TOP 10 TRUE WESTERN TOWNS OF 2010 • ELMER KELTON (1926-2009)

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JANUARY/FEBRUARY 2010

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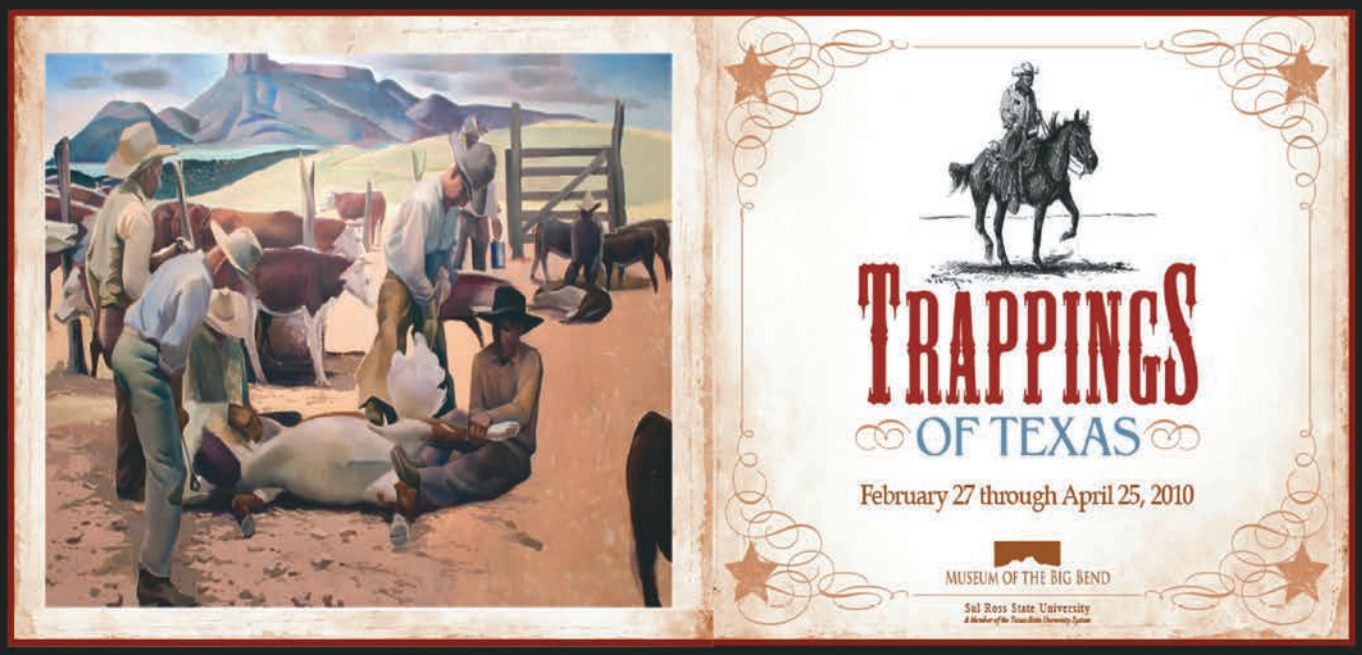

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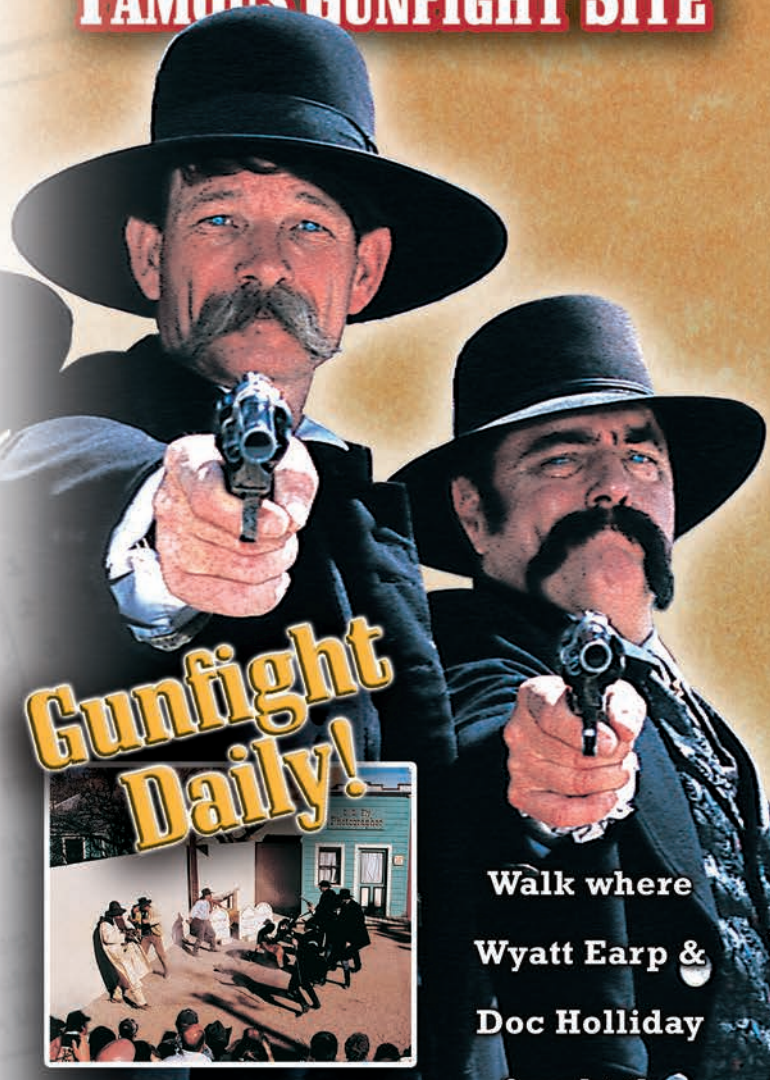

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and a kid was

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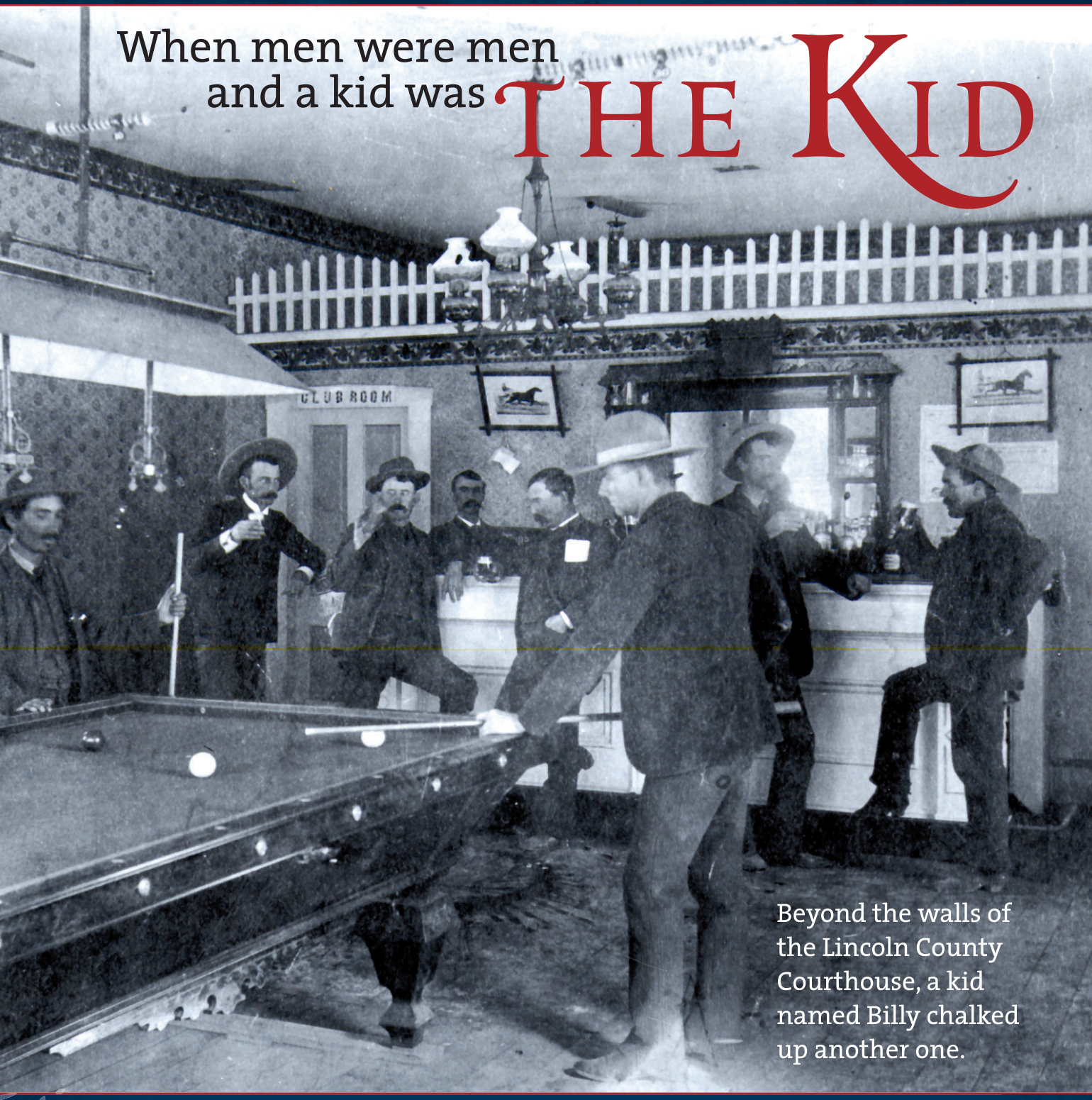

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OUR COVER

Blazing Pols! When Republicans Gunned Down Democrats.

— Illustration by Bob Boze Bell; Cover design by Daniel Harshberger —

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

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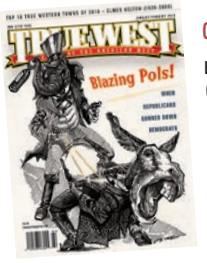

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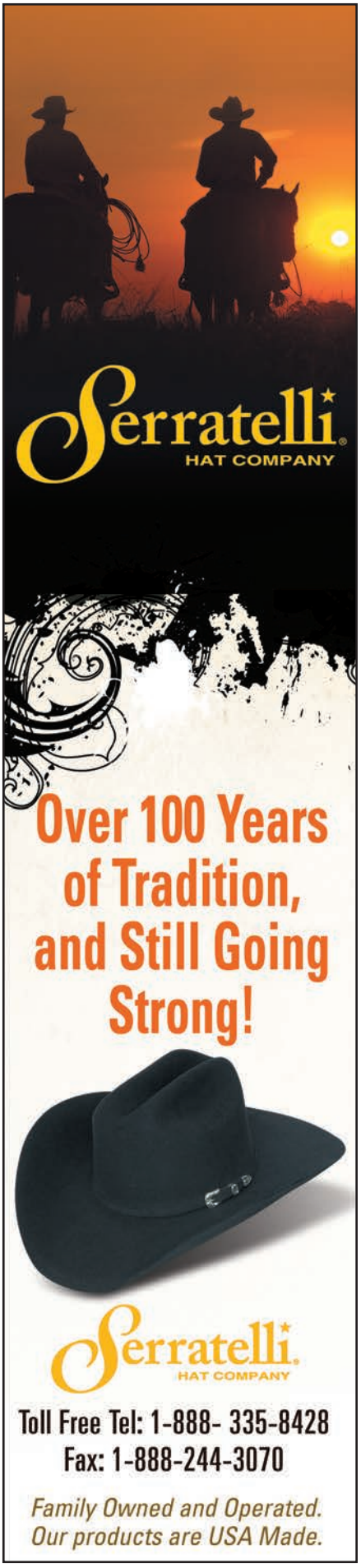


A Chorus of "Gotcha's"

Wait for me, Guy Madison!

Man, did we ever step in it.

"I am probably joining a chorus of gotcha's. The image on page 51 is Guy Madison as Wild Bill Hickok, not Jock Mahoney." So wrote Douglas G. Smith of Medford, Oregon, about a cutline we ran in the November/December 2009 issue, referring to a classic photo (bottom right) as Jock Mahoney (top right). In our defense you can see why we might confuse the two. And yes, Douglas was joining a chorus of gotcha's.

In the past 10 years that we have been riding on the hurricane deck of this careening mustang, we have never received such an avalanche of mail, e-mails and phone calls, like this one from a sweet-sounding Madison woman: "I just heard from my friend Dave Snowden, who is the chief of police for Beverly Hills, and he says you misidentified my father as Jock Mahoney."

Yes we did, I admitted, and, after a profuse apology and a promise of a complimentary subscription, I received this kind note from Bridget Madison:

"Thank you for the magazine subscription. You are very kind. I am still getting e-mails about the mistake. At least the people are buying your magazine! It is a type of compliment. I miss the Golden Boot. Miss getting together with everyone. Maybe someone could come up with a cause to get us all together again. God Bless you and keep doing what you're doing."

Bridget is right; it is a huge compliment to our magazine and to the memory of her father. By the way, check out the Guy Madison website she created (*GuyMadison.com*). Man, that guy was handsome!

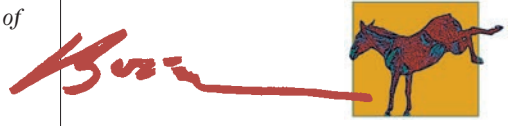
"Nothing changes more consistently than the past; for the past that influences our lives does not consist of what actually happened, but of what men believe happened."

—Gerald W. Johnson, a journalist, historian and biographer (1890-1980)

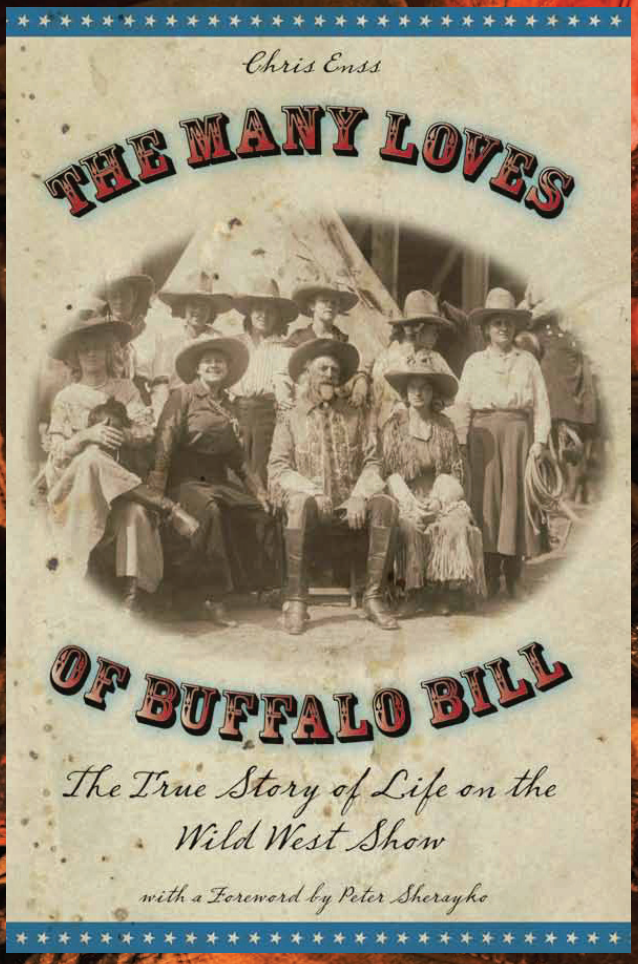
Fringed Shirt Twins

Both Jock Mahoney (top) of TV's *Range Rider* and Guy Madison of *The Adventures of Wild Bill Hickok* are wearing almost exact fringe pullovers. In the late 1950s I spent much time trying to find one of these for sale and never did. Our family stopped along historic Route 66 on the way to and from Iowa, and I always ran into the curio clothing departments of the trading posts looking for one "just like the Range Rider's." The only similar item of clothing that I saw for sale was a jacket with fringe, made in Taiwan. Oh, how I longed for that pullover.

– True West Archives –



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



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Grass Valley, California writer Chris Enss specializes in historical nonfiction that documents the forgotten women of the Old West. In addition, she has written biographies of Roy Rogers, Dale Evans and John Wayne, as well as the introductions to three reprints of 19th century "dime novels." She will publish seven more titles over the next five years.

For more information, visit her Web site, www.chrisenss.com

Here are her books that have been published: • "Buffalo Gals: Women of Buffalo Bill's Wild West Show" • "Gilded Girls: Women Entertainers of the Old West" • "Hearts West: True Stories of Mail-Order Brides on the Frontier" • "How the West Was Worn: Bustles and Buckskins on the Wild Frontier" • "Love Untamed: Romances of the Old West" • "Pistol Packin' Madams: True Stories of Notorious Women of the Old West" • "She Wore a Yellow Ribbon: Women Soldiers and Patriots of the Western Frontier" • "The Doctor Wore Petticoats: Women Physicians of the Old West" • "With Great Hope: Women of the California Gold Rush" • "Tales Behind the Tombstones: The Deaths and Burials of the Old West's Most Nefarious Outlaws, Notorious Women and Celebrated Lawmen" • "The Lady Was a Gambler: True Stories of Notorious Women of the Old West" • "Playing for Time: The Death Row All Stars" • "Thunder Over the Prairie" • "The Cowboy and the Señorita: A Biography of Roy Rogers and Dale Evans" • "Happy Trails: A Pictorial Celebration of the Life and Times of Roy Rogers and Dale Evans" • "The Young Duke: The Early Life of John Wayne."

All books published by Globe Pequot Press.

In addition to writing, Chris Enss is a speaker on the subject of women of the Old West and their impact on the wild frontier; western film legends Roy Rogers, Dale Evans, John Wayne, and the greatest posse ever organized.

CONTACT INFORMATION:

www.chrisenss.com Email Address: gvcenss@aol.com
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–COURTESY AUTRY NATIONAL CENTER–

Now Through February 14... Canyon, TX, **A Running Fight—The Red River War in Art:** Frederic Remington and Nick Eggenhofer explain the Red River War of 1874 through their art.
806-651-2244 • *PanhandlePlains.org*

Now Through April 14... Santa Fe, NM, **Fashioning New Mexico:** Represents two centuries of attire for daily life to special occasions.
505-476-1148 • *MuseumOfNewMexico.org*

Now Through May 9... Oklahoma City, OK, **Bonita Wa Wa Calachaw Nuñez—Selected Works:** Features sketches and drawings by the Luiseño artist and Indian activist.
405-478-2250 • *NationalCowboyMuseum.org*

Now Through June 6... Santa Fe, NM, **A River Apart—The Pottery of Cochiti and Santo Domingo Pueblos:** Explores the differences between Cochiti and Santo Domingo tribal art.
505-476-1148 • *MuseumOfNewMexico.org*

JANUARY

2... Fort Worth, TX, **Pawnee Bill's Wild West Show:** Features trick riding, shooting and roping re-enactments from the original 1909 event.
817-625-1025 • *StockYardsRodeo.com*

10-25... Denver, CO, **National Western Stock Show:** Since 1906, hosts livestock seminars and rodeo events to celebrate Western heritage.
303-297-1166 • *NationalWestern.com*

14-18... Arvada, CO, **Colorado Cowboy Poetry Gathering:** Celebrates four days of Western heritage through poetry, stories and music.
720-898-7200 • *ArvadaCenter.org*

22-23... Fort Worth, TX, **Mustang Magic:** Mustangs compete in an obstacle course, with participating horses available for adoption.
866-687-8247 • *WildHorseAndBurro.BLM.gov*

22-24... Tucson, AZ, **Tucson Old West Roundup:** Sale of vintage firearms, Western decor, Hollywood cowboy wares and Indian Jewelry and weavings.
406-834-3603 • *OldWestRoundup.org*

22-24... Denver, CO, **Colorado Indian Market & Southwest Showcase:** American Indian music by Brulé, dancing by Ehecatl Aztec and Western art.
972-398-0052 • *IndianMarket.net*

23... Fort Worth, TX, **Billy Bob's Texas—Loretta Lynn:** "The World's Largest Honky Tonk" presents the Country croonings of Loretta Lynn.
817-626-2340 • *BillyBobsTexas.org*

23-30... Elko, NV, **National Cowboy Poetry Gathering:** Cowboy music and poetry performed by Baxter Black and Waddie Mitchell.
888-880-5885 • *WesternFolklife.org*

30-Feb. 7... San Angelo, TX, **NRCHA Celebration of Champions:** National Reined Cow Horse Association's competition for the regional title.
800-333-5032 • *AQHA.com*

FEBRUARY

5-6... Crowley, LA, **Wild Horse & Burro Adoptions:** Wild horses and burros offered for adoption to folks providing humane, long-term care.
866-687-8247 • *WildHorseAndBurro.BLM.gov*

10-14... Tombstone, AZ, **Third Annual High Noon:** Speed shooting matches and a 10-stage main match at Tombstone's Livery Stable.
520-457-3559 • *TombstoneLivery.com*

11-14... Wickenburg, AZ, **62nd Annual Gold Rush Days:** A parade, rodeo, gold panning, shoot-out re-enactments and a mucking and drilling contest.
800-942-5242 • *WickenburgChamber.com*

11-21... Scottsdale, AZ, **Scottsdale Arabian Horse Show:** Since 1955, Arabian horses compete in halter, dressage and performance events.
480-515-1500 • *ScottsdaleShow.com*

12-14... Moab, UT, **Moab Western Stars Cowboy Poetry Gathering:** Ranch workshops, art shows and cowboy poetry from the likes of Dave Stamey.
435-259-6272 • *MoabWesternStars.com*

12-14... Sierra Vista, AZ, **Cochise Cowboy Poetry & Music Gathering:** Shares the history of Arizona Territory through 50-plus poets and musicians.
520-249-2511 • *CowboyPoets.com*

13... El Paso, TX, **Casa Ford CBR West Texas Shootout:** A professional bull riding competition held at the El Paso Coliseum.
817-626-2855 • *CBRBull.com*

14... Durango, CO, **Winter Photographer's Special:** A winter rail ride into the snowy San Juan National Forest for photographers.
888-872-4607 • *DurangoTrain.com*

14... Dubois, WY, **Old-Timers Valentine Celebration:** Luncheon at the Dubois Museum to help identify "mystery" artifacts and photos.
307-455-2284 • *DuboisMuseum.org*

18-20... Wickenburg, AZ, **Southwest Leatherworkers Trade Show:** Shares leather art ranging from saddlery to holsters to boots.
715-362-5393 • *LeatherCraftersJournal.com*

24-28... Phoenix, AZ, **Winter Range:** SASS's National Championship of Cowboy Action Shooting with old-time shotguns and rifles.
623-465-8683 • *WinterRange.com*

27... Golden, CO, **Buffalo Bill's Birthday Party:** Free admission to celebrate the showman's birthday includes a Buffalo Bill look-alike contest.
303-975-1151 • *MonarchProductions.info*

27-March 1... Alpine, TX, **Texas Cowboy Poetry Gathering:** Headliners include Mike Beck and Red Steagall; dedicated to Rusty McCall.
800-561-3735 • *Cowboy-Poetry.org*

27-April 25... Alpine, TX, **Trappings of Texas:** Nation's second-oldest Trappings show offers cowboy gear and Western art.
432-837-8730 • *Sulross.edu/~museum*

MARCH

5-7... Guthrie, OK, **Wrangler Timed Event Championship:** Features PRCA cowboys in tie-down roping, steer roping and steer wrestling.
800-595-7433 • *LazyE.com*

11-14... Cartersville, GA, **Seventh Annual Southeastern Cowboy Gathering:** Fiddle, mandolin and banjo contests, and Dutch oven cook-offs.
770-387-1300 • *BoothMuseum.org*

17-20... Great Falls, MT, **C.M. Russell Art Auction:** Western art auction, plus a birthday party held in memory of the cowboy artist.
800-803-3351 • *CMRAuction.com*

18-21... Scottsdale, AZ, **20th Annual Festival of the West:** Western film stars, musicians and poets, trick riding, rendezvous and vendors.
602-996-4387 • *FestivalOfTheWest.com*

21-26... Tombstone, AZ, **Wyatt Earp's Vendetta Ride:** *True West's* trail ride shadowing Wyatt Earp and his 1882 ride of retribution.
505-286-4585 • *Great-American-Adventures.com*

26-28... Arlington, TX, **Texas Indian Market & Southwest Showcase:** Wildlife, American Indian and Western art, plus dance performances.
817-459-5000 • *IndianMarket.net*

30-April 3... Round Top, TX, **Marburger Farm Antique Show:** Showcases art and antiques ranging from Early Texas to Americana.
800-999-2148 • *RoundTop-Marburger.com*

TWMag.com:
Expanded Events Coverage, view and post your Western events.

March 18-20
Great Falls, MT, **March in Montana:** American Indian and Western art and collectibles for show and auction. Shown here is John Hampton's *Good Ropin' Saves Hard Ridin'*.
307-635-0019 • *MarchInMontana.com*

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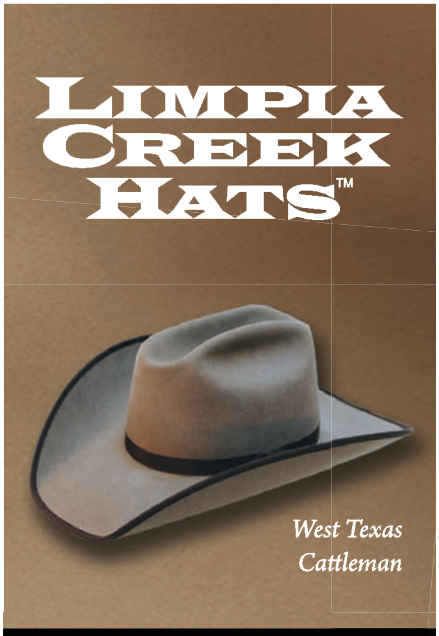

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The Original Boot Hill

Dodge City's cowtown history is finally captured well in a new tome.

In the streets of a Kansas prairie town on an evening in mid-1872, a familiar pattern unfolded—a crowd gathered, somebody fired a gun and somebody responded in kind.

History is not clear on what happened. A tall black man called Tex (or Black Jack, or both) was standing in the street in front of a saloon, taking in the action, not hurting anybody or anything. Behind and above him, on top of the platform entrance to the watering hole, a gambler named Denver pulled his pistol and senselessly shot Tex in the head.

The killer got clean away. Years later, Denver said he shot Tex "just to see him kick."

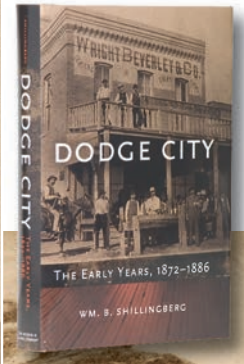
After the victim kicked off, the body lay in the street for a time. Finally, some folks took the corpse up to a nearby rise and buried Tex.

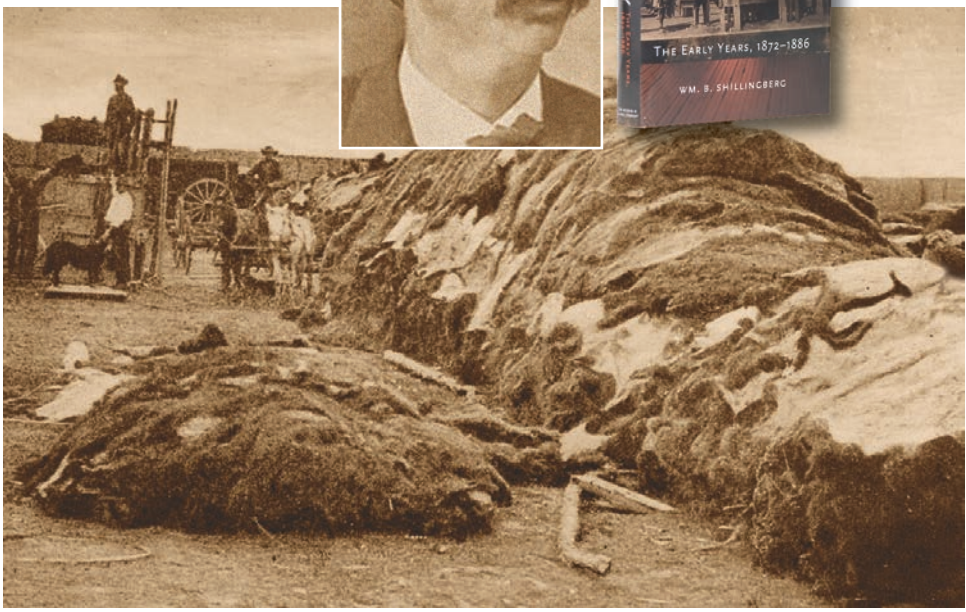
Tex was allegedly the first man killed in Dodge City who took up residence in Boot Hill. He wouldn't be the last.

In fact, reports say that another 15 victims of violence were buried in the unofficial cemetery in the next 18 months alone. They were buried with their boots on—hence the name of the not-so-hallowed ground.

A lot of Old West towns had cemeteries called Boot Hill, but they stole the name from Dodge City. Boot Hill became a major figure in the history of the cattle town—a story told in one of the first books written about the city, Robert Wright's *Dodge City, the Cowboy Capital*. The classic may have finally met its match: William Shillingberg's new book *Dodge City: The Early Years, 1872-1886* (Arthur H. Clark Co.) is probably the most comprehensive look at the famous burg in its formative period.

The original Boot Hill was a slapdash affair. No neat rows of headstones





Robert Wright (right) was one of the pioneers of Dodge City; shown below is Rath & Wright's hide yard in 1873. He was also the author of 1913's *Dodge City, the Cowboy Capital*. Shillingberg has written a new book (far right) that is worthy of being ranked next to Wright's classic tome.

– True West Archives –

marking the final resting place of the dearly departed—holes were dug in haphazard fashion all over the hill. Not all had coffins; several lacked markers. Nobody was quite sure just how many bodies were interred there, let alone the identities of the deceased.

But we know about a few of them.

Billy "Bully" Brooks was a hard case with a chip on his shoulder. The town fathers thought he was tough enough to deal with folks of a similar bent, so they appointed him a Dodge City deputy in 1872. The details are a bit fuzzy, but he may have killed five men in the course of duty—all of whom ended up in Boot Hill. Billy himself was planted near Caldwell. Seems he couldn't run from his own nature, and by late 1873 he was riding the outlaw trail, stealing horses and causing mayhem. Vigilantes strung him up in the summer of '74.

Jack Wagner was a drunken cowboy disarmed by Marshal Ed Masterson in the spring of 1878. But Wagner got another gun and mortally wounded the lawman. One of the Mastersons—either Ed or brother Bat—managed to shoot Wagner, who died the next day. Wagner went to Boot Hill. Ed Masterson was buried in another local cemetery.

By that time, Boot Hill was notorious across the country. It was also prime real estate, just begging for development. But builders were skittish about the place and refused to pony up the cash for it. Ford County decided to build the area's first public school on the site; it opened in 1880.

Most of the bodies—about 50 of them, only one woman among them—were moved to other local graveyards. Reports state that some of the remains were not wearing their boots; the footwear had been placed like pillows under the heads of the dead.

A museum now stands on the site, a one-block re-creation of what Dodge City's main street looked like back in the 1870s. It includes a small section of tombstones—not real ones, just representations of what once was.

Dodge's Boot Hill is dead and long gone. But you can't bury a great name and interesting legend, can you?

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BY JANA BOMMERSBACH

The "New" Old Ancestors

Oregon's Dr. Jenkins digs up proof of North Americans pre-dating Clovis.

For almost 80 years, archaeologists were pretty sure how and when the first humans came to the New World.

A 1932 excavation of a prehistoric village near Clovis, New Mexico, established that people first showed up in North America at the end of the last Ice Age, around 13,000 years ago. They came across an ice bridge that spanned the Bering Strait. Those first people are known to science as the "Clovis Culture," and most accept them as the ancestors of all native people.

So it caused quite a stir in April 2008 when Oregon archaeologists announced they had scientific proof people were here at least 1,000 years earlier, before the ice bridge formed.

The revelation means everyone has to rethink almost everything we know about ancient people.

Dr. Dennis Jenkins led the team that made those remarkable discoveries right in his own backyard in south-central Oregon. "Native Americans love it, they say, 'Dennis, I've told you we've been here forever.'"

The search began in 1989, when Dr. Jenkins began teaching at the University of Oregon Field School. He and an associate developed a research plan to investigate the seven Paisley Caves in Oregon where ancient remains had been found in the 1940s. The human and animal bones were suspect because scientists worried they had been "mixed" over the centuries, so they wouldn't accept them as proof that the bones pre-dated Clovis Culture.

In 2002, focusing on Cave Three, Dr. Jenkins decided to test again to see if the earlier theories were correct. "Grave robbers had seriously disturbed the cave, and that was daunting, but it didn't stop us," he says. "We found camel and horse bones, a few threads and some human

Dr. Dennis Jenkins stands in a cave in Paisley, Oregon, where in 2002 he discovered a 14,300-year-old human feces specimen—the world's oldest. In this photo, he holds a mammal bone that has been radiocarbon dated at 14,280 years old.

– Courtesy High Desert Museum –

coprolites [fossilized feces]." The waste material is like gold, he explains, "Once it is dried, it doesn't change, and this was entirely dried up like a mummy."

From such waste archaeologists can establish age and what was eaten and most important, they can extract DNA, the building block of all life.

The waste was sent to Copenhagen, Denmark, to be studied: Did it contain ancient DNA, was that DNA native (all native people share two specific markers) and just how old was it?

Dr. Jenkins remembers being at his lab in a WW II quonset hut at the University when he got an e-mail that would change his life: "How old do you think these coprolites could be?" a playful scientist from Copenhagen asked. Jenkins excitedly e-mailed back "Why, what did you find?" He got back the answer, "We're getting ancient native DNA out of them."

Dr. Jenkins wanted to jump up, pump the air and shout, yet he was cautious. "This was exciting, but way too many times, people thought they found pre-Clovis material and later it was shown they were just wrong."

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.

Two more years passed before the European scientists finished all their tests and ruled out any other possibility. For instance, they had to establish none of the Oregon scientists or students were natives who could have handled the material and thereby contaminated it.

When all the tests were done, proving these were native remains from as long as 14,300 years ago, *that* is when Jenkins jumped in the air, pumped his fists and shouted in triumph.

"These were the most extensive genetic tests I know of," he says, and they established without a doubt that the Clovis Culture was a Johnny-come-lately. The new oldest ancestors are now the Paisley Culture.

"We have to now question how people got here," he notes, "because they couldn't have walked over the ice bridge because it hadn't opened up yet. They had to get here another way."

