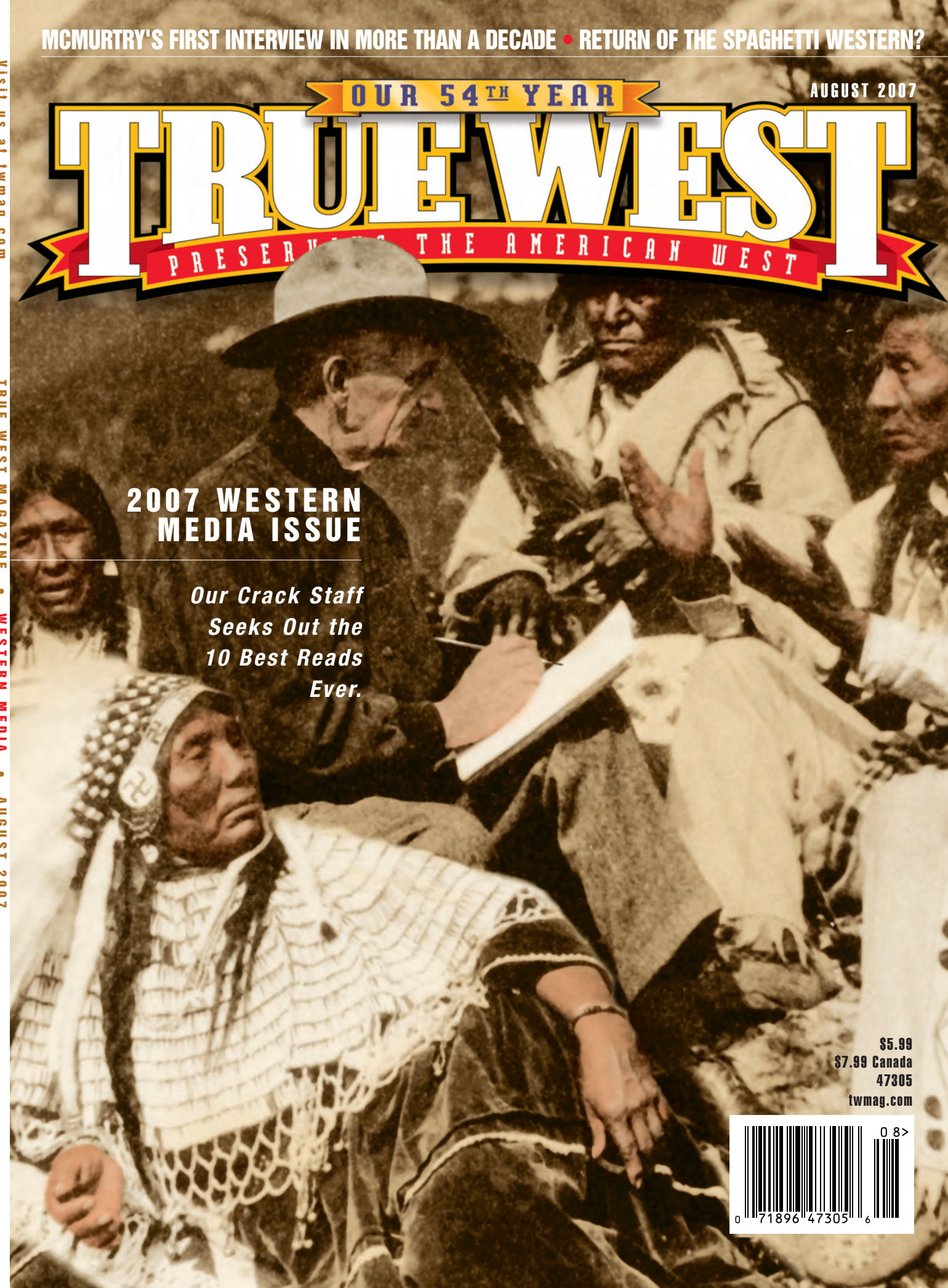
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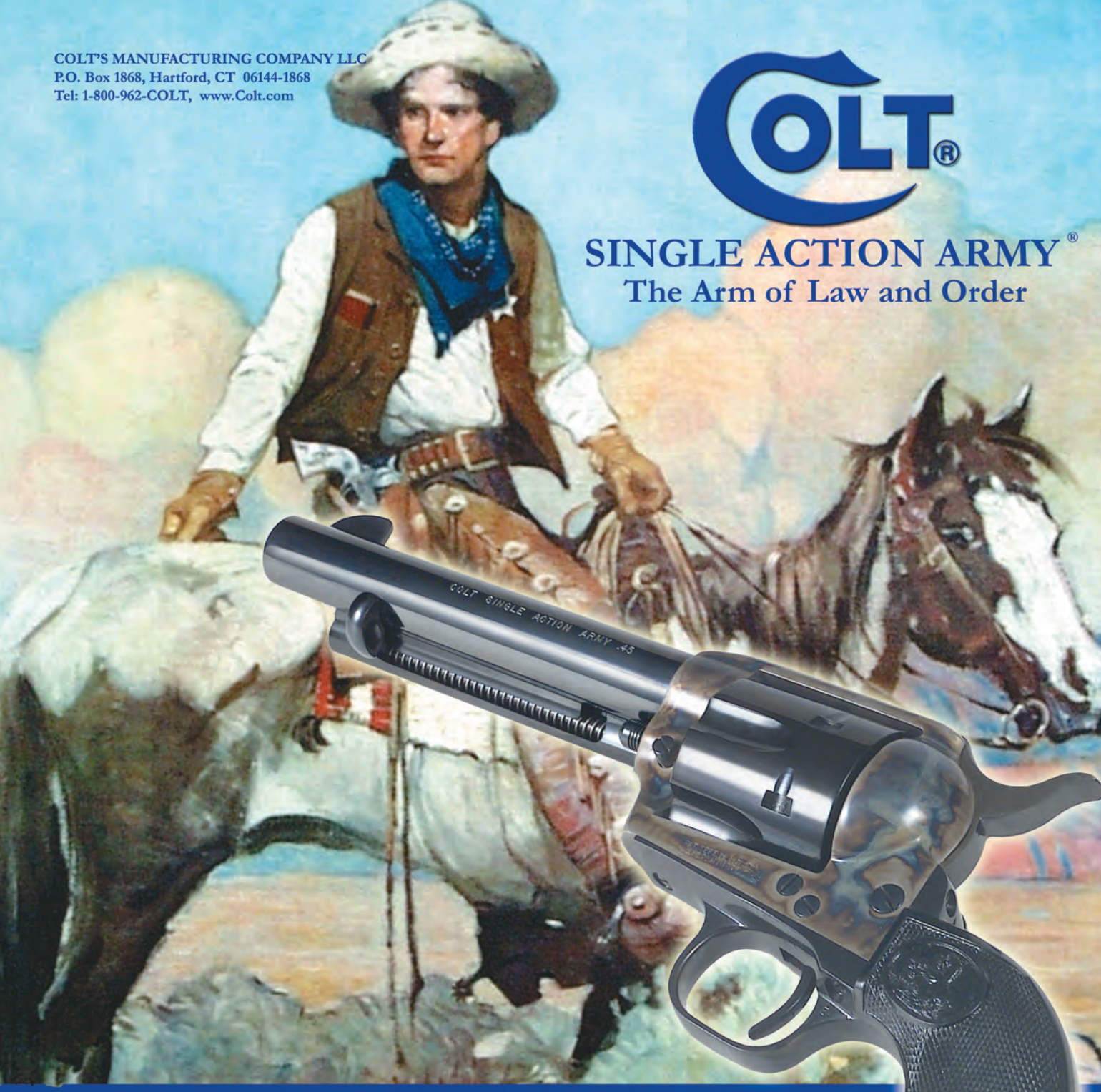
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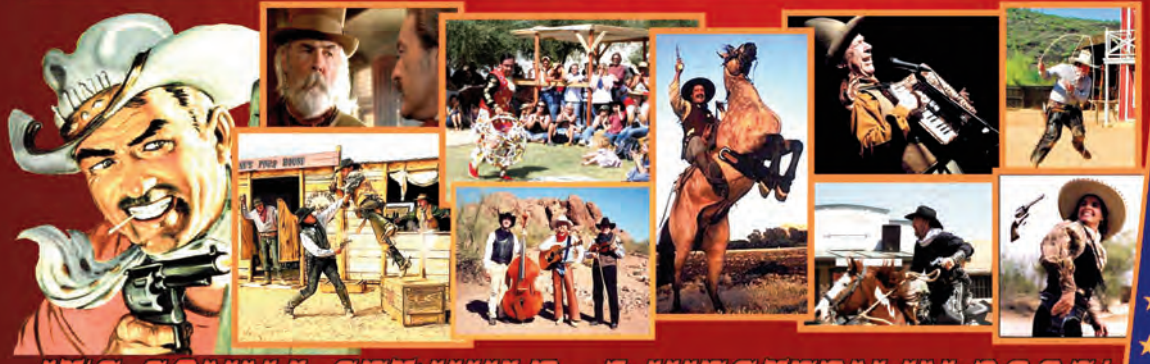
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Dobie showed me that the history and folklore of one's ***own area*** and one's ***own people*** can be of as much value as books about New York, Paris or London.

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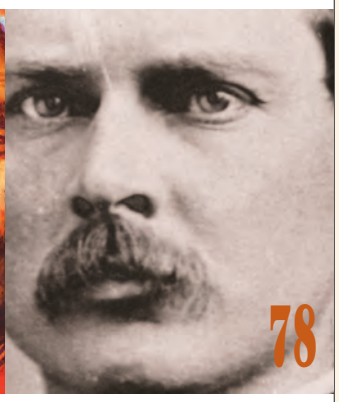
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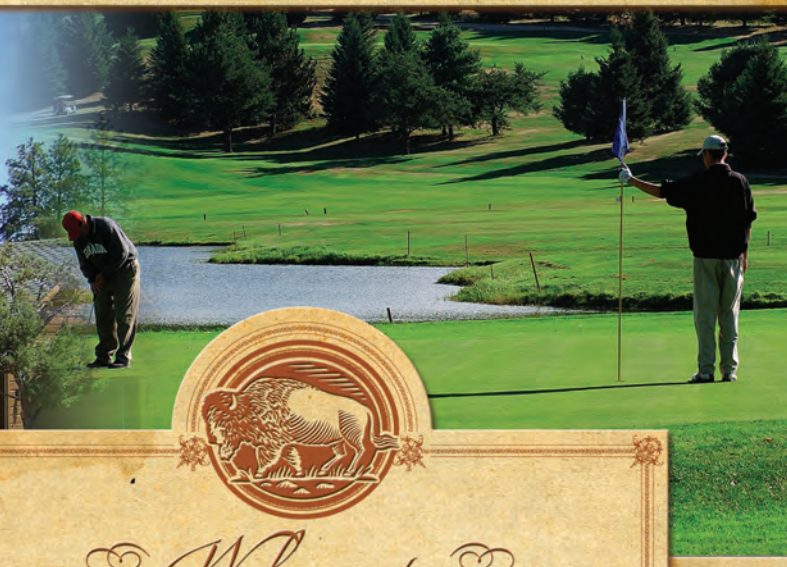
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BY BOB BOZE BELL

Blogging On the New Frontier

Embracing new media for all the old reasons.

"Nobody cares if you had a cheese sandwich for lunch."

—A Blogger Critic

I have been writing a running journal in my Franklin Daytimer since 1994. When I heard about blogging, it was a natural extension to add a daily blog on *TWMag.com*, relating as honestly as I could my hectic life and the running of this magazine.

My first blog appeared on August 22, 2002, and I have been doing it pretty much daily ever since. Sometimes I hate doing it, and other times I get rather manic about it. Either way, I have stuck with it. As I write this (June 12), the official counter on *Blogger.com* says I have posted 1,745 blog entries. That is a lot of cheese sandwiches.

Although a few have criticized my blog activity (my wife, my production manager, a business partner, a big-time media guru), I have kept at it for several reasons. Since we are passionate about history, my humble, daily blog documents our sometimes dramatic ups and downs (read the business time line, which contains brutal journal entries going all the way back to our buying the magazine in 1999). And it serves as a look "behind the curtain" on the making of the magazine, issue by issue, day by day and sometimes, minute by minute.

What you will find, when you read my blog on *TWMag.com*, is that as you are reading this issue, we are already at work on two and sometimes three issues from now. My blog allows you to follow our future progress, or lack thereof, and see the history of each issue unfold.



A Day in My Life, June 7, 2007: ***During a research trip for this issue's* Classic Gunfights*, Dr. Sam Palmer points toward the Apache positions on the north fork of Big Dry Wash, eight miles north of General Springs in Arizona (where, for many years, the fight was mistakenly thought to have occurred).***

Yes, it always comes back to the history and getting it right. And I can assure you, anyone who follows my blog will get a cheese sandwich worth.

Speaking of history and honest accounts, when it comes to *Classic Gunfights*, it all comes down to the best research. More often than not, that is in the head of one person. In the case of "The Battle of Big Dry Wash" on p. 60, that person is Dr. Sam Palmer of Paradise Valley, Arizona. I found him through the Fort Verde Museum and my good friend and author Leo Banks. Dr. Sam has been studying this fight for almost 25 years. He took me on a walking tour of the battlefield (above) and showed me step-by-step where almost every combatant stood, ran and fired. Incredible! My hat is way off to Dr. Sam, and if you want to read about that adventure in more detail, it's also on the blog, in the archives (see June entries).

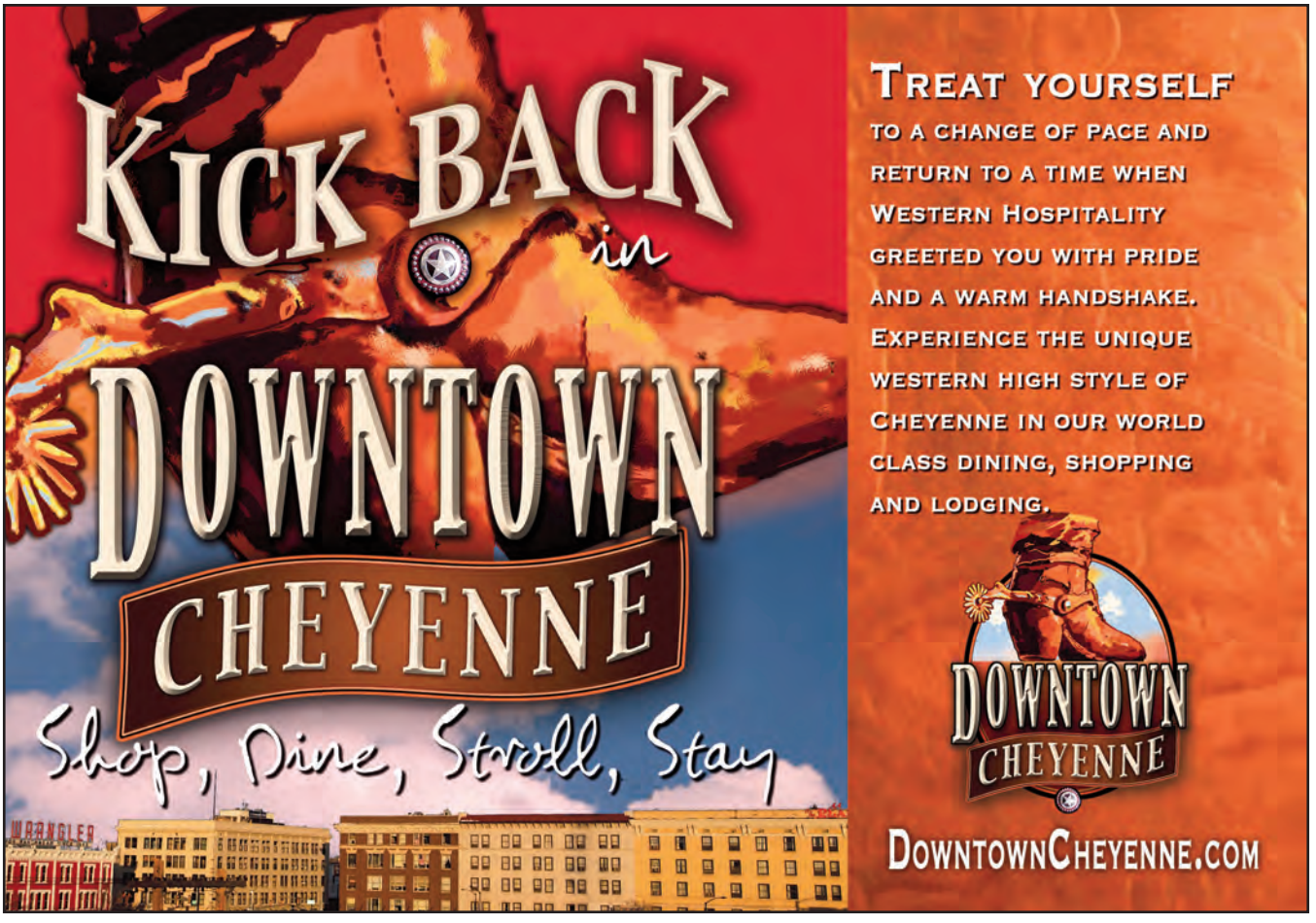


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True West readers speak their piece.

Soapy Relative Speaks Out

I am the great grandson of Jefferson Randolph "Soapy" Smith. Cathy Spude, author of the June 2007 "Con Man's Curse," and I have conversed in the past about the relationship between Tanner and Smith. She has as much admiration for the history of Tanner as I do for Soapy, but I feel Spude made her article read like a fictional novel in places. Corrections to her piece:

- She writes of Tanner "watching Soapy lead the parade" while pretending a "nonchalance he didn't feel," but the photograph she is basing this comment on was taken after Soapy was killed.
- The theft of the gold poke took place in an alley outside of Soapy's parlor.
- Soapy earned his sobriquet in 1885 in Denver, Colorado, when an officer who arrested him wrote Soapy in front of his last name in the log book.
- Frank Reid died 12 days later on July 20, 1898.
- The members of Soapy's gang included: Van B. Triplett, who was an elderly three-card Monte operator; the bartender was actually Nate Pollack (fourth from the left in the photograph on p. 53). No accounts I know of state Foster was a drug addict.
- Spude presents one of Foster's escape scenarios. The one I find more credible comes from Dr. Whiting, who claimed he ran into Foster near the hotel and then turned him over to Army Capt. Yeatman. Michael Heney, a railroad man, took Whiting to the Board of Trade saloon for a drink to calm his nerves, and letters between the two confirm the story.
- Ten men were deported to Sitka within 24 hours, and five more sent days later.

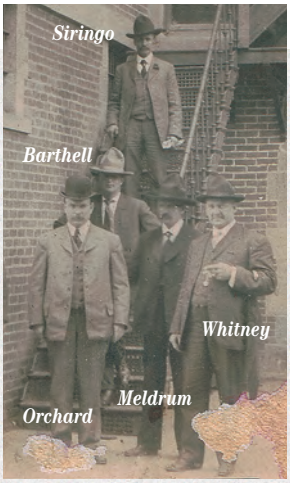
The biggest disagreement between Spude and I is over the purported Soapy gun (p. 52). The weapon photographed on Soapy's deathbed is a double action revolver, similar to the model 1892 Army/Navy, whereas the Selmer gun is a single action. Spude says the pistol was found with Soapy's belongings, but no pistols are mentioned in the estate papers. Tanner likely gave pistols to friends, claiming they belonged to Soapy.

All the evidence into who really killed Soapy Smith, including two letters regarding the true account of the shoot-out written by a U.S. deputy in Skagway, will be revealed with abundant backup in my biography of Soapy Smith, due out in 2008.

Jeff Smith
Corona, California

Cathy Spude Responds: *Like horse racing, differences of opinion make for better Western history. I stand by the Tanner family version of events: it's not fiction. On specific examples of differences based on sources, Fenton B. Whiting, M.D., in a letter dated July 27, 1929, on file at the Alaska State Library, states that "Slim Jim" Foster was "a dangerous hop head . . . under the dope." According to* The Skagway News, *published on July 15, 1898, Tanner, instead of Whiting, apprehended Foster. Both the Tanner and Pullen families believe that the revolver presented to Tanner once belonged to Soapy Smith. That seemed sufficient justification to me to include it in my article. I stand corrected; my inability to count from July 8 to July 20 resulted in the incorrect 10 days instead of 12. Jeff has a different point of view than mine about his great grandfather and J.M. Tanner. I look forward to reading his forthcoming book.*

Pinkerton Guess Who



I read with great interest the article about the Harry Orchard trial, "A Case for Murder," in the June 2007 issue. My interest in the Colorado miner's strike centers on Bob Meldrum, whose Colt Single Action pistol I own. I would like to know more about the photo showing him as a Pinkerton agent (right). In James Horan's *The Pinkertons*, the photo of Meldrum on p. 458 was evidently taken at the same time (he has on the same clothes, tie, hat and lapel pin), but he is mistakenly identified as his buddy Charles Siringo, a fellow Pinkerton detective.

Kurt House
TW Maniac #1,031
San Antonio, Texas

Robert G. McCubbin responds: *Both photos are printed in Siringo's own book,* A Cowboy Detective, *on p. 511 and 514. In the photo above, Orchard is in the derby hat, Barthell is directly behind him on the stairs, Siringo is at the top of the stairs, Meldrum is in front of the handrail at the bottom and Whitney is on the right. The photo in Horan's book is identified in Siringo's book as "Jas. McParland and the author." So Horan is right, Siringo is in the photo (not Meldrum).*

Trial of the Century

As the great grandson of Gov. Steunenberg, I have a personal interest in June 2007's "A Case for Murder." Thank you for providing a most interesting article during this 100th anniversary of the "Trial of the Century." I do have one correction.

The Steunenberg monument (p. 41) commemorates the governor and his brother A.K. (not Ansel). I have a hunch Mark saw "Ansel" in another document that I know had an incorrect citation. The initials A.K. actually stand for Albert Keppel. This monument was dedicated by the Steunenberg family and City of Caldwell in September 2005—not by James Hawley in 1929.

James Hawley did dedicate the Steunenberg statue that was created by artist Gilbert Riswold. It stands facing the capitol in Boise and was formally dedicated by Hawley and others in a ceremony on December 11, 1927.

Correctly cited was the third monument—the large granite stone that marks the governor's grave and the Steunenberg family plot at Canyon Hill Cemetery in Caldwell.

I visited these sites in March 2007 when I was in Boise to film a segment for Idaho Public TV's production on the Trial of the Century. Look for it this November.

John T. Richards Jr.
Los Osos, California

Mark Boardman Responds: *John knows much about this story—and he was an important resource for the article. As for the Caldwell monument, he is right, of course. It states A.K. Steunenberg, not Ansel, and Hawley did not dedicate the statue—both oversights on my part.*

True West Forum

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Wobblies Strike Chord

I enjoyed the photos of the Bisbee Deportation [June 2007]. My great uncle Deward McQuaid (a.k.a. "Galway Red") was a Wob who tried to organize the railroad men. He was in Bisbee in early 1917, but he wasn't caught up in the deportation. By the 1920s, he worked on railroads in the Soviet Union. Other than that, all I know about him is that he was buried in the prison cemetery in Deer Lodge, Montana, in 1932. Talk about Western mysteries. I'd love to know more, but apart from five of his letters my grandfather kept, there's no record. I guess most Wobblies didn't leave much!

Maggie Wilson
Bisbee, Arizona

Save Your Guns!

I like your reports on auctions of art and relics [June 2007]. I gave all of my guns to my kids. Show this list to Bob Boze Bell, and he'll weep! One 45/70 Springfield rifle; one 45/70 carbine that I used to shoot; a rolling block Remington buffalo gun with the stock repaired by Indians using rawhide—worth a pretty penny now! I'd already sold off my WW II loot to pay University of California expenses—a German Mauser, a Polish Mauser and an Italian Carcano—pieces of junk, yet one of them killed JFK.

Richard H. Dillon
Mill Valley, California

∩ *Humorist Paul Patterson was spotted at the Texas Folklore Society's annual shindig in April, so please forgive Marshall Trimble for his premature obit in the June 2007* Ask the Marshall. *Incidentally, the story of the lone bandit is true (see p. 87).*

We Welcome Your Comments

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Now through Sept. 7... Steamboat Springs, CO, **Western Art 2007:** Features all types of cowboy art, from paintings and sculptures to handbraiding and silversmithing. **970-870-1755 • SteamboatArtMuseum.com**

Now through Sept. 28... Deadwood, SD, **Wild Bill Hickok—The Man, the Myth & the Media:** Letters, photographs and other personal effects from the Hickok family will be on exhibit at various locations in historic Deadwood. **800-999-1876 • Deadwood.org**

Now through Jan. 13, 2008... Los Angeles, CA, **Gene Autry and the 20th-Century West:** Celebrate Autry's 100th birthday by visiting this exhibit that examines the singing cowboy's achievements in entertainment and business. **323-667-2000 • AutryNationalCenter.org**

JULY

1-4... Cody, WY, **Buffalo Bill Cody Stampede Rodeo:** Celebrate the Fourth of July at a PRCA rodeo featuring bareback riding, tie down roping, steer wrestling, barrel racing and bull riding. **800-207-0744 • CodyStampedeRodeo.com**

3-4... Gothenburg, NE, **Pony Express Rodeo:** Features mutton busting for kids and steer wrestling, bronc riding and calf roping for adults, and fireworks on July 4. **800-482-5520**

6-8... Trinidad, CO, **Snap Pea Jamboree:** Discover edible and medicinal plants in the Rocky Mountains, learn about renewable energy and organic gardening, and enjoy campfire concerts. **719-680-0215 • EarthMountainFarm.org**

7-15... Laramie, WY, **67th Annual Jubilee Days:** Enjoy a ranch rodeo, junior bull riding, PRCA rodeo with extreme bull riding and a carnival. **866-876-1012 • LaramieJubileeDays.com**

11-14... Cheyenne, WY, **Western Outlaw-Lawman History Annual Shoot-out:** Old West experts present talks on Tom Horn, Bear River Tom Smith and Jack Slade; take a field trip to stage stop Virginia Dale and territorial prison that housed Butch Cassidy. **800-426-5009 • WesternOutlaw.com**

12-15... Pinedale, WY, **Green River Rendezvous Days:** Relive Mountain Man history with a pageant, living history, a traders row and talks by Plains Indian historian Michael Terry and others. **888-285-7282 • MeetMeontheGreen.com**

13-15... Santa Fe, NM, **29th Annual Antique Indian Art Show:** Northwest Coast masks, Southwestern pottery, California baskets and Plains beadwork are the highlights of this show. **505-992-8929 • WhitehawkShows.com**

14... Northfield, MN, **Visions and Versions of the Northfield Raid:** Spur winner Johnny D. Boggs launches his latest novel, *Northfield,* with a book signing and a discussion about the 1876 raid that tore the James/Younger Gang apart. **507-645-9268 • NorthfieldHistory.org**

14-15... South Pass City, WY, **Gold Rush Days:** Celebrate the heritage of Wyoming's city of gold with vintage baseball, a comedy shoot-out and workshops in favorite Old West pastimes. **307-332-3684 • SouthPassCity.com**

16-19... Gunnison/Crested Butte, CO, **Land of Rainbow Quilt Festival:** Music and workshops are weaved into this year's "Red Ladies & Cowboys" quilts, commemorating the 30-year effort to save "Red Lady" Mountain (Mt. Emmons) from mining. **800-852-3956 • GunnisonCrestedButte.com**

AUGUST 16-18

Prescott, Arizona

20th Annual Cowboy Poets Gathering

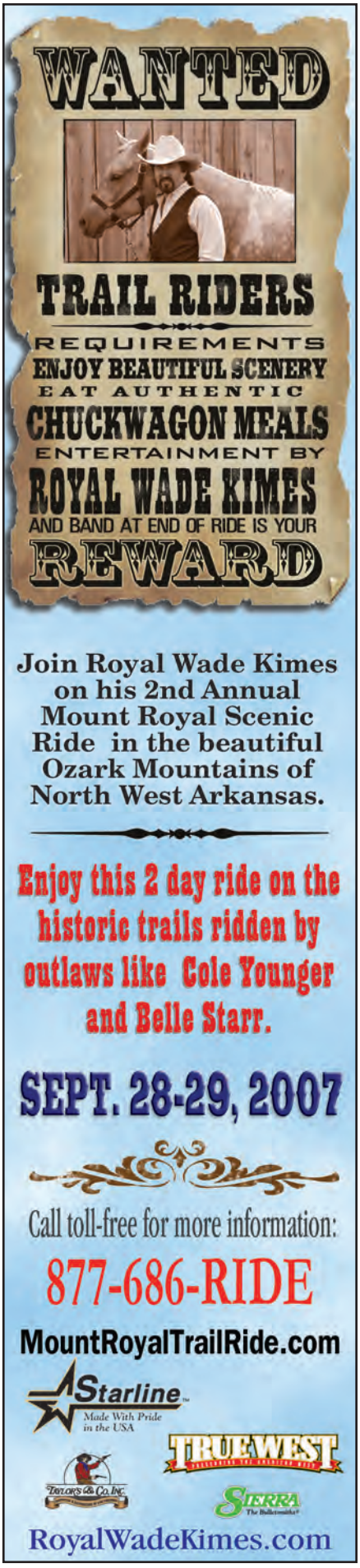
More than 150 cowboy poets, musicians and storytellers convene to share working cowboy traditions. Enjoy evening concerts by Roughstring, Desert Sons, Don Edwards and Jean and Gary Prescott.

928-445-3122 • Sharlot.org



Based out of Animas, New Mexico, Roughstring features fiddler Jess Barry, singer Ken Moore, lead guitarist Skelly Boyd and Savanna Barry, playing bass.

– COURTESY SHARLOT HALL MUSEUM –



20-29... Cheyenne, WY, **111th Cheyenne Frontier Days:** One of the world's largest PRCA rodeos, since 1897, offers concerts by Reba McEntire, Trisha Yearwood, LeAnn Rimes, Neal McCoy, Big & Rich and Gretchen Wilson. **307-778-7200 • CFDRodeo.com**

21... Fort Reno, OK, **Ghosts of Fort Reno Tour:** Tour shares the unsolved mysteries, urban legends and murderous tales of restless spirits. **405-262-3987 • FortReno.org**

25-28... Rapid City, SD, **NOLA 2007 Rendezvous:** Features presentations by Bill O'Neal, *True West's* Marshall Trimble and field trips to Deadwood and Mt. Rushmore, plus panel discussions and entertainment by Mike O'Neal. **OutlawLawman.com**

28... Reno, NV, **Coeur d'Alene Art Auction:** Offers fine 19th- and 20th-century Western and American art; auction highlights available online. **208-772-9009 • CDAArtAuction.com**

28-29... Prescott, AZ, **Shoot-out on Whiskey Row:** Prescott Regulators and their Shady Ladies host this gathering of Western re-enactors who perform on historic Whiskey Row. All proceeds go to Yavapai County's Big Brothers/Big Sisters. **928-771-2161 • PrescottRegulators.org**

AUGUST

3-5... Albuquerque, NM, **Great Southwestern Antique Show:** More than 200 dealers sell Old West, Indian and cowboy collectibles. **505-255-4054 • CowboysAndIndiansNM.com**

17-19... St. Joseph, MO, **Trails West:** Northwest Missouri's largest art festival offers folk and fine arts, and features concerts by rising Country stars Taylor Swift and Craig Morgan. **800-216-7080 • TrailsWest.org**

23-25... Kanab, UT, **Ninth Annual Western Legends Roundup & Film Festival:** This year's celebrity guests include Kim Darby (*True Grit*), Clint Walker (*Cheyenne*) and Peter Ford, who is accepting an award on behalf of his actor father Glenn. **800-SEE-KANE • KaneUtah.com**

25... Fillmore, CA, **For a Few Dollars Less:** Enjoy a family-style dinner and murder mystery aboard a great train of the silver screen. **805-524-0330 • fwry.com**

26-Oct. 14... Ruidoso, NM, **Western Artists of America Sale & Exhibition:** Featured artists include Arturo Chavez, Susan Kliewer, Rick McCollum, Bill Mittag and Sherry B. Stuart. **505-378-4142 • HubbardMuseum.org**

31-Sept. 2... Cheyenne, WY, **Cheyenne Cowboy Heart of the West Festival:** Features a pioneer roundtable, storytellers, historic downtown tour and chuckwagon dinner and concert. **307-638-3311 • CheyenneCowboy.com**

31-Sept. 2... Bandera, TX, **Celebrate Bandera 2007:** Enjoy Cowboy Mounted Shooters, a Buffalo Soldiers camp, Indian powwow, cattle drive and a concert by Asleep at the Wheel. **830-796-4447 • CelebrateBandera.com**





To help encourage participation in preservation projects throughout the West, we will be sharing the hits and misses, as well as ongoing projects that readers can participate in. ***If you have any projects we should know about, please e-mail: editor@twmag.com***

Saving the Sheriff

On February 28, 1908, famed lawman **Pat Garrett** was gunned down just off a road outside **Las Cruces, New Mexico.** The **killer of Billy the Kid** died as a result of a land dispute—although the man who shot him, Wayne Brazel, was acquitted on a claim of self-defense. About 30 years later, Garrett's youngest son Jarvis put a marker at the death site: a rock with a cross on it surrounded by cement, in which "P. Garrett" and "Feb 1908" were scrawled.

