

# TRUE WEST

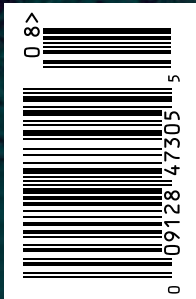
PRESERVING AMERICAN WEST

## WAS GERONIMO A TERRORIST?

SEAL TEAM 6,  
BIN LADEN AND THE  
IRONY OF HISTORY

By Paul Andrew Hutton

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TRUE WEST MAGAZINE WAS GERONIMO A TERRORIST? AUGUST 2011

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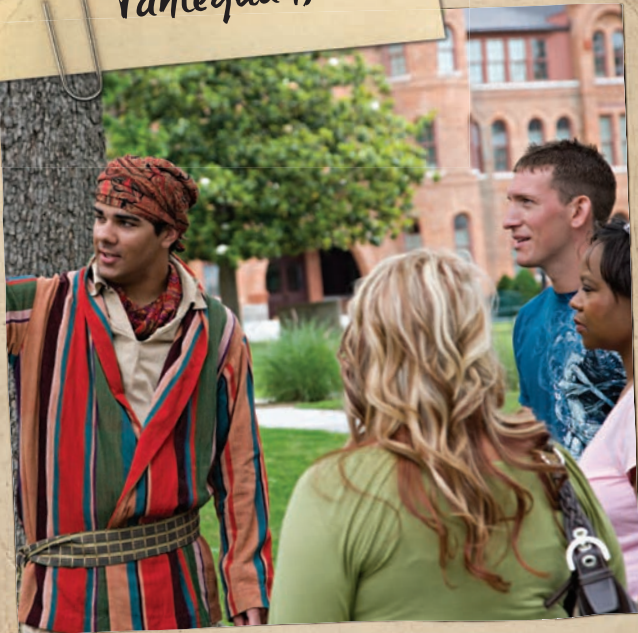
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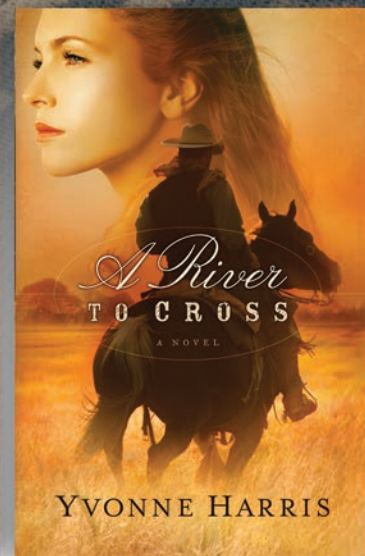
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# ADVENTURE, LOVE, AND LAUGHS IN THE OLD WEST



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*Out of Control*  
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They are complete opposites. But when their paths cross on the way to Montana, an unlikely attraction ignites—and their lives will never be the same again.

*A Most Unsuitable Match*  
by Stephanie Grace Whitson

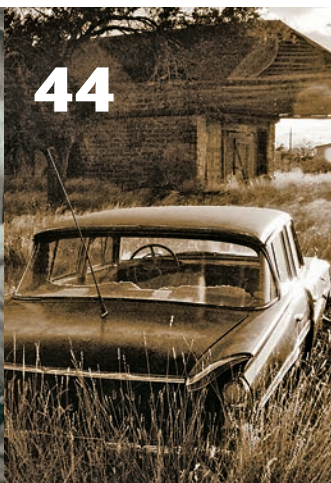
A dark-haired beauty wanted by a ruthless, rogue general. A Texas Ranger determined to protect her. And a frontier overrun with lawlessness. Amid such turmoil, can love flourish?

*A River to Cross*  
by Yvonne Harris

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**OUR COVER**

Was Geronimo a Terrorist?

—COVER DESIGN BY DANIEL HARSHBERGER; PHOTO COURTESY ROBERT G. MCCUBBIN COLLECTION —

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Approximately 10,000 years ago the mammoth was one of the largest animals that ever lived. It was a great hunter and its tusks were used for many purposes. The mammoth was one of the first animals to be domesticated. It was used for food, clothing, and shelter. The mammoth was one of the first animals to be domesticated. It was used for food, clothing, and shelter.

LAWTON FORT SILL, OKLAHOMA

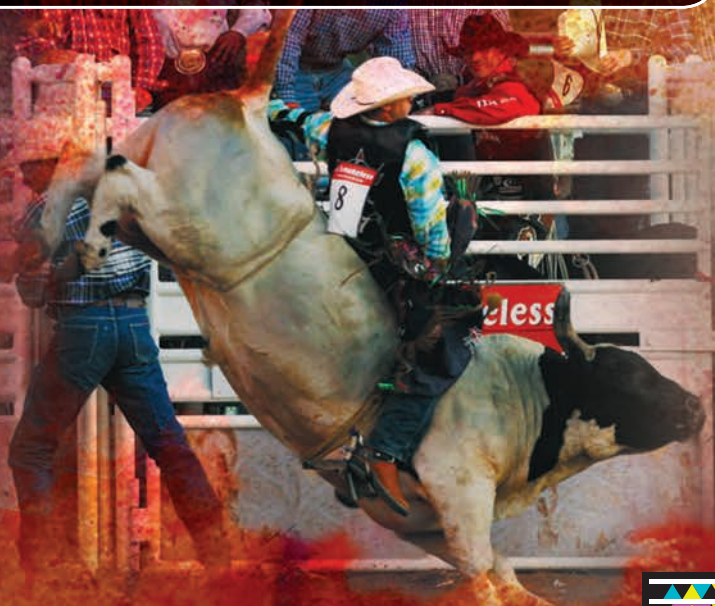
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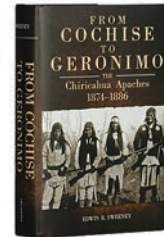
# The Next Freedom Fighter?

*History is indeed a cruel trick, played on the dead, by the living.*



In a daring raid, U.S. special forces crossed a porous border into a dangerous region of an alleged ally and attacked a secret compound where a notorious killer of Americans was hiding.

This was not Pakistan, this was Mexico in 1886. The handpicked special forces included a large force of Apache scouts led by a West Pointer, Capt. Emmet Crawford. Their mission was to take out Geronimo, an Apache who had, for years, raided all over Arizona, New Mexico and Old Mexico, destabilizing



I cannot praise enough Ed Sweeney's recent book, *From Cochise to Geronimo: The Chiricahua Apaches 1874-1886*. It is a thorough, balanced telling of that tragic war that would make Voltaire proud (see quote in the article).

— COURTESY UNIVERSITY OF OKLAHOMA PRESS —

the region and leaving a trail of blood and destruction everywhere.

Unlike the bloody resolution of the Navy SEAL 6 mission this past May, the Geronimo raid did not end with the Apache warrior meeting his maker (p. 58). When Geronimo finally surrendered, many Americans wanted to hang him, but the U.S. government spared his life and sent him to exile in Florida. Although current critics consider that to be inhumane treatment, it certainly beats a bullet in the eye.

Ever since the Navy SEALs called in, "Geronimo EKIA," to confirm they had killed America's most wanted terrorist, many have reacted angrily to the government linking Geronimo with Osama bin Laden. They view Geronimo as a "freedom fighter" for his people and a defender of the Apache way of life.

Yet in the 1880s American press, Geronimo was perceived as a terrorist. In our cover story, "Was Geronimo a Terrorist?," Paul Andrew Hutton brilliantly guides us through Geronimo's metamorphosis from terrorist to freedom fighter (p. 22). Hutton's analysis echoes Voltaire: "To the living we owe respect. To the dead we owe only the truth."



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

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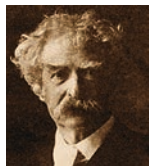
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Quotes

**“If it takes you more than ten minutes to explain how you make a living, you are self-employed!”**

—Baxter Black, in his new book, *Lessons from a Desperado Poet*



“History doesn’t repeat itself, but it rhymes.”

—Mark Twain

“Women think they want to marry a cowboy, but at some point they realize they’d like to live in a house.”

—Dave Stamey



“A horse is not like a dog. It don’t love ya.”

—Robert Duvall

“There are so many categories in history that it gets all divided up, and I don’t think it should be, because life isn’t divided up that way, and history is about life. It’s all part of the human story.”

—David McCullough, in his new book, *The Greater Journey: Americans in Paris*

“There is no such thing as women’s intuition. You all just have crap poker faces.”

—Rachel Shelley, in *Esquire*

“I hate newspapermen. They come into camp and pick up their camp rumors and print them as facts. I regard them as spies, which, in truth, they are. If I killed them all there would be news from Hell before breakfast.”

—Gen. William Tecumseh Sherman

“A country losing touch with its own history is like an old man losing his glasses, a distressing sight, at once vulnerable, unsure and easily disoriented.”

—George Walden



“If we could sell our experiences for what they cost us, we would all be millionaires.”

—Abigail Van Buren

Bizarro

By Dan Piraro



## “Most Interesting Spot”

*The Kewa Pueblo Trading Post rises from the ashes to provide a promising future for locals and tourists alike.*



**The sign above the building front is optimistic, to say the least: Most Interesting Spot. Where Real Indians Trade.**

Nobody trades at the Kewa Pueblo Trading Post in northeast New Mexico nowadays. It's a burned out hulk, with no roof or floor, just some walls barely standing.

But commerce and business and art may thrive here once again, thanks to a federal grant and progressive thinking from the local Indian tribe.

The trading post dates to 1881, when it was built at a relatively new stop—called Domingo—along the Atchison, Topeka and Santa Fe Railway line. Most customers were locals, trading crops or art or money for basic goods.

Rebuilt in 1922, the post began catering to tourists, showcasing and selling American Indian jewelry and art. But Route 66 traffic slowed down after WWII—especially after Interstate 25 was built about six miles east of the pueblo.

The trading post closed in 1995. A fire almost totally destroyed the place in 2001.

But over the past 10 years, many folks at the Kewa Pueblo (formerly Santo Domingo) have had some big

The Kewa Pueblo Trading Post was virtually destroyed in an arson fire 10 years ago. Volunteer groups are helping to clear the rubble in preparation for opening the post for business once again.

— BY KATE NASH / THE NEW MEXICAN —

ideas for the historic trading post. Artisans could make and sell pottery, jewelry, weavings—not the tourist trap stuff, but the authentic, high quality goods. Perhaps native chefs could cook bread and traditional foods.

For those folks, 2010 was a big year.

First, in March, the New Mexico Rail Runner Express commuter train opened a station at the Kewa Pueblo. Each week, thousands of people traveling between Albuquerque and Santa Fe go within a few feet of the trading post—people who just might want to take a short stop or a day trip to see the place when it's rebuilt.

In July, the federal Economic Development Administration allocated \$1 million for the restoration of the trading post. Kewa Pueblo tribal officials say the money will cover everything from architectural design to developing a business plan to actually rebuilding the post.

The tribe has faced challenges with the project, says Kenneth Pin, the Kewa Pueblo planning director. It took some

time to find an architect with experience working on historic structures (the trading post is on both the national and state historical registers). And the design was a problem. Although the tribe has plenty of photos of the outside of the 1920s post, it has no interior shots. The tribe's luck changed a few months ago. “They had shot a movie in there back in the '70s with Anthony Quinn,” Pin explains. “It's called *Flap*. So we've looked at the DVD.”

Preliminary construction work has also come from unusual sources. Last April, a youth church group from Wellesley, Massachusetts, spent a few days making adobe blocks. Soon after, about 25 white-collar executives came to the pueblo for a community service project. They, too, got down in the dirt and learned how to make adobe bricks the old-fashioned way: by hand.

Between the two groups, the project ended up with about 800 blocks. The trading post needs somewhere near 4,000 blocks, but the tribe hopes other organizations will also volunteer their time to making adobe.

Kewa Pueblo officials hope future visitors to the trading post will learn about the local culture, keeping its history and traditions alive. But the project also carries a practical aspect. Increased tourism would bring new jobs (Pueblo officials estimate that the trading post alone could create 30 positions). Plus, new revenue streams—tourism—could bring much needed money to the area. Pin says more than a third of the residents are under the poverty line and unemployment is at 60 percent.

Construction crews are due to begin work late this summer. Pin believes the project could be finished as early as next spring.

If the dream is rebuilt, the Kewa Pueblo Trading Post will once again be a “Most Interesting Place,” one where real Indians and tourists trade.



# The Hotel Heroes of Small-Town Texas

The Duncans have proven that Elizabeth Taylor's character in *Giant* was right: "Money isn't everything, Jett."

**They thought they were just buying out the family business—the hotel Joe Duncan's folks had owned off-and-on for decades.**

The two-story, pink limestone hotel was named for the creek that runs through Fort Davis, Texas: Hotel Limpia.

It was January 1991, and 30-something Joe had been in the real estate business while his wife, Lanna, was a school counselor in Dallas. On the day they closed the deal, Lanna says, "we went upstairs to a room reserved for us and laid there, looking at the ceiling and wondering, 'What in the name of heaven have we done?'"

What they'd done was bought a 13-room hotel on the downtown square in a small town that reminded Lanna of a "miniature toy town." They faced the "astronomical" overhead of \$5,000 a month. "We had no money," Lanna remembers. "We'd spent everything we had on the down payment, and all we had was our sweat equity."

That was 20 years ago. Today, the Duncans own a dozen buildings, including hotels in three Texas towns.

Their monthly overhead now is "a zillion times more," Lanna jokes. Yet, she stresses, they've still done it with little money, but lots of imagination, hard work and their own sweat.

They have become so successful at restoring old buildings—and making them important contributions to their communities—that folks now come to them, hoping they'll work their magic on another place threatened with destruction.

That's how the Duncans ended up with the Hotel El Capitan in Van Horn. The 1920s hotel had been built to promote tourism in the Southwest, but then it was turned into a bank, which the Duncans restored back to a hotel.

Sometimes they ended up with something special in a happy accident, like when they bought the Hotel Paisano, which was the headquarters for the actors and crew during the making of the iconic 1956 Western movie *Giant*. The property was selling for back taxes at an auction held at the Marfa town square. With rumors that an investor from Dallas was in town to buy it, Joe thought the property would probably go for \$500,000. But just before bidding began, the investor backed out, leaving only one other bidder. Joe mused the guy was going to walk away with a treasure for as little as \$185,000 and told Lanna to register them.

"As I was coming back, I ran into our CPA, and I told him we were going to bid," Lanna remembers. "He told me, not only could we afford to bid, but we should. But I was so nervous at that kind of money that Joe had to raise my hand for me. We got it for \$190,000-something."

When local TV and radio reporters asked about plans for the hotel built in 1930, Lanna had to admit she hadn't been in the building for decades, and that they weren't yet sure what they were going to do with it. They ended up keeping the hotel open, as well as the *Giant* movie memorabilia room. After the Duncans restored the building, *Frommer's* gave the hotel a grand review and admitted: "James Dean's one-time room is the most popular, but Rock Hudson's corner suite, with a full kitchen and a massive balcony overlooking the courtyard pool, is my favorite."

Back at home in Fort Davis, Hotel Limpia has become the centerpiece of a string of historic buildings the Duncans now own and operate, including more hotel rooms, Victorian adobe guest houses, a restaurant, whole foods market and retail space. Down the street, they've also created the Stone Village Tourist Camp, a 1930s tourist court where the garages have been converted to "camping rooms"—screened-in rooms with canvas curtains and handmade iron beds.

When she looks back on their business, Lanna admits it started small and grew not only in size, but also in significance. "We bought a family hotel, but as we've progressed, we've helped save the heritage of our little towns. You have to be willing to work hard, to have a vision and to put your heart and soul in it."

That attitude is what makes an Old West Savior.



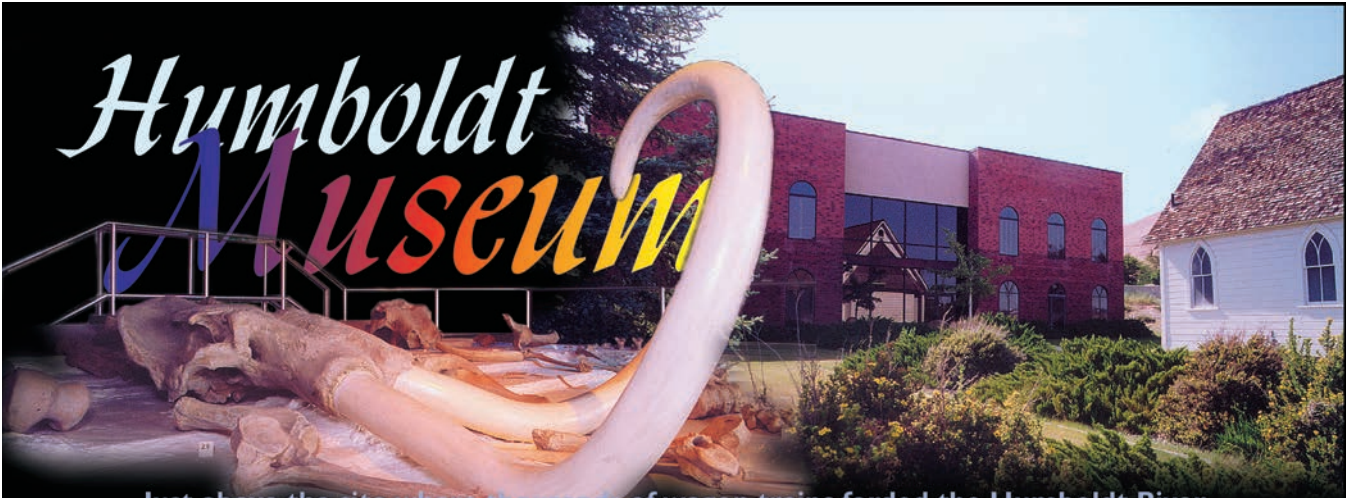
**Jana Bommersbach** has been Arizona's Journalist of the Year and has won an Emmy and two Lifetime Achievement Awards. She is the author of two nationally-acclaimed true crime books and a member of Women Writing the West.



Lanna and Joe Duncan (left) started off buying out the family business in Texas, the Hotel Limpia. They have grown into hoteliers, with historic properties that include the hotel where the cast and crew of 1956's *Giant* stayed. The room James Dean stayed in—he's shown in the poster—is popular with guests.

— PHOTO: COURTESY LANNA AND JOE DUNCAN; *GIANT* POSTER: COURTESY WARNER BROS. —

# Humboldt Museum



Just above the site where thousands of wagon trains forded the Humboldt River on the long trek to California, sits the Humboldt Museum. The modern brick building mirrors its historic predecessor, a church turned museum.

Together, the buildings house the story of the community.

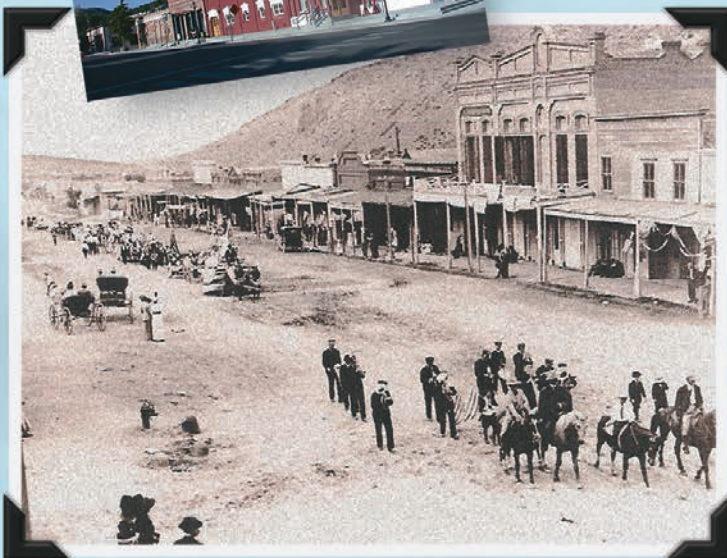
Remains from the ice age of 13,000 years ago, wonderful beaded and quilled regalia from an American Indian collection, vintage automobiles, keepsakes from Winnemucca's "art nouveau" period and a charming rural parlor from the early days of nearby Paradise Valley are among the treasures awaiting your visit.

The Humboldt Museum located on the corner of Jungo Road and Maple Ave.

PO Box 819, Winnemucca, Nevada 89446 – 775-623-2912

email: [museum@winnemucca.net](mailto:museum@winnemucca.net) Website: [www.humboldtmuseum.com](http://www.humboldtmuseum.com)

## Step back in time Eureka, Nevada



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- 👉 July 29—The Gillette Brothers: Traditional Cowboy and Roots Music—Eureka Opera House 775-237-6006
- 👉 August 11-14—Eureka County Fair & Rodeo 775-237-6026 • [fair@eurekanv.org](mailto:fair@eurekanv.org)
- 👉 August 19—Gigi Love: Blues, Rock, Country & Folk Music—Eureka Opera House 775-237-6006

For information or a complete list of events for Eureka County please call 775-237-5484, email [econdev@eurekanv.org](mailto:econdev@eurekanv.org) or [www.co.eureka.nv.us](http://www.co.eureka.nv.us) or [www.eurekacounty.com](http://www.eurekacounty.com)

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## Plains Indian Shirt Sets New World Record

A ceremonial shirt worn by a Plains Indian warrior and Wild West show Indian drove an arrow into collectors' hearts.



This photograph of Chief Black Bird was captured by Heyn & Matzen Studio during the 1899 exposition in Omaha, Nebraska. Fred T. Cummins shared another Heyn photo, of Black Bird in this same garb, appearing with nine other Lakotas, in a promotion for his Indian Congress at the 1901 exposition in Buffalo, New York.

— ALL IMAGES COURTESY SOTHEBY'S NEW YORK —

**"I felt like crying, for the sacred hoop was broken and scattered. The life of the people was in the hoop, and what are many little lives if the life of those lives be gone?"**

Those were not Chief Black Bird's words, but they may very well have been. They were expressed by Black Elk, a fellow Lakota who would also grab at his chance to improve the lives of the people by accepting Buffalo Bill's 1886 offer to appear in a Wild West show. Black Bird would himself appear in an overseas show under the famous showman, in 1903, but first, he struck out with Fred T. Cummins's Indian Congress. Photographs document his presence at the Indian Congress for the 1899 exposition in Omaha, Nebraska.

By then, Black Bird had likely realized his way of life was over. His name appears in the Crazy Horse Surrender ledger in May 1877, indicating he had participated in the Great Sioux War. Around 1880, he was listed on the Red Cloud Agency census at Pine Ridge, South Dakota, as #240 Black Bird. In November of that year, his "X" was marked along those of other leading Oglala Sioux, including Chief Red Cloud's, to grant permission for railroad passage through the sacred Black Hills. And his people had cast their dying gasp to regain their culture at Wounded Knee in December 1890. In the 1890s, faced with a monthly wage of \$10 on the reservation, versus the \$25 starting pay (sometimes going as high as \$125) Black Bird could make with a Wild West show, his decision to leave likely made the best sense to him. Instead of breaking his back digging ditches, he'd perform on horseback.

Show Indians, known as *oskate wicasas*, also made money posing for photographers, which Black Bird and his daughter, Womboli, did while they toured with Cummins's Indian Congress at Coney Island in 1903. They

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sat for the sake of Adolph A. Weinman, a sculptor who had been commissioned to create an Indian statue for the 1904 exposition in St. Louis. Weinman excitedly reported: "I had long been wanting to do some Indian subjects.... I went into this work with boundless enthusiasm and utter disregard of cost. I looked up all possible sources of information on the manners, customs and costumes of the various tribes of the North American Indian." With his "utter disregard of cost," he may very literally have bought the shirt off of Black Bird's back.

That's my theory, at least, because Black Bird's shirt ends up in the collection of two Westport, Connecticut, residents: etiquette maven Amy Vanderbilt, who sold it in 1960 to Western artist Ed Vebell; he sold it in 2007. I have a strong suspicion that it ended up in Westport through this direct connection Weinman had with Black Bird.

You see, Weinman had a close friend in another Westport resident, James Earle Fraser. Both sculptors studied together at the École des Beaux-Arts in Paris. Their love of metallic arts stemmed from their shared mentor, Augustus Saint-Gaudens; Fraser would end up designing the 1913 buffalo nickel, while Weinman created the mercury dime and walking liberty half-dollar in 1916. Three years later, Fraser was the first recipient of the J. Sanford Saltus Award, given in recognition of metal artisan achievement, an award Weinman designed (he earned the medal the following year). They also worked together on statuary commissions for building projects such as the Missouri State Capitol and the National Archives Building.

Yet Fraser was truly the more connected of the two when it came to Lakota culture. From his 1876 birth year, he had followed his rail engineer father around the West. His years in the Dakota Territory were actually what got Fraser in Paris in the first place. His family had

moved to Chicago in 1890, the same year that the Lakota suffered a death blow at Wounded Knee. Fraser apprenticed under sculptor Richard Bock, who was preparing for the city's 1893 exposition. When Fraser walked around that show, he saw works such as Cyrus E. Dallin's *Chief at Sunrise*, showing Indians in their glory. Growing up with the Sioux, he understood the depths to which they had fallen. The 17 year old cast a model of *End of Trail* in 1894, which got him a ticket to Paris; in 1915, he won the gold at the San Francisco exposition for the finished sculpture that showed a slouching Plains Indian on his equally crestfallen horse.

In his later years, while living at the Westport home he had purchased in 1913 with the proceeds from his buffalo nickel, Fraser recalled sleeping under buffalo robes as a boy: "On one the sun was painted with its rays extending to the edges; on another the moon and

Originally estimated to sell at a high of \$350,000, Chief Black Bird's shirt hammered in at \$2.3 million. Astute collectors of American Indian art bid ferociously, not wanting to pass up on this rare chance to own a 19th-century ceremonial shirt that has photographic provenance of its original owner.

stars, all in beautiful and appropriate colors and fine design. I have looked through museums in vain to find the equal of those paintings."

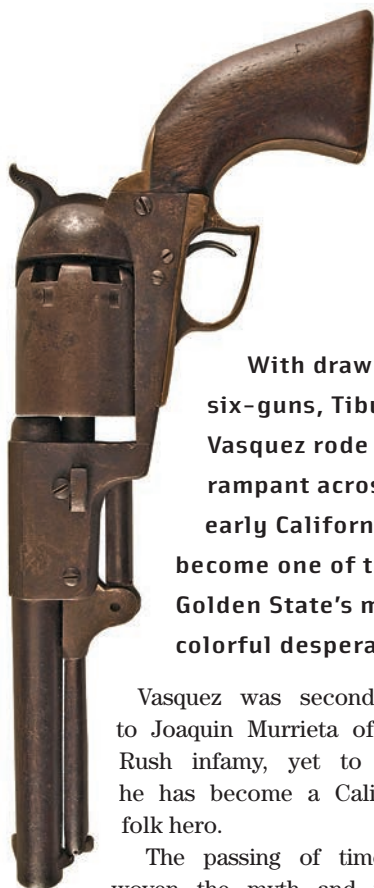
Perhaps hearing Fraser express a similar sentiment to him, Weinman gave his friend a piece of his homeland he had been seeking since he was a boy.

The Chief Black Bird ceremonial shirt set a new record for the highest auction price paid for Indian Art. On May 18, 2011, the hammer went down at Sotheby's New York for \$2.3 million, beating out the previous record of \$1.9 million for a Tlingit war helmet that sold at Fairfield Auction in Newton, Connecticut.



# A Bandido's California Colt

*Tiburcio Vasquez's Colt Dragoon is currently on display at a Los Angeles museum.*



With drawn six-guns, Tiburcio Vasquez rode rampant across early California to become one of the Golden State's most colorful desperados.

Vasquez was second only to Joaquin Murrieta of Gold Rush infamy, yet to many he has become a California folk hero.

