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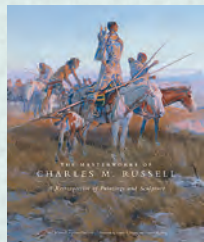


Treasures of Gilcrease: Selections from the Permanent Collection

By Sarah Erwin, Anne Morand, Kevin Smith,
Daniel C. Swan

In 1938, Thomas Gilcrease, a native of Tulsa, Oklahoma, opened the first museum devoted to the art of the American West. *Treasures of Gilcrease* samples the beauty and breadth of the museum's unsurpassed holdings. The fine art collection alone boasts more than 10,000 American works by master artists such as George Catlin, Charles M. Russell, Thomas Moran and Frederic

Remington. *Treasures of Gilcrease* offers a vivid and engaging tour through these collections in the company of the experts who know them best. 179 color, 16 b&w illus., 198 Pages. \$39.95 \$27.97 Hardcover, \$19.95 \$13.96 Paperback.

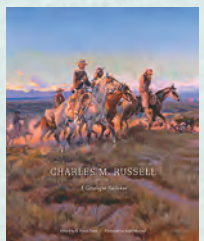


The Masterworks of Charles M. Russell: A Retrospective of Paintings and Sculpture

Edited by Joan
Carpenter Troccoli

In the decades bracketing
the turn of the 20th
century, Charles M.

Russell depicted the American West in a fresh, personal and deeply moving way. To this day, Russell is celebrated for his paintings and sculptures of cowboys at work and play, his sensitive portrayals of American Indians and his superlative representations of landscape and wildlife. This handsome book—a companion volume to the acclaimed *Charles M. Russell: A Catalogue Raisonné*—showcases many of the artist's best-known works and chronicles the sources and evolution of his style. 214 color and b&w illus., 304 Pages. \$65.00 \$58.50 Hardcover, \$39.95 \$27.97 Paperback.

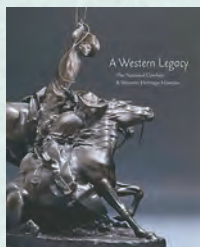


Charles M. Russell: A Catalogue Raisonné

Edited by B. Byron Price

The result of more than
a decade of research and
scholarship, *Charles M.
Russell: A Catalogue Raisonné*
is published in cooperation
with the Charles M. Russell
Center for the Study of Art
of the American West and

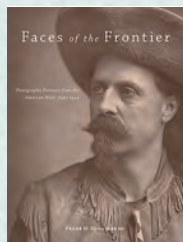
with the C.M. Russell Museum. Charles M. Russell is our most beloved artist of the American West. Lavishly illustrated with more than 200 color and black-and-white reproductions of Russell's greatest works, this beautiful volume features essays by Russell experts and scholars. Original owners of the book will also have unlimited access to an online catalogue that contains more than 4,000 works. 170 color and 65 b&w illus., 368 Pages. \$125.00 \$112.50 Hardcover



A Western Legacy: The National Cowboy and Western Heritage Museum

A Western Legacy presents
for the first time in one
volume numerous color
images of the museum's
signature artworks and
artifacts, accompanied by
an interpretive essay.

Illustrations range from Western art by Charles M. Russell, Frederic Remington and others; stunning boots, chaps and saddles; a diverse selection of traditional and fine art by American Indians; military artifacts; antique photographs; an assortment of rodeo trophies; superlative firearms; and memorabilia from the entertainment world. 274 color, 50 b&w illus., 256 Pages. \$59.95 \$41.95 Hardcover, \$29.95 \$20.97 Paperback.



Faces of the Frontier: Photographic Portraits from the American West, 1845-1924

By Frank H. Goodyear III

Faces of the Frontier showcases
more than 120 photographic
portraits of leaders, statesmen,
soldiers, laborers, activists,
criminals and others, all posed
before the cameras, who made

their way to nearly every mining shanty-town and frontier outpost on the prairie. Drawing primarily on the collection of the National Portrait Gallery, this book depicts many of the people who helped transform the West between the end of the Mexican War and passage of the Indian Citizenship Act. 147 color and b&w illus., 320 Pages. \$45.00 \$40.50 Hardcover.



In Contemporary Rhythm: The Art of Ernest L. Blumenschein

By Peter H. Hassrick and
Elizabeth J. Cunningham

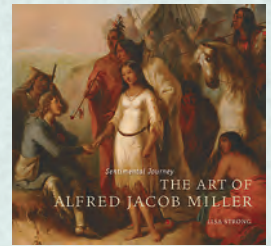
The definitive work on Blumenschein's life and art, *In Contemporary Rhythm* describes not only his place in the Taos colony and Western art but also his far-reaching influence on mainstream American art and national aesthetic developments. The book examines the artist's 64-year artistic career, first as an illustrator and then a painter, revealing how his technique evolved and how his schooling and the artistic movements of his time informed his work. 133 color, 24 b&w illus., 416 Pages. \$34.95 \$31.46 Paperback.

Sentimental Journey: The Art of Alfred Jacob Miller

By Lisa Strong

A groundbreaking study of the first Western artist to journey into the heart of the Rocky Mountains. Lisa Strong takes a new approach, however, by examining how

Miller tailored his Western scenes to suit the specific needs and interests of local American audiences. She also crosses national boundaries to explore how Miller's paintings helped promote a vision of Scottish aristocratic identity. 100 color illus., 238 Pages. \$45.00 \$40.50 Hardcover.



The West of the Imagination (Second Edition)

By William H. Goetzmann
and William N. Goetzmann

For many people, "Western art" immediately conjures images by Frederic Remington or Georgia O'Keeffe—but there's so much more. From early explorers' first sketches of the Rockies to the modern earth sculptures of Michael Heizer, images of the American West are as multifaceted as its cultures. This remarkable book embraces them all. The new edition by the Pulitzer Prize-winning historian and his son is significantly expanded and updated, and shows that the West is a vibrant mirror of the American cultural diversity. 339 color, 116 b&w illus., 640 Pages. \$65.00 \$45.50 Hardcover.



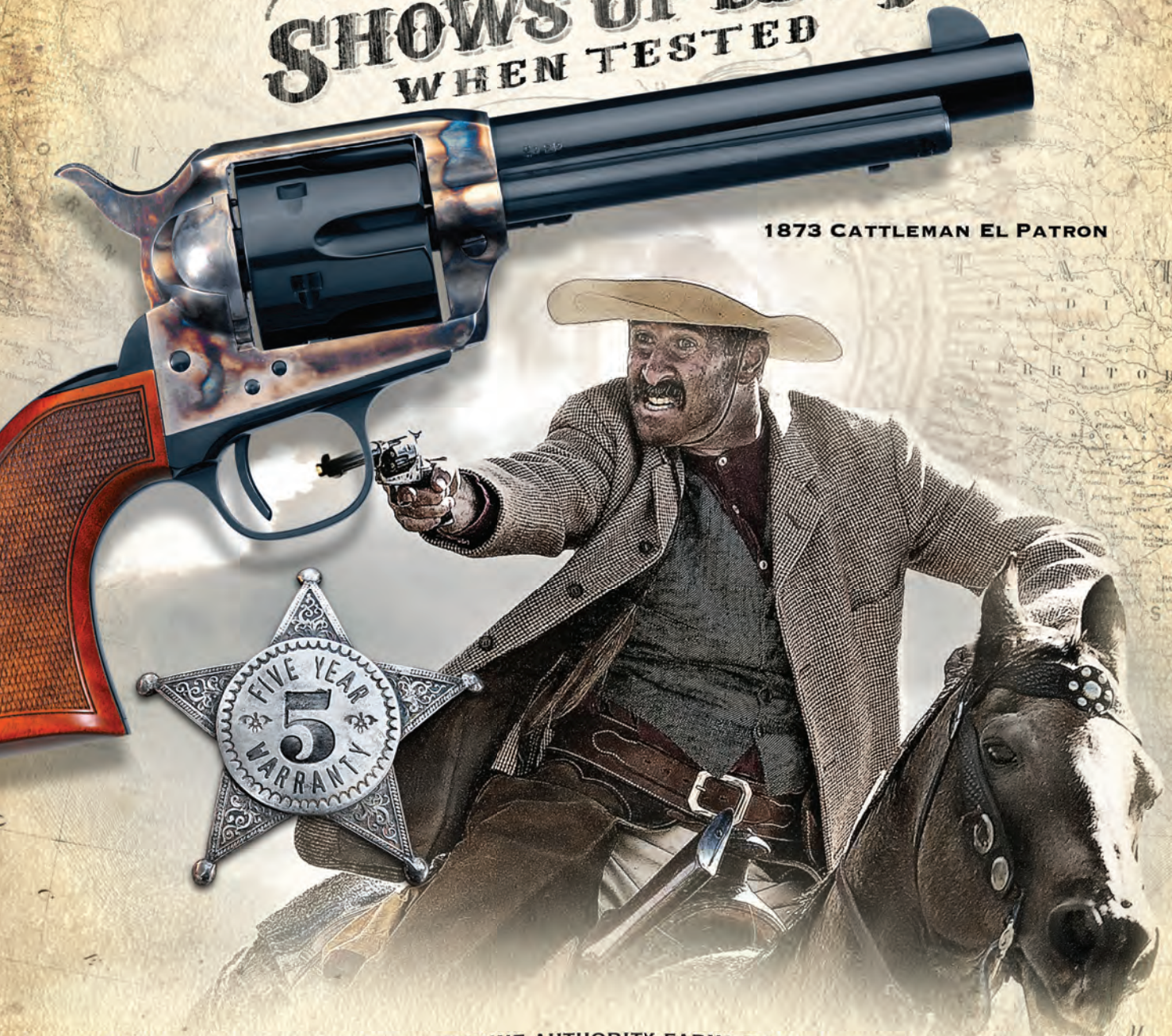
Wildlife in American Art: Masterworks from the National Museum of Wildlife Art

By Adam Duncan Harris

For more than two decades, the National Museum of Wildlife Art in Jackson, Wyoming, assembled the most comprehensive collection of paintings and sculptures portraying North American wildlife in the world. *Wildlife in American Art* presents for the first time a generous sampling of the museum's holdings from the Western wilds of George Catlin to the desert drama of Georgia O'Keeffe. In charting this history, the book explores the evolving relationship between Americans and the natural resources of this continent. 135 color illus., 320 Pages. \$55.00 \$49.50 Hardcover, \$35.00 \$24.50 Paperback

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OUR COVER

The 15 Best Photographs of the True West.

— COVER DESIGN BY DANIEL HARSHBERGER; PHOTO BY JAMES HATZELL —



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

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No Good Like It Is is a hard-ridin', fast-shootin' adventure tale of Texas Rangers in the Civil War. McKendree Long knows his history, his weapons, and puts you right in the middle.

—*Dac Crossley, award-winning author of Return of the Texas Ranger*

A fresh, compelling voice with a strong grasp of our colorful historical heritage. I highly recommend this novel to fans of the true western saga.

—*John W. Huffman, author of A Wayward Wind, The Baron Clayhill, and Tiger Woman*

In *No Good Like It Is*, Mike Long has given readers a page-turner with a believable plot, realistic characters, and a reading experience that will linger in the reader's mind long after the events unfold.

Every reader who enjoys a good story that will hold his interest from first page to last should mark *No Good Like It Is* a must-read.

—*Kenneth E. Hamburger, Ph.D. Colonel, U.S. Army, Retired. Author of Why America is Free [1998] and Leadership in the Crucible: The Korean War Battles of Twin Tunnels and Chipyoung-ni [2003]*

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A Movie On Paper

Two contributors out standing in their fields.

Tell me a story.

Those four words pretty much sum up what media does. Whether it's through a song, a movie (especially a movie!), a TV show, a radio program, a magazine or a sleepover, what we really enjoy is someone telling us a story.

Starting in this issue, Celeste Sotola, a fine mixed media artist and the clothing designer at Montana Dreamwear, is launching her own vision of the West (p. 50). She is new to our world, and she is going to shake up everything.

We earlier dabbled in this idea of creating movies on paper, dubbed *Graphic Cinema*, with Mickey Free in November/December 2008 and *El Kid* in January/February 2009. Get ready for more of these. Coming up in the fall, a time travel story tentatively titled "Fast Forward to the O.K. Corral" is on the boards. Let's just say Wyatt Earp wades into a modern-day shopping mall and doesn't like what he sees.

Old West photographs tell stories as well. Take for example the image at top, of our very own Phil Spangenberg, tricked out, as usual, in authentic garb, and posing for tintype photographer John A. Coffey in 1880 (even I would be hard put not to date the photo to 1880). Visit JohnCoffey.com to find out more about the traveling wetplate artist.

Phil tells us, "I trailered my horse J.E.B. Stuart out to where John A. Coffey was set up for a couple of days and had him take several images of me as a cowboy-buffalo hunter." His horse wears an original 1870s-80s slick fork, half seat saddle that Phil had restored. You'll notice the horse is packing a Shiloh Sharps .45-70 rifle attached to a California horn loop on the saddle. Phil carries a Colt Single Action Army revolver. "John had to make about a 10-15 second exposure, fortunately catching the horse's tail in a



Outstanding in their fields: Phil Spangenberg (top) blurs the line between faux and authentic photos, and Celeste Sotola (above) blurs the line between fine art and graphic novels.

— TOP: COURTESY PHIL SPANGENBERG;
BOTTOM: COURTESY CELESTE SOTOLA —

swishing motion," Phil says, "which adds greatly to the authentic look." Thanks for the story, Phil, and for sharing your collectible gun photographs on p. 26.

Speaking of stories, virtually every one of our winning photographs in our first annual photography contest tells a story. Thanks David Stoecklein for judging (p. 36), and hats off to his own fine work (p. 34).



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

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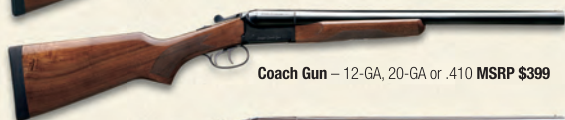
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Now Through July 4...Greeley, CO, **Greeley Stamped:** Keith Urban concert, Western art show and Big Buckle Ball fundraiser. 970-356-7787 • GreeleyStampede.org

Now Through July 4...Riverton, WY, **1838 Rendezvous:** Blackpowder shooting matches as you camp at this original rendezvous site. 307-765-2401 • 1838Rendezvous.com

Now Through July 4...St. Paul, OR, St. Paul Rodeo: Cowboys compete for more than \$400,000 in prize money at this 75th annual rodeo. 800-237-5920 • StPaulRodeo.com

Now Through July 31...Amarillo, TX, **Art of the Western Saddle:** Exhibits a rare Loomis saddle, as well as a Bohlin, Keyston and the Visalias. 806-376-5181 • AQHHallofFame.com

Now Through Aug. 18...Snowmass, CO, **Snowmass Village Rodeo:** Enjoy Western BBQ and a nightly rodeo, with kid events, every Wednesday. 800-670-0792 • AspenChamber.org

Now Through Aug. 29...Tulsa, OK, **The West of Olaf Seltzer:** Western art by Olaf Seltzer who was mentored by Charles Russell. 918-596-2700 • Gilcrease.org

Now Through Aug. 31...Riverton, WY, **Summer of Traditional Dancing:** Celebrates the Northern Arapaho via dances, drums and stories. 866-657-1604 • WindRiverCasino.com

Now Through Aug. 31...Cody, WY, **Cody Nite Rodeo:** Rodeo stars entertain crowds every summer night at the Cody Stampede Rodeo Grounds. 800-207-0744 • CodyStampedeRodeo.com

Now Through Sept. 6...Cody, WY, **Splendid Heritage—Perspectives on American Indian Art:** More than 140 objects of art from the Woodlands, Plains and Plateau regions. 307-587-4771 • www.BBHC.org



July 23-24, 2010

Bandera, TX, National Day of the American Cowboy: Honors cowboys with a ranch rodeo and dude ranch wrangler championship. 800-364-3833 • BanderaCowboyCapital.com

Now Through Sept. 6...Oklahoma City, OK, **Prix de West Art Exhibition & Sale:** Works by more than 300 artists at this invitational show. 405-478-2250 • NationalCowboyMuseum.org

Now Through Oct. 17...Santa Fe, NM, **Sole Mates—Cowboy Boot and Art:** Changing styles of cowboy boots through art and photos. 505-476-5072 • NMArtMuseum.org

Now Through Oct. 24...Prescott, AZ, **Rembrandt of the Rodeo:** Portraits of rodeo performers by Kenneth M. Freeman. 928-778-1385 • PhippenArtMuseum.org

JULY

2-4...Molalla, OR, **Molalla Buckeroo PRCA Rodeo:** Since 1913, offers a PRCA rodeo, live music and dance, a parade and fireworks. 503-829-8388 • MolallaBuckeroo.com

3-4...Lander, WY, **Pioneer Days Rodeo:** Celebrates 115 years of history through bronc riding, team roping and fireworks. 800-433-0662 • LanderChamber.org

3-11...Laramie, WY, **Laramie Jubilee Days:** Since 1940, offers PRCA rodeo, bull riding, street dances, parade and a concert and fireworks show. 800-445-5303 • LaramieJubileeDays.com

4...Eureka, NV, **Old Fashioned 4th of July Parade:** Former mining mecca celebrates Independence Day with a parade and fireworks. 775-237-5484 • www.CO.Eureka.NV.us

4...Dodge City, KS, **Old Fashioned 4th of July:** Sack races, watermelon contests and music from the Dodge City Cowboy Band. 800-653-9378 • VisitDodgeCity.org

5...Cody, WY, **Cody-Yellowstone Xtreme Bulls:** Forty top bull riders from around the country compete for the \$50,000 purse. 800-207-0744 • CodyStampedeRodeo.com

8-10...Elko, NV, **Silver State Stampede Pro Rodeo:** Created by spur maker G.S. Garcia in 1913, this PRCA rodeo includes Old West bronc riding. 775-934-9201 • SilverStateStampede.com

8-18...The Dalles, OR, **Fort Dalles Days & Rodeo:** Wagon rides and historical re-enactments to celebrate the end of the Overland Trail. 800-255-3385 • TheDallesChamber.com

9-11...Pinedale, WY, **Green River Rendezvous Days:** Fur trade era re-enactment and lectures hosted by Museum of the Mountain Man. 888-285-7282 • MountainManCountry.com

9-11...Fremont, NE, **John C. Fremont Days Festival:** Celebrates explorer and founder John C. Fremont through rodeos and historical tours. 402-727-9428 • JohnCFremontDays.com

9-11...Buffalo, WY, **Big Horn Mountain Festival:** Americana and Bluegrass jams, fiddle contests and music workshops. 307-672-3325 • BigHornMountainFestival.com

9-18...Calgary, AB, Canada, **Calgary Stampede:** Rodeo, chuckwagon races, Western art show and auction, and Country music concerts. 800-661-1260 • CalgaryStampede.com

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Now Through September 12, 2010

Cartersville, GA, **Four Seasons in Yellowstone**—

Photographs by Tom Murphy: Depicts the natural beauty of the ecologically-diverse Yellowstone Park through photography. Shown above is Tom Murphy's "Bullmoose Along Beaverdam Creek."

770-387-1300 • BoothMuseum.org

10...Colorado Springs, CO, **Ride for the Brand Ranch Rodeo:** Working ranch rodeo, longhorn cattle drive, chuckwagon cook-off and live music. 719-635-1101 • ChampionshipRanchRodeo.com

10...Prescott, AZ, **Arizona History Adventure:** Living history interpreters examine and discuss Arizona's Territorial politics. 928-445-3122 • Sharlot.org

10-11...Prescott, AZ, **Prescott Indian Market:** Visit with Southwest Indian artists as they sell their weavings, pottery and jewelry. 800-266-7534 • Visit-Prescott.org

11-23...Winnemucca, NV, **Oregon State Wagon Train:** Travel the Applegate Trail from Nevada to California on this wagon train journey. 541-558-3827 • OregonStateWagonTrain.com

14-17...Colorado Springs, CO, **70th Annual Pike's Peak or Bust Rodeo:** A PRCA rodeo, with proceeds benefiting the armed forces. 719-635-1101 • ColoradoSpringsRodeo.com

15-17...Price, UT, **SASS Utah State Championship:** Cowboy action shooters compete for the win in the Castle Gate Robbery shoot. 435-637-8209 • TheCastleGatePosse.net

15-17...Gunnison, CO, **110th Annual Cattlemen's Days Rodeo:** PRCA rodeo includes horse and livestock shows, and a draft horse pull. 970-641-1501 • CattlemensDays.com

15-18...Salinas, CA, **Centennial Celebration 2010:** Cowboys have been competing at this California rodeo since 1911. 800-771-8807 • CARodeo.com

15-19...Flagstaff, AZ, **Wild Horse and Burro Adoptions:** Wild horses and burros offered for adoption to folks providing long-term care. 866-687-8264 • WildHorseandBurro.BLM.gov

16-18...Encampment, WY, **Grand Encampment Cowboy Gathering:** A heritage celebration with re-enactments, cowboy poetry and farm relics. 307-326-8855 • GrandEncampmentGathering.com

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17...Dubois, WY, Museum Day: Free celebration of Western artworks and crafts by local artisans in the heart of Shoshone country. 307-455-2284 • DuboisMuseum.org

18...Prescott, AZ, Cultural Sensitivity, Yavapai-Prescott: Linda Ogo presents her research on Yavapai-Prescott tribal culture. 928-445-1230 • SmokiMuseum.org

19-22...Ruidoso, NM, Wild West History Association Roundup: Lincoln County War presentations and guided tours to Fort Stanton. 760-450-4009 • WildWestHistory.org

21-24...Joseph, OR, Chief Joseph Days: Since 1945, offers a parade featuring Nez Perce tribal members and four nights of a PRC A rodeo. 541-432-1015 • ChiefJosephDays.com

21-25...Hastings, NE, Adams County Fairfest: Bring your horse to the parade, and enjoy nightly concerts and professional bull riding. 888-462-3247 • AdamsCountyFairgrounds.com

23-24...Bandera, TX, Country Concerts: Jake Hooker and the Outsiders perform the first night; Ray Price and Jon Wolfe, the next night. 830-796-4849 • 11thStreetCowboyBar.com

23-24...Sublimity, OR, Santiam Canyon Stampede: Skills are put to the test when cowboys vie for the bull riding championship. 503-769-2799 • SCSRodeo.org

23-Aug. 1...Cheyenne, WY, Cheyenne Frontier Days: Rodeo established in 1897, with live music, military re-enactments and Western art show. 800-227-6336 • CFDRodeo.com

24...Abilene, KS, National Day of the Cowboy Celebration: Cowboy traditions are honored in Old Town Abilene through art and music. 785-263-2681 • HeritageCenterDK.com

24-25...Prescott, AZ, Shoot-out on Whiskey Row: Local re-enactment groups compete in a charity shoot-out for Big Brothers & Big Sisters. 928-445-4754 • PrescottRegulators.org

24-25...Elko, NV, Elko Youth Rodeo: Boys and girls, ages one to 15, compete in goat and calf tying, barrel racing, sheep and calf riding, and team roping. 775-738-5816 • ElkoYouthRodeo.org

25...Spearfish, SD, National Day of the American Cowboy: Celebrate cowboy heritage with a concert by Richard Lee Cody and Mary Kaye. 605-642-9378 • WesternHeritageCenter.com

29-31...Alpine, TX, Way Out West Texas Book Festival: Featured authors: J.P.S. Brown, Xavier Garza, Denise Chavez, Ben Saenz and more. 800-597-3360 • WOWTXBookFestival.com

29-31...Burwell, NE, Nebraska's Big Rodeo: Started in 1921 by Homer C. Stokes, rodeo features bull and bronc riding with roping events. 308-346-5205 • NebraskasBigRodeo.com