Jump ahead nearly 100 years. A developer plans a huge project that could more than double the size of Las Cruces over the next 20 years. It would also **obliterate the Garrett memorial**. But local citizens and Old West buffs have **come to the rescue**, forcing the developer to preserve the site. Details are sketchy, and the agreement is tentative. Still, it looks like a historic spot will be saved for posterity—and visitors will get the chance to see a son's simple monument to his father. **friendsofpatgarrett.com**

A Grey Area

FOR SALE: Hilltop property on SoCal island. Magnificent views of the ocean and nature preserve. Hopi-style architecture built in 1926, now used as inn. $16.9 million. All offers welcome.

Okay, so the price tag seems a little high—but hey, this is **California's Catalina Island,** which means location, location, location. Oh, and incidentally, the house was built by famed Western writer **Zane Grey,** an avid fisherman, who found Catalina a perfect base for deep-sea expeditions.

For the past 30 years, the building has been the **Zane Grey Pueblo Hotel** in the resort town of **Avalon.** But the owner wants to get out of the business. The real estate broker says the price is negotiable, and he would like to find a buyer who'll keep the place. But developers are showing interest in the site, and there's no guarantee that they'll preserve the building.

The property is a half acre, so there's room to build some condos without tearing down Zane's place. At this point, the whole deal is in a grey area. **310-510-0966**


Save Zane Grey's house!

Star Power

The stars shone in **Telluride, Colorado,** in May. Their deep pockets bought some 250 acres just outside town, preventing a large commercial project from becoming a reality.

The story goes back to the 1980s, when **California businessman Neal Blue** purchased the **Valley Floor property** for $7 million. He planned to develop the area, an idea that alarmed residents of the tony ski town. In June 2002, Telluride voters approved a measure to preserve it as open space. A judge ruled that Blue had to be **reimbursed to the tune of $50 million**. The town set a deadline of May 11, 2007, to raise the cash.

Anyplace else, that amount would probably be out of reach. But folks like **Tom Cruise** and **Daryl Hannah** are part-time residents—and they ponied up big bucks. Still, the project was more than $2 million short with just a week left. Then Hollywood producer **Tom Shadyac,** who directed many of **Jim Carrey's** hits, wrote a check for almost the entire amount, and the people of Telluride celebrated.

But it isn't over. Blue plans to go to court to block the seizure of the land (is the $50 mil not enough?), which could tie up the deal for years. During that time, however, the land will stay as it is. And stars and common folks will get to enjoy the natural surroundings in the mountains of Colorado. **970-728-8256 • valleyfloor.org**

Tempe Restaurant Sale Gets Good Review

Let's face it—the terms "developer" and "preservation" usually fight each other . . . but there are exceptions.

Case in point: **Monti's La Casa Vieja Restaurant** in the **Phoenix, Arizona, suburb of Tempe**. The



Catching the Last Train

Walter P. Gray III loved history—especially if it was on rails

He spent more than two decades at the **California State Railroad Museum**. Gray was the man who launched the museum's **Sacramento Southern Railroad** excursion line, which runs from Old Sacramento on down the city's riverside. More than 60,000 riders each year enjoy it.

In 1998, Gray was named **California State Archivist** and spearheaded the effort to digitize historical records. In 2004, he joined **California State Parks** as chief of archaeology, history and museums. He drew up plans to make cultural artifacts more accessible to the public and safer from damage during flooding or other natural disasters.

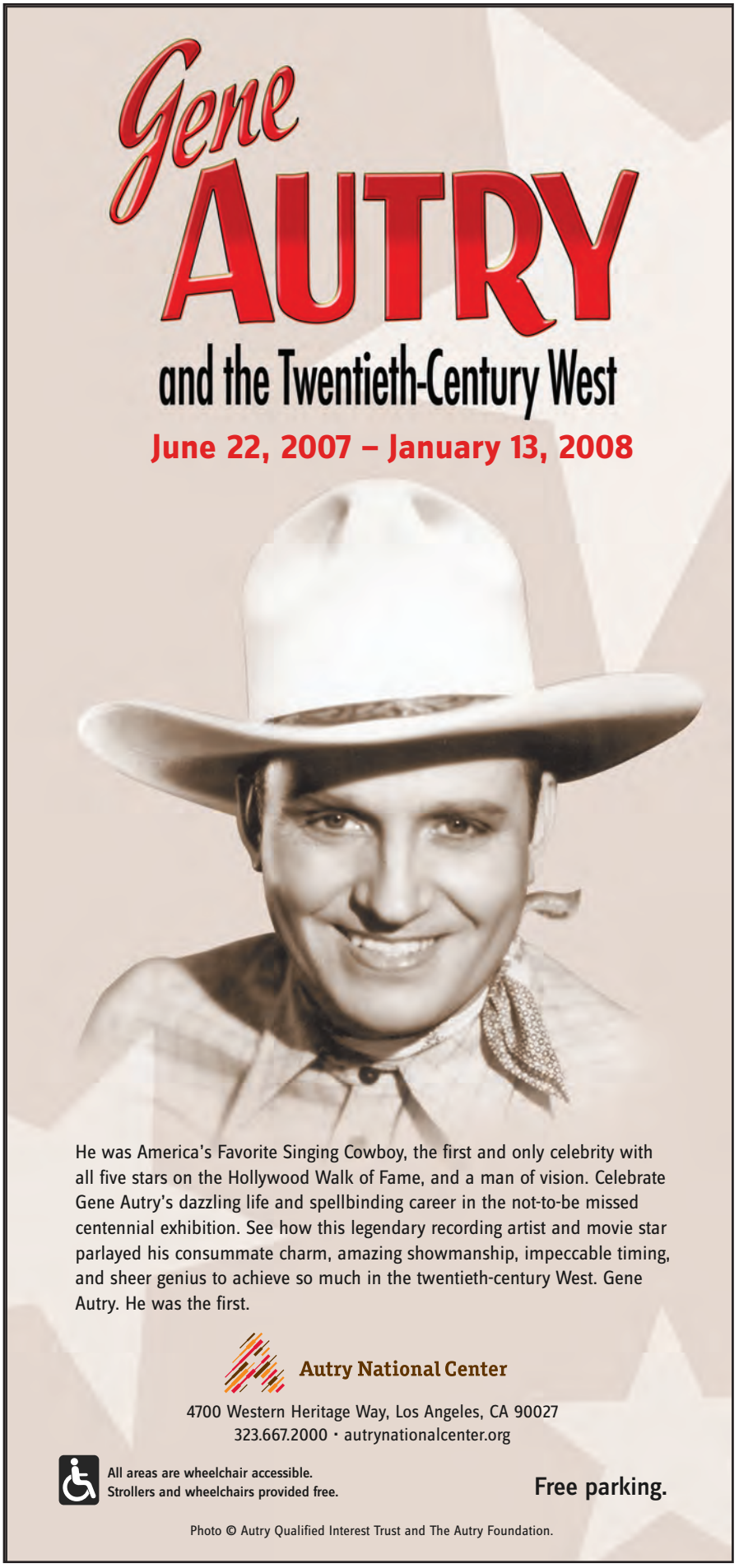
Walter Gray was only 54 when he died of cancer on May 8, 2007. For most folks, he is an unsung hero in the worlds of history and preservation. But countless people, present and future, will enjoy the fruits of his labors. Much like the men who built the railroads he loved so much, Gray built a legacy that will last.

adobe building, constructed in 1873 by city father **Charles T. Hayden**, was the first Anglo-built home in the area. It's been on the **National Register of Historic Places** since 1994.

In recent years, the neighborhood has become an exclusive address in Tempe, making the value of the property skyrocket. Frankly, the Monti family, which has pumped more than a million dollars into the place since buying it in 1954, has felt the pressure to sell. But they've taken a creative approach to finally doing so.

The buyer, **3W Companies of Phoenix,** has agreed to preserve the restaurant and building. In fact, the Montis will still run the operation—and use some of the sale proceeds to upgrade the kitchen and build an outdoor patio. In return, 3W can develop the rest of the 2.5 acre property. The sale will be finalized this fall; construction starts in about two years.

So all involved get their cake and eat it too. **480-967-7594 • montis.com**



BY MEGHAN SAAR

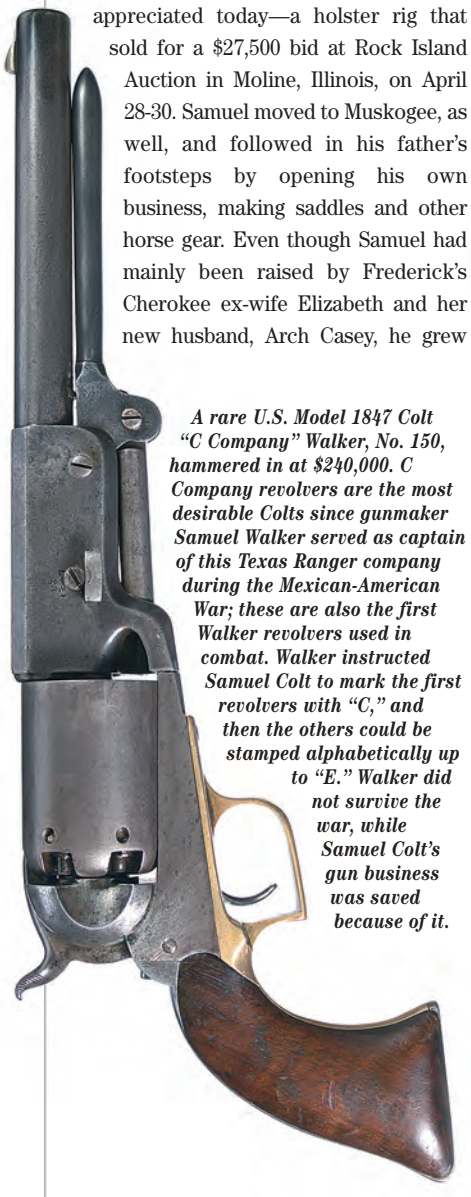
Rock Island's Rare Rig

A holster rig linked to the Indian Territory breaks a world record.

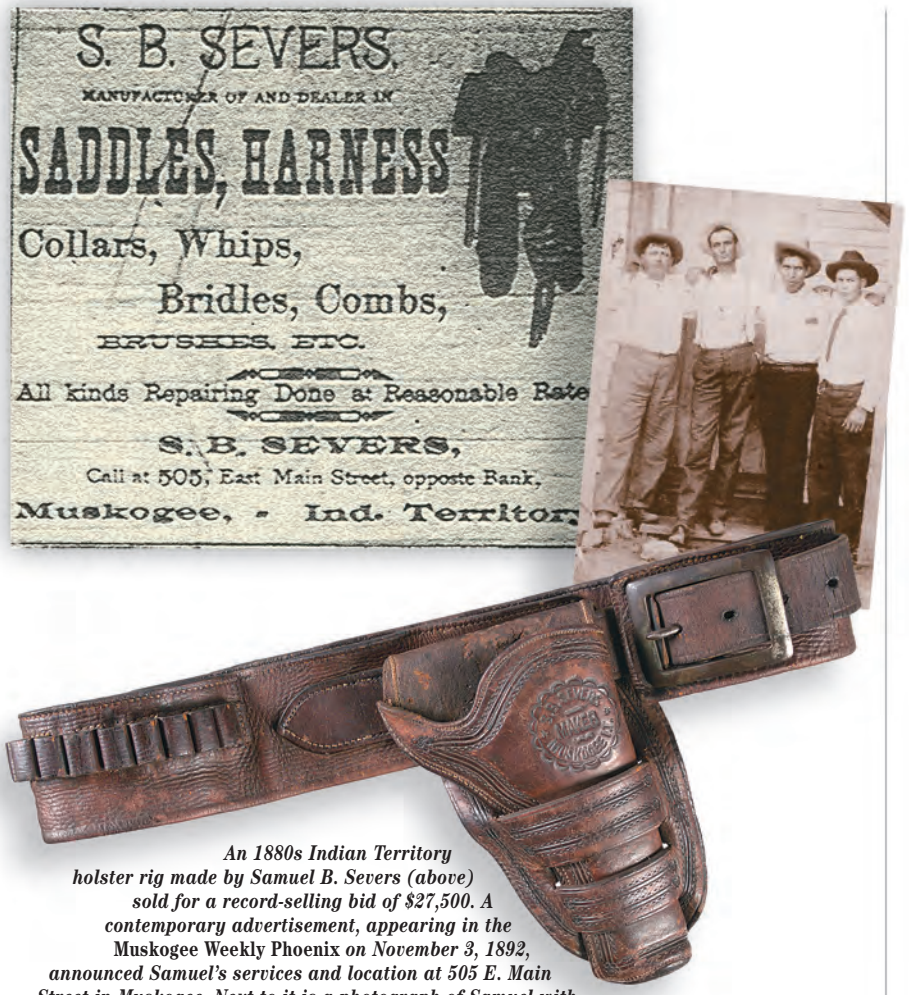
Severs is a well-known name in Muskogee, Oklahoma, and a holster rig tied to that family has set a world record.

In downtown Muskogee, you can still find two Severs buildings, each more than a century old. The Arkansas-born Frederick Ballard Severs built them—the first bank in Indian Territory and the Severs Hotel—after the 49 year old moved there in 1884 and opened up his general merchandise business.

Frederick is well-known in the region, but his son Samuel also left a tangible piece of his craftsmanship that is still appreciated today—a holster rig that sold for a $27,500 bid at Rock Island Auction in Moline, Illinois, on April 28-30. Samuel moved to Muskogee, as well, and followed in his father's footsteps by opening his own business, making saddles and other horse gear. Even though Samuel had mainly been raised by Frederick's Cherokee ex-wife Elizabeth and her new husband, Arch Casey, he grew close to his biological father; they even served together as officers at the town's Masonic Lodge.



A rare U.S. Model 1847 Colt "C Company" Walker, No. 150, hammered in at $240,000. C Company revolvers are the most desirable Colts since gunmaker Samuel Walker served as captain of this Texas Ranger company during the Mexican-American War; these are also the first Walker revolvers used in combat. Walker instructed Samuel Colt to mark the first revolvers with "C," and then the others could be stamped alphabetically up to "E." Walker did not survive the war, while Samuel Colt's gun business was saved because of it.



An 1880s Indian Territory holster rig made by Samuel B. Severs (above) sold for a record-selling bid of $27,500. A contemporary advertisement, appearing in the **Muskogee Weekly Phoenix** *on November 3, 1892, announced Samuel's services and location at 505 E. Main Street in Muskogee. Next to it is a photograph of Samuel with his three stepbrothers. It is believed that Samuel is the tall one (second from left), as his biological father Frederick was also tall.*

– Historical photos courtesy Ann Gardner –

By 1906, the same year when 19-year-old Samuel Jr. died, 52-year-old Samuel had moved on to Little Rock, Arkansas, while his wife cared for the youngest three of their seven children in Muskogee. We know this because the family was interviewed by the Dawes Commission in 1906, when it was enrolling the Cherokees in the Indian Territory prior to Oklahoma statehood in 1907. Ann Gardner of Muskogee, related to a sister of Frederick B. Severs, says Samuel died early in the 20th century in Arkansas, but family records don't state when he died or where his body is buried. She was thrilled to hear of the holster rig, having heard of only one other piece by Severs—a saddle—turning up at a Texas auction a few years ago.

The Severs holster beat out a record held by a holster rig for a Colt single action, marked "R.F. Tackaberry/Maker/Ft. Worth Tex," which sold for $24,000 at an auction also held in Moline, Illinois, says Judy E. Voss, vice president at Rock Island Auction. Tackaberry ran a saddlery in Fort Worth as early as 1877, according to a city directory.

Notable Arms Lots Included
(Images courtesy Rock Island Auction)



A near mint Civil War New Haven Arms Company Henry Rifle, serial no. 2425 and manufactured in 1863, hammered in at $150,000. It's rare that such an early Henry would retain so much of the original bright blue finish—close to 98 percent is still found on the barrel.



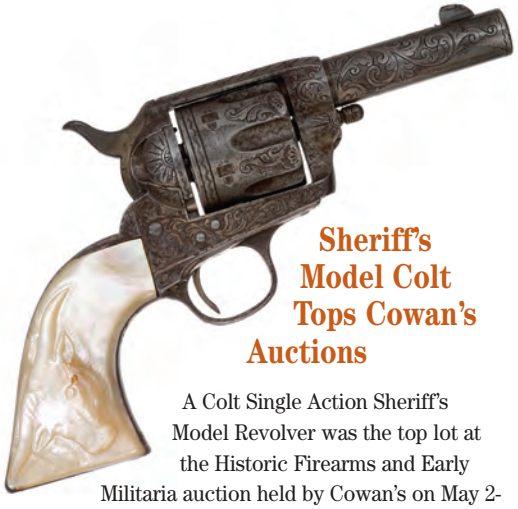
An 1875 Officer's Model Springfield Trapdoor rifle manufactured in 1885, which is distinguished by a $\frac{5}{8}$-inch longer forearm, unplated brass ramrod tip and wiper, flattened profile on the fore-end cap and the "1885" dated final inspection stamp; $47,500.

Greg Martin Raises the Bar



Greg Martin Auctions set a new world record for a firearms collection sold by a private individual when it auctioned off the Robert Howard Collection on February 5 and 6 for $11 million. One of the top lots in that sale included a Colt Texas Patterson, serial no. 772, owned by New England sea captain Seth Lewis Loring, who made it to the California Gold Rush in 1849 and returned to Massachusetts in 1851, according to records left by John S. DuMont, the previous owner of the Colt and renowned gun expert; $140,000.

– Courtesy Greg Martin Auctions –



Sheriff's Model Colt Tops Cowan's Auctions

A Colt Single Action Sheriff's Model Revolver was the top lot at the Historic Firearms and Early Militaria auction held by Cowan's on May 2-3. Introduced in 1882, the gun is known as the "sheriff's model" because it has a shorter barrel—3.5 inches—and does not have an ejector rod or housing. Bearing serial no. 172734, this revolver is engraved with carved bull's head pearl grips. The factory letter accompanying this lot states the revolver was shipped to H. Woodhaus & Son on September 15, 1897. It sold for $80,000.

– Courtesy Cowan's Auctions –

UPCOMING AUCTIONS

August 11-12
Indian Artifacts
Allard Auctions
allardauctions.com (Santa Fe, NM)

August 12-13
Fine Art, Cowboy and Indian Collectibles
Manitou Galleries
auctioninsantafe.com (Santa Fe, NM)



Fort Stanton's Angel

Our first "Preservation" award recipient, Lynda Sanchez.

The "Savior of Fort Stanton" is too modest to claim that title for herself, but anyone who has watched the reversal of fortune at one of the West's most enduring forts knows that Lynda Sanchez deserves it.

Two years ago, a 600-unit subdivision threatened the fort that has been "the heart of Lincoln County" since 1855. Today, Fort Stanton and its 200 acres are New Mexico's newest state monument. It wouldn't have come to pass had it not been for Lynda Sanchez.

She devoted most of her days and nights—racking up an enormous phone bill, sending out hundreds of e-mail and snail mail letters and rallying her troops—to stop the development and show state officials what a gem they had in the 80-building stone fort along the Rio Bonito.

"We aren't going to have much of the West left if we don't draw a line in the sand," she tells *True West*. "This is where I drew the line."

On her side of the line was the essence of New Mexico history: Kit Carson, John "Black Jack" Pershing, Billy the Kid and hundreds of Buffalo soldiers stayed at the fort. The fort remained intact, even when the military abandoned it in 1896. During WW II, Fort Stanton became America's first federal tuberculosis hospital and first German internment camp. Later, mentally ill patients were housed there, then female prisoners and currently, it's home to a drug rehabilitation program.

Along the way, some buildings were used while others have been unoccupied (except by raccoons), but many buildings were looted of their furnishings and there has long been a need to restore and preserve the complex. In 2003, Gov. Bill Richardson established the Fort Stanton Development Commission and appointed Sanchez to help develop a plan. To her horror, Sanchez watched the commission reject ideas for national or state designation, and instead embrace the idea of building a subdivision a stone's throw from the fort. "It was like a slap in the face," she recalls. "I hit the roof."

It turns out preserving the West is part of her DNA: Her father, Joe Carithers, helped create Arizona's state park system 40 years ago and served as Interior Secretary Stuart Udall's advisor on national parks and preservation. Lynda's own ties to the area run deep; she's a retired teacher of Southwest history and anthropology, and some of her former students became her allies in this fight.

Sanchez had never had an e-mail address when all this began and she wasn't sure how to use it, but she learned it quickly. "E-

Thanks to Lynda Sanchez (inset), the Fort Stanton that New Mexico's pioneers, like those below, knew back in the 1800s will be preserved for future generations to study and enjoy.

– True West Archives / Sanchez: Courtesy Lynda Sanchez –



National Landmark
Pony Express Headquarters
Jesse James Home





Home where outlaw Jesse James was shot and Killed in 1882.

Patee House Museum

Step next door to this National Historic Landmark which was a pioneer hotel and headquarters for the Pony Express in 1860.







12th & Penn Streets • St. Joseph, MO • 816-232-8206

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QUEEN CITY OF THE WEST
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Learn More at
www.heritageaction.com
Ad paid for in part by a grant from the St. Joseph Convention & Visitor's Bureau
www.stjomo.com



Lynda Sanchez assesses the condition of Fort Stanton's stables, dating back to 1855, during the summer of 2006.

– By Jean Fulton –

mail became one of my most powerful weapons in the fight," she says. "It's instant communication."

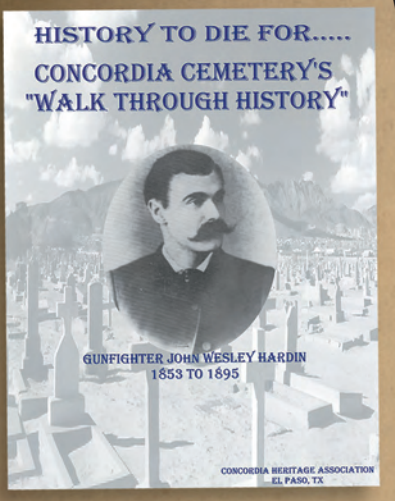
She contacted everyone she thought would care and got support from many circles: historians Robert Utley (see July 2007) and Fred Nolan (see p. 35), Apache Chairman Marc Chino, historical societies, her Boots and Saddle group. She interested newspaper reporters and appeared before the Lincoln County Commission—the commissioners "vehemently" opposed the plan. She also personally conducted a tour of the fort for a delegation from state government, showing them what they had and what was at stake.

"I eventually got an e-mail from the governor's office saying 'Lynda, we hear you loud and clear—we don't need any more letters.'" (If that hadn't worked, she had a Plan B: Mobilize re-enactors to march on the governor's office.)

She learned that "networking is extremely important," but most of all, "people have got to stop being apathetic." While keeping an eye on her own backyard, she's anxious to help anyone else girding for a fight. Her phone number is 505-653-4821.

The West is lucky to have this Preservation Hero. Thanks to Lynda and her peers, the governor has allocated $1 million to renovate the fort's administration building. That, combined with a $210,000 grant from the federal Save America's Treasures and $550,000 from the state, allocates $1.76 million towards helping bring the fort back to its pristine state.

CONCORDIA CEMETERY
Open Daily Sunrise to Sunset



Visit one of Texas' most historic cemeteries. John Wesley Hardin, John Selmen, Buffalo Soldiers, and the only dedicated Chinese Cemetery in the state.

Learn about the movers and shakers that forged the Old West.

Veterans from the War of 1812 through recent conflicts, as well as "The World's Tallest Man," reside in permanency.

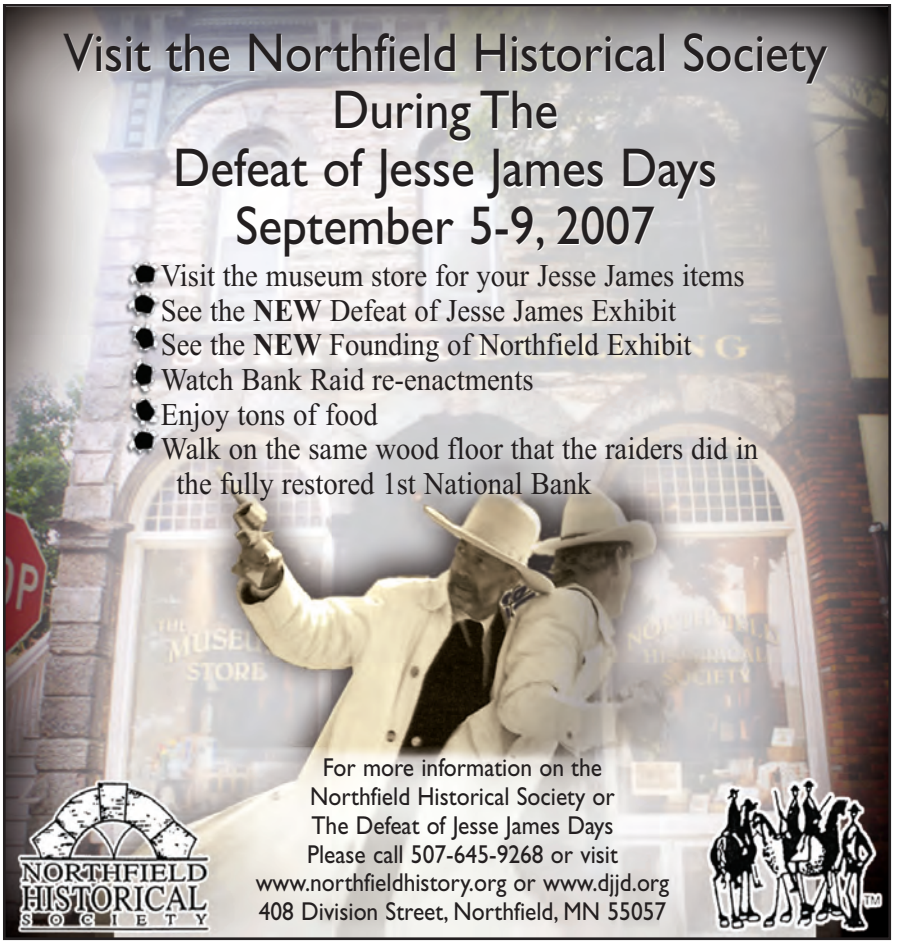
Learn about former leaders of the Mexican Revolutions who were buried at Concordia.

Join the many supporters annually on August 19th at 6:30 PM to commemorate John Wesley Hardin's demise, and the 3rd Saturday of October for the annual "Walk Through History" from 11:00 AM until 3:00 PM.

Concordia Cemetery
915-842-8200 • concordiacemetery.org
3700 East Yandell • El Paso, Texas

Visit the Northfield Historical Society During The Defeat of Jesse James Days September 5-9, 2007

- Visit the museum store for your Jesse James items
- See the **NEW** Defeat of Jesse James Exhibit
- See the **NEW** Founding of Northfield Exhibit
- Watch Bank Raid re-enactments
- Enjoy tons of food
- Walk on the same wood floor that the raiders did in the fully restored 1st National Bank



For more information on the Northfield Historical Society or The Defeat of Jesse James Days Please call 507-645-9268 or visit www.northfieldhistory.org or www.djjd.org 408 Division Street, Northfield, MN 55057

NORTHFIELD HISTORICAL SOCIETY



BY HENRY CABOT BECK

A Fistful of DVDs

Sergio Leone's influence is felt in the latest disc releases and upcoming films.



By August, you're going to be knee deep in Spaghetti Western material, with the Sergio Leone Anthology DVD (which includes Clint Eastwood's* The Good, The Bad and The Ugly, *above) and the Spaghetti series on Encore's Westerns channel. By the end of 2007, some of the upcoming Spaghetti projects mentioned here may be out on DVD.

– All Sergio Leone Pictures Courtesy MGM –

If anybody needs convincing that the boomers still wield considerable cultural and economic clout, consider this: The Beatles still rule, as evidenced by *Love*, Cirque Du Soleil's Vegas extravaganza, as well as the new Paul McCartney CD.

At the same time, James Bond has been successfully reborn in *Casino Royale*, his sixth incarnation, the Kennedy assassination conspiracy ball is still in play, the Marvel Universe of the early 1960s is dominating the box office with *Spidey 3* and *Fantastic Four 2*, and the 40-year anniversary of the Summer of Love is the talk of the season.

In that same '60s package is the new *Sergio Leone Anthology* (MGM; $89.98), which joins to the already existing special edition of *The Good, The Bad, and The Ugly* (1966) brand new double discs with bells-and-whistles versions of *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965) and, for the first time, what appears to be the definitive and completely reconstructed and restored *Duck, You Sucker a.k.a. A Fistful of Dynamite* (1971). Combined with the deluge of John Wayne product this year (see p. 49), the Leone material makes 2007 a year to remember for Western fans.

More important, the people responsible for producing this collection have obviously been given a considerable budget for producing bonus material, which is the name of the game when it comes to this sort of thing. The discs feature full documentaries, restoration materials, interviews with Clint Eastwood (from 2003) and interviews with principal players in the production and writing of the films. Best of all of these extras are the absolutely brilliant commentaries by Sir Christopher Frayling on three of the films—equivalent to a full course in the history, inspiration and minutiae of these unique pictures. You'll even find some haunting revisits and photographic comparisons to the original places and sets the pictures were shot. This is the motherlode.

One can examine these movies as intriguing relics, dissecting in any number of ways their place in cinema history and the Western genre (Italian film specifically), and the inspired genius of one very important iconoclastic filmmaker (Sergio Leone) and the other inductees in what amounts to a full blown cinematic movement, contained fairly neatly in a single decade (1964-74).

The influence of these movies can be seen everywhere—even Quentin Tarantino, an avowed Spaghetti Western buff (see opposite page), stole visual motifs and bits of Ennio Morricone's music, which is arguably as important as Leone's direction, for his *Kill Bill* movies. In fact, as we see, and not just in the collection at hand, the Spaghetti Western is undergoing an amazing rebirth both domestically and in markets as far away as Japan and Thailand.

In that same vein, the three Eastwood films in the package can justifiably be seen as the singular birth of the career of one of the 20th century's most important talents, as actor, director and producer. I don't think that anybody would deny that the "Man With No Name" films, as they were marketed here, moved Eastwood from the back alleys of TV (*Rawhide*) to the front row of all-time movie icons. Eastwood is the John Wayne (and the anti-Wayne) of a subsequent generation. While his ambition and intelligence might have taken him in interesting directions regardless, it may also be true that had *A Fistful of Dollars* flopped, the history of American film as we know it would have been radically reconfigured.