The passing of time has woven the myth and reality of Vasquez's lawless exploits together. Some see him as a common bandit, while others glorify him as a revolutionary Robin Hood, a native Californio who fought against the Anglo invasion of the 1850s. And he may be the only American outlaw to have a public park named after him (Vasquez Rocks County Park).

Was he a notorious brigand or a freedom fighter? Regardless, his life was one of adventure, romance and drama—the stuff that makes legends. He was a handsome, educated and well-dressed gentleman, yet tough as nails, an excellent pistol shot and a superb horseman liked and admired by many—including some of those he wronged.

Throughout Vasquez's lawless career, he was known to carry Henry and Spencer repeaters, and 1873 Winchester rifles, but he was seldom without one or more of his trusty six-

shooters. He preferred the heavy Colt .44 Dragoons and the lighter .36 caliber Navy Colts, although he was known to have carried other six-guns.

Since he lived a life on the run, one can assume that virtually any revolver that came his way was obtained either through honest purchase (although that was always with stolen funds) or simply by “relieving” them from his unwilling victims. Yet a scant few of his six-guns are documented today.

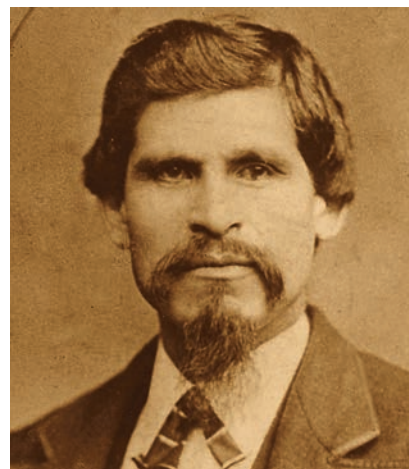
One revolver of note is a .44 caliber 2nd Model Colt Dragoon, serial no. 9381, taken from Vasquez when he was captured by the police in May 1874. Detective Emil Harris later recounted that they seized a “long bladed Bowie knife sticking in the floor” and “...six revolvers, two Winchester rifles of the model of 1873, then considered the best weapon made, and a Spencer seven-shooter [rifle], besides another dangerous looking knife and some saddles, bridles, etc.” These were all kept as souvenirs by the lawmen.

The deputies were armed with cap-and-ball Navy Colts when they arrested Vasquez. They considered the massive Dragoon to be obsolete, so they returned it to his sister Maria Antonia Lara. Through the years, this well-documented revolver was passed down, eventually winding up in the California Historical Society in 1941, until it was deaccessioned in 1988, when the society sold its gun collection to raise much needed funds. It is now in the collection of Vasquez historian John Boessenecker and is currently on display at the LA Plaza de Cultura y Artes Mexican-American cultural center in Los Angeles.

This Colt, manufactured around 1850-51, is well worn and exhibits a heavy patina. Once a deadly weapon, it now serves as a silent reminder of the two decades when “El Capitan” Vasquez and his gang, the “hunted bandits of the San Joaquin,” terrorized much of California, where he left behind a mixed legacy of the gentleman bandit and the notorious robber. As the saying goes, “If this old gun could talk!”



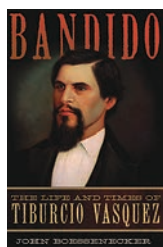
Phil Spangenberg writes for *Guns & Ammo* magazine, appears on the *History Channel* and other documentary networks, produces *Wild West* shows, is a Hollywood gun coach and character actor, and is the Firearms Editor and a regular columnist for *True West*.



Always the dapper gent, Tiburcio Vasquez sat for this photo by San Jose photographer Wilbur Wright while awaiting his execution by hanging on March 19, 1875.

(Top left) Weighing four pounds, two ounces unloaded, this hard hitting, 7½-inch barreled, .44 caliber percussion 2nd Model Colt Dragoon was taken from Vasquez upon his capture in 1874. With its loading of 40 grains of blackpowder, this was one of the magnum revolvers of the Victorian era!

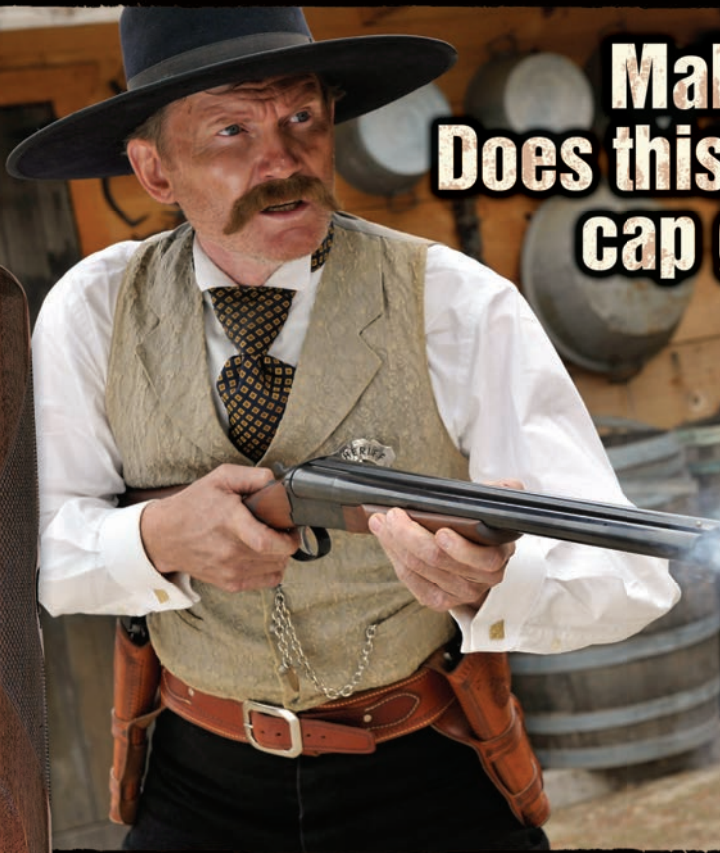
— DRAGOON PHOTO: COURTESY LA PLAZA DE CULTURA Y ARTES / JOHN BOESSENECKER COLLECTION; VASQUEZ PHOTO: COURTESY JOHN BOESSENECKER COLLECTION —



## TIBURCIO VASQUEZ BIOGRAPHY

John Boessenecker spent years researching facts, then cross examining them in order to separate myth from reality on this colorful Californio for his book *Bandido: The Life and Times of Tiburcio Vasquez* (University of Oklahoma Press). He personally visited the sites of Vasquez's homes, his robberies, hideouts and other places the outlaw chief frequented, giving a clearer picture of where events occurred. The hardcover book contains numerous photographs of people and places, many previously unpublished. Boessenecker has presented an accurate and fascinating read that makes his book the definitive biography of Vasquez.

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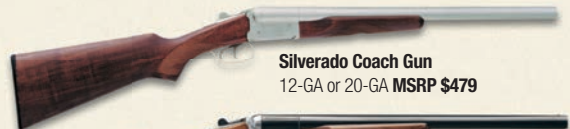


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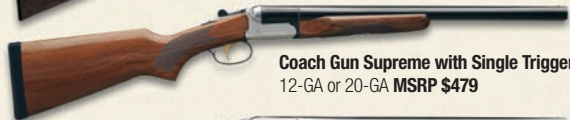
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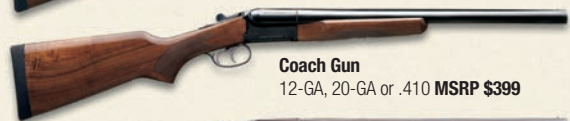
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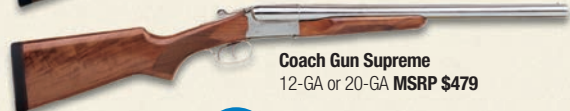
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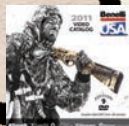


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## The Cowboy from Quebec

Veteran cowboy actor Glenn Ford, as seen through the eyes of his son, Peter.

**"In all the top 10 lists of great cowboy actors, he's never there, and it drives me crazy," says Peter Ford of his father, Glenn.**

The fact is, he's right, and it's hard to quite figure out why his dad, Glenn Ford, isn't, and never really has been, held in the high regard he deserves.

One of the answers may lie in the fact that Glenn was at ease in every genre. People do remember him. He was listed among the top most popular actors several years running in the late 1950s, and he hit number one in 1958. But to his credit, and possibly to his detriment, when asked to name their favorite Glenn Ford movie, the answers are always different.

For crime and noir fans, the easy answer is *The Big Heat*, a tough police drama directed by Fritz Lang in 1953.

For fans of lighter romantic comedy, the answer is usually 1963's *The Courtship of Eddie's Father*, though he made several in that vein around the same time.

For people who love dark and flashy melodramas, loaded with high Hollywood glamour and a twisty sexual undertow, *Gilda's* the one. So loaded was that 1946 picture that Hollywood reteamed Glenn and costar Rita Hayworth several more times, but the studios never got the lightning back into the bottle.

"I still don't quite understand how they managed to get that one past the censors," says Peter, who has just released a new biography of his father, *Glenn Ford: A Life*, "but people are still talking about it and taking it apart. It has a strong homoerotic element."

The movie that had the greatest impact as a social drama was the king of all the juvenile delinquent pictures, *Blackboard Jungle*. Glenn played a decent Joe who's trying to teach an urban classroom full of misfits, punks, crazies and killers. The 1955 movie put actor Vic Morrow on the map, but it



made a star out of Sidney Poitier. It did something else for which Peter Ford takes complete credit.

"We were a pretty adventurous family when it came to music, and I was in the fifth grade and listening to a lot of Rhythm & Blues. I was crazy about the B-side of a new record by Bill Haley and His Comets. When director Richard Brooks was looking for music for the movie, dad brought him into my room," Peter says. "That's when I played him 'Rock Around the Clock.'" The song became the opening theme of the movie and a national hit, and the first important Rock 'n' Roll anthem.

But if there's a single genre that can claim Glenn Ford, it's the Western. "I think maybe a quarter of his pictures were Westerns," Peter says. "For dad, making a Western was like taking a

In his autobiography of his father, Glenn Ford, Peter shares numerous family photos, including this photo of an outing to the Hudkins Bros. Movie Ranch in Burbank, California. Peter stands in front of his father, on the left. Next to them is William Holden and his son, also named Peter. Glenn starred in two Westerns with the elder Holden: 1941's *Texas* and 1948's *The Man from Colorado*. Of this photo, Peter tells us: "Ace Hudkins was a friend of my dad's and owned the ranch. The ranch has since been torn down and is now the famed Forest Lawn Cemetery."

— COURTESY PETER FORD, FROM *GLENN FORD: A LIFE*, AVAILABLE AT [GLENNFORDBIO.COM](http://GLENNFORDBIO.COM) —

vacation. It was his bread and butter. He loved being out there and the camaraderie of the men."

Glenn made more than 20 Westerns, beginning with *Texas* in 1941, a movie that costarred William Holden, who would be one of his lifelong friends.

He might have been drawn to making Westerns, because he was also a great horseman, Peter tells us. "He started out as a groomsman for

Will Rogers while he was still in high school. He would go to Rogers' ranch, where Clark Gable, Darryl Zanuck and all those stars kept their horses and played polo. When you see him in movies, on horseback, he glides; he's just incredibly graceful."

Yet Glenn learned the hard way to exercise caution. "He had an accident making *The Man from the Alamo*," Peter says. "Victor Jory was in the film. Jory's horse veered a little close, and dad's horse veered into a tree. He broke three ribs, and he was out of the film for weeks. From then on, he was more cautious. It cost the studio a lot of money."

*The Man from the Alamo* was directed by Budd Boetticher, who Western film fans will recognize as the director responsible for the great run of Randolph Scott pictures made in the 1950s. Boetticher and Glenn became friends, but one of the questions that haunts Glenn's career is why he never teamed with any one great director long enough to create a body of work that would put him more visibly among his peers.

"He made only one movie with Budd Boetticher, and he made two terrific films with Lang," Peter says, "but the one picture he made with William Wellman bombed. He never had the chance to work with a John Ford or a Howard Hawks or any of those guys. Imagine what he could have done in the hands of one of those directors?"

Glenn actually came close, though, with director Delmer Daves, who put him in three of Glenn's best movies, and three of the finest Westerns of the 1950s, *Jubal*, *3:10 to Yuma* and *Cowboy*. Of those three movies, *3:10 to Yuma* has attained classic status; the lean and smart 1957 psychological drama is what critics used to label "good of its kind," but the movie's status grows with every new examination. So, too, are *Jubal* and *Cowboy* gaining respect. In between, *The Fastest Gun Alive* is developing a strong fan base.

The odd man out in the Ford Western canon is 1958's *The Sheepman*, a strangely written, semi-comedic picture that costarred Shirley MacLaine. "That's one I can't understand," Peter admits, "but it has legions of fans who think it's the best thing my dad ever did."

Peter's book is something of a curiosity as a biography, because not only is it an intimate portrait of his father, but it's also Peter's own story.

He doesn't hesitate to describe his own difficult childhood. "My dad is a very, very fine underrated actor, and I wanted to honor him. But I also wanted to tell the story of him not really having the capacity to be a dad," Peter says.

The biography is also unlike most in that it benefits from Glenn's own extensive diaries, his lengthy conversations with his son and a wealth of personal tapes. "He'd sit by the pool with a tape recorder, when he got older and had time on his hands," Peter says. "I have hundreds of tapes—thank god he labeled most of them. He'd sit there and talk about himself, about his films and the directors, of friends and costars like William Holden, and of the women he knew."

This can't be stated too strongly: a lot of women played a part in Glenn's life, and a lot of women are featured in his son Peter's book. As Peter explains it, "I think I counted something like 143 or 146 women who pass through my dad's narrative. And any movie fan will recognize 90 percent of them."

Peter has been, at various times, an actor, a recording artist and a businessman. What's interesting about his relationship with his father, the Canadian-born son of a train engineer who became an international movie star, is that Peter admires his father's talent, respects his work ethic and his

## PETER FORD'S FAVORITE FIVE GLENN FORD WESTERNS:



devotion to craft, and wishes he'd been a better dad. And he loves his movies.

"*The Big Heat*, *3:10 to Yuma* and *Blackboard Jungle*—that's the trifecta to me," he says. "For my dad, though, I think that, of the Westerns, and really, all his movies, I know he had a wonderful time in a picture that was not given a lot of attention, *The Rounders*, with Henry Fonda. My dad and Henry were both disappointed by how [the studio] marketed that film. I think they put that at the bottom of a double bill with *Get Yourself a College Girl*," Peter says with a laugh. "But it was a shame, and he was rueful about the fact that [the movie] didn't get a better break.

"I think that *3:10 to Yuma* is something that he took a lot of pride in. John Barrymore once told him to never pass up a chance to play a villain.

I think he remembered that when he took on *3:10 to Yuma*.

"I was very upset when they remade it. It's such a subtle film. You don't need a guy with a peg leg and all that stuff. Here's a rancher whose wife wanted him to stand up and be a man. It was simple.

"A lot of people at the time thought the ending was contrived, but I could see how my father could jump up on the train. According to my father, his character identified with Van Heflin's, and he felt that Van needed to be the man; that he had a family... he had everything that my father didn't have. My father's character wanted to enable

"I also wanted to tell the story of him not really having the capacity to be a dad."

—PETER FORD, SHOWN BELOW WITH HIS FAMOUS ACTOR FATHER, GLENN



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Van to go home to this woman having proven something, to come home a hero. It was a very generous gesture, on the part of my father's character.

"Dad loved Westerns and he made some really good ones. Even to this day, I have thousands of people, thousands of fans, who I correspond with, in France, Brazil, Japan, Chile, all over the world," Peter says. "He never gave a poor performance, and the fans loved him."

## DVD REVIEWS

### The Comancheros

(20th Century Fox Blu-ray Digibook; \$34.99) As a terrific documentary on this 50th anniversary Blu-ray edition of 1961's *The Comancheros* tells us, John Wayne came out of the 1950s looking to make pictures that were less exhausting

## You Tube THE WEST

### JAMES ARNESS

James Arness was an unlikely star. He'd made a number of movies without making much of an impression, unless one counts the veggie-monster in 1951's *The Thing from Another World*. The only picture that top-billed him was *Gun the Man Down*, which hit screens a year after *Gunsmoke* had been on the air.

But Arness must have had an impact behind the scenes, because he worked with a lot of the top directors in Hollywood, including Howard Hawks, John Ford, William Wellman and Jacques Tourneur. He also acted in several John Wayne films; in fact, *Gun the Man Down* was produced by Wayne's Batjac company.

I find it amusing that the six-foot-six man found his home on the small screen, not the big screen; his years as *Gunsmoke's* Marshal Matt Dillon are the stuff of TV history. Arness was the glue that held the ensemble together, but he was never patriarchal. Matt, Chester, Miss Kitty, Doc and the rest of the cast were more like siblings.

What has always entertained me about Arness is that the actor was an incredibly funny guy, as was his brother, Peter Graves. Cast members share endless anecdotes of how often they had to stop shooting because of uncontrollable laughter in the ranks. I wish someone had captured that on film,



A laughing *Gunsmoke* cast: James Arness (Matt Dillon), Amanda Blake (Miss Kitty) and Milburn Stone (Doc Adams)

but Arness never allowed press on the *Gunsmoke* set. Considering how dour and sober his character was, it's fun to imagine the actor as the instigator of off-screen hilarity.

YouTube does feature a collection of CBS TV show bloopers hosted by Arness (we love the part when Arness can't find his holster!). You can find this on [YouTube.com](http://YouTube.com) by searching for "Classic CBS TV Show Bloopers of the 1950s."

To hear the firsthand recollections of the people who made *Gunsmoke* happen, I recommend viewing *Gunsmoke: The Director's Collection* and *Gunsmoke: The 50th Anniversary* two-volume collection.

When Arness died on June 3, a door quietly closed in the lives of many millions of baby boomers, but Matt Dillon will live forever, standing on that dusty Dodge City street, keeping the peace.

YouTube the West and e-mail us your videos: [editor@twmag.com](mailto:editor@twmag.com)



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than *The Alamo*, the three-hour historical saga he'd just directed and starred in. Yet *The Comancheros* was filmmaker **Michael Curtiz's** last picture; his illness during production forced Wayne to handle much of the directing.

The sprawling epic is about a Texas Ranger (Wayne) and his dandified prisoner (**Stuart Whitman**) on the trail of a passel of bad guys who are selling guns to the Comanche Indians. **Lee Marvin** appears briefly as a half-scalped homicidal lunatic, and he nearly steals the movie—Wayne and Marvin were immediately reteamd in *The Man Who Shot Liberty Valance*.

Despite the picture having the biggest budget of any 20th Century Fox movie that year,

the script doesn't hold together and the movie is lousy with historical goofs. Too bad, because somewhere in the middle of all that is the germ of a great Western picture.

*The Comancheros* does have some of the most beautifully photographed scenery in Western movie history. Monument Valley and Moab, Utah, are locations that show up in many Wayne pictures, but on this Blu-ray DVD, they've never looked better.

The 50th anniversary "Digibook" includes a cast commentary and two fine documentaries, one on the Duke and the work he did for 20th Century Fox, and the other on the Comanches.

What's more, they've reproduced the **Dell** comic that came out when the film was released. Since the publisher was working off a script in advance of the finished film, the comic has a scene that didn't make the final cut, and it's a very different ending. This is the way all good movies should be treated in the digital age.

**Vera Cruz**

(MGM Blu-ray; \$19.99) Don't bother getting the new Blu-ray of 1954's *Vera Cruz*. Since it was the first movie to use SuperScope, an expanded 35mm process, that might explain why the digital transfer lacks the kind of definition and color that *The Comancheros* offers. Yet even earlier DVD editions, while less clear and a bit dirtier, have a richer



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color. And why doesn't the Blu-ray offer a commentary track or extras?

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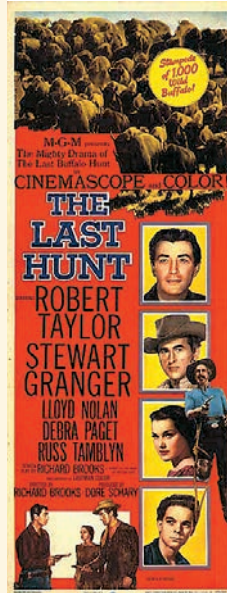
**Henry Cabot Beck** is the Film Editor for *True West*, writes about pop culture in general for other publications and is a member of the Phoenix Film Critics Society.

## Josh Becker's FORGOTTEN FILM CLASSICS

### 1956'S *THE LAST HUNT*

We are informed at the beginning of *The Last Hunt* that all of the depictions of buffalo hunting in the film were photographed at the annual "thinning" of the herds in South Dakota. What you immediately realize from watching these "real" takes is that shooting buffalo is easier than shooting fish in a barrel—they're bigger targets and don't seem to mind that their fellow bison are dropping dead right next to them. Since they don't run away, if you have enough ammo, you can just sit there and shoot an entire herd.

That's exactly what Robert Taylor's buffalo hunter loves most, killing a herd in a day. His longtime hunting partner (Stewart Granger), however, is sick of killing. Add to this situation Taylor's character regularly mistreating a cute Indian squaw played by Debra Paget, whom Granger's character likes, and you've got a strong, interesting, volatile drama.



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Okay, now get this. Stewart Granger, whose real name was James Stewart, was married to actress Jean Simmons (*Spartacus*), who would divorce him in a few years and marry Richard Brooks.

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**Josh Becker** is the internationally-known director of *Xena: Warrior Princess* and *Hercules*, has directed seven feature films and has been a proud member of the Director's Guild of America for 17 years. His latest book is *Going Hollywood* by Point Blank.

# North American Arm's New Timepiece

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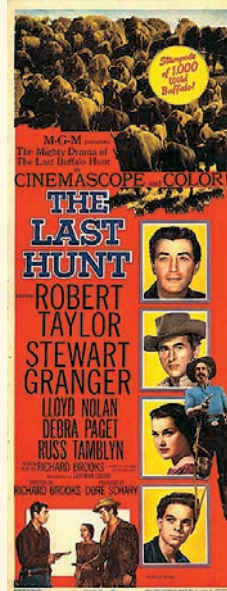
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In 1886, Tombstone photographer C.S. Fly accompanied Gen. George Crook to Cañon de los Embudos in Sonora, Mexico, and took a series of photographs of Geronimo and his warriors before the surrender. These rank among the greatest history photographs ever made. Shown here are (from left) Yahnozha, Chappo, Fun and Geronimo. After 9/11 the image was used on t-shirts and posters proclaiming "Homeland Security: Fighting Terrorism Since 1492!"

— COURTESY ROBERT G. MCCUBBIN COLLECTION —



# WAS GERONIMO A TERRORIST?



Tracing America's view of the Apache warrior from bloodthirsty terrorist to patriot chief.

BY PAUL ANDREW HUTTON

**Geronimo.** It is a warrior name for the ages—standing comfortably alongside the likes of Achilles, Leonidas, Genghis Khan, Patton and Rommel in its power—a storied name invoking cunning, courage, tenacity and uncompromising ferocity.

The redesignated 501st Parachute Infantry Regiment adopted this patch in 1942 in honor of the warrior spirit of Geronimo and the battle cry he inspired.

— COURTESY PAUL ANDREW HUTTON —



The 1886 surrender negotiations were captured by C.S. Fly at Cañon de los Embudos in Sonora, Mexico. (From left) Capt. Cyrus Roberts, Geronimo, Concepcion, Nana, Noche, Lt. Marion Maus, Jose Maria, Antonio Besias, Jose Montoya, Capt. John G. Bourke, Gen. George Crook and Charles Roberts (the captain's 10-year-old son). "The sun, the darkness, the winds are all listening to what we now say," Concepcion's translation of Geronimo's statement to Gen. Crook during the meeting.

— ALL PHOTOS TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED —

In the territories of New Mexico and Arizona, and across northern Mexico, it was a synonym for terror throughout the 1870s and 1880s.

In WWII, it became a famed battle cry for American airborne forces as they hurled themselves into the sky to descend upon their foreign foes—a 20th-century version of "Remember the Alamo!"

During the turbulent 1960s, when Berkeley street folk squatted on a vacant lot belonging to the University of California, renaming it "Power to the People Park," and posted leaflets bearing Geronimo's image alongside the declaration "Your land title is covered with blood," it was double-edged, both a statement and a warning.

After 9/11, posters and T-shirts bearing the famous C.S. Fly photograph of Geronimo and his fellow warriors, and the words "Homeland Security: Fighting Terrorism Since 1492" became popular.

When U.S. troops invaded Afghanistan, they established Camp Geronimo as a forward base.

On May 2, 2011, when Navy SEALs finally killed the elusive terrorist mastermind Osama bin Laden, they sent back the message "Geronimo EKIA."

The resulting outcry over the use of the Geronimo code name proved an embarrassment for a White House that prides itself on its racial sensibilities. Military authorities backpeddled, quickly claiming that it was the code name for the mission, not the terrorist target himself. That semantic distinction did not satisfy American Indian activists and their political supporters. New Mexico Democratic Sen. Tom Udall denounced the code name at a Senate hearing: "I find the association with bin Laden to be highly inappropriate and culturally insensitive. It highlights a serious issue... a socially ingrained acceptance of derogatory portrayals of indigenous peoples." Harlyn Geronimo, Geronimo's great-grandson, denounced the use of his ancestor's name as well: "Obviously, to equate Geronimo with Osama bin Laden is an unpardonable slander of Native America and its most famous leader in history." The dustup then conveniently became the centerpiece of the U.S. Senate's Indian Affairs committee hearings on racial stereotyping of indigenous peoples.



Be the term a slander or a homage to a storied warrior, the use of Geronimo's name by the heroic Navy SEALs who killed Osama bin Laden is reflective of the famed Apache's transition into a historical icon of considerable symbolic power. From a renegade warrior, hated by settlers on both sides of the international border and finally tracked down by his own people, Geronimo has morphed into a patriot leader who led the final resistance to preserve his land and culture. Forgotten now is the misery, death and deportation he brought on the Chiricahuas, as well as the innocent American and Mexican victims of his raids. The story of that transition is a fascinating tale of historical amnesia and the shifting popular concepts of our shared national history.

## A WARRIOR IS BORN

The grandson of the great Bedonkohe Apache chief Mahko was born in the early 1820s on the headwaters of the Gila River along what is now the New Mexico-Arizona line. Both states now claim him, although neither territory wanted him 125 years ago. His family named him Goyahkla—

The 501st Parachute Infantry Battalion adopted this patch in 1941 in honor of the warrior spirit of Geronimo and the battle cry he inspired.

— COURTESY PAUL ANDREW HUTTON —



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Geronimo became one of the most photographed Americans of his time. In this image, taken after he had been removed to Fort Sill, Oklahoma, he wears a ceremonial headdress along with his Western scarf and tailored vest and jacket. Indian, cowboy and businessman are all wrapped into one contradictory image that bespeaks his life as a celebrity.



“One Who Yawns.” His people followed Mangas Coloradas, moving easily both north and south of the new political line that ran through the heart of their traditional country after 1848. Goyahkla became a leading warrior in the many raids that the mighty Mangas led deep into Mexico.

These nomadic raiders made a keen distinction between war for booty and war for vengeance. They soon had good cause to seek the latter. Janos, in the Mexican state of Chihuahua, was a favorite haunt of Mangas and his people, for the local Mexicans provided an eager market for their stolen booty, which was in turn sold to unsuspecting third parties in El Paso, Texas. In March 1851 Mangas and his warriors were enjoying the hospitality of their Janos business partners when Sonoran militia under Col. Jose Maria Carrasco attacked their village, slaughtering

the defenseless Apache women and children. Among the dead were Geronimo’s aged mother, young wife and three children. Thus did vengeance become the driving passion of his life. Near the end of his life he was asked if he had any regrets. “I’m sorry I did not kill more Mexicans” was his simple reply. He soon led a bloody vengeance raid deep into Mexico that won him his Mexican name, Geronimo. He emerged from it as a great war leader, even credited with mystical powers, but he was never a chief like Mangas or Cochise.

