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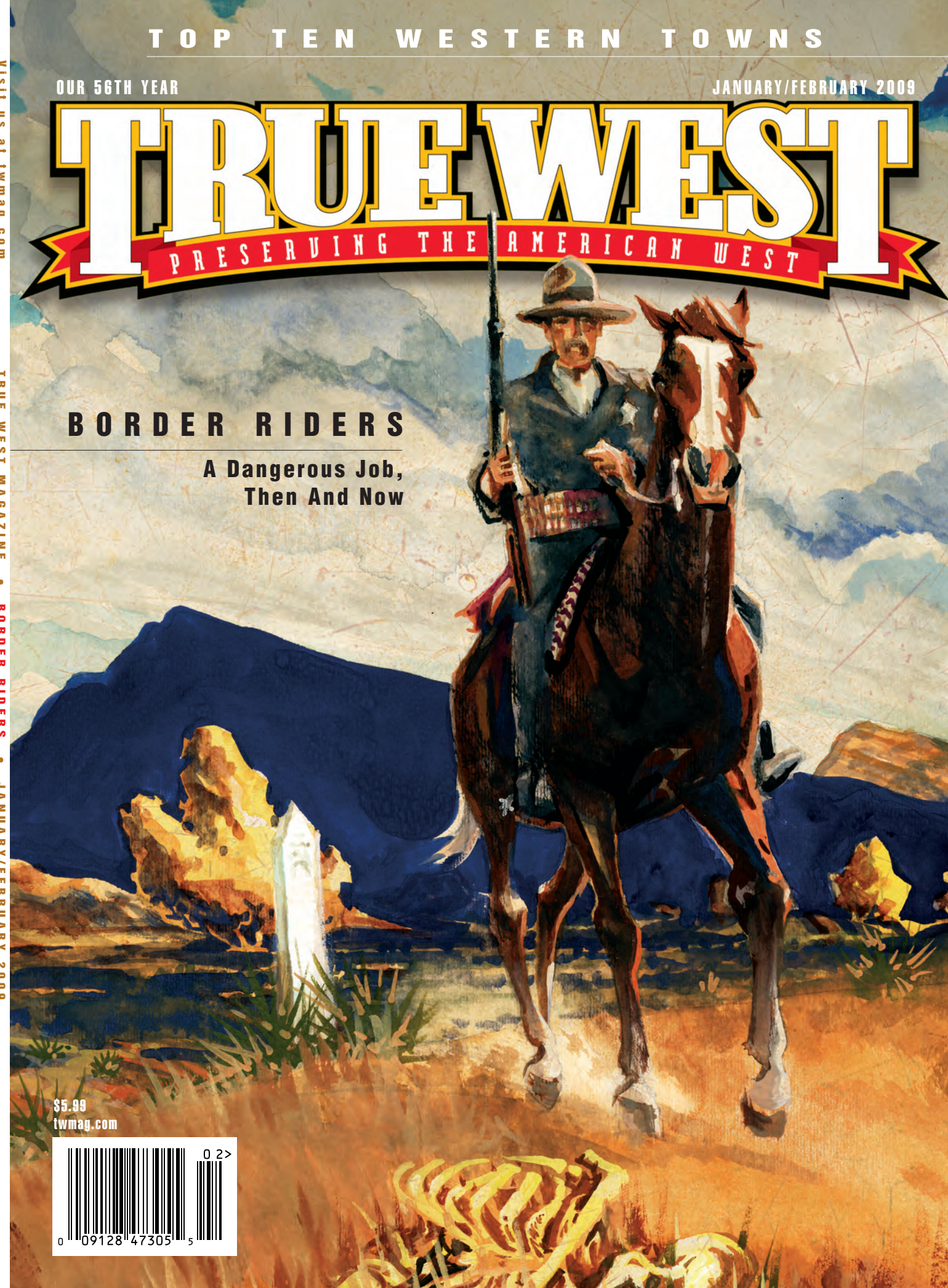
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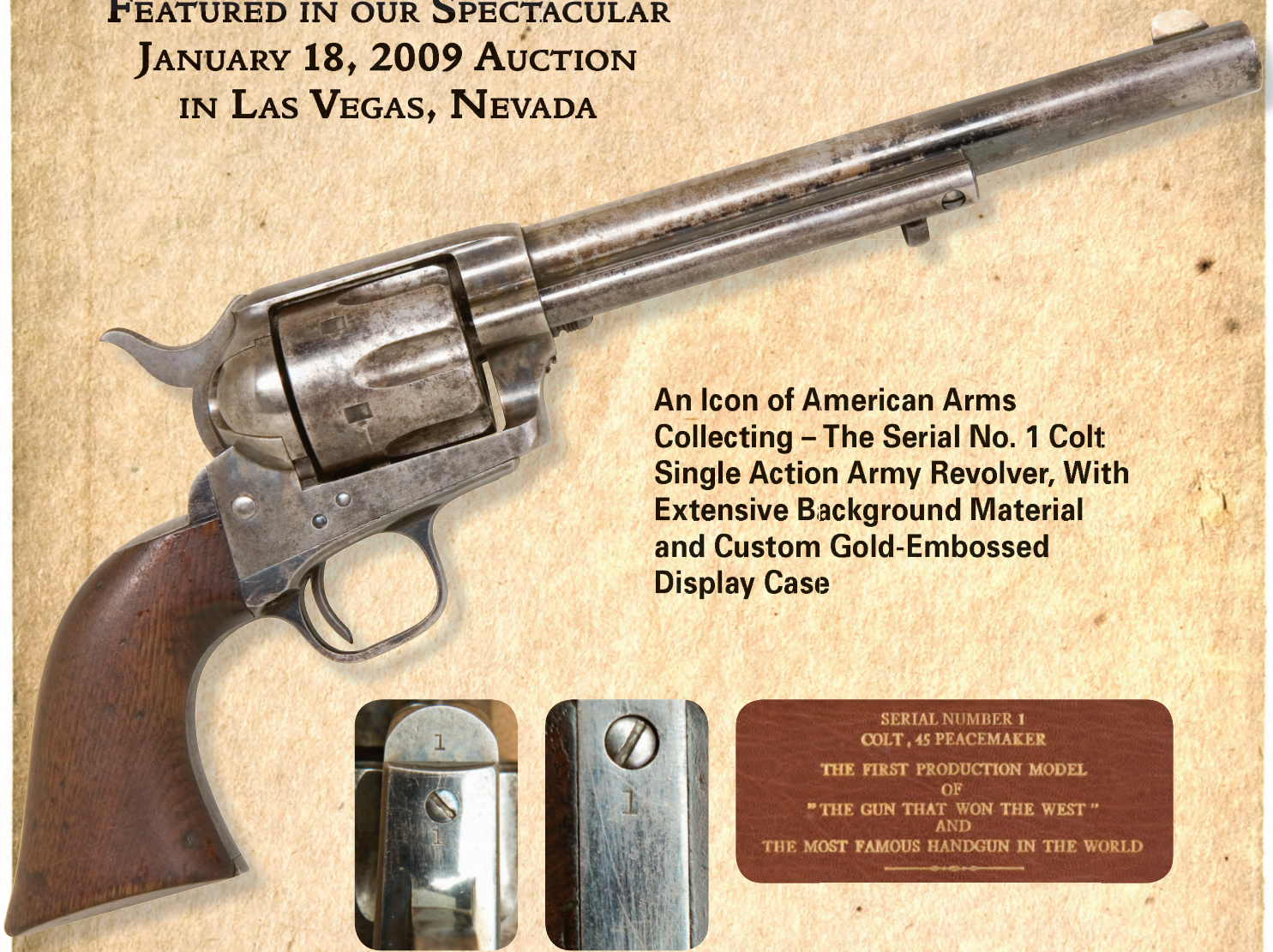
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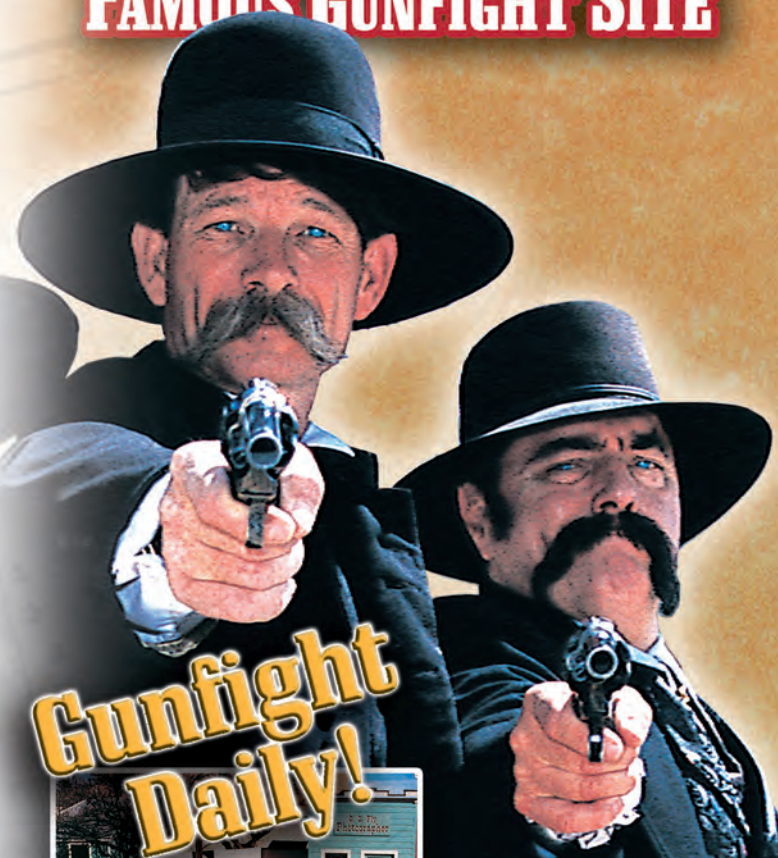
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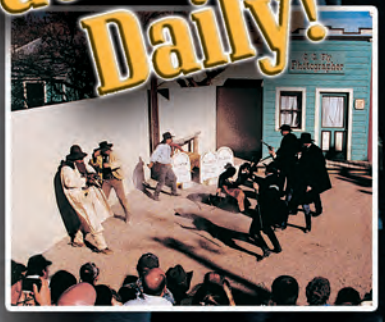
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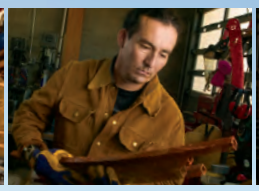


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On the Border With Boze

Riding straight into the storm.

In these strange times, it seems as if the border is all around us.

With the Mexican/United States border as dangerous as ever, we thought it time to give some coverage to that volatile, invisible line that has spawned many a Wild West legend. Read Karen McGeorge Sanders' feature on saving the mustang with a U.S. Border Patrol job (p. 56).

When I bailed into the cover painting, I came up with two images: one of a big rider encountering a skeleton, and one with a smaller rider (see right) with the vastness of the border area more prominent. Our art director, Dan "The Man" Harshberger, came up with two fine treatments. We showed them around to the staff, friends and family, and on my blog. Amazingly, their responses revealed no clear winner, with the vote evenly split for and against both images. Opinion was right on the border, you might say.

What to do? I liked both paintings, so I flipped a coin, and we went with the big rider.

Meanwhile, the borders of our past keep moving. Jeb Rosebrook (who, by the way, refers to himself as "my agent" because he was partly responsible for getting me my gig doing *True West Moments* on the Westerns Channel) made the point that the 1950s honky-tonk scene in Phoenix was quite a historic benchmark for Country music, spawning Duane Eddy's big, growling guitar and a few musical legends to boot. Think about this: that time is about the same distance—50 years— the Old West was at the founding of this magazine in 1953. That's why we decided to include Jeb's historical take on honky-tonks in Phoenix (p. 59). Yes, we are on the border of new history—and a half century seems to be a good yardstick.

Terry "Ike" Clanton claims to have found Ike's grave. He has asked to have Ike's body reburied or memorialized in Boothill Cemetery in Tombstone, Arizona.

His request was denied by the Tombstone City Council. Terry says, "At the very least, Ike Clanton deserves the funeral he never had. And the right to be reburied in Boothill next to his little brother Billy and his father Newman Haynes 'Old Man' Clanton" (who was killed on the border, by the way). Read the *Classic Gunfight* on p. 64.

Terry adds, "I'm the only person alive today who knows where Ike's grave site is. To make this happen, I need help from the local law enforcement agencies in the area and local authorities." Contact Terry at *TombstoneArizona.com* if you think Ike Clanton deserves a place in Tombstone.

And what are Terry's chances? Well, when it comes to Tombstone, I'd say they're borderline.



Border Rider Number Two: A lonely and dangerous job, no matter which side you're riding on.

– Illustrated by Bob Boze Bell –



Terry "Ike" Clanton



Ike Clanton



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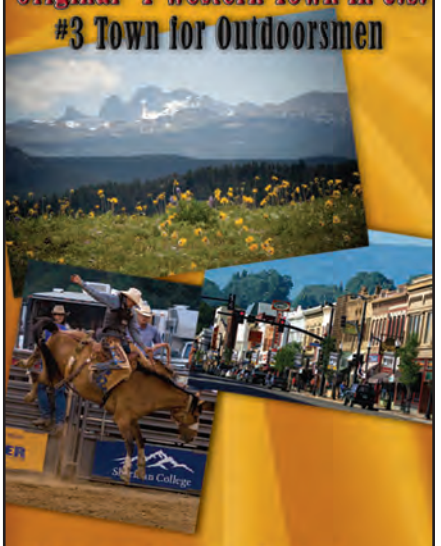
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323-667-2000 • AutryNationalCenter.org

Through June 6-10... Santa Fe, NM, **A River Apart—The Pottery of Cochiti and Santo Domingo Pueblos:** Explores Cochiti art catered toward tourists, and Santo Domingo art that shunned tourists and stayed true to tradition.
505-476-1148 • MuseumOfNewMexico.org

Through Sept. 6... Fort Worth, TX, **Charles M. Russell and the Art of Counting Coup:** Features Russell's oil paintings and nine bronzes, along with a rarely seen letter by the cowboy artist.
817-332-6554 • SidRichardsonMuseum.org

JANUARY

9-11... St. Charles, MO, **Third Annual Longhorn World Championship Rodeo:** This rodeo features trick riding champion Shawn Brackett and a kiddie corral and kid's trick rope night.
636-896-4200 • LongHornRodeo.com

14-18... Arvada, CO, **20th Annual Colorado Cowboy Poetry Gathering:** Cowboy poets gather with a program featuring music by acts Riders in the Sky, Brenn Hill (p. 96) and Baxter Black.
720-898-7200 • ArvadaCenter.org

15-17, 23-24, 23-25...TX/FL, **Wild Horse and Burro Adoptions:** Wild horses and burros offered for adoption to groups or individuals who will provide humane, long-term care.
866-687-8264 • WildHorseAndBurro.BLM.gov

23-March 29... Casper, WY, **Next Generation Exhibition:** Tom Loepp, Jenny Glenn Wuerker and Michael Olson explore art in NIC's permanent collection from their own viewpoint.
307-235-5247 • TheNic.org

23-May 3... Ruidoso Downs, NM, **Maravillas de los Tejedores—Wonders of the Weavers:** Thirty-seven textiles and weaving tools bring together a variety of styles developed between 1820 and 1900.
575-378-4142 • HubbardMuseum.org

23-May 3... Casper, WY, **David Bradley—American Indian Gothic Exhibition:** Bradley's art shares political messages of American Indian life by reformulating art history such as the Mona Lisa.
307-235-5247 • TheNic.org

30-Feb. 1... Tucson, AZ, **Fourth Annual Tucson Old West Round-Up & Auction:** Offerings include vintage firearms, Western decor, Hollywood Cowboy wares, Indian jewelry, weavings and beadwork.
406-834-3603 • OldWestRoundup.com



Jan. 14-April 15...
Tucson, AZ, **Geronimo Remembered:** One hundred years after his death, Geronimo is celebrated as one of America's best known American Indians in this retrospective featuring vintage photographs of the medicine man with his people as well as Apache artworks.
800-422-9382 • MedicineManGallery.com

30-Feb. 7... Jackson, WY, **International Pedigree Stage Stop Sled Dog Race:** Begins in Jackson and follows the Continental Divide snowmobile trail through Wyoming communities.
307-734-1163 • WyomingStageStop.org

FEBRUARY

4-6... Denver, CO, **Saving Places 2009:** The nation's largest statewide historic preservation conference offers building techniques to archaeology lectures to heritage tourism updates.
303-893-4260 • ColoradoPreservation.org

6-8... Sierra Vista, AZ, **17th Annual Cochise Cowboy Poetry & Music Gathering:** "Territorial Ranches" offers up the history of the Arizona Territory through 50-plus poets and musicians.
520-249-2511 • CowboyPoets.com

7-March 8... Los Angeles, CA, **12th Annual Masters of the American West Fine Art Exhibition & Sale:** A silent bid sale of art featuring Western landscapes and people, with a chuckwagon luncheon and a cocktail reception.
323-667-2000 • AutryNationalCenter.org

12... Cody, WY, **Lincoln's Legacy:** John Rumm presents a lecture on Abraham Lincoln in honor of the bicentennial of the 16th president.
307-587-4771• www.BBHC.org

12-13... Wickenburg, AZ, **Nitty Gritty Dirt Band:** Influencing everyone from The Byrds to Rascal Flatts, this five-time Grammy Award band kicks off the Gold Rush Days celebration.
928-684-6624 • DelEWebbCenter.org

12-14, 27-March 1...TX/MS, **Wild Horse and Burro Adoptions:** Wild horses and burros offered for adoption to groups or individuals who will provide humane, long-term care.
866-687-8264 • WildHorseAndBurro.BLM.gov

12-15... Wickenburg, AZ, **61st Annual Gold Rush Days:** Features one of Arizona's largest parades, a rodeo, gold panning, shoot-out re-enactments and a mucking and drilling contest. **800-942-5242 • WickenburgChamber.com**

13-15... Moab, UT, **Seventh Annual Moab Western Stars Cowboy Poetry Gathering:** Features children's performances, ranch workshops, art shows and cowboy poets, including headliners Suzy Bogguss and Don Edwards. **435-259-6272 • MoabWesternStars.com**

14... Dubois, WY, **Old-Timers Valentine Celebration:** Honors the community's long-time residents with a luncheon while they help the museum identify "mystery" artifacts and photos. **307-455-2284**

14-Aug. 9... Canyon, TX, **Belles of the Ball Exhibition:** Features gowns worn by Symphony Belles over the past few decades who have raised funds for the Amarillo Symphony Ball. **800-651-2244 • PanhandlePlains.org**

19-22... Pigeon Forge, TN, **Ninth Annual Saddle Up! Celebration:** Western musicians and cowboy poets, including *True West's* top poet of 2009, Paul Zarzyski, and Wylie & the Wild West. **800-251-9100 • MyPigeonForge.com**

21-22... Tucson, AZ, **Southwest Indian Art Fair:** Offers pottery, Hopi kachina dolls, paintings, jewelry, baskets, rugs and American Indian food. **520-621-6302 • StateMuseum.Arizona.edu**

27-March 1... Alpine, TX, **23rd Annual Texas Cowboy Poetry Gathering:** Poetry, music and chuckwagon food, with headliners Jack Sammon, Doris Daley and Dave Stamey. **800-361-3735 • Cowboy-Poetry.org**

28... North Platte, NE, **Buffalo Bill Birthday Bash:** This cowboy disco celebration of the showman's birthday is an annual fund raiser for Nebraska Land Days with free cocktails. **308-532-7939 • VisitNorthPlatte.com**

28-April 26... Alpine, TX, **23rd Annual Trappings of Texas:** The nation's second-oldest Trappings show offers a juried exhibit featuring Western art and gear; Invitation only. **432-837-8730 • Sulross.edu/~Museum**

MARCH

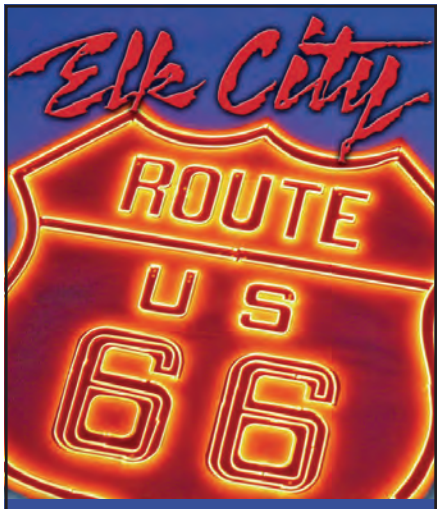
12-15... Cartersville, GA, **Seventh Annual Southeastern Cowboy Gathering:** Features cowboy church, fiddle, mandolin and banjo contests, and Dutch oven cooking competitions. **770-387-1300 • BoothMuseum.org**

Corrections:

- *In Nov/Dec. 2008, "High Doom in the Andes," p.66, the byline should be: By Anne Meadows, Daniel Buck and Bob Boze Bell.*
- *In Nov/Dec. 2008, p. 22, Rock Island Auction's phone number should be 800-238-8022.*
- *In Source Book 2009, p. 22, Round Oak was based in Dowagiac, Michigan.*

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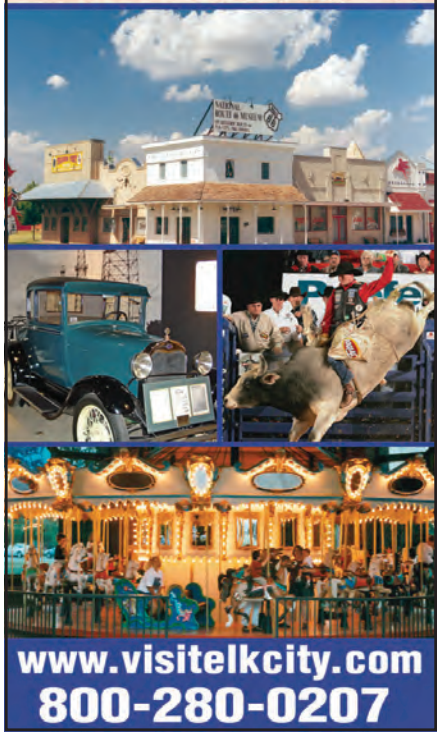




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June 4-7	Route 66 Days—Elk City Retail District
July 4, 2009	Annual Fireworks Display—Ackley Park West
June 6-12, 2009	Annual Route 66 Days Celebration
Sept 4-6, 2009	71st PRCA Rodeo of Champions—Beutler Brothers Rodeo Arena
Sept 19-20, 2009	36th Annual Fall Festival—Civic Center
Oct 22-24, 2009	Oklahoma State Fiddlers Convention—Holiday Inn
Nov 21, 2009	Oklahoma National Junior Heifer Show—Civic Center Livestock Barn
Nov 27-Dec 31 2009	Christmas in the Park—Ackley Park

Elk City Convention & Visitors Bureau
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www.visitelkcity.com
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PRESERVATION

BY MARK BOARDMAN

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

THE FORT THAT WOULDN'T DIE

Southern **New Mexico's Fort Bayard** was built in 1866 to protect settlers from the Apache until Geronimo surrendered 20 years later. From there, Bayard became the first U.S. military sanatorium for soldiers suffering from TB, serving up to 400 patients at a time. By 1922, it was a Veterans hospital. During WW II, Fort Bayard held German POWs.

From 1965 to four years ago, the State used the fort to care for the old and disabled. The state "decided they didn't want to be a landlord anymore," says **Cecilia Bell,** president of the **Fort Bayard Historic Preservation Society**. Heat and water were cut off to most of the buildings, and the structures began rotting.

But some hope remains. A multi-million-dollar hospital will soon be built at Fort Bayard. In an effort to keep interest in the fort alive, the society offers bimonthly, year-round historical tours. The tours help tell a remarkable story—and the promise of something special in the future.

575-388-4477 • FortBayard.org

BACK AT THE RANCH

In the 1890s, the **XIT Ranch** of **Texas** was the largest fenced cattle operation in the country. Some 150,000 animals roamed across parts of 10 counties in the Panhandle—roughly three million acres. Now all that's left of the XIT is the 1899 headquarters building in **Channing**, restored in the 1980s.

Owner **Lenny Sadler** had plans to move it, piece by piece, to the **National Ranching Heritage Center** in **Lubbock.** But he's given the nonprofit **XIT General Office Association** the chance to buy it and keep it in Channing. Price tag: $100,000.

So far, the group has raised $50,000. The catch is the owner wants a $2 million endowment to maintain the place in the future. The original deadline for raising that amount has passed (Sept. 22), and a new date has not been set.

806-235-3432





In 1885, before Geronimo surrendered, this hospital at Fort Bayard was the showcase of the U.S. Army.

– Below: courtesy Silver City Museum; Geronimo: True West Archives –

PICKENS RESCUES MUSTANGS

Joan Steelhammer's plans were simple: care for 35 neglected horses at her nonprofit **Equine Outreach** sanctuary near **Bend, Oregon**. That number rose to 100. Adoption rates did not keep up. The cost of feed reached $190,000 annually.

With nearly 30,000 wild Mustangs in the U.S. (compared to two million in 1900), domestic horses are being abandoned by owners who can't afford to keep them. Until 2007, when the last U.S. equine slaughter facility closed, many such animals were slaughtered for consumption abroad.

The **Bureau of Land Management (BLM)** oversees this country's wild horse and burro program. The BLM was faced with the unpleasant option of killing or selling these animals with no questions asked, virtually assuring their slaughter for meat.

Then **Madeleine Pickens**, wife of wind turbine tycoon T. Boone, promised in November to adopt the 30,000 or so horses and burros housed in federal holding pens. With that announcement, the BLM promised to find money to protect the animals until the Pickens locate an appropriate home out West for the animals.

866-468-7826
WildHorseAndBurro.BLM.gov

A TOWN IN PERIL

Dearfield, Colorado, has a special place in Western history. The town

What can you do to preserve the West? Join the True West Preservation Society, "Preserving the West One Town at a Time." Find out more by visiting PreserveTheWest.com or by calling 888-575-1BY1.

was founded in 1910 by 700 blacks who hoped to become farmers. "For many, this was their last chance to own something, to live the American Dream," says **La Wanna Larson**, curator of the **Black American West Museum** in **Denver**.

The Depression brought hard times. The last resident finally left 35 years ago. Volunteers, led by Larson, are trying to save Dearfield. Only three buildings remain, and although preservation plans have been drawn, nothing has happened. The Black American West Museum faces challenges, as it's based 90 miles away from the town. Larson is the only museum staff member, with an annual museum budget of about $80,000—and only about $5 in its Dearfield fund. **Weld County**, where Dearfield is located, and **Colorado Preservation** are interested in helping.

"This town is in huge peril," Larson says. "It will not survive another winter."

303-482-2242

BlackAmericanWestMuseum.com

MINING THE PAST

While the Roman Empire dominated Europe nearly 2,000 years ago, the **Hohokams** developed their own civilization in parts of **Arizona.** Near **Tucson,** a copper mine project could destroy the ruins of a Hohokam ball field and a large village.

Gayle Hartmann, an archaeologist and president of **Save the Scenic Santa Ritas**, says the area was excavated about 20 years ago. If the **Rosemont Mine** effort is approved by state officials, the project has an estimated cost of $500 million and could provide about five percent of America's copper needs, at a time when the mineral is at a premium. Rosemont planners promise to minimize the archaeological impact—but they can't pledge to protect the site.

Hartmann says it's a common story. "Many [other Hohokam sites] are gone. They get destroyed. This is one more value that we will lose if this mining operation goes through."

520-495-4339

ScenicSantaRitas.org



Nevada Territory's Best

Restoring Carson City's St. Charles Hotel.

You have to go back some 146 years—back to the days of Nevada Territory—to hear the kind of bragging about the St. Charles Hotel that is common today.

It was such a grand building for Carson City, and its developers made sure everyone knew it: "We have the largest and best hotel building in the Territory," they boasted in an ad that ran on October 2, 1862—two years before Nevada was welcomed into the nation as the 36th state. This hotel had the town's first electricity, first gas utilities and was a centerpiece of the community.

The three-story brick building sat in the heart of town, across the street from an empty lot that today is home to the State Capitol. The hotel's original owners probably never dreamed it would end up with six names and 16 owners; nor that it would decay into a "flop house"—with a kitchen so bad, it was called a "slop house"—and its beautiful bricks covered in plaster. No, the founders knew they were building something special. How gratified they would be to see that the St. Charles Hotel again has bragging rights.

This is the oldest, continuously operating hotel in all of Nevada—yes, even in its seedy days, it was still a hotel. The St. Charles is also the second oldest building in the state still standing, while so many others built in its era have been torn down. Just as the hotel gave a focus to the small Carson City mining and lumber community in its day, today it's helping rejuvenate a historic downtown as a centerpiece of the community.

People who call Carson City their hometown—including a former high school swimming champion—saw how much life was still left in the grand place.

The first "saviors" of this historic building were Mark and Jenny Lopiccolo—he a builder and remodeler with his own construction company; she a realtor who'd become the "driving force" behind the hotel's rebirth.



Restaurant owner Jim Phalan (at left) with hotel owner Mark Lopiccolo, outside of the St. Charles Hotel that they have brought back to its historic roots.

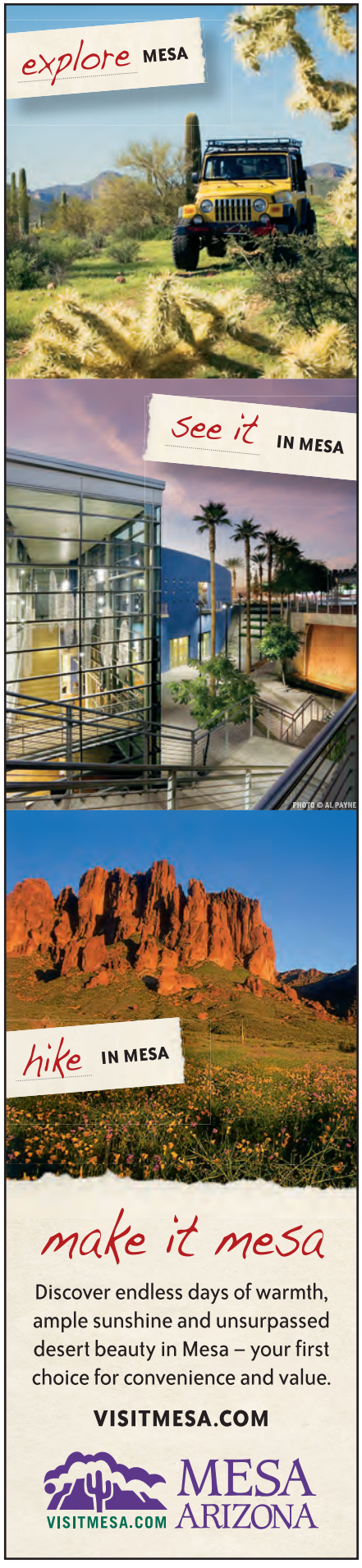
– By John Butler –

"I'm the kind of person who thinks anything is possible," says 54-year-old Mark, who moved to Carson City from the Bay Area in 1975. "The old historic past of Carson City is why I moved here. I love old buildings, and I don't want to see them torn down."

In Carson City, he met Jenny, who shared his passion for the town's original buildings. They were married in 1996. Since then, they've been a major factor in assuring old Carson City doesn't get bulldozed away. The couple owns several downtown buildings, and Mark has spent nine years serving the town's Historical Review Commission and also is active in the Carson City Consortium of business owners intent on breathing new life into downtown. With the pride of a papa, he brags, "We have a pretty famous historic district that's a big tourism draw."

