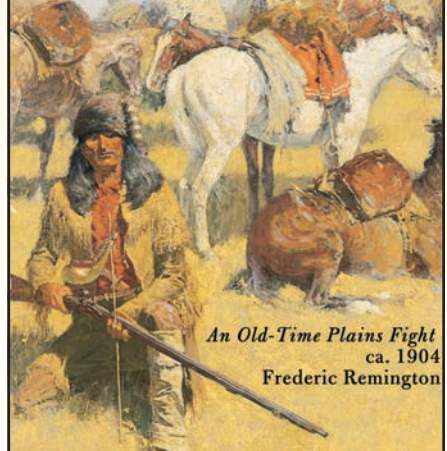


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By Bill Markley

Leader of Destiny: Sitting Bull

The legacy of the Lakota chief is alive in South Dakota, North Dakota, Montana and Wyoming.

Sitting Bull, who looked after the Hunkpapa people. He fought against traditional enemies and new emerging enemies—American pioneers and soldiers. In 1857, the Hunkpapas selected Sitting Bull as war chief, and in 1868, the Lakota leadership meeting to discuss white encroachment, decided to concentrate power in one man who held all four Lakota virtues—bravery, fortitude, generosity and wisdom—and also selected Sitting Bull for the new

position of war chief of the Lakotas.

In June 1876, three armies converged on the Lakota people and other tribes in their hunting grounds along the Big Horn Mountains. A large village gathered on Rosebud Creek. Sitting Bull held a sun dance, cutting and sacrificing 200 pieces of flesh from his arms, requesting Wakan Tanka's protection for his people. In a vision, he saw soldiers falling into the Indian camp. A voice said, "I give you these because they have no ears."



Since his murder 126 years ago, the legacy of Chief Sitting Bull's life and leadership has defined the struggles between the Plains Indian tribes and the American settlement of the Northern Plains and Rocky Mountains.

— TRUE WEST ARCHIVES —

Sitting Bull strived to retain Lakota lifestyle and lands. He belonged to the Hunkpapa tribe of the Lakota people, also known as the Sioux. His name, Tatanka Iyotake, Sitting Bull, more fully means a stubborn male bison that will sit on his haunches and fight to the death. The Hunkpapas consider Sitting Bull a Wichasha Wakan, a person who experiences spiritual visions.

Sitting Bull was a leader of the Strong Hearts warrior society and a leader of the

Sheridan

WYOMING

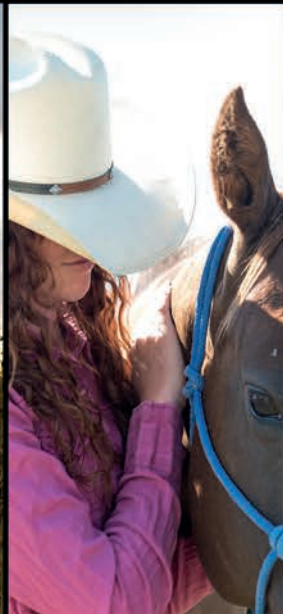


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Lt. Charles F. Roe and the 2nd Cavalry erected the U.S. Army Memorial on Last Stand Hill at Little Bighorn National Monument in July 1881. Nine years later, headstones replaced markers where the soldiers had fallen. Today, red granite headstones memorializing fallen Indian warriors and scouts have been added to the final resting place.

- COURTESY LIBRARY OF CONGRESS -

General Nelson Miles and his officers observed the 7th Cavalry encampment before the massacre at Wounded Knee in December 1890. Big Foot and his band of Minniconjou Lakotas fled the Cheyenne River Sioux Reservation to Pine Ridge, seeking safety after the murder of Sitting Bull before the infamous battle on December 29, 1890.

- COURTESY LIBRARY OF CONGRESS -



Bear Butte is a landmark near Sturgis where Crazy Horse, Red Cloud and Sitting Bull made pilgrimages. Today Bear Butte, now a state park, remains a sacred site for the Cheyenne and Lakota people.

- ALL IMAGES BY CHAD COPPESS UNLESS OTHERWISE NOTED -

On June 25, 1876, Lt. Col. George Armstrong Custer led the 7th Cavalry in an attack on the Indians on Little Bighorn River. Custer and his immediate command were killed. The arrival of the rest of the army saved the remainder of the 7th Cavalry. The Indian camp separated into smaller groups as a relentless army pursued them.

In May 1877, Sitting Bull and his followers crossed into Canada. After the bison herds decreased and people became homesick,

Sitting Bull surrendered on July 19, 1881. The government exiled him to Fort Randall for two years and then allowed him to join the Hunkpapas at Fort Yates.

Buffalo Bill Cody convinced Sitting Bull to join his Wild West show in 1885. Sitting Bull was a hit with the public and gave lots of his money to poor children. In 1890, a new religion called the Ghost Dance, reached his home at Standing Rock Indian Reservation. Whites were afraid it would

turn violent. On December 15, 1890, Indian police were sent to arrest Sitting Bull. The Lakota chief and eighteen others died. Despite the fact that police hauled the chief's body to Fort Yates and buried him without ceremony, Sitting Bull's legacy is more alive in 2016 than ever.

Travelers in search of Sitting Bull's legacy should start in Pierre, South Dakota, and loop through Wyoming, Montana, North Dakota and end their journey at Sitting Bull's monument on the Standing Rock Sioux Reservation.

Visit the Cultural Heritage Center in Pierre which houses interpretive displays and

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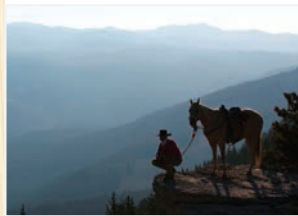
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The North Dakota Heritage Center in Bismarck is dedicated to telling the natural and cultural history of the state, and includes an excellent exhibition on the Lakota people.

— NORTH DAKOTA HERITAGE CENTER —

Lakota artifacts, including a buffalo skull belonging to Sitting Bull. Head west, across the Missouri River and visit the Fort Pierre Chouteau Monument, site of one of the busiest Missouri River trading posts where Sitting Bull traded hides during the 1850s.

Travel west on Highway 34. Eight miles from Fort Pierre cross Willow Creek, one of several areas thought to be Sitting Bull's birthplace, possibly in 1831. The other sites may have been Fort George, east of Pierre along the Missouri River, and along the Grand River near Bullhead, South Dakota.

For the next 175 miles, you will view vistas of undulating prairie. Look for antelope, mule deer and other critters. Just after the town of Enning, you will see the Black Hills stretching across the western horizon. Approaching the hills, one peak becomes prominent and distinct to the northeast—Bear Butte.

Bear Butte, *Mato Paha*, is sacred to the Cheyenne and Lakota tribes. In 1857, Sitting Bull attended a Lakota gathering at Bear Butte in which they agreed to exclude white men from the Black Hills. He participated in at least one sun dance here. When visiting Bear Butte, be mindful of people pursuing vision quests and please don't tamper with offerings such as tobacco and ribbons.

