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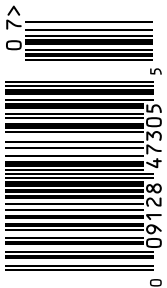
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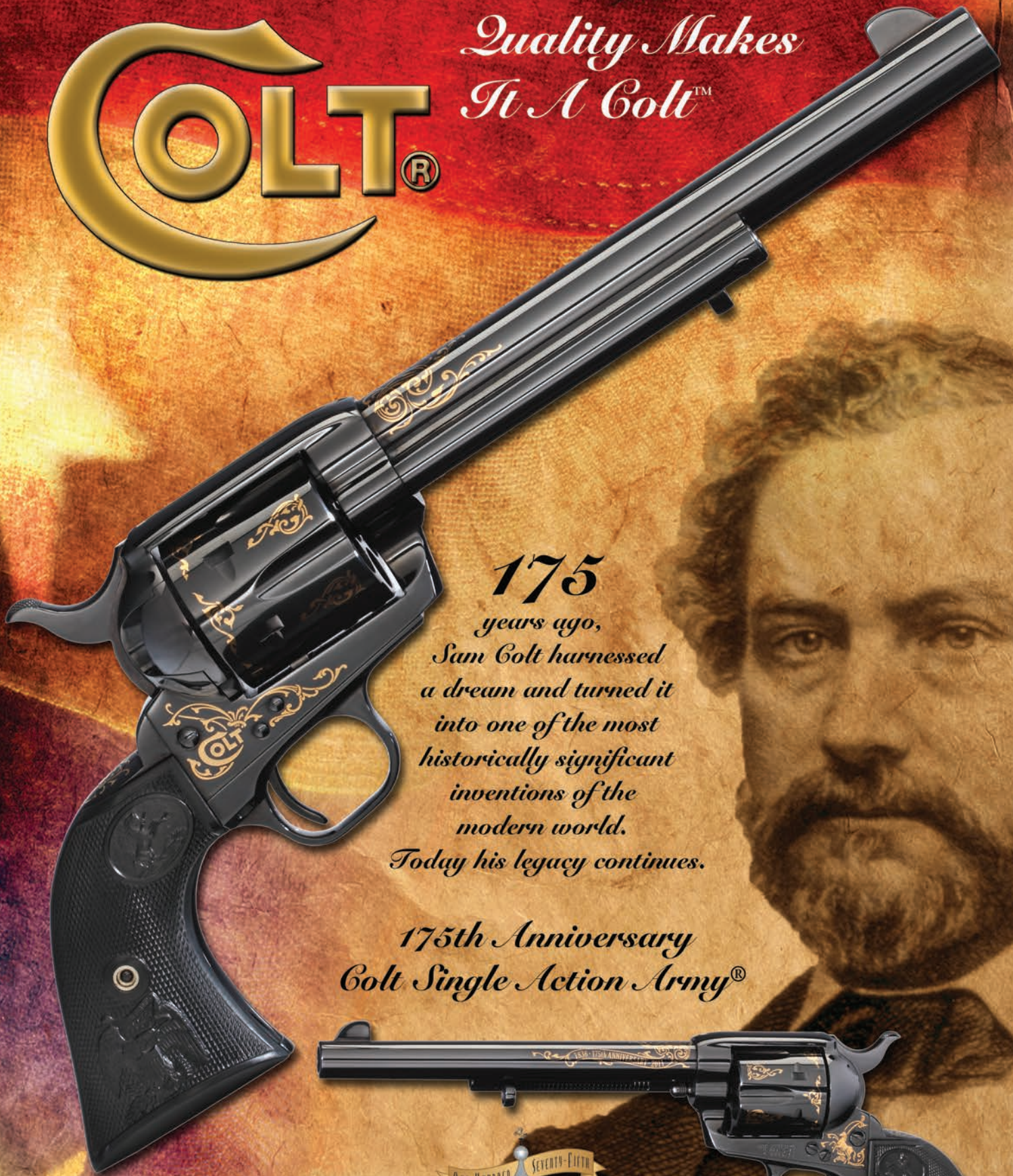
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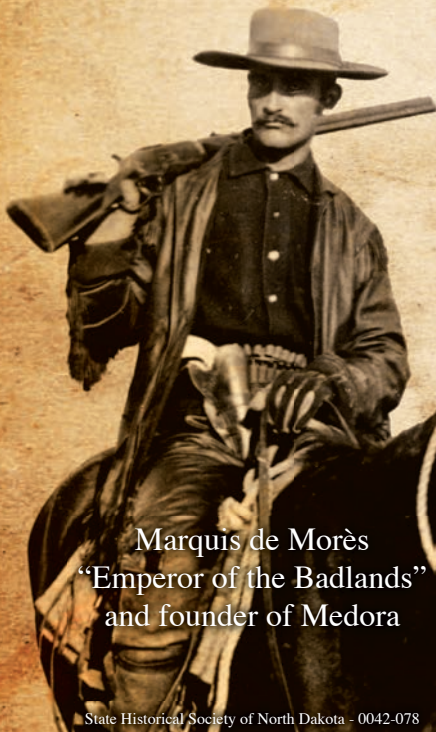


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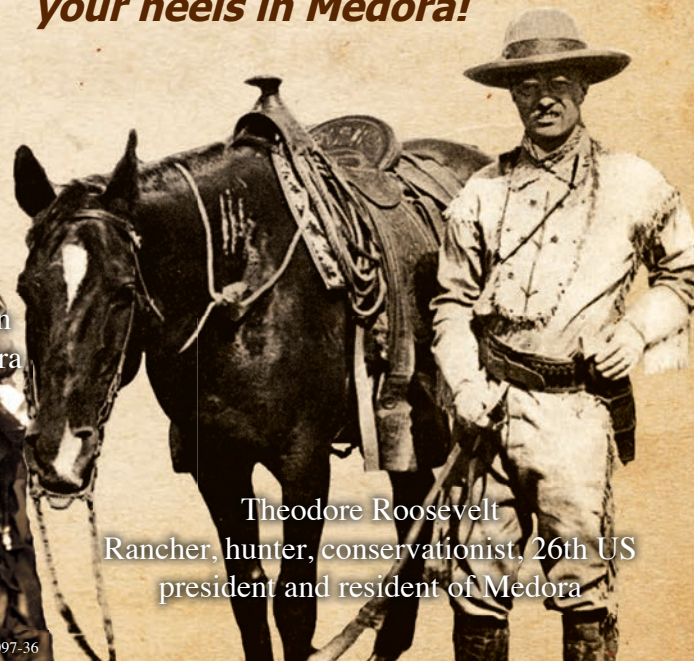
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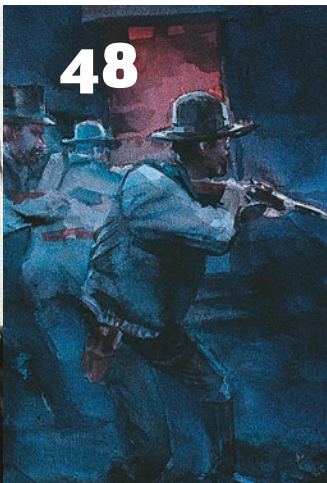
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34



48



24

24 TO GARRY OWEN IN GLORY

Celebrating the U.S. Army bands that brought colorful tunes to the frontier West.
—John Langellier

34 VIVA, OUTLAW WOMEN!

The pistol packin' mamas whose beauty and grit drew romance into Western cinema.
—J. Stuart Rosebrook

46 THE LAST RIDE OF BONNIE MCCARROLL

An on-the-scene account you've likely never heard of the famous rodeo star's last ride.
—Juni Fisher

48 EL JOVENCITO

The Lincoln County War's youngest outlaw (and it ain't Billy).
—Lynda A. Sánchez

60 THE FABRIC OF THE WEST

Since before the settling of the West to today, fashion remains true blue to denim.
—G. Daniel DeWeese

6 TO THE POINT

8 TRUTH BE KNOWN

10 INVESTIGATING HISTORY

12 OLD WEST SAVIORS

14 COLLECTING THE WEST

16 SHOOTING FROM THE HIP

18 WESTERNS

44 BOZE STUDIOS PRESENTS

58 CLASSIC GUNFIGHTS

66 WHAT'S IT LIKE TO LIVE THERE

68 FRONTIER FARE

70 BOGGS UNLEASHED

72 TRAIL RIDER

74 RENEGADE ROADS

82 WESTERN BOOKS

86 WESTERN ROUNDUP

92 FRONTIER DOC

94 ASK THE MARSHALL

96 WHAT HISTORY HAS TAUGHT ME



OUR COVER

Outlaw woman Jane Russell in *The Paleface*.

—COVER DESIGN BY DANIEL HARSHBERGER; PHOTO COURTESY PARAMOUNT PICTURES —



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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Outlaw Women, Indeed!

The past, the present and the future.

Stuart Rosebrook first came to us with the idea of celebrating outlaw women in all forms.

We are starting with actresses who portrayed outlaw women (p. 34), but as we move along, Rosebrook will feature all kinds of outlaw women, from Gretchen Wilson to Bonnie Parker. I think this is an idea that, ahem, has legs.

When word got out that I was going to create some new outlaw women characters of my own, several readers nominated my cartoon character Honkytonk Sue (right), but I decided to pass. Columbia Pictures owns the movie rights to Sue, and it even has six scripts about the Queen of Country Swing sitting in its vault (three of them cowritten by Larry McMurtry!). So I figured it was time for something new, something old, something borrowed....

As I was noodling Rattlesnake Kate, I pictured someone who is a little stocky, a horsewoman of the first order, who can fix a stock tank, repair a hard drive and change the transmission on a dualie. I knew she had to be a little rough around the edges, someone who enjoyed being “off the grid,” living in the wild, being self-sufficient. I had a hard time imagining anyone today portraying this wild woman. That is, until I saw *Bridesmaids* and the hilarious, big-hearted performance of Melissa McCarthy. This is a role she was born to play. Oh, and I see Barry Corbin as her dad.

In addition to the characters featured in this issue (p. 44), Juni Fisher and I are collaborating on a cowgirl we are excited about. More on that later.

As we were getting ready to go to press, word came from Lincoln, New Mexico, that Nora Henn has passed. She knew the Lincoln County War inside and out, and she discovered and shared the floor plan of the McSween house with me (see p. 56). She was a wonderful treasure for all of us Billy buffs, and I miss her already.



I created Honkytonk Sue (left) in 1977; she first appeared in *National Lampoon* and later ran as a comic strip in the weekly *Phoenix New Times* (1978-81). Columbia Pictures bought the character in the early 1980s, and Goldie Hawn was slated to play the Queen of Country Swing. Although six scripts were produced, no movie has been made, yet.

— ILLUSTRATED BY BOB BOZE BELL —

The Asian lobby card for *The Outlaw* (below) is a tad more racy than the American versions. Jane Russell is one of the outlaw women featured in Stuart Rosebrook's article.

— COURTESY RKO RADIO PICTURES —



My good friend Bob Steinhilber created this funky retro logo for Rattlesnake Kate.

— ILLUSTRATED BY BOB STEINHILBER —

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Quotes

“The West is a place where a guy who makes \$800,000 a year spends thousands of dollars to look like a guy who makes \$800 a month.”
 —Dave Stamey

“World’s Oldest Liar Dies at 126.”
 —From Tom Rachman’s book
 The Imperfectionists

“Films, perhaps, show us who we want to be, and literature shows us who we actually are. Sitcoms, if they show us anything, show us people we might like to know.”
 —Tom Bissell, in The New Yorker

“There’s an old saying about those who forget history. I don’t remember it, but it’s good.”
 —Stephen Colbert

Happy Birthday Wyatt Earp!



Hugh O'Brian, the star of the classic 1955-61 TV show *The Life & Legend of Wyatt Earp*, turned 86 on April 19 of this year and had a big birthday party at his spectacular Benedict Canyon home (which he paid \$55,000 for in 1955). Guests included Debbie Reynolds (center, with the birthday boy) and astronaut Buzz Aldrin. That's Hugh's wife, Virginia, helping him cut the cake (he was a bachelor until he turned 81).



— BIRTHDAY PHOTOS BY DAVID SPINDEL —



Lost & Found

Reno Browne (also billed as Reno Blair in several 1949 Westerns) starred in B-movies and even had a 1950 Marvel comic book based on her. For a period she was married to the legendary whip-cracking actor Lash LaRue. She died in Reno, Nevada, on May 15, 1991.

Old Vaquero Saying



“In seeking honey expect the sting of bees.”

Bizarro

By Dan Piraro





Michael Martin Murphey sings in front of the cabin owned by "Home on the Range" poet Dr. Brewster Higley. The frontier doc wrote these words from his dugout in 1872, three years before he built this cabin.

— COURTESY MICHAEL MARTIN MURPHEY —

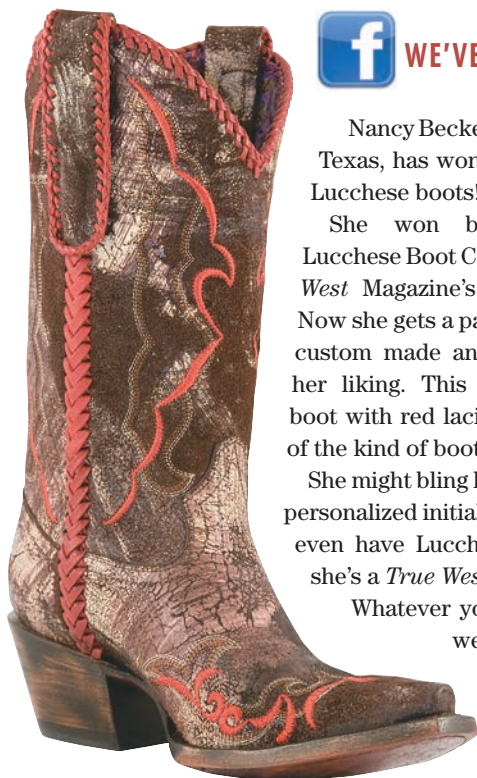
HELP SAVE THIS CABIN!

In May 2011, singer Michael Martin Murphey raised more than \$20,000 in a benefit concert to help repair Dr. Brewster Higley's cabin (for more on this frontier doc, turn to p. 92).

Included among the songs he sang at the Prairie Rose Chuckwagon Supper near Benton, Kansas, was Higley's

"Home on the Range," which Murphey first recorded on his *Cowboy Songs* album. Restoration of the cabin is expected to cost up to \$100,000.

Send your donation to: Ellen Rust Living Trust, Prairie Rose Ranch, 15231 SW Parallel Road, Benton, KS 67017



WE'VE GOT A WINNER!

Nancy Beckerink of Muleshoe, Texas, has won a custom pair of Lucchese boots!

She won by entering the Lucchese Boot Co. contest on *True West* Magazine's Facebook page. Now she gets a pair of \$1,000 boots custom made and embellished to her liking. This Charlie 1 Horse boot with red lacing is an example of the kind of boots she could get.

She might bling hers up with some personalized initials . . . maybe she'll even have Lucchese inscribe that she's a *True West* fan (hint, hint).

Whatever you decide, Nancy, we'd love to see the final creation!

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The Last Train to Boothill

A new documentary focuses on Wild Bunch member Ben Kilpatrick.

Just after midnight on March 13, 1912, on a lonely stretch of tracks in southwest Texas, a train sat silently in the darkness.

Looking for ill-begotten gains, a hooded robber had his gun trained on three employees of the Galveston, Harrisburg & San Antonio Railway.

One of them, a pint-sized Wells Fargo messenger David Trousdale, pointed out a package of loot to the robber. When the outlaw bent over to grab it, Trousdale pulled an ice mallet from under his coat and clobbered the badman three times in the head, killing him stone dead.

Then the three grabbed the outlaw's Winchester and two pistols, waited for the second holdup man to show up and shot him too.

That bandit, Ole Hobeck, had met his partner in the federal pen in Atlanta. His mate had ridden with the Wild Bunch. He was in the famous Fort Worth Five photo with Butch Cassidy and the Sundance Kid, sitting a head taller than the other outlaws.

Known as the Tall Texan, Ben Kilpatrick had finished a 10-year stretch for robbery only a few months before. That stint hadn't taught him any lessons. It just earned him a grave, shared with Hobeck, near the robbery site.

Now, Kilpatrick's last robbery has inspired a documentary.

The man behind *Last Train to Boothill* is Arthur Soule. He was just six when he first saw *Butch Cassidy and the Sundance Kid*, a 1969 movie that did not mention Kilpatrick. As a teenager, Soule decided he wanted to know more about the Wild Bunch, choosing to focus on the Tall Texan. "I picked him because he was the last one—the last train robber, the last outlaw [of the Wild Bunch]," he says. "And it didn't seem like anybody had much on him."

In 1981, Soule—still a teenager—headed to Terrell County in Texas, the



The postmortem photo of bandits Ben Kilpatrick and Ole Hobeck; on the far left is Wells Fargo messenger David Trousdale holding up Kilpatrick's body.

— TRUE WEST ARCHIVES —

site of the train robbery, where he dug up documents and more. "I also met with some people who had actually seen Ben Kilpatrick when he got out of jail, before his last train robbery...some relatives, some old-timers," Soule says.

These folks provided a wealth of information. For example, Kilpatrick loved fine clothes. He was well read. And he was a top marksman, once shooting the heads off chickens for sport.

The bandit could be charming, but Soule says that masked a dark side: "Kilpatrick was a sociopath. The only thing he was concerned with was himself. Everyone who was available he would use to his ends."

Those he manipulated included fellow outlaws, friends, girlfriend Laura Bullion, even his mother and other family members. Perhaps that is why the Kilpatrick clan didn't seek revenge on Trousdale—too many bridges burned.

After 14 years, Soule published 200 copies of his book *The Tall Texan*:

The Story of Ben Kilpatrick. He hopes *Last Train to Boothill* will reach a larger audience. The 40-minute production weaves in modern and historical photos as a narrator tells the story of the deadly train robbery. Soule plans to distribute the film through *Amazon.com's* Instant Video and *Hulu.com's* On Demand. He also wants to show the work at film festivals.

As you watch it, you may wonder how an experienced outlaw like Kilpatrick could die in such a bizarre fashion?