About 15 years ago, Mark started daydreaming about getting his hands on the St. Charles Hotel. He bought it in 2004 and got right to work. "We gutted it to the dirt," Mark says. He found the building had been patched and repaired and tinkered with over all those years—some of the work was so shoddy, it was held together with little more than "duck tape and bailing wire." He and Jenny put in new plumbing and electricity, central heat and air ("before, the heat came through

Jana Bommersbach has been Arizona's Journalist of the Year, won an Emmy for her television reporting, has been awarded two Lifetime Achievement Awards and is the author of two nationally-acclaimed true crime books.



wooden ducts," he says); they replaced the columns that were part of the original design of the buildings and added new iron fences.

He estimates they've spent more than $1 million so far and notes "this is a continuing project—that's the way old buildings are. I don't know anybody who would have put the time and love into it that we have."

Since the ground floor had traditionally been a restaurant, it "sat empty for two years before we found the right person," Mark says, "we needed someone who had the same feeling about the building as we did, and Jim Phalan was a perfect fit."

Phalan is a hometown boy and former high school swimming champion who sold a wireless Internet company and went into the restaurant franchise business. He and his brother Jeff chose one out of Canada that features an English pub theme.

"I knew Mark and Jenny didn't want just any restaurant—cheap tables and a coat of paint weren't going to be enough," Jim says. "I knew there was a lot of work to be done."

The brothers signed a long-term lease with Mark and Jenny. In January 2008, they opened the Firkin and Fox on the first floor of the St. Charles. The response, Jim says, has been "awesome," even though they opened in the midst of a serious economic downturn.

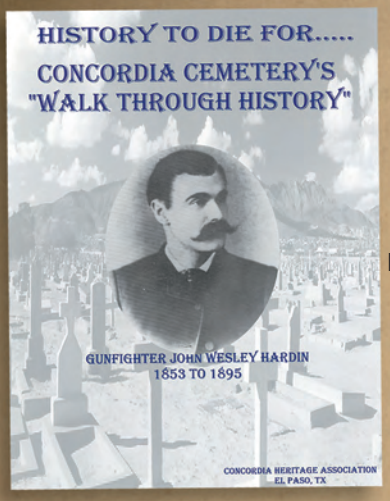
"When I was growing up here, we wanted a place to hang out and party, and there was no place in town; we had to go to Reno," Jim says. "Now we're getting people from Reno and Tahoe coming to Carson City to eat at our restaurant." He's not only happy about his own business success, but also about how the restaurant and remodeled hotel have helped "kick-start" other downtown business improvements.

Last May, the state's historic preservation office said what Mark and Jenny Lopiccolo and Jim and Jeff Phalan have done is an "excellent example of adaptive reuse of a historic resource."

"It's personally gratifying that people are paying attention to what we've done," Mark says.

Those original, optimistic men who built the hotel 146 years ago, what would they think? Mark says simply, "I would hope they'd be proud."

CONCORDIA CEMETERY
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Join the many supporters on August 19th at 6:30 PM to commemorate John Wesley Hardin's demise, and on October 17th from 11:00 AM until 3:00 PM, for the annual "Walk Through History."

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 BY MEGHAN SAAR

Cowpuncher Rembrandt

Collectors luck out with affordable Edward Borein etchings.



Borein's *End of the Race* etching, featuring a cowboy roping a bull, sold for a $1,300 bid. After Charlie Russell got Borein commissioned to create promotional posters for the Calgary Stampedes, the artist, then in his 40s, began experimenting with etchings.

Edward Borein seemed to be Rembrandt reincarnated.

A master during the great age of etching in the 17th century, Rembrandt's oeuvre resulted in some 290 etchings; the cowpuncher has him beat. Before noted Borein biographer and collector Harold Davidson died in 2003, he estimated that 427 different Borein etchings exist today.

Three Borein etchings hammered for reasonable prices at Greg Martin Auctions in San Francisco, California, on November 19, 2008. They came from the collection of Harry Marx, whose appreciation of the artist stems from their shared membership in Rancheros Visitadores, a group of horsemen who continue the tradition of visiting ranches in Santa Barbara and which owes its origin to Borein.

Both Borein and Rembrandt created works via drypoint etching, a process in which the artist used a thin steel-tipped needle to penetrate a copper plate, exposing the bare copper, and thus, revealing the design upon which to apply the ink. As the sharp point of the drypoint passed straight onto the copper, it threw up a burr, making the line slightly ragged. This velvety line gave off a painterly effect.

The son of a deputy who served under the famous first sheriff of Alameda County, Harry Morse, Borein (1872-1945) would grow up to become one of the few working cowboy artists of the West, a rare group that included Will James, W. Herbert Dunton and Charles M. Russell, who became Borein's mentor and close friend.

Starting at age 18, Borein hired on as a vaquero at several ranches, including the Rancho Jesus Maria in Santa Barbara and the Hacienda Babicora in Chihuahua, Mexico, owned by Phoebe Hearst, mother of the U.S. newspaper magnate. "For every horse this artist has drawn or painted, he has ridden a hundred; and for every long-horned steer depicted by him, he has punched, or roped or branded a thousand," wrote the artist's friend Edwin Emerson.

Borein toured the Sierras, Oregon and Idaho in 1901 with Maynard Dixon, a friend he had made during his one-month stint at the Art School of the San Francisco Art Association. By the time the artist set up his New York studio on 42nd Street, his list of famous friends who Borein smoked his Bull Durhams with included President Theodore Roosevelt, artists Joe deYong, Frank Tenney Johnson and Carl Oscar Borg, and entertainers Buffalo Bill Cody, Annie Oakley and Will Rogers.

Although Borein would eventually paint more than 1,000 watercolors, his etchings were always his bread and butter. His technique in this medium set his work apart from that of his peers in Western art.

Dutch poet Carel Vosmaer described etching best: "It is to ramble on copper; in a summer twilight's hour, To let sweet Fancy fiddle tunefully…. 'tis a wish, a sigh, comprised in finely chiseled odes, A little image in its bird's-flight caught."

Charles Lummis, the editor of *The Land of Sunshine*, who first published Borein's art, described Borein best: "…his school has been the cattle-ranges of California and Mexico; his book, Nature; his tools the reata; his home a California saddle. And yet he has other horizons."

The seven lots in the Marx Collection that sold hammered in at nearly $25,000.

Notable Art Lots Included
(All images courtesy Greg Martin Auctions)

UPCOMING AUCTIONS

January 18, 2009
Colt Factory Archives Collection
Greg Martin Auctions
(Las Vegas, NV)
GregMartinAuctions.com
800-509-1988

January 23, 2009
Western Americana
Heritage Auction (Dallas, TX)
HA.com • 800-872-6467

February 5-8, 2009
Western Americana
High Noon Auction (Phoenix, AZ)
HighNoon.com • 575-687-3676



Borein is particularly known for keeping the traditions of Old California alive, and his work documenting some of California's Spanish Missions helped secure a place for him in the art world. Shown here is Mission Dolores, the oldest church in San Francisco and founded a month before the Declaration of Independence was signed; $2,500.

Edward Borein's *Trail Herd* harkens back to the artist's youthful days as a puncher. Perhaps this etching was inspired by his memories of the 200-mile drive of nearly 4,000 cattle from the Hearst Ranch that he drove north to New Mexico in 1903. He kept a diary sharing the loss of cattle, treacherous stampedes and bitter, freezing nights; $1,800.





– Courtesy Coeur d'Alene Auction –

BOREIN'S TOP LOTS

Watercolor: $112,000, for *Rounding Up a Stray*, by Coeur d'Alene Auction, in 2003.

Ink/Board: $65,000, for *Two Cowboys*, by Sotheby's, in 2005.

Pen and Ink/Paper: $17,000, for *Cowboy*, by Coeur d'Alene Auction, in 2008 (left).

Drypoint Etching: $5,000, for *Buckaroo*, by John Moran Auctioneers, in 2007.

Bianchi Celebrates

A half century of quality gunleather.

It was 1958. TV Westerns reigned as king of the small screen, with programs debuting such as *The Nine Lives of Elfego Baca*, *Lawman* and *MacKenzie's Raiders*.

The credit card was introduced. The U.S. launched its first earth satellite. Alaska became our 49th state. Elvis was inducted into the Army. Jet airline service began in the U.S. And a young southern California police officer started a small, part-time business making gunleather for law enforcement personnel. Since he was left-handed, he had problems finding a holster that fit him just right, so he went into his garage to see what holster creation he could work out.

Half a century later, that former police officer has become one of the most recognizable names in the firearms industry—John Bianchi. As his 50th anniversary in the gunleather business comes to a close, we honor the man and some of his top holster making credits.



As if his gunleather accomplishments were not enough, John Bianchi has also had a long military career; he enlisted in the California National Guard in 1953 and retired in 1997 as a major general and commander of the California State Military Reserve. After 9/11, he was recalled and served his country another two years.

– Courtesy John Bianchi –

Bianchi holds more than 200 patents, trademarks and copyrights, and designed, engineered and manufactured more than 20 million holsters. He led the design team that developed the M12 Military Holster, adopted in 1984 as the standard-issue military holster for all branches of the U.S. Armed Forces. He authored the book *Blue Steel and Gunleather*. He consulted on small arms, tactics and equipment for police departments. He is also credited with coining the term "gunleather."

Given his love of Western history, Bianchi assembled one of the most impressive collections of Old West firearms and memorabilia as founder and director for the now-closed Frontier Museum and Historical Center (opened in 1981). His collection has become the nucleus of the Autry National Center's Museum of the American West.

In 1992, Bianchi retired as founder and board chairman of Bianchi International. He still runs John Bianchi's Frontier Gunleather, a firm in Rancho Mirage, California, that offers handcrafted frontier-styled Western gun rigs.

In honor of Bianchi's five decades of dedication to holster making and design, the company's master craftsman, Matt Whitaker, has handcrafted a one-of-a-kind, 50th Anniversary gun rig.



This one-of-a-kind, double-ply, holster and cartridge belt set is a right-handed draw, in honor of southpaw Bianchi's 50th year in business. Master Craftsman Matt Whitaker made the double-loop holster to accommodate a 7½-inch, .45 caliber Colt Single Action revolver.

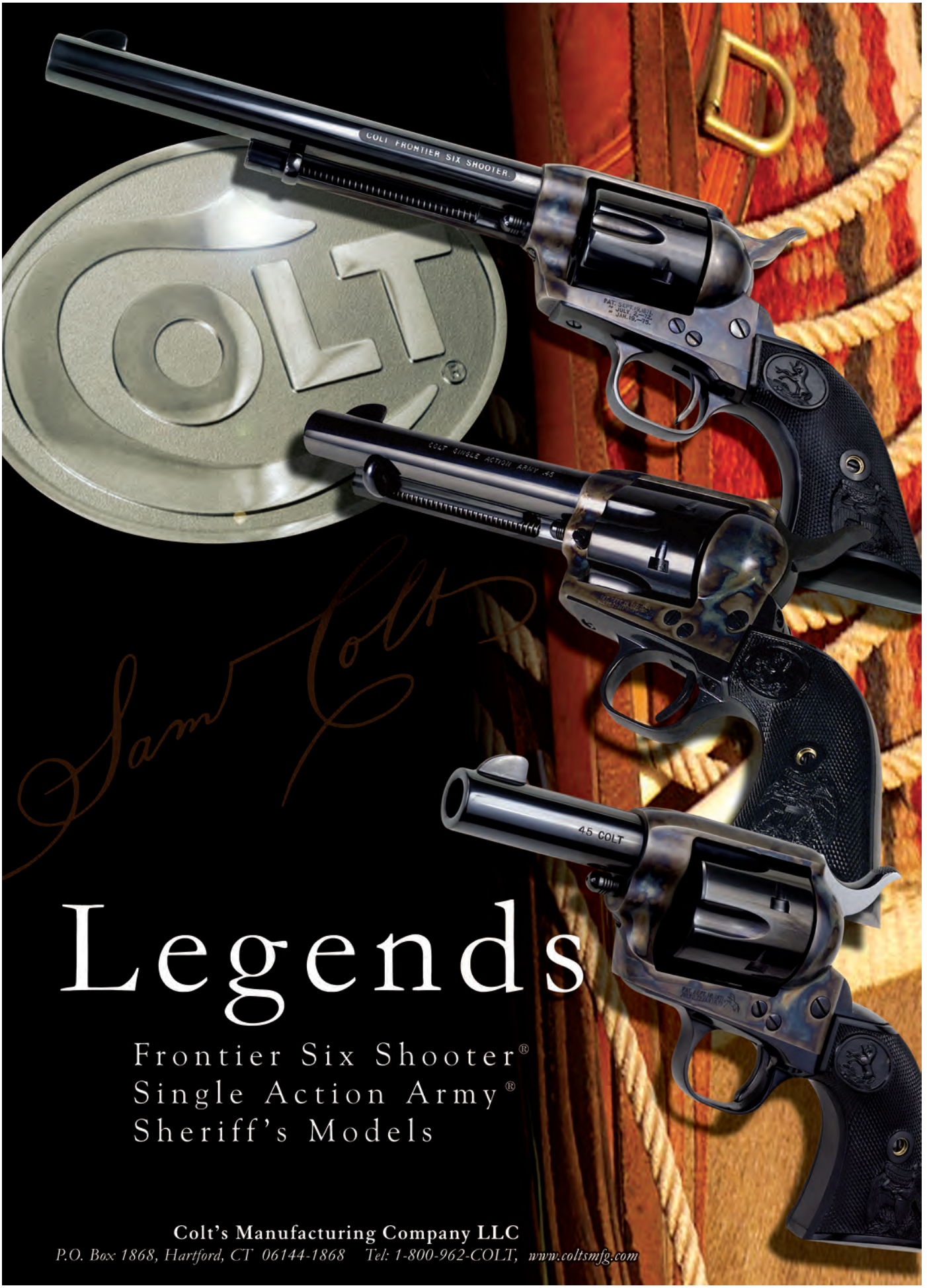
– By Helen Pembrook / *Dreamforgephoto.com* –

Made to fit a 7½-inch Colt Peacemaker, this hand-carved gunleather set is tooled along both edges and features shaped billets. Attached is a Bianchi 1880s-type clipped point gunfighter buckle. The set is attractively hand dyed to a rich mahogany brown. Colt's Mfg. Co. donated the blued and hand engraved .45 Colt SAA (serial number LV1), which is fitted with 1880s-era, Colt factory, black composite eagle grips.

The entire outfit will be auctioned off during Wally Beinfeld's Antique Arms Show, held in Las Vegas, Nevada, on January 16-18, 2009. The auction will benefit the National Rifle Association Foundation's Education Fund. Certainly a fitting tribute to John Bianchi—a living legend in the field of gunleather.

Visit *FrontierGunleather.com* or call 877-877-4704 for more information.

Phil Spangenberger 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 a Field Editor and regular columnist for *True West*.


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A No-Bull Kind of Guy

An interview with Biographer Glenn Lovell on Director John Sturges.

John Sturges was not a great filmmaker. At least he's never been placed up there in the top branches with the certifiably best directors—Ford, Hawks and the like. No one would argue that he belongs there, not even his staunchest champions.

But the fact that he does have passionate defenders who are more than willing to argue his many merits is a clue as to why he has a significant place in film history, and that place is due almost entirely to his Westerns.

In the course of his career, which lasted more than 30 years, Sturges made a wide variety of pictures, from low budget suspense films early on to huge action movies like *Ice Station Zebra (*1968) and *The Eagle Has Landed* (1976). But it's agreed that his Westerns were the best of the lot, several of which will always be found among the top 10 or 20 Westerns of all time. That's all the defense Sturges will ever require.

Sturges paid his dues, working his way through the Hollywood system, making war films and eventually gaining permission to shoot features. He had no talent for comedy, that was clear, but he developed a great eye for composition, and he managed to get terrific performances from actors. He had a genius for managing ensemble casts, which is why *The Magnificent Seven* (1960) and *The Great Escape* (1963) are so powerful, all these many years later.



Sturges and the "cast of a lifetime"—James Coburn, Steve McQueen and Charles "Weed Soup" Bronson—outside the POW compound built for *The Great Escape.*

– Courtesy Kathy Sturges –

Sturges will be remembered for the way he made stars of actors who were peripheral at the time. Were it not for Sturges, it's unlikely that James Coburn, Charles Bronson, Steve McQueen and James Garner, who were doing almost exclusively television work at the time, would have risen as quickly or gotten as far as they did in feature film work.

With the publication of Glenn Lovell's biography *Escape Artist*, Sturges is finally getting the measure of credit that he deserves. For people who recognize the value of his best movies, *Bad Day At Black Rock* (1955), *The Magnificent Seven*, *The Law and Jake Wade* (1958), *Gunfight At the O.K. Corral* (1957), *The Great Escape*, *Last Train From Gun Hill* (1959) and *Escape From Fort Bravo* (1953), the films speak for themselves. Most of the pictures on this list are of the sort that fathers have been passing to their sons for several generations; few other Westerns, even the most critically honored, can make that claim.



Sturges coaches Steve McQueen on his role in MGM's *Never So Few*. McQueen replaced Sammy Davis Jr. as Corporal Bill Ringa in the 1960 release, the first of three increasingly difficult Sturges-McQueen collaborations.

– Courtesy Deborah Sturges Wyle –

Glenn Lovell: I think one of the reasons I wanted to write this book is because the scholarship on Sturges has been so shoddy. There are tons of movie books that confuse John Sturges with [filmmaker] Preston Sturges [no relation], for example, and even the IMDB [IMDB.com], which has become a kind of a filmgoer's bible, has him born in 1911, whereas he was born in 1910. Frank Sinatra Jr., on TCM just a few months ago, was talking about *Sergeants Three* [a movie Sturges directed starring the Rat Pack] and he said, "this was directed, of course, by John Sturges, who as we all know, is Preston Sturges's son!"

If you go to the bookstore right now and pick up Robert Vaughn's book, which is

very well-written and has some great stuff in it, he credits John Sturges with directing *Somebody Up There Likes Me!* [1956, directed by Arthur Penn]. There is a real dismissive attitude among critics about Sturges, and what I wanted to explore is, how could a guy be as popular as Sturges, and have made some of these iconic Action-Adventure movies, and come in for such shoddy scholarship?

TW: *So what is the reason?*

GL: I think the answer is two-fold. I think Sturges himself was not a Hollywood player. Sturges did his work, went home and had another life. And his other life was as a kind of Hemingway-esque figure, who loved deep-sea fishing, did some scuba diving—he was a real outdoorsman. So I think that persona really kept him from being embraced by the industry; and in the end, it hurt him. When you look at *The Great Escape* and you go into the Oscar book to look and see what was nominated for Best Picture that year, *Cleopatra* was up, but *The Great Escape* wasn't.

The other thing that hurts him is that his style is seamless . . . it does not draw attention to itself. I'm an auteurist critic, and I love directors with a very discernable style—Robert Aldrich, Anthony Mann. But that's not Sturges. Sturges let the story tell itself. He always thought he was at his best when he wasn't showing off and when the technique wasn't calling attention to itself. You don't find any artsy shots in Sturges's films.

The twin rap on Sturges, then as now, is that he was uncomfortable with comedy and uptight around women. He was a good storyteller, but he wasn't a jokey guy who would pal around with the cast and crew after hours. Everything about him was serious—his demeanor, his face, which was always set. When he smiled, it would startle people, scare them, because it happened so infrequently.

Sturges's greatest strengths was in atypical casting. It's still a wonder that Eli Wallach, a largely unknown method actor from New York, was given the role of Calvera, the Mexican leader of the bad guys in The Magnificent Seven.

Sturges had come up with the idea of casting Wallach, and the executive producer Walter Mirisch shook his head at the suggestion, "You're crazy. He's a New York Jew, five-foot-four, and never been on a horse!" But as they talked, Mirisch warmed to the idea. Actually, Wallach is five-eight or something.

But there was something about Wallach that he had seen. There wasn't a lot for Sturges to look at, though [Wallach] had been in Don Siegel's *The Line-Up*.

But that's part of Sturges's genius for casting. He saw this guy, thought he'd make a great Calvera, and the rest is history. When Wallach gets off his horse at the beginning of *The Magnificent Seven*, and he walks over to that rain barrel or water barrel, and puts his fingers in and then kind of sucks the water off his fingers—that's a method moment [laughs]. I couldn't find that in the script. That was something that he improvised.

One of the great Wallach quotes, he was talking about the Elmer Bernstein score, and he said, "If I'd known the music was gonna be that good, I would have ridden my horse better."

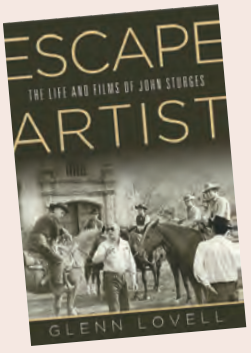


The King and I: Yul Brynner (at right) and the director on the Tepoztlán, Mexico, set of *The Magnificent Seven.*

– Courtesy Kathy Weaver –

Excerpts from *Escape Artist: The Life and Time of John Sturges*

You have to work backward from Yul Brynner, who would ultimately star as Chris, the leader of the gunfighters, to figure out whose brainstorm the project was. Mirisch said he got the idea from Brynner, whose agent said, "Yul has an interest in doing a Western version of *The Seven Samurai*." Brynner got the idea from Anthony Quinn, his director on *The Buccaneer* and announced costar in the ultimately abandoned *The Gladiators*. Quinn got the idea from screenwriter Lou Morheim, who, upon seeing the Japanese film in Los Angeles, told his wife, "This would make a classic American Western." In any case, it was hardly an original notion. [Bosley] Crowther in his 1956 *New York Times* review [of the Kurosawa film] pointed to numerous "touches that would do honor to Fred Zinnemann or John Ford," and added that the picture "bears a cultural comparison with our own popular Western *High Noon*. That is, to say, it is a solid, naturalistic, he-man outdoor Action film."



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At 101 minutes, *Hour of the Gun* was Sturges's shortest film in years. It was a lean, soulfully elegiac coda to *Gunfight At the O.K. Corral* and *Last Train To Gun Hill*. Today, it is rightly hailed as a forerunner of *Will Penny* [1968], *The Wild Bunch* [1969], *Wild Rovers* [1971] and revisionist Westerns fueled by the moral ambiguities of the Nixon-Vietnam years. For the Tombstone marshal to obtain "justice" for his brother Morgan's murder, he must throw away his badge, much as Harry Callahan does four years later in *Dirty Harry*. His hands bloodied, Wyatt has become Doc's doppelganger. He is no longer fit to uphold the law.

Mirisch told me that Wallach gave him credit for making the actor a Mexican bandito for life.

That would have been a great quote, but Mirisch tried to shoot Wallach down, and it was Sturges who fought for him. Mirisch couldn't see it. Sturges was the producer, and he could see it, and Mirisch went along with it.

How did Steve McQueen get cast?

Deborah, Sturges's daughter, says it was Sturges's wife who discovered McQueen from the series *Wanted: Dead Or Alive*, 'cause Sturges never watched television. She was the one who said, "John, you ought to pay attention to this guy." But that story falls apart when you remember that Steve McQueen was in Sturges's earlier movie, *Never So Few* [1959].

You don't paint a flattering portrait of Charles Bronson in the book. You refer to his tough upbringing in the coal mines and drinking "weed soup."

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Sturges had worked with Bronson before, in *The People Against O'Hara* [1951], the Spencer Tracy movie, but he didn't remember him. He was Buchinsky then. He met him all over again for *Never So Few*, which was the second time they worked together. But Bronson was one of Hollywood's great misanthropes. Definitely a glass-is-half-empty kind of guy. And Sturges once again—this goes back to how people thought of Sturges as a no-bull kind of guy—he didn't want to hear a very high paid actor complaining about how terrible life is, and how he had an awful childhood, and he said, "Cut it out! You're a big star now."

But Bronson did things his own way. It was really kind of a shame that they ended up making *Chino* [1973], which has a few good moments in it but which is definitely a failed movie. But here was Bronson, at this point in his career, one of the biggest stars in the world, and he was calling the shots and really making Sturges wait. He'd go into his trailer, or play with the kids in the cast. And here was Sturges, this legendary filmmaker, who had to just sit around until Bronson was bloody well ready to shoot the scene. But that's Charles Bronson.

I asked Walter Mirisch about that famous anecdote, the one that's in your book as well, of Yul Brynner telling McQueen to cut the funny stuff, or he'd steal scenes by taking his hat off. Mirisch said Brynner was much too cool to ever see McQueen as a threat.

But Mirisch wasn't on the set very much. He said he poked his nose in a couple of times, but he made a point of not coming on the set as a way to let Sturges know that he was trusted. I'm sure there was a lot that went on that set that Mirisch didn't know about.

I interviewed Brynner once when he was touring *The King And I*, and it was an unpleasant experience, an unpleasant interview. It reached a point where I said, "I don't think you really want to do this; we can do this some other time," and finally he said, "No, no it's okay."

But he made it be known that he was the driving force behind *The Magnificent Seven*, and there are probably about 15 people who would step forward, or who at one time could have stepped forward, and challenged that.

What do you suppose makes The Magnificent Seven *so good?*

For one thing, *The Magnificent Seven* is incredibly stylized; it's as much a Musical as it is a Western. It works in the way something like *West Side Story* worked, which came out around the same time. But when we were kids, we went to *The Magnificent Seven* and *Gunfight At the O.K. Corral*, which was also very stylized, and we'd come back home to the backyard and argue who was gonna play Doc Holliday. Doc Holliday was the role you wanted to play.

Gunfight and *The Magnificent Seven* are very slick, very romantic; they just

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have a wonderful look about them. But John Carpenter points to *The Magnificent Seven* as the last hurrah, the last of that kind of film. From then on, it was *The Wild Bunch* and Spaghetti Westerns.

Another thing, I think you have to keep in mind, especially in *The Magnificent Seven*, you've got Steve McQueen and James Coburn; these are actors who grew up watching movies. They had a movie sense. There was enough of an opening in that script, because it was partially written but not complete, that there was the possibility of improvisation. Robert Vaughn, for example, came up with that great death scene where his cheek slides down the wall—this was a bit of business that Vaughn wanted to try. And it's the same kind of thing you did when you were a kid, the kind of death you wanted—over the top, theatrical, flamboyant. Certainly, *Magnificent Seven* is all these things.

The Magnificent Seven *and* The Great Escape *are adult pictures for kids.*

I think you're right. I have a friend who has boys who are 11 and 13. Because she knows of my passion for Sturges and the fact that I've been working on this book, she introduced her kids to *The Great Escape*, and they fell in love with it. It's a load of fun, really, really a lot of fun. And it really holds up as one of the most entertaining films ever made.

Bad Day At Black Rock *may be Sturges's best picture, but it's a much more serious film.*

I think of *Bad Day At Black Rock* as a Western as well, a modern-era Western, as it takes place in the months just after the end of WW II. Whenever *Bad Day At Black Rock* came up, Sturges said, "It doesn't get any better than that. The screenplay came to me and we didn't have to change anything. It was perfect." But what Sturges did was, they got rid of a lot of secondary characters in the town. There were other people with lines, but he pared them away, and that was, again, part of Sturges's genius. He talked about making it into a Greek tragedy by just having X number of players, and only those characters who are intrinsically involved in the moving of the plot would survive those edits.

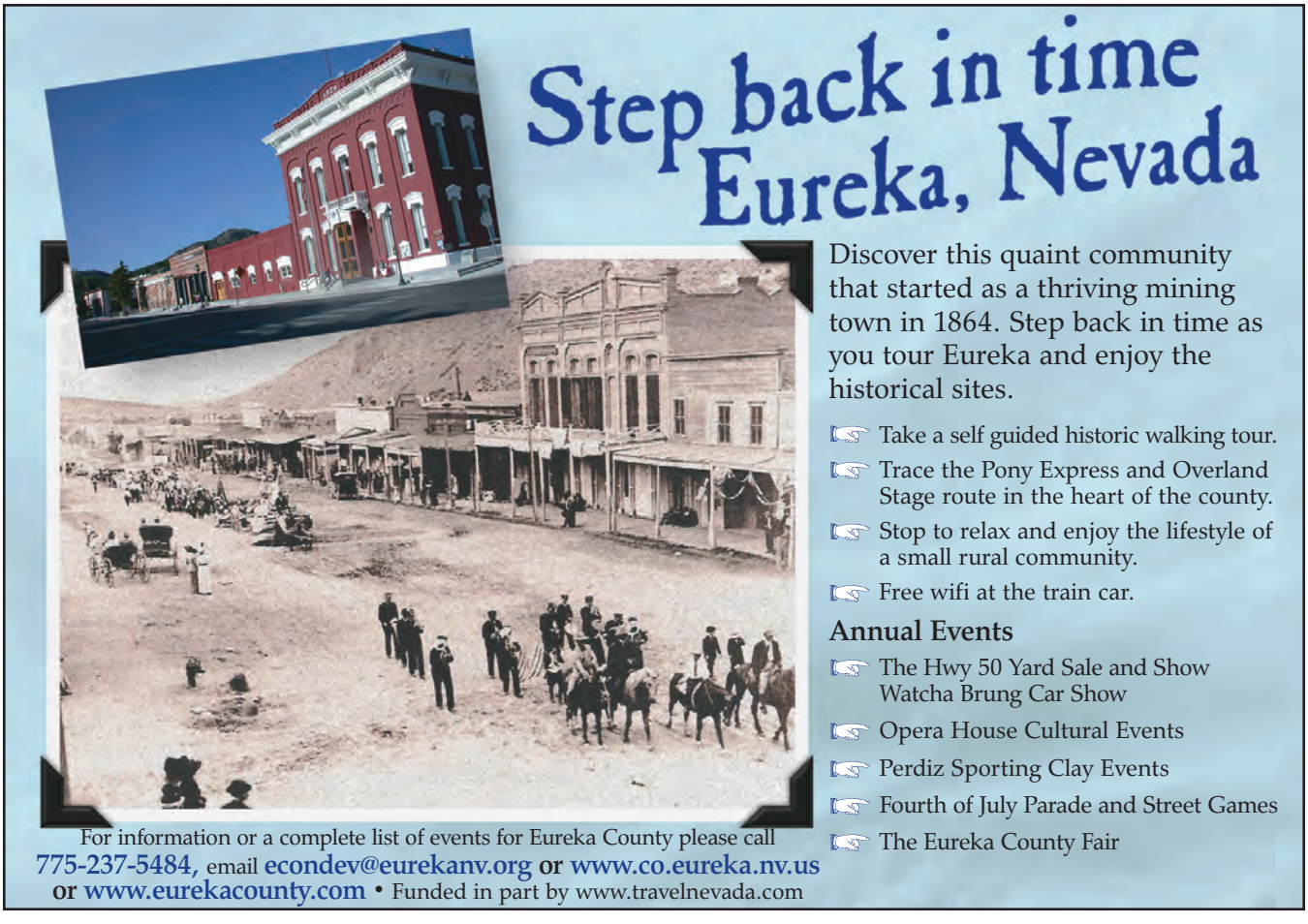
David Thomson said that the Western was the genre Sturges did best.

Well, as a kid [Sturges] read Western pulps and played cowboys; certainly, he grew up watching the great silent Western stars, so it was a natural for him. And he spent some time on a kind of a dude ranch when visiting a friend when he was a kid. He had a love of the outdoors instilled in him by his mother Grace. When you have that, you're naturally drawn to the Western.

DVD REVIEWS

Deadwood: The Complete Series

(*HBO; $179.97*) **David Milch's** Western series, a once-in-a-generation event, ran





on HBO for three seasons. Like the cable channel's other prize-winning project, *The Sopranos*, *Deadwood* took great chances and broke boundaries, twisting genre conventions into new shapes, but without satire or malice.

In a hypothetical room full of Westerns buffs, you would find as many passionate fans of *Deadwood* as there are angry detractors. The degree of reaction, pro or con, is really an acknowledgement of the series' remarkable originality.

It's true that a lot of viewers were put off by the characters' profanity, which was abundant, to say the least. The dialogue was dense, oddly composed and required a lot of careful attention. And *Deadwood* has been compared with Shakespeare on more than one occasion.