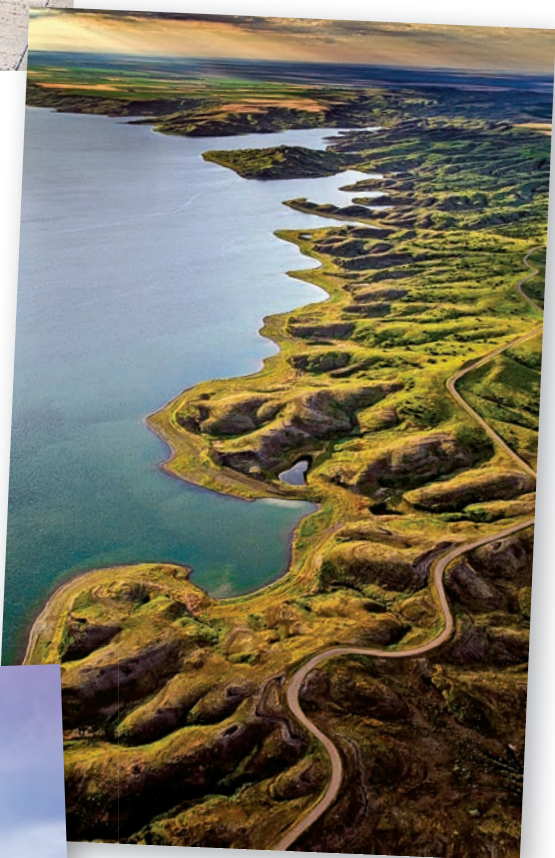
Spend time in the Black Hills, sacred to the Lakotas. No specific Black Hills sites are associated with Sitting Bull; but you will develop a sense of their importance to the Lakota people.

Take Interstate 90 into Wyoming. Exit to Devil's Tower, which the Lakotas call

Bear Lodge. Sitting Bull performed a sun dance here, according to the U.S. Park Service.

Continuing west on the interstate, travel through country the tribes were to retain according to the 1868 Fort Laramie Treaty. The Big Horn Mountains loom to the west as the interstate turns north; this is Red Cloud's War country. At that time farther east, Sitting Bull was harassing Missouri River forts. Stop in Sheridan, where Buffalo Bill Cody managed the Sheridan Inn from 1894 to 1896.

Travel north on Interstate 90 to the Little Bighorn Battlefield National Monument where the Lakotas



The Native American Scenic Byway (above) runs along the western shoreline of Lake Oahe, created when the U.S. Army Corps of Engineers dammed the Missouri River above Pierre.



Just east of South Dakota's Black Hills in Wyoming, Devils Tower National Monument on the Belle Fourche River preserves the natural and cultural significance of the geologic wonder that has been sacred to the Lakota and Plains Indian tribes for thousands of years.



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experienced tour guides will take you beyond the history books and give you an up close and personal view of the Plains Indian experience.

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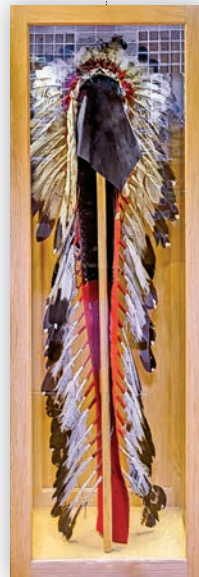
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and others defeated Custer's 7th Cavalry on June 25, 1876. Spend time listening to park interpreters and visiting battlefield locations.

Continue on Interstate 90 to Hardin; take Highway 47 to Interstate 94 and the town of Custer. In 1873, the Northern Pacific Railroad was surveying a route through Lakota territory guarded by the army including the cavalry commanded by Custer. On the north side of the Yellowstone River is Pease Bottom, where Sitting Bull and the Hunkpapa attacked Custer on August 11, 1873. Head east on the interstate to Miles City where on August 4, 1873, Sitting Bull and Custer first clashed. At Glendive, take Highway 16 north, following the

The Sitting Bull College Library at Fort Yates on the Standing Rock Reservation has an excellent Sitting Bull archive, including the Sioux leader's headdress.

Yellowstone River. At Fairview, follow Highway 58 across the Missouri River to Fort Buford, North Dakota.

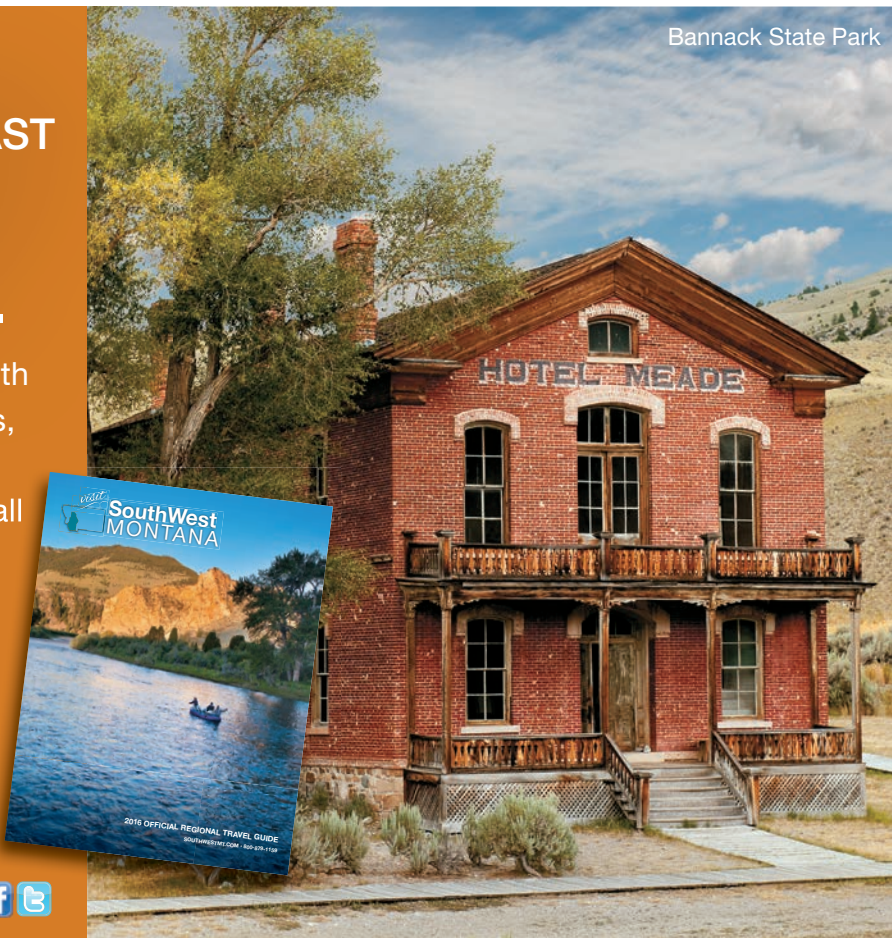
On July 20, 1881, Sitting Bull surrendered at Fort Buford. The building where the surrender took place still stands. Here Sitting Bull said, "...This is my country, and I don't wish to be compelled to give it up." Head upriver on Highway 1804 to the reconstructed Fort Union, a trading post Sitting Bull visited as a young man.

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An abandoned cabin (below) remains on the Standing Rock Sioux Reservation along the Grand River downstream of the site where Sitting Bull's cabin stood. He was killed there on December 15, 1890. His original grave (left) at Fort Yates is still maintained as a memorial to the Sioux leader.

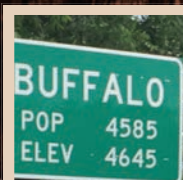


Take Highway 1804 to Williston; travel south on Highway 85. An optional side trip is to take Highway 200 east to Killdeer. Eight miles northwest of town is the Battle of Killdeer Mountain site where General Alfred

Sully's troops attacked a combined Lakota and Dakota village on July 28, 1864. Sitting Bull participated in this battle.