July 23-24, 2010

Saratoga, WY, **Platte River Rodeo:** Amateur rodeo with barrel racing, bronc riding, team roping, bull riding, plus kid mutton busting. 307-326-8825 • WyomingTourism.org

30-Aug. 8...Dodge City, KS, Dodge City Days' 50th Year: Celebrates the cowtown's heritage with a BBQ contest, PRC A rodeo and bull fry. 620-227-3119 • DodgeCityDays.com

AUGUST

4-7...Abilene, KS, Wild Bill Hickok PRC A Rodeo: This 65th annual rodeo commemorates the famous gunslinger; plus an award for the all-around cowboy. 785-263-4570 • WildBillHickokRodeo.com

6-8...Fort Stanton, NM, Fort Stanton Live!: Buffalo Soldier and Mountain Men re-enactors at a former stomp ground of Billy the Kid's. 575-354-0341 • FortStanton.com

6-8...Tombstone, AZ, Vigilante Days: Historic Allen Street provides a chili cook-off, 10k run, gunfight re-enactments and Colt rifle raffle. 520-366-5443 • TombstoneVigilantes.com

6-8...Lincoln, NM, Old Lincoln Days: Celebrate the town's past with living history re-enactments and a traveling exhibit on transportation history. 575-653-4372 • NMMonuments.org

6-8...Glenrock, WY, Deer Creek Days: Pancake breakfasts, ranch rodeo, Western artwork, parades, horse shows and duck races at the river. 307-358-2950 • ConverseCountyTourism.com

7-8...Loveland, CO, Sculpture in the Park Show: Showcases 3-D artwork, by more than 170 worldwide artists, against the beauty of the Rockies. 800-551-1752 • SculptureInThePark.org

12-15...Lewistown, MT, Montana Cowboy Poetry Gathering: Join headliner Red Steagall for a weekend of cowboy poetry. 406-535-5436 • LewistownEvents.com

13-14...Prescott, AZ, Arizona Cowboy Poets Gathering: Preserves cowboy culture with poetry, art and music from real working cowboys. 928-776-2000 • AZCowboyPoets.org

13-15...Eureka, NV, Eureka County Fair & Rodeo: This former silver mining boomtown offers a rodeo, arts and crafts, and BBQ. 775-237-6026 • www.CO.Eureka.NV.us

14-21...Douglas, WY, Wyoming State Fair and Rodeo: PRC A steer roping, sheep dog trials, Mustang challenge and Country music by Joe Diffie. 307-358-2398 • WYStateFair.com

14-Nov.13...Amarillo, TX, **America's Horse in Art:** Artist Wayne Baize and others honor America's horses through paintings.
806-376-5181 • AQHHallOfFame.com

15-20...Jackson Hole, WY, **True West's Jeremiah Johnson's Jackson Hole Wilderness Ride:** Wander up the Grand Teton on a Rocky Mountain trail ride of Mountain Man lore and history.
505-286-4585 • Great-American-Adventures.com

19...El Paso, TX, **John Wesley Hardin Secret Society:** Re-enactment of John Wesley Hardin's death by the Six Guns and Shady Ladies.
915-842-8200 • ConcordiaCemetery.org

20-21...San Juan Bautista, CA, **Vaquero Heritage Days:** Celebrates the original cowboy through art and a concert by Dave Stamey.
831-623-1128 • VaqueroHeritageDays.com

20-22...Toppenish, WA, **Toppenish Western Art Show:** American Indian, Western and wildlife art in the famous mural town of Toppenish.
800-863-6375 • Toppenish.net

20-22...Payson, AZ, **World's Oldest Continuous Rodeo:** Since 1884, rodeo features barrel racing, steer wrestling and bronc riding.
800-672-9766 • PaysonRimCountry.com

22-29...Big Timber, MT, **Photography Workshop:** Sweet Grass Ranch workshop with Barbara Van Cleve in the Crazy Mountains.
406-537-4477 • SweetGrassRanch.com

26-28...Kanab, UT, **Western Legends Roundup:** Honors the more than 70 Western movie and TV classics, including *Gunsmoke*, made in Kane County.
435-644-3444 • WesternLegendsRoundup.com

27-Sept. 6...Pueblo, CO, **Colorado State Fair:** PRCA rodeo, mutton busting, horse, sheep and bull shows, and a Fiesta Day parade.
800-876-4567 • ColoradoStateFair.com

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July 30-August 1, 2010

Mackay, ID, Stoecklein Photography Workshop: Learn digital photography techniques taught by David Stoecklein at the Bar Horseshoe Ranch. Shown here is "Whatcha Lookin' At?" by Stoecklein.
208-726-5191 • DRSPHOTO.net



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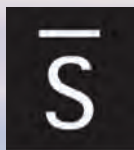
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The Digital Frontier

How CyArk is preserving American West architecture.

On vacation in the Black Hills of South Dakota, a stiff President Calvin Coolidge cut a comical figure, wearing cowboy boots and a 10-gallon hat, as he rode a horse to the base of a mountain.

"We have come here to dedicate a cornerstone laid by the hand of God Almighty!" not-so-Silent Cal told the crowd of about 1,000 people on August 10, 1927. When he finished his remarks, sculptor Gutzon Borglum scaled the mountain summit and drilled six holes—a symbol that work had begun on Mount Rushmore. No report noted whether or not the famously sober president broke into a smile at any point in the proceedings.

The project took more than 14 years to complete, due to weather, inconsistent funding and the difficulty of the job. Via cables attached to hand-cranked winches, dozens of men lowered themselves down the face of the mountain to dynamite, drill and carve the heads of Presidents George Washington, Thomas Jefferson, Theodore Roosevelt and Abraham Lincoln.

The monument was finished on October 31, 1941. In true Halloween

trick-or-treat fashion, the monument featured good and bad points. The plus: the sculpture drew thousands of tourists to remote South Dakota, just like the original planners wanted. The minus: neither President Coolidge nor artist Borglum was alive to see it.

Jump ahead to May 2010. Several men and women were lowered down the faces of Mount Rushmore, undertaking a tough task—just like the construction crews of old. Yet they had large camera-like devices, not hand tools or blasting sticks. Theirs was not an effort at creation; the modern project was one of preservation and education.

Welcome to the world of CyArk.

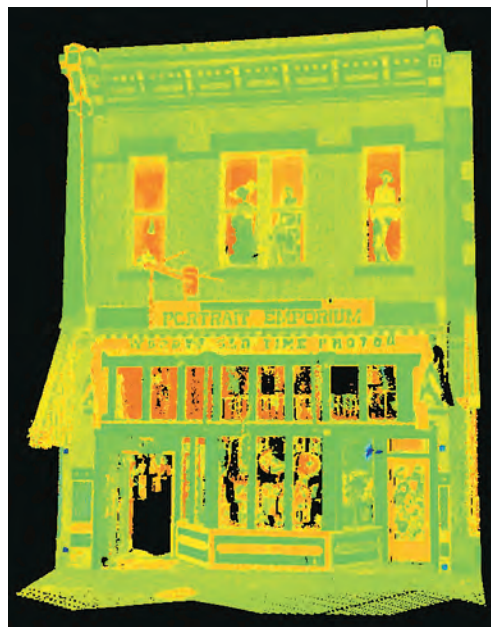
The company dates back to the early 1990s, when engineer Ben Kacyra developed a laser scanning device that created digital blueprints of existing buildings. The earliest scanners were the size of washing machines.

By 2001, the scanners were about as big as a large camera atop a tripod. That year, Kacyra sold the invention to a Swiss company and turned his attention (and the scan technology) toward archaeology. He called the new company CyArk (as in "cyber archive").

Over the past decade, CyArk has undertaken projects around the globe.

What's more, it has integrated the scans with digital photography to get a three-dimensional model of the subject.

Included among the projects CyArk has worked on are quite a few places dear to us Western enthusiasts: Deadwood in South Dakota, cave dwellings at Mesa Verde in Colorado, Presidio of



CyArk undertook digitizing Deadwood so that preservationists would be able to note any minute changes in the city's historic buildings over time. Originally the building shown here housed R.C. Lake's hardware store, which was first built in 1877 and then rebuilt after an 1879 fire. Locals know it as the Ayres & Wardman building because when Lake retired, his store clerk George Ayres took control of the business, and Ayres eventually took on Ben Wardman as his partner.

— COURTESY CYARK —

San Francisco in California and Fort Laramie in Wyoming. The most recent project was Mount Rushmore.

Each project creates an accurate representation of the site as it is today—including color, crack and landscape details, says Elizabeth Lee, CyArk director of projects and development. The three-dimensional models are accurate down to about five millimeters. At Mount Rushmore, the results will show individual carving strokes that can't be seen by the human eye.

Today's models can then be compared to ones made, say, five years from now. That will allow preservationists to see how much the rock at Mount Rushmore is moving, and whether freezing ice and thawing water are damaging the monument. Plus, if part or all of the subject were ever destroyed, the model would allow preservationists to accurately re-create it.

The National Park Service is partnering with CyArk on Mount Rushmore (as it did at Fort Laramie and Mesa Verde). Each project has at least one partner, either a private firm, a university, a foundation or a government entity. The partners usually carry the bulk of the cost.

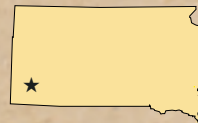
The photos, scans and virtual tours are available to anybody, free of charge, at Archive.Cyark.org. That's part of another component to the company's efforts. "We're going to be working with the Park Service to produce educational materials for K-12 where the 3-D data will be used to create a game for kids," Lee explains. "It will give them access to areas they wouldn't normally see, like the top of Lincoln's head. They'll see the Hall of Records, which is behind the sculpture, which was originally intended to be accessed by the public but was never completed."

Lee says the last couple of years has brought about an increase in the demand for such three-dimensional projects as the technology has improved to implement such projects. That good news means crews will now be scanning and photographing even more of our Old West (and other) treasures in the future.

Such undertakings might make even Silent Cal smile.



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Arizona Rough Riders

Re-enactors honor the heritage of a brave "cowboy cavalry."

Arizona sought statehood for years, but politicians back East turned their backs, seeing Arizona as too "uncivilized" to join the Union.

So in 1898 when the U.S. declared war on Spain for sinking the Battleship *Maine* in Havana Harbor, the men of Arizona saw their chance to impress Washington, D.C.

When President William McKinley called for a "cowboy cavalry" from the Western territories, Arizona's men were the first to report to duty, becoming the "First United States Volunteer Cavalry."

Their leader would be Lt. Col. Theodore Roosevelt, who told a newspaper he had a regiment of rough-riding men—and that's how the famous Rough Riders got their name.

History tells us Prescott, which had about 2,000 residents then, mustered a thousand willing volunteers. Other Arizona communities, including the booming mining towns of Jerome and Bisbee, saw the same enormous

response. But Arizona's allotment, based on the number of registered voters, started out at 210 and ended up at the 262 who actually went to war.

The Prescott unit left on the train for San Antonio, Texas, on May 5, 1898, and the war began in June. They'd only serve for four months, but in that time, they cemented their role in history.

Today, the Arizona Rough Riders Historical Association, founded in 1983 in Prescott, honors the brave men who originally wore the name and became Troop "1/A."

Jay Eby is one of the founders. He was working for the Forest Service when he moved to Prescott in 1981. "I realized people here were enthralled by the Rough Riders but had no idea what they looked like," he recalls. He started researching, finding others who shared his interest and, between the library and Sharlot Hall Museum, the group came up with the authentic uniforms and rifles used by the Rough Riders.

"There were four or five of us at the start, but we found we weren't alone in wanting to know more about the Rough Riders," Eby says. "In 1998 at the

Arizona Rough Riders cofounder Jay Eby says Bucky O'Neill impressed Teddy Roosevelt. "Roosevelt took a real liking to him—he thought he was well educated and well spoken. To impress Roosevelt would have been a chore." See the group's Roosevelt at right (first man), and the group in action (below).

— COURTESY ARIZONA ROUGH RIDERS HISTORICAL ASSOCIATION —



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

Centennial of the Spanish-American War, we had 30 members. Now we have about 15.”

Captain Ely, who is now retired, is the ranking officer of the Troop, which also has sergeants, corporals and troopers. This is a family affair, with some of the wives and children dressing in period costumes. The Troop performs a half-dozen re-enactments a year and makes presentations to area schools to tell this special story.

They also have ceremonial duties, like presenting the flag at the 2009 “Arizona Culturekeepers” Award—a night when they did double duty, because the Westin Kierland Resort named the group a “Culturekeeper” for making a positive impact on Arizona’s history. “It was a great honor,” Eby says.

The Battle for Statehood

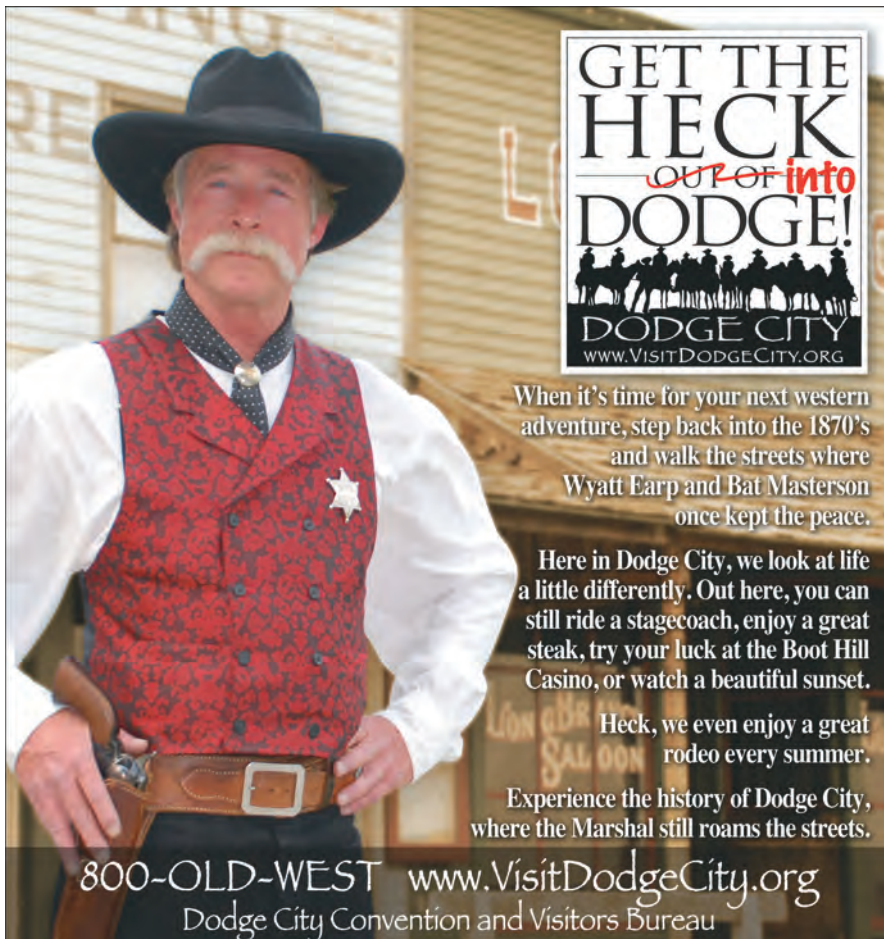
If the men who had laid their lives on the line thought Washington would be grateful, they soon found out they were wrong. After already rejecting statehood several times, Congress said it would only admit Arizona if it joined with New Mexico into one state. Arizona Gov. Alexander Brodie strongly opposed that idea, as did Arizona voters, who helped kill the bill in 1906.

Yet, Eby says, “many of the Rough Riders were instrumental in us becoming a state,” which finally took place on February 14, 1912, making Arizona the last of the 48 contiguous states.

Although Brodie survived the war and became governor, Capt. Bucky O’Neill was killed-in-action at Kettle Hill on July 1, 1898. Both Brodie and O’Neill are buried in Arlington Cemetery. O’Neill’s tombstone bears the words that so characterized the thinking of Arizona’s Rough Riders: “Who would not die for a new star on the flag.”

Exactly nine years from the anniversary of O’Neill’s death, a bronze statue depicting him on a charging horse was dedicated at the Courthouse Plaza in Prescott. The statue stands on a 28-ton boulder.

O’Neill’s legacy and the troops he led live on in the Arizona Rough Riders Historical Association. As “trooper” Russell W. Buchanan notes, “So many don’t know anything about the Spanish-American War or Arizona’s part in it, and we want people to know that history.”



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Crossed Sabres

The cutting edge of Indian War cavalry lots at two respectable firearms auctions.

The two crossed sabres insignia, cutting edge up, marked the hats of two different cavalymen from the beginning and the end of the Indian Wars.

The Indian Wars relic was a blue wool forage cap that dates between 1851, when the insignia first appeared on the cap, and 1895, when the cap's design was modified from the relic's square brim to a round brim. The cap was worn by both Civil War regulars and by volunteers, who were battling the Indians as they built up frontier forts to protect the settlers streaming in at larger numbers with every gold discovery; soldiers who saw post-Civil War action against the Indians also wore it.

Rough Rider George H. Sharland had donned the other hat. The crossed sabres insignia branded his Pattern 1889 campaign hat during the private's service in the Spanish-American War from May 1, 1898, to September 30 of that year. Eight years earlier, the Lakota's ghost dance triggered the end of the Indian Wars, bringing upon that tribe unexpected violence from the U.S. Army that would come to be known as Wounded Knee.

These hats were among the cavalry collectibles featured at two reputable firearms auctions—Rock Island Auction's April 30-May 2 sale in Moline, Illinois, and Cowan's April 28-29 auction in Cincinnati, Ohio. At both auctions, collectors showed a surprising interest in the Indian Wars, with many of the lots selling above the estimated value.

"This auction proved that uniforms and accoutrements from the Indian Wars can command prices generally associated with the Civil War and earlier American conflicts," says Jack Lewis, director of Cowan's Historic Firearms and Militaria Division. "Collectors from across the country recognized the rarity of this material, and [put in] bids aggressively."

Included here are some of the top cavalry lots, mainly from the Indian Wars era, which historians often mark as starting in 1850, with some fairly bloody battles at the close of the Civil War.



This 2nd U.S. Cavalry flag, circa 1884, measures 52 inches by 39 inches and is hand-painted on both sides with the "E. Pluribus Unum" motto, the cavalry banner and U.S. bald eagle. A collector bid in at 60 percent above estimate for \$16,000 at Cowan's Auctions. Known as the 2nd Stryker Cavalry Regiment today, this regiment has the distinction of being the longest, continuously-serving regiment in the U.S. Army. First formed as the 2nd Dragoons in 1836, it fought as the 2nd U.S. Cavalry in legendary Indian War battles such as the 1866 Fetterman Fight and the 1876 battles of Powder River and of the Rosebud.

COLLECTOR'S RESOURCE

What's the best source for identifying insignia on U.S. military uniforms? The U.S. Army's Institute of Heraldry. The institute has identified the rank of the Indian Wars-era soldiers who wore these chevrons (from left): bugle worn by the Infantry Chief Trumpeter; five-pointed star donned by the Infantry Ordnance Sergeant; and lozenge/diamond worn by the Cavalry First Sergeant.

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A collection of Indian War cavalry items sold for a \$3,000 bid at Rock Island Auction, 50 percent higher than expected. Not shown, but included in the sale, were a bugle and a pair of silver spurs. (Clockwise from bottom left) White leather gauntlets, a Pattern 1872 saber belt with rectangular brass "E. Pluribus Unum" buckle, two leather Pattern 1874 saber belts with rectangular brass "U.S." buckle and three cloth chevrons.

Military clashes with Indians certainly existed long before then, but by 1865, gold-, land- and commerce-thirsty settlers desired the very same land that they had once deemed so inhospitable it was only fit for Indians. Their push westward inspired government treaties to corral onto reservations unwilling and angry

Indians who were fighting to try to preserve their way of life.

Rock Island Auction's sale hammered in at nearly \$6.5 million. Cowan's auction closed at nearly \$900,000.

Notable Cavalry Lots Included
(All images courtesy Cowan's Auctions
and Rock Island Auction Company)

IDENTIFYING INDIAN WARS-ERA HEADGEAR

Pattern 1872 Cavalry Dress Helmet: The brass U.S. Coat of Arms, featuring an eagle encircled by a wreath, is a giveaway that this is the 1872 pattern. The 1881 Cavalry Dress Helmet replaced the eagle with one that was branch specific and removed the wreath. Another modification was the placement of a spike on top of the helmet for foot soldiers, while the horsehair plume featured here remained for mounted troopers, yet the color reflected the troop's branch color; Cowan's, \$9,500, nearly 20 percent above the estimated value.



Forage Cap: A clue that this blue wool cap dates no earlier than 1851 is the crossed sabers insignia on the front, as that year is when the Army first introduced it for the cavalry to wear on its hats, reports William K. Emerson in *Encyclopedia of United States Army Insignia and Uniforms*. The square brim also indicates that this hat was likely created before 1895, as that is when forage hats took on a round brim similar to a train conductor's cap; Cowan's, \$250.

Pattern 1876 Campaign Hat: This black wool hat, with a narrow brim and a fore and aft crease, is night and day from its predecessor. The campaign hat issued in 1872 was a folding hat in the style of the Andrews Hat used by the Second Dragoons of Texas in 1851. That hat held up poorly in the field, so this durable style was created to replace it; Cowan's, \$9,500, nearly 20 percent above the estimated value.



Hammering in at three times over its estimated value, \$12,000 at Cowan's Auctions, this collection features the uniform, accoutrements and medals of Rough Rider George H. Sharland of Santa Fe, New Mexico. The uniform includes a Pattern 1898 cavalry coat, trousers and Pattern 1889 campaign hat with Number 1 and crossed sabers insignia. Also included is his Colorado Veteran's medal and a copy of Col. Theodore Roosevelt's 1899 regimental history with roster of Rough Riders. Sharland mustered into Capt. Maximilian Luna's Troop F as a private on May 1, 1898, and mustered out at Camp Wikoff on September 30, after serving in Cuba.

UPCOMING AUCTIONS

July 14

Roy Rogers Collectibles
Christie's (New York City, NY)
Christies.com • 212-636-2434

July 15

Western Art
Calgary Stampede
(Calgary, AB, Canada)
WesternShowcase.com • 403-261-0101

July 23-24

Navajo Rugs & Indian Art
Smoki Museum (Prescott, AZ)
SmokiMuseum.org • 928-445-1230

July 24

Western Art
Coeur d'Alene (Reno, NV)
CDAArtAuction.com • 800-687-8733

EARNING ITS STRIPES



One way collectors can distinguish 19th-century U.S. military uniforms from 20th-century uniforms is by paying attention to the chevron on the sleeve.

The smoky, blackpowder-filled battlefields of the 19th century meant chevrons needed to be large enough to be seen; the lines also pointed down (excepting a temporary change in 1847, when they pointed up, which was reversed in 1851).

The 20th century featured smokeless powder and more accurate firearms, so upward-pointing, smaller chevrons were designed to keep ranked soldiers from becoming easy targets.

This five-button, dark blue wool fatigue blouse worn by the cavalry during the Indian Wars era features the chevrons of a Company Quartermaster Sergeant. The large size and downward-pointing angle of the chevrons match them to the era. The blouse likely dates no later than 1885, which is when gold lace chevrons replaced the cloth chevrons shown here; hammered in at Rock Island Auction for \$1,900, which was 12 percent higher than expected.

A Dark Circus

With a Western running through it.



Civil War veteran-turned-bounty hunter Jonah Hex debuted in DC's *All-Star Western* comic in 1972, which quickly became *Weird Western Tales*. As if stone-cold ugly and bad hat hair weren't enough, the Hex of the movie (Josh Brolin) also comes fully loaded with every weapon within reach, including his regular Navy Colts, a blowtorch (left) and twin Gatling guns mounted on either side of his very steady steed.