He was at the July 1862 Battle of Apache Pass with Mangas and Cochise. After the 1863 murder of Mangas by New Mexico troops at Pinos Altos, Geronimo raided south constantly, often in the company of the equally hostile Juh, refusing to abide by the 1872 peace treaty between Cochise and Gen. O.O. Howard.

In 1877 Indian agent John Clum and his Apache police captured Geronimo at Warm Springs Agency, northwest of modern-day Truth or Consequences, New Mexico, and transported him in chains to San Carlos in Arizona. Soon released from imprisonment he bolted San Carlos with Juh to join Victorio in his 1879 war. In 1882 he and Juh led the stunning raid on San Carlos that liberated the dead Victorio’s people, now led by Chief Loco. Loco and others later claimed that they had been kidnapped, not rescued, and they blamed Geronimo for the sufferings afterward endured by the tribe. General George Crook’s 1883 campaign into the Sierra Madre forced Geronimo back to San Carlos, but he remained there only a few months. He blamed his outbreak on an old enemy, the enigmatic scout Mickey Free.

Crook was committed to the use of Apache scouts, and historians have since continually praised him for this innovation. This particularly annoyed his close friend and military superior Lt. Gen. Phil Sheridan. Sheridan felt that more direct action should be taken against Geronimo to quickly solve the problem. In retrospect, when one considers all the carnage and suffering that followed (especially for the Chiricahuas), perhaps he was right. The tenacity of the Americans and the Apache scouts convinced Geronimo that he could find no sanctuary. At first agreeing to surrender to Crook, Geronimo got drunk and bolted at the last minute. This cost Crook his command.

General Nelson A. Miles took command in Arizona, making a great show of force with his regular troops to satisfy both Gen. Sheridan, who distrusted the Apache scouts now more than ever, and the hysterical territorial press that was clamoring for the extermination or the removal of the Chiricahuas from Arizona. By the summer of 1886, Miles had 5,000 American troops (a full quarter of the U.S. Army)

in pursuit of Geronimo and 34 Apaches. The national press breathlessly followed the story. Miles quietly used Crook's Apache scouts, now led by Lt. Charles Gatewood, to flush out Geronimo and convince him to return to Arizona. Geronimo finally agreed to surrender in September 1886.

## A RISING STAR

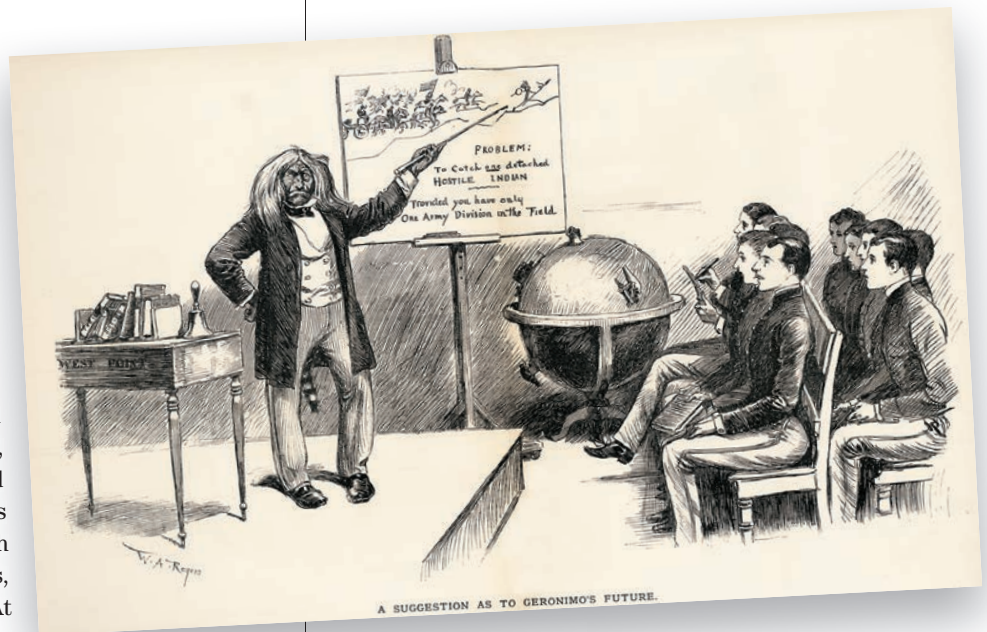
Geronimo and his renegades, along with 500 of the peaceful Chiricahua and Warm Springs Apaches, including several of the loyal Apache scouts, were to be imprisoned in Florida. The farther east the prisoners traveled the less hostile became the crowds who came to gawk at them at train stations. When the train stopped in San Antonio, Texas, the local newspaper reported that the "bloodthirsty villains are gawked at, covered with given flowers and delicacies, as if they were heroes." At Fort Pickens in Pensacola Bay, Florida, the captive Apaches instantly became a tourist attraction. "You can go over to Santa Rosa Island, see Fort Pickens and Geronimo," declared the *Pensacola Commercial*, "and gather beautiful shells and marine curiosities on the beach." The local press was outraged when the Indians were moved to the supposedly more healthful climes of Mobile, Alabama, in May 1888. "Just think of it, our Big Injun, and large-sized curiosity, Geronimo, together with those held with him at Fort Pickens were conveyed to Mobile," lamented *The Pensacolian*.

The folks in Mobile were elated. "The placing of the Indians at Mt. Vernon will add greatly to the attractiveness of that place as a Sunday school picnic resort," gleefully proclaimed the *Mobile Register*. Not all visitors were as smitten with Geronimo; one observed that the Apache was "about as mild mannered a man as ever scuttled a ship or cut a throat and for that matter butchered defenseless women and children."

In 1894 the government moved the remaining Apache prisoners to Fort Sill, Oklahoma. Tuberculosis had taken a fearful toll on them in Florida and Alabama so that only 300 remained, and many of those were children born during the period of captivity. Geronimo remained a

This W.A. Rogers cartoon from the September 23, 1886, issue of *Life* magazine used Geronimo's surrender to lampoon the military establishment by suggesting that he should become a West Point instructor.

— COURTESY PAUL ANDREW HUTTON —



celebrity of sorts, especially as memories of his wartime atrocities faded. He was exhibited at the 1898 Omaha exhibition, the 1901 Pan-American Exposition in Buffalo, New York (where President McKinley was assassinated), and the 1904 St. Louis Louisiana Purchase Exposition. At the latter Geronimo had his own booth, where he sold autographs for 10 cents and photographs for \$2. "The old gentleman is pretty high priced," noted exhibit organizer S.M. McCowan, "but then he is the only Geronimo."

"I often made as much as two dollars a day, and when I returned I had plenty of money," Geronimo recalled of his time in St. Louis. Indeed, at the time of his death he had an estate worth several thousand dollars (so the famous photo of him in a top hat at the wheel of an automobile—immortalized in Michael Martin Murphey's 1972 hit song "Geronimo's Cadillac"—has considerable truth to it).

Geronimo's greatest triumph as a celebrity came when he marched in President Theodore Roosevelt's March 1905 inaugural parade. He rode alongside Quanah Parker down Pennsylvania Avenue, not far behind the President. Woodworth Clum, son of the Indian agent who had once captured Geronimo and a member of the inaugural committee, stood next to the President as Geronimo

Geronimo was a pulp villain in early comic books, such as these three Avon titles from 1950-51. By the time Rino Albertarelli's *Geronimo* was published in Italy in 1974, the Apache warrior had become a patriotic hero, even in the comics.

— COURTESY PAUL ANDREW HUTTON —



passed the reviewing stand in front of the White House. “Why did you select Geronimo to march in your parade, Mr. President?” Clum asked. “He is the greatest single-handed murderer in American history.”

“I wanted to give the people a good show,” the President replied.

It was a grand show indeed, and Geronimo would capitalize even more on that celebrity. Like other frontier heroes Davy Crockett, Black Hawk, Kit Carson and Buffalo Bill, he wrote an autobiography (he dictated it through a translator to Lawton, Oklahoma, schoolteacher S. M. Barrett). Like most such works his 1906 tome was filled with self-justification, although it also contained much valuable information on Apache life. Equally important in establishing his reputation were memoirs by those who had battled him—Britton

Davis, Tom Horn, John G. Bourke, John Bigelow, Anton Mazzanovich and Nelson Miles.

On a cold February morning in 1909 Geronimo rode into Lawton to sell some bows and arrows. With the proceeds he bought whiskey and became so drunk that he fell off his horse on the way home. Laying half submerged in a creek all night, he contracted pneumonia and died on February 17. It was a sad ending for the man who arguably was the most famous American Indian who ever lived.

### POPULAR CULTURE WARS

Geronimo and the Apache Wars were already topics of popular fiction before the old warrior's death. Charles King, the 5th cavalry officer-turned-novelist, used Arizona as a setting for a dozen of his 50 novels on the military frontier (his novels, in turn, influenced 20th-century writers and filmmakers such as James Warner Bellah and John Ford). The writings and artwork of Frederic Remington also shaped public opinion around the heroic soldiers and stoic natives of the desert. Edward S. Ellis in his 1908 novel *Trailing Geronimo*, Everett T. Tomlinson in his 1920 potboiler *The Pursuit of the Apache Chief* and Forrestine C. Hooker, a frontier army brat who married a famed Arizona cattleman, in her 1924 novel *When Geronimo Rode* all painted the Apache warrior as the darkest of bloodthirsty villains.

A defense of Geronimo came from a rather surprising author in 1927. Edgar Rice Burroughs, the creator of Tarzan, had engaged in several forlorn pursuits of the Apache Kid as a 7th Cavalry private at Fort Grant, Arizona, before a heart condition led to his discharge in 1897. Now a master of pulp fiction, he intended to write an Apache trilogy featuring Geronimo as the adoptive father of his white Indian hero Shoz-Dijiji, but he became so exasperated with *Argosy* magazine's criticism of his positive portrayal of the Indians that he finished only two books: 1927's *The War Chief* and *Apache Devil*, first serialized in *Argosy All-Story Weekly* in 1928 and then published in hardback in 1933.

In the Burroughs books Geronimo seeks peace, but is forced onto the warpath by repeated white duplicity. In *Apache Devil* he explains his frustration to Gen. Crook: “Usen seems to have made one set of laws for the Apaches and another for the white-eyed men. It is right for the white-eyed men to come into the country of the Apaches and steal their land and kill their game and shut the Apaches up on reservations and shoot them if they try to go to some other part of their own country; but it is wrong for the Apaches to fight with the Mexicans who have been their natural enemies since long before the white-eyed men came to the country... Yes, Geronimo hears; but he does not understand.”

Burroughs' interpretive stance, so firmly in the James Fenimore Cooper tradition of Indian-themed fiction, was carried forward by talented novelists such as Will Levington Comfort in *Apache*, his 1931 novelization of the life of Mangas Coloradas, and Paul I. Wellman in *Broncho Apache*, his 1936 saga of the renegade Massai (later filmed as *Apache* in 1954 with Burt Lancaster as Massai and Monte Blue as Geronimo). This trend reached its climax, both in terms of literary quality as well as cultural influence, with the 1947 publication of Elliott Arnold's *Blood Brother*, the classic tale of the friendship between Cochise and Tom Jeffords that brought a brief peace to Arizona. It was filmed as *Broken Arrow* in 1950 by Delmer Daves, starring James Stewart as Jeffords and Jeff Chandler as Cochise, while Jay Silverheels portrayed the recalcitrant Geronimo. The casting of Chandler, a white actor, and Silverheels, a mixed-blood Mohawk from Canada, was a return to Cooper's good/bad Indian dichotomy from *Last of the Mohicans* with the heroic Uncas and the evil Magua.

*Broken Arrow*, a commercial triumph, led Hollywood to embrace a far more positive view of Indians on the silver screen. Burned by public reaction to social commentary films on the black civil rights question, filmmakers like Daves retreated to the safer climate of the Western to make their pleas for racial justice. *Broken Arrow's* impact in film was akin to the stunning shift in American cultural views of Indians wrought by Dee Brown's bestselling *Bury My Heart at Wounded Knee* in 1970. In countless Westerns since the silent era Hollywood had treated Indians as part of a harsh landscape to be overcome by heroic white pioneers. While Westerns had long been populated by noble red men, crooked Indian agents and venal whiskey traders, few films before *Broken Arrow* attempted to fully develop the basic humanity of Indian characters.

In these early Westerns Apaches were generally portrayed as more cruel and savage than Plains tribes like the Sioux and Cheyenne. For example, in John Ford's *Stagecoach* in 1939 it is Geronimo's outbreak that shadows

The Apache warrior Geronimo, second from right, rides with Quanah Parker (Comanche), Little Plume (Piegan), Buckskin Charley (Ute), Hollow Horn Bear (Brule Sioux) and American Horse (Oglala Sioux) in President Theodore Roosevelt's March 4, 1905, inaugural parade. After the parade Geronimo met with the President to request that he and his people be allowed to return to Arizona: "I pray you to cut the ropes and make me free. Let me die in my own country, an old man who has been punished enough and is free." Roosevelt refused.

— COURTESY LIBRARY OF CONGRESS —



the film's drama. Chief White Horse, in a non-speaking but ominous role, had an uncanny resemblance to the real Apache warrior. The success of Ford's film led to a major revival of big budget Westerns and made John Wayne a star.

Films could also change the course of history. For 1939's *Geronimo*, Paramount's publicity department gave wide circulation to the story that paratroopers at Fort Benning had viewed the movie before a test jump and used its name as a battle cry. This was altogether fitting since the plot—a simple love story between Preston Foster and Ellen Drew—was a commentary on the coming world war, with Geronimo's Apaches as stand-ins for the German fascists. The airborne battle cry quickly spread to all five airborne divisions. The 501st Parachute Infantry Battalion adopted Geronimo's name on its unit insignia patch in 1941. Lieutenant Col. Byron Paige, of the 11th Airborne Division,

Edgar Rice Burroughs was the first author to present a heroic Geronimo. His six-part story began in the May 19, 1928, issue of *Argosy All-Story Weekly*. The trend continued with Elliott Arnold's 1947 novel, *Blood Brother*, which inspired the film *Broken Arrow*. Geronimo and the Apaches returned as a foe in the short stories of James Warner Bellah; his 1950 collection, *Massacre*, features cover art from John Ford's *Fort Apache*. By the late 20th century, America's children were seeing Geronimo as a noble hero, in children's nonfiction, such as the below 1958 volume from the Random House "Landmark" series.

— COURTESY PAUL ANDREW HUTTON —



even wrote a song—"Down from Heaven"—about the Geronimo battle cry.

Down from Heaven comes Eleven  
And there's Hell to pay below  
Shout "Geronimo, Geronimo"

It's a gory road to glory  
But we're ready here we go  
Shout "Geronimo, Geronimo"

As the gallant men of the 101st Airborne Division prepared themselves to truly drop into Hell on the eve of D-Day, many cut their hair into Mohawks and marked their faces with Indian warpaint in homage to the warrior tradition of Geronimo.

With WWII over, the Apaches returned as the foe in two of John Ford's cavalry trilogy—1948's *Fort Apache* and 1950's *Rio Grande*, both based on James Warner Bellah short stories. Few authors ever matched the vitriolic anti-Apache tone of Bellah. He began his 1951 novel *The Apache* with: "It can be the phase of the moon that maddens Apaches, or a word from the memory of a medicine chief, or a strange flower by the trailside, or an omen of blood in a stone; because Apaches hate life and they are the enemies of all mankind...that is what Apache means: enemy."

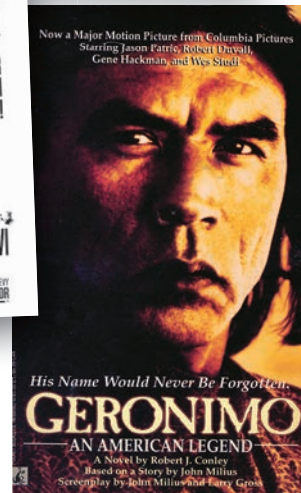
With each phase, Hollywood has gotten softer and softer in portraying Geronimo. He was a brutal murderer in 1939's *Geronimo*, with Cherokee actor Victor Daniels (a.k.a. Chief Thundercloud) playing Geronimo, and 1952's *The Battle at Apache Pass*. He then progressed into a heroic title character, as played by Chuck Connors in Arnold Laven's 1962 *Geronimo* and by Wes Studi in Walter Hill's 1993 film.

— COURTESY PAUL ANDREW HUTTON —



The 1960 Disney film *Geronimo's Revenge* would be the last villainous portrayal of Geronimo, as Hollywood screenwriters joined with their literary cousins in portraying the Apache warrior as a heroic defender of native rights against the duplicitous white invader. Chuck Connors was cast in the title role of the 1962 film *Geronimo*, where his warrior spirit was finally compromised by his desire to provide peace for his people and his family. Similar heroic portrayals of Geronimo were presented on television in 1979's *Mr. Horn*, 1990's *Gunsmoke: The Last Apache*, 1993's *Geronimo* starring Joseph Running Fox and a 1988 PBS *American Experience* special. All of these shows emphasized Geronimo's spiritual side over his warrior qualities, and in each one he was the doomed heroic protagonist.

Walter Hill's *Geronimo* in 1993, Hollywood's final homage to the great warrior, was written by John Milius (of *Apocalypse Now*, *Conan the Barbarian* and *The Wind and the Lion* fame), so audiences might have expected a more realistic and violent portrayal of the native hero.



The nervous studio softened the script into yet another stereotypical Uncas-like portrayal. Wes Studi, who had portrayed Magua so brilliantly in Michael Mann's classic 1992 version of *Last of the Mohicans*, was reduced to a rather mild-mannered Uncas in Hill's film. Geronimo, the greatest of warriors, had become too dangerous a topic for Hollywood to handle with any true realism. Better to have aliens or Orcs as your movie villains.

Fiction writers marched in lockstep behind the saintly Geronimo image, especially after the Vietnam-era shift in the national popular culture view of Indian history. Hunter Ingram's 1975 novel *Fort Apache* set the perfect self-loathing tone when one character proclaims to an army officer: "Have you ever stopped to realize that the Caucasian race is the scourge of the earth? The Apache kills on an individual basis. The white race kills on a mass basis." In Ingram's novel, as well as James Bryan's 1983 *Savages*, Geronimo wants only peace and justice, but is forced onto the warpath by the murderous whites. Forrest Carter, now notorious for his faked bestselling 1976 memoir *The Education of Little Tree*, published his Geronimo novel *Watch for Me on the Mountain* in 1978. His Geronimo has some real grit (Carter was the author of the brutally realistic novel *The Vengeance Trail of Josey Wales*), but is also a deeply spiritual leader with magical powers. He is portrayed as an Apache Moses and, like the old prophet, cannot be humbled by his captors (in this case John Clum and Naiche): "His hands were bound with chains, and the soldiers led him by a rope looped around his neck...His eyes fastened full on Naiche's. The eyes gave no evidence of his humbled condition; they flashed black and fanatical. He said nothing. He was Geronimo."

### THE PATRIOT

Throughout the last quarter of the 20th century even comic books, which had inherited the sensational graphics of the pulp magazines, shifted from bloodthirsty Geronimo to the peacemaker Geronimo. Children's biographies followed suit, presenting a string of increasingly noble Geronimos to inspire the youth of America.

The U.S. government, in what might easily be viewed as acts of more hypocrisy than contrition, honored Geronimo with a 1993 postage stamp. A February 2009 U.S. House resolution declared him a "spiritual and intellectual leader" who "led his people in a war of self-defense."

The old warrior must be spinning in his grave. But wait—is he really there? A 2009 lawsuit by Harlyn Geronimo claimed that his ancestor's skull had been stolen by the Skull and Bones Order at Yale University. Harlyn's



### WALK THE PROUD LAND

Jay Silverheels returned as Geronimo in the George Sherman *Battle at Apache Pass* film, a role he repeated again with considerable dignity in the 1956 biopic of John Clum starring Audie Murphy, *Walk the Proud Land*.

Born Harold Jay Smith on May 26, 1912, on the Six Nations Reserve in Ontario, Canada, he was a gifted athlete who came to the United States in 1933 as a member of Canada's National Lacrosse team.

Discovered by the comedian Joe E. Brown, Smith was encouraged to come out to Hollywood where he quickly found work on a number of films, including the 1942 Geronimo movie *Valley of the Sun*. He was already Tonto on the *Lone Ranger* television series (221 episodes from 1949-57) when he portrayed Geronimo three times on the big screen.

This 1929 Southern Pacific Railroad ad celebrated Geronimo, along with the scenic wonders of Arizona, only 20 years after his death.

**Thru Apacheland to California**

Golden State Route pierces the fast-developing Southwest once made famous by Chief Geronimo

Southern Arizona is a land of wonders. Red and tan mountains just stiffly from the painted mesa. Down from their peaks the Geronimo's valley sweeps the hand, rolling valleys to weak rain and tuckers upon the fertile basins. When finally overwhelmed by white man's arms, 40 years ago, they asked only to be allowed to go back into the mountains they loved—in those peaks that look so serene, yet cast such a spell upon all who cross their way.

And the land of the Apaches has nurtured two other civilizations—one very old and the other very new. Once it cradled a people who dwelt in cliff houses—and who vanished, for no known reason, perhaps a thousand years before Columbus's mailed Spaniards rode by. You can see their dwellings still, as you travel through Apacheland.

Today huge copper mines, the mighty Roosevelt Dam and Lake, and the astonishing great apert-

ern Arizona offers warm, invigorating sunshine, golf, fishing and big game hunting and many a holiday shrine to visit.

Southern Pacific's Golden State and Santa Fe Routes serve the spirited region. Five trains daily for California pass right through the heart of the old Apache and modern post-ranch country, and the winter desert resorts of southern California. Visit it on your way to the Pacific Coast. You can stop over at El Paso, too, and see a bit of Old Mexico at Juarez, only five minutes distant. Be sure to tour the Apache Trail highway, a one-day side-trip by comfortable motorcar. Through Pullmans on both Santa Fe and Golden State Routes will take you to Globe for the Apache Trail.

Go west one way, return another, by means of Southern Pacific's four routes. See the whole Pacific Coast. No other railroad offers this choice. Stop over anywhere on roundtrip ticket.

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Two very interesting, illustrated books in color have been prepared for you. They are free. Send your name and address at once to: E. W. CLARY, 1416 S. Michigan Park, Chicago, for "Specters of Arizona" and "How Hot to Be the Pacific Coast."

In his last years, Geronimo became a sought after celebrity, charging for appearances and his autograph. Newspaper accounts stated he even sold the buttons off his coat. When he died he had a reported \$10,000 in his bank account in Lawton, Oklahoma. He is seen here, unbowed, after successfully bridging two cultures.



desire to move Geronimo's remains (with or without the skull) from Fort Sill to New Mexico has led to a nasty feud between the Oklahoma and New Mexico descendants of the Apache warrior.

So the transition from bloodthirsty terrorist to patriot chief is complete. Now officially sainted as a native "spiritual and intellectual leader" by the U.S. Congress that had once sent a quarter of its military forces to destroy him, Geronimo—"He Who Yawns"—has certainly had the last laugh. Peace to his bones—wherever they are.



Paul Andrew Hutton's latest book, *Western Heritage: A Selection of Wrangler Award-Winning Articles* (University of Oklahoma Press), was published in April 2011.

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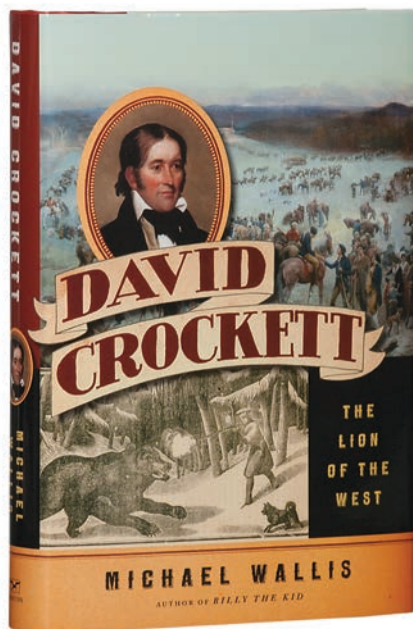
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By Douglas Brode

# The Man Behind the Myth

Michael Wallis's tome on David Crockett is akin to Evan S. Connell's take on Custer.



The Davy Crockett of American mythology was, as anyone who grew up in the 1950s watching Walt Disney's TV show could tell you, born on a mountaintop in Tennessee. The historical David Crockett (1786-1836) hailed from North Carolina.

The mythic Davy fought single-handed through the Creek Indian War of 1813-14. The historical David grew so weary of combat that he paid a man to fulfill his final months of military obligation.

Davy headed off for Texas to engage in lighthearted fun hunting buffalo and in the more serious task of fighting for the cause of freedom. David traveled to the Southwest because his political career had hit rock bottom, he'd become estranged from his second wife, his finances were in disrepair and he hoped to kick-start his ruined life by acquiring the land and wealth that had always eluded him.

The mythic Davy went down fighting at the Alamo in Texas on March 6, 1836, swinging his rifle "Old Betsy" like some mighty club. The historical David more likely surrendered, along with a half dozen other men, to Santa Anna and was unceremoniously executed shortly thereafter.

As Michael Wallis states toward the end of his splendid new biography, *David Crockett: The Lion of the West* (W.W. Norton & Co, \$27.95), "There was the David Crockett of historical fact and there was the Davy Crockett of our collective imagination."

Those two figures intersected at odd angles, in part because that person named David not only bore witness to the creation of "Davy," America's first pop-culture superstar, but actively participated in that act, if, in time, to his deep regret.

The Crockett you'll meet in this volume has more in common with Billy Bob Thornton in the 2004 film *The Alamo* than either Fess Parker or John Wayne, the two actors most associated with the role in TV and film incarnations from the "good ol' days." These are different times; revisionism is the order of the day. He was called Davy then; David, now.

That's all well and good, just so long as our heroes are not dragged down into the muck for cruel sport, but showcased as the flawed if fascinating people they were. Which precisely describes what Wallis has achieved here. His loving if critical (though never negatively so) tome does for Crockett what Evan S. Connell's *Son of the Morning Star* did for Custer: allowing us to see the man, warts and all, behind the myth; yet come away appreciating him more, not less, for having taken this well-researched journey.

To reverse the Bard, Wallis came not to bury Crockett but to praise him, if in soft whispers rather than a hoot and a holler. In the process, he allows us to grasp how a worthy if imperfect man provided raw material for what would emerge as America's own variation on the mythic Hercules.



Douglas Brode of San Antonio, Texas, is the author of 37 books, including *Shooting Stars of the Small Screen: An Encyclopedia of TV Western Actors*. His next volume will be *Dream West: Politics and Religion in Cowboy Movies*.

(Opposite page) David Crockett is depicted with his three hunting dogs in this 1839 engraving by C Stuart from an original portrait by J.G. Champman. Crockett's bear-hunting exploits and defense of farmers helped him win entry into Congress in 1827. In the winter of 1825-26, he told of how one black bear battered his dogs; but he crept up on the bear and stabbed him in the heart.

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# The Faithful Dog

*Senator Vest's tribute to Old Drum in an 1872 Missouri Supreme Court case still strikes a chord with dog lovers to this day.*

By William J. Schafer III

During its July 1872 term, the Missouri Supreme Court announced what appeared to be an innocuous opinion concerning \$100. The opinion started: "Suit was brought originally before a justice of the peace for killing plaintiff's dog, and the damages were laid at \$100." It ended 10 sentences later, with a decision for the dog's owner.

That was nearly 140 years ago, and we still talk about the case that prompted that opinion. You might recognize it as "Senator Vest's Tribute to the Dog."