Continue on Highway 85, traveling along Theodore Roosevelt National Park to

Belfield, then west on Interstate 94 to Medora. The North Dakota Cowboy Hall of Fame has a good Lakota artifact collection.



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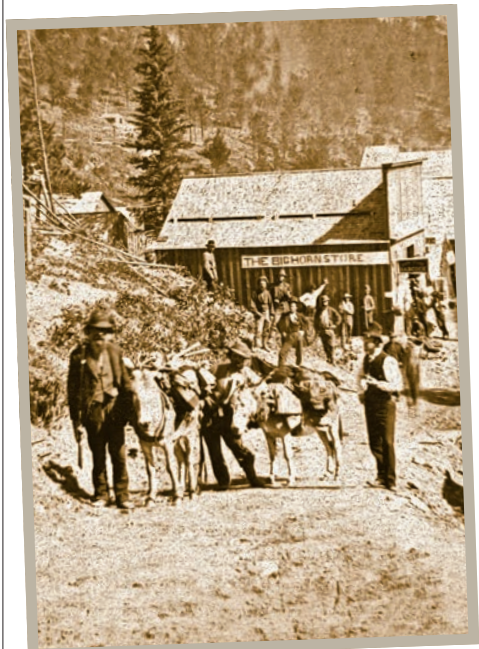


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A fateful chain of events that led to the 7th Cavalry's defeat at the Battle of Little Big Horn began when prospectors found gold on Indian lands in the Black Hills in the early 1870s and the subsequent establishment of Deadwood.

- COURTESY LIBRARY OF CONGRESS -

Fort Dilts is the site of an 1863 Lakota wagon train attack. Sitting Bull was wounded in the thigh during this fight. An optional route is to take Highway 85 to Bowman, then west on Highway 12 for 17.5 miles, at Fort Dilts Road, turn north and drive 3.5 miles. Use caution as Fort Dilts Road is unpaved.

Traveling east on Interstate 94, remember this was territory where Sitting Bull roamed. Cross the Missouri River to Bismarck, and visit North Dakota's Heritage Center, which has a good Lakota artifact collection.

Re-cross the Missouri River and head south on Highway 1806 to Fort Abraham Lincoln. Custer rode from here to his Little Big Horn encounter.

Follow 1806 to Fort Yates, site of Standing Rock Agency, where Sitting Bull clashed with agent James McLaughlin. Visit Sitting Bull's gravesite here. The Sitting Bull College Library has an excellent collection of Sitting Bull photographs and can assist you with research. One of the library's prized objects is Sitting Bull's headdress. The Standing Rock Tribal Offices are located at Fort Yates. If you



are interested in guided tours of the reservation, contact the Standing Rock Tourism Office. To visit Sitting Bull's cabin site, where he lived and died on the Grand River, requires a guide and a four-wheel-drive vehicle. Precipitation can make the seven miles of gumbo-rutted track impassible. The cabin is no longer there; it was removed to the World's

SIDE ROADS

Places to Visit

- Cultural Heritage Center, Pierre, SD
- Devil's Tower National Monument
Devil's Tower, WY
- Custer Battlefield Museum
Garryowen, MT
- Little Bighorn National Monument,
Crow Agency, MT
- Theodore Roosevelt National Park
Medora, ND
- The Sitting Bull College Library
and Standing Rock Tourism Office
Fort Yates, SD

Celebrations & Events

- Days of 76 Rodeo
July 26-30, Deadwood, SD
- Longmire Days
July 8-10, Buffalo, WY
- Real Bird Family Battle of the Little
Big Horn Reenactment
June 24-26, Crow Agency, MT
- Crow Fair and Powwow
August 17-22, Crow Agency, MT
- Fort Union Rendezvous
June 16-19, Fort Union, ND
- Hugh Glass Rendezvous
August 25-28, Lemmon, SD
- Sitting Bull Stampede Rodeo
July 2-4, Mobridge, SD

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The second burial site of revered Lakota leader Sitting Bull sits on an isolated, scenic bluff overlooking the broad Oahe Reservoir on the Missouri River across from Mobridge, South Dakota, on the Standing Rock Sioux Reservation.

them on a bluff across the Missouri River from Mobridge. The men envisioned the gravesite as a tourist attraction, but the U.S. Army Corps of Engineers built the Oahe Reservoir, damming the river and forcing the upriver relocation of Highway 12, making Sitting Bull's memorial a remote site. Most likely, this is the way Sitting Bull would want it. ❏

Bill Markley thanks Chad Coppess, Blaine Nordvold, Deanne Bear Catches, and the wonderful people of Standing Rock for their assistance with this story.

Columbian Exposition of 1893 in Chicago and later destroyed in a fire.

Continue on 1806, designated the Native American Byway, from Fort Yates to Highway 12 in South Dakota. The road follows the Oahe Reservoir shoreline

winding through the Standing Rock Sioux Reservation. Follow 1806 to cross Highway 12 to a second Sitting Bull burial site. In 1953, Sitting Bull's nephew, Clarence Gray Eagle, and men from Mobridge, South Dakota, exhumed his remains, reburying



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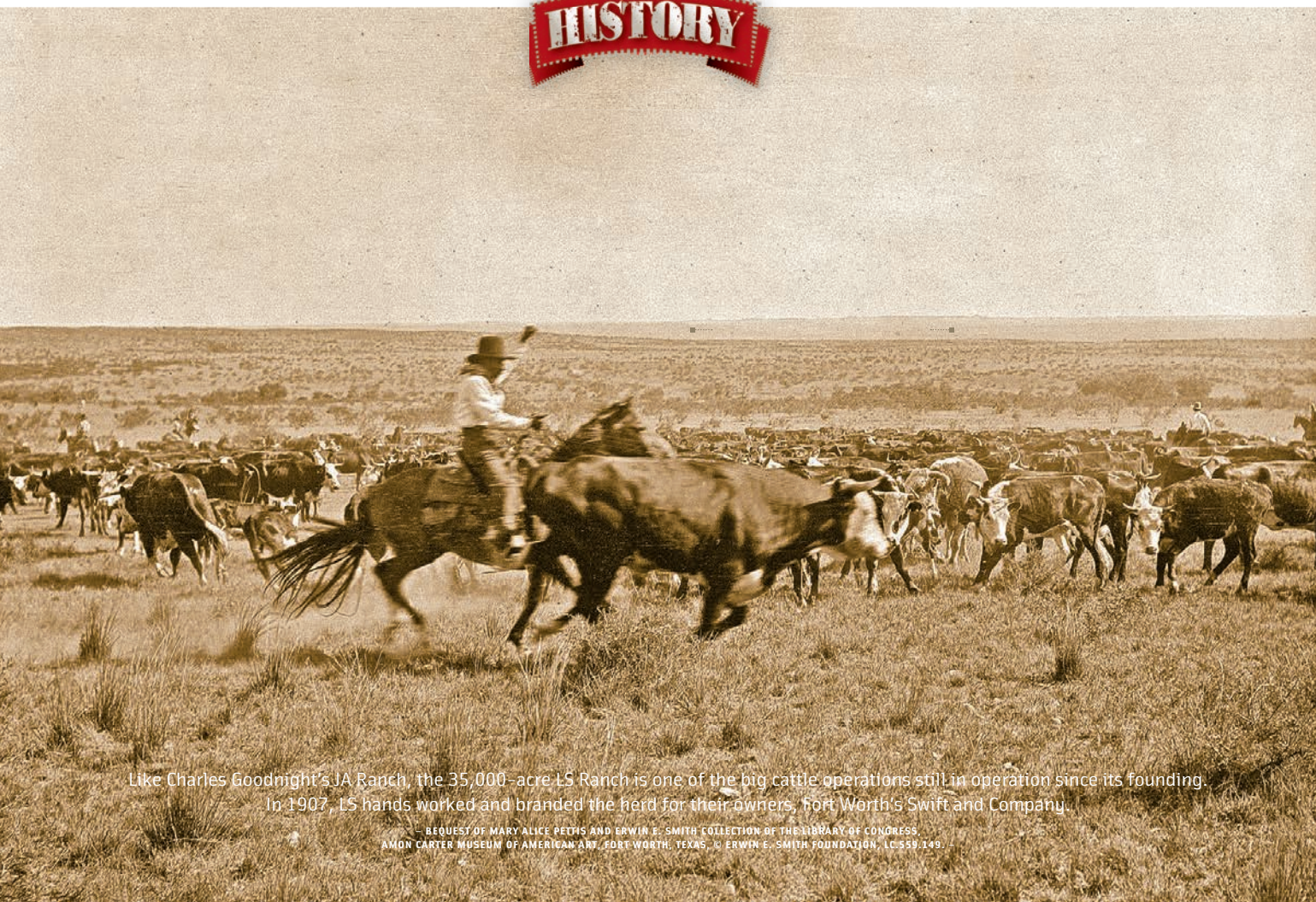