"First off, David Trousdale had a sense of responsibility toward his job and his employer," Soule explains. "He believed it was his duty to protect the train shipments. That was pretty common back then.

"But Kilpatrick probably got a little too cocky. He thought he didn't have to worry about the men within his immediate reach."

An ice mallet to the head proved that theory wrong.





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Keeping the Peace

Sterling Foster and his fellow Pioneers' Cemetery Association volunteers protect the final resting place of Arizona's territorial citizens in Phoenix.

It just didn't seem right that a tombstone was propped up in front of an antique store in Mayer, Arizona.

That's what a casual shopper felt, getting more uneasy when she saw that it was engraved with the 1857 birth and 1909 death of one M.J. Brady.

Most people would have clucked or sighed or thought, "What a shame," and gone on, but this woman knew where she could turn to for help. She called the Pioneers' Cemetery Association in Phoenix.

The group, which first began in 1938, is dedicated to protecting the physical remains of Arizona pioneers and restoring forgotten cemeteries.

It turns out M.J. Brady was buried in a cemetery that now sits in the middle of downtown Phoenix—an 11-acre site at 13th Avenue and Jefferson that includes seven individual cemeteries and became the official Phoenix cemetery in 1884. Why Brady's tombstone ended up miles away in Mayer, nobody knew. But the group wanted to put the tombstone back at Brady's plot.

"At first it wasn't for sale," remembers association president Sterling Foster. "Then he wanted \$500. Some board members went up, and, with begging and pleading, they got it for \$250." Not until they got the stone back to Phoenix did they realize it was really a double headstone—on the back was the birth and death information for Joe Brady, likely M.J.'s 18-year-old son.

"It makes you feel good when you can do something like this," Foster says. "These cemeteries are our history.... These are the people who started Phoenix." He adds, "It becomes even more important when someone rings our doorbell and says, 'My great-great-grandfather is supposed to be buried here, do you know where he is,' and you can take them to the grave. It's very satisfying when you can connect families."



Sterling Foster, with two other volunteers from the Pioneers' Cemetery Association, is hard at work maintaining the final resting place of territorial citizens at a historic Jefferson Street cemetery in Phoenix, Arizona.

— COURTESY PIONEERS' CEMETERY ASSOCIATION —

Foster stumbled upon this venerable organization about 15 years ago, when he noticed an abandoned cemetery next to a convenience store in east Phoenix. "It was in a terrible condition. I'm thinking, 'Let's get a shovel and a rake and clean this up—this is not good, this is nasty.'" When he took his wife, Denise, to help him clean up the place the next day, he found a group of people led by Frank Barrios, then the president of the cemetery association, already hard at work.

"Here were people who saw this and did something about it, and I thought, 'I need to be one of these guys.'"

He found the work underway at the association absolutely astonishing. "There were two women who were tracing every death certificate issued in the state of Arizona from 1870 on," he says. Marge West and the late Algona Winslow went through newspaper obituaries, mortuary records, church burial records, county and city records—anywhere they could find a record of someone who had died in Arizona Territory.

In Phoenix, territorial burials had taken place at the cemetery now known as the Pioneer & Military Memorial Park. Of the 3,500 people recorded to be buried here, only about 700 have headstones. These graves are also on top of an ancient Hohokam Village. "Every time we dig deeper than six inches, we need the city archaeologist," Foster says.

Volunteers give tours of the Phoenix cemetery every Thursday, showing off some of the significant graves, including those of Phillip Darrell Duppa, who named both Phoenix and Tempe, Jacob Waltz, better known as the Lost Dutchman, and Buffalo Soldier Clarence Proctor.

"Whenever we have an open house, we have a couple hundred people coming out to walk the grounds and look at the graves," Foster says. "We often hear, 'We're so glad you're here because this is important,' and we agree."

These days the 70-member association is working with historical preservation offices throughout Arizona to document every burial site in the entire state, from large cemeteries to individual plots, to commemorate Arizona's centennial on February 14, 2012.

It's all about history, about dignity, about respect.



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. Jana is one of the newest members of Women Writing the West.

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Nocturnes Hit Million-Dollar Marks

Frederic Remington's nighttime scenes of the West were a big hit at the Scottsdale Art Auction.

The moonlit views the artist saw from his skiff as he paddled near his retreat, Inglenook Island, inspired Frederic Remington's first nighttime paintings.

Both of these paintings—*The Wolves Sniffed Along the Trail but Came No Nearer* and *Pretty Mother of the Night*—hit over the million-dollar mark at the Scottsdale Art Auction in Scottsdale, Arizona, on April 2, 2011.

This gritty perspective of the West's Indians was unlike any Remington had portrayed in his art before. After all, he was a changed man. From his experience as a journalist covering the 1898 war in Cuba, he had shaken his father's heroic vision of the Civil War and seen for himself the hellish reality of battle. "All the broken spirits, bloody bodies, hopeless, helpless suffering which drags its weary length to the rear, are so much more appalling than anything else in

the world...," he wrote to his wife, Eva, in July 1898.

He lit on the proper way to depict the danger that lurks unseen when he saw an 1899 exhibition at New York's Union League Club. Artist Charles Rollo Peters, who had studied James Whistler's nocturnes in Paris, was showing his moonlit scenes of California missions.

Remington began sketching his own night scenes, sharing his experience with his writer friend Owen Wister on September 1: "Just got back from 2 months in Montana and Wyoming—trying to paint at the impossible—had a good time—as Miss Columbia said to Uncle Sam 'That was my war'—that old cleaning up of the West—that is the war I am going to put in the rest of my time at."

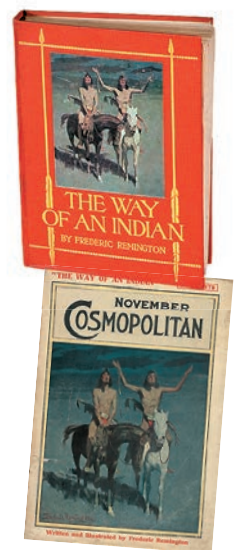
Those first nocturnal paintings would illustrate Remington's novel *The Way of an Indian*, which he began drafting in 1900; it finally saw publication in 1906.

The following year, when his nocturnes were exhibited at New York's Knoedler Gallery, the artist

reached critical acclaim. "In these night scenes there is a marked forward stride in the rendering of atmosphere, the color is more expressive, and less painty, the brush work is looser, even the drawing is better, and the whole has a breadth and freedom of execution that may presage great things for Mr. Remington if he chooses to follow this path seriously," reported *The New York Times* on December 5, 1907.

Remington was pleased that art critics had finally exalted his status from a mere illustrator to a fine painter. Yet he would not follow his path of success for long, dying prematurely at the age of 47 in 1909.

Nancy K. Anderson, who organized the National Gallery of Art's 2003 exhibition of Remington's nocturnes, noted why these night scenes still have an effect on us to this day: "Astonishing in their coloristic effect, the paintings reflect an



Hammering in at \$1.4 million, *Pretty Mother of the Night* fetched the highest bid for a Remington artwork on the auction block. When *The Way of an Indian* (top) was serialized in *Cosmopolitan*, this painting appeared on the cover of the November 1905 issue (above). The cropping of that painting on the cover hid from Remington's audience the spare negative space evident in the full painting at left.

Frederic Remington's *The Wolves Sniffed Along the Trail but Came No Nearer* hammered in at \$1.3 million. It depicts a scene in Remington's novel in which White Otter has left camp to search for his Good God, yet the wolves do not attack because of his father's medicinal chants. The protagonist leaves us—the viewer and the wolves—behind as he walks into that nebulous land of shadows.

artistic consciousness tempered by war and loss. Stripped of extraneous detail, the paintings are modern in their spare compositional structure and in their anxious uncertainty.”

If not for Remington's time in Cuba, he may never have earned critics' recognition as an esteemed painter of, not only the West, but of the American experience. After all, as Anderson noted of the artist's nocturnes, “Filled with danger, threatened violence and menacing silence, they mirror—metaphorically—Remington's experience in war.”

The bidding total for Scottsdale Art Auction came in at \$13.4 million.



Notable Art Lots Included
(All images courtesy Scottsdale Art Auction)



Top Lot: Thomas Moran's 1913 oil on canvas, *Indian Summer, Green River, WY*, hammered in at \$3.7 million. When Moran traveled with Ferdinand Hayden's geological survey in 1870, his first stop in the West was the new rail town of Green River, Wyoming. The tall Tollgate bluff and majestic blue river in his painting dwarfs his Indians.

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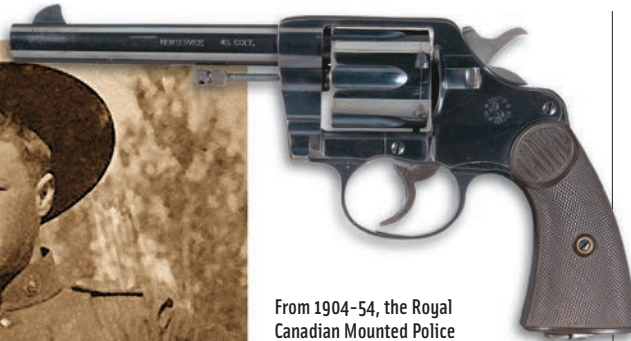
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From 1904-54, the Royal Canadian Mounted Police purchased a total of 3,195 New Service Colts. This early 20th-century Canadian Moutie poses for the camera with one Colt New Service in his non-regulation gunleather and woolly chaps, while he aims another. Shown above is a five-inch barreled model in .45 Colt caliber.

— MOUNTIE PHOTO: COURTESY COLLECTOR GRADE PUBLICATIONS, ONTARIO, CANADA; NEW SERVICE COLT PHOTO: COURTESY ROCK ISLAND AUCTION COMPANY —



.38-40, .450 Boxer, .455 Eley and .476 Eley, with the intention of it being accepted as the standard sidearm of the U.S. military. Colt had been the major supplier of such firearms for the past five decades.

Although Colt did sell about half of the approximately 356,000 New Service models to the U.S. government, with production running from 1898 to 1943, the rest went to civilian markets. Many of those sales were made to official agencies like the Royal Canadian Mounted Police, the Los Angeles Police Department and the U.S. Border Patrol.

Standard barrel lengths of these mirror blued (with case-colored hammers) or nickel-plated six-guns ran from two inches to 7½ inches, with 4½-inch, 5½-inch and 7½-inch tubes being the most common. A nut-mounted lanyard ring was standard. Up until 1928, grips were checkered black hard rubber with the Colt oval. After that, checkered walnut, with the inset Colt medallion, was used.

The New Service Colts found favor with a number of Westerners besides the Mounties, including Oklahoma bandit Henry Starr, Buffalo Bill's Wild West Show sharpshooter Johnny Baker and silent cowboy actors Jack Hoxie and William S. Hart. The addition of the 1873 Colt's ejector housing allowed it to duplicate the single-action Peacemaker for fast firing scenes in many movies. The six-shooter saw lots of use in the early 20th century's real and reel West!

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

The Old West may have been gone by the early 1900s, but the West was still a place where a man needed to be "well heeled."

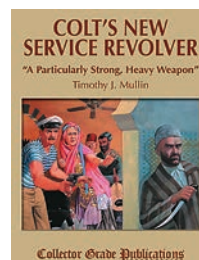
It was the era of the last hurrah for Butch Cassidy's Wild Bunch. The Arizona Rangers were formed to uphold Arizona Territory's laws. The Mexican Revolution of 1910 kept America's Southwestern border ablaze. Gold strikes fueled the Yukon. These are just some of the incidents that made defensive arming as important then as it was during the heyday of the frontier.

The single-action revolver was being dethroned by the more modern double-action wheelguns. Although semi-automatic pistols were manufactured

as early as 1893, they were still being chambered for ammunition that was less than satisfactory as serious defensive rounds and the guns themselves had yet to fully prove themselves in the field. Thus, the double-action revolver became the most viable choice for those who found themselves in harm's way.

In response to the growing market for a reliable and powerful double-action revolver, Colt had been working on redesigning its earlier double-action revolvers. Its 1877 and 1878 models suffered from weak and complicated internal mechanisms. Colt's swing-out cylinder versions, like the Model 1889 or any of the New Model Army and Navy double-action models, needed a boost in power as they were chambered for cartridges like the underpowered blackpowder .38 Long Colt cartridge.

In 1898, Colt introduced its "New Service" double-action revolver in a variety of powerful cartridges, including .45 Colt, .44-40,



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Timothy Mullin's hardcover book *Colt's New Service Revolver* (\$69.95) provides valuable research for the arms student interested in this six-gun. This well-researched study contains 394 quality photos and illustrations. It offers a brief history and covers different models and variations, finishes, ammunition, holsters and notable users. For more information: CollectorGrade.com or 905-342-3434.

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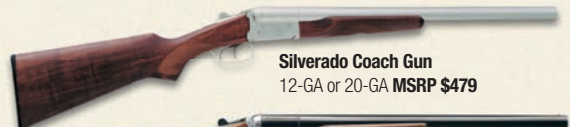


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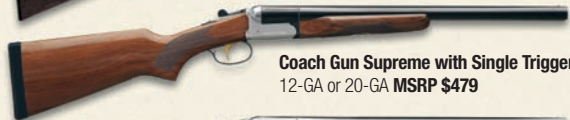
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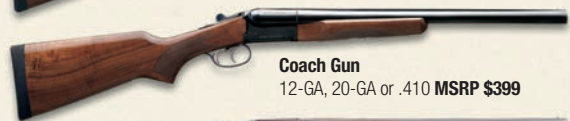
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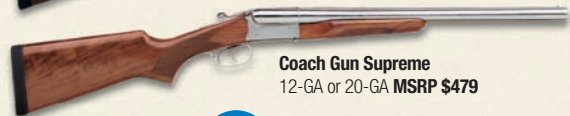
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The Civil War on the Silver Screen

A look back in this 150th anniversary year reveals an overarching sympathy to the South.



For fans of Western movies, the commemoration of the 150th anniversary of the Civil War kicked off a few months early, when *True Grit* opened at theaters last December.

Grizzled veteran Rooster Cogburn, we learned, was an enthusiastic member of Quantrill's Raiders, that notorious band of Missouri guerrillas that spawned Jesse James. It also provided a home, and a means of exacting revenge against the Yankee Redlegs, for the outlaw Josey Wales.

In fact, if you were to remove one eye and add some heft to Wales, he could be Cogburn, a few years down the line. Cogburn this time around was played by Jeff Bridges, who had his own dance with the Civil War in one of his earliest pictures, 1972's *Bad Company*, as the

leader of a gang of young toughs who were dodging induction and roaming the countryside during the war.

But the first Cogburn was John Wayne in 1969, and Wayne had a long history with the Civil War in his career. He went up against Quantrill, renamed Cantrell, in 1940's *Dark Command*, a movie that gave him the extra critical shove he needed after John Ford cast him in *Stagecoach* the year before. The Civil War got a lot of play in the barbed-wire banter between Doc Boone (Union) and the gallant but deadly gambler Hatfield (Confederacy) in the Ford film as well.

Despite being a Civil War scholar and peppering his Westerns with many references to the conflict, Ford never made a full blown Civil War feature until he cast Wayne, nearly 20 years later, in *The Horse Soldiers*, a movie that has its champions but never warranted the respect his other Westerns achieved.

John Wayne (center) and his Union soldiers are in pursuit of the Confederate group that robbed a train using greased tracks and a hornet's nest. The second unit director on *Rio Lobo* was Yakima Canutt, one of the screen's greatest stuntman, who often doubled for Wayne in his earliest pictures.

— COURTESY PARAMOUNT HOME VIDEO —

In between, Ford's terrific 1950 film *Rio Grande* has Wayne as a cavalry officer in post-Civil War Texas who severed his relationship with his wife (Maureen O'Hara) when he burned her family plantation while under orders from his Union commander, Philip Sheridan. Interestingly, this bit of history came straight from Ford's wife, Mary, whose family lost its land under the exact same circumstances.

Wayne played another Union man in 1973's *The Train Robbers*, but in 1969's *The Undeclared* and 1970's *Rio Lobo*, Wayne's Yank forms alliances with his former foes after the surrender.

Rio Lobo was the last of four movies Wayne made with director Howard

Hawks, but their first collaboration, *Red River*, used the decimation of the South's economy during Reconstruction to spur Wayne's character, Tom Dunson, to move his cattle to the markets in the north. The boy he rescued from an Indian attack before the war, Matthew Garth (Montgomery Clift), comes back from the conflict a seasoned fighter and a quick-draw artist.

Red River is an indisputable classic, both as a Western and as an American film, but it was heavily foreshadowed 10 years earlier by an interesting picture, 1938's *The Texans*, which starred the young Randolph Scott (a dead ringer for Matthew McConaughey). Scott played a recently discharged Confederate soldier—along with thousands of others—at loose in a Texas overrun with slimy Northern carpetbaggers. The cattle drive in this film is launched in the dead of night when the Northern crooks are about to “tax” Joan Bennett's land and beef. Quite a bit of Scarlett O'Hara is in Bennett's Southern firebrand, which explains why she was on the short list to play Scarlett a year later. One or two rewrites and a better director, and *The Texans* might have achieved classic status. One thing for sure, you've never seen the Reconstruction portrayed more venomously than you do in this film.

Scott, who was born in Virginia and raised (and buried) in North Carolina, played Confederates and former Confederates for most of his career. In 1953's *The Stranger Wore a Gun*, Scott is a spy for Quantrill who is sick when he sees what his fellow Missouri raiders do to Lawrence, Kansas. In 1951's *Santa Fe*, Scott plays the eldest of four Confederate brothers who have lost their wealthy Virginia plantation to carpetbaggers.

What distinguishes Civil War movies from Civil War Westerns is often a simple matter of location, location, location. Except for the vast majority of Jesse James pictures, which stay close to Missouri and Kansas (pretty far West at the time), filmmakers were always



GLORY: PAYING TRIBUTE TO KEVIN JARRE



The obituaries that marked the sad passing of screenwriter Kevin Jarre in April leaned heavily on his script for 1989's *Glory*, which won three of its five Oscar nominations. But in one of those Academy Award twists that look ever stranger over time, Jarre (left) wasn't among the nominees.

