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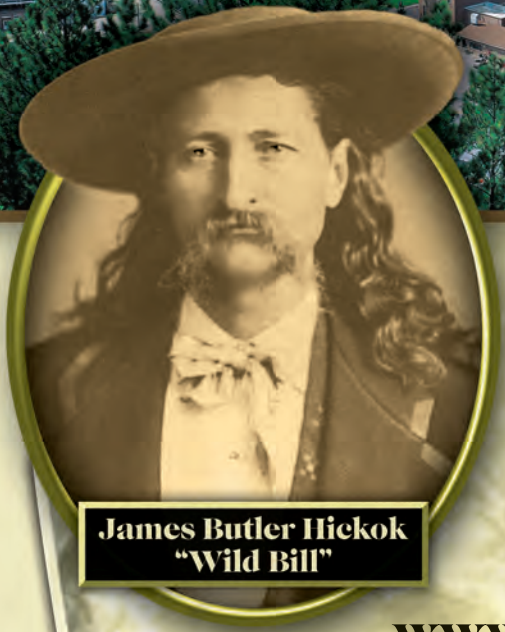

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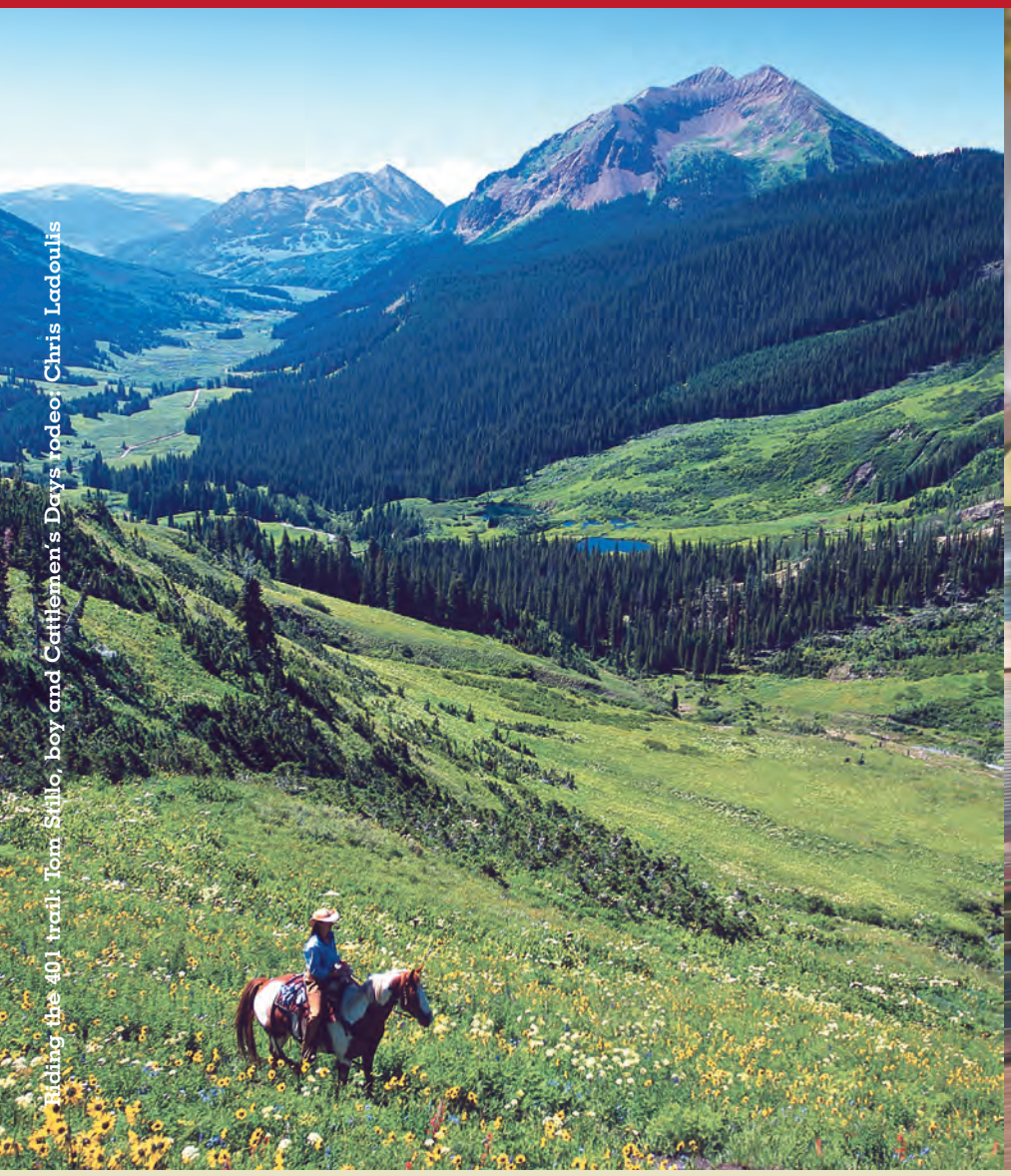

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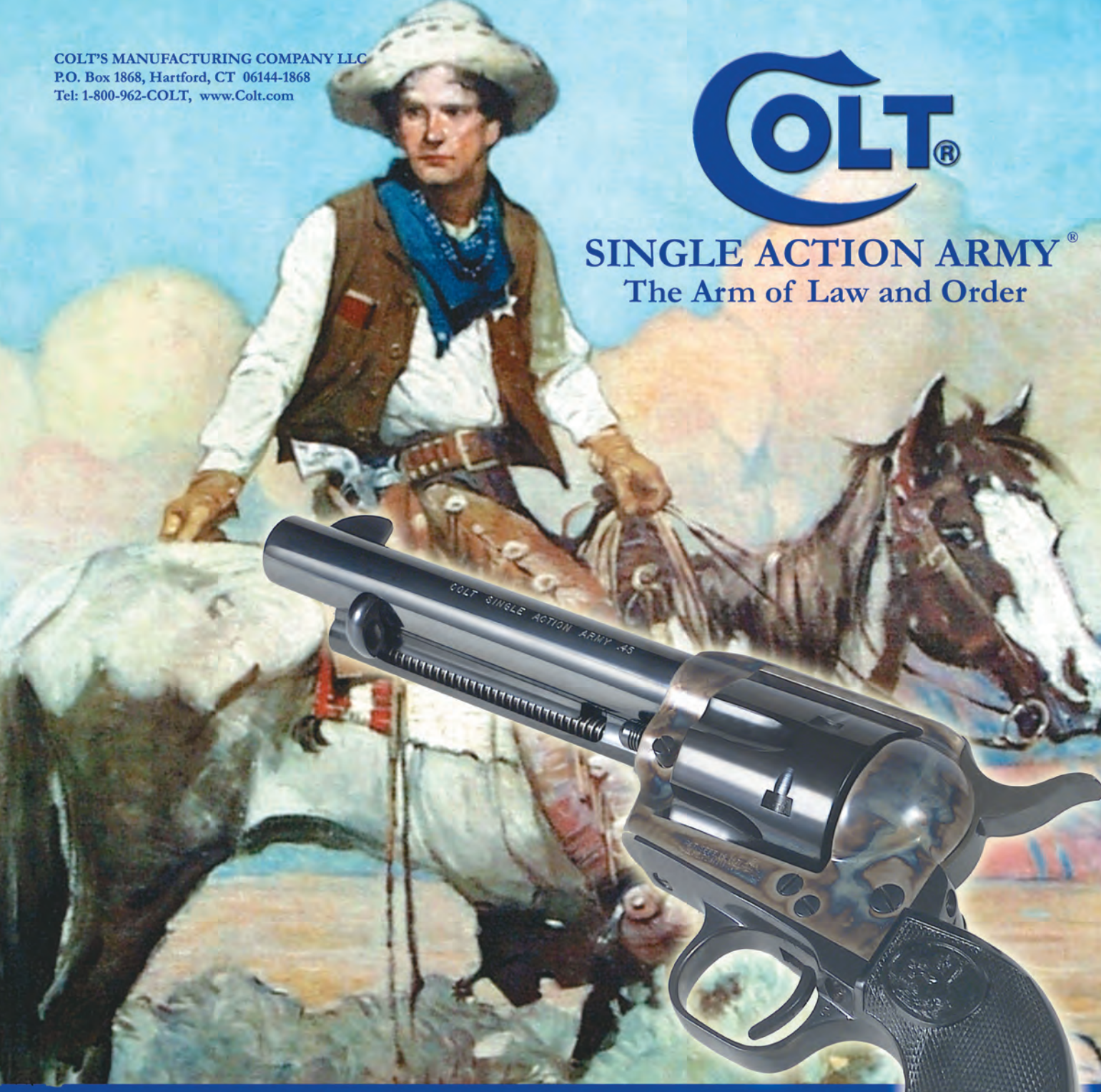

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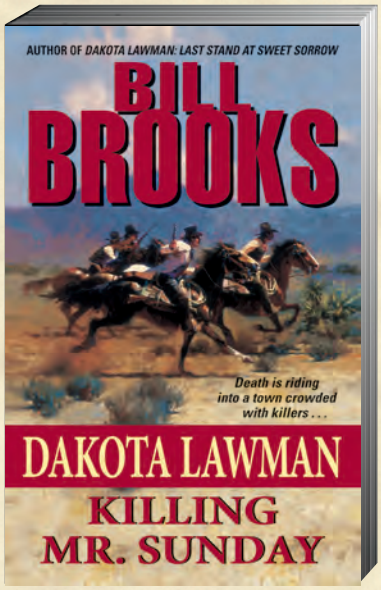

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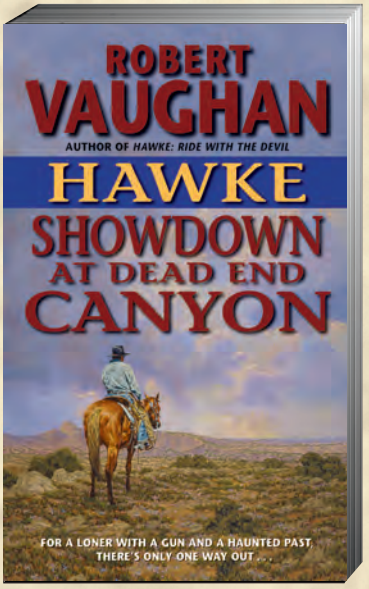

Hawke: Showdown at Dead End Canyon

Robert Vaughan

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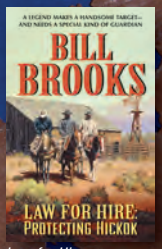

Law for Hire: Protecting Hickok

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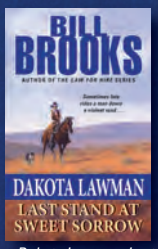

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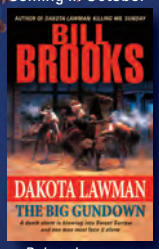

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BY BOB BOZE BELL

We Wanna be Cow-boys, Baby!

One of America's most controversial exports gets the once over.

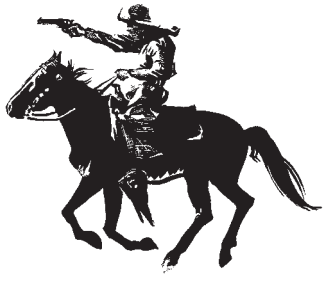
In the United Kingdom, so I've been told, the term "cowboy" has taken on a negative connotation, as in "He's a cowboy plumber," meaning risky and shoddy—to be avoided.

One thing is clear: Americans acting like cowboys on the world stage seem to make a couple continents nervous.

Ironically, the word "cow-boy" (I honor this 19th-century hyphenation from time to time, to fit my fancy) did have dark beginnings. In the bootheel of New Mexico during the 1880s, cow-boy was synonymous with rustler and outlaw. And to be honest, the transformation of the word's meaning into more positive imagery has more to do with Hoppy, Gene and Owen Wister than with history.

***Dusty, from* Elderberries.**

– Illustrated by Phil Frank –



The American cow-boy: a brave son of a buck on horseback.

– Illustrated By Bob Boze Bell –

Ultimately, for us, it all comes down to one thing: a brave son of a buck on horseback. Does he go off half-cocked at times? Absolutely. Is he bull-headed and impulsive? Boy Howdy! Does he care what I'm saying about him here? Not really.

And actually, that's part of his charm. He is who he is, and we can go straight to hell if we don't like it. So, for those reasons alone, we celebrate all things cow-boy in this issue.

One of the most legendary cow-boys from the Tombstone era is Curly Bill Brocius. In this issue, we feature his criminal career (p. 41). Hint: It's kind of underwhelming.

Curly Bill reminds me of our good friends in Tombstone, Arizona, Sally and Jerry Alves, who run Curly Bill's B&B. We always enjoy staying there when we're in town to research and film. (In fact, during one of our stays, a BBC producer informed me of the British slang regarding cowboy plumbers.)

Attention Wardrobers: notice the examples of authentic cow-boy drawstring shirts (see cover boy and p. 33). I have a hunch they were more prevalent in the Old West than is currently believed. Speaking of authentic wardrobe, Alan Huffines has some spot on suggestions for *Deadwood* (p. 48). I'm with you Alan, I hate that *Bonanza* hat!

Jerry and Sally Alves of Curly Bill's B&B in Tombstone.

– Courtesy Jerry and Sally Alves –

Cartoonist Phil Frank saw our magazine several years ago while staying at the Double E Guest Ranch in Gila, New Mexico (see ad, p. 65). Phil sent us some of his cartoons, and we've been fans of his ever since (see Frank History, p. 96). Phil has just launched a new syndicated cartoon character called Dusty. He is running in several markets, and we're rooting for Phil and *Elderberries*.

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

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True West readers speak their piece.

Tom Mix (inset) joined the cowboy group (above) when it made a pit stop in Omaha, Nebraska.

– Courtesy Adams House and Museum –

Tom Mix Rides with Deadwood Sheriff

The May 2005 issue shows a photo of the cowboys who went with Seth Bullock to Washington, D.C. for the 1905 Theodore Roosevelt Inauguration. The third cowboy from the right in the front row is Tom Mix, who later found fame and fortune in the Western movie business.

Mike Thompson
San Angelo, Texas

ATTN: *Deadwood* Fans

I appreciate your ongoing coverage of the HBO series *Deadwood*. I thought I'd let other *Deadwood* fans know that besides the entire first season being released on DVD, there's also a soundtrack from the Lost Highway label. The CD is available in two editions: a "clean" version with just music and another one that includes bits of dialogue in between the musical selections (such as the memorable quotes from Wild Bill's "Go to Hell" soliloquy and the "I Speak French" interchange between Al Swearengen and Joannie Stubbs). Vintage is also reprinting Pete Dexter's 1986 book *Deadwood* for a summer release.

Brent Baldwin
Alachua, Florida

Don't mess with Roybal's rasp

Vigilante Con

I have yet to find a single crime that can be attributed to Henry Plumer (March 2005), including the second-degree murder charge in California. The night the vigilantes conned Plumer out of leaving his sister-in-law's house, both his hands were crippled: the left, when Plumer cut his hand on some metal while exiting a stagecoach in Nevada City; the right, when shot from the rear by an enemy.

Despite being crippled, Plumer agreed to help the vigilantes who said they were in trouble. They then grabbed him and swung a rope over the cross beam. His final thought was for a distraught friend—a grown man that was crying and protesting how unjust the vigilantes were to be hanging such a good man. Plumer gave the friend his handkerchief before the vigilantes hanged him.

Martin "Red" Johnson
Ione, California

Bowyer Barbs

As a practitioner and instructor of primitive wilderness skills for over a quarter of a century, I feel the need to point out several inaccuracies in "Native Knapping" in March 2005. The average length of a Plains Indian bow was 40 inches (not six feet). Butcher knives and axes, not draw knives, were the most likely used steel tools to build the bows. Every man made bows; there were no specialized bowmakers. Arrows were never crafted from Port Orford cedar; straight, small diameter shoots of various shrubs were the common arrow shafts. Misconceptions of other time periods and cultures are perpetuated by articles such as this one.

John McPherson
Randolph, Kansas

Peter Roybal responds: *I stand by my craft, which allows me (by invitation only) to demonstrate worldwide and lecture at major universities. I personally hesitate to point out much of your own misinformation, but I do invite you to read Reginald and Gladys Laubin's definitive book* American Indian Archery *(forget that Reginald was a personal friend) and Thomas Mails'* The Mystic Warriors of the Plains. *Perhaps these essential studies will clear up your criticisms. Also, if you look closely at my photo, you'll see I'm using a Green River knife to shave my bow, not a common draw knife as you incorrectly suggest. The upper arrow shaft in the photo is wild rose hefted with pine tar that I make and buffalo back sinew—put on your specs.*

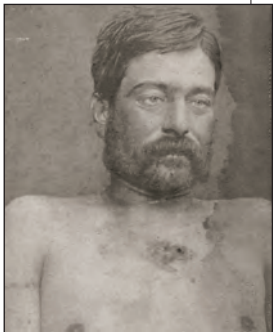
Mortified Mormon Assassin

After reading about Orrin Rockwell in the April 2005 issue, I thought I'd share an anecdote about him in the Mormon War. As one of the guerrilla commanders strategizing how to delay the U.S. Army's invasion of Utah, Rockwell and five of his men stole some mules from an army camp. The bell mule, however, got tangled up. The men dismounted to stop his ringing bell, but the camp bugler heard it and sounded the stable call. The mules, as well as the men's horses, stampeded back to the camp. The next night, the men found 15 saddled horses tied up in the brush. They took them and returned to the Mormon camp. When the officer heard where they had gotten the horses, he told them they had stolen the horses from another Mormon raiding party. Talk about embarrassing moments!

Milt Williams
Boise, Idaho

James/Younger Skeletons

In the 77 Wild & Wacky Western Vacations (April 2005), you mention the skeleton and ear in the basement of the Jesse James Museum in Northfield, Minnesota. I've seen both (supposedly Charlie Pitts') several times, although they are not on display at the museum anymore. I've



Where's Pitts' skeleton now?

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also seen a skeleton (reportedly one of the other James/Younger bandits) in the basement of the Monroe County Historical Society in Monroe, Michigan. Tracking bandit skeletons would be an interesting research project I'm sure.

Charles Bennett
Shoreview, Minnesota

Winchester Revelation

I enjoyed the Pancho Villa article "Down Mexico Way" (May 2005), but I must add to the line "The Curtiss Jenny biplanes were used for reconnaissance and carrying messages, not combat." While researching my books on Winchester ammunition, I discovered a May 1917 letter written by Henry Brewer (Vice President of Winchester Repeating Arms) to J.E. Otterson (President). The letter stated that Winchester's .351 self-loading rifle "which our Government previously used in limited numbers on the Mexican border . . . was not satisfactory for aeroplane work." Further reading revealed that the alkali dust, heat and lack of training for air to ground shooting, let alone the insufficient ballistics of the .351, caused the U.S. Government not to want the Winchester product. While the planes on the Mexican border did not intend on seeing combat or of being armed, it was tried.