Eastwood's character in the Leone films was a springboard for nearly all of the actor's performances in the next couple of decades—he was either reprising the character or bouncing off of it. His work with Director Don Siegel as far back as *Coogan's Bluff* (1968) was Eastwood's postgraduate degree as a filmmaker and icon. It's fair to say that the popularity of the Leone films is not only what made him an international star, it made him bankable enough for directors like Siegel to launch films such as *Dirty Harry* (1971).

Despite the overall significance of the Leone movies in this collection, there's this to remember: For kids in the 1960s living in the wake of the Bond phenomenon, Eastwood, like Sean Connery, gave to them another tough-as-nails hero who spit out one-liners the same way his gun spit out



The third film in the Dollars trilogy grossed $6.1 million, despite criticism of its violence. Sergio Leone told critics, "the killings in my films are exaggerated because I wanted to make a tongue-in-cheek satire on run-of-the-mill Westerns.... The West was made by violent, uncomplicated men, and it is this strength and simplicity that I try to recapture in my pictures."

lead. True, the Eastwood/Leone films didn't feature any women in strong parts, but audiences didn't care all that much.

Few thrills felt as great as rounding up a gaggle of pals and locking down in the theater seats to see these films. We didn't need our dads for this—these were *our* Westerns, and we knew immediately that they took all the traditional elements that came from TV and the Wayne pictures, and managed to blow up all the cool stuff to epic proportions in some kind of supersaturated, minimalist style, complete with the twang of Rock 'n' Roll.

We also knew that the films possessed a mocking edge, an overseas raspberry directed at the dreary moralistic Westerns we saw every day. This was the Western as subculture, as antidote and as rebellion, in a decade in which all of these elements would come to play in grand scale.

In his *New Biographical Dictionary of Film*, film critic David Thomson says of Leone, "I think Leone really despised the Western, and let the smart mockery exploit his remarkable eye."


Tarantino

His words ring true to some degree, but as a young audience, we could mock the creaky Oaters we grew up on even while, in that great ambiguity of post-pubescence, we loved them too, and what they meant as a link to our fathers—to our pasts and to theirs.

When the Stones and the Beatles talked to us in a language only we could hear, so too these great, vivid, murderous films helped us define ourselves in newer ways.

It should be mentioned that *Duck, You Sucker*, in its full, complex glory, is a little like finding a complete alternative epic version of *The White Album*. It's a revelation, and Sir Frayling is more than equal to the task of giving the definitive lecture on the picture. Even if you have the Eastwood films on the shelf, the new prints and sound, the bonus material, the premiere of *Duck, You Sucker* and the narration make this box worth buying.

All four titles are priced individually at $26.98 each or available as part of *The Sergio Leone Anthology* box set, which retails at $89.98.

RETURN OF THE SPAGHETTI WESTERN?

Quentin Tarantino, who often talks of his desire to work in the genre, recently announced to Britain's *Telegraph* newspaper that he wants to make a Spaghetti-style Western, but a film set in the South. "I want to explore something that really hasn't been done," he told the paper. "I want to do movies that deal with America's horrible past with slavery and stuff but do them like Spaghetti Westerns, not like big issue movies. I want to do them like they're genre films."

Tarantino will also be hosting "The Secret History of Italian Cinema 4: Spaghetti Westerns" at the 64th Venice Film Festival held August 29-September 8. He'll be screening 40 films: the familiar, the obscure and the ugly. It's likely to be a star-studded affair, especially if you consider directors, technicians and stuntmen to be stars. An actor or two may even show up.

More Pasta

Along those same lines, Spaghetti Western star Franco Nero (*Django*) has apparently secured German financing for his return to the Wild Wild West of Spain, where many of the best Italian Westerns were shot. In a recent interview Nero said, "At the moment there is a temporary title, *The Implacable Ones*, that appeals to the director, even if I prefer *The Angel, The Brute, and The Sage*." He added, "The Western is a film genre that I love a lot, and I miss it."

Spaghetti Toss-Up

The movie *Bamako* takes its name from the capital of Mali, where it was made. It's about a dissolving marriage, the practices of the World Bank, which is put on mock trial, and a few dozen







other things. But Danny Glover, who coproduced the picture, has tossed a brief Spaghetti Western, called "Death in Timbukto," into the middle of the film. Glover stars in the film-within-a-film as Cow-Boy. Actually just about every character in the Western segment is named Cow-Boy. This picture is highly acclaimed on the international festival circuit and will likely be available on DVD before the end of the year.

AND A SIDE OF LINGUINE

News is leaking out about yet another Western with Italian DNA called *Hired Guns*, which will be written and produced by Sergio Donati, who cowrote Leone's *Once Upon a Time in the West*. More on that as it trickles in.

PASTA MORBIDA

They're calling it the European Vacation, and what Starz/Encore Westerns means by that is that they intend to run a 48-hour marathon of Westerns produced or shot on the other side of the Atlantic. As one might imagine, we're talking about, you guessed it, Spaghetti Westerns (mostly). The series makes a nice antipasta to the Leone DVD collection, so set your calendars for Saturday and Sunday, July 28-29, pour yourself a huge goblet of cheap Chianti and get your TIVO's hummin'. Besides showing the best known Leone films, it also offers:

- *My Name is Nobody* (Henry Fonda, Terence Hill)
- *Sabata* (Lee Van Cleef)
- *God Forgives, I Don't!* (Terence Hill, Bud Spencer)
- *The Big Gundown* (Lee Van Cleef) and
- *Ulzana's Raid* (Burt Lancaster)



In the Works

SILVER BULLETIN

By the time this item sees print, the rumor will probably either be confirmed or debunked, but after the third *Pirates of the Caribbean* film opened to huge numbers, word has come in that *Pirates'* creators **Gore Verbinski, Terry Rossio** and **Ted Elliot** are considering a revised Lone Ranger movie. If this is true, it will be interesting to see how screenwriters Rossio and Elliot work the material, especially since they played a major role in creating the two **Antonio Banderas** *Zorro* films.


Clayton Moore

One thing is certain, if the film gets made, it's unlikely that **Klinton Spilsbury**, the star of the disastrous 1981 film *The Legend of the Lone Ranger*, will be asked to do a cameo. In fact, he neither acted before, or after, donning the famous mask.

COSTNER TO PONY UP AGAIN

When **Kevin Costner** came to Phoenix, Arizona, in 2003 to talk about *Open Range*, he was already planning his next Western. "I'll do another one," he said. "In fact, I already have another one."

"But the only way you can really revitalize [the Western]," he added, "is if it



– (Left) *God Forgives, I Don't!* © 1969 MGM Studios Inc.

Sabata © 1969 Metro Goldwyn Mayer, Inc. –

has a level of meaning you can relate to it, where if you draw the dilemma so clearly, that the audience goes fuck, what would I do? What kind of man would I be?"

Four years later, Costner is still trying to raise backing for his Western. In an interview he gave for his suspense picture, *Mr. Brooks*, Costner said, "It's just going to be a good cowboy movie, about friendship, and there's a code. It's 100% written. But people aren't dying to make them, so I'll just have to figure out how to make it. I'll have to mortgage something else!"

PANCHO VILLA POSTER

The *History Detectives* **PBS** series is always fascinating, and the episodes usually feature cool music, including **Elvis Costello's** "Watching the Detectives," which is the show's theme. On Monday, July 23, detectives investigate the origins of a huge circus-style poster pre-1920s, advertising footage of the Mexican Revolution and Pancho Villa (below). The poster also prominently features the director of the films, **Dr. Chas. H. Pryor**.

The show peels away layers of dust and decades until revealing, not an unsung chapter of the world-shaking event itself, but rather a nascent version of the self-made paparazzi we see on our daily TV, a man who made the point of being on the scene, shooting the action and then promoting it in various venues. Pryor seems to have been quite the character, and without saying too much, he doesn't seem to have done too well in subsequent years.



***Pancho Villa on* History Detectives.**

– Courtesy PBS –

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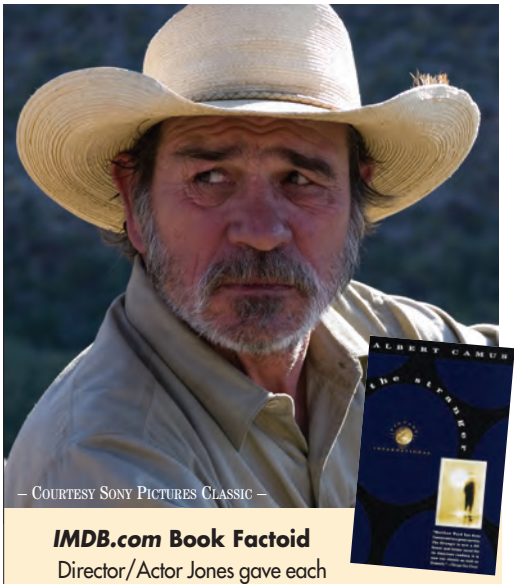
Articles appear with numbing regularity suggesting it is, usually claiming that no one is willing to produce Western films or TV series, which is always being proven untrue. That the numbers have decreased or that the genre has to some extent transmigrated into other forms is certain.

When Western fans ask that same question, however, as often as not they're referring to a certain kind of Western, the themes and scenarios that they grew up watching. Beneath it all, the real questions to ask are:

- Can the Western be relevant to new generations so far removed in age and time from the glory years?
- Is there any reason to get exited about cowboys, horses and six-guns, good guys and bad guys, and chases and showdowns?
- Are stories about the taming of the frontier and the settling of the West still thrilling to tell?
- And if the formula is updated to accommodate younger audiences, will it still appeal to the older diehards?

Tombstone seems to have touched both the young and old, *Lonesome Dove* worked and the recent *Broken Trail* picked up huge numbers.

The era of matinee B-Westerns, Singing Cowboys and the half-hour TV series is gone forever, but today we're seeing foreign Westerns arriving from Asia, Australia and Europe, with more on the way, including a



– Courtesy Sony Pictures Classic –

IMDB.com Book Factoid

Director/Actor Jones gave each cast member a copy of Albert Camus' *The Stranger* to read so that they would understand alienation, a big theme in both the novel and the film (*The Three Burials of Melquiades Estrada*).

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quasi-Western set in Mongolia called *The Good, The Bad and The Weird* that was quickly picked up for distribution, unseen, at this year's Cannes Film Festival.

Low budgeted, hand-hewn Westerns are going straight to DVD in larger numbers, and more high quality, contemporary Westerns are coming out with greater frequency, such as *The Three Burials of Melquiades Estrada* (starring Tommy Lee Jones), *Down in the Valley* (starring Edward Norton and Evan Rachel Wood) and *Brokeback Mountain* (starring Heath Ledger and Jake Gyllenhaal). It may not be a west familiar to Johnny Mack Brown or Smiley Burnett, but Kirk Douglas' cowboy in *Lonely Are the Brave* or Paul Newman's Hud would spot the kinship.

The old school historical Western is still appearing, but with new ambitions and greater depth. Ang Lee's *Ride With the Devil*, for example, may be the smartest version of the Missouri-Kansas border conflicts ever produced (and we can look forward to Michael Blake's new AMC miniseries *Against the Guns of Quantrill*).

The Missing, *Seraphim Falls*, *The Alamo* and *Open Range* are all serious old school Oaters, and Australia's *The Proposition* may be the best Western since Clint Eastwood's Oscar-winning *Unforgiven*. The most interesting thing that's happened in the genre is that many of the lesser Westerns from the past have faded from memory, so only the better Westerns are setting the goal lines.

RHI Entertainment, a newer production company, has recently allied itself with the Weinstein Company and Genius Products, and announced that it intends to launch 48 new films, half of them Westerns, that will be seen on TV and as DVDs.

"I think we're actually seeing the rebirth of the Western," says RHI spokesperson Beth Nussbaum. "It's going to be very interesting."

The first two Westerns (*Lone Rider* and *Prairie Fever*) will commence filming this year.

Cable channel AMC had such success with its first original movie *Broken Trail* (drawing on average, 9.8 million viewers, over the two nights), the powers that be decided to greenlight Michael Blake's aforementioned miniseries and separate new works by *Geronimo* director Walter Hill and *Trail's* actor Thomas Haden Church.

Add to all that the steady stream of DVD Westerns that are being given digital makeovers—from TV series box sets to top dollar classics and poverty row potboilers—it may all serve to prove that the hibernating giant in his spurs and chaps is showing strong indications of a healthy reawakening.

See Western DVD Reviews on p. 49.



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MEDIA ISSUE



- Our crack staff seeks out the 10 best reads ever, examines the state of Country-Western music, reviews a slew of the latest Western DVDs and talks with Larry McMurtry and Diana Ossana of *Brokeback Mountain* fame about how they collaborate on media projects.

MUSIC

That Ain't Country (Let Alone Western)

THE STATE OF MUSIC IN THE DAY OF PODCASTS, MP3S, YOUTUBE AND EVEN GOOD OL' RADIO.



BY JOHNNY D. BOGGS

You're more likely to find me listening to an audiobook or tuning in to National Public Radio than dialing in a Country-Western station, but not too long ago, I scanned the airwaves for some C&W music.

Several stations later, the radio was turned off, replaced by my profanity-laced "That ain't Country music!" monologue. That prompted a flashback to South Carolina, summer, late 1970s, working as a carpenter for my dad's construction company, hearing some three-corded whining old oaf wail on the AM while Cutch, Daddy's foreman, tells me: "I love Hank Williams, but his son … I'd rather listen to a dog howl than hear Hank Junior."

Must be a generational thing.

Ridin' the High-Tech Range

If there's one constant in music, it's this: It's always changing. And today, the state of Country-Western—indeed, the music industry overall—is seeing great changes. Not long ago, insiders wondered if the newfangled compact disc would go the way of the 8-track, but not only are CDs everywhere today, podcasts have become part of our vernacular.

It's so hard to keep up with the technology. Singer-songwriter Bobby Bridger points out the language used in his recording contracts to address these rapidly changing mediums: "When defining what rights they had to release my recordings, they blanketed the area with 'as well as any medium that might be discovered in the future,'" Bridger says. "Everyone knows that the form is rapidly changing and affecting all of us whether in books, film or recordings."

Yet all this gadgetry and a technologically-advanced audience leave many lamenting the disappearance of old Country and Western songs. "A popular Western song from the pens of Donnie Blanz and Ed Bruce said the cowboy's 'still out there ridin' fences … you just can't see him from the road!'" says Rick Huff, a board member and columnist for the Western Music Association. "That's very much the case with contemporary Western music. If you *know* to look, and *where*, it's there."

Where to look? Maybe it'll soon be at Starbucks, for all kinds of music. This spring, the Seattle-based coffee conglomerate announced that it had signed former Beatle Paul McCartney to its new record label. The album, released this June, is available on the Internet and at retail outlets and Starbucks locations internationally. Previously, Starbucks Entertainment and Concord Music Group collaborated on a Ray Charles album of duets, *Genius Loves Company*, which has sold more than five million copies.

Want more markets? Singer-songwriter Mike Blakely says he plans to release an album that will be available only by downloading it off the Internet as mp3s.

"I think any way to make music more available to listeners is good," singer-songwriter W.C. Jameson says. "I can remember times as a youth living in West Texas when it was sometimes hard to get a radio signal and vinyl records were often hard to come by. Now it seems like music is available at the push of a button."

Roots of Western Music

Makes you wonder what old Jack Thorp, who compiled the historic 1908 book of cowboy tunes, *Songs of the Cowboys*, would think about the goings-on today. "Jack Thorp witnessed amazing changes in American music," says Mark L. Gardner, a musician and historian specializing in Western music. "He sang and wrote cowboy songs for other cowboys, and he heard many a true cowboy sing a song by the chuckwagon (he said most cowboys didn't have good voices). This was before phonographs or radio. But Jack lived to see an explosion in Western-themed music in the 1930s. He also saw his most famous song, 'Little Joe the Wrangler,' sell thousands of records, which he didn't receive one penny of royalties from. Because of this, I think Thorp would probably take all the modern music advances in stride, but he'd be calculating

how he might make a little something off the continued interest in cowboy music. He'd surely put out another songbook or two, maybe even a CD. And he'd have a website: *SongsoftheCowboys.com*."

Yet it feels as if Country-Western music has traveled far from its roots. Or has it? "Its roots are pretty diverse, from British Isles fiddle tunes to African banjo rhythms," Gardner says. "It always fascinates me to know that the instrument that is probably most identified with Country music today, the banjo, has its origins in a simple gut-strung instrument from Africa called a banza. The way that instrument and its music have been transformed since Colonial times is very representative of American music—always changing, very fluid, able to adapt and adopt, always moving forward.

"As for Western or cowboy music, it begins in the ballad tradition of the British Isles, the story song, more or less, but quickly gets absorbed into the Pop music of the 1930s, what's known as Western Swing. Old-time cowboy singer Powder River Jack Lee, who once rode in Buffalo Bill's show, said in 1937 that it was 'just a lotta drugstore cowboy singin'.' Funny thing was, cowboys really liked some of those songs. You'll always hear 'Ghost Riders in the Sky' at today's cowboy poetry and music events—and it just might even be me playing it!"

Michael Martin Murphey, perhaps today's best-known Western singer, agrees. "I saw Roy Rogers perform live at the Cotton Bowl [in Dallas]," Murphey says. "Saw Hopalong Cassidy when he was going around with the Barnum & Bailey circus as an add-on act. Interestingly enough, you go to those things because you think they're the real cowboys and you're just a bunch of hicks in Texas raising hay and cattle. Then you find out that maybe you actually led the real authentic life and it was an illusion, but the country boys and the ranching kids like me who grew up around cattle and horses had a tremendous admiration and fascination for the Hollywood version."

The problem today is that kids don't often get to see Roy, Hopalong or other





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(Above) Family of musicians shown in this c. 1910 postcard with an upright piano, bowlback mandolin, violin, six-string guitar and xylophone. The sheet music visible on the piano includes "The Etude," "Standard Duets" and "Just a Dream of You Dear." (Right) Outdoor view of a woman with her six-string parlor guitar, printed on a card-mounted photo, c. 1905.

– All images courtesy Mark L. Gardner Collection –

Western acts. "The biggest challenge facing Western music today is that it is invisible to most people, except industry insiders, performers and specific fans," WMA board member Ralph Estes says. "In the course of any week, the average person sees or hears something about Rock, Rap, Hip-hop, Opera, 'Country' and Classical music. In any month, they will be exposed to some coverage of Jazz, 'World' music, maybe some other types. In the course of a given year, they will not hear any 'Western,' nor will they encounter anything in the media about this genre."

Where Have All the Cowboy Songs Gone?

Somewhere along the way, Country and Western music took different paths. Then Country went spiraling off down other roads, leaving folks like Charley Pride and Loretta Lynn scratching their heads.

The Western Music Association's biggest challenge, Huff says, is merely getting the word out that Western music is still around. "This is not only to those who will mistakenly call it 'Country' and, more damaging to the effort, add 'I don't like it—it's all Rock,' but to our core agricultural audience as well. There is mounting evidence they no longer understand the distinction between Country and Western themselves.... It's going to become very important for the Western Music Association and others to master and proactively utilize the new media available to us . . . podcasting, YouTube, MySpace and others."

Western isn't alone. Times are rough in Country, too. "The business has lost ground quite a bit," says Randy Travis, who helped steer Country back to Country in the 1980s. "Record sales are way, way down. There have been several labels who have just been swallowed up. Other labels have closed their doors, and artists are losing deals. It's not a great time. It's competitive, yes. I wouldn't want to be a new artist right now."

Murphey blames the major record companies. "Record companies want to control the artist," he says. "They want to come up with a formula that the artist themselves cannot replicate, and it's very, very rare for somebody like Bob Dylan to break through and write all of his own songs and put out his own creative vision record after record after record. What they want is raw material. They want somebody who looks good and can sing, and they want to be able to tell that person what songs to sing



A rare 1870s tintype of a minstrel troupe posing sans blackface. The instruments, from left to right, are triangle, bones (a set of four), tambourine, flute and five-string banjo. The banjo is a Dobson model, patented by Henry C. Dobson of New York City in 1867. This instrument was the first popular five-string to feature a closed back or "resonator," which projected the sound forward.

SHOULDA BEEN HITS

Five songs that could have saved Country-Western music.

1. **"Hey, Hey, Train" by Johnny Cash (written by Marty Stuart, *The Baron,* 1981):** Columbia Records ignored this Rockabilly gem and instead released on singles the insipid "The Baron" and "Mobile Bay." No wonder the Man in Black was forgotten in the 1980s.

2. **"Old 8x10" by Randy Travis (written by Joe Chambers and Larry Jenkins, *Old 8x10,* 1988):** The perfect broken-heart song, sung with the despair and longing that brings to mind George Jones and Hank Williams Sr. But Warner Brothers liked "Deeper Than the Holler" and "Is It Still Over?" better.

3. **"Thank You, Lord" by Hoyt Axton (*Spin of the Wheel,* 1990):** A foot-tapping, soul-searching blend of Blues, Country and Gospel from the astounding songwriter's last studio album, but C&W DJ's never respected Hoyt.

4. **"Crazy Woman Creek" by Jon Chandler (*Westerns,* 1999):** Hauntingly depressing, beautifully written and painfully honest. Hey, Sheryl Crow, you should record this!

5. **"Sweet Betsy From Pike" by Connie Dover (Gold Rush-era song, *The Border of Heaven,* 2000):** A pioneer song given new life by Dover's spunky infusion of Irish, Folk, Country and Rock. This is how to turn today's youth on to Western.



The working cowboys in this c. 1900 tintype are pictured with a mandolin-guitar, first manufactured in 1897. The hybrid instrument combined a small guitar-shaped body with a mandolin neck and strings, and was played the same as a mandolin. Manufacturers Lyon & Healy of Chicago claimed that their model possessed "a sweet, clear tone, and with its neat appearance and absolutely correct scale, has won public favor." That public favor was short-lived, however, as the mandolin-guitar ceased to appear in catalogs and music shops in the late teens.

because as radio and commercial music change, they want that person to change along with it and ride out the trends.... And it's never going to change. That's always going to be a way to make more money. That's just human nature."

Yes, these days of cookie-cutter music try the souls of Country and Western purists. Or maybe it's strictly a generational thing.

"One thing I'm certain of: The songs of our time and later will not have the longevity of some of the popular pieces of the 19th century," Gardner says. "Sure, we can quickly pull up a Hank Thompson, Ernest Tubb or Johnny Cash classic on the web, but they won't have the instant recognition that songs like Stephen Foster's 'Oh! Susanna' or Daniel Emmett's 'Old Dan Tucker' has today. Britney Spears put out a lot of big top hits, but how many people will be able to hum her melodies on demand 10 years from now? There's so much music out there today, shot at us like a machine gun, from all directions. It's pretty near impossible for a song in our time to become such a part of the American consciousness like 'Oh! Susanna,' for example."

Right now, the bottom line is money. Western music just doesn't sell. But making Western more commercialized isn't the answer, Estes says. "My judgment is

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Mike Cross: ***Best live performer you've never heard of.***



Don Edwards: ***Best pure Western musician riding today's ranges.***



Merle Haggard: ***Best Country star sticking to his vision.***



Joni Harms: ***Best at making Western music sound fresh.***

that moving in that direction would gain some fans and exposure but very possibly kill our present, however humble, base of fans and performers—not a prescription I would propose."

And Country music isn't really Country. Not today. "I remember Waylon [Jennings] saying just before he died that he was appalled at what passed for C&W music these days," Jameson says.

Adds Travis: "Hopefully, we'll get it straightened out one day. I'd sure like to turn on the radio and hear a little more of the traditional-type music again."

Must be a generational thing.



A musician proud of his fiddle, and his friend, his percussion musket, pose for this 1880s tintype.



This woman is pictured with her parlor guitar and pet. Written on the reverse of the 1890s Paris card is the name Augustus Henry. Whether this is her name or the name of a relative to whom she may have sent the card is not known. The photographer was Erwin Baer of Prescott, Arizona.

Johnny D. Boggs once smoked dope with Willie Nelson. Okay, he didn't, but he has killed a bottle of sour mash with Mike Blakely.

HELL'S JUKEBOX

FIVE SONGS THAT RUINED COUNTRY-WESTERN MUSIC.

1. "Lady" by Kenny Rogers (written by Lionel Richie, Jr., *Greatest Hits,* 1980): Rogers had been heavy on sugar and synthesizers for a while, but this monster hit truly gave Country an ever-present Pop flavor. Oh, for those Rock 'n' Roll First Edition days!

2. "Roll On (Eighteen Wheeler)" by Alabama (written by Dave Loggins, *Roll On,* 1984): Another top hit for the more-Rock-than-Country quartet helped send the Statler Brothers and Oak Ridge Boys off radio's airwaves and veered Country toward Rock.

3. "The Night the Lights Went Out in Georgia" by Reba McEntire (written by Bobby Russell, *For My Broken Heart,* 1991): You can chart the then-First Lady of Country Music's downfall beginning with this version of Vicki Lawrence's inept 1973 Pop hit.

4. "Indian Outlaw" by Tim McGraw (*Not A Moment Too Soon,* 1994): Offensive and idiotic lyrics, it became a smash hit and launched nice-guy McGraw, and plenty of wanna-be copycats, to superstardom.

5. "How Do You Like Me Now?!" by Toby Keith (written by Toby Keith and Chuck Cannon, *How Do You Like Me Now?!,* 1999): He comes across as an obnoxious stalker, redneck and cliche-ridden writer, making even the Country purist long to hear, egads, Garth Brooks?!

MERRIAM-WEBSTER

Main Entry: Country music
Function: noun
: music derived from or imitating the folk style of the Southern United States or of the Western cowboy.

BOGGS' LEXICON

Main Entry: Pop Country music
Function: noun
: bubblegum-flavored music that lacks soul, purpose and originality to the point of causing nausea (see Rogers, Kenny).

Main Entry: (Real) Country music
Function: noun
: Southern- and Western-influenced music that can make grown men cry and good-hearted women envy murderers and drunks.

Main Entry: Western music
Function: noun
: twangy songs from the range that'll take a male longhorn calf's mind off what's about to happen during branding.

SPUR AWARDS TUNE IN ON MUSIC

Western Writers of America has expanded its Spur Awards competition to include songwriting.

In March, the WWA executive board of directors approved creating a Spur Award for "Best Western Song," to be given for "an original recorded song, released for the first time and available to the public, with lyrics dependent in whole or in part on settings, characters, conditions, or customs indigenous to the American West or early frontier."

The 2008 awards will be for material released this year. Eligible are original songs released on compact discs and other outlets, as well as songs from produced and aired film, video and TV productions, and produced and performed stage plays.



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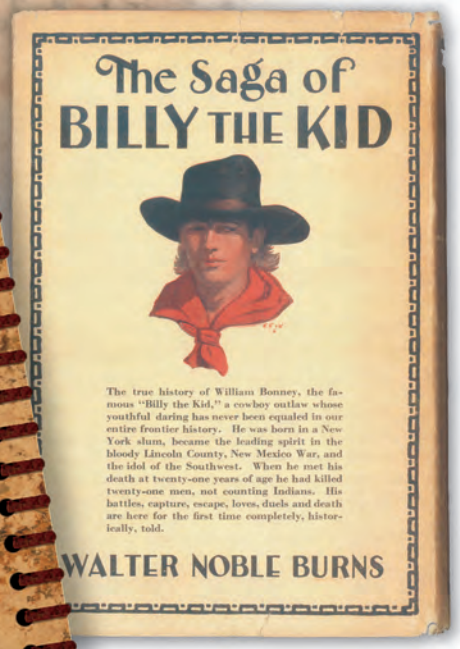
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BOOKS

BEST READS (AND THEY AREN'T ALL WESTERNS)

WESTERN WRITERS SHARE THE BOOKS THAT MOST INFLUENCED THEIR LIVES AND CRAFT.

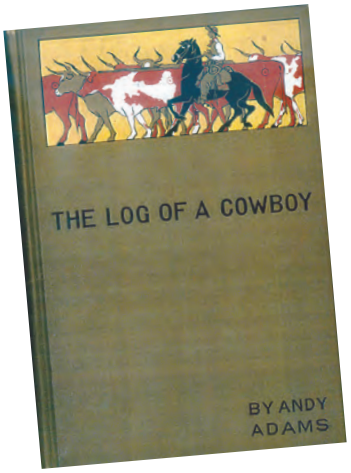


BY THE EDITORS

"Only a generation of readers will span a generation of writers," said Steven Spielberg, the man who first revealed his instinct for a good story with 1971's *Duel*.

So who better to tell our readers the best reads ever than writers who have made their own transition from that "generation of readers" into the storytelling realm? We asked eight Western writers, all of whom tell various types of Western stories through the modes of fiction, nonfiction and screenplays. Western writers certainly love the West, but they don't get inspired just by reading Westerns, so these lists include some surprises.

Elmer Kelton introduces the best reads with his reflective article on the books he has treasured in his life. This year sees the release of his memoir, *Sandhill Boys*, which traces the trail of the country boy into a journalist and writer. Kelton is a seven-time Spur winner and four-time Western Heritage winner, and the author of 46 novels, published over 50 years. His book, *The Good Old Boys*, was adapted into a TNT movie starring Tommy Lee Jones in 1995. His latest project, a Texas Ranger novel, *Tough Trail to Follow*, is due out in early 2008.



ELMER KELTON



Looking back, I believe the first book that left a lasting imprint on my life and career was *Treasure Island*, by Robert Louis Stevenson. When I was around age eight, it opened my eyes to the possibilities of books in carrying me off to grand adventures in other times, other lands, lifting me from the oblivion of a West Texas ranch where I was living and transporting me to anywhere my imagination could run free.

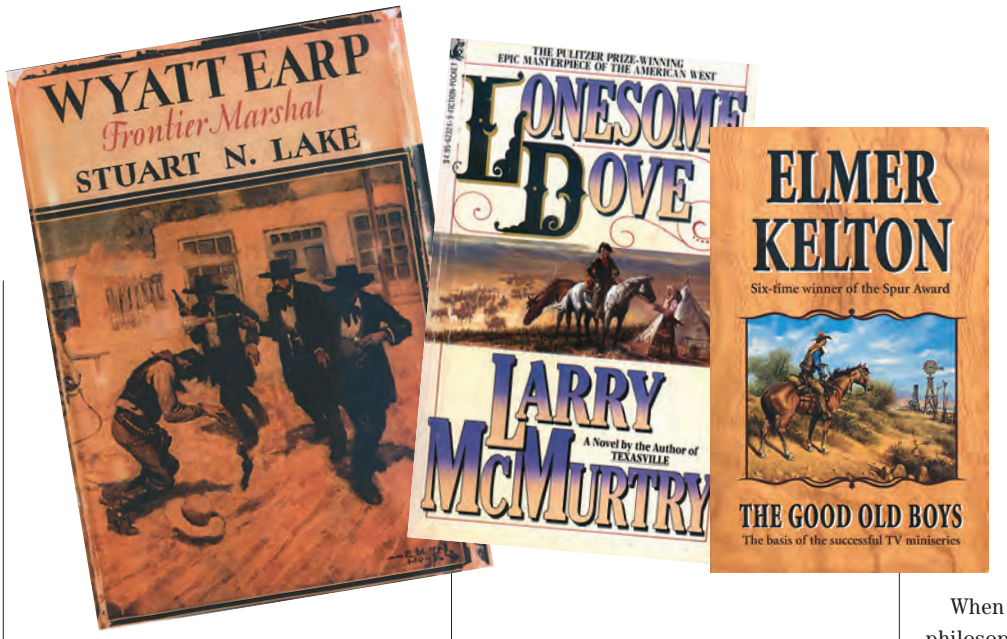
I read all the childhood classics, such as *Hans Brinker, or The Silver Skates; The Wizard of Oz; Tom Sawyer;* and *Huckleberry Finn*, but I think *Treasure Island* was the one that moved me the most at the time. Our teacher began reading a bit each day, and I got so caught up in the suspense that I badgered my mother into buying a copy for me so I could read ahead. That was the first book I owned. I still have it.