Glory, the story of the 54th Massachusetts Infantry and the role the black regiment played in the Civil War, was a class act from every angle. Some think it might be, hands-down, the best Civil War movie, topping even *Gone with the Wind*. But the heart of the picture was a story that Jarre forged into something bigger than the sum of its events.

If Jarre's obituary had been written by Westerns fans, however, *Glory* would have taken a back seat to 1993's *Tombstone*, which has a warm and fuzzy home in every modern Westerns-lover's heart. Those who have read Jarre's script (and that's everybody who wants to since it's all over the Internet) like to imagine how the film would have looked if all the scenes and details had been kept in the picture. Jarre's *Tombstone* script, and *Glory*'s, put him in the director's chair, but his position on *Tombstone* was yanked from him early in the production. We'll be sharing that heartbreaking story in our October issue, but we can at least say this: Jarre split the arrow twice.

— GLORY: COURTESY COLUMBIA TRI STAR PICTURES; KEVIN JARRE: BY BOB BOZE BELL —

trying to drag the war farther west, into New Mexico, Colorado, Texas and Mexico. Even Arizona, which saw only a single fight between the North and the South, gets a fair amount of action in Civil War Westerns.

The Outriders, a recent picture to come out of the Warner Archive Collection, has four of the more recognizable plot elements in post-Civil War Westerns. One, it takes place

precisely at the point the war ends. Two, it involves a large cache of gold (an awful lot of loose gold seemed to be floating around back then). Three, it has a hero, Joel McCrea in this case, who takes a stand for honor and virtue in a changing world. Four, it takes place in a Western locale, New Mexico.

Italian director Sergio Leone, the Godfather of the Spaghetti Western, was accused of fabricating much of



BLU-RAY BONANZA

Vera Cruz was the first movie to use "Superscope," a widescreen process designed to compete with CinemaScope. Hopefully the new Blu-ray edition will fix some of the flaws of the earlier DVD release.

The Blu-ray "digibook" edition of *The Outlaw Josey Wales* offers a number of new extras including a documentary, "Clint Eastwood's West," and a new commentary track by Richard Schickel.

The Horse Soldiers is one of several new editions of John Wayne pictures, including *The Sons of Katie Elder* and *Big Jake*, out on Blu-ray.

Coen brothers DVDs are usually loaded with extras, and 2010's *True Grit* is no exception. The Blu-ray offers featurettes on the costumes, cinematography, weapons, re-creating Fort Smith and on novelist Charles Portis.

documentary about Sibley, "The Man Who Lost the Civil War."

Eastwood is no stranger to Civil War Westerns. After *The Good, The Bad and The Ugly*, he made a grisly gothic horror Western for his other mentor Don Siegel, 1971's *The Beguiled*, about a fairly nasty Union deserter who is being looked after by a house full of Southern women. *The Outlaw Josey Wales* has the fifth most recognizable plot device, revenge. The 1976 film also shows the North as vicious and brutal, and determined to bring Wales to justice. Looking back, it might be Eastwood's best Western, maybe his best picture.

The revenge motif re-emerged in 2006's *Seraphim Falls*, which is a long existential chase between an ex-Confederate officer (Liam Neeson) and the Union captain (Pierce Brosnan). Some of the same thinking went into

the Civil War campaign he portrays in his epic 1966 picture, *The Good, The Bad and The Ugly*; the film does indeed feature a few out-of-place details. But the laugh was on the critics because the New Mexican campaign that provides the backstory, and the

spectacle, of his third and final Clint Eastwood film is more accurate than most. It actually has a cameo by Brig. Gen. Henry Sibley, who was defeated in his efforts to capture the Southwest for the Confederacy. The DVD includes an excerpt from a fascinating



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2010's *Jonah Hex*. We also see in *Hex* the demented Confederate officer (John Malkovich) who dreams of reversing the South's defeat by blowing up Washington with exploding yellow balls.

The post-Spaghetti Westerns did shift away from the too frequent portrayal of the defeated Southerner as a figure of sympathy. Veteran American actor Joseph Cotten played obsessive Confederates twice in two Italian pictures, 1965's *The Trampers* and 1967's *Hellbenders*, but the change really started in 1964, with *Rio Conchos*; Edmund O'Brien plays Col. Pardee, who feeds guns to angry Apaches from Mexico.

But as far as filmmakers were concerned, what the Civil War did was pump untold thousands of war-haunted soldiers and officers into the vast post-Apocalyptic Western landscape.

Rod Steiger as Private O'Meara, an Irish-born Confederate soldier, refuses to concede a victory to the North and chooses instead to fight, and join, the Sioux in 1957's *Run of the Arrow*.

More than 30 years later, Kevin Costner, as a Union soldier in a state of post-traumatic shock, places himself in Sioux territory in 1990's *Dances With Wolves*.

Confederate prisoners of war agree to cross into Mexico to fight the Apaches in Sam Peckinpah's great 1965 classic *Major Dundee*, with fantastic performances by Charlton Heston, Richard Harris and Peckinpah stalwarts Warren Oates and James Coburn.

And *Vera Cruz*, Robert Aldrich's 1954 Western, puts Gary Cooper in the Randolph Scott part of the bitter, defeated Southern gentleman, teamed with the utterly amoral gunslinger

You Tube THE WEST

HELL ON WHEELS

A new TV series, *Hell on Wheels*, due to premiere later this year on AMC, will join the pantheon of Civil War Westerns. At the center of the series is a former Confederate soldier (Anson Mount) who is seeking revenge on the Union soldiers who killed his wife. The title of the series comes from the name of the movable camp that accompanies the railroad construction. Watch the trailer on YouTube.

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

Burt Lancaster, in the movie that foresaw Spaghetti Westerns 10 years before they were a twinkle in Leone's eye. But Cooper fans will remember him opposite Oscar winner Walter Brennan as Judge Roy Bean, in 1940's *The Westerner*, who dies at the feet of Lily Langtry in the Confederate

NATIVE ROOTS MODERN FORM

PLANTS, PEOPLES AND THE ART OF **Allan Houser**

MAY 1 - NOVEMBER 13 2011

Explore works by renowned American modernist Allan Houser (Warm Springs Chiricahua Apache, 1914-1994) in this outdoor sculpture exhibition at Denver Botanic Gardens. Houser's connection to the land and his pride in American Indian ancestry are enhanced by the Gardens' collection of plants indigenous to the Rocky Mountains and Southwest. Immerse yourself in the connection between cultural and botanical heritage.

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uniform he hadn't worn "since Chickamau-gee."

Certainly all Civil War movies aren't Westerns, and all Westerns don't refer to the Civil War. You won't find *Gone with the Wind*, *Gettysburg*, *Glory* or *Cold Mountain* on the Western Writers of America's top 100 Westerns list, even though *Giant*, *The Last of the Mohicans* and *The Grapes of Wrath* are listed.

But in the top 20 of that top 100, you will find *Shane*, *The Searchers*, *Open Range*, *The Outlaw Josey Wales*, *Red River*, *True Grit* (1969) and *Stagecoach* (1939)—all great Westerns that draw heavily on the Civil War.

One memorable character, Ethan Edwards, returns from the war, from four years with Hood and the Texas Brigade, which puts him at Gettysburg and many other grueling battles. But when he covers his dead niece with

his Johnny Reb coat, off-screen, that brief gesture and a couple of throwaway lines in *The Searchers* say more about the war and its emotional aftermath than most other movies could manage in hours.

The South did rise again, in countless movies, TV shows, documentaries and books. With rumors of a remake of *The Searchers*, and the new *Hell on Wheels* series on AMC, perhaps it will again.

DVD REVIEWS

The Civil War

Michael Shaara's novel *The Killer Angels* inspired Ken Burns to make his documentary, *The Civil War*. When



Burns's series first aired on PBS for five consecutive nights in September 1990, 40 million people watched.

In 2002, Burns remastered the series, digitally overhauling the visuals and adding a commentary. The result was a five-disc DVD that came out in 2004.

This year, for the 150th anniversary of the Civil War, he's re-released the box set with a sixth disc offering new interviews and unseen footage. Burns's work can both inspire novices and gratify scholars and diehard aficionados.

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FORGOTTEN FILM CLASSICS

1972'S *ULZANA'S RAID*

Ulzana's Raid is one of the rare movies that has a particularly strong theme—violence: what does it mean, and how is it used?

To perfectly illustrate this theme, *Ulzana*, an Apache warrior, and six other braves, escape from the "agency." A cavalry unit is sent in pursuit, led by a young, inexperienced, idealistic lieutenant, who also happens to be a minister's son, played by a young and extremely good Bruce Davison, coming right off his big hit film debut, *Willard*. He is exactly the right character to encounter intense brutality for the first time in his life and have no clue how to react to it. The cavalry's two Indian scouts are an old, weary, though exceptionally knowledgeable McIntosh, wonderfully played by Burt Lancaster, and the Apache Ki-na-tay, played by Jorge Luke, who gives an astoundingly intense performance.

Meanwhile, *Ulzana* and his band of renegades kill every single white settler in their path. Their torturous ways include hanging one man upside down, cutting open his belly so his guts drop out and then starting a fire beneath him. The appalled lieutenant asks Ki-na-tay to explain the Apaches' brutal behavior, and Ki-na-tay tells him: we kill to take another person's power. This is my favorite scene in the movie, and



Luke is brilliant. The first time I saw this film, at 14, I was seriously moved. Possibly for its unequivocal directness, the scene haunts me. It's chilling and a great piece of acting, directing and screenwriting.

Directed by the no-nonsense, highly-prolific Robert Aldrich, *Ulzana's Raid* falls between *The Dirty Dozen* and *The Longest Yard*. Aldrich even used Richard Jaeckel as the tough sergeant, reprising his role from *The Dirty Dozen*. Aldrich made several other good Westerns: *Apache*, *Vera Cruz* (both with Burt Lancaster) and *The Last Sunset*.

I met Aldrich once, but I didn't ask him about *Ulzana's Raid*. I should have, though, because it's one of his best movies, it had a big impact on me, and I believe it is undeservedly forgotten (it's not even available on American DVD). Not to mention, it's got Lancaster in a late, great role. What else do you want?

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

Also among the Civil War films hitting the market are expanded DVD and Blu-ray editions of 1993's *Gettysburg* and 2003's *Gods and Generals*.

Gettysburg, which also takes its inspiration from Shaara's novel, offers up top talent like Jeff Daniels and Stephen Lang, and scenes shot in the actual locales; you'll never see a clearer depiction of these incredible events. The latest edition offers an extra 17 minutes of footage and a featurette by director Ron Maxwell.

Gods and Generals, a prequel to *Gettysburg*, is based on the novel by Michael Shaara's son Jeffrey. This new edition is re-edited, adding the story of John Wilkes Booth and the battle of Antietam.

Both films were released separately in May, but will be available together in a Collectors Edition box in early July.



Humboldt Museum

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

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

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Garry Owen in Glory

CELEBRATING ARMY BANDS OF THE FRONTIER WEST.

BY JOHN LANGELLIER

After the 13 Colonies rebelled against King George III, fife, drums and trumpets kept field commands attune to men in the heat of combat or on the march. So it was that military music became part of the national heritage. Indeed, U.S. Army bands would serve in the War of 1812, the 1846-48 clash between Mexico and the U.S., and most notably during the Civil War from 1861-65.

At the beginning of the duel between North and South, few military bands existed beyond those regiments posted to the frontier, the U.S. Military Academy and those groups associated with a handful of state and local militia outfits. Within a few months, however, the U.S. Congress authorized the creation of additional regimental bands for the Regular Army. This law was acted on by the War Department 150 years ago, on July 13, 1861.

As in the past, the field musicians served as a means of conveying signals in battle and performed certain ceremonial functions such as guard mount. The regimental bands remained a source of morale and entertainment. The latter group had other duties as well, especially if deployed in a combat zone where they might be pressed into service on stretcher duty or other non-musical functions.

A few bands remained in the West. For the most part, however, bandsmen and field musicians were found in the Union volunteer units. At one point, as many as 213 regimental

bands served in the volunteer and state organizations.

When the Civil War ended, however, the nation turned its eyes westward. The U.S. Army bands were sent there to provide music for parades and ceremonies. They brought culture and the trappings of civilization to the frontier. The bandsmen did much to foster relations between army garrisons and civilian communities, providing entertainment as concerts and playing for dances.

Army musicians rode with George Armstrong Custer and his 7th Cavalry at Washita, where they played in weather so cold, their lips froze to the mouthpieces of their instruments. Fortunately for these martial musicians, they did not accompany the regiment to the disastrous defeat at Little Big Horn in 1876, or they may well have been "Custer's last band."

The repertoires varied greatly depending on the resources and talents of those who headed the bands. Patriotic tunes, including "The Battle Hymn of the Republic," often found favor alongside marches and quicksteps, such as "10th U.S. Cavalry March" and "Annie May Quickstep." Popular dance tunes played at "hops" ranged from "The Girl I Left Behind Me" and "Garry Owen," the air associated with the 7th Cavalry, to the "Palmyra Schottische" and "Soldaten Lieder Waltz." Hymns and religious songs sometimes were played as well. Among them were "May Heaven's Graces" and "Nearer My

God to Thee." Of course, a great many classical and orchestral transcriptions could be heard, with everything from a *H.M.S. Pinafore* potpourri to "The Light Cavalry Overture" being fair game.

As with most of the requirements to maintain a regimental band, the instruments had to be bought with funds that were not from government sources. As such, the quality and types of instruments varied, but clarinets, cornets, trombones, tubas and various types of drums were staples in the regimental bands.

At the company, troop or battery level, fifes, drums and bugles were the norm. Although these instruments could be used for entertainment, they served a more practical function. Their main use was as a means for commanders to signal orders over the din of battle. In fact, John Martin was assigned to accompany Custer's battalion on June 25, 1876, and he survived by a quirk of fate when he was sent with a message to Capt. Frederick Benteen to "Come on... Be quick" and bring the ammunition that never arrived.

When it came to entertainment on the frontier, army musicians were an important part of the rank and file. They not only provided communications in combat, but also livened up the often monotonous garrison life with their colorful tunes.



John Langellier received his Ph.D. in history from Kansas State University. He is the author of dozens of publications focusing on military subjects, and he has also served as a consultant to motion pictures and television.

Infantry musicians of the 1860s and early 1870s could be distinguished from other enlisted men by sky blue trim that adorned the front of their frock coats. The trims provided audible signals that theoretically could be heard over the noise of gunfire.

— COURTESY SMITHSONIAN INSTITUTION —



Mounted atop white horses, bandmen of George Custer's 7th U.S. Cavalry (below, at left) joined infantry and artillery units on the parade ground found at Kansas's Fort Harker in 1867. This was not long before the band played as Custer's command made a devastating attack on the Southern Cheyenne at Washita. Some of these same men may well have played in the freezing cold during that 1868 Battle of the Washita.

— COURTESY KANSAS STATE HISTORICAL SOCIETY —



After coming to the U.S., Giovanni Martini changed his name to John Martin and served as George Custer's orderly trumpeter on that fateful day at Little Big Horn.

— COURTESY GLEN SWANSON —

JULY 13, 1861

REGULAR ARMY REGIMENTAL BANDS

INFANTRY

- 16-24 Bands
- 2 Musicians per band
- 2 Principal musicians per band
- 1 Drum major/band leader per band
- No more than 24 members

CAVALRY

- 12 Bands
- 2 Musicians per band
- 2 Chief buglers per band
- No more than 16 members

ARTILLERY

- 12 Bands
- 2 Musicians per band
- 2 Principal musicians per band
- No more than 24 members

As part of the celebration of the U.S. centennial in July 1876, the 4th U.S. Artillery Band led a parade at California's Presidio of San Francisco, where elements of that regiment staged an elaborate sham battle for the local populace.

— COURTESY SOCIETY OF CALIFORNIA PIONEERS —



The 4th U.S. Cavalry Band in Fort Bowie, Arizona, is ready to strike up a tune in 1886. When Geronimo and his followers board the train from Fort Bowie to Florida that year, the band plays "Auld Lang Syne."

— COURTESY NATIONAL ARCHIVES —



(Below) An 1890s interior of a portion of the barracks for the 2nd U.S. Cavalry band at New Mexico's Fort Wingate reveals that the musicians kept their instruments in their quarters just as they did their issued weapons.

— COURTESY U.S. ARMY MILITARY HISTORY INSTITUTE —



One of the major accomplishments of the immediate post-Civil War era was the completion of the first transcontinental railroad. The 21st U.S. Infantry band from Fort Douglas was on hand at Promontory Point, Utah Territory, to add military pomp to the driving of the "golden spike" on May 10, 1869. In the background are the locomotives that met that day—the Union Pacific's 119 (above) and the Central Pacific's *Jupiter* (opposite page).