— BY FRANK MASI/WARNER BROS. —

Westerns these days don't often open in the heart of the summer tentpole season; *Appaloosa* and *3:10 to Yuma*, the two biggest Westerns of recent years, were both held back until September, when the blockbuster heat had settled a bit.

Jonah Hex is the exception. On June 18, 2010, *Hex* will hit theaters on the same day as *Toy Story 3*, and it's unlikely that anyone will confuse the two movies.

True West was invited to the set of *Jonah Hex* last May, which was filming at a soundstage in Jefferson Parish, a 20-minute drive from New Orleans's French Quarter. Sylvester Stallone's *The Expendables* was also shooting at one of several hanger-sized buildings in the compound, and the driver was loaded with stories about the stars she had ferried to and from these sets.

Inside the huge warehouse, sections of several sets are scattered about. A large, lengthy cave features a horse trail running through it. A bed belonging to Leila, Megan

Fox's character (she is not shooting on this particular day), sits beneath a large church bell for some unknown reason. Across the way is a circular wooden arena used for a fight scene involving Hex, dogs and a hairless mutant-like human, something like the subterranean monsters in 2006 and 2010's *The Descent* films.

Banks of monitors and chairs for the cast and crew are positioned near the arena for watching this and other scenes. Near Leila's boudoir, the craft services area offers the usual drinks and snacks. Nearby hang odd props, including a fake half dog with a pulley mechanism inside its snout for snarling close-ups.

Like on all sets dozens of people are engaged in their duties. Some wrangle real dogs. Others rehearse fight maneuvers. Milling about are makeup and wardrobe workers, prop handlers, lighting, sound and camera technicians, and many extras in all varieties of late 19th-century dress, none of them looking too natty. *Jonah Hex* is not a well-groomed, dry-cleaned Western; this is not 1994's *Maverick*.

Josh Brolin's Jonah Hex

Later that afternoon, Josh Brolin is answering questions while sitting in a

director's chair, dressed head to toe in heavy woolen Confederate grays. He's comfortable enough inside the building, thanks to the shade and the huge AC compressors, but a few minutes in the sun might be tough on the actor, especially considering that he's in full Jonah Hex makeup, which probably weighs as much, and breathes as little, as what Boris Karloff wore as 1931's *Frankenstein* monster nearly 80 years ago.

Hex's single most recognizable feature, in the comics and in the film, is a mass of horrible scar tissue covering the right side of his face. A long skin tag runs from under his eye down to below his lip. On the page, his right eye bulges precariously in its socket, something like 1957's teenage *Frankenstein*, and his lips are pulled back in a permanent snarl. The artists who have drawn him over the years have enjoyed going into ever-greater detail in depicting those scars. So too have the makeup artists who prepare Brolin each day, and who have been completely faithful to the original comic book look, with the exception of the bulgy eyeball, which was more than Brolin could bear.

Brolin is used to the face now, he says. He has been shooting the picture for a few

John Malkovich plays wealthy Virginia plantation owner Quentin Turnbull, who blames Jonah Hex for the death of his son during the Civil War.

— BY FRANK MASI / WARNER BROS. —

weeks, but Hex's face took more than a little trial and error to get right. "A lot of tries, a lot of cutting of my lip, a lot of bruising," Brolin says. "What we have now is a piece of fabric glued onto my cheek. Another piece of fabric glued onto the back of my ear—we pull it and hook it in the back so it pulls back my face. Then we do this major prosthetic. Then after that we put the teeth in." Brolin points here and there, but it's impossible to tell where one piece finishes and another begins, since they're all layered and glued together into a single gruesome image. He continues, "Then this holds back my mouth very solidly. And I have wires going up here to push on my cheek. Then we have another prosthetic, which is this one that goes over that. And then we paint my face. Altogether it takes about three hours."

Brolin isn't complaining. In fact, the makeup helps. "I don't know how to do *me*," he says. "I'm just not one of those guys who are great at it, who can go out and be handsome, do their thing, and you can just watch them forever. I do better when I get away from me."

So it isn't surprising when Brolin says that he's considering a remake of *The Hunchback of Notre Dame*. If Brolin wants to become the Lon Chaney of his generation, Jonah Hex could be phase one. Yet he does have to bear in mind the drool factor.

"You should have seen me in the beginning," says Brolin, laughing. "I just kept slobbering. There were these scenes I was doing with Megan [Fox] that we shot in the beginning, where we were in bed together, doing all this stuff. I was seeing the dailies, and it was so disgusting! [Laughs.] And Megan was great!"

Hideous Attraction

Drooling aside, it's crucial that Hex looks as bad or even worse than he does on the page. That's because Jonah Hex is the sacred monster of the DC comic book universe, and the film version has to display him in all of his hideous glory. Comic fans themselves are drooling over seeing this movie, even without the 3-D, ceiling-to-floor CGI or high-speed chases expected in



much of this summer's releases. This Western is still generating geek buzz.

The fact that Hex is a comic book character accounts for much of the heated anticipation, but not everything. No other movie based on a Western comic book character could inspire so much as a yawn in the same circles.

Megan Fox is not the reason for fan excitement either. Although her sex appeal doesn't exactly discourage interest, Fox can't carry a picture with her in it, as evidenced by the box office nose dive her movie *Jennifer's Body* took last year.

The fans aren't chasing Brolin either. Not because he isn't a terrific actor who has yet to deliver a subpar performance, but because we no longer live in an era where people will automatically go to the movies to see a particular actor, regardless of the role. Robert Downey Jr. fully deserves his many loyal fans, but it's the *Iron Man* suit that sells the tickets. Movie fans today only line up at the multiplex when the picture itself has buzz.

As for *Hex*, the verdict will not be in until the advance Internet reviews and tweets show up. At this stage, the buzz is about fifty-fifty, based entirely on the trailer. Yet a lot of people are genuinely excited to see the film; they are sitting at their keyboards and iPhones with their fingers crossed. They want this to be a good movie. If word-of-mouth is strong, *Jonah Hex* might actually turn out to be one of those rare Westerns that draws big crowds of fans outside the Westerns genre. If *Hex* does fall into that class, along with

No Country for Old Men and the upcoming remake of *True Grit*, Josh Brolin, who is in all three, will be the official anti-Westerns/Westerns star of the modern age.

That's just one of a great many ironies surrounding the character of Jonah Hex. In a pulp paper world full of guys in tights leaping tall buildings, women warriors of impossible physical dimensions and mutant children who turn atomic when they hit puberty, one flea-bitten, grotesquely scarred geezer, with a foul temper and a couple of Navy Colts, has managed to survive. This solitary bounty hunter has somehow stayed in the saddle since his 1972 debut in DC's *All-Star Western* comic, while the old mainstays, characters such as Kid Colt and the Two-Gun Kid, have long since hit the trail.

Western comics continue to pop up here and there. Occasionally, an older character will return to print for a short spell, or a comic company will launch a



In the comic, Hex's hideous face was the result of a hot Apache tomahawk, but in the movie, Turnbull and his branding iron are responsible.

— BY JAMIE TRUEBLOOD / WARNER BROS. —

series, such as those based on Wyatt Earp, the Cisco Kid, the Lone Ranger and the Man With No Name. Yet it's almost as though Hex himself has declared, "this town is not big enough for the two of us," and he would be right. In fact, the town almost did not have room for Hex either, when the character was in danger of being sent to that great longjohn limbo.

But Hex always returned; something about the character keeps him alive and present on the printed page. His appeal is similar to Western movies themselves—somebody always wants to make one, even without proof that an audience, or an audience under 50 years old anyway, will appreciate it.

Surviving the Old West

Writers Jimmy Palmiotti and Justin Gray have been navigating Hex in the comics in his most recent, and most successful, incarnation. The duo restarted the series in 2005, moving through a variety of artists, and the popularity of the series has never been greater, nor has it ever received more critical acclaim.

Palmiotti, who has just flown back from a *Jonah Hex*-themed costume party at WonderCon in San Francisco, is happy to describe Hex for us. "Jonah Hex is a comic book character created in the 1970s for DC Comics featuring the ongoing stories of a mean, miserable and downright scary, scarred bounty hunter set in the Old West, right after the Civil War. The book follows his adventures tracking down thieves and killers against the backdrop of the American West."

That's accurate, but his description really just hints at the qualities that put Hex over the top as a character. To begin with, Hex, as mentioned, is hideous. He's a version of Clint Eastwood's Josey Wales if Wales had been horribly disfigured, and if he had never mellowed out after the Civil War.

Various stories circulate about how Hex's face got disfigured, but the



Joey Dillon, or Rocketshoes as Josh Brolin calls him, taught Brolin the gunspinning tricks he uses in *Jonah Hex*. For *True West*'s past coverage, search for "Jonah Hex's Gunspinner Extraordinaire" on *TWMag.com*. A copy of the actual August 2009 issue this article appeared in will get you the bonus "how-to" graphics for some of the tricks.

one that stuck involves a heated tomahawk and the tribe of Apaches that Hex's father sold him to as a kid. The movie takes a different approach that blows more air onto the fire between him and his arch foe Quentin Turnbull (played by John Malkovich).

Hex does not seem much bothered by his looks, and he's not shy of female companionship in the books. Hex doesn't explain himself to these women, but his face is a pretty effective calling card.

Hex's greatest asset is his stoicism and resilience. Few characters have suffered the indignities Hex has, and I'm not just referring to gunfights or misadventures. The writers and artists have actually done him the most harm. For example, Hex got dragged into the future for a while, where he became a kind of *Mad Max* underground fighter. And we know that the stuffed body of the long-dead Jonah Hex is on permanent exhibit in a superhero theme restaurant, Planet Krypton, in the 25th century.

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Megan Fox spices up the picture as Leila, a hooker who has a long relationship with Hex and a past that has left her with scars of her own.

— BY JAMIE TRUEBLOOD / WARNER BROS. —

“Jonah Hex is a survivor,” Palmiotti says. “His father beat him and traded him to Indians, his face received a horrible scar and he has been shot more times than a back wall at a shooting range. In the comics . . . they even went so far as to send him into the future for some high tech abuse . . . and he still came out of it the miserable bastard you see here today.”

“The character is fun . . . he does the things you could only dream about doing to people who piss you off. These qualities make him endearing, as well as lovable, in a sick and bloodthirsty way.”

“Hex can be funny . . . but in a dark, often violent way. Even in the most horrible situation I can sometimes find the humor in it. In doing so, the character makes himself more endearing.”

Supernatural, or Not?

During the 1990s, Hex starred in three interesting miniseries written by Joe R. Lansdale that introduced supernatural elements into his Old West world, including monsters and creatures that were half-human, half-bear. Early in

the production rumors were flying that the movie involved voodoo and zombies, which would seem natural considering the film is set in Louisiana, but the filmmakers, studio publicists and even Brolin danced around these rumors. “I think there’s some of that in the movie, something phantasmagorical, not just images, but within scenes,” Brolin says.

Jonah Hex of the movie has a unique ability that the comic Hex doesn’t share: the power to make the dead talk for as long as Hex is touching them. “With *Jonah Hex* you can get away with anything ’cause of this idea that he doesn’t die. Hex has one foot in the afterlife, one foot in reality, so anything goes. We can justify anything,” Brolin says. “You take *Sixth Sense* and *Natural Born Killers*, and throw ’em together and see what happens.”

I ask Palmiotti about the supernatural aspects of *Hex*, because it seems to be stoking something of a controversy among the fans. “The film doesn’t have much of a supernatural element really,” says Palmiotti, “and neither does the



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comic, except in spots here and there. The original press for the content of the film was based on an old screenplay that was never shot but leaked out. Both the film and the book sit well in the real world.” He adds, “But there are, at times, some over-the-top elements . . . and things do happen in his world that can’t be explained.”

Following *True West*'s visit to the *Jonah Hex* set, and the conclusion of the initial shoot, word got out about re-shoots, which is an indication, often, that the film is in trouble. On the other hand, it can mean that the filmmakers felt that what was already good could be improved. Director Jimmy Hayward has a long history in animated film, including work on movies like 2001's *Monsters, Inc.* and 2005's *Robots*, and he worked for a time with the Mainframe company on the 1994 series *ReBoot*, which was weird and imaginative. Yet one can understand why a first time live-action director like Hayward might want to make adjustments. And sometimes a studio can show confidence in a picture by agreeing to changes or additions.

Brolin admits that he hated the script at first. “I didn’t like the script at all, but there was something about it that I couldn’t stop thinking about. Then we started workin.’ You see that little spark in there, and you say, ‘Let’s pull it out and see what it looks like.’ It has roots on it and growths and warts and all that. Well, what if we use that? It could be cool.

“In the beginning the makeup and everything, it was a pain in the ass. The first week I was thinking, ‘This was a horrible mistake. I don’t know what I’m doing here. I can’t understand the character.’ And I felt I sounded like somewhere between *Sling Blade* and Tommy Lee Jones. [Laughs.]

“But something jibed about a week and a half ago. Really. And I’m really cynical about this stuff. I don’t trust anything until I can see it. But suddenly we all became really obsessed about the work. . . .

“My feeling was, let’s create something unique. Let’s not pander. The studio was freaking out, because they don’t have a model to base this on. But to me, if we come in on time, on budget or even under

budget, and we create a movie that makes a profit, and it’s an original movie, it might be something that other splinter copycat movies draw on for inspiration. We might be making a genre that doesn’t really exist.

“What’s attractive to me about this movie is the absurdist nature of it. I’ve always wanted to do something like this, bring back the balls in the Western, and tangle with this kind of absurdity. Plus, it’s not a hugely successful comic book, but it’s a comic book that won’t go away—another wonderful thing. It’s not *Batman*, it’s not *Watchmen*, there’s no huge expectation. And we have really great actors. We’re going to blow people away.”

Palmiotti, and just about everybody else who shares any affection for the character, is extremely pleased with the casting of the film. Brolin has, in just a few short years, become the kind of rare star that everybody wants to use in every kind of part. He played George Bush in Stone’s 2008 movie *W.*, and he is in Stone’s upcoming sequel to 1987’s *Wall Street*, *Wall Street: Money Never*

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Sleeps. He played a loony, needle-happy doctor in Robert Rodriguez's *Grindhouse* section, *Planet Terror*, in 2007. He was the Nick Nolte straight man to Javier Bardem's psycho killer in 2007's *No Country for Old Men*. And he's been cast in the upcoming Coen Brothers remake of *True Grit*.

"To have someone like Josh Brolin playing the lead is awesome on so many levels," Palmiotti says. "He is more than a pretty face . . . the man can act his ass off. Looking at the bulk of his work for the past three years, you have a resume that is filled with challenging roles . . . parts with nothing in common and a performance in the Academy award-winning film *No Country for Old Men*.

"Added to that, when you have the amazing John Malkovich playing Hex's enemy Quentin Turnbull in the film, you have an actor's movie. Last, rounding out the main cast, is the beautiful Megan Fox. . . Having seen the footage she is in, I can tell you . . . anyone who thought this girl was just a pretty face is going to be in for a surprise."

On the set, the remarkable actor Michael Shannon plays ringmaster in the arena where the fight is about to take place, with Hex and a companion sitting with the audience. The feeling of strangeness, of something not typical of Westerns, is very strong, like elements of the 2003 HBO series *Carnivale* and, perhaps to a lesser extent, 2008's *True Blood*. If those avenues are pursued, *Hex* might be something of a freak show; that could work in its favor or work against it, depending on the imagination of the director.

"My assistant came up with the perfect description," Brolin says. "It's a dark circus with a Western running through it."

In the end, Jonah Hex will survive. No matter what they do to him, he survives. His ugliness, his orneriness, what they would have called his sheer cussedness, has seen him through it all. He's never lost his singular Hex-ness. In that way, he's a little like the Popeye of the original newspaper comic strips. He's stoic, grotesque, nearly unkillable and tenacious beyond measure. He's a force of nature.



FROM OATS TO OATERS

Back in 1993, when a first-class letter cost a mere 29 cents to mail, the **U.S. Postal Service (USPS)** issued its "Legends of the West" series of commemorative stamps featuring **Wyatt Earp, Geronimo, Kit Carson** and other historic figures. The USPS has also portrayed **John Wayne** twice, once to commemorate the 1939 movie *Stagecoach* and then for 1962's *The Man Who Shot Liberty Valance*.

Interestingly, the African nation of Mali and the Maldiv Islands in the Indian Ocean have issued stamp sheets honoring Western actors **Clint Eastwood, Bronco [sic] Billy Anderson, William S. Hart, Tom Mix, Will Rogers, Gary Cooper, John Wayne, Wallace Beery** and **George Barnes**. George Barnes? Yup. He was the uncredited actor who sent audiences running when he fired his pistol straight at the camera in *The Great Train Robbery* back in 1903.

On April 17, the USPS issued stamps that feature terrific 1930s-style portraits of **Mix, Hart, Roy Rogers** and **Gene Autry**. The art is by **Robert Rodriguez**, a California-based illustrator who has designed movie posters, trading cards, circus posters and anything else requiring the sure hand of an artist who can pull the past into the present, including a new take of the guy on the box of Quaker Oats.

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DVD REVIEW

6 Guns

(Asylum Home Entertainment; \$24.95)

Two Westerns, both independents and both about bounty hunters, will be available on DVD within a couple of months of each other. The first one is *6 Guns*, which is available now, and the other, due out on July 6, is *Six Gun*. (We call tell you more about the second picture when we get a look at it.)

6 Guns features a cast of seasoned professionals, which makes sense since about half the actors are the descendants of Dick Van Dyke.

Dick's grandson **Shane Van Dyke** directed the movie and has a small part in it, his father **Barry Van Dyke** is the lead, playing bounty hunter Frank Allison, and his brother **Carey Van Dyke** also acts in the picture. This is a showbiz family, and they've all worked in movies and on TV for years. In fact, anybody nostalgic for *Diagnosis: Murder*, the 1993-2001 mystery series on CBS that starred Dick and his kids, might enjoy seeing the troupe at work together.

Anyone who would like to see **Greg Evigan**—B.J. from NBC's 1979-81 series *B.J. and the Bear*—as a grizzled sheriff in a fictitious version of Bisbee, Arizona, might want to see this movie as well.

Be advised, however, that those hoping for a mild Western adventure starring the good-looking Van Dyke kids, or a Western comedy along the lines of Barry's brief 1983 CBS series *Gun Shy*, should know that this is a hard, revenge-driven Western, where an ex-peace officer and his kids are graphically murdered in the beginning, and his wife Selina is gang-raped.

The movie picks up six months later, when Selina (**Sage Mears**) has become the town drunk. Thankfully we don't see much of that because the actress is having a little trouble with the part, since she mainly just stumbles around and drains a bottomless bottle. When she's shown a kindness by Allison, a well-known bounty hunter who's passing through, she decides to straighten up and convinces him to teach her to shoot a gun. He should have given her a

shotgun, or one of those sawed-off jobs they gave **James Caan** in 1967's *El Dorado*; it makes the training sessions much shorter.

Meantime, we see the border-bound villains from the opening scene killing a posse that was stupid enough to let the bad guys get the drop on the members (again, please, give somebody a shotgun). **Lee Horn** (Geoff Meed) is the leader, and by far the nastiest of the lot. Meed wrote the script and wisely gave himself the juiciest bad guy part, and for good reason—he's perfect for it. Personally I hope he keeps it up; this guy could carry a bad-guy-driven Western by himself.

6 Guns is a cut above most independent straight-to-DVD Westerns because the values are decent, the Spaghetti Western-flavored music works, the direction is assured and the acting, for the most part, is solid, especially the performances by Meed, Evigan and the older Van Dyke. These actors ought to make a more ambitious picture next time. The film also needed more heart and a little less plot-slogging.

IN THE WORKS

Return of the Quiet Man

Sir Roger Moore, best known for replacing **Sean Connery** as secret agent James Bond after **George Lazenby** failed in his attempt, is no stranger to Westerns, having played the lead in the short-lived 1959-60 ABC series *The Alaskans* before skipping over to ABC's *Maverick*, as Bret and Bart's British cousin Beau. Now Moore is set to star and executive-produce the romantic comedy *Connemara Days*, which takes place in Ireland during the filming of **John Ford's** 1952 classic *The Quiet Man*, starring **John Wayne**.

Stacy Keach may play John Ford, while **Brendan Gleeson** is penciled in as Victor McLaglen, who originally played Wayne's nemesis, Squire Danaher. **Andrew McLaglen**, who directed 1963's *McLintock!*, may have a hand in scripting the film.

The story concerns a local girl, Heather O'Dea (**Sarah Bolger**), who

falls in love with one of Ford's assistant directors, played by **Aidan Quinn**. So far, no word on who, if anybody, will play Wayne or his costar Maureen O'Hara.

Valley Boys

The feature film version of ABC's *The Big Valley* appears to be in full swing. **Susan Sarandon** is not yet confirmed to play the matriarch Victoria Barkley, but **Ryan Phillippe** looks like a lock as Jarrod, and **Richard Dreyfuss**, **Bruce Dern** and **Billy Bob Thornton** are all tentatively attached. **Lee Majors**, who played the sullen bastard of the clan, Heath Barkley, may show up as Victoria's late husband Tom in the movie. If true, expect his role to be a cameo.



Sarah Bolger



Lee Majors

Cowboys & Aliens

Jon Favreau, who is directing *Cowboys & Aliens* following *Iron Man 2*, twittered to the world that **Harrison Ford** will appear alongside **Daniel Craig** in the movie. This would make it Ford's first Western since *The Frisco Kid* in 1979, where he played a character that was originally intended for John Wayne, according to costar **Gene Wilder**. *Cowboys & Aliens* is looking at an August 2011 release.



Stacy Keach



THE BEST FRENCH WESTERN COMICS YOU'VE NEVER HEARD OF



Created by Belgian scriptwriter Jean-Michel Charlier and French artist Jean Mœbius Giraud, *Blueberry* chronicles the adventures of a U.S. cavalry lieutenant.



Lune d'argent sur providence—translated as *Silvermoon on Providence*—combines the codes of classic Westerns with Fantasy elements, and is written by Eric Herenguel.