Some objected to the brutality and violence in the show. Milch was determined to avoid sugar-coating life in the South Dakota boomtown, at the crest of its famous gold strike. Even though the series was shot on Gene Autry's Melody Ranch in Santa Clarita, California, Autry would have had trouble recognizing this newer and far nastier version of the Wild West. The show was a challenge to Westerns fans and viewers in general, and it took some getting used to.

That said, *Deadwood*'s defenders loved the language, the grit and gore, and the parade of grotesque characters. Many enjoyed the challenge of seeing old ideas reinvented. Milch and *The Soprano*'s **David Chase** both understood that monsters are more interesting than the knights who slay them.

Like it or not, *Deadwood* was a milestone not just for the chances it took, but because it created a new window into American history and character. The series can rest on the shelf next to books by Joseph Conrad, Herman Melville and Mark Twain; and as cinema, it can stand beside *The Godfather*, *The Wild Bunch* and Robert Altman's *McCabe and Mrs. Miller*.

The box set has two hours of new

YouTube THE WEST

DEADWOOD

YouTube features a few montages that string together every single profanity in a given episode of *Deadwood*. Some people have too much free time.

You'll also find excerpts featuring cast members, including a poker game in a Deadwood casino with Robin "Calamity Jane" Weigert. One of the funniest moments, which has more than its share of naughty innuendo, is MadTV's "Deadwood" skit. Search for "Deadwood MadTV."

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

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features, which include Milch discussing how he would have liked to finish the series ("The Meaning of Endings"). The creator wanders the set, telling us about the fires and the flood he would have shown in the fourth season ("no locusts or frogs," he says), and how he had a hankering to introduce the father of John D. Rockefeller. Milch remains bitter about the cancellation of the series; he confesses, "I find all this infinitely depressing."

Other featurettes include a look at the historic Deadwood, a tour of the set, intercut with clips, and a panel discussion with the creator and cast.

The funniest new extra on the disc is a sequence in which **Titus Welliver,** who played Al Swearengen's man Silas Adams, does an impression of Milch auditioning different actors for the part of Swearengen, intercut with his impressions of **Al Pacino, Christopher Walken, Robert Duvall** and **Robert De Niro**. Welliver nails all five of them.

For those fans of the show who already bought the single-season boxes, these are still good and full of extras that are present in the new set.

The Ultimate Westerns Collection



(*Fox; $99*) Available only at Costco, this remarkable box set of Westerns is for anyone wanting a fine group of classic pictures at a decent price. Included in the set: *The Big Trail; The Westerner; Broken Arrow; Red River; The Magnificent Seven; A Fistful of Dollars; For a Few Dollars More; The Good, The Bad, and The Ugly; Hang 'Em High, Butch Cassidy and The Sundance Kid; Dances With Wolves; The Comancheros;* and *The Missouri Breaks*. Thirteen movies, 19 discs and a nice case. It's worth checking out.



The Wild Wild West: The Complete TV Series

(*Paramount; $129.98*) *The Wild Wild West*, a TV series that ran from 1965-69, was a definite curiosity, a strange hybrid of Spy Drama, Science Fiction and traditional Western. James West **(Robert Conrad)** and Artemus Gordon **(Ross Martin)** always managed to keep a straight face while a parade of campy loons tried out one nefarious plot after another, week in and week out.

Some of the fans are less than thrilled with this set. Here's why: folks who loved the show have made a point of buying each season as it shipped, and they've been patiently waiting for Paramount to finally offer on DVD the two made-for-TV features: *The Wild Wild West Revisited* (1979) and *More Wild Wild West* (1980). The problem is, the fans have to buy the entire four seasons all over again, if they want to get the two movies.

It's also odd that the extras on the first season box set, which were quite nice, have been excluded here. All DVD upgrades and subsequent editions should carry at least the same goodies as found in earlier releases.

Paramount also could have tossed in a booklet or art or some kind of fancy steampunk doodad, like the stuff West and Gordon used in every show. That's the way to get the fans to reinvest.

MUSIC REVIEW

Boots, Buckles & Spurs

(Sony BMG Legacy; $40.98) All cowboys have boots and spurs, but buckles says rodeo, and that's what this musical collection is about. The set honors 50 years of the **National Finals Rodeo**, and it is produced in conjunction with the PRCA.

The three-disc set spans five decades, starting with **Gene Autry** and ending with

Brooks & Dunn and **Michael Martin Murphey**. Also included are a handful of Country crooners, that, with a few exceptions, did very little rodeo-ing but did manage to do some cowboying, on the big screen, like **Johnny Cash, Willie Nelson** and **George Strait**.



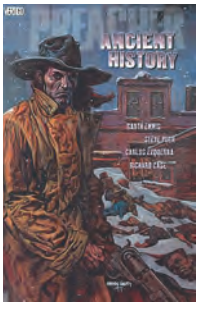
IN THE WORKS

Zombie Cowboys

Billy the Kid tangled with Dracula, and Jesse James met Frankenstein's daughter (both in 1966 movies). Zombie cowboy films seem to be the flavor of the season again.

In 2008, audiences had a choice of two Zombie Westerns on DVD: *Undead or Alive* and *The Quick and The Undead*. This year, **George Romero,** the man responsible for the movie that started it all, *The Night of the Living Dead* (1968), will be releasing his as-yet-unnamed Zombie Western.

Also coming to theaters in 2009 or 2010 will be director **Sam Mendes's** adaptation of *Preacher*, the DC/Vertigo adult comic series, which features demons and angels in the modern West. The comic contains guest appearances by a ghostly John "Duke" Wayne and a relentless killing machine in a 10-gallon hat and duster called the "Saint of Killers." If they get this one right, it'll be a miracle.



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TOP TEN TRUE WESTERN TOWNS OF THE YEAR

BY THE EDITORS



10. WICHITA, KS

When a town is known today as the "Air Capital of the World"—Wichita is the home of airplane manufacturers Boeing, Cessna, Raytheon and Bombardier Aerospace's Learjet—you might think that it would have cast aside its heritage. Not so with this major cowtown—pop. 589,000—located on the historic Chisholm Trail.

The Old Cowtown Museum re-creates the town in its 1865-1880 time period, featuring the city's first log home, the home of the founder of the city's newspaper (which is still printed today) and a Presbyterian church. It also hosts special events re-enacting cattle drives and shoot-outs, and even a frontier Christmas celebration.

The World's largest Western store, Sheplers, first opened here in 1899, and the city is still home to its headquarters. William Coleman's gas-powered lanterns was the impetus for his business in Wichita in 1902, and the Coleman Co. today remains known for its camping products.

These time-honored businesses are included among the more than 100 historic sites that can be seen on the city's self-guided walking tour.

Locals are staying on top of maintaining these treasures. The 1922 Orpheum Theatre is currently being restored; it's the nation's first atmospheric theatre—a 19th-century design that focuses on making patrons feel as if they inhabited a landscape setting.

Even that oh-so-not-Old West part of Wichita still pays tribute to the heritage that has come before it. The Kansas Aviation Museum is housed in a 1935 Art Deco building that was restored in 2005.

The shining beacon of Wichita's preservation efforts is its recently-completed "Keeper of the Plains Plaza," part of a $20.6 million investment to beautify the Big and Little Arkansas Rivers. The land between this junction is sacred to the city's namesake Indians. The project dates back to Blackbear Bosin's donation of his 44-foot Indian warrior sculpture in 1974. Today, a "ring of fire" burns during scheduled times throughout the year.

On those same grounds, the Mid-America All-Indian Center is undergoing a $700,000 renovation to preserve its artifacts and will have a grand reopening in 2009. But the museum would not dream of shutting down completely. All community night events are being held at, where else, the Old Cowtown Museum. This town stops at nothing to pull together and keep its heritage alive.

Now that you're ready to discover Wichita, go ahead and pack your bags. We have a feeling that you won't have a problem catching a plane to take you to this burg.



Folks always find a way to reach Wichita, Kansas. Back in 1961, the World's Largest Drum crew from Indiana's Purdue University took a historic trek to the city (left). No matter how you reach Wichita today, the history preserved here will amaze you.

– Courtesy Purdue University –

9. VIRGINIA CITY, NV

The "Queen of the Short Lines" came to life in 2008, as the Virginia & Truckee's 1914 Pullman Car rumbled down the tracks for the first time since 1938. The trip is a promise of good things to come. The Northern Nevada Railway Foundation is raising $30 million to finish building the tracks to Carson City, with 2012 as the projected construction date. This stretch of the line historically hauled ore, lumber and supplies for the Comstock Lode that brought this town to life in the first place.

Senate Majority Leader Harry Reid (D-Nev.) has secured $10 million in federal funding, while former Nevada Lt. Gov. Lorraine Hunt secured an additional $1 million in state funding for the heritage railway project. The project is estimated to cost $55 million.

Downhill of Virginia City, the Gold Hill depot—one of the few wooden structures that survived the 1875 fire in Virginia City—was granted $75,000 by the State Historic Preservation Office. Other projects receiving grants for 2008 from the office included Piper's Opera



Former President U.S. Grant took a tour of Nevada with his wife and son in 1879. From the state capital, he boarded the Virginia & Truckee Railroad (shown above) and reached Virginia City in about an hour. Grant spent two days in the Comstock region, touring mines (top photo), Piper's Opera House and the Savage Mansion. Today, the Savage Mansion is fully restored, while Piper's still hosts performance events, as it has since 1885.

– All photos True West Archives unless otherwise noted –

House—which did not survive the 1875 fire; this third incarnation was built in 1885—the Lagomarsino Petroglyph site, to continue work documenting and mapping the 2,000 panels of rock art, and the 1876 Fourth Ward School, which welcomes visitors coming through Virginia City's southern entrance.

The town's 1,000 residents may never enjoy the boon of $700 million in gold and silver like folks did during the heyday, but they certainly know and appreciate the limitless wealth that surrounds them.

Virginia City celebrates turning 150 in June 2009. Be sure to point your cars away from Lake Tahoe and Reno to this locale that is still every bit the "Richest Place on Earth" as it was when Mark Twain was reporting on everyday life for the *Territorial Enterprise*.

8. WICKENBURG, AZ

The Santa Fe Railroad once brought the world to Wickenburg. When the last passenger train ran in May 1969, the depot could have easily been torn down like so many were in towns throughout the West. But Wickenburg has always honored its heritage, and it makes perfect sense that today the Chamber of Commerce resides in the 1895 depot. The one-story frame depot still stands in its original design, without any modifications. The late Wickenburg citizens

TOWNS TO WATCH

TELLURIDE, CO

What began as a 19th-century mining town is presently a tribute to Western heritage. Telluride's Victorian-era architecture has made it a National Historic Landmark District. Telluride's Historic and Architectural Review Commission continues to protect the character of this district. Here, you can explore the terrain Butch Cassidy traveled, the 1901 Miner's Union, the Old Town Jail from 1885 or the renovated Rio Grande Southern Railway Depot, with some of the original 1891 buildings.

TOMBSTONE, AZ

No one loves the "Town Too Tough to Die" more than us, and that's why we have shown Tombstone some tough love in the past when it comes to its preservation efforts; we don't want Tombstone to lose its national landmark status! In 2008, we heard the good news that, thanks to a state of Arizona grant, much of Fremont Street will be returned to its 1881 look when Doc, Wyatt, Virgil and Morgan walked the street to confront cowboys behind the O.K. Corral. Keep up the good work, folks.

IDAHO FALLS, ID

This town is fast becoming a desirable destination due to an influx of downtown restoration. The Idaho Falls Downtown group is aiming to preserve the architectural styles of buildings from the early 1900s, "which is the heart and soul" of the community. These buildings are further stabilized by lava rock walls and refurbished century-year-old windows. The National Park Service's close watch on the project guarantees a future that will provide impressive nostalgia. With 26 buildings on the historic register, Idaho Falls is anxious to add more.

CODY, WY

With 20 sites on the National Register of Historic Places, this town proudly represents its 1895 founder, Buffalo Bill, with a growing list of heritage events such as the Buffalo Bill Art Show and the Buffalo Bill Birthday Ball, and ongoing preservation efforts by the renowned Buffalo Bill Historical Center. The latest project was the restoration of the Chamberlin Inn, with a history dating back to 1903; the Chamberlin is now listed as a "Top 10 Inn" in the nation.

CALDWELL, KS

With a population of 1,280 residents, this Chisholm Trail town consistently presents a "do it yourself" attitude toward historical preservation. Currently, the restorations of the Caldwell Messenger *newspaper headquarters (first issue, then-called the* News*, printed in 1887), the Schaeffer Mortuary, established in 1885, and an early-1900s building on Main Street are key elements to that attitude. The cowtown ranching heritage is reinforced by the Chisholm Trail Festival and Cattle Run, which reminds one of Spain's Running of the Bulls (but on a safer note), and the Cherokee Strip Land Run.*



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The Old West Austin Historic District in Austin, Texas, includes the 1853 Pease Mansion (above), built in the Greek Revival style. The mansion, also known as Woodlawn, was home to two governors and was visited by dignitaries including the first President of the Republic of Texas Sam Houston, Gen. George Custer and humorist Will Rogers.

– Courtesy Old West Austin Historic District –

Viola "Vi" and George Wellik, of the Flying E Ranch, acquired the depot and refurbished the structure to its yellow and red glory. Celebrating a decade of charitable service in 2008, the Wellik Foundation has been a key contributor to the town's efforts.

Wickenburg's citizens—about 10,000 strong—continue to give their hearts, souls and dollars into preserving the city's ranching, mining and rail heritage. Even the depot is getting another facelift. Historical architect Bill Otwell completed his renderings of the original storage room and baggage scale so it can be turned into a conference room; remodeling is expected to start in Spring 2009. Other conscientious citizens include Roy and Tucker Coxwell, whose Gold Nugget Art Gallery resides in the city's oldest building, Jim Corbet, owner of the Hassayampa building, formerly the Vernetta Hotel. Historic downtown is also shaping up, as it finished out its second year of a three-year revitalization plan, putting in utilities underground and pedestrian pathways in the alleys.

The town also knows how to mix fun with its history. Gold Rush Days & Rodeo celebrated its 60th year in 2008; Fiesta de Septiembre and the Cowboy Christmas Poetry Gathering both celebrated 20 years in 2008.

The Vulture Mine, discovered by the namesake founder Henry Wickenburg in 1863, still draws folks in. The mine never paid off for ol' Henry or later investors, but give folks a treasure map and set them off to explore Vulture City, and you're talking an experience that's richer than gold. Just like all those folks who work hard to preserve Wickenburg's heritage—their hearts can't be bought, and what they're saving is priceless.

7. PENDLETON, OR

Into the highlands of the Blue Mountain foothills, through the Confederated Tribes of the Umatilla Reservation, locals bike past farms and ranches that are still found on the same land owned by their descendants a century later.

In historic downtown Pendleton, cattle ranch-raised Parley Pearce and Blair Woodfield saved a piece of Pendleton's legacy by restoring the Hamley Saddle Shop, est. 1883, in 2005. Today, they run a complex of Hamley-related businesses to provide an authentic experience of the "real" West: the cowboy cathedral-looking Hamley Steakhouse, the Coffee and Wine shop serving "Peacemaker" and "Boots and Spurs" roasted coffee, and the Slick Fork Saloon with an

Continued on p. 38

TOWNS TO WATCH

CAMP VERDE, AZ

"Where the past meets the present and comes alive!" is the motto of the near 12,000 residents who dwell here. The town's efforts are always in full swing, from the restoration of Wingfield Plaza with the new Black Jack Ketchum Museum to the renovation of the circa 1871 sutler's store in Fort Verde State Historic Park to the re-enactments of the Camp Verde Cavalry.

LANDER, WY

Frequented by Old West icons such as Jedediah Smith, Calamity Jane and the only sheriff to have Butch Cassidy locked up in his jail, Charlie Stough, Lander has no shortage of Western pride or tales to tell. Especially this past year: restoration of the 1917 Noble Hotel under the National Register of Historic Structures and the completion of the Museum of the American West. Much credit goes to the Lander Pioneer group, which has restored 11 significant historic structures in six years. *(See p. 72.)*

COFFEYVILLE, KS

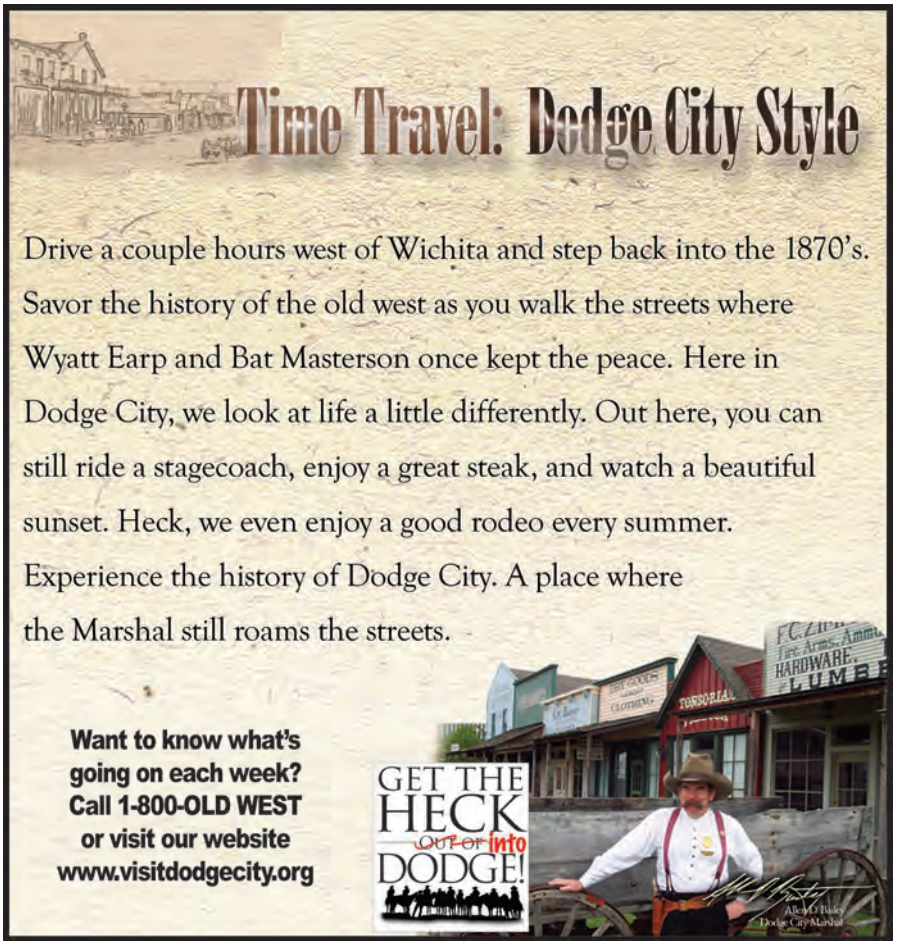
Coffeyville works hard to maintain its notoriety as the home to the 1892 Dalton Raid, a historic gun battle between outlaws and the forces of law and order in the Southwest. Preservation efforts are in full swing here: heritage events include the Inter-State Fair & Rodeo, which turned 100 in 2008, and Dalton Defenders Days; and the 1904 Brown Mansion and 1871 Perkins Building are being restored to their original beauty.

DODGE CITY, KS

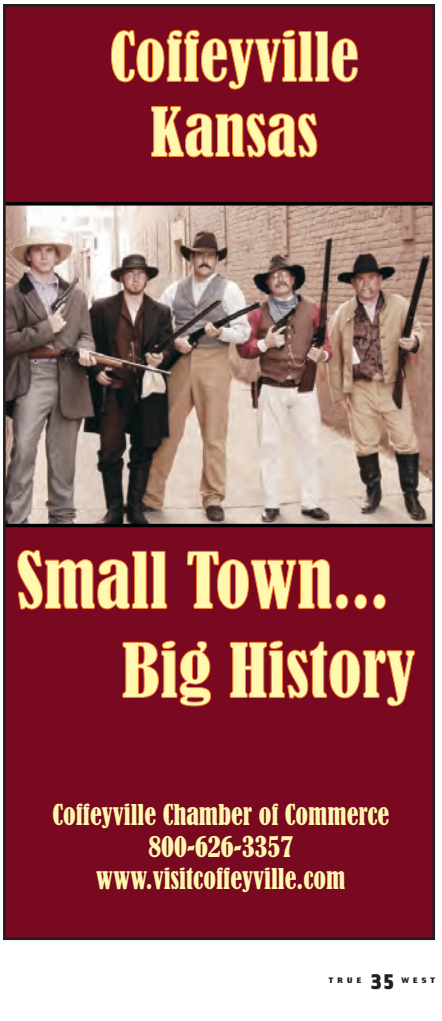
As a living Western town where cattle is still the basis for economic well-being, this is a historically rich city. Restoration has been abundant at locations such as the 1919 Hoover Pavilion, the 1907 Carnegie Center for Arts, the 1929 Dodge Theatre and the 1881 Mueller-Schmidt House. Heritage events include Dodge City Days and Dodgetoberfest. The Visitor's Bureau even hosts numerous international journalists to promote the city's Western heritage to international travelers. "Get the heck INTO Dodge," is what the residents tell you!

RUIDOSO, NM

Billy the Kid loved this year-round playground of the Southwest, and the New Mexico Heritage Preservation Alliance will make sure you don't forget it. Visitors can go see the Kid's old hideaway at the working Historic Old Mill, the oldest building in Ruidoso, as well as a 1930's ranch replica at the Carrizozo Heritage Museum. Lynda Sanchez, an ardent supporter of Fort Stanton, northeast of the city, also won some solid commitments from the Lincoln County Commission to establish a Veterans Legacy Museum at the complex. The 1855 fort is on its way to becoming a part of the State Monuments division. To top it all off, a new Billy the Kid museum is due to open soon.







TOWNS YOU SHOULD KNOW

EL PASO, TX

For more than 400 years, American Indian, Mexican and Spanish cultures have blended in this Texas locale. A major attraction is still Concordia, the largest cemetery in the Southwest and home to famous gunfighters like John Wesley Hardin.

TRINIDAD, CO

This lake country embodies all corners of history, from an extinct Ice Age volcano, to the first settlers a thousand years ago, to being a favorite stop for weary travelers on the Santa Fe Trail.

FORT SMITH, AR

This town grew up around the first frontier fort established to promote peace between Osages and Cherokees. Fort Smith remains a living representation of 19th-century army life and law enforcement. The Hanging Judge still lurks. . . .

HELENA, MT

From the start, this capital city has carefully preserved its heritage. The state historical society museum dates back to 1865, just a year after gold prospectors found the town. The "Queen City of the Rockies" remains the town that gold built.

DURANGO, CO

Durango's authentic feel is augmented by local history and railroad museums, ancient cliff dwellings of Mesa Verde, the Durango & Silverton Narrow Gauge Railroad and tours of historic gold mines.

LINCOLN, NM

Made famous by one of the most violent periods in New Mexico's history, Lincoln is where you can walk in the footsteps of Billy the Kid and Pat Garrett; the town hasn't changed much since they were alive and kicking.

SAN DIEGO, CA

Get off the beaches and check out the Old Town section and the historic Gaslamp Quarter, which was frequented by Wyatt Earp in the 1880s.

SAN ANTONIO, TX

Here lies the Alamo and the start of the Chisholm Trail. Multicultural San Antone also has 22 local historic districts and hundreds of landmark buildings spanning nearly 300 years.

TAOS, NM

This town mixes modern chic with historic art, buildings, museums and landmarks. You'll remember the views from the 650-feet (above river) Rio Grande Gorge Bridge long after your visit ends.

ST. JOSEPH, MO

Named Number One by us last year, St. Jo's history includes the Pony Express, the death place of Jesse James, the starting point for thousands of pioneers headed West and more than 50 historic registered sites.

GUTHRIE, OK

Within six hours, this prairie grassfield grew into one of the nation's largest cities west of the Mississippi in 1889. The abundance of late 19th- and early 20th-century commercial architecture is nationally significant.

NORTHFIELD, MN

Northfield truly gives the feel of a Midwest pioneer settlement. Started as a mill town in 1855, the infamous Defeat of Jesse James Days celebration every year is just one reason to visit.

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Continued from p. 34

1890s oak bar where Western performers like Ian Tyson have performed. Pearce and Woodfield are innovators who bring the kind of quality, history-oriented development to downtown Pendleton that will keep this city at the top of many travelers' lists.

Others looking to find similar success downtown include Al Plute, at work on the Temple Hotel, and Ted Betz, for his four storefronts. Both are utilizing the city's Facade Restoration program. To date, $2.8 million worth of work has been scheduled on facades in the downtown area, with $1.6 million worth completed, City Manager Larry Lehman says.

Locals here don't just save buildings; they also preserve traditions. When they weren't busy working their wheat ranch, Mike and Jill Thorne, and Pendleton Round-Up organizer Jennifer Hawkins, were instrumental in raising money for the new rodeo grounds, in anticipation of the rodeo's centennial in 2010. Two-thirds of the $1.1 million needed was raised by press date, and construction is due to start in 2009.

The city planners are doing their part too. As of 2008, the Court Avenue and River Parkway Enhancement Project is in phase four—bidding—with the next and final phase being the construction of the project that will connect the brick-front downtown to the Umatilla River, which settlers passed by in the 1840s while traveling on the Oregon Trail.

As Pendleton—pop. 17,310—prepares for the state's 150th anniversary, one of its proud contributions to the celebration will be featuring commemorative blankets from the historic Pendleton Woolen Mills, which also celebrates a milestone in 2009: 100 years in the textile mill business.

6. DEADWOOD, SD

It's no secret that Deadwood has a preservation budget that is the envy of most, if not all, Western towns. Deadwood's Historic Preservation Commission, which serves this city of 1,293 folks, will have more than $7 million to play around with next year. That's the big bucks a town can get when legalized gambling lures 1.5 million people to the city where Wild Bill Hickok drew his last breath.







YouTube THE WEST

Don't forget to send us videos of your trips to these Top 10 True Western Towns, so we can post them on TWMAG.com

Hey, the famous gunfighter died at the still-existing Saloon #10 holding cards himself. Let's face it; gambling is part of this city's heritage. What better way to usher in the funds to save the rest of its past? And it's got to feel nice to gamble in a city where you know, if you lose, you're actually donating to the world of riches that is found outside those gambling halls.

Like most years before it, 2008 was a doozy for Deadwood.

In the spring, folks from the local Adams Museum & House to National Trust officers to architectural historians attended Deadwood's annual preservation symposium. The highlight of the conference is a two-hour tour of the city's current projects. (Two hours? That's a lot of projects!)

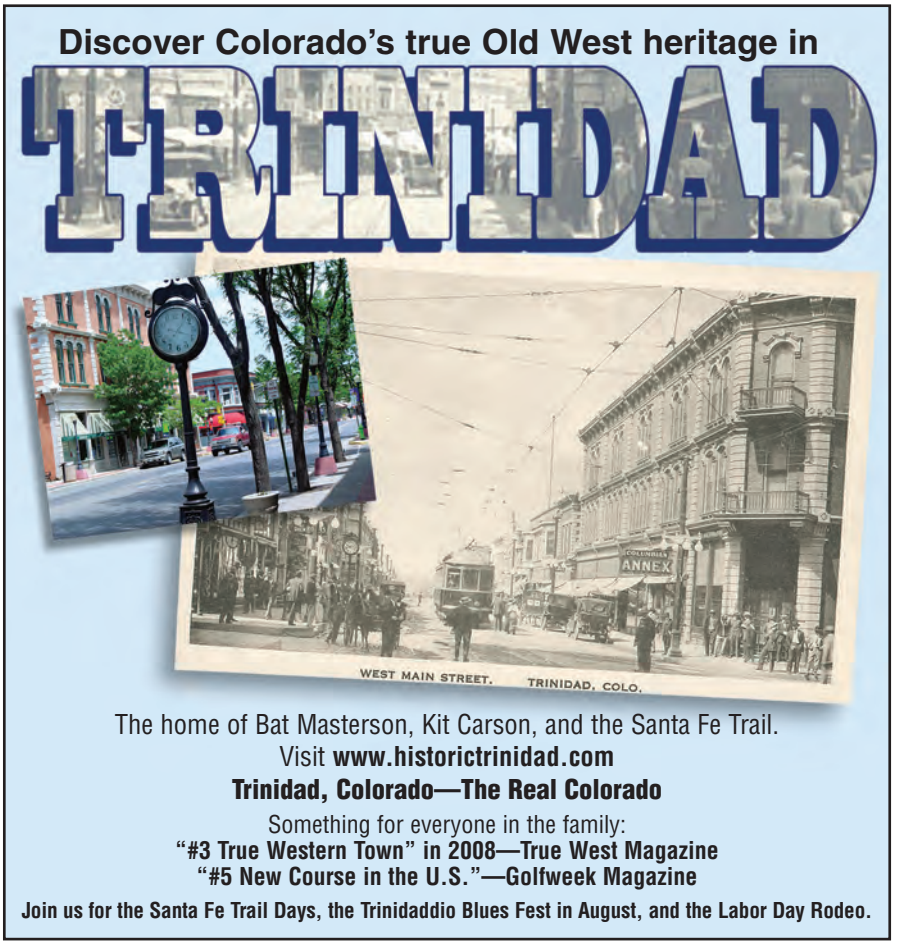
The summer brought Western drovers, horsemen and history buffs out on the Fort Pierre-Deadwood Stage Trail to commemorate the last overland wagon run to Deadwood in 1908 (we will be featuring this in our April Travel issue).

The Days of '76 Museum is still in the midst of its $6 million campaign to pay for a new museum. In 2008, an auction of historic items was put together by Auction Productions (Humboldt, AZ) and Dakota Plains Auction Service (Rapid City, SD), which donated some of the sale's proceeds to the museum fund. (Colt also donated a single-action Army revolver to the cause.)

The Adams Museum's eye-opening story of the city's Chinese community, cultivated from archaeological excavations in the 2000s, continued to draw in folks (four times more than who visited the museum in 1980) in the exhibit's last year on display.

Children joined in the city's mission to save the past by attending an archaeology camp that allowed them to participate in a real dig, with field professionals showing them historic preservation and mapping techniques.

That Deadwood includes youth in its efforts to preserve its history is yet another example of forward-thinking leadership that has made this town one of the best in the West.











5. AUSTIN, TX

Scene: Austin, 2003. Neighbor against neighbor, pitted in a fight over urban renewal and historic preservation. One side wants to change with the times. The other does not want to risk the loss of Austin's cultural identity.

For a town that has doubled in population every 20 years since it was founded in 1836, Austin—pop. 743,074—almost destroyed its 30-year-old legacy of protecting historic properties in the midst of this public controversy.

Two citizen task forces were brought on to discern the cause of the city's skyrocketing housing prices. The members gave the preservation community great news: it was not the cause, and even more, such efforts could help maintain affordable housing for Austinites.

The city formed a Historic Preservation Task Force in 2003. Although Austin is home to 14 national register districts, allowing the city access to federal funds, it lacked local protection for these neighborhoods. The task force allowed all historic districts to become local historic districts, so issues that start at home—like attaining alteration permits—could be better handled.

One of these districts, designated "Old West Austin," was awarded as one of 10 great neighborhoods in America by the American Planning Association in 2007. The district is a former black freedmen's community settled by Charles Clark in 1871 and also a former land grant assigned to D.S. Parrish in 1841. Large shade trees and front porches invite conversations with neighbors, and the formation of the Old West Austin Neighborhood Association enabled residents to negotiate with developers about planned changes.

Today, Austin makes decisions for each historic district based on its individual needs and own complex local history, instead of the broad-brush decisions that had impacted all districts equally in the past.