THE WILDEST WAY INTO YELLOWSTONE

By Eric Moreno

Traveling the Chisholm Trail

History, legacy and legend come to life in the Lone Star State.



Like Charles Goodnight's JA Ranch, the 35,000-acre LS Ranch is one of the big cattle operations still in operation since its founding. In 1907, LS hands worked and branded the herd for their owners, Fort Worth's Swift and Company.

BEQUEST OF MARY ALICE PETUS AND ERWIN F. SMITH COLLECTION OF THE LIBRARY OF CONGRESS
AMON CARTER MUSEUM OF AMERICAN ART, FORT WORTH, TEXAS. © ERWIN F. SMITH FOUNDATION, LC 559.149.

Texas. Just the name alone evokes imagery of a wild and untamed bygone era when anything was possible. I am biased when I speak on the subject of Texas. It is my home and I am a proud Texan, through and through. There is nothing I love more than driving the dusty byroads and exploring the deep roots of my home state's history—such as its role in the birth of the cattle industry. The livestock boom began in Texas following the conclusion of the Civil War.

The Alamo City, San Antonio, was the center of commerce for the region in the postbellum era. Before the prevalence of the railroad, cattle drives were how beeves got from ranches to dinner tables. A half-Scot, half-Cherokee scout named Jesse Chisholm laid the foundation for what would be the Chisholm Trail in San Antonio in 1867. It would remain open only until 1884, but its place in history is sacrosanct.

In San Antonio, if you want to explore the area's ranching heritage and history, there is no better place to start than at the South Texas Heritage Center on the grounds of the Witte Museum. A short drive from downtown, or a 20- to 30-minute walk along the Museum Reach of the San Antonio Riverwalk, the center is 20,000 square feet of the story of Texas told through a variety of hands-on and interactive exhibits. It is still

The sparkling Medina River ribbons the town, which made it a desired stop along the Chisholm Trail.



Since Franciscan friars placed the first stone on the foundation of the Mission San Antonio de Valero in 1744, the Alamo Mission Plaza (left) has been a crossroads of Texas commerce, including the early days of the Spanish cattle ranchers.

— COURTESY LIBRARY OF CONGRESS —



The Franciscans built numerous missions in San Antonio, including San Francisco de la Espada in 1731 (left), and large cattle ranches to support them on nearby Spanish land grants.

— COURTESY TEXAS TOURISM —

downtown area: The Emily Morgan, The Menger, The Crockett or the Guenther.

The I-35 corridor from San Antonio north to Austin, Waco and Fort Worth is the metaphorical spine of the Lone Star State. Visitors could spend weeks in each city and still not see everything. However, if you're looking for history, each has a few must-see highlights.

In the capital city of Austin, the Bob Bullock Texas History Museum is one that is not to be missed. This three-story museum

relatively new, having opened in 2012, and you cannot find a more beautiful spot in the city than the grounds of the Witte.

After visiting the Riverwalk and the Witte Museum, visitors to San Antonio will quickly discover it is a city rich in history that will require more than one trip to visit the Alamo, its sister missions (now UNESCO World

Heritage sites), the Briscoe Western Art Museum and the fabled Hall of Horns at the Buckhorn Saloon, or being swept away by the stories of four historic hotels in the

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Robert Summer's bronze sculptures, *Branding the Brazos*, greet visitors to Waco's historic Suspension Bridge and Riverwalk Area. Built across the Brazos River in 1870, the iconic bridge was a key crossing of the Chisholm Trail.

- CAROL M. HIGHSMITH/
LIBRARY OF CONGRESS -

is dedicated to telling the entire history of the Lone Star State.

Up the road about 45 minutes in Waco is the Texas Ranger Hall of Fame and Museum. Dedicated to telling the whole story of Texas's most legendary law enforcement agency, the museum is home to priceless artifacts from some of the Rangers' most famous cases.

Fort Worth is where the West truly comes alive. This sprawling century-old complex is home to the Texas Cowboy Hall of Fame and the Stockyards Exchange Museum. There



are two daily cattle drives with real Texas longhorns and real Texas cowboys. There are also working stagecoach rides and a steam engine train. But to understand the scope of the Chisholm Trail you have to return to San Antonio and travel north and



Every day in Fort Worth at 11 a.m. and 4 p.m., Texas cowboys entertain visitors at the Stockyards National Historic District when they drive a herd of longhorns down East Exchange Avenue past the Fort Worth Livestock Exchange Building into holding pens.

- ERIC MORENO -



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Since 2001, the Bullock Texas State History Museum in Austin has honored, preserved and celebrated the heritage of the Lone Star State, including three centuries of cattle ranching history.

- ERIC MORENO -



Bandera local Kelly Scott (left) is famous for his chuck wagon programs, including those offered at Bandera's Cowboys on Main program, and on the National Day of the American Cowboy every July.

- CAROL M. HIGHSMITH/LIBRARY OF CONGRESS -

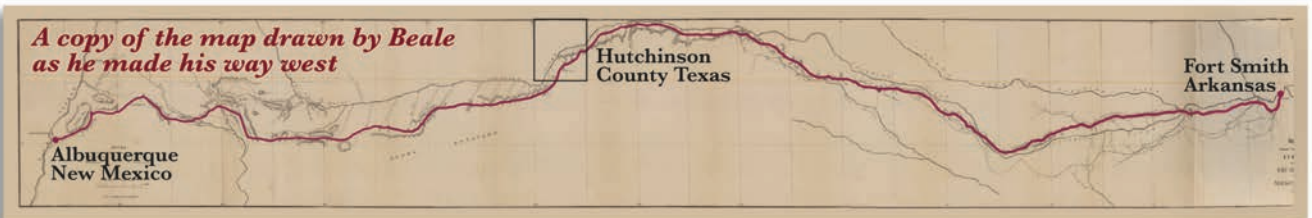
a wee bit west. The first stop on your trip should be Bandera. Heading up along Highway 16, nestled deep in the Texas Hill Country, is the Cowboy Capital of the World.