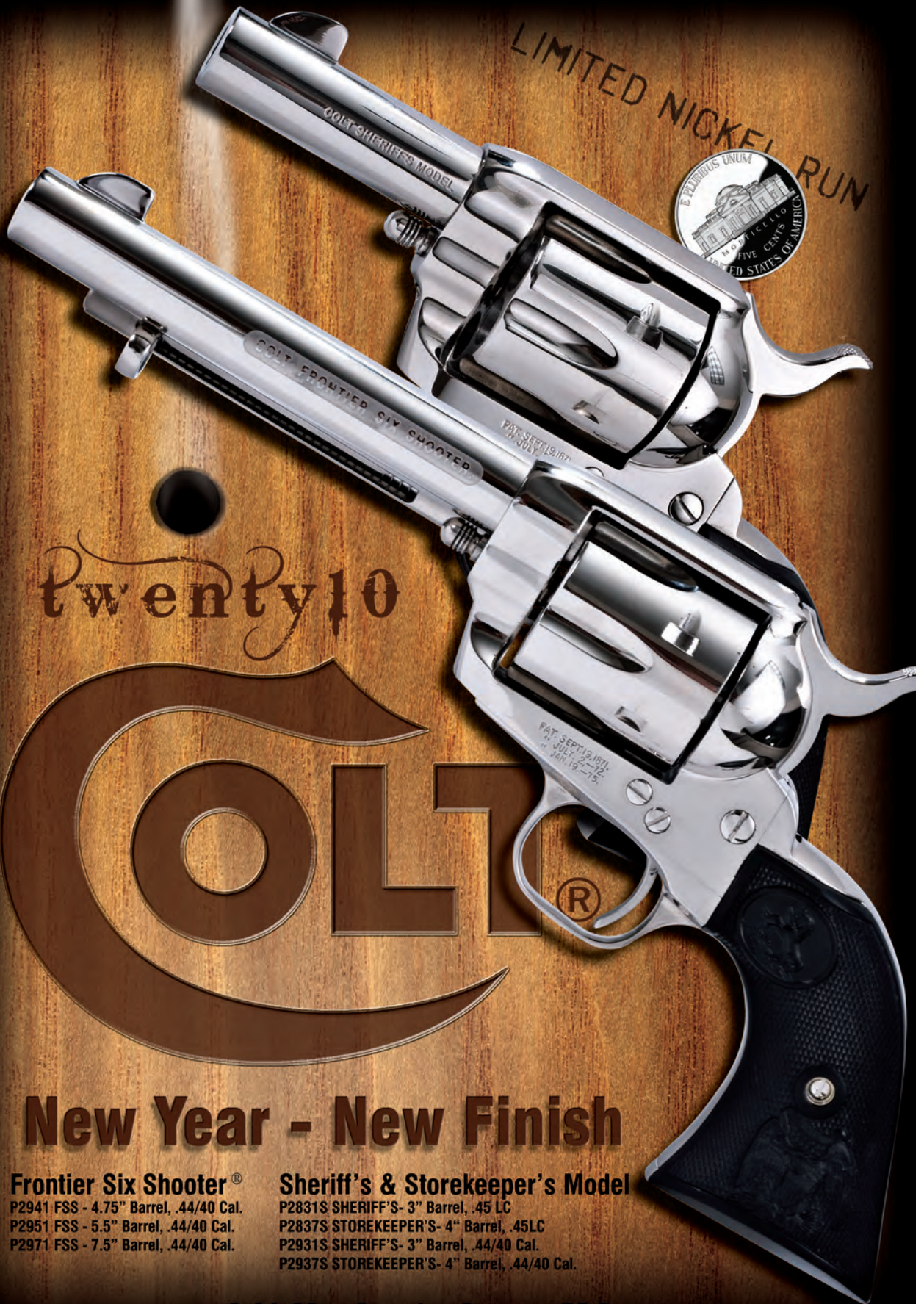


Belgian artist Hermann Huppen joined writer Greg (pseudonym for Michel Regnier) to create the Western comic *Comanche*, said to be among the best series in the genre.



L'Étoile Du Désert—translated as *The Star of the Desert*—by artist Enrico Marini and writer Stephen Desberg, follows Matt Montgomery on his search for the murderer of his wife and daughter.

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This pair of photos illustrates the frontier photographer's use of props to dress up his clients, giving them a more Western appearance. Spangenberg has owned two photos by this Denver, Colorado, photographer named Green and has encountered a third photo taken in Green's studio, showing the identical artificial fence, fringed shirt, tasseled hat, chaps and the Starr double-action revolver. Although these two gents sport different shirts and guns, each wears the same fringed chaps. The man at right wears laced shoes and has a Remington cap and ball six-gun tucked in his waistband, while the man below has boots on and shows off the Starr.

— ALL PHOTOS COURTESY PHIL SPANGENBERGER UNLESS OTHERWISE NOTED —



Stay on Target When Collecting Gun Shots

Old West photos showing firearms being worn or brandished can tell much about the subject and the period.

How many times have you looked at an antique photo and thought, “If this old photo could only talk?” Well, they do, in a way.

As a collector of antique photographs of Old West subjects, and through my studies of thousands of vintage photographs, I’ve learned much about the guns and gear of yesteryear. By the medium of photography, primitive as it was in those early years, these colorful folks were leaving a firsthand record of who they were, how they looked and, to a small degree, something about their personality.

While the study of antique arms is enjoyable, many firearms enthusiasts also share my curiosity about what life may have been like in the era of these arms being studied. In the photos I have collected, I have realized many of the pistol-packing cowboys and miners, the tomahawk-wielding Indians and the high-booted frontiersmen in these photos were not “Hollywood” costumed actors, so dressed for a theatrical role. These Westerners were the genuine articles, outfitted in their everyday attire and showing off their “hardware.” In cases where the subjects were obviously sporting dressier-than-usual clothes for the sake of the then-new camera, I know that the clothing and shooting irons were still authentic to the era, even if the subject might not have personally owned them.

A Record of Frontier Life

Through looking at old photos, certain myths about the Old West and its inhabitants have been proven true or false. I’ve learned to “never say never,” when it comes to stating a fact about when, where, how or by whom a certain firearm or piece of gear might have been used. For example, I’ve found photographic evidence of holsters being used long before their generally accepted time of usage. The photos, which are well documented as to the date of their

exposure, showed troopers using this gear, when for generations collectors had assumed otherwise.

At the time of our Westward movement and the frontier years preceding Western statehood, photography was still in its infancy. Photographic equipment was big, bulky and tedious to handle. Exposures were slow, and developing the exposed plates or negatives demanded that a complete field laboratory be set up. Because of these factors, extra gear was out of the question. The same can be said for the subjects of these photographs; they did not lug photo props around in the wild, rugged terrain of the frontier. Therefore the most believable images of how people dressed and looked, and what arms they favored in the mid- to late-19th century, can often be found in those views taken in the field or candid shots, such as street scenes and store fronts.

As the 20th century approached, advancements in photography enabled amateur shutterbugs to take the smaller, less cumbersome equipment, like the Kodak Brownie box cameras, into the backcountry to record what they saw, thus producing an abundance of outdoor views from around the turn of the 20th century.

Back in their studios, many frontier photographers kept props, such as firearms, army uniforms, buckskin coats, chaps, hats and other colorful bits of Western gear, to provide to their subjects. For example, early Montana photographer L.A. Huffman kept a Sharps buffalo rifle in his studio for such purposes. This same rifle appears in several of his photos—sometimes cradled in the arms of an Indian, other times leaning against an Indian burial scaffold in the middle of an open prairie. Remember, these men were

more than just photographers recording what was in front of their camera’s lenses. They were also artists, and some of them were very good! Huffinan’s photos have stood the test of time and are, as an art form, as appealing today as ever.

How to Date a Photograph

I’ve spent many enjoyable hours speculating about the pioneers in these photographs and learning on the ways of our forebearers from them. For example, an early carte de visite photograph, which I purchased for the outrageous price of \$6 in the late 1960s, shows a Western gent wearing a bib-front shirt and scarf tie, trousers tucked into high-topped boots (no spurs), a rakish broad-brimmed hat, turned



This early carte de visite photograph, purchased by Spangenberg in the late 1960s, is marked Durango, Colorado, on the reverse side. The man holds a Spencer seven-shot repeating carbine. To this day this photograph remains one of Spangenberg’s favorite images, as it has provided not only information on frontier clothing but also offered many hours of enjoyable speculation as to the subject’s true story.



Daguerreotypes are actually mirror images, thus this rare view of an 1850s dragoon sergeant, armed with the M-1833 cavalry saber, an 1851 Navy Colt and what appears to be a 2nd Model Colt Dragoon, is a reverse image. Gun-savvy viewers can detect such details like the capping cutout appearing on the wrong side of both revolvers; they might also notice that the soldier's uniform buttons are opposite where they should be located.

— COURTESY HERB PECK JR. COLLECTION —

up in front, and a Model 1860 Spencer seven-shot repeating carbine in his hand (see photo on p. 27).

I bought this image primarily to display along with a Spencer carbine I owned in my collection. Yet without uttering a sound, this man was telling me about himself. I surmised that, possibly as a young fellow (he looked to be somewhere between the ages of 18-26), he was seeking his fortune in some profession, particularly one that required he be armed. He likely purchased the Spencer cheaply, as it was being sold as Civil War surplus. His attire suggests to me that he worked outdoors, while his natty look gives off the

impression that he was somewhat fashionable in his dress and wanted to impress someone that he was indeed a Westerner, living an adventurous life.

As with so many antique photos, the back of this carte de visite carries the fancily printed name of the photographic studio's location. This one is marked Durango, Colorado. The clothing style and the firearm are the only clues to the era of the photo, so I suspect the image to date from around the founding of the town in 1881. Of course, where no name or any form of definite identification can be found, such deductions are purely speculative. Nonetheless, my "guesstimate" as to the

details of this frontiersman is based on what is seen in the photo.

Weeding Out the "Fakes"

In collecting antique photos—as with all other collectibles—one must be aware of forgeries. With today's interest in living history, many hobbyists dress up for photo portraits in their authentic garb, with guns and other accessories. Because most of these pictures are taken for private enjoyment, modern photographic techniques are usually used. Occasionally though, an above-average quality, or even a modern-exposed tintype photo, will get out into the collector market to be passed on to an unwary or unscrupulous seller.

Modern "faked" photos are just one pitfall awaiting the antique photo collector. Just as with modern photos, antique images cannot be accepted at face value. Many of these were "faked" at the time they were taken, through the use of props, retouching, trick photography or costumed models. This may have been done to simulate an event or create a saleable image in the 19th century. Or perhaps photographers did



This fellow wielding a Mississippi rifle, Pepperbox pistol and knife led an adventurous life. The back of the daguerreotype reads "Charles G. Alexander, King George County, Virginia—Taken on his way to California, April, 1849." Here's a genuine Forty-Niner who later served in the Virginia cavalry during the Civil War. A great photo find! (As this is a daguerreotype, the image has been reversed, so you can view the soldier properly.)

— COURTESY HERB PECK JR. COLLECTION —

Many cabinet photos of the late 19th century have the photographer's name and location printed on them, either on the front or the reverse side. This allows the collector to ascertain information not necessarily shown in the image itself. For example, this photo of a cavalry trooper doesn't give out too much information. Yet the information printed on the photo points to the likelihood that this horse soldier probably served in the 8th U.S. Cavalry. The unit was stationed at Fort Meade after South Dakota became a state in 1889.

it for the sheer enjoyment of trick photography, just as today's photographers might employ the latest methods of photographic technology to create a desired image.

Before purchasing any photo, study it closely. I once received a gift of a trio of stereoviews of South Africa's 1899-1902 Boer War. At first glance they appeared to be authentic shots of a Boer artillery crew in action. After close inspection, they turned out to be posed shots—complete with poorly costumed models using American web .45-70 bandoliers and Civil War-vintage Springfield muzzle-loading rifle/muskets—hardly the choice of the Mauser rifle-armed and firearms savvy Dutch Boers at the turn of the 20th century! One of the images even revealed a cannoneer with a “clip-on” white beard with his dark hair. The photos also showed evidence of an American-style farmhouse that had been opaqued over in order to remove it from the so-called “South African bushveld.” Entertaining, but hardly authentic.

Many of the antique photos the collector will encounter of 19th-century people may be colorful at first glance, but a closer inspection may reveal subjects who were simply dressing up for the camera, possibly to impress their Eastern kin. One big telltale clue is someone dressed in cowboy attire, but also wearing city duds like lace-up shoes, starched collars and ties, and other items of clothing an honest-to-goodness cowpoke would not normally wear. While a photo like this may not be representative of a real working cowboy, the image still offers insight to the clothing, firearms and other tools of the period. At the same time, such an image should be acquired at a considerably reduced fare.

Highly Collectible Gun Shots

Regardless of the particular subject of interest, or type of photo, antique photography provides a fascinating and informative look at our past. Photographic



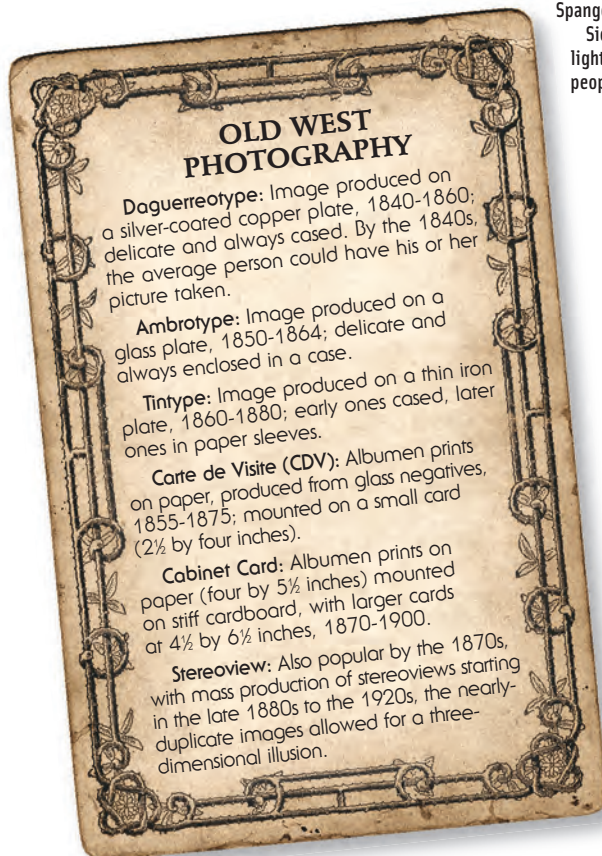
images, especially those clearly displaying firearms, have escalated in price in recent years. Original images of famous people are generally among the most valuable—particularly if they are signed by the subject. Next in popularity with the firearms photo collector are those likenesses that display, in an attractive and clear view, a highly collectible firearm, such as a Colt Peacemaker, or a Sharps or Winchester rifle, in full view or prominently brandished in a realistic fashion. While such portrayals can easily run into several hundreds of dollars, the determined photo hunter can still find a treasure amidst a pile of European monuments and portraits of grandparents, babies and second cousins.

When I find such a prize, I get the same feeling I used to get years ago when I would find an old Colt revolver at a bargain price. I rush home, break out the trusty magnifying glass and start “listening” to what the Westerner in the image is telling me. I know if I pay attention to what is shown in the photograph, I’ll learn more about him, his firearms and his life. It’s like traveling back in time, and how many among us have dreamed of such a trip?

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

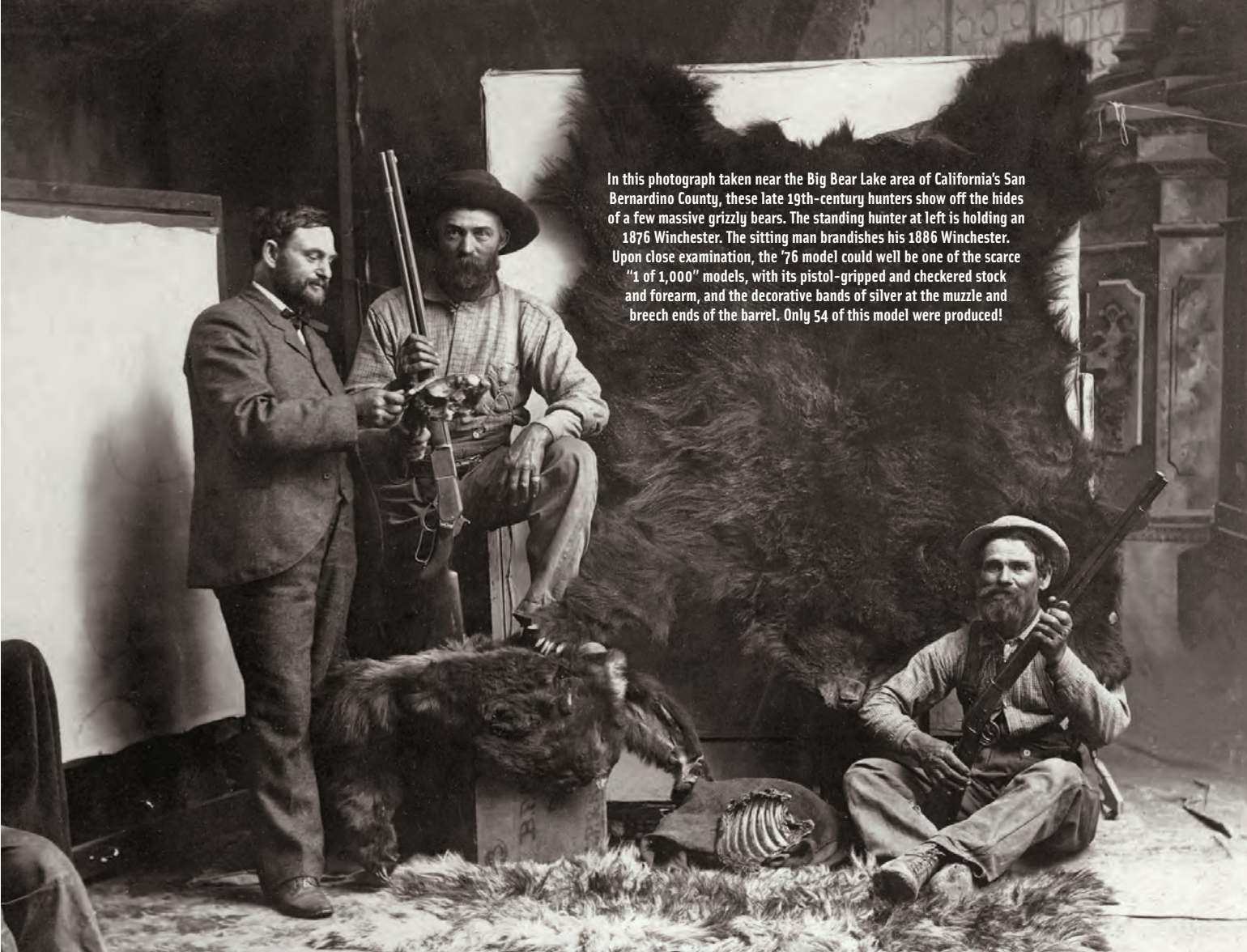


Spangenberg found this cabinet photo in an old junk shop in Randsburg, California, which borders the Sierra Nevada Mountains, where this photo was probably taken around 1900. It shows a double seat light passenger wagon, with a man and woman sitting in it, while the horses are being watered. These people must have been important, because they are being escorted through the mountain pass by two mounted guards armed with Model 1897 Winchester shotguns. If photos could only talk!



A firearms photo collector may also collect photos displaying other weapons. This image of an Apache scout aiming his bow and arrow was taken in Fort Apache, Arizona Territory. Tucked over his M-1883 army campaign shirt, the scout's web belt features an added homemade leather tab, a Civil War-pattern carbine sling buckle and a so-called Apache beaded watch pocket.





In this photograph taken near the Big Bear Lake area of California's San Bernardino County, these late 19th-century hunters show off the hides of a few massive grizzly bears. The standing hunter on left is holding an 1876 Winchester. The sitting man brandishes his 1886 Winchester. Upon close examination, the '76 model could well be one of the scarce "1 of 1,000" models, with its pistol-gripped and checkered stock and forearm, and the decorative bands of silver at the muzzle and breech ends of the barrel. Only 54 of this model were produced!

Photos of well-known frontier figures are in high demand with collectors. This late 1880s image shows Al Sieber, who served as chief of scouts under Gen. George Crook for the Department of Arizona from 1883-1890. In this photograph, Sieber is holding an 1886 Winchester rifle and is packing what appears to be an 1878 double-action Colt revolver in his holster.

Due to cumbersome equipment and an involved procedure for taking and processing photos in the wilderness, early scenes like this, where men are carrying muzzle-loading plains rifles, are seldom encountered. The back of the image reads "Scene on the Rocky Mts. Near 'Soda Springs,' Utah. 'Packers' resting—a characteristic scene. 1868."

— COURTESY HERB PECK JR. COLLECTION —





Holding Back the British. Spion Kop, South Africa



Beware of staged photos. Although they may still have valuable information or portray an interesting subject, they must be taken for what they are—staged! The stereocard shown at top is obviously staged for the sake of entertainment. We know that the men are fighting a stuffed bear, since photographers were not able to capture action in the 1890s. Below that photo is a stereocard that was created to intentionally defraud the viewer. Although it is supposed to be of the 1899-1902 Boer War in South Africa, close examination shows American web belts, part of a Civil War Springfield musket (Boers were famous for using state-of-the-art, bolt-action Mauser rifles) and even a fake beard on one of the faux artillerymen. The hucksters were at work!

Another one of Spangenberg's favorite images is this cabinet card photo showing a group of Nez Perce police. Taken in Salmon, Idaho, three of the policemen are packing their department-issued, nickel-plated 1875 Remington revolvers. Two of the faces have been scratched out and, according to custom, the obliterated faces usually meant those Indians had died or possibly turned criminal.



Tableau vivant was an early trend of fine art photography in the 1840s. The subjects were staged, drawing heavily from traditions of the theatre, such as this image of Duke Alexei of Russia and Gen. G.A. Custer taken in Topeka, Kansas, after a buffalo hunt in 1872.

Photos that depict seldom-encountered firearms are quite collectible. These late 19th-century hunters pose in a cameraman's studio with their hunting dogs, guns and gear. The man at right aims his muzzle-loading, double-barreled scattergun, while the man on the left holds the scarce Model 1855 Colt Root revolving shotgun. The presence of the dogs and the percussion hunting accessories on both men has led Spangenberg to believe that these men are genuine bird hunters who were still using percussion arms and were not posing with photographer's props.



FRAMING THE WEST

David Stoecklein captures the ranching lifestyle—digitally.

IN Mackay, Idaho, a rugged cowboy and his trusty steed have braved the winter weather and harsh terrain to save a tender calf, with only a beacon of light guiding their way. This modern-day Western story of rancher Kevin Donahue in "Winter Save" is one that photographer David R. Stoecklein says best epitomizes the spirit of his latest book, *Photographing the West*.

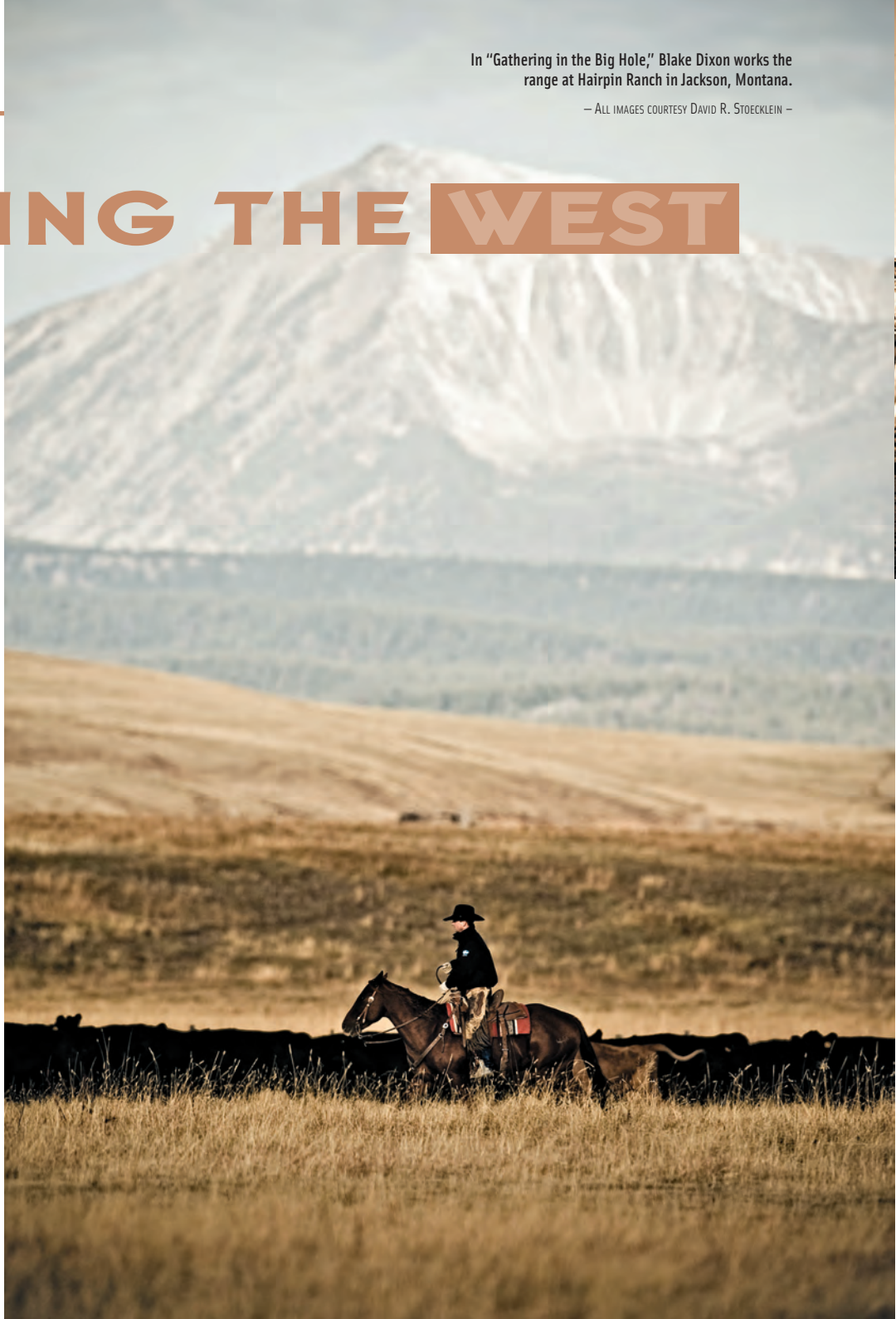
He means that in more ways than one. A blasting cold winter day in Idaho would never deter him from getting his shot. With 40 years of experience behind the lens and more than 40 photography books to show for it, Stoecklein knows what cameras can do the job. "My Canon cameras work great in any conditions. I have never had a camera freeze or break in cold weather. The coldest day I can remember was 42 degrees below zero in the Big Hole Valley of Montana," he notes.