Dan Shuey
WCF Publications, Inc.
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- *On p. 71 of May 2005, the photo of Thadd Turner and Danny Trejo was taken by Jenny Pond.*
- *On p. 37 of June 2005, the lawmen on both sides of Jim Masterson are also wearing guns.*

We Welcome Your Comments

"Now let the letters roll in and bare your very soul. That is what has always kept us going and I think it always will."
—Joe Small,* True West *founder

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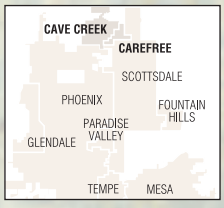

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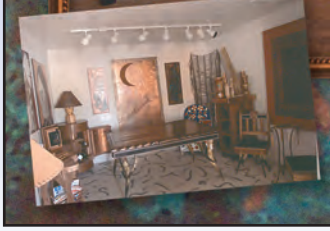

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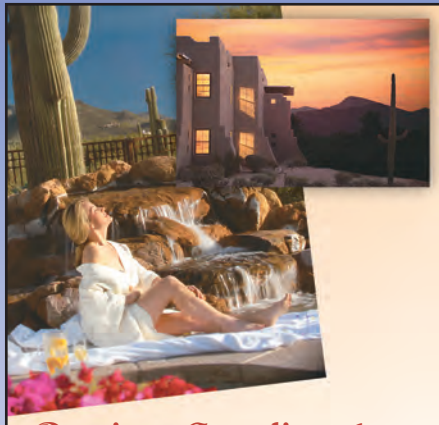

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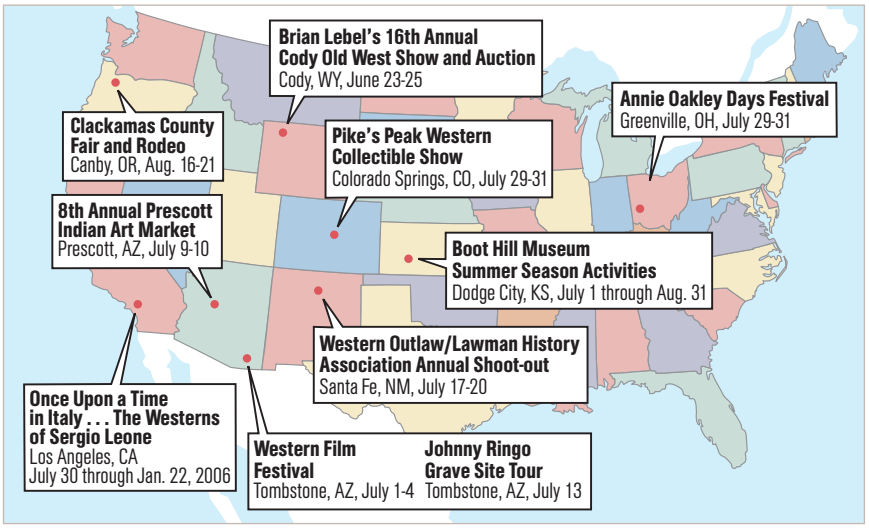

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Now through Oct. 2...Wickenburg, AZ, **Greatest Hits—New Perspectives, Old Favorites:** Desert Caballeros Western Museum's Fisher Gallery shows off 200 years of Western art. **Information:** 928-684-2272 or www.westernmuseum.org

Now through Oct. 8, 2006...Los Angeles, CA, **Encounters—The Fur Trade:** Explore the stories and lives of merchants and hunters who met in trading posts and villages across the continent. **Information:** 323-667-2000 or www.autrynationalcenter.org

10 through Aug. 14, Los Angeles, CA, **Three Lakota Artists:** An exhibit and sale of paintings, etchings and sculptures by Robert Freeman, Russell Means and Tom Red Bear. **Information:** 323-221-2164 or www.southwestmuseum.org

8-11...Mariposa, CA, **Mariposa County Pioneer Wagon Train and Cannonball Cowboy Poetry Gathering:** Ride over the Old Stage Road to Mariposa and listen to tall tales and poetry. **Information:** 209-742-3414 or debeaux.50megs.com/2005mariposa.html

23-25...Cody, WY, **Brian Lebel's 16th Annual Cody Old West Show and Auction:** Features celebrity Colt single actions, historical photographs, Native American textiles and Will James, Nick Eggenhofer and Edward Borein art. **Information:** 307-587-9014 or www.codyoldwest.com

23-25...Pinetop, AZ, **Third Annual Best of the West Fine Art Show and Sale:** Enjoy original works by 19 top Western artists, a fashion show and a Western wear giveaway. **Information:** 928-367-0267 or www.diamondwestgallery.com

24 through Sept. 25...Prescott, AZ, **Rodeos and Ranching:** The Phippen Museum presents Prescott's rodeo and ranching history. **Information:** 928-778-1385 or www.phippenartmuseum.org

25-26...Cripple Creek, CO, **A Day in Old Cripple Creek with Tom Noel and Jan MacKell:** Enjoy a weekend tour of the Cripple Creek Mining District dubbed the "Richest Square Mile on Earth." **Information:** 303-866-4641

29-30 and July 1-2...Stamford, TX, **75th Texas Cowboy Reunion Rodeo:** Called "Little Cheyenne," the rodeo celebrates its 75th year with a trade show, nightly dances and a barbeque. **Information:** 325-773-3661 or www.tcrrodeo.com

JULY

1-4...Tombstone, AZ, **Western Film Festival:** Features a *Little House on the Prairie* cast reunion, while you mingle with Western film celebrities and scholars. **Information:** 520-457-9175 or TombstoneWesternFilm.com

1-4...Steamboat Springs, CO, **102nd Cowboy Roundup Days:** Event includes a PRCA rodeo, cattle drive through town, Centennial Ranch tour, cowboy church, music and fireworks. **Information:** 800-cowboy1 or www.steamboat.com

1 through Aug. 31...Dodge City, KS, **Boot Hill Museum Summer Season Activities:** The fun includes a Long Branch Saloon variety show, chuckwagon dinners, gunfights and stagecoach rides. **Information:** 620-227-8188 or www.boothill.org

2-4...Prescott, AZ, **Prescott Frontier Days Fine Arts and Crafts Show:** Held in conjunction with the Frontier Days Rodeo, this juried show features artisans from across the Southwest. **Information:** 800-358-1888 or www.worldsoldestrodeo.com

8-9...Wayne, NE, **25th Annual Chicken Show "Lewis and Cluck":** A family fun-filled event with egg and chicken meals, live entertainment, parade and contests. **Information:** 402-375-2240

9 through Sept. 4...Austin, TX, **Texas Movies:** This Bob Bullock Texas State History Museum exhibit pays tribute to movies made in the Lone Star state. **Information:** 512-936-8746 or www.TheStoryofTexas.com

JULY 30 - JANUARY 22, 2006

Los Angeles, California
Once Upon a Time in Italy . . . The Westerns of Sergio Leone
This Autry National Center exhibit features original costumes, set designs, movie posters, as well as never-before-seen documentaries showing Leone's love of cinema.
Information: 323-667-2000 or www.autrynationalcenter.org

Italian director Sergio Leone (1929-89).
– Courtesy Autry National Center –

9-10...Prescott, AZ, **Eighth Annual Prescott Indian Art Market:** Over 100 accomplished Native American artists from six tribes showcase their work. **Information:** 928-445-3122 or www.sharlot.org

13...Tombstone, AZ, **Johnny Ringo Grave Site Tour:** Fourth annual free guided jeep tour to Ringo's grave in the Chiricahua Mountains on the 123rd anniversary of his death. Was it murder or suicide? **Information:** 520-457-3858

14-17...Scottsdale, AZ, **Mrs. Wyatt Earp:** ASU's Kerr Cultural Center premieres this one-woman show, written and performed by Terry Earp. **Information:** 480-596-2660 or www.asukerr.com

17-20...Santa Fe, NM, **Western Outlaw/Lawman History Assn. Annual Shoot-out:** Features 12 speakers, guided tours of historic Las Vegas and Anton Chico, New Mexico, collectors and authors' roundtables, book signing, book dealers' tables, tour of a private Old West museum and a banquet. **Information:** www.westernoutlaw.com

18-22...Lubbuck, TX, **National Ranching Heritage Center Summer Youth Classes:** Students will learn about frontier life on the Southern Plains. **Information:** 806-742-0498 or www.depts.ttu.edu/ranchhc

19-23...Taos, NM, **National Assn. for Outlaw and Lawman History Rendezvous:** Authors, speakers and vendors convene at the Sagebrush Inn. **Information:** 520-455-9364 or www.outlawlawman.com

29-31...Colorado Springs, CO, **14th Annual Pike's Peak Western Collectible Show:** Thousands of Cowboy and Indian artifacts, including saloon and gambling collectibles. **Information:** 719-685-9024

29-31...Greenville, OH, **Annie Oakley Days Festival:** Celebrate Darke County's native daughter with shooting contests and a collectibles, antiques and farmers market. **Information:** 937-548-2391 or www.annieoakleyfestival.org

AUGUST

16-21...Canby, OR, **Clackamas County Fair and Rodeo:** Event features a pioneer village, cowboy mercantile, livestock shows and rodeo. **Information:** 503-266-1136 or www.co.clackamas.or.us/fair

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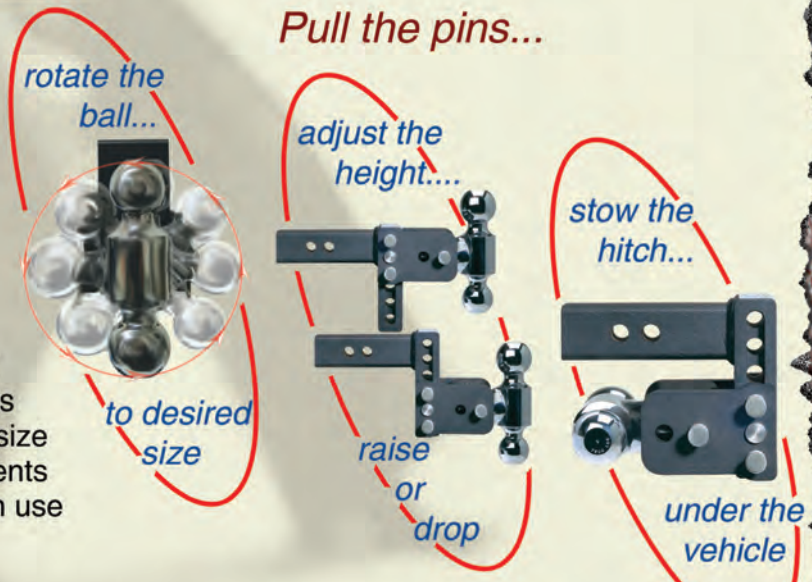

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BY MEGHAN SAAR

Ghost from the East Coast

Nevada ghost town sold to anonymous bidder.

Sage in the air, rattlesnakes coiling in the sun and jars of preserves from old cellars likely await the self-named "Ghost from the East Coast," who bought the first known ghost town ever to be sold at auction.

Palisade, Nevada, is an 160-acre property, southwest of Elko, that last saw use by the Eureka-Nevada Railway in 1938. (Once the post office closed in 1962, the town had officially earned ghost town status.) Descendants of the railway's general manager, John and Frank Sexton, were pleased with the $150,000 sale at Greg Martin Auctions in San Francisco, California, citing that it beat an earlier offer given to their mother of $30,000 in 1994.

Palisade is a historic property that was settled during the boom-and-bust times of the railroad when the Central Pacific Railroad laid out the town site in 1870. Palisade was also known for the hoaxes settlers played on easily-duped train passengers, who arrived to staged shoot-outs and bank robberies during the 1870s, according to Kathryn Lindskoog's *Fakes, Frauds & Other Malarkey*. It wasn't a hoax that contributed to the town's decline, which began when the Eureka ore mines started to play out after 1885.

The Palisade Ghost Town was not the only big surprise of the April 25-27 sale, as Greg Martin established a new company record of over $7 million in total sales, beating its previous record of $5 million in 2002. Sales of notable guns, including a Gold Rush Colt (shown top right) that went for four times its estimated value, helped contribute to the record-setting auction.

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

World Record for Colt Walker

Earning a world record for an historic Colt Walker sold at auction, the U.S. Martial Colt Walker revolver, with Gold Rush hand-tooled leather holster, was found in Murphys, California, and sold for a $375,000 bid; serial no. E Co. 23. The gun was documented as "the best Walker in existence in the category of 'no finish' Walkers . . . with that valuable rarity—its original holster" by antique firearms consultant Herb Glass in 1976. *Colt Firearms* author James E. Serven rescued the Colt from a barroom wall in 1968. A note by him states that the proprietor of the bar had acquired the gun from the safe of a deceased Chinese merchant.

Ghost Town for Sale

"Not even a horseman [could] venture" through the upper half of the wild and untraveled canyon that surrounds Palisade, stated *The Pacific Tourist*, a guidebook for rail tourists in the late 1800s. Palisade, Nevada, named for the sheer rock cliffs to the east along the banks of the Humboldt River, sold for a $150,000 bid to an anonymous bidder known only as the "Ghost from the East Coast." Above reflects the town's look during its heyday, but not much in the way of buildings is found on the property today. Also included in the sale were railroad papers and stock certificates.

Distinguished Frontier Indian Fighter

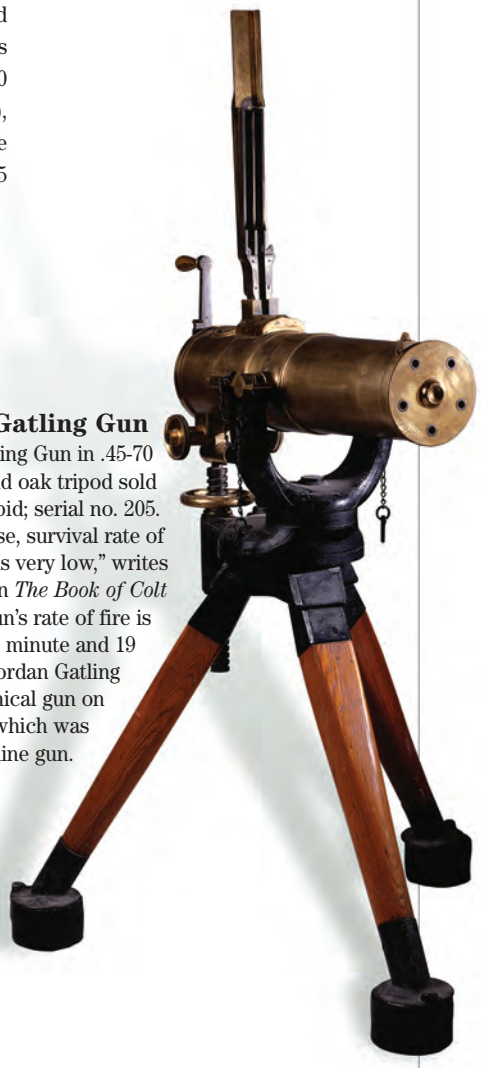
You'll probably recognize Philip Reade (center right), a second lieutenant in the 3rd U.S. Infantry, from a historic photograph featured in Time-Life's *The Old West* series, which showed him with a scalped corpse of a hunter killed by Cheyennes (bottom, Reade is at left). The frontier Indian fighter's Spencer lever action sporting rifle (top), which was engraved with his name, sold for a $60,000 bid; serial no. 1551. A cased set of matched pairs of New Line Colt revolvers (center left), inscribed on the lid with Reade's name and May 13, 1867 (presented to Reade seven days before his official commission as a second lieutenant), sold for a $65,000 bid; serial nos. 223 and 1945 of .41 caliber; 28921 and 50517 of .22 caliber.

UPCOMING AUCTIONS

July 9
Americana Western Art
Altermann Galleries
www.altermann.com

July 24
SoMa-Ethnographic Art
Bonhams & Butterfields
www.butterfields.com

July 30
19th- and 20th-century Western, Wildlife and Sporting Art
Coeur d'Alene Art Auction
www.cdaartauction.com



Scarce Gatling Gun

An 1877 Colt Gatling Gun in .45-70 caliber with iron and oak tripod sold for a $150,000 bid; serial no. 205. "Because of hard use, survival rate of this model Gatling is very low," writes R.L. Wilson in *The Book of Colt Firearms*. The gun's rate of fire is 1,000 rounds per 1 minute and 19 seconds. Dr. Richard Jordan Gatling developed this mechanical gun on a revolving frame, which was the world's first machine gun.

BY PHIL SPANGENBERGER

Hollywood's "5-in-1" Movie Blank

Blank cartridge evolves to fit eight chambers.

A "5-in-1" is a blank cartridge, originally designed in the early days of motion pictures, for use in a number of similar, but differently chambered firearms.

Early on in filmmaking, it quickly became evident that it was a logistical problem to have a different caliber of ammo for each firearm used—especially when so many Western-style six-guns and lever-action rifles used ammunition that had such minor differences in their dimensions.

In an effort to simplify things for the expediency of production, a special blank cartridge was designed. With its live cartridge length, tapered bottle-nose configuration and crimped head, the blank round would easily fit in the chambers of a revolver or could be fed through the actions of several lever guns. Originally, this blank was made to fit the chambers of a .38-40, .44-40 or .45 Colt revolver, and a .38-40 or .44-40 Winchester rifle (1873 and 1892 models). Three revolvers and two rifles equal "5-in-1."

In this age before replicas, all guns in use were originals. The blank worked great in these vintage arms for several decades, since filmmakers relied heavily on these five guns for most on-screen work.

The blanks were loaded with a variety of charges—each for a specific purpose—but were generally loaded with 3Fg blackpowder to produce the visual effect of smoke. Charges included: one-quarter loads for interior shooting and around animals; one-half loads for a slightly louder report; three-quarter loads for an even noisier sound—often used outdoors; and full loads for the loudest sound level—used almost exclusively on outdoor sets. The load designation was printed on the colored wadding on top of the powder charge.

Sometime in the second half of the 20th century, however, slight changes made to the "5-in-1" blank cartridge brass prevented it from being loaded into the .38-40 firearms, thus making it a "3-in-1" round (although the old "5-in-1" name stuck). When replica lever-action rifles were chambered in .45 Colt caliber, moviemakers could use the standard "5-in-1" blanks in an entirely new firearm—uh oh, now it's a "4-in-1."

To make matters more complicated, a few years ago, Starline—the major supplier of "5-in-1" brass for the film industry—reshaped the casing ever so slightly, allowing for its use in .44 Special and .44 Magnum rifles and revolvers. With the variety of rifles and six-guns offered in the Old West chamberings, plus the newly added calibers, should the blank now be labeled an "8-in-1?" We could call it the ".44-40, .45 Colt, .44 Special, .44 Magnum and Colt, Winchester and Replica Rifle and Revolver Blank that also Fits a Slew of Other Similarly Chambered Guns."

Naw, let's just do as the movie folks do: keep on calling the movie blank the "5-in-1" and enjoy the show.

In this studio still from* Cahill, United States Marshal, *John Wayne foils the bad guys with Hollywood's classic "5-in-1" blank rounds.

– True West Archives –

For size comparison, this ammo lineup shows (from left) live Colt .38-40, .44-40 and .45 cartridges—the three original chamberings for Hollywood's "5-in-1" blank. In the center are the newly added .44 Special and .44 Magnum loads, and at the far right is the classic "5-in-1" blank round. This movie load has been blazing its way through Hollywood for nearly a century!

– By Phil Spangenberger –

BY R.L. WILSON

Frontier Women at Arms

Female marksmanship is finally front and center.

When Frank Butler loaded his guns at a fairground outside Cincinnati, Ohio, one spring day in 1881, the last thing in his thoughts was a legend about to be born.

A professional exhibition shooter who counted himself among the best in the country, Butler was prepared to outshoot all comers and make some money.

Instead, he was beaten by the local favorite, a 21-year-old slip of a girl. Annie Mozee, as she called herself at the time, would soon explode into superstardom and become the embodiment of the best qualities of pioneer women—courage, endurance, truthfulness, grace and, above all, an unerring aim with rifle, shotgun or pistol. Annie Oakley had just challenged destiny with blackpowder and lead.

Ironically, Oakley probably seldom visited the West during her long career. Yet, as part of Buffalo Bill Cody's Wild West—the great impresario's creation to educate Easterners and Europeans about the taming of the frontier—her qualities eclipsed even those of the famed scout and buffalo hunter.

The story of the West was emerging slowly. Without the movies and TV shows we take for granted now, without even the means to mass-distribute the photographs that were being produced, putting live heroes of the West in Eastern theatres was a way to get the message out. Wild Bill Hickok, Cody and the others didn't just talk about their adventures; they demonstrated their prowess with gun, rope, knife and whip.

BUILDING THE AMERICAN WEST

1881
Helen Hunt Jackson's *A Century of Dishonor* is published. To point out the government's mistreatment of Indians in the West, Jackson sends copies of the book to every member of Congress.

January 24
U.S. Supreme Court upholds the constitutionality of the income tax.

Helen Hunt Jackson sends message to Congress.

February 5
Phoenix, Arizona, is incorporated.

February 19
Kansas becomes the first state to outlaw liquor sales (except for use in medicine and science).

February 25
A faro game turns deadly when Luke Short kills Charley Storms in front of the Oriental Saloon in Tombstone, Arizona.

March 8
A second transcontinental railroad is completed: Southern Pacific joins the Atchison, Topeka and Santa Fe in Deming, New Mexico.

April 15
Bat Masterson fatally shoots Alabama Updegraff in Dodge City, Kansas.

May 5-June 2
In a small French village Pouilly-le-Fort, Louis Pasteur demonstrates his vaccine for Anthrax on livestock.

May 21
Clara Barton establishes the American Red Cross.

July 4
Booker T. Washington establishes the Normal and Industrial Institute for Negroes in Tuskegee, Alabama.

Clara Barton: Angel of the Battlefield.

GIVE THESE WOMEN GUNS

Western women gun aficionados ranged from cowgirls, ranchers, huntresses and exhibition shooters to adventurers and outlaws, as seen in the collage at left. Some notable female shootists include the following:

1
Calamity Jane, who holds a Model 1874 Sharps sporting rifle. In 2, she is holding a Stevens pocket rifle.

3
Neola, the wife of Eagle Eye (both shown), was a contemporary of Annie Oakley and Frank Butler.

4
Rose of the Cimarron, who holds a Colt Model 1878 Frontier double action revolver.

5
Pearl Hart, who holds a Model 1873 Winchester rifle.

6
This Saturday Night Special revolver was carried in the apron of Margaret Mary Wilvers from the Kansas prairie.

7
Marnie Francis, who is a relatively unknown performer and exhibition shooter.

8/9
The strikingly beautiful LuLu Parr, of Buffalo Bill's Wild West and several other performing groups, is showing off her Colt Single Action Army revolver.

10
Wyoming huntress, proudly poses with the coyotes she shot to protect her sheep or for bounty.

11
Colorado huntress Martha Maxwell holds the presentation Evans rifle given to her by the factory.

– All images courtesy R.L. Wilson unless otherwise noted –

1881

July 17
Trapper Jim Bridger dies on his farm near Kansas City, Missouri.

July 18
Billy the Kid is killed by Sheriff Pat Garrett in Fort Sumner, New Mexico.

July 19
Sioux Chief Sitting Bull surrenders at Fort Buford in Dakota Territory.

Spotted Tail is assassinated.

August5
Crow Dog assassinates Spotted Tail after he hears rumors that Spotted Tail was selling Lakota land to the railroads for his own profit.

September19
President James A. Garfield dies after a disgruntled postal worker shot him in July. Vice President Chester A. Arthur becomes president the next day.

October25
Spanish painter Pablo Picasso is born.

October26
Gunfight Behind the O.K. Corral takes place in Tombstone, Arizona.

Pablo Picasso paints this self portrait 15 years later.

December16
A third transcontinental railroad is finished: Southern Pacific joins the Texas and Pacific in Sierra Blanca, Texas.