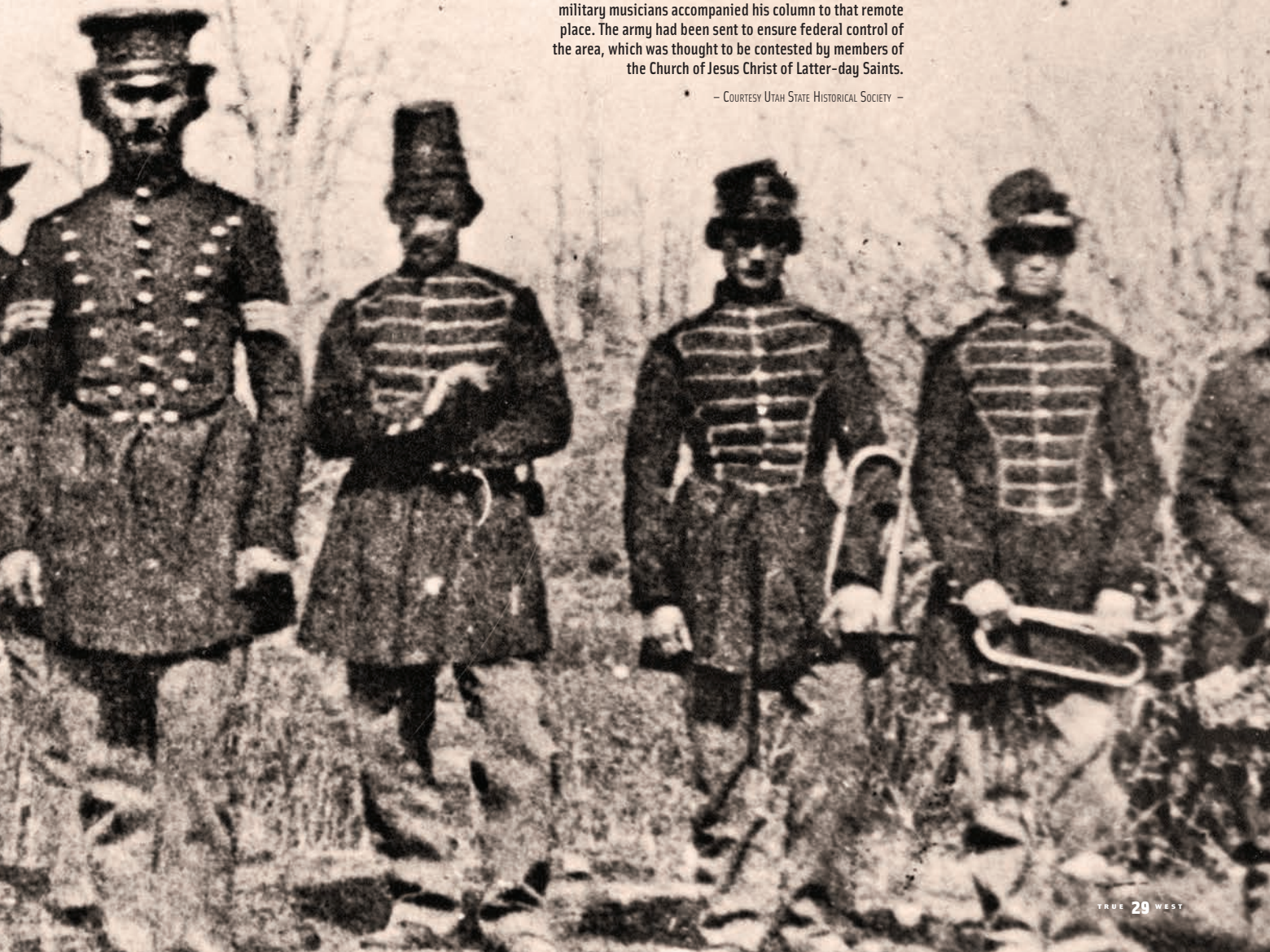
— COURTESY GOLDEN SPIKE NATIONAL HISTORIC SITE —





When Albert Sidney Johnston's army came to Utah in 1858, military musicians accompanied his column to that remote place. The army had been sent to ensure federal control of the area, which was thought to be contested by members of the Church of Jesus Christ of Latter-day Saints.

— COURTESY UTAH STATE HISTORICAL SOCIETY —



At Arizona's Fort Grant, the 1st U.S. Infantry band put aside its brass and drums to form an orchestra capable of playing popular civilian tunes and classical selections.

— COURTESY NATIONAL ARCHIVES —



Like pied pipers, these regimental bandmen at Wyoming's Fort D.A. Russell (today's F.E. Warren Air Force Base) were followed by young children during a Sunday dress parade in the late 1880s or early 1890s.

— COURTESY WYOMING STATE ARCHIVES —

As evidenced by this late Victorian-era photograph from New Mexico's Fort Wingate, cavalry bandmen were expected to play while mounted as well as dismounted, a feat requiring both musical skills as well as equestrian abilities.

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FIREARMS & KNIVES

- A. Uberti p.7
- Cimarron Firearms Co. p.84
- Circle KB p.84
- Colt's Manufacturing Co. p.1
- Lyman Products p.22
- Stoeger Industries p.17

HOME

- Chuck's Woodbarn p.2
- Colorado Cowgirls p.85

HORSE

- Brighton Feed & Saddlery p.72
- KC RV Park p.84

LODGING

- Carefree Resort & Conference Center p.20

MEDIA

- Frank Lewis Books p.82

- Geronimo's Final Surrender: Apache Part 3 p.84
- Homesteader by D. M. McGowan p.83
- Mountain Press Publishing p.83
- My Gun is My Passport p.84
- Shooting Stars of the Small Screen p.92
- The Roosevelt Gambit p.82
- University of Nebraska Press p.83
- VCI Entertainment p.85
- Western Shooting Horse Magazine p.57
- Where The Tall Grass Grows by Bobby Bridger p.85

MUSEUMS

- Akta Lakota Museum and Cultural Center p.85
- Bartlesville Area History Museum p.67
- Buffalo Bill Museum & Grave p.70
- Colorado Railroad Museum p.70
- Harold Warp Pioneer Village p.80
- Hastings Museum of Natural and Cultural History p.81
- Humboldt Museum p.23
- Jackson Hole Historical Society & Museum p.68
- National Buffalo Museum p.81
- National Oregon/California Trail Center p.76
- Nebraska Prairie Museum p.77
- Tate Geological Museum p.76
- Tom Mix Museum p.67

PRESERVATION

- Oregon-California Trails Assoc. p.80

TOURISM

- Arizona State Parks p.50
- Baker City, OR p.77
- Bartlesville, OK p.67
- Buffalo & Kaycee, WY p.69
- Dewey, OK p.67
- Edmond, OK p.72
- Elk City, OK p.71
- Eureka County, NV p.56
- Gothenburg, NE p.80
- Historic Oregon City p.78
- Kane County, UT p.53
- Kearney, NE p.11
- Medora, ND p.3
- Nebraska Game & Parks p.73
- North Platte, NE p.79
- Oregon City Chamber of Commerce p.78
- Pendleton, OR p.51
- Ponca City, OK p.71
- Scotts Bluff, NE p.77
- Sidney, NE p.81

OTHER (no information)

- Billy the Kid Collector's Set p.9
- Blevins Manufacturing Co. p.84
- Fiske Posters p.89
- Paul Lanquist Posters p.71
- True Grit Mania p.33
- True West Mercantile p.90,91



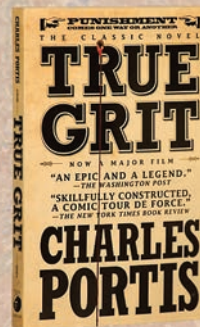
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BY J. STUART ROSEBROOK

WOWA OUTLAW WOMEN!

WESTERN CINEMA LOVES A PISTOL PACKIN' MAMA.

Long before Raquel Welch graced the big screen in nothing but a Mexican poncho, gun belt and Colt .45 in *Hannie Caulder*, America and the Westerns-loving world fell in love with the original Lady Outlaw, Jane Russell. Ms. Russell, who changed American cinema and Western movies with her starring role as the voluptuous Rio McDonald in 1943's *The Outlaw*, passed away on February 28, 2011. Russell's role as the bodacious girlfriend of Billy the Kid redefined casting of the femme fatale in Hollywood. Before the censors allowed the release of *The Outlaw* in 1946, pre-WWII saloon girls like Marlene Dietrich's outrageous Frenchy in *Destry Rides Again*, Claire Trevor's prim Dallas in *Stagecoach* and Mae West's comedic, pistol packin' singer Miss Flower Belle Lee in *My Little Chickadee* defined the outlaw woman in Westerns. After 1946, Western cinema casting of outlaw women, singing saloon girls, soiled doves and dance hall divas have been measured against Russell's larger-than-life figure, opening the saloon doors for future big screen outlaw ladies like Welch, Jennifer Jones, Angie Dickinson, Marilyn Monroe, Claudia Cardinale and Sharon Stone.

Decades before the release of the first silent Western movie, the dime novels filled their Wild West tales with vivid stories and illustrations of cowboys and Indians, saloon girls and outlaws, including Calamity Jane and Pearl Hart, Big Nose Kate and Squirrel Tooth Alice. Early Westerns writers knew their audience always loved a romance, so the hero's love often conflicted between the frontier goddess of the saloon and the beauty from back home. Frontier photographers also documented the fallen angels of the Wild West, providing future artists, historians, novelists and filmmakers with ample subject matter for creative inspiration.

As silent filmmakers began adapting the early 20th-century fiction onto the silver screen, from Owen Wister's *The Virginian* to



Raquel Welch redefined the Western female outlaw forever in 1969 when she played Sarita, a Mexican-American Indian outlaw fighting for her people alongside Arizona lawman Lyedecker (Jim Brown), in the racially groundbreaking *100 Rifles*. Their on-screen "pulp Western" romance was the first interracial kiss in film history.

Zane Grey's *Riders of the Purple Sage*, the audience always knew a good Westerns hero would find himself fighting for the honor of a woman, whether she wore stockings and sang in public, or wore a homemade dress and bonnet. Filmmakers realized the need for great romance and female stars in their Westerns, and ever since Gary Cooper as the Virginian fell in love with Mary Brian's Molly the schoolteacher in *The Virginian*, directors have almost always cast sensational

leading ladies to grace the screen with their cowboy heroes. Famed Westerns director Anthony Mann believed a "woman is always added to the story because without a woman the Western wouldn't work."

In the 1930s and '40s, writers and directors began reflecting their views of American society in their films, while studios sought more and more profit. The A-Western soon became a genre where producers marketed the great beauties of the studio stable and directors explored the sensational and dangerous themes on the frontier between good and evil, the church lady and saloon girl, civilization and chaos. While John Ford nimbly juxtaposed his social views between outlaw saloon girl Dallas and Southern belle Mrs. Mallory in 1939's *Stagecoach* with great success, four years later, Howard Hughes challenged America's audiences and war-time censors with the bodacious and sexually dangerous Jane Russell as the ultimate Western outlaw woman and pin-up in *The Outlaw*. Saturday afternoons at the Westerns would never be the same for directors, writers, studios or the audience: ever since Russell, pretty much every A-Western hero has had to face the temptation of the most beautiful woman Hollywood could cast into the story. That's why the Lady Outlaw is celebrated worldwide as an American icon and as a beloved heroine of the real and imagined West.

J. Stuart Rosebrook, Ph.D., a historian of the real and imagined West, grew up near the old Western movie back lots of Burbank and Studio City, California.

— ALL PHOTOS COURTESY EDDIE BRANDT'S
SATURDAY MATINEE EXCEPT FOR *RIO BRAVO*
COURTESY STUART ROSEBROOK —

In the title role of Hannie
Caulder, Raquel Welch reprises
her role from *100 Rifles* as the
sexiest outlaw woman of all
time. Director Burt Kennedy's
shocking violence and his
casting of well-known badmen
Jack Elam, Strother Martin
and Ernest Borgnine opposite
Welch's scorching beauty are
simultaneously disturbing
and familiar. In the opening
sequences of the 1971 film,
Welch's husband is murdered; she
is raped and left for dead; and
her house is burned. The only
clothes she has left is a Mexican
serape and gun. Her vengeance
trail against the gang has not
been equaled before or since on
the big screen.





Before Raquel Welch, Jane Russell's starring role in Howard Hughes's *The Outlaw* shocked the censors and scorched movie houses from Iowa City to Manhattan in 1943. With her legendary figure and engineered super-bra (cantilevered in such a way that her heaving bust could be displayed perfectly for the camera), the film drove censors crazy. They pulled it after just one week in general release. Banned but not forgotten, Russell and her larger-than-life figure were re-released into post-WWII America. As a result, *The Outlaw* remains the defining film for all women with big guns.

WVA OUTLAW WOMEN!

While movie serials featured Roy Rogers singing to a good-hearted woman like Dale Evans, John Wayne's rebel lawman enjoyed the company of sexy female outlaws like Angie Dickinson's Feathers in Howard Hawks's 1959 film *Rio Bravo*. Angie's legendary legs and titillating dance hall silk stockings were as important to this Duke horse opera as Russell's bustline and super-bra in *The Outlaw*.





Considered the Western genre's first feminist outlaw, Joan Crawford's character Vienna, in the 1954 film *Johnny Guitar*, is a pistol packin' mama who rules her dusty edge of the West with guns and sex. Vienna's control of men in the bedroom and the saloon leads to gunplay and a groundbreaking woman-against-woman, six-shooter showdown with rival Emma Small (played by Mercedes McCambridge). Crawford is shown here with her costar, Sterling Hayden, who plays Vienna's ex-lover Logan.



Following Russell's casting in *The Outlaw*, directors and studios alike sought out stars like Marilyn Monroe to give their oversized CinemaScope productions a boost at the box office. Monroe and Robert Mitchum (far right) delivered the sizzle in Otto Preminger's 1954 flick *River of No Return* as saloon singer Kay and ex-con Matt Calder. Monroe's Kay, who was left in charge of Mitchum's son while he was in prison, is an archetype of the post-war American woman—self-sustaining, no matter her profession, while her man is gone (war, prison), yet vulnerable and in need of protection upon his return.

Stella Stevens's "whore with a heart of gold" with capitalist aspirations in *The Ballad of Cable Hogue* is symbolic of director Sam Peckinpah's interpretation of the West as America's land of endless dreams and opportunity. Stevens's Hildy is an outlaw woman for the 1960s: confident, sexually free and business savvy, a role even *Cosmopolitan's* former Editor-in-Chief Helen Gurley Brown would love. She is shown here with her costar, Jason Robards, who plays the title role of Cable Hogue.



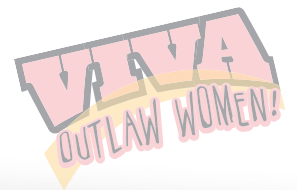
Claudia Cardinale's Maria is a redefining role for outlaw women. While she is the object of men on both sides of the border in *The Professionals*, Cardinale's refusal to return to her rail baron husband Ralph Bellamy and remain instead with Jack Palance's Mexican bandit Jesus Raza at his



lawless, free-loving, south of the border rancho is a reflection of the changing norms of society in 1960s America. She is shown here flanked by her costars Lee Marvin (left) and Burt Lancaster (far left) who were hired to rescue Maria.



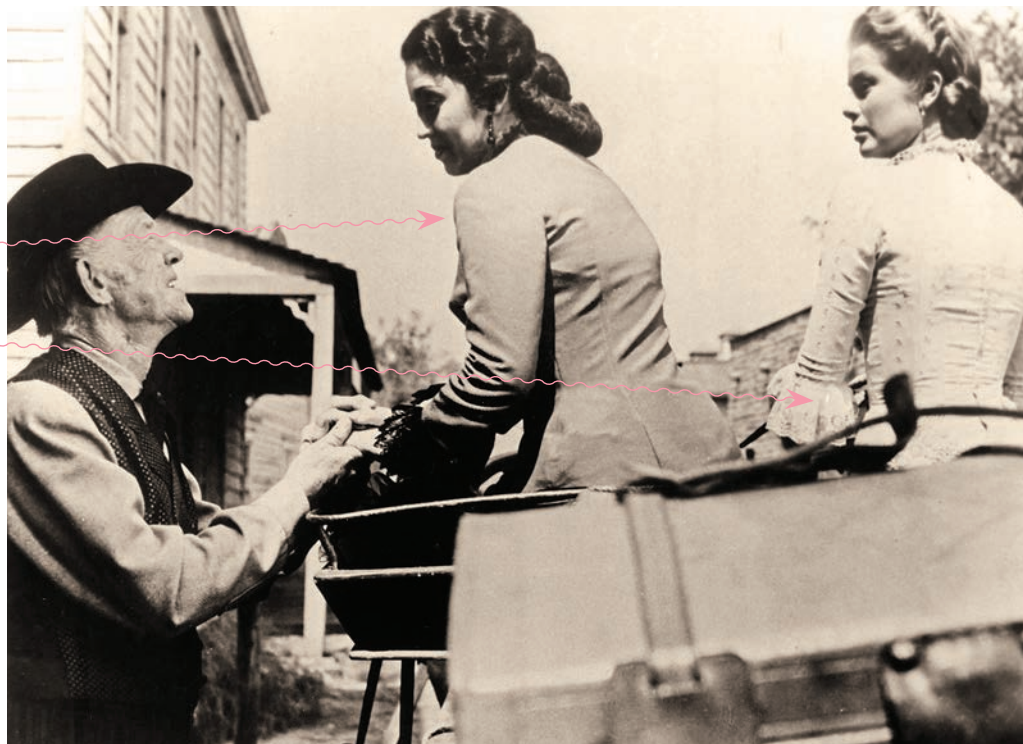
Sam Peckinpah's Westerns of the 1960s-70s always featured beautiful outlaw women—many of whom were prostitutes living free, but on the edge of the law—as companions for his anti-heroes. Rita Coolidge's Maria was no different; she was the beautiful love interest of Kris Kristofferson's Billy in 1974's *Pat Garrett and Billy the Kid*.



Culture, society, honor, feminism and motherhood are all themes in John Ford's 1939 classic *Stagecoach*. While John Wayne's Ringo Kid became the star of Ford's ensemble cast, his costars, (from right) Louise Platt, John Carradine and Claire Trevor, symbolized the late-1930s social issue of class conflict in America. Ford utilizes black-and-white cinematography expertly to juxtapose the thin line between good and evil, dark and light. Trevor's saloon-blond Dallas warms the screen in contrast to Platt's dark Southern belle, Lucy Mallory.



High Noon's plot is best known for Gary Cooper's leading role as the embattled sheriff, but the B-storyline between two women—one outlaw, Katy Jurado, one pure, Grace Kelly—is at the heart of this Cold War Western. Cooper, symbol of law and order, faces his temptations and human weaknesses between good and evil, not only with his town but also with his women. These gals discover that love in the West offers no victors, only survivors.



John Ford's 1946 cinematic masterpiece *My Darling Clementine*, filmed on location in Monument Valley, allowed the director a return to his themes of class culture, race and sexual tension in the lawless West as shown so well in *Stagecoach*. In the middle of good and bad, dark and light, sits Linda Darnell's Mexican senorita Chihuahua as the dance hall love interest for Doc Holliday. She sits between Henry Fonda's lawman Wyatt Earp (far left) and Victor Mature's lawless Doc Holliday (left).

WAWA OUTLAW WOMEN!

Jennifer Jones's 1954 role as Pearl Chavez, opposite Gregory Peck's Lewt in David O. Selznick's blockbuster Western epic *Duel in the Sun*, masterfully exploits America's post-WWII fear of miscegenation and social unrest. As the attention of Lewt's smoldering temper and lust, Pearl offers a deadly romance that is defined by her brazen sexuality (more dangerous than a loaded six-gun).