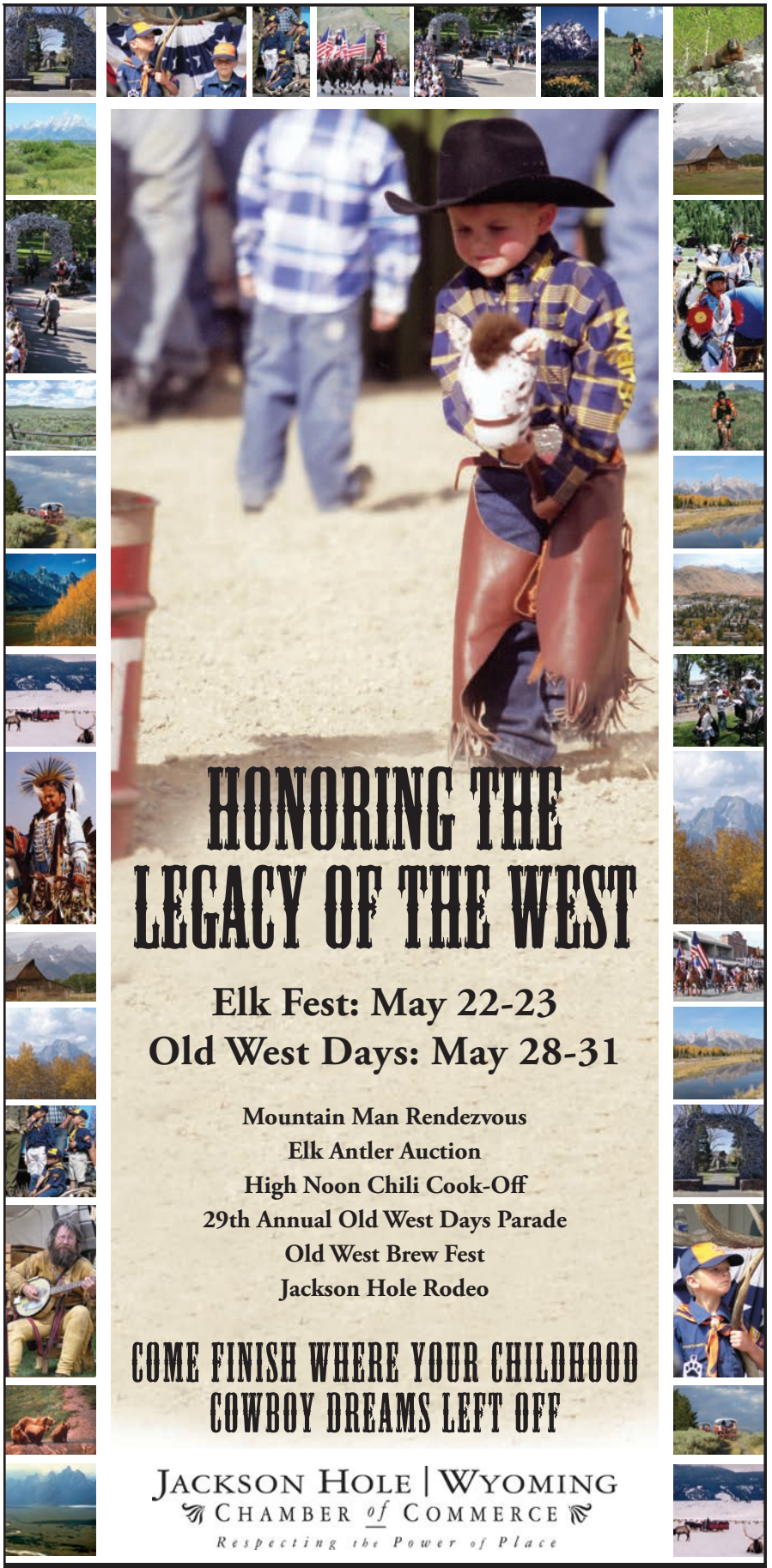
Did they come down the Pacific Coast by land or boat? Or were they here before the ice bridge formed? Or maybe they didn't come from the north at all; maybe they came from the south. And maybe the Paisley Culture isn't the oldest culture we'll ever find. Maybe even older ancestors are out there still waiting to be found. Dr. Jenkins says questions like these thrill his soul.

"This gives us a brand new sense of stimulation—we've gotten past the Clovis barrier," he says. "And Native Americans love it that we can study their ancestors [through the coprolites] without disturbing bones. It has really opened many possibilities for other archaeologists."

These first inhabitants ate bison and small animals, consumed prickly pear and rose hips, and drank a lot of water. "But we have no clue what they looked like," Dr. Jenkins says.

In December, the High Desert Museum presented him with its 26th Earle A. Chiles Award, in honor of this "milestone in archaeology." Dr. Jenkins will lecture on his discovery at the Museum in Bend, Oregon, on May 8.

Dr. Jenkins hopes his discovery will inspire young people to become archaeologists. "I knew I wanted to be an archaeologist since I was 13, after I found a few arrow points. To young boys and girls who are motivated to this field, I say 'Go for it!'"



 BY MEGHAN SAAR

How to Own a Dixon on a Low Budget

Drawings are often the first purchases made by savvy art collectors.

Given that Maynard Dixon commands as high a price at auction as $1.5 million, some of you might think a drawing by him would also be out of your pocketbook range.

Not necessarily true, as demonstrated by the November 8, 2009, Altermann Galleries auction in Santa Fe, New Mexico. Dixon's ink on paper *Mesa* hammered in at $3,200.

Surprised? You shouldn't be. For centuries, drawings have been described as an artist's tool transformed into a collector's treasure. The Renaissance gave birth to these artifacts, since artists began observing the natural world as a source for their work and required a form that they could easily modify and discard.

Art aficionados often begin building their collection by first purchasing drawings. Not only is the price often affordable, the drawings also yield an introduction to an artist's process; they can help collectors decide which artists to build a collection around when they later want to graduate to purchasing paintings and sculptures.

Bragging rights is also a good motivator. How many of us would love to say we own a Dixon, an Ernest Martin Hennings, a Frank Tenney Johnson? A few shrewd buyers at the Altermann auction can now gloat all they want. Two drawings by Johnson sold: *North Greenfield, Wis.* for $1,000 and *Portrait of a Girl with Long Hair* for $300. Yes, that's a three with two zeroes for an artist whose auction high to date is $1 million. $300! A new Blackberry smartphone costs more than that! Hennings was also represented at auction with two drawings: *Indian with Bow and Arrow*, selling for $1,400, and *Indian Family of Four*, selling for a hundred more. His auction record? $1.395 million.

Portrait of a Girl with Long Hair **is a charcoal on paper drawn in 1894 by Frank Tenney Johnson (1874-1939) 43 years before he would include in his signature the initials "N.A." The N.A. indicated his acceptance as a full Academician in the National Academy; $300.**

Signed with his characteristic Quarter Circle 2C, to commemorate his time as a ranch hand at the Quarter Circle 2C Ranch in Arizona, this etching on paper by Olaf Wieghorst (1899-1988) is called *Getty Up*. The name refers to the command given to a horse to start moving or to move faster (most folks today know it as Giddy Up); $800.

The 20th-century artists actually topped the drawings sold at auction. That reverts the bragging rights to the artist! We can just hear Mikel Donahue at his local saloon near his Quarter Horse ranch outside Broken Arrow, Oklahoma, "Can you believe it? My drawing beat out a Dixon!"

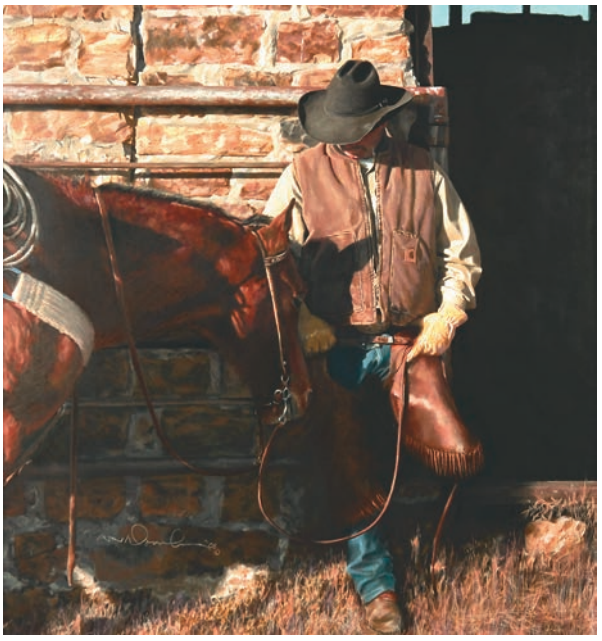
Don't bet on it beating out a Remington anytime soon though. Some artists are so collectible, even their drawings may be out of reach . . . but then again, not in comparison to the value of their paintings. *Cavalry Scouting Party*, Frederic Remington's 1894 ink on paper, sold in 2007 at Coeur d'Alene Art Auction for $140,000. How did the Cowboy Artist fare? Charlie Russell's ink on paper was slightly more affordable. His drawing *Meeting of Sacajawea and Her Relative of the Shoshone Tribe* sold in 2003 at Coeur d'Alene Art Auction for $85,000.

Keep in mind, the Cowboy Artist has an auction record high of $5 million (for his 1918 oil *Piegans*, at Coeur d'Alene in 2005). Remington beat him out by a small margin, with $5.075 million (for his bronze *The Wounded Bunkie*, at Sotheby's New York in 2008).

Cowboys **by Rockwell Kent (1882-1971) first appeared as an illustration in "Thicker than Water," in the July 15, 1927, issue of *Adventure* Magazine. A copy of the magazine accompanied the lot; $1,250.**

For those who can afford to buy artworks in the $5 million range, perhaps $140,000 is pocket change just like $300 is to the rest of us. Yet even if you may never own a Remington, think of all the great artists out there, such as Dixon, whose works are actually within the realm of your personal possession. The dictum "One can only dream" no longer applies; collecting Western art is an option for all of us.

Notable Art Lots Included
(All images courtesy Altermann Galleries)



Mikel Donahue (b. 1956) painted *An Understanding* in 2008, and this colored pencil drawing on paper sold for a $5,000 bid. So far at auction, his highest-selling artwork is another drawing, *Water Colors*, which sold at the Buffalo Bill Art Show & Sale auction in 2009 for $7,650.

Although not dated, this ink on paper, *Mesa*, was likely painted by Maynard Dixon (1875-1946) in 1934, based on a letter accompanying the lot that his famous photographer wife Dorothea Lange sent to a friend of theirs, Bertha; $3,200.

An etching on paper by Taos Society of Artists member Ernest Martin Hennings (1886-1956), *Indian Family of Four* is marked by the artist as being five out of 100; $1,500.

Signed by Cowboy Artists of America member Melvin Warren (1920-1995) and dated 1984, *The Last Checkpoint* is a charcoal on paper that hammered in at $7,000. The 20th-century painting was the highest drawing lot that sold at Altermann in the November sale.

This etching on paper of Chief Pacceneh, Taos Tribe is labeled as "9/50" by artist Henry C. Balink (1882-1963); $900.

UPCOMING AUCTIONS

January 17
Antique, Collectible & Military Arms
Greg Martin Auctions (Las Vegas, NV)
GregMartinAuctions.com • 800-509-1988

January 21
American History Auction
Cowan's Auctions
(Cincinnati, OH)
Cowans.com • 513-871-1670

January 30
Western Americana Auction
High Noon (Mesa, AZ)
HighNoon.com
310-202-9010

Got Gold . . . In Your Closet?

Antiques Roadshow-type clinic held by Greg Martin brings about valuable Colt Navys.

Many people have items at home, often tucked away or somehow otherwise forgotten, that could be worth more than gold.

Anyone who has watched *Antiques Roadshow* on PBS has seen people who brought items from their home, knowing little or nothing of an item's true worth, only to discover it is of considerable value. Such was the case with Sharlene Perez, who attended an appraisal clinic held by antique arms dealer Greg Martin on June 12, 2009, in New York City.

As she sat down with Martin, she opened her heavy, wrapped parcel, revealing a beautifully varnished wooden case, trimmed in brass. With decades of dealing in antique firearms, Martin was immediately attracted to the case. He knew of the possibility of the treasures that might be found within it. What piqued his interest even more was a hand-engraved inscription on the lid in a diamond-shaped plaque, which read, "Presented to Col. Wm. C. Browne by his friends at Watertown, N.Y."

Martin was not to be disappointed. Inside was an exquisite pair of engraved, monogrammed and ivory-stocked Civil War presentation Colt 1851 Navy percussion revolvers, along with accessories. As he studied the guns with their Gustave Young-style of floral and scroll engraving, silver-plated back straps, wolf's head motif hammers and one-piece ivory stocks with "WCB" monograms on each, Martin asked Perez if she knew the value of the revolvers. "$25,000?" Perez answered. "Five or ten times that," Martin replied. "I'd estimate between $150,000 to $250,000."

A surprised and excited Perez explained that the guns had been stored in her closet for around 30 years. They were a gift to her late husband, Dr. Goltran Perez, an internist who passed away 14 years ago, and were probably a gift from one of his many friends, possibly as payment for medical services. Although he wasn't a firearms enthusiast, he did admire the Colts. After his death, she put them away and pretty much forgot about them. One day, she took them out and read the inscription on the case lid. She realized then that the Colts might be valuable, but she was stunned by Martin's overwhelming estimate.

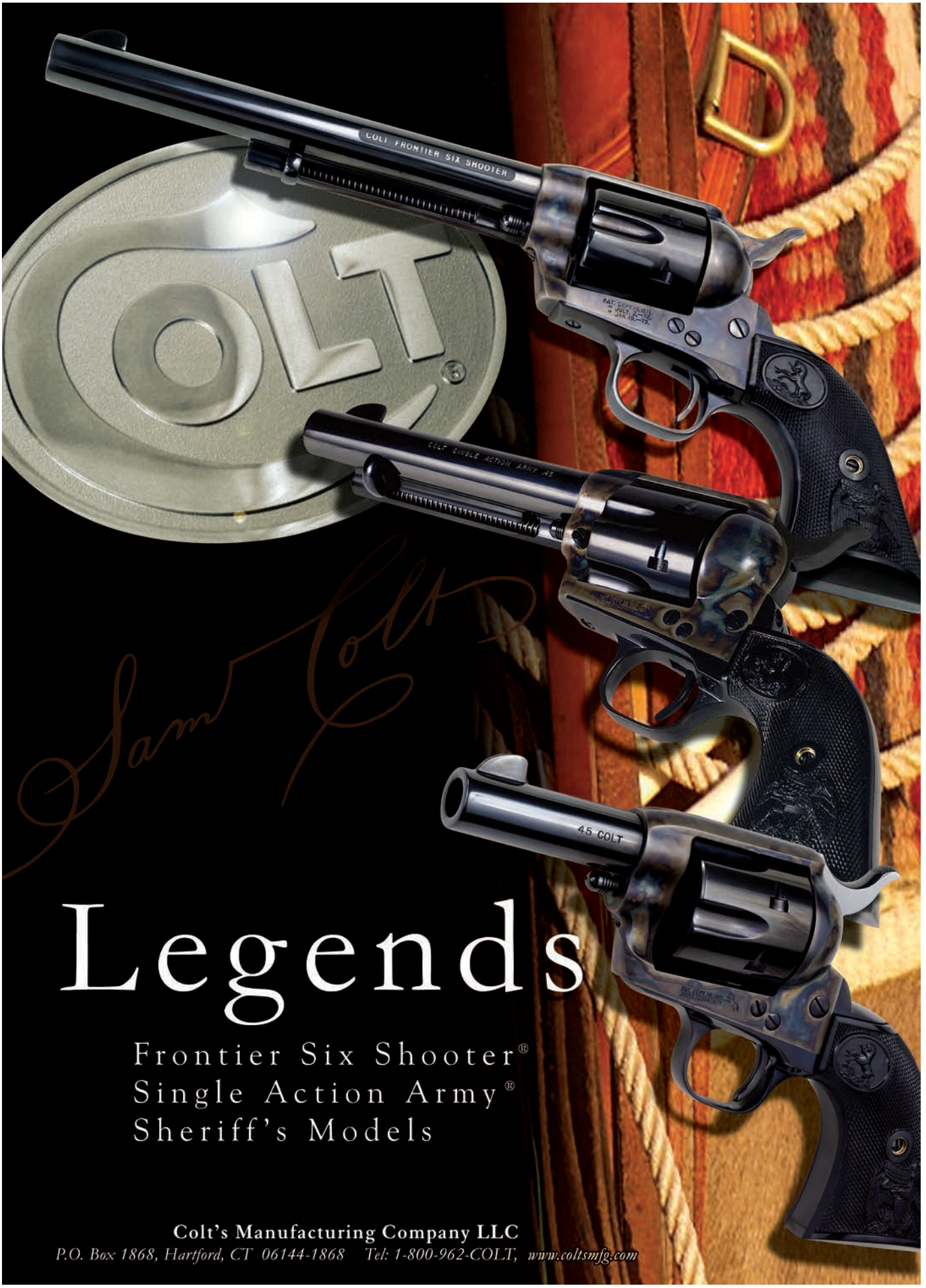
Stored away in a closet for the past 30 years, these cased, engraved and ivory-stocked presentation 1851 Navy Colt revolvers, with bullet mould and cast lead bullets, hammered in at Greg Martin Auctions for $130,000. Talk about discovering gold in the closet! Both firearms are heavily engraved in Colt's Gustave Young style of floral, scroll and portrait decoration (inset), and the grips bear a "WCB" monogram, for the owner Col. William C. Browne.

– Courtesy Greg Martin Auctions –

The 1851 Navy Colt is a much sought after arm that also saw heavy use in the pre- and post-Civil War West. They were favorites during the California Gold Rush and with later frontiersmen such as James Butler "Wild Bill" Hickok, John Wesley Hardin, Frank and Jesse James, and other Wild West notables. The Colts brought in by Perez were once owned by Col. William C. Browne, commander of the 35th New York Infantry, which entered Federal service on June 11, 1861, and were known as the Jefferson Grays. Two companies, A and E, came from Watertown. The regiment served in building defenses in Washington, D.C., and fought in the Civil War battles Second Manassas, Antietam and Fredericksburg, before they were mustered out on May 18, 1863.

Browne's Colt Navy revolvers were in exceptionally good condition, retaining most of the bluing on one gun, while the second arm—probably carried by Browne in service—still had about 20 percent of its finish. Both revolvers retained most of the color case hardening and bore slight nicks and signs of wear. In all, these Colts represented an unusually fine brace of Civil War six-guns, ultimately fetching a hammer price of $130,000 at Greg Martin Auctions in Irvine, California, on September 27, 2009. Sharlene Perez had definitely discovered gold in her closet.

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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BY HENRY CABOT BECK

The Wild Bunch: Forty Years Later

How the 1969 Peckinpah classic is just as "comfort food" as any other heart-wrenching Horror Western.

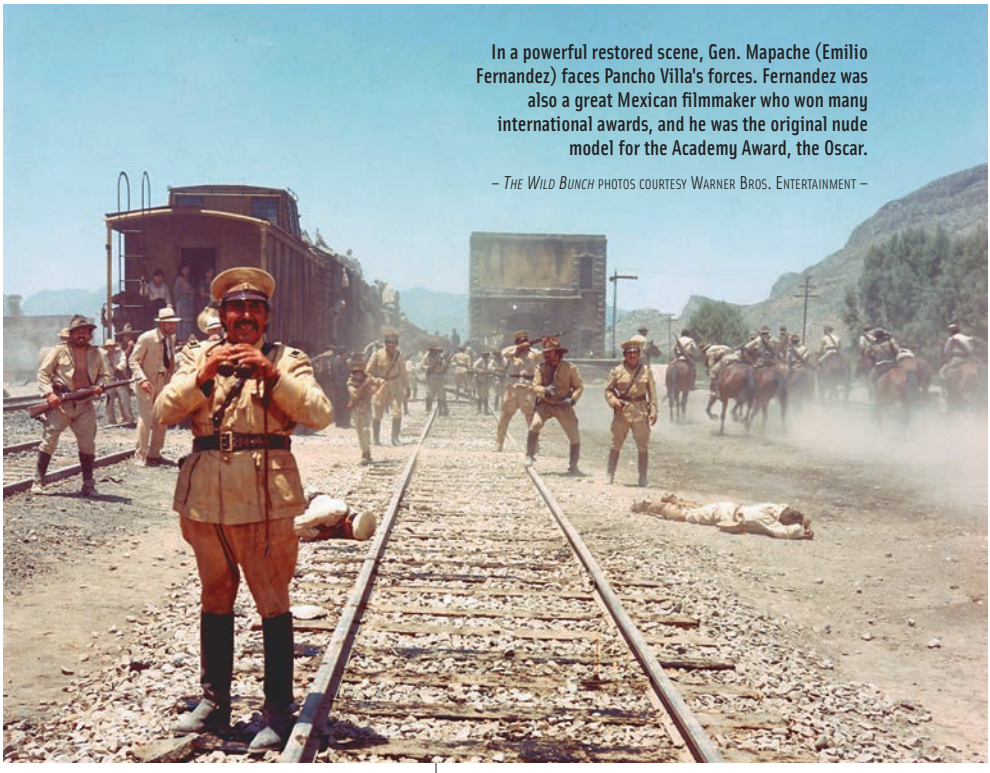
In November, the 40th anniversary of 1969's *The Wild Bunch* was celebrated in grand fashion at the Million Dollar Theater in downtown Los Angeles.

The event drew a wide array of Sam Peckinpah fans and co-conspirators, including original cast members Ernest Borgnine, L.Q. Jones and Bo Hopkins, as well as Robert Ryan's daughter, and a number of crew members who worked behind the scenes on the film.

Also on hand were Ali McGraw, who had appeared in two Peckinpah movies, *The Getaway* and *Convoy*, Isela Vega, who had starred opposite the late Warren Oates in *Bring Me the Head of Alfredo Garcia*, Donnie Fritts and Keith Carradine.

But more than that, the sell-out audience just underscores the fact that for a vast number of people, particularly those who experienced the film at or close to its date of release, *The Wild Bunch* was less a movie and more a life-defining event. In a documentary by Nick Redman featured on the current DVD edition of the film, Redman and a group of devotees—including Lupita, Peckinpah's daughter who barely knew the director—head to Hacienda Cienega del Carmen, a dusty heap of winery ruins where Peckinpah shot the apocalyptic ending of the film. Apparently a steady stream of filmmakers, authors and fans—in the fanatic sense of the word—make regular pilgrimages to Parras de la Fuente and Cienega del Carmen, deep in the heart of Mexico, to visit the places where the movie, and the events in the movie, happened. The Internet is full of such scrapbooks.

Documentary filmmakers like to match shots of the movie, such as the march of the Bunch members on their way to the grand finish, against what remains at the site. Except for the pock marks of explosive charges that mimicked bullet hits and some new undergrowth, the area has probably changed very little from what it was before Peckinpah and his crew arrived. But the implication seems to be that the ruins—in fiction and in fact—have a poetic, tragic resonance, which may be what Peckinpah, the poet, saw in them in the first place.



In a powerful restored scene, Gen. Mapache (Emilio Fernandez) faces Pancho Villa's forces. Fernandez was also a great Mexican filmmaker who won many international awards, and he was the original nude model for the Academy Award, the Oscar.

– *The Wild Bunch* photos courtesy Warner Bros. Entertainment –

Yet the question remains, what is it about the film that inspires such devotion?

The Wild Bunch seems to be at the heart of a generation gap. Kids who grew up watching Western movie and TV shows, who shared Matt Dillon with their fathers, crossed a needed line with Clint Eastwood, as he and the Western crossed the ocean. At the same time, Westerns in the 1950s were not as simple as people seem to remember them; Hoppy and the Lone Ranger were for kids, but anyone who studies the era knows that a lot of adult complexity was written into what was produced at the time. The exoticism of the Eastwood/Leone films, combined with what writers and commentators like to refer to as their new amorality, really offered kids a bridge to a newer take on some pretty old ideas. True, some of the

Robert Ryan as Deke Thornton, Pike's former best friend, who was captured when Pike got away, tortured in prison and forced to help the railroad pursue Pike and the Bunch.

Spaghetti Westerns are cold at heart, but not Sergio Leone's—they may come in funny packages, but that stuff, all the way through *Once Upon a Time in the West*, is comfort food.

With that sensibility, some may regard *The Wild Bunch* and Sam Peckinpah's earlier feature, *Ride the High Country*, at opposite poles, straddling a decade; the latter picture as a tribute to the Joel McCrea-Randolph Scott tradition of classic Westerns, and the former as a cynical revision of the form—harder, more violent, less adolescent.

At heart, though, the flicks are all the same. The Leone and other Spaghetti Westerns, the revisionist Westerns, *Butch Cassidy and the Sundance Kid*, *Ride the High Country* and *The Wild Bunch*, the rash of Biker pictures, which led to *The Born Losers* and *Billy Jack*—these Westerns may be dissimilar in style and time, but not at their core. The great gesture at the end of *The Wild Bunch*, the fantastic carnage that inspired so much rancor from traditionalists, was distinguished from similar moments in *The Alamo* and other earlier pictures only by the grace of Peckinpah's eye—his zooms and slo-mo and editing. In essence, Peckinpah took the heart-wrenching horror of all that killing and made it beautiful; he had the will to give the audience what they had always wanted, what he had always wanted. The cold wind that had crept into the John Wayne-John Ford character through *The Searchers* and *The Man Who Shot Liberty Valance* was the abyss that Pike and his gang are determined to avoid. They are family. *The Wild Bunch* is actually very far from cynical.

Director Sam Peckinpah (at left) with Warren Oates, who worked with the director in two of his most famous film roles: as outlaw Lyle Gorch in *The Wild Bunch* and as the lead role of Bennie in *Bring Me the Head of Alfredo Garcia*.

The great march of the Bunch, as they go to retrieve what's left of their companion Angel from Mapache. (From left) Ben Johnson, Waren Oates, William Holden and Ernest Bognine.

Howard Hawks, when asked about his thoughts on *The Wild Bunch*, said, sounding uncharacteristically like the kind of geezer he never really was, that he could kill 20 men in the time it took Peckinpah to kill one. But Hawks was doing in *Scarface* in 1932 what Peckinpah was doing in 1969. The truth is, Hawks was not giving the picture the thought it deserved. Being the competitive bastard the director always was, Hawks was disinclined to give Peckinpah his due. I wish someone had asked John Huston what he thought about the picture.

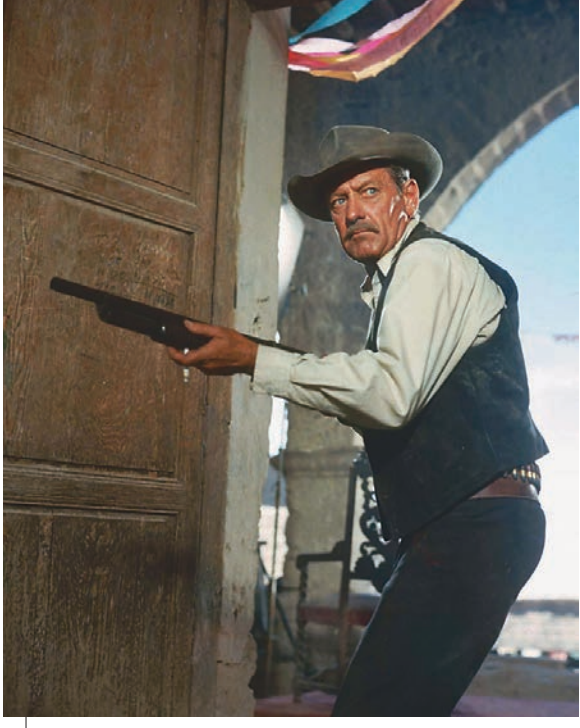
Part of the romantic value we attach to the film has to do with redemption, but, really, the Bunch doesn't seem to be seeking grace. The members are often described as killers, but they are never without honor or pride or humor; we never see them as bad men, anymore than we see Butch and Sundance as bad men.

Some viewers misunderstand the scene in which Pike and the Bunch set out to retrieve Angel—that these men know they are going to their death. I contend that they are determined to take some kind of action, or pay some kind of price, but that Angel's death is actually a shock. The attack on Gen. Mapache and his men is completely unanticipated; it just happens. Once it starts, it's go-for-broke.

At the end of the film, we understand that Deke Thornton, Robert Ryan's character, is the one who needs to find a way back, to be healed. He's been cut out of the herd; he is with the ants when he belongs with the scorpions. Thornton finds grace and redemption through the death of the Wild Bunch, and he wasn't even there. Yet we see the movie, and the Bunch, through his eyes, even at the end, as he watches from afar. If Dutch (Ernest Borgnine) is the conscience of the group, Thornton is its heart.

Peckinpah's name is probably not growing larger over time, but his legacy has grown richer and his myth is cleaner

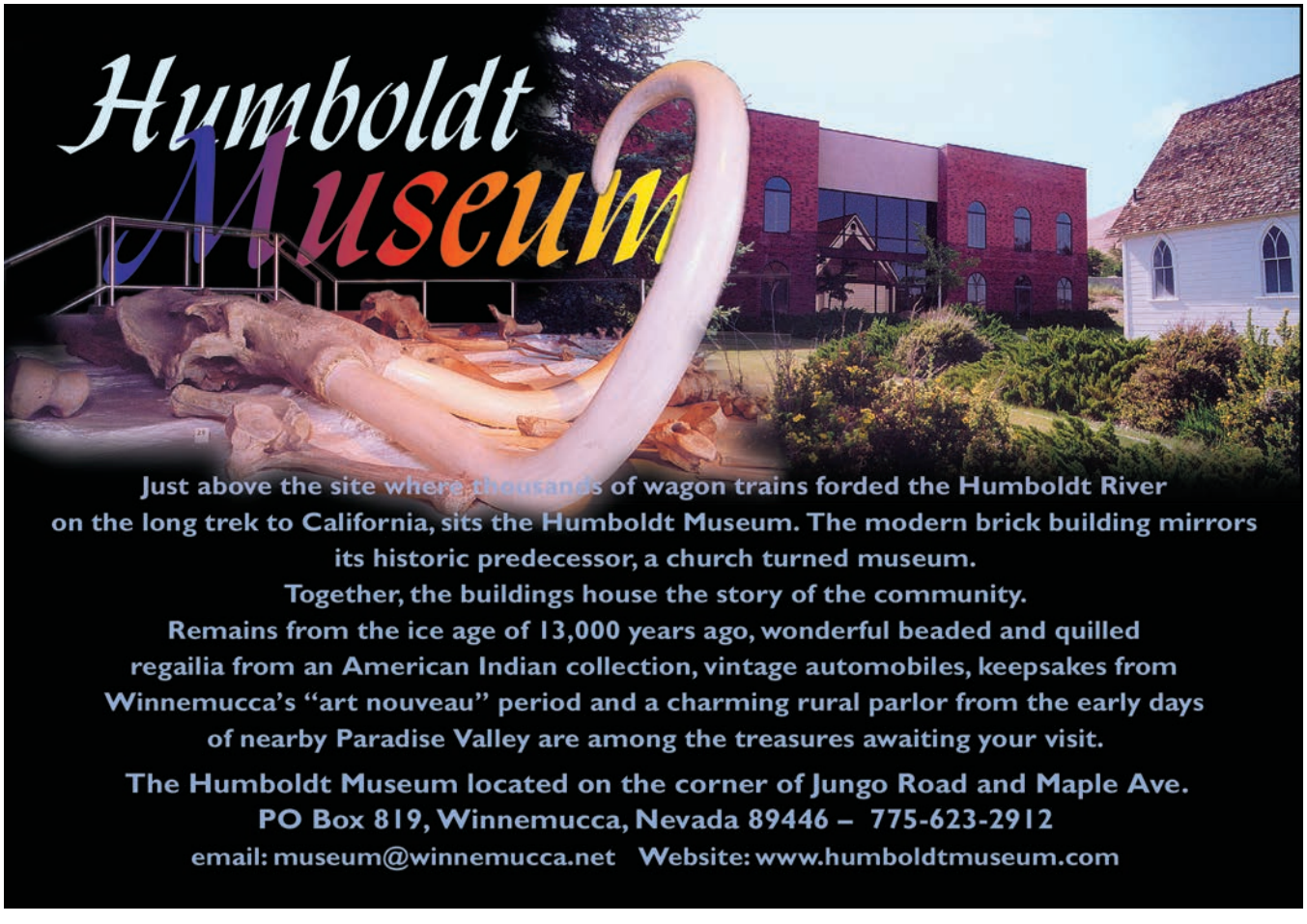
Veteran character actor and leading man Edmond O'Brien plays the crusty, tobacco-stained Sykes, the ancient geezer of the Bunch. Actually, O'Brien was only two years older than Borgnine, three years older than Holden and Johnson, and six years younger than Robert Ryan.



Pike Bishop (William Holden), an outlaw and the leader of the Bunch, who, despite his earlier declaration, has not yet learned to "think beyond his gun."

and less cluttered as we forget the later films he made that betrayed the promise of his best works, movies such as *Convoy*, *The Osterman Weekend* and *The Killer Elite* (although I predict even those films will eventually increase in stature).

The hold that Peckinpah continues to have over his fans is due to our recognition



of his tremendous and uncommon artistry. We gain a deeper understanding of the way life sometimes works out when we see where his pain drove him. We perceive Peckinpah more clearly every time we watch his films, from the best to the worst; he was that powerful an artist.

Peckinpah was 59 when he died in 1984. Most of the people who revere him are near, if not over, that age today, and in no danger of that kind of apocalyptic burn out. Redemption is his legacy, not for the Bunch, but for the observers.

DVD REVIEW

Darn Good Westerns, Vol. II

(VCI Entertainment; *$29.99*) This year's truth-in-advertising award ought to be given to **VCI** for its DVD series of "Darn Good Westerns." You'll find no shouting and no lurid exaggerations, just six darn good Westerns on two discs, with a couple of modest extras. Grade-wise, these are B pictures, made on the cheap by writers and directors who knew how to get the job done fast and actors who knew there wouldn't be any second takes.

Volume II leads off with the 1956 drama *Massacre*, which features **Dane Clark** as Ramón, the leader of a group of Mexican Rurales who are trying to find out who's selling guns to the local Yaqui Indians. Turns out a husband and wife are peddling bad medicine to local farmers, who are justifiably irked that it's making them blind. The husband is away, but his wife Angélica **(Martha Roth)** is home, minding the trading post. Ramón steps in to keep the locals from turning Angélica into stir fry, although he does let them burn down her store.

Meanwhile Ramón's second-in-command, Ezparza **(James Craig)**, is giving Angélica the glad eye, and she's doing nothing to discourage him.

Here's what's fun about the picture: the Italian-born Roth owns the movie, and as sexy, ruthlessly amoral bad girls go, she's tops. Producer **Robert L. Lippert Jr.,** in a brief recorded commentary, tells us that he fell in love with her during the production, and he's not kidding. Craig is also especially good—he possesses more than a little Jake Spoon (of *Lonesome Dove*). Add to that a Mexican campfire singalong, some funny moments among the men and a story that turns out to be about honor, courage and redemption in the face of impossible odds, and you have some serious Peckinpah foreshadowing in an otherwise unremarkable no-budgeter shot in Mexico with a Mexican crew.