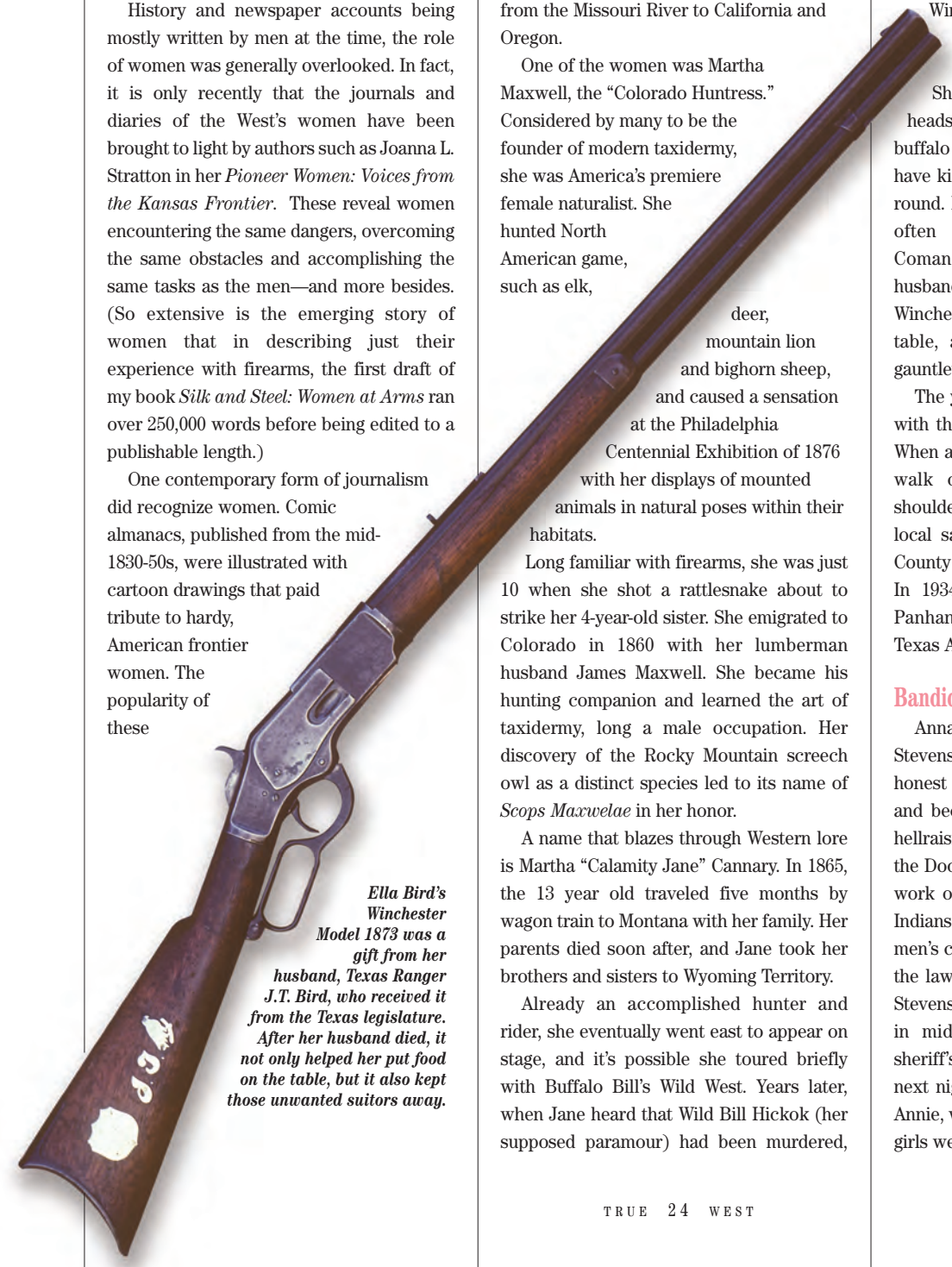
December24
Tom Howard (alias for Jesse James) rents a house in St. Joseph, Missouri, which becomes a crime scene when Bob Ford shoots him in April 1882.

A presentation Evans repeating rifle, like that used by hunter, naturalist and taxidermist Martha Maxwell (shown on previous page).

It was "edutainment," and it grew so big that, when the stage could no longer contain it, the spectacle moved to arenas, where buffalo were "hunted," cattle were roped and stagecoaches were robbed and then rescued.

History and newspaper accounts being mostly written by men at the time, the role of women was generally overlooked. In fact, it is only recently that the journals and diaries of the West's women have been brought to light by authors such as Joanna L. Stratton in her *Pioneer Women: Voices from the Kansas Frontier*. These reveal women encountering the same dangers, overcoming the same obstacles and accomplishing the same tasks as the men—and more besides. (So extensive is the emerging story of women that in describing just their experience with firearms, the first draft of my book *Silk and Steel: Women at Arms* ran over 250,000 words before being edited to a publishable length.)

One contemporary form of journalism did recognize women. Comic almanacs, published from the mid-1830-50s, were illustrated with cartoon drawings that paid tribute to hardy, American frontier women. The popularity of these unabashedly tall tales in the East and England attracted hoards of immigrants to the West.



Ella Bird's Winchester Model 1873 was a gift from her husband, Texas Ranger J.T. Bird, who received it from the Texas legislature. After her husband died, it not only helped her put food on the table, but it also kept those unwanted suitors away.

Sensational female hunters

From 1841-66, some 350,000 women and men traveled the 2,400 miles by wagon from the Missouri River to California and Oregon.

One of the women was Martha Maxwell, the "Colorado Huntress." Considered by many to be the founder of modern taxidermy, she was America's premiere female naturalist. She hunted North American game, such as elk, deer, mountain lion and bighorn sheep, and caused a sensation at the Philadelphia Centennial Exhibition of 1876 with her displays of mounted animals in natural poses within their habitats.

Long familiar with firearms, she was just 10 when she shot a rattlesnake about to strike her 4-year-old sister. She emigrated to Colorado in 1860 with her lumberman husband James Maxwell. She became his hunting companion and learned the art of taxidermy, long a male occupation. Her discovery of the Rocky Mountain screech owl as a distinct species led to its name of *Scops Maxwelae* in her honor.

A name that blazes through Western lore is Martha "Calamity Jane" Cannary. In 1865, the 13 year old traveled five months by wagon train to Montana with her family. Her parents died soon after, and Jane took her brothers and sisters to Wyoming Territory.

Already an accomplished hunter and rider, she eventually went east to appear on stage, and it's possible she toured briefly with Buffalo Bill's Wild West. Years later, when Jane heard that Wild Bill Hickok (her supposed paramour) had been murdered, she reportedly confronted his killer with a meat cleaver and held him until his arrest.

Ella Elger married Texas Ranger J.T. Bird in 1877, and one of the gifts she received from her new husband was an inscribed Winchester Model 1873 rifle that had been presented to the celebrated lawman by the Texas legislature. She practiced with it daily, taking the heads off prairie dogs. Twice she killed a buffalo with one shot, and she claimed to have killed three wild turkeys with a single round. Her skill was necessary, as she was often left home alone even while Comanches were marauding. After her husband died during an 1888 blizzard, the Winchester helped her keep meat on the table, and she used the skins to make gauntlets and vests for cattlemen in the area.

The young, attractive widow's reputation with the rifle kept unwanted suitors away. When a cowboy rode up to her place, she'd walk out with the Winchester at her shoulder and say, "Keep riding." He did. One local said he'd "rather any man in Cottle County would shoot at me than Mrs. Bird." In 1934, Ella presented the rifle to the Panhandle Plains Historical Museum at Texas A&M University.

Bandidas worth their salt

Anna Emmaline McDoulet and Jennie Stevens were children of hard-working and honest parents, but each had a wild streak and became co-conspirators in a two-year hellraising spree. They ran for awhile with the Doolin-Dalton Gang but then decided to work on their own, selling whiskey to the Indians and stealing horses. They often wore men's clothes during night raids—confusing the law and keeping their identities secret. Stevens, a.k.a. Little Breeches, was arrested in mid-August 1895, but she stole the sheriff's horse and made her getaway. The next night, she and McDoulet, a.k.a. Cattle Annie, were captured by two marshals. Both girls were tried and sentenced to a women's

Annie Oakley, her husband Frank Butler and their poodle George are shown below in the rare c. 1883 carte de visite image. She holds a Stevens single shot breechloading rifle. Also shown at left is her single shot target pistol, a half gold-plated Stevens-Gould No. 37 in .22 rimfire caliber with a 10-inch barrel. The promotional poster below is the most celebrated of Oakley posters as it advertises her amazing shooting and equestrian skills.

– Annie Oakley Poster courtesy Robert E. Petersen Collection –

reformatory in Framingham, Massachusetts. Released after short sentences, their subsequent history is vague—giving all the more power to the legend they created in two brief years of crime.

Mary Fields, a slave born in Tennessee in 1832, traveled to Ohio after the Civil War and worked for the Ursaline convent in Toledo. Following her friend Sister Amadeus to Montana, Fields helped build the St. Peter's Mission school. An imposing six feet and 200 pounds, Fields drove a team of horses and was no stranger to gun handling. She kept a Smith & Wesson revolver tucked under her apron, and she also owned a Winchester Model 1876 carbine. The nuns tolerated her unladylike behavior, but the bishop didn't, and she was forced to leave the mission.

Fields moved to Cascade, Montana, where she eventually received a government contract to deliver the mail, becoming the second woman and first black woman to work for the U.S. Postal Service. Cascade held Stagecoach Mary (as she was known) in great affection, and for a number of years, its citizens celebrated her birthdays (two of them, since she was uncertain when she had been born) as holidays. She died in 1914.

Lillian Frances Smith, the Indian Princess Wenona, was born in 1871 in Coleville,

California. Before she was 10, she proved proficient with rifle, shotgun and pistol, winning so many local turkey matches that organizers asked her to stop competing so others (mostly boys and men) could have a chance. Before reaching her teens, she was a seasoned exhibition shooter. In 1885, just 14, she joined Buffalo Bill's Wild West and was given top billing for the 1886 season as "California Huntress, Champion Girl Rifle Shot." Smith toured with the show to England during Queen Victoria's jubilee year in 1887.

When she fell into the shadow of another Wild West performer, Annie Oakley, a bitter rivalry followed. Smith never exuded the grace and charisma Oakley had in front of an audience. Plump, ill-spoken and sometimes surly when she wasn't shooting well, she also showed unforgivable poor sportsmanship when shooting in the field in England. Oakley left the show after the London tour, probably due in part to her rivalry with Smith. When Oakley returned in 1888, it was Smith who moved on, possibly a condition Oakley had negotiated.

Smith continued shooting with other shows before she died in Oklahoma in 1930. Buffalo Bill Cody's standing offer of $10,000 to anyone who could best her was never successfully challenged. Some of her unbroken records include: breaking 20 swinging balls in 12 seconds; 300 swinging balls in 14.33 minutes; and 71 of 72 thrown balls while on horseback.

Following their forebears

Many women living well after the pioneer era embody the spirit, tenacity, courage and outdoor skills of their forebears, often becoming legends and role models in their own right. They encompass modern-day hunters, ranchers, writers, artists, actors, singers and models.

Annie Bianco-Ellett, who began her career as a fashion model and barrel-racing rodeo performer, promotes Colt firearms and the American Western Firearms Company, and she's a spokesperson for the Cowboy Mounted Shooting Association (CMSA). She has her own clothing, holster and boot line, and teaches mounted shooting in Cave Creek, Arizona.

Dale Evans, wife of cowboy star Roy Rogers, became a model of the Western woman in her own right, and was aptly called "Queen of the West."

An entertainer-turned-emblem of American Western women is the late Dale Evans. Born Lucille Wood Smith in 1912 in Uvalde, Texas, she survived difficult early years to become a singer (changing her name in the process) and film actor. Her first major Western was *The Cowboy and the Senorita*. Her agent had exaggerated her Texas upbringing, and she learned riding and roping on the set, enduring bruises and indignities in the process. The film introduced her to Roy Rogers, who she married on New Year's Eve in 1946.

Dale and Roy appeared together in films, radio and television, and recorded over 400 songs. Dale composed their well known theme song "Happy Trails" just 40 minutes before a show, teaching it to Roy and the Sons of the Pioneers with minutes to spare (the title came from a message Roy customarily put in his autographs). The couple cofounded the Roy Rogers-Dale Evans Museum in Victorville, California (now in Branson, Missouri), and had been married 50 years when Roy died in 1998. Three years later, in 2001, Dale was buried beside her husband at their ranch—a remarkable woman and a true "Queen of the West."

Paying tribute to female icons

The roll call is long for the icons of Western womanhood. The National Cowgirl Museum and Hall of Fame, established in 1975 to honor them, has inducted some 172 into its ranks. Other Western museums have paid homage to female icons with permanent displays and special exhibits. It's likely that most of these women were proficient with firearms.

Any accurate account of the winning of the West and the preservation of its spirit must include these remarkable and unique women, who were real pioneers no matter what time period they graced.

R.L. (Larry) Wilson is the author of 45 books and nearly 300 articles. *Buffalo Bill's Wild West* (cowritten with Greg Martin) and *The Peacemakers* were awarded Wranglers. Wilson is a former curator of firearms for the Wadsworth Atheneum and employee of Colt in Hartford, Connecticut. This article is adapted from *Silk and Steel: Women at Arms.*

BY ROBERT G. McCUBBIN

Genuine Cowboys Captured Alive

Old West photos expose the truth behind the legend.

The cowboy is the most popular American folk hero, readily recognized all around the world.

But many would be hard put to name any working cowboys of the Old West.

Most probably wouldn't think of Billy the Kid, although he was a cowboy for much of his short life. This cowboy rustled a bit on the side, and he also became a more-or-less hired gun in the Lincoln County War. Up to his death, the Kid continued to be a cowboy, turning again to stealing horses and rustling cattle rather than working for wages. Other part-time cowboys included John Wesley Hardin and Sam Bass, but like the Kid, they're mainly remembered as outlaws.

Those who have been most instrumental in carrying on and enhancing the romance of the Old West

GENUINE COW BOY CAPTURED ALIVE

An early hand accurately captioned this photo: "The Genuine Cow Boy Captured Alive." Cottonwood Charlie Nebo (left) looks like he stepped out of a Frederic Remington painting. With his bib front shirt, shotgun chaps, bandanna, wide brimmed hat and his fringed, scabbard-style holster, Nebo is the proud proprietor of a "horse ranche," location unknown. The photo labels his partner Nick as a half breed. Nick is similarly attired, minus the chaps and boots. He's also wearing a vest that was popular with cowboys. This cabinet card was probably taken in the 1880s.

UNUSUAL COWHIDE "FUR-OUT"

This CDV is notable for several reasons. It was taken in Caldwell, Kansas, probably in its trail town heyday of the early 1880s, by photographers Cosand & Mosser. The young cowboy is wearing unusual cowhide "fur-out" (probably longhorn) chaps. Not only is he wearing a Colt Single Action with ivory grips in a double-loop holster and a knife in a scabbard, but he's also holding an 1873 Winchester carbine. Otherwise, he wears a cowboy's standard bib front shirt, neckerchief and wide brimmed hat.

cowboy are rodeo and movie stars. Featured in art, movies and TV shows, these cowboys have introduced a mental picture to millions in the last century, but is the image accurate for a real cowboy, or has it been distorted by the media?

The best answer is found as a direct result of cowboy pride. Old West cowboys loved to dress in their best outfits and pose for photos. Cowboy photos were frequently taken at a photographer's studio in a nearby town or in a cowtown at the end of the cattle trail. Occasionally, a traveling photographer captured a cowboy in his ragged working clothes. Since the heyday of the open range and trail driving cowboys was from the late 1860-80s, their photos are tintypes, cartes de visites (CDVs) and cabinet cards.

Let's have a look at some photos of real cowboys, when they were in their prime and creating the legend admired even today. You can then compare these genuine cowboys to your favorite cowboys from the movies, paintings and TV shows to see if the "star" cowboys pass the test.

– All photos courtesy Robert G. McCubbin –

WELL DRESSED COWPOKE

Striking a cavalier pose, this handsome 1870s' cowboy has everything a well dressed cowboy should have: laced, checkered pullover shirt, fringed shotgun chaps, bandanna, boots with spurs sporting long hanging heel chains, an early low crown hat with a strap—commonly called a "stampede string"—and a narrow cartridge belt with a scabbard holster holding a Colt Single Action revolver. In this quarter-plate tintype (a mirror image), the cowboy seems to be proud of the ring he wears on his right hand.

COLD WEATHER COWBOY

The cowboy in this 1880s' cabinet card is most likely from up north, possibly Wyoming or Montana. The fancy buckskin shirt with fringed sleeves, cuffs, shoulders and pockets, and the bandanna around the head indicates a colder climate than Texas or Arizona. He also wears fringed shotgun chaps, traditional bandanna and hat, and spurs with heel chains and chaps guards. He packs a Smith & Wesson Russian revolver with ivory grips in a scabbard-type holster but has no cartridge belt. His full beard is somewhat unusual for a cowboy.

BORDERLANDS COWBOY

A borderlands (south Texas or southern Arizona) cowboy, showing a strong Mexican influence. The white cotton suit is indicative of working in a hot climate, and the holster and hat are Mexican made. This fellow may have been hanging around Tombstone with John Ringo and Curly Bill Brocius, as he looks more like a gunfighter than a working cowboy or rancher. He totes a very nice pearl handled, large caliber Merwin and Hulbert revolver. Unfortunately, this 1880s' cabinet card has no identification on it of the subject, photographer or location.

EVERYDAY COWBOY

With his wispy mustache and sideburns, and wearing a polka dot neckerchief and edge-bound wide brimmed hat, this clear-eyed unidentified cowboy evokes the look of the everyday cowboy of the time. This CDV is circa 1870s.

ROPER

One of the few images of a cowboy without a weapon. More than likely this is a Texas cowboy, proud of his roping skills (he also has a leather quirt hanging from his wrist). He's wearing shotgun chaps, a plain bandanna and a large straw hat.

DROVERS

A term for cowboys that has almost disappeared today but was commonly used in the 1870-80s is drover—a working cowboy engaged in trailing longhorns to markets or to a new range. Kansas, Nebraska and Montana hotels were aimed at the cattle drovers: Drover House in Miles City, Montana, and Drover's Cottage in Abilene, Kansas. The famous R.M. Wright store in Dodge City, Kansas, advertised supplies for "cattlemen and drovers." The guys in this tintype look like drovers of the 1870s. Having not yet adopted the more traditional cowboy clothing, they wear heavy military frock coats, pinstriped pants, bandannas and nondescript hats. The cowboy on the right also wears a military belt buckle.

ULTIMATE COWBOY: BILLY THE KID

Billy the Kid in his working clothes is undoubtedly the most famous photograph of a Western character. This tintype was taken by a traveling photographer, probably outdoors, with a reflector held to the left of the Kid. With his decorated bib front shirt, vest, bandanna, gun belt with holstered Colt Single Action and his Winchester carbine, this photo could represent any cowboy of the period. Somewhat unusual is the cardigan sweater, and no one has figured out the hat. Thank goodness the Kid took time to pose for the camera, as this is the only photograph we have of him. Although not a flattering photo of the Kid (his eyes are partially closed and his mouth is open, revealing his crooked front upper teeth), it is still better than a stiff unnatural studio portrait in a suit.

RAGGED COWBOYS

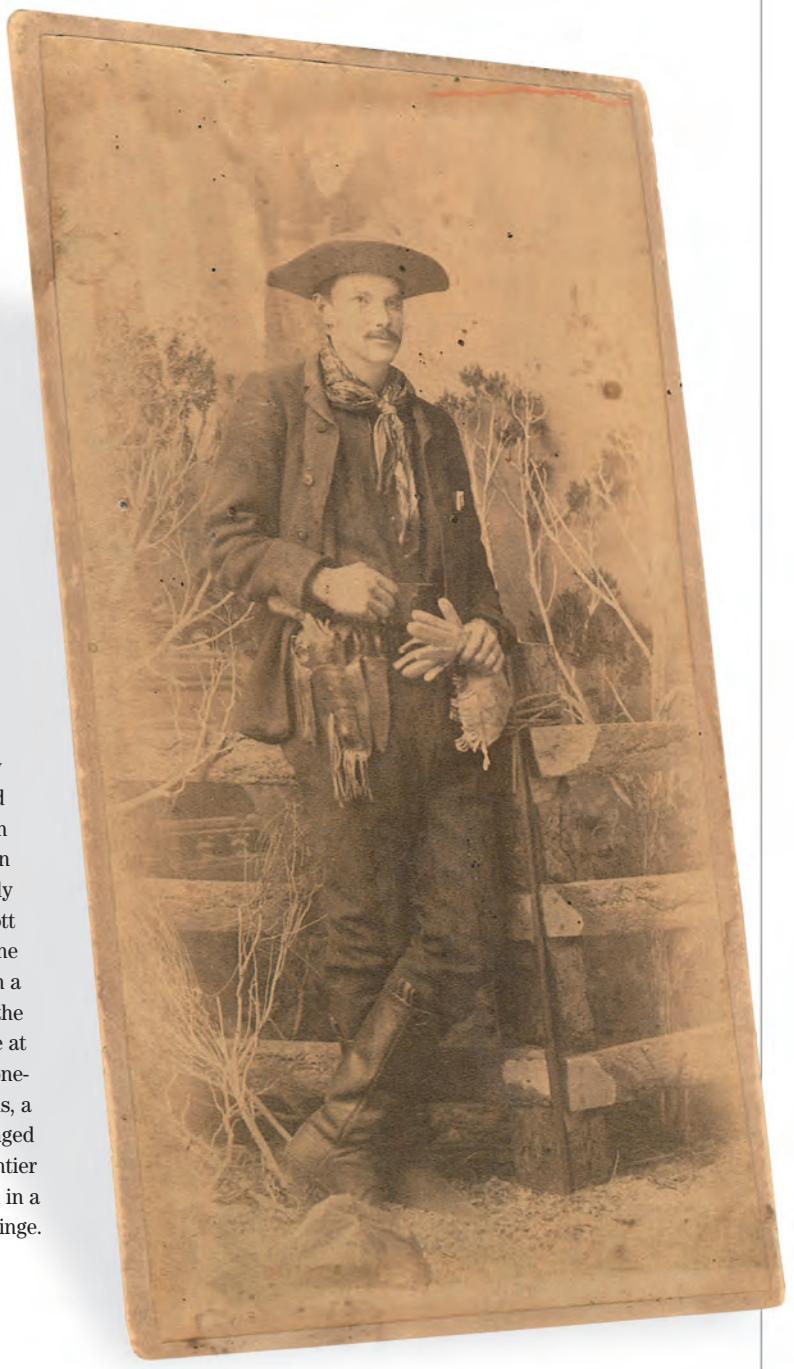
Not much can be said about this 1870s' tintype except these working cowboys in their somewhat ragged clothes wear Mexican hats, which indicate they are probably in south Texas. The cowboys either didn't have time to put on better clothes for the photographer, or these are the best they had.