Sophia Loren's lone Westerns role as a blonde dance hall singer in 1960's *Heller in Pink Tights* gave director George Cukor the opportunity to redefine the American Western woman, Italian-style. Loren defied cinema convention worldwide as a groundbreaking international star, leaving movie audiences wondering why she never starred in another Western. But then again, Cukor's idea of a Western was more about his artistry than re-creating the drama of Louis L'Amour's novel *Heller with a Gun*. Loren is shown here with her costar Anthony Quinn, both dolled up in lavish costumes designed by Academy Award winner Edith Head.

Mae West, starring as Miss Flower Belle Lee in the 1940 Western romp *My Little Chickadee*, set the standard for all female outlaws and pistol packin' mamas. Cast opposite W.C. Fields, West offers a two-fisted, gun-toting, sexual double entendre. Her rapid-fire sassiness makes her America's original outlaw lady.





WVA
OUTLAW WOMEN!

Sharon Stone's leading role as Ellen "The Lady" gunslinger in 1995's *The Quick and the Dead* redefines the grit and grace of Joan Crawford in *Johnny Guitar* and Raquel Welch in *Hannie Caulder*, as well as the blonde sex appeal of Marilyn Monroe, Angie Dickinson and Grace Kelly. Stone's six-shooting exploits are the best in the West, and folks should be requesting her return as the "The Lady With No Name."



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OUTLAW WOMEN!

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MADAME LA TULAS

THE QUEEN OF MIDNIGHT IN OLD SANTA FE

Many men ponied up. She played them all.

Her father lost his ranch to a corrupt Wall Street hedge fund. Things are about to get Western in the Big Apple.

Melissa McCarthy is

RATTLE SNAKE KATE

Muchos hombres. No problema.

La gata

Li Lee of Mexicali

She was sold into bondage.

Now she specializes in it.

She will hurt you.

No, really.




**MOXIE
LADY**

Queen of the Soiled Doves.
Keep your hat on.

An illustration of a woman in a green and white dress, holding a white cloth, with a smaller figure of a man in the background.

**SHE WAS
WANTED**
for all the wrong reasons



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A black and white illustration of a woman's face, looking slightly to the side.

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the world

but loses her heart

to a rounder.



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The Last Ride of Bonnie McCarroll

An on-the-scene account you've likely never heard until now.

By Juni Fisher

Perhaps the best known photo of a woman bronc riding is the 1915 image of Bonnie McCarroll by rodeo photographer Ralph Doubleday. Bonnie is shown upside down, ringlet curls flying as her head nears the hard packed grass of Oregon's Pendleton Round-Up arena for a landing that looks as if it could be a serious one. The bronc, a bay called Silver, is high in the air, shown mid-buck, ragged hooves flying.

A remarkable feature of the photo is the presence of a rope hobble, tied to the left stirrup of Bonnie's bronc saddle, apparently broken or severed. Rope hobbles were used by some lady bronc riders as a way of tying the stirrups together, making it possible for a rider to wrap her legs around a bronc and ride out the storm. Free stirrups allowed the rider to rise and fall, spurring with each buck. Yet when a rider secured her feet in the tied-together stirrups, she was more or less locked into the saddle. Since one must fall "up" to fall off, the "up" was not as easy when the top of the foot could lock against the top of the stirrup.

In that same Pendleton arena, in 1929, Bonnie made her final rodeo appearance, intending to retire, with her husband, Frank, following the roundup. Bonnie was 34 years old that September 19. She'd drawn the proven bronc Black Cat for her first ride. In some rodeos, lady riders had a choice between hobbled stirrups or "slick" riding, but at the 1929 Pendleton Round-Up, the ladies were required to ride hobbled.

Though a fair number of eyewitness accounts are recorded, perhaps the most accurate and chilling was by former rodeo clown Monk Cardin, a 19 year old who knew the sport. Cardin was, by his account, near Bonnie and Black Cat as she mounted.

Important to the accuracy of the account was Cardin's ability to see as an experienced rodeo person sees an accident. When a rodeo neophyte witnesses a rider taking a spill, he might say, "The rider was thrown from a wild, vicious bucking bronco." A knowledgeable rodeo person, however, might say, "He drew an honest horse that would have scored him in the high 70s, did not score well out

of the gate and shook loose the second jump. He let himself get yanked forward and didn't recover. He made about five seconds, and then he tipped off the right side." Big difference in the description, right?

Cardin reports that Black Cat was agitated that day. Just as Bonnie nodded for the snubber to release her for the ride, Black Cat flipped over backwards, crushing her. With Bonnie locked into the saddle by her hobbled stirrups, the bronc jumped up, took a stumbling half jump and somersaulted forward, head first, landing on the rider again. He clamored up and started bucking across the arena, with Bonnie still in the saddle.

She was knocked out cold, possibly already beyond help, and no longer had the bronc rein in her hand. The pickup rider rode alongside, trying to get hold of the rein to no avail. He reached for Bonnie's arm, making a desperate attempt to pull her free, and almost succeeded. As he pulled her from Black Cat, her foot rotated, jamming her toe against his side and effectively caught her in one stirrup, which was still hobbled tightly to the other stirrup, under the bronc's belly.

Black Cat continued to buck the length of the arena as Bonnie dangled beneath him by one stirrup, her head hitting the hard packed grass arena with every jump. Her boot finally shook loose, and she came off. Cardin recounted that the spectators fell eerily silent as Bonnie's husband, Frank, rushed to her side. He picked up the limp Bonnie, carried her to a waiting automobile, and she was rushed to the hospital.

The stands cleared out following the awful incident, Cardin said in a 2009 interview (when he was 100 years young). It was obvious to everyone who witnessed the wreck that Bonnie had met her end, by way of insurmountable injuries.

She passed in the hospital on September 29, 1929. The rodeo world mourned the loss of a beloved member, and women's bronc riding was never again included in the Pendleton Round-Up. Perhaps Bonnie's most commonly known legacy, though, is that famous photo, taken 14 years prior to her death, which eerily foretold what would become of her. ❏





Singer Juni Fisher shares the real story of what happened to bronc rider Bonnie McCarroll. Fisher tracked down a cowboy who was in the Pendleton Round-Up arena that fateful day. Bonnie is shown upside-down on her bronc, in that same arena, 14 years before another bronc ride would lead to her death.

— TRUE WEST ARCHIVES —

Juni Fisher is an award-winning singer, whose latest album, *Let 'er Go, Let 'er Buck, Let 'er Fly*, commemorates the Pendleton Round-Up centennial. In the summer of 2009, she tracked down this 100-year-old former rodeo clown, four months before his passing, after digging through the archives at the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma.

By Lynda A. Sánchez

El Jovencito

The Lincoln County War's youngest outlaw (and it ain't Billy).



Yginio Salazar and Alexander McSween hide in the corner as Peppin's men come in for the kill.

— ILLUSTRATED BY BOB BOZE BELL —

As blazing timbers crashed downward, destroying a once lovely adobe home and the dreams of its occupants, an era of hostility and bloodshed also came to its bitter climax. Destruction of the McSween home during a sultry July in 1878 brought to a dramatic conclusion the violent conflict between two rival factions of ranchers, businessmen and lawyers for economic control of Lincoln County, New Mexico. The educated and handsome Alexander McSween died with five bullets in his body. His widow and friends swore revenge.

These men, Hispanic and white, were mostly young. Famed author



Unlike many of his fellow Regulators, Yginio Salazar fights in only one battle during the Lincoln County War, the five-day standoff at the McSween house. He lives out his days as a rancher in Lincoln County until his death on January 7, 1936.

— TRUE WEST ARCHIVES —

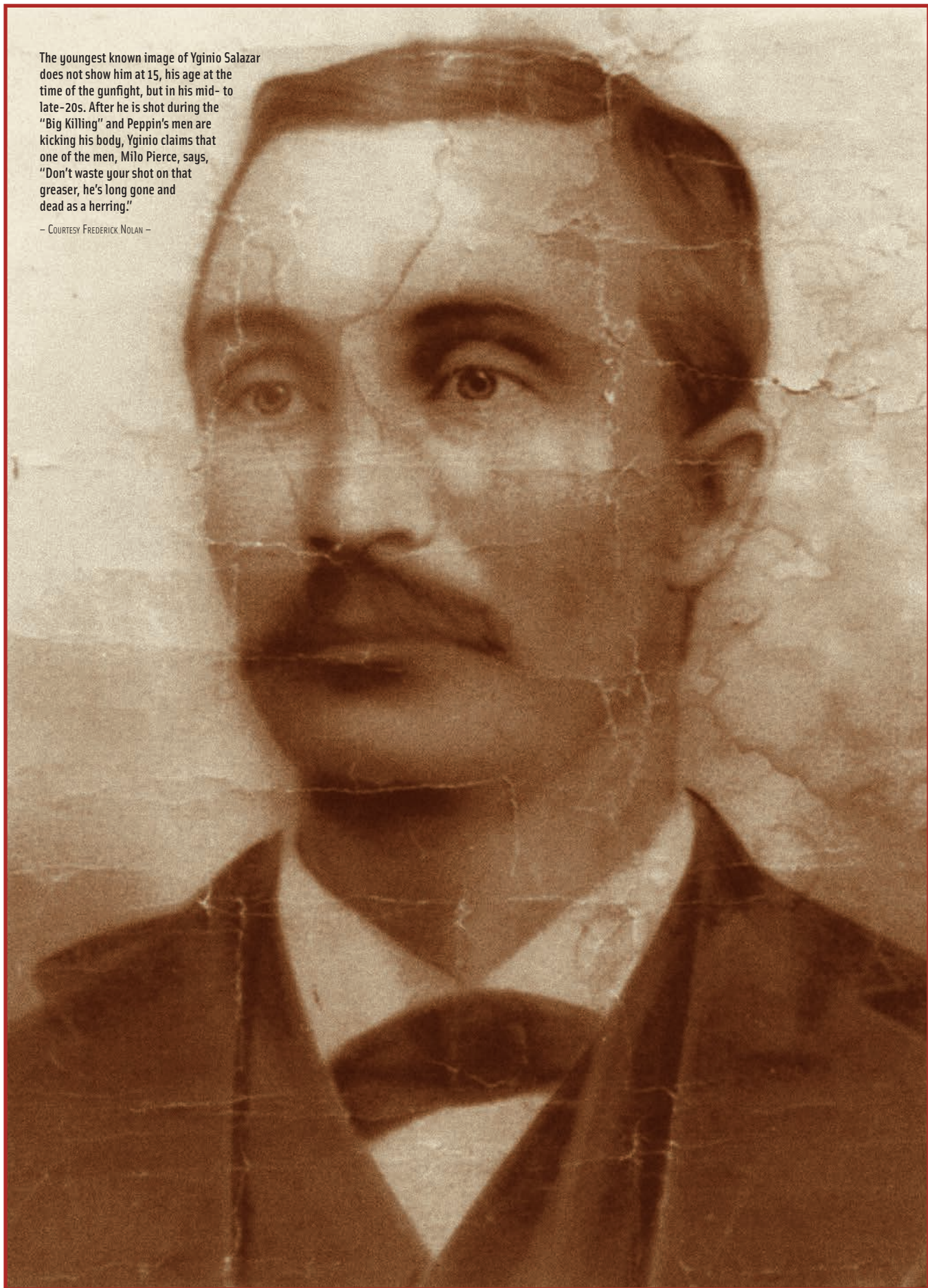
Fred Nolan reminds us how young: “All of McSween’s fighting men were in their twenties and many, like Yginio Salazar, still in their teens. Scurlock and Bowdre were the oldest at 29. Frank Coe was 27, George Coe, 22, and Henry Brown and [Billy] the Kid both 19.”


Yet one man who had been drawn into the war was even younger than the infamous Kid. Although barely four years separated them in age, that gap was like a wide canyon in terms of maturity and past escapades. In 1878, Salazar was 15. Three years later, in July 1881, Sheriff Pat Garrett gunned down the 21-year-old Kid. Salazar was 18 and had a full life ahead of him...maybe.

Salazar was surrounded by several men older in age and deed who fought bravely, and perhaps foolishly, for a lost

The youngest known image of Yginio Salazar does not show him at 15, his age at the time of the gunfight, but in his mid- to late-20s. After he is shot during the "Big Killing" and Peppin's men are kicking his body, Yginio claims that one of the men, Milo Pierce, says, "Don't waste your shot on that greaser, he's long gone and dead as a herring."

— COURTESY FREDERICK NOLAN —





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Despite his hired guns, John Tunstall meets his assassins alone...and pays the ultimate price.

— ILLUSTRATED BY BOB BOZE BELL —

cause and for leaders who had already been murdered. The men who called themselves the “Regulators” were a tough band of hombres.

Salazar, like so many of *la gente* (the people), came from a good family of Hispanic pioneers. He reportedly played the violin, from an early age, at dances in Fort Stanton. His family had a farm in Lincoln. His life could have followed the same path as the Kid’s. Events just “happened,” and before you knew it your family was drawing its line in the sand and stepping over to fight for one side or the other.

The turning point had been the murder of rancher John Tunstall. Then a bloody battle ended at the elegant McSween home. The raging fire that consumed the home left but one room for the men to pray for the calm of darkness so they could escape out the back to the Rio Bonito. With lungs full of smoke, the men must have seen the cool retreat along the river as the difference between heaven and hell. Gulping fresh air surely rejuvenated the survivors as they staggered away into the night.

Salazar was one of the 14 Regulators who tried to escape the McSween home. Yet when he made his desperate break, he was shot in the back and shoulder. Knowing he had to be more clever than the enemy, the teenager lay still in a pool of his thickening blood,

pretending to be dead. Time passed slowly. He continued his charade despite being kicked and abused. Eventually, in the dead of night, he crawled to his sister-in-law’s house, and she miraculously smuggled him to Dr. Dan Appel at Fort Stanton.

Being so badly wounded could have been what saved him in the long run. Salazar lay low, nursing his wounds. By the time Salazar recovered, the Kid was a hunted criminal. Salazar had more ventures into the outlaw world left for him, but the pull of family was beginning to leave its mark on the young man.

“McSween’s orders were not to fire if [Sheriff] Peppin’s crowd didn’t fire. In five minutes after Col. Dudley arrived in Lincoln on July 19, he was talking with Dolan and others.... There would have been no trouble if Dudley had stayed out of Lincoln.”

—YGINIO SALAZAR, 1926

Almost three years later, after the Kid escaped from jail in Lincoln, legend has it that he rode out of town and fled to Salazar’s home, where his friend cut off the Kid’s shackles and fed him. That was probably the last contact the two had, although some claim that they saw each other afterwards at Fort Sumner.

The sheer brutality of the Lincoln County War continued in waves afterwards. Outlaws flooded the region from Arizona and Texas to enjoy the benefits of cattle rustling, bootlegging and counterfeiting. Even though Fort Stanton was established in 1855 to counter the violence of Apache raids, not even the military could have prevented the Lincoln County War. In fact, the fort's coveted beef contracts may have been a cause of it. The fort had become the centerpiece for greed and political infighting that stretched as far north as Santa Fe. Conniving and chicanery were the name of the game in gaining those military contracts.

The Kid and his gang of cattle rustlers, which included Salazar, ran rampant. Not until after Lew Wallace became governor did the violence lessen. After the tragedy of the five-day battle, the governor helped send Fort Stanton's Col. Nathan Dudley, who had become a lightning rod because of his partisan ways, packing.

Hispanics Rally to McSween's Banner?

Alexander McSween and his men were on the run from Sheriff George Peppin's posse throughout late June and early July 1878. McSween was guarded by his Regulators, as well as some new faces, a number of them Hispanic, which included Yginio Salazar.

How did he convince the Hispanics to rally to his side? They may have been motivated by a decade of slight from the established Dolan faction, posits Frederick Nolan in *The Lincoln County War: A Documentary History*.

Nolan also suggests another possible rationale, coercion, which was hinted at in an affidavit made by Salazar on July 20, 1878: "Mr. McSween come to me at the Berando and told me if I did not go with him he would fine me fifty dollars that he knew I had a good gun and he wanted me to go with him."

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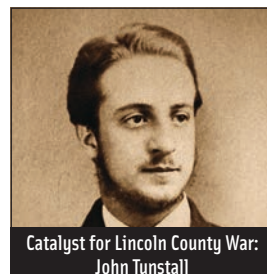
El Jovencito

Peace eventually became the dominant force in the region, despite a few Apache raids here and there. The Fort Stanton cavalry forces transitioned out in 1896.

Perhaps fate, or despair at awakening to a new world without your comrades, caused Salazar to change his ways. Without loyalty to the Kid intervening, he found it easier to leave the outlaw trail. His life as a rancher and good citizen took precedence. He raised a talented family that enjoyed prosperity, even during the Great Depression.

Several members of the family continue to reside in Lincoln County.

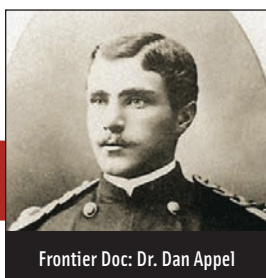
Everyday I pass by Salazar's grave in the old Lincoln Cemetery. Everyday I am reminded that men like him, who may now be mere footnotes to history in comparison to men like Billy, were the true foundation for what was to come. Decades after the war, folks raised families, worked hard and achieved the American Dream. Salazar was among those men, but he started out his life as the "youngest outlaw."



Catalyst for Lincoln County War:
John Tunstall



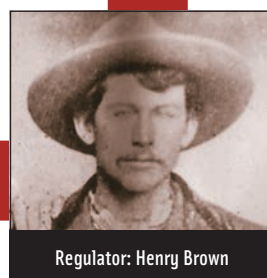
Fort Stanton Commanding Officer:
Col. Nathan Dudley



Frontier Doc: Dr. Dan Appel



Regulator: Billy the Kid



Regulator: Henry Brown

Key People Who Made an Impact on Yginio Salazar



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Author Lynda A. Sánchez sits next to Yginio Salazar's grave stone, which is carved with the words, "Pal of Billy the Kid." Unto his dying day, he had been the amigo of the Kid.