"We're on the wrong side of this circus," says Deputy Tom Denton **(Preston Foster)** to his fellow deputy, brother Fred **(Jim Davis)**, in 1951's *Three Desperate Men*, the second of the six films. The Dentons are disheartened because they are expected to pony up the cost of burying a bad guy they killed. Tom's declaration sets the tone for this tough Western about three Texas brothers who go bad because an overzealous California detective turns them into fugitives. **Monte Blue** plays Sheriff Pete Coleman, an old friend and new adversary.

Orville Hampton wrote *Three Desperate Men* as well as the last picture on this disc, 1952's *Outlaw Women*. Hampton often wrote pictures featuring strong female characters. Years later he ended his career with Blaxploitation movies such as Pam Grier's *Friday Foster* (1975) and the very interesting *Detroit 9000* (1973).

One might imagine that a Hampton-scripted film about a Western town, Las Mujeres, which is run entirely by women, would be more fun, especially considering that the place is managed by **Marie Windsor**, who is up near the top of the all-time noir queens. Sadly *Outlaw Women* is a disappointment. The best thing the picture has going for it is the no-nonsense bouncer, Dora **(Maria Hart)**, who judo-flips **Jackie Coogan** and strikes matches with her teeth.

The second disc begins with *Shotgun*, a **Sterling Hayden** movie from 1955, costarring **Yvonne De Carlo** and **Zachary Scott**. The Technicolor movie was shot in Sedona, Arizona, with good actors, a tight script and a director, **Lesley Selander**, who could shoot Oaters in his sleep (and possibly did). This would have been a perfect drive-in picture in 1955. He's no **Anthony Mann** or **Budd Boetticher**, but his work is close.

Virtually the only interesting thing about 1949's *Deputy Marshal* is that it's the first film to use the "Garutso Balanced Lens," which claimed to create a 3-D effect; it really just created a greater depth of field. I'm not sure why that drove Director **William Berke** into shooting so many close-ups, but the picture is giddy with directorial overkill. Nice seeing **Dick Foran** play the bad guy, though.

"When You Ride Into Purgatory, Say Goodbye To God," the sign reads, extending a warm welcome to new visitors, including Sabin (**James Craig**, once again), who takes the place and the duties of a town tamer he was forced to kill on his way into town. In 1960's *Four Fast Guns*, Sabin is hired by the good citizens of Purgatory to curtail the influence of Hoag **(Paul Richards)**, who conducts his business from a wheelchair. Hoag sends four hired guns after Sabin, and how Sabin dispatches them makes up the bulk of the plot, minus a twist or two. The film is good, thanks to Craig, an interesting actor, **Edgar Buchanan**, who's always fun, and **Martha Vickers,** who plays Hoag's wife. Vickers did great work as **Lauren Bacall's** addled younger sister in 1946's *The Big Sleep*, and she turned in a few other choice performances, but this was her last film.

BOOK REVIEW

Encyclopedia of Weird Westerns

(McFarland Press; *$39.95*) The complete title of **Paul Green's** book is *Encyclopedia of Weird Westerns: Supernatural and Science Fiction Elements in Novels, Pulps, Comics, Films, Television and Games*, which helps to explain that Green's book offers all-encompassing coverage. Once you actually start turning the pages, you will find out just how deeply embedded weirdness is in the history of the Western.

Green has written books about the TV series *The Virginian* and collaborated on a biography of the late **Pete Duel** (*Alias Smith and Jones*). His work as a comic book artist explains all the comic references, but the book is loaded with notes on Westerns in every strata of pop culture—books, serials, movies, short stories, radio shows, anime and manga, and long-forgotten TV series. Wherever and however the Western appeared, its creepier cousin was always close at hand.

Green breaks down each entry in the book using different coded designations that he explains in the preface. Westerns that involve the use of ghosts, monsters, demons, angels, zombies or other supernatural, horror or fantasy elements are labeled with a "WW," for Weird Western. Other categories are Weird Menace Westerns (WM), Science Fiction Westerns (SFW), Space Westerns (SW), Steampunk Westerns (SPW; think 1999's *Wild Wild West*) and finally Weird Western Romance (WWR). No, **Marlon Brando** and his horse in *The Missouri Breaks* doesn't qualify as WWR; that's an entirely different kind of weird.

Green has done a stunning amount of research, and he's no snob—William S. Burroughs shares space with Huckleberry Hound, and if there was a leprechaun in an episode of *Bonanza*, it's included here, along with the original airdate, cast and production credits. Descriptive text and opinions are kept to a minimum, but lengthy analyses can be somebody else's book.

Green has also provided a handy reference index, bibliography and appendix, which are too often missing from books of this sort.

More important, Green has done the Western genre a great service. By citing so many examples, he shows that, opinions to the contrary, the Western is not inherently conservative. The first important **Gene Autry** role had him fighting a futuristic subterranean civilization. Even established classics, such as *The Searchers*, have some "weird" in them. The very first Western **Clint Eastwood** directed, *High Plains Drifter*, is often described as a supernatural Western, as is *Pale Rider*, and both of them are included in this book.

Green is specific in his definition of "weird," which is absolutely necessary, because one might find some Westerns as oddball or bizarre, even Gothic (like Eastwood's *The Beguiled*), but which don't contain any hint of the supernatural or any Science Fiction elements.

In a subsequent edition, Green might consider including: **Dwight Yoakam's** *South of Heaven, West of Hell*; the cosmic kung-fu Western *Circle of Iron; Thunderheart; Eyes of Fire; Dead Birds;* the amazing Thai Western *Tears of the Black Tiger*; as well as **Ron Howard's** *The Missing* (and the book that

inspired it, **Thomas Eidson's** *The Last Ride)*. Other contenders include the recent Korean epic *The Good, The Bad, and the Weird*, the cable-available *High Plains Invaders* and one of the most bizarre Westerns of all time, *The Godmonster of Indian Flats* (available on DVD from *SomethingWeird.com*, but don't mistake this for a recommendation).

By the time Green revises his text, if ever, we'll have seen the upcoming movie versions of *Cowboys and Aliens*, *Jonah Hex* and probably a half dozen more Zombie Westerns.

All in all, it's a pretty good time to be weird in the saddle.

Kim Darby played the 14-year-old heroine to John Wayne's Rooster Cogburn in *True Grit* (see film still above). The Coen Brothers are remaking the film. They have not yet cast their Mattie, but they have casted (left, from top) Matt Damon, Jeff Bridges and Josh Brolin.

– *True Grit* photo courtesy Paramount Pictures –

IN THE WORKS

Lineup at Encore Westerns

Encore's Westerns Channel has announced that, beginning in 2010, the channel will be broadcasting a new batch of vintage TV Westerns, including *Gunsmoke*; *Have Gun, Will Travel* and *Rawhide*. The cabler also intends to bring back *Wagon Train*, *The Virginian*, *Laredo* and, most important, *Lawman*, a top-quality, black-and-white, half-hour series that ran on ABC from 1958-1962. *Lawman*, starring **John Russell** and **Peter Brown**, has yet to resurface as a DVD or VHS tape, so it's understandable that the fans who remember it with great affection are anxious to get reacquainted.

True Grit

Legions of Westerns fans, especially those who love **John Wayne**, helped to make 1969s *True Grit* one of the Duke's most successful pictures. Wayne's **Wallace Beery**-inspired portrayal of the rough, gruff Marshal Reuben J. "Rooster" Cogburn was exactly the right role at the right time for the 61-year-old actor; the role landed him his first and only Academy Award.

But many fans of **Charles Portis's** 1968 novel were less than happy with the adaptation, in part because it shifted the perspective of the story away from the Bible-quoting, 14-year-old Mattie Ross. In the book, she narrates the story of her hunt for her father's killer and her relationships with Cogburn and Texas Ranger La Boeuf, as a 70-year-old spinster in 1928.

Joel and **Ethan Coen**, who wrote and directed *No Country for Old Men*, are close to beginning their adaptation of *True Grit*. They intend to steer their remake back to its original premise and point of view. Mattie has yet to be cast, and auditions were held in Waco, Texas, in mid-November for a "gritty girl," 12-16 years old, "preferably the kind that rides horses, gets dirty and speaks her mind," the press release stated. I imagine a knowledge of scripture would be a plus. Whoever gets the part should expect a lot of attention, especially as she will have to stand her ground beside **Jeff Bridges** as Cogburn, **Josh Brolin** as the outlaw Ned Pepper and **Matt Damon** as La Boeuf.

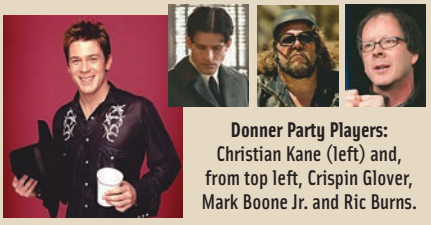
In the original film, Mattie was played by **Kim Darby**, who was considerably older than the novel's heroine. To her credit, Darby held her own beside the scene-chomping Duke.

Thadd Turner's Latest

Thadd Turner is a one-man Western mogul. He has re-edited his family Western *Miracle at Sage Creek*, adding scenes and renaming it *Christmas Miracle at Sage Creek* for a DVD release.

Turner has also secured cast and funding for two Western projects. He expects to shoot *Palominas* in January with **Michael Madsen, Estella Warren, Wes Studi, Michael Parks** and **Buck Taylor**. *The Hard Ride* is expected to lens sometime in spring 2010 with **Val Kilmer, Elisabeth Shue, Ryan Merriman** and **Wes Studi**. Turner will direct these films in and around Santa Fe, New Mexico.

YouTube THE WEST



Donner Party Players: Christian Kane (left) and, from top left, Crispin Glover, Mark Boone Jr. and Ric Burns.

THE DONNER PARTY

Arriving on DVD in late January is *The Donner Party*, a new take on the famous events of 1846-47, when a group of emigrants, en route from Illinois to California, were trapped by snow in the Sierra Nevadas and forced to resort to cannibalism to survive. Starring as William Foster, who survived the tragedy, is **Crispin Glover**, and as Franklin Graves, who didn't, is **Mark Boone Jr.** Also in the picture is **Christian Kane**, from the TNT series *Leverage*. Movie footage can be downloaded at *AintItCool.com*.

Also check out Ric Burns's 1997 documentary *American Experience: The Donner Party*, portions of which can be found on YouTube. You can also search *pbs.org* for more information on Burns's documentary.

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

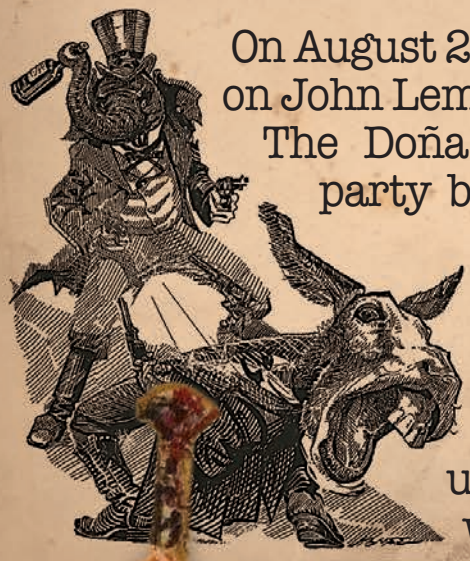
Battle of the Bands: Clarinet beatings and French horn whippings, the bands of the Mesilla Valley political parties battled it out in a historic brawl on the mall.

– Illustrations by Bob Boze Bell –

TRUMPETING ELEPHANTS & KICKING ASSES

By Bob Alexander & Jan Devereaux

Republicans vs. Democrats, New Mexico style.



On August 27, 1871, an arcing ax handle landed solidly on John Lemon's head, plummeting him to the ground. The Doña Ana County politician and Republican party boss—a hopelessly intractable firebrand if one were a Democrat—lay unconscious in the street, wholly oblivious to the pandemonium. On the typically quiet, quaint plaza in La Mesilla, New Mexico, chaos was contagious; gunfire was ubiquitous. Democrats and Republicans were at war!

The upcoming election on September 4 had evoked fanaticism. Partisan control of the entire Mesilla Valley was up for grabs. The Rio Grande ran through this agricultural mecca, making the district fertile and fruitful and financially worthwhile. Republicans and Democrats were vying for political dominance with fervor—each salting campaign rhetoric with fiery words, free whiskey and earsplitting refrains from competing brass bands.

The afternoon sun, scorching, beat down. The blood-alcohol content, numbing, went up. Wooziness claimed its share. Rival musicians marched to loudly hammered melodies around La Mesilla's plaza—Republicans clockwise, Democrats counterclockwise. With a purposeful in-your-face attitude, the Democratic band piped out a rendition of "Marching Through Georgia," barefaced skullduggery to dyed-in-the-wool Republicans, many who were former Unionists during a not-too-distant Civil War.

John Lemon (right), a Republican activist and the first to fall.

A bullet meant for Mariano Barela (far right) killed an innocent boy.

– Lemon photo courtesy New Mexico State University, Rio Grande Collection; Barela photo courtesy Doña Ana County Sheriff's Department Museum –

Some 1,000 sweltering participants, wannabe officeholders and curious onlookers filled the town square. Trumpets blasted. Tambourines clanged. Ceaseless drumbeats scored the cadence. Inflammatory taunting and boasting escalated—to a fervently dangerous pitch. Raw nerves frayed.

Proximity was perilous. All felt 10 feet tall, but none were bulletproof. A six-shooter came out. Apolonio Barela's shot into the air may or may not have been a signal, but the booming report fired both bleating bands into opposing noisiness, surging boiling tempers past the breakwaters of good sense.

Lemon stridently confronted I.N. Kelley, a Democratic activist, declaring he would just as soon shoot him as the next man. That's when Kelley's ax handle united with Lemon's cranium, according to the Democratic version. Republicans asserted the head thumping was unprovoked. Either way, when hard wood connected with the hardheaded politico, the shooting began—at people.

Felicito Arroyas y Lueras shot Kelley five or six times—fatally—before he, too, caught bullets, crumpling him to the dirt street DOA. Additional rioters hotfooted for rooftops, trying to gain high ground and a clear killing field. Others stood toe-to-toe, unleashing hellfire at close quarter. Unarmed men ran home to get their guns. Terrified women grabbed crying children by the hand, dashing for safety. Innocents were caught in the middle. One, a mentally retarded boy, was killed outright.

Republicans were indiscriminately shooting at Democrats; Democrats were haphazardly shooting at Republicans. Bleary-eyed drunks were just shooting—wildly. La Mesilla's tightly confined plaza was a war zone. The list of casualties—dead and dying—was climbing. Inside 15 minutes, upwards of 500 shots were fired. The wounded, who could count?

Someone, exhibiting good judgment, dispatched a courier to Fort Selden some 20 odd miles upriver. Surely, Uncle Sam's cavalrymen would put a kibosh on the senseless slaughter underway.

As an evening sun set and night breezes swept away dissipating wisps of burnt powder, the crowd cautiously dispersed—those who were mobile.

SAVED BY A COIN

At 18, Florencio C. Lopez (shown here) was at La Mesilla's plaza when the indiscriminate shooting erupted. Unfortunately a stray ball punched through his vest pocket. Fortunately the projectile struck his coin purse, then collided with a coin, causing its rupture, but exhausting the teardrop ball's energy. Felipe C. Lopez, Florencio's older brother, was nearby and reacted, saying, "No sons-of-bitches can shoot at my family," as he drew his pistol, firing at an adversary. Democrat? Republican? That was hush-hush, a family secret. Not any pesky DA's business. Florencio, besides the bruised rib cage, wasn't hurt and lived a long adventurous life in the Southwest fighting bronco Apaches and serving as both a New Mexico militiaman and Doña Ana County deputy sheriff.

(Counter-clockwise from top left) The cap and ball revolver used by Felipe Lopez during the riot at La Mesilla's plaza; the damaged coin from Florencio Lopez's coin purse; and the bullet that struck it. The hole was punched into the coin later to make a lucky-charm necklace for his sweetheart and future wife.

– Courtesy Joseph E. Lopez –

"Others stood toe-to-toe, unleashing hellfire at close quarter. Unarmed men ran home to get their guns."

Others screamed for help—or mercy. The plaza, now "drenched with blood," was an open-air morgue. Dead and dying lay prostrate as solemn testimony to pigheaded political madness.

Rattling Sabers & Lathered Horses

In a contemporary letter delivered to the U.S. Secretary of State, the body count was gauged: "At present writing it is known that seven persons have been killed while the estimate of wounded reaches as high as thirty of whom seven or eight are wounded mortally. . . ." Varying reports place the dead as high as 15 and the wounded upwards of 50. With certainty John Lemon, I.N. Kelley, Fabián Cortes, Felicito Arroyas y Lueras, Sotelo López, Francisco Rodriguez and the "village idiot boy" were dead.

A list of known wounded would include, but not be limited to, Juan Barela, Juan de Dios Saenz, Francisco López, Leandro Miranda, Jesús Cubero, Hilario Moreno, José Quesada, Cesario Flores, Manuel Neváres, Jesús Calles, José Maria Padilla and Jesús Lopez. Absolute numbers are elusive: "….no one ever knew for sure."

Upon learning of the chaos at La Mesilla, Col. Thomas C. Devin from his Fort Selden headquarters dispatched Capt. William Kelly and Lt. Millard F. Goodwin, at the head of 65 troopers; he'd follow later to manage a proper deployment. The 8th U.S. Cavalry unit rode at the gallop, carrying the flag and showing force in La Mesilla by 10 p.m. If the quietus hadn't already overtaken

HOT LEAD, LOST NOTES AND LONG JOHNS

Hearing a roaring outbreak of gunshots outside, seven-year-old Teresita Garcia, ignoring warnings from her clergyman, rushed from the church on the plaza and into the bedlam and bullets overwhelming Mesilla. Trying to make sense from the kaleidoscope of confusion, Teresita hysterically searched for the comforting form of her father Antonio Garcia. She had seen him last trumpeting notes from his prized horn, a member of the Republican band rallying for a march around the plaza.

At the same instant she picked him out of the crowd, her heart almost stopped. Antonio had fallen to the ground, struck by a bullet from someone's revolver. Hot lead was flying everywhere, and people's bodies were falling all around her.

Teresita raced for home, a short distance away. Flinging open the door she screamed: "Mama, Mama, Papa has been shot dead!" Antonio's wife and Teresita's mother, Soledad Garcia de Bermudez, stopped supper's preparation, began gently quizzing the tearful Teresita, while at the same time looking for her shawl. She must rush to her husband's side, regardless the risks.

Soledad dashed for the doorway, only to be met by her visibly distressed husband, who had excitedly and now breathlessly reached home. For the family it was good news. For Antonio it was a heartbreaker. The stray ball had missed him completely but had stuck his favorite instrument with enough force to knock him down. The bullet hole in the brass horn made it utterly useless–unless the aperture was somehow plugged.

Antonio was frantic. Almost panicky he cried, "Mama, Mama, fix it!" Soledad stated the obvious, "I'm not a welder. I don't know anything about fixing musical instruments."

Antonio, this time with a reworked idea, hurriedly pleaded, "Get me some linen or wool or cotton or something." Dutifully, but gloomily, Soledad answered: "Antonio, I have no more fabric. It's all gone. I've been making quilts for the winter. There's not even a scrap."

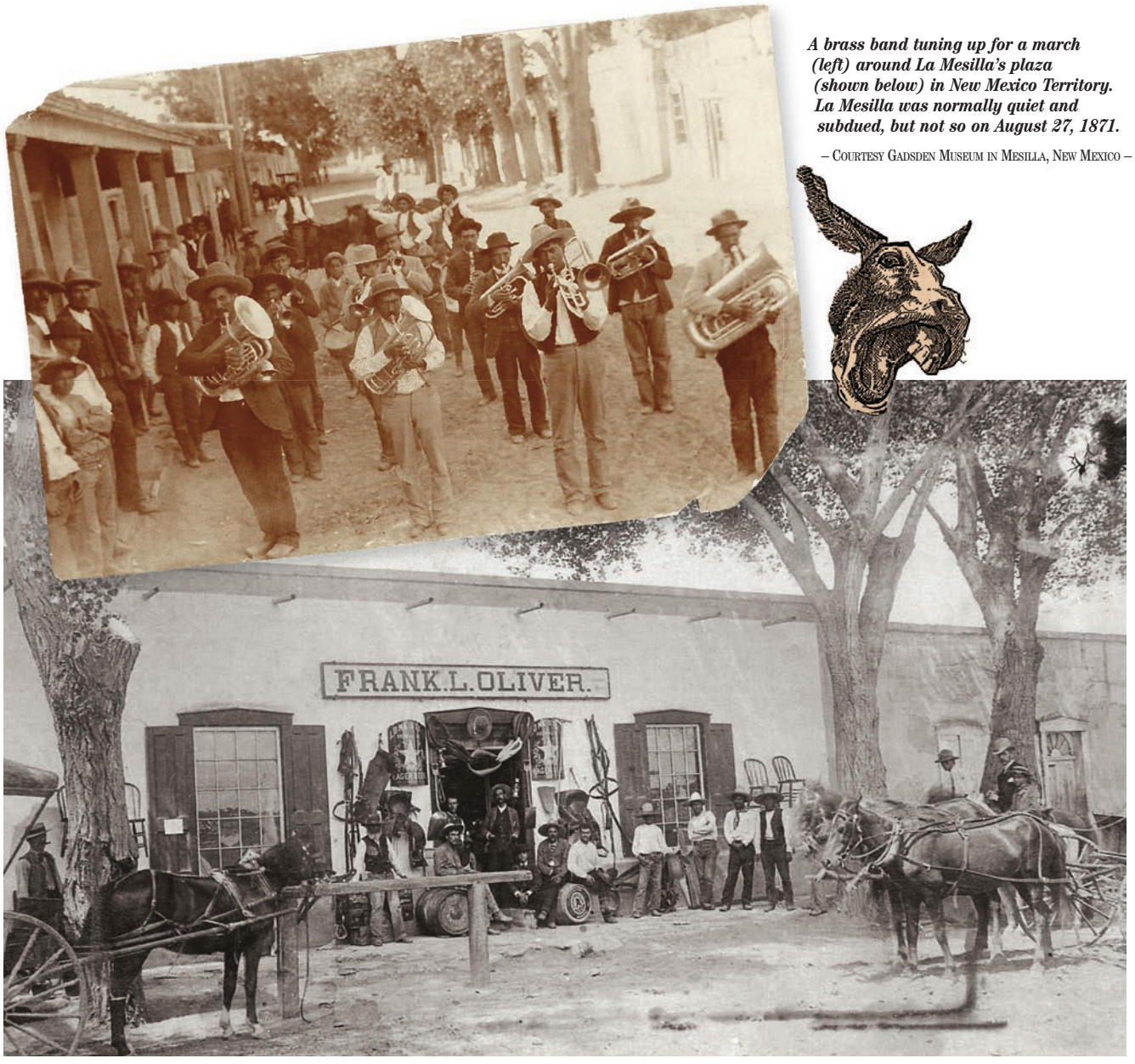
Undaunted, Antonio made his own search. But to no avail. Mama knew best. Not a patch of fabric was in the house. Necessity is the mother of invention–and innovation. Precious time was wasting. Antonio jumped into action. Alone in his bedroom he pulled out his pocketknife, dropped his britches, unbuttoned the flap-door on his red flannel underwear and sliced off a piece of the tailgate. Somewhat proudly he readjusted his trousers and, with a perceptible swagger, walked back into his family's presence.

Tancy Bird, owner of Gadsden Museum, and her son Keith hold her great grandfather Antonio Garcia's horn. Note the flannel patch at the tip of Keith's index finger.

– By Jan Devereaux –

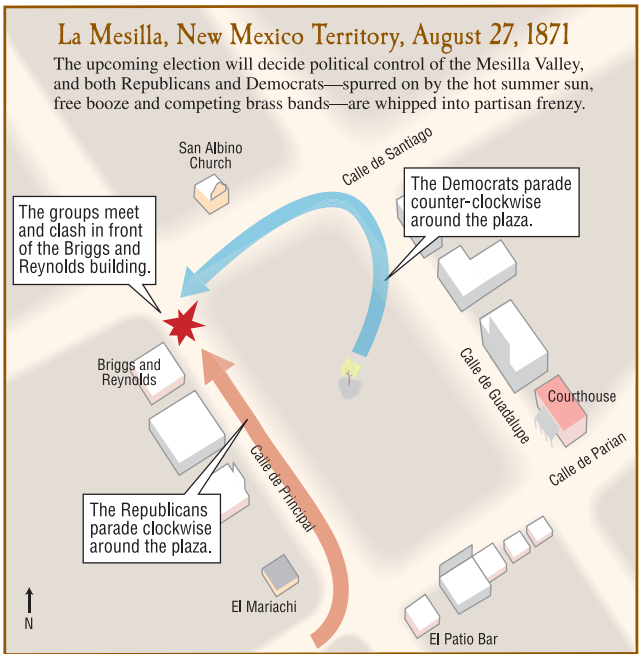
Soledad did not wait for instructions; she knew what Antonio wanted. Out came the sewing box, the needle and thread. Wrap after wrap of material, pulled tight and sewed strongly, had solved Antonio's dilemma. A quick toot as a test proved the bandaged horn could yet blast out loud notes–maybe not good as new, but loud enough for a political bandsman.

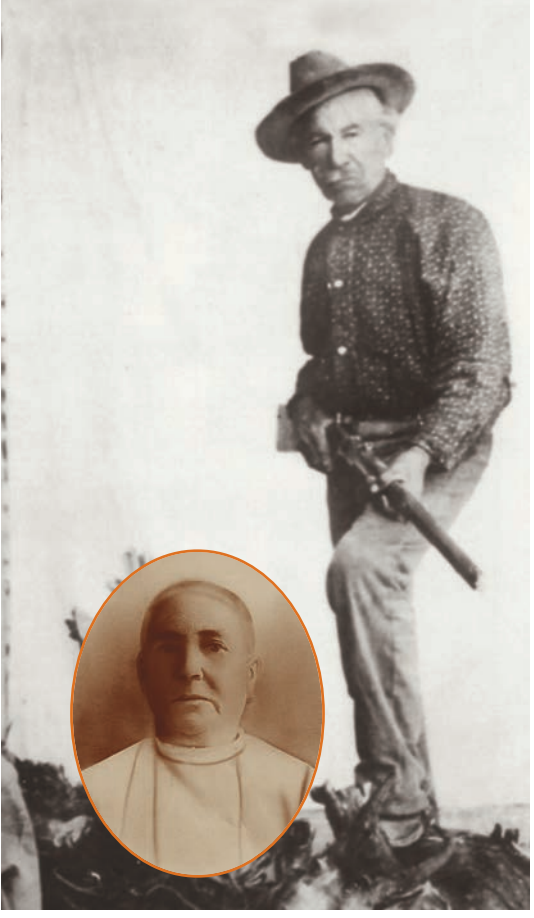
With renewed confidence Antonio now bragged, "Those Democrats aren't going to stop me." And they didn't. He rushed back to the warfront on Mesilla's plaza. Despite the silliness and seriousness then underway, he dodged bullets and blew that horn until the Army's bugler brought a stop to the politicians' din.



A brass band tuning up for a march (left) around La Mesilla's plaza (shown below) in New Mexico Territory. La Mesilla was normally quiet and subdued, but not so on August 27, 1871.

– Courtesy Gadsden Museum in Mesilla, New Mexico –





Antonio Garcia (above), who clearly overcame crisis. His wife Soledad Garcia de Burmudez (inset), skilled with a needle and thread.

– Courtesy Gadsden Museum in Mesilla, New Mexico –

excitable revelers, it did so shortly after Lt. Goodwin's 20-man detachment took position as "peacekeepers" flanking the town's plaza. Two miles away, in Las Cruces, Kelly's squad established a stabilizing no-nonsense presence. At last, peace in the valley.

Days later, the election was held—absent an ounce of spilt blood. Democrats carried the day.

The Democratic candidate for Doña Ana County sheriff, Don Mariano Barela (a former sheriff), was successful by a 300-vote margin during the hotly contested election. History reports that the bullet killing the "mentally defective" boy was meant for Barela. Barela went on to serve multi-terms.

Democrat José M. Gallegos won New Mexico Territory's nonvoting spot in the U.S. Congress. Many supporters of his defeated Republican rival, J. Francisco Chaves, decamped the Mesilla Valley and, in protest, took up residence across the Rio Bravo at Ascension, Mexico.

William Logan Rynerson, a Republican kingpin, who had earlier killed a New Mexico Territory Supreme Court judge, married John Lemon's widow. No strange bedfellows here: just keeping it within the family—the Republican family.

Bloodbath Politics

No one was ever brought to justice for the La Mesilla bloodbath. Prosecutors were afraid to touch the hot potato of southern New Mexico politics. They didn't want to get burned—or shot!

The foolish shoot-out on La Mesilla's plaza, plus other hot political firestorms, delayed the Territory's statehood efforts. Lethargic law enforcement, political ineptness and closeness to an international border were magnets, making southern New Mexico a "refuge for numerous outlaws driven from Texas and the other States." The Territory became the "gunfighter proving ground of the Southwest, a blistering cauldron where so many Wild West gunmen made their reputations."

EXACT SPOT

How To Get There, What to Do.
Old Mesilla, New Mexico

WHERE IT HAPPENED

La Mesilla Plaza: In recognition of its importance to our national history, the plaza was declared a state monument of New Mexico in 1957 and a National Historic Landmark in 1982.

MUSEUMS

Gadsden Museum: Besides exhibiting Antonio Garcia's horn that he played during the Democrat-Republican fracas, this museum is also home to artifacts donated by the family of Albert Jennings Fountain, the trial lawyer who defended Billy the Kid in 1881.

Doña Ana County Sheriff's Department Museum: The region's only museum dedicated solely to law enforcement is home to Pat Garrett's desk, as well as artifacts and photographs of most former Doña Ana County sheriffs dating from 1854 forward.

CANTINAS GALORE

Double Eagle Restaurant: Constructed in the late 1840s, this building has witnessed the Mexican-American War of 1846 and the confirmation of the Gadsden Purchase on the plaza in 1853 (you can view an 1849 map depicting the Gadsden Purchase area that includes Mesilla). Enjoy aged steaks and margaritas.

Peppers Cafe: The casual side of the Double Eagle, this cafe specializes in Santa Fe-style cuisine, with Green Chile Cheeseburgers and Banana Enchiladas, which you can down with a margarita.

El Patio Cantina: Before he became the "Law West of the Pecos," Roy Bean and his brother Sam operated this cantina during the 1850s-60s. Today, the cantina offers live music from 2 p.m. until closing time.

La Posta de Mesilla: Constructed in the 1840s, Roy and Sam Bean operated a freight and passenger line to Pinos Altos from this building in the 1850s. Cooking century-old recipes, this restaurant is famous for its chile and its large tequila selection.

WHILE YOU'RE HERE

A decade after Republicans and Democrats clashed on La Mesilla's plaza, the Mesilla court and jail was where, in 1881, a jury convicted Billy the Kid of killing Sheriff William Brady in Lincoln. Today, it is the Billy the Kid Gift Shop (right), offering souvenirs and Indian arts and crafts.

Hear Sunday mass at the San Albino Roman Catholic Church, originally built of adobe in 1855 and rebuilt to its present structure in 1906.

BEST TIME TO VISIT

Every September, the residents celebrate their Pan-American Fiesta, with parades, music in the famous plaza and culinary delights that include barbecued lamb and frijoles.

– True West Archives –

BY THE EDITORS

ANNUAL AWARD

Given to towns that have made an important contribution to preserving their pasts. We hope this award will encourage federal, state and local governments to continue funding such efforts, as well as inspire Western towns to reward its citizens and visitors alike by showcasing the buildings, sites and artifacts that reveal each town's historical relevance to our nation.

TOP TEN TRUE WESTERN TOWNS 10 OF THE YEAR

10. THE DALLES, OREGON

As part of the state's 150th anniversary in 2009, The Dalles, Oregon—population 13,470 — put on an Oregon Statehood Wagon Train that traveled the 1869 Dalles Military Road through seven counties—a pretty impressive endeavor. Wagon master Bill Vixie and his team led 140 riders from the starting point at Huntington, along the Snake River, on the 39-day journey. The Wasco County Historical Society organized the adventure in conjunction with its annual heritage celebration The Dalles Days.

At the end of the overland Oregon Trail, The Dalles is located along the banks of the Columbia River. One of the best ways to explore the city is through geocaching. The high-tech treasure hunting game is played by adventure seekers equipped with a GPS. Geocache sites were hidden all along the Oregon Statehood Wagon Train route. The Dalles Area Chamber of Commerce also sponsored an "Amazing Race" geocache hunt in September, which visitors can still participate in; it takes you to historic landmarks and buildings in the downtown district. The coordinates for these adventures are found at *Geocaching.com*; search for "The Dalles Chamber." The Dalles-Dash is a 12-cache password hunt, with each of the caches containing a password on the lid. When visitors find all 12 passwords, they can bring them to the Chamber of Commerce for a commemorative geocoin.

Another interactive way to enjoy the city's heritage is via talking art murals placed throughout historic downtown. The Dalles Mural Society created this art tour to share 10,000 years of local history, from the area's original American Indians, to the Lewis and Clark Expedition to Oregon Trail pioneers. Some of these historical murals "talk;" the keys for the voice box are available from the Chamber of Commerce.

The 1857 Fort Dalles surgeon's quarters houses the Oregon city's museum that preserves the legacy of the military fort.

– Courtesy The Dalles Area Chamber of Commerce –

Numerous museums preserve the town's local heritage. The state's oldest historical museum, the Fort Dalles Museum, presents the legacy of the military fort in the original 1857 surgeon's quarters and offers pioneer artifacts at the 1895 Anderson Homestead. The Columbia Gorge Discovery Center focuses on the area's natural history and the river gorge carved by the Missoula Floods during the Ice Age. The 1859 Wasco County Courthouse offers historical artifacts from when the county was the largest in the nation (extending as far as Idaho and Montana). The oldest home in town, the 1850 Rorick house built by a fort officer, is the headquarters for the Wasco County Historical Society. And The Dalles Fire Department Museum shares the history of the first fire department, which began here in 1859, through antique fire engines and firefighting gear.

The Dalles is also a starting point for an adventure to the terminus of the Oregon Trail in Oregon City. You can travel the alternate route, the 1846-1919 Barrow Road, which took pioneers around Mount Hood to the end of the Oregon Trail.

Historic local businesses include Klindt's Booksellers, first established in 1870 by the Nickelsen family and now the oldest continuous bookstore in operation, and the 1876 Baldwin Saloon, with a painted photograph of a young woman created by

Wilbur Hayes in 1899 hanging near the early 1900s mahogany backbar—the piece won first place in the Lewis and Clark Exposition in 1905. One of the best local attractions is the camp site Rock Fort, where the Lewis and Clark Expedition spent six months, living downstream from the mouth of Mill Creek.