The sparkling Medina River ribbons the town, which made it a desired stop along the Chisholm Trail. Steeped in history, Bandera

should be seen with a first stop at the Frontier Times Museum just off the main town square. Western art, historical curiosities—including a 2,000-year-old corncob—and a Hall of Texas Heroes are just some of the highlights of this quirky museum.

town. Founded by James Kerr, a major in the Texan army during the war for Texas Independence, Kerrville has come to embody the spirit of the Old West. It is the home of the Museum of Western Art, and its collection includes approximately 150

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Hutchinson County Historical Museum tells the story of this place with more than sixty exhibits that document the county's history, culture and art as well as traveling exhibits and special focus events. The structure the museum occupies is one of Borger's earliest brick buildings.

The museum's exhibits include; Spanish explorer Coronado's travels through the county in 1541, native American cultural artifacts, early adventurers and county pioneers, artifacts and models of the Adobe Walls buffalo hunter's camp, a life-size portrait of Quanah Parker, Boomtown displays that document the discovery of oil and the birth of Borger and a 95' tall cable tool drilling rig and Petroleum Exhibit Hall. **Follow the trail to the Hutchinson County Historical Museum.**



HCHM

Hutchinson County Historical Museum

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The Texas Ranch Resort in Austin County is on the 1,800-acre Lonesome Pine Ranch, first settled in 1823. Ranch guests stay in restored, historic Texas homes, ride the range, fish, hunt, work and participate in cattle drives.

- CAROL M. HIGHSMITH/LIBRARY OF CONGRESS -

sculptures, 250 paintings and numerous artifacts.

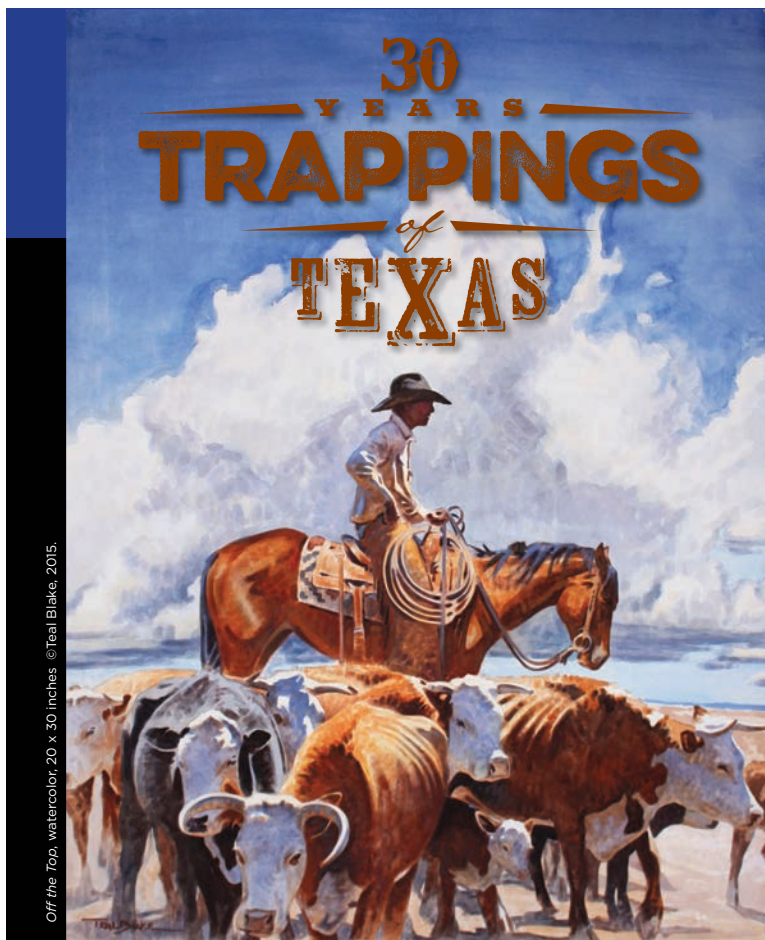
The Chisholm Trail ran across Texas the way veins run through a body. Following its course north and east takes you to the historic German town of Fredericksburg, the de facto capital of Texas Hill Country. However, to get the history and feel for Fredericksburg, you need to venture away from the quaint shops and bistros of Main Street. Nestled along the banks of Baron's Creek is historic Fort Martin Scott. Founded in 1848, the site was used by the U.S. Army, Confederate Army and the Texas Rangers. The grounds of the fort are also home to the



recently opened Texas Rangers Heritage Center. The fort offers living history demonstrations and the center has a number of events offering up the history and lore of the Rangers.

While you're in the area, you really should make an effort to head north again up on

FM (farm-to-market road) 965 to visit Enchanted Rock State Natural Area. It is the site of one of the most famous engagements in Texas Rangers history. If you have time to hike to the summit, you can read the full story of how Ranger John Coffee Hays used the natural rock formations as cover as he



Off the Top, watercolor, 20 x 30 inches ©Teal Blake, 2015.

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Lubbock's Bayer Museum of Agriculture tells the story of vast amounts of the South Plains surrounding Lubbock being transformed from large-scale rangeland cattle operations into one of the most productive cotton-farming regions in the world.

- COURTESY LUBBOCK CVB -

After Hill Country, the trail takes you into the wide-open spaces of West

held off an Indian raiding party for three hours until help arrived.

Just 17 miles north of Fredericksburg, Enchanted Rock is part of Llano County, so when you've finished your afternoon excursion, follow the trail on into the county seat of Llano. Each weekend in October, downtown Llano transforms itself for the annual Wild West Weekend. The weekend features live music and a street dance, author readings, an Outlaw Escape & Chase and a Chuck Wagon Cook-Off.

Texas. You will drive for miles and miles without encountering anything, really. It is in many ways the last vestige of the Old West. On your journey west, you will come to San Angelo and Abilene. San Angelo is known as Texas's biggest small town. It is the home of Fort Concho National Historic Landmark, one of West Texas's most important historic frontier outposts.

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In 1876, Charles Goodnight and Cornelia and John Adair founded the JA Ranch in Palo Duro Canyon with 1,600 longhorn cattle Goodnight had driven from Pueblo, Colorado. Today, descendants of Cornelia still operate the oldest, privately held Texas Panhandle ranch.

- TRUE WEST ARCHIVES -

U.S. Cavalry units, better known as the Buffalo Soldiers. Re-enactors and museum tours figuratively transport visitors back in time, which makes it the place to visit in San Angelo for history enthusiasts.

From San Angelo, the trail forks east to Abilene, named after the more well-known cow town in Kansas. What it may lack in notoriety, Abilene more than makes up for in history. *Frontier Texas!* is a technological marvel. This interactive museum tells the story of the state's Western heritage in a unique, hands-on way.