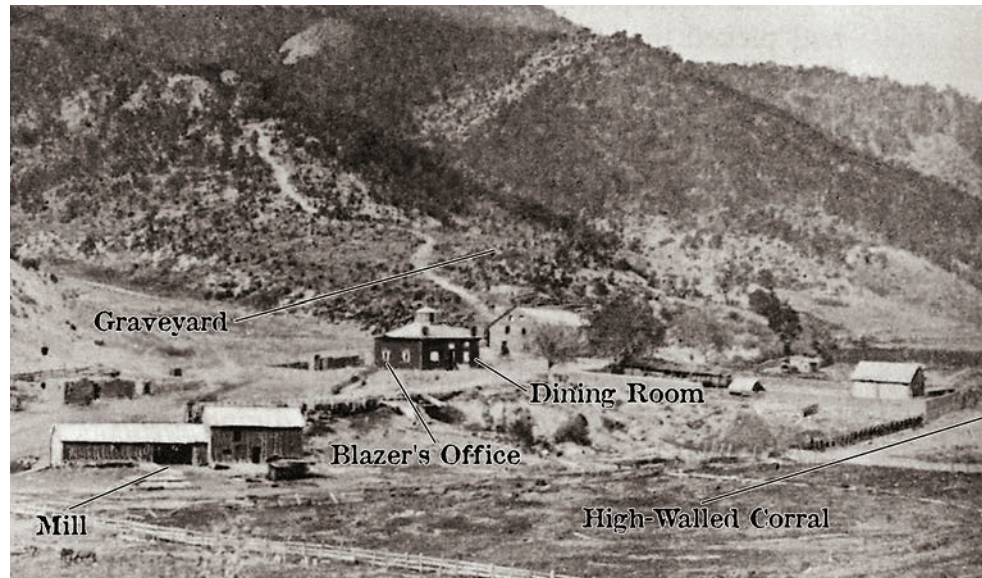
— By J. JAMES SÁNCHEZ —

Lynda A. Sánchez participated in the 1986-87 archaeological digs at the McSween homesite in her hometown of Lincoln, New Mexico. Her most recent book is *Fort Stanton: An Illustrated History*, and she is a member of Western Writers of America.

Blazer's Mill, 1881

The Regulators leave for dead Murphy-Dolan allies Sheriff William Brady and Deputy George Hindman on April 4, 1878, and rancher Andrew "Buckshot" Roberts three days later. They run into Roberts while eating at Blazer's Mill. A gunfight ensues when they try to take him into custody for killing Tunstall; Roberts and Regulator Dick Brewer end up dead. (Shown below is a photo of the area three years after the shoot-out.) These killings will lead to a bloody showdown—and the end of the Lincoln County War—at the McSween home.

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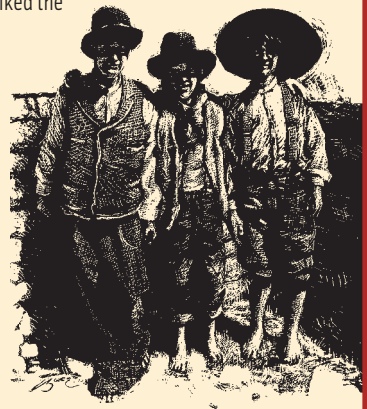
El Jovencito



The Perils of Friendship

Amigos helped amigos sometimes, even if family disapproved. In 1880, at the age of 17, Yginio was still following a lifestyle that must have upset his family. When the Kid and a new gang stole horses off the Mescalero reservation, Yginio rode with them as well. Why, even after being badly wounded in the five-day battle, was he still following the Kid? No doubt the dinero that came from trading the horses proved attractive to Yginio, yet perhaps what kept him by the Kid's side was the loyalty born out of friendship. Clearly the two *jovenes* (young men) had become friends. They joked around. The Kid tried to practice his already good Spanish. They played pranks on locals, enjoyed the *bailes* (dances) and ate together at the Salazar family table. The amigos even played marbles behind the Montaño store together with other boys in their age range, as Filadelfio Garcia, whose father played with them during the Lincoln County War era, recalled in 1975. Yginio became a skilled horseman and was good with a rifle and pistol. Possibly that ability is what attracted the two to each other. Perhaps it was also because the Kid was a fun-loving character with a lot of charisma. All the niños liked the Kid. Secretly, the parents and the women did too.

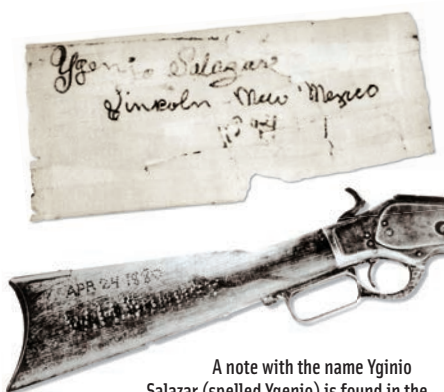
The Kid's untimely death was a blow to Yginio. An amigo to the end, Yginio wanted the world to understand that he was Billy's friend. In later years, Yginio claimed that Billy was not so bad: "Billy the Kid was the bravest man I ever knew. He did not know what fear meant. Everyone who knew him loved him. He was kind and good to poor people, and he was always a gentleman, no matter where he was. When in danger, he was the coolest man I ever saw—he acted like a flash from a gun. He was quick as a kitten and when he aimed his pistol and fired, something dropped; he never missed his mark...." —Lynda A. Sánchez





Susan and Alex McSween stand in front of their home in Lincoln, New Mexico, likely never dreaming it would end up in flames. Ironically, Alex purchased his adobe home in Lincoln from none other than L.G. Murphy for "1.00 and other good and sufficient reasons," apparently in exchange for legal fees. The McSweens converted the former Placita branch store owned by Murphy-Fritz into a 12-room duplex to be shared with their in-laws, attorney David Shield, his wife Elizabeth (Susan's sister) and their five children.

— ILLUSTRATED BY BOB BOZE BELL —



A note with the name Yginio Salazar (spelled Ygenio) is found in the stock of a Winchester tied to Billy the Kid. The .44-40 model saddle gun has "April 24, 1880" and "W.H. Bonney" spelled out in hobnails. Despite the claims of some conspiracy theorists, Yginio had no doubt that Lincoln County Sheriff Pat Garrett killed the Kid at Fort Sumner in July 1881.

— COURTESY KERR FAMILY —

PHOTOGRAPHIC IMAGES OF THE AMERICAN WEST

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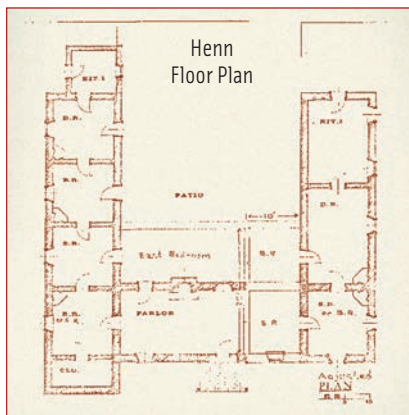
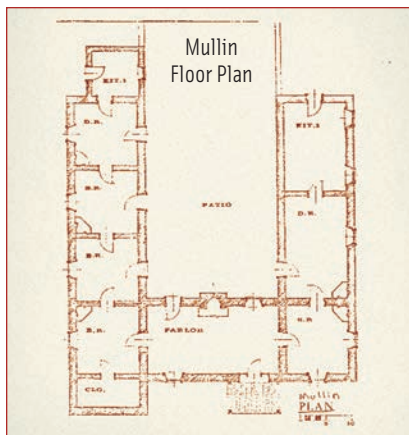
What Went Up in Flames?

With no known photos of the McSween home, descriptions from local interviews and testimony from the Dudley Court of Inquiry informed a floor plan of the home that was drawn up by researcher Robert Mullin in the 1950s (top right).

As you can see, Mullin's floor plan shows only nine rooms instead of the reported 12. That's because the deed for the east wing of the house, given from the McSweens to Susan's sister Elizabeth, was not discovered in the county records by Walter and Nora Henn until the 1960s.

According to the deed, the east wing consists of five rooms. Armed with this new information, plus Sheriff Brady's inventory of the home, Nora Henn arrived at her version (bottom right).

As we went to press on this issue, we heard the sad news that Nora Henn passed away on May 15, 2011. Nora greatly enlarged our knowledge of Lincoln County War history, and she was a colleague of author Lynda A. Sánchez, who worked with Nora on Eve Ball's 1988 book, *Indeh: An Apache Odyssey*.



Ride Through History:

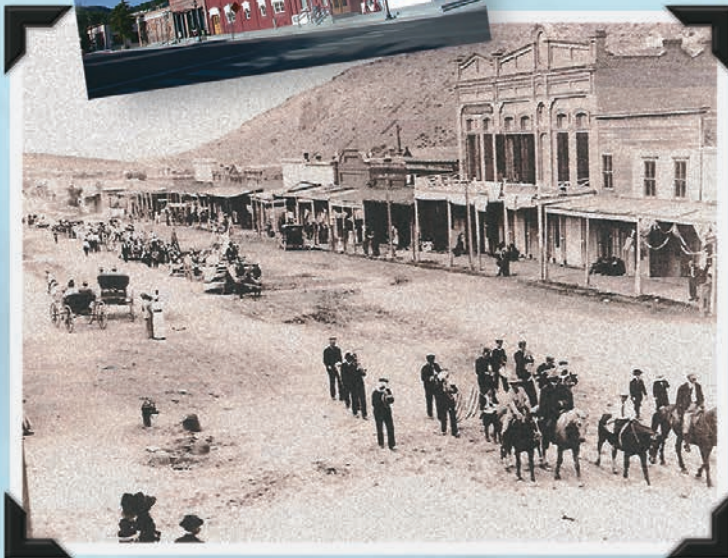
Slap on your scabbard and embark on a five-day trail ride that traces some of Billy the Kid's movements during the Lincoln County War, from Tunstall's murder to the Kid's escape from jail to the McSween homesite.

One of the Kid's victims, Deputy Marshal Robert Olinger, ate his last meal at Pat Garrett's Wortley Hotel, where you'll take your breakfast in the dining room each morning before you travel to different trail heads to follow the Regulators' trail of vengeance.

This one-of-a-kind adventure, in which riders don period-accurate clothing, costs only \$1,897 per person. *True West Maniacs* receive an additional discount. Reserve your spot by calling Steve Shaw at 505-286-4585. Visit Great-American-Adventures.com for more details on this Old West horseback ride.



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Billy the Kid's Regulator Ride • October 9-14, 2011

April 1: Regulators ambush Sheriff William Brady and four deputies, killing Brady and deputy George Hindman.

April 28, 1881: Billy escapes from jail.

April 4: The Regulators kill "Buckshot" Roberts.

February 18: John Tunstall is murdered.

July 19: McSween fight.

March 10: In a remote area of the Agua Negra, Billy the Kid and the Regulators kill Billy Morton, Frank Baker and Bill McCloskey.

Regulator Revenge in Lincoln County

February 18-July 19, 1878

John Tunstall's murder sets off a vendetta ride by Tunstall supporters riding under the banner of the "Regulators." In tracing Billy the Kid's movements during the Lincoln County War, participants in the Regulator Ride will visit the major sites, including Tunstall's death site and the McSween homesite where the conflict came to its bitter climax.

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HARRY LOVE VS JOAQUIN MURRIETA



Usually armed to the teeth, Joaquin Murrieta was unarmed at the time of his death.

— ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of John Boessenecker and William Secrest

JULY 25, 1853

Saddling up at 2 a.m. Harry Love and his fellow California Rangers ride out of their rugged mountain camp and make their way to Cantua Creek in central California. They have been on the trail of Joaquin Murrieta for more than two months.

By daybreak they reach the spot where the creek enters the San Joaquin Valley. The Rangers spot the smoke of a campfire on the plains three miles in the distance.

Spurring their mounts, the Rangers approach within 400 yards. The camp comes alive as Love and his men gallop in and demand at gunpoint that the Mexicans stop in their tracks.

A handsome, long-haired native steps forward and says, "Talk to me. I am the leader of this band."

One of the Rangers, Bill Byrnes, recognizes the bandit leader immediately: "This is Joaquin, boys! We have got him at last!"

At this pronouncement, the assembled gang members fling open their serapes, whip out their pistols and blaze away.

A three-fingered desperado fires two shots at Love, parting the Ranger's hair. Nine shots from the Rangers rip into the shooter, and he crumples to the ground.

Joaquin Murrieta leaps onto a horse bareback and jumps the horse down a 15-foot embankment into the creek bed. Ranger William Henderson fires at Murrieta with his shotgun, then spurs his horse down the embankment in pursuit. Henderson yanks his six-shooter and fires twice, hitting Murrieta's horse in the foot and then the leg, dropping the mount. Murrieta jumps free and flees on foot down the arroyo bed.

Ranger John White gallops along the embankment, above the arroyo, firing his rifle. Thirty yards from Murrieta, one ball from White's rifle and two balls from Henderson's pistol hit the outlaw leader in the back; Murrieta plunges headfirst into the wash.

"No tire mas. Yo soy muerte," were Murrieta's last words ("Don't shoot anymore, I'm dead").



Harry Love and his California Rangers captured Joaquin Murrieta's brother-in-law, Jesus Feliz, and forced him to guide the Rangers to Murrieta's camp on Cantua Creek. Using a reata, Murrieta roped and climbed aboard an unsaddled horse and attempted to escape, blasting off a 15-foot embankment into a creek bed. Two Rangers, Henderson and Wilson, pursued and shot Murrieta down.

Aftermath: Odds & Ends

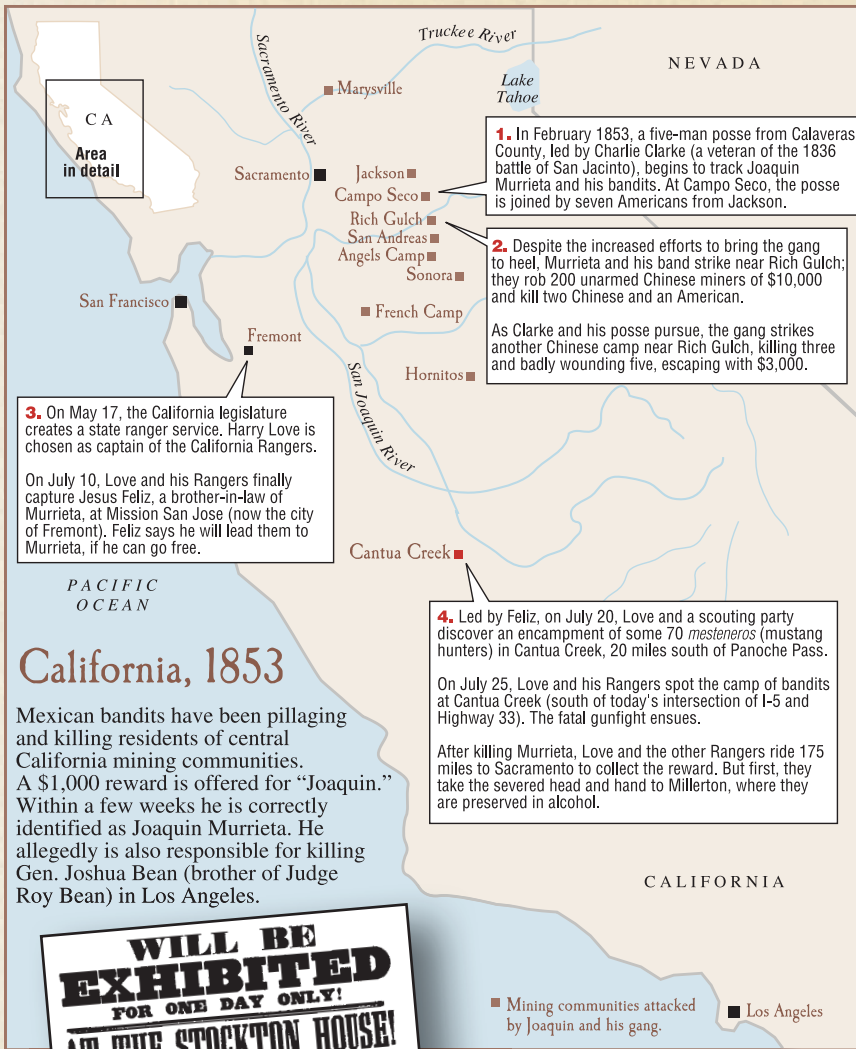
Four of the outlaws, including Bernardino Garcia (alias Three-Fingered Jack), were slain. Joaquin Murrieta's head was cut off (as was Garcia's hand) and packed in whiskey until the posse could reach Sacramento, California, and claim the \$1,000 reward.

Harry Love exhibited Murrieta's head for \$1 a view (see poster) in the central California mining camps where Murrieta was well-known. Dr. Louis Jordan's San Francisco museum acquired the "trophy." It spent 30 years in the museum before being destroyed in the 1906 earthquake and fire.

With his reward money, Love bought a large tract of land near Santa Cruz and married a neighbor Mary Bennett in 1854. But they had a rough marriage, and she left him in 1866. In debt, Love confronted Mary on June 29, 1868, and was shot by a handyman working for Mary. Love died of complications from the wound and a botched operation.

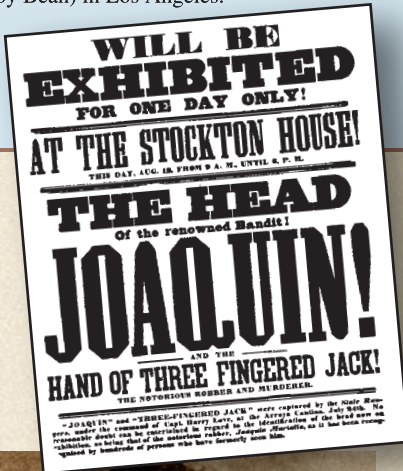
From the very beginning some refused to believe Murrieta had been killed. In the 1950s and '60s this refrain gained credence when several authors maintained Joaquin Murrieta never existed and that Ranger Love faked the entire episode; they claimed he used some poor Indian's *cabeza* as a float-in. Yet research by authors William Secrest and John Boessenecker has convincingly proven otherwise; too many eyewitnesses who knew Murrieta in the mining camps had also testified the head of the infamous *bandido* was, in fact, in the jar.

Recommended: *Gold Dust & Gunsmoke* by John Boessenecker, published by John Wiley & Sons. *The Man from the Rio Grande* by William Secrest, published by Arthur H. Clark Company.