A second highly influential book for me was *Smoky the Cowhorse*, by Will James. It reflected the cowboy life I saw around me, without the violence or the romance I was finding in other books of a Western nature. It helped me to decide that I wanted to write books myself and describe the kind of ranch life I knew. It led me to all the other Will James books I could lay my hands on.

A cousin introduced me to Zane Grey. I can't single out one specific book, though I think the first I read was *The Lost Wagon Train*, or it might have been *The U.P. Trail*. At any rate, Zane Grey epitomized to me the mythical West that should have been. I devoured his books. I think the standout among them is *Riders of the Purple Sage*, with that magnificent rock-rolling scene at the end.

A book that chilled me as a youngster was *The Hound of the Baskervilles*, by Sir Arthur Conan Doyle. I'll never forget the hair-raising line, "Mr. Holmes, they were the footprints of a gigantic hound." That tome reinforced for me the notion that books can have a profound emotional effect.

I discovered J. Frank Dobie in my high school library, starting with *The Longhorns*. I was caught up in the mystique of that breed of cattle, which had such a strong historical and financial impact on Texas. My teachers



had always downgraded most books of a Western nature. Dobie showed me that the history and folklore of one's own area and one's own people can be of as much value as books about New York, Paris or London. He stressed that all life has importance. Books like Dobie's *Coronado's Children*, about lost treasures real or imagined, deeply stirred my imagination and sense of wonder.

> Anyone who describes a blonde as having "the kind of figure that would make a bishop kick a hole in a stained-glass window" is my kind of writer.

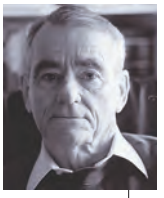
Because of the environment in which I grew up, I always enjoyed books about cowboys. One that I read over several times and dearly loved was *Cowboy*, by Ross Santee, the story of a kid cowboy and his experiences on the range. At the University of Texas, I discovered *We Pointed Them North*, by E.C. "Teddy Blue" Abbott, which I still consider the best cowboy autobiography, even above *A Texas Cowboy*, by Charlie Siringo. One which came along much later but ranks with those two is *Dakota Cowboy*, by Ike Blasingame. In visiting with the famous JA Ranch cowboy, the late Tom Blasingame, I found out Ike was his uncle.

The Grapes of Wrath, by John Steinbeck, stirred me in my high school years with its story of displaced farm folks in the drought and depression of the mid-1930s, a period I was old enough to remember. That book was part of the inspiration for my own *The Time It Never Rained*, about the drought of the 1950s.

Because Dobie lauded his work, I read several books by Eugene Manlove Rhodes, who wrote about New Mexico. I was haunted by the beauty and sentiment of his *Paso Por Aqui*, the story of a reluctant cowboy bank robber and his sacrifice for a poor Mexican family. It eventually became one of my favorite Western films, *Four Faces West*, with Joel McCrea at his very best.

In school, I naturally read Shakespeare, Hemingway and the many other classic writers my teachers urged upon me, but those never influenced me as much as the ones which reflected my own environment and my own people. As a budding Western writer, I studied the works of then-contemporary figures such as Ernest Haycox, Luke Short and S. Omar Barker, learning as much as I could from them about the art and craft of the Western story. For whatever successes I have had in my own writing career, I owe a great debt to all those writers under whom I studied and who I never met, except on the pages of their books.

FREDERICK NOLAN is known for *The Lincoln County War* and *The West of Billy the Kid.* For theatre, he has written, *Lorenz Hart: A Poet on Broadway.* For Hollywood,



Brass Target, and he is currently working on a screenplay about Billy the Kid and the Lincoln County War. He is also working on a novel, *Kindly Direct Me to Hell*, and a new pergola to support his wife Heidi's Alexandra rose tree.

A Farewell to Arms

Ernest Hemingway

When I was 17, Frederic Henry's philosophy of "drink deep and go a-whoring, love truly if you can, but never forget the world will get you in the end," was enormously appealing. But when I grew up to be 21 and older, I came to recognize that the 1929 story of his doomed romance with the nurse Catherine Barclay was in fact a moving, deeply felt experience of war unlike any other I would ever read. It had and still has—for I go back to it often—a profound effect upon me and its ending is unforgettable. This is Hemingway at his utter peak—an Everest away from all the fake and sham that came later.

The Young Lions

Irwin Shaw

Of all the fine novels written about WW II—among my favorites are Herman Wouk's *The Caine Mutiny* and Joseph Heller's *Catch-22*—this 1949 tome is perhaps the finest, stirring, honest, authentic and memorable, the only one, I think, which tries convincingly to see the story from the German side as well as the American. I am not ashamed to say I went back to it for inspiration when I began to write fiction; it exerted a great influence on me as a model of how to tell a complex story truly, simply and sympathetically.

What Makes Sammy Run?

Budd Schulberg

A bit dated but, in its time (1941) and to a great extent still, a searing, scary, funny, authentic Hollywood novel about movie biz monster Sammy Glick, who leaves a trail of wrecked careers in his wake as he claws his way to the top in Tinseltown, observed with part awe and part disbelief by one of those

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beaten-up, worn-down narrators you only find in film noir. Glick's tale, defined as "a blueprint of a way of life that was paying dividends in America in the first half of the 20th century," makes this one of the most influential novels ever written about the movie world—yet it's never been made into a film.

Farewell, My Lovely

Raymond Chandler

To my mind, this 1940 novel is the best of the Philip Marlowe oeuvre, and that alone is a considerable accolade. Like his hero, "neither tarnished nor afraid," Chandler followed the trail down the mean streets blazed by Dashiell Hammett and went on to take the whole Private Eye genre out of the pulp magazines, remaking it as literature with a pithy, witty, elegant style that hasn't been bettered to the present day. Anyone who describes a blonde as having "the kind of figure that would make a bishop kick a hole in a stained-glass window" is my kind of writer.

The Saga of Billy the Kid

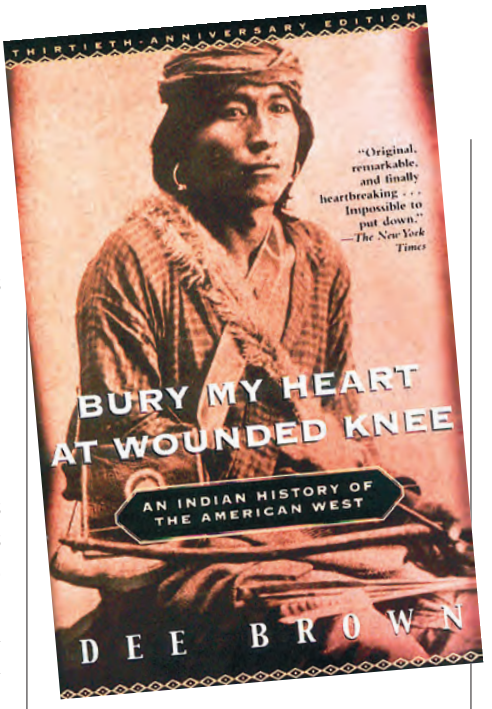
Walter Noble Burns

When I came upon this book in 1952 and thought it new, I was completely enchanted by the picture it painted of a young, brave, daring lad catapulted into a series of events that would have taxed an Achilles. It was so real, so immediate, the interviews with people who had known the Kid so convincing, that I swallowed it hook, line and sinker. The 1926 work was a myth, of course, but it was and remains a powerful influence; it's been one of my favorite books about the West for more than half a century.

The Great Gatsby

F. Scott Fitzgerald

Of all the stories of the Jazz Age, this is the finest; and the picture it paints of a man desperately wanting to be someone he can never be, and who is prepared to go to any lengths to get what he wants, is elegant, romantic in an old-fashioned way and quite unforgettable. Gatsby, the patron saint of all the men who ever fell in love with the wrong woman, and Fitzgerald, the patron saint of boozed-out writers, are an unbeatable combination. As if that were not enough, the 1925 novel ends with what I think is the finest last sentence ever written by any novelist, anywhere.



Blood Meridian

Cormac McCarthy

Until I read *Blood Meridian*, Paul Horgan's *A Distant Trumpet* was my favorite novel of the Old West. Good as it is, however, it doesn't even get near this 1985 novel. The sheer savagery of the storyline, the unsparing clarity of the writing and the awesome strength of the narrative paint a chillingly believable picture of what it might have been like to live outside the law on the dangerous edges of the Western frontier. Any understanding I have of men such as Billy the Kid has been colored by it; how fine that the author's surname should be the same as Billy's mother's surname!

Act One

Moss Hart

One of my great loves is the history of American popular song and musical theatre from Stephen Foster to Stephen Sondheim, and this is the book which first awakened my interest. The 1959 book tells the ultimate rags-to-riches story of a poor kid from the Bronx who became one of the most remarkable, most glittering, most successful of all Broadway writers and producers. Moss Hart, a master storyteller, takes the reader on a witty, unforgettable journey from tank-town drama to the elegant beauty of *My Fair Lady*. What a tragedy he never lived to write *Act Two*.

Gold Is Where You Hide It

W. Stanley Moss

This obscure, little 1956 book, found in a secondhand bookstore, played perhaps the most significant part in my life of any that I ever read. It tells the story of the disappearance—theft—of the Reichsbank reserves, buried in the mountains of southern Germany in 1945, which *The Guinness Book of Records* later listed as the biggest robbery of all time. I knew there was a great "what if?" thriller in there somewhere, and I was right. Published in 1976, *The Mittenwald Syndicate* became a huge bestseller and enabled me to buy the lovely old house I have lived in since that year. Thank you, Stanley.

The Godfather

Mario Puzo

This 1969 novel contains a tour de force of characterization with brilliantly orchestrated scenes of violence and murder, this huge, masterfully managed family saga achieved its remarkable success not only by ignoring the sordid actualities of half a century of mafia mobdom, but also by humanizing the participants to such an extent that ruthless mercenary killers seemed, well, family. Was there a better scene ever written than the one where the movie mogul finds a horse's head in his bed, or a better line written than "I'll make him an offer he can't refuse?"

Sherry Monahan



has just released *Tombstone's Treasures: Silver Mines & Golden Saloons* from the University of New Mexico Press. Her other books include *The Wicked West: Boozers, Cruisers, Gamblers and More*; *Taste of Tombstone*, which won two Glyph Awards; and *Pikes Peak: Adventurers, Communities & Lifestyles* (see p. 72).

Solomon Spring

Michelle Black

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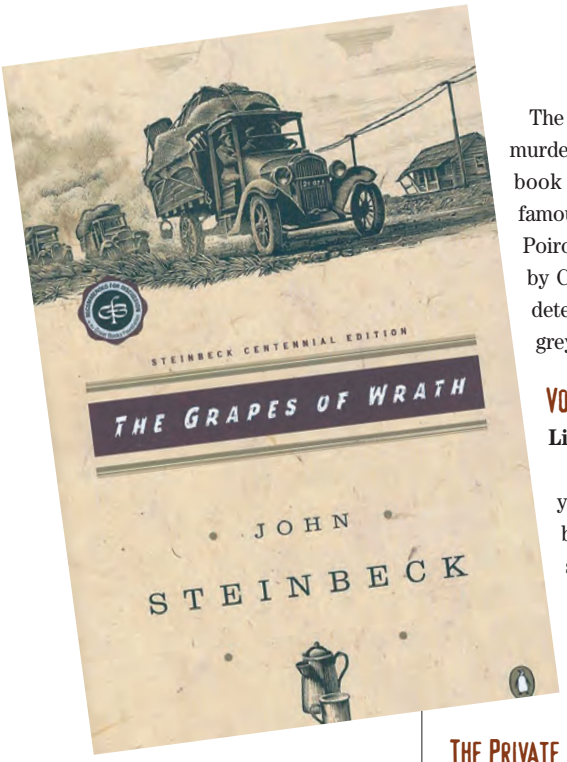
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linked to a natural spring held sacred for centuries because of its healing powers. Its focus on the Victorian era in the Old West is right up my alley!

A History of the Civil War

Benson J. Lossing

It's the best book ever written about the Civil War, plus, it was passed down through by family. My Great, Great, Great Grandfather William Osgood, a Civil War veteran, bought this book for my Great Uncle Ken. Uncle Ken said his Grandfather told him it was the most accurate account of the war.

Our Deportment

John H. Young

This book, first published in 1881, is filled with Victorian etiquette, dress styles and manners.

Chesapeake

James Michener

When I read this 1978 book, following the history of a family that settled on the bay from the 17th-20th centuries, we had a house on the back bay in the Delmarva Peninsula. The history of the area and what it must have been like was captured so well in the book.

Murder on the Orient Express

Agatha Christie

The early 20th-century mystery, murder and mayhem in this 1934 book are awesome, as is that famous Belgian detective Hercule Poirot! (I actually like all the books by Christie in which Poirot is the detective making use of his little grey cells.)

Voice of the Eagle

Linda Lay Shuler

Set in the Southwest 200 years before Columbus, this book about an Anasazi spiritual leader made me feel as if I was living among the tribes and helped me gain a deeper appreciation for Indian traditions.

The Private Journal of George Whitwell Parsons

Edited by Carl Chafin

This true diary captures everyday life in Tombstone, from 1882-87, which was and still is invaluable to me.

Wyatt Earp: Frontier Marshal

Stuart Lake

This 1931 tome is a classic read about Wyatt Earp—what else can I say?

Breakfast, Luncheon & Tea

Marion Harland

This 1877 cookbook is filled with old-fashioned recipes, cooking tips and dining pointers during the Victorian era.

These Is My Words

Nancy Turner

It's a great historical fiction based on her great grandmother's diary—I felt like I was living with Sarah Agnes Prine.



Michael Wallis is best known for *Route 66: The Mother Road.* That book directly led him to becoming a consultant and voice talent (the 1949 Mercury Sheriff car) in Pixar Studio's *Cars.* He is spending much of 2007 touring for two new books, *Billy the Kid: The Endless Ride* (see May 2007) and

The Lincoln Highway: Coast to Coast from Times Square to the Golden Gate, both from W.W. Norton. In addition, the University of Oklahoma Press has released a special centennial edition of *Way Down Yonder in the Indian Nation.*

The Grapes of Wrath

John Steinbeck

This classic American novel, published in 1939, had a profound impact on me when I first read it as a boy. I am still stirred and inspired when I reread it—as I often do—as a man. This book was banned and burned in Oklahoma when it appeared. I have made it my mission to build a solid case for this important work with my fellow Oklahomans. It speaks to the resiliency and fortitude of the good Oklahoma stock. "Okie" is a badge of courage and not one of shame. No more admirable character exists in American literature than Ma Joad, and the words of Tom Joad when he bids his mother farewell should be memorized by every school child in America. Bravo, Mr. Steinbeck, Bravo!

To Kill a Mockingbird

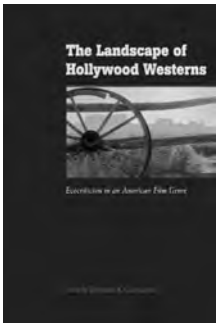
Harper Lee

If this Southern Gothic novel, published in 1960, would not have won the Pulitzer Prize the following year, I would have left the country. A coming-of-age story of courage in the face of blatant racial prejudice set against a backdrop of life in the Deep South, this book is as relevant and compelling today as it was back then. Ms. Lee's only published novel is this single tome, but it is surely enough.

Lonesome Dove

Larry McMurtry

I once heard Larry McMurtry say he will never write a book as good as *Lonesome Dove*. I have to agree. If, like Harper Lee, he would have written just one book and it was *Lonesome Dove*, then his place in American letters would have been safe. Some of the most memorable characters in Western fiction not only come alive in this novel and leap off the page, but also chase the reader

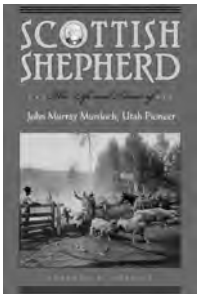


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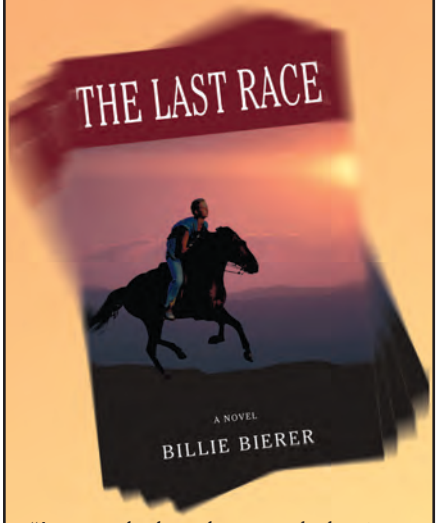
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around the room. If you can read this book and not be moved by the relationship between Augustus McCrae and Woodrow Call, then you must be brain dead. By the way, in my opinion, the miniseries that followed was one of the finest Westerns ever made, with the exception of Blue Duck, who was not half as ominous as he was in McMurty's book. (See p. 46 for an interview with McMurtry.)

A Confederacy of Dunces

John Kennedy Toole

This novel was published in 1980, eleven years after the author took his own life. In 1981, Toole posthumously won the Pulitzer Prize for fiction. I still get angry when I think of how Toole gypped all of us who love his work by committing suicide in 1969 at the young age of 32. Thankfully his doting mother persisted and fought to have the book published, with help from writer Walker Percy. The novel is set in New Orleans in the early 1960s and features central character, Ignatius J. Reilly, and all the other colorful French Quarter denizens who will haunt readers the rest of their lives. Toole's mastery of dialect and dialogue are pure genius.

Desert Solitaire

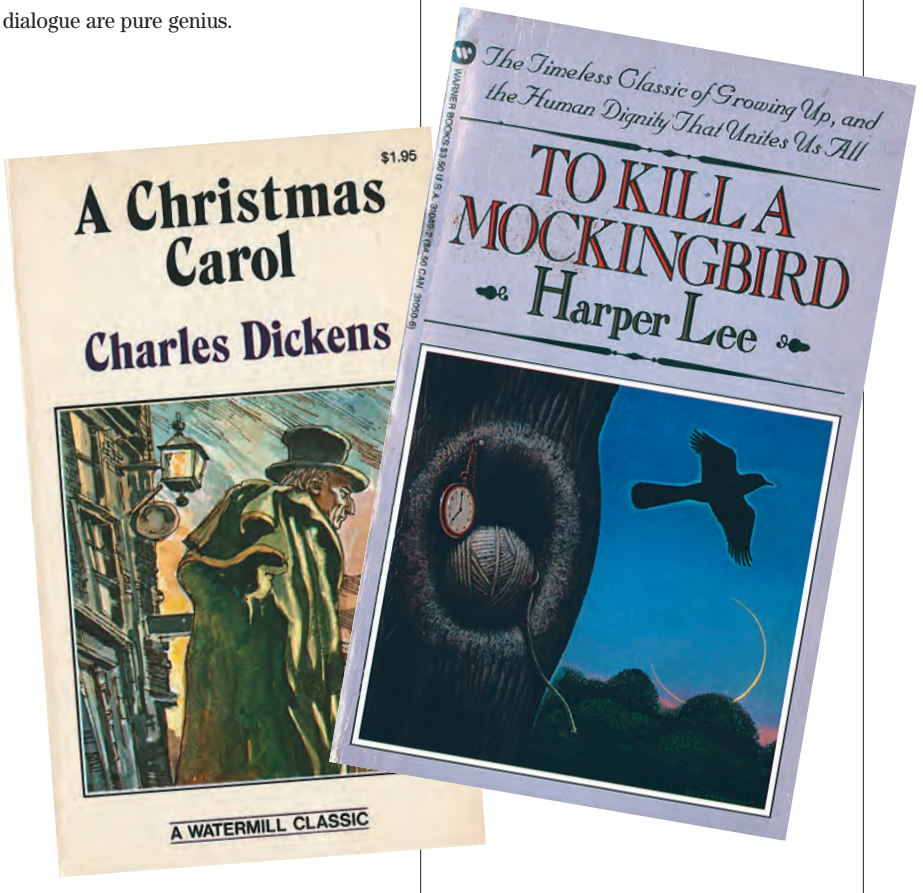
Edward Abbey

When published in 1968, this was Edward Abbey's fourth book and his first book-length work of nonfiction. It brought him a ton of critical acclaim and boosted his popularity as an author with a passion for the land and nature, especially in the American Southwest. To this day, many critics compare this work to Henry David Thoreau's *Walden*. They get no argument from me. Abbey gave us a book warning of the excesses of land development and tourism that is as important today as it was when he wrote it.

The Old Man and the Sea

Ernest Hemingway

I could have put anything by Ernest Hemingway on this list, but this novella he penned in Cuba in 1951 is pretty much my favorite. Like many young, white, male Americans struggling to become a writer in the 1960s, I turned to Papa Hemingway. He was my companion until I developed my own voice, but he still remains a pal. I don't



give a damn about the many critics who say this is a disappointing and weak minor work. It works for me—always has and always will.

The Adventures of Huckleberry Finn

Mark Twain

It would be difficult for a boy, native to Missouri, not to list *Huck Finn* on his all-time favorite reading list. This story of a youth on a journey of a lifetime made a bigger impression on me than *Hamlet.* I agree with what my literary mentor Hemingway had to say: "All modern literature comes from one book by Mark Twain called *Huckleberry Finn.*" Amen.

A Christmas Carol

Charles Dickens

Much like Hemingway, I could cite several works by Charles Dickens on my list. *Great Expectations*, *David Copperfield* and *A Tale of Two Cities* will always be with me. Yet if a six-gun was pressed to my temple, I'd more than likely pick Dickens' "little Christmas book"—a potboiler first published in 1843, a full 102 years before I squalled into the world. The simple but enduring story told in *A Christmas Carol* gives me hope every time I read it.

In Cold Blood

Truman Capote

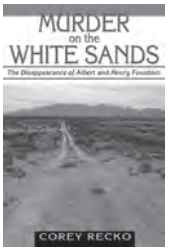
Capote's chilling book detailing the brutal 1959 slayings of a Kansas farm family and the consequences that followed had a lasting effect on journalism and the craft of writing. The book also had a lasting effect on me. Often referred to as a "nonfiction novel," the book totally changed crime reporting and influenced the way I approach any subject I write about.

Lolita

Vladimir Nabokov

First published in Paris in 1955 and eventually in America in 1958, this controversial novel almost immediately attained classic status. It influenced many authors with its innovative style and gave us a word to describe a seductive young girl that will be in our collective vocabulary forever. Deliciously written by a masterful author, this book should be

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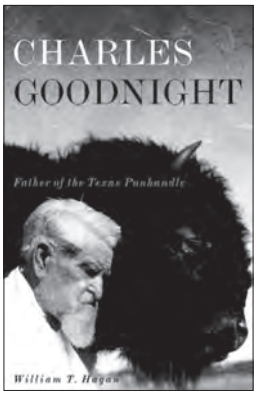


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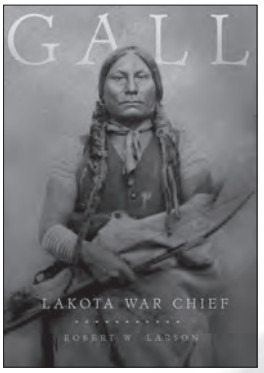
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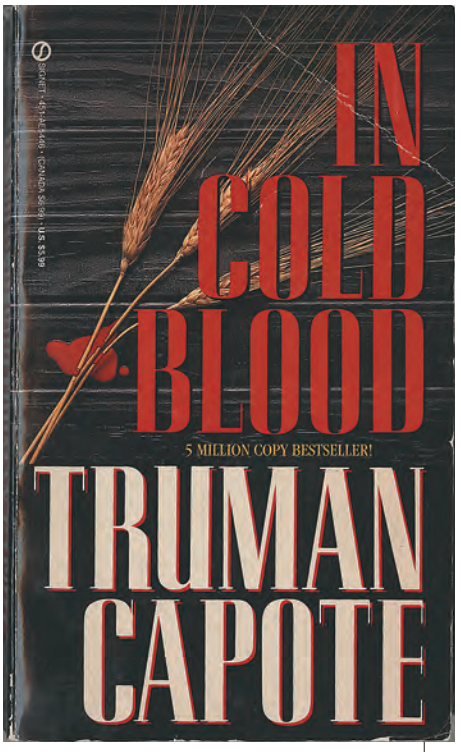


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required reading for anyone who contemplates the life of a novelist.

MATT BRAUN is best known for *The Kincaids*, which won the 1976 Spur Award and depicts the settlement of Oklahoma, the ruthless treatment of the Five Civilized Tribes and the birth of the oil industry. All 54 of his novels are still in print, including one adapted for a CBS miniseries and another for a TNT movie. He is currently researching a novel set in Texas during the 1880s.



LONESOME DOVE

Larry McMurtry

This is the best novel ever written on the American West. I have read the book once a year since it was published in 1985. Like vintage wine, it just grows better with age.

W.E.B. Griffin

I enjoy any of his historical novels on the military, as he is the finest storyteller of the generation. I have read many of his books three or four times. He always tells a helluva story with a unique style.

BURY MY HEART AT WOUNDED KNEE

Dee Brown

The finest book ever written about the plight of Indians. If this book doesn't make you weep, then you need to have a sawbones check your tear ducts. Dee captured tragedy on the printed page.

THE BIG SKY

A.B. Guthrie

This is a masterpiece about Mountain Men and the land. A.B. Guthrie granted permission for me to quote passages from *The Big Sky* in my book *How to Write Western Novels*. Writers learn best from reading the masters.

CHEYENNE AUTUMN

Mari Sandoz

This is a heart-rending story depicting the courage and beliefs of a people. I wish I'd had the good fortune to meet Mari Sandoz; she knew the Cheyenne like no other writer.

MONTE WALSH

Jack Schaefer

Schaefer tells the story of a cowboy who faces the passing of the Old West. The movie was only half as good as the book. And this book is 10 times better than *Shane*.

THE SEARCHERS

Alan LeMay

LeMay's story is one of family and love, and one man's quest on the frontier. Everybody mainly remembers the movie with John Wayne. The Duke did a great job, but the book is better.

THE SEA OF GRASS

Conrad Richter

Cattlemen and settlers struggle for control of the open range in Richter's novel. The plot has been used in God knows how many Western novels, yet Richter told the story in a way that nobody has yet equaled.

THE OX-BOW INCIDENT

Walter Van Tilburg Clark

Civilized men abandon humanity in this tale of the travesty of justice. Here again, the book was better than the movie, as the brutality of men against other men rings better in words.

THE GOOD OLD BOYS

Elmer Kelton

Kelton admirably tells the story of hardscrabble, salt-of-the-earth Texans who never quit. He also allowed me to quote from his novel for *How to Write Western Novels*. Tommy Lee Jones did a fine job in the movie, but Hewey Calloway, the main character, comes alive in print.



CHRIS ENSS is the author of *Hearts West: True Stories of Mail Order Brides on the Frontier; How the West Was Worn: Bustles and Buckskins on the Wild Frontier;* and *Buffalo Gals: Women of Buffalo Bill's Wild West Show.* Her books, *The Cowboy and the Senorita*, *Happy Trails* and *The Young Duke*, were co-authored with film producer Howard Kazanjian. Her next book due out for publication is *Tales Behind the Tombstones: The Deaths and Burials of the Old West's Most Nefarious Outlaws.*

GENTLE TAMERS

Dee Brown

My favorite of all of Brown's writings, this book is perfect for anyone who wants to know about the lives of a variety of Westward women from the pioneers to the legends.

BASEBALL

Geoffrey Ward & Ken Burns

This marvelous pictorial about America's favorite pastime walks you through the origins of the game and describes how the sport evolved into what it is today.

THE OX-BOW INCIDENT

Walter Van Tilburg Clark

This Old West tale of a vigilante mob that acted rashly is poignant and stirring.

THE RED TENT

Anita Diamant

Told from the perspective of a Biblical

character named Dinah, this novel reveals the life of ancient womanhood. It's a brilliant, original story that I couldn't put down.

Strength of Stone: The Pioneer Journal of Electa Bryan Plumer

Diane Elliot

The hardships and struggles of a woman traveling West through the wild frontier to Montana is wonderfully told throughout the 1862-64 diary of a young schoolteacher.

Story of An American Tragedy: Survivors' Accounts of the Sinking of the Steamship Central America

Edited by Judy Conrad

America's worst peacetime sea disaster occurred in 1857. The survivors' incredible accounts of the ship's sinking are astonishing and inspiring reads.

The Ballad of Frankie Silver

Sharyn McCrumb

McCrumb weaves a contemporary fictionalized crime into the fabric of a true murder that took place more than 150 years ago. The quest to uncover the motive and culprit in both tales makes for an exciting read.

The Man Who Shot Liberty Valance

Dorothy Johnson

The 1962 classic starring John Wayne and directed by John Ford was based on a story by Dorothy Johnson. Johnson's style is frank and bold, enabling the reader to feel every emotion leading up to the inevitable demise of the West's ultimate bad guy.

Maude Adams: An Intimate Portrait

Phyllis Robbins

A memoir of one of America's best loved actresses, for whom Sir James Barrie wrote the immortal *Peter Pan*, is an intriguing story encompassing Adams' life from her state debut at nine months to her work as a teacher at Stephens College in Missouri.

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story about a journalist who travels to a small town in Texas and finds the true meaning of the season.



ALLEN BARRA is the author of *Inventing Wyatt Earp*, which has been in print for nine years, and *The Last Coach: A Life of Paul "Bear" Bryant*, a national bestseller. He is a feature writer for *The Wall Street Journal* and a contributing editor for *American Heritage* (now only available as an online publication). He is currently working on a biography of Yogi Berra.

ALEXANDER THE GREAT

Robin Lane Fox

This may be the best historical biography ever written, and it is certainly the best example of how to present different points of view of historical events.

THE RETURN OF LITTLE BIG MAN

Thomas Berger

In this scandalously underappreciated follow-up to the greatest Western novel of all, Jack Crabb witnesses the street fight at the O.K. Corral (from underneath a wagon) and the massacre at Wounded Knee.

JIMMIE RODGERS: THE LIFE AND TIME OF AMERICA'S BLUE YODELER

Nolan Porterfield

The great 1979 biography has just been reissued; it's the best book ever written on the origins of Country music.

LONG TIME LEAVING: DISPATCHES FROM UP SOUTH

Roy Blount, Jr.

In this collection of Roy Blount's best and funniest pieces on the South, my favorite is "Slick Willie and the Marble Model," in which Bill Clinton is squared off against Robert E. Lee.

BILLY THE KID: THE ENDLESS RIDE

Michael Wallis

Of the many books written on Billy, this one does the best job of telling us exactly why he was the only one to come out of the Lincoln County War as a legend.

THE MIGHTY SCOURGE: PERSPECTIVES ON THE CIVIL WAR

James McPherson

McPherson, our greatest living Civil War historian, torches several popular neo-confederate myths, such as the cause of the Civil War being states' rights and not slavery.

THE LOG OF A COWBOY

Andy Adams

This 1903 book is still a great read after all these years. Every time I read it, I feel like I have to go wash the trail dust off my clothes.

THE CONVICTION OF RICHARD NIXON

James Reston, Jr.

Just in time for the 35th anniversary of Watergate, this book reminds us that Nixon was one of the best and worst presidents in American history.

RED HARVEST

Dashiell Hammett

The real inspiration for HBO's *Deadwood*, this book is set half a century after Deadwood's golden age and written more than 75 years before the TV series.

PRINT THE LEGEND: THE LIFE AND TIMES OF JOHN FORD

Scott Eyman

Scott is a good friend, but I swear I would have called this the best book on Ford even if I didn't know him. Wonderful chapters on the making of all the great Westerns from *Stagecoach* to *The Searchers* to *The Man Who Shot Liberty Valance.*

JEB ROSEBROOK is best known for his screenplay, *Junior Bonner*. He has taught screenwriting at Arizona State University and Scottsdale Community College. His completed works include a screenplay





An illustration of Mark Twain's Huckleberry Finn character, drawn by E.W. Kemble in 1884.