TOMBSTONE COWBOY

This cabinet card came from the Silver Nugget Museum in Tombstone, Arizona, when it closed down in the 1980s. The unidentified young man looks like many of the 1880s' cowboys around Tombstone, such as Billy Clanton and the boys. He has on a handsome laced-front pullover shirt, fringed shotgun chaps and a broad brimmed hat. His Colt Single Action is packed in a triple-loop holster.

LINCOLN COUNTY WAR COWBOY

The fighting men in New Mexico's Lincoln County War were mostly cowboys. Pictured here, Fred Waite fought alongside Billy the Kid but unlike the Kid, he never turned outlaw. Part Chickasaw Indian, Waite was born in Indian Territory and became prominent in Chickasaw Nation politics after his cowboy days. This tintype was probably taken in the late 1870s in a traveling photographer's tent. Somewhat unusual fashion for a cowboy are his tight-fitting kid gloves and narrow brimmed hat.



HANGING BY A THREAD

This cowboy was recorded in history when he was lynched as a horse and cattle thief with two other cowboys in northern Arizona. (The Classic Western *The Oxbow Incident* is supposedly modeled on these cowboys.) James Stott was most likely innocent of the accusations and actually received such a verdict in court. But, caught up in the Tonto Basin troubles, he still lost his life at the end of a rope in 1888. He's wearing one-piece stovepipe boots with canvas pulls, a large bandanna and holding fringed gauntlets. He's also carrying a Frontier Model Double Action Smith & Wesson in a large single-loop holster with fringe.

BY JOHNNY D. BOGGS

More Bucks and Other Changes

Comparing Pro Rodeo today with the 1950s' version.

Peanut shells litter the National Western Stock Show and Rodeo's "green room." A minister prays with a young cowboy, preparing him for his bull ride. There's a card game at one of the tables, while other cowboys work telephones and check gear.

It's a scene that could be straight out of 1955 instead of 2005, except for a few details: the obnoxious laser show and rock 'n' roll blasting inside the arena . . . cell phones instead of rotary pay phones . . . hockey masks and flak jackets for bull riders . . . and a banner advertising, uh, *massage therapy*?

Oh, yeah, and money. Lots more money.

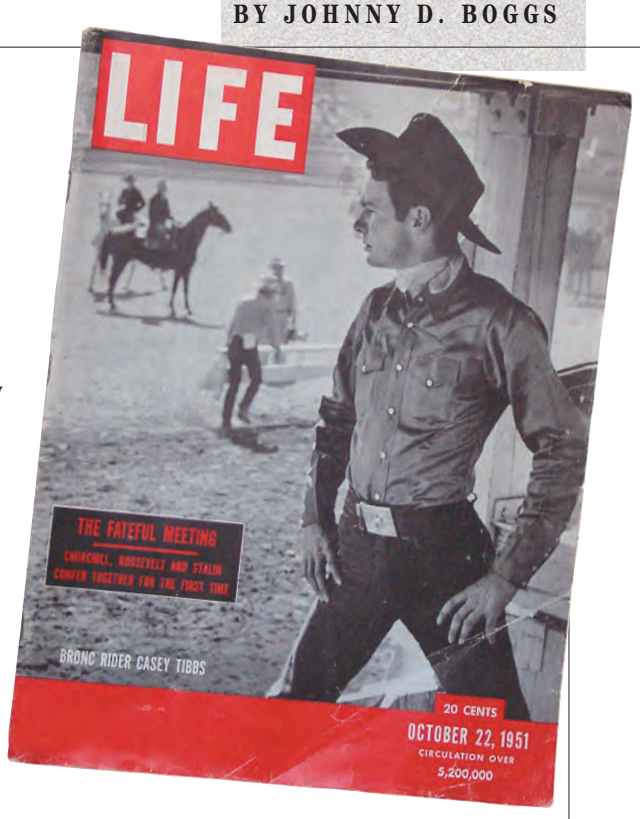
What's the biggest change in rodeo since the 1950s? "It starts with an 'M' and ends with a 'Y' and they call it money," says Jim Shoulders, all-around champion in 1949 and 1956-59.

In 1959, the Rodeo Cowboys Association (which became the Professional Rodeo Cowboys Association in 1974) awarded $3,192,745 in prize money. That figure had rocketed to $35,532,631 in 2004.

"When I was a kid," Shoulders says, "folks told you if you wanted to make some money, you needed to become a professional person, a doctor or lawyer or somethin'. Now, they say get into sports. I never heard of a doctor gettin' out of medical school and signin' a multimillion-dollar contract. I thought I was rich if I won a $40 go-round."

Money, of course, has grown in all sports. When Lee Petty won NASCAR's first Daytona 500 in 1959, his prize was $19,050. That's pocket change for 2005 Daytona winner Jeff Gordon and his $1,497,150 paycheck.

Besides, let Neal Gay, who rodeoed in the late '40s and early '50s, put all that dough in perspective. "I'd win $12,000, $15,000 a year, and that was about it," says Gay, who founded suburban Dallas' Mesquite Championship Rodeo in 1957. "But you could buy gasoline for 20 cents a gallon and a new pickup for $995, so it's not a whole lot different than it used to be."



Soul of a Working Cowboy

Casey Tibbs broke in his saddles by running them over with his purple Cadillac. Although that sounds like something today's rodeo athlete would do, Tibbs did have the soul of a working cowboy, having grown up on a ranch in South Dakota. As the youngest man to win the national saddle bronc-riding championship in 1949, Tibbs was featured in* Life *magazine in its October 22, 1951, issue (right).

– True West Archives –

Here's a sport that got its start in the West, depending on where you are and who you ask, in Arizona or Texas in the 1880s, Colorado in the 1860s or New Mexico in the 1840s. What used to be pure cowboy, even in the 1950s, has turned pro.

Some things haven't changed. Highest scores and fastest times still win, and, "You only get paid if you win," bareback rider "Pistol" Pete Hawkins says. "You don't have a $17 million contract and a Benz and a Bentley parked in the garage."

Yet differences go beyond money.

"Back in the '50s," Tucson Rodeo General Manger Gary Williams says, "it was not uncommon to see guys compete in four-five events at both ends of the arena. You used to see guys who would ride bulls and bucking horses and steer wrestle, calf rope or team rope. But rodeo has become so competitive today, there's only a handful of guys who can compete in more than one event, much less at both ends of the arena."

Forget the little things (Team Tying becoming Team Roping, electronic timers replacing stopwatches). For cowboys, it's a whole lot easier just entering rodeos with cell phones, a central entry system, PIN numbers and computers. "Before push-button phones," says Larry Mahan, a six-time all-around champion in the 1960s and early 1970s, "you'd be there dialing your fingers off trying to get through to the rodeo secretary."

Cowboys or athletes?

The biggest change, however, is the rodeo cowboy. "In my generation," Mahan says, "most of us grew up with the cowboy way of life, and that's why we got into rodeo. A lot, but not all of them, today are just really great athletes who could have gone into some other sport but picked the rodeo game."

Case in point: bareback rider Jason Jeter. "I definitely wasn't from a cowboy family," Jeter says. "My dad was a businessman. Today, I would go out on a limb and say in the roughstock events, especially bull riding, that more than half of the top guys had nothing to do with ranching or cowboying growing up. They're rodeo *athletes* and not rodeo cowboys."

Today's cowboys, er, *athletes* hire trainers. Instead of working cattle, they work out in the gym. And that massage therapy sign up in Denver reaches an audience.

"If I have something that hurts, I definitely do it," Jeter says.

Hmmm. Can't quite picture Casey Tibbs or Jim Shoulders getting a massage.

"Jim Shoulders scoffs at everything we do nowadays," Jeter says with a laugh. "He would never use athletic tape if his life depended on it. We use it whether we're hurt or not, just to keep from getting hurt."

Valuable livestock

Livestock has improved, too. Stock contractors today have breeding programs,

No Laughing Matter
A bareback rider (left) guards against hyperextension by taping his upper arm into a slightly bent position. Athletic tape is something that a 1950s' cowboy would laugh at, but today's cowboys say that they're just smart enough to take care of themselves.

turning out top-flight roughstock practically guaranteed to buck. Purebred Brahma bulls have become a rarity on the circuit.

Legendary stock contractor Harry Vold got his start in 1948 when he camped out and night-herded about 100 head of stock to a local rodeo. "They were only worth about $4 a head," he says. These days, he uses a huge crew and big rig transporters. Bucking stock is a lot more valuable—a top bull can fetch around $50,000—and, oh, yeah, Vold sleeps in hotels instead of under the stars. "Lot more comfortable," he says.

Rodeo promotion

Bringing in spectators used to be challenging, as well. Gay laughs at some of his early promotional efforts.

"Newspapers were not very good about doing any stories on rodeos," Gay says. "I don't think anyone in the newspaper business knew anything about rodeo and weren't interested in learning."

For the 1958 season opener at Mesquite, Gay says a bull rider—"really a daredevil of all sorts"—volunteered to skydive into the arena. "I asked him, 'Are you sure you can hit it?'" Gay recalls. "He said, 'Shoot, yeah.' Well, the wind kicked up a little that day, and he missed the arena and landed in the high-line wires about 100 yards away. He didn't get hurt, and we did get a story in the newspaper."

Medical/Crisis programs

Yet no one laughs at rodeo's two greatest additions: medical and crisis programs.

Dr. J. Pat Evans and athletic trainer Don Andrews conceived a mobile sports medicine system in 1980, providing medical services at pro rodeos. Today, the Justin Sportsmedicine Team, with permanent facilities in Guthrie, Oklahoma, and Mesquite, Texas, attends more than 100 events and treats 6,000 cases a year.

In 1989, Justin Boot Co., the PRCA and Women's Professional Rodeo Association created the Justin Cowboy Crisis Fund to provide financial assistance in the event of "catastrophic injuries" to competitors.

"In my day, you was on your own," Shoulders says. "There were a few major rodeos that would have a first-aid thing, but as far as a crisis fund or anything like that to kinda help you out . . . well, it was like if you asked me what the retirement fund was when you quit rodeoin', I'd say it was whatever you had in your ass pocket. The Justin Crisis fund has really been a lifesaver for a lot of guys."

Hawkins knows that all too well.

After breaking his leg in 2004, Hawkins underwent three operations and left the hospital, 15 days later, with a plate and 16 screws in his leg. Total cost: $284,000.

"I don't have $284,000," says Hawkins, who spent four months in a wheelchair after leaving the hospital. "I had broken my back in 2000, but this was a different deal with a pregnant wife. Justin Cowboy Crisis came in and really helped us out, but it's not just

Preserving the Cowboy Code
Although rodeo cowboys have changed since their 1950s' counterparts, some still preserve the cowboy way of life, such as this cowboy (below), praying for guidance. He may be reciting a personal prayer, or he may be drawing on the words from the 1960s' rodeo prayer written by Clem McSpadden and asking for help "to compete as honest as the horses [I[ride and in a manner as clean and pure as the wind that blows across this great land of ours."

– All photos by Bonnie Adams unless otherwise noted –

The Fate of Rodeo

Will rodeo be simply another athletic sport when this young cowboy grows up? Or will today's cowboys fight to preserve the sport's Western history ties?

my story, and it's not just the medical bills. They provide athletic tape, and I'd go through $600 worth of tape a year. That's a lot of tape."

Corporate sponsors

Which brings us to the role of corporate sponsorships.

"I never had a sponsor when I was rodeoing," Gay says. "John Justin and I were pretty good friends, so I'd get a free pair of cowboy boots every now and then, but that was about the extent of it."

Shoulders didn't sign with Wrangler until 1958, and rodeo didn't find a real commercial pitchman until Mahan—the first rodeo cowboy on a *Sports Illustrated* cover—broke the mold during his record career. Athletes sign more endorsement and sponsorship deals today. "You still have to pay your dues," Hawkins notes—but the corporate money game isn't new.

Wrangler has been a sponsor of the pro circuit since 1947, and in 2001 became the first company to have its name attached to the National Finals Rodeo.

NFR and PBR

There was no National Finals Rodeo until 1959. Rodeo's super bowl before the NFR was held at, of all places, Madison Square Garden in . . . *New York City*?!?!

"It was a lot like the NFR nowadays as far as the money," Shoulders recalls. "If you got hot at New York, you could make up an awful lot of slack from all year. 'Course, you had to beat a few more people, wasn't limited like the Finals now to 15 guys."

When the old Garden was torn down, the rodeo, suffering declining attendance, died with it. By then, however, there was the National Finals Rodeo.

The NFR moved from Dallas in 1962 to Los Angeles, then to Oklahoma City in 1965, and finally, in 1985, to Las Vegas, lured by a $1.79 million purse (up from $901,550).

On the other hand, in the 1950s, there was no such thing as Pro Bull Riders. The PBR was born in 1992 when 20 PRCA competitors decided to make bull riding a stand-alone sport. The first PBR tour, two years later, consisted of eight events for a combined $250,000. That has grown to 29 cities and $10 million. You'd think the two tours wouldn't like each other, but that wouldn't be the cowboy way.

"It's a win-win situation for just about everybody," Mahan says, and Gay agrees. "It's creating a lot of new rodeo fans."

And what about those bull riders today, wearing protective vests and helmets? Isn't that un-cowboy? Mahan doesn't think so. After all, they can prevent serious injuries. "But we weren't smart enough to figure that out back then," he says.

Where rodeo goes from here is anyone's guess. Some look to increased TV exposure, which propelled NASCAR and the PGA Tour into mainstream America. In 1979, stock car racing left its Southern roots in the dust when CBS televised the Daytona 500 live for the first time.

Of course, having race leaders Donnie Allison and Cale Yarborough wreck on the last lap, allowing Richard Petty to win, followed by a go of fisticuffs between Yarborough and the Allison brothers (Donnie and Bobby) created a lasting image. Yet few believe rodeo can repeat NASCAR's success story.

"This may have been lightning in a bottle," says Jim Pedley, a sportswriter with the *Kansas City Star*. "Every niche sport in the world right now is trying to figure out what happened with NASCAR."

Adds Williams: "I don't think rodeo will ever totally be as mainstream as NASCAR. For one thing, everybody who drives a car can kind of fantasize on their morning commute to work about driving in the Daytona 500. But it's kind of hard to fantasize about rodeo because we're becoming more urban and less rural."

Besides, no one's really longing for Billy Etbauer and Cody Demoss to duke it out at the Calgary Stampede.

Certainly, rodeo will see more changes over the next 50 years. "I think it's going to become more of an athletic sport rather than a cowboy sport," Jeter predicts. "Eventually you're not going to see many traditional rodeo cowboys rodeoing, because they're not going to have time to do those traditional cowboy chores and still be competitive athletically."

But the sport will always be grounded in its Western history. "Things change in 50 years," says Melody Groves, author of the forthcoming *Ropes, Reins, and Rawhide: Understanding Rodeo*. "But the sport of rodeo, the cowboy code and way of life remain solid. As long as there are cowboys, there will be friendly sparring matches."

Meanwhile, Jim Shoulders has no regrets that he isn't competing today. "I never was one for tryin' to live in the past," he says. "That's like the old story: wish in one hand and spit in the other and see which one gets the fullest. A lot of guys wish this and that, but it don't do 'em much good. That's why I quit rodeoin'. I couldn't beat nobody and the ground got too hard."

Yep, 50 years later, cowboy logic is still the same.

Johnny D. Boggs has been bucked off horses, gotten his boot caught in a stirrup, eaten dust, pulled leather, lost his hat and stepped in numerous cow pies—and he's not even a rodeo cowboy.

True West Exclusive

Classic Gunfights

Death Rides a White-Faced Horse

Curly Bill vs Jim Wallace

Legend says Curly Bill Brocius was always laughing.

– All Illustrations by Bob Boze Bell –

By Bob Boze Bell

Maps & Graphics by Gus Walker

Based on the research of Neil Carmony

May 19, 1881

Curly Bill Brocius is holding court in Galeyville, Arizona, with his cow-boy cohorts. Jim Wallace, a veteran of the Lincoln County War, rides up on a chestnut horse with a white-striped face, dismounts and joins Brocius and friends on the porch of a saloon.

While the cow-boys catch up on the latest news, local constable Goodman comes down the street, notices the horse and asks Wallace where he got it. Insulted, Wallace pulls his pistol and shoots at the ground near Goodman's heels, saying as he does, "If you want that horse more than I do, take him." The lawman quickly leaves in the midst of laughter, and the cow-boys think it is all great sport.

Deputy Sheriff Billy Breakenridge, who is in town to serve attachment on a store that has gone out of business, walks past the saloon when Wallace comes out and confronts him, asking if he, too, is after "that horse."

Odd Couple

Deputy Sheriff Billy Breakenridge met up with Curly Bill during a sweep through the San Simon area to collect taxes. Breck later reports that the outlaw leader thought it great fun to join Breck in the hunt for Curly Bill's rustler cronies, who were intimidated into paying their fair tax. This odd friendship explains why Curly Bill forced Wallace to apologize to his "friend."

– True West Archives –

"No," Breakenridge replies, "I am riding a better horse than that."

Wallace reaches for his revolver, but Breck (as his friends call him) quickly pulls out his pistol from his waistband and jams it into Wallace's stomach, and with his other hand grabs the cow-boy's gun hand, overpowering him.

Rather than arrest him, the deputy returns Wallace's pistol and exhorts him to stop making a fool of himself. Leaving Wallace behind, Breck enters the saloon and buys a round of drinks for the boys. With things back under control, Breck leaves to finish the inventory at the store.

After hearing what happened on the porch, Curly Bill demands that Wallace bring Breck back to the saloon for a public apology. Humiliated, Wallace does as he is told. Curly Bill is unsatisfied with the apology, however, and threatens to shoot Wallace's horse.

The cow-boys then take up residence at another saloon, Babcock's. After more abuse from Curly Bill, Wallace decides it is a good time to leave.

Soon after Wallace's departure, Curly Bill leaves the saloon. While Curly Bill mounts his horse, Wallace steps forward and shoots at point blank range. The bullet hits Curly Bill in the neck and passes through his cheek, taking out a tooth as it exits his jaw.

Hearing the gunshot, Curly's pards quickly come outside and disarm Wallace. Others carry the cow-boy leader to a nearby doctor's office.

"Billy, someone shot me," Brocius says to Breck, who has heard the shooting and came to investigate. "Who was it?" the outlaw asks.

Breck says he doesn't know, but he assures Curly Bill he will find out. Walking up the street to Babcock's corral, the deputy finds Wallace, disarmed and surrounded by cow-boys who want to lynch him.

Breck arrests the young cow-boy without incident and takes him down to the local justice of the peace.

The doctor pronounces Curly Bill's chance of survival as 50/50, to which the outlaw proclaims, "Whenever I get an even chance, I always come out ahead."

BAD BOY BROCIUS

Curly Bill Brocius (right) shoots up Tombstone on more than one occasion (above), stated Tombstone diarist George Parsons. Curly Bill and his boisterous cow-boy pards also take over a church meeting in Charleston and make the minister dance (below). Although suspected in several stage holdups that plague the mining district (bottom), Curly Bill is never charged.

The Crimes of Curly Bill

What follows is a meager rap sheet, detailing Curly Bill's verified scrapes with the law. Legend has filled in the rest.

• **May 21, 1878:** Curly Bill and Robert "Dutch" Martin attack a military ambulance wagon eight miles north of El Paso, Texas, killing one soldier and badly wounding another. Captured in Mexico the following day, the two outlaws are tried and convicted but escape on November 2.

• **October 27, 1880:** After a night of carousing in Tombstone, Arizona, Curly Bill "accidentally" shoots and kills town marshal Fred White.

• **Around January 9, 1881:** Exonerated for the killing of White, Brocius goes on a tear as he and his cow-boy pards tree Charleston, robbing stores and citizens at will. They also allegedly humiliate a preacher and his congregation at gunpoint. When they take over a Mexican fandango, all the participants are forced to strip nude and dance.

• **March 8, 1881:** Cow-boy Dick Lloyd is shot and killed as he drunkenly rides his horse into a Maxey City saloon, where Curly Bill, Johnny Ringo and others are playing cards. Saloon owner Jack O'Neil turns himself in as the shooter.

• **July 27, 1881:** Near Fronteras, Sonora, in Mexico, American cow-boys attack a party of 16 Mexicans on their way to the U.S. to purchase goods. The cow-boys rob the party of $4,000. Although Curly Bill is not named in the reports, legend has nominated him as one of the participants, if not the leader. Furthermore, the location of the ambush has been moved to Skeleton Canyon in Arizona.

• **November 1881:** Curly Bill is arrested in Lordsburg, New Mexico, but released after paying a fine (no other details are known).

• **December 2, 1881:** A Cochise County grand jury indicts Curly Bill and three other cow-boys for grand larceny. The complaint, filed by a rancher in Arizona's Huachuca Mountains, stated that the cow-boys had stolen 19 head of cattle.