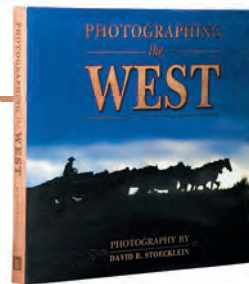
For the past five years, the Idaho-based photographer has also been embarking upon a new frontier when it comes to photography itself. He's swapped film photography for digital, and he is offering up this book as testimony to his belief that he has taken some of the best photography of his career since he began shooting digitally.

His selections for this magazine's first annual photography contest (see p. 36) highlight Stoecklein's preference for digital. He's among the new school of photographers that sees Photoshop as a tool, but he does admit, "it should not become the central point of the photo."

In many of his photographs from this new book, you can see an underlying philosophy shared by one of his favorite photographers, Charles Belden, who captured scenes of the Pitchfork Ranch in Wyoming during the 1920s-40s. Belden believed: "If a picture does not tell a story, it is not worth taking." Stoecklein's vivid mountain landscapes, whipping horse manes,

rugged cowboy portraits and gleaming tack indeed stir the imagination. He credits this reaction to his reliance on weather, dust and lighting. "Dust is my friend; it adds a unique element to any story. You have to learn to use dust to your advantage," he says. He's at his best in the Texas Panhandle, which, he admits, "has the best storms and the most unique weather."





To order your copy of David R. Stoecklein's *Photographing the West*, visit TheStoeckleinCollection.com or call 208-788-4593.

Bret Reeder holds on to his bucking bronco, as Monte Funkhouser looks on in "Let 'er Buck," taken in Mackay, Idaho.

Taken in Mackay, Idaho, the photograph "Idaho Cowboys" features (from right) Mike Seal, Bret Zollinger, Lincoln Zollinger, Jessica Zollinger and Bart Wojciechowski, and (at center) Dean Shiner.

Although he has received many laurels—most notably, Canon's "Explorers of Light" award and our Editor's Choice award for "Best Living Photographer" in 2007 and 2009, and our Reader's Choice award in 2008—Stoecklein certainly is not through telling his story of the West. Our hardworking cowboys and cowgirls still find their own beacon of light through his lens, warning all that the range life is to be cherished, not forgotten.



Cowboy Kevin Donahue's loving act to save his calf from the harsh winter winds, captured in "Winter Save," offers up the kind of courageous spirit viewers can expect to see throughout *Photographing the West*.



The romantic charm of the ranching lifestyle is captured in "Love on the Range," showing Chet Vogt and Angela Smith at the Three Creeks Ranch in Elk Creek, California.

BEST PHOTOGRAPHY OF THE

Sometimes I do get to places just when God's ready to have somebody click the shutter," remarked Ansel Adams.

Like many, Adams started with just humble means, a Kodak No. 1 Box Brownie his parents had given him, long before he would gain notoriety for his black-and-white photographs that inspired the designation of California's Yosemite National Park in 1940.

Whether the photograph is captured by a practiced professional or someone who has a serendipitous moment with his camera, we recognize that some of the most authentic photographs of the American West come when something unseen seems to have guided the photographer. For our first annual photography contest, we invited our readers to share those moments with us in four categories: Re-enactment, Landscape, Historic Spot and Ghost Town. *True West* awarded the grand prize winner \$500, and \$200 to each of the first-prize winners of each category. Just for fun, we also opened up the contest for "Mystery" entries that did not fit in the other categories but celebrated the American West just as well.

True West's editors have twice recognized David R. Stoecklein as the "Best Living Photographer of the American West." We are honored he could serve as our judge for this year's contest.

Who knows, we could have the next Ansel Adams among these photographers.



GRAND PRIZE WINNER

#1 RE-ENACTMENT

"THE LONG SHOT" BY JAMES HATZELL

I took this hunting photo, featuring a Winchester Model 1895, during a blizzard in the Black Hills of South Dakota. Running into the elk was a "bonus!"

Stoecklein: This photo feels so real. The weather, the dress, the clothes; really great job! Every element of a great photo is here. I love the snow on his hat.

TRUE WEST



**“COWBOY ON THE FORT PIERRE
TO DEADWOOD TRAIL”**
BY SISSY SCHNEIDERMAN

A typical day in South Dakota in August, with the beautiful blue sky and the wind blowing. This picture was almost an accident, as I usually will include the legs of the horse when I shoot a horse and rider. The afternoon light was soft, and it enabled me to capture Howard's face without the harsh shadows from his hat.

Stoecklein: Great composition. Feels like he is going to ride right out of the photo. I keep looking back into the photo, as there is so much going on. Great story.

#3 RE-ENACTMENT

“ALL ABOARD”
BY REBECCA DAUGHERTY

Re-enactor Odessa Red boards the Butterfield Overland Stage at California's Calico Ghost Town in October 2009.

Stoecklein: I love the angle and the fact that you wonder what she looks like. The photo feels very natural, the way she is getting into the coach—a moment in time.





#1 LANDSCAPES

**“LOADING CHUTES”
BY ANGIE OKAMOTO-ONG**

Sunset at old cattle loading chutes in southern Utah, with mesa hills in the background.

Stoecklein: Great composition, great light. This is not only a beautiful landscape, but one that shows a piece of Western history.

#2 LANDSCAPES



**“ROAD TO SKY CITY”
BY FRANCIS P. KOWNACKI**

Shot from Acoma, New Mexico, looking down on the only road up to Sky City, which is one of the oldest, continuously-inhabited communities in the United States.

Stoecklein: Very classic landscape. I love the way the road winds through the landscape. The storm clouds really add to the drama.

#3 LANDSCAPES



**“MOON AND MOUNTAINS”
BY DON PETERS**

This photograph was taken on New Year's Day 2010 at daybreak. The full moon was sinking as the rising sun lit up the low mountains. The cycle of night and day was what I liked about the photograph.

Stoecklein: Great moon photo and great sunset. This photo has a great balance to it.



#2 GHOST TOWN

“OLD MILL BUILDING” BY STEVE TODD

Taken in Sapello, New Mexico, a ghost town along the Santa Fe Trail, on July 18, 2009.

Stoecklein: This is first a bold entry. This photo has wonderful texture and really shows the crumbling adobe, while telling a great story.



#3 GHOST TOWN

“BLUE TABLE” BY ALLEN PATROU

Still life taken at the 1863 Vulture Gold Mine in Wickenburg, Arizona.

Stoecklein: Great composition and sense of color. The pastel colors work great.

#1 GHOST TOWN



“BODIE HANDCART” BY LES KRUGER

Bodie, California, is a photographer’s paradise. So many preserved buildings and equipment offer ample possibilities for good pictures. This handcart nicely frames what used to be the DeChambeau boarding house (center, at left) and the Odd Fellows Hall (center, at right). The empty hillside in the background emphasizes the desolation of the townsite.

Stoecklein: The handcart being placed in the front of the photo really makes it interesting. I have seen lots of photos of Bodie, yet this photo stands out because of the composition and the depth of field.



#1 HISTORIC SPOT

**"ARCHES OF SAN XAVIER"
BY J. L. "WOODY" WOODEN**

This photo of the Catholic mission founded by Father Eusebio Kino in 1692 was taken in Tucson, Arizona, in 1976.

Stoecklein: Fantastic composition, beautiful soft color.

#2 HISTORIC SPOT



**"MOUNTAIN TOP MINE"
BY JIM PETTENGILL**

The remains of a three-story boarding house built in 1912 at the site of the mine west of Ouray, Colorado, in remote Governor Basin. Taken in early September 2008, about an hour before a snowstorm closed access for the year.

Stoecklein: Love the dark sky and composition angles.

#3 HISTORIC SPOT

**"A COWBOY"
BY NATHAN DAHLSTROM**

A tombstone in Lubbock, Texas, marking the burial spot of 32-year-old cowboy Henry Jenkins, the first to be buried in the Lubbock City Cemetery in 1892.

Stoecklein: Great angle, which really communicates the message to the viewer. Tells a great story. Very powerful image.





#1 MYSTERY

"DOIN' DISHES" BY DIANA VOLK

After a hard day of work, the shepherd has returned home to his sheep wagon in Arvada, Wyoming.

Stoecklein: This photo captures a real moment and does not look staged. I love it! It would be good in black-and-white or color. Very well done. Tells a great Western story.



#3 MYSTERY

"OLD BLUE EYES" BY ALLEN PATROU

Just another day for Vaquero historian Lee Anderson.

Stoecklein: Wonderful portrait of an old cowboy. Great light and great style. Classic.



#2 MYSTERY

"WINTER HORSE IN SIOUX FALLS" BY SISSY SCHNEIDERMAN

This photo, taken in Sioux Falls, South Dakota, depicts just a small hint of the harshness these majestic animals have endured throughout the history of the West.

Stoecklein: Beautiful portrait of a horse. Great lighting!



THE EVOLUTION OF



WESTERN WEAR

THE FUNCTIONAL SIDE OF COWBOY BOOTS

All the men were well shod in good looking riding boots, except the cook. I learned that the boots were mostly made by a boot maker named Hyer, of Olathe, Kansas, and were generally black in color. All had seventeen inch tops, with a two or two and a half inch heel, slanted well forward, so that the weight of the foot came forward of the heel, and consequently the stirrup was held under the arch of the rider's instep, as it should be."

—JOHN K. ROLLINSON, IN HIS 1941 MEMOIR, *PONY TRAILS IN WYOMING: HOOFPRIENTS OF A COWBOY AND U.S. RANGER*



The boot tops of this unidentified cowpuncher probably reached as high as his knees in front and were cut lower behind the knee. The boot tops are turned down to make walking easier and would have been easier to grip when pulling the boots on. The wrinkles at the ankle indicate these boots were well broken in. They also indicate that the tops are two-piece construction, rather than the four-piece construction commonly seen today.

—COURTESY ROBERT G. MCCUBBIN COLLECTION —

What had not changed much from what Rollinson saw at the Wild West show were the boots Cody and his cowboys wore. In his 1941 memoir, Rollinson briefly described the boots of his cattle country compatriots. The pitch and height of the heels helped the cowboy position his foot in Western saddle stirrups, an important comfort feature when a rider spent long days in the saddle. Rollinson did not explain the tall tops, but they helped protect the

While still a teenager, John K. Rollinson left his upstate New York home in 1903 to go cowboyin' in Wyoming after seeing Buffalo Bill's Wild West show. Working as a ranch hand, he could see the West portrayed by Buffalo Bill Cody's troupe was already losing its

wildness. He still saw plenty of wide open space, but sedentary herds of cattle grazed where countless buffalo had once roamed. American Indians were confined to remote reservations. Homesteads, ranches, towns and fences broke up the horizon.

lower leg from chafing from stirrup leathers and from prickly bushes and trees a cowboy might encounter while looking for stray beef hiding in Wyoming arroyos.

Cowboy boots are a highly specialized version of the original performance footwear: riding boots. The signature



heels and tall tops of early 19th century riding boots were adapted and refined to meet the unique and harsh conditions of riding horses and working cattle in the American West. Many features of the earliest cowboy boots are still evident in the boots worn today by working and rodeo cowboys—even with modifications for specific activities and events, the onslaught of technology and the ephemeral flirtations of fashion.

One constant in working cowboy boots is their tough hides that stand up to the rigors of cowboying. Rugged retan hides were common vamp and shaft leathers early on; oiled and waxed cowhide, muleskin, shrunken bullhide shoulder and even shark are now used. Besides tough leather, traditional cowboy boots today still feature a welt—a strip of leather stitched to the upper and insole of the boot—with a beveled or ribbed metal shank. The result is an arch-hugging design that provides additional support needed with a higher heel. That construction is particularly important in a riding boot, says Jose Sanchez at Champion Attitude Boots. “When they’re roping they press the boot against the stirrup and they need something that will

hold, that won’t give way,” Sanchez says. “It helps hold the shape of the boot.”

The design and construction of a working cowboy’s boots can indicate what kind of work he does and where he does it. The boot’s heel height, toe shape, welt stitching, saddle, spur ridge and even the type of sole reveal a lot about a cowboy.

A two-inch heel with a steep forward pitch—where the back of the heel is angled forward from the top to the bottom—is a riding heel. Lower that by a half inch and lessen the pitch or eliminate it altogether, and you have a walking heel. Lower the heel another quarter inch with a slight-to-sharp pitch, and you have a dogger, or dogging heel—so named because of its popularity with steer wrestlers (“doggers”). The 1½-inch height is also common for a roper heel.

Toe styles on cowboy boots are more about style than function. The pointed toe seen on many classic Western boots is said to help the foot find the stirrup better, but scant evidence—if any—proves that pointed toes were even around before Tom Mix showed up in movies wearing narrow, snip-toed boots. The narrow toe box is difficult to form by

Even cowgirls get the boots. Most of these cowgirls at the Triangle Ranch Rodeo in Cedar City, Utah, circa 1924, are wearing boots with four-piece uppers and a variety of flamboyant stitch patterns and inlays meant to catch the attention of the audience. This line up includes several rodeo hall-of-famers: bronc rider Florence Hughes Randolph (third from left), trick rider and movie star Mabel Strickland (fourth from left) and bulldogger Fox Hastings (third from right). The toe designs run from round to narrow snip toes; all but one or two cowgirls sport spurs on their boots.

— TRUE WEST ARCHIVES —

hand, and the foot seemed to find purchase in stirrups just fine with round or even square toes. Shoemakers produced round- or square-toed boots for the cavalry on both sides in the Civil War. Round toes are common on Ropers. Cutting horse riders have been embracing narrow-to-wide square toes in recent years, so cutter toes are being offered by several bootmakers.

Perhaps the most recognizable genre of cowboy boots worn in arena competition is the Roper. Typically short, with eight-inch tops, Ropers usually have a plain round toe and shoe construction (no shank under the arch and low shoe-like


THE EVOLUTION OF WESTERN WEAR

heels). They are essentially a classic Wellington but are called Ropers because calf ropers, who dismount and run to tie up a roped calf, like the support and stability of the low, squared-off heel. Ropers, which hit the market in the mid-1980s, were the first full-fledged, rodeo-event specialty boot.

Tall-topped boots are popular in brushy country and mostly associated with buckaroo cowboys in the Great Basin region that stretches from Oregon into Mexico and from Wyoming to California. Besides the tall top, Buckaroo boots often feature an extra layer of leather over the vamp called a saddle. The saddle protects the top of the foot from spur straps. The boot's tall heels feature a spur ridge or shelf to support a spur. Pull holes are common, as the force needed to pull on a taller boot can actually pull off regular pull straps. Yet even short-top Buckaroos often feature pull holes, as well as deep v-cuts, or scallops, in the front and back of the shafts.

Another style with regional roots is the cowboy Packer, a lace-up boot with a riding heel. Packers are named for cowboys who use pack horses and mules in the mountainous back country of the northern Rocky Mountains and the Pacific Northwest. A cowboy who dismounts frequently and has to scramble over rugged terrain might twist an ankle in a pull-on boot; lace-up boots provide additional ankle support.

A signature style for the Quarter Horse crowd is double welt stitching, commonly seen on round- and broad square-toed boots. Double welts offer no performance function, as they were introduced to allow remote boot wearers to resole their own boots, says J.P. "Pat" Moody, president of Rios of Mercedes. "Two soles were stitched together," he says. "When the outer sole wore through, the cowboy would just cut the outer row of stitches off and remove the worn sole, leaving a new sole to walk on."

Bottom line, the working cowboy boot is all about protection, safety, comfort and function, from the pull straps or holes at the top, to the bottom of its sole. 

FOR BUCKAROO COWBOYS

Boots with Pull Holes, Saddles, Spur Ridges



Extra tall Buckaroo boots can be tricky getting on—the foot has to travel down a long shaft before it makes a right angle into the vamp. Standard ear-style pulls have been known to actually pull off. Champion Attitude Boots solves that problem with extra-long pull straps called mule-ear pulls that are both functional and decorative. This Pistolero boot features a mulehide vamp and saddle; the matching pulls and shaft collar with star cutouts are also mulehide. The 17-inch shaft is kidskin. Shown with a 2 1/4-inch underslung heel and a wide, round "W" toe, this handmade boot has a three-quarter welt construction and leather sole; \$600.



Cushiony crepe soles were the first "comfort soles" on cowboy boots. This 14-inch men's boot from Boulet Boot features an Apache Whaler Buckskin vamp and saddle, pull holes, Deerlite Butterscotch upper, a 1 1/4-inch Horseman heel and a full round toe. The Goodyear welt is double stitched; \$227.



Buckaroo-style boots are available for women too. This 15-inch boot from Boulet Boot features a deep, scallop-cut shaft with pull straps and holes. The deep cut assists the wearer in getting the boot on and off. The Grizzly Mountain vamp has a matching saddle, a 1 1/4-inch Buckaroo heel and vintage square toe. The boot features a leather sole on a Goodyear welt; \$260.



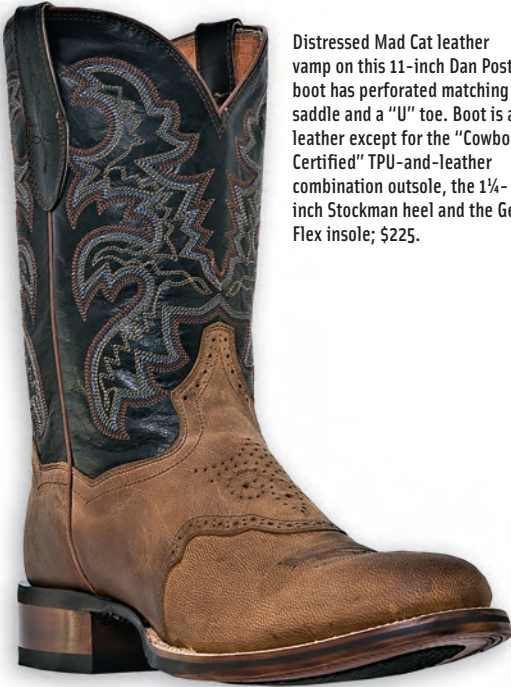
A classic 17-inch Buckaroo boot from Olathe Boot has a Black Horse butt vamp and saddle in a "U" toe. The red leather shaft has a deep, six-inch scallop with a black collar, pull holes and a six-row stitch pattern. The boot features a full single-stitched welt and leather sole, with single stitching. The heel is a 1 1/4-inch underslung C heel with a spur ridge. This made-to-order boot costs about \$350.



Men's black Buckaroo boot from Laredo Boots has a leather vamp, saddle and 15-inch top with pull holes and pull straps. The cowboy heel is 1 1/8 inches and has a spur ridge; boot is shown with a "U" toe. The boot features a double welt, oil-resistant work outsole and Comfort Cushion insole; \$125.

FOR WORKING & RODEO COWBOYS

Boots with Needle Toes, Riding Heels



Distressed Mad Cat leather vamp on this 11-inch Dan Post boot has perforated matching saddle and a "U" toe. Boot is all leather except for the "Cowboy Certified" TPU-and-leather combination outsole, the 1¼-inch Stockman heel and the Gel-Flex insole; \$225.

This 12-inch men's Shenandoah boot by Nocona offers a vamp and shaft featuring Crazy Horse leather—a leather that is "hot stuffed" with oil and wax for a rich, durable patina. The handmade needle toe is paired with a 1½-inch underslung heel and a cushion insole; \$115.



The Adriano Moraes Bull Riding Boot from Ariat is the official boot of the Professional Bull Riders (PBR) and the first signature boot of three-time PBR champion Adriano Moraes. The vamp and counter are black shrunken shoulder (bull hide). The red shaft is full-grain leather with six-row stitching. Geared for bull riders and fans, this boot with a two-inch heel is loaded with Ariat comfort, stability and durability features, including ATS footbed and a Duratread thermoplastic polyurethane outsole with a metallic pop design; \$170.



I CAN TELL BY YOUR BOOT HEEL



Riding or Cowboy Heel: Working cowboys and rodeo cowboys often wear a 1¼- to 2¼-inch heel, with a forward pitch from the top of the heel to a small base.



Walking Heel: Cowboys who spend a lot of time on the ground tend to wear a 1½ inch heel, with little or no pitch, and a broader heel base for support and stability.



Dogging Heel: Steer wrestlers (doggers) are known to wear heels at or under 1¼ inches high with a forward pitch.



Roper Heel: Calf ropers like the stability offered by a 1¼-inch block heel as they dismount and run to tie a roped calf.

— By G. Daniel DeWeese at Schatzlein's Saddle Shop in Minneapolis, Minnesota —

FOR THE QUARTER HORSE CROWD

Boots with Double-Welt Stitching, Exotic Leather

Oiled black leather vamp on this 13-inch boot from Stetson Boot has a wide, round toe and is paired with a distressed leather shaft. The boot features double welt stitching, leather sole with lemon wood peg and brass nail construction, and a 1 1/4-inch roper heel with a spur ridge; \$223.

Ladies Buckaroo boot from Twisted X Boots offers a London Tan vamp with a wide square toe. Teardrop pull holes, a London Tan collar and elaborate floral stitching accent the 17-inch shaft. The 1 1/4-inch underslung heel has an extended spur ridge. The boot features double welt stitching, a Cowboy Comfort footbed and a proprietary high-tech insole. Boot is shown with a rubber outsole for feedlots; \$224.

Exotic leathers, even tough ostrich skin, aren't often seen on the job, but they are popular in the arena, especially in show horse and equitation events. The soft, durable, full quill ostrich vamp on this Tony Lama is paired with a 13-inch leather top. The boot has an "R" toe and a 1 1/4-inch riding heel. This exotic Western boot features Lama Comfort Technology, a three-quarter welt and a leather outsole; \$411.

FOR CUTTING HORSE RIDERS

Boot with Cutter Toe

The squared-off toe has been a popular toe style among cutting horse riders, so the style is widely known as the Cutter Toe. This model from Rios of Mercedes has a black shark vamp, a 16-inch Copper cowhide shaft with pull holes and a new diamond quilt stitch pattern. Single welt stitching is white; Fine Line hybrid sole is leather and Neoprene. The 1 1/4-inch heel has a spur rest; \$490.