Heading back west leads you to Lubbock, gateway to the Texas Panhandle. Founded in 1876 by former Texas Ranger Thomas Lubbock, the city is a comfortable hybrid



of an industrialized commercial hub (the energy business is big in this part of the world) and a college town. Texas Tech University fully embraces its cowboy legacy and lineage, and the campus is home to the National Ranching Heritage Center. Nearly 50 authentic ranch buildings from the 17th through the 20th centuries have been meticulously moved from their original sites to this open-air museum complex.

Highway 27 north will lead you into the panhandle region of Texas and the last stops on the trail. South of Amarillo is the city of Canyon and its namesake, Palo Duro Canyon State Park. The second-largest canyon in the United States is also one of the state's historic treasures.

Long-revered by the Comanche and Kiowa people, the canyon holds the distinction of being the site of the 1874

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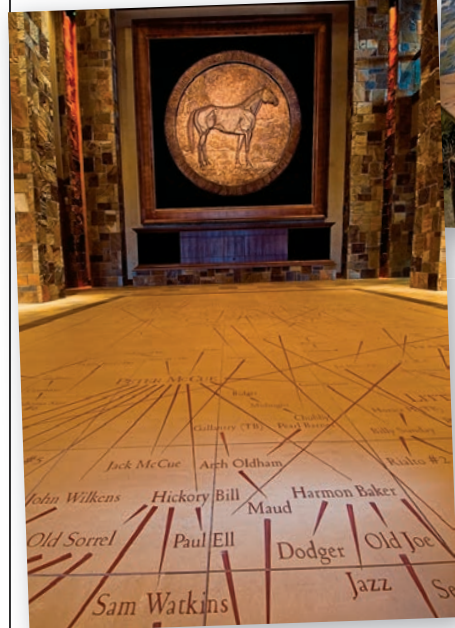


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The Panhandle-Plains Museum in Canyon is dedicated to preserving and promoting the cattle ranching history that defined the settlement of the region, including the big outfits that fed its cowboys out on the range from a chuck wagon (right).

— COURTESY PANHANDLE-PLAINS MUSEUM —



Following the trail of cowboy and cattle ranching history in Texas leads travelers to The American Quarter Horse Museum in Amarillo, which chronicles the origin of American quarter horse breed and its role in building the West (above).

— COURTESY AMERICAN QUARTER HORSE MUSEUM —

battle between the U.S. Army and famed Comanche chief Quanah Parker in 1874. The canyon is truly awe-inspiring, and during the summer, its walls are the backdrop for the long-running historical musical drama *Texas!*

Amarillo, the last stop on the Chisholm Trail, must not be missed by history fans. Before taking in any of the sites, such as the Panhandle-Plains History Museum in neighboring Canyon, the Kwahadi Museum of the American Indian, or the American Quarter Horse Hall of Fame and Museum, celebrate the end of your heritage tour at the Big Texan Steak Ranch, home of the 72-ounce steak challenge! The Big Texan is the unofficial welcome center of Amarillo and diners there will get the full Texas experience.

Eric Moreno is a freelance writer based in San Antonio, Texas. He is an avid amateur photographer and a fan of travel, Texas history and chicken-fried steak.



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Boring for oil at Adrian. Photo from the Panhandle-Plains Historical Society Collection.

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SIDE ROADS

Places to Visit

The Alamo, Witte Museum and Briscoe Western Art Museum
San Antonio

Texas Cowboy Hall of Fame and The Stockyards Exchange Museum
Fort Worth

Bob Bullock Texas History Museum
Austin

Texas Ranger Hall of Fame and Museum, Waco

Frontier Times Museum, Bandera
Texas Rangers Heritage Center
Fredericksburg

National Ranching Heritage Center
Lubbock

Panhandle-Plains History Museum
Canyon

American Quarter Horse Hall of Fame & Museum, Amarillo

The Kenedy Ranch Museum, Sarita

Celebrations & Events

San Antonio Stock Show & Rodeo
San Antonio

The Western Heritage Classic, Abilene

The Red Steagall Cowboy Gathering & Western Swing Festival at the Fort Worth Stockyards, Fort Worth

The Llano River Chuck Wagon Cook-Off, Llano

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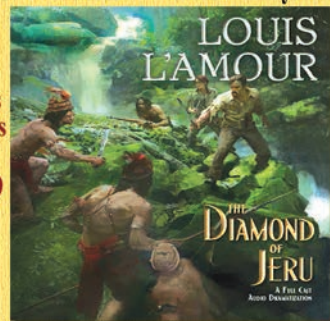


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480-686-9539 • ScottsdaleMuseumWest.org

TRAPPINGS OF TEXAS

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CALIFORNIA IMAGES & HISTORY

San Dimas, CA, April 22-24: Paintings and sculptures by Western artists celebrate the state of California and its rich cowboy heritage.

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SCOTTSDALE ART AUCTION

Scottsdale, AZ, April 2: Bid on a wide collection of paintings and sculptures by Old West artists such as Charlie Russell and Howard Terpning.

480-945-0225 • ScottsdaleArtAuction.com

HERITAGE FESTIVALS

GALVESTON COUNTY FAIR

Galveston, TX, April 8-16: At this county fair, held since 1938, enjoy the rodeo, auctions, a variety of cook-offs, concerts and youth activities.

409-986-6010 • GalvestonCountyFair.com

ROSE TREE FESTIVAL

Tombstone, AZ, April 8-10: Celebrate the 131st blooming of the "World's Largest Rose Tree" with a parade and folkloric dances.

520-457-3326 • Tombstone.org



WILD WILD WEST FEST

Andrews, TX, April 29-30: Celebrate Western heritage with cowboy mounted shooting demonstrations and a BBQ cook-off.

432-523-2695 • WildWildWestFest.com

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COWBOY UP FOR VETS & THE VIRGINIAN CAST REUNION

Swanton, OH, April 22-24: The cast of *The Virginian* will reunite during the shooting competition and a fundraiser benefitting the Navy Marine Corps Relief Society and Heroes in Action.
419-875-5146

ARIZONA HISTORY CONVENTION

Tucson, AZ, April 14-17: *True West's* Executive Editor Bob Boze Bell and other historians give presentations about Arizona's cowboy history.
520-628-5774 • ArizonaHistory.org

FIESTA SAN ANTONIO

San Antonio, TX, April 14-24: Old San Antonio and Old Mexico celebrations include fandangos, art shows and a pilgrimage to the Alamo mission.
877-273-4378 • Fiesta-SA.org

THE PANHANDLE PETROLEUM STORY REOPENING

Canyon, TX, April 23: After an extensive change in the oil industry, the Panhandle Petroleum

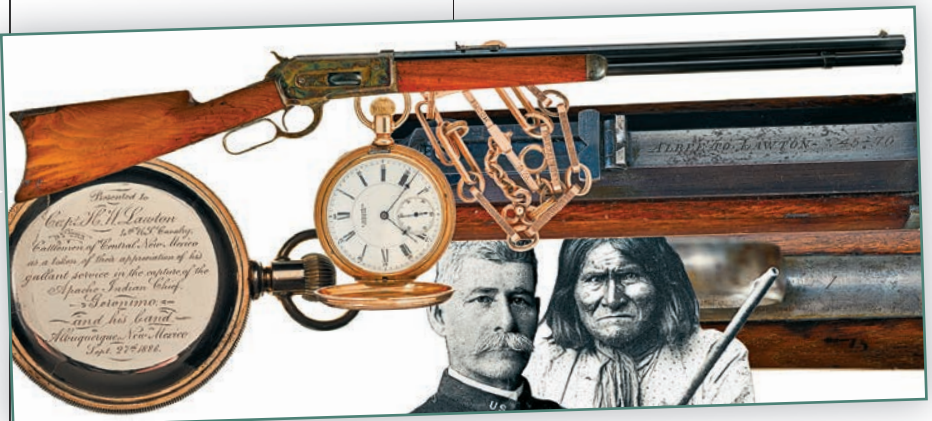
exhibit reopens with informative updates.
806-651-2244 • PanhandlePlains.org