"You damned Lincoln County son of a bitch. I'll kill you anyhow."

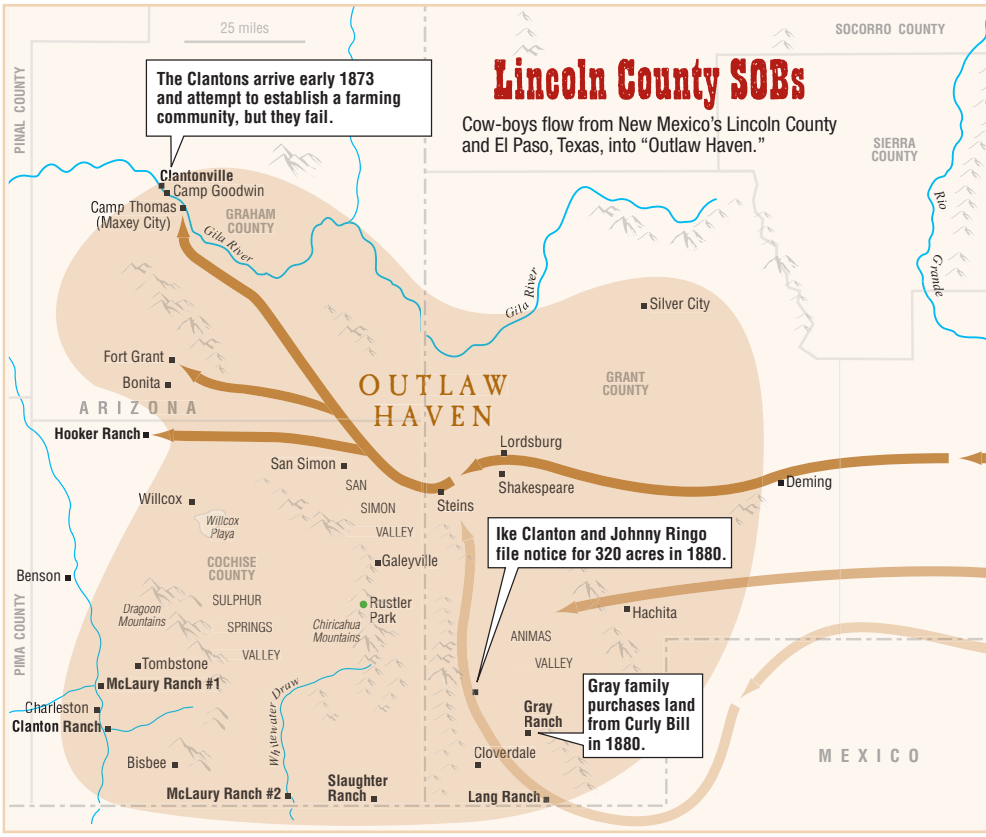
—Curly Bill to Jim Wallace

Fighting Days are Over

"Curley Bill, a notorious outlaw, was shot and instantly killed at Galeyville Thursday afternoon by his partner, Jim Wallace," reported Tucson's *Arizona Citizen* on May 22, 1881.

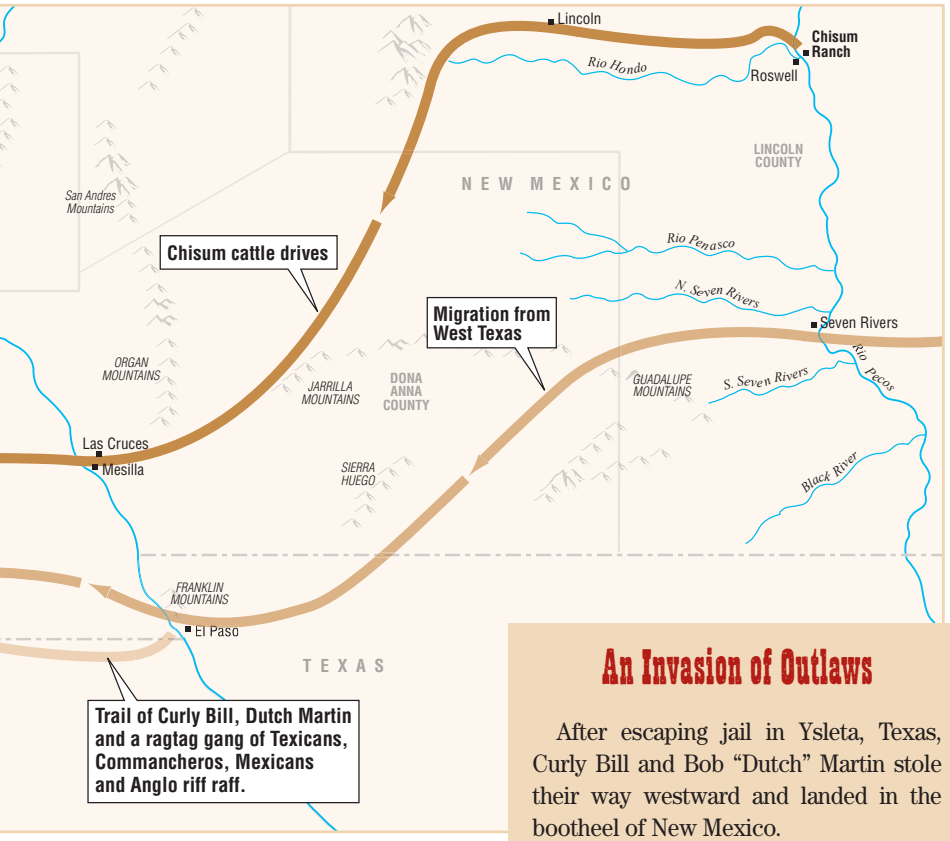
But four days later, the *Tombstone Nugget* clarified: "'Curly Bill' not Dead." The following excerpt is from the May 26, 1881, news report:

From a gentleman who arrived from Galeyville yesterday, we learn that Curly Bill is rapidly recovering from the effects of his wound. Curly's escape from death was a miraculous one, the ball passed between the thorax and jugular vein without touching either. When the doctor examined the wound, Bill asked him what his chances for life were. The doctor replied that the chances were about even. "Then," exclaimed Bill, "I'm going to get well, for whenever I get an even chance I always come out ahead." Curly says his fighting days are over and he intends to return to Texas to see his old mother as soon as he recovers. He got off a witticism at the expense of his shooter, Wallace. "Boys," said he, "let Wallace go up to Tombstone. They'll turn out to meet him with a brass band!" It is a fact that there isn't much love in Tombstone for Curly, and no doubt Wallace would receive a popular ovation for his service in giving Curly a dose of lead, and thus incapacitating him from mischief for some weeks to come.



In the late 1870s, Curly Bill rode with the notorious John Kinney (above, center) and his outlaw gang, headquartered near Las Cruces and roaming through New Mexico and southeastern Arizona. Kinney later relocated near Prescott, Arizona, and lived out his life in relative peace.

– Courtesy Museum of New Mexico –



An Invasion of Outlaws

After escaping jail in Ysleta, Texas, Curly Bill and Bob "Dutch" Martin stole their way westward and landed in the bootheel of New Mexico.

They weren't alone.

Since the early 1870s, after the Apaches were moved onto the San Carlos Reservation, enterprising cattlemen like John Chisum began to drive herds of cattle into Arizona to feed both the Indians and the soldiers brought in to keep them corralled. These large cattle herds brought with them more than a few cow-boys who stayed on to carve out a piece of the business for themselves.

Numerous other renegades from West Texas and New Mexico were either forced out or chose to move farther away from the law to this virtual outlaw haven.

Curly Bill, Martin and the Clantons were some of the outlaws attracted to the lush grasslands (old-timers in the Animas Valley tell of the ground water being less than two feet under the surface near the Lang Ranch). It was Curly Bill who founded the famous Gray Ranch, still in existence in the 21st century.

The outlaws particularly enjoyed the haven's close proximity to two borders and three jurisdictions (New Mexico, Arizona and Mexico). Plus, the bootheel was about as far from New Mexico officials and the law as one could get.

Once I owned a bronco
and I bought him for a song
He wasn't very handsome
but he carried me along
But now I punch my burro
all up and down the hill
For my bronco's gone to San Simon
to carry Curly Bill.

—Ditty by Gordon Atwood, printed in the October 14, 1881, *Tombstone Epitaph*

Aftermath: Odds & Ends

After the shooting, Galeyville's Justice of the Peace G.W. Ellenwood discharged Jim Wallace. Ellenwood perused "several law books" and heard saloonkeeper Babcock's testimony, which convinced the justice that the shooting was "self-defense."

After Wallace was released from court, Billy Breakenridge retrieved Wallace's horse and arms for the shooter, and the two parted ways. While on a stage from Galeyville, heading for the railroad, Breck met up with Wallace just outside of town. "He was standing in the road, holding his horse, and said he was waiting to learn how Curly was getting along and if he was expected to die," Breck later wrote in his book *Helldorado*.

Breck took pity on the cow-boy and invited Wallace on the stage, dropping him off at the next station. "He told me he was broke, and I paid for his supper and gave him ten dollars. I never saw him again, but he mailed me the money soon after I got to Tombstone."

By June, a newspaper reports that the outlaw chieftain "is able to walk about the streets of Galeyville, and will soon be in condition to again make it interesting for outlying settlements."

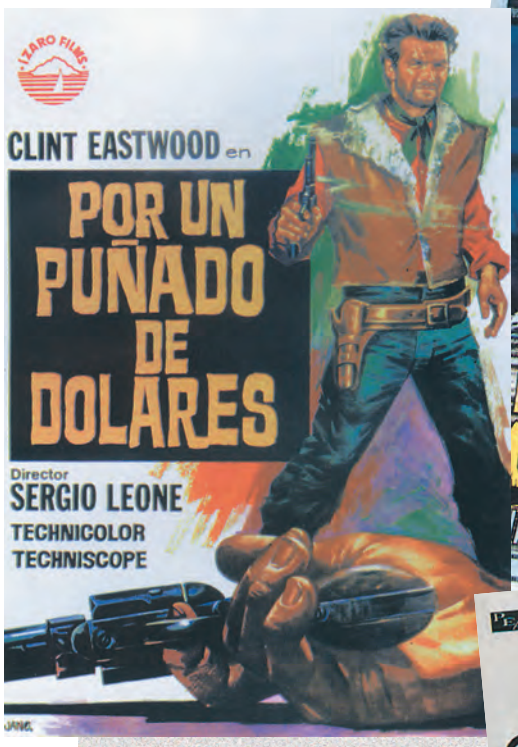
Recommended: *Classic Gunfights, Volume II: Blaze Away! The 25 Gunfights Behind the O.K. Corral*, premiering September 30 at Cowboy Legacy Gallery in Carefree, Arizona.

BY JEFF BERG

Pistolero Pasta

Will the Spaghetti Western be revived?

A bit of mystery surrounds the once popular genre of films, indelicately called Spaghetti Westerns during their heyday.



For many years, a trilogy of films starring Clint Eastwood and directed by Sergio Leone were considered among the first of a new breed of Western. The first of these, *A Fistful of Dollars*, was like the noted horror film *Halloween*. *Fistful* became the model for hundreds of Italian Westerns. *Halloween* became the grandparent of a never-ending string of boogey man movies.

Other aficionados of the genre feel that *Gunfight at Red Sands*, starring Richard Harrison and released in 1962 (predating *Fistful* by two years), was one of the first, if not the first Spaghetti Western.

The plot of Spaghetti Westerns follows a laconic, dry humored, semi-good guy up against an endless stream of sociopathic bad guys, led by a really, really bad guy. After a few gunfights, a beating and possibly a bedding, the semi-good guy gets the gold, usually with the help of a wizened old man who admires his spunk and semi-goodness. Endlessly duplicated, ripped-off and redone with the same theme by countless directors, *Fistful* was itself a remake of the famous Japanese film *Yojimbo*.

Experiencing a huge amount of success in Europe, and to a lesser degree in the United States, during the 1960s and early '70s, the Spaghetti Western parodied itself into oblivion around 1975. All told, between 600-800 films were made that included the Euro-Western theme. With the advent of DVDs, fans of the genre now find themselves in hogleg heaven.

Although there has always been a cult following for these films, the steady stream of Spaghettis currently being released on DVD has revived this moribund genre.

Naming the Man with No Name

Clint Eastwood was an unknown before Sergio Leone cast him as the Man with No Name in his Dollar Trilogy: *A Fistful of Dollars* (above); *For a Few Dollars More* (top right); and *The Good, the Bad and the Ugly* (right; at the end of this movie, Eastwood's character gets his trademark serape from a dying soldier). Eastwood would later dedicate his Academy Award-winning film, *The Unforgiven*, to Leone.

The No Name character did have a name in all three movies: he was Joe in *Fistful of Dollars*; Manco (meaning crippled in Italian and Spanish) in *Few Dollars More*; and Blondie in *Good, Bad and Ugly*. Does this make Clint Eastwood's character's name Joe "Blondie" Manco?

– All images courtesy Jeff Berg –

Amazon.com offers numerous Spaghetti Western titles, and eBayers can select from any number of discs. Specialty suppliers, such as Euro Trash Cinema, Wild East and Video Search of Miami, also have titles listed that were not available before the advent of

Blind Shootist

Inspired by the Japanese blind Samurai film series *Zatoichi*, Director Ferdinando Baldi's *Blindman* is about a blind gunfighter (played by Tony Anthony, shown at right) who is asked to escort 50 mail-order brides to Texas. Ex-Beatle Ringo Starr played a Mexican bandit in the film. When the movie was released in 1971, American critics panned it, yet the film was quite successful overseas. When it was rereleased for a third time, Anthony personified the movie as "just like an animal, which refuses to die." Anthony and Baldi went on to make a 3-D "loose" remake of *Blindman* in 1981: *Comin' at Ya*. Baldi's *Blindman* makes us wonder if it inspired Robert Rodriguez's blind shootist (played by Johnny Depp) in *Once Upon a Time in Mexico*.

DVDs. Outstanding films such as *The Great Silence*, *Texas Adios* and *Keoma* are readily accessible.

DVDs have become cash cows for movie studios, and it follows that there is a lot of cash made from dusting off films that are of interest to collectors and cinephiles.

This interest has also brought out what purists call the *real* version of European Westerns, those that do not have an American actor playing the lead character.

Although some of those films have been released on video over the years, it was usually the more popular films or those starring American actors (temporary ex-pats trying to cash in on the craze or to pump new life into a fading career) that were obtainable.

Eastwood is certainly the best known American to don an unforgettable outfit that included a serape, sheepskin and leather vest (director Leone, somewhat unaware of the history of the American West, originally had some of his extras wearing coonskin caps).

Other well known and barely known American actors also made the trek. Among them: Guy Madison, the former TV star on *Adventures of Wild Bill Hickok*. Craig Hill, who appeared on TV for several years in the 1950s' *Whirlybirds*. Joseph Cotten, perhaps sinking to a low point in his career, after once starring with Orson Welles in *Citizen Kane*. Edd Byrnes, another TV escapee, who could never shake his "lend me your comb" image from the *77 Sunset Strip* series. John Ireland, costar of the Duke's *Red River*, made 10 pasta oaters. John Philip Law launched his acting career in *Death Rides a Horse*, costarring Lee Van Cleef, who was in 15 Italian Westerns. Not to mention Telly Savalas, Chuck Connors, Peter Graves, James Coburn and Sue Lyon (*Lolita*). Even Ringo Starr tried to become a straight shooter when he costarred in the 1971 epic *Blindman*.

One of the more interesting and tragic American actors to appear in European-made Westerns was Dean Reed. On IMDB.com, writer Jennifer Dunbar Dorn, who is writing a biography about Reed, is quoted as saying:

> Western is the instrument to tell about the little spectres everyone keeps inside, our disappointments, tying them to precise historical moments.
> –Sergio Leone

"Reed's mysterious death in 1986 still has fans scratching their heads. At one time, he was an actor and minor rock star in the United States. He went to Hollywood where he signed a record contract with Capitol Records in 1958, but his third single, 'Our Summer Romance' was so popular in South America he went to tour there. More popular than Elvis Presley, he stayed to enjoy his incredible fame in Chile, Peru, and Argentina. He made albums, starred in movies and had his own television show in Buenos Aires. He was deported from Argentina in 1966 and ended up in Rome, where he made 'spaghetti westerns' (*Adios, Sabata; Winchester Does Not Forgive*) for several years. He made his first concert tour of the Soviet Union in 1966 and became a mega star there and in Eastern Europe. His last visit to the States in late 1985 encouraged him to dream of making a career for himself back home, especially if

he could return with his current project in hand, a movie about the war between AIM (American Indian Movement) and the FBI at Wounded Knee, 1973. Just days before shooting was due to start in the Crimea, Dean Reed's body was found in the lake near his home outside of East Berlin. He had been missing for several days. Many close to him suspected suicide; his family and friends in America believed he was murdered."

An American director who loves to capitalize on tragedies, such as Reed's, is Quentin Tarantino, who catapulted to fame with his films *Reservoir Dogs* and *Pulp Fiction*. Tarantino is a huge fan of the Spaghetti and often "borrows" various pieces to enhance his films. In *Kill Bill I* and *II*, it was noted that several Spaghettis, such as *Adios*, *Sabata* (with Yul Brynner, 1970), *Death Rides a Horse* (with Van Cleef, 1968) and *Hellbenders* (with Cotten, 1966) had slight homage paid to them by Tarantino. He also used clips of the soundtrack from *The Good, the Bad and the Ugly*.

Music played an important part for Spaghettis, and a good soundtrack was a must. A minor revival of these has also taken place with stores, such as Footlight Music in New York, carrying a number of soundtracks complete with bells, whistlers and an odd twang of guitar or Jew's harp.

Although Tarantino's upcoming film *Hell Ride* has a decidedly Spaghetti title, it is described as a "Spaghetti biker" film, which will star Tarantino, Larry Bishop and Michael Madsen. In a recent interview, Tarantino noted that he would love to make a Spaghetti-type Western, but due to other commitments, he does not have the time to do so—yet.

So, maybe it will be up to a new breed of filmmakers to start writing and directing the Spaghetti New Wave.

Who knows, it could be a remake of *I Came, I Saw, I Shot* that someday tombstones *Tombstone* and other top Western grossers at the box office.

Cashing in on Django

Sergio Corbucci's 1966 film *Django* changed the tone of the Western. Instead of a whistling cowboy riding up on his white horse, Django (played by Franco Nero) is on foot, dragging a coffin in the mud (top right).

Nero was so popular as Django that when he appeared in Enzo Castellari's 1976 film *Keoma* (top left), the film was released in the U.S. as *Django Rides Again* and *Django's Great Return*. Critics insist there are differences between the Keoma and Django characters, most notably Keoma is not running away from himself, nor is he indifferent to those around him. Anchor Bay paid tribute to Castellari's true vision when its U.S. release of the 2001 Special Edition DVD reverted to the film's original title of *Keoma*.

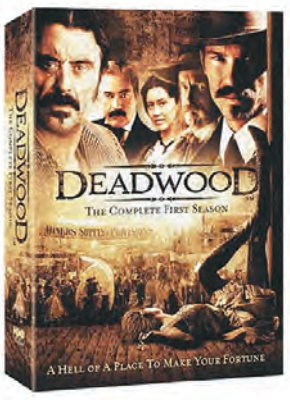
Filmmakers who purposely cashed in on the Django name include León Klimovsky, in his 1966 *A Few Dollars for Django*; Guilio Questi, in his 1967 *Django Kill (If You Live, Shoot)*; Ferdinando Baldi, in his 1968 *Django, Prepare a Coffin*; and Sergio Garrone, in his 1969 *Django the Bastard* (bottom). The only *Django* sequel endorsed by Corbucci, however, is his 1987 release *Django 2*.

Jeff Berg is a freelance writer and Spaghetti Western fan in Las Cruces, New Mexico, who in the 1960s, told a policeman that had stopped him for jaywalking: "I have no name." (Honest!)

17 Ways to Improve *Deadwood*

Without increasing the budget.

Okay, okay. I purchased and watched the entire *Deadwood* Season One (including the extras). I didn't understand this HBO show at first, but I'm now a fan of the show. I came up with the below to offer thoughts for a more accurate journey toward the Western genre's revival.



Deadwood: The Complete First Season *comes with extra featurettes, including the "Making of* Deadwood" *and a two-part interview with creator David Milch.*

– COURTESY HBO –

1 Hats are either on the mark (bowlers, fedoras, Hickok's, Calamity Jane's and Tolliver's) or look like *Bonanza* leftovers. Dan Dority, Little Joe called and wants his hat back.

2 Belt loops keep showing up on principals, i.e., Brom Garret. I know Roman soldiers used them, but in 19th-century America, they appeared only on baseball uniforms (and not until the 1880s).

3 Hike up the traps! The low slung gun belts look fine when we watch Spaghetti Westerns, but we know that during the period, they tended to be worn around the natural waistline, not the hips.

4 Please, have everyone button the top buttons on their shirts, even if they are not wearing a cravat.

5 Speaking of shirts, there were no full button plackets around until the turn of the century. All men's shirts were pullover.

6 The Union Suits (long johns) have got to go. The patterns for men's underwear were almost universally two-piece and non-elastic. Also, exposed suspenders were in bad taste.

7 Buttons on waistcoats were generally cloth covered or rubber (that's right, rubber). Metallic buttons were reserved for military or military-style clothing.

8 The saddles must come from the same place as the hats. They are terrible and look like they should be at a modern ranch rodeo. Production reportedly hired rodeo cowboys to outfit the saddles—the equivalent to hiring Special Force Delta Operators to advise on HBO's *Band of Brothers* (which HBO did not do).

9 Men's trousers were high-waisted. Again that means they came to below the rib line around the natural waist. No crack shots in this period.