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about author Willa Cather in Arizona and his novel, *Saturday.*

WALDEN

Henry David Thoreau

I read this first at an impressionable high school age. It is an intelligent, thoughtful, insightful look into a man and the world of his time—a great re-read, as applicable today as it was to me then.

THE GRAPES OF WRATH

John Steinbeck

Powerful and unforgettable, this is a novel that I can pick up and savor the characters, moments and narrative. It grabs me and never lets go.

LONE COWBOY

Will James

In the sixth grade, while lying in my bunk

at the Quarter Circle V Bar Ranch School, Will James awoke the cowboy in me.

From Here to Eternity

James Jones

This novel of the Regular Army on the eve of Pearl Harbor is riveting in its narrative and characters, particularly that of Pvt. Robert E. Lee Prewitt.

The Maltese Falcon

Dashiell Hammett

My ultimate Private Investigator novel, so evocative of San Francisco, with a pay-attention plot line and unforgettable characters, especially Sam Spade, the first of his kind and the top of the line.

The Great Gatsby

F. Scott Fitzgerald

Many believe this to be the greatest American novel ever—maybe, maybe not, but I consider it worthy, for the love of Daisy and Gatsby, and for the time and period of a brilliant young author.

Lonesome Dove

Larry McMurtry

Not enough can be said about the narrative, the characters and the authenticity of this great Western novel.

The Long Valley

John Steinbeck

Steinbeck's stories of the Salinas Valley are wonderfully wrought and filled with characters and moments that are timeless.

Give Your Heart to the Hawks

Winfred Blevins

This story shares the perspective of a movie reviewer for the *Los Angeles-Herald Examiner* who moves to the mountains of the West and writes a lively, passionate history of America's Mountain Men.

The Seven Storey Mountain

Thomas Merton

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MOVIES

NOT SO LONESOME

A SNEAK PEEK AT MCMURTRY-OSSANA'S LITERARY COLLABORATION, ON THE SET OF *COMANCHE MOON*.



The original Woodrow (Tommy Lee Jones) and Gus (Robert Duvall), taken from Bill Wittliff's **A Book of Photographs from Lonesome Dove,** *due out in October.*

– Courtesy University of Texas Press –

BY ALLEN BARRA





Director Simon Wincer and Diana Ossana, on the Santa Fe, New Mexico, set of **Comanche Moon,** *a CBS miniseries adapted from Larry McMurtry's novel. The miniseries may air late this year, but CBS has not confirmed a release date as of press time. (McMurtry, at top, the night of his Oscar win for 2005's* **Brokeback Mountain.***)*

— All images courtesy CBS Paramount; McMurtry courtesy AP Photo / Kevork Djansezian –

Successful literary collaborations are rare. A few exceptions can be found, such as Mark Twain & Charles Dudley Warner (*The Gilded Age*), Charles Nordhoff & James Norman Hall (*Mutiny on the Bounty*), Lou Abbott & Bud Costello ("Who's On First?"), Randy Roberts & James Olson (*A Line in the Sand*), and they usually involve just a single genre. Larry McMurtry and Diana Ossana have mastered two mediums—fiction (the novels *Pretty Boy Floyd* and *Zeke and Ned*) and film (their Academy award-winning screenplay for *Brokeback Mountain*, adapted from Annie Proulx's short story).

While working on the set for the upcoming CBS miniseries, *Comanche Moon* (which they've adapted from McMurtry's novel, a prequel to the hugely successful *Lonesome Dove*), they granted *True West* this interview—McMurtry's first in more than a decade.

TW: Diana, your short story, "White Line Fever," is set in the contemporary West and shows a remarkable empathy with a pregnant girl who strikes out on her own to make a new life in Arizona. On the novels and screenplays you've collaborated on with Larry, do you look immediately to the female characters involved or are you drawn to the males, as well?

Diana: Larry seems to feel I have an affinity for the male characters in projects we cowrite, but I think that's because he feels more for women characters. When I create fiction, I can't recall that I feel more drawn to the men; what I do feel is that I am the character I happen to be writing. I feel whatever it is they're feeling, as if I am the man or the woman or the child, whatever sex or age the character happens to be.

Trying to explain where fiction comes from is difficult, if not impossible. It comes from some obscure place in one's imagination. I just know that when I'm engaged in the act of fiction writing, the world I'm creating is as real to me—sometimes more real—than the world around me.

TW: When do the two of you decide to work on projects together? What decisions are involved? Do both of you get an equal vote as to what works and what doesn't?



The prequel to* Lonesome Dove*, the six-hour CBS miniseries* Comanche Moon *follows Texas Rangers Gus McCrae (at left, Steve Zahn) and Woodrow Call (Karl Urban) as they enlist in a bitter battle against Comanches who are defending their way of life.

Larry: It's a totally democratic process. In essence, for us, it's meant taking what comes our way. About the only job we're turned down was *The Return of Rin Tin Tin*, and if it should come around again, which it might, we'd probably take it.

Screenwriting jobs don't grow on trees, no matter how popular you're considered to be. We avoid purely speculative jobs that are not likely to be movies no matter how good the script—but we consider ourselves lucky to have been offered projects that we can execute effectively as screenwriters—and see them get made.

Diana: Ditto as to most of what Larry said, except we don't take everything that comes our way. There have been several projects I wanted to do that he simply batted away … except for *Brokeback Mountain*. I insisted he read the short story, although he doesn't read short fiction (because he says he can't write it).

When Larry writes alone, he is much more elaborative in his prose. When he writes with me, however, it's much more skeletal. I take his pages (usually five a day) and fill them in, delete, add pages, add narrative … then print my pages, which he gets in the evening and has for his morning writing. We do that, every day, until we have a first draft.

Most of the time, it's totally democratic, but we've had some Olympic-sized arguments about specific things—like the ending for *Pretty Boy Floyd*. Larry says he has no memory of that, but I think it's because he lost that one.

TW: I don't know that it's true Larry can't write short fiction—*Comanche Moon* clocks in at only 700-plus pages. That's short by the standards of some of Larry's novels, and certainly compared to *War and Peace*.

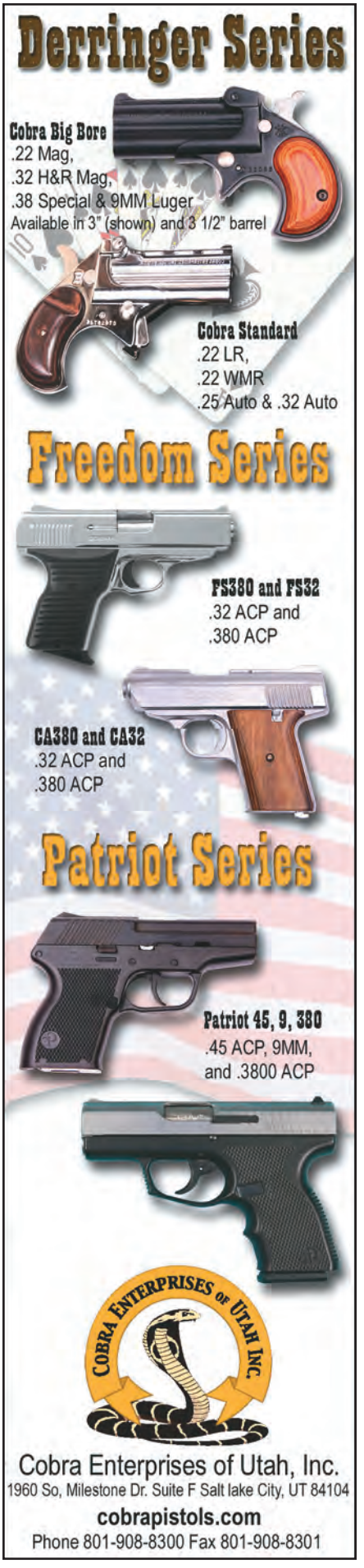
Larry: I've written several books shorter than *Comanche Moon*—including the very slender *When the Light Goes*, just published. But they aren't short stories or short fiction. The only short story I've ever written, published in the *Texas Quarterly* long ago, is called "There Will Be Peace In Korea." Tommy Lee Jones has done a fine reading of it on audio book.

Diana: Short stories are much more demanding than novels; they require a kind of precision not necessary in long-form prose. It's easier to meander around in a novel, certainly. Larry, basically a wanderer himself, enjoys the more forgiving form of a novel.

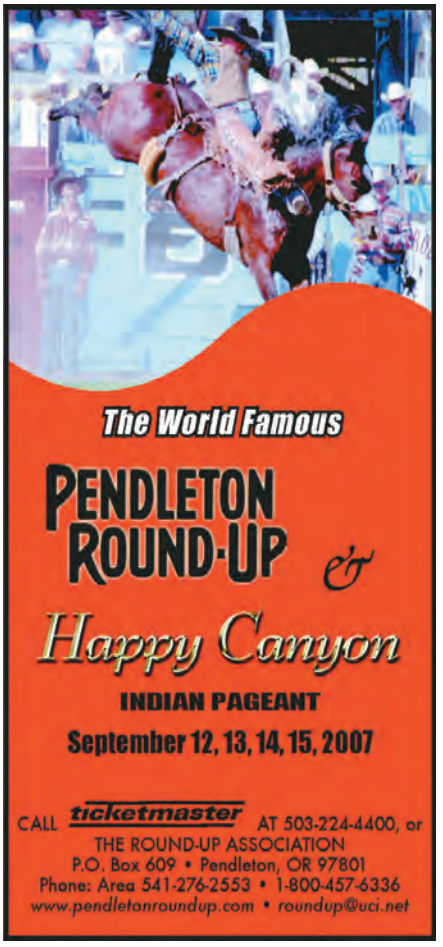
TW: For the miniseries, did you have to cut any major characters or plot lines for the series?

Diana: It wasn't so much that we had to give up major characters or story lines; it was that the last part of the novel is so unrelentingly grim that we found it necessary to newly imagine a large portion of Part Three of the miniseries.

TW: A couple of decades ago, in his book of essays on Texas, *In A Narrow Grave*, Larry wrote, "The figure of the Westerner is gradually being challenged by more modern figures. At the moment, the Secret Agent seems to be dominant." James Bond is still with us. Last year, he made a big comeback in *Casino Royale*. The Westerner, in one form or another, is still very much with us—whether in your novels, in the success of HBO's *Deadwood*







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and in films as varied as *Brokeback Mountain*, *Open Range* and *The Three Burials of Melquiades Estrada*. Do you think the Westerner will continue to have a future? If so, in what ways will he or she have to adapt?

Larry: I don't think much about the figure of the Westerner. There's a good piece in the Spring 2007 issue of the *Claremont Review of Books* on myself and the rest. It's by Douglass Jeffrey. It's good. Give it a look.

Diana: The Westerner will always be with us, in one form or another, since [he's] such a vital part of America's history. The notion of an adventurous loner, free of restriction, a risk-taker, someone who lives by the seat of his pants, so to speak, is integral to the romantic notion, right or wrong, of what it means to be a man in this country that it continues to exist in both literature and film: war stories; spy stories; stories about space and astronauts; even historical works, as in Ridley Scott's *Gladiator*; or the neurotic criminals in *The Sopranos* and even the couple in *Mr. and Mrs. Smith*—a sort of contemporary version of *Butch Cassidy and the Sundance Kid* (but with the female counterpart much more prominent, active and "modern" than Etta Place, as embodied by the Angelina Jolie character). The Westerner will never disappear entirely from our consciousness. As Larry himself [has] said, he initially wrote *Lonesome Dove* as an anti-mythic Western—but readers everywhere read it, loved it and embraced the myth even tighter than before.

TW: Between fiction, film and TV, you two are becoming a light industry. Besides *Comanche Moon*, what are you working on for the immediate future?

Diana: We're working on *Boone's Lick*, a novel of Larry's that was published in 2000, for Tom Hanks to star in, tentatively scheduled to begin filming later this year, as well as two-hour pilots for ABC and FOX . . . it's good to be busy!

Allen Barra believes *The Three Burials of Melquiades Estrada* borrowed a major plot line from McMurtry's *Lonesome Dove* when Tommy Lee Jones' character carries his dead friend hundreds of miles back home.

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BY HENRY CABOT BECK

WAYNE'S WORLD

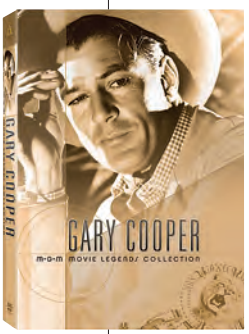
John Wayne Century Collection (Paramount; $99.99); **Rio Bravo Ultimate Collector's Edition** (Warner; $39.98); **John Wayne/John Ford Film Collection** (Warner; $79.98); and **John Wayne Collection, Vol. 1** (Republic; $29.98)

It's not easy to make a choice among the innumerable **John Wayne** box sets and single editions commemorating his 100th birthday. The market is flooded with product and some of it is redundant—there's some very odd marketing going on out there—but there are also some handsome editions of Wayne's classics.

The best of the new packages is **Paramount's** *John Wayne Century Collection*, which contains 14 movies on 15 discs and runs from *Hondo* (1953) through his final movie, *The Shootist* (1976).

Most of the films that came out of Wayne's **Batjac** production company—*Hondo*, *The High and the Mighty* (1954), *McLintock* (1963), *Big Jake* (1971) and *Island in the Sky* (1953)—are in the collection, and are presented in collector's editions with loads of extras.

But it also offers the indispensable *The Man Who Shot Liberty Valance* (1962), *The Sons of Katie Elder*, the brand new edition of *True Grit* (1969, with commentary by our own **Bob Boze Bell**) and *El Dorado* (1966). The box is listed at just shy of $100, but Amazon and other retailers offer it for around $73, which breaks down to less than $6 per movie—a great deal.



Warner's new double disc *Rio Bravo* (1959) is another high point of the birthday blitz, and it sits comfortably alongside Warner's release of last year's magnificent *John Wayne/John Ford Film Collection*.

Finally, for those who would rather see the Duke lobbing grenades or wrasslin' redheads, **Republic's** *John Wayne Collection, Vol. 1* offers WW II favorite *The Sands of Iwo Jima* (1949) and the special edition of *The Quiet Man* (1952).

GARY COOPER MGM MOVIE LEGENDS COLLECTION

(MGM; 39.98) The production of *The Winning of Barbara Worth* (1926) offers a great deal of history, not the least of which is the moment when the world met **Gary Cooper,** an instant star if ever there was one.

The Cooper story is reminiscent of *Rashomon*, with numerous versions of how the actor came to work on the picture, yet all accounts agree that he got the second lead (behind **Ronald Colman**) apparently by accident.

More important, he steals the film away from Colman by doing next to nothing. You can measure the meaning of star power by seeing how the camera chases him like a hungry puppy; there's no one else on screen when Cooper is in the shot.

He spends most of his time in the film in his cowboy togs, but he also appears in a suit, looking incredibly elegant, and it must have been immediately clear to anyone with an eye for talent that this guy would never again be a second banana.

A few years later, Cooper hurdled the jump to sound, and when he landed on the other side, he was the quintessential leading man. He played everything: cowboy, sophisticate, hobo, baseball player, legionnaire, every kind of populist hero. **Clark Gable** and Cooper had a long standing friendly rivalry, but while Gable won audiences by sheer force of personality, Cooper ruled without exertion. He was grace personified. It was virtually impossible for him to look bad.

The silent film (*Barbara Worth*) is being released for the first time as part of this box set that also contains three other fine movies, *Vera Cruz*, *The Cowboy and the Lady* and *The Real Glory*. But there's no fanfare in this collection—no extras, no commentary, zero marketing, zipsville. The set doesn't even credit the people who restored this stunning tinted print or the organist who supplied the music.

It is still a genuine pleasure to watch the silent film and read literature about it on the Internet—apparently it was an adventure shooting the story in the Nevada desert, as it doubled for California. What's more, the plot, which deals with diverting water, serves as a flashback for the movie *Chinatown* and the politics, and greed, that came with the taming of a wilderness.

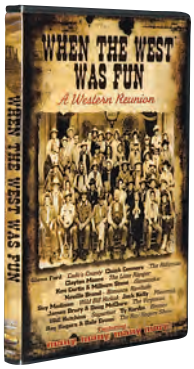
WHEN THE WEST WAS FUN: A WESTERN REUNION

(Morada Vision; $12.98) Half or more of the fun in watching this 1979 TV special is seeing the actors entering the set—a Western saloon, of course, on some Hollywood backlot. **Chuck Connors, James Drury, Guy Madison, Rex Allen, Jack Kelly, Doug McClure** and dozens of others enter, including **Clayton Moore** in full Lone Ranger drag. Why he spends the entire show knocking back shots with bartender **Larry Storch** and a docile kittycat is anybody's guess, but some have suggested that his breakup with Tonto and the custody battle over his horse Silver was even more painful than the tabloids reported.

Glenn Ford hosts the show, which means he does the bulk of the cue-card reading, while several spirited women in Can Can costumes dance a few time-devouring musical numbers.

The actors are tabled according to some kind of ranking system. Over at the villain table is **Neville Brand,** looking strangely like **Buster Poindexter** or **Iggy Pop's** older pappy. **Lee Van Cleef, John Ireland** and **Denver Pyle** share Brand's table. Off to the side is the Indian table where the native Italian **Iron Eyes Cody** and several others are no doubt considering the wisdom of their terrible wigs and career choices.

*Gunsmoke*rs Festus and Doc are on hand to resurrect a little ancient shtick at their table, but Marshal Dillon apparently had some varmints that needed chasing in Brentwood that afternoon.



Substantial actors at the event included **John McIntire** and **Barry Sullivan,** and a table of two sidekicks with **Slim Pickens** and **Pat Buttram.** For my money, they should have combined the villain and sidekick tables, given the lads a jug of brew and let the cameras roll. That would have been far more entertaining than watching **Peter Brown** show off his quickdraw.

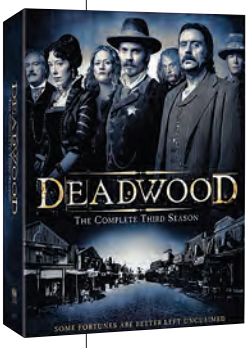
Far more painful is watching a solo folk song, "A Cowboy in Shorts," by the adult **Johnny Crawford,** dressed like a Hollywood motel rent boy. Honestly, I couldn't look.

The capper is a campfire singalong with **Roy Rogers, Dale Evans,** the cast and the **Sons of the Pioneers.** I don't know why **Ken Curtis** (Festus) was kept to the side, as he was a former Son as well—a terrific singer who took over once when **Sinatra** left **Tommy Dorsey.** Rex Allen should have been given a spot as well.

This low budget special is basically a handful of clips and a roomful of Western actors who received a little drinking dough and some craft service, basically folks who were cruising for a few hours of wardrobe and some no-sweat shooting. The quality of the DVD is pretty awful and the show is mediocre, but the faces and the memories they evoke are sheer grizzled ambrosia.

Too bad, really, that the idea wasn't budgeted with a little more money and a lot more dignity. These days, a project of that sort would have made a crackerjack documentary with top production values, but as so many of these performers have long departed, that love boat has sailed.

DEADWOOD: THE COMPLETE THIRD SEASON



(HBO; $99.98) Like *The Winning of Barbara Worth*, *Deadwood* tells the story of a community on the edge of the world, a couple of bad breaks away from extinction, in the hands of visionaries and complete bastards, which are by no means mutually exclusive.

As the final season rolled to a close, the show suddenly stopped being about a group of semi-comic figures locked between collision and collusion, and instead became a touching portrait of soiled souls bonding together while an insane giant—**George Hearst**—trampled through their lives.

The promise of *Deadwood* was that the audience would distinguish the good monsters from the bad ones. Its citizens were a Thimble Theater of lovable grotesques; their language, a combination of bible, Shakespeare, Victorian English and undiluted Barnacle Bill the Sailor. But for all that, they are completely inarticulate in matters of the soul. Only Hearst and hunger unites them.

Al Swearengen **(Ian McShane),** the fault-riddled gut bucket entrepreneur, was *Deadwood's* secret architect. And Swearengen was always a self portrait of **David Milch**. The director likes to bear his soul; he's a canny exhibitionist, but Milch is also the entire town, excepting Hearst.

The final season features 12 episodes, but the series could have just as easily ended with episode nine, "Amateur Night." Swearengen closes the show alone, in his bar, singing "The Unfortunate Rake," a sad lament about a man dying of syphilis, which eventually evolved into "The Streets of Laredo." It's like something from a **Robert Altman** picture, a moment of calm and consolidation for the community, and **Robin Weigert** (Calamity Jane) provides some smart commentary for this particular episode.

The box set has an entire disc of extras, but the best parts are the four commentary tracks, with the actors and producers speaking with affection and lamentation about the show and their place in it. The capper is Milch himself, talking about the season finale, "Tell Him Something Pretty."

In his narration, he compares Hearst to **Rupert Murdoch** (and there's no mistaking his sentiments), provides vivid anecdotes and shares his feelings about the characters, the show and its cancellation—not many in the industry would be so candid—while also assuring his audience that he intends to make two-hour films to finish off the series. As he exits, he tells us, "don't think that the failure to wrap things up is a failure, it's just a refusal to tell something pretty. Nothing has concluded, that we should conclude about it—you just gotta keep tryin' to put one foot in front of the other."

Note: In the *Deadwood* commentary, 38:34 minutes into episode five, **Jim Beaver** (Ellsworth) shares an anecdote about an interview with *True West*. Don't know if it was me—I had a great conversation with Beaver, but I don't recall the moment.

YouTube THE WEST

The **BBC** produced three well-made short features that examine in semi-documentary fashion the events of the fight behind **Tombstone's O.K. Corral**, the history of **Billy the Kid** and **Custer's so-called Last Stand.** We can expect to see these broadcast domestically sometime in the coming months. In the meantime, the entire Custer show is available, broken into several segments, on YouTube. Visit *YouTube.com* and search for "Custer-Part 1."

After watching the chapters, take a look at the clever mashup of the opening of ***The Rifleman*** with the first slaughter sequence from ***The Wild Bunch.*** Search: "The Rifleman, Sam Peckinpah version."

While still in YouTube, skip over to watch **Velvet Revolver's** Spaghetti Western video, "She Builds Quick Machines," from the band's new album *Libertad.* Then, just for fun, do a random search for "Spaghetti Western" and see what catches your interest.

YouTube the West and e-mail us your videos: editor@twmag.com

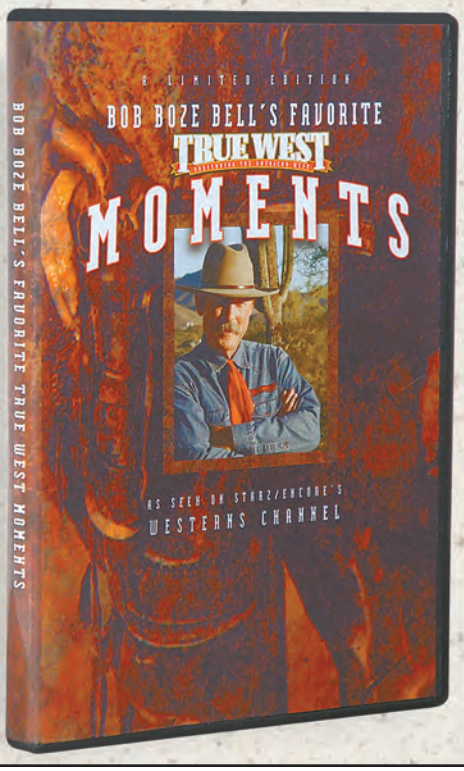
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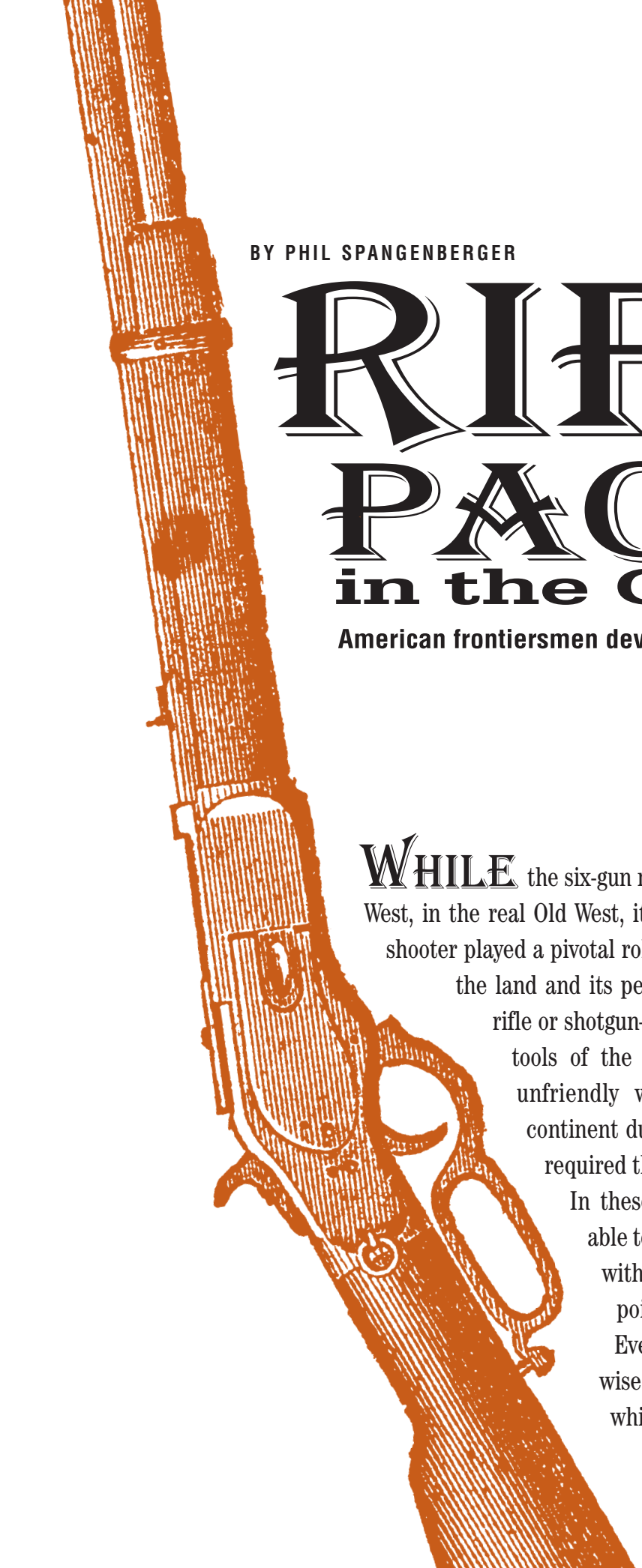
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BY PHIL SPANGENBERGER

RIFLE PACKIN' in the Old West

American frontiersmen devised the best ways to carry a rifle.

WHILE the six-gun may have reigned as king of the silver screen West, in the real Old West, it was a different story. True, the handy six-shooter played a pivotal role in both making the West wild and taming the land and its people, but it was the trusty long gun—be it rifle or shotgun—that was rated among the most important tools of the frontiersman. The vast expanses of wild, unfriendly wilderness that made up much of the continent during the period of our westward expansion required that a man be well armed in order to survive. In these remote regions, a traveler needed to be able to feed, clothe and protect himself by his skill with a rifle or shotgun. The land was big, and the points of civilization were few and far between. Even during the latter phases of the frontier, wise wayfarers packed some sort of protection while traveling across open country.



These circa 1880s frontiersmen each employ a different method for packing their rifles. The man on the left uses a saddle scabbard in a variation of the "northwest" position (see opposite page) for his big-bore long gun, while the man on the right, holding the 1878 Colt double-action revolver, has simply tied his 1874 Sharps rifle (around the wrist of the stock) to the pommel of his saddle.

– All photos courtesy Phil Spangenberger unless otherwise noted –

Much has been written about the various arms used in the West during those years, but surprisingly little has ever been discussed as to how they were carried. Interestingly, many of the methods used by these early Westerners are as practical today as they were well over a hundred years ago, and the most commonly used methods of rifle packin' were born on the American frontier. Let's take a closer look at some of the ways our forebears toted their long guns from one place to another.

Toting Their Long Guns

In the early years of our westward push, long arms were aptly named. They were generally very long-barreled, and more often than not, single-shot arms, unless one carried a rifle with a swivel breech or a double-barreled shotgun. These guns were heavy and cumbersome and, for the most part, had been designed for the "long hunters" of the Eastern woodlands.

For several decades, the explorers, trappers and other travelers who ventured into the far west during the early 1800s simply carried their flintlock long guns and later on, their percussion arms. A man on foot most likely cradled his firearm in his arms, perhaps shifting it to different positions as he tired, much as a modern hunter does while walking through hunting country where game is really not expected. He could carry the lengthy rifle across his shoulder with the muzzle forward, gripping it by the barrel or fore-end. Or he could lay the gun across both shoulders, thus resting it behind his neck, with the weight of the gun supported by his shoulder muscles, while the muzzle points to the side rather than forward or to the rear. The military style of shouldering the arm with the muzzle in either the up or down position was also used from time to time. During a long trek, an individual would probably resort to all of these methods for short periods of time, shifting to a different hold as the muscles tired.



This Frederic Remington illustration from an 1890 *Harper's Weekly* shows two popular methods of transporting rifles via horseback on the frontier. The Texan uses the "California Horn Loop" for his Winchester, while the Indian cradles his rifle in his arms.

– True West Archives –

A horsebacker also relied on the above methods, especially cradling the gun in his arms. Being mounted gave him an advantage already, so his long rifle often rested between him and the pommel (front fork) of the saddle. A rider who carried a firearm with considerable wear in the fore-end section of the stock had likely logged in many hours in the saddle.

Evidence of two modes of gun carry by a single individual is provided by an excerpt from the chronicles of 19th-century Westerner William E. Webb. During his 1868 venture across the plains, Webb carried his recently acquired .44 rimfire "New Model Henry" carbine, better known today as the 1866 Model Winchester, by utilizing its shoulder strap and also dropping it across the saddle. He wrote, "I became very fond of a carbine

combining the Henry and Kings patents. It weighed but seven and one-half pounds and could be fired rapidly 12 times without replenishing the magazine. Hung by a strap to the shoulder, this weapon can be dropped across the saddle in front and held there very firmly by a slight pressure of the body … and with little practice, the magazine of the gun may be refilled without checking the horse. So light is this Henry and King weapon that I have often held it out with one hand like a pistol and fired."

Slings and Scabbards

Some fur trappers and early explorers carried their longarms encased in a soft cloth or skin-type covering. These scabbards were often made of deer, elk, moose or some other Western animal's hide. The skin was tanned soft so that it was flimsy and cloth-like, with the hair usually removed. Then beadwork, colored cloth strips or panels and fringe would be added for decorative purposes. Trade blankets were sometimes sewn into colorful rifle cases, as was almost anything else that would serve the purpose of protecting the gun from the harsh elements of the frontier.

Slings, which are so common today, surprisingly saw little use in the Old West. Some frontiersmen made homemade versions out of buckskin, strap leather or heavy cloth, which were simply tied around the stock and barrel to form a crude sling. For horseback use, rifles with slings were generally carried in a diagonal position, with the sling passing over one shoulder and under the opposite arm. This allowed the horseman to ride comfortably with the slung rifle or shotgun held securely, but clear of the saddle.

Few American rifles were made with sling swivels in those days, and most of those were produced for the military. The New Haven Arms Co.'s Henry rifle of the 1860s is one notable exception. Some Henry repeaters were manufactured with sling swivels and were reportedly offered as the firm's military model. A few surviving Henrys with what appears to be proper period-type slings have been noted, but such leather attachments are quite rare.