For finding interactive ways, whether it be through talking art murals, geocache hunts or a wagon train adventure, to present its 10,000 years of history, The Dalles kicks off our top 10 True Western Towns of 2010.

9. DODGE CITY, KANSAS

The Queen of the Cowtowns, Dodge City, Kansas—population 28,500—boomed thanks to the opening of the Santa Fe Trail, but although the cattle drives ended by 1886, the cowtown legend lives on here.

The year 2009 proved to be a hardworking one for those toiling to keep the legend of Dodge City alive. The city commissioned a Heritage Master Plan that demonstrates its earnestness to correct its mistakes and move forward with its successes. The Kansas Chapter of the Great Western Trail Association was formed to assist in the preservation group's work with the National Park Service to designate the western branch of the Chisholm Trail as a national trail. Most important, Dodge City has strong citizen advocacy through its numerous local preservation groups. And George Laughead Jr., president of the Ford County Historical Society, discovered an 1878-82 ledger book belonging to Dodge City that was up for auction while reading the blog of this magazine's executive editor. He successfully worked with the FBI to get the book returned to the city, its rightful home.

Dodge City first appealed to buffalo hunters and traders in 1872, then Western legends Wyatt Earp, Doc Holliday and Bat Masterson made the city notable, and finally Hollywood put it on the map, especially with *Gunsmoke*, the longest-running series in the history of television.

A statue of Dodge City's famous lawman Wyatt Earp serves as the centerpiece for the Dodge City Trail of Fame.

– Courtesy Dodge City Convention & Visitors Bureau –

The city has an ongoing project (mostly via volunteers) to commemorate some of its famous denizens via bronze medallions and sculptures throughout the historic district. You can already find out a lot about these figures on the Dodge City Trail of Fame that has as its centerpiece a larger-than-life bronze statue of Dodge City's famous lawman Wyatt Earp.

The Historic Trolley Tours tie the cowtown past to the present by including stops at feed lots, the Santa Fe Railroad Depot and the National Beef Packing Plant. Even the Bank of America building pays homage to the past with murals of historic scenes of Dodge City by Stan Herd.

Area ranches, such as Moore Ranch, Cloud 9 Ranch and the 1884 Hawes Ranch, offer cattle drive experiences, as well as horseback pack trips and even buffalo hunts. And where else but Dodge City can you fly into the airport and find longhorn cattle grazing outside on prairie grass?

Dodge City has been on a forward path of success that makes us excited to see what the town will come up with next. In

TOWNS TO WATCH

OGDEN, UT

If you want to see an example of a "hip" historic district, Ogden's Historic 25th Street is it. Entertainment, art, lodging, dining, shopping and nightlife are all found here. To bring greater awareness to its historic districts, the city is creating walking tour brochures for 25th Street, Eccles Avenue District and Jefferson Avenue District. Citizens are currently fighting to save the 1908 Windsor Hotel on 25th Street. How the Ogden Landmarks Commission votes could indicate if Ogden is moving in the right direction toward preserving its heritage.

FORT GARLAND, CO

Since 2004, Fort Garland has received international acclaim due to Dr. Richard Goddard's field school at the 1858 Fort Garland. The field school volunteers conduct research on the impact of the frontier fort on its occupants and the local residents. We're anxious to see what all these archaeologists have dug up, and what the artifacts will add to the interpretation of the site.

LANDER, WY

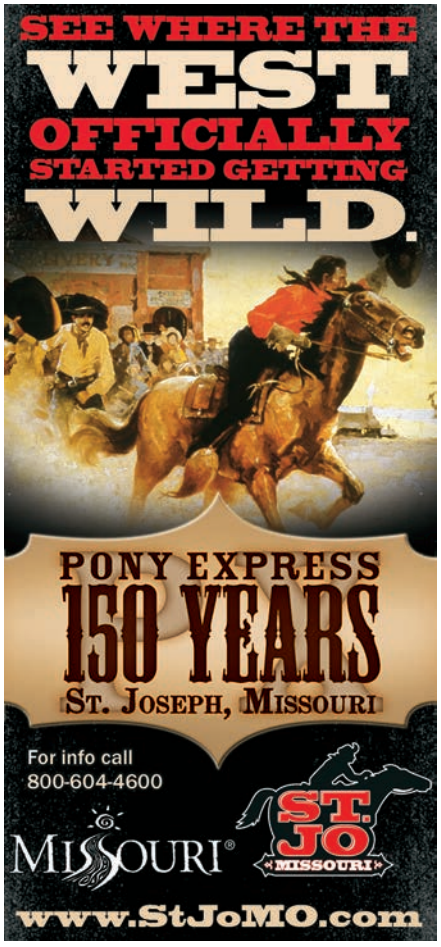
The South Pass City State Historic Site got a facelift in 2009, with interpretive signs placed along the Gold Flakes to Yellowcake Historic Mine Trail. The Carissa Mine, the main economic engine for South Pass City, is currently being stabilized by the Abandoned Mine Lands Division. At the same time, Lander is currently restoring the 1917 Noble Hotel for $4 million. The completion of these projects should prove to be a boon to Lander's historic offerings.

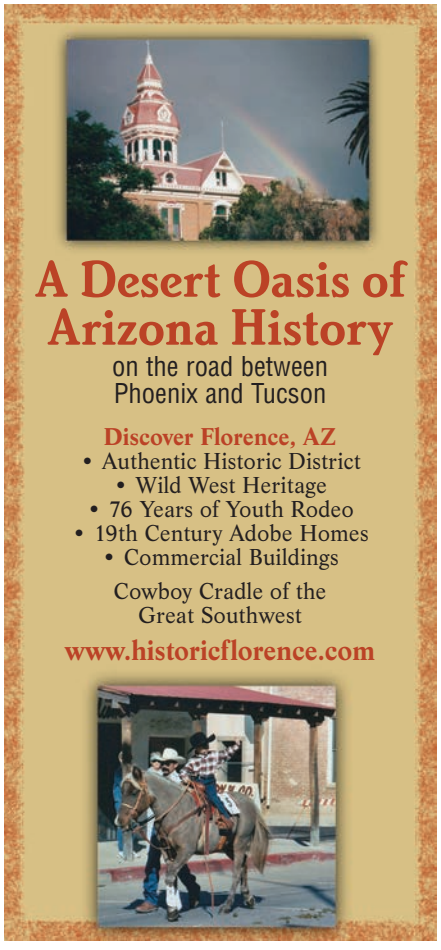
CAMP VERDE, AZ

We are super excited about the ongoing restoration at the 1865 Fort Verde State Historic Park. But so far the specifics of the project have been hush hush. With preservation partners in the Fort Verde Historical Society, the Camp Verde Cavalry and the Friends of Camp Verde, we have every hope that the restoration will lead to an even better interpretive site.

DURANGO, CO

The 1893 Power House is scheduled to open in 2010 as the Durango Discovery Museum, and the city restored some of its historic buildings in 2009, including the circa 1880 Wallace Furniture building. Our only concern with Durango at the moment is what will come of the Animas Canyon Toll Road. The Forest Service is supposed to reshape a portion of it into a private golf course. If that happens, one of Colorado's most intact examples of the early wagon road will be ruined.





the 1990s, the Dodge City Convention & Visitors Bureau was instrumental in the historical marking and opening of Fort Dodge, which saw service from 1865-82. The Boot Hill Bed & Breakfast was designated a National Historic Site in 2008. That same year, the 125th anniversary of the Dodge City Peace Commission—which included Wyatt Earp—was celebrated. The Boot Hill Museum, on top of its yearly Adult Education series (with programs such as "Boots & Stetsons: The Kansas Cowboys" and "Plucky & Purty: Women on the Santa Fe Trail"), celebrated the 2009 restoration of the First Union Church with an old-fashioned ice cream social.

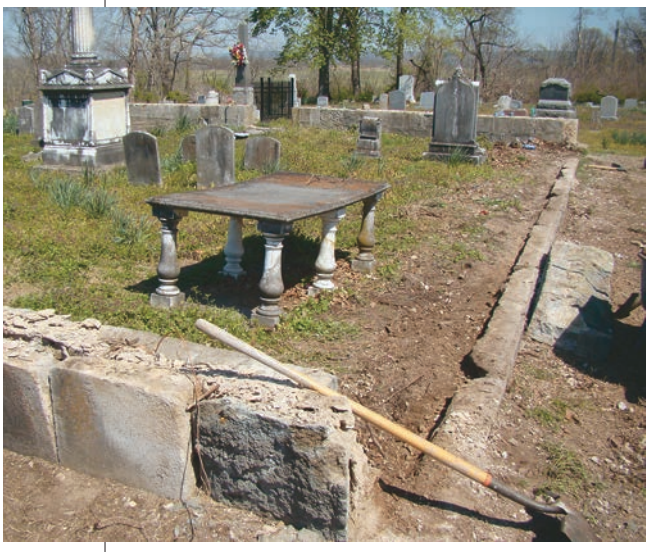
All of that is in addition to the long-standing attractions the city boasts: the original Boot Hill that inspired them all and the largest continuous stretch of clearly defined Santa Fe Trail ruts. Some of its unique annual events include a Bull Fry featuring the state delicacy of calf fries, summer concerts by the Dodge City Cowboy Band (in honor of the original band organized in 1881-82) and the 10-day heritage festival Dodge City Days. The town is home to 21 local landmarks and 11 National Historic Sites.

The peak years for Dodge was when *Gunsmoke* was big, in the 1950s-1970s. With all the work this heritage cowtown has done since then, Dodge City deserves recognition as a top True Western town. So folks, ignore the age-old axiom; it's time to "Get the heck *into* Dodge!"

8. LINCOLN, NEW MEXICO

Lincoln, New Mexico—population 50—was made famous by one of the most violent periods in the state's history. One of the reasons why the Lincoln County War resonates so strongly to this day is because this community is a 19th-century treasure, truly frozen in the 1870s-80s. For example, you can still find the *original* merchandise in shelves and cases at the Tunstall Store.

Renovation is an ever-present part of Lincoln. In 2009, the homes of the 1885 Sheriff James Brent and of Dr. Watson were both fully renovated. The work continued with plans to paint the exterior trim of the Old Lincoln County Courthouse (features museum exhibits on the 1878-79 War), the Tunstall Store and Montaño Store (a stronghold of the McSween faction in the War). The Torreon, a defensive tower where Murphy-Dolan sharpshooters were stationed, was getting re-plastered. And volunteers from Partners in Preservation were restoring the interior of the Fresquez House.



The year 2009 saw the completion of the restoration project at the Cherokee Nation's Ross Cemetery, which dates back to 1842 and protects the remains of tribal leaders and Trail of Tears survivors.

– Courtesy Cherokee Nation Tourism –

Three groups work together to preserve Lincoln's history: Partners in Preservation, the Lincoln County Historical Society and the Old Lincoln Days Pageant Committee, which puts on the heritage festival every August. The groups also assist the State Monuments and the Department of Cultural Affairs on the 17 historic structures that comprise the Lincoln State Monument.

One of those buildings, the Old Lincoln Courthouse, is the birthplace of the legend of Billy the Kid, which is why Lincoln is a stop on the Billy the Kid National Scenic Byway. Sheriff Pat Garrett captured the Kid near Taiban in December 1880. In April 1881, the Kid ended up in Lincoln, scheduled to hang for the murder of Sheriff William Brady. He was jailed in the second story of the courthouse when, on April 28, 1881, he escaped, killing Deputies James Bell and Bob Olinger on his way out.

TOWNS TO WATCH

CLAYTON, NM

Added in April 2009 to New Mexico's historic districts, downtown Clayton offers numerous historic buildings, such as the 1888 Eklund Hotel, the 1909 R.W. Isaac's Hardware Company (still operating as a hardware store) and the B&H Feed Supply Warehouse with a rare wooden grain elevator. The National Park Service also designated a local museum as an official Santa Fe Trail interpretive center. We're watching to see what is going to come out of all of this good news.

SEATTLE, WA

The year 2009 saw the first meeting of the Young Preservationists Group in Seattle. Members attend events, workshops and lectures related to preservation in the Puget Sound region. We hope their "Preservation Prowls" around Seattle will result in re-energizing some of the city's historic sites, especially those sites that help interpret the Klondike Gold Rush era.

WICKENBURG, AZ

The Wickenburg Bypass and Roundabouts became fully operational in September 2009. One of the purposes of the bypass was to eliminate traffic congestion on the town's main drag, at the junction of U.S. 60 and U.S. 93. The hope is that historic downtown will now possess a quiet, pedestrian-friendly environment. Given Wickenburg's past preservation efforts, we are looking forward to this move spurring even more great projects.

TACOMA, WA

A citywide inventory of pre-1965 religious structures identified more than 170 sacred buildings in Tacoma. As a result, the city put together its "Historic Sacred Places Tour" of 15 buildings dating from 1873-1968. One of the religious structures, Trinity Methodist Church, just got removed from the preservation watch list. On the other side of the coin, the 1891 Luzon Building was demolished in 2009. We're watching to see if historic preservation is still a part of the city's renaissance investment in its downtown core.

CRIPPLE CREEK, CO

The Cripple Creek District Museum remains the engine that drives the city's preservation efforts. Renovations in 2009 included the 1895 Midland Terminal Depot, the 1894 Trading and Transfer Co. building and ongoing restoration of a 1909 Seagrave Fire Engine, one of only two known in the United States. On top of that, the Double Eagle Hotel and Casino saved the 1896 brothel Parlour House. We're waiting to see what is next for the brothel, and what the year's renovations will mean for Cripple Creek.

TOWNS YOU SHOULD KNOW

TOMBSTONE, AZ
The 1881 Gunfight Behind the O.K. Corral, featuring the Earp brothers and Doc Holliday versus the Clantons and McLaurys, put this mining town on the map.

DEADWOOD, SD
The Black Hills gold rush gave rise to this mining town, while the 1876 murder of Wild Bill Hickok as he was gambling underscored the town's lawlessness.

EL PASO, TX
This Rio Grande border town has a 400-year history that includes the 1680 Pueblo Revolt and the launch of the Mexican Revolution in 1910. John Wesley Hardin and other notables rest in Concordia, the largest cemetery in the Southwest.

VIRGINIA CITY, MT
This historical gold mining town was the Territorial capital of Montana, and its lawlessness inspired vigilante rule; the vigilance committee's secret motto "3-7-77" is still an insignia for the Montana Highway Patrol.

SACRAMENTO, CA
This western terminus of the Pony Express is California's capital city; the town grew faster during the 1849 Gold Rush thanks to the protection of the nearby Sutter's Fort.

PENDLETON, OR
Dr. William C. McKay established his trading post here in 1851, with trade remaining the heart of the town, especially after the still-operating Pendleton Woolen Mills was founded in 1893.

COFFEYVILLE, KS
Coffeyville's most famous moment came when its local citizens brought about the end of the Dalton Gang—four of the gang were killed during a foiled double bank robbery in 1892.

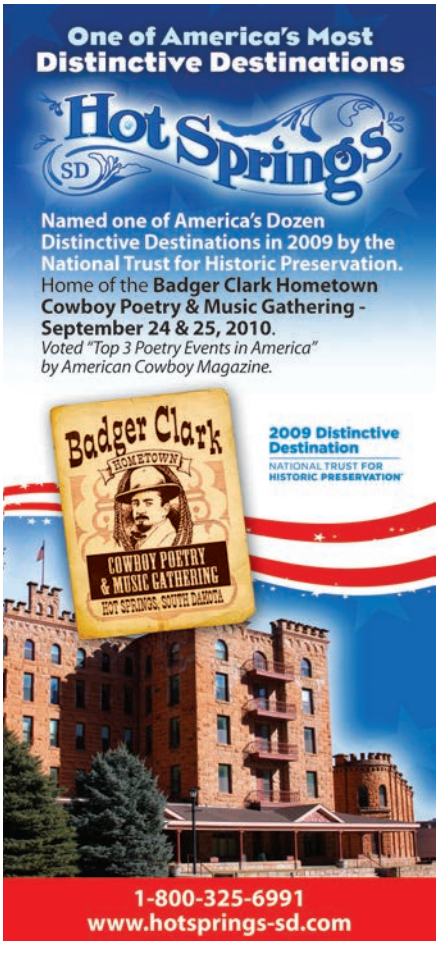
SAN ANTONIO, TX
At the start of the Chisholm Trail, this river walk town offers 18th-century Catholic missions, including the Alamo, plus centuries-old landmark buildings and 16 historic districts.

SILVER CITY, NM
Founded in 1870 after the discovery of silver ore deposits, Silver City gained notoriety for its sheriff who was the first lawman to arrest Billy the Kid and for its deadly and dangerous first town marshal Dan Tucker.

ST. JOSEPH, MO
In this sesquicentennial year of the Pony Express, St. Joseph includes among its 50 historic registered sites the Pony Express National Museum and the pony's headquarters, the Patee House. Plus, Jesse James met his demise here in 1882.

GUTHRIE, OK
Within six hours in 1889, this prairie rail stop became home to more than 10,000 people. The original territorial capital offers nationally-significant, late 19th- and early 20th-century architecture.

NORTHFIELD, MN
This 1855 saw and flour mill town offers numerous examples of 1800s architecture, some of which were seen by the James-Younger Gang when the local citizens thwarted the gang's bank robbery in 1876.



Even the town's bed and breakfasts are houses of history: the circa 1860 Casa de Patron, the 1876 Ellis Store and the Wortley Hotel, formerly owned by Pat Garrett and rebuilt on its original 1874 foundation in 1960. The favorite local eatery is the Dolan House, the former home of Jimmy Dolan, of the Murphy-Dolan faction.

To be able to walk into history is every Old West aficionado's dream, and Lincoln affords you that golden opportunity. What the town could improve on is promoting itself better, especially on the World Wide Web. The State Monuments webpage is not enough to adequately share how unique and important the town of Lincoln truly is in the American West. Keep the town in the 19th-century, but utilize some of our 21st-century technology so that Lincoln will remain forever preserved.

7. CHEROKEE NATION
(TAHLEQUAH, OKLAHOMA)

In the oldest municipality in the state, this capital city of the Cherokee Nation—population 270,000—has seen a burst in preservation efforts by tribal members.

The year 2009 proves that the Cherokee philosophy of gadugi—working together for the benefit of all—is alive and well in Tahlequah, Oklahoma.

In spring, the Cherokee Nation offered free seeds to grow rare Cherokee heirloom plants, such as Cherokee Colored Flour Corn, to any interested Cherokee citizen. Organizers thought only 20 or so packages would be requested. Instead, more than 6,000 packages were sent to citizens, who, in return, sent back seeds from their summer bounty so that the Nation can open its seed exchange bank for distribution next spring.

Meanwhile, the tribe is restoring Oklahoma's oldest public building, the 1844-75 Supreme Court. It will open as a museum, so its members have been reaching out to the public for materials to exhibit in the museum. They put a call out for materials related to the Cherokee National Judicial System, Cherokee Language and the *Cherokee Advocate* and *Phoenix* newspapers.

Tribal members also restored the Ross Cemetery, where the bodies of tribal leaders, Trail of Tear survivors and other ancestors have been interred. Among those buried is John Ross, chief from 1828-66, who led his people during the forced removal of the Cherokee in 1838 to Oklahoma.

Even the local hospital got a history facelift in 2009. Cherokee Nation Entertainment donated more than 100 photographs and works of art depicting the Trail of Tears era to the present day to display on the walls of the W.W. Hastings Hospital.

The biggest impact of all has come from the premiere of a cultural tourism website, *CherokeeTourismOK.com*, which shares tribal history and culture, and offers tour packages of Cherokee landmarks. Hundreds of historic and cultural attractions in the 7,000-square-mile area help tell the Cherokee Story.

The Cherokee Nation truly believes that every Cherokee contributes to the tribe's success in preserving its history and culture. Perhaps that unshaken faith in its own people is the reason why Cherokee citizens so eagerly step up to contribute.

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6. FORT PIERRE, SOUTH DAKOTA

Rancher Roy Rogers Norman and his wife Edith left a lasting mark in South Dakota. They researched 1880s surveyor maps to discover pioneer trails and, beginning in 1875, they personally dug post holes and painted 52 signs to mark one such route: the Deadwood Trail going westward from Fort Pierre, South Dakota—population 1,991.

For the past two years, the museum that Roy Norman helped organize, Verendrye Museum, has continued the Normans's preservation efforts by keeping the history of these trails alive through trail rides. Its Fort Pierre-Deadwood Trail ride was held in 2008 to commemorate the closure of the trail in 1908, when the advancement of railroads through the Black Hills meant bull and mule trains were no longer needed to freight supplies over the trail. In 2009, horseback riders and stagecoach drivers met at Fort Bennett, near Casey Tibbs's homestead, to commemorate the 1950s world champion bronc rider in a trail ride that ended in Fort Pierre for the grand opening of the Casey Tibbs South Dakota Rodeo Center.

That's not the end of the trail as far as the city's historic offerings go. In fact, last year the National Park Service and the South Dakota State Historical Society worked together to release a travel itinerary of the city's 37 historic sites. The State Historic Preservation Office has also designed more than 30 signs, featuring photos and information, to designate historic sites in the area, with a few signs already installed at sites such as the Verendrye Monument. The city of Fort Pierre is also working on establishing tours of its historic sites, as well as figuring out a way to highlight its historic districts (one plan calls for installing distinctive street signs).

One of the historic sites goes all the way back to the city's namesake, Pierre Chouteau Jr—the fur trading post he established here in 1832 as the American Fur Company's headquarters in the Upper Missouri region. Excavations at the site have unearthed the original foundations as well as numerous artifacts. Archaeologists continue to dig at the site with the hopes of bringing to life the everyday workings of the post.

A period photo of the 1895 Fairy Caves in Glenwood Springs, Colorado; the caves remain a popular attraction today as part of a local theme park.

– Courtesy Glenwood Springs Chamber of Commerce –

The city also pays homage to Lewis and Clark at area museums and Lilly Park, near the mouth of the Bad River, where the explorers held their first meeting with the Teton Sioux in 1804. Two earlier explorers, the Verendryes, left their claim here in 1743 by burying a lead plate, which teenagers found in 1913; it is on exhibit at the South Dakota Cultural Heritage Center. A local company, Steamboat's Inc., helps travelers experience the region much like Lewis and Clark, and the Verendryes, did, in a canoe. Although you won't see the buffalo roam the grasslands like these explorers did, you can find them at the Triple U Buffalo Ranch, which was also a filming location for Kevin Costner's *Dances With Wolves*.

Whether it is keeping historic trails alive via wagon train trips or sharing its heritage through city-wide signs, Fort Pierre exhibits a sentiment that Kicking Bird expressed to Costner's character Lt. Dunbar in the 1990 film: "Of all the trails in this life, there is one that matters most. It is the trail of a true human being." This city is on that trail, and it is good to see.

5. GLENWOOD SPRINGS, COLORADO

For its 125th birthday, Glenwood Springs, Colorado—population 9,000—is getting the recognition it deserves as a True Western Town of 2010.

Doc Holliday is usually what first comes to mind when Glenwood Springs is mentioned; after all, he died of

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*

2010 Top 10 Towns Extra:
Billy the Kid Outlaw Gang President Lucas Speer gives a video tour of the Torreon in Lincoln, New Mexico. Search YouTube for "Lucas Speer Torreon" to watch.

tuberculosis at the Glenwood Hotel and a memorial marks the place where he was buried in the Linwood Cemetery. Yet this city has so much more to offer than its connection to the famed Tombstone gunfighter. In fact, the city just inducted a marker for Kid Curry, a Wild Bunch outlaw also laid to rest in Linwood.

How the city is spreading its news about the rest of its history is an effort spearheaded by many of its local citizens. The power of the people is truly at work in Glenwood Springs.

The Downtown Business Association is in an ongoing project to document its historic buildings via plaques that give a brief description of the building's history along with a vintage photograph.

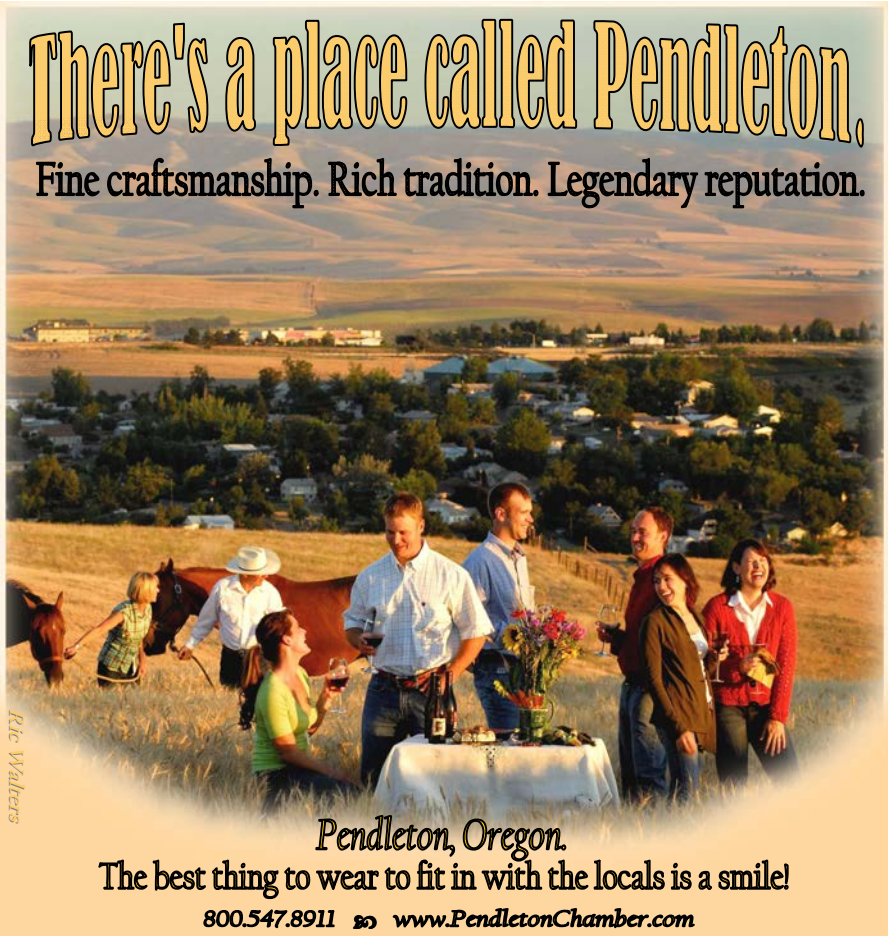
The Frontier Historical Museum is erecting interpretive signs around the community at sites such as Glenwood's first jail in Veltus Park and the 1888 Cardiff Coke Ovens.

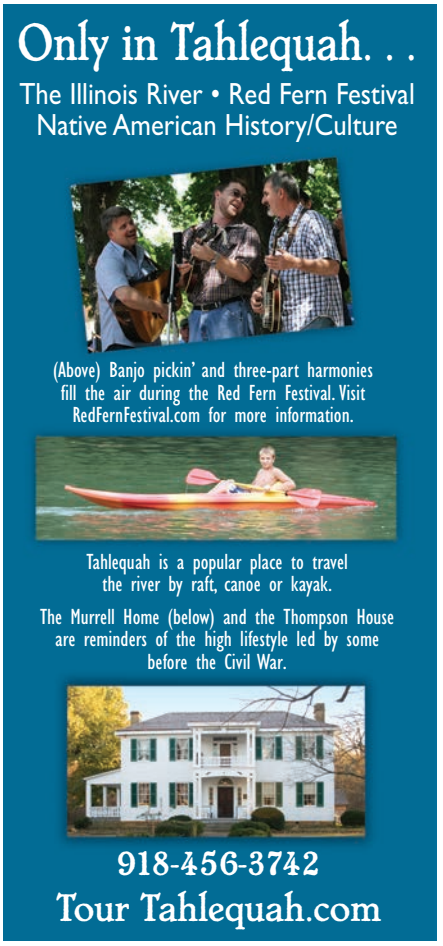
Local citizen Israel Shapira finished his renovation of the 1904 home of Edward T. Taylor, the Colorado senator responsible for the passage of the Taylor Grazing Act in 1934. Shapira has moved on to his next building renovation—restoring the arched windows and unpainted brick of the former JC Penney building.

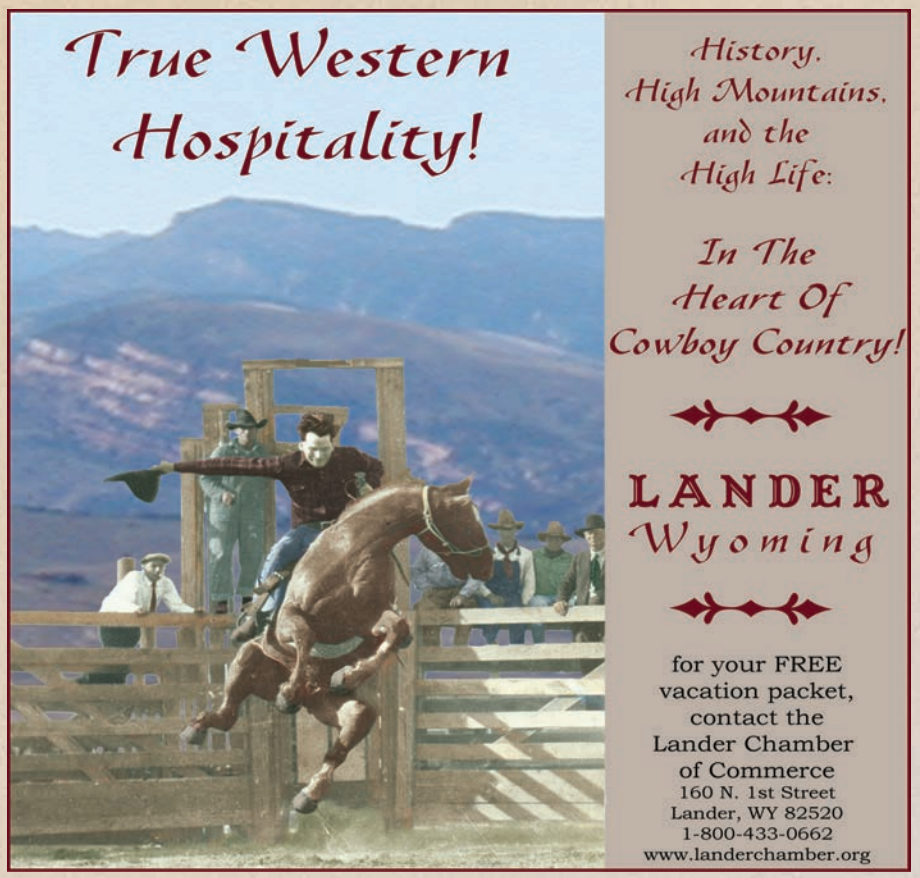
Citizens Pete and Margie Crow run their business Downtown Drug in the 1905 Glenwood Springs Odd Fellows Hall. They are at work removing the aluminum siding from the building to reveal its brick and arched windows.

The owners of the 1913 Citizen's Bank utilized vintage photographs to accurately restore the interior and exterior of the bank building.

And thanks to preservation efforts nearly 20 years ago, an original Ute







Trail was opened to the public. Current Ute tribal members worked with local volunteers and archaeologists from the U.S. Forest Service to map the original trail the tribe had used to access Glenwood Springs and its hot springs and vapor caves. The Ute Trail, within the White River National Forest, was dedicated in 1992.

What attracts us to Glenwood Springs is how the town demonstrates history as relevant to everyday life through its pairings of historic attractions with modern-day needs, such as the 1895 Fairy Caves that are a popular attraction at a local theme park and the 1896 vapor caves that have been renovated to a spa today. The 1888 Hot Springs Pool also features modern safety features, but its red sandstone bath house stands in its original form as a testament to the past.

The area's original inhabitants, the Utes, believed in the healing powers of the hot mineral springs. The town's springs later attracted President Teddy Roosevelt, silver heiress Baby Doe Tabor, actor Tom Mix and even gangster Al Capone. The 1893 Hotel Colorado, where many of these famous guests stayed, still houses hotel guests today. Hanging in its entryway is a hand-stitched quilt depicting images of historical significance to the town with squares of the Ute Indians, the Hot Springs Pool, a teddy bear, a steam train, Glenwood Canyon and the Colorado River.

What also makes us smile about Glenwood Springs is that it is one of the few historic rail towns that still operate as a rail town. The Denver and Rio Grande Western first arrived here in 1887, and now the city's 1904 depot welcomes visitors on Amtrak.

Happy birthday Glenwood Springs. Here's hoping your charms will live on during the next 125 years.

4. DUBOIS, WYOMING

If Butch Cassidy came back to Dubois—population 962—today, he would still find some of his favorite haunts from 1890.

Cassidy and Al Hainer operated a horse ranch on Horse Creek, adjacent to Eugene Amoretti's EA Ranch. Cassidy sometimes worked as a ranch hand at the EA Ranch, still a working dude ranch to this day, as are other

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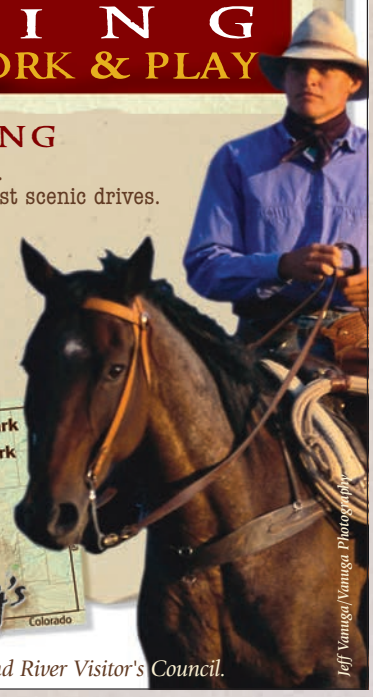

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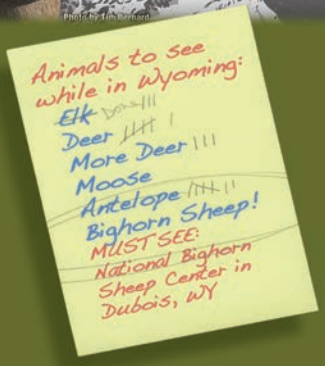

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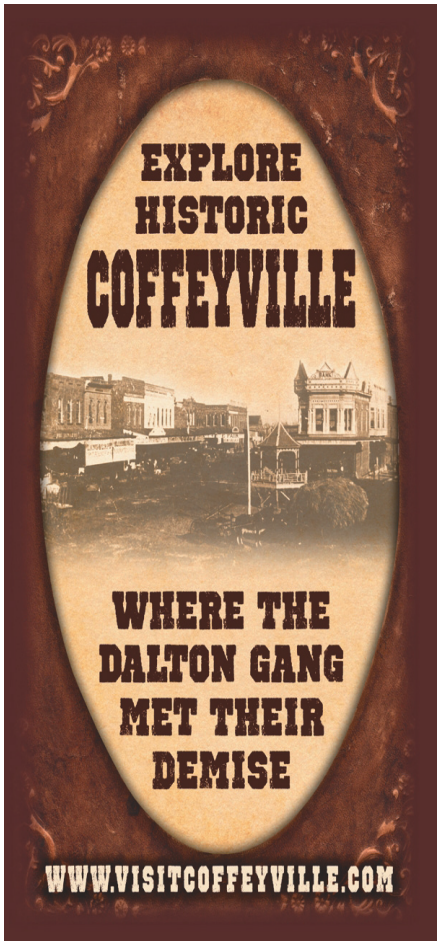

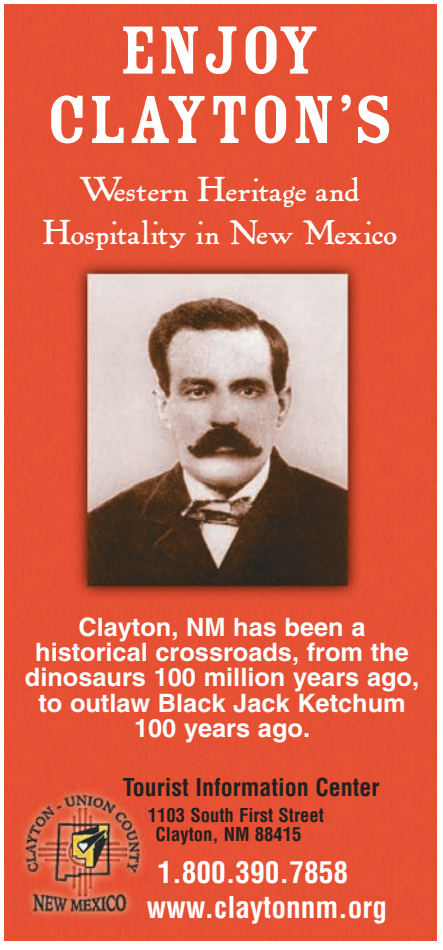

A family of six stands outside Welty's, a general merchandise store that is still in business in Dubois, Wyoming, today.