And when you have kids roaming the districts as "heritage hunters," seeking the answer for where Bigfoot Wallace and Thomas "Peg Leg" Ward are buried, you are seeing preservation success firsthand. Austin is truly a place where residents can honor the Old West, and still not get stuck in the past.

4. FLORENCE, AZ

Quiet, modest growth has allowed Florence—pop. 26,656—to preserve many of its historic structures and its traditions. Wait, actually, only 9,433 of those folks are free; the other 17,223 are locked up in prison.

The free folks don't lock up their history. Want to see the prison records that date back to the other territorial prison in Yuma? They're available on DVDs for public use. Want to see the knife with which Deputy Joe Phy killed a bystander at the Tunnel Saloon in 1888, only to die himself? Or how about all the nooses of those legally hanged at the prison, with their photographs (including one of the first, and last, woman hanged there, Eva Dugan)? The Pinal County Historical Society Museum is the place for you.

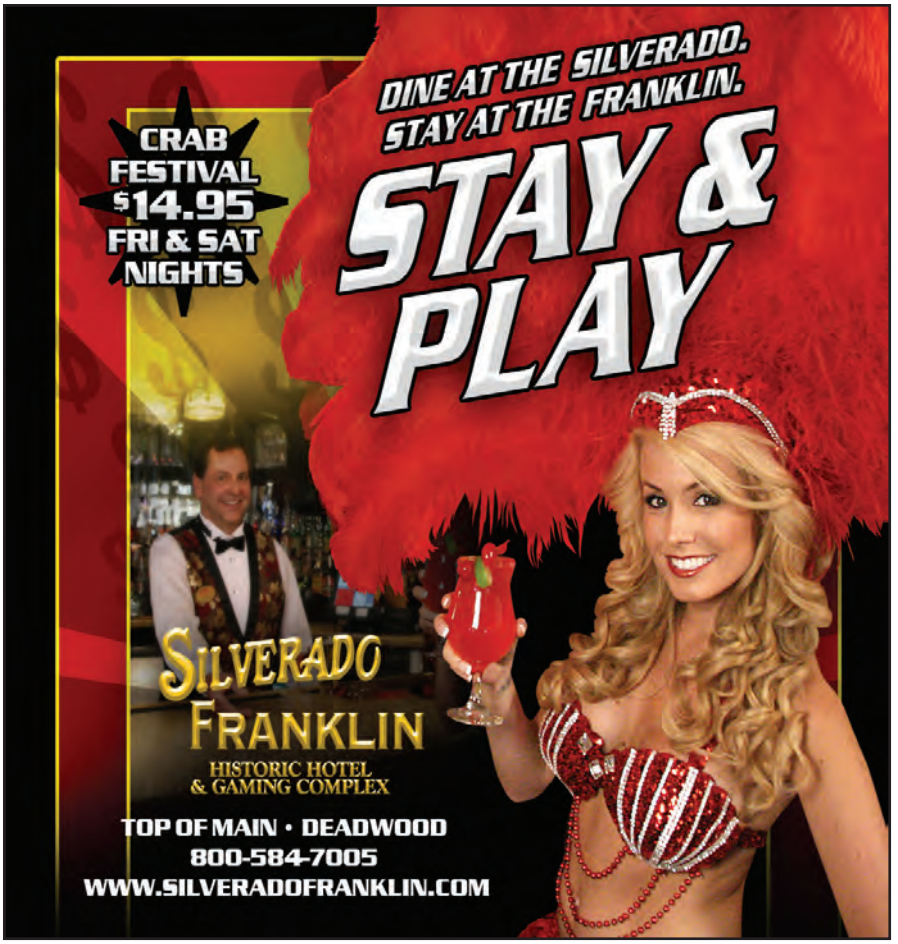
The town put its foot down in the 1960s, when its historic buildings were being demolished under orders of the county health department. Today, more good folks continue to help stabilize the more than 100 structures—many of which are made of fragile adobe—in its historic district, thanks to $3 million in town and grant funds. You'll find the Chamber of Commerce housed in the recently-restored Brunenkant Bakery on Bailey Street. Projects are underway to stabilize the 1882 First Courthouse in McFarland State Historic Park, the 1891 Second Courthouse—where stagecoach robber Pearl Hart was tried—which already features a repaired cupola and roof, and the Silver King Hotel.

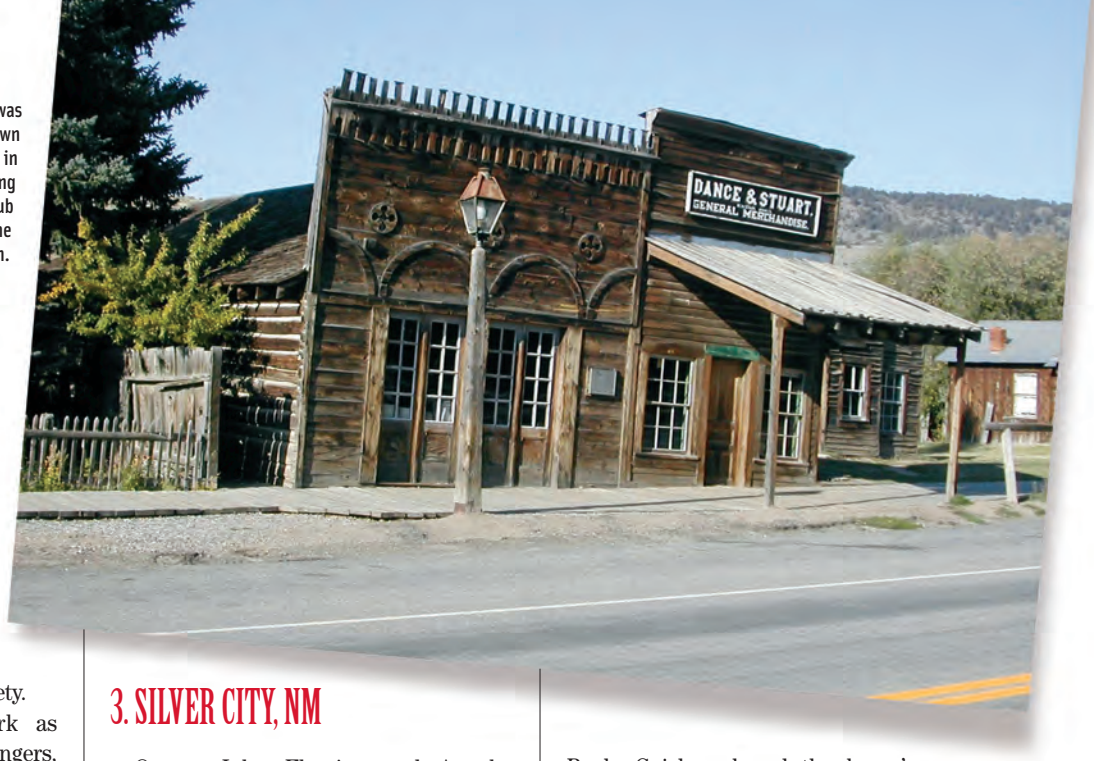
The Junior Prada is inching toward its 80th year, and the rodeo is held on city-owned grounds that local citizens donated 2,500 hours of their time to help refurbish and upgrade.

Every May, State Historic Preservation Officer Jim Garrison leads a walking tour of the city's historic district—which includes the home of San Carlos agent (and later *Tombstone Epitaph* founder) John P. Clum—and awards are given for the year's best-completed preservation project.

When you look around Florence, the history left for you to see and enjoy is the result of unseen hands from the town's many preservation organizations—the







Alleged road agent "Clubfoot" George Lane was dragged out of the Dance & Stuart (shown here, where it still stands on the main drag) in Virginia City, Montana. He was hanged, along with four others, on January 14, 1864. His club foot is one of the most popular exhibits at the local Thompson-Hickman Memorial Museum.



city's Main Street Program, Historic District Advisory Commission, the Pinal County Mounted Posse, the Arizona Rangers Superstition Company, the Industrial Development Authority (responsible for reconstructing the Tunnel Saloon on Main Street), the Florence Preservation Foundation and the Pinal County Historical Society.

Florence's citizens today work as tirelessly as the Albert W. Gressingers, Della Arcadia Redondo Meadows and John Swearengins who came before them. The town's riches far extend beyond the Silver King Mine. It's no wonder that the man often regarded as the "father of Arizona," Charles Poston, is buried atop his favorite butte here, where he had once wanted to build a Temple to the Sun.

3. SILVER CITY, NM

Owner John Fleming and Apache Medicine Man Geronimo met in the north parlor, circa 1885. In its 125th year, in 2008, that brick Stine-Fleming House was further preserved via a roofing grant.

John P. Risque built a circa 1870 home, orienting its adobe walls and windows for solar gain. In 2008, the current owner, Paula Geisler, shared the home's eco-friendly qualities in a documentary distributed nationally on public TV.

The childhood home of Billy the Kid (known locally as Kid Antrim) is no more, but you can visit the grave of his Irish mother in the cemetery off Highway 180, leading into Silver City.

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O.C. Hinman captured photographs of Silver City, New Mexico, like the one above, from 1890-1920. His collection is housed in the Western New Mexico University Museum. Another historical museum, the Silver City Museum, resides in the 1881 H.B. Ailman House (right). Local volunteers helped restore the interior and the landscape in the courtyard.

– Right: courtesy Silver City Museum –

To think that, only 40 years ago, Silver City's downtown was filled with boarded up buildings. The town's 10,545 hardy citizens transformed it into a national historic district. And today, the downtown is one of two New Mexico Arts & Cultural Districts, which means that state tax credits for approved preservation projects have been increased to $50,000 from a ceiling of $25,000, says Silver City Museum Director Susan Berry.

Looking toward the future, the town's 1886 Water Works Building is on its way to becoming a heritage tourism center, thanks to a federal Preserve America grant, which only recognized two New Mexico towns (Las Vegas was the other one), says Tom Drake of the New Mexico Historic Preservation Division.

In May 2008, the town was given yet another special recognition: the Excellence in Economic Development Award for Excellence in Historic Preservation-led Strategies to Enhance Economic Development. Yes, that's a mouthful. But what it means is that the state's oldest Main Street project, Silver City's, finally got the national recognition it deserves.

"Creating a climate of opportunity for new and existing businesses has been a successful strategy," says Frank Milan, the Main Street manager. "The importance of historic properties and initiatives taken by private citizens and public entities can not be underestimated."

We agree. Silver City is a shining beacon of what can be possible when citizens and government work together to preserve a town's history, even when it may seem like history has been forever boarded up.

2. VIRGINIA CITY, MT

Virginia City, Montana, which became the territorial capital in 1865, is one of the oldest and most intact gold rush-era settlements in the nation. Today, the Montana Heritage Commission protects the district's more than 200 structures. This "living laboratory" has made it the perfect backdrop for the historic preservation certificate training programs offered by the Virginia City Institute.

Not surprisingly, if you have folks around who offer technical support to other towns on historic preservation maintenance problems, then you also have an incredibly smart bunch that uses the most innovative stabilization techniques and specialized tools, combined with a high understanding of preservation ethics, saving historic Virginia City.

Mind you, this city has only 150 residents. So the heritage commission folks and conservator Jeff MacDonald recruit volunteers from the international Heritage Conservation Network to restore this 19th-century mining town. In 2008, volunteers worked on stabilizing the roof pitch and shoring the structure of gold rush resident Susan Marr's home, known locally as "the worst looking house with the best looking yard."

For the upcoming year, city planners will be looking into developing the state's oldest park site and the site of the old capital, North Park, as a campground and special event site. They will also be rerouting Daylight Creek around the state's oldest brewery, the stone Gilbert House established in 1863, to protect the area's historic structures.

The gold quickly panned out after the 1863 discovery. Then the owner of the city's historic structures was forced to sell. Luckily, the state found the millions needed to purchase the buildings, and the town is a labor of love to this day. Located 60 miles northwest of Yellowstone Park, Virginia City remains architecturally frozen to its 1800s past—which warms our hearts to no end. Thank you Montana and your incredible team of stewards and preservationists.

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TRUE WEST'S TOWN OF THE YEAR

CHEYENNE, WY



TOP TEN TRUE WESTERN TOWNS 10 OF THE YEAR

The city's slogan, "Cheyenne — Live the Legend," has never held more true than it does today. In fact, this town of 55,314 citizens inspires legends.

Just as one historic district—its sixth, Moore Haven Heights, with 495 properties—has been approved by the Wyoming Preservation Office and is pending national district approval as of press date, Cheyenne is already at work on applying for its seventh district: the Round Top Water Treatment Plant Area, which was built in 1906 as the first sand settlement filtration plant west of the Mississippi River.

Wow. These folks don't even stop to catch their breaths.

It's almost hard to keep up with them. Around this time last year, Cheyenne had just finalized the fifth historic district. And much of what they were in the midst of developing in 2007 was open and fully operational by 2008. That includes the downtown livery stable (already expanded with an outside corral because of high usage) and the cell phone audio tour system for the city's eight museums that had 4,100 individuals calling in during its first 16 months of operation.

Here's what's next on the list to save. The Wyoming Capitol is undergoing a $1.2 million skylight restoration project. Three owners of 1880s homes, originally from Fort D.A. Russell, are preserving these homes instead of demolishing them to put in a parking lot. (Joni Mitchell is smiling somewhere above these saviors.)

The city's "Tracking Trains" tour already has visitors checking out iron horse sites such as the former Union Pacific Depot and the state's oldest locomotive built in 1890. In 2008, the city finished a survey of the old Burlington Northern Railroad route. Most likely, the results of that survey will add to what is already an impressive adventure for train buffs.

The city's proudest moment was undoubtedly when elders from the Northern Arapaho tribe visited Belvoir Ranch in May 2008; tribal members have not been on the land since settlers pushed them off it in the 1860s. The community being developed here will incorporate teepee rings, bison kill sites, ancient rock shelters and the Denver to Fort Laramie stage route. Now that the Arapaho are on board, the city is beginning a dialogue with Shoshoni and Northern Cheyenne tribal elders for their input on the site.

Given all that Cheyenne has accomplished, it was no surprise to us that in 2008 the city hosted not just one, but two, preservation conferences: Preserve Wyoming and the 14 State Western Planners Association conferences. When you're a legend, everyone wants to come and check you out.

With all the rich historic sites to see in Cheyenne, now is the time for you to jump on the bandwagon too and check them out for yourself.



Held annually since 1897, Cheyenne Frontier Days continues to draw in folks during the last full week in July. Shown at top is the 1910 celebration, and immediately above, a modern-day Miss Frontier and her Lady in Waiting, ushering in the start of the PRCA rodeo.

– All images courtesy Cheyenne Area Convention & Visitor's Bureau except historical image courtesy Library of Congress –





(From left) The Cheyenne Livery Stable opened in 2008 and is already such a success that an outside corral has been added. The state capitol and the Belvoir Ranch (shown here in winter 2007) are next on the city's list of preservation projects.



CALLING ALL *TRUE WEST* READERS

Official 2009 Reader's Survey – We want to know you better!

WIN A LIMITED EDITION GICLEE BY BOB BOZE BELL OF HUGH O'BRIAN AS WYATT EARP!

We value your input and hope that you will respond to this brief survey. Please submit your answers via mail, fax or online by March 1, 2009, to be entered in a drawing to win a high quality, 19.5" x 29.5" unframed giclee of BBB's painting of Hugh O'Brian as Wyatt Earp.



ABOUT YOU

1. Gender: ❑ Male ❑ Female

2. Marital status: ❑ Married ❑ Single

3. Age: _____

4. Education:
❑ Graduated from high school
❑ Graduated from vocational/tech school
❑ Attended/graduated college
❑ Post graduate degree

5. Do you have children living at home? ❑ Yes ❑ No

6. If yes on #5, what are their ages _____, _____, _____, _____

7. What is the combined income of all people (including yourself) in your household?
❑ Under $50,000 ❑ $50,000-$100,000
❑ $100,000-$150,000 ❑ $150,000-$200,000
❑ $200,000-$250,000 ❑ $250,000+

8. Which of the following descriptions best fit your Western lifestyle? (Check all that apply)
❑ Urban cowboy/cowgirl ❑ Old West re-enactor
❑ Horse lover/owner/trainer ❑ Western performer
❑ Ranch, farm or stable owner ❑ Collector
❑ I just like the Western Lifestyle

9. Are you a member of the *True West* Maniac Club? ❑ Yes ❑ No

10. If no on #9, would you like information on how to join?
❑ Yes ❑ No

11. If yes on #10 please give us your email address and/or phone number?
Email_____ Phone_____

READING HABITS

1. Which of the following best reflects how you buy or read *True West*?
❑ I am a subscriber ❑ I receive it at Western events
❑ I receive it from a relative/friend ❑ I read it on TWMag.com
❑ I purchase it at a bookstore
❑ I purchase it at a grocery or other retail store

2. Would you subscribe to an online edition of *True West*? ❑ Yes ❑ No

3. If you purchase *True West* at a bookstore/grocery or other retail store, what influences you to buy it?
❑ The look of the cover
❑ One or more articles highlighted on the cover
❑ One or more articles listed on the table of contents
❑ My general interest in the Western lifestyle

4. How long have you been subscribing to/reading *True West*? _____years

5. On average, how much time do you spend reading each issue of *True West*? _____hours

6. Including yourself, how many people read or look at your copy of *True West*? _____

7. Do you collect *True West*? ❑ Yes ❑ No

8. If yes on #7, how long have you collected *True West*? _____years

9. Which of the following actions have you taken in the past 12 months as the result of reading *True West*? (Check all that apply)
❑ Discussed an article or referred someone to it
❑ Kept an entire issue for future reference
❑ Gave an issue to a friend/relative
❑ Made a purchase based on an ad
❑ Made a purchase based on an article
❑ Made a reservation for a vacation
❑ Recommended advertised products to a friend/relative
❑ Requested information on advertised products/services
❑ Visited a store to look for advertised products/services
❑ Visited an advertiser's website
❑ Visited TWMag.com
❑ Purchased *True West* products
❑ Mentioned *True West* when buying or inquiring about products/services

SHOPPING/PURCHASE ACTIVITIES

1. Do you own? (Check all that apply)
❑ Home ❑ Vacation home ❑ Ranch/Farm ❑ Land

2. Do you plan to purchase in the next 12 months? (Check all that apply)
❑ Home ❑ Vacation home ❑ Ranch/Farm ❑ Land

3. If yes, in what region?
❑ Northeast ❑ Northcentral ❑ Northwest
❑ Southeast ❑ Southcentral ❑ Southwest

4. Which of the following vehicles do you plan to purchase/lease in the next 12 months? (Check all that apply)
❑ RV ❑ Horse trailer ❑ Truck
❑ SUV ❑ ATV

5. Do you plan to purchase any of the following apparel/accessories in the next 12 months? (Check all that apply)
❑ Contemporary Western clothing ❑ Classic period clothing
❑ Re-enactment clothing ❑ Western boots
❑ Western belts or buckles ❑ Western hats
❑ Western/Native American jewelry

6. Do you plan to purchase any of the following home furnishings in the next 12 months? (Check all that apply)
❑ Western art or sculptures ❑ Western memorabilia
❑ Western furniture ❑ Western lighting
❑ Western accessories ❑ Antique appliances

7. Do you plan to purchase any of the following in the next 12 months? (Check all that apply)
❑ Shotgun ❑ Collectible firearm ❑ Collectible knife
❑ Handgun ❑ Rifle ❑ Knife

8. In the past year, have you purchased/read a book as the result of a review in *True West*?
❑ Yes ❑ No

9. Do you plan to purchase Western books in the next 12 months?
❑ Yes ❑ No

10. In the past year, have you purchased/rented a DVD as the result of a review in *True West*?

❑ Yes ❑ No

11. Do you plan to purchase/rent Western DVDs in the next 12 months?

❑ Yes ❑ No

12. Do you use *True West*'s Annual *Best of the West Source Book*?

❑ Yes ❑ No

13. Do you use the Western Business Directory on twmag.com?

❑ Yes ❑ No

14. Where do you shop most? (Check all that apply)

❑ Store
❑ Website
❑ Catalog

LIFESTYLE

1. What favorite activities do you attend or participate in? (Check all that apply)

❑ Gun shows
❑ Horse events/shows
❑ Rodeos
❑ Western music concerts
❑ Re-enactments
❑ Western festivals
❑ Western art and memorabilia auctions
❑ Cowboy poetry gatherings
❑ Western movies
❑ Cowboy shooting events

2. How far are you willing to travel to attend these events?

❑ Less than 100 miles
❑ 250-500 miles
❑ 100-250 miles
❑ 500+ miles

3. Are you planning a trip in the next 12 months?

❑ Yes ❑ No

4. If yes, will you? (Check all that apply)

❑ Take a train trip
❑ Stay in a hotel/motel
❑ Stay in a B&B
❑ Stay at a dude ranch
❑ Attend a Western event
❑ Visit a Western theme park
❑ Visit a Western art gallery
❑ Visit a Western museum
❑ Visit a historic Western site
❑ Attend a cowboy shooting event

5. What time of the year are you planning to travel? (Check all that apply)

❑ Spring ❑ Summer ❑ Fall ❑ Winter

6. What favorite outdoor activities do you participate in? (Check all that apply)

❑ Hunting ❑ Fishing ❑ Camping
❑ Hiking ❑ Trail Riding ❑ Horseback Riding

7. Do you own a horse?

❑ Yes ❑ No

8. Do you belong to? (Check all that apply)

❑ WSHA ❑ CMSA ❑ SASS ❑ NRA ❑ APHA
❑ AQHA ❑ WWA ❑ WHA ❑ Museum

9. What type of music do you listen to? (Check all that apply)

❑ Country ❑ Alt-country ❑ Western
❑ Bluegrass ❑ Americana ❑ Folk
❑ Honky-tonk ❑ Native American

10. What other Western publications do you read? (Check all that apply)

❑ Cowboys & Indians
❑ American Cowboy
❑ Western Horseman
❑ Western Shooting Horse
❑ Wild West
❑ Cowboy Chronicle
❑ None

EDITORIAL INTERESTS

1. Which of the following departments in *True West* do you read and how often? (Check all that apply)

	Always	Most of the time	Some of the time	Never
Ask the Marshall	❑	❑	❑	❑
Boggs Unleashed	❑	❑	❑	❑
Book Reviews	❑	❑	❑	❑
Classic Gunfights	❑	❑	❑	❑
Collecting the West	❑	❑	❑	❑
DVD Reviews	❑	❑	❑	❑
Frontier Doc	❑	❑	❑	❑
Frontier Fare	❑	❑	❑	❑
Graphic Novelette	❑	❑	❑	❑
Old West Saviors	❑	❑	❑	❑
Preservation	❑	❑	❑	❑
Renegade Roads	❑	❑	❑	❑
Shooting from the Hip	❑	❑	❑	❑
Trail Rider	❑	❑	❑	❑
Westerns	❑	❑	❑	❑
Westward Home	❑	❑	❑	❑
What History Has Taught Me	❑	❑	❑	❑

2. What historic homes or contemporary ranches would you like to see covered in a new *True West* home feature? (Check all that apply)

_____ City/State_____

_____ City/State_____

_____ City/State_____

3. List any topics you would like to see covered in *True West*.

_____

_____

_____

4. How easy is it to locate content on TWMag.com? Provide details below.

❑ Easy ❑ Takes some effort ❑ Difficult

_____

_____

5. Please explain how we can better serve you editorially on the web.

_____

_____

_____

To be eligible for this drawing, you must be at least 18 years of age and provide the following information with your responses:

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Address_____

City_____ **State** _____

Zip _____ **Country**_____

E-mail address _____

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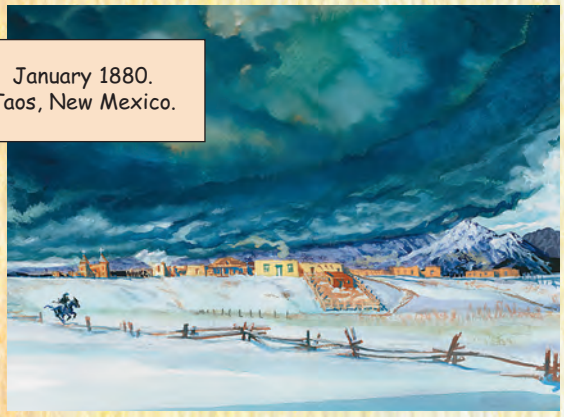
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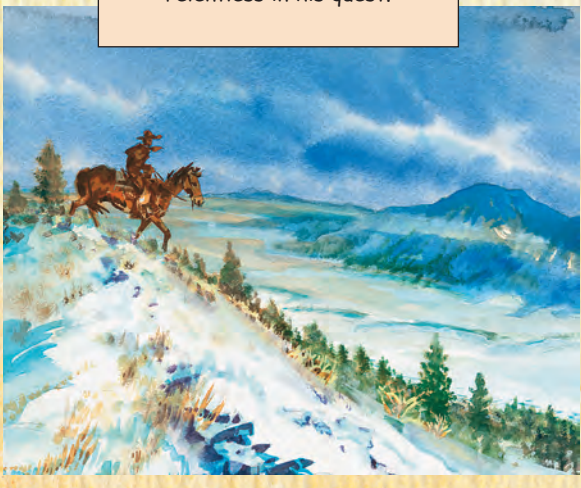








He rode through the mists and over the snow capped ridges, relentless in his quest.





El Kid rode the mountains of Eastern New Mexico where he spoke the language as good as a native.



One last obstacle.
A frozen creek. Too wide to jump; too dangerous to ride on.
After some contemplation. . . .















*Oh, my love.





***Amazing what a mischievous rascal will do for a bowl of homemade green chile.**

***What did you say, sweetheart?**

Did Jesse James Jump?

Another look at the outlaw's legendary horse jump across Devil's Gulch in South Dakota.

by Ried Holien



Jesse James, at age 28, taken in 1875, about a year after his marriage to his cousin Zerelda.

– Courtesy Robert G. McCubbin –

Jesse James dug his spurs into his horse, pushing for speed while bullets flew past his head.

For two weeks, Jesse had been running and hiding from the largest posses ever in American history—a group more than 1,000 strong. Now, part of that posse chased hot on his heels. Things went from bad to worse for Jesse when he saw a 20-foot wide chasm called Devil's Gulch directly in front of him. The 60-foot deep canyon carved out of jagged pink quartzite cut off his only escape. Death or capture seemed his only options, but Jesse found another. He sprinted toward the fissure. At the last moment, he rose in the saddle, urged his horse skyward and jumped safely to the other side. Amazed, and too scared to follow, the lawmen stared dumbstruck as Jesse cantered off to freedom.

That's what really happened . . . maybe. Supporters point to evidence both anecdotal and circumstantial to prove the jump. Hundreds of eyewitnesses placed Jesse near Devil's Gulch, inside the small town (pop. 1,000) of Garretson near South Dakota's eastern border. He and his brother Frank fled there after their disastrous bank robbery in Northfield, Minnesota, on September 7, 1876.

Yet historians remain skeptical. Many think the chasm too broad for any horse to jump. Also, consider the Jesse James mystique. More tall tales surround him—in life and in death—than perhaps any other historical figure. So the debate continues. Did Jesse jump Devil's Gulch, or did he just jump into history?

Prelude: Northfield Raid

The Northfield bank robbery proved disastrous for the James-Younger Gang. Frank and Jesse, with their longtime partners the Younger brothers—Cole, Bob and Jim—traveled to Minnesota from their homes in Missouri. Two others, Clell Miller and Charlie Pitts (alias Sam Wells), accompanied them.

There they met Bill Chadwell (a.k.a. Bill Stiles), a Minnesota resident who likely persuaded them to come. "Stiles probably told them about all the banks up here full of money and not well protected," says Hayes Scriven, executive director of the Northfield Historical Society. "He likely said something like: 'They're only a bunch of dumb farmers who wouldn't know an outlaw if one bit them in the foot. It will be a walk in the park.'"

The heist proved anything but easy. The gang's plan derailed immediately when the acting cashier, Joseph Lee Heywood, refused to open the safe. The bandits cracked open Heywood's skull with a pistol butt, but he still refused to comply. Meanwhile, townspeople sounded the alert. Northfield resident J.S. Allen ran around yelling, "Grab your guns, boys. They're robbing the bank." Citizens, armed with guns and rocks, stood on guard to protect their money.

For the frustrated and nervous outlaws, their escape time was growing short. They grabbed all the cash they could—just $26 and change from the till—and ran outside. Someone, reportedly Frank, paused long enough to shoot Heywood in the head, killing him. Bullets immediately rained down on them from nearby buildings. Chadwell and Miller died. Jim took a bullet in the shoulder, while Cole got his in the hip. Frank got shot in his right leg. Bob's elbow shattered.

The gang wanted to escape north where they planned to cut the town's telegraph wires. Well-armed men protected that route, however, so after a brief firefight, the gang changed direction and fled west.

Their path after this point becomes murky. "Nobody knows why they went west," says Earl Weinmann, tour coordinator at the Northfield Historical Society and the editor of *Caught in the Storm*, a book that follows the outlaws' path through Minnesota. "Perhaps they got lost or were just trying to elude pursuit."

Three problems plagued the gang's escape. First, the weather proved dreadful, raining for 14 straight days. Second, with Chadwell dead, nobody knew the area. The outlaws stumbled through a series of small towns and stopped at farms looking for food and asking for directions. With the constant rains swelling rivers, they seemed particularly interested in locating bridges.

Their final, and most dangerous, problem was the posses. With their telegraph intact, Northfield alerted all of Minnesota to the robbery. Governor J.S. Pillsbury issued a statewide alert that read: "Wanted dead or alive. $5,000 will be paid for the capture of the men who robbed the bank at Northfield, Minnesota, believed to be Jesse James and his band or the Youngers. All officers are warned to use precaution in making arrest. These are the most desperate men in America. Take no chances! Shoot to kill!"

Hungering for reward, most able-bodied men in southern Minnesota joined the search, but it was a disorganized mess.

One newspaper editor called it, "An undisciplined mob of men and boys, with here and there a sheriff or policeman." They stumbled through cornfields, shouting to one another in Norwegian, German or English. Realizing the extent of the manhunt, and its limitations, the gang correctly decided it would be easier to avoid detection on foot. They abandoned their horses and successfully eluded search parties for nearly a week.

The enormity of the manhunt, if not its efficiency, gave the gang constant worries about accidental discovery. That's exactly what happened on the night of September 13, near Mankato. Jeff Dunning, a local farmhand, was out searching the woods for stray cattle when he stumbled onto the outlaws' camp. They tied him up in a leather bridle and forced him to locate area bridges.

Next came the question of what to do with Dunning. Jesse and Frank wanted to kill him. Cole, Jim and Charlie felt inclined to let him go. Bob provided the swing vote. Thinking hard for several minutes, Bob soberly decided: "I would rather be shot dead than to have that man killed for fear his telling might put a few hundred after us. There will be time enough for shooting if he should join the pursuit."

The next day, the James-Younger Gang split up . . . forever as it turned out. Before sunrise, Jesse and Frank stole a horse from a nearby farm and galloped off together on bareback. Soon after, they encountered a picket line of guards. All the sentries were sleeping, save one. Richard Roberts spotted them creeping past. He noticed the rear rider bore a white bandage around his right leg. Roberts yelled for the pair to stop. They ignored the call and sped onward. Roberts fired. "The horse halted, throwing the two riders onto the muddy road," Roberts said. Afterward, Roberts found a hat with a bullet hole in it. "Subsequent events convinced me the hat belonged to Jesse James, and the rider with the white bandage on his leg was his brother Frank."

The shot woke the other guards. They haphazardly followed the James brothers into an adjacent cornfield, but the pair easily evaded the guards. Frank and Jesse stole another horse and continued west.

That fracas drew all eyes onto the James brothers, which may have been their plan. Weinmann, like other historians, thinks the gang "orchestrated the debate about what to do with Dunning because they knew he'd go tell the posse, and because they knew Frank and Jesse were going to leave the next day. The posse would follow Frank and Jesse, and that would divert attention from the others who were far more injured and moving very slowly on foot."