The Spencer seven-shot repeating carbine was produced with a sling swivel in the stock, but oddly, no provision for a sling was added to the fore-end section. This is because the company saved money by using one stock for both its rifles and carbines. The carbines were also fitted with the traditional cavalry-type carbine sling slide and ring, found alongside the gun's left side of the receiver. Some users rigged up homemade straps for use with these carbines, depending on what models were being turned out by the factory at the time.

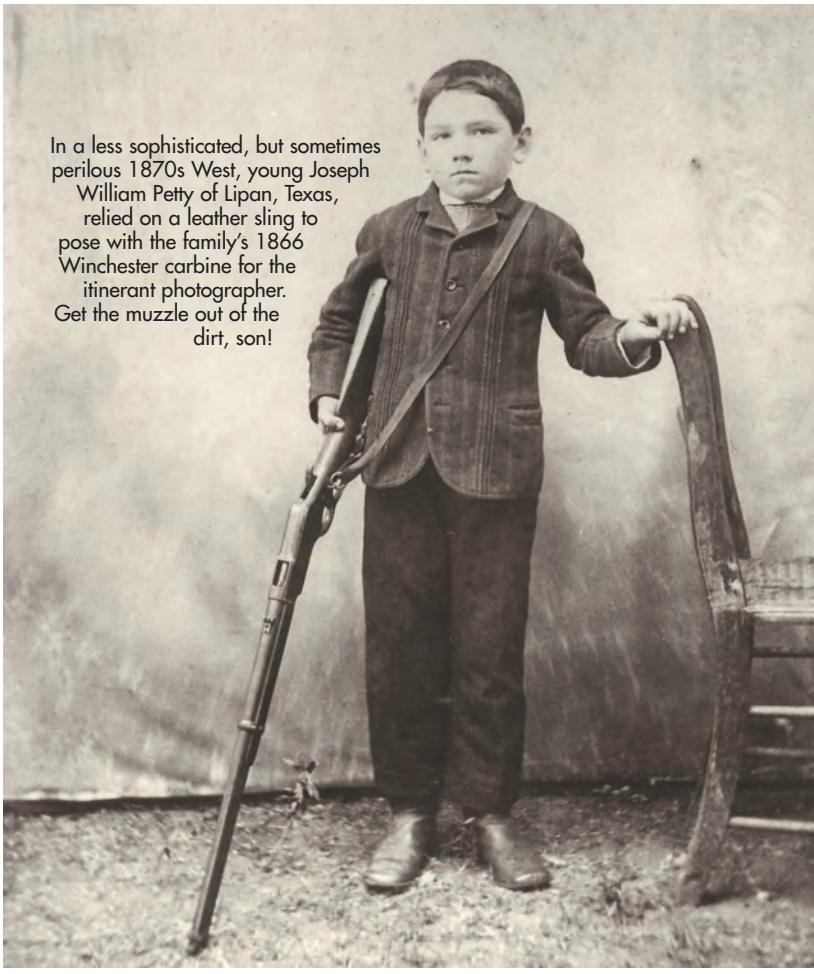
Commercially-made saddle scabbards, which are so commonly associated with the Western horseman both then and now, made their first appearance around the same time as the metallic-cartridge firearms. These longarms were generally shorter, lighter and much easier to handle, and their sleek lines made them more suitable to use in the saddle.

While some saddle-attached scabbards existed in the pre-Civil War years of the muzzleloader, such scabbards were usually the product of individual efforts. The lore, firearms and equipment of the American frontier reveals little evidence, in the way of existing specimens or photographic or illustrative proof, of their issue before the era of metallic cartridge arms. The few specimens noted were employed by the military during the Civil War, and again, those were homemade saddle scabbards, not commercially-produced models.

Packing Via the Saddle Scabbard

Westerners carried saddle-attached scabbards in a variety of ways. Probably the most popular means of packing a rifle via the saddle scabbard was the "northwest" position. The rider ran the connecting strap closest to the mouth of the scabbard through the fork of the saddle on the near or left side of a horse (the side of the horse that riders most commonly mount). They could run the rear strap through a rear latigo keeper or connect the strap by tying a loop in the cantle strings. The northwest position allowed the rifle to be carried, sights up, along the side of the animal. The rifle's butt was forward, with the muzzle to the rear. Most often, the butt stock angled higher than the muzzle, although some riders liked to carry their longarms in a horizontal position. When toted in the northwest position, the gun was easily withdrawn from the scabbard. Should a horse go down for some reason or flounder through quick sand or a bog hole for example, the rifle was out of the way of his feet and not as likely to be damaged during such mishaps.

Some riders preferred a variation of the northwest position, in which the rifle was carried in the above-described manner but on the right or offside of the animal. With this mode of transport, the rifle was out of the animal's way and could easily be pulled from the scabbard when needed.



In a less sophisticated, but sometimes perilous 1870s West, young Joseph William Petty of Lipan, Texas, relied on a leather sling to pose with the family's 1866 Winchester carbine for the itinerant photographer. Get the muzzle out of the dirt, son!



Although most civilian-type longarms were made without sling swivels, the .44 Henry repeater was often produced with these accessories, as this rare circa 1875 photo of a Henry-armed hunter reveals.

– Courtesy John Bardi and John Bell Collection –

I personally prefer this method, due to an old horseback injury to my left leg/hip area. Carrying the rifle on the left side causes me to extend my left leg a bit too far for comfort during any lengthy rides. When I pack it on the right side of the saddle though, the left leg is in a more comfortable position.

Riders who preferred the "southwest" position carried long guns on the right or offside of the horse, with the muzzle low near the stirrup leather and the butt stock sticking up high above the cantle or low alongside the animal. In steep country, the rifle stayed in the scabbard so long as the rifle butt was slanted upward at a good angle. Yet many longarms were lost by riders going uphill, due to the more horizontal southwest position of carry. Although this method was preferred and used (with the gun carried at a good upward slant) throughout the era of the Old West by the military, it was not as popular with civilian horsemen.

California Horn Loop

Another way of carrying a longarm, which remained popular in the open country of the West for a long time, was utilizing a simple device known as the "California horn loop." The Westerner would make a loop from a small piece of leather, approximately 4-6 inches wide by around 10-12 inches in length. Into one end, he cut a crescent shape and into the other, a round hole. After folding the leather in half, first the circular opening was placed over the saddle horn and then, the crescent cutout. The Westerner then slipped the rifle into the folded portion of this makeshift scabbard, which held it in place (around the receiver section) in the saddle. In this horn loop, the rifle hung at an angle to the side of the saddle, allowing the firearm to be quickly withdrawn by the rider whether he was mounted or on foot. If desired, the gun could be left hanging from the saddle should the rider want to leave the rifle with his horse.

This method still works well in open country and offers a modest degree of comfort for the horseman, so long as the horse is walking. Any gait faster than a walk, and the rider is advised to rest one hand on the butt stock of the rifle to help steady the firearm and keep it from bouncing around, possibly slamming repeatedly into his chest or chin.

The California horn loop method of packing a rifle on horseback is not advisable in heavily wooded country, since the gun extends a foot or so from the sides of the animal and is exposed to brush, trees, canyon walls or any of the numerous obstacles encountered in dense terrain. This writer has used this method of carry and can attest to its merits and deficiencies.

In the Old West, especially during the pre-Civil War years through the early 1890s, the California Horn Loop was an extremely popular way to tote a rifle on horseback on the Great Plains.

Military's Influence

The U.S. Cavalry, at one time or another, used almost every one of the above-mentioned ways of rifle carry. They adopted the horn loop for their Hope-style saddles (early military saddles that had a horn like a cowboy seat) and modified the loop for their hornless military saddles, such as the McClellan.

The California Horn Loop also saw extensive use by Canada's famed Northwest Mounted Police. Some of the cavalry soldiers also employed simple carbine sockets to hold the muzzle of a cavalry carbine in place under their right legs. To attach their guns to their saddles, soldiers used short carbine boots or full-length rifle scabbards, depending on factors such as time period, region and the troopers' preferences.

One feature that started with military carbines and eventually found its way to some civilian sporting arms was the "saddle ring." Originally, this metal ring,

One of the most common methods for carrying longarms in the late 19th century—after the introduction of metallic cartridge firearms—was in a saddle scabbard, in what was called the "northwest" position. In the circa 1887 photo at right, Texas Ranger Ira Aten carries his rifle with the upper scabbard strap wrapped around the saddle's pommel, while the lower strap is attached to the saddle's rear cinch ring.



CALIFORNIA HORN LOOP

This Cimarron Arms Henry replica is carried in a homemade "California Horn Loop," a style popular on the open plains, but not very handy in heavily wooded country.





SADDLE SCABBARD IN "SOUTHWEST" POSITION

This Dixie Gun Works 1873 replica carbine is carried in a saddle scabbard made by El Paso Saddlery, in the "southwest" position. Positioning the longarm in this horizontal placement is fine for flat country, but it could cause the loss of your rifle while going up a steep hill.



The photo at top shows Aten liked to rest his rifle low along the horse's neck, while the Frederic Remington illustration above depicts a Cheyenne Agency policeman packing his rifle in a more vertical position, with the stock protruding above the animal's neck.

– True West Archives –

usually found along the left side of an army carbine's receiver and/or wrist of the stock area, was how a trooper attached his longarm to a leather sling worn over his shoulder. A steel snap, hook-type swivel was in turn attached to the sling. The horse soldier snapped this steel snap hook to the carbine ring, and with the aid of the socket or short carbine boot, could carry his longarm with him while mounted. Some civilian gun makers, such as Winchester, employed this military accessory to their carbine models. While a few non-military riflemen did employ the cumbersome sling on their guns and other Westerners tied their carbines to the cantle strings of their saddles via these rings, for the most part, such saddle rings were, and still are, vestigial appendages.



On foot, troopers generally packed their carbines around via the carbine sling and snap hook system, as this Indian Wars-era horse soldier displays with his 1873 Springfield "trapdoor" .45-70 carbine. The carbine was generally hooked to the sling when mounted too, so in the event of dismounting, the cavalryman would not be separated from his primary weapon.

– Courtesy Herb Peck, Jr. Collection –

Still the "Old West" Way

While there has been a great deal of improvement in the rifles since the days of the Wild West, little has changed in the basic manner of transporting them. True, the modern rifleman is gradually leaning more towards synthetic materials for his scabbards, slings and rifle cases. Yet when it comes to packin' his guns around, most of the methods employed in the days of the wild and woolly frontier are as practical now as ever.



Phil Spangenberger writes for *Guns & Ammo* magazine and is a character actor and Hollywood gun coach. His column, *Shooting From the Hip*, also appears in *True West*.

GUNS & GEAR AT GOLDEN BOOT'S 25TH

Lonesome Dove is buzzing this year. Not only is the prequel to Larry McMurtry's bestselling novel due out on CBS (see p. 46), but this year's Golden Boot Awards ceremony offers attendees a chance to bid on an autographed jacket from another CBS-McMurtry spinoff, *Streets of Laredo*, the last in his *Lonesome Dove* series.

The "Oscar" of the Western world, the Golden Boot, celebrates its 25th anniversary this August 11. Past recipients include Roy Rogers, Gene Autry, Ronald Reagan, Clint Eastwood, Val Kilmer and Sam Elliott.

Beyond the glitz and glamour though is an organization that also raises funds to benefit the Motion Picture and Television Fund's health care, child care and retirement programs for those in the entertainment industry. During the evening's program, a silent and live auction will be held. Every year, thousands of dollars are brought in through the generous donations that include Old West firearms and other Western gear.

This year, Golden Booters will have a chance to bid on frontier hardware, including:

- A pair of specially engraved Colt Single Actions from Colt's Manufacturing
- Shiloh Sharps buffalo rifle
- An 1851 Colt Navy Richards-Mason replica cartridge conversion revolver from Cimarron Arms
- A 4 ¾-inch barreled .45 Colt caliber replica single-action revolver from Uberti (Benelli USA)
- A cased .41 RF replica "Southerner" derringer from Buffalo Brothers Cowboy Store
- A .40-60 caliber replica 1876 lever action rifle from Clark's Victorian Mercantile

Those looking to snag some snazzy cowboy gear can bid on:

- Western fashion from Scully Wah-Maker, Texas Jack's and Tonto Rim Traders
- A limited edition commemorative silver buckle from Montana Silversmiths
- Hand tooled cowboy cuffs from Western Star Leather
- Brass spurs from Lindholm Bros.
- Gunleather from Cowboy Bob's Frontier Trappings
- Embroidered/autographed cast jackets from the films *Streets of Laredo* and *Rough Riders*
- Signed cowboy hats from Bruce Boxleitner and Martin Kove
- A Batjac gunbelt/holster rig autographed by actors who appeared in John Wayne's movies
- Wrought iron saddle rack and other iron works from Placerita Iron Works

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IMAGINE

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DATE	CITY	ARENA	FOR TICKETS
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July 7-8, 2007	Terryville, CT (Hartford Area)	Lions Club Fairgrounds	866-448-7849
July 21-22, 2007	Castro Valley, CA (Oakland)	Rowell Ranch	866-448-7849
July 28-29, 2007	Costa Mesa, CA (LA Area)	Orange Co. Fairgrounds	866-448-7849
August 10-11, 2007	Rio Rancho, NM (Albuquerque)	Santa Ana Star Arena	866-443-8849
August 25-26, 2007	Lakeside, CA (San Diego)	Lakeside Arena	866-448-7849
2007 WORLD CUP FINALS			
October 19-20, 2007	Cincinnati, OH	Cincinnati Gardens	866-448-7849

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

THE BATTLE OF BIG DRY WASH

AL SIEBER & U.S. TROOPS VS NA-TI-O-TISH'S APACHES



One of the scouts spots the Apaches waiting in ambush on the north side of the canyon.

– ILLUSTRATIONS BY BOB BOZE BELL –

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of
Dr. Sam Palmer and Dan Thrapp

JULY 17, 1882

Apache leader Na-ti-o-tish (center) positions his warriors along a narrow gorge eight miles north of the Mogollon Rim in east central Arizona. They have built rifle pits and stacked rock wings adjacent to large pine trees, awaiting a small troop of soldiers (55 men) who will pass, single file on horseback, directly below them.



Stopping within three-quarters of a mile from the chasm, the first officer on the scene, Col. Adna Chaffee, sends 30 scouts on foot to the west to get behind the canyon, as a precautionary move. The troopers and the remaining scouts move into a skirmish line along the south rim of the canyon. As they do, one of the Indian scouts discerns the hostiles' position on the north side of Big Dry Fork. Col. Chaffee orders a feint to the center, then sends out two flanking movements: one to the west and one to the east of the Apaches' position.

More troops arrive, but before any of them can get into position, a nervous "recruit lets his piece go [fires his weapon]," which opens up the fight. Both sides, some 700 yards apart, begin firing.

The westside flanking troops led by Capt. Lemuel Abbott run headlong into an Apache force attempting the same thing. Both sides open fire, and a hailstorm of lead fills the draw.

Chief of Scouts Al Sieber and his crew appear on the opposite rim just as the Abbott fight ensues. The Apache pony guards cock their heads toward the firing, and Sieber and another soldier "wipe them out."

Scooping up the pony herd and stolen stock, Sieber and Lt. Thomas Cruse lead an assault into the rear of the hostiles' position, firing as they run.

On the ridge, Lt. George Morgan, in his first major engagement with the Apaches, fires several times before finally hitting someone, yelling, "I got him! I got him!" as he exposes himself to enemy fire. An Apache bullet rips through his arm and into his body.

Hearing Sgt. Daniel Conn of Troop E yell orders to his men, some of the hostiles who had been scouts before the Cibecue fight (see time line, opposite page) recognize his voice. He had served pork to them on ration day; they know him as "Hog Sergeant."

The hostiles taunt him, yelling "Aaaaaiiah! Coche Sergeant!" Conn yells something back, and an Apache bullet hits the sergeant in the throat, "opening a hole as big as a silver dollar through a size-thirteen neck," reports Lt. Thomas Cruse.

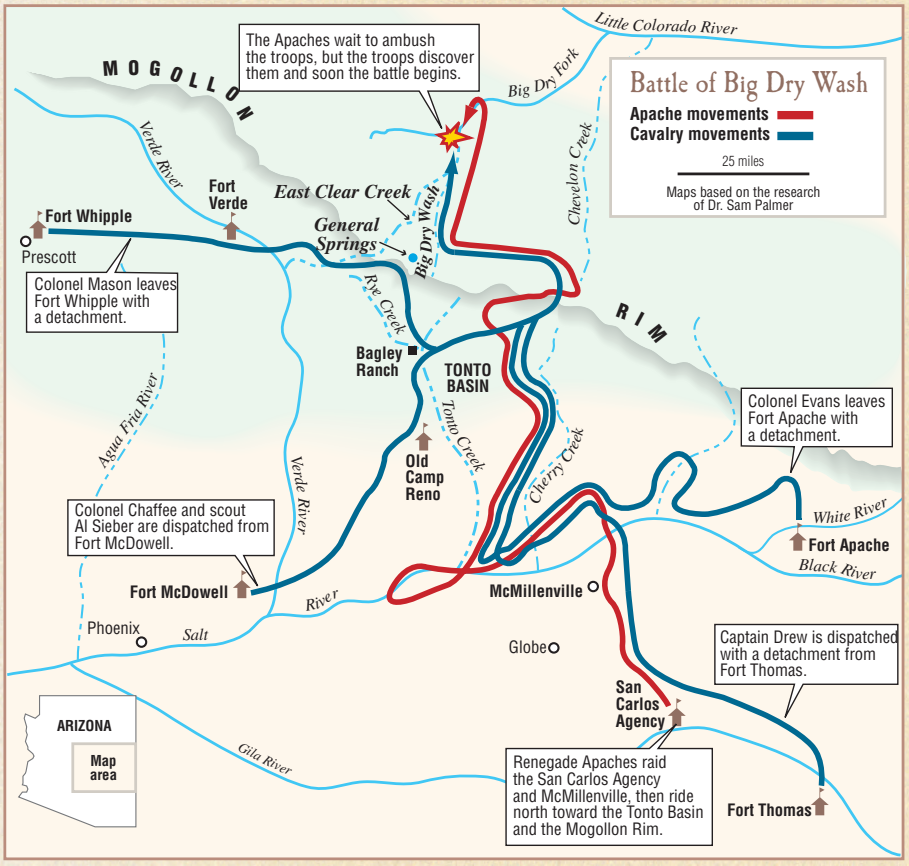
The day is expiring, and the shadows lengthen as various elements of the attacking troops form a line to push the Indians back toward the camp. Seeing this, Na-ti-o-tish harangues his men, ordering them to fight to the last man.

Lieutenant Cruse watches Sieber shoot and kill three renegades as they run toward the edge of the canyon. Sieber keeps on running and rolling, each time coming up firing. When Cruse calls up his men and attempts a charge into the Apache position, Sieber and Capt. Adam Kramer's troops cover them with fire.

As Cruse advances, an Apache jumps up within two yards of the lieutenant and fires, just missing Cruse and hitting Pvt. Joseph McLernon, who falls mortally wounded. Cruse recovers and drags McLernon back to a ravine.

The hostiles make one more heroic attempt to break out to the north, but they are repulsed by the soldiers. As darkness envelopes the battlefield, a stalemate ensues, with both sides less than 50 yards apart. A severe hailstorm sweeps across the rim, pelting and soaking everything and everybody. The dead are covered in an icy shroud, "four or five inches deep."

The last major Apache battle on U.S. soil is over.



A Tactical Bronco Blunder

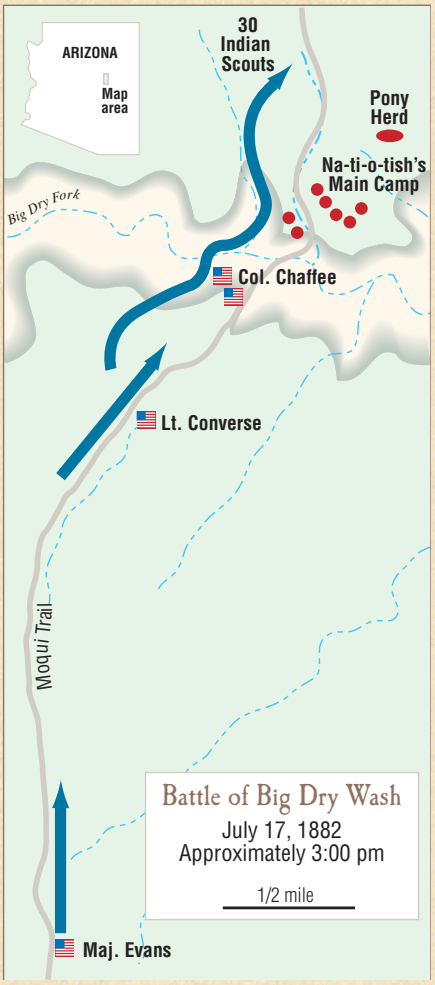
In the parlance of the times, Apaches who escape the San Carlos Reservation are called "Bronco Apaches." Na-ti-o-tish, neither a chief nor a war leader, leads about 54 Bronco Apaches—including women and children—on a killing and raiding spree, no doubt angered by the death of their medicine man (see time line).

After plundering through Pleasant Valley for more than a week, they are about to turn east at the top of the Mogollon Rim and head back to the reservation when they spot pursuing troops at General Springs. They count 50 white horse troops on their trail.

What the Apaches fail to see are the numerous brown horse troops, some 200 men in all, coming up behind from four different forts (see above map).

Na's warriors build rifle pits at General Springs, but for some reason, abandon them and travel eight more miles to Big Dry Wash to make their stand.

Some historians speculate that the Indians may have been drinking (liquor bottles are later found along the trail) and perhaps that leads to their miscalculating the strength of the U.S. troops.



Apache Time Line



In the spring of 1881, Noch-ay-del-klinne, a White Mountain Apache medicine man, taught the Apaches a new dance. The performers arranged themselves like the spokes of a wheel, all facing inward, while the medicine man stood in the hub and sprinkled them with the sacred *hoddentin* (from the pollen of the tule) as they circled around him.

As Apaches flock to these dances, held near Cibecue, Arizona, reservation agents worry that Noch-ay-del-klinne is actually preaching to the others that their chiefs will return from the dead and the white man will disappear. To halt the medicine man's influence, Joseph Capron Tiffany, the agent at the San Carlos Reservation, sends his Indian police to arrest the prophet, but they come back empty-handed, grumbling about white aggression. The enlisted scouts at Fort Apache demand passes to attend the dances, and they, too, return as converts.

August 14, 1881

Agent Tiffany sends a demand to Col. Eugene Asa Carr, the commander at Fort Apache: "I want [the Apache medicine man] arrested or killed or both."

August 29, 1881

Colonel Carr sets out from Fort Apache with 117 men and 23 Apache scouts. Arriving late in the day in Cibecue, a 75-mile ride, Carr and his men arrest Noch-ay-del-klinne without incident, but his assembled converts follow Carr into camp, a mile from the arrest site. After several confrontations, a fight breaks out and Capt. Edward C. Hentig is shot point-blank in the heart, killing him instantly.

A bugler of Troop D shoots the prophet three times in the head (Carr had threatened to kill him if there was any trouble). The Indian scouts defect. In the ensuing gunfight, eight soldiers and 18 Apaches are killed.

Vastly outnumbered, Carr and his command slip away by night and make it back to Fort Apache. Roving bands of Apaches sweep the area, killing soldiers and civilians wherever they find them.

Geronimo, living peacefully at San Carlos, is nervous. Twenty-two companies from California and New Mexico have descended on the reservation, where no soldiers have been on post since John Clum kicked them out in 1876.

September 25, 1881

Two small White Mountain bands come to San Carlos to surrender. Camping near Geronimo, the authorities decide to rearrest Chiefs Bonito and George.

September 30, 1881

Three companies of troops advance on the sub-agency where Geronimo and his band receive rations. Spooked, they jump the reservation and leave a trail of blood all the way into Mexico.

April 18, 1882

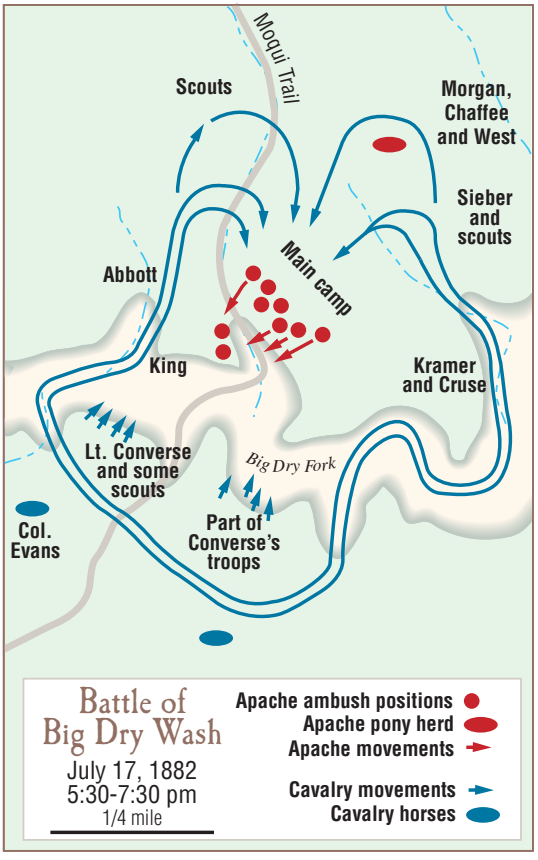
From their stronghold in the Sierra Madre Mountains in Mexico, Geronimo, leading some 70 warriors, crosses the line and raids the reservation, toward San Carlos, killing chief of police Albert Sterling and Apache policeman Sagotal.

Geronimo "liberates" (some question whether the Apaches go voluntarily) a band of kinsmen and heads up the Gila River. His warriors kill anyone they encounter; the death toll reaches 50 as they make a deadly sweep into Mexico. In what is known as the Tupper Battle, troops led by Al Sieber and his scouts catch up to the Apaches just across the line and attack them, killing 14 before the rest escape, only to be attacked by Mexican troops, who kill another 78 and capture 33 women and children.

July 6, 1882

On the reservation, restless Cibecue insurgents find a leader in Na-ti-o-tish. They ambush the new San Carlos chief of police, John "Cibecue Charley" Colvig, and three Indian policemen, killing them all.

Gathering adherents along the Gila, the renegades number about 54 fighting men as the war party sweeps north toward the Tonto Basin, killing and stealing everything they can.



"All the men performed their duty well.... It is no (disoredth) to the men to say that when they reached the top of the bluff, blowed and at pretty close quarters and heard the zip of bullets thick and hot they looked crosseyed for a few moments."

—Captain Adna Chaffee



White Mountain Apache Scouts Returning From the Victorio Campaign
Lieutenant Thomas Cruse allegedly appears in the above photo taken in October of 1880 at El Paso, Texas. This large group of Apache scouts participated in the rundown of Victorio's band in old Mexico. Although taken two years earlier, some of these scouts probably fought at Big Dry Wash.

– Courtesy National Archives –

Four Medal of Honor Recipients for Big Dry Wash

The official citations read:



Thomas Cruse (July 12, 1892)

"Second Lieut. 6th US Cavalry—Gallantly charged hostile indians, and with his carbine compelled a party of them to keep under cover of their breastworks, thus being enabled to recover a severely wounded soldier."



Frank West (July 12, 1892)

"First Lieut. 6th US Cavalry—Rallied his command and led it in the advance against the enemy's fortified position."



George Morgan (July 15, 1892)

"Second Lieut. 3rd US Cavalry—Gallantly held his ground at a critical moment and fired upon the advancing enemy (hostile indians) until he was disabled by a shot."



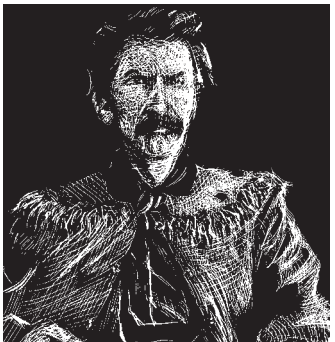
Charles Taylor (Dec. 16, 1882)

"First Sergeant Co. D 3rd US Cavalry—Gallantry in action."

"Al Sieber took part in more Indian fights than Daniel Boone, Jim Bridger, and Kit Carson together. He shot more red adversaries than all of them combined."

—*Dan L. Thrapp,* Al Sieber: Chief of Scouts

Al Sieber's Deadly Efficiency



Chief of Scouts Al Sieber

An immigrant from Germany, Sieber joined the army just after his 18th birthday, fighting at Gettysburg with the First Minnesota. On the second day of the battle, he was severely wounded in a bayonet charge.

Ultimately discharged, he wandered West, landing in Prescott, Arizona, where he distinguished himself in several Indian fights. He rejoined the army and rose to the rank of chief of scouts. He and his men just returned from killing 14 Apaches during the Tupper Battle (see time line) prior to the Big Dry Wash fight.

Describing the opinion of the time, Dan Thrapp, Sieber's biographer, wrote, "Killing Indians was the dirty climax of the exciting sport of hunting them." This sentiment applied to the Apache warrior side of the equation as well.

Many modern day readers are puzzled and disturbed by the Apache scouts hunting their own kind, but their warrior class, perhaps even more so than the "Americans," loved the exciting sport of hunting. The "dirty climax" just came with the territory.

Before the Big Dry Wash fight, Col. Evans and Lt. Morgan's scouts advised them that the hostiles were too far ahead. "Sieber, in his abrupt way, started them along pronto," Morgan wrote.

Thrapp credited Sieber with dispatching almost half of the Apache casualties at Big Dry Wash.

Aftermath: Odds & Ends

Lieutenant George Morgan survived his wound, as "the slug had only gone around his ribs and lodged in the back muscles." Sergeant Daniel Conn ("Hog Sergeant") survived his throat wound, joking, "Sure, I heard the Cap'n say I was kilt, but I knew I was not. I was only speechless!" Private Joseph McLernon died within an hour.

One of the Apache scouts, Pvt. Pete (Hoski-ta-go-lothe) was killed in the battle. An account, told years later by C.P. Wingfield, described that deadly day for Pete, who "saw two of his brothers and his father with the Indians. He threw his gun down and started to run to his folks. Sieber told him to halt. He did not heed him. Sieber raised his rifle and fired, shooting him in the back of the head."

Shielded by the dark night, the hostiles stole away from their camp, leaving behind everything they owned, including "73 head of stock, 24 saddles, blankets, baskets, cooking utensils," reported Capt. Adna Chaffee.

The morning after the battle, patrols scoured the area for the dead and wounded (accounts ranged from 16-22 dead bodies found). Lieutenant Frederick G. Hodgson and his men discovered a young Apache woman, badly wounded and shielding her baby, who fired on them three times. Troops captured her, amputating her shattered leg, which she endured without a murmur. She, along with her child, were transported back to Fort Apache where she recovered.

Recommended: *Al Sieber: Chief of Scouts* by Dan L. Thrapp, published by University of Oklahoma Press; *Apache Days and After* by Thomas Cruse, published by University of Nebraska Press.



Sequoyah built this one-room cabin in present-day Oklahoma City in 1829, eight years after the Cherokee Nation adopted his 86-letter Cherokee Syllabary.

– All photos by Johnny D. Boggs unless otherwise noted –

BY JOHNNY D. BOGGS



On Oklahoma's Centennial Trail

From Sequoyah's Sallisaw to the King of the Road's hometown, Erick.

And they said it would never last.

But here she is, Oklahoma, where the wind comes sweeping down the plains, hitting the century mark. Oklahoma, a state for 100 years.

The birthday party has been going on all year, but Oklahoma is worth visiting anytime. It's a land of celebrities, from Bill Doolin to Pretty Boy Floyd, from Will Rogers to Wilma Mankiller, Boomers to Sooners, cowboys to Comanches. Let the celebration begin.

East of Eden

First thing to come to mind when I hear Sallisaw is John Steinbeck's *The Grapes of Wrath* (see p. 39), but here I am at Sequoyah's Cabin, paying respects to not a master of English but the creator of the Cherokee Syllabary at his 1829 cabin.