– Courtesy Dubois Main Street –

historic dude ranches, the T Cross and CM Ranches. He also stocked up on food staples at Welty's General Store, founded in 1889. The store no longer stocks food, but it does still sell clothing and sporting goods. You'll find Welty's on the town's main street Ramshorn, named for the bighorn sheep that live on the Wind River Range south of town (you can learn more about the nation's largest herd of wintering bighorn sheep at the National Bighorn Interpretive Sheep Center). Meanwhile, anglers fish for trout in the local rivers and streams where mountain men Kit Carson and Jim Bridger once plundered for beaver.

In this rugged Rocky Mountain town, ranchers still ride into town on their horses. This True Western town is home to about half a dozen businesses, such as the EA Ranch, that practice historic trades, as well as half a dozen businesses that focus on the American West culture. Locals attend rodeos in the summer and participate in dogsled races and ski-joring in the winter. Some of the unique events include the largest gathering of antler buyers at the Antler Rendezvous, a Swedish Smorgasboard to celebrate the Scandinavian heritage of the loggers who once cut railroad cross-ties in the Shoshone National Forest, a cowboy poetry gathering and a songwriting and mentorship program run by Grammy Award-winning Country music composer Skip Ewing, at the Lazy L&B Guest Ranch.

The Dubois Museum keeps the area history churning with its community outreach programs, ranging from hosting local heritage events to sponsoring a "Vanishing Communities" oral history project. In 2009, the museum continued its stabilization efforts on the seven historic cabins it moved to the museum grounds: the first Dubois High School, Hays cabin, Swann's Service Station, Cowboy Bunkhouse, Saddle Shop, Forest Service Cabin, the Thomas Holms Homestead Cabin and the Tie Hack Gallery. Petroglyphs, teepee rings and sheep traps made by the area's first inhabitants, the Sheep Eater Indians, are one segment of local history shared in guided tours offered by the museum.

Visitors to the local museums have doubled since 2007, and 60,000 more visitors came to Dubois in 2009 than in the previous year. The word is getting around. For a True Western town surrounded by wildlife and one that embraces its heritage, look no farther than Dubois.

3. FORT DAVIS, TEXAS

Since 1964, when Fort Davis opened as a part of the National Park Service, the long-standing dream for park service personnel and local citizens was to restore the 1876 hospital. Nearly 50 years later, that dream has become a reality.

Retired and current National Park Service superintendents have volunteered to help restore the post hospital ever since the Fort Davis National Historical Society launched the project in 2000. Friends of Fort Davis National Historic Site acquired a $200,000 matching grant, and the project was good to go. Everyone pitched in: NPS retirees and current rangers, local residents, graduate students from the University of Vermont and Cornerstones Community Partnerships of Santa Fe, New Mexico.

Thanks to the funding for materials and all the volunteer work, restoration of the hospital is nearly completed. The next step for the hospital will be acquiring late 19th-century furnishings for a ward and the post surgeon's office. Then volunteers will move on to renovating the post's jailhouse. The commissary building also underwent a multi-year renovation, and it opened to the public in 2009. The 1854 fort currently has 25 restored structures, with five furnished to the 1880s, and more than 100 foundations and ruins.

The Fort Davis project is a huge undertaking and will help enlarge our understanding of frontier military history and of the Buffalo Soldiers who served at the fort. Beyond the restoration efforts, Fort Davis also shared Buffalo Soldier history in 2009 through an educational program broadcast to classrooms throughout the nation. This project involved the National Park Foundation, the Junior ROTC from Ysleta ISD of El Paso, educators throughout Texas, the National Park Service and the African American Experience Fund.

The town of Fort Davis—population 2,600—has even more to offer. An 1883 home houses the Overland Trail Museum, sharing the story of the southern Overland Trail—the San Antonio-El Paso Road. The town is also home to more than 15 businesses with historic ties. These include the first ranch in Jeff Davis County to be family owned and operated for more than 100 years, the 1886 H.E. Sproul Ranch; the 1896 Prude Ranch, a working cattle and guest ranch that also offers a summer camp for kids; a working broom shop that makes late 1800s-style brooms, the Davis Mountain Broom Shop; the 1912 Hotel Limpia; and the 1883 Veranda Historic Inn, an e-shaped hotel that is the oldest continuously-operating hotel in all of West Texas.

Unique local events include a cowboy poetry gathering and Trappings of Texas, featuring cowboy gear and art, held in February, and in September, the Mountain Man Rendezvous, a black-powder living history event, and Old Fort Days, with butter churning, 1840s baseball and a historic weapons demonstration at the fort. (Old Fort Days is in addition to the fort's regularly-scheduled "Living History Days," in which people dressed in period clothing teach the tools and trade of the fort.)

The frontier fort is the heart of Fort Davis. The partnerships forged between local citizens and numerous preservation groups have helped this town keep its treasures intact.

2. FLORENCE, ARIZONA

The best part about preserving history comes when history stares you back in the face. That

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Rodeo photo by Lindsey Wyllie
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happened to archaeologists working on a major renovation project of the 1878 adobe courthouse at McFarland State Historic Park in Florence, Arizona—population 17,781. In 2009, excavation at the site revealed artifacts dating back to the building's days as a hospital. "In a big pile of dirt, we spread it out and found all kinds of old bottles, glasses, spoons and syringes—some still intact. And we found the old glass vials that the medicines came in," Park Ranger Dan Brown told the *Florence Reminder and Blade-Tribune*.

The work at McFarland involves building new adobe blocks made with the same soil type as the originals, a new drainage system and matching the building to its first Pinal County courthouse days, to remove some of the changes made when it served as a hospital. The city is also working with the metal shop at Arizona Correctional Industries to build a replica jail cell for the building. Who better than convicts to help design the 1885 jail cell?

Incidentally, the Second Pinal County Courthouse, dating to 1891, is also undergoing restoration. The county hopes to reopen it as a courthouse when the project is completed.

When McFarland reopens, the park will once again be a part of the walking tours of Florence's downtown historic district. In 2009, the walking tour got a technology upgrade: it now offers a 60-minute audio tour that explores the 29 sites, developed by the Pinal County Historical Museum, the Town of Florence Library and the Florence Main Street Program. You'll hear about Pearl Hart, the stagecoach outlaw who faced trial here in 1899, and about the 1888 gunfight between Sheriff Pete Gabriel and his deputy Josephus Phy. You can download the audio tour onto your mp3 player for free from *FlorenceAZ.gov*, or you can borrow an mp3 player from the Florence Visitor Center for the tour. The downtown tour celebrates 25 years in 2010.

Since 1932, Thanksgiving in Florence has meant the Junior Parada youth rodeo was in town. The Volunteer Pinal County Mounted Posse sponsors the rodeo, which is open to youth from 5 to 18 years of age. In 2009, the volunteer posse made it even easier for local youth to participate; it is no longer involved with the national organization, which means youth will not have to pay entry fees to that organization to participate in the rodeo.

The Pinal County Historical Museum involves its citizens by offering free lectures every month. One of the lectures was given by an anthropologist about the discovery of a local Hohokam site that the town of Florence is hoping to own and protect in the future.

The Arizona Lottery, surprisingly, played a huge role in restoring the 1876-95 Silver King Hotel, completed in 2009. The lottery's Heritage Grant funds were used to transform the hotel into the Silver King Marketplace, where various businesses can be housed. Rather than tear down history, the town of Florence chose to repurpose it to serve today's needs. Continuing on this path, the town is restoring the 1916 Florence High School Old Main to reuse it as the local school district office.

The great lesson Florence offers other historic towns is in its clever strategy to repurpose its past to help the town grow into the future. From its audio walking tour to its restored historic buildings, Florence is a shining gem of preservation that works for the benefit of everyone.

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TOP TEN TRUE WESTERN TOWNS 10 OF THE YEAR

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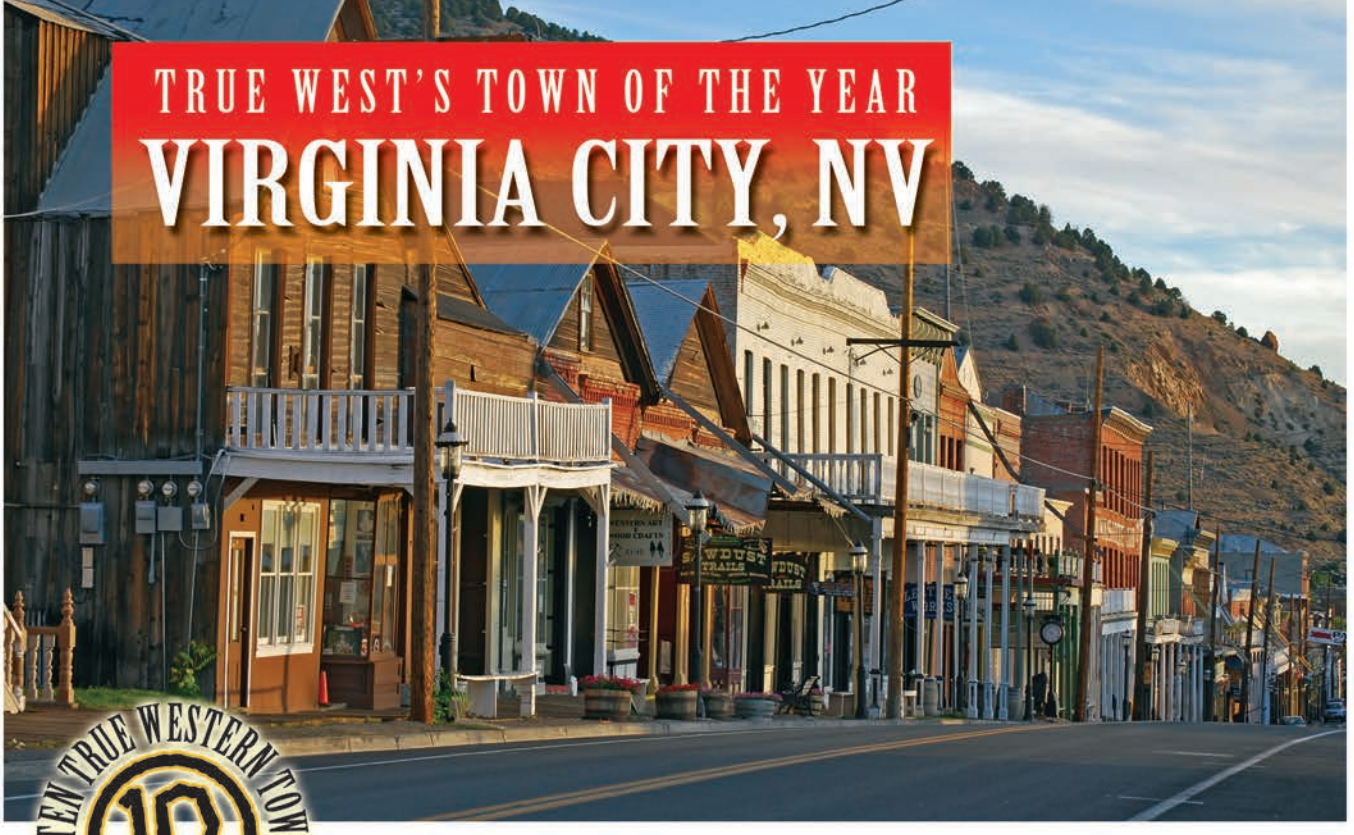
VIRGINIA CITY, NV



– Courtesy Virginia City Convention & Tourism Authority –

TOP TEN TRUE WESTERN TOWNS 10 OF THE YEAR

The year 2009 was the 150th anniversary of the Comstock Lode, the first major U.S. discovery of silver ore, located under Virginia City, Nevada—population 1,000.

To celebrate the anniversary, the University of Nevada opened a special exhibit that featured Mackay silver, maps of mining claims, stock certificates, mining company records and letters from miners. The university also hosted free "Comstock Conversations" to discuss various aspects of the era, ranging from Mark Twain reporting at the *Territorial Enterprise* to a controversial brothel play.

In this important anniversary year, Virginia City also hit another milestone. On August 14, 2009, the Queen of the Short Lines ran the first train over the Virginia & Truckee Railway line in 68 years. The Nevada Commission for the Reconstruction of the V&T Railway is rebuilding the line from Gold Hill to Carson City, with completion due in 2012. The V&T first rolled on the tracks in 1870, over a route that made enough turns to go around in a circle 17 times, earning it the title as the "Crookedest Railroad in the World."

Virginia City is a National Historic Landmark that attracts more than two million visitors per year. The historic district includes Gold Hill, Silver City and downtown Dayton, numbering 382 contributing buildings and 14,750 acres. Don't listen to the yarn that the district is the nation's largest; former Nevada State Archivist Guy Rocha has busted the myth. In terms of acreage, the King Ranch in Texas beats it out at 1.2 million acres. In terms of buildings, the Lancaster Historic District in Pennsylvania has the most with 13,411 contributing buildings.

What Virginia City does have is good reason to be a national landmark. Boardwalks still line the streets, showing off the remarkable collection of 19th-century buildings, abandoned mine shafts and thousands of archaeological sites. Some of its most notable buildings include the First Presbyterian Church, built in 1867 and one of the few buildings still standing after the Great Fire of 1875; the 1862 *Territorial Enterprise* building; the state's oldest hotel, the 1859 Gold Hill Hotel; and the 1885 Piper Opera House. The Barbary Coast archaeological digs in 2000 have allowed for greater interpretation of Virginia City, where ethnicities mixed freely, as proven by one of the dig sites, the black-owned Boston Saloon.

The Comstock Historic Preservation Weekend, held every May, highlights many of these attractions. The event is organized by the 1876 Fourth Ward School, the Nevada Humanities and Storey County.

That Virginia City is a national treasure is unquestionable. Unfortunately the town has been under threat since 2004, according to the National Historic Landmarks Program. Several of its buildings, a portion of the historic highway at Greiner's Bend and the entire mountainside adjacent to Gold Hill are in danger of sliding into an inactive mining pit that developed in the 1970s. Some of the under-utilized buildings are deteriorating. And the cemeteries in Virginia City and Gold Hill suffer from vandalism.

Preservation leaders have already stepped up to the plate, forming the Comstock Cemetery Foundation to deter the vandalism. More than 100 stolen cemetery artifacts have been returned, and volunteers conducted a survey to find out the motive of these "souvenir hunters." (The cemeteries seemed abandoned, so they did not see anything wrong with taking the artifacts.) The cemeteries are well cared for now. Board members work for free, utilizing their expertise to attain matching funds for grants. Since the formation in 2000, the board has completed nearly $3 million worth of work for the Comstock cemeteries.

We're not the only ones who find value in Virginia City. The National Trust named it one of the top 12 Distinctive Destinations in 2009. *True West* has named it our number one town of 2010 precisely because it is such a richly preserved heritage town. Don't let Virginia City lose its charms. Do what you can to keep the town from sliding out of history.

By Lynda A. Sánchez

The Apaches Spoke, and Eve Ball Listened

Remembering the Apache oral historian 25 years after her great spirit gave way.

Along Highway 380, in Lincoln County, New Mexico, stands a new historic marker, honoring Eve Ball for "saving oral histories certain to be lost without her."

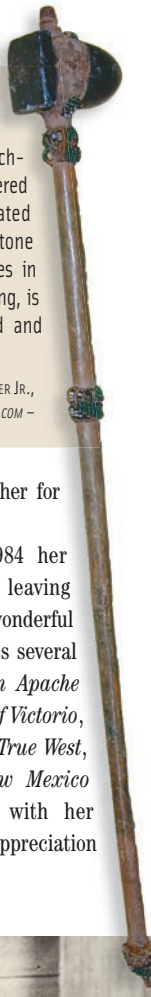
The New Mexico Women's Forum, having agreed with my nomination that Eve deserved such recognition, placed the marker just in time for the 25th anniversary of Eve's passing on to the land beyond the shining mountains.

For more than four decades Eve listened to the Apache people. She gained their respect and ultimately their friendship. By listening to, rather than trying to talk over, the old-timers, she obtained fresh information and a differing point of view. That perspective makes her books timeless. Additionally, hispanic and white pioneers, whose stories are part of that colorful mosaic of rogues and independent characters of the vanishing West, also came to trust her.

I first met the funny, alert and spunky Eve in 1973 at a meeting of the Lincoln County Historical Society in Capitan. She carried around with her a war club and shared how she came to own it during her talk. Just before surrendering to the U.S. Cavalry in Sonora, Geronimo's nephew and son of Chief Juh, 16-year-old Ace Daklugie, decided his final act of defiance would be to bury his war club. After 27 years as a prisoner of war, he returned to that canyon in 1913, retrieved the war club, replaced the rotted wood and revered it as a symbol of his freedom. He told Eve this in 1955, when he presented her with the war club, a sign of his respect for her.

I, like everyone else in the audience, was enthralled by Eve's tale. When she later announced that she was looking for a typist to help her with her writing (she was having cataract surgery), I volunteered. Our friendship grew, and I worked with her for more than a decade.

On Christmas Eve 1984 her great spirit gave way, leaving behind for each of us a wonderful body of work that includes several books, such as *Indeh: An Apache Odyssey* and *In the Days of Victorio*, and hundreds of articles. *True West*, *Frontier Times* and *New Mexico Magazine* were graced with her humor and her dead-on appreciation



An Apache war club, not Ace Daklugie's, but a war club nonetheless. Its 21½-inch-long wooden shaft is covered with rawhide and decorated with beads. The black stone head, measuring 1½ inches in diameter and 2½ inches long, is flat on the business end and rounded on the other.

– Courtesy Maj. Charles E. Snyder Jr., USAF (Ret.) / *SnydersTreasures.com* –

Eve Ball (far right) visiting with Percy Big Mouth (from far left), an unknown man, Old Crookneck and an unknown lady friend. Percy was the son of Scout Big Mouth, a survivor of the Bosque Redondo POW camp on the Pecos River. His father, with Percy translating, told of how he had seen bodies floating in the Pecos River, bodies of Navajo and Apache who had died from pestilence passed on to them in the crowded conditions of their camp. Soon thereafter the Mescalero Apaches left that hellhole on their way back to the sacred White Mountain (Sierra Blanca). The U.S. Army closed the camp.

– All images courtesy Lynda A. Sánchez unless otherwise noted –

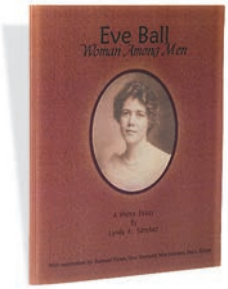
for the Apache point of view. Even the more contentious ranchers and outlaws trusted her to "tell it true." Eve was truly a "woman among men." No matter where she went, most of her colleagues or interviewees were men.

Eve knew Arizona's famous artist Lon Megargee, who painted the native peoples and the West with feeling and reverence. Ace Daklugie relented to her will and shared his young warrior days, speaking defiantly about his 27 years as a prisoner of war and with affection for his famous uncle Geronimo and for his father, Chief Juh of the Nednhi from Sonora. With trusted translators she interviewed Scout Big Mouth about the Bosque Redondo fiasco (the forced relocation of Navajos to eastern New Mexico in 1863-64) and the son of Victorio, who was afraid to publicly identify himself as such because of his father's warlike reputation.

Perhaps her greatest contribution is sharing the Apache version from their side of the fence. She became close friends with the major players in the Apache Wars who had to overcome a natural dislike of all white eyes before they began to bring her their oral history accounts, photographs and documents. Ace Daklugie, Eugene Chihuahua, Old Martin, Scout Big Mouth, Percy Big Mouth, Old Crookneck, Cochise's granddaughter Amelia Naiche and more than 67 Apache informants helped Eve create books that they felt were fair.

Many of the photos of places and people Eve knew along the way have been hitherto unpublished until the Lincoln County Historical Society commissioned me to put together a book on my mentor. That photo essay, *Eve Ball: Woman Among Men*, is available for $25 at 575-653-4821. Proceeds go to the Lincoln County Historical Society, and the purchase is tax deductible.

Eve Ball's adobe home in Ruidoso is no longer a meeting place where the Apache went to recite their legends or share their own histories. In its place, you'll find a lone, stately spruce. Ace Daklugie presented her with it, planting it there more than 30 years before her death. Just like the spruce that perseveres, Apache history has lived on to this day, thanks to Eve's important work.



Lynda A. Sánchez co-authored, with Nora Henn, Eve Ball's final book, the classic *Indeh: An Apache Odyssey*. Find out about her work at Fort Stanton in this issue's *What History Has Taught Me*.

In her buckskin wedding dress, Ramona Chihuahua Daklugie is a beautiful example of the pride, the workmanship and the stunning beauty of the Apache woman. Ramona helped open doors for Eve Ball to interview Ramona's reticent husband Ace, as well as others on the Mescalero reservation.

Ace Daklugie (nephew of Geronimo and son of Chief Juh) provided Eve Ball with conflicting and damaging accounts of encounters with the White Man. He challenged her to explain how the White Man could be so cruel as to imprison people who were fighting for their homelands. In 1955, about the time of this photo, Ace was 85 years of age. He wore the war hat of the Nednhi Apache proudly and never relented in his general dislike of whites. He provided leadership for the Chiricahua once the Apache returned to Mescalero as free men.

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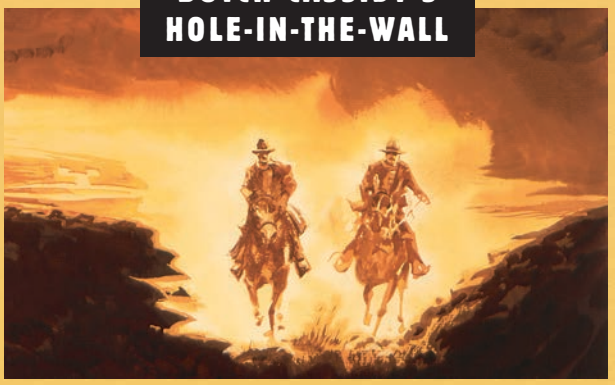

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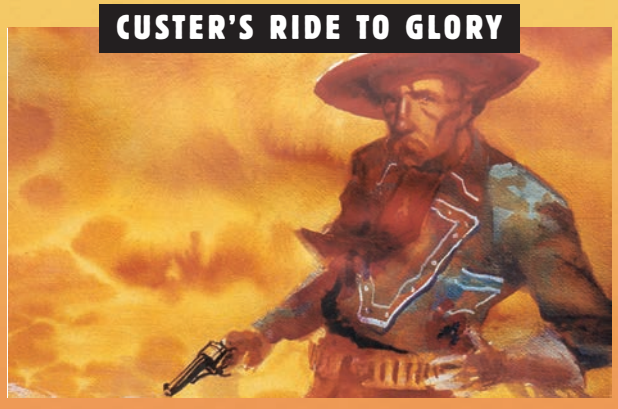

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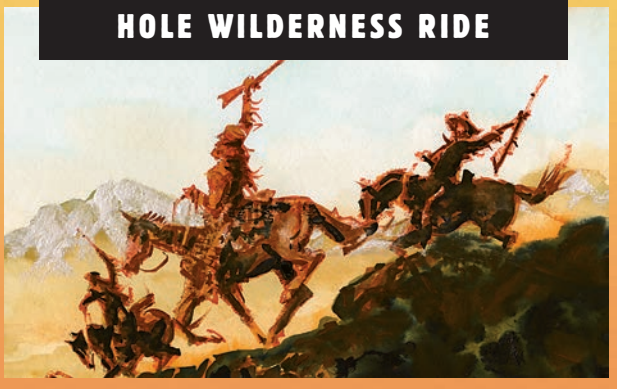

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TRUE WEST
PRESERVING THE AMERICAN WEST

By Johnny D. Boggs

Remembering a Western Literary Icon

Elmer Kelton (1926-2009).

Elmer Kelton leaves behind some big boots to fill.

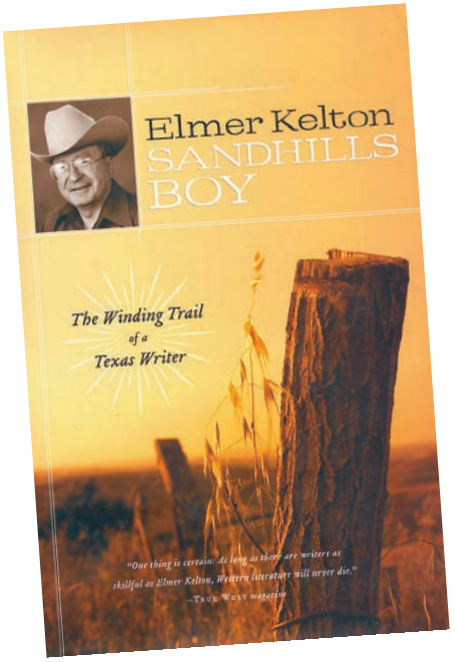
Well, he would have, had he worn boots.

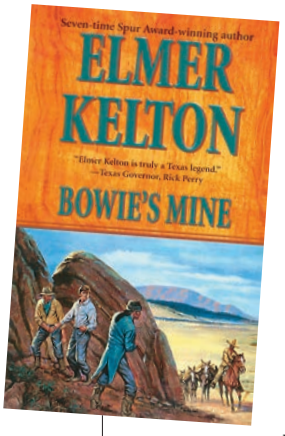
"I've got two glass ankles and flat feet," he told me when we first met in June 1997, "and they don't respond to high heels too well."

Kelton, who won a record seven Spur Awards from Western Writers of America for his novels, four Western Heritage Wrangler Awards (one for an art book on Howard Terpning) from the National Cowboy & Western Heritage Museum and countless other honors, died August 22, 2009, of pre-leukemia in San Angelo, Texas. He was 83.

"Elmer was a gentleman and a real writer of the West—the way it was, the way it is," author Jane Candia Coleman says. "He's left a big hole to fill, and I doubt it ever will be filled."

"Elmer Kelton was a gentleman of the old school and a writer of such singular excellence that he brought honor to both America and the tradition of the American West," novelist Matt Braun says. "To other writers, he was an icon who stood alone at the very pinnacle of our profession. A century from now his novels will still be read, and the words he put to paper make him immortal. We are all richer in spirit for having known a man who bore his fame with humble modesty."





Most certainly, he was modest, often self-effacing and West Texas to the core, a man, and writer, who respected his roots.

Born April 29, 1926, at Horse Camp in Andrews County, Kelton grew up on the McElroy Ranch in Upton and Crane Counties where his father Buck landed a job as camp cowboy and soon worked his way up to foreman. Kelton's grandfather had become a cowboy at age 12, but Elmer, well, "I never had the knack," he said.

Growing up reading Westerns by writers such as J. Frank Dobie, Zane Grey, Will James and Ross Santee, Kelton knew he wanted to be a writer by the time he was eight or nine. Years later, when he told his father that he wanted to attend the University of Texas and become a newspaper journalist, Buck Kelton "gave me a look that would kill Johnson grass and said, 'That's the problem with you kids these days, you want to make a living without working for it.'"

He recalled that anecdote in his memoir, *Sandhills Boy: The Winding Trail of a Texas Writer*, which Forge published in 2007. Dale Walker, Kelton's editor since 1993, says Kelton's original title—nixed after someone told him readers wouldn't get it—was *Short in the Saddle*.

"But *Short in the Saddle* was Elmer to a tee: the most modest of the best of all Western writers and a man with a sly sense of humor," Walker says. "He was a joy to know and to read. I will miss him forever."

Those flat feet that kept him out of boots also kept him out of the Navy, but not the Army. Kelton served in the infantry in WW II, and he met his wife Ann in Austria shortly after the war. "I fed a soldier apple strudel," she says, "and he kept coming back." They were married in Kelton's grandmother's house in Midland, Texas.

After earning his journalism degree from the University of Texas in December 1948, Kelton went to work as an agriculture reporter at the *San Angelo Standard-Times*. He started submitting short stories to the pulp Western magazines, then moved to longer works. His first novel *Hot Iron* was published in 1955. His second, *Buffalo Wagons*, published the next year, won the Spur Award from Western Writers of America.

Yet he couldn't, and wouldn't, quit his day job, moving from the *Standard-Times* to *Sheep and Goat Raiser* magazine in 1963 and *Livestock Weekly* in 1968 before retiring in 1990.

"I first met Elmer Kelton at my first WWA convention in Santa Fe in 1982," Loren D. Estleman recalls. "I was wildly ignorant of the work of contemporaries in the Western field, didn't know who he was apart from a warm and friendly stranger, and having never been farther west than Kalamazoo I misplaced his accent, which reminded me of actor Ben Johnson's. 'Oklahoma?' I asked. Elmer smiled that ready smile of his and said, 'Texas. It's a suburb of Oklahoma.'"

Oh, yeah, he was certainly Texas. Most of his novels were set in the Lone Star State. He wrote about the Texas revolution and its aftermath (*Massacre at Goliad*; *After the Bugles*; *Bowie's Mine*). He wrote about the Civil War (*Bitter Trail*; *Dark Thicket*; *Texas Rifles*). He wrote about cowboys (*Barbed Wire*; *The Day the Cowboys Quit*; *The Good Old Boys*). He wrote about the 1920s oil boom (*Honor at Daybreak*), the 1950s drought (*The Time It Never Rained*) and the modern West (*The Man Who Rode Midnight*). He wasn't afraid to tackle racism in the West (*Wagontongue*; *The Wolf and the Buffalo*; *Manhunters*). His recent novels centered on the 19th-century Texas Rangers.

"One thing is certain: as long as there are writers as skillful as Elmer Kelton, Western literature will never die."

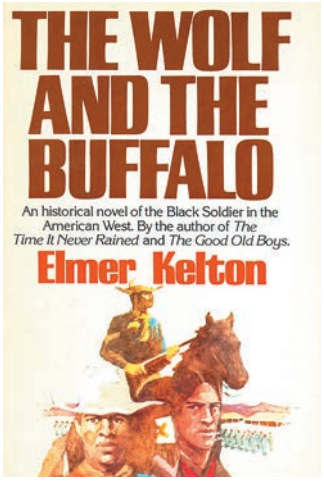
– *True West* Magazine, which has named Elmer Kelton the Best Fiction Writer four times

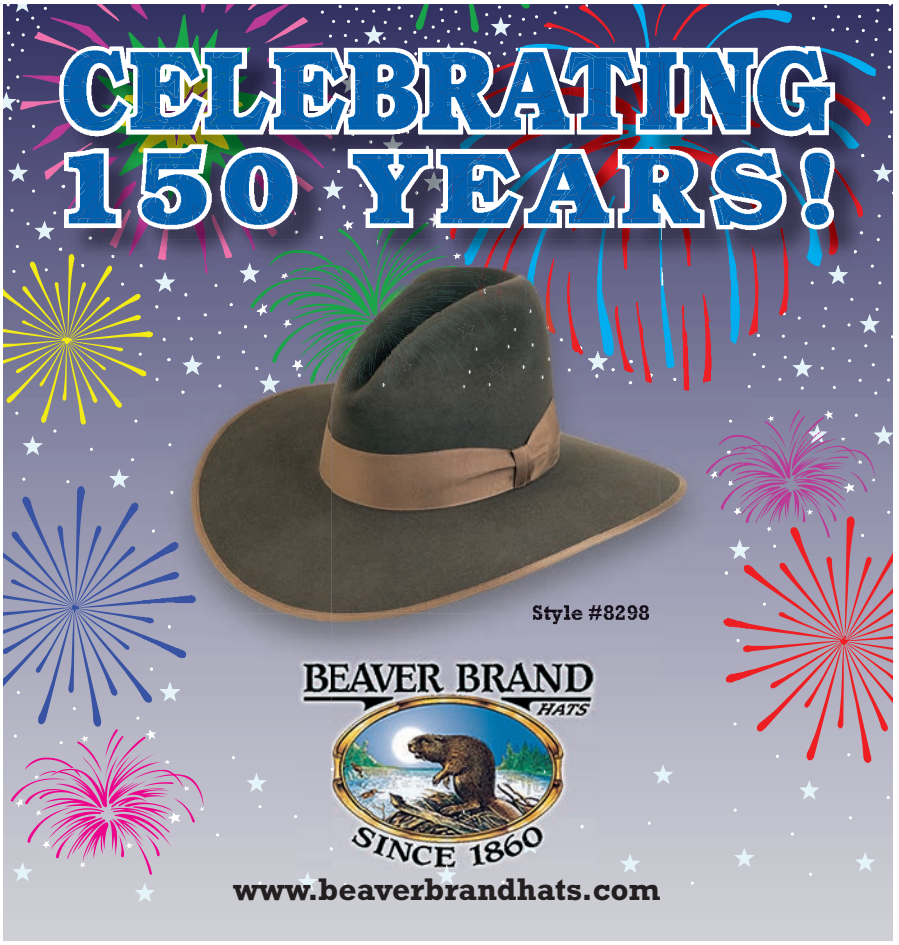
"Elmer Kelton was a major talent, to be greatly missed by the entire field," best-selling novelist John Jakes says. "I continue to enjoy his historically grounded Texas Ranger novels—in fact I have a collection of three of them in the bookcase just to the left of my computer."

His fans already miss him.