Ariat: 800-899-8141 • Ariat.com
 Boulet Western Boots: 518-298-8602 • BouletBoots.com
 Champion Attitude Boots: 915-544-1855 • CABoots.com
 Dan Post Boot Company: DanPostBoots.com
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THE EVOLUTION OF
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FOR COWBOY PACKERS

Boot with Lacing, Tall Riding Heels

Lace-up cowboy boots with tall heels are known as Packer boots. They are designed to provide additional ankle and foot support for cowboys who ride the rough high country with pack horses in tow. The leather "tongue" at the bottom of the lacing is also known as a kiltie; it blocks branches and other debris from going up the lacing. This 11-inch Boulet Boot Packer has Grizzly Mountain leather uppers with a Nitrile outsole on a Goodyear welt. The toe is medium round, while the heel is an underslung riding heel; \$196.



FOR CAVALRY RIDERS

Boot with Civil War Styling

Classic 12-inch harness boot from the Frye Boot Co. has styling ancestry that dates back to the Civil War when Frye made boots for the Union army. Features like the oil-tanned leather, the stovepipe shaft, the square, snub-nosed toe and the two-inch block heel are vintage 19th century. The straps and brass O-rings are biker influences from the 1950s; the Neoprene sole, Goodyear welt and cushioned memory insoles are contemporary technology; \$228.



FOR CALF ROPERS

Boot with Wellington Styling

The Roper—with its short top, round toe and short block heel—is a very slight variant on the Wellington boot, a popular military style boot that dates back to the early 1800s. In the 1980s, the style became popular among calf ropers who were in and out of the saddle roping and tying calves. Ropers like the low heel and shoe last for the stability the boot offers on the ground.

This Justin Roper has a Melo-Veal leather vamp with a round Roper toe, a 10-inch Kiddie leather upper and a 1½-inch heel. The boot also features a Nitrile outsole and a removable cushion orthotic; \$175-\$200.

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



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Short Stories of American West

The nugget weighed heavy in her hand as Great Grandpa George stared back. An eccentric gold fevered miner, he struck it rich up Comet in 1880, but his stash was never found. Gorgeous Georgia, a flat broke bill enslaved fashionista, was his namesake. She needed that gold bad, and so, up to Comet she went.

A ghostly figure floated the window, she dashed outside to see...

"I'll find that gold, save as much as possible for a rainy day, pay off my bills, student loans, take a trip, buy a new hat and never look back. I'll finally move out of my parents' house, get an apartment, buy new furniture, the biggest plasma screen TV, the fastest laptop, and that small, sexy, silver car I've always wanted. It saves on fuel, so I'll be saving even more money!!!"

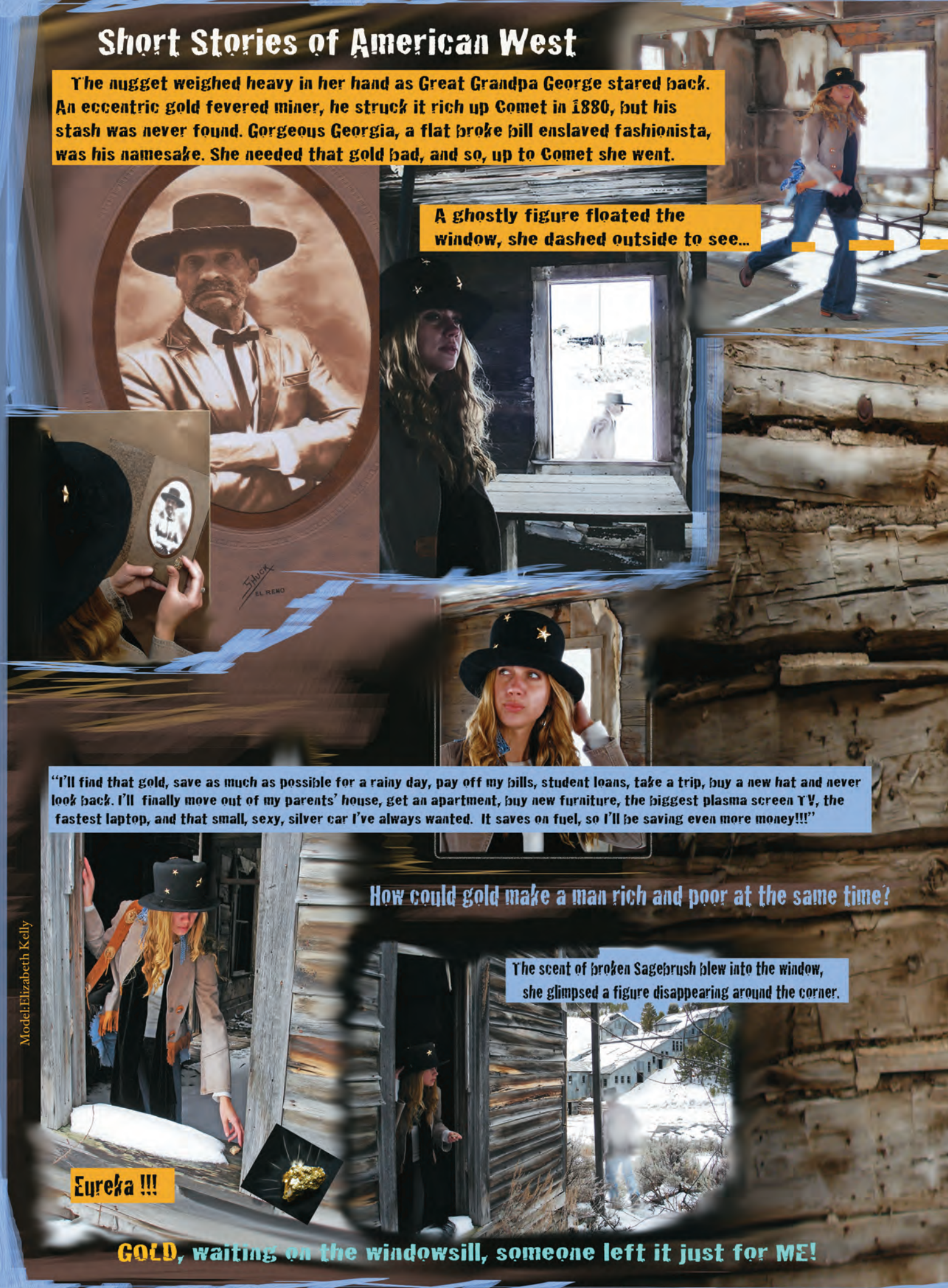
How could gold make a man rich and poor at the same time?

The scent of broken Sagebrush blew into the window, she glimpsed a figure disappearing around the corner.

Eureka !!!

GOLD, waiting on the windowsill, someone left it just for ME!

Model: Elizabeth Kelly



"The Tails of Comet"

Martin / Sotola

by



That old boardinghouse where Grandpa George once lived is now in shambles.

Looks like broken dreams...

or were they dreams well spent?

Where could he have hidden it...?

The wind gossiped with the torn wallpaper
"Who is she?...who is she....? who is she?"

"Hey Grandpa,
It's Georgia...!
Where'd you hide
that damn gold?"

to be continued.....

TRUE WEST
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GUNFIGHTSWICHITA
WHORE WARROWDY JOE LOWE
VS
BIG RED BEARD"MOLLIE" TAKES ONE
IN THE STOMACH

Rowdy Joe Lowe's description as a wanted man (reward \$100): "about 28 years old, 5 feet 9 inches tall, heavyset, dark complexion, black hair, and heavy mustache, gruff manners . . . a scar on right side of neck from a pistol ball. Had on, when last seen, black pants, brown frock coat, and a brown overcoat, trimmed with fur: rode a bay horse with a California saddle."

— COURTESY JOSEPH G. ROSA —

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Joseph G. Rosa. This "classic" Classic Gunfight originally appeared in the May/June 2002 True West.

Big Red Beard is deep in his cups as he goes to his room in the back of his saloon in Delano, Kansas, and returns with his signature shotgun and a pistol. Laying the shotgun on the end of the bar, Big Red drinks up before taking his shotgun and stepping outside.

Returning an hour and a half later, sans his shotgun, Big Red points his revolver at a white doorknob in the hall and fires. Customer Tom Pope draws his pistol to join in the fun, but Big Red turns and lays his weapon's barrel against Pope's head, warning him to put up his gun or be shot.

Someone nervously suggests a dance. Big Red dances for about an hour, then leaves. Bartender Walter Beebe tells two patrons to follow Big Red and try to keep him out of trouble.

Ten minutes later, Big Red returns and heads immediately to the east window of the saloon's dance floor, where he stands brooding for about five minutes. Everyone watches him with apprehension. He finally steps back, raises his six-gun and, using both hands, aims and fires. His bullet goes through the window, leaving a gaping hole.

Bartender Beebe runs to the hole and sees a shattered window on the building next door. Racing back to the saloon bar, Beebe tells a patron that Big Red must have been shooting at their next-door competitor, Rowdy Joe Lowe. Several minutes later, Rowdy Joe bursts into the saloon, clutching his neck with one hand and holding a shotgun with the other. Fuming, he asks, "Who just shot me?"

"I done it," says Big Red, swaying in the dim light beyond the bar.

Rowdy Joe pulls his shotgun up to his hip and bellows, "Take it you sons of bitches!" as he cuts loose with both barrels. (The bartender later testifies that Lowe had the "muzzle elevated" and may have been trying to intimidate the crowd rather than kill anyone.) The two blasts rake the ceiling and east wall, and a patron at the bar, Billie Anderson, is hit on the bridge of his nose. Several Texas cowboys, in town

to celebrate the completion of their cattle drives, scramble for the east door and disappear.

Big Red advances, snapping his six-shooter at Rowdy Joe and Kate Lowe, who has followed her husband into the saloon. (An eyewitness later testifies, the six-gun "did not go off.") Before Big Red can fire again, Kate pushes her man out the side door.

Big Red looks around for more targets. He now points his pistol at one of his girls, Josephine "Miss Jo" DeMerritt, and sneers, "Did you put up a job on me?" She assures him she did not. He then demands to know where his shotgun is, and she remarks that maybe he left it in town. With that, Big Red throws her on the floor, cocks his pistol and points it at her. Before he can fire, the bartender and several others jump him, allowing Jo to break loose and flee to the back rooms.

The men finally let Big Red up, and he stands in the center of the dance floor for a minute until finally raising his revolver and firing a shot into the darkened hallway that leads to the back rooms. A scream is heard, and the bartender runs to see who has been hit. Beebe finds Annie Franklin (styled in the newspapers as "Mollie") shot in the stomach. Evidently, Big Red has mistaken her for the object of his wrath—Miss Jo.

At some point, Big Red leaves the saloon, probably bound for town to retrieve his shotgun.

Meanwhile, Rowdy Joe has returned to his saloon and is reloading his shotgun. Kate dresses his wounded neck, all the while trying to dissuade him from any more bloodshed, but Rowdy Joe will not be denied. He slams the breech and steps out into the cold for another go at Big Red.

It isn't long before a shotgun blast reverberates through the night, bringing out everyone from both saloons. Big Red is found prostrate on the Douglas Avenue Bridge, with a shattered arm and a ball lodged in his hip. Not long after, Rowdy Joe crosses the bridge and surrenders to the sheriff.



Aftermath: Odds & Ends

Big Red Beard lingered in agony for two weeks until expiring at 3 a.m. on Tuesday, November 11.



Rowdy Joe Lowe was found not guilty in the death of Big Red, but he was held on another charge of assault for intending to kill Billie Anderson. After losing his sense of smell and sight from the nose wound, Anderson filed suit against Lowe for damages in the sum of \$10,000, but Lowe disappeared. Bartender Walter Beebe was sentenced to three years in prison for aiding Lowe in his escape.



Miss Jo DeMerritt took over Big Red's business, but she forged ownership of Big Red's property on the deed, was found out and sentenced to 10 years in the state penitentiary. In 1876, a judge took pity on her plight and helped her receive a pardon.



Miss Annie Franklin survived her stomach wound and lived "to dance again."



After stints in Texas and Colorado, Rowdy Joe settled in Denver, Colorado, and started a family. He became successful in the saloon business, but his old habits finally caught up with him. Still a big drinker, Rowdy Joe was fatally shot in a Denver saloon in 1899—26 years after he gunned down Big Red.



Recommended: *Rowdy Joe Lowe: Gambler with a Gun* by Joseph G. Rosa and Waldo E. Koop, published by University of Oklahoma Press.

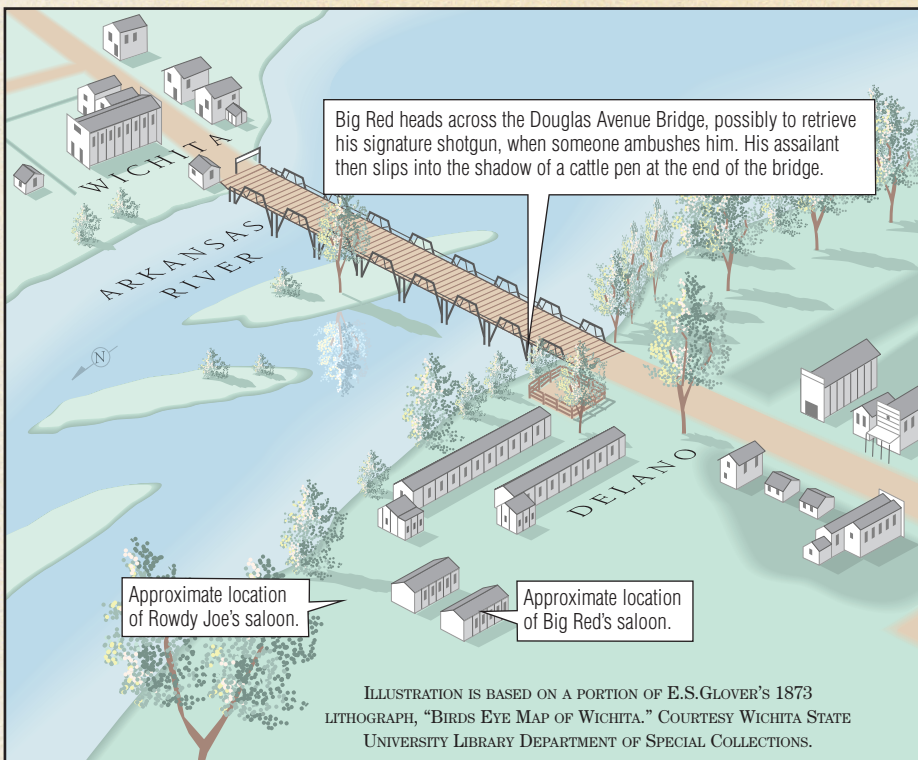
Big Red (Edward T. Beard), seen here with Miss Jo, is described as six feet tall with an "enormous bulk" and "slovenly in dress . . . and lazy in his walk." His shock of red hair and a reddish mustache give him his name. One Wichita local claims Big Red usually carries a double-barrel shotgun with the "biggest caliber I ever looked into. . . ." Evidently the barrels are loaded with "blue whistlers—three lead balls per barrel."

— ILLUSTRATION BY BOB BOZE BELL —



Looking west across the Douglas Avenue Bridge, which is where Big Red is fatally shot on the night of October 27, 1873.

— COURTESY KANSAS STATE HISTORICAL SOCIETY —



Bandera, Texas

A down-home kind of place where you can always dance the two step.

When you ask Genie Strickland, a fifth-generation Banderan, how a town of 957 people can produce so much Western heritage entertainment, she breaks out into a smile.

"From the history books on Bandera we have faced Indian raids, floods, droughts, boll weevils and failed crops," she says. "The Hill Country offers hard scrabble land less suited for agriculture but offers beautiful vistas just suited for Western life. We make it because we come together in hardship and friendship."

That Bandera spirit also lodges easily in the hearts of new residents, such as Melissa Benge, who moved here from Dallas with her husband three years ago. While walking along Main Street, she says she saw "horses hitched up to hitching posts. Trucks and motorcycles in front of the honky tonks. Chuckwagons cooking on Main Street. Longhorns perched on corners ready for picture taking. This is what drew me to this charming little town."

The welcome sign is always hanging for both long-time and new residents. Here's how they get their kicks in Bandera.

Good Cowboy Bars: Arkey Blue's Silver Dollar Saloon is the oldest and has been in several movies; the 11th Street Cowboy Bar is the biggest and has a fabulous stage and outdoor venue; and



Dancing on sawdust to good 'ol Texas music at Arkey Blue's honky tonk Silver Dollar Saloon.

the Longhorn Saloon is a great venue on the banks of the Medina River.

Family Hangout: Bandera General Store, with its old fashioned soda fountain bar and hand-dipped ice cream.

Steak Night: Bring your own steak and throw it on the grill! You get to cook it like you like it, and then purchase your sides, such as potatoes, salad or beans. Steak night is at 11th Street Bar on Wednesdays and at the Longhorn Saloon on Thursdays. Great outdoor evening, filled with friends and great music.

Favorite Local Cuisine: The O.S.T. Restaurant has been in business since the 1930s (it even has a John Wayne Room!). The bar features saddles for bar stools, and the restaurant is well known for its chicken fried steaks. For breakfast, the pancakes are as big as your head!

Best Art Gallery of the West: Genie votes Cowboy Caliente, for its colorful and fun regional art, including painted antlers and handmade picture frames.

Best Bookstores of the West: The Bandera General Store carries books about Texas and the Hill Country, while Gunslinger Dry Goods offers a good cowboy selection.

Historic site most schoolchildren visit: The Frontier Times Museum is a treasure chest of history. Built by J. Marvin Hunter, this little museum is the jewel of Bandera. The colorful area history showcased here includes oddities such as a two-headed goat. (*True West* became a sister publication of Hunter's now-defunct *Frontier Times* magazine, when Joe Small bought it in 1955.)

Local Radio Personality: Red Steagall's syndicated radio program all about the cowboys. Red will be inducted to our 2010 Texas Hall of Heroes.



Steak Night in Bandera: Grill your own steaks, and sit down with your neighbors and friends for a night of music and laughter.

Cowboy Up in July: "National Day of the American Cowboy" features a ranch rodeo that is a preliminary to the South Texas Ranch Rodeo Finals.

Popular Local Event: "Celebrate Bandera," three days featuring a Longhorn cattle drive, parade, powwow, Wild West show and a bull rider's challenge.

Avg. House Cost: \$225,000 will get you a nice home near a golf course or a great mobile on 20 acres. Ranch acreage starts at about \$500,000 and goes up depending on the size of ranch.

Avg. Temperature: In the summer, 95 to 67; in the winter, 66 to 33.

Who's the person in Bandera everyone knows? World Champion Trick Roper Kevin Fitzpatrick. He has traveled all over the world representing the State of Texas and Bandera.

Preservation Project: The Western Trail—same trail made famous by Larry McMurtry's book *Lonesome Dove*. Bandera's marker was placed on this trail in 2004 when the townsfolk re-enacted the cattle drives by organizing a nearly 50-day trail ride from Bandera to Dodge City, Kansas.



Special thanks to Genie Strickland, event coordinator for "Celebrate Bandera," and Melissa Benge, owner of Gunslinger Dry Goods and Cowboy Caliente, for sharing their love of the town with us.

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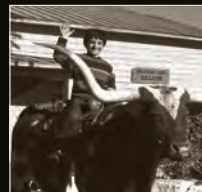
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“I have but to close my eyes to live it all over again. . . . The sing-song voices of vendors crying, ‘tamales, tortillas, dulces!’,” recalled pioneer Humboldt Casad, who arrived in Mesilla, New Mexico, in 1874.

The Wild West, like America itself, was a melting pot of nationalities. People from all over the world called the West home. The pioneers hailed from every continent and brought their native recipes with them. People in the Victorian era felt it trendy to relish in all things exotic. Houses were decorated with imported treasures, and tables were graced with foreign meals—both at home and in the restaurant.

Some Western towns also embraced the food of their new region, while others rejected it as peasant food. For instance, restaurants in Tombstone, Arizona, rejected Mexican food and offered only Victorian fare.

While Montana is not known for ethnic Mexican fare, the townspeople in 1898 enjoyed it just the same. Grocers MacCallum and Cloutier of Anaconda advertised, “Chicken Tamales, delicately prepared from the original Mexican recipe.” They noted they were a great “fad” in the East at 5 o’clock tea, and “Just the right thing for the lunch bucket.” At 20 cents for a half-pound can or 35 cents for a one-pound can, who could pass them up?

European meals were more the norm than a fad, and menus often carried fare



— BY SHERRY MONAHAN —

such as Italian-style macaroni, Irish stew and scores of French dishes. This was largely because so many pioneers hailed from Europe. Restaurant menus often reflected the owner or chef’s nationality.

Many Western pioneers longed for food from their hometowns within the United States. Town celebrations and their restaurants would offer New England suppers and Southern dinners. In 1896 the Bethel African Methodist Church in Portland, Oregon, offered just such a meal. The newspaper headline read, “Southern Dinner and Entertainment: The

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dinner will be prepared by Southern colored cooks. . .” The menu featured many Southern specialties, including gumbo, sweet potatoes, turnips and corn bread. Desserts included American Pie and anti-English pudding with Cleveland sauce, which were prepared by the Daughters of America.

Turkish delight, which is a confection similar to marshmallow, and Indian curry were hot trends during the late 1800s all over America, including the West. Newspapers in Kansas, Idaho, Oregon, Missouri, North Dakota and California posted stories and printed recipes for curry. Some stories included descriptions of what curry was, its origins, various recipes and a variety of other curry-related topics. Be exotic and try your hand at curry by making the “Chicken Curry, Bengal-Fashion” recipe, printed in the *San Francisco Bulletin* on November 3, 1883.



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

CHICKEN CURRY, BENGAL-FASHION

- 1 small chicken, cut into pieces, or 4 boneless chicken breasts
- 3 T. butter
- 1 onion, thinly sliced
- 2-3 T. Curry Paste (see below recipe)
- Juice of ½ of a lemon

Melt the butter at medium high heat and lightly brown the chicken on both sides. Remove and set aside. Fry the onion in the leftover butter over medium low heat until golden.

Add the Curry Paste mixture and cook uncovered for 10 minutes. Add the chicken and lemon juice and cook uncovered for another 20 minutes or until the chicken is no longer pink.

Serve with rice and a spoon. It is not proper to eat curry with a fork.



—*San Francisco Bulletin*, November 3, 1883


CURRY PASTE

- ½ oz. ground coriander
- 2 garlic cloves
- 1 tsp. turmeric
- ½ tsp. red pepper flakes
- ½ tsp. cinnamon
- 4 slices fresh ginger
- ½ cup finely diced onions


Combine all the ingredients in a mortar and crush with a pestle. Add this to one cup of chicken stock and set aside until ready to use.



—*Idaho Register*, October 14, 1892



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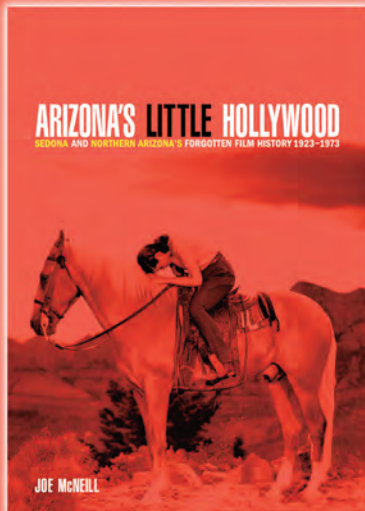
- June 19-20 Bow Hunter's Jamboree Perdiz Sport Shoot 775-237-7027
- June 25-26 Don Edwards Original Cowboy Music-Eureka Opera House • 775-237-6006
- July 4th Old Fashioned 4th of July Parade Celebrate and Fireworks
- July 16 Cowboy Celtic-Eureka Opera House 775-237-6006
- July 16-18 Eureka Walk-A-Bout-Perdiz Sport Shoot 775-237-7027
- Thursdays August & September Farmers Market 4-6 PM Main Street at Gold Street

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The Best BBQ Joints in Texas

A week-long search to top Cooper's barbeque.