This painting of Sequoyah was created in 1828 while Sequoyah was in Washington, D.C. with other Indian delegates to negotiate a treaty for land in the Indian Territory, which became the state of Oklahoma in 1907.

– Courtesy Library of Congress –

The Sallisaw area isn't just Sequoyah and Steinbeck. It's home to the 14 Flags Museum—meaning Oklahoma is more than two times better than all those Six Flags tourist traps—and the circa 1895 Overstreet-Kerr Historical Farm. The living-history farm offers tours as well as workshops (wanna learn how to make soap?).

From Steinbeck Country, head south to the scenic wonders of *True Grit*. Yeah, the movie was shot mostly in Colorado, but Charles Portis' novel put Rooster Cogburn in the Winding Stair country. You can't blame him. Southeastern Oklahoma is a naturalist's dream.

My favorite spots are Beavers Bend State Resort and the Ouachita National Forest, but keep driving south to Idabel to check out the Museum of the Red River's exhibits on various Indian cultures. Or you can donate your paycheck to the slot machines at Choctaw Casino.

Just down the road is Fort Towson Military Park. Established in 1824, Towson was an Army post until 1854. During the Civil War, Confederates made the fort its headquarters. Cherokee Stand Watie ended the war here in the summer of 1865, making him the last Confederate general to surrender.

Mountains and Muskogee

Most people don't think of mountains when they hear Oklahoma, but north of Wilburton you'll find the San Bois. Okay, the San Bois and the Winding Stairs aren't the Alps, but you won't find the Belle Starr View Lodge in Switzerland. Nor will you find Robbers Cave. Robbers don't hide out these days at Robbers Cave State Park, but you will find plenty of people rappelling. And, farther up the road in Muskogee, you'll find more than Merle Haggard.

Two must stops include the interpretive center at the historic site Fort Gibson, which saw active service from 1824-90, and the Five Civilized Tribes Museum, which preserves the heritage and legacy of the Cherokee, Creek, Chickasaw, Choctaw and Seminole, in the circa-1875 Union Indian Agency building. Twenty-nine buildings, and several more ruins, dot the landscape at the 80-acre Fort Gibson.

If you have more time, drop in at the Ataloa Lodge Museum. If you love Indian art (especially Kachina dolls), make time. The 1932 lodge on the Bacone College campus features more than 20,000 pieces of Indian art, making it among the largest privately owned collections.

Cherokees, Will and Tom

No Oklahoma tour is complete without visiting the Cherokee capital



The Oklahoma State Capitol in Oklahoma City dates to 1919, but the 17-foot tall bronze Indian statue on top of the dome was finished in 2002, in honor of the state's Indian heritage.

SIDEROAD

BEST OF THE ROAD

Lodging: Beavers Bend Cabins *(Beavers Bend Resort Park)*; Herrin's Riverside Bed & Breakfast *(Tahlequah)*; Hotel Ambassador *(Tulsa)*; Pollard Inn *(Guthrie)*; Hackamore Oklahoma Outdoor Experience *(Clinton)*; Standifer House Bed & Breakfast *(Elk City)*.

Dining: Aroma's Coffee Shop *(Sallisaw)*; Mahogany Prime Steakhouse *(Tulsa)*; County Line Barbecue *(Oklahoma City)*; Stables Cafe *(Guthrie)*; Eduardo's South of the Border *(Duncan)*; Rafter T Steakhouse *(Erick)*.

of Tahlequah. Start off with a history and cultural lesson at the Cherokee Heritage Center, including the Tsa La Gi Ancient Village replica of a 1600s Cherokee town.

Nor can you say you've really done Oklahoma if you haven't done Will Rogers. With nine galleries and a 178-seat theater—and the humorist's tomb—the Will Rogers Memorial in Claremore certainly pays homage to Rogers. As does the two-story log home just up the road in Oologah, where Rogers was born in 1879. The 400-acre property, now a living-history ranch, is home to longhorns, farm animals, a Will Rogers statue and a barn where you can watch films and newsreels of Rogers.

Rogers wasn't Oklahoma's only film star. The Tom Mix Museum in Dewey, where Mix lived in 1909, pays tribute to the silent Western movie star, bartender, lawman and 101 Ranch trick roper. The property includes a small theater, tons of photographs and Mix memorabilia. If you're a real Tom Mix fan, make your way down to Beggs, south of Tulsa, and get yourself outfitted with a pair of custom cowboy boots at Blucher Boot Company. Mix often wore Blucher boots.

But don't bypass Tulsa.

Take me back to Tulsa

Art lovers know few places can match Tulsa's Gilcrease Museum's collections of Indian and Western art and artifacts chronicling American history—you might be surprised to find a copy of the Declaration of Independence is housed here—from pre-European contact to our Westward exploration and settlement.

Yet there's more art in Tulsa, in exhibits at the Philbrook Museum of Art (located in oilman Waite Phillips' 1927 Tuscan-style estate) and in architecture along downtown's walking tour of the Art Deco Landmarks. After all, in the late 1920s, folks called Tulsa the "Terra Cotta City."

On the way to Oklahoma City, I figure it's time to pay my respects, so I pull off I-44 and head into Chandler. Small museums sometimes hold wonderful treasures, and that's certainly the case at the Lincoln County Museum of Pioneer History. The museum shows off Chandler's heritage, from Route 66 to Bill Tilghman. The body of the legendary Oklahoma lawman, who was killed in the line of duty at age 70 as Cromwell's city marshal, is buried in Chandler's Oak Park Cemetery.

OK, let's do OKC

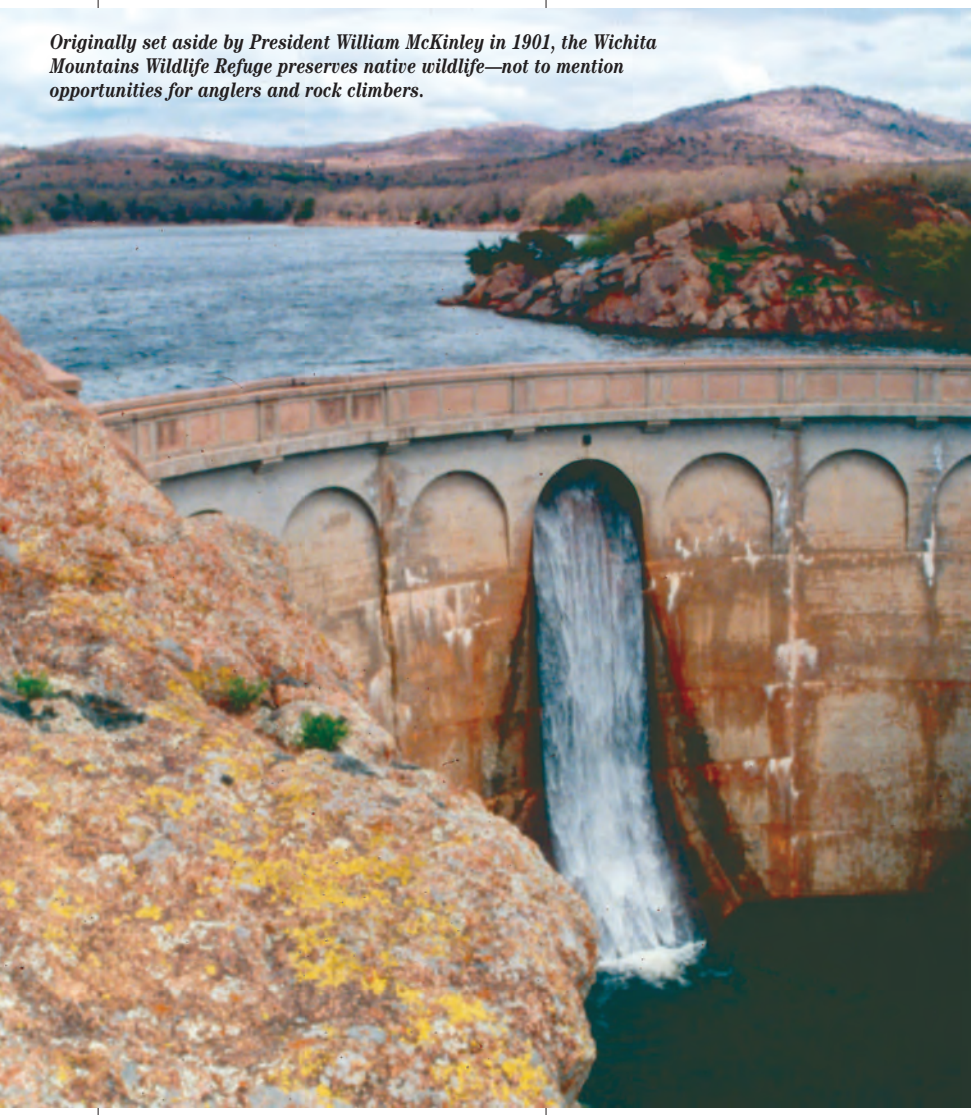
Plan on spending a few days in Oklahoma City because it'll take you an entire day to do the National Cowboy and Western Heritage Museum right. Something is always going on at the museum, and since we're celebrating the state's centennial, the photo exhibit, "Rushes to Statehood: The Oklahoma Land Runs," runs through January 6.

The annual Red Earth Festival, celebrating Indian culture, traditions and art, in June is always worthwhile, and the city's historic Stockyards district is worth a visit for shopping. For a more somber experience, the Oklahoma City Memorial movingly honors the victims—and survivors—of the 1995 bombing of the Alfred P. Murrah Federal Building.

Good times in Guthrie

One of Oklahoma's most popular towns is Guthrie, with good reason.

Guthrie is the Land Run. The state's first capital was born during the 1889 run, growing from a railroad stop to a city of more than 10,000 land seekers in one day. That heritage comes alive at museums such as the Oklahoma Territorial Museum, Oklahoma State Capital Publishing Museum and the Frontier Drugstore Museum, with its own collection of oddball museums (International Model Train and Automobile Museum, National Four-String Banjo Hall of Fame, Oklahoma Sports Museum). You can also catch a show at the Pollard Theatre or the Lazy E Arena, watch a Saturday afternoon gunfight (re-enactors, not gangsters) at the corners of Second and Harrison, or check out Guthrie's pair of custom bootmakers, Ray Dorwart and Lisa Sorrell.



Originally set aside by President William McKinley in 1901, the Wichita Mountains Wildlife Refuge preserves native wildlife—not to mention opportunities for anglers and rock climbers.

SIDEROAD

HAVING A PARTY

Among Oklahoma's Centennial Celebrations



More than 100 tribes throughout North America gather at the Red Earth Festival every June in Oklahoma City. Next year's celebration will be its 22nd festival.

AUGUST

4 (Mountain View): Statehood Centennial at the Fair

10-12 (Waynoka): "Happy Birthday Oklahoma" Cimarron Stampede Rodeo

SEPTEMBER

13-23 (Oklahoma City): Centennial Expo—The 101st Oklahoma State Fair

16 (Shattuck): A Centennial Celebration Under the Windmills

OCTOBER

6 (Cleveland): Pioneer Day

13-14 (Guthrie): Guthrie Centennial Wild West Show

18-21 (El Reno): Centennial at Fort Reno

NOVEMBER

16 (Cordell): Oklahoma Centennial Celebration

16 (Guthrie): Statehood Inauguration Re-enactment

16-17 (Poteau): Centennial Chuckwagon Cookoff—The Road to Statehood





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Trailin' the Chisholm and Comanche

All this talk about bootmakers puts me in a cowboy mood, so it's time to remember Oklahoma's Chisholm Trail connection. That's easy to do at the Chisholm Trail Museum in Kingfisher, and then follow the trail south to El Reno and historic Fort Reno, Duncan and the Chisholm Trail Heritage Center, and Waurika and the Chisholm Trail Museum.

Heading west now, one of Oklahoma's most underappreciated stops is Lawton. The Fort Sill museum is an outstanding collection of military history. Not only that, lovers of boneyards can't go wrong visiting the post's cemeteries. Chief's Knoll at the old post cemetery is a regular who's who of Southern Plains Indian leaders, including Kicking Bird and Quanah Parker. Down the road in the Apache cemetery lies Geronimo's body.

And, yes, there are mountains (sort of) in this part of the state too. Free-range buffalo, elk, deer and other wildlife call the 59,000 scenic acres of the Wichita Mountains Wildlife Refuge home, and I remember a Comanche Indian telling me how these mountains came to be.

"There were just plains out there," he said. "Women and old people were camped there, with a couple of scouts left to watch the perimeter after the men left to go hunting. A scout came in and told them the Pawnee were coming, too many of them to fight, so the people began packing up camp, trying to get going. But an old medicine woman got some rocks in her hands, prayed and prayed and prayed. She told the others to go on, and they left her, and she planted those rocks and covered them up, then left. When she caught up with her people, they told her they had to hurry, but she said, no, and they turned around. There they were, the Wichita Mountains. She told them, 'That will hold off the Pawnee 'til our warriors come back.'"

Makes sense to me.

Route 66 and Washita

Soon I'm back north, following old Route 66, stopping at the Oklahoma Route 66 Museum in Clinton and the National Route 66 Museum in Elk City. Elk City isn't just Route 66, though. Next door is the Old Town Museum Complex, pleasantly recalling Elk City's early heritage with replicas of an old town and its lifestyle.



Yet Oklahoma's history hasn't always been pleasant, and farther west, I am humbled and saddened in Cheyenne. The Black Kettle Museum and the Washita Battlefield National Historic Site both chronicle George Custer's attack of the Cheyenne village in 1868.

Back on I-40, I'm heading west to Texas, leaving 100-year-old Oklahoma behind, only it's not right to leave a birthday party on a depressing note such as the Washita.

But, dang me, if my eyes don't deceive me, I'll pass through Erick before hitting the Texas Panhandle. On the corner of Sheb Wooley Avenue and Roger Miller Boulevard (how cool is that!) stands the Roger Miller Museum. Miller always paid tribute to his boyhood home, and back in 2002, the citizens of Erick—along with Miller's widow and son—decided to pay tribute to their favorite Country (and Broadway) musical icon.

Boy, do I feel like the King of the Road.

Johnny D. Boggs' favorite Okies include Woody Guthrie, Tony Hillerman and Hoyt Axton.





Federal agents named Quanah Parker (above) chief of the Comanches since he adjusted so well to reservation life. But he did not wholly adopt white man's ways, leaving his braids intact, marrying seven wives and encouraging peyote use among the tribes in Oklahoma. You may visit his grave in Fort Sill.

Happy 100th Birthday

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Be ready to smile!



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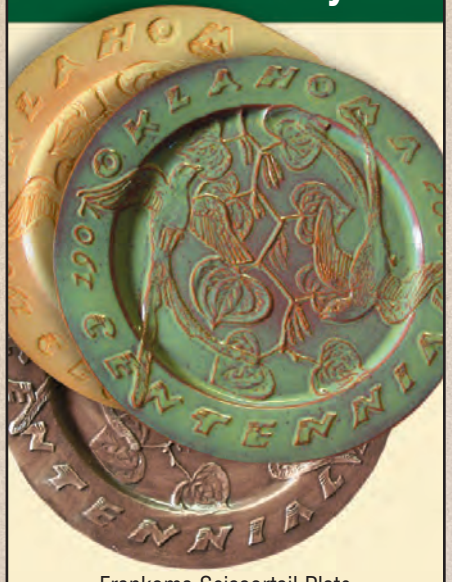
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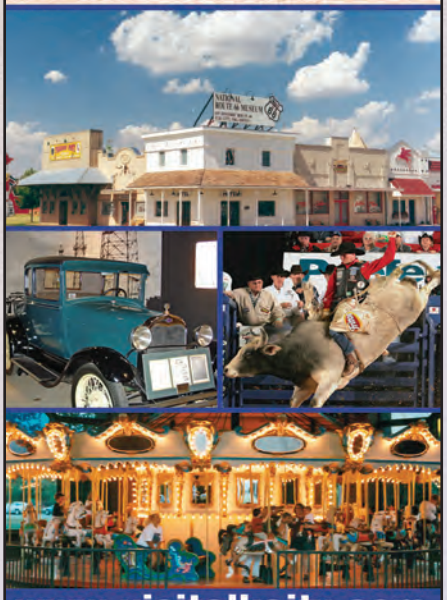
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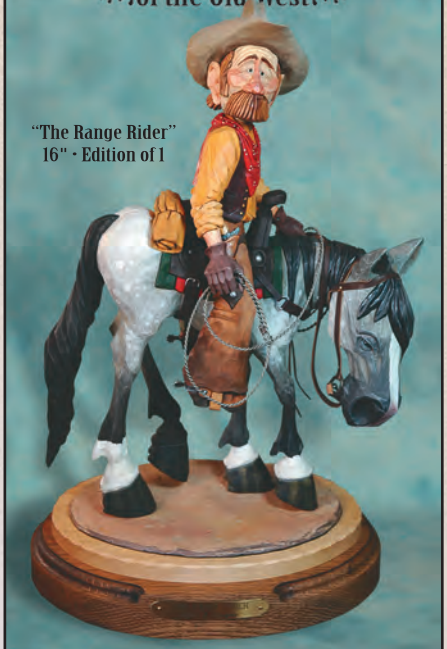
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BY CANDY MOULTON

Writing the Wicked West

Sherry Monahan on saloons, recipes and Tombstone.

"A gambling spirit is what inspired many people to head West in the first place. After working hard on a cattle drive or digging in a mine, men needed a way to relax and have fun. In keeping with that risk-taking spirit, many chose to wager their hard-earned money in the saloon," Sherry Monahan writes in *The Wicked West: Boozers, Cruisers, Gamblers, and more.*

Monahan may live in North Carolina, but her heart and soul are in Tombstone, Arizona Territory, a place she said she felt she belonged to from the moment she stepped out of her car and put her boots on the ground.

The work she does—writing books and magazine articles (she wrote "Historical Rail Celebrations & Party Trains" for the March issue of *True West*), appearing in documentary films and working as a historical consultant for the film industry—all connects her to the American West.

"I like to think that I lived there in another lifetime," she says. "My great-great grandfather, William Turner, was a newspaper man and traveled all over the West. I guess it's in my blood."

TW: *Much of your writing in some way ties to Tombstone. Why?*

SM: Destiny, I guess. I went there on vacation in the early 1990s and felt like I had lived there before. I was really mesmerized by Tombstone. On the plane ride home, I decided that I wanted to be connected to Tombstone. My love of cooking and writing got me interested in what they ate in Tombstone during the 1800s. Voila—enter my first book, *Taste of Tombstone.*

But writing about the region wasn't enough, so Sherry and her husband bought land near Tombstone, giving her greater opportunity to soak in the ambiance of Arizona and to research an era that has become her passion: the wicked West of the 19th century. She's written for *Tombstone Times*, *Tombstone Tumbleweed*, *Tombstone Epitaph*, *Arizona Highways* and was a contributor to *The Best of the Best of Arizona* and *Encyclopedia of Prostitution and Sex Work.*

Besides Tombstone, Monahan heads to the saloons of the Old West for her inspiration. She writes of "boozers, cruisers, gamblers" in her book *The Wicked West*, and shares recipes for Old West drinks such as a gin sling, mint julep or beef tea, as well as bartender tales and insight into the lives of the men and women of those bygone days. In her newest book, *Tombstone's Treasures*, recently published by the University of New Mexico Press, she goes beyond the saloons to the silver mines that gave birth to the community.

Why have you concentrated so much of your writing on saloons?

I just think the saloons are so fascinating and not at all like the movies portray them. Every time I watch a Western movie, I cringe. The shot glasses of whiskey, the tables and chairs, and the saloon girls and their clothing. I thought it would be nice if people really knew what the old Western saloons were like. The drinks were very fancy too—not just cheap whiskey. The characters who frequented the saloons were a real trip. Some of their antics and stories are hilarious!

In Tombstone's Treasures, *you provide great detail about the city, its silver mines and saloons, yet only devote limited space to the "big story"—the fight behind the O.K. Corral.*

One 30-second gun battle has already gotten plenty of coverage—I didn't need to go there. I wanted to concentrate on the other parts of Tombstone's history. The town lived a pretty rich life for about 10 years, and little is written about that. However, without that 30-second battle, no one would care about the history I write.

She has also created an 1882 map of Tombstone and written the "Self-Guided Walking Tour of Tombstone." To really put her research into the era onto the table, she even developed a faro game so aficionados like her can "enjoy the old Western saloon game at home."

As an expert on 19th-century lifestyle, she has appeared on the History Channel in the *Investigating History* and *Wild West Tech* series.

How did you get involved with those History Channel projects?

A good friend, Bob Boze Bell [*True West's* executive editor], recommended me to the producer. I remember shooting the first show for *Investigating History*, and I was a nervous wreck! I was answering the questions so fast that the producer stopped me. He told me that if I kept that up, he would start firing his questions as fast as I was answering. We laughed, and I slowed down.



In her books, Sherry Monahan proves to the reader that "just because pioneers chose to leave their comfortable Eastern surroundings, didn't mean they abandoned their good social graces."

– COURTESY SHERRY MONAHAN –

In spite of her fascination with Tombstone, Monahan hasn't neglected other areas of the West in her writing. Utilizing a collection of photographs taken by her aunt, she prepared *Pikes Peak: Adventurers, Communities and Lifestyles* for Arcadia Publishing. Her next books will deal with pioneer cooking along the emigrant trails, Victorian women in the West and some bizarre murders that occurred on the frontier. Currently, she is a historical consultant for *The Territory*, a film set in 1860s Arizona.

Candy Moulton is the editor of *Roundup Magazine* for Western Writers of America and a regular contributor to *True West.*

"This guide is a must for all Old West fans."

NONFICTION

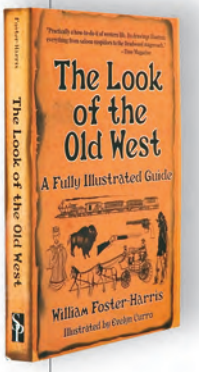
THE GREAT HOUSES OF CHACO



PHOTOGRAPHS BY JOHN MARTIN CAMPBELL, UNIVERSITY OF NEW MEXICO PRESS, $27.95, HARDCOVER; 800-249-7737.

Chaco is a majestic ancient city in the forbidding landscape of northwest New Mexico. The ruins are famous for the five-story stone houses built between 900 and 1250 AD, featured in the book's 55 exquisite black & white photographs. The pictures capture the architectural majesty of this desert city and its environs. The elite who inhabited these massive buildings once ruled a 60,000-square-mile trading network. In spite of a century of investigation, though, many still debate the rise and fall of Chacoan culture. Captions by Kallestad and essays by archaeologist Windes and anthropologist Stuart provide background material without detracting from the visual mystery of an Anasazi empire. —**Cynthia Green**

THE LOOK OF THE OLD WEST



WILLIAM FOSTER HARRIS, ILLUSTRATED BY EVELYN CURRO, SKYHORSE PUBLISHING, $19.95, SOFTCOVER; 212-532-7160.

A mini encyclopedia of the Old West, this book is a great reading adventure as well as a handy tool. Just about anything you can imagine in the Old West is here, from military dress to Civil War weaponry. Don't know the difference between a Conestoga wagon and a prairie schooner? You'll find the answer on pages 151-153. My favorite entry is the richly detailed history and mechanics of the windmill. The varieties of subjects are all told in the same expert detail, while the extraordinary illustrations darn near bring the frontier to life. This guide is a must for all Old West fans. —**Linda Wommack**

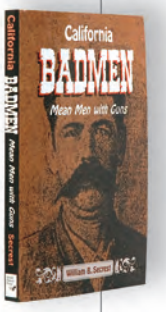
THE SECRET WAR FOR TEXAS

STUART REID, TEXAS A&M UNIVERSITY PRESS, $29.95, HARDCOVER; 800-826-8911.



Texans have long vilified James Grant, a Scot with grandiose ambitions of forming the state of northern Mexico. He depleted weapons, munitions and volunteers from their own struggle to create an independent Texas. Reid, utilizing London sources to document the British role in the scenario, provides a new slant on the pros and cons of Grant's actions. Mexico did not want to lose neither northern Mexico nor its province of Texas, and British interests in the area were keen on preventing the bold U.S. from advancing to the Pacific to gain an Oriental trade advantage. Grant failed and died for his efforts, but Texas eventually won. The history of this political and military intrigue is well presented and well documented with copious notes. *The Secret War for Texas* is a valuable literary addition for Texas and Alamo enthusiasts. —**Chuck Lewis**

CALIFORNIA BADMEN

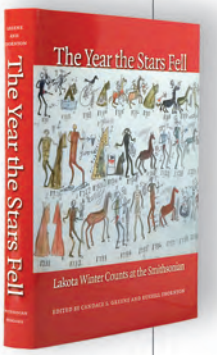


WILLIAM B. SECREST, WORD DANCER PRESS, $15.95, SOFTCOVER; 800-497-4909.

All too often, writers dealing with the history of crime in the Old West neglect California once they are done covering Joaquin Murrieta and Tiburcio Vasquez. Secrest's 40-odd years of research bolster and authenticate this sampling of California ruffians who would have been right at home in Abilene or Tombstone. Billy Mulligan was typical of the hoodlums who took over San Francisco after the Gold Rush—until the vigilance committee swung into action. My favorite chapters cover the real-life murderer from Helen Hunt Jackson's novel, *Ramona*, and the bizarre 1887 manhunt for Napa Valley murderer Pete Olsen. The statewide pursuit was unsuccessful because the killer was already dead, promptly (but secretly) shot by Napa deer hunters! Yet not even Secrest can explain the mystery behind why the hunters would have passed up a $2,000 reward. —**Richard H. Dillon**

THE YEAR THE STARS FELL

EDITED BY CANDACE S. GREENE AND RUSSELL THORNTON, UNIVERSITY OF NEBRASKA PRESS, $45, HARDCOVER; 800-755-1105.

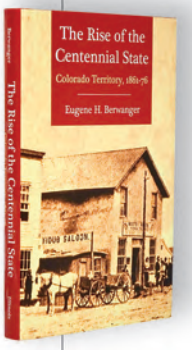


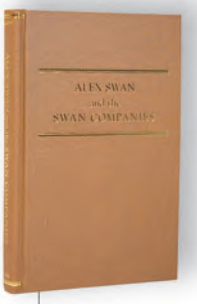
The Lakota Sioux kept track of their past through an annual pictorial "Winter Count." For more than 11 centuries, tribal historians drew the single most important event of the year on hide, cloth or paper. Anthropologist Russell Thornton initiated the idea for this collection because the counts are the historical memory of the Lakota people, yet they were buried in Smithsonian archives. The scholarly analysis is very readable, and Chapter 4, "Winter by Winter," includes 200 years of sequential counts. The drawings reveal whole constellations of Lakota experience such as 1858-59, Chief One Horn had a give away, and 1901-1902, The winter of small pox. The title winter count, "The year the stars fell," features eight historians' depictions of the spectacular Leonid meteor shower of 1833-34. Don't miss the elegant simplicity of these artist/historian winter counts. —**Cynthia Green**

THE RISE OF THE CENTENNIAL STATE: COLORADO TERRITORY, 1861-76

EUGENE H. BERWANGER, UNIVERSITY OF ILLINOIS PRESS, $40, HARDCOVER; 800-537-5487.

This volume on early Colorado history is concise, yet it offers nothing





new, and the writing is very dry. I did enjoy the thumbnail sketches of the Indian Wars, and Berwanger's coverage of transportation, homesteading and the politics involving statehood. Yet I found the author's tone disconcerting. Of all the struggles toward statehood, Berwanger alludes to events of happenstance rather than those of achievement. The book jacket also made me laugh: "I know of no other detailed history of Colorado Territory, particularly one relating the territory's 'story' to the broader picture of America during the period." On my bookshelves, I count at least a dozen that fit, many of which are listed in this book's bibliography (which, by the way, is a great list for those interested in Colorado history). **—Linda Wommack**

ALEX SWAN AND THE SWAN COMPANIES

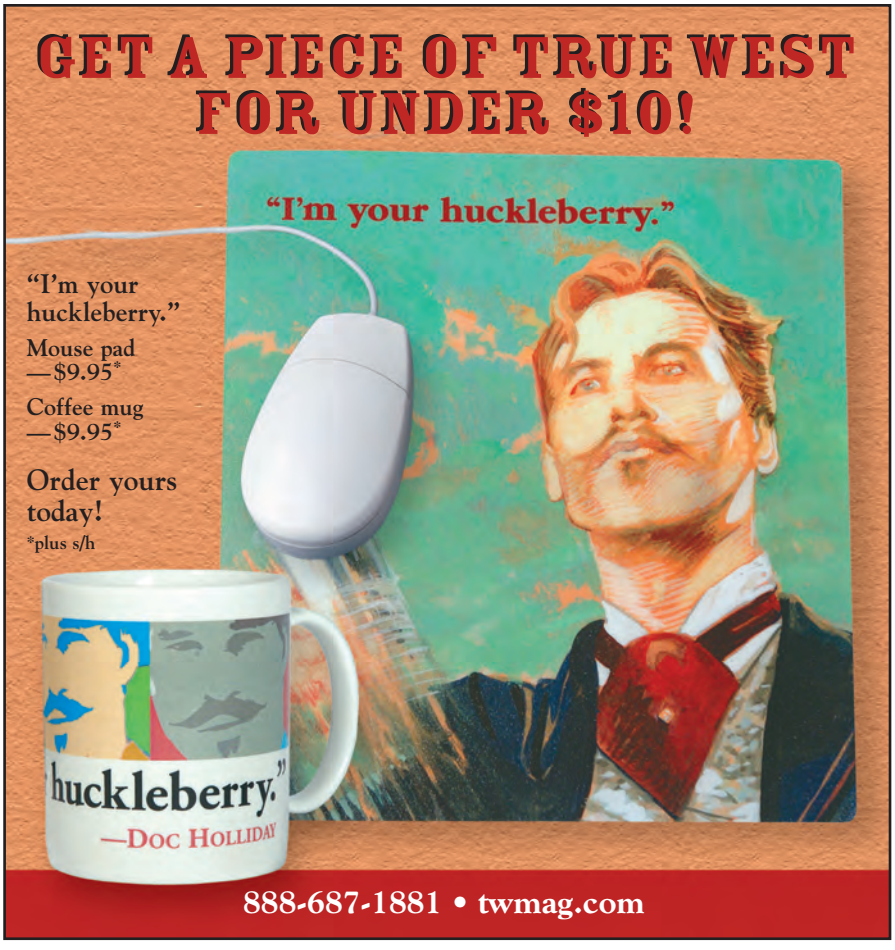
LAWRENCE M. WOODS, ARTHUR H. CLARK CO., $34.95, HARDCOVER; 800-627-7377.

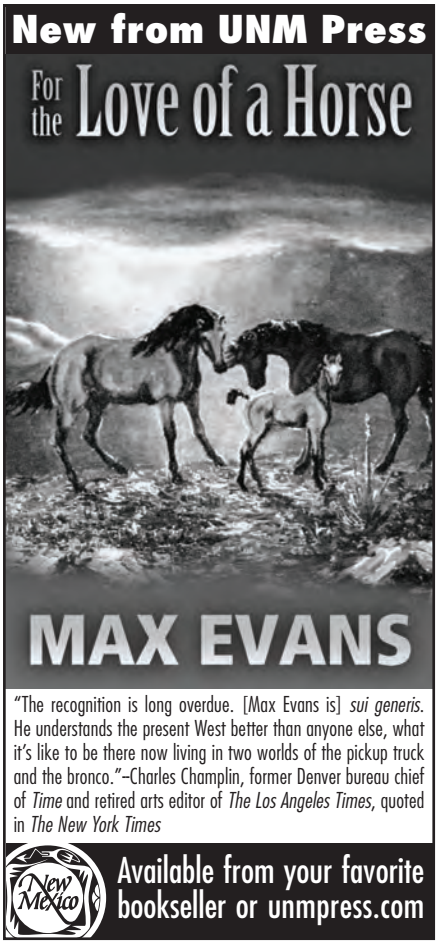
Oh, where to start? I found this book boring and tedious, probably akin to reading the stock market report. In the 1870s, Alexander Swan ultimately created what would become the largest cattle ranch in Wyoming. Other than occasional spurts of Old West nostalgia, such as the time when the notorious Tom Horn worked for the Swan Company, most of this narrative involves all the detailed machinations behind land acquisitions, politics and money schemes. Even after Swan's death, the history of the companies bearing his name continue to be documented here until their ultimate liquidation in the 1950s. Perhaps some Wyoming ranchers may find this history informative, but it's of very little general interest. **—Chuck Lewis**

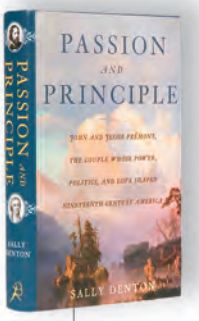
PASSION AND PRINCIPLE

SALLY DENTON, BLOOMSBURY BOOKS, $32.50, HARDCOVER; 646-307-5067.