The dog was named Old Drum. He was a black hound dog, and he had been Charles Burden's companion for a number of years. They lived in Warrensburg, Missouri. Burden's brother-in-law, Leonidas Hornsby, lived next door, and they were both farmers.

Hornsby was having a hard time. Dogs and wolves were killing his sheep, and he couldn't stop them. He vowed that he would shoot the next stray dog that appeared on his property. On October 28, 1869, Old Drum wandered onto his property. Hornsby later said that he and his nephew thought the dog might belong to a neighbor, so they decided to load



Even sled dogs get a vacation from mushing in the winter. Yet this gentleman gave his dogs a treat when he coasted on a "Dogmobile Trip" from Shelton to Nome, Alaska; a photographer captured the rail cart journey on July 28, 1912.

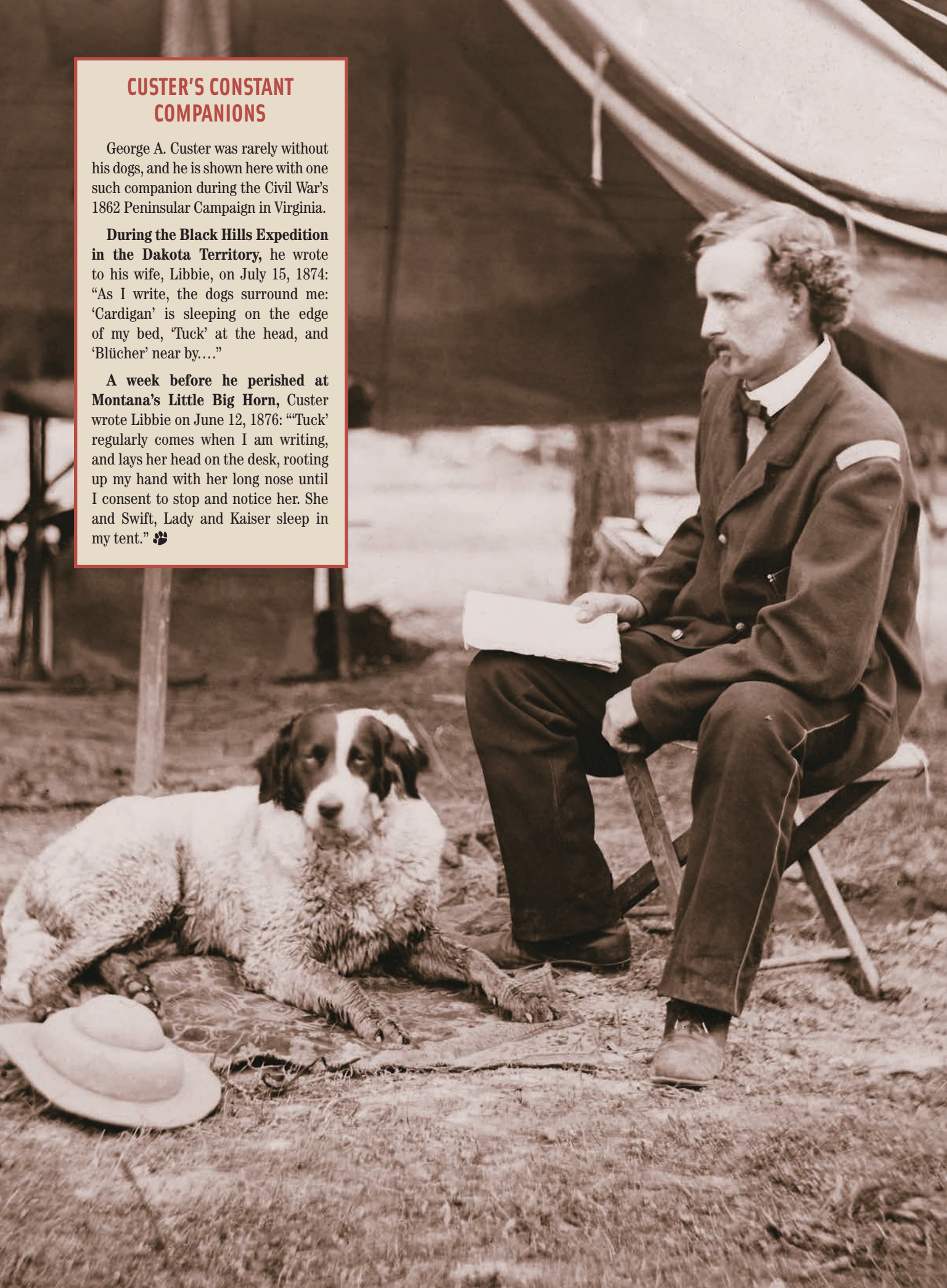
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## CUSTER'S CONSTANT COMPANIONS

George A. Custer was rarely without his dogs, and he is shown here with one such companion during the Civil War's 1862 Peninsular Campaign in Virginia.

**During the Black Hills Expedition in the Dakota Territory**, he wrote to his wife, Libbie, on July 15, 1874: "As I write, the dogs surround me: 'Cardigan' is sleeping on the edge of my bed, 'Tuck' at the head, and 'Blücher' near by...."

**A week before he perished at Montana's Little Big Horn**, Custer wrote Libbie on June 12, 1876: "'Tuck' regularly comes when I am writing, and lays her head on the desk, rooting up my hand with her long nose until I consent to stop and notice her. She and Swift, Lady and Kaiser sleep in my tent." 🐾



Prospectors Spriggs, Lamb and Dillon pan for gold with their dog in Rockerville, Dakota Territory, in 1889.



their gun with corn and shoot the dog with that, which would scare it, rather than kill it. The nephew did the shooting. When the dog was hit, it jumped over a fence and limped away.

Burden heard the shot and remembered Hornsby's threat to kill any dog that wandered onto his property. He called his dogs home, and all reported in except his favorite, Old Drum. A dog's howling could be heard throughout the night and during his search for Old Drum the next morning. Yet Burden suspected the howling dog belonged to a neighbor named Davenport. He went to Hornsby's house and asked him if he had shot at a dog. Hornsby replied his nephew had shot a dog, but it was not Old Drum.

When Burden found Old Drum's body beside a creek, it looked as

though someone had placed it there. A number of shots had entered his body, which was covered with sorrel horse hairs. Hornsby owned a sorrel horse.

Burden filed a lawsuit against Hornsby for \$100 before the Justice of the Peace in Madison Township. Hornsby's lawyers then filed a motion to dismiss it because \$100 was beyond the court's jurisdiction. The judge allowed Burden to amend his complaint to ask for \$50, which was within the court's jurisdiction. The case went to trial, and the jury couldn't reach a verdict. At the second trial, the jury awarded Burden \$50. Hornsby then appealed and won a new trial. At the third trial, the jury gave its verdict to Hornsby.

Burden then discovered that Hornsby had removed bullets from the

body of Old Drum, and he asked for a new trial based on that new evidence. His motion was granted, and a fourth trial was set. Burden was represented by the law firms of Phillips & Vest and Elliott & Blodgett. George G. Vest was well known in the area; later, in 1879, he was elected to the U.S. Senate from Missouri. The fourth trial began in 1870, and it took place in the Old Johnson County Courthouse in Warrensburg, before Judge Foster Wright.

When Mr. Vest made his closing argument to the jury, he didn't mention the evidence or Old Drum. He used only a handful of sentences. It took only a few minutes, but that is what we have remembered for more than a century.

He said: "The best friend a man has in the world may turn against him and

become his enemy. His son or daughter whom he has reared with loving care may prove ungrateful. Those who are nearest and dearest to us, those whom we trust with our happiness and our good name, may become traitors to their faith. The money that a man has he may lose. It flies away from him perhaps when he needs it most. A man's reputation may be sacrificed in a moment of ill-considered action. The people who are prone to fall on their knees to do us honor when success is with us may be the first to throw the stone of malice when failure settles its clouds upon our heads. The one absolutely unselfish friend that a man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is the dog.

“...a man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground where the wintry wind blows and the snow drives fiercely, if only he may be near his master's side. He will kiss the hand that has no food to offer. He will lick the wounds and sores that come in encounter with the roughness of the world. He guards the sleep of his pauper master as if he were a prince.

“When all other friends desert, he remains. When riches take wings and reputation falls to pieces, he is as constant in his love as the sun in its journey through the heavens. If fortune drives the master forth an outcast in the world, friendless and homeless, the faithful dog asks no higher privilege than that of accompanying him, to guard him against danger, to fight

against his enemies. And when the last scene of all comes, and death takes his master in its embrace and his body is laid in the cold ground, no matter if all other friends pursue their way, there by his graveside will the noble dog be found, his head between his paws and his eyes sad but open, in alert watchfulness, faithful and true, even unto death.”

Some say that before awarding Burden \$50, the jury asked if it could award more money than he had asked for, but that cannot be proven.

Be sure to give a pat on the head to your favorite dog pal on August 26, National Dog Day.



**William J. Schafer III** is a retired Arizona State Superior Court of Maricopa County judge. He earned his law degree at Case Western Reserve University.

Dog team with fur trappers in front of Sam Ross Trading Post in Dawson City, Alaska, circa 1900.





The young boy holds up his pup for a picture of his Cordova native family in Copper River, Alaska, taken by Eric Hegg, circa 1906-15.



This Pomo family with baby and dog was captured on film by Rena B. Shattuck of Ukiah, California, in 1905.



The dog was very much a part of American Indian culture, not only for hunting, protection of livestock and family, and companionship, but also as a method of pulling heavy loads, particularly before the Europeans introduced the horse to North America.



In Everett, Washington, these elderly Salishan women prefer a lap dog as their companion, a preference shared by many American women today.



The Uintah Ute boy holds his dog close to him, while his other hand grasps his bow and arrow. John K. Hillers took this circa 1871-75 photo in Utah's Wasatch Mountains during the J.W. Powell and A.H. Thompson geological survey of the Colorado River.



This pack dog carries camp utensils for his master, yet dogs can also handle heavy weight, whether as part of a pack team or by hoisting materials via a travois, most notably for the Plains Indians.



Three men—perhaps a father and his two sons—pose with their faithful dog outside their tent in Alaska on July 30, 1898.

Our domestic dogs are descended from wolves and jackals, and though they may not have gained in cunning, and may have lost in wariness and suspicion, yet they have progressed in certain moral qualities, such as in affection, trustworthiness, temper, and probably in general intelligence.

—CHARLES DARWIN, *THE DESCENT OF MAN AND SELECTION IN RELATION TO SEX*, 1871—



Outside Gen. Ed Fitzgerald Beale's Tejon Ranch in Kern County, California, Carleton Watkins captured this photograph of three men, each with a dog, circa 1888-1900. A Mexican-American War hero, Beale led a Camel Corps expedition in 1858-59, was California's first Superintendent of Indian Affairs and a friend to Kit Carson and Buffalo Bill Cody, and his Tejon Ranch is still the largest private landholding in California.



President Theodore Roosevelt reads a book, while his dog Skip rests in his lap, in the doorway of the West Divide Creek ranch house in Colorado on September 12, 1905.

# GHOST TOWNS

Visit these ghosts of the modern era with roots that reach to the nation's earliest history.

By Jim Hinckley/Photography by Kerrick James

Iconic Route 66 is more than a mere highway that connects a metropolis on the shore of Lake Michigan with a metropolis on the Pacific Coast. It is the stuff of dreams. It is an icon of epic proportions that lures travelers

from throughout the world to come experience American life as it once was and to seek the roadside ghosts from an era when Studebakers still rolled from the factory in South Bend.



# OF



With the speed of a glacier, nature reclaims the land in Dilia, New Mexico, bypassed in the 1937 realignment (background image).

The old highway is more than a 2,291-mile (according to a 1936 map) ribbon of asphalt lined with dusty remnants, ghostly vestiges and polished gems manifesting more than 80 years of American societal evolution. Along Route 66, from Chicago to the shores of the Pacific Ocean at Santa Monica in California, whispering breezes carry the voices of ghosts from the Civil War that blend with those of French explorers, American Indians, Spanish conquistadors and pioneers fulfilling a young nation's Manifest Destiny.

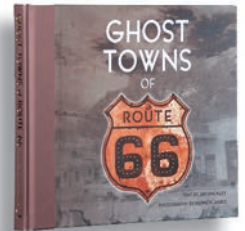
To drive Route 66 is to follow the path of a new nation on its journey of westward expansion. The signs bearing the double six mark the path of an American highway that is but a modern incarnation of the Pontiac Trail, the Osage Trail and the old Federal Wire Road; the Beale Wagon Road and the El Camino Real; the National Old Trails Highway; and the Santa Fe Trail.

This long and colorful history makes the ghost towns along Route 66 unique because they are ghosts of the modern era with roots that reach to the nation's earliest history. These are territorial-era mining towns where men who came West on horseback cheered Barney Oldfield and Louis Chevrolet as they roared through town. There are quiet farming villages that once played center stage in the bloody conflict of the Civil War and dusty, wide spots in the road where centuries-old churches cast shadows over the ruts of the Santa Fe Trail as well as the broken asphalt of Route 66.

In the ghost towns of Route 66, the old road will forever be America's Main Street. In the empty places along America's most famous highway, the ghosts whisper on every breeze, and the swirling sands of time blur the line between past and present.



This article is excerpted from *Ghost Towns of Route 66*, written by **Jim Hinckley** with photography by **Kerrick James**. Both are recipients of *True West's* 2011 "Best Photographers of the Year" honor. You may purchase this book, published by Voyageur Press, at [VoyageurPress.com](http://VoyageurPress.com) or at your local bookstore.



## GHOST OF THE TEXAS PANHANDLE

The Jericho Gap, on the original alignment of Route 66 from Jericho to Groom, was infamous for mud, ruts and enterprising Texas farmers ready to rescue motorists for a few dollars. The winds play a haunting melody in Jericho, Texas, as they whisper through glassless windows and swirl dust on floors.

The U-Drop Inn, built in 1936, has become a Route 66 icon in Shamrock, Texas, as evidenced by its inclusion in the imaginary town Radiator Springs in the 2006 animated film *Cars*.

— COURTESY JOE SONDERMAN COLLECTION —







Oatman, established in 1902 in the shadow of the distinctive Elephant's Tooth, was the largest town in western Arizona by the late teens.

— COURTESY MOHAVE MUSEUM OF HISTORY AND ARTS —

## DRIVING DOWN THE ROUTE 66 HISTORY HIGHWAY

**1857:** Lieutenant Edward F. Beale, a naval officer of the U.S. Army Topographical Corps, builds a wagon road across the 35th Parallel that will be a precursor to Route 66; he also tests the feasibility of camels as pack animals in the Southwestern desert.

**1912-13:** The National Old Trails Road is established from St. Louis, Missouri, to Los Angeles, California (U.S. 66 will use one of the main routes of the Ozark Trails system, which ends south of Las Vegas, New Mexico, and then National Old Trails Road becomes the rest of the route to Los Angeles).

**1915:** The Pontiac Trail, also known as the Lone Star Route, connects St.

Louis, Missouri, to Chicago, Illinois (U.S. 66 will take a shorter route through Bloomington rather than Peoria).

**1916:** Legislation for public highways first appears.

**1920s:** Cyrus Avery of Tulsa, Oklahoma, and John Woodruff of Springfield, Missouri, promote the idea of a highway link between Chicago and Los Angeles.

**1925:** Congress enacts comprehensive version of public highways act.

**April 30, 1926:** Springfield is recognized as the birthplace of U.S. Route 66, since officials first propose the name of the Chicago-to-Los Angeles highway here (it was originally designated U.S. 60 before U.S. 66).

## GHOST OF THE GOODNIGHT-LOVING TRAIL

Along this stretch of highway into Newkirk, New Mexico, you will pass over what was once the Goodnight-Loving Trail where cowboys herded cattle to northern markets.

No wonder the town was originally named for rancher James P. Conant, before the Chicago, Rock Island & Pacific Railroad came through in 1901. Like a skiff cast adrift on copper seas, a relic from Detroit floats under boundless skies in Newkirk.



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**Summer 1926:** Numerical designation 66 is assigned to the Chicago-to-Los Angeles route.

**1927:** U.S. 66 is signed into law and road signs are erected. The U.S. Highway Association is formed in Tulsa, Oklahoma, giving the road its lifetime name, "Main Street of America."

**1928:** U.S. Highway 66 Association makes its first attempt at publicity with the Bunion Derby, a footrace from Los Angeles to New York City, following the path of Route 66. Will Rogers is among the dignitaries who greet the runners at points along the route. Andy Hartley Payne, a Cherokee runner from Oklahoma, wins the \$25,000 first-place prize.

**1934-36:** Dust Bowl storms drive many farming families (mainly from Oklahoma, Arkansas, Kansas and Texas) west for agricultural jobs in California, with Route 66 as the main road; folks are often derogatorily called Okies or Arkies.

**1936:** Route 66 extends from Los Angeles to Santa Monica, terminating at the present-day intersection of Olympic and Lincoln Boulevards. A plaque dedicating the highway to Will Rogers is found at Ocean and Santa Monica Boulevards, even though the highway never terminated there.

**1938:** U.S. 66 is completely paved; the last segment is finished near Valentine, Arizona.



## GHOST OF EL CANYON DIABLO

A fast-fading mural in Two Gun, Arizona, is among the last vestiges of a tourism gold mine built on the legend of Two Guns Miller.

**1939:** John Steinbeck's Dust Bowl-era classic, *The Grapes of Wrath*, is published. He refers to Route 66 as the "Mother Road," which becomes part of the common vernacular.

**1940:** A sign along Route 66 with the name "Will Rogers Highway" appears in the John Ford film *The Grapes of Wrath*.

**December 8, 1941:** The U.S. enters WWII; Route 66 becomes important for transporting military traffic, but over the years, the road is not well maintained to support the traffic.

**1945:** World War II ends, and Americans again begin traveling for leisure on Route 66.

**1946:** Jack Rittenhouse self-publishes *A Guide Book to Highway 66*. Bobby Troup composes "(Get Your Kicks On) Route 66." In his lyrics, he neglects to include Kansas among the eight states along the route. Nat King Cole records the song that same year, and it will be covered by many artists, including Chuck Berry, the Rolling Stones and Depeche Mode.

**1952:** The U.S. Highway 66 Association unofficially dubs Route 66 the "Will Rogers Highway," after the humorist.

**1953:** The first major bypassing of U.S. 66 occurs in Oklahoma; the Turner Turnpike, between Tulsa and Oklahoma City, bypasses each of the towns along an 88-mile stretch of Route 66.

**1956:** President Dwight Eisenhower signs the Interstate Highway Act, the beginning of the end for Route 66.

**1960:** CBS airs the weekly *Route 66* series, about the cross country drive by Tod Stiles and his buddy Buz Murdock, which begins after

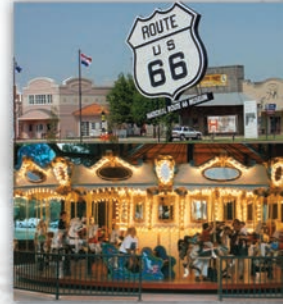


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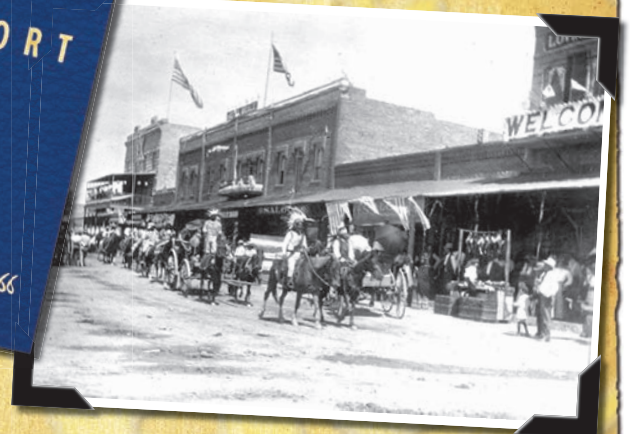
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Lupton may never have been much more than a wide spot in the road in Arizona, but there was a time when the steady hum of traffic past town never quieted.

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Stiles inherits a new Corvette when his father dies. The series ends in 1964. The Big Texan Steak Ranch opens in Amarillo, Texas, gaining notoriety for its free 72-ounce steak dinner given to anyone who consumes it in an hour.

**1963:** New Mexico Legislature enacts legislation that bans the construction of interstate bypasses around cities by local request, but it is rescinded by 1965, due to the threat of losing federal highway funds.

**1965:** Commemorating the Westward expansion that began in 1803, the Gateway Arch is built in St. Louis, Missouri, giving Route 66 tourists yet another attraction to visit.

**1970:** Nearly all of the cities along Route 66 have been bypassed by four-lane highways.



Before the rise of Roy's Motel & Café, with its towering sign, Amboy was a dusty oasis in California's sea of desert.

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**1976:** The U.S. Highway 66 Association disbands.

**1984:** The final section of the original Route 66 is bypassed by Interstate 40 at Williams, Arizona.

**1985:** American Association of State Highway and Transportation officials decertifies Route 66.

**1987:** Arizona forms a historic Route 66 association to keep the heritage alive with historic markers and the like. Other states are inspired by their efforts.

**1990:** Missouri declares Route 66 in that state as a "State Historic Route," with the first marker erected in Springfield (now found at the Route 66 State Park in Eureka)

**1999:** President Bill Clinton signs the "National Route 66 Preservation Bill" into law, providing for \$10 million

in matching fund grants for preserving historic features along the route.

**2000:** The Chicago Blues Festival, held each June in Grant Park, sets up a "Route 66 Roadhouse" stage on the actual pavement of old U.S. 66, a tradition that continues today.

**2006:** The Disney/Pixar film *Cars* depicts Route 66 as a forgotten piece of Americana rediscovered by the main character. John Mayer sings an updated version of the Bobby Troup classic song.

**2008:** World Monuments Fund adds Route 66 to its watch list of 100 most endangered sites.

**Winter 2010:** The National Park Service announces its Route 66 "Discover Our Shared Heritage" travel itinerary, which is available on the [NPS.gov](http://NPS.gov) website.



This towering sign featuring a long-legged cowboy drew the attention of folks driving down Route 66, helping to make R.J. Lee's steakhouse a major landmark.

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# ¡VIVA!

## OUTLAW WOMEN

### PENÉLOPE CRUZ

By Stuart Rosebrook

As Angelica in 2011's *Pirates of the Caribbean: On Stranger Tides*, Penélope Cruz redefines the role of swashbuckling, Spanish señoritas. As all great female outlaws do, she has a great backstory: daughter of the notorious pirate Blackbeard, convent raised, heartthrob of pirate Capt. Jack Sparrow and hellion with sword and pistol. Like the real female pirates of history, such as Mary Read and Anne Bonney, Cruz's Angelica must survive in a man's world through her guile, good looks and grit.

From the Max Evans Western, *The Hi-Lo Country*, to her Academy Award-winning performance in Woody Allen's *Vicky Cristina Barcelona*, Cruz has become a favorite of American audiences. We think she wears a better cowboy hat—albeit a feathered one—in *Pirates* than she did in 2006's *Bandidas*. In that film, she and Salma Hayek starred as gun-blazing bank robbers avenging the attacks on their fathers, all the while breaking hearts wherever they went.

Whatever outlaw woman role Cruz takes on next, we sure hope she keeps up the good taste in cowboy hats she showed in *Pirates*.



Truly Unique



## Time travel at the speed of a 1935 Speedster?

The 1930s brought unprecedented innovation in machine-age technology and materials. Industrial designers from the auto industry translated the principles of aerodynamics and streamlining into everyday objects like radios and toasters. It was also a decade when an unequaled variety of watch cases and movements came into being. In lieu of hands to tell time, one such complication, called a jumping mechanism, utilized numerals on a disc viewed through a window. With its striking resemblance to the dashboard gauges and radio dials of the decade, the jump hour watch was indeed "in tune" with the times!

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*True to Machine Art esthetics, the sleek brushed stainless steel case is clear on the back, allowing a peek at the inner workings.*

jumping complication). The stainless steel 1 1/2" case is complemented with a black alligator-embossed leather band. The band is 9 1/2" long and will fit a 7-8 1/2" wrist.

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a full refund of the purchase price. If you have an appreciation for classic design with precision accuracy, the 1930s Dashtronic Watch is built for you. This watch is a limited edition, so please act quickly. Our last two limited edition watches are totally sold out!

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A dead bird on top of an agave keeps singing four notes.

*!Abajo!* Beto said to the boy, as he entered his first year in hell, here on this ragged edge of the world where the bones and the buried treasure rattle in the wind.

With their mouths full of water they dared not drop, the Apache boys all ran toward the blue mists beyond the foothills. One frail boy fell way behind.





Day after day, they all beat him on foot, but Beto had beaten him with his fists, here on the ragged edge of the world.

Talking Boy knew why Beto was so mean, but he was careful who he told.

A blistering pace, a blistering place, no one gave the boy much of a chance here on the jagged edge of the world.

Still, Beto had beaten the boy blue, angry at his own shame, a lowly *captivo* himself.

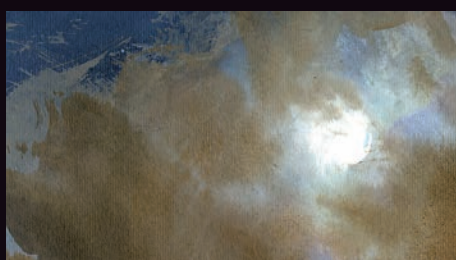
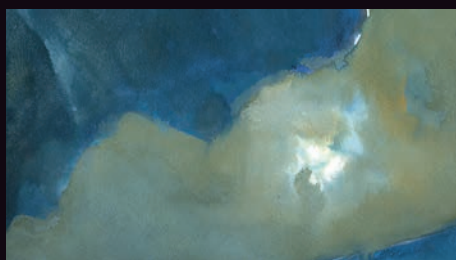
She was beautiful, and they called her Beauty. For once the Blue Coats got something right.

Four hawks glide upwards in the updraft of the canyon walls.

Beto was found in waist-high weeds, contorted and gutted there on the ragged edge of the world.

With bloody knees and a dominant eye, the boy came down to the banks of the Gila and dropped his pine cone on top of the others. Dutifully, he spit out the water and become one of them.

Still, he straddles two worlds, and they call him Mickey Free!



TRUE WEST  
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# CLASSIC GUNFIGHTS

## TRAGIC FIGHT ON THE DEVIL'S BACKBONE

CAPTAIN EMMET  
CRAWFORD'S CREW  
VS  
MAJOR  
CORREDOR'S CREW



*Captain Emmet Crawford waged a brilliant, almost flawless campaign, but he made one fatal mistake.*

— ALL PHOTOS TRUE WEST ARCHIVES —

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Edwin R. Sweeney, Larry Ball, Robert M. Utley and Jerome A. Green

JANUARY 11, 1886

**C**aptain Emmet Crawford is on the brink of victory. Yesterday, his punitive raiding party of three officers, one medic, one interpreter and 77 Apache scouts completely surprised and captured all the provisions and horses of Geronimo's stronghold at a rugged place called *Espinosa del Diablo*—Devil's Backbone—in Sonora, Old Mexico (see map).

On this foggy, rainy morning, Capt. Crawford is preparing to meet with Naiche and Geronimo to discuss a possible Apache surrender, when, at 7:30 a.m., Apache scouts spread the alarm on the approach of a 128-man Mexican force, including a contingency of Tarahumara Indians, enemies of the Apache.

Before Crawford or his men can react to the news, the Tarahumaras, taking up positions in the rocks above the camp, send in a volley from their .44-caliber Remington rifles. Three Apache scouts are wounded, one of them in his sleep.

Several Apache scouts return fire from a ridge east of the camp, while Capt. Crawford orders Lt. William Shipp, Lt. Marion Maus and Chief of Scouts Tom Horn to find out what is happening.