Coming from South Carolina, I arrived in Dallas in 1984 and was shocked at what they called barbecue in Texas.

It wasn't pig meat. It was beef. And the sauce wasn't vinegar based. Years passed before I could choke down a chopped beef sandwich.

Eventually, I found Texas BBQ that didn't leave me crying for pulled pork—Sonny Bryan's in Dallas; Angelo's in Fort Worth. Then, one glorious afternoon, I stepped up to the pit boss at Cooper's in Llano and discovered Texas heaven with vinegar-based sauce.

Last summer, however, I began thinking. Is it possible to find barbecue in Texas better than Cooper's? With my eight-year-old son Jack in tow, I took off on a mission.

Lunch, Day 1: I order a barbecue sausage sandwich at Bigham's Smokehouse BBQ in Lubbock. Jack goes for the chopped beef. Not Cooper's, we agree, but not bad.

Lunch, Day 2: The meat at Clark's Outpost in Tioga is hickory smoked and flavorful. Jack has a chopped beef sandwich. I try a sliced rib sandwich. We leave full and satisfied, and head south to true Texas BBQ Country.

Breakfast, Day 3: Elgin is sausage paradise. We swing into Southside Market, a piece of BBQ history with roots dating to 1882. Down the street, Meyers' Smokehouse BBQ is no slouch either, having dished up great BBQ for four generations.



Cooper's in Llano uses the old German pit-barbecue style, but offers ribs, chicken, sausage, pork, even cabrito. You pick your poison at the pit.

— ALL PHOTOS BY JOHNNY D. BOGGS —

Lunch, Day 3: A Texas BBQ trip isn't complete without a stop in Lockhart. The self-styled "Barbecue Capital of Texas" offers four great joints to pick from: Black's, Smitty's, Chisholm Trail and Kreuz. Be forewarned, though; if you ask for sauce at Kreuz Market, they'll run you out with a meat cleaver.

Supper, Day 3: I'm skeptical when I step into Two Bros. BBQ Market in San Antonio. A BBQ joint with a wine list? But the pork (ribs and pulled) is tasty, and Jack burns off some calories on the huge playground outside.

Breakfast, Day 4: At City Market, a Luling institution, you walk into the back room—where a couple of guys man the pits—and order up. I bite into my sliced beef sandwich and scream, "Cooper's has fallen!" Jack sighs, "Barbecue again, Dad?"

Supper, Day 4: City Market's reign is short-lived because the pork ribs at Thompson's Bar-B-Q in Crockett melt in my mouth. I almost forget my Carolina BBQ bias.

When Spaniards first sailed to the Americas, they observed the West Indians slow roasting meat over open pits—a process they called barbacoa. Early Americans (especially in the South) adopted this manner of cooking, which eventually became known as barbeque.

JOHNNY'S TOP 10

1. Thompson's (Crockett)
2. City Market (Luling)
3. Cooper's (Llano)
4. Taylor Cafe (Taylor)
5. Black's (Lockhart)
6. Louie Mueller (Taylor)
7. Angelo's (Fort Worth)
8. Southside Market (Elgin)
9. Sonny Bryan's (Dallas)
10. Kreuz (Lockhart)

JACK'S TOP 10

1. Taylor Cafe (Taylor)
2. Black's (Lockhart)
3. Two Bros. (San Antonio)
4. Cooper's (Llano)
5. Thompson's (Crockett)
6. Bigham's (Lubbock)
7. Louie Mueller (Taylor)
8. City Market (Luling)
9. Iron Works (Austin)
10. Inman's (Marble Falls)

Breakfast, Day 5: We drive to Taylor to eat a chopped beef sandwich at the Louie Mueller Barbecue and at the Taylor Cafe, a dive tucked under an underpass. "This is the best barbecue I've ever had," Jack exclaims when he bites into the Taylor Cafe creation. After I take a bite, Jack snatches it from my hand. "It's mine!" he says.

Lunch, Day 5: We tackle ribs at Iron Works Barbecue and a chopped beef sandwich at the Green Mesquite, a couple of carnivore hangouts in Austin. Both will do in a pinch, but by now we're thinking about becoming vegans.

Lunch, Day 6: A local swears about the turkey sausage at Inman's Ranch House Bar-B-Q in Marble Falls, so here we are. It's hot, juicy and delicious, but it's also only 45 minutes from Cooper's.

Lunch, Day 7: The Hard Eight in Stephenville has a similar setup to Cooper's. You point out the meat you want on the pit, and they pile it on a plate. The chopped beef sandwiches are good, but the sauce needs some work.

We head for home—in search of a salad. ☒

Johnny D. Boggs's favorite places to pig out remain Gates & Sons in Kansas City, MO; Central Barbecue in Memphis, TN; and Schoolhouse Barbecue in Scranton, SC.



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As I walked among the concession stands at Stampede Park, I was continually surprised by what I saw and smelled; fried Oreos, BBQ ribs, Tornado Potatoes, Weiner Schnitzel, Arizona fry bread and even bagels—yes, New York City-style bagels in Calgary, Alberta.

I'd venture to guess that those fried Oreos weren't around when the Calgary Stampede was inaugurated in 1912. About 25,000 people attended the 1912 Stampede organized by Wild West performer Guy Weadick. At the time, the population of Calgary was only around 45,000; today it is 1.1 million. Stampede Park, where the events are held in Calgary today, actually becomes the third largest city in Alberta when 120,000 people attend the Stampede in July (held this year on July 9-18).

Weadick, an American trick roper and vaudeville entertainer, enticed Provincial Secretary Archie McLean and wealthy ranchers—George Lane, Patrick Burns, E.A. Cross—to invest in the September 1912 Stampede. Posters of the time advertised the event as, "Positively the Greatest Aggregation of Expert Cowboy Talent" and the "Greatest Frontier Days' Celebration Ever Attempted."

Guy Weadick (inset) founded the Calgary Stampede in 1912. To this day, the outdoor show still pays heed to old-time rodeo traditions. Competitors in the Working Cow Horse Classic (like the rider shown above) utilize vaquero training techniques dating to the 1700s.

—INSET: COURTESY CALGARY STAMPEDE; ABOVE: COURTESY DARLEY NEWMAN —

Championship prize money totaled \$20,000—well over the normal purse for those days—and drew competitors from across North America. Wild horses and Mexican and bucking steers were brought into Calgary. While we could reach Stampede Park via the subway or main roads today, not even a highway directed those early-day attendees to the arena at the convergence of the Bow and Elbow Rivers. Most people rode horses or walked after taking the Canadian Pacific Railway "Stampede" trains, and pitched a tent for their accommodations. After the success of the first event, Weadick continued organizing subsequent Stampedes until 1932.

Today, spectators can enjoy rodeo competitions, meet horse breeds from all around the world, view Chuckwagon races, listen to concerts and stay in downtown hotels or nearby ranches. If you're horse crazy like me, you can spend time before or after the Calgary Stampede exploring the beautiful mountains and foothills of Alberta on horseback on a pack trip or at a historic ranch. I did both!

Because I had just been on a pack trip the day before, I did not rise early enough to make it to the free pancake

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

breakfast, another Stampede tradition. Instead, I began my day admiring the horses.

If you think that you're only going to see Quarter Horse and Thoroughbred breeds at the Stampede, think again. I walked among Paso Finos, Canadians, Curlys, Miniatures, Clydesdales and Paints. I also met a 2,890-pound Belgian Draft horse that eats 50 to 75 pounds of hay each day; that night, a team of two Draft horses with a combined total of 5,026 pounds pulled a 13,100-pound sled 14 feet. Talk about horsepower!

I then checked out the Working Cow Horse Classic, a competition that emulates the training traditions of the California vaqueros of the 1700s. Rose Fuller was working with four-year-old Willow to control a steer. My heart skipped several beats as they cornered the cow briefly and then flew behind him down the center of the arena. Since Willow was a young horse, he wore the traditional hackamore, which, instead of a bit, uses a noseband to exert pressure on the horse's face and nose.

Outside one of the rodeo events, I met up with Suzanne Depaoli, a cowgirl in her late fifties who barrel races; she started when she was just five years old! To compete at the Stampede, you have to be invited, meaning Suzanne can still hold her own in competition. The experience that she and her 13-year-old horse TJ have gained over the years makes them even more of a force as they turned around those barrels at almost a 90-degree angle.

I made a quick dash to the Western Art Show held at the BMO Center. The neat thing about this show is that you can meet a lot of the artists in person and hear about their inspiration.

That night I ate at a Stampede institution, the nearby Buzzards Restaurant. I learned how to prepare prairie oysters and found out that ample seasoning makes all the difference. Then I headed back to the Stampede for more races, live music and dessert.

I wasn't alone in finding the Stampede to be more of an exotic experience than I'd imagined. People have been coming to the Stampede for decades to experience something that they'd be able to tell their friends about back home; the "greatest outdoor show" would indeed make Weadick proud.



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Named for the Smoky Hills (a low clay ridge between the Smoky Hill and Republican Rivers in present-day Kansas), the Smoky Hill Trail was used by gold seekers in the late 1850s and as the route of the Butterfield Overland Despatch stage company line begun by David Butterfield in

1862 to link the Missouri River and Colorado mining communities.

Lucian J. Eastin of the *Kansas Weekly Herald*, on March 1, 1859, set the stage for disaster when he called the Smoky Hill route the best trail to Colorado's gold mines. News of gold in the Pike's Peak region had spread throughout the country during the fall of 1858. Missouri River towns, wanting the business associated with the anticipated rush, promoted themselves as the best jumping-off places.

Leavenworth, as Eastin's article noted, was due east of the gold, although hundreds of miles away. If gold seekers traveled straight to the west they would save days of travel and beat those who opted for the well-established northern road (the Oregon-California Trail) that had been in use since the 1840s. The

Smoky Hill route was also shorter than the equally well-established Santa Fe Trail. Eastin pointed out that the Leavenworth route followed a beeline up the Smoky Hill Fork of the Arkansas River.

Eastin didn't bother to emphasize that the route had "not been explored through its entire length." His lack of forthright detail, combined with a start too early in the year and just plain old bad luck, led to the most horrific tragedy on any trail to Colorado's gold fields. But before we get to the tragedy, let's start at the Missouri River.

Buried Treasure in Kansas City

Today's Kansas City region drew travelers who came there to "jump off" for the West from points like Independence, Westport, even Leavenworth, where the Smoky Hill Trail had its genesis.

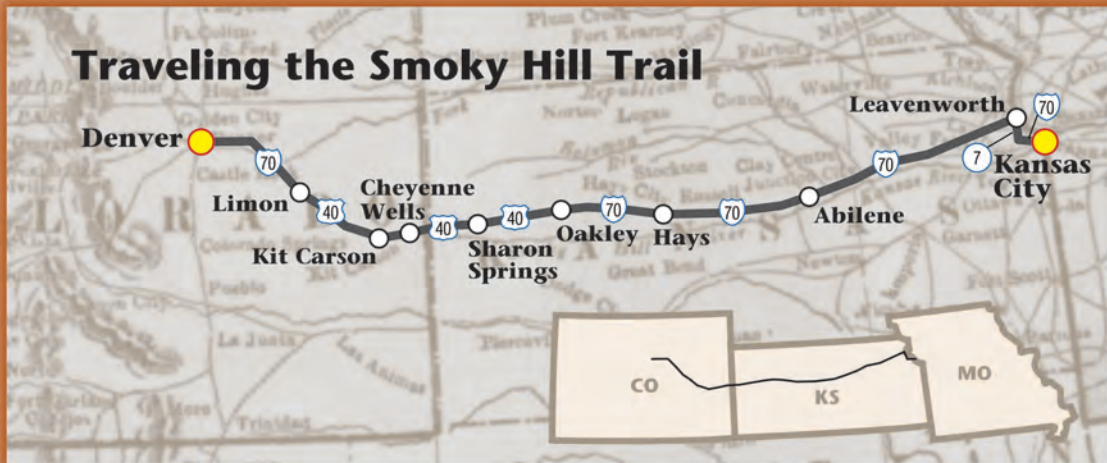
I start my exploration for a Smoky Hill journey at the Arabia Steamboat Museum in Kansas City, Missouri. Created from the treasure uncovered by five men who found the *Arabia* buried under 45 feet of dirt and mud in a farmer's field, the museum is a snapshot of the goods people would have had available for a journey across the Plains to Colorado in 1859, for the *Arabia* sank in 1856. That means everything on display in this museum would have been

William Henry Jackson captured a photo of this lucky prospector who made it to the Pike's Peak gold fields. Yet not everyone made it to this destination, as Candy Moulton shares in her journey on the Smoky Hill Trail, a.k.a. Starvation Trail.

— TRUE WEST ARCHIVES —



Traveling the Smoky Hill Trail



accessible during the period. The array of goods is nothing short of astounding: leather boots and brogans, felt hats, porcelain buttons, jewelry and other personal items; knives, lanterns, chains, buckets and other workday goods; gold flasks, porcelain dishes, pitchers, bowls, table utensils, even toys; and so much more, from Indian trade beads to horse tack.

After a visit to the Arabia museum and a good plate of barbecue at Oklahoma Joe's BBQ, I am ready to jump off toward the west. I head out of the city on Interstate 70 and take a quick side detour north on Highway 7 to Leavenworth, so I can say I "started" at the genesis of the Smoky Hill Trail. Then I return to I-70, which I'll follow to the mother lode.

Walking Toward Disaster

Carrying packs and leading a horse also loaded with goods, the Blue brothers—Alexander, Charles and Daniel—trudged across the Kansas Plains on their way to the gold diggings in the Pike's Peak region in early spring 1859. Leaving their homes in Clyde, Illinois, the brothers had traveled by train to St. Louis and by steamer down the Missouri River to Kansas City. Then they proceeded on foot, purchasing a pony in Lawrence, Kansas, to haul their bedding. In Topeka, they

added a couple hundred pounds of flour to the horse's load. Even so, they were traveling fairly light.

So am I, as I quickly cross eastern Kansas eager to forget about the really poor food I had in one Missouri town; it was billed as an enchilada but was absolutely awful (I should have known not to order Mexican food in this neck of the woods). This unsatisfying meal does not bode well while I am traveling on what will become known as the "Starvation Trail." I'm hoping I won't be in the same boat as the Blue brothers by the time I make it to Denver.

As they walked across Kansas, the Blue brothers joined John Gibbs and eight other gold seekers carrying their possessions in backpacks. The expanded party continued to Fort Riley, where the members decided to cut 100 miles off of their trip by following the Smoky Hill route.

The Blue brothers miscalculated this journey on more than one front. First, they believed Gibbs had already traveled the Smoky Hill Trail and knew where it went and what difficulties lay ahead (he had not). Second, they were traveling in March, and they underestimated the potential of blizzards on the Plains.

I head directly to Abilene, a town that did not exist during the early days of the Smoky Hill Trail, but which is sure enough

a good place to light and land for a few hours, or overnight. Here you will find one of Wild Bill Hickok's guns on display at the Heritage Center of Dickinson County. During a tour of the Seelye Mansion, you can learn about patent

medicines made by the Seelye Company. For a break, you can have lunch or dinner at the Kirby House Restaurant, which was originally the 1885 home of banker Thomas Kirby. I also recommend dropping in for some tea at Abilene's Victorian Inn, which also doubles as a bed and breakfast. While in Abilene, you should be sure to catch a ride on the Abilene & Smoky Valley Railroad's steam engine.

Last Bit of Flour at the Future BOD

When still hundreds of miles from their destination, Daniel Blue recalled, "Here we consumed the last bit of flour and provisions that we had with us."

Not me, full of good food found in Abilene, I turn the Subaru to the west, again on I-70 to Hays. Hickok was here, as was George Armstrong Custer, and Fort Hays offers information about both of those Western icons. For a change of pace, you may want to play a round of golf at a truly historic course, where the fort's magazine once served as the clubhouse. But I'm not a golfer, so I instead spend my time exploring the museum.

TW/BIT

PIKES PEAK



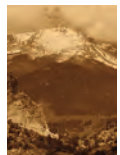
Lieutenant Zebulon Pike:
In 1806, he and his party ascended the peak that would bear his name.



Dr. Edwin James:
In 1820, he led the first recorded ascent of Pike's Peak.



Julia Archibald Holmes:
In 1858, she became the first woman on record to reach the summit of Pike's Peak.



Pike's Peak:
The 1858 discovery of gold in Colorado led to the slogan, "Pike's Peak or Bust!"



Katharine Lee Bates:
Her 1893 climb inspired her poem, which became the hymn "America, the Beautiful."

GOOD EATS

Oklahoma Joe's BBQ (Kansas City, MO); Kirby House Restaurant (right, Abilene, KS); D'Amico Kitchen (Hays, KS); Café Berlin (Denver, CO); Ship Tavern and the Brown Palace Hotel (Denver, CO); Buckhorn Exchange (Denver, CO).





(Left) A line of sandstone posts outlines the perimeter of Fort Hays, with the guard house in the background. The soldiers stationed here helped protect the mail coaches and travelers of the Butterfield Overland Despatch.

— ALL PHOTOGRAPHS BY CANDY MOULTON UNLESS OTHERWISE NOTED —



(Above) The interior rooms at Fort Hays take you back to the days when the frontier outpost was active; you can just imagine Gens. Nelson Miles or George A. Custer, bending over their work, while sitting at this desk.

Established in 1865 to protect Butterfield Overland Despatch (BOD) coaches and travelers along the Smoky Hill Trail and first called Fort Fletcher, the fort closed just six months later when the trail was no longer in use. But it was reactivated in the fall of 1866 to help protect rail workers building the Union Pacific Railway as it extended to Denver, Colorado. At that time the post moved 15 miles west to its current location and was renamed Fort Hays, soon becoming a major supply depot for other forts. Among the frontier army troops stationed at Fort Hays were the 9th and 10th Cavalry's "Buffalo Soldiers," the 5th Infantry and the 7th Cavalry, bringing to the area men such as Gen. Philip Sheridan, Gen. Nelson Miles, Maj. Marcus Reno and Gen. George Armstrong Custer.

At the museum you will see two wood frame officers' homes, a stone guardhouse and a stone blockhouse. The museum hosts a free Independence Day picnic, during which a band concert is held on the museum grounds in

conjunction with the city's fireworks show. Other special events at the fort include "Graveside Conversations," held the Saturday before Halloween that includes a tour of the Fort Hays cemetery, and "Christmas Past," a December event highlighting the Victorian buildings.

From Hays I continue west on I-70 to Oakley, where I leave the interstate and head west and slightly south on U.S. 40 through Sharon Springs to Wallace.

When the BOD operated across Kansas in 1865, stations along the route were frequently the target of Indian attacks. To protect the Pond Creek Stage Station, the military established Camp Pond Creek at a site just west of the present-day town of Wallace. The BOD moved east to a location beside the

Smoky Hill River. At that time it was renamed Fort Wallace. It became an important frontier outpost during the later conflicts between the frontier military and the tribes in the region. A museum operates at the site, and it includes the original Pond Creek Station.

Continuing west I head to Cheyenne Wells, Colorado, for a side trip. I stop in at two museums operated by the Eastern Colorado Historical Society: one dedicated to the telephone, and the other, to the county jail that held inmates starting in 1894.

Road Trip Tunes

CDs for the Ride: *Whispers of the West* by Barry Ward (Flying W Productions); *Gone for Colorado* by Jumi Fisher (Red Geetar Records); *Honkytonks Worth the Stop*: When in Denver be sure to set aside a Saturday night and head to the Buckhorn Exchange for the music and atmosphere. Most weeks Bill Barwick and Roz Brown (above, at right) are on the stage Thursday through Saturday nights; occasionally you'll catch other entertainers there. Denver is also home to the Grizzly Rose, which offers concerts by top Country Western entertainers. Jon Chandler (above, at left) emcees "America's Show Live," an acoustic concert featuring regional and national musicians at the Olde Town Pickin' Parlor in Arvada on the third Tuesday of the month (most months).



Last Hope on Starvation Trail

Leaving Cheyenne Wells, I stay on U.S. 40 through Kit Carson and then follow that road back to the northwest where I rejoin I-70 at Limon.

This is wide open country, spectacular to my mind for the fact that it appears much as it might have when the Blue brothers made their fateful crossing. Their lack of knowledge about distance and weather conditions placed them into a horrendous situation. They had few resources and ate bitter grass, an occasional rabbit and a dog that had followed them; they tried but failed to kill a wild horse. Their hopes soared when Daniel saw the snowy peaks of the Rocky Mountains, exclaiming, "The Peak! the peak! I see it afar off there in the westward! Take courage, boys, and let us go on."

But their meager sustenance took its toll, and Alexander Blue died. Then, unbelievable as it may be, the "uncontrollable [*sic*] and maddening cravings of hunger, impelled Charles and I to devour a part of our own brother's corpse!"

Fearing they would still be unable to find food, they then took a part of their brother's body with them to eat, living

SMOKY HILL TRAIL CONFERENCE

In Limon, Colorado, the Smoky Hill Trail Association will hold its fourth annual conference on October 15-17 at the Limon Heritage Museum and Railroad Park, a location that itself is marking an anniversary—the centennial of the Limon Depot. Recently placed on the National Register of Historic Places, the Limon Depot has collections of American Indian artifacts and an exhibit about railroads crossing the Colorado Plains.

This year's trail conference will include tours along a portion of the Smoky Hill Trail, along with presentations about three aspects of transportation over the route: the overland wagon and stagecoach travel on the Smoky Hill Trail, the Kansas Pacific Railroad and a final presentation about automobile travel on the earliest highway, U.S. 40, says Lee Whiteley, a member of the Trail Association's Board of Directors.

Membership in the association is required for the conference activities but is open to anyone interested; a basic membership starts at \$25.

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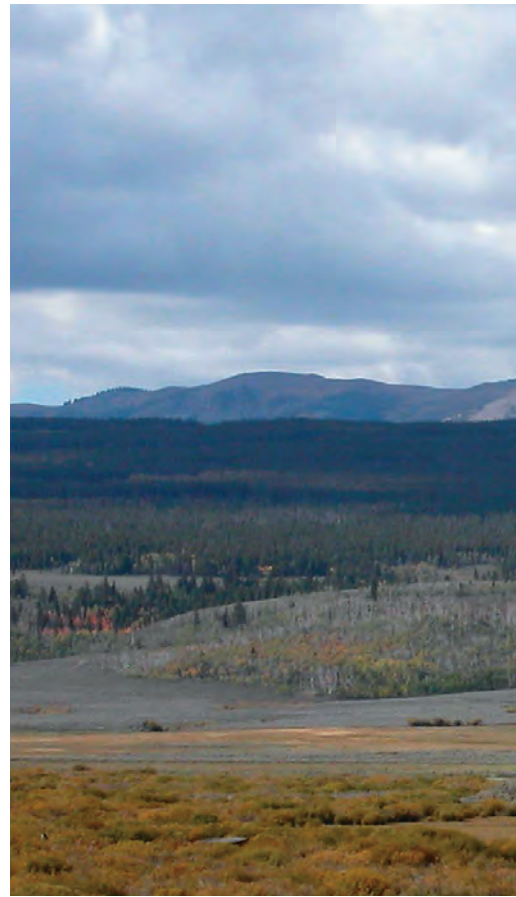
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Travelers on the Smoky Hill Trail sought the riches they expected to find mining gold and silver in the Colorado Rockies (above) after news of the Pike's Peak discovery spread in 1858.

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on the human flesh, prickly pear and tree bark; it was not enough, and Charles also died.

Daniel once again resorted to cannibalism, going so far as to crack open Charles's skull and eat the brains, before he gave in to the weariness of the journey. There on Bijou Creek, in eastern Colorado, Daniel Blue would have died, and his horrific story with him, had it not been for an Arapaho Indian who found him lying on the prairie. The Indian carried Daniel Blue to his lodge, where his wife prepared antelope blood and raw antelope liver, saving Blue's life.