10 Get rid of the caveman clothing on the leather-clad characters. Leather clothing tended to be patterned after regular cloth clothing. For example, a leather frock coat was cut similar to a wool frock coat.

11 Footwear looks like there was a sale for discontinued Dingo Boots at Western Costume. Men wore pumps, shoes, brogans and tall boots of various patterns. There were no Justin Ropers available then.

12 Leather cuffs? Are you serious? Not until late 19th century. Is this *Dr. Quinn*?

13 The windows appear to be made out of Float Glass, when it should be Obscured Glass (wavy, opaque glass).

14 Men wearing frock or tail coats should fling the skirt/tails back before they sit on them—think of how a pianist sits on stage.

15 *The Young Riders* called. They want all their clothing back.

16 Peter Coyote was excellent as Gen. George Crook. Regrettably, his attire was not. Also, Centennial Campaign cavalry guidons were swallow-tailed U.S. flags. The St. George Red and White guidons went out in 1863 and did not return until the 1880s. Whatever you had the cavalry dressed in for the Centennial Campaign episode was not even close. Well, close to *F-Troop* maybe.

17 Please, give us a soundtrack full of the wonderful period music played in the background of most scenes. I know, the hipster, *Soprano*-like fans will not purchase it, but fans of the genre will.

Alan C. Huffines has authored books and articles, and he has advised on several historical films. Most recently, he served as military advisor for *The Alamo* (2004).

WESTERNS IN THE WORKS

Tommy Lee Jones made his feature directorial debut with indie pic *The Three Burials of Melquiades Estrada* (screened at Cannes International Film Festival in May). His Texas location shots included Jones' cattle ranch in San Saba. The storyline, penned by **Guillermo Arriaga** (*21 Grams*), follows a Texas ranch foreman who attempts to fulfill a promise to bury his deceased best friend in Mexico. The cast includes **Barry Pepper** and **Dwight Yoakam**. Jones has directed a telepic before: **Elmer Kelton's** *The Good Old Boys*, for TNT in 1995.

An inside look at American Indian gaming may soon be seen on HBO. **Chuck Sklar** has written a half-hour comedy series, *Kachinga*, which follows a family's transformation from reservation life to striking it rich in the casino business.

History Detectives is back for its third season on PBS (9 p.m. ET/PT). Watch on July 25 for an investigation of a mountain mail bag that could be linked to John "Snowshoe" Thompson, who began his postal career in 1856, risking life and limb to hand-deliver mail across the High Sierra Mountains. *History Detectives* travels to California and Nevada to find out if this could be his bag.

BY JANA BOMMERSBACH

So-called Cattle Kate Rises from Rubbish

Evidence points toward Ella Watson's innocence.

Cattle Kate was the only woman ever hanged in Wyoming for cattle rustling, and history long portrayed the act as "good riddance to bad rubbish."

Some of today's historians, however, categorize Ellen "Ella" Watson's lynching as "the most revolting crime in the entire annals of the west."

Uncovered evidence strongly supports Ella's ownership of the cattle she was accused of stealing, while stories about her being a loose and wild woman were clearly concocted by her killers. On top of that, authorities never brought the accused killers to trial because witnesses mysteriously died or disappeared before they could tell the court what they'd seen.

And on a sunny Saturday in 1889, it's believed that powerful Wyoming ranchers murdered Watson because she had gotten in their way.

Ella's dream

Ella was born in Canada on July 2, 1861, the oldest of 10 children. Her family moved to Kansas, where she married at 18 to a man who abused her. After her divorce, she went to Denver, Colorado, then Cheyenne, Wyoming, and finally to Rawlins, where she worked as a cook and domestic for two years at the Rawlins House. Some erroneously thought this was a brothel and labeled her a prostitute, confusing Ella with a known prostitute of the time who had the same name.

It was at Rawlins House in February 1866 that Ella met James Averell, a widower with a homestead claim in the Sweetwater River Valley, where he'd established a road ranch and general store. The couple dreamed of marriage, but Ella also dreamed of owning her own homestead on adjoining land—one precluded the other, since the law only allowed one claim per family.

On May 11, the couple traveled 100 miles to Lander to obtain a marriage license, forever keeping their union secret to protect their plan to become large landowners.

In August, Ella filed a "squatter's claim" on 160 acres along Horse Creek, then built a two-room log cabin and dug irrigation ditches. The next month, Jim filed a claim for his irrigation ditch from the creek.

None of this sat well with their neighbors. Cattle baron Albert Bothwell irrigated a hay meadow from Horse Creek and ran cattle on nearby land—land he didn't own but was using anyway. He apparently hadn't anticipated anyone laying claim to the land—especially a woman—and wanted no restrictions on the precious water from the creek. He repeatedly offered to buy Ella's claim, but the feisty woman wouldn't sell.

Ella was building a nest egg to buy cattle by selling dinners at Jim's roadhouse for 50 cents each and working in the general store. Her secret husband, meanwhile, was making extra income from his new job as the Sweetwater postmaster—a position of respect that added weight to his words. Jim began writing letters to the editor of the Casper newspaper, in which he called his neighbors "land sharks" and openly charged them with filing illegal land claims under the guise that they were "improving" the property when they were merely moving a portable cabin from one claim to another.

Brand marks trouble

Jim and Ella felt their neighbors' wrath when they each tried to get brands approved for their emerging herds. Without an approved brand from the commission controlled by the cattlemen, cattle were fair game for poachers. Ella's request was denied, while Jim received his fifth rejection since his first request in 1885.

Even without a brand, Ella started her herd. In the fall of 1888, she bought 28 head from a man driving the cattle from Nebraska to the Salt Lake area. Ella did not record a bill of sale–she claimed it was in a safe deposit box in a bank, but it was never found. Then on March 23, 1889, with her improvements and herd in place, she filed her official homestead claim—she and Jim now owned more than 320 acres. Soon after, she did an end-run around the brand commission, buying an existing brand from a nearby rancher. By July, she had 41 head of cattle wearing her "LU" brand.

The local newspapers that trumped up Ella Watson as Cattle Kate, a cattle rustler that was hanged in Wyoming in 1889, were undoubtedly influenced by their backers: the cattle industry.

– True West Archives –

On the morning of July 20, stock detective George Henderson rode through Ella's pasture. He took the news of Ella's cattle brand to other members of the Stock Association, including Bothwell, who had been trying unsuccessfully for years to force Ella and Jim off land he considered "his pasture."

Bothwell had to know Ella had owned most of those cows for nearly a year, but he called his fellow cattlemen together; one verified the brands were new, and six men

took the matter into their own hands. Joining Bothwell were Ernest McLean, Robert Galbraith, John Durbin, Robert Conner and Tom Sun. At Ella's ranch, Durbin reportedly was so angry that he started tearing down her fences and driving the cattle out, 14-year-old John DeCorey said.

About that time, Ella returned home from a nearby Shoshoni encampment, where she'd bought a pair of intricately beaded deerskin moccasins, reports Lori Van Pelt in the 2003 *Wild Women of the Old West*.

Ella was directed to get into Sun's wagon. DeCorey said she wanted to go into the house and change, but they would not let her. "Bothwell told her he would rope her and drag her if she did not get in."

From there, the group went to Jim's place, forcing Jim into the wagon. Having been alerted by the boy, cowboy Frank Buchanan rode after the lynch party. Buchanan saw Bothwell tie a rope around Jim's neck, while McLean tried to rope a kicking and screaming Ella, wrote Dorothy Gray in *Women of the West*.

Buchanan said he shot at the men—emptying his revolver twice—but faced returned gunfire from Winchesters. He frantically rode to the ranch to tell what was happening and then fetched the sheriff.

The bodies were left to hang in the July heat for two and a half days. A reporter who described the scene said it was clear "both man and woman had fought for their lives until the last."

"No sooner was Ella Watson dead," wrote Gray, "than the stockmen started a press campaign in which she was transformed into 'Cattle Kate,' characterized as having not only rustled more cattle than any man in the West but as having been a prostitute, husband-poisoner, and hold-up artist."

Some of Ella's friends tried to set the record straight. DeCorey declared in a letter to the *Casper Weekly Mail* that the cattle were legally hers: "She bought them and paid her own money for them and had them in her possession ever since I had been with her," Van Pelt reports. Another man, John

When Ella and Jim's bodies were found, a local reporter described them as swinging side by side, "their arms touching each other, their tongues protruding and their faces swollen and discolored almost beyond recognition. Common cowboy lariats had been used, and both had died by strangulation, neither fallen over two feet."

– Courtesy Wyoming State Archives –

Fales, came forward to say he'd driven the purchased cattle to Jim's ranch.

Unsettling end

Yes, the ranchers were indicted, but they never went to trial. Although several witnesses had identified them, all either disappeared or died mysteriously. Jim's nephew died, possibly of poisoning, on the very day he was scheduled to testify. The cowboy was said to have wandered all over the country, hiding and fearing for his life from the Wyoming ranchers; the young boy left town and never was heard from again.

Gray notes that this lynching was one of the opening skirmishes in Wyoming's notorious Johnson County War, pitting the stockholders against the rest of the citizens.

But some were clearly on the ranchers' side. Van Pelt notes that the local *Daily Sun* editorialized: "No one who knows the gentlemen implicated would believe that they would commit an act of this nature without ample justification and except under the pressure of direct necessity."

The court-appointed administrator for the estates of Ella and Jim filed suit against Albert Bothwell and John Durbin for the return of 41 head of cattle—the same cattle the men had claimed were stolen and used as the excuse for the lynching. The suit was never acted upon, Van Pelt reports.

Ella's land was sold at auction by her father but eventually ended up in Bothwell's hands. So did Jim's land. Bothwell is said to have moved his house onto Ella's claim.

As Van Pelt notes, the killers went on to live long and successful lives. The same year as the lynching, both Bothwell and Sun were elected to the executive committee of the Wyoming Stock Growers Association and Robert Galbraith was elected to the Wyoming Territorial Legislature.

On the 100th anniversary of Ella's death in 1989, her family held a reunion in Casper and openly discussed the event with historians. "Watson's relatives believe [Ella] was murdered by rough neighbors, cattlemen so enraged by the fact that she and James Averell homesteaded in the middle of prime pasture near a creek with a good supply of water that the stock owners resorted to their own deadly solution," Van Pelt notes.

But that view angers some of the ancestors of the men who conducted the lynching, she adds. From her research, Van Pelt says Ella Watson "cannot conclusively be proven innocent or guilty of the crimes she was accused of in the summer of 1889."

But others say the evidence stacks up nicely in her corner—revealing that a 28-year-old woman who was murdered has been unjustly maligned all these years.

Did you know?

Washday on the frontier was "always dreaded." The day left one woman feeling "worse than a stewed witch," according to her journal. But before the women even hauled water and built fires to heat the tubs, they first had to make the soap. And when the wash was done, they reused the soapy water to scrub down the porch.

BY JOHNNY D. BOGGS

West Texas in the Daylight

Revealing splendors hidden by nighttime road trips.

All those years when I hung my hat in Dallas / Fort Worth, I told myself the best way to drive across West Texas was at night.

I mean, what's there to see in that godforsaken country? It's flatter than a pancake and smells like Hereford feed lots. So, I'd leave the newspaper after knocking off around midnight or 1 a.m. and point the Red Beast northwest, hitting Amarillo around dawn.

It's funny how leaving Texas makes you smarter. Now a New Mexico resident, I'm driving south, down U.S. 287 from Amarillo to Fort Worth, and, by grab, I'm doing it in the daylight, to see what all I've missed. There has to be more to this country than stock tanks and Dairy Queens.

And there is. Amarillo used to be a place to gas up and grab a cup of coffee, but it's full of pleasant surprises. It's home of the Working Ranch Cowboys Association, the Amarillo Livestock Auction and the American Quarter Horse Heritage Center & Museum. Now that's a real cowtown.

But I'm just getting started.

Antique shops in Claude . . . and I used to think this was just a boarded-up, dying West Texas town. Nope, this is Charles Goodnight country, and don't blink or you'll miss Goodnight, Texas. The cattle king helped settle the Panhandle and helped save the American bison. He also saw what I missed during my night road trips.

There is a beauty to this country. Flatter than a pancake? Not hardly. It's gently rolling, mesmerizing like the ocean. And if you want true beauty, turn off the highway and get a taste of the Caprock country or the Copper Breaks. Smells like a feed lot? Today, it smells like spring, and, around lunch time, hamburgers, barbecue and enchiladas. There's more to this country than Dairy Queens, too.

Want something for tourists? Check out the Bar H Dude Ranch (not just for dudes, it's a working cattle ranch) and S.W. Lowe House in Clarendon, which Panhandle cowboys called "Saints Roost." After all, a Methodist minister established Clarendon in 1878 as a "sobriety settlement."

We're spitting distance from Bob Wills country, too, who called Turkey home. I drive on past Memphis and its bustling (well, it's not quite Graceland) downtown. There's the Prairie Dog Fork of the Red River, not to mention Estelline and Childress.

U.S. 287 is more than Charles Goodnight. It's Quanah Parker, the last Comanche chief whose namesake town is popular with antique shoppers and hungry travelers (can't beat the Medicine Mound Depot Restaurant). Comanches revered the Medicine Mounds southwest of town.

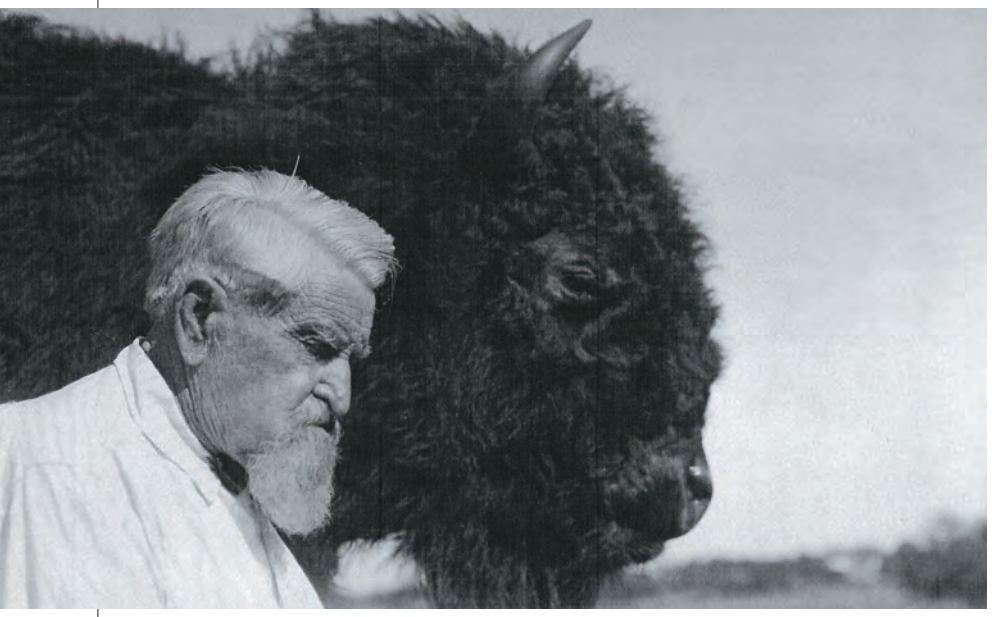
There's still some daylight left, enough for me to see Chillicothe, Vernon, Wichita Falls (the falls are fake, but the Railroad Museum is real) and Henrietta.

Past Bowie, on the Chisholm Trail and. . . . What's this? A Starbucks has come to Decatur! Talk about progress.

Daylight is ending as the Fort Worth skyline comes into view, and I leave U.S. 287 to enjoy the refreshments of old Cowtown. At the White Elephant Saloon, I'll lift a frosty mug to toast Charles Goodnight, Quanah Parker and all the friendly residents of all the friendly towns along U.S. 287 between Amarillo and Fort Worth.

The waterless stretch of West Texas never kept Charles Goodnight from herding his cattle to the markets. The successful rancher was also an innovative breeder, crossing buffalo (like the one shown with him below) with cattle, to create cattalo. The Charles Goodnight Memorial Trail starts at the Panhandle-Plains Museum to Palo Duro State Park, where Goodnight established his ranch.

– Courtesy Robert G. McCubbin –



Road warrior **Johnny D. Boggs** recommends Medicine Mound Depot Restaurant in Quanah and the Big Texan Steak Ranch in Amarillo.

"Experience teaches only the teachable."

OLD VAQUERO SAYING

RENEGADE ROADS

A true leader, Dull Knife (left) was not going to sit idly by and watch his fellow Cheyennes starve.

– True West Archives –

BY CANDY MOULTON

Cheyenne Breakout

From Indian Territory to Nebraska's Fort Robinson.

At 10 p.m. on September 7, 1878, Little Wolf, Dull Knife, Wild Hog and over 300 Northern Cheyenne warriors, women and children fled Darlington Agency in Indian Territory.

They were going home to the northern plains. These people had been removed from the northern plains in May 1878 to a place that became a hellhole, where hot, sultry air combined with disease and starvation to decimate them.

While more than 950 Northern Cheyennes had been moved to the Darlington Agency near Fort Reno, by the time they fled the area in September, fewer than 350 survived.

Returning to their homelands

Their nine months of deprivation had begun on November 25, 1877, in the Bighorn Mountains of Wyoming where federal troops under command of Col. Ranald MacKenzie attacked Dull Knife's village. They slayed dozens and then burned lodges and personal possessions. The Cheyennes fled that attack on foot into an icy, snowy mountain landscape and successfully eluded the troops for a time. But by the spring of 1878, they had surrendered, and most were at Red Cloud Agency in western Nebraska where negotiations led to their removal to Indian Territory.

But the bands led by Dull Knife, Wild Hog, Little Wolf and Old Crow never fit in at the Darlington Agency, which also served the Southern Cheyennes and Arapahos, and the northern tribal members isolated themselves in an area not far from the agency itself for the month they were in Indian Territory. Conditions were horrible. Deaths occurred regularly. The headsmen finally agreed they would rather die trying to reach their homelands on the northern plains, than remain near Darlington. With some horses taken from Southern Cheyennes and Arapahos, the Northern Cheyennes fled during the night of September 7, 1878.

The Cheyennes' 750-mile, 44-day trek would take them across western Oklahoma, Kansas and Nebraska before federal troops finally succeeded in stopping their flight, killing many and imprisoning others at Camp Robinson. Even then the story was not finished.

Fleeing Darlington Agency

We will begin our trek along the Northern Cheyenne trail in western Oklahoma at the site of the Darlington Agency and Fort Reno, both near El Reno west of Oklahoma City. Two original buildings remain at Darlington Agency, six miles northwest of El Reno, while there are some 30 structures at nearby Fort Reno. Darlington Agency was established August 10, 1869, and the site is now part of the Darlington Game Bird Hatchery. Fort Reno, meantime, served as a cavalry outpost established in 1874 to protect the Darlington Agency.

From here the Northern Cheyennes fled northwest, engaging in a battle at Turkey Creek and fighting with a group of salt haulers in what is now western Oklahoma.

After Little Wolf (left) and his followers fled Meade, Kansas, heading north, federal troops organized their plans of pursuit at Fort Dodge (inset) near Dodge City.

– Left: True West Archives / Edward S. Curtis; Inset: By Candy Moulton –

SIDEROAD

Off the Beaten Path

Fort Hays SHS (Hays, KS): Built in 1867 to protect travelers and railroad workers, this place was frequented by Wild Bill Hickok, Buffalo Bill Cody, Lt. Col. George Armstrong Custer, Gen. Nelson Miles and Gen. Phil Sheridan, among others. **Information:** 785-625-6812; www.kshs.org/places/forthays

Sidney Barracks (Sidney, NE): Now home to the Cheyenne County Museum, Sidney Barracks—which later became Fort Sidney—served as a staging area for Maj. Thomas T. Thornburgh's troops as they attempted to halt the advance of the Cheyennes in 1878. **Tours:** 308-254-2150

Troops sent in pursuit of the fleeing Indians rode from Fort Supply, an old military base of operations. Our route is along the Canadian River following U.S. Highway 270 west to Woodward, Oklahoma, and then continuing past Fort Supply to U.S. 283 and traveling north to Dodge City, Kansas.

Raiding through Kansas

Little Wolf occupied the small community of Meade, Kansas (southwest of Dodge City on U.S. 160), for several hours before he and his followers crossed the Arkansas River near present-day Cimarron.

Additional troops organized at Fort Dodge, south of present-day Dodge City, and followed the Indians north, eventually engaging in a battle in late September at Punished Woman's Fork, just north of Scott City. To follow the trail, take U.S. 50/400 west from Dodge City to Garden City and then travel north on U.S. 83 to Scott City.

(Above) Dodge City, Kansas' Front Street—three years before the Cheyenne Outbreak. At left are the replica buildings of the originals shown above. The exterior of the replica Long Branch Saloon looks much like the original, but it's missing the steer head sign.

– Above: Kansas State Historical Society; Left: By Candy Moulton –

The Cheyennes raided all along their route, gathering food and other supplies, including horses, and in many cases killing settlers, particularly in western Kansas in the area around Oberlin along Sappa and Beaver Creeks. The Last Indian Raid Museum in Oberlin (on U.S. 83) is devoted to the Cheyenne raids along the Sappa watersheds. From Oberlin, the Cheyenne Trail continues north along U.S. 83 to McCook, Nebraska, where the trail crosses the Republican River and then follows the Frenchman before turning north.

Splitting ranks in Nebraska

Additional troops had organized at Sidney Barracks in Nebraska shortly after the Indian break on September 7. Located on the Union Pacific Railroad line, Sidney Barracks had access to trains that could carry troops east or west to intercept the Cheyennes should they make it this far north.