Maus, Shipp and Horn repeatedly identify themselves as American soldiers. Scattered firing continues for 15 minutes, but with the constant pleading of the American officers, it finally stops.

Incredibly, all three Americans are unarmed as they proceed out of the rocks to meet 10 heavily armed Mexican troops under the command of Maj. Mauricio Corredor (the major is a well-known Mexican soldier who is credited with taking down Chiricahua Apache Chief Victorio several years earlier).

Horn is about 100 feet in advance of Maus when he sees Crawford waving a white handkerchief as a sign of peace. Corredor and three of his men ignore Horn and walk past him.

In Spanish, Lt. Maus says, "Don't you see we're American soldiers? Look at my uniform and the captain's."

While the officers powwow, the Apaches and the Tarahumaras begin trading insults and threats. When the officers hear the sharp snap of the breechloaders, both Crawford and Corredor implore their men not to fire. Crawford jumps up on a five-foot boulder and once again waves his truce flag.

A Mexican sniper fires, hitting Crawford in the forehead. One of the Apache scouts, Dutchy, fires back, killing the sniper as he takes cover under a tree.

Corredor turns and smiles at Horn, then fires at the unarmed scout, hitting Horn in the arm.

Three Chiricahuas spring from hiding, very close to the Mexican line, and shoot. One of them hits Corredor in the heart, killing him instantly. Thirteen Apache bullets pierce the body of Corredor's second in command, Lt. Juan de la Cruz.

The Tarahumaras attempt to flank the Americans, but Maus's company of scouts drive back the attackers.

Without leadership, the Mexican forces falter and then flee with their wounded to a series of hills about 300 yards away.

Horn, despite being wounded, opens up a dialogue with the attackers. He goes to the enemy's camp, along with Maus, and brokers a cease fire.

The fighting is over, but the U.S. border is a long ways from the Devil's Backbone.



*Crawford waves a white handkerchief he borrowed from the hospital steward.*

— ALL ILLUSTRATIONS BY BOB BOZE BELL UNLESS OTHERWISE NOTED —



TRUE WEST EXCLUSIVE  
**CLASSIC GUNFIGHTS**

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 ON THE  
 DEVIL'S  
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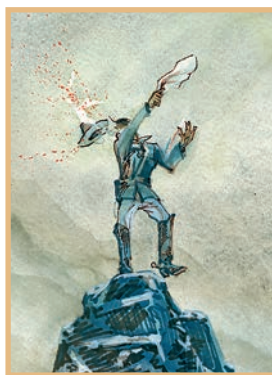
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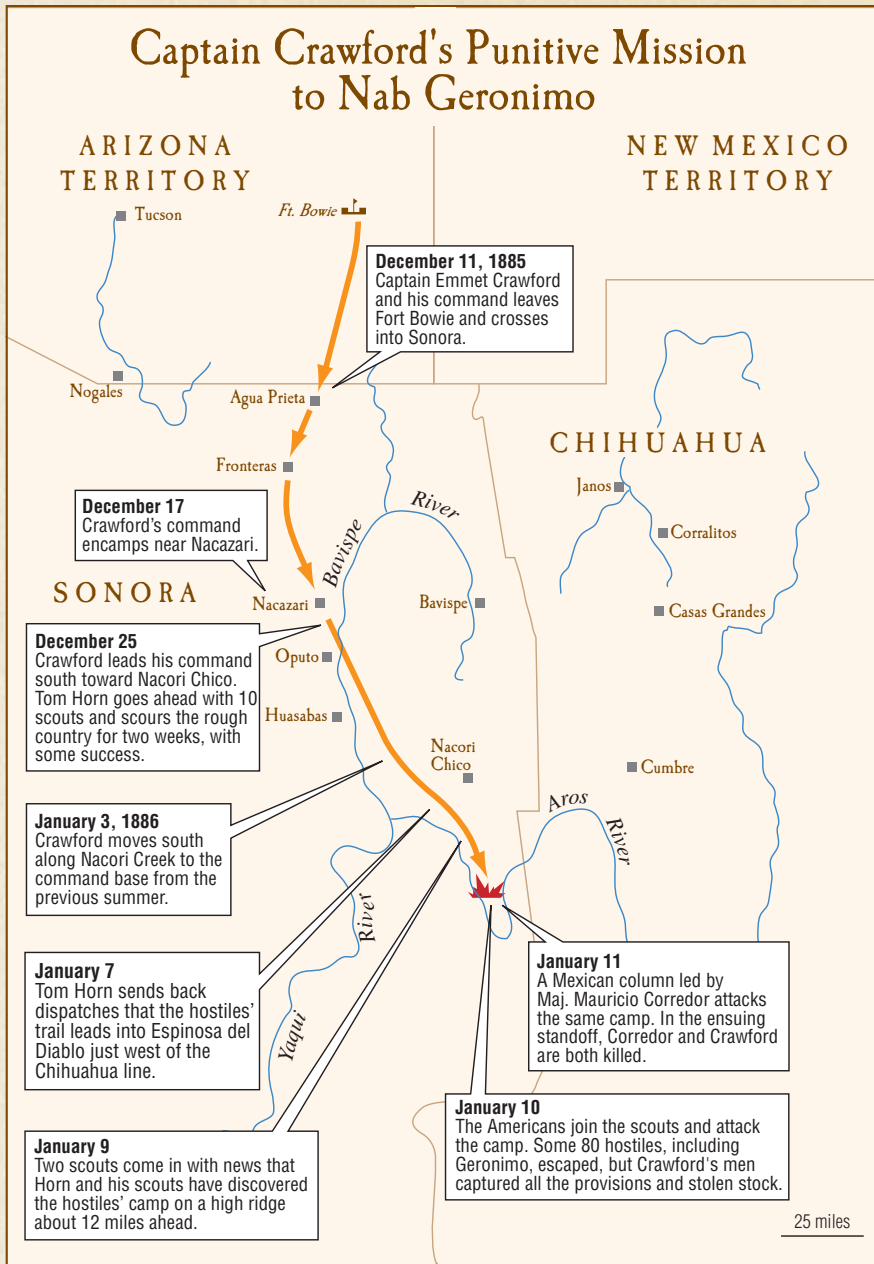


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# Captain Crawford's Punitive Mission to Nab Geronimo



## The Night Stalkers

A few days before the gunfight, Maus and his command left their camp at Nacori. They ditched their horses and proceeded on foot, bringing along three of their "toughest mules."

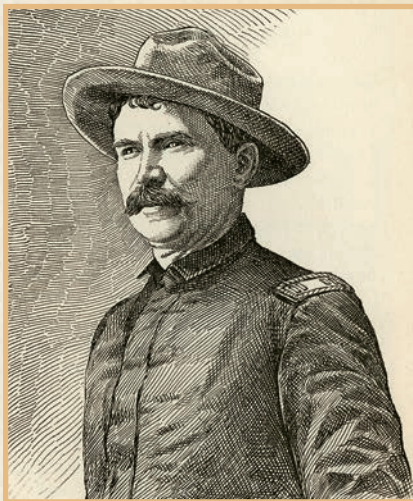
Fording the Aros River, they discovered a main trail, about six days old, which led east into a country "rough beyond description." They marched mostly at night and suffered from the cold, making it impossible to sleep. At one place, Maus said they saw a leopard, spotted and as large as a tiger.

At sunset on January 9, their Apache guide Noche sent word that the hostile camp had been located 12 miles away.

The men rested for 20 minutes. Unwilling to build a fire for fear of discovery, they ate hard bread and raw bacon. A doctor and one of the interpreters were worn out and couldn't continue.

Six hours later, after crossing and recrossing the turbulent river, and making their way "over solid rock, over mountains, down canyons so dark they seemed bottomless," the rest of the soldiers and scouts finally neared the camp. Near dawn on January 10, after marching continuously for 18 hours, the men spread out to surround the camp. Maus said, "Noiselessly, scarcely breathing, we crept along."

Before Maus could get into position, the "braying of some burros was heard. These watchdogs of an Indian camp are better than were the geese of Rome." Immediately the camp "was in arms." "We fired many shots," Maus reported, "but I saw no one fall."



— MAUS ILLUSTRATION IN *PERSONAL RECOLLECTIONS OF GENERAL NELSON A. MILES* —

## High Praise for Apaches

Maus is effusive in his praise of the 81 Apache scouts who accompanied the command into Mexico, saying, in part, "Their system of advance guards and flankers was perfect, and as soon as the command went into camp, outposts were at once put out, guarding every approach. All this was done noiselessly and in secret, and without giving a single order." But he also admits, "It was impossible to march these scouts as soldiers, or to control them as such, nor was it deemed advisable to attempt it."

Unfortunately, when neither the Apaches nor the officers adhered to the above system, it proved disastrous.

## “That Beardless Youth”

To some historians, the fight on the Devil’s Backbone on January 11 was the highlight of Tom Horn’s career. Larry D. Ball, author of a forthcoming biography on Tom Horn, is among them. He tells us, “The morning of the fight was rainy and visibility very poor. Crawford did not put out sentinels, but permitted everyone—exhausted from the previous march to the hostile camp and the following battle—to sleep in. It was a tragic error on Crawford’s part. Since the Chihuahuan militiamen thought they had surprised the renegades’ camp, they did not hesitate to attack. Only after the Mexicans opened fire for a second time did it become apparent that they were a treacherous lot.

“Tom Horn was the first representative of Crawford’s command to walk out unarmed to try to persuade the attackers to back off. He was the Spanish interpreter, although Maus could also speak Spanish.

“In subsequent official Mexican documents, they praised Tom Horn’s bravery, calling him ‘that beardless youth.’ Horn was clean shaven and still only 25 years of age. He continued throughout the confrontation to communicate with the Mexican camp. However, he balked at leading some horses from the American side into their camp, believing the Mexicans should come and fetch the animals themselves.

“Furthermore, he, like the scouts and white soldiers, were peeved at having to turn over valuable army mules in order to obtain Maus’s release [Maus had been “detained” when he went to talk to the Mexicans, and they demanded mules in exchange for his release].

“Perhaps, Horn’s biggest contribution to this tragic expedition was assisting Lt. Maus, now in command, in getting the column out of Sonora unharmed. Since Horn spoke Spanish, he assisted Maus in negotiating with Mexican officials and attempting to keep the Apache scouts in line. The scouts were outraged at not having the freedom to wipe out the Chihuahuans and did commit some depredations on the retreat to the border.

“While Maus did receive the medal of honor, he recommended Horn for some sort of recognition in the general order praising all the participants, but this request was refused.



*When Apaches went into battle, they discarded most of their clothing. The top photo of Apache scouts accurately portrays what they must have looked like at the battle on the Devil’s Backbone.*

*Tom Horn is shown in the first row, in Wilcox, Arizona, before Gen. George Crook’s 1883 campaign to seek out Geronimo. The blowup from the group photograph shows a young cowboy (Horn was a champion roper) with a muscular frame and, yes, he is “beardless.”*

“Unfortunately, Horn’s autobiography, *Life of Tom Horn: Government Scout and Interpreter* (posthumously published in 1904), has served as the primary medium for publicizing his frontier activities. It is almost always untrustworthy—in varying degrees, from gross exaggerations to outright

prevarications. What is unfortunate is that he did not have to exaggerate. His accomplishments, including praises from various Army officers, were sufficient if he had only told the truth.”

Ball’s biography of Tom Horn is forthcoming from the University of Oklahoma Press.

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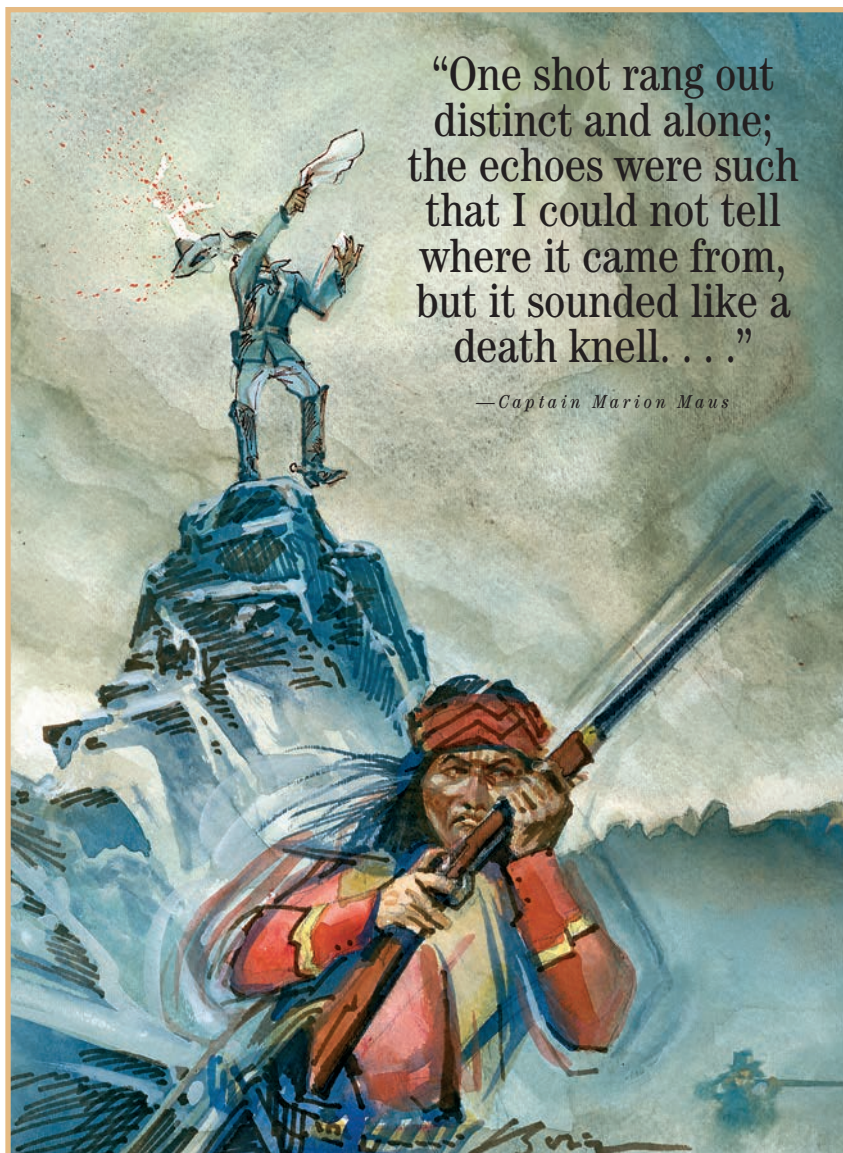
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prevarications. What is tragic is that he did not have to exaggerate. His accomplishments, including praises from various Army officers, were sufficient if he had only told the truth.”

Ball’s biography of Tom Horn is scheduled to be published next year by the University of Oklahoma Press



“One shot rang out distinct and alone; the echoes were such that I could not tell where it came from, but it sounded like a death knell. . . .”

—Captain Marion Maus

## Dutchy Pays for Avenging Crawford's Death

A deputy U.S. marshal from Tombstone, Arizona (Maus does not name him) surprised the Crawford detachment in Nacori. The marshal had traveled several hundred miles into Mexico to arrest the Apache scout Dutchy on a murder warrant (he was accused of killing a miner near Fort Thomas).

Crawford asked the marshal to “delay the arrest till I may be near the border where protection for myself, officers and white men, with my pack-trains, may be afforded by United States troops other than Indians.”

Maus claimed the scouts were “intensely excited, and under the circumstances the marshal did not wish to attempt to arrest Dutchy, and returned [to Arizona] without delay.”

Ironically, in the fight against the Chihuahuans on January 11, 1886, Dutchy would be the one to dispatch the sniper who shot Crawford.

After Geronimo's surrender to Gen. Nelson A. Miles in September, Dutchy was removed to Florida along with the other Chiricahuas. He died in captivity.

## Aftermath: Odds & Ends

After the battle on January 11, Tom Horn and Marion Maus met with the Mexican officers and allowed medical aid for wounded Mexicans. Captain Emmet Crawford, while still alive, remained unconscious. The next morning, the Mexicans called Maus to their camp to discuss the use of mules to transport their casualties. After he arrived, they refused to let him leave and demanded to know his right on Mexican soil. Only after they got the requested mules did the Mexicans permit Maus to depart.

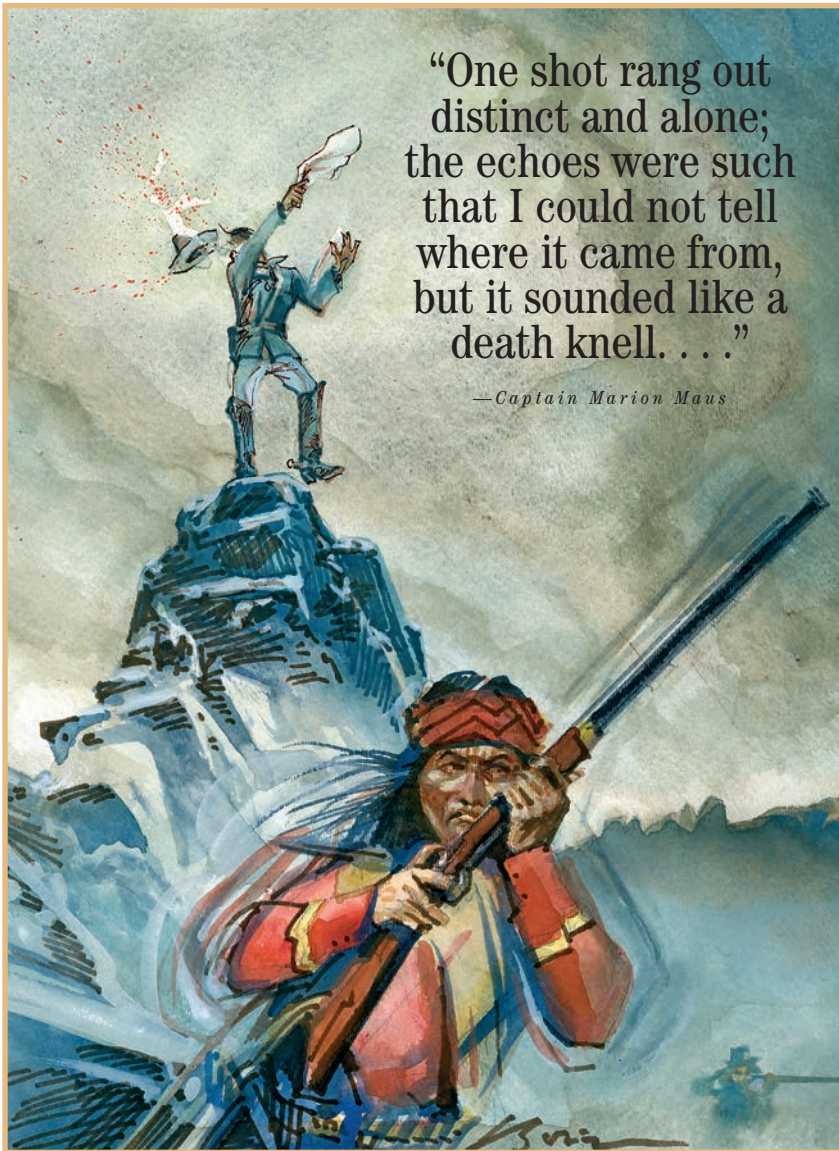
Later that day, Geronimo appeared (he had watched the fight from a bluff nearby) and refused to surrender to Maus. In March, Geronimo agreed to discuss a possible surrender with Gen. George Crook (see photo on p. 38), but to no avail. General Nelson A. Miles would be the one to secure Geronimo's surrender in September.

Crawford died on January 18 and was buried at Nacori in Sonora, but his body was later transported to his home in Kearney, Nebraska (Crawford, near Fort Robinson, is named in his honor).

Crook called Crawford's death an “assassination.” Secretary of War William Endicott termed the deed “utterly unjustifiable.” Congress demanded reparation and punishment of the guilty parties, but on April 1, Mexican President Porfirio Diaz countered that his troops did not recognize Apaches as U.S. troops. The Mexican authorities also claimed the Apache scouts were guilty of stealing livestock. (On January 10, Crawford had captured Geronimo's stolen stock, some 300 horses, and he was in possession of it during the attack the next day.)

In 1887 Mexico returned the animals taken from Maus and gave a draft of \$500 to cover their use. The U.S. Army awarded the Medal of Honor to Maus in 1894 for his actions in the fight. As for the fate of his compadres, Lt. William Shipp was killed in the battle for San Juan Hill in 1897, while Tom Horn was hanged for murder in 1903.

**Recommended:** *From Cochise to Geronimo: The Chiricahua Apaches 1874-1886* by Edwin R. Sweeney, published by the University of Oklahoma Press



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# MEDICINE BAGS TO PURSES

*"In the bag," he said as he opened it and removed two objects, "is the broken shell of the iron kettle, a pebble from the butte, and a piece of the sacred sage."*

*He held the pouch upside down and dust drifted down.*

*"After the bag is yours, you must put a piece of prairie sage within and never open it again until you pass it on to your son."*

—"THE MEDICINE BAG," BY VIRGINIA DRIVING HAWK SNEVE, FROM GRANDPA WAS A COWBOY & AN INDIAN

In her poignant 1977 short story about an unadorned leather pouch passed across generations of a Sioux family, Virginia Sneve revealed how the bag's seemingly paltry contents, tokens of an ancestor's vision quest, were important in providing wisdom and strength to its owner.

**M**edicine bags, parfleches, possibles pouches and other sacks of all sizes preserved and transported all kinds of items for American Indians, from food to tobacco to totemic relics. Even after the arrival of the Europeans and the efficient, streamlined pockets on their pants, shirts and coats, these bags still suited the needs of Indians.

Purses and handbags, satchels and briefcases—and, yes, pockets—are the contemporary equivalents of such simple carriers. The fanciest purses and the most ordinary pockets have a common ancestor in the humble pouch. The English words "pouch" and "pocket" came from the old French *pouque*, which became "poke" in Norman England. The proverbial "pig in a poke" was a cautionary tale about verifying the contents of a closed sack.

Anybody who had something to carry usually put it in a leather or cloth bag. The contents ranged from coins to food to snuff, depending on one's station and appetites.

Smaller pouches were hung from a belt or girdle. To keep pouches extra secure, they were carried inside the clothes. To improve access, slits were made in the garments; in the 15th century somebody sewed the poke to the slit and created the first "poket."



Four Piegan fringed leather medicine bags, hanging on a tripod, photographed by Edward S. Curtis in 1910.



(Above) Made in tan aged cow with acorn tooled cow accents, this Bucket Bag is adorned with a hand painted Cayuse Pony & Rider; \$346.

(Right) This fringed Crockett Pouch, made in gold deerskin, is decorated with a hand painted tipi and feathers. The twisted deerskin adjustable strap is a nice touch; \$98.

Whenever we want to see inspired design that pays homage to our American Indian culture, **Patricia Wolf** is one of the first designers we seek out. When it comes to her leather handbags, you'll find a pallet of rich earth tones and designs that often mimic prehistoric hide paintings. Shown on these two pages are some of our favorite native-inspired bags worth toting around.



HISTORICAL IMAGES TRUE WEST ARCHIVES;  
FASHION IMAGES COURTESY MANUFACTURERS

G. Daniel DeWeese coauthored the book *Western Shirts: A Classic American Fashion* (Gibbs Smith, 2004). Ranch-raised near the Black Hills in South Dakota, Dan has written about Western apparel and riding equipment for more than 25 years.

The concept of dressing up a pouch as a statement of wealth or status didn't take hold in Europe until the 1300s. Over the next couple of centuries, both men and women wore or carried fancier purses or clutches, often decorated with embroidery. Embroidered purses among women suggested their skillset in that craft and their marriageability.

Decorated bags and other carriers were not exclusive to Europeans. From Chinese silk purses to West African goatskin gris-gris, adornments to beautify, sanctify or protect date back millennia in most other cultures. Likewise, American Indians often decorated their larger bags and parfleches with animal motifs that were more about spirituality than artistry. Geometric patterns, many of which represent animal or other spirits, were commonly depicted in paint, bones, quills, stones and, after the Europeans arrived, trade beads.

Hair-on leathers, fringe, beadwork and other decorative touches distinguish Western purses from other fashion categories. Primitive designs are back in vogue with mainstream fashion, which may have contributed to the recent sellout of American West's handbags on ShopNBC. ShopNBC reported it was the network's most successful handbag launch and has invited American West to return in July.

The medicine bag in Sneve's short story represented the essentials of the traditional Indian family's survival in a brave's new world. The size, styling and contents of contemporary purses and handbags also reveal much about their owners' lives and priorities. Such bags may not contain prairie sage dust to signify the passing of a person's life, but they can pay homage to the spirit and artistry of America's Indian heritage.



(Clockwise, from top): We just love how the burnished dyed edges carry through from the natural edge front flap to the fringed bottom on the saddle deerskin Alamo Bag; \$245.

Great for spicing up dressy attire, this fringed black deerskin Crockett pouch features a border of hand painted turquoise desert roses; \$98.

The deerskin Triangle Flap bag also has that nice burnished dyed touch, on its edges, fringed flap and shoulder strap. The Hunt Scene is an exact replica taken from rubbings of 300-year-old Comanche cave rock art along the Brazos River in Texas; \$245.



Cayuse ponies painted by Plains Indians inspired this handpainted design of ponies and geometric symbols. Other nice touches on the lambskin Pony Bag are the fringed top flap with silver studs and the twisted leather strap; \$176.



Adorned with paint and fringe, a few ceremonial bags suspend from a tripod behind this Blackfoot man, holding decorated sheaths, in this 1927 photograph by Edward S. Curtis.



## AMERICAN WEST CELEBRATES 25 YEARS

Founded in 1986, American West Leather Goods is known for its practical designs, authentic Western styling and handcrafted quality. Its collection includes more than 400 styles of purses, handbags, wallets, backpacks and luggage.

To commemorate the company's landmark anniversary, American West is offering a limited edition 25th Anniversary collection of totes, shoulder bags and matching wallets. Each item will include a numbered tag and a 25th Anniversary silver keepsake.

Founder and designer Louise de Kok draws her inspirations from nearly every tradition and cultural touchstone the West has to offer, from primitive American Indian designs to flashy vaquero silver accents to classic cowboy tooling patterns. Her personal aesthetic infuses the products with a contemporary feel that ends up being stylish and timeless.



Diamonds are a geometric motif popularly seen in American Indian tribal design. The studded diamond border featured on the Victorian Parlour Collection from **American West** merges with leather hand tooling and cut-out accent patterns that are more reflective of Vaquero culture; The handbags and matching wallet retail from \$78-\$220.

The native influences on this **Denice Langley** handbag range from the tooled basketweave design on the closure to the layers of fringe, two black with one navy between them, on the front. Other black-and-blue elements that give the bag its name are the navy blue cowhide accents on the black cowhide and the black handle's custom silver attachments with blue spinel stones; \$1,250.



Clearly influenced by American Indian culture, **Scully** crafts its lamb handbag with a front panel featuring bone and turquoise, topped off with a woven leather shoulder strap; \$175.

Southwestern tribes used turquoise for ornamentation, just as **Breezy Mountain Leather** does on its purple stone tote handcrafted by Valerie Ann Szarek of Boulder, Colorado. The tote's soft tanned cowhide is floral embossed on the front and outfitted with two deep outer pockets on the back; \$195.



George Catlin drawings depict Plains Indians guiding their horses with braided horsehair rope looped around the jaw. By the late 19th-century, the Indians adopted bridles patterned after those of Europe and Mexico, yet decorated them with their own cultural embellishments like silver conchos and fringes. Such attention to artistry is also found on **Diamond 57's** cowboy boot purse. The horse bridle browband handle is dressed up with silver ferrules and rawhide braiding; \$385.