"Elmer Kelton was a true wordsmith," Mark Robeson of Glendale, Arizona, wrote on this magazine's website. "His books were more than mere 'Westerns,' they were and always will be pieces of great American Literature. The world has lost one of the greatest writers of all time. His like will never be seen again."

His fellow novelists admired Kelton and widely read his works. "I read large chunks of Elmer Kelton's prose simply to learn how he did it," Richard S. Wheeler says. "He had the most transparent style of any writer I knew. It seemed simple, but it was actually the result of refining his thoughts into clear and lucid sentences. He had a genius for it, but I suspect that genius was the result of a great deal of effort."





Adds W.C. Jameson: "[Louis] L'Amour, [Owen] Wister, [Will] Henry, [Zane] Grey and all the others had a lot to offer, but the truth is, if we could all write like we wanted to, we'd write like Elmer Kelton."

His works, however, weren't read by his wife. Novelist David M. Wilkinson recalls asking Ann Kelton which of her husband's novels was her favorite. "Almost immediately she replied in her heavy Austrian accent, 'Oh, I never read those books. I tried once and BOOP, right to sleep.' Mike [Blakely] and I could not help but burst out laughing. But Elmer just shrugged his shoulders as if it was a minor disappointment he'd long ago learned to stoically endure."

Yet Kelton's prose moved readers far beyond the West. *The Washington Post* ran a lengthy obituary, and one of the first tributes to Kelton appeared on *The New Yorker's* website. "He is an American treasure," Blakely says.

Judy Alter, retired director at Texas Christian University Press, recalls how Kelton always told her "how grateful he was to TCU Press for reprinting his work and keeping it in print." Yet it should have been the other way around, Alter admits. "In truth he was our best-selling single author. We were and are grateful to him."

Novelist Win Blevins agrees. "No one captured Texas with the eloquence of Elmer Kelton. He gave us the real West of stockmen with mule-head horses, wild-hair bulls, broken fences, stove-up hands, the day-in, day-out hard work of cowboying, nutty neighbors—all of it, comic, human, heart-touching. In *The Good Old Boys* and *The Time It Never Rained*, he caught the West with a vitality and truth the pulp-fiction novels never approached. His books will be read for generations to come."

Adds Brian Garfield: "The saying about a man you'd be proud to ride with—that saying applied, in capital letters, to Elmer Kelton."

My favorite Elmer Kelton story came during the 2003 Western History Association in Fort Worth.

Paul Andrew Hutton, then the WHA's executive director, was introducing Kelton, who was to deliver the keynote speech. Hutton recalled first meeting Kelton at the 1986 WWA Convention, also in Fort Worth. Hutton, who had won his first Spur Award (for *Phil Sheridan and His Army*), was sitting next to Kelton at the book signing, watching Kelton sign book after book after book.

Elmer Kelton is survived by his wife of 62 years and their three children. He is shown here with his sweetheart Ann at their 60th wedding anniversary.

–All images courtesy Paul Hutton–

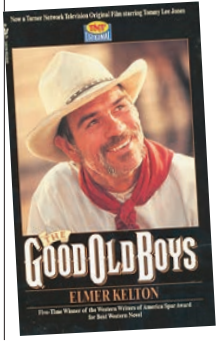
TOP TEN MUST READS

1. **Buffalo Wagons (1956):** Buffalo hunters meet trouble in Kelton's first Spur-winning novel.
2. **Massacre at Goliad (1965):** Joshua Buckalew's story about Texas Independence.
3. **The Day the Cowboys Quit (1971):** Spur-winning depiction of the 1883 Texas Panhandle cowboy strike.
4. **Wagontongue (1972):** A black cowboy is tested by a bigoted Southerner.
5. **The Time It Never Rained (1973):** Kelton's masterpiece of the 1950s drought in West Texas.
6. **Manhunters (1974):** Suggested by the true story of Gregorio Cortez.
7. **The Good Old Boys (1978):** Cowboy Hewey Calloway copes with a changing West.
8. **The Wolf and the Buffalo (1980):** About an ex-slave who joins the 10th Cavalry and a young Comanche warrior.
9. **Stand Proud (1984):** The story of intolerant rancher Frank Claymore, on trial for murder, told in flashbacks.
10. **The Man Who Rode Midnight (1987):** Wrangler-winning tale of an aging rancher in the modern West.

At the end of the festivities, Kelton asked Hutton to sign a copy of his book. It was the only book Hutton sold that day.

Kelton came up after the introduction, and said: "Thank you, Paul. And I want you to know that one of these days I'm gonna get around to reading that book."

The crowd erupted in laughter. That was Elmer Kelton, a humble, self-effacing, courteous man—"always a gentleman, always willing to help a new writer," novelist Rita Cleary says—but a man who could throw out a brilliant zinger too.



"Of the hundreds of writers I have known over the years, Elmer Kelton was one of the very best," Bill Gulick says. "I'll miss him."

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Sat. 1pm–4pm

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Deadlines Missed

Edward Cross vs Sylvester Mowry

Burnside Rifles at Forty Paces

Back to back, the two duelists prepare to step off 40 paces each.

– Illustrations by Bob Boze Bell –

By Bob Boze Bell

Maps & Graphics by Gus Walker

Based on the research of Marshall Trimble, Mark Boardman, Nat McKevey and Kenneth Hufford

July 8, 1859

Newspaper editor Edward Cross steps out into the dusty street of Tubac, Arizona Territory. A gale wind is blowing. Cross, at six foot three, stands very erect, his long red beard flapping in the breeze. Eighty paces beyond him is Sylvester Mowry, also a big man, in more ways than one, and highly confrontational.

Cross has ridiculed Mowry in print, for claiming in a speech given back East that all of Arizona's rivers teemed with fish good for eating. Cross countered, in print, that the fish in Arizona were no bigger than fingernail-size and should be called Mowry trout.

Heeding dueling rules, Mowry's second (the person who will take over if the first cannot continue) is George Mercer, while Capt. J.W. Donaldson is acting on behalf of Cross. Cross wins the coin toss, and Mowry is positioned with the sun shining in his face.

A large crowd of almost 1,000 bystanders has gathered for the affair, with one of the assembled men bringing a 42-gallon barrel of whiskey.

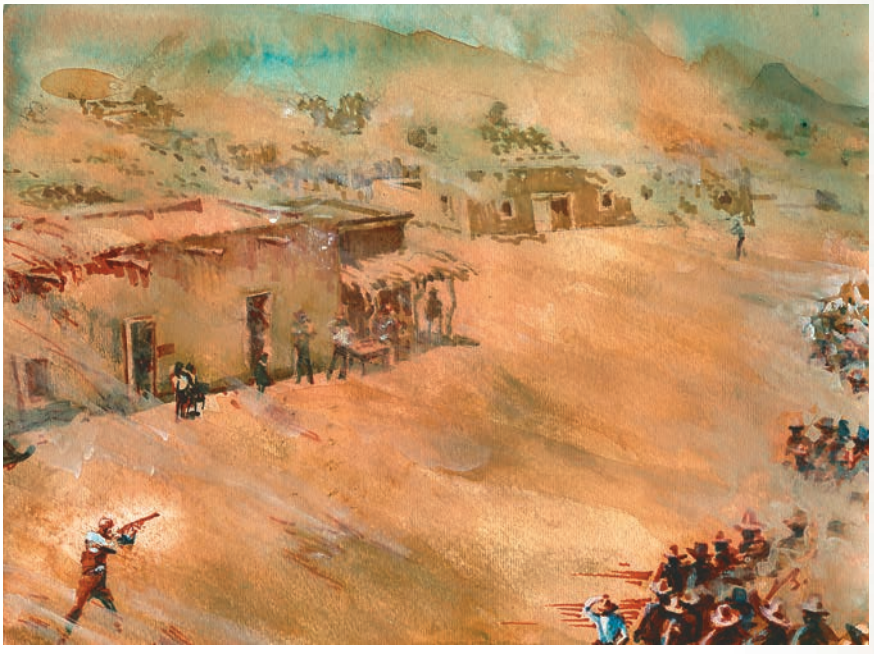
Both men miss on the first fire. After the second fire, Cross misses and "Mowry's rifle failed to explode."

Mercer demands another shot for Mowry. Cross and most of the crowd become, well, quite cross.

Mowry reprimes his weapon and, raising it to his shoulder, aims at his opponent for about 30 seconds. Cross folds his arms, awaiting inevitable death.

Finally, unable to shoot an unarmed man (and also, no doubt, aware that the well-armed crowd is itching to take him down), Mowry raises the muzzle of his rifle and fires into the air.

All sides retire to the shade to attack the barrel of whiskey.



"En Grand Toilette"

A stiff wind evidently affected the aim of the duelists. One eyewitness had watched the duelists practicing with their rifles the day before, recalling Cross picked "cactus leaves from the top of the Tubac church at almost every shot," while Mowry was "playing havoc with a small cottonwood tree." At the duel, the large crowd consisted of Tucson sporting men, farmers from the Santa Cruz River area and "almost everybody connected with the various mines." The eyewitness added, "Everybody, as a matter of course, was 'en grand toilette,' i.e. two six shooters and a bowie knife around his waist."

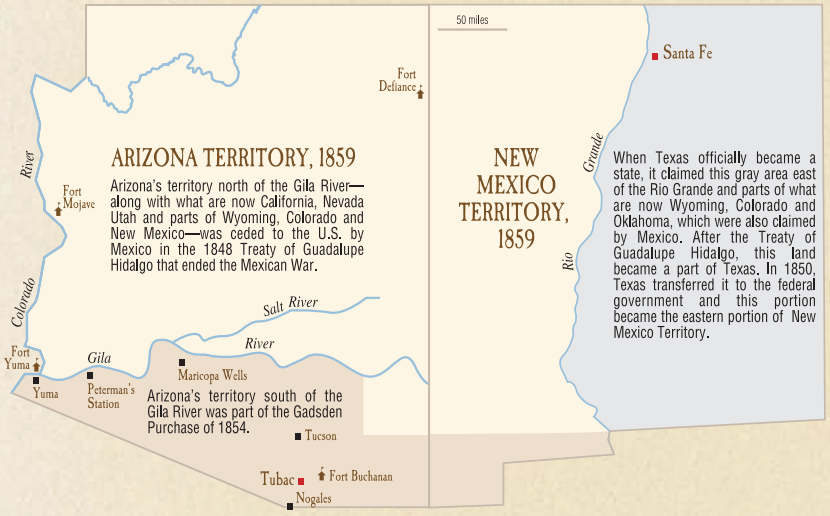
The Burnside Rifle

Shown here is a Civil War-era model that is virtually unchanged with the exception of the addition of the wood forearm.

Both participants armed themselves with Burnside rifles. Gun editor Phil Spangenberger weighs in: "The Burnside carbine was manufactured from 1857-65 and was among the more popular Civil War breechloading carbines—a short rifle adapted for use by mounted cavalry. The carbine most likely used in the 1859 fight would have been the first model. A little under 300 of these were produced, but later—up until 1865—about 45,000 improved models were turned out.

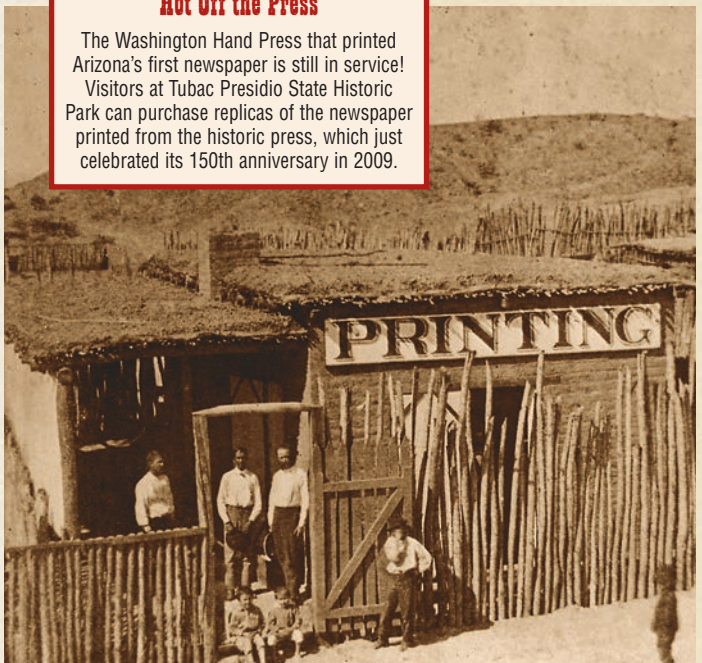
"The First Model Burnside is a .54-caliber percussion breechloader, using a tape primer device within the frame and a lever located alongside the sidehammer for opening the breech. It featured a 22-inch round barrel, had no wood forearm and used iron mountings. It also used an unusual cartridge for the period that was either copper cased or constructed of tapered foil."

Ambrose E. Burnside, then the treasurer of the Bristol Firearms Co., made the first model (the company later became the Burnside Rifle Co.). Burnside became a famous Civil War Union general.



Hot Off the Press

The Washington Hand Press that printed Arizona's first newspaper is still in service! Visitors at Tubac Presidio State Historic Park can purchase replicas of the newspaper printed from the historic press, which just celebrated its 150th anniversary in 2009.



An 1870 photograph of* The Arizonan *offices in Tubac during its last incarnation. Arizona's first newspaper expired for the last time a year after this photo was taken.

– All photos True West Archives –

Aftermath: Odds & Ends

The Weekly Arizonian for July 14, 1859, stated: "Mr. Edward E. Cross withdraws the offensive language used by him and disclaims any intention to reflect upon Mr. Mowry's veracity or upon his reputation as a gentleman in any publication he has made in reference to Arizona."

Thirteen days after the fight, Mowry bought *The Weekly Arizonian* for $2,500 and moved the press to Tucson (Cross was not the owner of the paper, only the editor). The fledgling paper didn't last long, and the new owners suspended printing in June of 1860. Several times the newspaper came back into print: two issues printed in 1861, another run started in 1867 and one more enterprise moved the paper back to Tubac for a short run (and altered the name to *Arizonan*, without the i), but it expired for good in 1871.

Edward Cross

In 1860 Cross traveled to Mexico to command a Sonoran army garrison backing Benito Jaurez. When the Civil War broke out, he joined the 5th New Hampshire Infantry as a colonel. Cross eventually led the brigade and died at Gettysburg on July 3, 1863.

In May 1862, Union troops arrested Mowry on treason charges and imprisoned him in Yuma. Six months later, a judge cleared Mowry of the charges, but all of his holdings had either been sold off by the government or damaged. Some believe Congress compensated Mowry with $40,000; if that did happen, it didn't help him get back on his feet. In 1871, Mowry had been raising money for a mining operation when he died in London at age 38.

Recommended: *Arizona: A Panoramic History of a Frontier State* by Marshall Trimble, published by Doubleday and Company.

BY G. DANIEL DEWEESE

THE EVOLUTION OF WESTERN WEAR

CHOOSE THE RIGHT FELT HAT

The rules of the range are simple at best, Should you venture in that habitat.

Don't cuss a man's dog, be good to the cook. And don't mess with a cowboy's hat.

Now I'll admit there's dogs that need cussin'. And when Cookie starts out in the spring, His grub ain't fit for buzzard consumption. But a hat? That's a personal thing!

—From A Cowboy's Hat *by Baxter Black*

You can often tell a lot about a person by his or her choice of headwear, and few hats make louder statements than cowboy hats. You might wear a hat for protection from the sun or the cold. Or your hat might just be a fashion statement. But a hat is the most personalized piece of clothing you can wear. The style, quality, color, condition and tilt of your hat speak volumes about you (without you having to say a word).

Felt hats are the logical choice for Westerners in cold weather, but they can also be a long-term investment. Scraps of felt have survived since the Neolithic era, 9,000 years ago, making it the oldest form of cloth. Whether the basic felt is made out of fur or wool, all you need to make it is heat, water and pressure. The process of felting has evolved to a high art in fine hats.

The first known felt hats were narrow-brimmed affairs worn by ancient Greeks and their gods. J.B. Stetson fashioned the prototype of the cowboy hat to entertain his hunting companions back in the 1860s. By then, wide brims and tall crowns were already the signature look of cattlemen and horsemen from Texas to California. Spanish vaqueros wore sombreros with massive brims and crowns long before Stetson came along. "Sombrero" is derived from the Spanish word for "shade" or "shadow;" a felt or straw sombrero protected its wearer from a relentless sun. The wide-brimmed and high-crowned hat Stetson fashioned out of fur felt was meant to be a joke, but ol' J.B. laughed all the way to the bank. His influence was such that any large-brimmed hat smaller than a sombrero was called a Stetson for the next 40 years or more, and it is still the most famous name among hat brands.

Stetson's first hat prices started at $5. Today, felt hat prices range from under $80 for wool or wool/fur blends to more than $1,000 for beaver fur hats. With felts, the price suggests quality, but sometimes it's just for the bling. Here are some tips to keep in mind while shopping for a felt hat.

First, look for a store with a hat bar and a steamer (unless you just want an inexpensive wool felt that you plan to leave in your hotel room when you check out). A hat steamer is a pretty good sign that you'll be talking to someone who actually knows something about Western headwear—and is not just talking through his hat.

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(Opposite Page) Classic Montana crease in a 6¼-inch crown is balanced by a five-inch, bound-edge brim with a pencil roll as shown in this brown 7X fur felt hat from Montana Peaks Hat Co. The hat is fully lined and features a leather sweatband embossed with the owner's name; $300. The same hat in 100X all-beaver costs $500. The stamped leather hatband with silver-plated buckle set is $25.

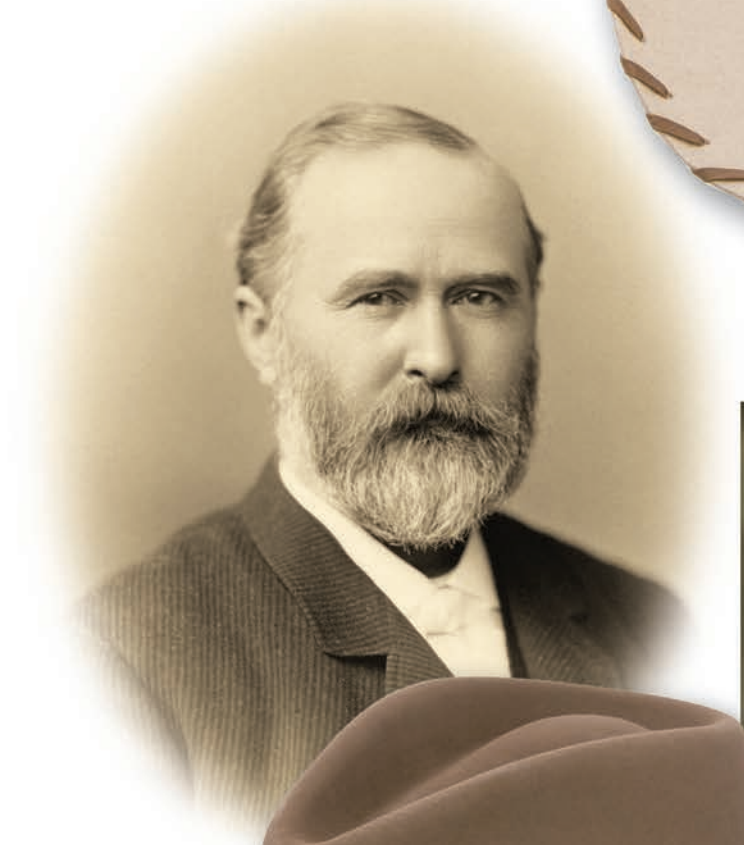
(Below) Hand-creased hats like this Quigley style are a specialty of Rand's Custom Hats. Owner Ritch Rand puts a lot of stock in personalizing every hat for every customer. Hat shown in Sahara is distressed to look old and worn. The distressed leather hatband and stampede string are handmade and hand braided. Rand's hat features a seven-inch crown and a 4½-inch brim; $900.

— By Steve Thornton —

THE EVOLUTION OF WESTERN WEAR

Brim lace is a popular look for cowgirls, and Charlie 1 Horse offers a stylish version with Six Gun from its "Back at the Ranch" collection. Shown in sand, this 5X wool-blend hat has a forward-sloped crown, brown leather hatband with silver accents and a four-inch whipstitched brim; $150.

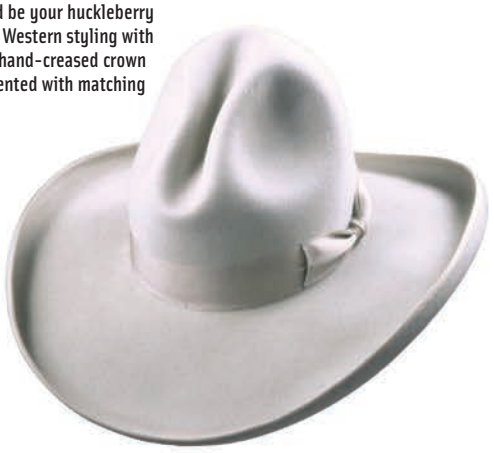
The son of a hatmaker, John B. Stetson made his name synonymous with the felt hats worn by cowboys, ranchers, gunslingers and other denizens of the West after he crafted the prototype for the modern Western felt hat in the 1860s. Ironically, no known pictures exist of him wearing a hat of any kind.



Wild Turkey fur felt hat from Montana Dreamwear is described by resident designer Celeste Sotola as "tough, resistant to extermination, hard to intimidate, highly adaptable, proud, sociable and smart"—just like its namesake. Each handmade hat is individually distressed and aged. It is also available presmoked over a Montana fire for a real authentic air. The hat is shown with a rawhide hatband, elkhorn keeper and turkey feather; $350.

The Carson from Stetson Hats' "New Frontier" collection is 4X fur felt with a 4½-inch pinch-front crown and a 3½-inch dipped brim. The matching braided leather hatband features the Stetson logo bar crosspiece. Shown in acorn, the hat is also available in black and silver belly; $189.

This chocolate "Doc Holliday" from Milano Hat's new "Classic" collection could be your huckleberry if you are looking for vintage Western styling with a little crossover appeal. The hand-creased crown and hand-rolled brim are accented with matching chocolate ribbon trim; $206.



Classic Gus from Nathaniel's of Colorado is 100-percent pure beaver fur. This hat has a bound edge with a matching 1½-inch sash finished with a pencil curl. Hand built on 100-year-old equipment, this hat looks great on a taller man or woman but can also be scaled down for an average-sized person; $780.

Your purpose for buying a felt hat will help you determine whether it should be made of wool or fur felt. Wool makes the least expensive felt, but fur felt—usually rabbit, beaver or a blend—is more durable and more serviceable.

"The better the fur, the more abuse it will take and the easier it is to do something with it year after year," explains Ritch Rand, owner of Rand's Custom Hats. "There's a market for wool felt hats. They're nice; there's not much investment. You put it on when it's really cold; it protects your head. It sheds some water. But if you want something that's going to be longer lasting, has a little better shape and feel, is comfortable on your head and you can wear it for dress as well as work, that's when you get into a better fur felt hat."

Pick out a felt hat with a height and shape or crease of the crown that appeals to you. Try on several styles and study yourself in the mirror. Don't worry about what region or which Country star a crease might represent; think about what looks good on you and what you're comfortable wearing. If you're unsure, ask for opinions.

While you're considering the crown styles, pay attention to the size and shapes of brims. The ratio between the horizontal brim and the vertical crown can be important to the visual balance and impact of the hat. They can run from about three inches to more than five inches, and may be flat, dipped, rolled, flanged or folded up like a taco shell.

Most hats you'll see are production hats that machinery has shaped and creased. Some brands offer hats with hand-creased crowns or hand-shaped brims. That human touch is reflected in the price. Unshaped hats, called open crown hats, can be hand creased and shaped by knowledgeable staff in some Western stores. This is usually a free service if you buy the hat there, and it is the ultimate in personalized styling. "Hand shaping, instead of the assembly line process, always gives your hat a little more personality," Ritch says. "It's not so cookie cutter. Customers are a little more comfortable with it on their head because it was personalized. You can usually spot them."

The third detail to consider as you try on hats is color choice. Black is the number-one selling color in cowboy hats of all styles and either sex, says Stan Redding, marketing manager at HATCO, the maker

Sunset II from the "Larry Mahan" collection by Milano Hat is a 6X fur felt. Light colored hats, referred to as pastels, require more processing than dark colored hats. This often makes them more expensive than an identical dark hat. Shown here in platinum, the hat is priced at $230; it is also available in black or dark brown for $200.

Limpia Creek Hats offers its version of the "West Texas Cattleman," eight ounces of 100-percent beaver fur felt, shown in Sahara, with a matching felt hatband, a 5¾-inch open crown and 4¼-inch brim. The hat comes with your name hand-stamped in gold overleaf on a lambskin sweatband and with a hand-engraved Sterling Silver clasp; $650.

The new 100X Tucson is a black beaver blend felt hat in Serratelli Hat Company's exclusive suede felt finish. The suede finish gives an opulent look and a smooth, soft hand. The hat features a cattleman crease and a four-inch brim; $599.

– By G. Daniel DeWeese –

The edgy silver trim offers attitude and style on this otherwise classic cowboy hat from Greeley Hat Works. The hat is called "Keep the Faith" and features Sterling Silver accents on the crown by Sweet Bird Studio. The low-crown hat in a proprietary fur blend has a four-inch brim and a self-felt hatband with a silver buckle set; $550.

Classic chocolate brown Derby from Beaver Brand Hats has a seven-inch open crown and a 2¾-inch brim with a slight roll. Trim is 19 ligne matching ribbon with a Swing Bow; $165.

of Stetson, Resistol and Charlie 1 Horse brand hats. He adds that black is followed by brown, which is the fastest-growing color choice for men. Lighter-colored hats, generally referred to as pastels, rank third. These varying shades of white, grey, beige and khaki are less popular, but still respectable choices. If you are looking at pink, blue or purple shades of felt, you better be a rodeo queen, an alt-Country musician or looking to pick a fight down at the Silver Dollar Saloon. The trim on a hat, including binding on brims, is all a matter of personal taste and financial wherewithal.

You'll also want to compare the quality of the felt hats, indicated by the Xs stamped in the sweat band. The more Xs, the higher the price and the better the quality, but no industry standards regulate the Xs. "Markings mean something different from brand to brand," says Richard Milano, president of Milano Hat Company. "When a retailer has three black 20X hats by three different manufacturers, one might be priced at $200, one might be priced at $300 and one is retailing for $400. They're not all the same hat."

The Heritage Quality hat from Beaver Brand Hats is shown in Banker Gray with a La Copa Plana crown. Its pencil curl brim is 2½ inches and features a bound edge. The trim is a 12 ligne black ribbon with a Box Bow; $225.

Our 36th president hailed from Texas and had a fondness for the classic Open Road hat style. Catalena Hatters calls this hat the LBJ. Shown in 100X silver mist color, the LBJ is 100-percent beaver fur felt. Its crown is 5½ inches, its brim is 3¼ inches and its trim and brim binding are four ligne; $725.

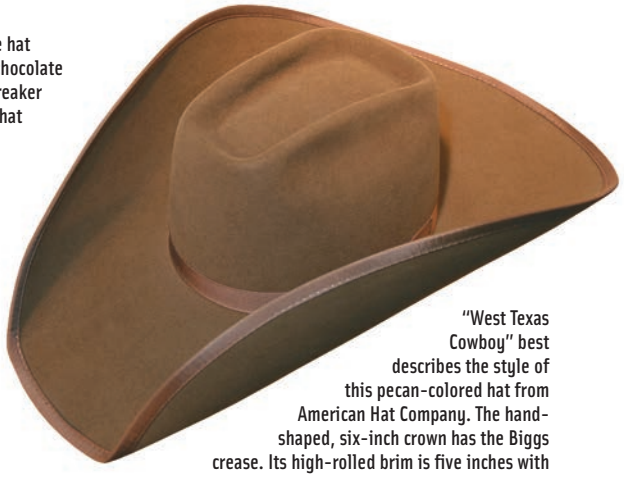
Natural 100-percent beaver fur felt hats from Optimo Hatworks cost $800 to $850 with grosgrain ribbon bands. Hat crowns are blocked and creased by hand, and the brims are hand set. Shown here is Optimo's "Tom Mix" hat.

Milano says to look at the finishing touches to judge quality and value. A higher quality hat will have a sewn-in leather sweat. It will also be lined. A fine, smooth surface on the felt suggests a good blend of furs, especially from rabbits and beaver. If the felt is nubby and that hat is crushable, it is either all wool or a blend with a little fur.

Finally, make sure the hat fits comfortably. If it isn't comfortable as soon as you put it on, try on another hat or even another brand.

Remember, your personal choice in a hat makes for a very public statement. Make sure you get it right.

Brown is the hot new color in felt hats. The hat buyer who wants a personalized shape in chocolate brown can get it all with the 20X Record Breaker from Resistol Hat Company. The fur blend hat comes with a self-felt hatband and buckle set with a genuine roan leather sweatband and satin lining. The crown is 5½ inches, while the bound brim is 4¼ inches; $419.



"West Texas Cowboy" best describes the style of this pecan-colored hat from American Hat Company. The hand-shaped, six-inch crown has the Biggs crease. Its high-rolled brim is five inches with color matched edging; $419.95.

– By G. Daniel DeWeese –

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

Tom Hirt built this custom hat for Buck Taylor's character Turkey Creek Jack Johnson in 1993's *Tombstone*. The fur quality is 50-percent beaver belly fur, and the 5½-inch crown has a four corner crease; $430.

Cactus Camp

Kit Carson's artist retreat near Cave Creek, Arizona.

(Opposite page) Glass tile accents the bathroom vanity, but Kit Carson stretches the room by adding a ceiling collage of rusty metal signs and license plates that he collected. "I love the faded lettering of old hand-lettered signs, sun-faded patina—that is so rich." A 1940s Mexican lithograph that Carson found in an antique store in Santa Fe, New Mexico, completes the room.

The design for Cactus Camp figuratively took shape on a bar napkin at the Roadrunner Bar in New River, Arizona.

Kit Carson (no relation to the mountain man) says he had inspiration from the work of great architects: Mary Colter, who designed all of Fred Harvey's train stations and rock architecture on structures at the Grand Canyon, and Antonio Gaudí of Barcelona, Spain. In his imagination Carson drank beer with those "friends," did some napkin sketches and voíla had an architectural plan for his home—a 3-D sculpture developed into a desert abode.

An art jewelry engraver by trade, Carson has an Art Nouveau influence in his work that blends well with Colter's stone and native-inspired architecture of the Southwest and Gaudí's Spanish sensitivity of "making things by hand," which gives soul to the property.

In the architectural vernacular, Carson says his home and studio are "Eclectic Victorian Mining Camp." A combination of structural materials, many of which he salvaged from junkyards or the desert itself, the home design resembles structures common in 1800s mining camps, like those whose remnants he saw as a kid growing up in Castle Hot Springs. The building of steel and concrete requires little or no maintenance.

"I brought this concept up to date with green building ideas," Carson says. He incorporated 14-inch thick rastra foam block walls, radiant hot water floor heat generated from solar power, four-foot eves to provide shade and no large windows on the west side of the structure to provide for energy efficiencies. Interior walls have zero particle board or paint; instead pigment has been added directly to plaster for color. At only 1,200 square feet, the home also leaves a small footprint on the land.

Carson has had a lifelong fascination with architecture that has taken him from Indian dwellings to Art Nouveau buildings in Europe, but he says when it was time to create a home and studio in Arizona, he wanted a location where he could have north facing windows that would provide him with a connection to the landscape.

Kit Carson stands in front of his north facing home. The structure has a foundation of native lava rock, and the entire building is faced with similar rock–three-foot sized boulders at the bottom and smaller rocks toward the top. The 28-foot-wide, 12-foot-deep porch has a four-foot overhang, making it an ideal location to enjoy the view and avoid the heat of direct sun. The four columns are rusty well casings. Carson says he "looked in a lot of junkyards until I could find the matching rusty pitting on them."

– All photographs by John Beckett / *JBeckettPhoto.com* –

The home is set on native volcanic stone, which anchors the structure to the desert. Repeat motifs include a corrugated steel edge, caterpillar tracks, tile, bolts and rebar that all "create a sense of rhythm for the eye to move through the design." The four pillars that support the wide porch roof are rusty well casings. Another similar piece in the kitchen brings the outside design to the interior, in the same way Carson uses native stone on the house exterior and around the base of the kitchen counter bar.

To build his special place, Carson looked for land in the region from Patagonia to Wickenburg, eventually finding a small acreage adjacent to the Tonto National Forest, west of Cave Creek. "I looked for a long time to find acreage bordering the national forest, so I'll always have that connection to the desert," he says.

The sculptures Carson creates come from rusty objects he finds on ranches, in arroyos and junkyards from Santa Monica to Santa Fe. His sculptures decorate the outside of the home and studio, and also play a role in the interior design.

Carson's wife Aryana Londir is a glass and textile artist, and she works in the other studio on the property. A common factor to the two artists' studios is that they both have "rusty metal motif," he says.

Cactus Camp is generally quiet, though Carson admits that tranquility is affected when he is "grinding on steel sculptures." The home is also a good place for star gazing as nights are dark away from the city lights. During the day, the expansive view of the northern end of the Sonoran Desert merges with the central mountain range.

"People say they feel a sense of resolve here," Carson says. "Everything works visually. It feels grounded, permanent and safe."

Candy Moulton is the author of *Roadside History of Wyoming* and *Roadside History of Colorado,* both published by Mountain Press Publishing Company.

ROAD WORK
PRIVATE
ROAD
AMALIA
AGUILAR
LILIA
PRADO
LILIA
DEL VAL
las3 ALEGRES COMADRES
TITO DAVISON

Native stone, like that on the home exterior, frames the bottom of the kitchen bar counter, while the green metal facing beneath the counter and the backsplash behind the cook stove is material from the side of a shed on the Navajo reservation. Carson says he curved the metal around the base of the counter bar to reflect curves in the walls. This brings both tone and texture to the space, and provides a good contrast to the smooth alder cabinets. Juxtaposing the different materials sets up "rhythm for your eyes," Carson says. "This whole thing is just a big sculpture that I moved indoors."

NEAT DESIGN TRICK!

The floor in Carson's home may appear to be tile, but it is actually concrete, poured and then cut into a pattern grid before being stained and grouted. The corners are shaped by using a ball peen hammer to round the edges, giving the illusion of tile for far less cost.

The table top is made from boards Carson found in an old bar on a dude ranch where he was raised, and it contains signatures of people who had a drink there. The signatures date from 1928-1960 and include those of his grandparents on the day before he was born. To protect the wood, Carson has covered the table with a glass top. The narrow accent window beside the couch is made from pieces of glass he found in the desert: tail lights, plastic, stones and other translucent material, placed between two sheets of glass and inset to provide a colorful prism when the morning light comes dancing through and across the walls of the room.

Concrete steps lead to the front porch. Rusty rims from old trucks appear as rings on the top of the steps. The center design in each step is of glass tiles made by Aryana, melding the two artistic styles of this Arizona couple. Her turquoise tile motif is carried into the house on interior steps and in the bathroom.