GENOA COWBOY FESTIVAL

Genoa, NV, April 28–May 1: Cowboys from across the country gather to enjoy live music, poetry, history demonstrations and workshops.
775-782-0326 • GenoacowboyFestival.org

ARBOR DAY CELEBRATION

Nebraska City, NE, April 29–May 1: The home of the first Arbor day, in 1872, celebrates with free trees, a chili cook-off and a parade.
800-514-9113 • NebraskaCity.com



PREMIER FIREARMS AUCTION

Online, April 29–May 1: Highly collectible weapons are up for bid, such as the shown Winchester Model 1886 Lever Action Rifle, serial number 1, presented by Lt. George E. Albee to Lt. Col. H.W. Lawton for his role in the capture of Apache leader Geronimo.
800-238-8022 • RockIslandAuction.com



LLANO FIDDLE FEST

Llano, TX, April 1-3: Passionate torch bearers carry on traditions set by Texas musicians of the past with a competition featuring some of the best fiddlers from Texas and beyond.
325-247-5354 • LlanoFiddleFest.com

POW W O W

GATHERING OF NATIONS POWWOW

Albuquerque, NM April 28-30: The largest annual powwow in North America where American Indians come together to celebrate their culture.
505-836-2810 • GatheringOfNations.com

R O D E O

FIESTA DAYS RODEO

Cave Creek, AZ, April 1-3: Cowboys and cowgirls compete in a PRCA rodeo, plus dances, a rodeo parade and a mutton bustin' competition.
480-488-4043 • CaveCreekProRodeo.com



LAS CRUCES COUNTRY MUSIC FESTIVAL

Las Cruces, NM, April 29–May 1:
Two stages of Country music will feature headliners Lee Ann Womack (shown), Rick Trevino and Aaron Watson.
575-541-2444 • LasCrucesCountryMusic.com

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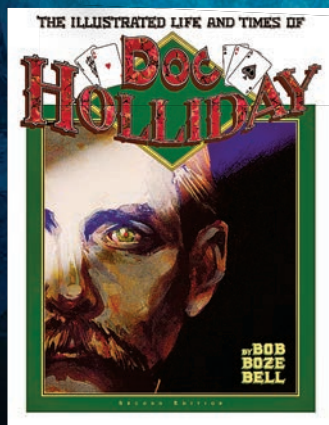
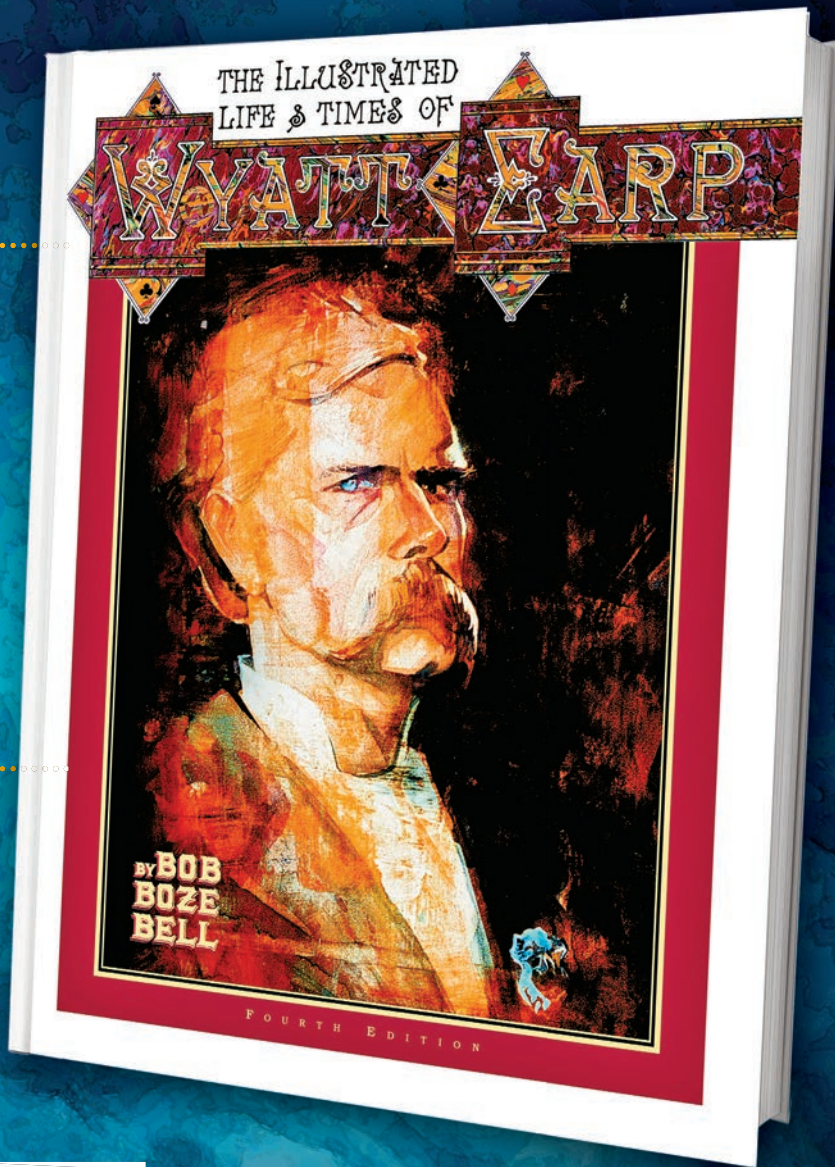
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Wyatt Steers Clear

How come Arizona never extradited Wyatt Earp for the Vendetta Ride killings?

Jim Spell
Sonora, California

Early extradition efforts just after the Vendetta Ride in 1882 were mostly political and didn't go anywhere. By the 1900s, whatever happened in Cochise County was long forgotten.

Why did the great artist Charlie Russell wear a red sash?

Brian LaMoure
Helena, Montana

Cowboy artist Charlie Russell never wore a belt, but he folded his sash like one. He began wearing a red sash when he arrived in Montana in 1880 after seeing old-timers wearing them in Helena. These sashes were known as a *metis* (French for "half breed") because mixed



race trappers, traders and bullwhackers commonly wore them in place of a belt.

Elizabeth A. Dear, former curator of the C.M. Russell Museum in Great Falls, Montana, writes that some critics have said Russell wore sashes to live up to the public's expectations of an artist's eccentricity—but she does not agree. Dear says Russell wore them because he liked them. Russell's protégé Joe De Young and old friend James W. Bollinger agreed. Bollinger said, "It was simply a part of Charlie, certainly not an artistic affectation or a sign of pretentiousness."

Sashes were worn in Texas and abroad in Canada, France and Italy. They were knotted at one side with the ends dangling down to the knees. Out West, they were worn by gamblers, Tejanos, saloonkeepers and the sporting crowd, including James "Wild Bill" Hickok.