The plan nearly worked, except that 17-year-old farm boy Oscar Sorbel noticed the



Devil's Gulch, circa 1900. Note the more gradual slope and easier take off area than the gulch has today.

– Courtesy Devil's Gulch Information Center –



This view from the canyon floor of Devil's Gulch today shows the distance of Jesse James's alleged jump as well as the pink quartzite pillars that make up the canyon.

– By Ried Holien –

four men walking by the farm on September 21. Sorbel alerted a posse of 100 men, who cornered the outlaws at Hanska Slough. Charlie Pitts died in the ensuing gunfight. Cole, Jim and Bob surrendered. The Youngers were sentenced to life imprisonment. Bob died inside, in 1889. Cole and Jim received parole in 1901.

Meanwhile, the James brothers covered more than 120 miles of rain-soaked farmland in a circuitous pattern on unfamiliar horses and ended up near Luverne, on or around September 17. There, Frank and Jesse visited C.B. Rolfe's ranch. Mrs. Rolfe, home alone, noticed one walked with a limp and both looked "badly roweled." The men requested breakfast. She complied. While she cooked, the brothers asked her questions about the area. They also asked, "if being away from the telegraph and near Indians wasn't a problem."

The encounter appeared in *The Luverne Herald* the following year. It reported that: "Though polite, they were not inclined to loquacity and from the first Mrs. Rolfe suspected they were the Northfield bank robbers." After telling Mr. Rolfe, "He started immediately for Luverne to arouse the people and institute peril."

The townspeople quickly formed a posse, and "rusty firearms and forgotten revolvers were dragged forth." One member, Martin Webber, called the group a bunch of "indifferently-armed farmers."

The Rock County Herald detailed the pursuit in its September 23, 1876, edition. It related how one night the posse almost accidentally sought refuge in the same house Frank and Jesse occupied. The posse, it surmised, "barely missed what doubtless would have proved a bloody encounter at this place."

The next morning, Frank and Jesse "had only a 15-minute head start," and "the chase at once became warm." Around this time, Frank and Jesse visited Andrew Nelson's farm just across the border in Dakota Territory. Andrew's son, Nels, who was then 13 years old, remembered the pair arriving in the early evening asking for water. Nels filled a bucket for Jesse's horse. Nels then offered to retrieve a clean bucket for Jesse, but he was turned down. Nels said, "I can remember clearly the words of the outlaw: 'I reckon I'd rather drink out of a pail used by a horse than some men I know.'" Then Jesse drank.

The Nelsons knew nothing about the Northfield robbery, so they felt no reason to be suspicious. The next morning, however, they found their own horses stolen.

Escape at Devil's Gulch

The posse—probably about 20 members strong—caught sight of their quarry and gave chase, but at a distance. None of them felt like risking their lives to approach very close. *The Rock County Herald* singled out Jack Dement as the "hero of the occasion." Dement "rode a little nearer to the robbers than was agreeable to the latter, and suddenly turning they fired five or six shots in rapid succession, one which passed through the neck of the beast that Jack rode."

It was probably at this moment that Jesse jumped Devil's Gulch, if indeed he did. Gary Chilcote, the museum director at the Jesse James Home in St. Joseph, Missouri, doubts it occurred. "It's a wonderful story, but there's no way a horse could jump it," Chilcote says. "I call it 'fakelore.' It's one of those fascinating stories about Jesse James that persists. All his life and death are filled with stuff that could have happened but likely didn't."

Hayes Scriven agrees, saying: "It's nearly 20 feet across! Jesse would have needed a jet pack to jump it."

Both men also cite the rocky terrain, sharp corners and uneven ground as making the jump unlikely.

Gordon Aaker, a volunteer at the Devil's Gulch Information Center, disagrees. "A high school long jumper can jump over 20 feet, so I think it's certainly possible for a horse to do it," he says. Indeed, horses have been recorded jumping more than 27 feet. Years ago, when Garretson hosted the Jesse James Stampede Rodeo, many professional horsemen believed the jump physically possible but still improbable.

Jesse certainly possessed enough skill in the saddle to make any horse do the incredible. Universally considered an expert rider, if any historic figure could jump the canyon, Jesse could.

Aaker also notes that the canyon ledge looked very different in 1876 than it does today. "We have old photographs that show the place as having level ground gently sloping from one side to the other. That would make the jump easier."

The jump gains roundabout credibility from the posse's testimony. All accounts placed the posse in pursuit right around Devil's Gulch when the chase abruptly and inexplicably stopped. *The Luverne Herald* simply stated the pursuers "lost the trail." *The Rock County Herald*

noted: "The pursuit was continued for several miles, when, finding no trace of the outlaws, the party gave up the chase and returned."

Garretson's locals fill in that mysterious gap as being Jesse's jump over the gulch. Aaker remembers the handful of women who, several decades ago, first took steps to preserve the town's Jesse James connection. "They said they found some signed documents from the posse in the Luverne courthouse testifying how Jesse made the jump but none of them dared follow," he says. "By the time they went around the canyon, it was getting dark and none of them wanted to be out in Indian country for the night, so they headed back."

Perhaps the posse got scared and turned back. Martin Webber said, of the shots into Jack Dement's horse, "This, as I remember it, ended the pursuit." Keep in mind, though, that the men lived for decades in the area, long enough to hear the story popularized. None spoke out against any fabrications. "They never changed their story," Aaker says, "not even on their death beds."

Silence, however, does not constitute proof in men or in documents. The signed testimony cannot be found in the Luverne courthouse. Furthermore, the ladies never let others see the papers. "They always said not to worry about copies, because they knew what they said," Aaker remembers. "Well, they died, and we don't know what happened to the documents."

The papers may be nothing more than details invented to make "fakelore" more believable. "People want to believe they have stories that tie them in to Jesse James somehow," Chilcote says. "Here's this little town with not much going for it, but they have this story that people all over the world have heard of."

Today, thousands of people visit Garretson every year to see Devil's Gulch. They buy shirts and mugs, which helps the local economy, although certainly nobody's getting rich.

Gary Chilcote also notes that Garretson and Northfield are just two of many towns profiting off the Jesse James mystique. "Jesse James brings in more money now than he ever did when alive, even with all his thefts."

Individuals may mirror these towns in wanting some connection to Jesse James. How else to explain the hundreds of Minnesota families still telling how their great-great-grandparents met the outlaw? The stories usually include the pair stopping for food, drinking water, stealing horses and giving the wife a silver dollar. "If Jesse stopped and ate at every place they said he did, he would've weighed over 500 pounds," Scriven jokes.

Most stories also include that the James brothers lied and introduced themselves as members of the posse. Weinmann doubts the visitors lied. "There were 1,000 men chasing the outlaws, and they stopped for food too. That was common practice then. Well, since nobody knew what the James boys looked like, and since people tend to romanticize things, it's easy to look back and think: 'Those were the outlaws.'"

Logistics also question the jump's plausibility. Although the outlaw was indeed a master rider, would Jesse risk jumping on an unfamiliar horse? He probably rode a typical plough horse—strong enough but hardly a jumper. Nels Nelson remembered the animals as "only farm plugs." Also, one horse in the Nelson team was blind in one eye, and the other was completely blind.

Finally, why would Jesse jump when he'd already proven he could outride and escape all pursuers? Devil's Gulch continues on either side for only half a mile or so. A horse could ride around in short order.

So, for lack of evidence, the jump over Devil's Gulch becomes, as Chilcote says, "the best known piece of Jesse James lore that you can never prove or disprove."

The truth, or lack thereof, behind anything happening at Devil's Gulch should not tarnish what remains—with or without the jump—an incredible tale of escape. *The Rock County Herald* begrudgingly bestowed its admiration upon the outlaws, noting: "These two bold desperados have ridden a distance of nearly two hundred miles through an open prairie country, unscathed, showing a power of endurance that seems almost superhuman, and which challenges the admiration of all those who have been engaged in the pursuit."

Weinmann adds, "It's a testament to how good of riders they were, because they were riding some pretty lame horses, and they still managed to escape a posse 1,000-men strong and return safely home sometime in early October."



The start of a free walking trail at Devil's Gulch, which leads up to Jesse James's alleged jumping spot.

– By Ried Holien –

Ried Holien is a professional writer with three books and hundreds of articles to his credit. He loves writing about history, and he lives in South Dakota with his wife and four kids.

By Karen McGeorge Sanders

RIDING THE BORDER ... FOR THEIR LIVES

Saving the Mustang with a U.S. Border Patrol job.

After a hard day of patrolling his 80-mile section of the 4,000-mile border between the U.S. and Canada, this U.S. Border Patrol employee is grateful for his room, board, shoes and a little hay.

Hay? It's the perfect food for a hardworking Mustang in service under the U.S. Border Patrol.

Project Noble Mustang, launched the summer of 2007, helps the Spokane Sector Border Patrol of the U.S. Customs and Border Protection fulfill its mission, while showcasing the Mustang, America's wild horse. Wild Mustangs are adopted from the Bureau of Land Management (BLM), gentled by inmates in Colorado and are used by Border Patrol agents to monitor the Spokane sector's remote backcountry. According to the agency, "Adopting these horses for patrolling the northern border blends today's technology with yesterday's traditions to create an effective component that provides seamless border enforcement."

The Glimmer of Hope

Years ago, our shared border with Canada had few agents and no horses, as resources were concentrated on the Mexican border to stem the tide of illegal immigrants, smuggling and drug running. In 1999, northern horsemen agents decided to ride their personal mounts in parades. "A couple of us owned horses that we'd ride in parades as a public outreach," says Lee Pinkerton, assistant chief of the Spokane sector.

But the 9/11 terrorist attack on America made border security a national priority. Canada, an immigration haven, even for individuals from countries suspected of supporting terrorism, became a greater concern. Early in 2001, only 340 agents were assigned along the northern border. Today, the Border Patrol numbers more than 1,100 agents, with plans to eventually number 1,845 by 2009, almost a six-fold increase from 2001.

Suddenly, parades weren't the only use agents found for their steeds. The Spokane sector of the Border Patrol is responsible for 308 miles of northern border, stretching from the Cascade Mountains in eastern Washington to the Continental Divide in Montana. Two units, Oroville and Whitefish stations, of the Spokane sector's seven areas, monitor the border in wilderness areas and national parks where motorized vehicles aren't allowed. Even in areas not designated as wilderness, the terrain is often unsuitable for vehicles. Horses seemed a natural choice for transportation according to Pinkerton. "The area is very rugged and steep, so we needed a horse that was durable enough to withstand daily patrols in extreme terrain."

Horses proved useful in the Spokane sector, currently the only northern sector using mounted patrols. "We've been leasing horses from local ranches since 2004," says Danielle Suarez, senior patrol agent and Spokane sector Public Affairs officer. "They give us access to areas we can't reach any other way."

But this access was expensive. In 2006, each of the sector's seven units received $25,000 to lease horses, which cost about $150 per animal daily. Familiar with southern Border Patrol horses, Pinkerton thought owning horses might be more economical. Project Noble Mustang came out of Pinkerton's search for the ideal horses to own. "The cost, availability of horses to fit my needs, plus the fact that these horses need homes, made Mustangs a good choice."

A Wild Idea Into a Brilliant Solution

Mustangs developed through natural selection. The first wild horses in the Americas were escapees from the Spanish Conquistadors' hardy Iberian Sorria (*TWMAG.com*: "Saving America's First True Horse"). As other settlers arrived and lost horses, the wild horse got infused with a variety of work and saddle horse breeds. Settlers and American Indians caught and tamed Mustangs, using them as stock for American breeds such as the cowboy's Quarter Horse and the Nez Perce's Appaloosa.

As prey animals, Mustangs needed to be quick and tough, developing large, hard hooves and big, sturdy bones (although they were relatively smaller compared to their Quarter Horse relatives). They were



A Border Patrol agent surveys the country through binoculars while astride his palomino horse.

– All photos courtesy U.S. Border Patrol –



Just like Jeff Milton did in 1887, today's border agents start their patrol astride Mustangs.
– Courtesy U.S. Border Patrol / By BPA Joe Romero –

resistant to disease, had great endurance and could subsist on poor or little feed. Mustangs had to be surefooted and alert to their surroundings. "It was survival of the fittest, with toughness and durability being bred into the Mustang," says Fran Ackley, who manages Colorado's Wild Horse and Burro Program for the BLM.

Mustangs have been protected since 1971 under the Wild Free-Roaming Horses and Burros Act. Grazing on generally arid government land in 10 western states, the wild population of about 29,500 wild horses and 3,500 burros is managed by the BLM.

According to BLM calculations, available food and water can only sustain a population of 27,300. Left unmanaged, wild herds quickly outgrow their food supply and risk starvation. To control the population, the BLM periodically captures horses and offers them for public adoption. Despite an adoption fee of only $125, the BLM has more horses and burros than it has homes. The Spokane Border Patrol was able to adopt the kind of mounts needed at low cost and provide a home for Mustangs.

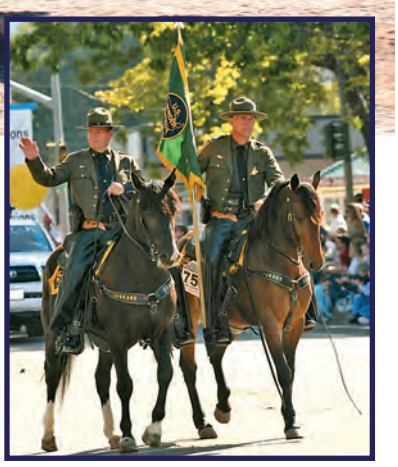
Project Noble Mustang has benefited both agencies in additional ways. "Mustangs have been a recruitment tool for the Border Patrol," Ackley says, "and we've had people interested in Mustangs after seeing how trustworthy, trainable and reliable they can be for the Border Patrol."

A partnership between the BLM and Colorado Correctional Industries allows inmates to train adopted Mustangs for a $900 fee as part of the Wild Horse Inmate Program (WHIP). Since 1986, WHIP has served the dual function of training Mustangs and rehabilitating prisoners.

In 2007, eight trained Mustang geldings arrived at the Spokane sector to serve as the foundation of the Noble Mustang Project. Their names were chosen by elementary school students from each of the seven border communities and a student from the headquarters area. A naming contest was held and Border Patrol agents visited classrooms to promote the contest and to share the story of the U.S. Border Patrol and Project Noble Mustang. The winning names were Chase, Slash, Hidalgo, Ike, Sisko, Spurs, Okanogan ("Oke") and Kootenai ("Koot").



Agent Joe McCraw works the Mustang Slash at a gallop in an area near Coleville, Washington.



Assistant Chief Patrol Agent Lee Pinkerton (at left) and Senior Patrol Agent Jim Perkins ride Mustangs as they wave to the crowd at the 2007 rodeo parade in Ellensburg, Washington.

Nation's First Border Patrol

Although Project Noble Mustang is new to the Border Patrol, the use of horses is not. The Labor Appropriation Act of 1924 created the U.S. Border Patrol as a continuation of the "Mounted Guard" program that patrolled the southern border restricting the flow of illegal Chinese immigrants from Mexico. These first mounted guards included Jeff Milton,

referred to as the "first Immigration Border Patrolman." A tough lawman and one-time Texas Ranger, Milton started as a mounted inspector in 1887 along the Arizona-Mexico border. He eventually became a Border Patrol agent, continuing at his work until 1932. His and a few others' valiant efforts ensured the Border Patrol's success in its early years.

Since horses were such an integral part of the early years of the Border Patrol, they were treated humanely. Agents provided their own horse and tack, and the government paid for the feed. Today, Border Patrol agents provide for their Mustangs in the Spokane sector, as well as a number of various horse breeds along the southern border.

Mustangs Got the "Right Stuff"

Mustangs have proven to be the right choice for the Spokane sector and could prove the right choice for an expanded Border Patrol program. Mustangs are durable, strong and intelligent. Pinkerton describes them as "easy keepers," meaning that the Mustangs are able to patrol daily in the mountains and keep their flesh and strength, compared to the weight loss seen in domestic horses. Their surefootedness makes them a favorite with Border Patrol agents, says Pinkerton, adding, "These animals are well adapted to the wilderness. And when you're riding on a trail that's 18 inches wide that drops off 2,000 feet, you want horses that watch where they put their feet."

They also act as a force multiplier, increasing an agent's detection ability.

On the trail, close to the border in Glacier National Park, with Senior Patrol Agent Jim Perkins in the lead on Mustang Sisko, followed by Senior Patrol Agent Steve Kartchner riding Hidalgo.



"Horses sense things far out of our capabilities," Pinkerton says. "If you watch their ears, they'll alert you to changes."

Mustangs may even possess a sense of humor. Pinkerton tells a story about extolling the virtues of Mustangs, especially their surefootedness, while taking a reporter for a slow trail ride. Suddenly, Pinkerton's gelding dropped to his belly. "All I can figure is he fell asleep. But I sure looked silly," Pinkerton admits.

The Spokane Sector has found Project Noble Mustang to be so successful that the sector has increased its Mustangs from eight to 17 working in five of the seven units. Other northern border sectors, including the patrol in Blaine, Washington, have shown increased interest in mounted patrols, which could result in more jobs for Mustangs. Mustangs may eventually be used throughout the northern border "from Blaine to Maine."

Southern Border Patrol stations are also incorporating Mustangs into their operations. The home of the nation's first Border Patrol academy, El Paso, and the Del Rio sectors along the southern border have adopted a couple of Mustangs.

The Noble Mustang project has restored the use of mounted agents on the northern border and created a new tradition by adopting excess American Mustangs from one government agency and giving them a job with another government agency.

"Mustangs seem a natural fit," Ackley says. "They were bred here, helped settle America and now they help patrol our borders."



Don't let this snapshot of a Border Patrol agent with his mount become a memento of a forgotten past.

MUSTANG MAKEOVER REDUX

In October 2008, a government report pointed the way toward euthanizing the wild, formidable creatures so ingrained into our nation's history.

The Government Accountability Office claimed non-compliance on the part of the BLM in managing what it deemed as an "excess" and "unadoptable" population of wild Mustangs and burros. It charged the agency with not fulfilling the directive to destroy excess animals, as amended to the 1971 Wild Free-Roaming Horses and Burros Act.

The Wild Horse and Burro Advisory Board responded in November with 19 recommendations for the BLM to consider as alternatives to euthanizing these animals. The BLM will discuss its assessment of these suggestions at the next board meeting, which will be held on February 23, 2009, in Reno, Nevada.

Missing among these prudent options is another one we'd like to suggest: an investigation into expanding the mounted Border Patrol program. As demonstrated by the Spokane sector discussed in this article, mounted border agents could patrol terrain not accessible to motorized vehicles and, at the same time, this program could provide a healthy use of our nation's first horse. Yet we cannot ignore the precious resources our wildernesses along the border provide us as a nation. The use of Mustangs may be among our best options for leaving the least environmental impact as we patrol these sectors of our borders. Given the importance of safeguarding our national security, an investigation should at least take place to determine if America's first horse can lead us down the path to safety.

The BLM and the U.S. Border Patrol deserve our highest praise for finding inter-agency solutions to saving the Mustang. This thoughtful work must continue, with other agencies playing their roles in making this mounted border program viable and effective.

For now, the Mustangs and burros who faced lethal injection have found a reprieve, thanks to Madeleine Pickens (see p. 16), wife of wind tycoon T. Boone. She promised in November to adopt the 30,000 or so animals and let them run free out West.

What about tomorrow's Mustangs? Write to your Congress representatives and senators, and let them know how they can better serve you—and the horse that you rode in on.

—The Editors

Karen McGeorge Sanders is a horse owner and writer of more than 200 articles. Her husband, science fiction writer D.T. Sanders, assisted in proofreading this article.

Honky-Tonk Days In Arizona

Come dance and fight to the music of Buddy Long.

by Jeb Rosebrook



Buddy Long at the mic, with future Rock and Roll Hall of Famer Duane Eddy on guitar and the rest of the Western Melody Boys, circa 1956. Buddy Long played at the famous Riverside Park Ballroom. So did another local favorite, Alabama-born Buddy Wheeler, who hit the Phoenix scene in 1951, forming the Westerners and landing a TV show on KPHO. The steel guitar player's license plate (inset) let his fans know where he was playing!

– Courtesy Duane Eddy Collection –

Gone are the "bulls messing with the heifers" at Sarg's Cow Town, Abel Hall, the Matador, Chester's, Riverside Park Ballroom, JD's and Mr. Lucky's. Phoenix Madison Square Garden was the most recent loss, torn down in 2005, to be replaced by a nondescript office building.

Buddy Long outlived them all. He was the ticket to the honky-tonk scene that twanged in Phoenix, Arizona, in the 1950s and early 1960s.

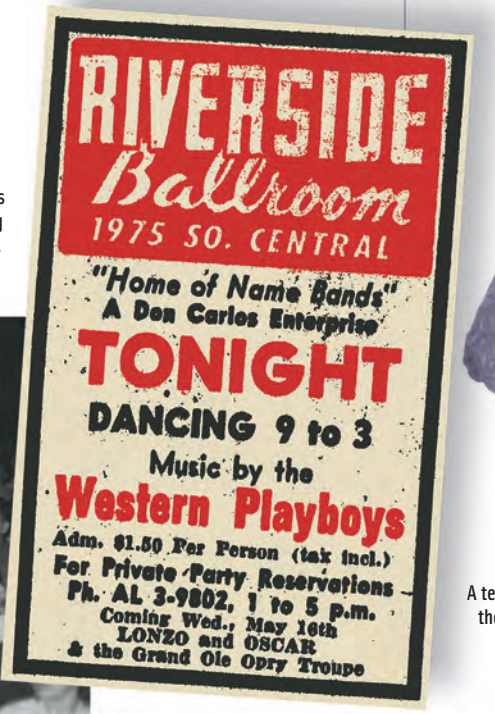
"Slowly, I'm falling more in love with you..." Buddy Wheeler's steel slides Buddy Long and his Western Melody Boys into the Webb Pierce favorite. A tall, lanky, Louisiana-born, 25-year-old redhead, his cowboy hat cocked back, stands on the stage. Dressed in a flowery cowboy shirt, cowboy pants and boots, Buddy leans into the microphone. Dancers join together close; be it love for a lifetime or one night. The song echoes the post-WW II honky-tonk scene in Phoenix; "Slowly, you're winning a heart that can be true."

The honky-tonk scene in Phoenix included a litany of clubs and dance halls.



Crowds packed Riverside Ballroom's live Country shows in the 1950s for shows like those put on by Bob Fite and his Western Playboys.

– Courtesy John Dixon Collection –





A teenage Mirriam Johnson, dressed up to sing at the Riverside Ballroom, was the future wife of Duane Eddy and later, Waylon Jennings. We know her today as Jessi Colter.

– Courtesy Jeb Rosebrook –

Vern & Don's, where Frankie Starr gave Glendale's Marty Robbins his start. The Stag, Sciotts Ballroom, the Cactus Garden, the Bridge. The raucous Sarg's Cow Town, where the Russian farmers from Glendale awaited their Saturday night fight with the cowboys. The nearby Riverside Park Ballroom, where thousands danced to Bob Fite and his Western Playboys. The Silver Saddle where Johnny Dakota sang. Chester's in Glendale. Saturday nights at Madison Square Garden, where a young Phoenix disc jockey, Ray Odom, promoted big-name Country artists appearing in the Garden's wrestling ring. The seats were pushed aside as 3,000 danced to the music of Buddy Long and the Sunset Riders until three in the morning, with vocals also supplied by Chuck "Eloy Flash" Mayfield and teenager Jimmy Spellman.

Among all the honky-tonkers, Buddy Long stood out for his crowd pleasing charisma. "Buddy knew hundreds of songs," says Buddy's drummer Terry Wells. "He sang them like the one you wanted to hear."

"He knew the best dancers in Phoenix," remembers Duane Eddy, the Rock and Roll Hall of Famer who played guitar for Buddy from 1956-58. "Whenever Buddy played a new location, he'd call them up and invite them out. Watching those people dance would inspire others to get up and try their own fancy steps. That created a powerful thirst for all. The clubs sold more booze on the nights Buddy worked than any other band."

By the mid-1950s, the times changed. After a tour in Texas, Chuck "Eloy Flash" Mayfield returned to Phoenix in 1955 with the news.

Duane Eddy remembers that "Chuck [was] enthused about a new singer he'd toured with. Chuck explained, 'This guy is tearing 'em up down there. He's amazing. The girls go absolutely crazy for him.'

"Then Chuck added, 'He sings kinda funny, more like a black guy.'" That was the first Phoenix sighting of Elvis.

After that, for Buddy and his Western Melody Boys, Rockabilly joined Country to create a local music explosion.

"Jimmy [Dell] played the piano like Jerry Lee Lewis, before we ever heard of Jerry Lee," Eddy says, "so, together with Buddy, we fit right in with the changes. When Johnny Cash, Carl Perkins, the Everly Brothers and Chuck Berry came along, we learned the songs and did them at the dances we played."

Eddy himself had devised his distinctive low, twangy sound in collaboration with producer Lee Hazlewood, who had been the first DJ to play Elvis locally. Eddy's song "Rebel Rouser" was a breakthrough hit in 1958.

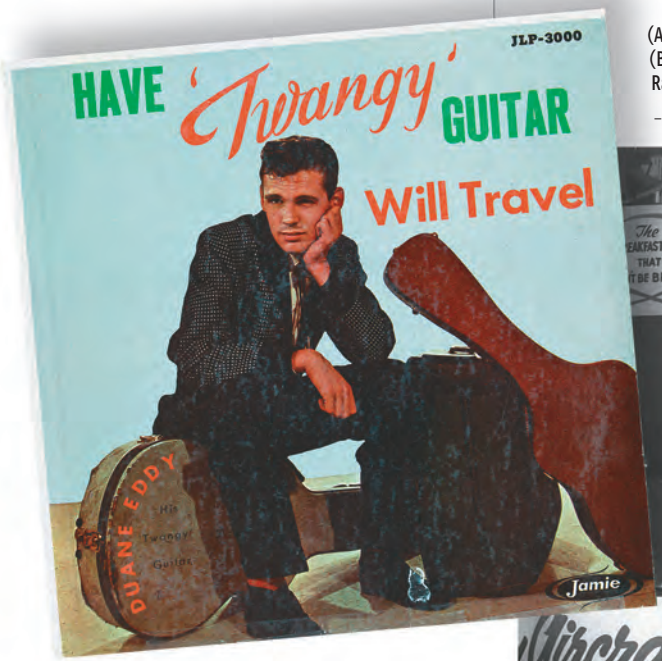
By 1959, these young men of the honky-tonk scene in Phoenix gathered their own careers. Terry Wells headed for Nashville as the drummer for Dottie West, while Hazlewood sought and found fame and fortune in Hollywood.

Buddy played on. In spite of recordings on small, regional labels, his songs never approached chart sales. He went on tour: playing Reno, taking dates in Oklahoma and playing lucrative summers in Alaska during the pipeline years.



(Above, from left) Duane Eddy and Sanford Clark, circa 1956.
(Below) Legendary Phoenix Country music DJ, radio executive, television producer and promoter Ray Odom at Madison Square Garden. Duane Eddy says, "Ray always ran a class operation."

– Courtesy Ray Odom Collection –



Duane Eddy on the birth of Twang: "Lee got the idea to go to a junkyard down by the Salt River. We got two 1,500- or 200-gallon water tanks. Lee put speakers on one end of the tanks and a mike on the other."

– Courtesy Jeb Rosebrook –





Coolidge, Arizona, teenager, Jimmy Dell, Phoenix's version of Jerry Lee Lewis, with Dolf Payer on drums, circa 1956. Dell went RCA Pop, charting with "Teeny Weeny."

– Courtesy John Dixon Collection –





Chuck "Eloy Flash" Mayfield (above) moved with his family to Eloy, Arizona, around 1947, when he was about 13. A few years later, while touring Texas, Chuck brought Elvis (right) to the attention of Buddy Long and his ilk, changing their honky-tonk sound forever.

– Courtesy Jeb Rosebrook –



Johnny Silvers (top) with his Western Vagabonds (from left): Buddy Wheeler, Bob Taylor and Donnie Owens, mid-1950s.

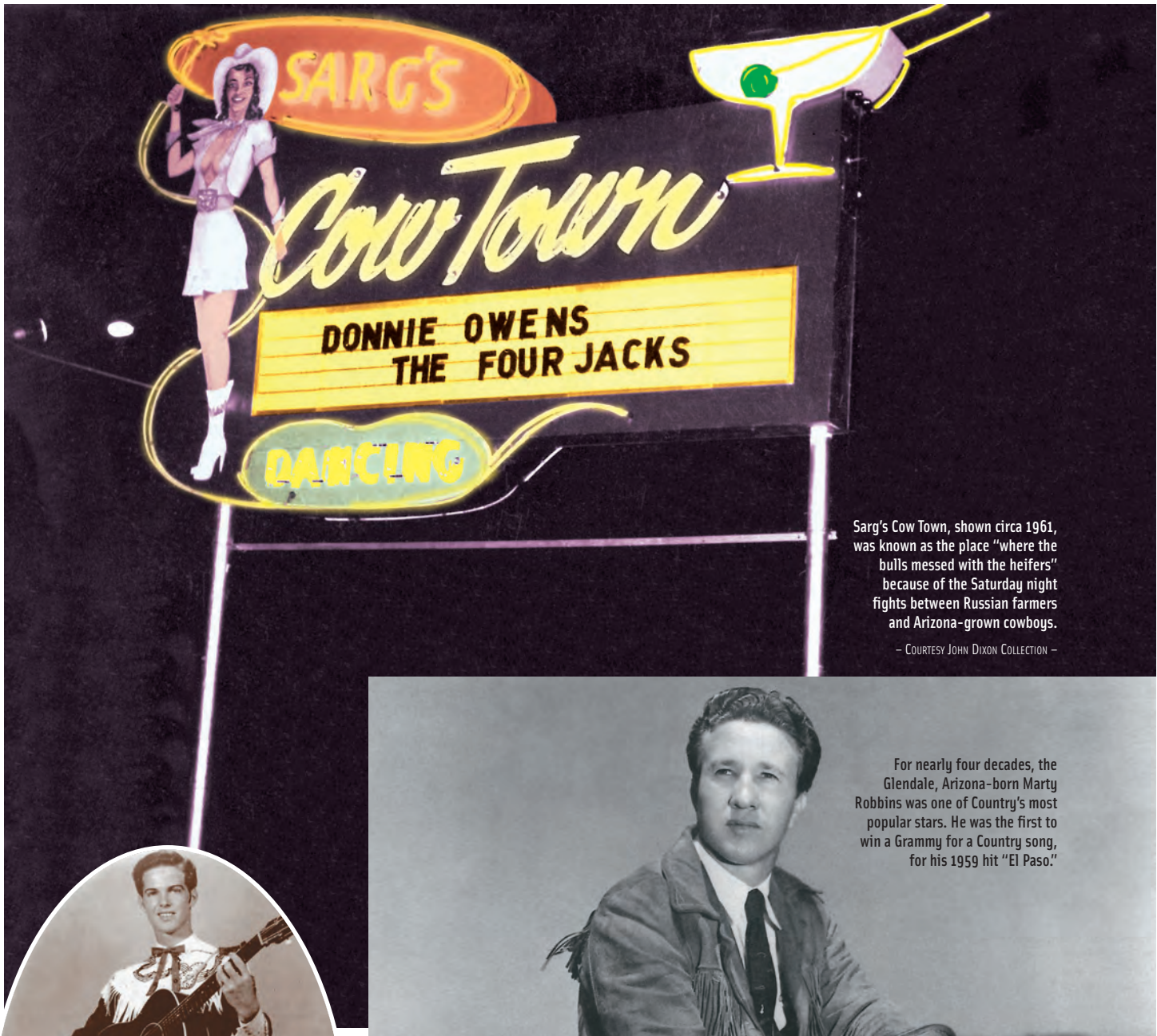
– Courtesy John Dixon Collection –

By the early 1960s, Waylon Jennings, a future outlaw cowboy icon, arrived in Phoenix, playing newer local clubs, JD's and Mr. Lucky's. When he moved on and established a presence in Nashville, Tennessee, he invited his friend Buddy to join him on the road as the bass player.