The hobo buffalo leather handbag by **Eternal Perspective** reveals some creative play when it comes to one Indian cultural embellishment. The turquoise teardrops that dangle from the accent chain can be removed and worn as a necklace; \$440.

The directional cross sacred to Indian tribes is updated from its simplistic form for this **Trenditions** handbag. The arrowhead-like edges on this cross can also be interpreted as pointing toward the four Great Directions: north, south, east and west. Designed in collaboration with Wrangler for its Rock 47 Collection, the Annie Get Yer Gun satchel retails at \$79.99.



The leopard spots printed on the light pink Leopardito leather handbag by **Old Gringo** remind us of the Catahoula Leopard dog (a French transformation of the Choctaw nation name "Couthaougoula") and of the spotted Appaloosa horse popular with the Nez Perce; \$350.



You might see cow horn carved in American Indian ceremonial and decorative objects, and you'll see polished cow horn on the large frontal button and side conchos crafted by Joel West of Tucson, Arizona, for this two-tone shoulder bag by **Four Winds West**; \$296.

- American West:** 888-367-2383 • [AmericanWest.cc](http://AmericanWest.cc)
- Breezy Mountain Leather:** 303-926-1430 • [BreezyMountainLeather.com](http://BreezyMountainLeather.com)
- Denice Langley:** 970-564-5184 • [DeniceLangley.com](http://DeniceLangley.com)
- Diamond 57 Cowboy Boot Purses:** 503-756-1480 • [Diamond57.com](http://Diamond57.com)
- Eternal Perspective:** 303-944-8381 • [EternalPerspectiveHandbags.com](http://EternalPerspectiveHandbags.com)
- Four Winds West:** 520-622-7536 • [FourWindsWest.com](http://FourWindsWest.com)
- Old Gringo:** 213-489-3044 • [OldGringoBoots.com](http://OldGringoBoots.com)
- Patricia Wolf:** 800-728-9653 • [PatriciaWolf.com](http://PatriciaWolf.com)
- Scully:** 805-483-6339 • [ScullyInc.com](http://ScullyInc.com)
- Tasha Polizzi:** 413-528-6500 • [TashaPolizzi.com](http://TashaPolizzi.com)
- Trenditions:** 877-679-3774 • [Trenditions.com](http://Trenditions.com)



Indians relied on a variety of animal hides as the basis for their bags. The goat hide that comprises the Pony Rider bags by **Tasha Polizzi** are dressed up with turquoise and antique brass cabuchons; \$340.

Miss a profile of a True Western town? Visit the Travel section in our online archives.

# Llano, Texas

*"Living in the comfort and cozy familiarity of Llano is like traveling back in time to an era where the simple things in life are more satisfying."*

**Families of foxes and armadillos sometimes dart across Patty Schneider Pfister's backyard.**

Llano, Texas—population 3,232—is not quite the frontier wilderness German immigrants faced when they first settled in the region beginning in 1847.

Patty lives five blocks from Llano's Courthouse Square, where the identities of some cattle thieves rampant in the region's Hoo Doo War got extinguished in flames when the courthouse burned down in 1892.

The Germans, encouraged by the Adelsverein to settle in Texas starting in 1844, began flourishing as stock raisers on the society's Fisher-Miller Grant. Yet their clashes with American cattle rustlers came to a head in August 1874, when Sheriff John Clark and his mostly German stockman posse arrested M.B. Thomas for illegally gathering cattle. That launched the Hoo Doo War, with

**Biggest Old West Event:**

Held at Courthouse Square (see the 1893 courthouse below), the Llano County Heritage Day Festival is where the locals will dress up in period costumes to take in the re-enactments, ranch rodeo and chuckwagon cook-off this October 14-15.



ramifications that struck the streets of Llano during the Carter-Coggin shoot-out in June 1882.

Llano County found one of its first settlers in Patty's great-great-grandfather, Ludwig Schneider, who emigrated here from Germany at the tail end of the Texas Republic. In 1847, he built the first known home in the county, a log cabin that still overlooks the Llano River today.

Maverickers have long ago left the streets of Llano. You will now find them filled with locals who wear their jeans, boots and cowboy hats everyday, everywhere. As one newcomer told Patty, "I don't know if I'll ever be able to fit in, because I don't drive a pickup around town with a dog or two balancing or hanging out the back."

Put your dog in the truck bed and check out these places where Llano's residents love to "shoot the breeze."

**Good Cowboy Bar:** Joe's Bar, Granite O Bar and the Castell General Store are the best cowboy bars for miles around. But folks, you better wear your high top boots, because it sure does get deep sometimes!

**Home Tunes:** You'll find W.C. Jameson singing at the Fuel Coffee House and Bode Barker crooning at the Llano County Opry and local dances. Llano native Darrell Steadtler performs locally too; he wrote the George Strait song "A Fire I Can't Put Out."

**Best Bookstore:** Bessemer Store, housing 15,000 used books. The outside mural by Virginia Schwope tracks the building's history back to 1892.

**Hunting Season:** Come November, deer hunters feel like they've hit the jackpot, as the highest concentration of white-tail deer is found in Llano Basin.

**Historic Site Most Schoolchildren Visit:** A monument to the lawlessness of



**Favorite Local Cuisine**

Famous for its barbecue, Cooper's Old Time Pit Bar-B-Que is where locals go for mesquite-grilled brisket and pork ribs.

1895 Llano, the four-story Llano County Red Top Jail is visited by third-grade students each year.

**Do-Not-Miss Attraction:** For interesting photographs, documents and artifacts relating the history of Llano County, head to the Llano County Historical Museum. Louis H. Bruhl originally built it as a drugstore in 1900.

**Who knows Llano's History best?** Main Street Director Sarah Oatman Franklin. Her ancestors help founded Llano, and her grandfather wrote several history books about the town.

**Avg. House Cost:** \$90,000.

**Avg. Temps:** Summer: 94-70; Fall: 80-54; Winter: 62-34; Spring: 79-53.

**Preservation Project:** The Ludwig Schneider log cabin is currently being reviewed for restoration; the Llano County Historical Commission is seeking out funds for structural repairs.



Special thanks to Patty Schneider Pfister, a board member of the Proposed Historic Preservation Ordinance Committee, for sharing her love of the town with us.



# Llano Texas

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Red Top Jail Tours  
Llano Country Opry  
Song Writers in the Round @ Fuel  
Llano Trail of the Deer Art Project

## September

23rd - 25th

Llano River Outdoor Exposition Badu Park  
7th Annual Great State of Texas Gold Panning Championship  
www.llanoexpo.com

## October

8th

Llano Chamber of Commerce Casino Night

14th-16th

7th Annual Llano River Chuck Wagon Cook Off  
Heritage Day & Ranch Rodeo  
www.llanochuckwagoncookoff.com  
www.llanomainstreet.com/festivals

## November

4th

Hunters Appreciation

25th - Dec31st

Starry Starry Night - Badu Park Light Display

## December

3rd

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## Parlez-vous francais?

Foreign foods on the frontier, plus an 1889 recipe for French stewed potatoes.



— BY SHERRY MONAHAN —

In the last 30 years, "...cooking has made immense strides thanks to the importation of French, Italian, German and English cooks, seconded by the efforts of travelled Americans who have learned that there are nutritious and palatable viands ...beyond pork and beans, fish balls, clam chowder and pumpkin pie," reported *Texas Siftings* magazine in 1886.

As the United States became home to international residents from Ireland, England, Germany, Switzerland, Italy, France, Russia and Belgium, Americans should not be surprised that a variety of foreign foods were eaten and served on the frontier. Foreign pioneers traveling along the trails would have made dishes they learned in their native countries. If they lived in or near cities, local merchants likely carried imported goods like: English tea, French mustard, Italian olive oil, chestnuts and macaroni, Swiss cheese and German sausages. Having these ingredients allowed home cooks and

restaurant chefs to create international dishes all over the Victorian West.

South Dakota's *Aberdeen Daily News* reported in 1900, "The supper and social to be given at the Masonic temple next Friday evening will be novel and interesting. Each dish on the bill of fare will be a German dish..."

Foreign influence in cooking was seen all over the West, but the most popular was the bon ton and tony French cuisine. It wasn't just popular in the West, but all over America during this refined Victorian era. To show their level of sophistication, newspapers frequently printed restaurant menus or bills of fare in French. Patrons were either savvy, experienced diners, or they could rely upon the aid of the wait staff. *The Grand Forks Herald* joked about this when it reported, in 1887, "One who travels much in this country and stays at hotels gets the impression that the hotel-keepers are much more peculiar about choosing a printer than a cook... We do not spare language—French, German, sometimes English, are impressed into the service."

In 1897, *The Dallas Morning News* felt sorry for diners and published a guide to the French bill of fare to explain menu descriptions:

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## POMMES DE TERRE À LA BONNE BOUCHE (STEWED POTATOES)

8 small potatoes, peeled  
3 oz. butter  
1 tsp. chopped parsley  
Lemon juice  
¼ tsp. sweet herbs\*  
Salt and pepper to taste

Boil the potatoes until tender. Drain and allow to cool.

Melt the butter in a frying pan over medium heat. Add the potatoes, sweet herbs, salt and pepper. Heat for about five minutes, shaking the pan. Do not stir the potatoes or they will break. Sprinkle with parsley and a few drops of lemon juice.

\*Sweet herbs consist of thyme, sage, mint, marjoram, savory and basil.

  
Recipe adapted from July 28, 1889,  
*The Dallas Morning News*

*A l'Anglaise implies that the dish is boiled in the plainest manner.*

*Al'Italianne implies that the dish is made of or garnished with savory macaroni, or paste of that kind, or with ravioli, or is made with savory Parma cheese...*

*A la Provincial [sic] means a dish prepared with more or less olive oil and flavored with garlic.*

*A la Perigord is applied to dishes flavored with or consisting of truffles, from the circumstance that these mushrooms grow in that province.*

*A la Normandie indicates that apples enter into the composition of the dish...*

*A la Parienne [sic] is applied to dishes that are generally luxuriously prepared, and overladen with expensive garnishes.*

Menus included viands such as baked white fish with Italian sauce, French frog legs, Salmon à la Richelieu, French eggs, German pancakes, Parisienne potatoes, German-style potato salad, French slaw, Macaroni à l'Italianne and Bouchée à la Reine, a French chicken-stuffed puff pastry.

Add a bit of foreign flair to your menu and try an 1889 recipe for Pommes de Terre a la Bonne Bouche.



Sherry Monahan has penned *Taste of Tombstone*, *Pikes Peak*, *The Wicked West* and *Tombstone's Treasure*. She's appeared on the History Channel in *Lost Worlds*, *Investigating History* and *Wild West Tech*.

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## West of Mystery

*It's no crime that many novelists find the American West to be killer material.*

This librarian up in Idaho is giving C.J. Box the evil eye.

Murder is in this dame's heart, and Box figures he's about to take that big sleep.

A library conference might seem an unlikely murder scene, but Box's crime-solving hero, Wyoming game warden Joe Pickett, has seen it all. Things get Western in today's Western mystery novels. Other librarians laud Box's books, but the Scowling Librarian states: "I will not read them!"

Not read C.J. Box? Now there's a mystery.

Crime novels used to be big-city affairs. Raymond Chandler's Philip Marlowe showed us Los Angeles's seamy underbelly. Mickey Spillane's Mike Hammer gunned down half the population of New York City. But crime has gone West.

"Mystery writers are drawn to the West because it is mythical, majestic, magical and murderous," says Michael McGarrity, whose fictional cop, Kevin Kerney, has been solving crimes in New Mexico since *Tularosa* debuted in 1996.

Maybe we should thank the late Tony Hillerman. Honored by both Mystery Writers of America and Western Writers of America, Hillerman helped redefine both genres.

That's right. Hillerman's Navajo cops, Joe Leaphorn and Jim Chee, were Western heroes, not just gumshoes. Same with Box's Pickett and McGarrity's Kerney. Hillerman, Box and McGarrity write about men with hats, badges and guns bringing law and order to the West. It just happens to be the modern West.

Of course, this trend might predate Hillerman. In 1929's *Red Harvest*, Dashiell Hammett stuck his Continental Op in Poisonville, Montana, a raw mining town. It was a natural setting for Hammett, who, legend has it, once worked in Butte as a Pinkerton union-buster.

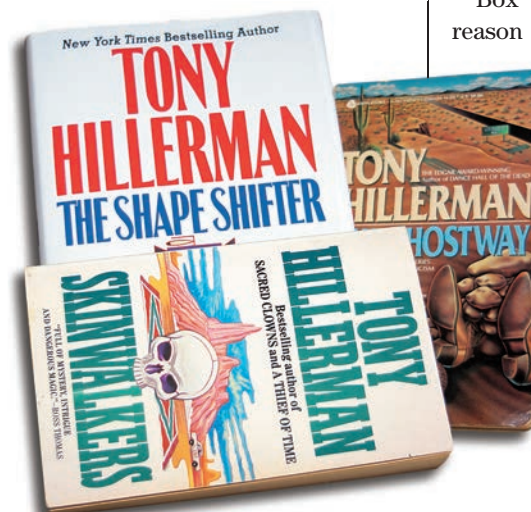
Likewise, Susan Cummins Miller found it natural to set her mystery series, featuring professional geologist and amateur sleuth Frankie MacFarlane, in the West. "It was a lot less research, for one thing," says Miller, who did her fieldwork with the U.S. Geological Survey across the West and now hangs her trowel in Tucson, Arizona.

Frankie's a dame, by the way. That's right. The West isn't just a man's world. Female sleuths abound in today's literary scene. "She's stronger and braver and smarter than I could ever be," Miller says of her heroine, "but that's okay. You can do that with an alter ego."

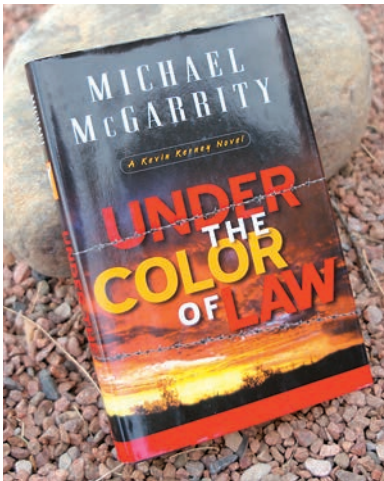
Box informs us of another good reason to set mysteries in the West.

"You can dispatch people in more interesting ways," Box says. "I've got cows exploding. One lawyer was eaten by grizzlies."

"Tony Hillerman was one of our greatest novelists and gave us an unusual glimpse into the unfamiliar world of Indian mysticism," Elmer Kelton said of one of the best Western and best mystery writers in recent memory.



— ALL PHOTOS BY JOHNNY D. BOGGS —



New Mexico resident and ex-cop Michael McGarrity knows what he's writing about in his popular mystery series. But if Santa Fe was as violent as it can be in a Kevin Kerney novel, nobody would live there!

Margaret Coel, a fourth-generation Coloradan who writes about an Irish-Catholic priest and a female Arapaho lawyer solving crimes on Wyoming's Wind River Reservation, agrees. While researching one of her books, she had to call in the FBI.

"I know this is really weird," Coel recalls telling her G-man snitch. "I know this is bizarre, but this is fiction. This guy is beaten up. The guy who beat him up thinks he has killed him, and he goes off somewhere. Another guy shows up and thinks, 'Oh my God, I'm gonna get blamed for this.' So he takes the body out and dumps him out in the wilderness, and it's 30 below zero. So the poor guy ends up freezing to death. I know this is really bizarre, but who would you charge?"

The fed responded: "Oh, yeah, we had a case like that."

Yeah, but what about that librarian in Idaho? Remember her? Box asked her what she had against his game-warden mysteries. Her reply: "I'm not interested in gay Mormons."

Mystery solved. Game warden-gay Mormon... everybody needs their ears checked now and then.



Johnny D. Boggs's favorite mysteries include Raymond Chandler's *The Big Sleep* and William P. McGivern's *The Big Heat*. His favorite Western novel is A.B. Guthrie Jr.'s *The Big Sky*. Apparently, he's big on the word big.

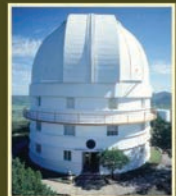
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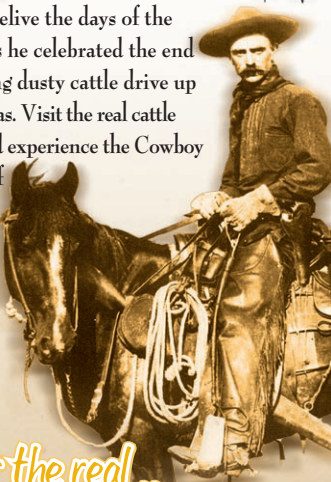
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## Steeldusts on the Chisholm Trail

*A quarter horse you ride today may trace his lineage to a famous 1843 stallion.*



A dun stallion foaled in 1908, Yellow Jacket was sired by Little Rondo. That 1895 horse traced his lineage to the legendary Steel Dust, which makes Yellow Jacket one of the "Steeldusts" folks were—and still are—proud of owning.

— COURTESY RICHARD CHAMBERLAIN/AMERICAN QUARTER HORSE JOURNAL —

The stories of cowboy life on the Chisholm Trail are often recounted; even John Wayne shared a slice of Chisholm cowboyin' in 1948's *Red River*.

But what about the horses who survived the up-to-two-month arduous trip leading thousands of longhorn cattle through canyons, rivers and open ranges from Texas to Kansas railheads? Who were they? Fearless, fast, noble and smart with cow sense are some words that might make it into the job description; steeldust might be another.

Foaled by a Kentucky thoroughbred mare in 1843, Steel Dust was brought to Texas by Middleton Perry and Jones Greene. This roughly 16-hands-high champion quarter-mile match racer was so fast that his jockey reportedly coated the stallion's back with molasses in order to stay on.

Steel Dust was described as a muscular blood bay with small ears and a large jaw, which, to many, symbolized his tenacity and determination. Richard Chamberlain, senior racing writer for the *American Quarter Horse Journal*, tells me what made this horse special was he wasn't just a racer. He had intelligence and a

down-to-earth sense that's not always found in racehorses, and these traits—speed, intelligence and endurance—were passed down to his progeny, making them tractable saddle horses.

After the horse suffered an injury in 1855, Steel Dust's owners offered him up for stud. Ranchers, who needed quick horses to work cattle and to earn them extra money in match races, where they could win or lose anything from a drink to a whole plantation, sought out Steel Dust as a sire.

J.C. Hess, who worked at ranches mainly in New Mexico and Oklahoma from 1895-1910, described a Steel Dust progeny ridden by a fellow cowboy on the LX Ranch in the Texas Panhandle: "In the first place, John [Springer] rode about the best all around hoss I ever saw, for a saddle hoss. He owned him personally and named him Brownie, because he was a brown Mustang with a little Steeldust Spanish blood in him. That hoss could cut, peg, cut out, race, jump hurdles, in fact, that Gelding could do anything you ever heard of a hoss doing. He could almost talk.... Us boys treated that hoss like some folks do a pooch. We'd get it apples, sugar, anything it would eat. And we'd talk to him and try to believe he'd understand everything we'd say. I do believe he'd understand some of it."

Good "Steeldusts," as these fast cow horses began to be called, were worth their weight in gold for cowboys. For those embarking on the challenging Chisholm Trail, they needed several horses for the long haul. These horses had to be easy keepers who could last on prairie grass and endure a lot of time with someone on their backs.

During 1867-71, when the Chisholm Trail ended in Abilene, Kansas, the cowboys sold most of their horses, keeping only a few of their best ones to ride back to Texas. Some even participated in match races while in Abilene, using their Steeldusts to hopefully win.

More and more folks sought out horses with Steel Dust's pedigree. The famous King Ranch was among the first breeders; in 1916, it began using breeding lines from Steel Dust, and those horses started winning awards at the State Fair of Texas.

With such a large following, Steel Dust became one of the foundation sires of the modern-day American Quarter Horse, a breed that is still popular for cattle work.

You can pay tribute to Steel Dust at the state historical marker in Dallas, southeast of his Lancaster farm tract, where Steel Dust is said to be buried near Ten Mile Creek. He died some time after 1864.

The next time you ride a Quarter Horse, ask if your mount has any Steel Dust in him. If he does, his owner will be proud to tell you so.



**Darley Newman** is the host and producer of the Emmy-winning Public Television series *Equitrekking*® and the founder of *Equitrekking Travel*, offering diverse equestrian vacations. Watch video clips at [Equitrekking.com](http://Equitrekking.com) and [EquitrekkingTravel.com](http://EquitrekkingTravel.com).

### SAM BASS'S STEELDUST

In his 1969 biography of Sam Bass, Wayne Gard reported that the Texas robber and horse race owner bought a chestnut sorrel known as the Denton Mare: "She was said to have a strain of Kentucky blood through Steel Dust, a famous Texas race stallion of the fifties."



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# Happy 225th Birthday, Davy Crockett!

Following Davy Crockett from birth to death on our trail from Tennessee to Texas.

**“Born on a mountaintop in Tennessee....”**

Mountaintop? You won't find a mountaintop here. For decades I've been singing that song, and now I find out that it should be riverbank, not mountaintop. Next thing you know, somebody will tell me that Davy Crockett didn't kill a b'ar when he was only three.

No matter. This being the 225th anniversary of David Crockett's birth and the 175th anniversary of his death at the Alamo, a Davy road trip is in order. Here's where it all began.

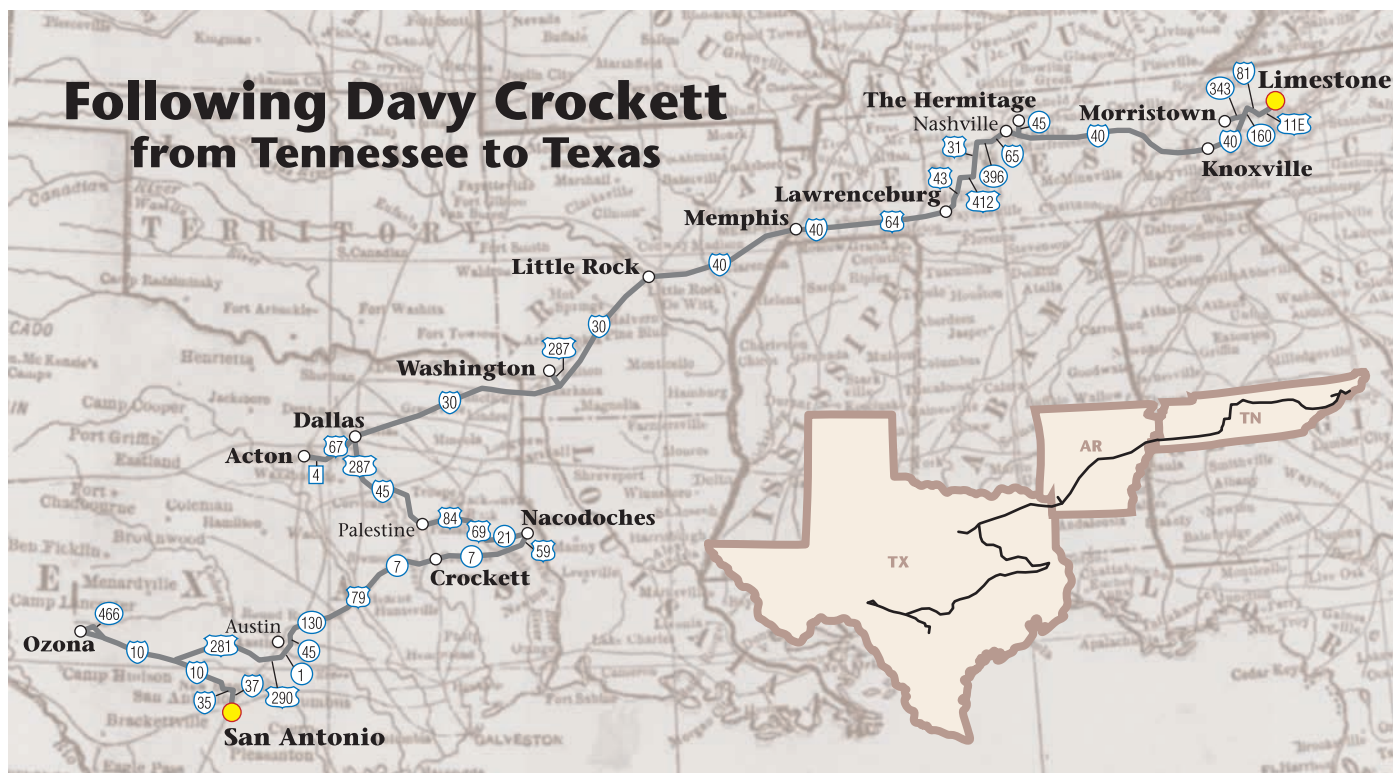
### Greenest State in the Land of the Free

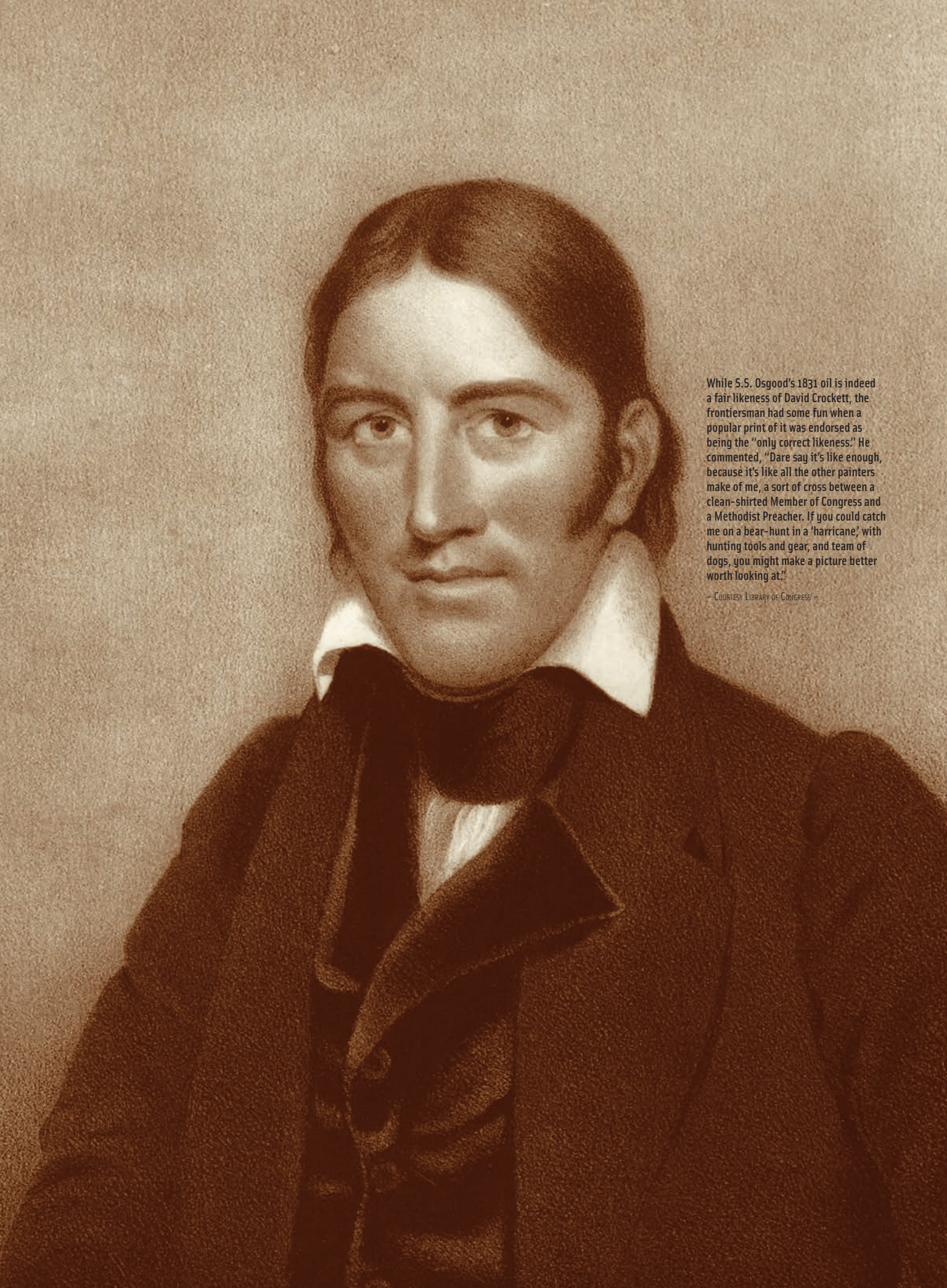
I'm at Davy Crockett Birthplace State Park in Limestone, Tennessee. Here on August 17, 1786, Davy was born, Rebecca Hawkins Crockett's fifth son in six years. Five kids in six years? We should be singing a song about Davy's mom! Dedicated in 1958, the



How powerful is television? The replica cabin at Davy Crockett Birthplace State Park wasn't erected until after the Davy craze swept across the country due to Disney's popular miniseries in the 1950s.