Russell also used his sash to store his art supplies when he was traveling horseback. "All the breeds wear them," he said. He also said, "I believe they keep me from having a big belly."

The True West January 2016 issue published a photo of John Slaughter and several of his cowboys. Which one was his foreman at the San Bernardino Ranch?

Frederick Olsen
Lancaster, Virginia

Old West photograph collector Robert G. McCubbin says: "Allen Erwin, in his biography of Slaughter, identifies 'Jim Pursley' as 'Foreman,' standing left."

The Buffalo Bill Center of the West in Cody, Wyoming, owns an incredible self-portrait by Charles M. Russell of the artist wearing his distinctive red sash.

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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



Published in *True West's* "Best Cowboy Photos" collectible issue this January, this photo shows John Slaughter's cowboys with foreman Jim Pursley standing at left.

— COURTESY ROBERT G. MCCUBBIN COLLECTION —

Not much is known about Pursley, although he apparently owned a ranch outfit in the mid-1880s.

Why do people mount horses from the left side?

Michael C. Westlund
Clarkdale, Arizona

The custom dates at least to Medieval times. Most warriors were right-handed; they carried their weapons on the left side so they could more easily pull the sword from the scabbard. They mounted from the near or left side so the sword would not get in the way.

Horses, like people, are creatures of habit, and the tradition continued on into modern times.

One notable exception is seen in rodeo. Since calf ropers compete against the clock, they mount and dismount from the right side, enabling them to get to the calf and make their tie faster.

I've heard Westerns state "something" is a day's ride away. How far was a day's ride in the Old West era?

Mark J. Dirnbauer
Copperas Cove, Texas

The distance would depend on the terrain, but a normal day's ride would be 30 to 40 miles. On hilly terrain, a horse could make 25 to 30 miles. If the land was mountainous, one might go 15 to 20 miles.

A well-conditioned horse could occasionally make 90 to 100 miles a day—with sufficient rest and feed—but horses did not do that often.

What is locoweed?

Vic Perry
Moncton, New Brunswick, Canada

Locoweed comes from the Spanish word for crazy or mad. It is a toxic plant (of various types) that produces swainsonine, a phytotoxin harmful to livestock. It can come from any number of plants and is fairly widespread in the Western mountains. Blossoms on locoweed might be blue, purple, yellow or white. Livestock that eat the weed can become lethargic, emaciated and lose their sense of direction.



Locoweed is credited as the most widespread poisonous plant problem in the Western United States.

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What HISTORY HAS TAUGHT ME

I saw my first Gene Autry movie, *Guns and Guitars*, on my fifth birthday. I was hooked, and I knew right then I wanted to be a singing cowboy like Gene.

When I saw Gene Autry in the movies, I never dreamed that 17 years later, he would put me under contract and take me all over America and Canada until he retired in 1957.

My love of Western history began in my adopted hometown Northfield, Minnesota, with the legendary James-Younger Gang's failed Northfield raid in 1876.

The first song I sang on the radio was "Ghost Riders in the Sky," on KDHL in Faribault, Minnesota, in 1949.

My first celebrity interview on my radio show was Rex Allen Sr., who had just signed with Republic Pictures. He became my musical mentor for the next 50 years, and I ended up doing the eulogy at his memorial in Willcox, Arizona, in 2000.

Rex Allen Sr. taught me a lot about show business through the years. Two pointers he gave me early on I never forgot: "Keep your guitar in tune, and sing on key!"

My first break on TV was in 1953, when the ABC affiliate KMMT in Austin, Minnesota, offered me a six-day-a-week TV show that I did for two years.

My big break in L.A. was when Dick Jones asked me to sing at a private party. Two weeks later, Dick called me and told me that Gene Autry wanted to see me about replacing Johnny Bond on his shows. Bond had been with him for 17 years and did not want to travel anymore. Gene put me under contract, and I stayed with him until he retired at the end of 1957.

I got the idea for the song "The Ballad of Paladin" while I was on location filming an episode of *Have Gun—Will Travel*. The day after we finished the film, my daughter Leslie was born, March 14, 1958. I picked up my guitar and wrote the song in 20 minutes. Later that afternoon, I went to a studio in Hollywood and made three copies of it, and gave one to Richard Boone, the star of the show, and one to Sam Rolfe, the co-creator of the series. I gave it to them as a musical thank you for having me on the show. Without my knowledge, over the weekend, they played the song for the top brass at CBS. The following week, I had a contract as the singer and writer of the song for TV.

When I contracted my song, Mitch Miller signed me over the phone from New York City to a Columbia Records contract.



Johnny Western's love of Country music began when he was 12. "My dad gave me a guitar for my birthday, and I learned enough chords to sing at local events," says Western, who is shown here in the early 1960s.



JOHNNY WESTERN, MUSICIAN

Since 1946, when Johnny Western received his first guitar, he has entertained millions as a singer, songwriter and disc jockey. Known best for his song "The Ballad of Paladin," from the television show *Have Gun—Will Travel*, Western has recorded seven albums and played guitar on 71 Johnny Cash singles and five Cash albums. Western was recently inducted—his 13th such honor—into the Arizona Music & Entertainment Hall of Fame. The retired singer lives with his wife, Jo, in Mesa, Arizona.

My career with Johnny Cash started soon after I signed with Columbia. Cash had moved to Hollywood from Memphis. In November of 1958, he asked me to play three dates with him in California. Thirty-nine years and 11 months later, we played our last one when he retired for health reasons.

My favorite Western song is Stan Jones' "Ghost Riders in the Sky." I never would have written "Paladin" without him.

My favorite Western movie is *The Searchers*. Stan Jones wrote the song for that movie, and I later recorded it for Columbia Records with the Sons of the Pioneers.

My dad's motto for success was: Always be true to yourself, and do what you love to do. He could have left teaching and coaching for a lot more money, but wouldn't do it.

I feel like the luckiest guy in the world to have had my boyhood dreams come true.





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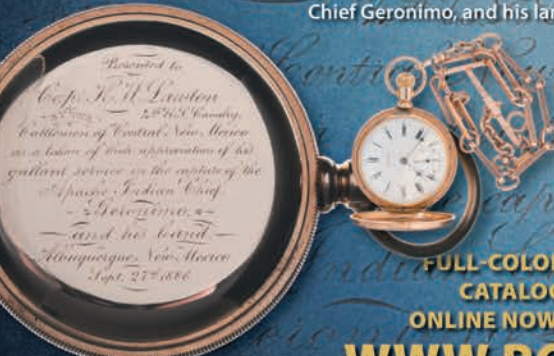
General Nelson A. Miles, Commander of the Department of Arizona, appointed Captain Henry W. Lawton with the B Troop 4th Cavalry the duty of returning Geronimo to the United States dead or alive. After several engagements Geronimo managed to escape back to Mexico, but Lawton remained in dogged pursuit, chasing the Apache into Mexico accompanied by Lieutenant Charles Gatewood, whom Geronimo respected and trusted. In a meeting with Geronimo on August 24, the Apache leader agreed to Gatewood's proposal to cross back into Arizona for a meeting with General Miles. Lawton and Gatewood escorted Geronimo to Skeleton Canyon just north of the Mexican border, where he formally surrendered to General Miles on September 3, 1886.



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