Buddy returned to Phoenix within a year, finding club dates where they still came to hear the lanky redhead sing his songs for the working man. "I got tired of the driving," he told an interviewer. "I should have stayed with him. Waylon told me I'd never do anything in Phoenix."

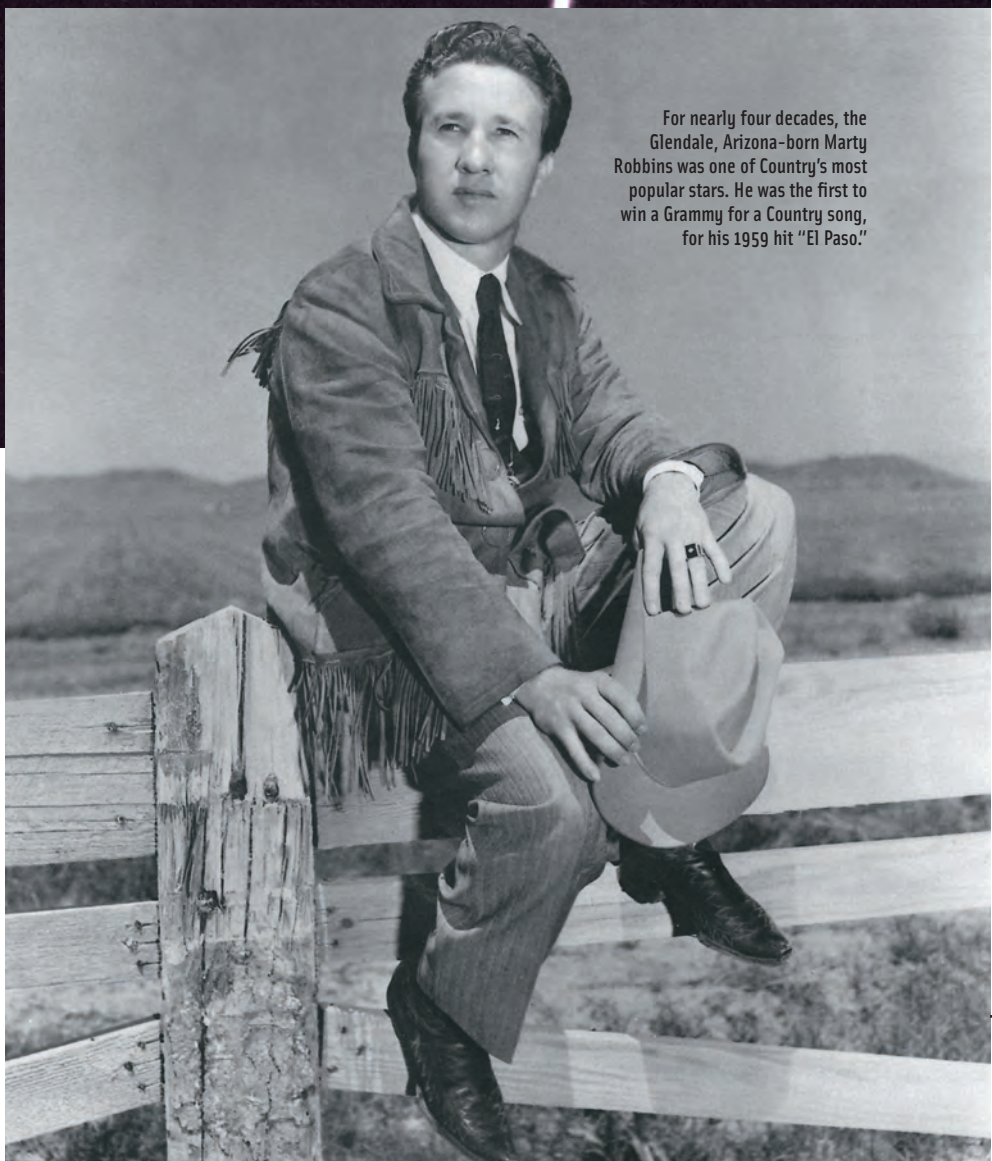
But Buddy loved only Arizona. He settled in Spring Valley, north of Phoenix with Terry Wells as a neighbor. He married his beloved Teddy. He played local venues until illness took its toll in spring 2008. He died in his 79th year, in the early morning hours of a June day.

Today, the honky-tonks have pretty much bit the dust in Phoenix. Yet every now and then, a cowboy steps up to a stage, leans into the microphone, and we hold our breaths. Is he our next ticket?



Sarg's Cow Town, shown circa 1961, was known as the place "where the bulls messed with the heifers" because of the Saturday night fights between Russian farmers and Arizona-grown cowboys.

– Courtesy John Dixon Collection –

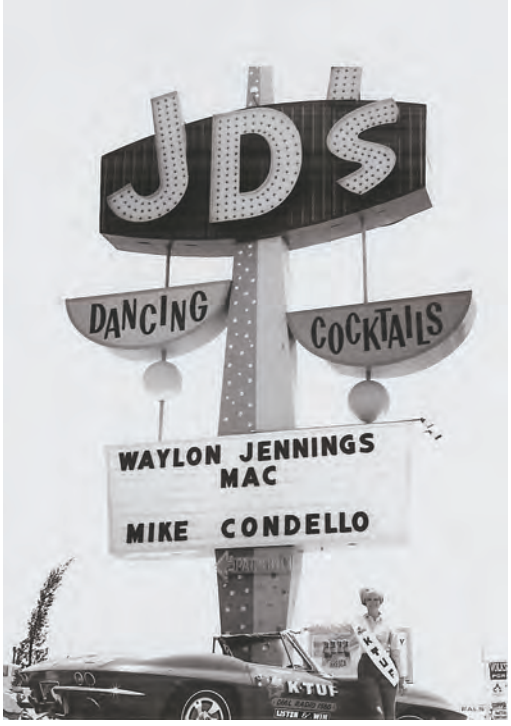


For nearly four decades, the Glendale, Arizona-born Marty Robbins was one of Country's most popular stars. He was the first to win a Grammy for a Country song, for his 1959 hit "El Paso."



Teen sensation Jimmy Spellman got his driver's license just in time to drive himself to work. His "No Need to Cry" was a regional hit.

– Courtesy John Dixon Collection –





By the early 1960s, Waylon Jennings joined the Phoenix club scene when he appeared at JD's (left), a club Jennings sometimes described as "Knuckle Castle." Buddy Long (above, at right), playing with Waylon Jennings and the Waylors.

– Left: Courtesy John Dixon Collection; Above: Courtesy Buddy Long Collection –



"Buddy was everybody's friend. In those years, I don't think he ever had a hard day," Jimmy Dell says. Buddy Long (left and below), with a copy of his 1967 recording, "The Message," written by Willie Nelson.

– Courtesy Buddy Long Collection –





Into his 70s, Buddy Long never stopped singing and the dancers never stopped dancing. Only when his body was laid to rest in June 2008 did Buddy Long finally exit Arizona's honky-tonk scene.

– Courtesy Buddy Long Collection –

Jeb Rosebrook, a writer/producer for film and television, has also written extensively for *Arizona Highways* Magazine. This is his first story for *True West*. He is currently associated with his son Stuart in Quo Vadis Communications of Tempe, Arizona.

True West Exclusive

Classic Gunfights

Ike Bites Dust

Ike Clanton vs J.V. Brighton

Purging Process Successful. He sowed to the wind and has harvested the whirlwind.



Ike Clanton was an expert at running away.

– Illustrations by Bob Boze Bell –

By Bob Boze Bell

Maps & Graphics by Gus Walker

Based on the research of Ben Traywick, Terry Ommen and Harold L. Edwards.

June 1, 1887



Detective J.V. Brighton fires at Ike Clanton from Jim Wilson's porch, hitting Clanton in the chest. No images of Brighton were known to exist until Wild West History Association researcher Terry Ommen found a newspaper clipping of him (below).

Detective J.V. Brighton (who also holds a deputy sheriff's commission) and two law officers have been on the trail of Ike Clanton and his cohorts for the better part of two weeks. After a ride from Springerville to Solomonville, Arizona, and environs, the lawmen have gone back into the mountains for another pass at the Clanton Gang.

Arriving at Jim Wilson's ranch on Eagle Creek last night, the lawmen join Wilson for breakfast in the morning. While eating, Ike rides straight up to the door. Recognizing his prey, Detective Brighton gets up from the table, while Jim Wilson walks to the door and exchanges greetings with Clanton.

When Deputy Miller steps to the door, Ike recognizes the local lawman and wheels his horse, spurring him toward the thick cover growing close to Wilson's home. At the same time, Ike pulls his Winchester from its scabbard.

Brighton and Miller order Ike to halt. Instead of doing so, Ike, about 20 yards distant where the trail takes a turn to the left, throws his rifle over his left arm, attempting to fire.

Detective Brighton fires, the ball entering under Ike's left arm and passing directly through his heart and out under his right arm.

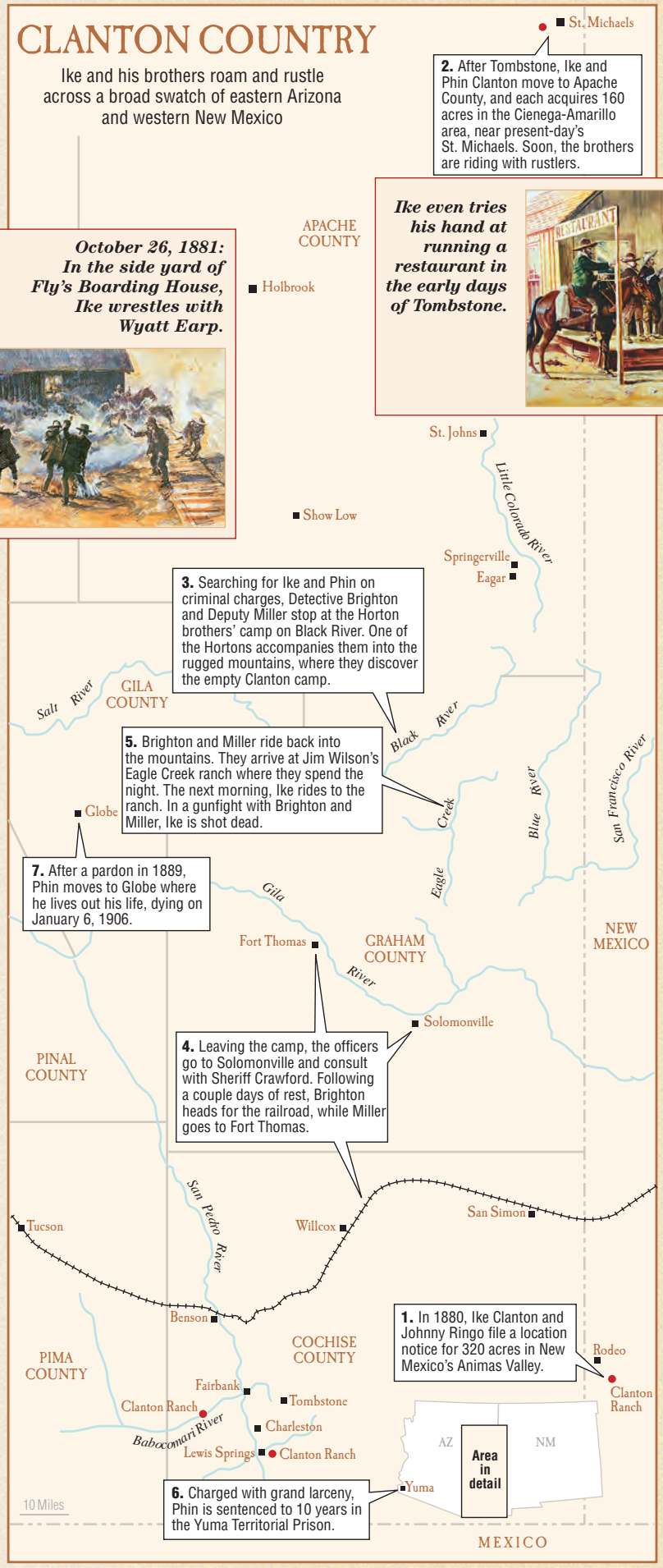


Detective J.V. Brighton, from a woodblock illustration published in* The San Francisco Examiner *on February 24, 1894.

As Ike reels in his saddle, Brighton's second shot passes through the cantle of Ike's saddle and grazes Ike's right leg. Ike falls on the right side of his horse, as his rifle falls on the left.

Brighton and Miller warily approach the spot where Clanton lays. When they get close, they realize Ike is dead.

Wilson, at whose ranch their tragedy has occurred, notifies the nearest neighbors. Four men come over and identify the deceased. They then give him as decent a burial as circumstances allow.



Aftermath: Odds & Ends

Ike Clanton was buried on a nearby ridge of Jim Wilson's ranch. Terry "Ike" Clanton claims to have found Ike's burial site on June 28, 1996. Terry has put in a request to remove the body and rebury it in Boothill in Tombstone, Arizona. The request is still pending.

Charged with grand larceny, Phin Clanton was sentenced to 10 years in the Yuma Territorial Prison. He started his sentence on October 7, 1887, and was no doubt happy to learn that Johnny Behan was the assistant superintendent at the prison.

Phin only served one year and five months of his sentence before being pardoned by Gov. Meyer Zulick on March 15, 1889. The major witness against Phin recanted his testimony and claimed he, A.G. Powell and J.V. Brighton conspired to convict Phin and split the $250 reward from the stock association. Behan set Phin free on March 24.

Phin moved to the Globe area in Arizona and raised goats. With the exception of a charge of robbing and beating up a "Chinaman," which he beat, Phin lived out his life in relative peace, dying on January 6, 1906.



No matter where Ike Clanton went, trouble was not far behind.

J.V. Brighton moved on to California where he continued his detective work for many years. He died in the Veteran's Hospital in Los Angeles in 1928.

Recommended: *The Clantons of Tombstone* by Ben Traywick, published by Red Marie's Bookstore.

Rodeo Dough

Long before Rodeo Drive, Tom Mix resided in a glamourous estate in Beverly Hills, California.

One of the most popular citizens in Beverly Hills during the 1920s was Western star Tom Mix.

Once known as "El Rodeo de las Aguas," Gathering of the Waters, by the Spanish explorers in the mid-1700s and later for its lima bean fields in the late 19th century, Beverly Hills had transitioned into a haven for movie, radio, recording and TV stars. Mary Pickford and Douglas Fairbanks started the trend in 1920 when they chose Beverly Hills as the home for their estate, "Pickfair."

Tom Mix and his fellow Beverly Hills residents could be seen riding their horses around this unique community. Mix was definitely at home on his horse. He had worked as a cowboy and as a rodeo performer, and his cowboy days shaped him for the dozens of Western films in which he shared stardom with his horse Tony, executing circus-like stunt riding that showcased Mix's equestrian talents. His home in Beverly Hills included a stable and tack room for Tony the Wonder Horse.

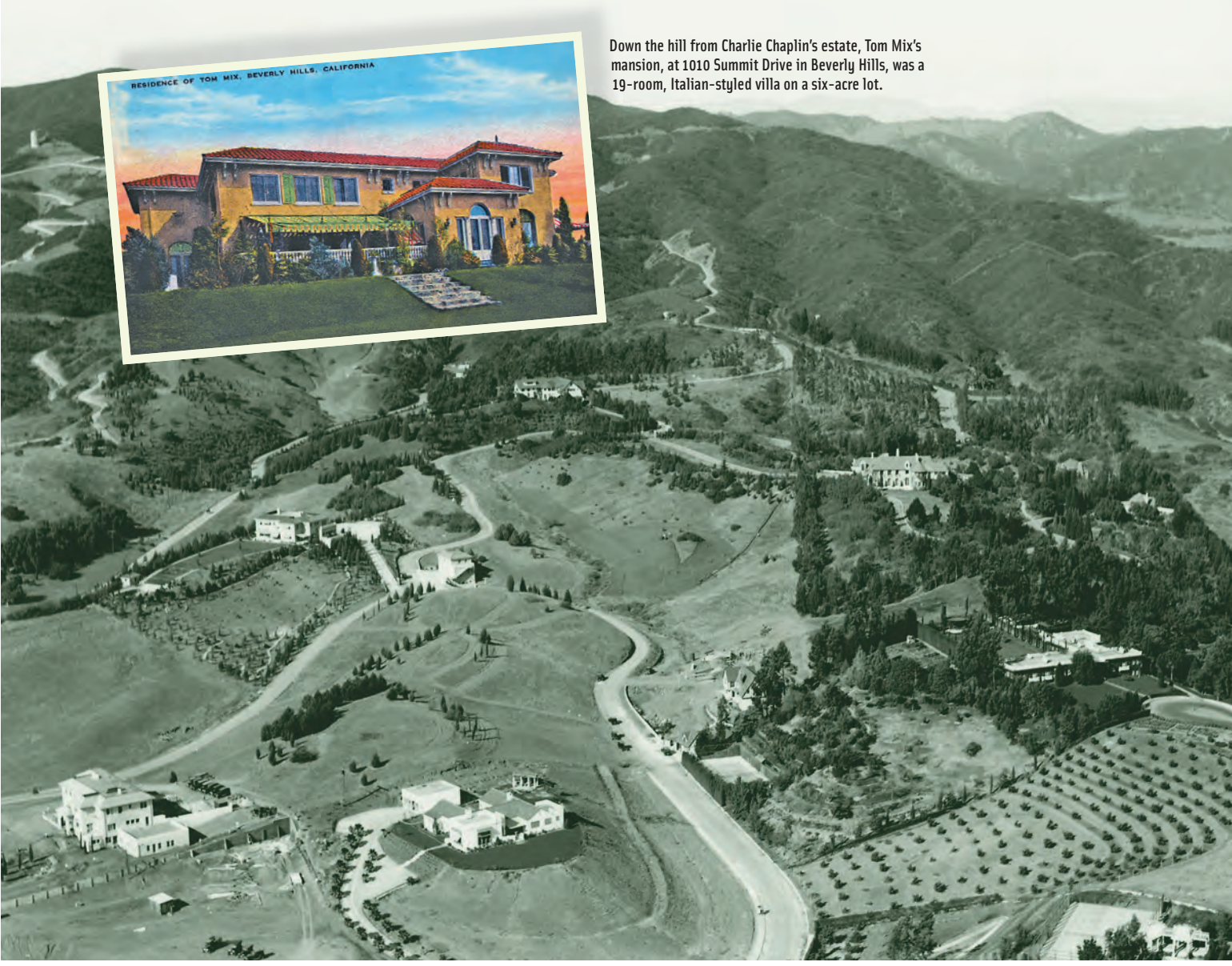


The Tom Mix estate featured two living rooms, one styled in Victoria's taste, and the other showing off Tom's cowboy side. He is shown here in his Italian Gothic-style living room in 1926. The room featured handmade wooden furniture covered in cowhide and sheepskin cushions, navajo rugs and lion skins on the floor, and an arch-shaped, wrought iron rack that displayed Mix's handguns, as well as sombreros, spurs, Indian bows and other Western paraphernalia.

–All photographs courtesy Marc Wanamaker of Bison Archives –

Before the famed cowboy movie star moved to Beverly Hills, he was just a cowboy who had bought a ranch in 1908, married for the third time and was starting to settle down. In 1910, pioneer filmmaker Col. William N. Selig used Mix's ranch to shoot *Ranch Life In the Great Southwest*, a documentary about cattle being rounded up for shipment to slaughterhouses in the Midwest. Mix supervised the cowboy extras and the cattle during filming, gaining his early understanding of how films were made. After his experience with filmmaking, legend says Mix went to Mexico for a few months, fought for the revolutionary leader Francisco Madero and barely escaped being killed. Shortly thereafter, Mix began working for the Selig film company full time.

Between 1910 and 1917, Mix appeared in about 100 one- and two-reelers for Selig, sometimes writing the scenarios and directing the films, as he worked at his studio-ranch Mixville, in the Silver Lake district of north Los Angeles. By 1917, Mix signed a lucrative deal with the William Fox Corporation where he made memorable feature-length films. Instead of the "ride 'em hard, shoot-'em-up" style of earlier cowboy stars, Mix created a wholesome hero, who never drank, smoked or fought without provocation. In all, Mix starred in nearly 340 films (mainly silents, with nine talkies) between 1910 and 1935 that juxtaposed a Wild West setting with a tamer West in which technology, such as the automobile or the airplane, aided Mix in subjugating the renegades. Mix once was quoted saying that in most of his films, he used the same basic plot: "I ride into a place owning my own horse, saddle and bridle. It wasn't my quarrel, but I get into trouble doing the right thing for somebody else. When it's all ironed out, I never get any money reward. I may be made foreman of the ranch, and I get the girl, but there is never a fervid love scene."



Down the hill from Charlie Chaplin's estate, Tom Mix's mansion, at 1010 Summit Drive in Beverly Hills, was a 19-room, Italian-styled villa on a six-acre lot.

An aerial view of Benedict Canyon in Beverly Hills, where you can see the estates of: Pickfair (top center), Chaplin (center left) and Mix under construction (bottom left).

Mix married Victoria Forde in 1918, his fourth wife and sometime co-star in some of his films while he was under contract with the Selig Company and later with the Fox Film Corporation. In 1922, they had a daughter, Thomasina, and they became an internationally-known movie star family. By 1925, Tom Mix became one of the highest-paid stars of the silent era, earning nearly $18,000 a week and was world famous.

When Mix and his family first moved to Los Angeles, they lived in the Edendale area of north Los Angeles, now considered a part of the Silver Lake and Echo Park districts. At the height of his career and through his friendship with Will Rogers, who he had first met while performing at the Miller Brothers' 101 Ranch show in 1906, Mix decided to build a mansion in Beverly Hills for himself and his family, not too far from Rogers' own home. By February 1924, a three-story mansion was under construction on a hill off of Benedict Canyon Drive, adjacent to the construction site of film comedian Buster Keaton's forthcoming estate. Just up the hill on Summit Drive was already the famous Pickfair and Charles Chaplin estates.

Mix purchased this six-acre estate at 1010 Benedict Canyon Drive that would house his 19-room, three-story mansion, a pool, tennis courts, horse stables and a riding paddock. One of the attractions of moving to Beverly Hills was the equestrian culture of the town, which included bridle paths and stables at many estates north of Sunset Boulevard.

The log and branch entrance was reminiscent of a ranch gate entrance, with a TM monogram on the gate. (By 1927, this entrance was closed and a new entrance at 1010 Summit Drive was built.) The road led to the Mix's Mediterranean-style mansion, with its stucco exterior, wrought-iron accents, tile roofs and a sweeping sloped lawn leading to a classically-styled tennis court enclosure of arches and columns. The pool area on the estate was in the classic style as well, with a pool house that featured arched windows and columns, and a decorative tiled pool adjacent to a sun deck.

The interior included nine marble baths and a 20-foot vaulted living room and dining room that could seat around 18 people. The style of the interior decoration was designed in Victoria's taste, which included a profusion of exotic objects. Victoria's living room was filled with gilt, satin and mahogany—reminiscent of French Baroque style. Her bedroom on the second floor was Venetian with raspberry-colored taffeta draperies,



Looking into Tom Mix's Gothic-vaulted living room in 1925, you can't make out the TM brand, but it was stamped on nearly everything in the estate—from Mix's diamond-studded belt buckle to the mosaic tiles in his swimming pool to the gas pedals and splash guards on his cars, and even the tire treads on his white Rolls Royce.

striped in gold, and a rose velvet chaise lounge, a dressing table with ormolu mounts and Venetian King- and Queen-sized beds draped with Royal crowns. Adjoining the master bedroom was a suite of dressing rooms, in the largest of whose closets Mix kept at hand 150 suits, 12 dinner jackets and an array of sombreros, fedoras, top hats and hunting caps.

Tom's grand living room was designed in the Italian Gothic style with a vaulted ceiling that had a church-like view from the entry hall for entertaining and showing off parts of his vast collection of historical Western artifacts, which included silver-embossed saddles, rifles and guns, collections of medals and trophies, and various American Indian relics. (Most of his collection of the West was housed in his ranch near Prescott, Arizona, which was more of a museum than his home.) The living room also doubled as a screening room with a concealed screen that could be lowered into position.

Tom and Victoria Mix's social life in Beverly Hills was busy to say the least. When Tom was in town, they maintained a schedule of parties, premieres, meetings and civic appearances. In January 1927, Tom Mix appeared at the Beverly Hills horse show, showing off his equestrian skills. In August, the Mix estate hosted a demonstration of first aid techniques by a group from the Southern California Telephone Company of Los Angeles. More than 1,500 people attended the event, which was filmed by Hollywood cameramen who donated their time. Both Tom and Victoria were extremely active in January 1930 with a 50th birthday party for Tom that included his director friends and their wives, Mr. and Mrs. Eugene Forde and Mr. and Mrs. John Ford.

Mix appeared with the Sells-Floto Circus from 1929 to 1931, often



Victoria Forde's master bedroom, in the 18th-century French style, shown in 1927. Her two beds were trimmed with rose garlands and featured a Chinese red canopy with green silk bedspreads, veiled in black chiffon. Her Louis Quinze dressing table was a French Rococo style.

TRAVEL THE TOM MIX TRAIL

- See a life-size replica of Tony, Tom's saddles, spurs, guns and costumes, the so-dubbed "death suitcase" and daily showings of Mix films at the Tom Mix Museum in Dewey, Oklahoma.
- A black iron silhouette of a riderless bronco marks the death site where Tom Mix drove his Cord into a gully (now known as the Tom Mix Wash). You'll find the marker outside Florence, Arizona, on Highway 79 (original route of Hwy. 80) between mile markers 115 and 116.
- His grave is in the Whispering Pines plot, Lot 1030, Space 8, at the Forest Lawn Cemetery in Glendale, California.



In 1929, Tom Mix became president of the Bachelor's Club, which hosted events honoring famous women in Hollywood. At his home in Beverly Hills, Mix hosted a party of around 20 guests to honor famed Hollywood columnist Louella Parsons. These photos of Louella as the "queen" of the main dining room have never before been published.

keeping him away from Beverly Hills. His absences would result in his divorce from Vickie in 1931. Mix moved out of the Beverly Hills house at first, and after the divorce, he moved back in. The Great Depression would force Mix to move from the estate altogether.

In 1932, Mix married his fifth wife, Mabel Hubbard Ward. Three years later, he signed with Mascot Pictures and gave his last screen appearance in a serial called *The Miracle Rider*. Mix purchased a small ranch in Sherman Oaks south of Ventura Boulevard in 1936 and lived there whenever he stayed in Los Angeles.

On October 12, 1940, 60-year-old Mix was killed while driving his 1937 Cord 812 convertible on Highway 80 near Florence, Arizona, between Tucson and Phoenix. An aluminum suitcase in the back seat flew forward and fatally struck him in the head, ending the life of the most celebrated movie cowboy in film history.

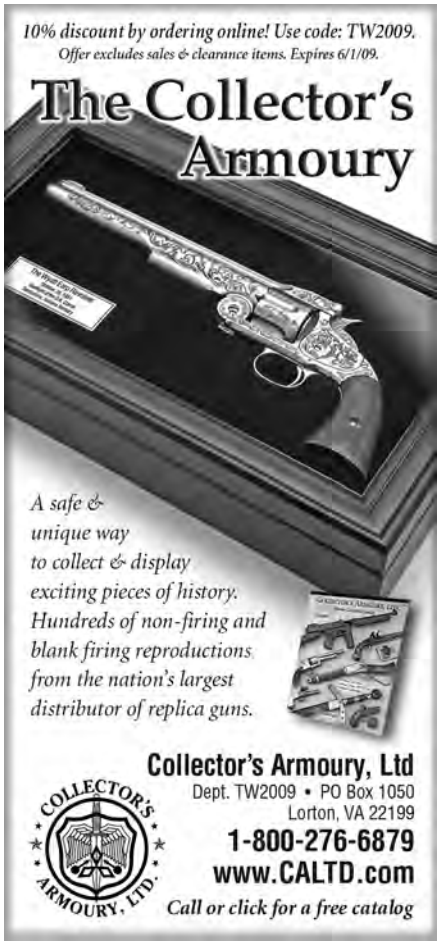
Today, the site of the Tom Mix estate is across the street from the Beverly Hills Women's Club. The original house and grounds are mostly gone now. Modernity has triumphed, much like the West Tom Mix portrayed in his films.



Tom Mix, shown in his personal living room in 1926, may have known he was destined for fame. He was born in 1880 in the little town of Mix Run in Clearfield County, Pennsylvania, which was named for an ancestor of his. Maybe that's who he got his affinity from for stamping his brand on everything!

Marc Wanamaker is a world-renowned historian on motion picture and television in the U.S. He is a published author with contributions to many films, documentaries and publications. He is currently the president of Hollywood Heritage, VP of the Beverly Hills Historical Society and past president of the L.A. City Historical Society.





I Gotta Cook Where?

Today's recipe: "a very good kind of family biscuit."

"Chris lifted the food box down from the front of our wagon, while Carrie built a fire in the Russian iron camp stove.

"Mother peeled potatoes and parsnips. Soon they were steaming in iron pots on the stove, along with some wild crab apples brought from home, and were simmering in the brass kettle. Mother made biscuits, which she baked in the oven of their wonderful new stove, and fried bacon, and prepared gravy," wrote Catherine, as she traveled with her family through Idaho in 1864 on their way to Oregon.

Heading west was not a journey for the delicate, prissy or lazy. Everyone had responsibilities, and most pulled their weight. The journey could be fraught with dangers and hardships, but some pioneers enjoyed a trouble-free trek along the frontier. While on the trail, many ate on thick china plates, drank from matching cups and used knives, forks and spoons. Those who planned their trips well, and traveled with other wagons, generally made it to their destinations. Their memories of the food they ate were probably much like Catherine's:

"How good it all smelled. How glad we were before the journey's end for those china dishes and for the stove. The tin dishes used by many were very hard to keep right. With the stove, mother could stand up to cook instead of having to bend over a campfire with her face in the smoke. When I watched some of the other women, choking in the fumes of the fires, their backs bent until they must have felt ready to break, I often thought, 'I'm glad my mother doesn't have to cook that way.' Our stove, too, burned very little wood, and on the treeless prairies, that was a great advantage."

Not everyone chose to bring along a heavy cook stove. Some chose their weight to be in the form of additional supplies or food stuffs.

Sometimes cooking on a stove or over an open fire was not an option. When the threat of Indians reared its ugly head, or weather conditions were bad, the emigrants wisely refrained from starting campfires. When cooking fires were forbidden, the cooks made due with what they had. Leftovers—yes they even ate them 100 years ago—from previous meals, like cold boiled ham and an extra pan of biscuits from breakfast, sufficed.

Depending upon where the emigrants departed from, and where they camped, determined how the menu was planned. Some staple items included flour, sugar, salt, rice, beans, bacon, fresh and dried fruit, dried peas, coffee, lard and sorghum molasses. Biscuits, bread, hotcakes, stews and soups were just some of the morsels made from those staples.

The perishable supplies, like fruit and meat, gave out first. Yet wild game and berries were often found along the way: antelope, deer, quail, huckleberries, blackberries and raspberries. When fresh berries were harvested, the women used them in a variety of tasty ways; they made sauces, pies and cobblers.



Victorian woman cooking alfresco for her family in this California camp photo taken by H.C. White in 1907.