Authors have written excellent books on John C. Fremont (Allan Nevins, Ferol Egan) and even one (Pamela Herr) on his wife. Because of their devotion to one another, the Fremonts are sometimes compared to the Custers. Both wives were great defenders of their husbands' reputations, and both became writers in their own right. But while Libbie Custer was a "Keeper of the Flame" after the general's death in 1876, Jessie and John Fremont formed a real team for 50 years. Theirs was a unique partnership, with Jessie being denigrated as a meddler-in-petticoats by







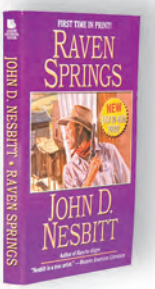
generals and politicians jealous of her husband's career. Denton does not detail the expeditions which proved Fremont to be a great explorer, for Egan has attended to that aspect well. She does give us a clear picture of his role in politics, especially in regard to Abolition. Fremont's premature freeing of the slaves in Missouri angered President Lincoln (not yet ready to issue his own Emancipation Proclamation) and led to the Pathfinder's dismissal from command. The remainder of the couple's lives was a slow, but steady, downhill progression, not to disgrace, but to neglect and poverty. The narrative is well-done; it will hold the reader's interest. —**Richard H. Dillon**

FICTION

RAVEN SPRINGS

JOHN D. NESBITT, LEISURE, $5.99, SOFTCOVER; 212-725-8811.

When a Mexican compadre sets out for a Wyoming sheep camp yet never arrives, Jimmy Clevis agrees to find his friend. During his travels, he meets some odd seekers. All trails end at two inns outside the small town of Raven Springs. Jimmy's intuitive know-how helps him discover the remains of his friend as well as dozens of other unfortunates who'd registered at either the Falconer House or Empire Inn. Before he tells authorities, he must stay one more night at the Empire Inn—though it may be a night too many. Nesbitt's tale of range land detection mounts from a brooding ominousness to as fiery a finish as the flames consuming those evil inns. —**William Garwood**



COURTING TROUBLE

DEEANNE GIST, BETHANY HOUSE, $13.99, SOFTCOVER; 866-241-6733.

The setting for this Christian Romance is 1874 Corsicana, Texas. The heroine is Essie Spreckelmeyer, a tall, skinny, opinionated 30-year-old spinster who collects snakes and slides down banisters, and whose father is the local judge. She schemes to snag herself a husband, but the town's eligible bachelors are understandably intimidated by her. Essie's comical romantic blunders with one man after another end when she gives up entirely on romance and opens a bicyclists' exercise club. While



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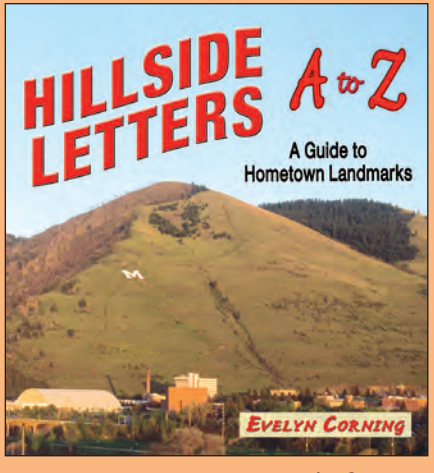
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Essie's behavior seems a bit too modern for the 1870s, the author has a wonderful imagination and the story is lighthearted fun. —PHYLLIS MORREALE-DE LA GARZA

THE VENGEANCE BRAND

MICHAEL SENUTA, AVALON BOOKS, $21.95, HARDCOVER; 800-223-5251.

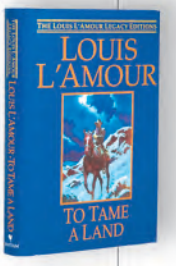


Four injured Civil War veterans meander toward California at war's end. Without a well-defined protagonist or a clear plot in this book, the reader is left wondering what this story is about. These four "Lone Rangers" help everybody they come across, including an old woman who needs her porch roof fixed, a boy who has an abusive father, a man about to be lynched and even a mischievous circus elephant. By the time they arrive at the Mississippi river, one Ranger gets his runaway wife back, another is dragged to death by a horse, while a third falls in love with a damsel in distress. This amazing story is easy to read but hard to believe.

—PHYLLIS MORREALE-DE LA GARZA

TO TAME A LAND

LOUIS L'AMOUR, BANTAM, $12, HARDCOVER; 212-782-9000.



Orphaned by Indian raiders, Ryan Tyler would have grown up wild save for the steadying hand of Logan Pollard, a wandering man with a mysterious past and a taste for Plutarch. Taught by Logan to never pull a pistol unless ready to use it, Ryan becomes a superb gunfighter before he can even shave. As fiddle footed as Logan, he meets lovely, young Liza Hetrick and continues on with his travels. When he finally puts on a badge and responsibility, he learns Liza is the unwilling ward of the chief of Robbers Roost. Gaining entrance as a man on the dodge, he is ruefully greeted by that master gunman, his old mentor Logan—who swears to never let Liza go! Only Louis L'Amour could tell this coming-of-age adventure that is as action packed as the wild frontier itself.

—WILLIAM GARWOOD

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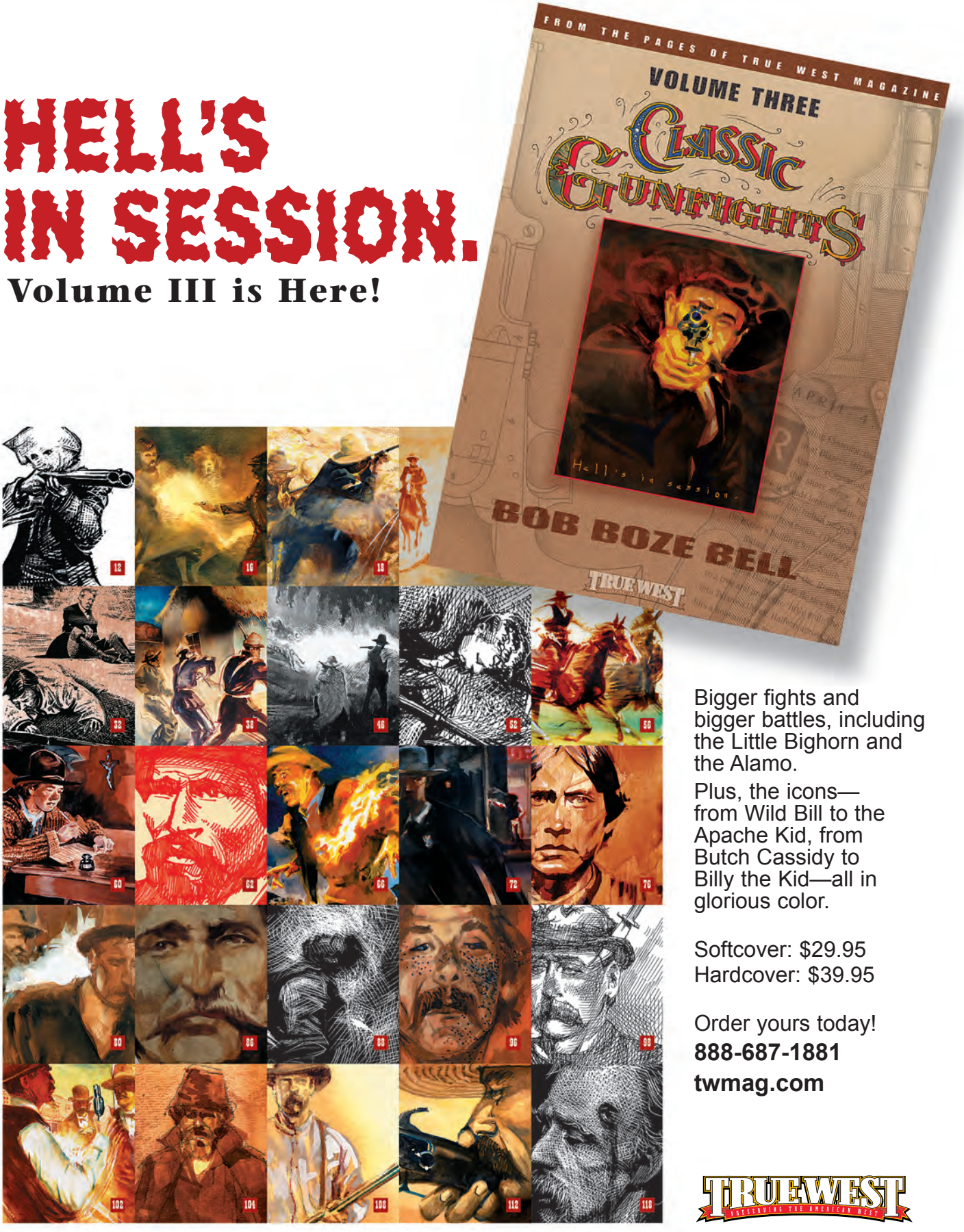


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BY JOHNNY D. BOGGS



The Beecher's Island Boys

Chasing 'em from Wallace, Kansas, to Wray, Colorado.

I haven't seen fog this thick since … well, I'm not sure I've ever seen fog this thick, unless you count the time I walked into the room across the hall at my college dorm, and that fog wasn't, ahem, natural.

This is the kind of fog you expect to find on the coast, in London, in a horror movie or *Casablanca*, not traveling along U.S. Highway 385 in eastern Colorado where my handy-dandy Rand McNally tells me the only water to find is at places with names like Landsman … South Fork of the Republican … Arikaree.

Despite the fog, I keep on chasing those Beecher's Island boys.

You know the story. In August 1868, under Gen. Philip Sheridan's orders, Maj. George Forsyth picked 50 civilian scouts, arming them with Spencer rifles, and set out after Cheyenne Indians. By September 5, the scouts had reached Fort Wallace in western Kansas. They hadn't found any Indians.

No surprise there. Even today, Wallace, Kansas—home of a good museum thanks to the tireless effort of the Fort Wallace Memorial Association—doesn't get much traffic along U.S. Highway 40 compared to I-70 just north. I'm seeing even less people—fog or no fog—here in Colorado.

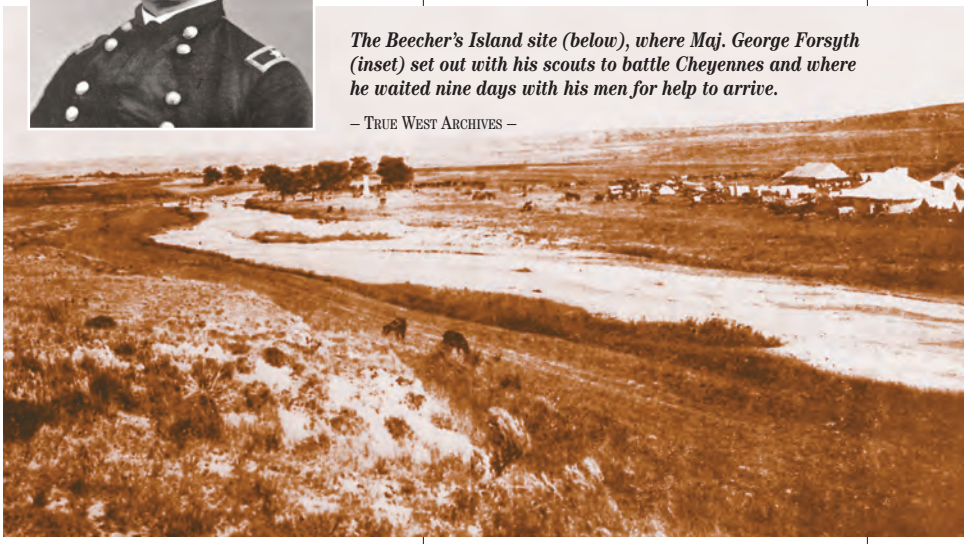
Back to my story.

At dawn September 17, Forsyth's scouts were attacked by a strong force of Cheyenne, perhaps as many as 600. Saddling their horses, the frontiersmen realized there was no escape, so Forsyth ordered his men to head to a sandbar in the middle of the Arikaree, back then known as "Dry Fork of the Republican River" or "Delaware Creek." The battle of Beecher's Island was on.

Cheyenne charges were repelled, but the boys took their licks. Forsyth's exec, Lt. Frederick Beecher, was killed along with three others, including the acting surgeon. A fifth scout later died from wounds. Forsyth himself was wounded and sent a few of his men off to get help at Fort Wallace.

By most accounts, the battle was a two-day affair, ending, more or less, when Cheyenne leader Roman Nose was killed in a charge—the Cheyennes would remember the battle as the "Fight when Roman Nose was Killed"—but the ordeal at Beecher's Island was just beginning. By September 20, Forsyth and his men were living on river water, mighty muddy, and horse meat, mighty spoiled. The men weren't saved until September 25, when a command of 10th Cavalry Buffalo Soldiers came from Fort Wallace. Most novels (Dee Brown's under-





The Beecher's Island site (below), where Maj. George Forsyth (inset) set out with his scouts to battle Cheyennes and where he waited nine days with his men for help to arrive.

– TRUE WEST ARCHIVES –

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Since the Arikaree flood swept away most of the original monument, with only part of the base recovered, the current monument is missing the names of about half of the scouts who fought in the battle.

– By Johnny D. Boggs –

rated 1967 gem, *Action at Beecher Island*, is one exception) tend to forget that part.

The story's also well told up the road at the Wray Museum in Wray, Colorado, but I'm seeking the real place.

Not that that's possible, and not because of the fog.

In 1905, Kansas and Colorado teamed up to establish a joint historical site and the Beecher's Island Battlefield Monument. I find the turnoff and bounce across 10 miles of forgotten road, heading to the battlefield site. No surprise. I'm the only one here.

The original monument's gone, and so is Beecher's Island. Both were washed away in 1935 when the Arikaree flooded. Parts of the first monument were found, and became part of a new marker erected at the site. In 1976, the battlefield became a National Historic Site.

Beecher's Island doesn't get a whole lot of attention, and that's too bad, because it really is a testament to courage. Courage of those scouts forced to eat spoiling horse meat. Courage of those Cheyennes, fighting to preserve their way of life.

Of course, I don't think they had fog to deal with.



Road warrior **Johnny D. Boggs** recommends Canyon Coffee & Cafe in Wray and the Oak Tree Inn in Sharon Springs.





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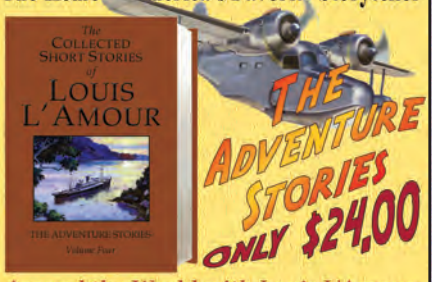
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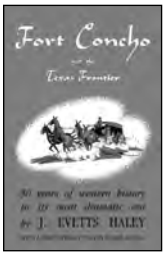
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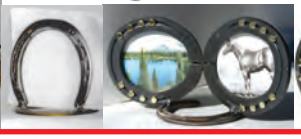


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What's it Like to Live There?

Virginia City, Montana—a True Western Town.

To encourage our readers to visit this year's winners of our Top 10 True Western Towns award announced in Jan/Feb, each issue will showcase the local flavor at one of these towns. Towns profiled in the past will be replaced with other True Western towns.

Virginia City became the capital of Montana Territory in 1865 after the gold strike at nearby Alder Gulch. The boomtown almost died out, until Montana rancher and state legislator Charlie Bovey and his wife Sue formed a preservation program in 1944. Their efforts helped the town gain National Historic Landmark status in 1961. By 1978, the Boveys owned one-third of Virginia City. After they died, the state finally purchased the Bovey structures in 1997. The Montana Heritage Commission maintains the site, including more than 50 buildings dating to the gold rush era of 1863-65 (below).

Must-see attraction: The 19th-century Landmark District on Wallace Street.

What historic site do most of the schoolchildren visit?: Cousin's Candy Store (217 Wallace St.).

What's the latest story everyone's gossiping about?: The proposed 100-plus bed jail expansion at the Madison County Courthouse and how it will impact this historic community of roughly 100 people.

Who's the person in Virginia City everyone knows?: Pigger—once you meet him, you'll know why.

Who knows Virginia City's history best?: John Ellingsen, who has maintained a residence here for about 35 years and is presently the curator of history for the Montana Heritage Commission.





Best Route to Historic Downtown: Montana Highway 287.

Old West Attractions: The entire town, but noteworthy sites include: Hangman's building, Boot Hill, Alder Gulch Shortline Railroad, Thompson-Hickman Museum (217 Idaho St.) and the Madison County Memorial Museum (217 Wallace St.).

Best Cowboy Bar: The Pioneer Bar (210 Wallace St.).

Favorite Local Cuisine: Local fish and game dishes at Bandito's (300 Wallace St.), an 1880s Wells Fargo coffeehouse.

Best Vintage Clothing Store: Rank's Mercantile (411 Wallace St., above).

Best Western Art Gallery: Metropolitan Market (213 Wallace St.).

Upcoming Local Events: Dog and Grog Microbrew Festival at the Bale of Hay Saloon (344 Wallace St., July 20-21) and Virginia City Cowboy Gathering (Aug. 3-5).

Best Place to Buy Land: The Greater Madison Valley.

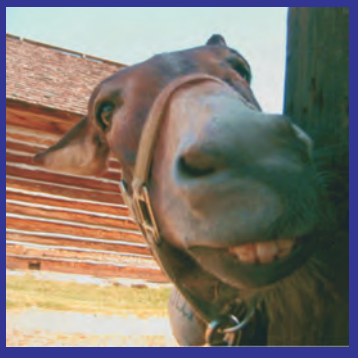
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Special thanks to Lead Preservation Specialist **Jeff MacDonald**, at the Montana Heritage Commission, for sharing his love of the town with us.

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I can't locate a copy of Richard O'Connor's Bat Masterson book, listed in the credits of the TV series starring Gene Barry. Is there another biography I can buy?

Arthur A. Hadel
Huntington Station, New York

The best book on the man is by Robert DeArment, *Bat Masterson: The Man and the Legend* (University of Oklahoma Press, 1979). DeArment is one of our most respected Western writers. I bought a copy on the Internet just a few weeks ago.

My SASS friends and I disagree. I say chinks were not worn by working cowboys in the 1890s. I believe they were show wear for riders during the late 1940s. Can you settle this?

Phil Bartlett
Fremont, California



Idaho cowboy, wearing chinks.
– By Jay Dusard –

Most cowboy gear originated with the Mexican vaquero. Chaps was short for *chaparrejos* or *chaparreras*, which in Spanish refers to leather leggings for working cattle in the *brasada* or brush country. The root word is chaparral, a dense growth of shrubs or small trees. Add in the thorny mesquite and cactus in the Southwest, and leather leggings became essential apparel for anyone working cattle.

Vaqueros originally wore a large leather apron, called an *arma* or armor, which they attached to the front of the saddle, letting it hang down on each side of the horse. When the rider climbed on, he clumsily pulled the apron over his legs for protection.

The next modification, in the early 1800s, was to take the aprons off the horse and put them on the cowboy. Called *armitas*, these hung from the vaquero's waist down to below his knees. By the time of the Long Drives from Texas to Kansas, cowboys were wearing leggings that extended down to their spurs. Modern-day *armitas* also emerged in America as chinks around the 1940s.

True West calls the Tombstone battle the "Gunfight Behind the O.K. Corral," while Earp historian Allen Barra calls it the "Street Fight in Tombstone." How did people in the 19th century refer to it?

Michael H. Piatt
Holland, Massachusetts

Earp researcher Casey Tefertiller credits Stuart Lake, author of *Wyatt Earp: Frontier Marshal*, for the O.K. Corral element. Some evidence points to the lot being used "for storage by the O.K. Corral, so it was kind of part of the corral, but the evidence is not rock solid," he says. "The fight, of course, started in the lot and moved into the street. Earp himself always called it the 'street fight.'"

The "street fight" is what the locals called it in the weeks and months following the gunfight. Mayor John Clum called it the "Earp-Clanton Feud" in the 1920s. Since "Gunfight Near the O.K. Corral" sounds kind of wimpy, *True West* refers to it as the "Gunfight Behind the O.K. Corral," which is technically the most accurate description since the fight happened near the rear entrance to the corral.

Most Hollywood movies end with the good guys winning and the bad guys in jail or dead. How true is that to the Old West?

Willie Slappy
Jonesboro, Georgia

Western books are full of stories about outlaws beating the rap or serving only a year or two behind bars for some serious crime. Read Leon Metz's *John Wesley Hardin*, Bill O'Neal's *Johnson County War*, Casey Tefertiller's *Wyatt Earp* or Ted Yeatman's *Frank and Jesse James* and see how many perps got away with crime.



After his release from jail for the third time, Henry Starr (sans gun) made this film,* A Debtor to the Law, *in which he depicted the senselessness of his real-life robbery in Stroud, Oklahoma. The film never paid off for him, and he went back to his outlaw ways.
– True West Archives –

Many times, all it took was hiring yourself a good lawyer. In other cases, the support for the justice system wasn't strong enough to adequately deal with criminals.

When formal justice wasn't available, some people took matters into their own hands. Vigilante groups were active throughout the West, executing, beating or exiling troublemakers. Family members sought vengeance for acts committed against their kin—as Wyatt Earp did after some of the "Cowboys" maimed his brother Virgil and killed sibling Morgan. These acts of vigilance usually went unpunished.

For years, Hollywood was pretty much required to present the message that "crime doesn't pay." In the 1960s, those rules were relaxed so that the guys in black hats sometimes came out on top. Yet even today, audience research shows that we prefer a happy ending—with the hero winning out.

In the Old West, did men carrying six-shooters leave one chamber empty as a safety measure?

Bob Wood
Hugo, Minnesota

True West Forum

It's likely that at least some men did leave the pistol's hammer on an empty chamber as a safety measure, since plenty of guys accidentally shot themselves or somebody else when they dropped their gun. Even Wyatt Earp's gun went off when

he was a Wichita policeman in 1876 (nobody was hurt).

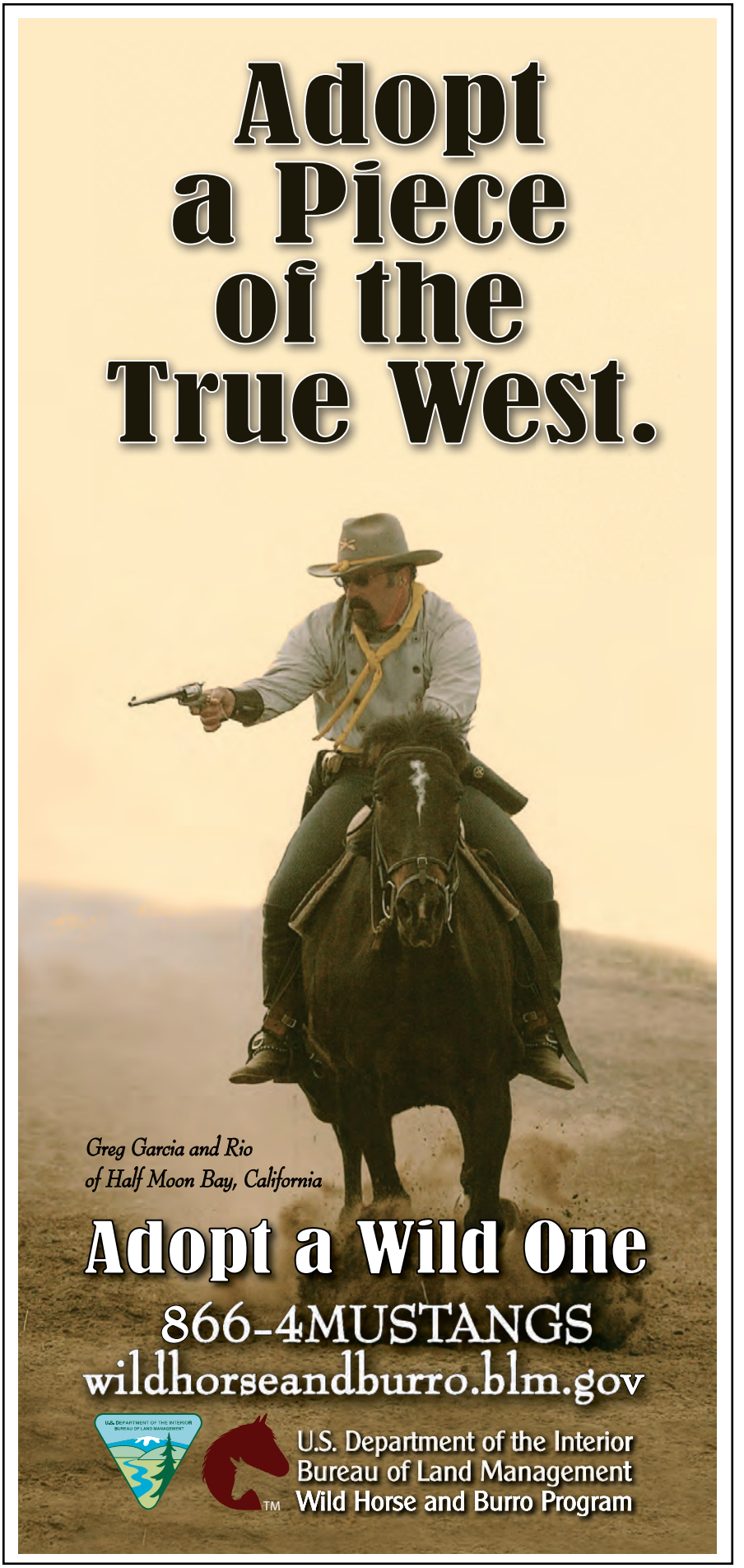
I've been around pistols and rifles all my life and am a former Marine, but I dang near shot myself with a fully loaded .44 a few years ago. Early one morning, I laid my pistol on a stump while I squatted down to put on my spurs. The gun slipped off the stump and landed on the hammer, and she fired. That bullet went between my legs and hit the ground just behind me. Well, that could just as easily have taken place in 1880. Needless to say, I learned the same lesson that some Old West types did—load five, not six.

UPDATES: The Lone Bandit and Shalako

We received some feedback about our June 2007 *ATM* column:

Writing in about the cowboy on horseback who robbed a Western bank in the 1930s, Don Bullis of Rio Rancho, New Mexico, states the story is true. "*The Albuquerque Journal* of June 2, 1932, reported that the First National Bank in Hatch was robbed of 'approximately' $2,000 on June 1, 1932. The robber escaped on horseback (on a black horse, according to a later story). He used a piece of adhesive tape across his face to conceal his identity, but it was arranged so that he could still speak … the bandit was arrested on June 9 at a ranch about four miles east of Cambray, New Mexico. He identified himself as Gideon L. Redding of Big Lake, Texas. He 'maintained a haughty manner.' In yet another *Journal* story, dated June 11.… He said that he was single, 32 years old, 'and had never smoked, chewed, drank or used profanity.'"

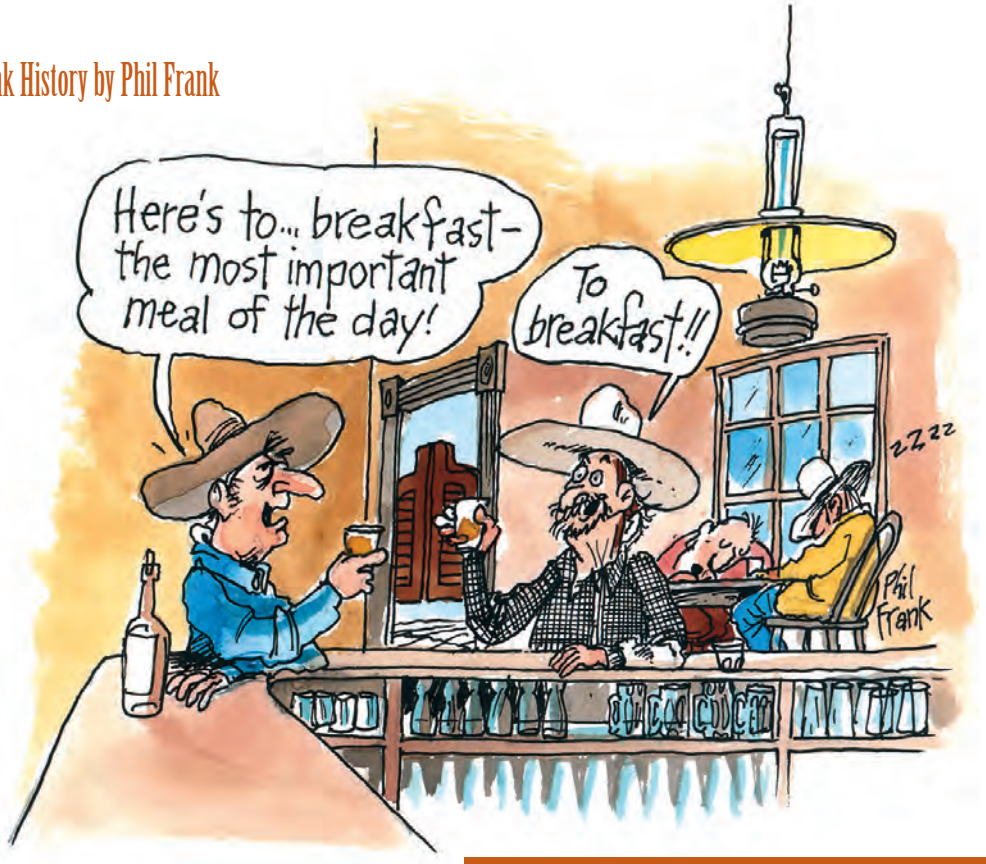
Writing in about Shalako, a town that author Louis L'Amour was planning to build in Colorado, Jeri Messamore of Wild West Mercantile in Mesa, Arizona, states, "It is located near the town of Hesperus on the La Plata Canyon Road. L'Amour and his wife had their log cabin retreat there. This is not the same location as the Shalako House located outside of Mancos. Hopefully, the beautiful canyon area is still untouched by commercial enterprise."





BY ABBY PEARSON

Frank History by Phil Frank



IN SEARCH OF THE REAL HONKYTONK SUE



– Courtesy CBS Paramount –

Steve Zahn: "[The best part of being in *Comanche Moon* was] when they told me I could keep the leather pants. I've done like 40 movies, and I'm like, 'For real? You're gonna send 'em to me?'"

Esquire: "Did they send 'em to you?"

Steve Zahn: "No. Bastards. They think you're going to forget. But I'm like a drummer in a band. I just love free crap."

—*Esquire* magazine, July 2007 (Read more about *Comanche Moon* on p. 46)



– By John Beckett –

Jackie King Ellis of Durango, Colorado, bears a striking resemblance to the Queen of Country Swing. Originally, from Phoenix, Jackie was Miss Rodeo Arizona, 1983.

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Photos by Ken Bonnefin

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