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





While S.S. Osgood's 1831 oil is indeed a fair likeness of David Crockett, the frontiersman had some fun when a popular print of it was endorsed as being the "only correct likeness." He commented, "Dare say it's like enough, because it's like all the other painters make of me, a sort of cross between a clean-shirted Member of Congress and a Methodist Preacher. If you could catch me on a bear-hunt in a 'harricane,' with hunting tools and gear, and team of dogs, you might make a picture better worth looking at."

— COURTESY LIBRARY OF CONGRESS —



Start your tour of Old Washington State Park in Arkansas at the circa 1874 Hempstead County Courthouse, which serves as the park's visitor center.

park contains a replica cabin, but folks swear that the engraved footstone out front is the original.

A nearby museum contains exhibits that tell of Davy's life, but, this being the South, it's closed for lunch. So I can't ask them if that stone is really legit, or if Davy learned to swim in the Nolichucky River or in the park's gated, cement swimming pool.

Besides, I need to get down to Morristown. In 1794, Davy's father, John, moved the family to Jefferson County; two years later, he opened a tavern on the road from Abingdon, Virginia, to Knoxville, Tennessee. Running a bar? We should be singing a song about Davy's dad!

Welcome to the Crockett Tavern Museum, which opened in 1958. (Notice a trend here? Davy parks and museums start opening shortly after Fess Parker starred as Davy in the hit Disney TV show!)

The reconstructed tavern includes period furnishings. Alas, there's no Madeira or rum, so let's hit the road.

One of the best places to learn about frontier history is the Museum of East Tennessee History in downtown Knoxville. The collection houses more

than just Davy's rifle. "Voices of the Land: The People of East Tennessee" is an excellent exhibit that focuses on the history, and people—from Davy to Dolly Parton—who have contributed to the region's lore.

By 1813, Davy had joined up to scout for Andrew Jackson's forces in the First Creek War. I could head south, but I've never found decent barbecue in Mississippi or Alabama. Instead, I'll drive to Nashville and take in the Hermitage, Old Hickory's home. It's a lot nicer than any of Davy's digs, but my third-grade son is no fan of Andy. He prefers Davy (or, at least, Fess Parker's Davy). "Jackson had slaves and was mean to the Cherokees," Jack tells me as we sweat our way out of the Hermitage.

Good boy.

Davy would be a Jackson man, and he would follow Old Hickory into politics. Davy was elected to the Tennessee state legislature in 1821 and into Congress in 1826. Jackson would serve two terms as president. Although a Jackson man, Davy strongly opposed the president's Indian Removal policy.

"It was expected of me that I was to bow to the name of Andrew Jackson," Davy said, "and follow him in all his motions, and windings, and turnings, even at the expense of my consciences and judgment. Such a thing was new to me, and a total stranger to my principles."

Which likely cost Davy re-election. Old Hickory was no one to trifle with.

Andy Jackson might have got a fancy house near Nashville and his portrait on the \$20 bill, but Davy got a statue in Lawrenceburg. Davy was in Lawrence County by 1817, serving

as town commissioner, justice of the peace (relying, he said, on "natural born sense, and not on law") and state representative while here. On Shoal Creek, he established a powder mill, grist mill and distillery, but lost all three in an 1821 flood. Davy also became "colonel" here after he was elected lieutenant colonel of the local militia.

Lawrenceburg celebrates Davy. David Crockett State Park along Shoal Creek was established in May 1959. In 1922—long before Fess Parker immortalized coonskin caps—a Davy Crockett statue was erected on the town square. "Be sure you are right," the north-side inscription reads, "then go ahead."

I'm going ahead to Memphis, where I've never found bad barbecue.

Sure, about the only thing I can find related to Davy in Memphis these days is a golf course (and I don't play golf). But it was here that his friend Marcus Winchester helped get Davy elected to Congress. And it was from here, after losing re-election and telling voters to go to hell, he left for Texas.

### More than Razorbacks in Arkansas

To get to Texas, you had to get through Arkansas. Crockett and his companions crossed the Mississippi River by ferry, arriving in Little Rock on November 12, 1835. Had Cotham's Mercantile been around then (it opened in 1917 on the outskirts of Little Rock), they might have stayed. The Hubcap Burger is that good.

While in Little Rock, stop in at the Historic Arkansas Museum, which has six history and art galleries. You can learn all about Jim Bowie's namesake knife, and, yes, you can pick up a coonskin cap (alas, in children's sizes only).

Davy probably stopped at Washington, Arkansas, on his way to



**CDs for the Ride:** *The Kentucky Headhunters*, *Electric Barnyard* (Mercury); *Rex Rideout*, *Ladies' Choice* (TimeTravel Music); *Asleep at the Wheel*, *Remembers the Alamo* (Shout Factory). **Honkytonks Worth the Stop:** The *Sons of Hermann Hall* is a musical institution in Dallas, Texas. The building opened in April 1911 as, well, a Sons of Hermann gathering place for the nation's oldest fraternal benefit society. Today, it's known for music. Robert Earl Keen cut a live album here. Other honkytonk performers have included Junior Brown, Guy Clark, Pat Green, Sara Hickman, Hank Thompson, Trout Fishing in America and Kelly Willis.



Davy Crockett would be proud of Lawrenceburg—not just because a statue of him was erected on town square, but also because the city is host of the Tennessee State Championship BBQ Cook-Off each June.

Texas. After all, Sam Houston and Jim Bowie did. The town, founded on George Washington's birthday in 1824, is a state park and a National Historic Landmark today. Visitors can have lunch at Williams' Tavern Restaurant, circa 1832, and get an education at the Texarkana College/Bill Moran School of Bladesmithing. It's shady, pretty, but in August, it's hot and humid.

### Texas Side Trips

We're in Texas at last. So take a detour. In Dallas, check out artist William Henry Huddle's 1889

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- **Grub:** Brass Lantern (*Lawrenceburg, TN*); Cotham's Mercantile and Restaurant (*Scott, AR*); The Place at Perry's (*Dallas, TX*; above, see "Shrimp and Grits" dish); Nacogdoches Seafood Restaurant (*Nacogdoches, TX*); Casa Rio Mexican Food Restaurant (*San Antonio, TX*).
- **Lodging:** Crowne Plaza Knoxville (*Knoxville, TN*); Days Inn Graceland (*Memphis, TN*); Stoneleigh Hotel & Spa (*Dallas, TX*); La Quinta Inn (*Nacogdoches, TX*); Crockett Hotel (*San Antonio, TX*).

preparatory oil-on-masonite, *Davy Crockett*, at the Dallas Museum of Art. Then head to the Texas Hall of State Museum at Fair Park. Davy's not in the Hall of Heroes (James Fannin, Sam Houston and William Travis are), but he is depicted on the mural in the Great Hall.

Next, drive southwest to Acton, about five miles from Granbury, and visit Acton State Historic Site. The towering monument marks the grave of Davy's second wife, Elizabeth, who died in 1860. The state gave Davy's widow 320 acres, and in the mid-1850s, Elizabeth and two sons settled there. She was buried in the Acton Cemetery, and in 1911 the state placed



## COONSKIN CAP

The original coonskin caps worn by American Indians were made from the entire raccoon, including the head. They were later adopted by frontiersmen (including Lewis & Clark) and became wildly popular with children in the 1950s due to the popularity of Disney's *Davy Crockett, King of the Wild Frontier*—sans raccoon heads, of course.

the monument over her grave. The site envelopes a whopping .006 acres, making it the smallest state park in Texas.

Wow. This state usually brags about how big everything is here.

Now ... back to Davy.

## Ancient Pine Trees, Old History

Davy explored much of East Texas and its Piney Woods—the "Garden spot of the world," he wrote—doing some speechifying in Big Prairie, Clarksville, San Augustine and Nacogdoches. On January 12, 1836, Davy volunteered in Nacogdoches to serve in the Volunteer Auxiliary Corps of Texas for six months.

Nacogdoches bills itself as the oldest town in Texas. Don Antonio Gil Y'Barbo built what became known as the Old Stone Fort (psst ... it was never a fort) between 1788 and 1791. The building was shamefully torn down in 1902, but a replica went up in 1936. Now a museum on the Stephen F. Austin State University campus, it's a great place to learn about early Texas. So are the Sterne-Hoya Museum, built in 1830, and Millard's Crossing Historic Village's replica buildings from the 1830s to the early 1900s.

It's a tough town to leave. But Davy left Nacogdoches and headed for San Antonio. So must I.

I stop in Crockett. On West Goliad Street, Davy Crockett Spring includes a mural and replica cabin. Davy is said to have camped here, and the mural illustrates Davy's reunion with old Tennessee pal Andrew Gossett. Gossett and his father, who would both fight at San Jacinto, would name the town after Davy.

Before heading to San Antonio, take another detour to Ozona. Davy didn't just get a town named after him. In 1875, Crockett County was formed,



The Alamo and its Long Barrack Museum and Gift Museum all house exhibits on the Texas Revolution.

and in 1938, a statue of Davy was erected on the town square. Yep, that's the same Davy quote at the bottom: "Be sure you are right, then go ahead." Davy never lived here, but the city will hold the David Crockett Festival, a fund-raiser for the Ozona Community Center, on October 1.

### 13 Days of Glory

But I can't put off San Antonio any longer.

I'm staying at the magnificent Crockett Hotel, which was built in 1909, with the west wing added in 1927. A 2007 renovation restored the hotel to pure delicacy. It's walking distance to the Alamo, where Davy's lodgings weren't quite so luxurious.

Sometime in early February 1836, Davy arrived at the Alamo. Jim Bowie was already there. Sam Houston wanted them to blow it up. Bowie

wrote that "we will rather die in these ditches than give it up to the enemy."

And, on March 6, 1836, that's what happened. There's no point in

The No Quarter flag waves at the Alamo in San Antonio, Texas, during a re-enactment. The real flag was raised at San Fernando Cathedral.



repeating history here. You know the story. If not, you can relive it by watching *Alamo: The Price of Freedom* at the IMAX theatre at the Rivercenter Mall. But you must visit the Alamo.

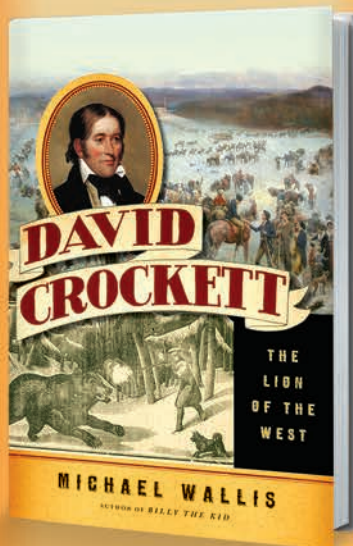
The Alamo is a shrine. More than 2.5 million people visit here every year. I'm here in the afternoon, and tourists are storming inside. I'm here late at night, and visitors walk past that famous facade (which didn't exist in 1836) with reverence, respect and awe. Nearby on the River Walk, tourists and locals are boisterous, downright rowdy. But not here.

The Alamo will always command respect. And so will Davy Crockett. It's like Paul Andrew Hutton once wrote: "He is that rarest of American icons: a legendary hero who turns out, after all, to have been more or less a decent, admirable human being."



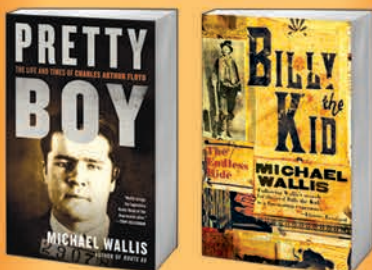
Johnny D. Boggs's favorite Davy Crockett is Arthur Hunnicutt from 1955's *The Last Command*.

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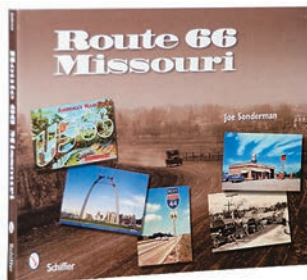
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Hot off the press



## Route 66 Missouri

JOE SONDERMAN (SCHIFFER PUBLISHING; \$24.99)

Joe Sonderman has turned out a nice addition to the annals of Route 66 history. His book is a good overall history of the highway as it was developed through the state of Missouri, the first state to erect a historic highway marker. Then and now photos, as well as the original 1926 state map, are sprinkled throughout the text. Yet the highlights of the book are the many vintage postcards, a marketing tool for the highway as well as the businesses along the route. The Ghost Section is interesting, detailing the area south of Springfield, where my family originates. My only quibbles with the book are the lack of an index and of regional maps, which any travel book should include.

—LINDA WOMMACK



## The Floor of Heaven

HOWARD BLUM (CROWN; \$26)

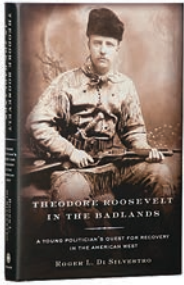
Edgar award-winning historian Howard Blum's *The Floor of Heaven* reads like a novel and has the scent of a best seller and future screenplay. His book follows the intersecting trails, albeit not always true to history, of three real-life, colorful prospectors who stampeded to the Yukon Territory during our last great gold rush in 1890s Alaska. Only squawman George Carmack strikes it rich. Charlie Siringo, a Pinkerton detective, solves the baffling mystery of the Treadwell Mine's bullion robbery. Soapy Smith becomes Alaska's most notorious criminal; Soapy “crosses” the vigilantes one time too many and is shot dead as he tries to hijack Carmack's gold.

—RICHARD H. DILLON

## Apaches in the Southwest's Borderlands



Mark Santiago tackles the issue of the Spanish deportation of Apache prisoners of war during the late 18th and into the early 19th centuries in *The Jar of Severed Hands* (University of Oklahoma Press; \$29.95). The title certainly grabs the reader's attention, but not until you have begun to read this masterful book do the true horrors of war show themselves. An allusion that Santiago uses throughout his book is the idea of the mailed fist in the velvet glove. The Spanish essentially gave the Apaches a stark choice: fight, be captured and consequently be deported from their homeland forever, or surrender their weapons and live as civilized Christians on a Spanish reservation. The way that the Apaches and Spanish completely dehumanized each other was appalling, but Santiago has done a wonderful job on such a fearsome subject.



### Theodore Roosevelt in the Badlands

ROGER L. DI SILVESTRO (WALKER & COMPANY; \$27)

Roger L. Di Silvestro gives an accurate, lively account of Teddy Roosevelt's formative years in the Dakota Badlands—warts and all. The Badlands honed Roosevelt's character into the man who would become a beloved U.S. President. Roosevelt worked to conserve big game for future hunting; but he had no remorse about killing some of the last elk in the Badlands. Roosevelt admired the American Indian; but he believed the Indian needed to step out of the way so ranchers could better utilize the land. Di Silvestro's well-balanced, highly-researched book is a must read for anyone who wants to better understand Theodore Roosevelt's complex character.

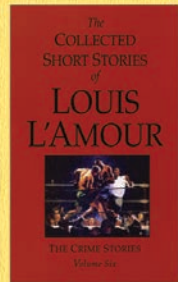
—BILL MARKLEY



**Apache: Cibecue and Chato's Raid** (Old Buzzards Productions; \$24), a DVD covering the years 1881-84, documents the Cibecue uprising in 1881 Arizona and a notorious raid in 1883 New Mexico tied in name to Chato (he did participate, but Chief Chihuahua led the raid). The Battle of Cibecue Creek is hauntingly similar to Wounded Knee in that both began as religious movements and ended with bloodshed. Apache shaman Nockadelklinne was a man of nonviolence, but when the Army came to arrest him, a bloody battle ensued. "Chato's Raid" deals with the murder of a federal judge and his wife, and the disappearance of their young son. This attack angered a nation and started one of the most widespread searches in the country.

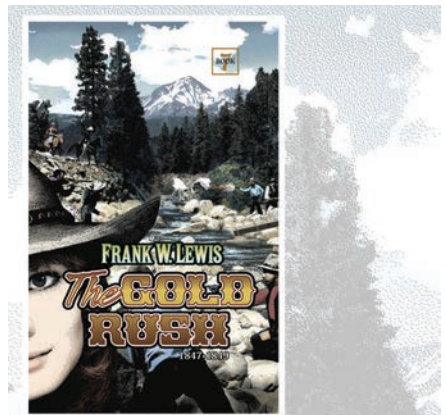
—JOHN MELVIN

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505-286-4585 • [Great-American-Adventures.com](http://Great-American-Adventures.com)

**Now through Aug. 31...**Riverton, WY, **Northern Arapaho Experience:** Heritage music and storytelling shared Tuesdays and Thursdays. 866-657-1064 • [WindRiverCasino.com](http://WindRiverCasino.com)

**Now through Aug. 31...**Cody, WY, **Cody Nite Rodeo:** Rodeo stars entertain every summer night at the Cody Stampede Rodeo Grounds. 800-207-0744 • [CodyStampedeRodeo.com](http://CodyStampedeRodeo.com)

**Now through Sept. 5...**Oklahoma City, OK, **Prix de West:** Works by more than 300 artists at this invitational contemporary Western art show. 405-478-2250 • [NationalCowboyMuseum.org](http://NationalCowboyMuseum.org)

**Now through Sept. 11...**Santa Fe, NM, **Home Lands:** Shares the women at the heart of Western enterprise across cultures and time. 505-476-5200 • [NMHistoryMuseum.org](http://NMHistoryMuseum.org)

**Now through Sept. 16...**Kaycee, WY, **Friday Night Rodeo:** The Kaycee Lions Club hosts this nightly summer rodeo at the Harold Jarrard Park. 307-738-2444

**Now through Oct. 15...**Enid, OK, **Cactus Jack Walking Tour:** Re-enactments, including the fatal gunfight of Marshal Williams. 580-242-2233 • [ChisholmTrailCoalition.org](http://ChisholmTrailCoalition.org)

**Now through Oct. 23...**Denver, CO, **Western Horizons:** Exhibits more than 25 paintings of contemporary Western landscapes. 720-865-5000 • [DenverArtMuseum.org](http://DenverArtMuseum.org)

**Now through Oct. 30...**Santa Fe, NM, **Ranch Women of New Mexico:** Fifty years of ranch women in black-and-white photographs. 505-476-5200 • [NMHistoryMuseum.org](http://NMHistoryMuseum.org)

**Now through Nov. 13...**Denver, CO, **Native Roots Modern Form:** Outdoor sculptures by Apache artist Allan Houser (1914-94). 720-865-3500 • [BotanicGardens.org](http://BotanicGardens.org)

## AUGUST

**3-6...**Abilene, KS, **Wild Bill Hickok Rodeo:** A PRCA outdoor rodeo with bareback and saddle bronc riding, bull riding and team roping. 785-263-4570 • [WildBillHickokRodeo.com](http://WildBillHickokRodeo.com)

**3-7...**Dodge City, KS, **Dodge City Round Up:** A PRCA rodeo offering bull riding, calf roping, steer wrestling, team roping and barrel racing. 866-327-6336 • [DodgeCityRoundup.org](http://DodgeCityRoundup.org)

**5-7...**Lincoln, NM, **Old Lincoln Days:** History re-enactments in Lincoln and at 1855 Fort Stanton, plus tours of the fort quad. 575-653-4372 • [NMMonuments.org](http://NMMonuments.org)

**5-7...**Kamuela, HI, **Hawaii Horse Expo:** Equine training clinics held to benefit the Hawaii Island Humane Society's Horse Rescue Fund. 808-887-2301 • [HawaiiHorseExpo.com](http://HawaiiHorseExpo.com)

**5-7...**Glenrock, WY, **Deer Creek Days:** Heritage ranch rodeo and parade, street dance, tractor pulls and cookouts. 307-436-5652 • [ConverseCountyTourism.com](http://ConverseCountyTourism.com)

**6...**Monmouth, IL, **Wyatt Earp Days:** Old West celebration to benefit Wyatt Earp's 1848 Birthplace, with O.K. Corral gunfight show. 641-420-4407

**6-13...**Coffeyville, KS, **Inter-State Fair & Rodeo:** Started in 1908, the ranch and PRCA rodeos also boast a Country music festival. 800-626-3357 • [FairAndRodeo.com](http://FairAndRodeo.com)

**7...**Cimarron, NM, **Maverick WRCA Ranch Rodeo:** Features wild cow milking, roping, barrel racing, bull riding and wild horse race. 888-376-2417 • [CimarronNM.com](http://CimarronNM.com)

**11-13...**Ponca City, OK, **101 Wild West Rodeo:** A PRCA rodeo, plus local team roping, a parade and live concerts and dances. 580-765-3311 • [101WildWestRodeo.com](http://101WildWestRodeo.com)

**11-14...**Lewistown, MT, **Montana Cowboy Poetry Gathering:** More than 50 hours of poetry and music, plus Riders in the Sky. 866-912-3980 [MontanaCowboyPoetryGathering.com](http://MontanaCowboyPoetryGathering.com)

**11-14...**Lawton, OK, **Lawton Rangers Rodeo:** A PRCA rodeo with bull riding, barrel racing, bareback bronc riding and team roping. [LawtonRangers.org](http://LawtonRangers.org)

**11-14...**Fort Hall, ID, **Shoshone-Bannock Festival:** Powwow competition at reservation established by 1868 Fort Bridger treaty. 208-238-0680 • [ShoshoneBannockTribes.com](http://ShoshoneBannockTribes.com)

**12-14...**Tombstone, AZ, **Tombstone Vigilante Days:** Gunfight competitions, 1880s fashion show, re-enactments and a chili cook-off. 800-457-3423 • [TombstoneVigilantes.com](http://TombstoneVigilantes.com)

**13-14...**Helena, MT, **Montana Wild West Fest:** Frontier military re-enactments and an Indian encampment at Kleffner Ranch. 406-458-3700 • [MontanaLivingHistory.org](http://MontanaLivingHistory.org)

**13-20...**Douglas, WY, **Wyoming State Fair & Rodeo:** Wyoming State Finals Ranch Rodeo and PRCA rodeos, plus pig wrestling. 307-358-2398 • [WYStateFair.com](http://WYStateFair.com)

**14-19...**Gila, NM, **Cowgirl Camp:** Lessons in horsemanship techniques, cattle roundup, ride to Indian ruins and a mini rodeo competition. 575-535-2048 • [DoubleERanch.com](http://DoubleERanch.com)

**14-Nov. 13...**Amarillo, TX, **America's Horse in Art:** Benefit sale of horses depicted in pencil drawings, paintings and sculptures. 806-376-5181 • [AQHHallOfFame.com](http://AQHHallOfFame.com)

**18-20...**Kanab, UT, **Western Legends Roundup:** Honors the 70 or so Western movie and TV classics, like *Gunsmoke*, made in Kane County. 435-644-3444 • [WesternLegendsRoundup.com](http://WesternLegendsRoundup.com)

**18-21...**Cimarron, NM, **Santa Fe Trail Cattle Drive:** Learn the ropes of horseback riding, and then herd cattle on the 1821-80 trail. [ExpressUBar.com](http://ExpressUBar.com)

**18-21...**Payson, AZ, **World's Oldest Continuous Rodeo:** Since 1884, rodeo features steer wrestling, barrel racing and bronc riding. 928-474-9440 • [www.PaysonRimCountry.com](http://www.PaysonRimCountry.com)

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**18-21...**Helena, MT, **Western Rendezvous of Art:** Show and sale of more than 200 artworks by Northwest Rendezvous Group of Artists. 406-442-4263 • [WestRendArt.org](http://WestRendArt.org)

**19...**El Paso, TX, **John Wesley Hardin Secret Society:** Re-enacts John Wesley Hardin's 1895 death, held at the Concordia Cemetery. 915-842-8200 • [ConcordiaCemetery.org](http://ConcordiaCemetery.org)

**19-21...**Toppenish, WA, **Toppenish Western Art Show:** American Indian, Western and wildlife art in the famous mural town of Toppenish. 509-962-2934 • [ToppenishWesternArt.org](http://ToppenishWesternArt.org)

**20-21...**Price, UT, **Range Creek Archaeology:** Tour Book Cliffs rock art and the Range Creek ranch house, with option to stay at Tavaputs Ranch. 800-860-5262 • [CanyonlandsFieldInst.org](http://CanyonlandsFieldInst.org)

**28-Sept. 4...**Big Timber, MT, **Barbara Van Cleve Photography Workshop:** Moonlight and HDR techniques taught at Sweetgrass Ranch. 406-932-4161 • [BarbaraVanCleve.com](http://BarbaraVanCleve.com)

## SEPTEMBER

**2-4...**Fort Bridger, WY, **Fort Bridger Rendezvous:** Celebrates the Rocky Mountain fur trade rendezvous between 1825-40. 435-793-4570 • [FortBridgerRendezvous.net](http://FortBridgerRendezvous.net)

**2-4...**Amarillo, TX, **Cal Farley's Boys Ranch Rodeo:** Celebrates nearly 70 years of tradition with a rodeo for youth, ages 3 to 18, and free BBQ lunch. 800-687-3722 • [CalFarley.org](http://CalFarley.org)

**2-4...**Elk City, OK, **Rodeo of Champions:** This PRCA rodeo includes calf roping, steer wrestling and bullfighting, plus Old West re-enactments. 800-280-0207 • [VisitElkCity.com](http://VisitElkCity.com)

**2-4...**Bandera, TX, **Celebrate Bandera:** Rodeo, cowboy mounted shooting, cattle drive, intertribal powwow and gunfight re-enactment. 830-796-4447 • [CelebrateBandera.com](http://CelebrateBandera.com)

**2-5...**Sacramento, CA, **Gold Rush Days:** The spirit of the 1850s comes alive with period dance and music, gunfights and artifact displays. 916-808-7777 • [SacramentoGoldRushDays.com](http://SacramentoGoldRushDays.com)

**3...**Wickenburg, AZ, **Fiesta de Septiembre:** Celebrates Hispanic heritage with folklorico dancers, mariachi music and arts and crafts. 800-942-5242 • [OutWickenburgWay.com](http://OutWickenburgWay.com)

**3-4...**Ruidoso, NM, **All American Gun & Western Collectible Show:** Trade show of guns, jewelry, cowboy gear and hunting equipment. 575-257-6171

**3-5...**Hastings, NE, **Oregon Trail Rodeo:** PRCA rodeo and rodeo parade that commemorates the 1841-69 overland route and its pioneers. 402-462-3247 • [AdamsCountyFairgrounds.com](http://AdamsCountyFairgrounds.com)

**3-5...**Eagle Nest, NM, **Miss New Mexico Saloon Girl Contest:** A saloon girl competition, dance and prizes at the 1898 saloon. 800-821-2093 • [LagunaVistaLodge.com](http://LagunaVistaLodge.com)