Major Thomas Tipton Thornburgh of the Fourth Infantry (who would die in the 1879 White River battle with the Utes in Colorado) failed to stop the Cheyennes, who crossed the railroad just east of Ogallala and then disappeared into the Sand Hills.

With troops closing in from various directions, the Indians then split their ranks. Little Wolf and his band headed toward Powder River and eventually made it to Montana, while Dull Knife, Wild Hog, Old Crow and their followers turned toward Red Cloud Agency, expecting to find sanctuary with Red Cloud and other Lakotas. While the Cheyennes had been in Indian Territory, however, the government had moved Red Cloud Agency from its earlier location on the White River in western Nebraska to a site along the Missouri River.

In a foggy accident on October 25, troops from Maj. Caleb H. Carlton's Third Cavalry, based at Fort Robinson, stumbled onto the

Fort Robinson State Historic Park near Crawford, Nebraska, is still home to 1879-era buildings (below), as well as a re-creation of the barracks that some Cheyennes managed to escape.

– By Candy Moulton –

SIDEROAD

Best of the Road

Lodging: Boot Hill B&B (Dodge City, KS); Courtland Hotel & Day Spa (Fort Scott, KS), LandMark Inn B&B (Oberlin, KS), Fort Robinson Lodge—as authentic as it comes so don't expect any frills (Fort Robinson, Crawford, NE); Olde Main Street Inn (Chadron, NE).

Sites: Darlington Game Bird Hatchery, site of 1870s' Darlington Agency for the Cheyenne and Arapaho tribes (El Reno, OK); Fort Reno (El Reno); Canadian County Historical Museum (El Reno); Fort Dodge (KS); Last Indian Raid/Decatur County Museum (Oberlin, KS); Fort Robinson State Historic Park (Crawford, NE).

camp of Dull Knife and Wild Hog. Following tense negotiations, the Indians were taken into custody and moved to Camp Robinson, where they were held in a wooden barracks.

To follow the route of the Northern Cheyennes across Nebraska take U.S. 6 west from McCook to Imperial then turn north on Nebraska Highway 61 and follow it through Ogallala and into the Sand Hills. Turn west at Hyannis on Nebraska Highway 2 to Alliance and then travel north on U.S. 385 to Chadron and west on U.S. 20 to Crawford and nearby Fort Robinson.

Dull Knife surrenders

Sergeant Carter P. Johnson was with the troops involved in the surrender of Dull Knife's band. He later told Indian Wars historian Walter Mason Camp, "Dull Knife said his people were hungry, and if we would give them something to eat, they would follow. We set out some rations, and the Indians took them and followed us. This was about 10 a.m. We went down into the valley and camped that night on Chadron

Creek. Dull Knife's band camped in the creek bottom and we had only two companies at that time camped on both banks right over them."

Buffalo Hump was with Dull Knife and also later told Camp about the Cheyenne surrender: "When Dull Knife surrendered, there was no firing on the part of either soldiers or [Indians]. . . . When they surrendered, most of them gave up their arms, but a few concealed them under their clothing and in this way retained possession."

At Camp Robinson, the Cheyennes were placed in a guardhouse and initially treated well. A guard was posted outside the building, and there were additional guards inside the barracks "with a sentry pacing up and down, armed with a six-shooter, among the Indians," Sgt. Johnson recalled.

In the early days of the Cheyennes' incarceration, a soldier prepared food for the Indians. The women and children were allowed to go freely outside the barracks, while the men were allowed outside under guard. "The Indians were pleasant and agreeable to their guards inside and often talked and smoked with us in the little room. They had their dogs with them in the barracks and a heating stove, and were comfortable enough," Sgt. Johnson said.

Change of plans in Nebraska

The atmosphere changed when orders came to once again remove the Cheyennes to Indian Territory. The tribespeople made it clear that they would die first. When negotiations with headsmen failed, Capt. Henry W. Wessells removed Wild Hog and Old Crow from the barracks and cut off food, water and fuel supplies to the people remaining in the building. Lacking basic supplies, the Indians "now became very ugly to the inside guards, having changed their demeanor completely, and were getting to be very unruly," Sgt. Johnson said.

There was soon talk that the Cheyennes intended to break out once again. Troops were on heightened alert while the Indians sang and danced, tore up the floor of the barracks and barricaded the windows. Tribespeople who had earlier been allowed outside picked up corn that had rattled through the floorboards of the post

storehouse. This may have been their only food, although Johnson believed the Cheyennes also may have killed and eaten some of their dogs.

After dark on January 9, 1879, the Cheyennes were suspiciously quiet. "I declared then and there that they were getting ready to come out," Sgt. Johnson said. Upon hearing the first gunshot later that evening, Johnson ordered his men toward the fort: "We doubled-quicked to the fort, over a mile away, not waiting even to fully dress."

"When it became evident that the soldiers intended to starve us to death, we thought we might as well die fighting as to starve—so it was decided to break out," Buffalo Hump recalled. "The soldiers had boarded up their windows of the guardhouse and built a fence around the house a little way from it, and guards were patrolling outside the fence. When the time came to [break] out, I busted the boards from the window and was first out, and knocked a hole through the fence with an ax. A fight started right there."

Once out of the barracks, Buffalo Hump joined his mother and sister as well as Dull Knife and other members of the band. "We were out 10 days without anything to eat, and we nearly perished," he recalled. Eventually some of the 149 Northern Cheyennes, including Buffalo Hump who had been held at Camp Robinson (which became Fort Robinson in the fall of 1878), made it to the Pine Ridge Reservation (on the Nebraska state line in southwestern South Dakota), where they found refuge. Sixty-four Indians were killed and another 20 wounded during the outbreak from Fort Robinson, while 11 members of the Third Cavalry died and 10 were wounded.

The barracks where the Cheyennes were held have been re-created, and many of the original Camp/Fort Robinson buildings are still in place at the site that is now a Nebraska State Historical Park. You can even stay at the fort, with accommodations in some of the original fort structures.

Candy Moulton is a regular contributor to *True West*. She researched this article at Fort Robinson, Nebraska, and at the Denver Public Library.

SIDEROAD

Western Events

Tombstone Tales (September 24): Re-enactors portray individuals from Fort Reno's past, ranging from Buffalo Soldiers and commanding officers to school girls and Indian scouts; El Reno, OK.

Fort Reno Christmas (Sunday before Christmas): Celebrates cultural traditions brought to the area from other parts of the world; El Reno.

Dodge City Days (late July-early August): Concerts, rodeos, craft show and parade; Dodge City, KS.

Kansas Cowboy Symposium (June): Cowboy heritage celebration includes rodeo, cowboy poets and balladeers; Dodge City.

Fort Robinson History Conference (April 2006): Conference features speakers and tours of Western military sites; Crawford, NE.

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BY CANDY MOULTON

Entertaining the Masses

Paul Andrew Hutton communicates Western history in many mediums.

With a face seen by millions because it has been on more than 100 TV documentaries and a career as a professor of history at the University of New Mexico, Paul Andrew Hutton may be one of the people you'd least likely expect to find an article by in a popular magazine, such as *TV Guide* or *True West*.

But his career has always bridged a gap—some would say spanned a chasm—between academic history and popular history.

When completing graduate school in Indiana in 1976, Hutton had his first major publication in the *Western Historical Quarterly*. His article catapulted him into an assistant editorship of the *WHQ* and gave his academic career a jump start. His second publication, over a year later, was a piece in the *TV Guide*. No two magazines could be farther from each other in the spectrum of literature. The first is solidly academic; the second just as solidly popular. Both articles, by the way, dealt with one of Hutton's favorite subjects: George Armstrong Custer.

Between his pop culture eBay collecting and Custer chat room debates, Paul Andrew Hutton is always prepared to take a stand toward preserving Western history.

– Courtesy Paul Andrew Hutton –

The *WHQ* article ended up under the bird cage in his father's home; the latter became a prized possession for a father to show friends and brag about the success of his son. As Hutton has said, "I have always felt that these two first publications—*TV Guide* and the *WHQ*—pretty well set me on my Jekyll-Hyde career path between academe and popular writing. I have never quite decided which one I was prouder of."

TW: How has writing for both academic and popular audiences affected your work?

PAH: I've always had a tension in my career for my leaning toward popular audiences. That very beginning said it all about where I was going. I just wanted the chance to interpret the story for the largest possible audience.

TW: And that meshes with your position as a history professor?

PAH: I work for the taxpayers of New Mexico right now. I always felt it was my obligation to take history to the public. Words are powerful. If you can communicate that story, you can influence how people see their history.

Hutton has juggled the different worlds of academic and popular history/literature very effectively. He has won a shelf full of awards including four Wranglers from the National Cowboy and Western Heritage Museum—three of them for articles on Wyatt Earp, Teddy Roosevelt and the Rough Riders, and the Alamo; and one for a documentary produced with Gary Foreman, *Daniel Boone and the Western Movement*. He also has Spur Awards from Western Writers of America for his book on Gen. Phil Sheridan (that also won the Billington Award and the Evans Prize) and two others for History Channel documentary films—*Boone & Crockett: The Hunter Heroes* and *Carson & Cody: The Hunter Heroes*.

TW: What's different about writing for documentaries compared to articles or books?

PAH: It was a tough adjustment to let the photo tell the story, to not explain too much, not to be able to include all the detail. One network I worked with told others on the program, "don't let him go historian on you."

Since Hutton's first session in front of the camera as a "talking head" in *The Wild West*—a 10-hour documentary narrated by Jack Lemmon that was widely syndicated in 1993—he has appeared in some 60 episodes of *Real West*, hosted by Kenny Rogers on A&E and later rerun on the History Channel, plus several episodes of *Civil War Journal* and *Biography*, produced by Greystone Productions.

Of his documentary work, Hutton comments wryly, "Before I knew it, I became a sort of minor TV celebrity—the major benefit of which is the ability to view, on any given night, the race between the graying and thinning of my hair (I prefer gray hair to no hair, but alas)."

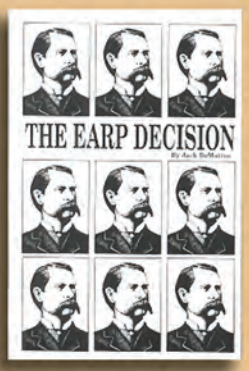
In more recent years, he has written and coproduced frontier documentaries for the History Channel, working on a dozen documentaries in the past two years alone. During 2004, he wrote and coproduced five shows with Bill Kurtis of Kurtis Productions for the History Channel's *Investigating History* series. The topics: Billy the Kid, Wyatt Earp and the O.K. Corral, Butch Cassidy and the Sundance Kid, Crazy Horse and the 1857 Mountain Meadows Massacre.

Currently he is teamed with Gary Foreman to write *Eighty Acres of Hell*, a Civil War documentary about Camp Douglas and Union prisons. Shooting on the two-hour special took place in the spring with the program to air on the History Channel in the fall.

Candy Moulton, a frequent *True West* contributor, "died" under direction of Paul Hutton and Bill Kurtis in the Mountain Meadows Massacre documentary produced for the History Channel's *Investigating History* series.

"Horse sense is what a horse has that keeps him from betting on people."

OLD HORSE SAYING



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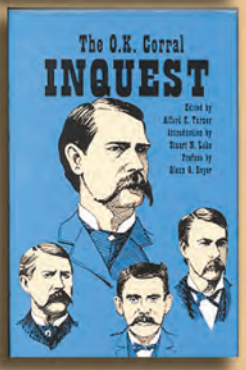
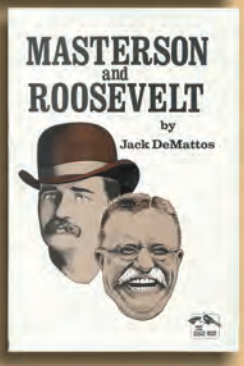
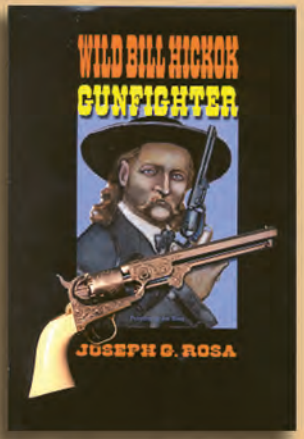


THE O.K. CORRAL INQUEST by Al Turner. The complete coverage of the testimonies of the participants and witnesses of the O.K. Corral gunfight taken from the now lost court records. Wyatt testified: When I saw Billy Clanton and Frank McLaury draw their pistols, I drew my pistol. . . . Billy leveled his pistol at me, but I did not aim at him. . . I aimed at Frank McLaury. 256 pp, 50 illus., index. Hardcover with dustjacket. $24.95

THE EARPS TALK by Al Turner. Wyatt, Virgil, and James tell their stories in interviews and testimonies about the O.K. Corral gunfight and Wyatt tells of the Sharkey Fitzsimmons boxing match that he refereed. All known published interviews by the Earps are given and annotated. Choice magazine said, In the end it seems that while Wyatt Earp was no angel, he was a good man to have around. 195 pp, 72 illus., index. Hardcover with dustjacket. $24.95



MASTERSON AND ROOSEVELT by Jack DeMattos. Bat was a buffalo hunter, Indian fighter, gunfighter, gambler, and news-paperman. He was Dodge City's sheriff at the age of 24 in 1877. Teddy Roosevelt was a great admirer of Masterson because of his heroic deeds and appointed him Deputy U.S. Marshal of New York in 1905. The communications between the two is covered in detail. 152 pp, 60 illus, index. Hard cover with dj. Autographed $21.95



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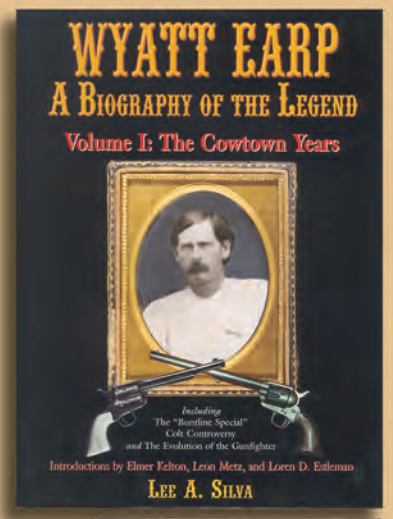

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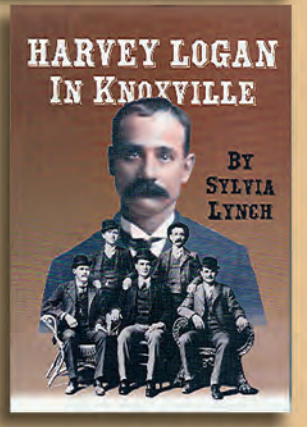

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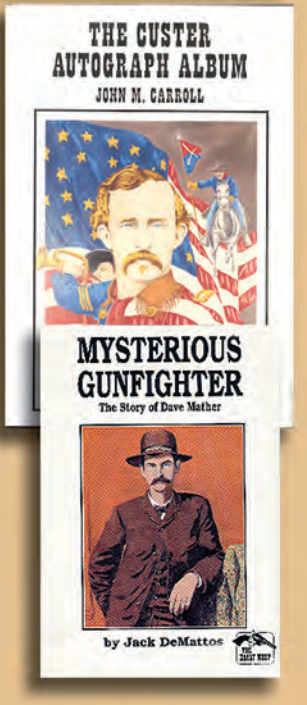

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AFTER LEWIS AND CLARK

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To take advantage of the public's high interest in the 200th anniversary of Lewis and Clark's expedition, this book is a new edition of 1997's *A Life Wild and Free*. The connection is real. Meriwether Lewis gave the American fur trade an early boost by permitting Pvt. John Coulter to hurry back up the Missouri to trap beaver; and Coulter was soon followed from St. Louis by Capt. Lewis' best scout and hunter, George Drouillard. Utley's usual literary beat ranges from frontier army posts and Indian agencies to tough towns like Lincoln, New Mexico, and Tombstone, Arizona. But this unusual sally of his pays off handsomely, for he delivers an authentic story that is anecdotal and very readable. He offers us not just the stars of the drama—Kit Carson, Jim Bridger, Jedediah Smith—but men in supporting roles, such as little-known Andrew Drips and Moses Harris. My favorite is Joe Walker, who ended a long career of trapping, exploring, mining and ranching by dying in bed at his California ranch near Mount Diablo, at the ripe old age of 78. **—RICHARD H. DILLON**

THE ART OF THE WESTERN SADDLE

BILL REYNOLDS, LYONS PRESS, $50.00, HARDCOVER.

Illuminating the unique craft of the American saddle, 300 photographs showcase historical to contemporary styles, including those from Classic Western films. The text describes the saddle's cultural origins, beginning with Mexican vaqueros' simple rawhide-covered wooden tree. Coverage also includes the companies with brands marking the most distinctive and lasting saddles. More about the specific purpose of the different structural styles—big horns, round skirts, high cantles—would have added to the visual feast, but the book fully captures the mythic quality of this universal horseperson's tool. **—CYNTHIA GREEN**

THE BOWIE KNIFE

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HENRY CHAPPELL, PHOTOGRAPHS BY WYMAN MEINZER, TEXAS TECH UNIVERSITY PRESS, $45.00, HARDCOVER.

If ever there was a coffee-table book that could exemplify the best of the best, this is it. Wyman Meinzer's photos portray the heart and soul of this historic ranch, but even more important so do Henry Chappell's words. So often, coffee-table books rely on the photos to sell the concept, leaving the writing to be less desired. Not so with Chappell. His sentences drip with vivid imagery, allowing readers to watch a movie in their mind of this west Texas ranch where one's livelihood is still earned, four generations later. The ranchers' love of the land, not tradition, would warm any conservationist's heart. It is this stewardship that has helped the ranch endure to this day. **—MEGHAN SAAR**

BLUE WATER CREEK AND THE FIRST SIOUX WAR, 1854-1856

R. ELI PAUL, UNIVERSITY OF OKLAHOMA PRESS, $34.95, HARDCOVER.

At long last, Gen. William S. Harney is getting the credit that he deserves. Like other pre-Civil War generals (Earl Van Dorn, Edwin Sumner), this great Indian fighter has been lost in the shade cast by the luckless light colonel of Little Bighorn fame and by Custer's fellow officers of the 1870s. Harney's defeat of the Sioux at Blue Water Creek (or Ash Hollow) was so complete that his victory was wrongly called

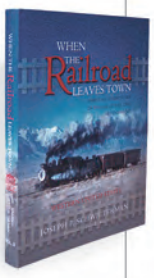
a massacre. Enemies in the War Department unfairly linked him with Sand Creek's despicable Chivington. Then he was called a "squaw killer" by the man who approved a genuine massacre (Mountain Meadows)—Brigham Young. Harney's skill at logistics and combat shone at Blue Water. But he was assisted by subordinates, such as Philip St. George Cooke, who had earlier blazed the Gila Trail for California's 49ers with his Mormon Battalion, and by Gov. K. Warren, engineer and expert mapmaker. Paul's is a fair, objective and well-told story. Bravo! **—RICHARD H. DILLON**

CHUCKWAGON RECIPES AND OTHERS

SUE CUNNINGHAM AND JEAN CATES, ILLUSTRATED BY JUSTIN WELLS, COOKBOOK PUBLISHERS, $17.00, SOFTCOVER.

This is the third volume of recipes from two sisters who have won every chuckwagon cooking award in the West. It is only fitting that Sue and Jean were born in Turkey, Texas, and their dad was a true chuckwagon cook. This cookbook offers Western favorites from Cowboy Stew to Texas Hash. And be sure to try Meal-in-a-Frypan. Between courses, there are down-home stories to make you laugh while you cook. My favorite is the one about the horse, White Owl, who ran hens off the nest and ate the eggs—shell and all. Justin Wells' illustrations add the perfect touch of Old West charm. **—CYNTHIA GREEN**

WHEN THE RAILROAD LEAVES TOWN



JOSEPH P. SCHWIETERMAN, TRUMAN STATE UNIVERSITY PRESS, $24.95, SOFTCOVER.

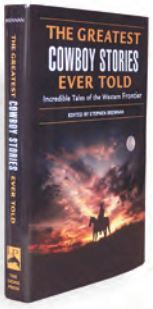
Save another book for your rainy afternoons because this big book demands some of your time. Scholastic in nature and lengthy, this book by Schwieterman nevertheless will jolt you awake with its innovative approach to defining the history of many notable Western towns. From Tombstone, Arizona, to Wallace, Idaho, and from Booneville, Arkansas, to Honolulu, Hawaii, the reader witnesses the arrival of prominent railroads to these locations, as well as their demise when they are abandoned by the same rail lines. Some of the towns recovered; some did not. For history nitpickers and

movie critics, this book provides an unexpected perspective in understanding the commerce and economics of the West. Get this one for your library. —**Chuck Lewis**

FICTION

THE GREATEST COWBOY STORIES EVER TOLD

EDITED BY STEPHEN BRENNAN, LYONS PRESS, $22.95, HARDCOVER.

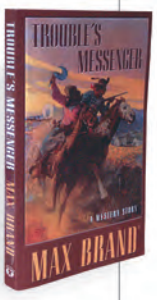


Though Owen Wister's *The Virginian*, published at the turn of the 20th century, branded the master design upon all Western novels to come, other writers were breaking the same trail 50 years before. These hacks' Penny Dreadfuls merely echoed man's changeless tales of derring-do once chanted throughout the Viking Halls. Time passed, and the dime novelists were followed by a more literate breed, including the sardonic Mark Twain and that pictorial arbiter of the West, Frederic Remington. Soon range-riding cowboys, such as Eugene Rhodes, Teddy Blue and Andy Adams, would put away the branding iron and take up the pen. After them, the riders of the Remington and Underwood became Max Brand, Will Henry, Zane Grey, Larry McMurtry and dozens more. The reader of this bountiful book of classic cowboy stories can look forward to many happy hours revisiting such superb talents and old friends. —**William Garwood**

BACKSHOOTER

ROBERT J. RANDISI, LEISURE BOOKS, $4.99, SOFTCOVER.