On May 4, 1859, two months after he'd struck out in jaunty step with his brothers to head to the gold fields, Daniel Blue was deposited on the doorstep of the recently built Station 25 of the Leavenworth & Pike's Peak Express Company on Bijou Creek's east fork (near present-day Agate).

Blue's story and similar tales from other men who had followed the



Smoky Hill route caused miners to quickly dub the route the Starvation Trail. When Daniel finally reached Denver, he wrote of his experiences but gave up his dream of finding riches in the Colorado gold fields.

As for me, I am ready to explore Denver by visiting the Colorado History Museum and the Colorado Railroad Museum. But, to be honest, all this writing about a trail where people literally

starved, just makes me hungry. First, I'm going to find a good meal, perhaps German fare at Café Berlin. Or maybe I'll just head over to the Brown Palace, Denver's wonderful 1892 hotel, and eat at Ship Tavern. Or perhaps I should wander down to Osage Street for a steak at Buckhorn Exchange....



Candy Moulton's newest book, *Forts, Fights and Frontier Sites: Wyoming's Historic Places*, is available this summer from High Plains Press.

Patent medicines were popular during the latter 19th century, and business was quite good for the A.B. Seelye Medical Company. This home, built by Seelye in Abilene, Kansas, now houses a museum that shares the company's history.



The variety of goods salvaged from the Steamboat *Arabia* included china, buttons, beads, clothing and footwear, plus utilitarian objects such as wooden buckets, tubs and tin pots and pans.



Hot off the press.



Summer Mysteries and Romances

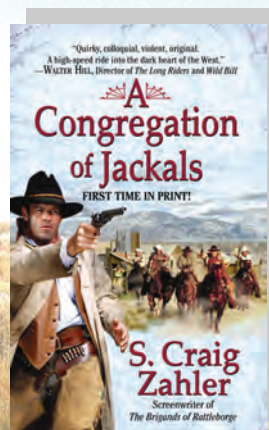
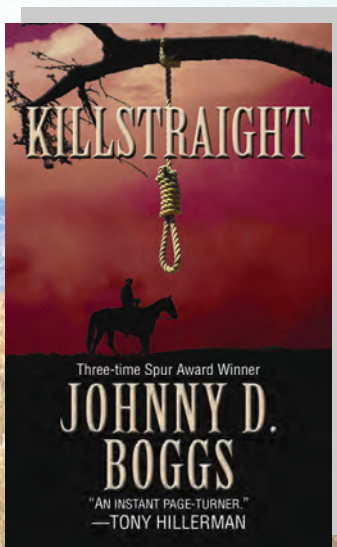
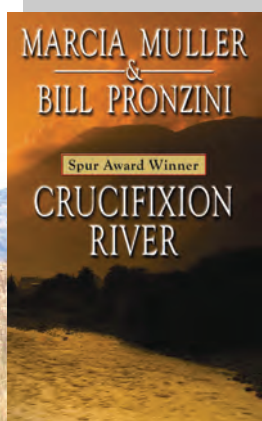
Virgil Cole and Everett Hitch are back after their wild ride in *Appaloosa* in Robert Parker's *Blue-Eyed Devil* (G.P. Putnam's Sons, \$25.95). This time they are on the wrong side of the law. Virgil makes his own rules, yet his courage is tested when he faces a gunslinger as good—or better—than he is. Everett narrates the story with unflappable calm. This is the fourth and last book in the Virgil Cole series by the recently-deceased Robert Parker, whose prose is tight as a cinch on a bronc and reads like the movie script it will probably become.

In A.B. Guthrie Jr.'s *The Genuine Article* (University of Nebraska Press, \$16.95), a reprint of the 1977 Montana mystery, psychology student Jason Beard becomes a deputy investigating a murder case that pits Indians and half-breeds against ranchers. Jason follows a disturbing trail of sexual favors and religious fanatics. Complex characters and a well-disguised murderer showcase Pulitzer prize-winning Guthrie's mastery of the Western mystery. And the murder weapon must be the weirdest in detective history! —CYNTHIA GREEN

In Kim Vogel Sawyer's historical romance, *A Hopeful Heart* (Bethany House, \$14.99), delicate Easterner Tressa Neill is enrolled in a Kansas school that teaches girls necessary skills to become a rancher's wife. This comical story has the students learning to brand, shoot and cook while keeping their eyes peeled for eligible cowboys. Handsome Abel Samms is a particular target for the girls to fight over. Yet the question remains, will Tressa rope her man in the end?

Hidden inside a Missouri farmhouse, the wounded teenager Jesse James is nurtured back to health by a gutsy 15-year-old Hattie Rood. In *Up from Thunder* (Cave Hollow Press, \$9.95), Susan K. Salzer chronicles Hattie's romantic feelings for Jesse, mixed with fear and heartbreak during the Civil War. Hattie and Jesse are trapped in the deadly fight between bushwhackers, Jayhawkers, freebooters and the likes of Bloody Bill Anderson in this fascinating and memorable story. —PHYLLIS MORREALE-DE LA GARZA

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Killstraight (Leisure Books, \$8.99): After witnessing Comanche Jimmy Comes Last’s execution for murder, Killstraight vows to prove him innocent. He joins the Indian Territory police and, while guarding prisoners to a nearby fort or White Eye’s jail, he follows his own paper trail. Surviving dry gulches and other near misses, Killstraight comes nearer and nearer to the answer. Who’s behind something bigger than pure murder?

Whiskey Kills: A Killstraight Story (Five Star, \$25.95): One after another, both old and very young Comanches are dying from what’s in those Ginger Beer bottles, and Killstraight has to find out where they come from before both innocent and guilty perish of alcoholic poisoning. The fact that they are manufactured by a Texas bottling works gives Killstraight a very narrow lead. But if he leaves the reservation to trail the deadly bottles below the border, he’s without any authority. Those behind the illegal liquor know this—and know how to stop him permanently.

(Editor’s note: Boggs is a contributing editor to True West.) —WILLIAM GARWOOD



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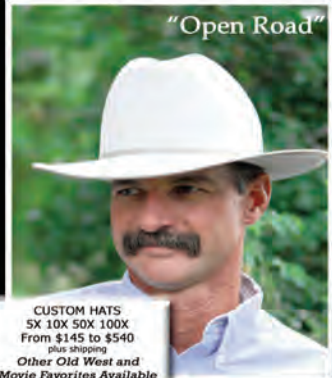
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What Would Billy Say?

If he was successfully dug up today.



— ILLUSTRATED BY BOB BOYE BELL —

With the convoluted and contested efforts during the past decade to dig up Billy the Kid, we wondered what a Billy the Kid expert might ask the freshly dug up outlaw. And, more importantly, what might his answers be?

Q: Where were you born?

A: *St. Louis, Missouri.*

Don't you guys ever check census records?

Q: What was your father's name?

A: *Henri Charrière. I used to call him Papi.*

Q: Who shot Sheriff Brady?

A: *That German guy, Widenmann.*

Q: If Dick Brewer was still alive what would you say to him?

A: *Duck, Dick.*

Q: Where was that tintype photo of you taken?

A: *I never had my picture taken in my life.*

Q: Did Morris Bernstein say anything before he died?

A: *Oy vey.*

Q: Just exactly what was your relationship with 17-year-old Paulita Maxwell?

A: *We used to do needlework together. What are you, f***ing dumb or something?*

Q: Do you think you should have got the pardon Lew Wallace promised you?

A: *I got people working on that. Watch this space.*

—Fred Nolan, author of
The West of Billy the Kid
and The Billy the Kid Reader.

In our next issue, our intrepid reporter Mark Boardman tracks the bizarre efforts to dig up the boy outlaw and determine who actually is buried in the Kid's grave.



70TH ANNUAL LARAMIE JUBILEE DAYS

2010 SCHEDULE OF EVENTS

- | | |
|-----------|---|
| July 3 | Kids Horseshow-Fairgrounds – 9am |
| July 3 | Mr. T. Calcutta 101-Red Barn at the Fair Grounds – 5pm |
| | Mr. T. Bull Riding Calcutta-Red Barn at the Fair Grounds – 6pm |
| July 4 | Ranch Rodeo-Fairgrounds – 10am |
| July 6 | Jr. Bull Riding-Fairgrounds – 7pm |
| July 7 | Mr. T Bull Riding-Fairgrounds – 7:30pm |
| July 8-10 | Carnival-Downtown Laramie |
| July 8 | Jalapeño Pepper Flaming Gorge – Downtown – 5-8pm |
| July 8 | Street Dance- Downtown – Main stage – 8pm |
| July 9 | Pancake Breakfast- North Depot Park– 6am-9am |
| July 9 | Ribeye Rodeo (Grillers Contest) – Downtown – 5-7pm |
| July 9 | PRCA Slack – Fairgrounds – 7am |
| | PRCA Rodeo – Fairgrounds – 6:30pm |
| July 9-10 | Street Dances –Downtown – 9pm |
| July 10 | Jubilee Days Parade – 10am - CODE OF THE WEST: RIDE FOR THE BRAND |
| July 10 | Boomerang Chili Cook-Off - Downtown – 11:30am -1:30pm |
| July 10 | Brewfest – Depot Park – 1pm-6pm |
| July 10 | PRCA Rodeo –Fairgrounds – 6:30pm |
| July 11 | PRCA Rodeo -Fairgrounds – 1pm |

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AUGUST 18-20, 2011

What's in His Head?

How much schooling did frontier docs really have?



In his 1910 treatise, *Medical Education in the United States and Canada*, Mr. Abraham Flexner reported the following, startling words to the Carnegie Foundation for the Advancement of Teaching:

"...very seldom, under existing conditions, does a patient receive the best aid which it is possible to give him in the present state of medicine... For twenty five years past there has been an enormous over-production of uneducated and ill trained medical practitioners. This has been in absolute disregard of the public welfare and without any serious thought of the interests of the public."

Such was the status of physician education, as late as 1885, a condition that was likely much worse during the earlier part of the 19th century in the Old West.

In contrast to Mr. Flexner's depressing conclusions, consider the imposing image of the Victorian physician in the famous 1891 painting *The Doctor*, by Sir Luke Fildes. The physician sits at the bedside of a young child, probably in the critical stage of recovery or in the relapse of illness or infection during the pre-antibiotic era.

In 1949, the American Medical Association used Fildes's painting (above) to campaign against President Harry S. Truman's proposed nationalized medical care. Posters with this image stated, "Keep Politics Out of This Picture," implying that government involvement would adversely affect the quality of medical care.

— COURTESY LIBRARY OF CONGRESS —

The parents depicted in this painting are placing the greatest trust in this physician that can be conferred upon another human being, namely, the responsibility of preserving the health of their young child. The frontier doc in this painting graphically epitomizes the wisdom, commitment and determination that should be expected from a professional who has taken on such a responsibility. Notwithstanding his moral credentials, exactly what expertise could a frontier doc offer his patient based upon his formal education?

Consistent with Mr. Flexner's report, frontier docs possessed an astounding and rather disconcerting spectrum of "preparation." As committed as the doctor may have been, his extent of formal training ranged (commonly) from almost nothing at all to (very rarely) one to three years of medical education, post-graduate specialization and apprenticeship with a learned practitioner.

In his August 2002 article, "A Tribute to the Frontier Doctor," Fredrick Boling

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

noted that in the Old West, "Opening a medical school required only a hall and a faculty that was usually a group of local physicians who would conduct lectures for a fee. Students attended these lectures by buying tickets for the courses. Other than having cash to buy tickets, there were no educational prerequisites for any student seeking admission. Some were nearly illiterate; consequently oral exams were more commonly used to test the student's knowledge..." Boling also reported: "Most states prohibited dissecting human corpses, which required students to provide their own cadavers—frequently obtained by hiring body snatchers to steal them[!]"

As late as 1910, Mr. Flexner indicated that entrance requirements to medical colleges ranged from "Less than a common school education" (at the Kirksville, Missouri, American School of Osteopathy, established in 1892) to "Two years of college work, strictly enforced" (at the University of California Medical Department at San Francisco, established in 1872).

The bottom line is that most patients on the frontier had little knowledge about the training and education of their attending physician. The physician's reputation, purported experience and bedside manner dominated matters of formal credentials and the exhibition of real (or even false) diplomas.

One may then wonder whether the physician in Fildes's painting is also in the grips of an intellectual impasse and diagnostic bewilderment. Was he really a benefit, a detriment or irrelevant to the patient's recovery?

After 34 years as a physician, it is my personal opinion that the failure of medical efficacy can be likened to the failed potential of an empty weapon. The combined calibers of experience and judgment are useless without the ammunition provided by the accrual of education and training.

My medical aphorism (slogan) certainly applies to the practice of medicine today. While watching a re-run of *Gunsmoke*, I am, therefore, inclined to try my hardest to catch a glimpse of the diploma (if any!) in the office of "G. Adams, Surgeon and General Practitioner!"



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Virgil Earp

Why does Virgil Earp get so little credit as an Old West lawman, and his brother Wyatt get so much?

Stuart Duker
Sittingbourne, Kent, UK

Virgil was a stalwart when it came to being a peace officer, and he undoubtedly deserves more attention. He was the real lawman among the “Fighting Earps.” Virgil spent more time wearing a badge and less time getting into trouble than his brothers did.

The problem is, the earliest popular books on the Earps—*Tombstone* by Walter Noble Burns and *Wyatt Earp, Frontier Marshal* by Stuart Lake—put Wyatt at the forefront. Then the movies compounded the problem by making Virgil little more than a bit player.

So far, Don Chaput’s 1994 book *Virgil Earp: Western Peace Officer* is the only long-form biography. The man is an interesting target for more research and writing.

I’ve heard that tumbleweeds are not native to this country. Is that correct?

Richard Rodriguez
Granton, Wisconsin

You’re right on target. The Russians accidentally brought it along with them in the 1870s. Seeds of *salsola kali*, or Russian thistle, got mixed up in the sacks of flax seed the immigrants brought with them to the Northern Plains.

After its introduction in South Dakota, the tumbleweed quickly spread across the

arid Western territories and states. Other species of tumbleweeds exist, but the most troublesome is the Russian thistle.

The tumbleweed plant breaks loose from its roots and goes wandering around the prairies, pushed by the winds. It has come to symbolize a footloose cowboy-type. One cowhand claimed the Lord put tumbleweeds here to show which way the wind was blowing.

In many Western towns, it was illegal to carry a handgun. But when a cowboy rode in, what did he do with his rifle?

Paul Etzler
Cedar City, Utah



Generally, a cowboy was allowed to keep his long gun inside town limits. Many carried their rifles or shotguns with them. Others left them in their hotel or boarding room. A careless few left them in their saddle scabbard, where some enterprising fellow just might lift it.



In his painting *Headin’ Home*, Ed Holmes shows a cowboy leading his second mount via a rope held in his hand; like Marshall says, this approach may be the best bet when you’re riding in rough country.

— ILLUSTRATED BY ED HOLMES —

I frequently see movie cowboys pulling another horse, mule or other pack animal by holding a rope tied to their saddle horn. Is that accurate?

Jay Crane
Phoenix, Arizona

Yes, cowboys often brought along a second horse to carry gear or serve as a backup mount.

Even today’s riders might tie the rope to the saddle to lead their pack animals. In

that case, though, you better have a quick escape route, just in case the second horse goes around a tree or rock or other impediment. You’ll want to tie a dally around the horn, so that if something does go wrong, you can “cut bait.”

Yet carrying the rope in your hand is just as easy; that way you can drop the rope quickly if things get dicey.

When did belt loops become common?

Steve Prescott
Watauga, Texas

Not all historians agree on the timing. Bob Charnes, owner of Arizona Gunfighters, a re-enactment group, has seen belt loops on baseball uniforms dating back to 1857. Even so, he admits the “belt loops never caught on with the general public at that time.” Others claim belt loops were also used, albeit rarely, on military uniforms during the Civil War.

Levi’s historian Lynn Downey says, “We first put belt loops on our 501 jeans in 1922. However, we didn’t remove the cinch and the suspender buttons. Older customers just kept using the cinch and suspenders. We took the suspender buttons off the jeans in 1937, but gave our retailers ‘press-on’ buttons for the guys who just had to keep wearing suspenders.”

Still another source says that the hot summer of 1893 first drove men to give up their braces and opt for belts. The trend continued, and the acceptability of belts increased.

Before the advent of the belt loop, pants—like this pair of 1879 Levi Strauss 501 jeans—featured a cinch in the back and buttons for suspenders.

— ALL IMAGES TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED —



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

Remember, styles among men changed much more slowly than they did for women, so switching from suspenders and cinches to belt loops was a slow process.

How did the Mountain Men cook beaver tails?

Vaughn Cosand
Flagstaff, Arizona

While the main diet of the Mountain Man was meat, it usually wasn't beaver. Still, roasted beaver tail was considered a delicacy. Not so the rest of the beaver; the cook threw the rest of the carcass to the animals.



The beaver's thick hide makes it difficult to skin. Old-timers used to toast the end of the beavertail over a fire first. The hide would puff away from the meat and, after a few minutes, they stripped off the hide.

— LIBRARY OF CONGRESS / BY CHARLES LIVINGSTON BULL —

FRIED BEAVER TAIL

2	Beaver tails	2 t.	Soda
¼ t.	Garlic Powder	1 t.	Dry mustard
½ c.	Vinegar	¼ c.	Flour
¼ c.	Butter	1 t.	Sugar
1 T.	Salt	½ t.	Salt
¼ c.	Sherry or cooking wine	1 T.	Worcestershire sauce

Strip the beaver tails, clean thoroughly in a solution of salt water. Let soak overnight in cold water to cover, adding a half cup vinegar and 1 tablespoon salt to water.

The next day, remove from the brine, wash, then cover with solution of 2 teaspoons soda to 2 quarts water. Bring to a boil, reduce heat and simmer 10 minutes. Drain.

Dredge beaver tails in seasoned flour. Melt butter in heavy fry pan and saute tails at low heat until tender. Mix wine with mustard, sugar, garlic powder and Worcestershire sauce. Add to beaver tails and simmer gently for 10 minutes, basting frequently.

— FROM *NORTHERN COOKBOOK* EDITED BY ELEANOR A. ELLIS, INDIAN AFFAIRS AND NORTHERN DEVELOPMENT, OTTAWA 1973 —

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What HISTORY HAS TAUGHT ME

I first became interested in the history of Western film after moving to Sedona, Arizona, in

2001. My interest in Westerns jump-started when I could look out my window and see the sites of numerous cinematic stagecoach robberies and gun battles. I'm originally from Brooklyn, and I was used to seeing real crime scenes.

For 30 years I worked in art direction for publications, such as *Cue* (the first city magazine, later merged with *New York* magazine), and for companies like Penthouse and CMP Media. Now my day job is as creative director and part owner of *Sedona Monthly* magazine.

When I moved to Arizona I couldn't get over the bright sunlight. I used to wear Ray-Bans to look cool. Now I wear them to keep from stepping off buttes.

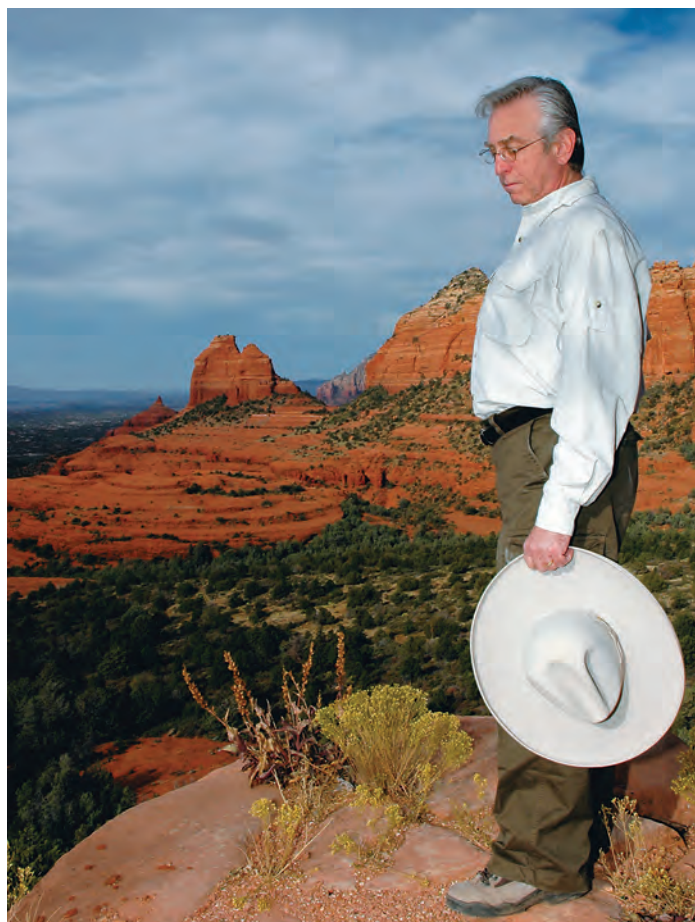
I had not realized, before beginning to research *Arizona's Little Hollywood*, how Sedona's amazing film history had been neglected by most of the world but trivialized at home to puff up egos and real estate sales. Sedona suffered for it because the truth is far more compelling than the fiction.

The greatest Western star you've never heard of is Fred Thomson. He starred in 1928's *Kit Carson*, the first Western with scenes shot in the Sedona area. By 1928, he was the movies' number two box office draw, just behind Tom Mix. Unfortunately, *Kit Carson* turned out to be Thomson's last movie—he died shortly after completing it—and little of his film output still exists. Old-timers who saw Thomson in his prime still speak his name with hushed reverence.

John Ford wasn't the first director to use Monument Valley it was George B. Seitz, who shot sequences for Zane Grey's *The Vanishing American* there in 1925. Seitz was back in Monument Valley in 1938, filming exteriors for an Andy Hardy picture (*Out West with the Hardys*) just five weeks before Ford first laid eyes on the place while scouting locations for 1939's *Stagecoach*.

Zane Grey made quite a bit of money off of Hollywood, but he developed a seething dislike of the sharpies that ran the studios. "I will not say that all of the people in the motion picture industry are crooks," he told a newspaper in 1927, "but I will say that all the crooks in Hollywood are in the motion picture industry."

Nobody knows me like my wife Deb. She never stopped supporting me during the seven years of obsessive research it took to write *Arizona's Little Hollywood*. Not once did she urge me to "hurry up and finish," although I suspect she thought I'd never actually be done with it.



— BY DEB WEINKAUFF —

JOE MCNEILL, AUTHOR

Starting in 2003, Joe McNeill authored 45 articles on local moviemaking for the arts-and-entertainment magazine *Sedona Monthly*, and it is these pieces that form the basis of his book, *Arizona's Little Hollywood: Sedona and Northern Arizona's Forgotten Film History, 1923-1973*. He is currently spearheading the creation of a museum in Sedona, Arizona, to preserve her film legacy.

Don't get me started on the mathematical formulations of quantum mechanics and electrodynamics. I'll chew your ears off for hours.

After all this time, my favorite Western is still the 1931 version of *Riders of the Purple Sage*. I'm not just saying that because one of its chase scenes was filmed behind my house.

The greatest resource to me has been the Cline Library at Northern Arizona University in Flagstaff. It's a gold mine of Arizona history. Without the Cline I would never have unearthed the fact that a Nazi propaganda Western, *Der Kaiser von Kalifornien*, was partly filmed in Sedona in 1935.

History has taught me that modern technology isn't as innovative as people think. Wide screen movies and Technicolor date back to silent movies. Half a century before *Avatar*, 3-D cameras were photographing the Sedona landscape in the third dimension for *Gun Fury*, a Raoul Walsh-directed Western.



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