– Courtesy Library of Congress –

Sherry Monahan has penned *Taste of Tombstone, Pikes Peak: Adventurers, Communities and Lifestyles, The Wicked West* and *Tombstone's Treasure: Silver Mines and Golden Saloons*. She's appeared on the History Channel in *Lost Worlds, Investigating History* and *Wild West Tech*.



– By Sherry Monahan –

BISCUITS FOR TODAY'S COOK

4 c. flour
1 tsp. salt
3 tsp. baking powder
1 c. water
4 T. butter or shortening
1/2 c. milk

Mix the dry ingredients together in a large bowl. Cut the shortening into the flour with a pastry blender or two knives. Add the water and stir just to mix. Do not over beat the batter, because the biscuits will become tough. If the dough looks too dry, add more water. Roll the dough to a 1/4-inch thickness on heavily floured surface. Cut the biscuits with a biscuit cutter and place on a greased baking sheet. Bake at 425° for 10 minutes, or until done.

"A very good kind of family biscuit can be made in the same way as the bread, by using a less quantity and only adding a little shortening, either of butter or lard—a table-spoonful of lard, or two of butter, will be sufficient for as much dough as will make a large loaf of bread, and that will suffice for a family breakfast or supper."

—Josiah T. Marshall in *The Farmers and Emigrants Complete Guide*, 1855

As rations grew shorter, cooks got creative and made the most of what they had. Some meals were prepared by boiling an old ham bone to which liquid was added, and then boiled. The few scrapings from the last biscuit dough pan (likely made from the last measure of flour), both musty and sour, were mixed.

It's hard to imagine making that journey today—just how many of us could handle it? Some might say those pioneers were crazy, but I like to think they were adventurous, courageous and ingenious!

As you make the biscuits, imagine being out in the middle of a prairie. Picture yourself baking biscuits with blowing wind stinging your face, hot fire embers popping and lifting a heavy cast Dutch oven….

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Lander . . .





WHAT'S IT LIKE TO LIVE THERE? BY MEGHAN SAAR

Lander, Wyoming

A True Western town bordering the Wind River Indian Reservation.

Author George Eliot (actually a pseudonym for Mary Ann Evans) wrote that "No man can be wise on an empty stomach."

I agree. Which is why, if I lived in Lander, I know my stomach would often lead me to 628 Main Street, home to JB's Wild Wyoming, established in 1994.

For my morning English Muffin, I'd pick up some of Sandy's hand-picked wild Chokecherry jam. For my ham sandwiches, I'd buy her excellent Dill mustard. Whichever of Jerry's handmade sausages I'd choose—Buffalo, Elk, Beef or Pork—I know that my stomach would thank me later.

Yes, I admit it. I'm a food snob. I like supporting American-grown, organic products sold by local businesses. So the Bath's store is perfect for a purist like me.

Even in the midst of her busy holiday season, Sandy found the time to share what she loves most about living in Lander. You know what's the best part about stopping by and asking her for some tips on how to enjoy this beautiful town tucked in the foothills of the Wind River Mountain Range? You can chew on some of her homemade fudge, while you're taking notes.

Good Cowboy Bar: Cowboys, climbers and bankers all enjoy the Lander Bar, built in 1907.



Sinks Canyon's Middle Fork of the Popo Agie River



In January, the Stage Stop Sled Dog Race starts in Jackson and follows the Continental Divide, with Lander as a stop.

Favorite Local Cuisine: The Hitching Rack prepares great steaks.

Best Art Gallery of the West: Western Art Collectibles on Main Street, owned by Bob Hede.

Best Bookstore of the West: Main Street Books.

What historic site do most of the schoolchildren visit? The new Fremont County Pioneer Museum.

Do-not-miss Attraction: Sinks Canyon, and the Loop Road drive from Lander to Atlantic City.

Old West Attractions: Historic South Pass City and Atlantic City.

What to do in January? See the largest sled dog race in the lower 48 states, second only to the Iditarod: the International Pedigree Stage Stop Sled Dog Race. (Local Wendy Davis won the eight-day race in 2007.)

What radio personality do the locals listen to? KOVE/KDLY 1330 AM, with DJ Jay Bo Jackson playing Western oldies and music by new artists.

Average House Cost: $200,000.

Average Temperature: Summer is 75 degrees, while Winter is 35 degrees.

twmag.com extra

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

Special thanks to **Sandy Bath**, owner, along with her husband Jerry, of JB's Wild Wyoming, for sharing her love of the town with us.

The Heart of Cowboy Country

Ride on into Lander
and join us
at the
Fremont County Pioneer Museum



FCPM

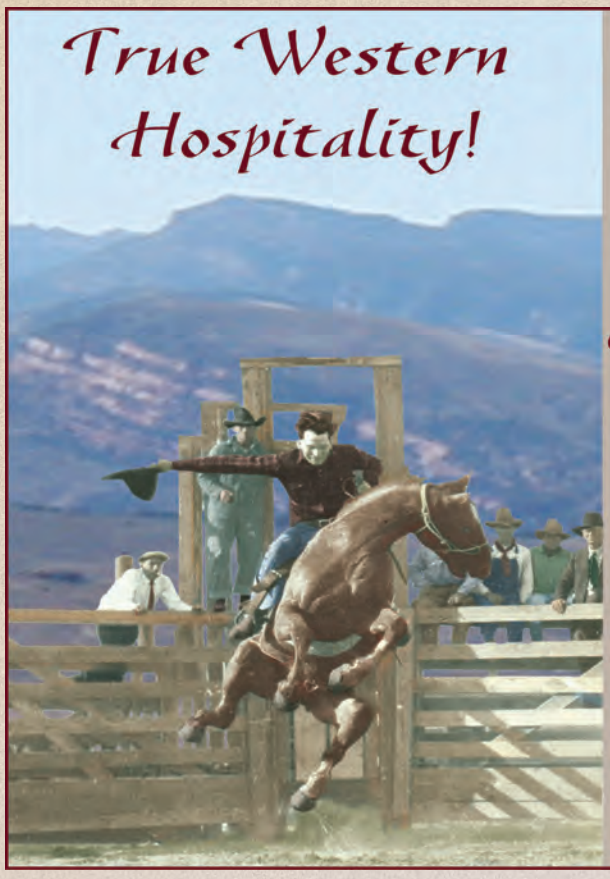
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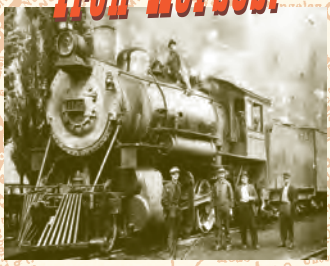






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Election Report

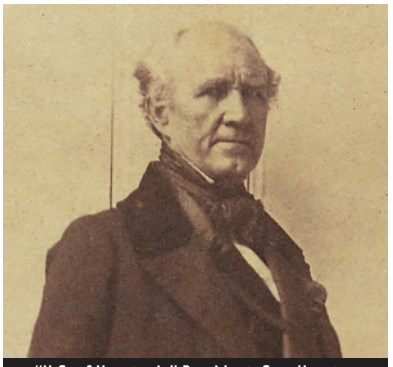
The presidents we really needed.

America swears in her 44th president on January 20.

In the spirit of change, scandal, reconciliation, hope, pork-barrel spending, phone solicitors, Rasmussen Reports, audacity, *USA Today*/Gallup polls, anger management, Rielle Hunter (John . . . John . . . John!) and promises-promises-promises, I present to you the presidents I would have loved (or maybe not) to have seen in our nation's highest office:

Sam Houston (1860): Texas, the South and America needed a man like Sam Houston on the threshold of Civil War. Unfortunately, Texas, the South and America didn't listen. I, for one, am always moved by the Big Guy's speeches against secession (have I mentioned that I grew up in South Carolina where they're still fighting the Civil War?). Fox News, Rush Limbaugh and bloggers (who really should get a life) would have had a field day dredging up first wife Eliza Allen, Sam's drinking binges and his years among the Cherokees. If he could have reined in that ego, Sam would have made our country even greater. Besides, I think the United States of Houstonia has a nice ring to it. Vice President: Antonio Lopez de Santa Anna.

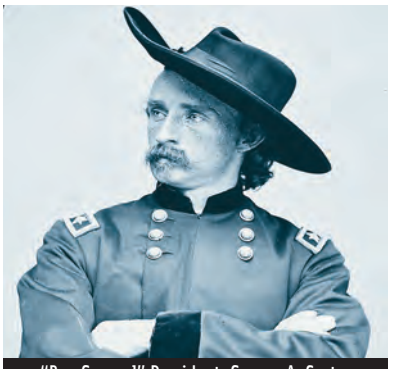
Esther Morris (1872): The women's lib movement started in, of all places, Wyoming, where women earned the right to vote in 1870. Esther became the first female justice of the peace, hearing 26 cases, and became a symbol for women's suffrage. A statue of her stands at the Capitol in Cheyenne. I don't understand Wyomingites. They give Esther only a statue but name a state park after sportscaster Curt Gowdy. Esther wasn't comfortable giving speeches, but Hillary Clinton and Sarah Palin would be nothing without Esther. Vice President: Calamity Jane Cannary.



"U.S. of Houstonia" President: Sam Houston



"Mother of Women's Suffrage" Prez: Esther Morris



"Boy General" President: George A. Custer

George Armstrong Custer (1876): Let's say the fabled Boy General survived and didn't blunder at Little Bighorn. He had spoken out against corruption, and America in 1876 was sick of scandal (thank you, U.S. Grant). Okay, so Custer couldn't beat Sitting Bull or Gall, but certainly he could have taken down Republican Rutherford B. Hayes or Democrat Samuel J. Tilden. I suspect, alas, the country would have quickly grown tired of Libbie as First Lady, not to mention the op-ed pieces in *The Washington Post* by Custer-hating Capt.

Johnny D. Boggs's voting record pretty much matches the sales figures of his Western novels.



"Last Chief of the Comanches"
President: Quanah Parker

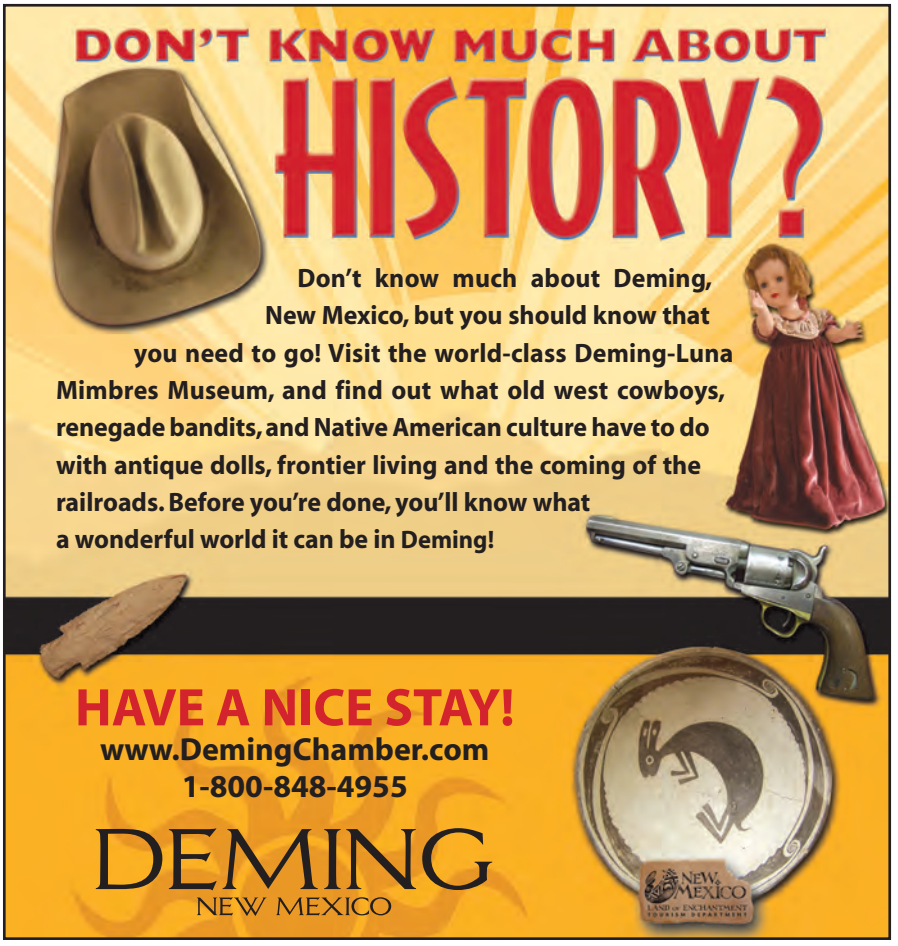


The "Duke" President: John Wayne

Frederick Benteen. Vice President: Crazy Horse.

Quanah Parker (1896): Talk about a great personal story. His father was a Comanche chief. His mother was an Anglo captured in Texas. He led his people against oppressors, and then, when all seemed lost, he helped them adjust to the trying reservation years. His refusal to keep only one wife would have helped him carry Utah, and his teachings about peyote would have endeared him to the guys and gals I went to college with. Most important, he certainly would have kept the U.S. out of that little war in Cuba, preferring to invade Texas again to steal more horses. Vice President: Teddy Roosevelt.

John Wayne (1968): Don't get me wrong, pilgrim, but the Duke was actually asked to run for national office. Think about it. He was a better actor than Ronald Reagan, and, really, don't you think he would have made a better V.P. than Spiro T. Agnew? John Wayne wouldn't have flipped off hecklers after resigning in disgrace. He would have told them to fill their hands and started blasting. As president, he would have nuked North Vietnam, nuked Moscow, nuked East Berlin, nuked Cuba, nuked Berkeley. Vice President: Jane Fonda.





Riding the Reef

Adventures in Utah's "Land of the Sleeping Rainbow."



With Pat Kearney of Hondoo Rivers and Trails, Darley explores Capitol Reef on Sawdust, an eight-year-old buckskin Quarter Horse Thoroughbred mix.

– Courtesy Darley Newman –

Once I heard that this was his first ride since being out to pasture all winter, I wasn't exactly psyched to ride Sawdust.

Sawdust might be super excited and frisky, or not want me on his back after his months of romping in the pasture. Encouraged by my drive into Capitol Reef National Park, taking Highway 12, a scenic Utah byway that meanders through varied altitudes, pine forests and miles of lightly pastel colored canyons, I opted for optimism. Fortunately, Sawdust listened to me as we took off on a trail through the sagebrush into a box canyon.

I was riding with Pat Kearney of Hondoo Rivers and Trails, who's been exploring this area for more than 30 years. You can bring your own horse to ride here, but the advantage of riding with Pat is that she not only knows the terrain, she has researched the history of the park, even reading pioneer journals to satisfy her own curiosities. This makes her a great guide.

Capitol Reef National Park is called the "Land of the Sleeping Rainbow." American Indians, outlaws and Mormon pioneers all left their marks here. The park's dome-shaped cliffs and canyons sort of look like the U.S. Capitol. The tall sandstone cliffs are a barrier to travel for those of us on land, just as a reef is a barrier to travel for sailors. Thus, the park is named "Capitol Reef."

You certainly can't cross these massive canyons on horseback, which, these days, requires rock climbing equipment to get over them. Looking around at the cliffs and rocks, I could imagine that settling this remote area would have been difficult for the Mormon pioneers, who arrived here in the late 1800s, and for those who lived here before.

We rode alongside an old rip gut fence between two canyons that Mormon settlers may have constructed to keep in cattle. The jagged sticks meshed together looked treacherous to cross over, but the fence reminded me of how creative settlers had to be to set up a community here and survive. They had to use every resource available in this isolated, rugged area. One of their greatest resources was the fertile Fruita River, which runs near a one-room schoolhouse that was run by the Mormon community of Fruita. The schoolhouse has been restored, and visitors to the park can peer through its thin paned windows to see small wooden desks. Remnants of past settlements, like this one-room schoolhouse, help visitors visualize the small, tight-knit community who lived here.

My favorite part of the trail was riding in the Capitol Gorge area. Pat and I dismounted to check out a canyon wall decorated with a wide variety of rock art. The petroglyphs and pictographs that adorn this tall wall are from the ancient Fremont people, an Ancestral Puebloan people who lived throughout Utah and other Western states from around the eighth to the 14th centuries. Pat and I looked at the various images—sheep, squiggly lines that could have been snakes or even an area map, and bear claws—on the wall and tried to figure out what messages this ancient art gallery has left for us.

On an adjacent wall, Pat and I discovered more modern carvings. Pioneer settlers had left their mark by carving their names into the stone. Perhaps the pioneers were taking their cue from the Fremont people. Pat, who has read some of their journals, told me about a man who had used a ladder to carve his name high up on the wall above.

Riding through this rugged land, I kept thinking about all of the people who had ridden here before me. Butch Cassidy is believed to have hidden out in Capitol Reef, in an area called the Grand Wash. You can visit Cassidy Arch to see his hideout. You'll have to get off of your horse and hike through a narrow canyon should you want to see this stone arch, as horses aren't allowed in this area now. The park has lots of shaded corners hidden by high canyon walls that would have been the perfect place for outlaws to hide.

As thick clouds seemed to be racing our way through the blue sky above me, I gave Sawdust a big pat, and we headed for the trailer. He was a trooper on his first ride of the season. He seemed happy to be back on the trail, and I was happy to have ridden him in the challenging terrain that is Capitol Reef.

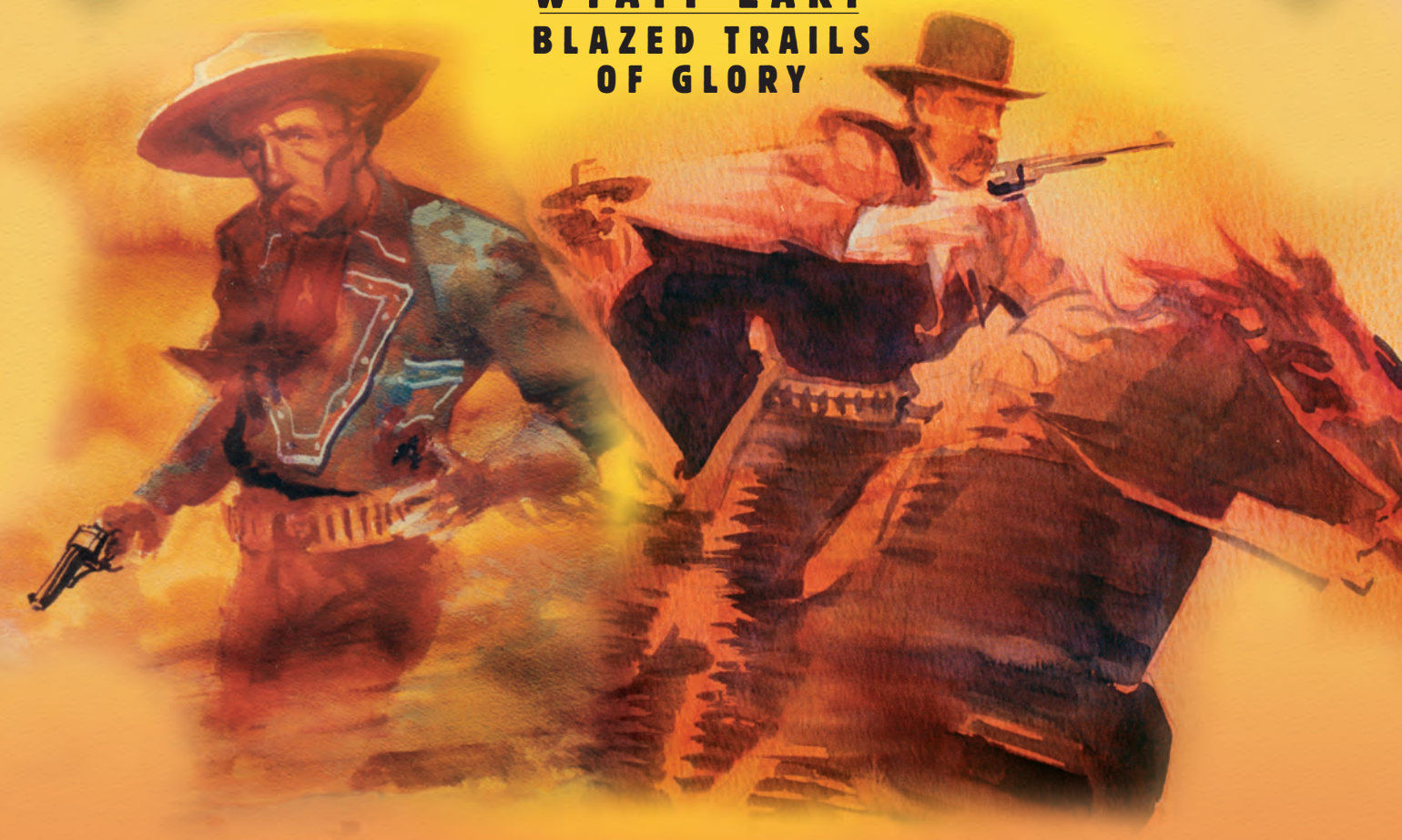
Darley Newman is the host and producer of the Public Television series *Equitrekking*®, which takes viewers on horseback riding vacations around the world. Check your local listings for dates and times of this stunning high definition series and visit *equitrekking.com*.

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Pikes Peakers wouldn't have had to rough it as much had the Hotel de Paris (circa 1875) been around in Georgetown.

Central City, as well as neighboring Black Hawk, has boomed again since legal gambling returned in 1991.

–All Photos By Johnny D. Boggs–

BY JOHNNY BOGGS

Pikes Peak Or Bust

Searching for gold from Lawrence, Kansas, to Breckenridge, Colorado.

Sitting in historic Lawrence, I don't know why those fortune seekers of 1859 ever left Kansas.

There's gold right here, and it's delicious, as I hoist a Copperhead Pale Ale at the Free State Brewing Company.

Then again, the lure of a fortune, the coolness of Colorado's Rocky Mountains and the opportunity to get away from obnoxious Kansas Jayhawks fans could pull anyone westward.

This year marks the 150th anniversary of one of America's major gold rushes. Alas, people tend to forget all about the Pikes Peakers. They remember instead those hardy 49ers of the decade before and the Klondikers at the close of the 19th century.

The rush to Pikes Peak started in January 1859, when prospector George Jackson found gold near present-day Idaho Springs. The financial crash of 1857 had left many in the East and Midwest without jobs, so prospectors and wannabe prospectors flocked to the Rockies, heralding "Pikes Peak or Bust." Many returned heralding, "Busted, By God," but not before they helped establish mining camps like Denver City and Boulder City. Other burgs boomed and died. Some boomed, died, then rose again.

Gold seekers had been exploring Colorado's mountain streams for a couple of years, but Jackson's discovery proved primarily responsible for the thousands of men and women who raced to the Rockies. The rush didn't last long, but there's still gold in them hills—if you know where to look for it.

South by Northwest

Of all the routes to the goldfields, I have opted to take the southern trail. I leave Lawrence for the Santa Fe Trail where there's plenty of gold to be found, I think, as I stare at those amber waves of grain on the way to Fort Larned. Georgian "Green" Russell and a bunch of tag-alongs came this way in early 1858, and many others followed.



Tourists don't have to fight the elements to get a history lesson at the indoor Ghost Town Museum in Colorado Springs, Colorado.

They probably thought that they had found gold when they reached Bent's Fort. And why not?

Originally founded in 1833 by the Bent brothers, William and Charles, and Ceran St. Vrain, this was the only permanent white settlement along the old Santa Fe Trail between Missouri and New Mexico. By 1849, the fort was abandoned, and it pretty much faded into oblivion. But those golden adobe walls were reborn when Congress established Bent's Old Fort as a national historic site in 1960. Sixteen years later, a reproduction of the fort—based on historical drawings and writings and archaeological data—opened its doors to history buffs galore and travelers sick of U.S. Highway 50. The fort is out of the way, east of La Junta, Colorado, on the windy and remote Highway 194. Visiting the fort is like stepping back in time.

From Bent's Fort, I give U.S. 50 a few more miles before hanging my hat in Pueblo. From the revelry going on downtown and along the River Walk, somebody here must have struck gold and is buying drinks for everybody.

I'd join them, but I need to be in Colorado Springs tomorrow, under the shadow of the namesake of this gold rush. Gold was never found on Pikes Peak, but Colorado Springs is the best city to learn about the gold rush.

Springing into Pikes Peak Country

First stop in Colorado Springs is the Ghost Town Museum. Formed in 1954, the museum brought in buildings from abandoned towns across the region to re-create a ghost town full of pertinent artifacts. Best of all, if you're here during a blizzard, the museum is indoors. Even the stone building is historic, built in 1899 as a workshop for the Colorado Midland railroad.

Most buildings and artifacts are from the 1890s silver boom, but it's still a fun museum (especially for kids) for you to get a sense of Colorado's ample mining heritage. The eight-minute film I catch on the way out focuses on the Pikes Peak rush.

SIDE ROAD

BEST OF THE ROAD

Lodging: Eldridge Hotel *(Lawrence, KS)*; Pueblo Marriott *(Pueblo, CO)*; Cheyenne Mountain Resort *(Colorado Springs)*; Brown Palace Hotel *(Denver)*; Fireside Inn *(Breckenridge)*.

Best Grub: Free State Brewing Co. *(Lawrence, KS)*; The Tavern (Broadmoor, *Colorado Springs, CO*); Ship Tavern (Brown Palace Hotel, *Denver*); Wildfire Family Restaurant *(Idaho Springs)*; Fatty's Pizzeria *(Breckenridge)*.



It's hard to find historic artifacts from Colorado's 1859 gold rush, but later versions can be discovered in unlikely areas, such as this dredge boat in the forests above Breckenridge.

Colorado Springs is full of riches. Like the food and rooms at the Broadmoor or Cheyenne Mountain Resort. Like Pikes Peak itself, Garden of the Gods or Manitou Springs. I strike gold when I venture downtown and find a parking space right in front of the Colorado Springs Pioneers Museum, the best place to learn about the 1859 rush.

Located in the 1903 El Paso County Courthouse, the museum is presenting a special exhibit on the gold rush that runs through August. "We're taking the approach of using real people who came to the Pikes Peak region to use them to tell this story," says Carol Kennis, the museum's public programs coordinator.

The exhibit shares the stories of people like Julia Archibald Holmes, the first woman on record to climb Pikes Peak. She did it in her bloomers. It isn't Julia's, but there is an authentic bloomers costume on display, along with plenty of Pikes Peak-era glass bottles and guidebooks.

Yet the exhibit isn't just about gold seekers. "Number One," Kennis says, "people were living here, and this was their home. The Ute Indians, and the Cheyenne and Arapaho lived here—the Utes don't have a migratory story in their oral history—and [the gold rush] affected their lives."

Rocky Mountain High

From Colorado Springs, I head north to Denver, where the discovery of gold at the confluence of Cherry Creek and the South Platte River led to the founding of Denver. That historic discovery site is now Confluence Park in lower downtown, alias LoDo, which has also undergone a boom in recent years.

Gold is on display at the Denver Museum of Nature and Science, including the 13 plus-pound chunk, dubbed "Tom's Baby," that Tom Graves and Harry Lytton found near Breckenridge in 1887. But I strike it rich at the Brown Palace Hotel, home to the most comfy beds in the Rocky Mountain West, not to mention it is also home to that delicious pan-seared trout washed down with a tasty Flying Dog Golden Ale at Ship Tavern.

Next morning, I head deep into the mountains to find the real gold towns.

Read 'em and Weep

Uh-oh, I must have made a wrong turn. After experiencing the gold of Golden (no, I don't mean just the Coors Brewing Company tour), I was supposed to drive into 1859 gold towns Central City and Black Hawk. But this looks like . . . Las Vegas?

Riviera Casino. Isle of Capri Casino. Mardi Gras Casino. Century Casino. Doc Holliday Casino. Easy Street Casino. Famous Bonanza Casino. Black Hawk Station. Eureka Casino. Fortune Valley Hotel. Hmmm. The few people I actually see on the streets aren't smiling. (I don't think they have just come out of the historic Central City Opera.)

Central City and Black Hawk, however, haven't smiled as much as they do today since May 1859, when John Gregory discovered the "Richest Square Mile on Earth." Within a couple of months, some 20,000 to 30,000 people had swarmed into

SIDEROAD

MORE STRIKES

Tourists can find a wealth of history and fun at many other Colorado towns. Among them:

Creede: Check out the Creede Historical Society museum and the Underground Mining Museum (bring a jacket; the museum is completely underground!).

Cripple Creek: Venture into the Cripple Creek District Museum, if one of some dozen casinos don't grab you first.

Fairplay: The South Park City Museum is booming with 34 authentic buildings and more than 60,000 artifacts.

Leadville: The Historic Delaware Hotel and everything Tabor (home, opera house, Baby Doe museum, Matchless Mine)—the whole town is worth its weight in gold.

Ouray: Tour the Bachelor-Syracuse Mine and the county museum before relaxing at the Hot Springs Inn.

Silverton: Take the train into the Old Hundred Gold Mine and visit the Mayflower Gold Mill National Historic Site. Then catch a ride on the Durango & Silverton Narrow Gauge Railroad to Durango.

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these scenic mountains. Snow would send most of them hightailing it back to Denver.

Like most mining towns, Central City and Black Hawk, a.k.a. "City of Mills," went through ups and downs, including Central City's disastrous fire in 1874. When legalized gambling returned to the towns in the early 1990s, a new boom was on. It's showing no signs of slowing down.

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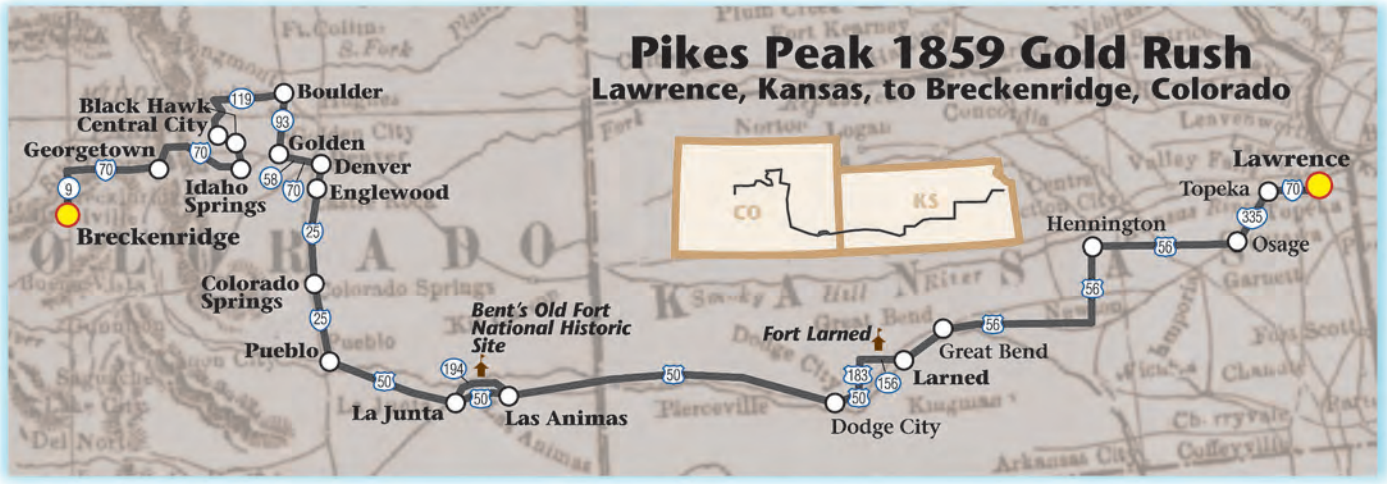
It's dark down there as you venture more than 1,000 feet into Breckenridge's Country Boy Mine, which was established in 1887.