**4-9...**Gila, NM, **Cowgirl Camp:** Lessons in horsemanship techniques, cattle roundup, ride to Indian ruins and a mini rodeo competition. 575-535-2048 • [DoubleERanch.com](http://DoubleERanch.com)

**7-11...**Northfield, MN, **Defeat of Jesse James Days:** Since 1948, celebrates town heroes who stopped the bandit during an 1876 bank raid. 800-658-2548 • [DJJD.org](http://DJJD.org)

**8-11...**Lubbock, TX, **National Cowboy Symposium & Celebration:** Chuckwagon cook-off, plus trick roping and cowboy poetry and music. 806-798-7825 • [Cowboy.org](http://Cowboy.org)

**9-11...**Enterprise, OR, **Hells Canyon Mule Days:** Features the mule clinic, sale and races, Old World Oxen living history and a quilt show. 888-323-3271 • [HellsCanyonMuleDays.com](http://HellsCanyonMuleDays.com)

**10...**Lewistown, MT, **Chokecherry Festival:** Meriwether Lewis drank it in tea; stomp the wild cherry or take part in spit-spitting contests. 866-912-3980 • [LewistownChokecherry.com](http://LewistownChokecherry.com)

**12-17...**Lander, WY, **Heart of the West:** Invitational contemporary Western art show and sale, plus a quick draw contest. 800-433-0662 • [HeartOfTheWest.com](http://HeartOfTheWest.com)

**14-17...**Pendleton, OR, **Pendleton Round-Up:** A PRCA rodeo that includes Indian relay races, plus the Happy Canyon festival. 800-457-6336 • [PendletonRoundUp.com](http://PendletonRoundUp.com)

**15-17...**Prescott, AZ, **Arizona Cowboy Poets Gathering:** Cowboy poets and balladeers perform at this Arizona State Centennial event. 800-322-1927 • [AZCowboyPoets.org](http://AZCowboyPoets.org)

**16-17...**Silver City, NM, **Fort Bayard Days:** Celebrates Buffalo Soldiers history with tours of the 1866 fort and a military ball. 575-956-3294 • [FortBayard.org](http://FortBayard.org)

**16-18...**Sioux Falls, SD, **Spirit of the West Festival:** Fast draw competitions, dutch oven cook-offs, live Western music and trail rides. 605-334-9202 • [SpiritOfTheWestFestival.com](http://SpiritOfTheWestFestival.com)

**16-18...**Prescott, AZ, **Arizona Best Fest Event:** Kick off the statewide Centennial celebration in Arizona's territorial capital. 928-777-1100 • [PrescottArizonaCentennial.org](http://PrescottArizonaCentennial.org)

**17...**Madelia, MN, **Younger Brothers Capture:** Re-enacts the 1876 capture of the Younger Brothers and gang member Charlie Pitts. 888-941-7283 • [YoungerBrothersCapture.com](http://YoungerBrothersCapture.com)

**17-18...**Duncan, OK, **Western Spirit Celebration:** Heritage celebration of nation's largest cattle migration at Chisholm Trail center. 580-252-6692 • [OnTheChisholmTrail.com](http://OnTheChisholmTrail.com)

**17-18...**Price, UT, **Range Creek Archaeology:** Tour Book Cliffs rock art and Range Creek ranch house, with the option to stay at Tavaputs Ranch. 800-860-5262 • [CanyonlandsFieldInst.org](http://CanyonlandsFieldInst.org)

**17-24...**Whitefish, MT, **Fall Cattle Drive:** Cover 50,000 acres in cattle drive to Blackfoot

reservation and ride to Canadian border.  
866-828-2900 • [BarWGuestRanch.com](http://BarWGuestRanch.com)

**20-24...**Cody, WY, **Rendezvous Royale:** Buffalo Bill Art Show, Buffalo Bill Historical Center Patrons Ball and Cody High Style.  
888-598-8119 • [RendezvousRoyale.org](http://RendezvousRoyale.org)

**23-24...**Medicine Lodge, KS, **Kansas Championship Ranch Rodeo:** Teams compete in this WRCA rodeo by exhibiting ranch work skills.  
620-886-9815 • [PeaceTreaty.org](http://PeaceTreaty.org)

**23-24...**Hot Springs, SD, **Badger Clark Hometown Cowboy Poetry & Music Gathering:** Performers keep up custom forged by "A Cowboy's Prayer" poet.  
800-325-6991 • [HotSprings-SD.com](http://HotSprings-SD.com)

**23-24...**Ponca City, OK, **Standing Bear Pow Wow:** Ponca tribal powwow dancing, music and pageantry held at the Standing Bear park.  
580-762-1514 • [PoncaCityTourism.com](http://PoncaCityTourism.com)

**23-25...**El Reno, OK, **Fort Reno Tombstone Tales:** Re-enacts Buffalo Soldiers, outlaws and cavalry men who lost their lives at 1874-75 Fort Reno.  
405-262-3987 • [FortReno.org](http://FortReno.org)

**23-25...**Medicine Lodge, KS, **Medicine Lodge Peace Treaty:** Commemorates the 1867 Treaty of Medicine Lodge for five Plains tribes.  
620-886-9815 • [PeaceTreaty.org](http://PeaceTreaty.org)

**23-Jan 8...**Oklahoma City, OK, **Trad'l Cowboy Arts Assn. Exhibition:** Exhibits bits and spurs, saddles and silversmithing.  
405-478-2250 • [NationalCowboyMuseum.org](http://NationalCowboyMuseum.org)

**24-25...**Hayes Center, NE, **Grand Duke Alexis Rendezvous:** Blackpowder contests and trail rides honor the 1872 buffalo hunt.  
308-286-3463 • [GrandDukeAlexis.com](http://GrandDukeAlexis.com)

**24-25...**Bartlesville/Dewey, OK, **Western Heritage Weekend:** Tom Mix Festival in Dewey, and Wild West show in Bartlesville.  
877-273-2007 • [Bartlesville.com](http://Bartlesville.com)

**24-25...**Bowie, TX, **Western Heritage Roundup:** Ranch rodeo offers chuckwagon cookout and Old West stories and music.  
940-872-1173 • [BowieTXChamber.org](http://BowieTXChamber.org)

**28-Oct. 1...**El Reno, OK, **National Cavalry Competition:** Horsemanship competition includes Indian Wars, Mexican-American War and Civil War.  
785-784-5797 • [USCavalry.org](http://USCavalry.org)

**29-Oct. 2...**Durango, CO, **Durango Cowboy Poetry Gathering:** Working ranch cowboy poetry and music.  
970-749-2995  
[DurangoCowboyPoetryGathering.org](http://DurangoCowboyPoetryGathering.org)

**30-Oct. 1...**Bartlesville, OK, **Fall Traders Encampment:** An 1820s-40s mountain man camp with fur trade demonstrations and wares.  
918-336-0307 • [Woolaroc.org](http://Woolaroc.org)



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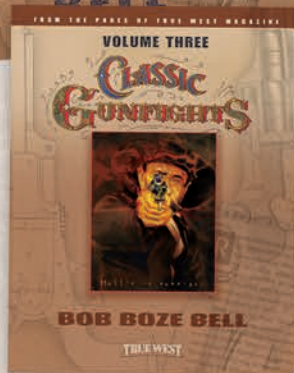
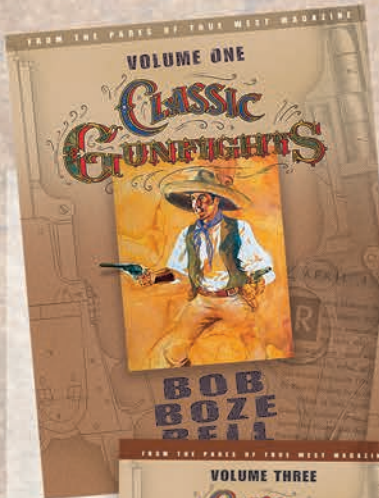
Geronimo in Twilight



Wyatt Earp vs Curly Bill  
in the Whetstone Mountains

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## Spittle, Flies and Dixie Cups

*Don't spit on the sidewalk!*



Dr. Samuel Jay Crumbine, seated at his desk in 1911, became famous for his public health slogans, such as "Don't Spit on the Sidewalk." The sidewalk brick shown below is in the collections of the Kansas Museum of History in Topeka, Kansas.

— COURTESY KANSAS MUSEUM OF HISTORY —



The Old West frontier town was dirty, dusty, smelly and often dangerously unhealthy.

In those early days most people did not understand or appreciate certain sanitary notions that are taken for granted today. These axioms of public health (often ignored, even today) range from covering one's mouth when coughing or sneezing, washing one's hands after going to the bathroom (or outhouse), keeping flies away from food, not sharing a common drinking cup or wash towel and, my favorite, not spitting on the sidewalk.

Whether taking careful aim at a barroom spittoon or "letting loose" onto boardwalk planks, sick, TB consumptive or, more commonly, tobacco-chewing adult males sometimes spread filth into their environment, often without a second glance from those near the line of fire. Although perhaps grossly offended by such behavior, most adults simply did not understand the potential lethality of being targeted by the infectious aerosol or splatter.

The danger of flies (with resulting maggots) was more commonly linked to food spoilage than to food contamination. The latter was often caused by toxic *E. coli* bacteria, riding on the flies' feet, embedded within tiny amounts of cow dung from a nearby corral.

The most modern frontier hotels at the close of the 19th century may have had a "water closet" or indoor bathroom, usually shared by all patrons staying in rooms on the same floor. These customers also shared each others' germs by using a common towel and drinking ladle supplied "at no extra charge" by the hotel proprietor.

Frontier docs usually confined themselves to the straightforward surgical treatment of injuries and the therapeutic and supportive treatment of diseases. Relatively few stepped upon the soapbox of public health issues and disease prevention.

One extraordinary exception to this trend was a pioneer Kansas physician and eventual public health icon, Dr. Samuel J. Crumbine. Born on September 17, 1862, in Emlenton, Pennsylvania, Dr. Crumbine practiced in Dodge City, Kansas, beginning in 1889, shortly after he graduated from the Cincinnati College of Medicine and Surgery. He was appointed to the State Board of Health in 1899. A strong proponent of public health regulations, he left his clinical practice in 1907 to pursue a full-time public health career.

The Kansas Historical Society noted that he began his public health

### DODGE CITY'S FAMOUS DOC

Kansas's frontier doc Samuel Crumbine may have served as the model for Doc Adams, played by Milburn Stone (left), on the longest-running Westerns series *Gunsmoke*.




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crusade by “attacking the use of ‘common’ drinking cups and soon had abolished their use on railroads and in public buildings.” He criticized the use of “roller” or continuous towels often used in public places. He focused upon efforts to halt the spread of disease by inventing the slogans “Don’t Spit on the Sidewalk,” “Swat the Fly” and “Bat the Rat.”

The Ford County Kansas Historical Society reported that the impetus for the first of the preceding admonitions followed Dr. Crumbine’s observation of a TB patient spitting upon the floor of a passenger train. The anti-spitting slogan became so famous that a brick manufacturer in Topeka imprinted it on paving bricks to bring hopeful pause to potential offenders before spreading their germs.

Some say that Dr. Crumbine’s campaign against public drinking cups led to the 1912 entrepreneurial development of a cone-shaped, disposable paper “Health Kup,” manufactured in Boston by the Individual Drinking Cup Company. This product was sold for a penny to hospitals and schools, and was eventually a standard item on trains. The 1918-19 Great Flu Pandemic created an even larger demand for the disposable cup; and in 1919, the “Health Kup” became the “Dixie Cup.”

Eventually becoming the dean of the University of Kansas Medical School, Dr. Crumbine died in 1954, while living near New York City. The Crumbine Consumer Protection Award, established in 1955, is now awarded annually by the food and drug industry to organizations that demonstrate achievement in the promotion of food protection and public health.

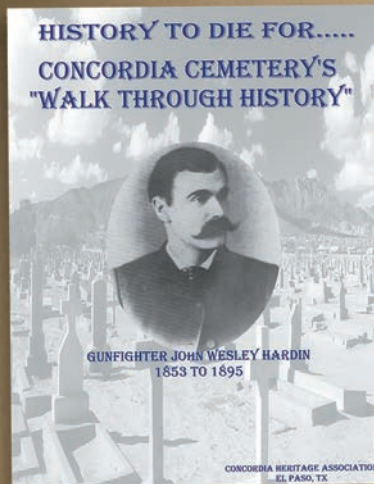
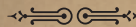
My stethoscope is off to this great physician. Dr. Crumbine probably saved vastly more lives as a public health pioneer than he ever saved as a clinical physician.



Dr. Jim Kornberg holds an MD and an ScD. He is an environmental medicine physician and an engineer. He lives with his wife Sally on their ranch in the mountains of southwestern Colorado.

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Sue Roake \* Oregon

## What can you tell me about the legal proceedings that resulted from the Gunfight at the O.K. Corral?

Cindy Smith  
Cartersville, Georgia

The preliminary hearing into murder charges against the Earps and Doc Holliday was held between October 31 and November 30, 1881. Judge Wells Spicer ruled the lawmen were justified in their actions (although he criticized Virgil Earp for taking Holliday along). Ike Clanton's fallacious, uncorroborated testimony ruined the prosecution's case, but it also damaged the Earps' reputation. At least some of the modern debate over the shoot-out revolves around Clanton's claims.

Virgil was ambushed and seriously wounded on December 28. Clanton's hat was found at the scene, but his pals said he was somewhere else at the time, so the case was dismissed on February 2, 1882. Judge William Stilwell (no relation to the outlaw), who oversaw the case against Clanton, later told Wyatt Earp, "...next time you'd better leave your prisoners out in the brush where alibis don't count."

Clanton, basking in his dismissal of charges from the shotgun shooting of Virgil, took the offensive and re-opened the murder charges against the Earps in Contention City. Yet the judge refused to hear the case without new evidence.

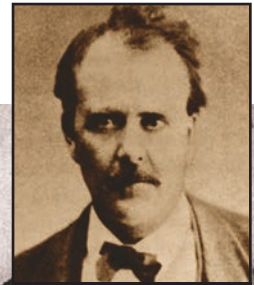
A few weeks after that decision, on March 18, Morgan Earp was assassinated. Knowing he would never find justice in the court system, Wyatt decided to call upon the law of the gun. Charges were filed against him and other Vendetta Riders for the killings, but Earp and company had already fled to Colorado. The governor of that state refused to extradite them to Arizona

**A Western novel I'm reading describes a pistol grip in which the middle finger, rather than the index finger, is placed on the trigger. Was this grip used in the Old West?**

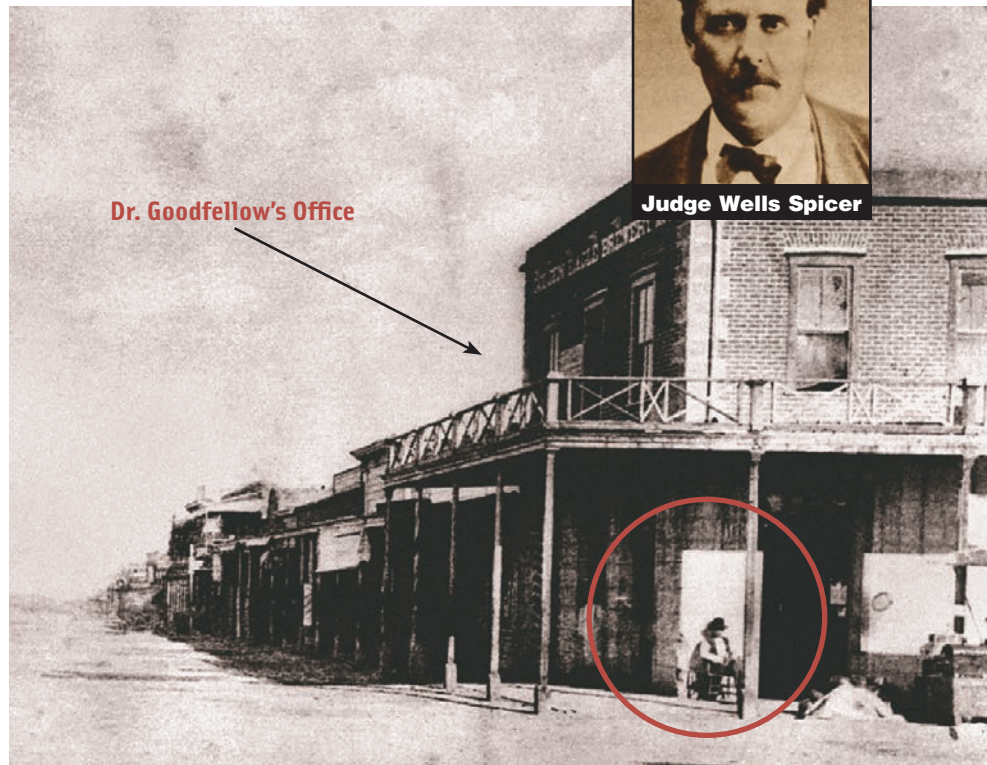
Dan Victorson  
Milwaukee, Wisconsin

I'm not familiar with it. Personally, I don't think the middle finger has the same sensitivity or dexterity as the index. One wouldn't be able to squeeze the trigger as well, at least not without a lot of practice.

**In Western movies and TV shows, most of the doctors' offices are on the**



Judge Wells Spicer



A few months after the O.K. Corral shoot-out, at least three shotguns sprayed pellets at Virgil Earp, hitting the post, walls and windows of the Golden Eagle Brewery—later the Crystal Palace Saloon (see circle of fire)—in Tombstone, Arizona. If Ike Clanton did it, who might have joined him on the midnight mission? Popular conjecture points toward Johnny Ringo, Frank Stilwell, Curly Bill Brocius and Hank Swilling. Take your pick.

— TRUE WEST ARCHIVES —

**second floor with outside access. Is that historically accurate?**

Randy Shelton  
Greenville, South Carolina

Sometimes the Real West and Reel West meet, and sometimes they don't. A frontier doc's office might have been on the ground floor or upstairs, yet they frequently worked out of their homes. Dr. George Goodfellow, the famous "Gunshot Physician" of Tombstone, Arizona, had an office above the Crystal Palace Saloon.

Remember, during the Old West era, house calls—often to distant ranches—were common. As such, a doctor might not spend that much time in his office.

Back in the 1940s, in my hometown in northern Arizona, the town doctor had an office in the Harvey House at the train station. But he conducted most of his business from a booth in a downtown saloon.

**Not counting the Civil War, when did the first train robbery occur?**

Erica Moore  
Mesa, Arizona

Most folks say the first train holdup took place on May 5, 1865. A group of men boated across the Ohio River and derailed an Ohio & Mississippi train near North Bend, Ohio. Reports stated the men had stolen thousands of dollars in payroll bonds from an Adams Express safe.

Interestingly, Union soldiers were sent after the robbers (fighting was still going on after the April 9 surrender). But their commanding officer was drunk. The chase had to be postponed until he sobered up.

The troops lost the robbers' trail in Verona, Kentucky, where the bandits had apparently enjoyed wine, women and song before heading for the hills. The posse found some of the stolen bonds discarded in the town's streets.

Marshall Trimble is Arizona's official historian. His latest book is *Wyatt Earp: Showdown at Tombstone*. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at [marshall.trimble@sccmail.maricopa.edu](mailto:marshall.trimble@sccmail.maricopa.edu)



In his fifth Western, *The Bravados*, Gregory Peck played a driven rancher out to avenge the rape and murder of his wife.

— COURTESY PARAMOUNT PICTURES —

**Is it true that after starring in the movie *The Bravados*, Gregory Peck bought a cattle ranch?**

Paul Gordon  
St. Thomas, Ontario, Canada

Yes, Gregory Peck decided to become a real cowboy of sorts after filming *The Bravados* in 1958. He purchased a ranch near Santa Barbara, California, which was stocked with some 600 purebred cattle.

**NOTE FROM THE MARSHALL:**

I stand corrected on the meaning behind the *Johnny Yuma* theme song lyrics, “where the only law was a hook and a draw. “ When I answered this question in the June issue, the first thing that popped into my head was a right hook and a fast draw.

But *True West* Maniac Ed Washington sent me an e-mail stating, “The hook has nothing to do with a punch. It refers to ‘hooking’ the trigger guard and thus the trigger as you draw [the] revolver from the holster. With a single-shot revolver, the trigger needs to be accessed as part of the draw, as you have to also pull the hammer as you draw. Thus, you hook the trigger as you draw to speed up the shot. By the way, when I first heard the song on TV, I thought it was a punch also. I found out what it was when I learned what it entailed to draw and fire the single-action Colts of the era.”

That makes perfect sense to me. As many times as I’ve practiced my quick draw, I should have figured that out. I always appreciate it when my readers help me get it right.



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| August 13         | Rock Springs, WY |
| August 18 - 20    | Bernalillo, NM   |
| August 19 - 20    | Henderson, MN    |
| August 20         | Reno, NV         |
| August 20         | Herriman, UT     |
| August 26 - 27    | Riverton, WY     |
| August 27         | McMinnville, OR  |
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# What HISTORY HAS TAUGHT ME

**Rancho-nomics means** if you're going to make it in the ranching and dude ranching industry, get a leather punch and just keep punching holes in it. When times get tough, tighten the belt and keep on going.

**History has taught me** to stop and listen to others. Everyday I try to remember the actions of others—whether it's those made 100 years ago that helped shape the nation we are today, or those made just yesterday—and I use this gift of hindsight when making my own decisions.

**Living like a cowgirl means** being someone who can be counted on even when the going gets tough.

**The best movie cowgirl is** Dana Delany in *True Women*. It's the story of a woman who overcomes all obstacles while raising her family on the Texas frontier.

**A book worth reading is** *A Bride Goes West*—the true story of Nannie Alderson, one of the first ranch wives to live in Montana.

**Running Runamuk in 1886 differs from** how it runs today in that I am able to partake in all ranching activities as opposed to being chained to the stove!

**A ranch vacation is great for families because** children can experience unrestricted living, and Mom and Dad can turn off the cell phones and step away from the computer. A ranch vacation slows everything down long enough for a family to reconnect.

**One hobby most folks don't know I have is** learning about reining horses—slowly, but surely, with the limited time that I have. By the time I'm 50, I should have it mastered!

**My two favorite athletes** were my husband's border collies, Tucker and Lim. For most of a decade, these two cow dogs worked their hearts out for the love of herding. They could turn back any bunch quitter and handle a 1,000 head of yearlings under my husband's guidance. Sadly, they are both gone now, but they got to live their lives exactly in the manner for which they were bred—not many dogs get that chance.

**A trick to roping that you should always remember is** to “look at your watch” when your hand comes around in front of your face. It places your hand in the right position for seeing your target through the loop.



Jody grew up surrounded by Charolais, which is a good cattle breed because “they grow fast and put on pounds in the right area.”



## JODY DAHL, TOP50RANCHES.COM OWNER

Jody Dahl lives and works on Runamuk Guest Ranch in Roundup, Montana, a ranch that has been passed through five generations of her husband's family. She is the youngest of seven children. Montana has always been her home because her grandfather, who settled here from Belgium, passed on his love of the land through the generations of her father and then down to her and her six siblings. Besides her work at Runamuk, she owns and operates *Top50Ranches.com*, which focuses on ranches that offer authentic experiences.

**My husband Toby says** “The nice thing about a real bad wreck is that you don't have to worry about it. You won't even see it coming.”

**My favorite Old West trail is** the Bozeman. It's not the oldest or the longest, but it was used at the pinnacle of America's conflict with the Sioux.

**Always pay attention to** where a cow is looking: his body always follows his head.

**My 95-year-old ranching neighbor told me:** “If a man asks for your help and you tell him that you'll give it, give it your all and do it right, or you're just wasting both your time.”



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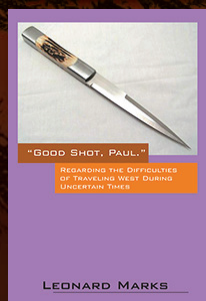
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"Good Shot, Paul." Regarding the Difficulties of  
Traveling West During Uncertain Times

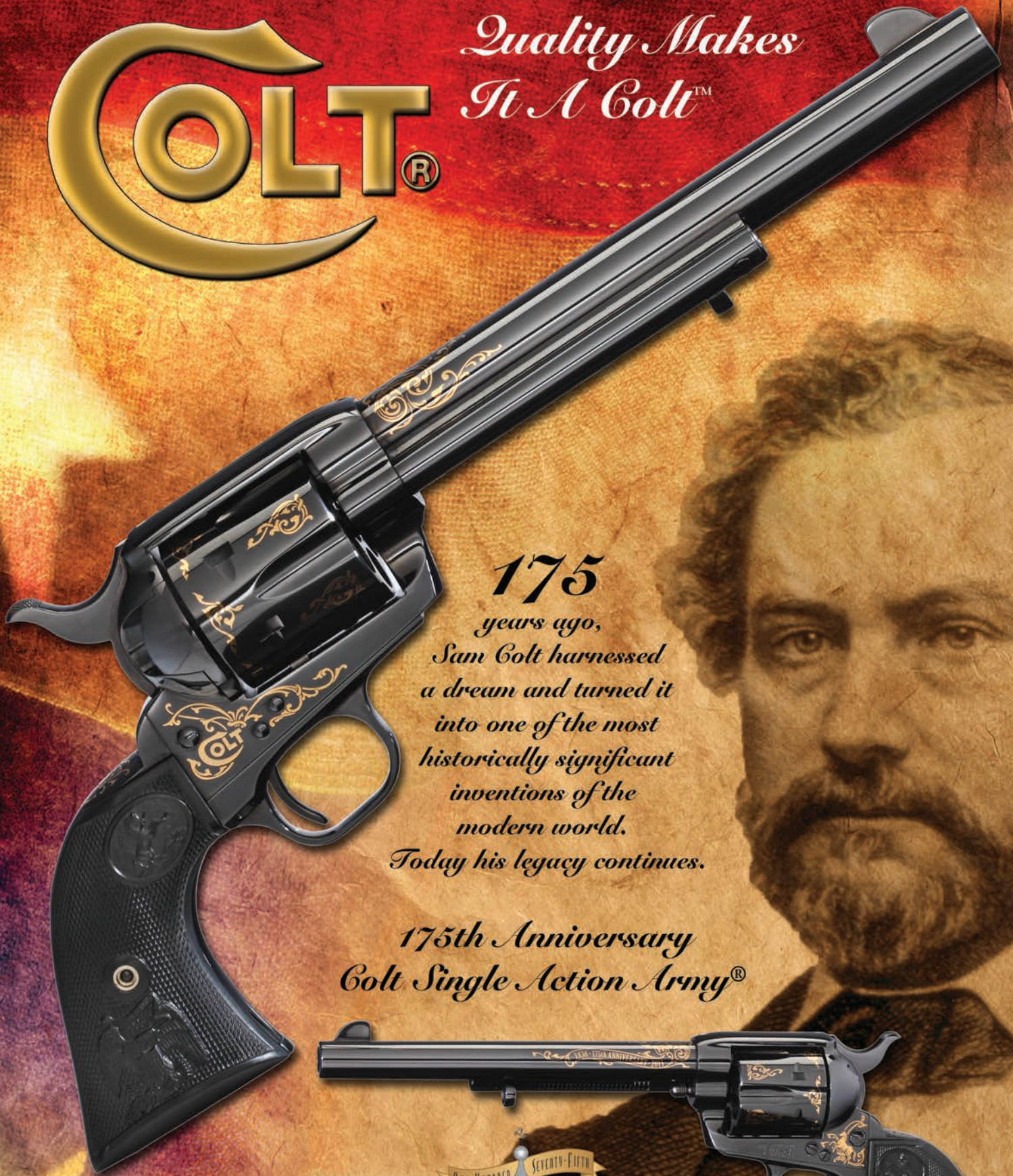
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