On a cold afternoon, I curled up for a good read. The opening scene of *Backshooter* finds Marshal Kyle Maddux in a shoot-out with three outlaws. Suddenly struck with a bullet to his shoulder, he slides behind his barricade. Randisi continues the scene: "Maddux woke with a start. Jesus, had he really fallen asleep? . . . He peered out to see if the three men were still there. One shot was fired, just to let him know they were still there." Maybe it's just me, but any lawman who falls asleep during a gunfight isn't gettin' my vote. Disappointed, I closed the book and reached for the remote control. —**Linda Wommack**



TROUBLE'S MESSENGER

MAX BRAND, FIVE STAR, $25.95, HARDCOVER.

A mysterious young white man from back East (known only as Messenger) appears suddenly in Blackfoot Country. His skills include riding, shooting, knife-throwing, swimming and boxing. This sagebrush superman spoils for a fight with a brutal Blackfoot medicine man named Summer Day, who a long time ago, tortured and murdered a frontiersman named Vance. At the time of the killing, Vance's friend, Messenger, hid in the bushes—too cowardly to stop the Indians from killing Vance. Guilt-ridden, Messenger sends his "son" many years later to settle the score. This meandering plot may be enjoyable for die-hard Max Brand fans who like old-time Westerns. The rest of us will find a few too many bucks, squaws, cold sneers and knifed gizzards. —**PHYLLIS MORREALE-DE LA GARZA**

THE BARON HONOR

JORY SHERMAN, FORGE, $26.95, HARDCOVER.

A small but bitter range war has devastated the Baron's great Box-B Ranch as a massive Civil War sweeps across Texas like a towering tornado. The hot-blooded Matteo Aguilar is on his way to the hangman for his murderous attack upon Martin Baron's holdings. To save the hurting family ranch, Martin's son Anson tries to decide whether he should rebuild the ranch or ride in search of the great white longhorn bull, El Blanco Diablo, which would bring new blood to the ranch's scattered herd. But his father has plans of his own. He joins the Rangers to see that Matteo meets his deserved fate. Anson decides to search for El Blanco Diablo, yet a discovery foils his plans. Martin, Anson and Matteo ride the same trail, but it comes to a fork. Only in the next story of the Baron Saga will they find the answer each has sought. A tale of a rousing clan, *The Baron Honor* is the perfect read. —**WILLIAM GARWOOD**

For purchase information, see the resource guide on p. 95.

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BY BILL GROLL

More than Just a Muse

Jim Lauderdale is a musician in his own right.

Jim Lauderdale is a critically acclaimed songwriter, yet his own music is not widely known by the public at large.

Jim's songs have been recorded by George Strait, Patty Loveless, George Jones, Vince Gill, Mark Chesnutt, Kathy Mattea, Buddy Miller, Kelly Willis, Shelby Lynne, David Ball and the Dixie Chicks. (In fact, George Strait has recorded 13 Lauderdale songs, and Patty Loveless seven, including the two on her newest release.)

From the earliest days of his musical career, though, Jim has been recognized by his fellow artists as more than just a songwriter. He's provided skilled harmony and solid background vocals on many releases, including those by Dwight Yoakam, Lucinda Williams, Chris Gaffney & the Cold Hard Facts, Carlene Carter, Rodney Crowell, Mark Chesnutt, Kevin Montgomery, Buddy and Julie Miller, Sara Evans, Charlie Robison and James Cotton.

For over 15 years, Jim's work has been a strong, positive influence on modern day incarnations of Traditional Country and Bluegrass. During the same time, however, he's released a dozen of his own CDs, which encompass genres from Hard Country and rootsy Rock 'n' Roll to Folk and Bluegrass.

Jim has not always been a musician. This North Carolina boy set off to New York to act in theatre. But after performing in two national touring companies, Jim settled in Los Angeles. He returned to the Country music he loved and began playing in the legendary Palomino Club. Jim got his start recording with Pete Anderson, then Dwight Yoakam's producer, by laying down a track for the collection *A Town South of Bakersfield* in 1986. He was showcased on the CD with various artists, including Lucinda Williams, Dwight Yoakam and Kathy Moffat. This exposure led to a short contract with CBS records, but it wasn't until he signed with Bluewater in Nashville, Tennessee, that Country music began to take note of his talents. For the last five years, his recording home has been Dualtone.

Jim Lauderdale's first Bluegrass band was formed during the play "Cotton Patch Gospel" in New York, where Jim (above) met a bass player who used to perform with Lester Flatt. Once Jim took his banjo to Los Angeles, he made his mark writing songs, such as "Gonna Get a Life" sung by Mark Chesnutt and "Halfway Down" by Patty Loveless.

– COURTESY DUALTONE –

Although he enjoys his solo work, Jim's music collaborations have often brought

Please, Do Play "A-11"

One musician everyone should know from Adam, Hank Cochran, learned of a nice surprise while recovering from triple bypass surgery in March. Bob Dylan has added Hank's classic song "A-11" to his concert playlist. Hank hasn't discussed the news with Dylan, who he met, along with Johnny Cash, years ago. "When I get to feelin' a little more like myself, I may just give him a call and tell him 'thanks,'" Hank tells *True West*.

him great successes. His *Lost in the Lonesome Pines*, recorded with Ralph Stanley and the Clinch Mountain Boys, won a Grammy for Best Bluegrass Album in 2002. (The album was Jim's second with the venerable Ralph Stanley and his band; 1999's *I Feel Like Singing Today* was recently rereleased.)

Jim enjoys the variety and challenge of performing in different musical styles, as he did during his recent tour with Donna the Buffalo—a popular festival band that blends Country with Rock, Cajun, Zydeco and Folk flavors. Jim also tours with two bands of his own: a Classic Country band based out of Austin, Texas, and his Bluegrass band from Nashville.

Despite his busy touring schedule, Jim always finds time to write. When he first moved to California, he used to go into the desert and let the solitude and rugged beauty of the land assist in his creativity. He rarely has the chance to set aside large blocks of time now, but he grabs a few days here and there. Most of his writing is done at his home in Nashville. Jim records the lyrics on paper, but the melody he composes on his guitar stays in his head until he's at the recording studio, where he can play his new song for his band. Once the members chart the chord progressions, they record the song that day. Jim works well under pressure and will often schedule studio time in advance in order to give himself a deadline to meet.

His most recent release was *Headed for the Hills*, a songwriting collaboration with one of his musical heroes, Robert Hunter. Best known as a lyricist for the late Jerry Garcia and the Grateful Dead, Hunter wrote 34 songs with Lauderdale for this album, 13 of which were recorded. Jim is busily working on his next project between this year's festival performances and tours. He has high hopes to release this fall a double album with one disc being Country and the other, Bluegrass.

Visit twmag.com to hear Jim Lauderdale's "Crazy Peg and Darby Doyle."

Bill Groll calls Austin, Texas, home. Visit www.CountryRootsMusic.com to learn more about his taste in music.

CDs for the bunkhouse.

WATERTOWN
Mando Saenz

CARNIVAL RECORDING COMPANY, 2005.

Beneath the Country twang and gentle, laid-back delivery, Saenz sings with enough emotion to lift every song on wings. Weaned partially on the Everly Brothers, this Texas talent writes original and poetic lyrics that describe a universal inner world. Outstanding backup includes Dan Dreeben on drums, Tommy Detamore on steel guitar and dobro, and Billy Fiore on fiddle and assorted strings. The title cut, "Watertown," and "Julia," a condemned prisoner's sad lament to a past love, are more than memorable. *Watertown* is a stunning first album, rereleased for national distribution. —**Corinne Brown**

THESE DAYS
Clay DuBose

LAZY RIVER RECORDS, 2005.

On his sophomore release, singer/songwriter Clay DuBose has created an album of songs that are sure to get your toes a-tappin'. The CD contains 11 songs written or cowritten by DuBose and one from Bob Dylan. The songs range from Classic Country fare to Pop ballads to roots-based Rock. For each song, Clay shuffled and grouped his backup musicians by their experience, which created a rich and diverse sonic texture for the project.

—**Bill Groll / CountryRootsMusic.com**

HEROES, FRIENDS & OTHER TROUBLED SOULS
Billy Don Burns

INDIE MAFIA RECORDS, 2004.

Billy Don Burns, Arkansas native from Stone County, left the Army in 1970 and moved to California to play guitar in clubs. By 1973, he was portraying Hank Williams at Opryland USA theme park. Legends Connie Smith and Mel Tillis recognized him and cut some of his songs. *Heroes, Friends & Other Troubled Souls* shows a darker side of Billy. Songs like "Dark Side of the Spoon," "Runnin' Drugs Out of Mexico" and "Full Blown Addict" speak of Billy's true-life experiences. The CD contains a spectacular collaboration with Willie Nelson and Hank Cochran on the breathtaking tribute, "Patsy," for the legendary Patsy Cline, as well as an awesome rendition of Johnny Cash's 1957 hit, "Give My Love to Rose."

—**Britney Clark**

COWPOKES, HORSES AND OLD GLORY
Palo Duro

PALO DURO, 2004.

A Tex-Mex flag, waving-Celtic salad with a side dressing of music and poetry describes this CD. Layered on is a dash of gospel with a chilling warning to heed the "Master's Call." When trouble pounces on Old Glory, voices of the nation's founders ring through the years to "Finish the Job." Freedom isn't something that can run. Although "Echoes of the Trail" has a wonderful sound, the "scooping and sliding" from note to note renders the lyrics unintelligible at times. Still, this is a good, eclectic mix of Cowboy and Celtic music. —**Sandy Whiting**

IN YOUR ARMS AGAIN
John Hammond

BACK PORCH RECORDS, 2005.

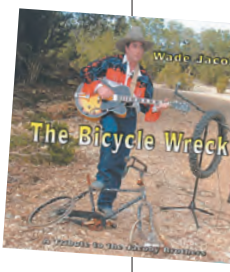
John Hammond reaches way back to the roots of the Blues for "In Your Arms Again." Providing a contemporary reflection of the Mississippi Delta region's historic sound, the CD features songs by Ray Charles, Chester Burnett, Willie Dixon, Jimmy Reed, John Lee Hooker and Percy Mayfield (besides those composed by Hammond). Hammond has been soulfully creating and re-creating the Blues for over 30 years, and if this project is any indication, he has found his stride and is not even breathing hard.

—**Bill Groll / CountryRootsMusic.com**

THE BICYCLE WRECK
Wade Jacoby

OSAGE RECORDS, 2004.

Public domain, as any "Bicycle Wreck" must be, is the theme for this far too short CD. In "Food Plan Boogie," Jacoby takes a poke at grocery freebies that ultimately turn into a loan shark shuffle. It reminds all that there's no such thing as a free lunch; just as there's no such thing as a "Civil War." Everything has its price—whether it be in greenbacks or red blood. One time through, this CD is plenty for anyone, bicycling or not.



—**Sandy Whiting**

40
Larry Sparks

REBEL RECORDS, 2005.

If you've got a love for Bluegrass somewhere inside of you, Larry Sparks will bring it to the surface. By the time he was a high school graduate, Larry was playing lead guitar for Ralph and Carter Stanley. When Carter died in 1966, Larry took over as lead singer, blending vocals with Ralph in his own distinctive style. After 40 years, Larry has played with a distinctive array of performers, many of whom are guests on this CD. Included are Ricky Skaggs, Vince Gill, Alison Krauss, the Isaacs and Tom T. Hall.

—**Gus Walker**

For purchase information, see the resource guide on p. 95.

Purveyors of the Old West

Each issue we profile some of the finest!

OLD WEST SIGNS

"Sign" language has communicated messages to the public for thousands of years.

But for craftsmanship that will stand the test of time, Western aficionados should turn to Old West Signs.

Each rugged, solid wood sign can carry the flavor of a booming business well on its way to striking it rich or a trusty ranch where your pardners include dependable four-legged friends.

When asked to design a sign for a business or a home, Mark and Alora Westra of Greenfield, Indiana, always orient their design to the era and locale. "The textures and feel of the sign is important to us so it conveys history and balances with the environment it is going in," Mark says.

Alora and Mark Westra tell their dog Nomad to calm down: there's enough Old West Signs for everyone to enjoy.

– Courtesy Old West Signs –

To truly reflect the era, your sign should carry a symbol commonly associated with your business or ranch since many of your customers would have been illiterate.

For a home, you may want to invest in a *Concentration*-type sign, which links symbols to create the owner's name (for instance, if your last name is Trefut, your symbol would be a tree with a foot sticking out of it).

Businesses may do well with figural signs (if you're a boot maker, place your message in a boot-shaped sign), or they may want to use some age-old symbols often associated with their business—horse head for a saddler's shop; shotgun for a gunsmith; tensed arm and mallet for the gold beater; or a spinning wheel for a weaver. If a symbol doesn't exist for your business, or you want to be innovative, use an image that will identify your trade to the public. But, if you just want some fancy typography to send out your strong message, Mark and Alora can help you pick out the perfect typeface.

If you're not in the market for a custom-made sign but are looking for something Western to accent your décor (maybe a Buffalo Bill Wild West Show sign?), then head on over to *www.oldwestsigns.com* and see if you can't find something that'll knock your boots off.

At left is an example of a custom-made sign that the Westras designed for a California restaurant.

– Courtesy Old West Signs –

TIMOTHY HUGHES RARE & EARLY NEWSPAPERS

Over a quarter of a century ago, Timothy Hughes had had it with coin collecting.

Guy Heilenman shows off the April 22, 1882,* Frank Leslie's Illustrated Newspaper, *which features the recently-deceased Jesse James on the cover.

– Courtesy Timothy Hughes –

He wanted a collectible that hadn't been exploited yet, and one day, a flea market find opened his eyes. Tim spent four hours reading an 1846 Philadelphia newspaper that he had bought for three dollars. When he realized he could've bought a coin for five times that and not have gotten as much enjoyment out of it, the wheels began turning in his head. A collection that first started in the basement of his home has grown into a business in South Williamsport, Pennsylvania, that had sales of over $750,000 last year alone. Suffice it to say, the business was worth quitting his job as vice president of operations for Little League Baseball in 1998.

Timothy now consults with the company's new president Guy Heilenman, a former educator who hopes to take the company's private collection on tour to libraries across the nation. Included in their one-million plus collection are some wonderful Old West finds: Volume One of *The Californian* (November 7, 1846)—the first newspaper in California; *Iapi Oaye* (May 1, 1871)—first issue of this Indian language in the Dakota Territory; and *Denison Daily News* (August 15, 1876)—front-page story on the death of Wild Bill Hickok.


The Tombstone Epitaph

The Tombstone Epitaph— ***the most highly sought after Old West title—is available to the public.***

– Courtesy Timothy Hughes –

Although those issues aren't available for sale, plenty of collectible Old West newspapers are. You'll find among the company's available items a news report on bandit Tiburcio Vasquez in *The San Diego Union*; Baseball scores in Galveston, Texas, in the *Flakes Daily Bulletin*; cocaine habits in California's *The Weekly Shasta Courier*; Sitting Bull saying Spotted Tail's death was a "fitting end for a fool" in the *Scranton Republican*; and a front-page report on the death of Jesse James in *The Cuba Patriot*. With the nation's largest Old West newspaper collection, the company's likely to have what you want.

Some issues are offered for as little as $25 since word hasn't yet gotten out about the importance of newspaper collecting. Visit *www.rarenewspapers.com* and grab your chance to own some firsthand history before the prices go up.

BY MARSHALL TRIMBLE

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

Why do almost all the Old West characters wear handkerchiefs around their necks in TV shows and movies?

Laurie S. Dell
Brunswick, Maine

Fred Pierce, a noted working cowboy from Wyoming, wears a nice long neckerchief.

– Courtesy Robert G. McCubbin –

The handkerchief was one of the most utilitarian articles a cowboy could have in his possession. It could be used as a mask to filter the dust when riding drag behind the cattle herd. It came in handy as a sling for broken arms or as a tourniquet. It made a good wash rag when needed and could filter dirty water for drinking. It was also great sunburn protection and good for weather all around. (I've worn a neckerchief as a mask while on horseback in northern Colorado when the wind chill was about 40 below.) And, if you got tired of working for wages, you could use one to mask your face while robbing a train or bank.

Lists of Plains Indian property captured by the army in the 1860-70s often mention "crowbars." Why would the Plains Indians, who I thought travelled light, have crowbars?

Gary S. Bradak
Logan, Utah

It's very likely that the Plains Indians had many uses for a crowbar, both as a tool and a weapon. I don't think a crowbar would have been too heavy or cumbersome for traveling, certainly no more so than a long-barreled rifle. Like many other steel instruments that the white man brought to the West, the crowbar would have been a handy gadget to have around.

In my senior year of high school, I wrote a paper on outlaws and gunmen. One was shot in the back by a Frenchman. Do you know who it was?

Eugene Harshbarger
Guatemala City, Guatemala

The gunman you're thinking of is Jack Slade. A French-Canadian named Jules Reni had been stealing horses from Slade's express company station in Julesburg, Colorado. While Slade investigated the crime, Reni walked up to him on the street and shot him twice at close range. After Slade fell to the ground, the Frenchman fired three more rounds into his body. Reni then told bystanders to bury Slade, but a mob gathered and ran him out of town. Slade, a tough hombre, pulled through the ordeal. After a lengthy recovery, he thirsted for revenge.

Slade avenged the shooting a year later, in 1859. Some cowboys had captured Reni, who was planning to ambush Slade's ranch near Cold Springs. Slade had Reni tied to a fence post. While swigging from a bottle of whiskey, Slade methodically began shooting him in the arms and legs. For the coup de grace, he jammed his six-gun into Reni's mouth and fired a fatal bullet. Then he pulled a knife and cut off Reni's ears, which he later crafted into a watch fob.

Jack Slade was not a man to cross.

– True West Archives –

Where can I find the graves of Johnny Ringo, Big Nose Kate, Mattie Blaylock and Commodore Perry Owens?

Tina McGinity
Sun City, Arizona

Their bodies are all buried in Arizona. Johnny Ringo is buried along Turkey Creek, on the western slope of the Chiricahua Mountains. Mary Kate Cummins, a.k.a. Big Nose Kate, died at the Pioneers Home in Prescott and is buried there, not far from Johnny Behan's son Albert. Mattie Blaylock is buried in an unmarked grave, near the remains of Pinal, on the north side of U.S. 60 (see Feb/March 2001 or April 2004). And Apache County Sheriff Commodore Perry Owens is buried in Flagstaff's Citizens Cemetery on San Francisco Street.

Paul Northrop's Colt .45 rests on Johnny Ringo's headstone in Turkey Creek Canyon.

– True West Archives –

Today's outdoorsmen often wear military surplus, but why have I seldom seen surplus military dress in Old West photos?

Wes Robertson
Clovis, New Mexico

Many veterans in the Old West did wear their uniforms until they wore out, which didn't take long. I doubt if a Yank would wear any part of his old Union uniform if he was heading for Texas, but by and large, most veterans did. Also, you may not recognize the military dress in the photographs since the legs aren't adorned with stripes, nor do the sleeves carry chevrons.

Under normal conditions, how fast would a stagecoach move over flat country?

James Jackson
Doyle, California

A six-horse team pulling a Concord coach made their 15-mile run at an average speed of nine miles an hour.

Flyer touting travel to California by stagecoach.

– True West Archives –

In 1849, it took 166 days to travel coast to coast by stagecoach. By the 1860s, it took 60 days. A decade later, a train made the trip in 11 days. In 1923, an airplane did it in 26 hours, but by 1975, a plane traveled coast to coast in five hours. Today, the Space Shuttle does it in eight minutes.

Did Wyatt and Josephine Earp have any children?

Steven G. Trosper
Via the Internet

Wyatt and Josie had no children. In fact none of the "Fighting Earps"—Virgil, Wyatt, Morgan and Warren—had any sons. Virgil did have a daughter from his first marriage.

Both John Wesley Hardin and Emmett Dalton were sentenced to long prison terms. Both were released early. Why?

Dave Peters
Via the Internet

Good behavior.

Hardin, a preacher's son, saved himself from the hangman's noose for the killing of Deputy Sheriff Charles Webb by delivering an eloquent oratory at his trial. He was found guilty of second-degree murder and given a sentence of 25 years. His first 10 years were rebellious, and he spent a lot of time in solitary confinement, suffering from brutal whippings and starvation. The last six years, he was a model prisoner; he taught Sunday school and studied law. He was released from prison in 1884 at the age of 41 and continued some of his wild and wicked ways, including a brief marriage to a 15-year-old girl. A year later, he lay dead on the barroom floor of the Acme Saloon in El Paso, Texas.

Young Emmett Dalton, the only outlaw survivor from the Coffeyville, Kansas, raid in 1892, received a life sentence for his role. He was a model prisoner and received a pardon in 1907. Until his death in 1937, he was a crusader against crime and for prison reform.

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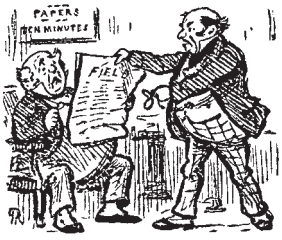

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The bank holdup cover illustrates the feature story "The Sundance Kid and the Belle Fourche Bank Robbery" by Edward M. Kirby.
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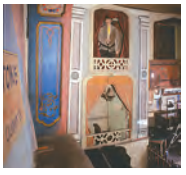

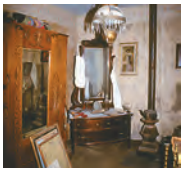


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