The (Calmer) Towns of '59

Despite my Baptist upbringing, I don't frown upon gambling, but I prefer the gold in other 1859-era towns, those that found something more durable than Texas Hold 'em or progressive slots.

Take Idaho Springs. It was near the "Gem of the Mountains"—must every Colorado town have a nickname?—that Jackson made his historic discovery. Plenty of people walk the streets here, and most of them are smiling. Guidebooks to the town's walking tour can be purchased at the Heritage Museum and Visitor Center, which tells the story of the gold rush, or at the Underhill Museum, which focuses on life here in the late 1890s. Tours are also offered at the Argo Gold Mine and Mill, and the Phoenix Mine. My favorite discoveries, however, are the whopping pancakes and French toast at the Wildfire Family Restaurant.

Even more people are walking throughout Georgetown, another 1859-



era mining camp that has survived and prospered—thanks to the Georgetown Loop Historic Railroad, Hamill House, Hotel de Paris Museum and to all those quaint shops lining the picturesque, historic streets that make me glad I left the Bride and her pocketbook back home.

Go Breck!

My favorite discovery is Breckenridge, which sprang up with the finding of gold along the Blue River in 1859.

Here's a town that hasn't forgotten its history, and for that we owe the Breckenridge Heritage Alliance a mighty big tip of our hats. The historic walking tour takes visitors to 28 sites, including the home of Barney and Julia Ford, now a museum. Ford, a former slave in South Carolina and Georgia, was forced off his claim at French Gulch near town—blacks couldn't legally have claims at the time—and moved to Denver. The Fords returned to Breckenridge in 1882, making their fortune at Ford's Restaurant and Chop House.

Other historic figures, such as "log cabin naturalist" Edwin Carter (a cross between John Muir and *Psycho's* Norman Bates), get their due, and don't forget to get a quick history lesson at the town's Welcome Center. Other fun lessons can be found by touring the Country Boy Mine; guide Paul Hintgen promises me he hasn't lost a tourist yet, and I only crack my head once (thank goodness for hard hats). History even can be found deep in nature, such as the ruins of a dredge boat at Maggie Pond. Thankfully, destructive dredge-boat mining ended early in WW II.

Of course, Breckenridge, at an elevation of 9,600 feet, is best known today as a ski resort. "We found our gold," says Larissa Evans of the Breckenridge Heritage Alliance, "white gold."

You couldn't strap a pair of skis on me for all the gold in Colorado. Yet before I leave town, I'm hoping to find one more taste of wealth. The Breckenridge Brewery & Pub is calling my name.



There's no gold, but Bent's Old Fort near La Junta, Colorado, still offers visitors a respite while traveling across southeastern Colorado.

Johnny D. Boggs won $18 at his friendly poker game last month. Drinks are on . . . Marc Howard, who won much, much more!

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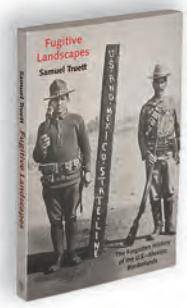


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***Editor's Note:** Darley Newman is a columnist for* True West.



Fugitive Landscapes

SAMUEL TRUETT, YALE UNIVERSITY PRESS, $22, SOFTCOVER; 800-405-1619.

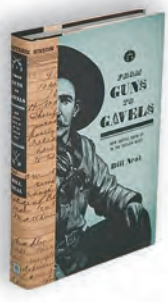
This is a heavily-annotated Ph.D dissertation transformed into a readable history. The book is really the story of the Arizona-Sonora border. Truett's focus is on the 1890s shifting of America's westward expansion southward into Mexico. The author calls this the Southwest's "hidden history," tying in silver's John R. Bartlett to copper's William Cornell Greene, and, finally, after 1911, to revolutionaries like Villa and Obregon, who made the Borderlands a battleground. This is the story of a near-erasure of the border between U.S. and Mexico—the transformation of a desert barrier into a crossroads of economic activity. *—RICHARD H. DILLON*

From Guns to Gavels

BILL NEAL, TEXAS TECH UNIVERSITY PRESS, $29.95, HARDCOVER; 806-742-2982.

Our criminal justice system—and how it evolved on the frontier—is often overlooked in many histories of the West. In this volume, Bill Neal cleverly weaves detailed facts about actual isolated incidents into an adventure told through the drama of the yarns of those bygone days. Neal narrates the story of a 13-year-old boy, who, in 1885, strikes out on his own, becomes an outlaw and dies by the gun many years later—well into the 20th century. This interesting book offers the historian a rich read that is enhanced by period photos of the actual subjects and locator maps of the anecdotal tales. You'll find this a fascinating take on Old West history.

—PHIL SPANGENBERGER

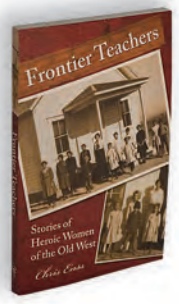


This interesting book offers the historian a rich read that is enhanced by period photos of the actual subjects and locator maps of the anecdotal tales.

Frontier Teachers

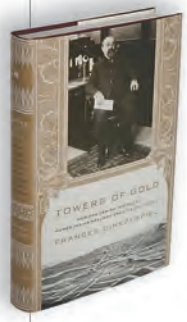
CHRIS ENSS, GLOBE PEQUOT, $14.95, SOFTCOVER; 888-249-7586.

Teachers were the female trailblazers of the West, yet they often are overlooked. Thanks to Chris Enss, who once again breaks new ground in the realm of historic women, we learn teachers often inspired many who went on to progress in the frontier. She tells the stories of 12 women who come from different circumstances but share the same goal—furthering education. Eliza Mott taught the alphabet from tombstone inscriptions, while Lucia Darling taught in a one-room cabin that was the first school in Montana Territory. Their experiences were enough to pass on wisdom; and their knowledge still educates generations today. *–LINDA WOMMACK*



Towers of Gold

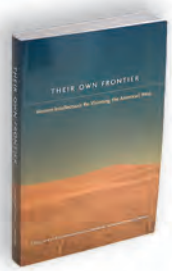
FRANCES DINKELSPIEL, ST. MARTIN'S PRESS, $29.95, HARDCOVER; 212-677-7456.



It is a stretch to call Isaias Hellman the creator of modern California, as the author (a descendant) does, but the Los Angeles banker did have much to do with the late 19th- to early 20th-century economic surge in the city. We more often salute the Golden State's politicians than its more worthy entrepreneurs, so this biography of financier Hellman is welcome. The poor Jewish immigrant not only founded the Farmers and Merchants Bank, he helped develop the interurban trolley system that tied L.A. and its sprawling environs, helped make *The Los Angeles Times* so influential, was involved in the state's wine and early oil industries and assisted in the founding of USC. For the first time, we have the story of one of the coast's major Jewish pioneers, like Adolph Sutro and Levi Strauss, and it's told here in fine fashion. *–RICHARD H. DILLON*

Their Own Frontier: Women Intellectuals Re-Visioning the American West

EDITED BY SHIRLEY A. LECKIE AND NANCY J. PAREZO, UNIVERSITY OF NEBRASKA PRESS, $27.95, SOFTCOVER; 800-755-1105.



At the turn of the last century, when women could hardly achieve advanced degrees much less

become professors, 10 prolific female scholars changed the face of historical and anthropological study. They focused on the voices of indigenous people, and their dedicated work triggered interdisciplinary offshoots such as ethnohistory, narrative ethnography, kinship ethnography and medical anthropology, now the norm in cultural research. This anthology of short biographies examines the lives of Ruth Underhill, Mari Sandoz, Zitkala-Sa and others who studied various native cultures from the inside and challenged the uncritical celebration of Western expansion. *–CYNTHIA GREEN*

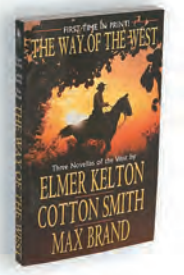


Fire Light: The Life of Angel De Cora, Winnebago Artist

LINDA M. WAGGONER, UNIVERSITY OF OKLAHOMA PRESS, $34.95, HARDCOVER; 405-325-2000.

I don't know know which I admire more: the woman's incredible artistic talent, or her amazing life story. Through the author's research, it's fair to say one would not exist without the other. Fire Light is the named artistic creation of drawings and paintings by Angel De Cora, a Winnebago from Nebraska, who broke new ground for her people with a formal education and went on to teach art at the Carlisle Indian School. Her story is compelling, as much as her art is enlightening. *–LINDA WOMMACK*

FICTION

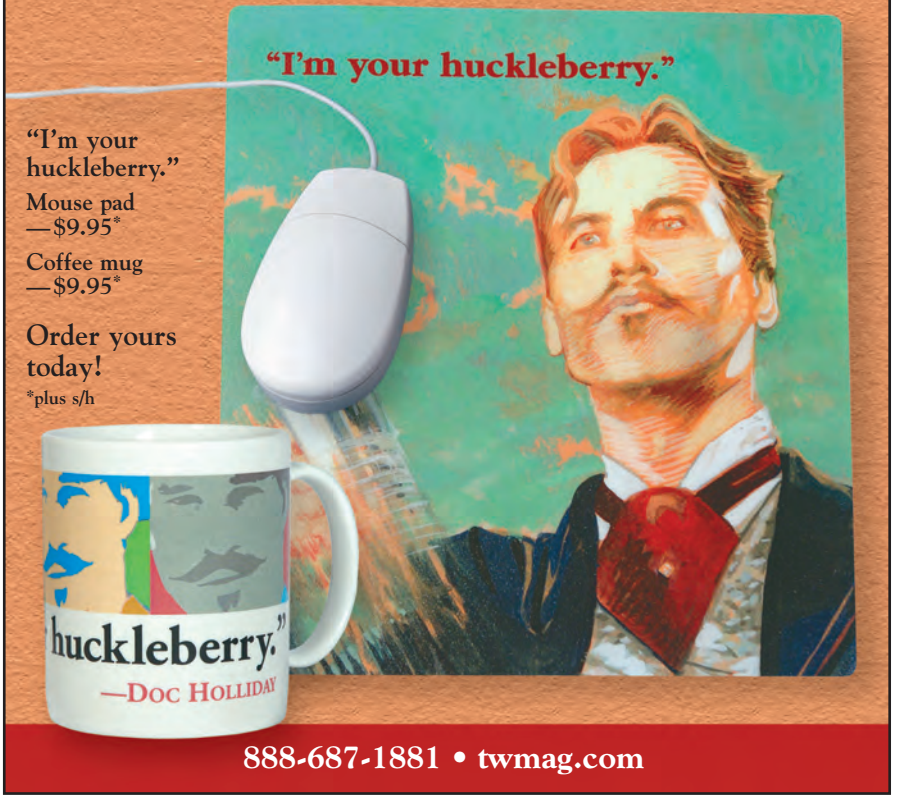


The Way of the West

ELMER KELTON, COTTON SMITH AND MAX BRAND, LEISURE, $12.95, SOFTCOVER; 800-548-1672.

The reader trailing this trio of Westerners—a cavalry lieutenant, a part-time marshal and a tenderfoot preacher—will find vivid examples of the true West. Elmer Kelton's "Long Ride, Hard Ride" sees CSA Lt. Overstreet leading his rag-tag squad for Texas after the Confederacy's stunning defeat at Glorieta Pass. In Cotton Smith's "Morning War," blacksmith Jericho Dane, a part-time Texas marshal, stops a Cross Brand cowhand from shooting up a saloon and tosses him into jail. Max Brand's "The Desert Pilot" presents the Reverend Reginald Ingraham's first sermon in the desert town of Bilman and shoves him into a showdown with Red Moffet. Kelton's story is the best of the bunch, proving that the author does not need a full book to capture his own prisoners. *–WILLIAM GARWOOD*

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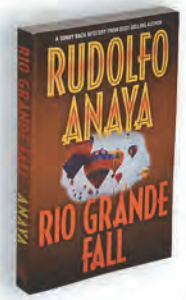
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Rio Grande Fall



RUDOLFO ANAYA, UNIVERSITY OF NEW MEXICO PRESS, $17.95, SOFTCOVER; 800-249-7732.

When a dead woman drops out of the sky over Albuquerque, New Mexico, during an annual balloon festival, private eye Sonny Baca hits the trail. He suspects the killer is a wacky environmentalist who despises local law enforcement because of the atomic experiments that took place at Los Alamos. More and more people get killed in balloon accidents. The fast-action plot includes sexy women, deadly mobsters, Hispanic witches and a goofy medical doctor high on cocaine who performs baboon heart transplants on terrified humans. Like Indiana Jones, Sonny is a wildly unbelievable, though entertaining, sleuth. *–PHYLLIS MORREALE DE LA GARZA*

Aztec Fire



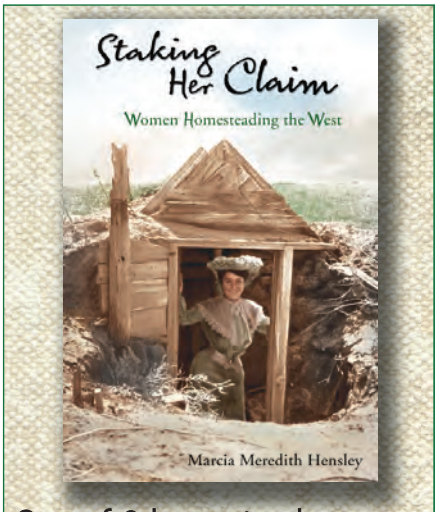
GARY JENNINGS, ROBERT GLEASON AND JUNIUS PODRUG, FORGE, $25.95, HARDCOVER; 212-677-7456.

In the 1820's, liberty sweeps from Europe to the New World. Bolivia frees Venezuela, while others try toppling Mexico's Castilian rulers. These young revolutionaries include Aztec descendent Juan Rios and his true love, the beautiful Maria de Rosa. Juan's skill in constructing weapons frees him from slavery and gains him a position in a Guadalajara gunshop. Making deadly firearms for the Spanish, then smuggling the best to the Rebels, earns him the name of the Alchemist. Then Spanish agents threaten his love, and he finds himself shanghaied during his rescue of her. After two years in the Philippines, the Alchemist returns to deal with Rebel hater Iturbe in this dogged struggle for independence. This strangely constructed novel using Jennings' notes, Gleason's editing and Podrug's writing gives Aztec saga enthusiasts a tale worth reading. *–WILLIAM GARWOOD*

Deep in the Heart of Trouble

DEEANNE GIST, BETHANY HOUSE PUBLISHERS, $13.99, SOFTCOVER; 800-398-3111.

This Christian Romance is a light-hearted spoof featuring Essie Speckelmeyer, a 35-year-old Texas spinster doggedly avoiding

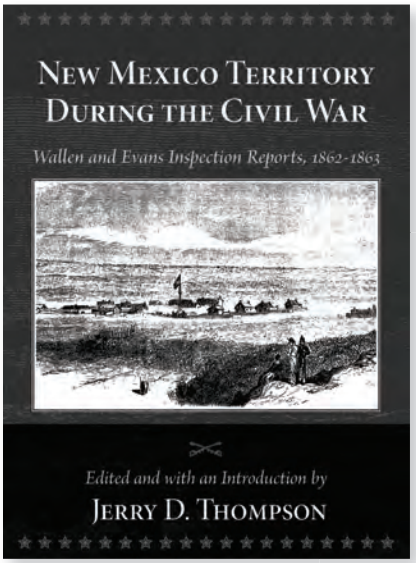


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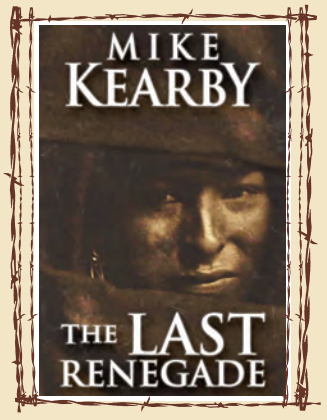
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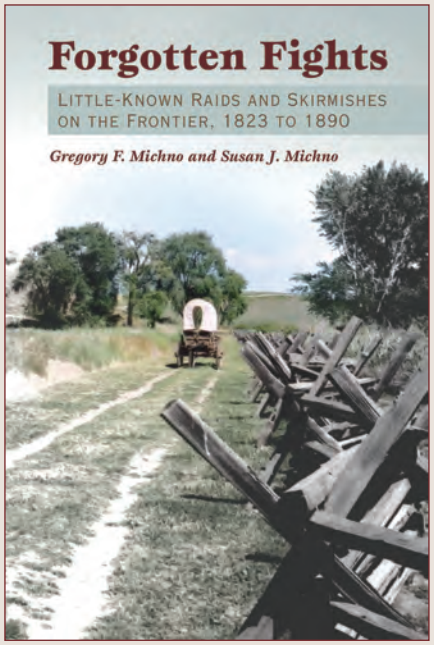
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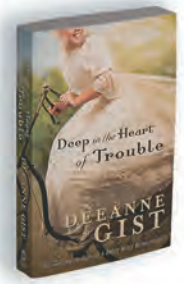
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Buffalo Music

TRACEY E. FERN, ILLUSTRATED BY LAUREN CASTILLO, CLARION BOOKS, $16, HARDCOVER; 800-225-3362.

Ages 3 to 10: This picture book was inspired by the real Mary Ann Goodnight, a settler in Palo Duro Canyon, Texas, during the senseless massacres of buffalo herds in the 1880s. She is a woman as "tough as old beef jerky," who has a soft spot for the buffalo orphans left behind. She takes two scrawny little calves into her dugout to revive them near the hearth. Cowpokes bring her orphans from all over, until she has a herd of 100 buffalo. She later lures a few of her animals into a train car with a cake of molasses so they can help rebuild fledgling herds on public land in Wyoming, Oklahoma and Montana. Thanks to Goodnight's compassion and vision, buffalo can still be found from coast to coast *–CYNTHIA GREEN*

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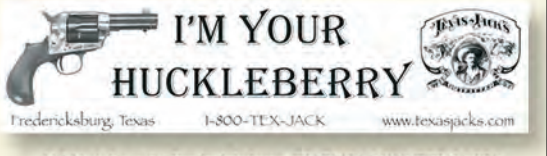
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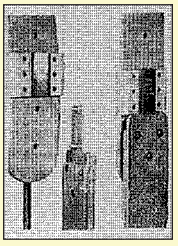
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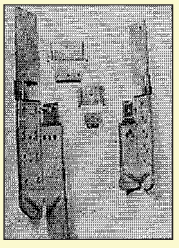
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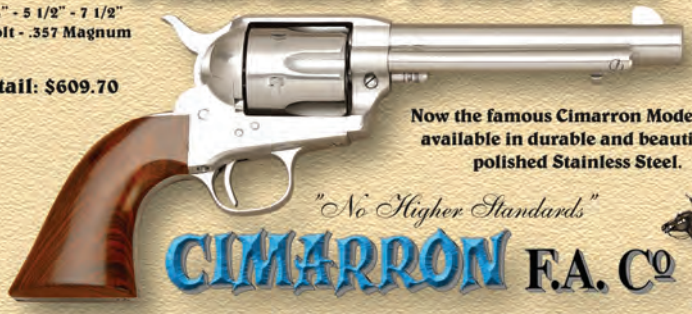
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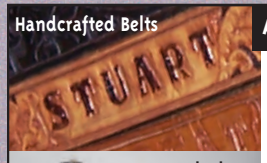
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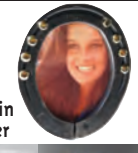


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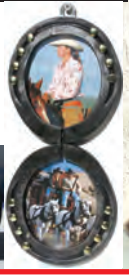


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The most interesting cinematic depiction of this problem occurred in the Kevin Costner epic *Dances With Wolves* (1990). Recall that Costner (as the character Lt. John J. Dunbar) had been deemed a hero after his unsuccessful, battlefield suicide attempt during the Civil War. He was posted, by his own request, to remote Fort Hayes on the Kansas/Colorado frontier. After a journey by horseback and before leaving for his abandoned military post, he presented his orders to his commanding officer, Maj. Fambrough (Maury Chaykin). Acting in a quixotic, bizarre manner, while dismissing Dunbar, Fambrough stood up and uttered the desperate lines, "Sir Knight, I've just pissed my pants, and nobody can do anything about it!" Within minutes, while Dunbar was leaving the fort, Fambrough walked to the window of his office and blew his brains out.

The reason for this behavior requires the establishment of a differential diagnosis, the pillar of any good medical investigation. I have very little information about this man, but I will assume that Fambrough had been struggling with this problem for some time. I will also assume that Fambrough was afflicted with an uncontrollable loss of urine that is known medically as urinary incontinence.

There are four general classifications of urinary incontinence. Their causes are numerous but can be generally related to neurological and/or mechanical lesions, tumors or even psychological factors, including dementia.

One type is called "stress incontinence" that may occur when the muscles in the abdomen are stressed, such as during laughing, coughing or sneezing. Another is "urge incontinence," an uncontrollable loss of urine that may be preceded by an uncontrollable urge to urinate. A third type is "overflow incontinence" that may occur when the bladder is chronically distended and any incremental production of urine is accompanied by loss of urine through the urethra (the tube from the bladder to the outside world). The fourth and worst malady is called "total incontinence," in which urine is lost at all times.

Fambrough's differential diagnosis is extensive and could include a benignly enlarged or inflamed prostate or a bladder, spinal cord or prostate tumor that had infiltrated critical nerves that control urination. He may have had bladder stones that caused a mechanical intermittent obstruction of urine flow. He was a military man and could have sustained a direct injury to his urinary tract with the development of a fistula (a tube that bypasses the urethra) causing constant dribbling of urine. He may have had a brain tumor, Multiple Sclerosis (MS) or even Parkinson's Disease, all of which have the capacity to cause dementia and to disrupt volitional and inhibitory nerve signals to the bladder, thus causing involuntary loss of urine. Interestingly, one must also consider that his primary incontinence may have driven him to his secondary psychotic behavior.

Fambrough is an interesting character about whom to speculate. He appears to be in his mid-40s to early 50s. He was able to stand up and walk to the window, somewhat ruling out a major spinal cord lesion. Given his cinematic presentation, including his delusional behavior, I think that his most probable diagnosis is that he had a brain tumor with progressive dementia that destroyed his ability to control his urine flow. Prostate disease, including cancer with spread to the brain, would also be high on the list.

In a remote outpost, hundreds of miles from the evolving, although limited, medical care of the day, this man's hopelessness was well depicted by Fambrough and directed by Costner. Regrettably, even today, this scenario may be replayed for too many afflictions, even when medical care is a 911 call away.



Many fans of the Oscar-winning *Dances With Wolves* have wondered why the major (shown here) committed suicide. Some have suggested that it eliminated the people who knew where Lt. Dunbar was going (the only other person who knew was the mule herder, who would be killed by Indians). The Doc presents us with a fresh medical rationale for the suicide.

– Courtesy MGM –

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 a ranch in the mountains of southwestern Colorado.


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A famous Colt advertisement of lawman Tex and his horse Patches by Frank E. Schoonover, a student of illustrator Howard Pyle.

– Courtesy Colt's Mfg. Co. –

Can you tell me who painted the cowboy on horseback in the well-known Colt pistol advertisement?

A.L. Gaukroger
West Yorkshire, England

Jim Dunham, historian at the Booth Museum for Western Art in Cartersville, Georgia, says, Frank Earle Schoonover (1877-1972) painted the famous Colt poster of "Tex and Patches." The 19½-by-34-inch poster was given out gratis by Colt Arms from 1926-1941 and is very collectible today.

I read that Glenn Ford was the best rider in Westerns. What other movie stars excelled as horse riders?

Ira Lee Walker
Peachtree City, Georgia

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"Most of the cowboy stars, actors and even extras in the silent film-era were excellent riders, and many were hired just because of that skill," says Jim Dunham. "Some were even cowpunchers needing work after the cattle drive-era had ended. However, head and shoulders above everyone was Tom Mix [see p. 66]. He worked for the Miller Brothers in the 101 Ranch shows before he and his horse Tony became motion picture's best riding duo. Ben Johnson and Joel McCrea were good riders, and recently both Robert Duvall and Tommy Lee Jones are fine horsemen. Among the worst was James Arness who didn't like horses and preferred to spend time on his boat."

Westerns expert James Denniston adds, "The Duke [in his early career], Wild Bill Elliott, Randolph Scott, Slim Pickens, Richard Boone and Jimmy Stewart all rode well. As big as he was, Andy Devine was a good rider. Jack Palance hated horses, couldn't ride a step, and *Shane* was his first riding part. Even the cowgirl actors, like Ella Raines, Barbara Stanwyck and Phyllis Thaxter, rode well."

How did saloon owners and faro dealers split the gambling profits?

Sherry Monahan
Willow Springs, North Carolina

Faro was the most popular of all gambling games in the Old West. Generally, a faro dealer came to town with his own equipment and set up in a saloon for a fee. Betters waged against the "bank" or the dealer's money. The dealer might also run a "house bank" in exchange for a percentage of the winnings.

Author Bob DeArment says, "Profit sharing between dealers and saloon owners was just something the two worked out between them. Dealers were often part owners of the establishments and vice versa." Bob's book, *Knights of the Green Cloth*, contains good information on gamblers and their games of chance—including faro.

Speaking of great books, we can't forget those written by our questioner Sherry Monahan, including *Taste of Tombstone* and *Tombstone's Treasure*.

What was meant in the movie *Fort Apache* when Henry Fonda said he would "travel by shank's mare?"

James Andrews
Chickasaw, Alabama

A shank refers to the lower part of a person's leg, from the knees to the ankle. So "traveling by shank's mare" is a humorous way of referring to walking. Other similar expressions were "shank's pony" and "horse with 10 toes."

Could you tell me when sabres were withdrawn from U.S. Cavalry Units?

Keith Bell
Denton, Manchester, UK

After the Civil War, the sabre became more of an ornament, as it was of little use against lance-wielding Indians—or against guns, for that matter. Besides, they were cumbersome and noisy. The last sabre charge in U.S. history came in 1916 against Pancho Villa's soldiers. The U.S. abandoned sabres in 1934 as they transitioned to mechanized warfare.

Good reference books include John H. Thillmann's *A Study of the United States Cavalry and Artillery Sabres: 1833-1865* and Harold Peterson's *The American Sword: 1875-1945*.

Was segregation (or other forms of discrimination) commonly practiced in Old West saloons?

Larry Dye
Fenton, Illinois

Segregation was a reality in most saloons. Exceptions existed, such as at saloons located on the Southwest border, where whites and Hispanics mixed. But for the most part, several accounts reported violence sparking when blacks tried to get served in "white" bars. By and large, each ethnic or racial group had its own watering hole.

What can you tell me about Tombstone photographer C.S. Fly?

Jon Sims
Surprise, Arizona

Camillus S. "Buck" Fly was one of the great photojournalists of his time. His

C.S. Fly took this photo of Geronimo (far right) in March 1886, before his surrender to Gen. Crook on September 4.

– Courtesy Robert G. McCubbin –



Marshall Trimble is Arizona's official historian. His books include *The Arizona Trilogy* and *Law of the Gun*. If you have a question, write: Ask the Marshall, PO Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@sccmail.maricopa.edu



Marshall, at the dedication of the Wyatt Earp statue by Tim Trask in Tombstone, Arizona, this past November 2008.

– Courtesy Marshall Trimble –

photos are legendary and highly prized. His work captured Billy Clanton and the McLaury brothers in their caskets, after the famed O.K. Corral gunfight. He took a well-known studio shot of Ike Clanton (p. 12). He also took a series of photos of the Army and Geronimo's Apache warriors. Fires, both in Bisbee and at Fly's studio in Tombstone, destroyed his original glass plate negatives.

Born in California in 1850, Fly moved to Tombstone, Arizona, in 1879. The next year, he and his wife Mollie opened a boarding house and studio called the Fly Gallery. Doc Holliday lived there for awhile. The gunfight occurred in the empty lot next to the gallery.

He left in 1887 to tour Arizona with his photographs; then he opened a studio in Phoenix. A year later, he returned to Cochise County where he would be elected sheriff in 1895. He left office two years later and ranched in the Chiricahua Mountains until his death in Bisbee on October 12, 1901. He is buried in the old Tombstone Cemetery (not Boothill).

No books have been written about him, but *Photography in Arizona 1850-1920*, by Jeremy Rowe, does discuss him. *Arizona Highways Magazine*, February 1970, published a story on Fly by James Serven.

In *McClintock*, a settler is referred to as a "cheechako." What does that term mean?

Larry Belt
Houston, Texas

A "cheechako," also spelled checaco and cheechalko, is pronounced chee-CHAH-koh. The term means tenderfoot, greenhorn or newcomer.

Apparently, the word is of Chinook origin, and it was used during the Alaska gold rush (and it is still used by some Alaskans today).

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What HISTORY HAS TAUGHT ME



BRENN HILL, WESTERN MUSICIAN

A Utah-born singer/songwriter, Brenn Hill has six albums, with his most recent being *What A Man's Got To Do*. The Western Folklife Center, which puts on the National Cowboy Poetry Gathering on January 24-31, 2009, in Elko, Nevada, has called Brenn "one of the most innovative voices in contemporary cowboy music." The 32-year-old lives in Hooper, Utah, with his wife Sylina and his two sons Quayden and Briggs. Visit *brennhill.com* for more about his music.

When I was touring radio stations in Texas, I was a "Texas Red Dirt Country" artist. At a cowboy poetry gathering, I'm a "Cowboy Singer." I've been called too cowboy for country and too country for cowboy.

The future of cowboy music is bright. I recall a songwriting seminar that I was involved in with Hal Cannon at the 2005 Cowboy Songs and Range Ballads Festival in Cody, Wyoming. Both Hal and I were pleasantly surprised to find that most of the attendees were in their teens or younger.

My two young sons think my music is okay, I guess. When Quayden was a baby, I used to have to hold him and dance around to "Buckaroo Tattoo" to get him to sleep. Briggs has a few requests like "Meet Me In McCall" and "Monster On Your Back" every time I get out a guitar. But mostly, they just think of me as their "Old Man."

A book that would make a great song is *The Time It Never Rained* by Elmer Kelton. Elmer Kelton is one of the greatest authors of all time, and this particular book is about the life perils of a real Texas rancher. It gives a lot more insight into real ranching than most Western novels. I wonder if Elmer wants to cowrite a song?

The best-kept secret about my home state of Utah is Capitol Reef National Park. It's a little off the beaten path, so it doesn't get quite as much hype (see p. 76).

The best advice my parents ever gave me: "Count your pennies, and your dollars will take care of themselves." Fortunately, I have been able to do more on less because of the lessons they taught me about money.

What most people don't know about me is I love to travel in a minivan. It's a little hard on the image, but I like to be comfortable out on the big, open road.

My favorite Western musician is Ian Tyson. He's the greatest gift Alberta ever gave the world.

My favorite cowboy poet is Ross Knox . . . or is it Waddie Mitchell?

The worst weather I've rode my horse in took place just this year on the Hopkins drive across Deseret Land & Livestock. Casey Bitton, Rick McChris and I were out on the big flat pushing about 200 pairs. With a herd of mad mama cows runnin' at us, we had to dig in pretty hard and try to turn 'em back. In a moment of conviction, I think we all decided that dying in a lightning storm out on Deseret punchin' cows was better than ridin' back to tell Chris Hopkins we couldn't hold 'em. The storm blew by, and the cows made it to Heiner Canyon.

History has taught me to appreciate every moment that I get with the people I love. Life is fragile and quick.

Even now, I think of Elko as the place it all began. I first played at the National Cowboy Poetry Gathering when I was about 14 or 15 years old. After a few years, I was asked to take part in the Best of the Cowboy Music Jamboree. "Sawyer" Tom Hayden hosted the event and gave me the special invitation. Don Edwards, Ramblin' Jack Elliott, Ray Reed and Peter Rowan were all part of the bill. The place was packed and I was scared to death, but the audience drank it in. They were enthusiastic and supportive, and seemed to really understand what I was singing about.

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