California, 1853

Mexican bandits have been pillaging and killing residents of central California mining communities. A \$1,000 reward is offered for "Joaquin." Within a few weeks he is correctly identified as Joaquin Murrieta. He allegedly is also responsible for killing Gen. Joshua Bean (brother of Judge Roy Bean) in Los Angeles.



1. In February 1853, a five-man posse from Calaveras County, led by Charlie Clarke (a veteran of the 1836 battle of San Jacinto), begins to track Joaquin Murrieta and his bandits. At Campo Seco, the posse is joined by seven Americans from Jackson.

2. Despite the increased efforts to bring the gang to heel, Murrieta and his band strike near Rich Gulch; they rob 200 unarmed Chinese miners of \$10,000 and kill two Chinese and an American.

As Clarke and his posse pursue, the gang strikes another Chinese camp near Rich Gulch, killing three and badly wounding five, escaping with \$3,000.

3. On May 17, the California legislature creates a state ranger service. Harry Love is chosen as captain of the California Rangers.

On July 10, Love and his Rangers finally capture Jesus Feliz, a brother-in-law of Murrieta, at Mission San Jose (now the city of Fremont). Feliz says he will lead them to Murrieta, if he can go free.

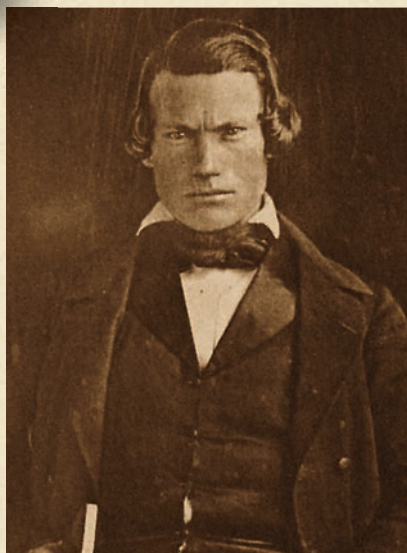
4. Led by Feliz, on July 20, Love and a scouting party discover an encampment of some 70 *mesteneros* (mustang hunters) in Cantua Creek, 20 miles south of Panoche Pass.

On July 25, Love and his Rangers spot the camp of bandits at Cantua Creek (south of today's intersection of I-5 and Highway 33). The fatal gunfight ensues.

After killing Murrieta, Love and the other Rangers ride 175 miles to Sacramento to collect the reward. But first, they take the severed head and hand to Millerton, where they are preserved in alcohol.

Captain Harry Love (below left) and William Henderson (below right), the Ranger generally credited for the killing of Joaquin Murrieta.

— CAPTAIN LOVE: COURTESY WELLS FARGO BANK;
WILLIAM HENDERSON: TRUE WEST ARCHIVES —



THE FABRIC OF THE WEST

*Busted flat in Baton Rouge,
headin' for the trains,
Feelin' nearly faded as
my jeans.*

—“ME AND BOBBY MCGEE” BY KRIS KRISTOFFERSON

Blue jeans have been described as “democracy in fashion,” and rightly so. Whether you’re busted flat in Baton Rouge or a highly paid celebrity jet setting around the world, you probably have a pair of jeans made from denim—a truly democratic fabric.

Prized for its rugged durability, denim is also inexpensive and softens and fades with wear and washing. Each and every pair of jeans takes on character as unique as the individual wearing them. Nowadays you can spend a lot of money on a pair of

designer label jeans that have been prewashed and artistically faded, or you can buy a pair of stiff, basic five-pocket blue jeans and transform them to make your own personal statement.

Denim is arguably the fabric of the American West. What isn’t widely known today is that denim was a popular textile long before the settling of the West.

By some accounts, denim is a gift from France, like those other all-American symbols, the Statue of Liberty and french fries. The word “denim” may be a corruption of *serge de Nimes*, a fabric from a factory in Nimes 400 years



Levi Strauss would be proud of the longevity of his 1870s goldfield workpants. From the cowgirls showing off their Levi's at the 1939 California Rodeo in Salinas (left) to the various incarnations of denim that can be found on these pages.

— HISTORICAL IMAGES TRUE WEST ARCHIVES; FASHION IMAGES COURTESY MANUFACTURERS —

*Showing their Levi's
California Rodeo
Salinas
July 13-16, 1939*

Low-rise jeans, worn by both men and women, are intended to sit below the hips. Ariat's Baron jeans for men are both low-rise and boot cut; \$69.95.



As a lightweight cotton cloth, a popular denim-like fabric for summer and spring is Chambray. For those breezy summer days or nights, pair **Double D's** Daughtry Chambray shirt (\$152) over its white, 100-percent cotton Sweet Honesty Dress (\$196).

ago. No one knows if that was the same indigo blue-on-white diagonal twill weave we've come to know and love.

A recent Manhattan art exhibit, "The Master of the Blue Jeans," included 17th-century paintings depicting Italian peasants wearing clothes that look like denim. In fact, the word "jeans" comes from the pants worn by Genoa sailors in the 1600s. Reports of indigo-dyed serge cloth similar to modern denim date to the 1300s—the late Middle Ages. Legend has it that denim sails helped Columbus—another Italian sailor—find America. You wouldn't find five-pocket styling treatments back then, but denim fabric had some legs, as it were.

Denim may even have been worn by patriots fighting in the American Revolution. A post-revolution account records a visit by George Washington to a New England denim factory.

Denim didn't really hit its stride in America until Levi Strauss started offering his famous riveted "waist overalls" to California miners and camp followers in 1873, nearly 20 years after he introduced denim as an alternative to the coarse, stiff and ubiquitous canvas duck used for tents, wagon covers and work trousers throughout the Old West.

Denim's star keeps climbing. Designers have been playing with denim and finding new applications of this well-worn fabric for years. From jeans and jackets to shirts and skirts, fashion remains true blue to denim.

Denim, the fabric, may fade, but as an icon of the American West, it endures.



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

Schaefer Ranchwear has come out with a stonewashed denim jacket any cowboy would be proud to wear. Its authentic details include a cowhide leather-trimmed collar, a double V-shaped Western yoke back and matching patch pockets and double-stitch seams throughout; \$100.



This sherpa-lined, stonewashed denim jacket by **Sidran** provides workday warmth and comfort; \$85.




Featuring attractive light blue chenille embroidery, **Rockmount Ranch Wear's** vintage Prairie Blue denim shirt can be worn by everyone. The cotton indigo denim is stonewashed and preshunk; \$92.

Pat Dahnke tells us she is a big fan of Comanche artist Robin Ingle, which is why we're not surprised that she found a way to lift Ingle's art onto leather and then frame it onto the back of a denim jacket. Called *Rightfully Mine*, the painting features a Comanche with an American flag draped around his shoulders; \$420.



Make a splash at Old West summer festivals in this Country Denim ensemble by **Recollections** (\$149.90). The metal buttons provide a nice line of continuity from the fitted top, with its scoop neckline, to the matching skirt, with its attractive flounce at the hem. Finishing touches, like the white lace sash (\$12) and white cotton petticoat (\$39), really help to make the denim pop!



These High Zipperell jeans by Adiktd are aptly named, given the secure zipper closures on the back pockets, which are nicely decorated with studs and embroidery. In dark stone wash, these low-rise jeans are boot cut; \$76.



Kippy's Opium Denim Collection includes this handcrafted denim jacket featuring hand-stitched thread trim and a Santana patch overlay of flowers outlined with Swarovski crystals on the front (shown) and more flowers with a cross and "Peace" on the back; \$565.



Miller Ranch is known for offering classic, yet stylish, looks for Western men, and the same holds true when it comes to the company's denim shirts. This shirt features a Western yoke with double needle tailoring, logo snaps and sawtooth pockets; \$120.

We just love this off-the-shoulder denim jacket (\$129), which looks great paired with your Turquoise jewelry. **Vintage Collection** wisely pairs its jacket with its jean top skirt, emblazoned with floral designs, from its Frida Collection (\$329).



Wrangler offers chic Western styling on its Rock 47 Western Spark low-rise jeans. The back flap pockets are embellished with rhinestone crosses and studs, while the buttons and the fly feature fleur-de-lis emblems; \$66.

- Adiktd:** 888-536-2677 • AdiktdFashion.com
- Ariat:** 800-899-8141 • Ariat.com
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- Wrangler:** 888-784-8571 • Wrangler.com

When you're out riding this summer, a denim jacket is always handy to have; you never know when the weather will turn on you. This ladies denim jacket by **Stetson** features a wash finish with sand blasting, logo buttons and pockets on the front and the side; \$65.



Bartlesville, Oklahoma

"Bartains" are a "community of friendly, generous, 'let's get things done' people."



Popular Old West Event: Cow Thieves & Outlaws Reunion held every October at Woolaroc. First held in 1927, the gathering allowed lawmen and wanted men to party together. "Then the fugitives were given time to saddle up and get away," Julie Daniels tells us.

"Bartlesville is an interesting blend of Western, Native American and energy history. When I think of this fascinating place, it brings to mind pioneers, tenacity and entrepreneurship," former mayor Julie Daniels says.

Nestled in the Caney River Valley surrounded by the Osage Hills, Bartlesville—population 36,000—is the home of the first commercial oil well in Oklahoma. The story behind this oil well involves a pioneer who particularly captivates Daniels.

A visionary in 1873, namesake Jacob Bartles married a Delaware Indian chief's daughter so he could conduct business in the Indian Territory. His dry goods store on the north bank of the Caney River competed with George Keeler and William Johnstone's store on the south bank. Once his competitors drilled the Nellie Johnstone oil well in 1897, they lured the railroad to the south bank. An angry Bartles put his dry goods store on wheels and founded the city of Dewey, about five miles north.

Happy where they are, today's "Bartains" are described by Daniels as a "community of friendly, generous, 'let's get things done' people." Join in their fun at these happening spots.

Good Cowboy Bar: Angelo's Tavern, with Red Dirt Country music by Jimmie Johnson every other Saturday.

Favorite Local Cuisine: Frank & Lola's. My favorite dish there is the slow roasted pulled pork.

Historic Site Most Schoolchildren Visit: Woolaroc, early 1900s' oilman Frank Phillips's ranch 15 minutes south of town. The kids enjoy the wildlife.

Mountain Man Fun: Locals dress up in 1820s-40s mountain man gear at annual encampments held at Woolaroc. The next one will be September 30-October 1; another one is usually held in the spring.

Trail Ride: Our local equestrians will hit the trail this September 17 to support the Woolaroc Museum. Head out on the trail again next spring.

Western Art Gallery: You'll see Remingtons and Russells at Woolaroc.

Do-Not-Miss Attraction: The replica of the Nellie Johnstone oil well at the Discovery 1 Park. Built over the original hole, the replica gushes water.

Who knows Bartlesville's History best? Debbie Neece and Kay Little at the Bartlesville Area History Museum.

TWMag.com Extra

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

Event to Attend in July: Fans of Wild West showgirl Annie Oakley should see the Children's Musical Theatre's performance of *Annie Get Your Gun* on July 14-17.

Avg. House Cost: \$140,000.

Avg. Temps: Summer: 91-66; Fall: 62-37; Winter: 55-30; Spring: 81-57.

Preservation Project: The 108-year-old Atchison Topeka & Santa Fe No. 940 locomotive was found on the riverbanks in 2009 and returned to the Santa Fe Depot. Cosmetic restoration is still ongoing, but her whistle was up and running in May.



Special thanks to former mayor and local preservationist Julie Daniels for sharing her love of the town with us.



Western Fun in Sister City: Bartains often make their way to the sister city of Dewey, particularly during Western Heritage Weekend featuring the Tom Mix Festival (held every September). You can learn more about this town marshal-turned-cowboy actor at the local museum.

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Frank Lloyd Wright, Oil Barons and the Story of the American West

bartlesville

IT'S TIME FOR EXPLORING.

Whether you come for a visit or come to stay, you'll see the difference in the fun of our events and the friendliness of our residents. See our website for event dates and details showcasing our heritage, sophistication and talents.

Area museums like Woolaroc and the Tom Mix Museum track the rich history of the American West while the Phillips Petroleum Company Museum and others showcase the discovery of oil. We take pride in preserving our past and boast seven National Register of Historic Places, including the Frank Lloyd Wright-designed Price Tower.

Visit Bartlesville and you'll discover why we earned a spot in the Top 20 Places to Live the West. You might just decide to stay awhile.

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Beware of the Dung Tea

Tea in the Victorian West, plus a historic recipe for green tea.



— BY FAITH ECHTERMEYER / SAN FRANCISCO MUSEUM AND HISTORICAL SOCIETY —

“Among the foremost of remedies ‘handed down’ in the family is the tea made of dung,” recalled Oregon pioneer Charles Banister.

His grandmother’s favored medicinal dung was that of the “common sty-pig, which, when dried and baked in an oven and made into a tea is said to cure evils of all sorts, from the slightest indisposition to measles and smallpox.”

He remembered the treatment for a child who had taken sick with the measles in Baker, Oregon. His grandmother “procured the dung of a sheep, gave it the same treatment in the oven and made it into tea. This the child drank, being too young to know what the decoction was.”

Can I just say, YUCK!

In addition to the medicinal purposes tea served in the Old West, tea was also a popular drink. Most drinking teas were imported from the Orient, and every merchant proclaimed to offer the best quality available. Adulterated tea was a major issue in the late 1800s. In 1870 a fraudulent tea was made from chaparral leaves grown in California, which was then shipped to

China for processing. Not only was the tea fake, but it also made the drinker extremely nauseous.

What you put in your tea depended upon your place of origin. Some chose honey and lemon, while others preferred cream and sugar. The sugar used was not what we use today. Mrs. Anne Abernethy Starr, born in Portland, Oregon, in 1869, recalled the sugar she used: “In pioneer times, even a merchant such as George Abernethy did not have white sugar for daily use. White sugar, packed in blue paper in cubes, was brought from the Sandwich (Hawaiian) Islands and was served only on feast days, special occasions, or for company tea. Brown sugar, coarse-grained, was used for daily fare.”

Tea was drunk for breakfast, during the day, at tea time and at bedtime. Tea time usually occurred around 4 p.m., but that varied depending upon where you lived. Surprisingly, tea was not the only beverage served at tea time. Many people preferred coffee or chocolate.

Chinese immigrants on the frontier rarely drank anything but imported Chinese tea, and they enjoyed it “clean” or plain. They even found tea to be more enjoyable than other activities. In 1860 San Francisco’s *Daily*

GREEN TEA

1 tsp. green tea leaves
1 pint of boiling water

Place the leaves in a saucepan, and then pour boiling water over the tea. Cover and set back on the stove (no heat), and allow to stand for five minutes. Pour into your teapot when ready to serve. Earthen teapots are suggested for green tea.



Recipe courtesy April 17, 1880, *Omaha Herald*.

Evening Bulletin reported, "When they see Europeans spend several hours in gymnastic promenades, they ask if it is not a more civilized mode of passing leisure time to sit quietly drinking tea and smoking a pipe, or else go at once to bed."

Most pioneers served their tea in basic earthenware or china teapots, but on special occasions, it was served using a silver tea service. The tea set usually included a tea pot, coffee pot, sugar bowl and creamer. Silver tea sets were given as wedding or commemoration gifts. On December 31, 1869, San Francisco's Engine Co. No. 1 presented its foreman, W.O.T. Smith, with a silver tea set. A large portion of the tea sets were made with silver that had been mined from the West's silver boomtowns. The largest silver boomtown around this time was the Comstock Lode in Virginia City, Nevada.

Silver tea parties are still held to this day. For instance, every December the San Francisco Museum and Historical Society in California hosts a Silver Holiday Tea at the Old Mint, which was active from 1874-1937.

We share with you the proper way to make green tea, as reported by the *Omaha Herald* in 1880. Keep in mind that tea did not come in the handy little bags we know and love today—it came loose-leafed.



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*.

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A party is always going on at Larimer Square.

Maybe that's why somebody just handed me a shot of tequila. Oh, well, when in Denver...

When I first visited Denver, Colorado, in the 1980s, I found it an ugly, dirty, rough city with a dying downtown, which had me thinking: Why does Denver even exist? When it was founded, the town had no road, no railroad, no lake, nothing anyone could legitimately call a river. Nothing here but some gold.

That was enough to start Denver. Actually, this area was home to three separate towns with three names when things started hopping. But in 1859, Denver won out. Seems the other two names were dropped for a barrel of whiskey.

That spirit hasn't changed, but my opinion of Denver has—and not because of that tequila I just downed. This city is vibrant and entertaining, and, most important, Denver has not forgotten its history. So when in Denver make sure you:

10. Shed No Tears at Cry Baby Ranch: This Western boutique might not anchor Larimer Square, but it is *the* place for cool gifts for cowgirls, cowboys and little buckaroos. The staff is super friendly.

9. Day Trip to the Rockies: Pine beetles have devastated much of the timber, but few places in Colorado can match Rocky Mountain National Park's spectacular vistas. From Estes Park, wind down toward Grand Lake, then take U.S. 40 back to Interstate 70 for a return to Denver.

8. Pay Respects to Buffalo Bill: Before you get back to Denver, head up to Lookout Mountain near Golden. Often overshadowed by



Cry Baby Ranch isn't always as crowded as it was during the Liberty Boot Company trunk show this past January, but the store is always a great place to shop in Denver, Colorado, for cool cowboy and cowgirl stuff.

— BY JOHNNY D. BOGGS —

the Buffalo Bill Historical Center in Cody, Wyoming, Lookout Mountain boasts its own wonderful museum, the Buffalo Bill Museum & Grave. The latter, of course, is something Wyoming can't claim: the final resting place of Wild West showman William F. Cody.

7. Golden Time: Since we're in Golden, head over to . . . the Colorado Railroad Museum. (Admit it: You thought I'd say the Coors—make that MillerCoors—brewery.) Train buffs of all ages will enjoy the 15-acre facility showcasing more than 100 engines and rolling stock.

6. Chow Down at the Buckhorn: Bill Cody hung out here too. Founded in 1893, the Buckhorn Exchange has the state's liquor license No. 1. Known for steaks and Rocky Mountain oysters, it's the place for lunch

Monday-Friday, and it's not a bad place for supper seven nights a week.