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The motorcycle welcoming guests to Cactus Camp came from a Hawaiian beach, where his wife Aryana found it rusting away in a different pattern than the rust would develop in the Arizona desert. (For instance, the salt water rusted the tire spokes, while in the desert the rubber tires would have been the first to disintegrate.) Carson had it shipped home and placed so it "looks toward the desert."

Carson found this 1940 GMC truck—named Giovanni by his wife Aryana—under a tree near the ranch where he grew up. He told the rancher who owned it, "I think it needs a new home in my yard." The rancher told him to take it, which he did, placing it in front of his studio as a reminder of a time when trucks were designed for something other than aerodynamics.

Antique signs are a part of the cultural history of the Southwest, and Carson—who loves anything old and rusty—has them in a collage on the exterior of his studio.

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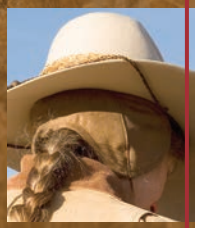

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Auld Lang Syne

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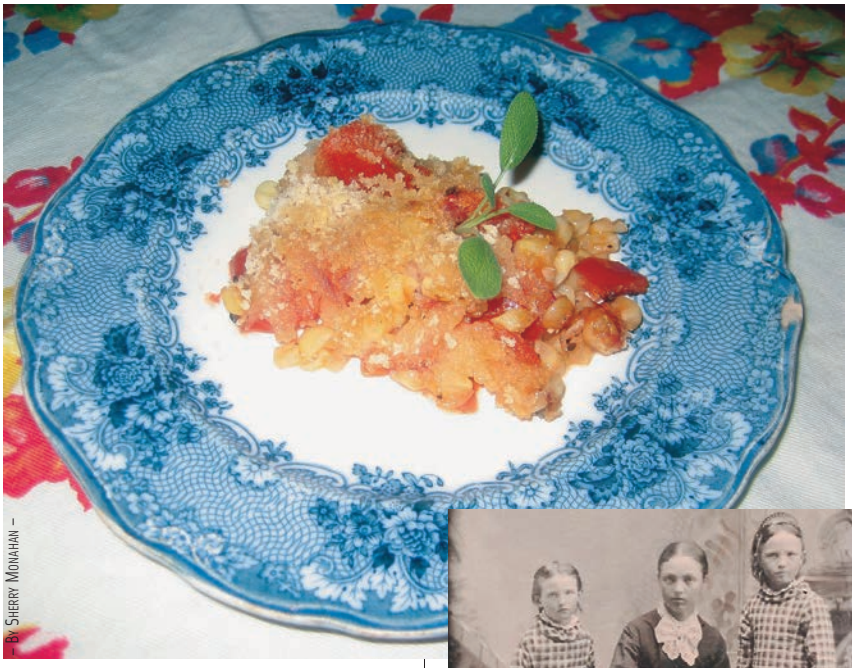


– By Sherry Monahan –

"January 4, 1883. I take my pen in hand with much pleasure tonight to scratch you a few words," began Ella Oblinger's letter to her grandparents and Uncle Charley Thomas.

Raised in her family's sod house in Nebraska since she was a baby in 1873, Ella was writing from her current home in Minnesota about her planned visit to share her good fortune with the ill and downtrodden. "New-Years I got a circle-comb, and some candy. New-Years Day I went to St. Peter . . . to see the Asylum but we couldn't get in; their help was all gone but two or three persons but we drove around[;] the building is somewhere between 15 or 20 rods long. Then we all went to the photograph gallery and they all had their pictures taken."

On January 2, 1886, the *Dallas Morning News* headline read: "The Time Honored Custom Of Making Calls Extensively Observed And Elegant Evening Receptions Held Throughout The City." The newspaper reported how young gentlemen, married ladies and married gentlemen joined in the merriment.

Ella Oblinger is shown here with her sisters, Maggie (at left) and Estella (at right). Nearly four years after she shared her New Year's celebration with her relatives, she would be married and homesteading in Kansas. You can learn about the Oblinger Family at the online Women of the West exhibit, "There are No Renters Here: Homesteading in a Sod House." Search for it at *AutryNationalCenter.org*

– Courtesy Autry National Center –

This was not just a Dallas New Year's tradition, but a Victorian one. People "made calls" on their friends, family and neighbors. The gentlemen, both married and single, generally were the callers, while the ladies were the receivers, who opened their homes to the visitors. (The rules on this tended to be more flexible in the American West.) Most had some form of music, and many danced. Tables were laden with holiday delicacies and treats.

Kansas City, Missouri, celebrated in high style in 1891, despite a wicked snowstorm, in which the "thermometer

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*.

CORN AND ESCALLOPED TOMATOES

1 pint Corn, cut fresh from the cob, cooked and cooled (substitute canned or frozen if you like)

1 pint Fresh tomatoes, peeled and chopped

1 tsp. Salt

1 tsp. Freshly ground black pepper

3 T. Butter, melted

1 tsp. Sugar

½ pint Breadcrumbs, grated

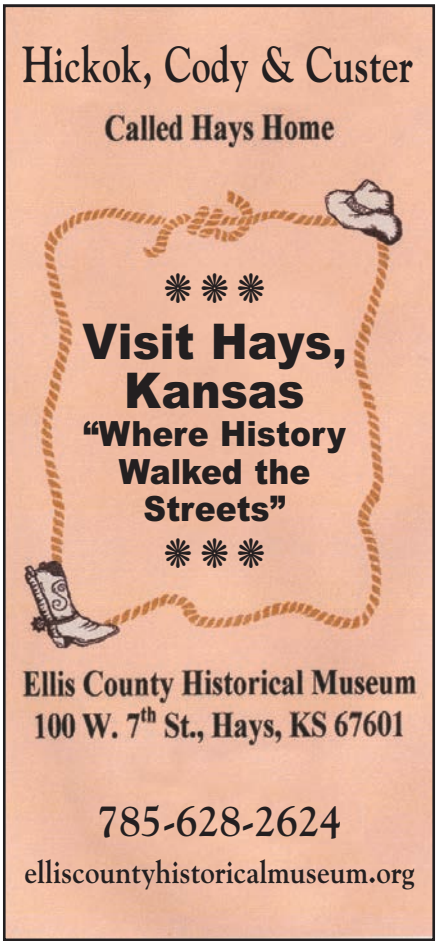
Mix corn, tomatoes, salt and pepper, sugar and two tablespoons of the butter, and pour into a baking dish. Sprinkle the breadcrumbs over the mixture and drizzle with the remaining butter. Bake at 350 degrees for 30 minutes.

Recipe from *Kansas City Times*, August 29, 1895

dropped a few notches below freezing," reported the *Kansas City Times*. Even in the midst of the snowstorm, the manager of the Western Sash and Door Company threw a New Year's banquet for associates and employees. The menu included oysters in cream, ham with champagne sauce, lobster salad, Saratoga chips, champagne punch, roman punch, angel food, lady fingers, bananas, oranges and nuts.

In 1895, the *Omaha World Herald* in Omaha, Nebraska, reported on the social events for the New Year: Mr. and Mrs. Dixon held a dancing party, the South Side Skating Club held its party at Spoon Lake near Council Bluffs, Fort Omaha held its traditional regimental bachelor mess and Mrs. Graham Park held a "Scotch Tea." Her party offered broiled beef, ham and scones, as well as "Oat cakes wi' a wee bit o' cheese, shortbread, currant buns, and other distinctively Scotch unpronounceables, received direct from the old country." (Most likely, tea attendees sang the 1788 Scottish poem "Auld Lang Syne.")

The Florence Hotel in Missoula, Montana, offered a bill of fare for its 1900 New Year's Day dinner. The hotel served guests Mulligatawny, chicken salad en mayonnaise, tenderloin of sole, potatoes Julienne, breakfast bacon with wax beans, haunch of venison with currant jelly and escalloped tomatoes.



 BY MEGHAN SAAR

Glenwood Springs, Colorado

Our #5 True Western Town of 2010.

Living in a bucolic setting along Mitchell Creek, with lots of horses and wild turkeys, Greg and Marilee Rippy are in their mid-50s, quite comfortable in their Wrangler jeans and are genuine, nice folks.

You can tell how nice they are right off the bat. We tried to get them to dish out the local Glenwood Springs gossip, but they weren't biting. They responded with an adage, "Small people talk about people; great people talk about ideas." Touché!

Greg is the owner of Grand River Construction, and he's the brains behind *Colorado.gov*, the state's official web portal. Marilee has her two feet planted in community activities, from serving on the library board and the Two Rivers Community Foundation to founding the Community Gardens project.

Their love of Glenwood Springs is evident . . . and infectious. When pressed to share their favorite time of year, they both admit, "It's all good." They enjoy relaxing in the pool after a deep powder day in January. They ride the Rio Grande Trail in the spring, when you can hear the sticky casings popping off the cottonwoods on the river. They cherish their full moon summer rides in Glenwood Canyon. And give them any blue sky Indian summer morning in the golden Aspens, and they will have smiles on their faces.

The Rippys may not be willing to clue us in on the local gossip, but they have no problem sharing their favorite spots that make their home special to them.

Good Cowboy Bar: Doc's, of course. Also a biker bar, a hippie bar and a classic—the Doc Holliday Tavern is the real deal.

Doc's, as the Rippys call it. The formal name is the Doc Holliday Tavern.

Favorite Cuisine: Lunch at Juicy Lucy's is the best deal around. Order the 7th Street salad with sirloin, medium rare. Then trout pâté at Rivers for dinner (from the appetizer menu) and call it a day.

Best Art Gallery of the West: Main Street Gallery features local artists.

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Best Spot to View Wildlife: It's everywhere—try not to hit it on the highway. See bighorn sheep within 50 feet on the Canyon Trail in the winter. Lots of turkeys on Mitchell Creek. We've even seen bear and mountain lion on our deck!

What historic site do most of the schoolchildren visit? I hope they still go to Doc Holliday's grave—great field trip!

Do-Not-Miss-Attraction: Glenwood Hot Springs Pool, the world's largest hot tub. Best deal—the late-night discount entry.

Old West Attractions: At the Hotel Colorado, imagine sitting with Teddy Roosevelt after a day of hunting. Our other favorite attractions include the Coke ovens, Redstone Castle, Crystal Mill, Yule Marble Quarry, Aspen-Midland Railroad Route over Hagerman Pass-Pintado, the Defiance town site and Ute Trail on the flat tops.

Local Radio Personality: "The Coach" a.k.a. Ron Milhorn, the announcer for Glenwood Springs High School Demon football and basketball, and for the morning show on KMTS-99.1 FM. He is the voice of Glenwood.

Avg. House Cost: $487,673.

Avg. Temperature: Winter ranges from 40 to 10 degrees; Spring, from 65 to 30; Summer, from 90 to 55; Fall, from 70 to 40.

Local Historians: "Hub," with the Frontier Historical Society; Carleton Hubbard has a multi-generational family history. Angie Parkison knows the pool history (after all, she wrote the book on it, *Hope and Hot Water*). Kathy Rippy-Fleming, author of a book about the ghosts of the Hotel Colorado. And Jim Nelson, who has written a number of books about the Doc and Wyatt days of Glenwood.

Dressed in winter, the 1893 Hotel Colorado served as a temporary home to Teddy Roosevelt during his 1905 bear hunt.

Who does everybody in Glenwood Springs know? Everybody knows everybody; there are only two degrees of separation in the valley. That is why you can't gossip.

Preservation Project: The Hotel Colorado—it just feels real.

Best Kept Secret: It's a secret.

twmag.com extra

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

Special thanks to **Greg** and **Marilee Rippy** for sharing their love of the town with us.

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Happy 400th Birthday, Santa Fe

Finding a way to celebrate in this New Mexico burg will be easy.

Santa Fe, the city that kept Billy the Kid in chains in the city jail and chained Gov. Lew Wallace to his desk so he could finish *Ben-Hur*, turns 400 years old this year.

Well, sort of.

Some historians say the 400th anniversary should have been two years earlier, because in 1608 Spanish Conquistadors moved south into what became known as La Villa Real de la Santa Fe de San Francisco de Asís, later shortened to Santa Fe.

No, others argue, Europeans settled around there at least a year earlier.

"Hold on," supporters of Don Pedro de Peralta proclaim, pointing out that it was 1609 when the Spanish Viceroy ordered ol' Don to settle the villa.

Indians, who have been hanging around here for a millennia or so, might argue that the 400th anniversary passed a long, long time ago.

But 1610 was when the City Different was chartered and it is the year on the city seal, making 2010 a year to party.

After all, Santa Fe is the oldest European burg west of the Mississippi River. A city press release noted two older Eastern cities: Virginia's Jamestown (1607) and Canada's Quebec (1608). Guess the city decided: Screw Florida's St. Augustine, established in 1565.

Santa Fe also has the highest elevation (7,000 feet) of any U.S. capital. Amazing what you can learn by watching *Jeopardy*.

Between now and the closing gala event—the Legacy Ball on New Year's Eve—Santa Fe will be partying with movies, music, lectures and art. You know, events Santa Fe usually offers, whether the city is 396 or 403 years old. So what should a tourist take in?

Billy the Kid (a.k.a. William Bonney): The Fray Angélico Chávez History Library at the Palace of the Governors now houses two letters written by the outlaw to Gov. Wallace. William Bonney's March 2, 1881, letter asks the governor to "come down to the jail and see me," while an undated letter contains Bonney's offer to testify about a murder in exchange for a pardon. Plus, Santa Fe has two plaques commemorating where his jail cell might have been. Ironically, the first one is at the former location of Collected Works (208 W. San Francisco St.), while the new one is at the new location of Collected Works (202 Galisteo St.). Billy must really like that bookstore.

Culture: The newly-opened New Mexico History Museum is a good start, then head to Museum Hill on Camino Lejo for four museums showcasing folk traditions and the local culture of American Indians and the Spanish Conquistadors.

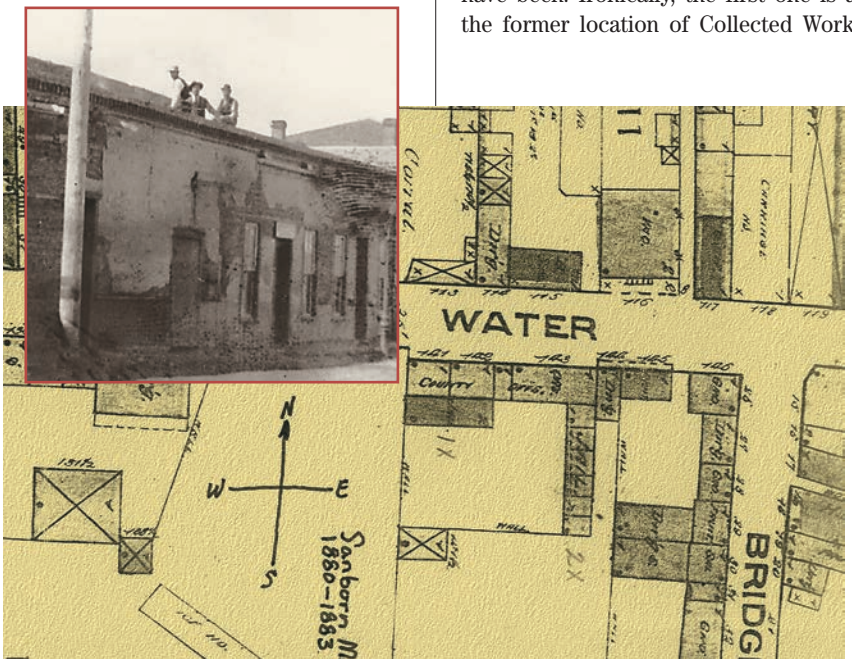
Eats: Tourists haven't yet discovered the mixed burrito at the Burrito Spot. They have discovered the Bobcat Bite, Bull Ring, Harry's Road House, Tia Sophia's, The Shed and Tecolote Café, but that's okay. They're all worth the wait.

Drinks: Locals hit Del Charro. You can get your tapas fix at El Farol while enjoying flamenco music, or R&B, maybe folk, perhaps Latin, could be jazz. Bill Hearne is often found picking and singing his Folk-Country blend at the La Fonda Hotel's La Fiesta Lounge. Rosewood Inn of the Anasazi's bar is pricey and small, but you'll not find better bartenders in town.

Art: You have more than 250 galleries to pick from. For Indian art, try the Allan Houser Gallery, Blue Rain Gallery, Legends of Santa Fe and Traditions. For Western art, try Joe Wade Fine Art, Manitou Gallery and Old Santa Fe Trading Company, which is full of collector Forrest Fenn's treasures. Galerie Zuger carries Carrie Fell (my wife's favorite artist). If you want some lighter fare (a Bugs Bunny cel, maybe?), check out the Chuck Jones Gallery.

Events: Civil War Weekend at El Rancho de las Golondrinas in May. Pancakes on the Plaza on July 4. International Folk Art Market and Spanish Markets in July. August's epic Santa Fe Indian Market. September's Fiesta, plus the Santa Fe Wine & Chile Fiesta. December's Santa Fe Film Festival and the Canyon Road Farolito Walk on Christmas Eve.

Kind of makes you wonder why this city's even bothering with a 400th anniversary. The party never stops in Santa Fe!



On October 1, 2009, Santa Fe unveiled its second plaque identifying the site of the adobe jail (inset) that held Billy the Kid on a murder charge from December 27, 1880, to March 28, 1881. Why two plaques? Amateur historian Bob Ross discredited the San Francisco St. plaque. He used the Sanborn insurance map of 1880-83 (see below map) to locate the jail site on the corner of Bridge (now Galisteo) and Water Streets. Executive Editor Bob Boze Bell first reported this find in his 1996 edition of *The Illustrated Life and Times of Billy the Kid*.

– Photo courtesy Museum of New Mexico; Map courtesy University of New Mexico –

Johnny D. Boggs also recommends shopping for Charlie Favour and Dennis Hogan jewelry at Ortega's on the Plaza.

relaxation: \rē'lak-sā'shən\

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Horsey Adventures in Fort Worth

Seeing the Fort Worth Stock Show through the eyes of a trail rider.

Billed as the oldest stock show in America, the Fort Worth Stock Show dates to 1896, when it was first held as a one-day event on the banks of Marine Creek.

Located along the Chisholm Trail, Fort Worth, Texas, became a railroad stop when the Texas & Pacific Railroad arrived in 1876, spurring promoters to build stockyards to help cement Forth Worth as a center for the cattle trade.

When trail cowboys reached Fort Worth, they took advantage of civilization, buying provisions and reveling at saloons. As a woman who spends long days, but not usually months, in the saddle, I can only imagine the excitement those cowboys would have taking advantage of their time in Fort Worth.

Starting in 1867, the Chisholm Trail stretched from ranches in south Texas to Kansas railheads. Drovers spent two months on the trail with long days in the saddle, breathing dust, crossing rivers, keeping watch over their herd at night and hoping for a good meal, all the while driving wily cattle with big horns. Today, travelers who may have endured a delayed flight or two can carouse on a more tame scale in the Stockyards Historic District.

On my way to the Stock Show (taking place this year from January 15 to February 7), I got sidetracked by the cattle drive, which happens twice daily along Exchange Avenue. I had just seen some longhorn cattle up close at Wildcatter Ranch in Graham, but seeing 15 in the herd, hoofing down the cobblestone streets, is quite a scene. They ambled like laid-back models, showing off their curvaceous horns. The cowboys wore authentic frontier garb to complete the scene, giving onlookers a view of what the city might have looked like when the markets were open for trade. The last live auction at the Stockyards took place in 1992, but virtual auctions in the Exchange Building still continue the tradition.

I ducked inside the 1907 Stockyards Hotel for a meal of its mean brisket. Inside, I talked to the trail boss, the woman in charge of the cattle and cowboys, who told me stories of traveling to showcase these famous longhorns, including an adventurous trip to New York City. She, like many Texans, takes great pride in these hardy animals. As I heard more about the breed, they

In honor of Fort Worth's sesquicentennial in 1999, a new tradition started, the world's only twice-daily cattle drive, featuring about 15-20 longhorns and local cowboys dressed in 1880s attire, right down to the creases in their cowboy hats and their suspenders. The only days off are Easter, Thanksgiving and Christmas.

– Courtesy Darley Newman –

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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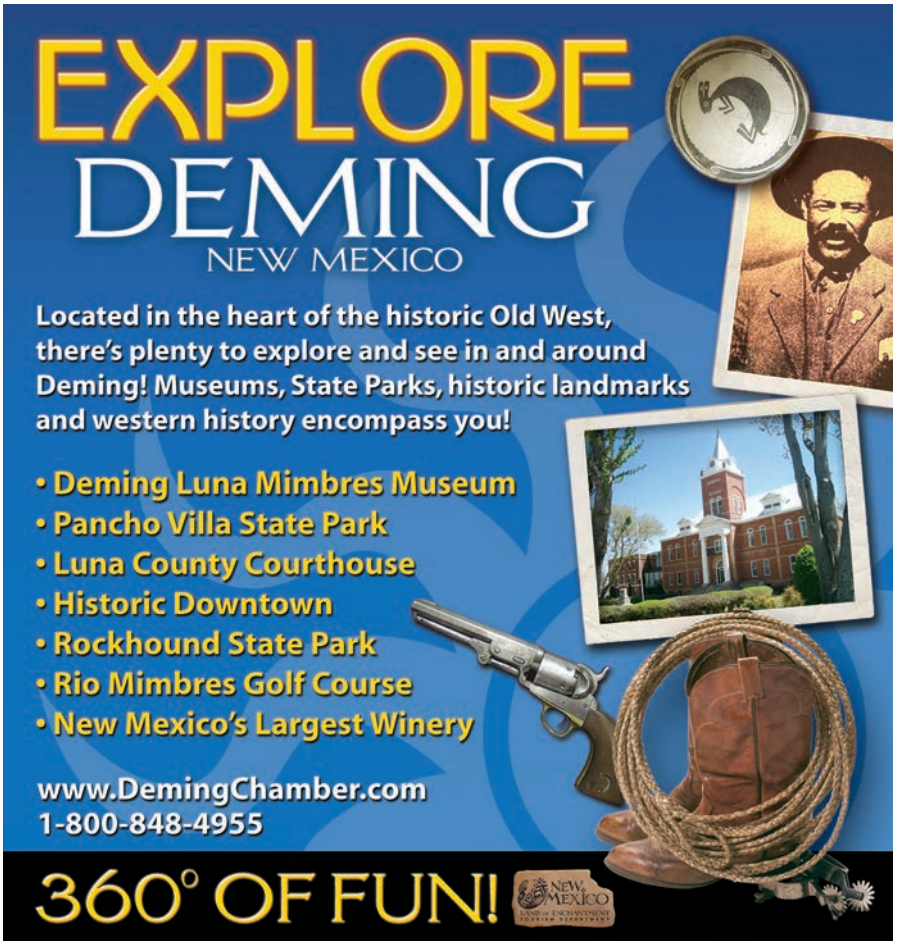
reminded me of Connemara Pony, a resilient Irish breed that is able to live out all year round and survive on scrubs and small vegetation. The longhorns also subsist off of whatever they can find on the land, be it cactus or weeds, and survive in all sorts of climates.

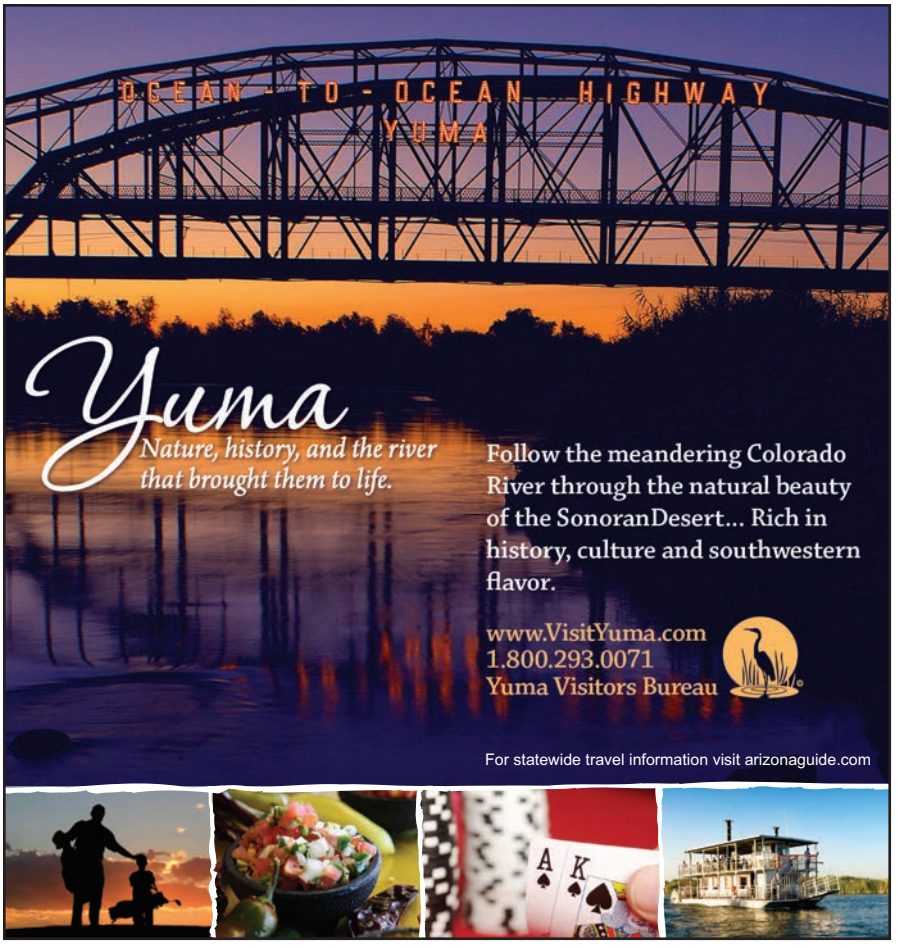
My next stop was the Will Rogers Coliseum for my first event at the Stock Show, the Pony of the Americas Club demonstration. Here, young girls dressed in glitzy Western shirts led ponies of all coat colors. What struck me about the scene was witnessing that the Stock Show really still is a family affair; it is a tradition to show your stock at the Stock Show. Though the Stockyards markets are not open, the ponies are for sale at the arena, as well as other livestock such as cattle, horses, goats, llamas and sheep. The Coliseum is a good place to grab a program and meander from event to event, whether it's cutting horses, the rodeo or a goat milking competition.

At the National Cowgirl Museum and Hall of Fame, I took my chance to ride a bucking bronc. Well, not a real one, but the mechanical kind, and I was able to watch my ride later over the Internet. I'm not sure if I was very graceful, but the ride sure was fun. The museum might be my favorite site in Forth Worth; I love learning about courageous cowgirls of the past, such as Tillie Baldwin, the first woman to try bulldogging, Texas Rose, who could trick rope her way out of any situation, and Kathryn Binford, a female rancher who grew strong raising Hereford cattle and mending fences in Texas.

Nestled in the Cultural District, the Museum and Hall of Fame uses interactive exhibits to relay information, like the rodeo circuit exhibit, where you can hear firsthand what it's like for a woman rider on the road. At one point, I turned a corner and was almost blinded by a pair of bedazzled chaps, worn by a rodeo queen of years past. Modern bling pales in comparison to her adornments.

I had only scratched the surface of Western Heritage in Fort Worth, but it was time for me to get back in the saddle and do some more riding at ranches in Texas. Like many of my adventures, my time in the city was cut short by my adventures riding far beyond.





RENEGADE ROADS

Calamity Jane's first known time at Fort Laramie (shown below) was when she attached herself to the Newton-Jenney scientific Black Hills Expedition. In his 2005 biography of Calamity Jane, James McLaird dispelled the myth that she often wore buckskins; she usually wore dresses in her daily life, as shown in the photo at right. McLaird also believes that Dr. Valentine McGillycuddy, whose views of Calamity Jane are expressed in this travel feature, succumbed to some of these myths about the woman he knew while working as a topographer.

– Calamity Jane photo courtesy Robert G. McCubbin;
Fort Laramie photo True West Archives –

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– Calamity Jane photo courtesy Robert G. McCubbin;
Fort Laramie photo True West Archives –

BY CANDY MOULTON

Following Calamity Jane

From Cheyenne, Wyoming, to Virginia City, Montana.

Born in Missouri in 1856 Martha Canary came west with her family, spent part of her childhood in the Montana gold fields near Virginia City and Nevada City, and came of age in Utah following the death of her parents (her mother in Montana, her father in Utah).

She soon struck out alone (leaving behind at least two siblings). She may have spent time around Fort Bridger, and in 1869, she was in the coal mining/railroad town of Piedmont, in extreme western Wyoming. She worked her way east (perhaps doing menial labor, possibly as a prostitute) stopping in towns such as Rawlins and Laramie before eventually reaching Cheyenne.

Started as an end-of-tracks town by the Union Pacific Railroad, Cheyenne endured after the tracks were laid farther west. By the time Martha arrived in the early 1870s, it was the Territorial Capital of Wyoming where the legislature had granted suffrage to women, along with the right to hold office and serve on juries. Cheyenne was also becoming a cowboy capital serving cattle trails from Texas pushing herds onto the Northern Plains. It also had a military presence, following the establishment of Camp Carlin (later Fort D.A. Russell; now Warren Air Force Base).

Cheyenne is where I take up the trail of Martha Canary, beginning with an overnight stay at the Nagle-Warren Mansion, the home of a cattle baron in the days when Martha Canary was first in Cheyenne. When in Cheyenne, it is always worth your time to visit the Old West Museum at Cheyenne Frontier Park and the Nelson Museum of the West.

Fort Laramie's Blue Coats

The Cheyenne-Deadwood Trail came to quick prominence after men traveling with Lt. Col. George A. Custer found gold in the Black Hills in 1874. Like others in the region at the time, Martha Canary traveled the first leg of its route from Cheyenne to Fort Laramie. For a time she worked at the road ranch six miles west of Fort Laramie operated by Adolph Cuny and Julius "Jules" Ecoffey.

Exactly when Martha Canary came by the moniker Calamity Jane is not certain, but men along the Union Pacific rail line and in the military knew her as Calamity in the 1870s. She was at Fort Laramie in 1875 when the Black Hills Expedition under direction of Walter Jenney and Henry Newton organized. Their party was established to determine the quality and quantity of gold in the Black Hills, charged with adding detail to the Custer reports of the previous year.

Leaving Cheyenne, I take Highway 85 to Torrington, turn west on U.S. 26 to Fort Laramie (the town) and then take the local road traveling two miles west to Fort Laramie, now a National Historic Site.

"Anybody with a blue coat and brass buttons could catch Calamity," wrote Valentine T. McGillycuddy in the 1920s. The doctor had worked as a topographer-

The barracks at Fort Laramie, in place when Calamity Jane was at the fort in the 1870s, have been restored and are open for visitors to the National Historic Site.

– All photos by Candy Moulton unless otherwise noted –

The Nagle-Warren Mansion in Cheyenne, Wyoming, served as a cattle baron's house at the time Calamity Jane was in the city. Now it is a bed and breakfast that also serves high tea during the winter months. Guests frequently gather in the parlour (above), just inside the front door, with its bank of windows and stenciled ceiling.

– Courtesy Nagle-Warren Mansion –

CDs for the Ride: *Wishful Thinking* by Hot Club of Cowtown (Gold Strike Records); *Seasons, Roads and Faces* by Rich O'Brien (Western Jubilee); *Cowboys & Campfires* by Steve Moulton (Butch Hause/The Ranger Station; Flying S Ranch Productions); *Goin' My Way* by Gary McMahan (Horse Apple Records).

Honkytonk Worth the Stop: Cowboy South in Cheyenne, Wyoming, has live bands and a big dance floor.

cartographer with the Newton-Jenney Black Hills Expedition. During her time at Fort Laramie, Calamity Jane encountered lots of blue coats and brass buttons. Even today you will find them at the fort with larger numbers in evidence during major event weekends such as Fourth of July and other living history military weekends held during the summer.

Jane was wearing spurs, chaps and a sombrero as she strolled across the parade ground at Fort Laramie on May 20, 1875, when Dr. McGillycuddy first saw her. He was with Col. Richard I. Dodge, Henry Newton and Horace Tuttle at the time. When the doctor asked about the girl, Dodge identified her as a "regimental mascot" who "didn't know the meaning" of the word morals.

As the scientific party departed from Fort Laramie, an uninvited Calamity worked with the civilian teamsters. Acting Assistant Surgeon J.R. Lane provided one of the early, detailed accounts of the female teamster when he wrote in the *Chicago Tribune* on June 19, 1875, "Calam is dressed in a suit of soldier's blue, and straddles a mule equal to any professional blacksnake swinger in the army." He added, "Calamity also jumps upon a trooper's horse and rides along in the ranks, and gives an officer a military [salute] with as much style as the First corporal in a crack company."

Thomas C. MacMillan, writing for the rival *Chicago Inter-Ocean*, noted her "reputation of being a better horse-back rider, mule and bull-whacker and a more unctuous coiner of English, and not the Queen's pure either, than any man in the command."

McGillycuddy himself said she was the "only woman in the party, dressed in soldiers clothes, rode a horse astraddle, could drink and swear 'like a trooper.'" He later wrote she was "something like Topsy in *Uncle Tom's Cabin*, she was not exactly 'raised she growed.'"

The Black Hills

The Black Hills Expedition followed the route that would become famous and well-traveled as the Cheyenne-Deadwood Stage Road. Colonel Dodge and the scientific party headed north from Fort Laramie, established Camp Jenney, not far from the present-day town of Newcastle, and then explored the Black Hills. While a similar route would take me on Highway 85 through Lusk and on to Newcastle, I instead divert to some new country. I take U.S. 26 west to Guernsey and then Highway 270 north to Hartville to go to the Miners & Stockman Bar for the best cheeseburger I've had in many a year on the road. (Warning: These burgers are BIG! I ordered the small one, but some guys traveling with me ordered the double and had a difficult time consuming the entire burger.)

From Hartville I drive north to U.S. 18/20 and then turn east to Lusk before rejoining U.S. 85 and continuing north to Newcastle. Calamity spent time here tending wounds and ailments, and mending clothes for the men. She also hunted, bringing deer and antelope to camp for shared meals. "She staid [sic] with us all summer and returned with us to Laramie in the Fall," Dr. McGillycuddy wrote. "She was a typical frontier camp follower, a type by herself, loud and rough in her ways, but kind hearted,

Calamity Jane Country

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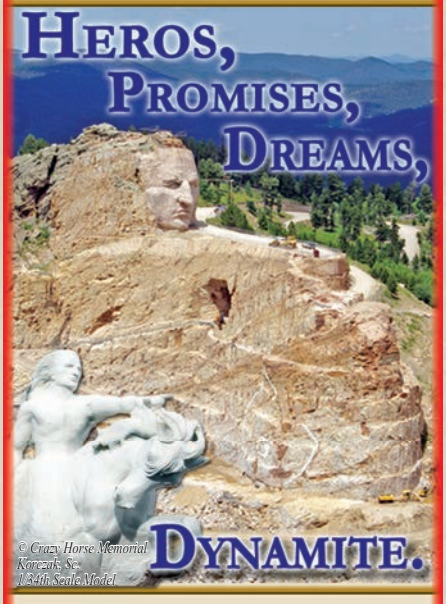

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always ready to help or nurse a sick soldier or miner, and ready to go on a spree when necessity required or opportunity offered."

Dr. McGillycuddy, the man responsible for charting the major features and drawing some of the first maps of the Black Hills, would name Calamity Peak for the intrepid female.

The Black Hills appealed to Calamity, and she would spend much of the remainder of her life in the area, visiting gold towns such as Custer City, Lead and Deadwood, as well as the frontier military post at Camp Robinson (later Fort Robinson).

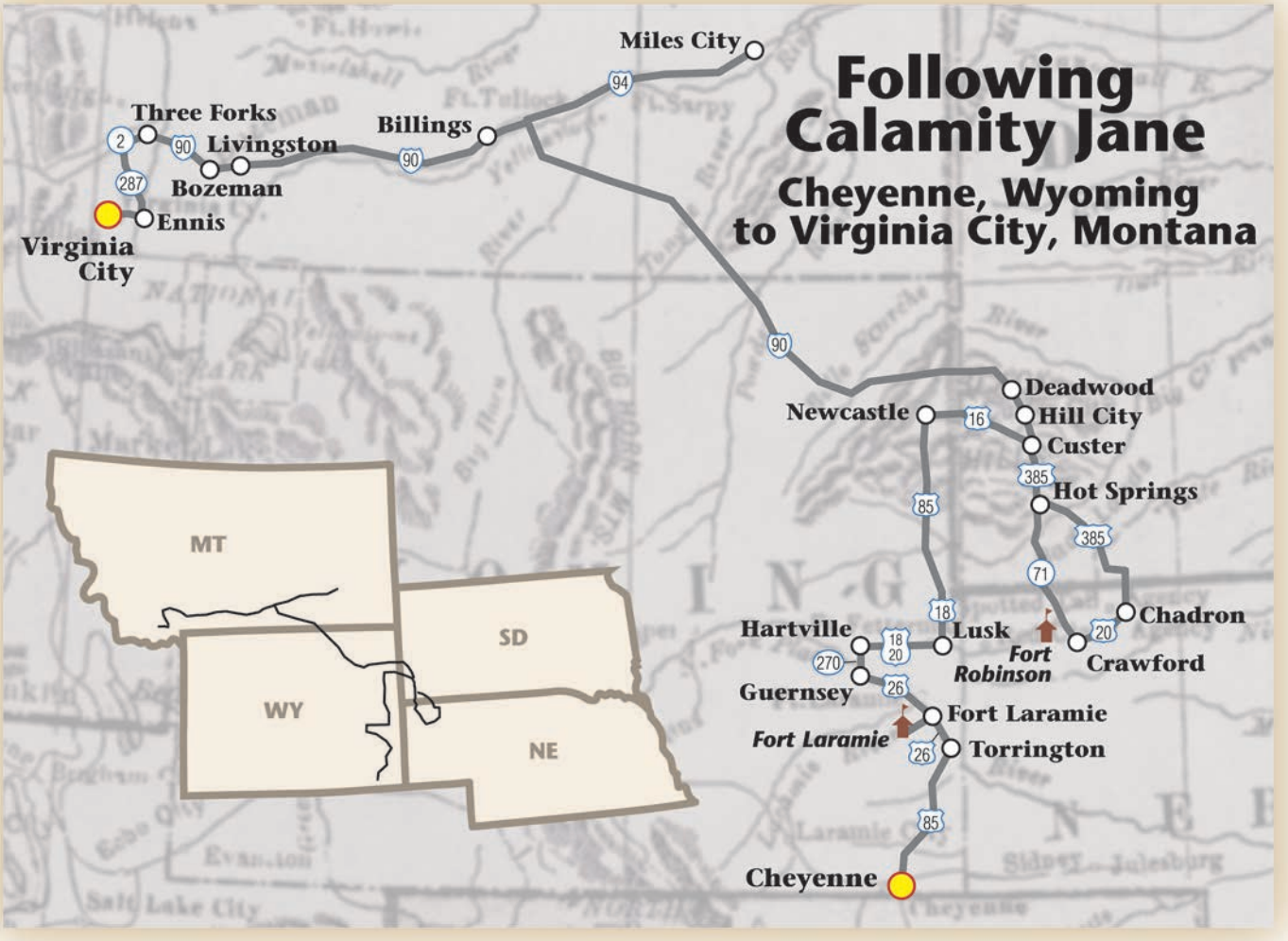
After a visit to the Anna Miller Museum in Newcastle, I turn east taking U.S. 16 to Custer then Highway 89 south and U.S. 18 east to Hot Springs. This is a good place for an overnight stay and a chance to enjoy the mineral swimming pool. Then I take Highway 71 south to Crawford, Nebraska, and Fort Robinson State Historic Park, a location visited by the Black Hills Expedition in 1875. It later became the site of the Red Cloud Indian Agency and also a military fort that remained in service from the Indian Wars period through WW II.

After time to enjoy Fort Robinson (one of my favorite places in the West), I steer the Subaru east on U.S. 20 and drive to Chadron where I turn north on U.S. 385 and travel back through Hot Springs and Custer to Hill City and Deadwood. You'll find much to explore in this area of the Black Hills ranging from the ongoing work to carve the Crazy Horse statue out of granite, to the faces of the four presidents at Mount Rushmore, to Custer State Park with its buffalo herds.

When Gen. George Crook's troops traveled east in late summer of 1876, in the aftermath of the major battles with Lakota and Cheyenne Indians at the Rosebud and the Little Bighorn, the command entered present-day North Dakota and headed south. The soldiers engaged in a battle at Slim Buttes, endured a torturous march, survived on horsemeat and finally reached Crook City, South Dakota, where Calamity Jane and others with supplies met the troops.

Dr. McGillycuddy wrote in his journal "our old friend Calamity" who had "blossomed out as a fully equipped border scout, beaded buckskin trousers, blue shirt, broad brimmed hat, winchester rifle, mounted on a bucking broncho, with a supply of fluid ammunition in the saddle bags" arrived with the soldiers and relief supplies.

Those two kicked up their heels in a schottische when Crook's men reached Deadwood. This town had been born during the gold rush to the Black Hills, and became a Mecca for people seeking wealth, excitement and adventure. Heck, in some respects, the town hasn't changed an iota from those days. You'll still find saloons with good whiskey, restaurants like Jake's with fine food and a table on which to place your bets.



SIDEROAD

BEST OF THE ROAD

Lodging: Nagle-Warren Mansion *(Cheyenne, WY);* Bullock Hotel *(Deadwood, SD);* Murray Hotel *(Livingston, MT).*

Dining/Watering Holes: Miners & Stockman Bar *(Hartville, WY);* Jake's *(Deadwood, SD);* Old Style Saloon #10 *(Deadwood, SD);* The Grand Hotel *(Big Timber, MT);* Bale of Hay Saloon *(Virginia City, MT).*

Museums & Historic Sites: Old West Museum *(Cheyenne, WY);* Nelson Museum of the West *(Cheyenne, WY);* Fort Laramie National Historic Site *(Laramie, WY);* Fort Robinson State Historic Site *(Crawford, NE);* Fort Robinson State Historic Site *(Crawford, NE);* Mt. Moriah Cemetery *(Deadwood, SD);* Days of '76 Museum *(Deadwood, SD).*

Of course the person most associated with both Deadwood and Calamity Jane is James Butler "Wild Bill" Hickok, who arrived in the community with a host of other characters, spent his time gambling—no doubt where he met Calamity who also hung out in the gambling dens—and was gunned down in 1876 and buried in the town cemetery.

Return to Montana

When Calamity departed from Deadwood, she returned to Montana, where she had spent part of her childhood. She was in Miles City in February of 1882. Later she lived at Graveyard Bottom west of Miles City, before moving on to Billings as the Northern Pacific Railroad laid tracks toward the west. During this period in Montana, Calamity gave birth to a son, whom she and newspapers called "little calamity." The baby did not live long, and Calamity moved on, eventually living in Livingston, Lewistown and Missoula. She was a rolling stone, and Montana did not claim her for long.

Hartville, Wyoming, only has a population of 76, and its best-kept-secret is its Miners & Stockman Bar–the state's oldest. *True West* honored the bar this year as its Best Saloon of the West!

For a time she became involved with John "Liver-Eating" Johnson in the Great Rocky Mountain Show, a traveling Wild West show. By the latter half of the 1880s she was farther south, living and, according to some accounts, working as a prostitute in towns along the Union Pacific Railroad route in southern Wyoming, including Rawlins, where the Carbon County Museum has a small display dedicated to her time in the community.

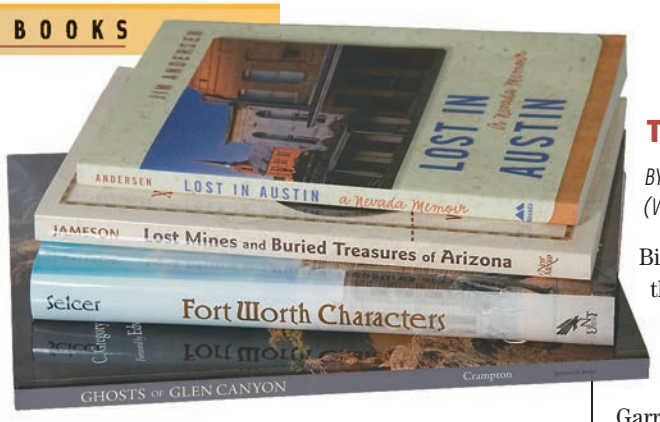
In 1887, Calamity again experienced motherhood with the birth of her daughter Jessie, but this rough-and-tumble woman did not become domesticated. She continued to move about the West, sometimes with her daughter and other times without the child. Sorting out details of Calamity Jane's life is a task for folks who like twists and turns in a story as she certainly didn't light long in any one place.

Leaving Deadwood behind, I head west on Interstate 90 across northeastern Wyoming into Montana, heading to Virginia City. Calamity Jane lived here with her parents after they first followed the gold fever to the region. Little has changed from the days when she was here. Much of both communities are now managed by the Montana State Historical Society, and you will find museum-style displays as well as living history opportunities in the everyday businesses that still operate. Cut the dust with something cold to drink at the Bale of Hay Saloon, or find some new duds at Rank's Mercantile. If you like the Old West, you'll love Virginia City.

Calamity herself bounced around the region, finally returning to the Black Hills, where she died in Terry, South Dakota, on August 1, 1903. She was buried in the Mount Moriah cemetery in Deadwood, next to Wild Bill Hickok.

Candy Moulton is the author of *Roadside History of Wyoming* and a forthcoming biography of Valentine T. McGillycuddy, to be published by Arthur H. Clark Company. And yes, Steve Moulton (of *Cowboys & Campfires*) is her husband.

Hot off the press.



OLD WEST LOCALES:

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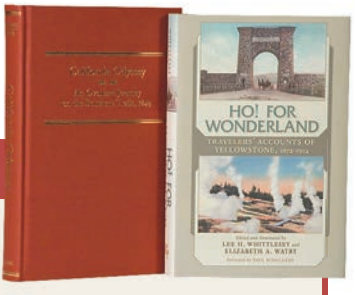
To Hell on a Fast Horse

BY MARK LEE GARDNER (WILLIAM MORROW, $26.99).

Billing his book as a dual biography of Billy the Kid and Pat Garrett, Mark Gardner bails into the oft-told tale (there are more than a thousand books on Billy the Kid) of the Las Vegas, New Mexico, train station where Garrett's posse stands off a mob intent on getting to one of the Kid's band. From there the story takes off lickity split like the locomotive that propelled Garrett and crew out of Las Vegas. Expertly marshaling all the known facts and utilizing quotes from the public record and solid sources, Gardner spins out a concise and quick moving tale. Even though I have been reading and studying this story for almost a half century, I still found details in almost every episode I did not know. (For example, in the train standoff, some of the hispanos gathered around a pile of railroad ties.) Gardner also takes the story up through the Brushy Bill fiasco and even includes the Steve Sederwall digging up Billy controversy. Perhaps the best part of the book for me is the section on the death of Garrett. All of the controversial, and sometimes confusing, aspects are covered. Gardner really takes you on a ride, and when you think about it, that's what we want: a thrilling ride to hell on a fast horse.

–BOB BOZE BELL

IN THEIR OWN WORDS



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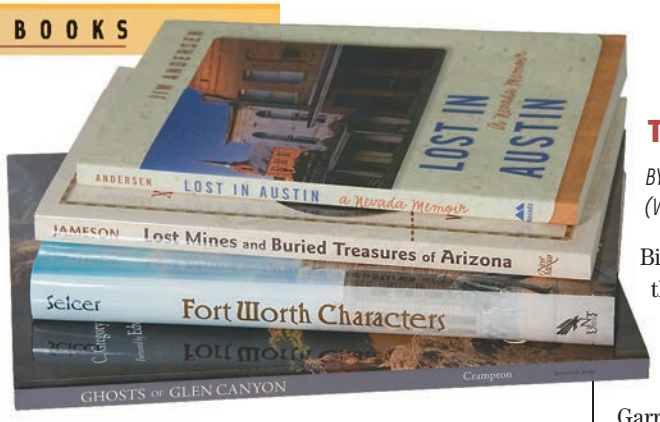

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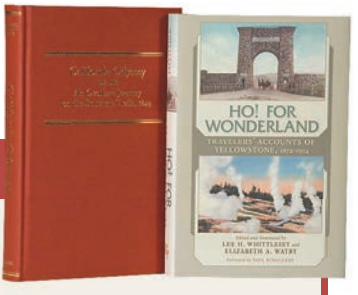

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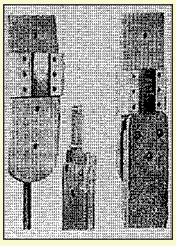

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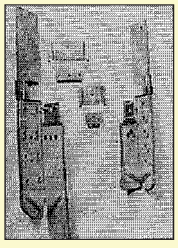

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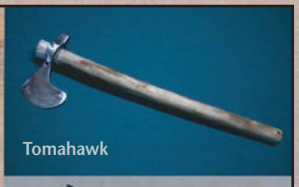

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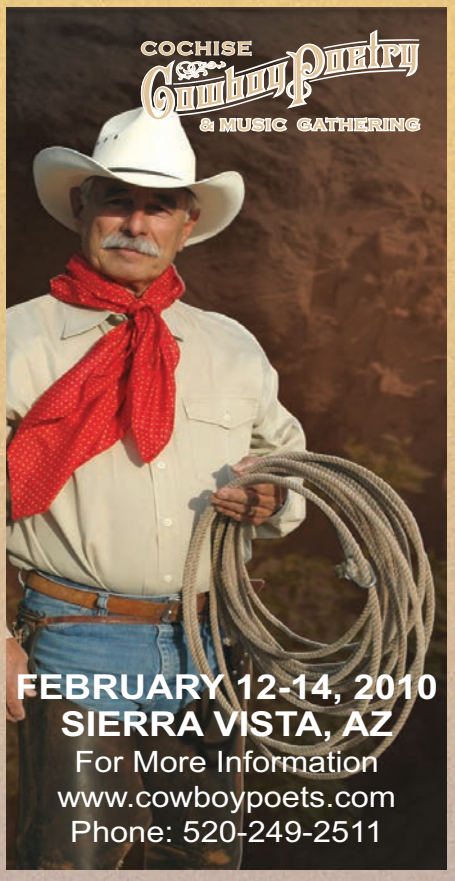

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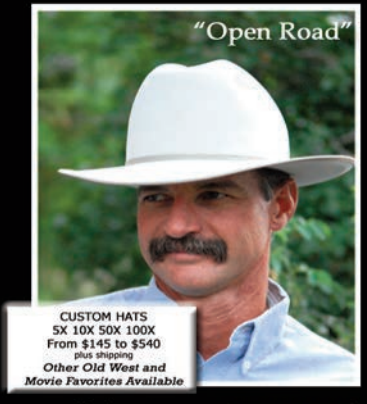

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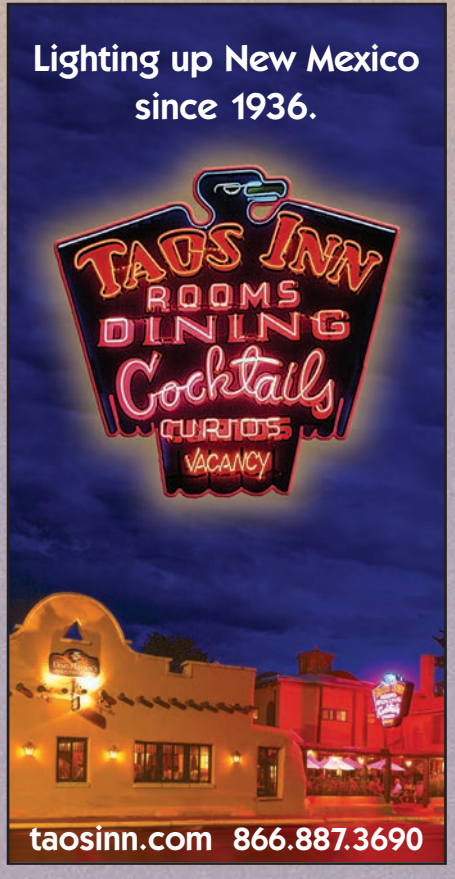

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An Insane Treatment

For insanity in the Old West.

A 1967 ABC episode of *The Big Valley* illustrated the institutional horrors faced by mentally ill persons and those "undesirables or troublemakers" who could be made to disappear from society by powerful men.

Those in the latter category were often perfectly sane women.

In the episode, "Down Shadow Street," Victoria Barkley (played by Barbara Stanwyck) witnessed her godson, the son of Judge Tyrone, commit a murder. Within a somewhat convoluted plot, the desperate Judge Tyrone (Robert Middleton) eventually drugged Victoria and hauled her off to a privately owned "insane asylum," where he planned to keep her indefinitely, to prevent her from testifying against his son.

The value of this episode is related to its depiction of: the ease with which (for the right price) Victoria was "put away," the cruelty of asylum personnel and the helpless abandonment of the real patients portrayed in the show. Undaunted by her circumstances, the mentally normal Victoria engineered her escape. Unfortunately, she left behind those who probably lingered for years, without treatment or hope for release.

Like Victoria Barkley, some inmates of so-called "insane asylums" in the Old West were not mentally ill at all. Women, in particular, were sometimes deemed to have mental problems if they chronically disobeyed their husbands, spoke out against societal norms or even exhibited disagreeable behaviors and moods during menopause! Such women may have been institutionalized with the general diagnosis of "lunacy," a so-called intermittent insanity related to the phases of the moon. Once put away, these "undesirables" were often abandoned by their families and divorced by their husbands.

Males who showed up in such institutions were sometimes criminals, alcoholics or sufferers of chronic diseases such as syphilis or tuberculosis. Like their female counterparts, they may have been classified as being "feeble-minded, inebriate, idiotic, moronic, retarded, insane and other descriptive terms that would not be considered diagnostically appropriate today.

In these asylums, physical restraints, solitary confinement and bodily abuse were not uncommon tools of treatment. Given poor nutrition and routinely unsanitary living conditions, patients often died prematurely, even as measured by the life expectancy of the day.

Some patients in the Old West, like those today, clearly suffered from real depression, psychosis, alcoholism, drug addiction and a myriad of other mental derangements. Many of these illnesses now have proven medical causes, like thyroid abnormalities, which can lead to mood disorders and learning disabilities. In the late 19th century, however, doctors had no understanding of the causes of most of these diseases and certainly had no appropriate medications or proven methods of therapy to treat them.

For unmanageable or overactive outpatients, laudanum (opium, see left) or even whiskey was used to calm down the patient. For situational depression (such as the loss of a loved one), the physician may have provided a sedative, along with counseling, a skill, unfortunately, not taught in medical school and one that was usually offered more effectively

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

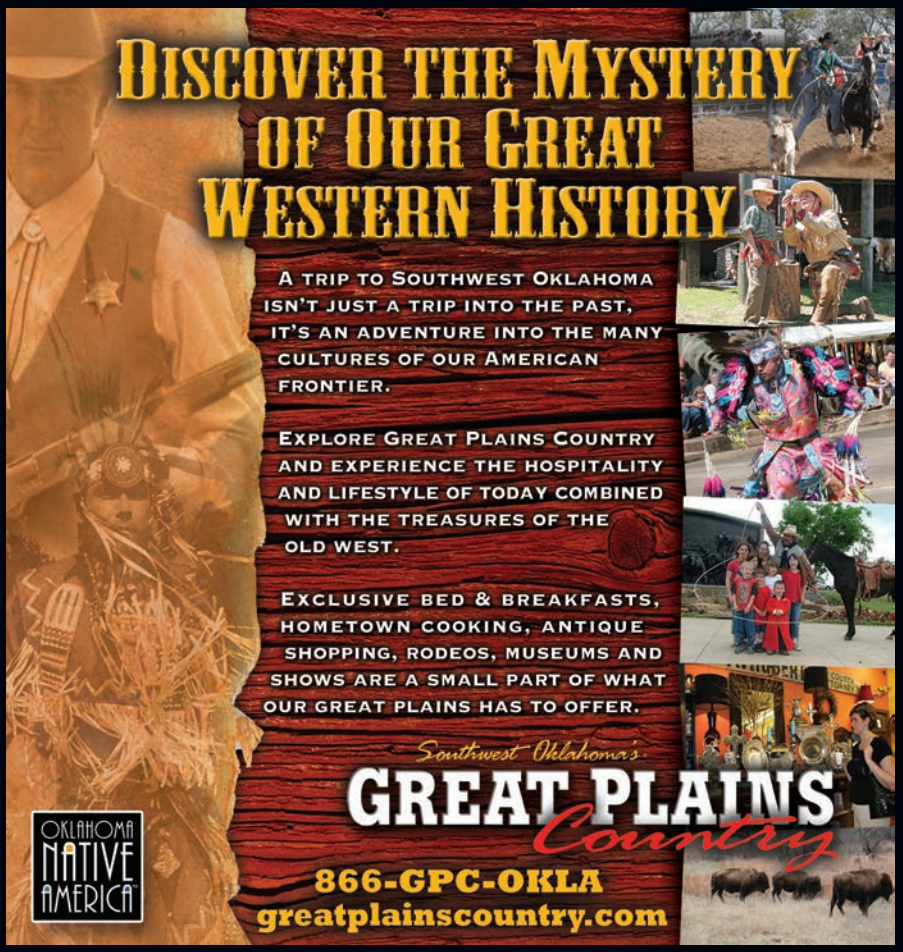
In *The Big Valley*, Victoria Barkley (front row, at right) was forced into a madhouse by Judge Tyrone to prevent her from testifying in a murder trial. In Victorian America, unscrupulous men did not have to go through much effort to get a "disobedient" woman sentenced to life in a straitjacket.

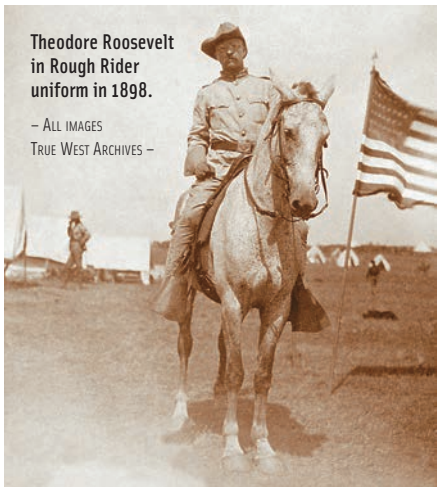
– Courtesy ABC –

by the local minister. Matters did not improve until the early to middle part of the 20th century with the arrival of overdue theories that identified the psychological, medical and biochemical origins of some mental illnesses. New medications for the functional management of mood disorders and psychoses have led to the virtual elimination of patient institutionalization for all but a handful of intractable psychiatric problems, such as criminal insanity.

Unlike the private insane asylum to which Victoria was committed, by the late 1800s, public asylums were operated under far greater scrutiny. My review of the December 5, 1899, rules governing the behavior and expectations of physicians at the Colorado State Insane Asylum revealed surprisingly high standards for patient care. Barkley's abductor was too smart to take her to a public institution where relatively decent records were kept and bribery would have had less chance for success.

Barkley's resourcefulness and grit saved her from a fate worse than death. Woe was it, however, to the unnumbered, less capable inmates of some private asylums in those days who were left to languish for a lifetime, without any hope of rescue, only to be buried in unmarked graves.





Theodore Roosevelt in Rough Rider uniform in 1898.

– All images True West Archives –

Did Teddy Roosevelt's Rough Riders include any outlaws or lawmen?

Jari Teilas
Kotka, Finland

The legendary captain of Company A, William O. "Buckey" O'Neill, was a Yavapai (Arizona) County sheriff and Phoenix deputy city marshal. Yet he's listed as a lawyer on the troop roster.

Following the 1889 Canyon Diablo train robbery, O'Neill and his posse captured outlaw Bill Sterin. Legend goes that Sterin enlisted in the Rough Riders under another name and died at the San Juan Heights, ironically the same battle where O'Neill was killed.

Rough Rider Tom Rynning later became a captain of the famed Arizona Rangers.

And Tom Horn—Pinkerton detective, lawman, champion rodeo star and hired killer—served as a packer who supported some of Roosevelt's troops at San Juan Hill, but he was not a member of the Rough Riders.

When did regular bathing become the norm in the Old West?

Mike Franklin
Poteet, Texas

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Good hygiene is a fairly recent concern. The mid-20th century brought us the daily bath, and even then women were more prone to wash daily than men. For men, once a week was enough. Remember the term "Saturday night bath?"

Also, one could not just turn on the faucet and get hot water. Folks had to heat the water before pouring it into the tub.

Water was a prized commodity in the Old West. Bathing was low on the totem pole when it came to priority uses of the wet stuff.

Why did Gene Autry wear a double buscadero rig with only one holster?

P. J. Williams
Worcestershire, England

Jim Dunham, director of special projects at the Booth Western Art Museum in Cartersville, Georgia, offered this explanation:

"When I was out in Hollywood for the Golden Boot Awards, I asked a number of old-timers that question; nobody had an answer. In fact, most were not even aware of it.

"My guess is that early in his film career the studio costume people gave Gene a double holster rig to wear, and Gene didn't like the weight nor thought his character should pack two guns. I'll bet he took off the left holster himself. Then he realized he had something unique, a double rig belt with one holster. It became his look just as Wild Bill Elliott and Rex Allen wore reverse style, and John Wayne had that high carry, forward slant rig."

I reckon nobody ever thought to ask Gene himself.

An old man who died in San Diego in 1948 claimed on his deathbed to be gunman "Buckskin" Frank Leslie. Was he telling the truth?

Tom Dancik
Cleveland, Ohio

Probably not, but the circumstances concerning "Buckskin" Frank Leslie's death remain shrouded in mystery.

Taking a bath may not have been common in the Old West, but cowboys often bathed at the end of a cattle drive before heading into a cowtown.

Buckskin Frank worked during the 1870s as an Indian scout, but he is best known for killing the self-anointed "Billy the Kid" Claiborne in Tombstone, Arizona, after a confrontation in the Oriental Saloon on November 14, 1882.

Handsome, dashing Buckskin Frank was quite a ladies' man, and that would eventually be his undoing. During the summer of 1880, a week after Frank shot her jealous husband Mike, Mae Killeen married Frank. They split the blanket in 1887 after she allegedly tired of him making her stand against a wall while he traced her silhouette with his six-shooter.

Then he took up with a prostitute named Mollie Williams (or Sawyer, or Bradshaw, or just plain Blonde Mollie). He may have killed her "benefactor," a man named Bradshaw. What Buckskin Frank and Mollie had most in common was their love of whiskey, and it led to many an argument. On July 10, 1889, he killed her in a drunken fit of jealousy over her relationship with a guy known as "Six-Shooter" Jim. Buckskin Frank thought he had also killed Jim, but Jim lived to testify against Buckskin Frank for the murder of Blonde Mollie.

Sentenced to 25 years in the Yuma Territorial Prison, Buckskin Frank was pardoned seven years later and released in November 1896. He disappeared in 1922, and his death is still disputed. One source says he committed suicide in 1925, while another says he struck it rich in the Klondike and later died in California.

The best information indicates his last years were spent drunk and penniless, and working as a handyman at a San Francisco pool. He died in 1930. His birth year is guessed as 1848, which would make him 82 years old.

If the man you're talking about was the gunman, he'd have been 100 years old. I don't believe with Buckskin Frank's lifestyle he would have lived that long.

What is the Bascom Affair?

David Salge
Queen Creek, Arizona

The Bascom Affair is a great example of arrogance, miscalculation and underestimating the will of an enemy.

It occurred at Arizona's Apache Pass in 1861 when an officer accused Apache

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

Felix Ward, a.k.a. Mickey Free, circa 1888, whose association with the Apache Kid and artist Frederic Remington inspired *True West's* graphic novel, introduced in our November/December 2008 issue.

Chief Cochise of kidnapping 12-year-old Felix Ward on Sonoita Creek. Cochise denied that his Apaches kidnapped the boy. But Lt. George N. Bascom did not believe him, so soldiers took Cochise and several of his family members prisoner. Cochise later escaped. The two sides engaged in several skirmishes, and each took hostages. Bascom eventually hanged six Apache warriors; a couple of them may have been Cochise's kin. That led to a 10-year war that Cochise ultimately won.

A band of Coyotero Apache (not Cochise's band) stole the Ward boy, who grew up to be the famous Apache scout Mickey Free.

Did cowboys on the trail prefer to smoke cigarettes, pipes or cigars?

Chris Tramel
Liberty, Tennessee

Cigarettes. The real demand for tobacco came after the Civil War. Roll-your-own cigarettes (called quirlies by the working hands) were in great demand after ex-Confederate soldier John Green introduced Bull Durham. Many cowboys, especially in Texas, used corn shucks for cigarette paper. This originated with the Indians and was adopted by Mexicans and Southwesterners.

The Philadelphia Exposition in 1876 first promoted and displayed factory-made cigarettes. Cowboys did not take to the idea, calling them "sissy sticks" or "pimp sticks," because only pimps could afford them.

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What HISTORY HAS TAUGHT ME

– By Joseph Arcure –

The Lincoln County War comes alive at Fort Stanton through the ghosts that roam the nearby hills and the buildings on the parade ground. The jail that held just about every outlaw in Lincoln County at one time, including Billy the Kid; the place where the Dudley Court of Inquiry was held; the Commandant's home where Kit Carson lived; and the site where Murphy, Dolan and the Santa Fe Ring tried to gain control all tie into the Fort.

Chewing gum, duct tape and baling wire held the Fort together for way too long. Now all that is being replaced by incredible historic preservation work on the 1855-80 structures and in building the interpretive plan for the near future.

The most exciting artifact recently discovered at Fort Stanton was a huge, yellow sandstone rock carved with the date 1882 and the insignia of what we think was the 4th Cavalry. The cornerstone was face down in the earth, and it took three men to move it.

I give tours of Fort Stanton to help others "hear" the bugles of the Buffalo Soldiers returning or the flute music of an Apache ceremony; to help them envision how the interned Germans felt as they were detained for more than four years; and to educate the public about how the Public Health Service saved hundreds of our men from the devastation of the white plague (TB). Each of these phases are significant chapters of the Fort.

A red tailed hawk brought me to David Tremblay, my photography partner on this book. I had seen a copy of one of his many beautiful photos of a red tailed hawk and asked him for a copy to use in my book about the Fort. We first met at the Fort to exchange information and the photo, and I invited him and his wife to tour the Fort with me. The rest is history.

Mi buen amigo Frederick Nolan wrote a hell of a "zinger" introduction for the Fort Stanton book explaining why this magnificent place needed to be preserved. From a young Englishman's perspective in the early 1970s he recognized that it was one of the few such places in the United States that was the real McCoy, and his knowledge of the Lincoln County War comes full circle to this place, the heart of Lincoln County.

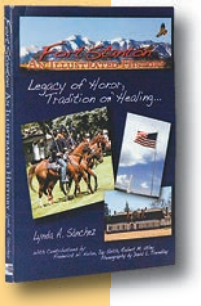
Eve Ball, my mentor, would be smiling now because she knew what a tough task master she was during my earlier writing experiences and research. My book on Fort Stanton would please her immensely in this, the 25th anniversary of her passing on to the land beyond the shining mountains.

I admire Mary Serna because she is a hard driving, gutsy lady who, through her work as project administrator with the St. Joseph Apache Mission Restoration project, is building bridges between and among cultures. We have encouraged each other because restoration work is difficult and expensive, and one needs to soldier on, even when little funding is available.

One interesting anecdote most don't know about Fort Stanton is that at the WW II German internment camp across the river, Nazi artifacts were found in a hidden underground room beneath the mess hall.

What history has taught me is that it is incumbent upon us, as a society, to preserve our heritage for future generations. A nation that does not respect its heritage has no future. This requires leadership, thinking outside the box, guts, creativity and solid funding.

LYNDA A. SÁNCHEZ, AUTHOR



Sánchez is holding the 2007 Preservation Award recognizing her work in saving New Mexico's Fort Stanton, a story she shares in her book *Legacy of Honor, Tradition of Healing: Fort Stanton*. Her husband James quipped, "you never argue with a woman carrying a sword," and her opposition found out that was true. She and her family live on a small ranch along the Bonito River in southern New Mexico. Her time in the Peace Corps in South America, her archaeological field work at Mesa Verde and in Mexico and Belize all guided her to the colorful mosaic of folk heroes, legends and the incredible history of the American Southwest. Sánchez is also an advocate for the preservation of our veterans' legacy.

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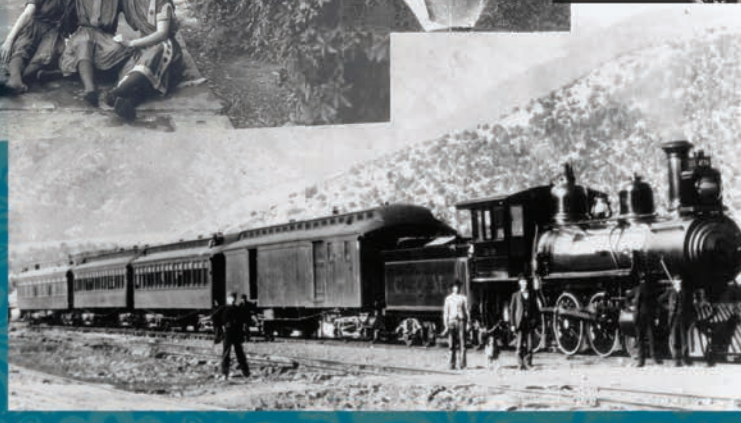

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