5. Celebrate Molly Brown:

Yep, this *Titanic* survivor remains unsinkable. Thanks to Historic Denver Inc., her home is too. The organization saved this 1889 house, now a museum, from demolition in 1970.

4. Learn About Black History:

Few cities showcase minority history as well as Denver. Check out the Black American West Museum, which highlights cowboys (like Bill Pickett) to doctors (the museum is in the former home of Justina Ford, Denver's first black woman doctor).

3. Viewing Pleasure:

Since the Colorado Historical Museum is closed until the new History Colorado Center opens at 12th and Broadway, you can get your Western fix and more at the American Indian Art exhibit, which runs through December 31, at the Denver Art Museum.

2. Eat Back in Time at The Fort:

Head southwest to Morrison to The Fort, an "adobe castle" designed to look like Bent's Fort. Located near La Junta, The Fort serves up historic dishes (buffalo, elk, etc.), and you can even sample some "Trade Whiskey." History never tasted so good.

1. Sleep in at the Brown Palace:

Having worn yourself out, you'll find no better place in Denver to hang your hat than the historic Brown Palace Hotel. Rooms cost between \$3 and \$5 a night when the hotel opened in 1892. They are a bit more today, but well worth the rates.



Johnny D. Boggs also recommends sipping some Stranahan's Colorado Whiskey, brewed in Denver.

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— By JIM D. COLLINS —

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I have driven cattle in New Mexico, Colorado, Texas and even in Uruguay and beyond, participating in everything from city slicker-type drives to authentic working ranch overland herds.

I tend to prefer the latter, which can be harder to find these days. Many ranches have traded horses for trucks, hauling cattle instead of driving them.

In my search for great, true Western cattle drives, here is one of the more interesting roundups you can participate in this summer that puts history at the forefront.

In 1989, around 2,400 people and 2,800 cattle traveled 50 miles in six days from Roundup to Billings for the Montana Centennial Cattle Drive. Inspired by this grand event, ranchers and residents of Powder River in southeastern Montana began their own cattle drive a year later, inaugurating as a nonprofit organization called the Powder River

Cattle Drives. I chose to highlight this particular July cattle drive because it gives a different perspective on modern ranch life in Montana.

Participants are charged with driving around 45 Longhorn cattle through private ranches in the Powder River area, ranches that would not normally be open to the public, making this a special ride to remember for the ages.

The trek starts and ends around the historic cattle town of Broadus, where the Powder and the Little Powder Rivers come together. Powder River County was a hunting ground for the Lakota and the site of Red Cloud's War between the Lakota and the federal government.

The town was named for the Broaddus family, which settled along the Powder River, about 17 miles south of the present-day town. Oscar and John Broaddus originally came to Montana by 1887 to work for their Uncle Jessie Haston, who had located grazing range for the Newman brothers' Niobrara Cattle Company, which owned a ranch in Texas. When the devastating 1886-87

N BAR RANCH SOLD IN MONTANA

When the Newman brothers were forced out in 1887, Irish immigrant Tom Cruse bought the remaining herd and the N Bar brand. Changing hands over the years, the ranch grew to support 1,500 head of cattle on about 50,000 deeded acres. In January 2011, software entrepreneur Tom Siebel sold the cattle ranch, which had a \$45 million listing at Hall and Hall. The buyer was a domestic limited partnership principally owned by brothers Dan and Farris Wilks, who have controlling interest in an oil-drilling equipment maker in Cisco, Texas. "They appreciate the heritage and history of the N Bar Ranch, which has been in continuous operation since 1878, and intend to continue the ranch's current operations, with some operational improvements," spokesperson Pam Percival told the *Abilene Reporter-News*.

winter closed the N Bar Ranch, the Broaddus brothers established their own homesteads. The post office finally came to the area in 1900 (accidentally dropping a "d" from the name).

Starting in Broadus, guests of varying skill levels ride the beef cattle ranches in the wide-open country of Montana's Great Plains. Located between the Black Hills and the Little Big Horn Battlefield, the terrain includes deep rough canyons, high ridges and abundant wildlife. Those who aren't as horse savvy can hitch a ride in a covered wagon.

As you ride, you meet the local people at these ranches and see them in action, working together to gather, brand, doctor and inoculate cattle. As you watch them pitch together to get the hard job of it all done right, you'll gain greater insight into life in this rural community where many families have been ranching for generations.

Historian Calvin Ride, who is now in his 80s and accompanies the ride, thinks that guests participate for different reasons. Not only are folks drawn to the neighbor-helping-neighbor atmosphere, but they also enjoy the area's diverse geology and history, as well as the thrill of riding fast under Montana's Big Sky.

You won't be riding a dude string here, but real ranch horses, matched to your personal ability. And this is not a nose-to-tail ride. Groups of five or six people are assigned to a wrangler, yet each group does not have to stick to any trail or set path; riders can make their own pace. Each night ends at a new campsite that has been set up by the ride organizers, who also cater food and provide entertainment, garnering this overland herd, what some have said, as the "Cadillac of Cattle Drives."



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.



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Oregon Trail Endangered

On the trail of the top 10 most endangered sites found along the Oregon Trail from Independence, Missouri, to Oregon City, Oregon.

Old West meets New West as a wagon train travels near the FMC plant in southwestern Wyoming. In this particular area, the Oregon Trail is farther to the south and you cannot see the industrial plant from the actual trail.

— ALL PHOTOS BY CANDY MOULTON —



I have spent years traveling overland trails in the West; some might say I have an obsession for traveling three miles an hour in a covered wagon.

During the past 20 years I have been able to follow the routes to Oregon and California, and the Mormon Pioneer Trail in Utah. I have traveled the Bridger and Bozeman Trails to the gold fields in Montana. And I have been on the Cherokee and Overland Trails in southern Wyoming. While walking or riding in a wagon along our pioneer trails, I have seen some incredible vistas.

Sadly, every year we lose more of these trails to the ravages of both nature and man. Erosion scours ruts, wind-blown dust fills trail swales and farmers plow segments. Homes and barns go up just feet from the trails—sometimes right over the top of the historic ruts. Energy development and industrial activities cause their own impacts, if not to the actual trails, then often to the visual landscapes.

Last year the Oregon-California Trails Association (OCTA) attempted to identify the Top 10 Endangered Sites on the Oregon Trail. It wasn't able to do it, in part because members couldn't agree on which places should "qualify" for such a list. I know from

my own travels along these trails that important sites have already been or are in imminent danger of being permanently changed.

In 1993 I traveled with the Oregon Trail Sesquicentennial Wagon Train led by Morris Carter of Casper, Wyoming. His four teenaged daughters, Oneta, Ivy, Ariane and Katrina, along with Ben Kern, also of Casper, and Earl Leggett, of Aurora, Oregon, drove wagons from Independence, Missouri, to Independence, Oregon.

On July 23, 1993, I rode with Kern from Pacific Springs to Parting of the Ways in Wyoming. Of that journey, I wrote, "We had a view of sage, bitterbrush and four remarkable sets



Approximately 500,000 people traveled the trail between 1841-69—a third of those settled in Oregon, another third in California and about a third in Utah, Colorado and Montana.



of parallel ruts. The landscape had changed little during the past 150 years.... We could have easily believed we'd time-traveled. We saw no vehicles, no power lines, no roads, no other people, and because of the clouds, not even any jet contrails.... West of South Pass this land hasn't changed much since the Great Migration."

Kern and I later wrote a book about that journey, *Wagon Wheels: A Contemporary Journey on the Oregon*

Trail. Best-selling novelist Kathleen O'Neal Gear, who had connections with the trail through her earlier work as a Wyoming State Historian for the U.S. Bureau of Land Management, wrote the foreword.

"It is a great national tragedy that many people in modern America cannot even imagine a place where a man or woman can stand and gaze into infinity, without fences, telephone poles, or houses to mar the view. Or imagine

why it matters," she wrote. "If nothing else, readers will see that the western experience is, and always has been, a thing of the land, that hardship is the price of freedom, and its exceedingly great reward."

Travel with me now as I take you to some of the special places that I believe are truly endangered along the Oregon Trail. Trail people across the land will no doubt disagree with my choices. You may write letters to this publication or to other sources telling me how wrong-headed I am. Good. Please do! If I make you think about these historic places—and perhaps even criticize my choices—then I have succeeded in my effort to preserve them, because I have engaged you in the work of caring for our Western lands.

#1 South Pass

I believe my #1 Oregon Trail site—South Pass—will not be disputed by anyone. This pass through the Rocky Mountains is the reason the Oregon, Mormon, California and Pony Express Trails went through central Wyoming. During the period of emigration, from 1841 to 1869, somewhere around half a million folks crossed through here. Of course, Indians and even mountain men and explorers used this pass long before the first pioneers.



These Oregon Trail pioneers were lucky they weren't seriously injured or even killed when their wagon overturned on them. Yet they might say their hardships were well worth the price of freedom; and it is for that unique Western experience that preserving the Oregon Trail is vastly important to our national heritage.

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Wagons on the Oregon Trail today still find the rough terrain a challenge. Here, outrider Larry Gomez adds his horse's power to the mules pulling a wagon driven by Vic McDermott.

Wyoming Highway 28 now bisects the pass not far from the pioneer trails. Recent studies by the U.S. Bureau of Land Management, National Park Service and OCTA have shown that the routes of the early travelers are widely spaced through the pass. Efforts are underway to define South Pass. Some contend it starts down in the Sweetwater Valley, dozens of miles east of the actual point where the waters of the Atlantic and Pacific Oceans divide, and then continues beyond the divide itself for several miles.

Risks to the trail in this area are diverse. Gold mining activity that began as early as the 1860s, and which continues to this day, is one. Recurring suggestions that an oil or gas pipeline could cross the pass, or that wind energy developments could be put in place in the area, are greeted with fear and trepidation by OCTA and other groups, such as the Alliance for Historic Wyoming. The Bureau of Land Management is completing a management plan for the area that takes into account these potential uses for South Pass.

It is easy to rail against "big industry." It is more difficult to address an issue that is prevalent in this area

of the Oregon Trail—overuse, which leads right to my second site.

#2 Rocky Ridge

Travelers to Oregon and California drove their wagons up the east side of South Pass and for the most part avoided Rocky Ridge. But the shelf rock that gives the incline its name became a tremendous obstacle to travelers on the Mormon Pioneer Trail, particularly the men, women and children who took their possessions to Utah by using handcars. The hardships of the James Grey Willie Handcart Company in 1856 are well known, as those English travelers struggled up Rocky Ridge in mid-October, freezing their hands and feet in making the crossing.

Hundreds of modern-day pioneers re-create this journey each summer, pushing and pulling their own handcarts from 6th Crossing to Willow Creek. Some say the current users are literally loving the trail to death. In order to make their own journeys easier, they have moved rocks and "improved" the trail, in the process changing it forever.

#3 Ladd Hill

Wind turbine development is widespread in Oregon, so as to provide



The trip was about 2,000 miles and took around four-and-a-half to five months. Oxen were preferred to horses and mules for pulling wagons—it is thought that two-thirds of the wagons (which on average carried 2,000 pounds) were pulled by oxen.

"...the western experience is, and always has been, a thing of the land, that hardship is the price of freedom, and its exceedingly great reward!"

—KATHLEEN O'NEAL GEAR

"green" energy to an ever-growing population. Unfortunately for the Oregon Trail, many of the places best suited to wind power production are along the trail. Already hundreds of wind turbines spin across Oregon, generating energy and consternation. While some developers make efforts to avoid the trail, by locating turbines away from actual ruts, the reality is that turbines are highly visible for miles, as they are often placed on ridge tops.

The OCTA is monitoring several Oregon wind power projects. In many cases the group attempts to work with developers to reduce impacts. One that has garnered significant attention is the Antelope Wind Power Project in the Ladd Hill area of eastern Oregon near LaGrande. Voters opposed the wind project in the fall 2010 election. But the project is on private property; in all likelihood, it will be developed at least to some degree in the future.

#4 Sublette Cutoff and Lander Road

I am grouping these two routes west of South Pass because the impacts that affect them are common and already present. Our nation needs energy, and western Wyoming is one of the greatest onshore resources available for both oil and gas. In the two decades since I first rode a wagon across this landscape, hundreds of oil wells have been drilled, miles of roads to serve those oil and gas fields now crisscross much of the land and development in the Jonah Field near Pinedale, Wyoming, has perhaps irretrievably affected air quality along the route of the Lander Road. That route was the first government-engineered road in Wyoming, constructed in 1857 by a team organized and led by Frederick Lander.

#5 Iowa and Sac & Fox Mission and Trail Ruts

Budget cuts have caused the closing of the Kansas State Historical



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The two tracks in the foreground are the Oregon-California-Mormon Pioneer Trail, while the pickup rests on Wyoming Highway 372. To travel the original trail today, you'd have to cross over the highway pavement (you can see the trail angling back from southwest to northwest) and pass by towering power poles.

Society's Iowa and Sac & Fox Mission, near Highland, Kansas. The state historic site not only provided information about those eastern tribes and their connections to the land and the trails, but also shared some remarkable Oregon Trail swales. Although visitors can still see the site and the trail remnants, the closing of the museum means little interpretation for visitors. The exhibits have been relocated to the Shawnee Indian Mission in Fairway.

#6 Chimney Rock

Chimney Rock, the most recognized landmark on the trail in Nebraska, has been protected for generations by private landowners who control the rangeland around the sentinel rock. But the 551 acres of land near Bayard is at risk from potential residential or commercial development.

The land in Bayard near Chimney Rock is owned by Gordon and Patty Howard. They operated the Oregon Trail Wagon Train cookout and living history business in the shadow of the landmark for nearly three decades. They purchased the land themselves to keep it from development. As Gordon himself has said, "We bought it to preserve it. This is sacred ground to the expansion of the country."

To purchase the Howards' land, Nebraska State Historical Society asked Nebraska schoolchildren to contribute Nebraska state quarters that have the image of Chimney Rock on them. The initiative was marginally successful, with about a third of the more than \$1 million purchase price raised.

The state already owns 80 acres that form the Chimney Rock National Historic Site and eight acres at a nearby visitor center. The parcel the Howards own would provide a square-mile prairie grass buffer at the site. Efforts are now underway to establish a conservation easement for that ground, ensuring that it will remain as pasture and in agricultural use far into the future. Even an easement costs money, though, so those Nebraska quarters are still being collected.

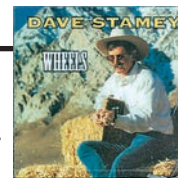
#7 End of the Oregon Trail Center

Not all endangered sites are on the trail itself. The ongoing economic crisis has also significantly affected those who interpret the trail. In Oregon, reduced funding led to the closing of the End of the Oregon Trail Center in Oregon City.

While OCTA sponsored a benefit that showed its documentary film, *In Pursuit of a Dream*, to raise funds



CDs for the Ride: Follow the Oregon Trail with a copy of *Wheels* by Dave Stamey in the CD player. Although this is one of his older albums, the title song is about the trail and therefore good listening. *Let 'er Go, Let 'er Buck, Let 'er Fly*, a tribute to the Pendleton Round-Up by Juni Fisher, will definitely keep you moving west.





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The Oregon-California Trails Association (OCTA) will host its annual convention this summer in Rock Springs, Wyoming. Attendees can visit South Pass, the Lander Road, Cherokee Trail and many other important Oregon Trail sites in southwest Wyoming. It is not too late to join OCTA and participate in the convention on August 8-13, 2011. Oregon Trail history will be shared via talks, tours and a living history camp on August 13 at Expedition Island in Green River.

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for the center, it remains closed. Not everyone can take the time or has the resources to actually follow historic trails like the Oregon Trail, making such trail centers vital to the work of informing people about the trails.

Other visitor centers and museums impacted by similar budget cuts include those in Ash Hollow, Nebraska, and the Iowa and Sac & Fox Mission in Kansas (see #5).

#8 Pipelines and Transmission Lines across Idaho and Wyoming

Plans for wind power projects in Oregon, Idaho and Wyoming, and for ongoing oil and gas development in Wyoming, place Idaho trail sites at risk from development of new pipelines and transmission lines. The proposed Ruby Pipeline would cross Idaho from Wyoming to Oregon, while the Gateway West Transmission line that is planned to link Glenrock, Wyoming, and Murphy, Idaho, has potential for significant impact to Oregon Trail sites.

#9 Scotts Bluff, Fort Mitchell, Robidoux Pass and Horse Creek Treaty Site

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LANDER TRAIL SITE PROTECTED

Not all effects on historic trails from energy development are negative. Many companies working in western Wyoming make significant efforts to protect trail resources by relocating developments such as rig sites and roads.

Energy companies Shell, Ultra Petroleum and PacifiCorp agreed to pay mitigation for Oregon Trail impacts elsewhere, after a multi-year effort by trail advocates, including the Oregon-California Trails Association, Alliance for Historic Wyoming and Sublette County Historical Society. As a result, in 2010, the historical society paid more than \$900,000 for the New Fork River Crossing (above) on the Lander Trail, permanently protecting the trail site.

Effort is underway to establish a National Historic Park that would involve the future management of Scotts Bluff National Monument, the site of Fort Mitchell, Robidoux Pass and the 1851 Horse Creek Treaty Site, along with Chimney Rock (see #6).

Currently Scotts Bluff is facing no serious impacts and Robidoux Pass is also protected by private landowners. The Fort Mitchell site, also privately owned, is now a field, but an archaeological survey has located the historic fort location and remains (deep in the soil). The risk to the site comes from recurring suggestions that a railroad overpass and other highway work might occur close to the location.

Should the National Historic Park concept, which is now being championed


by Heritage Nebraska, move forward, it would help ensure the integrity of all these sites.

#10 Sweetwater Valley

What makes the Sweetwater Valley—from Independence Rock to South Pass—my favorite place on the entire 2,000-mile trail to Oregon is its open space. People do live here, including ranchers and the residents of Jeffrey City and Sweetwater Station, but, in part because of its isolation, the Sweetwater Valley is little changed from trail days. If you know where to look, you will see the ruts of the Oregon Trail. And this area is prime for awe-inspiring views of Independence Rock, Devils Gate and Split Rock.

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About 20,000 people died while on the Oregon Trail—a large number of those from Asiatic Cholera. The major cause of death on the trail was being run over by wagon wheels; only about 4 percent of deaths are attributed to Indian attack.

here lie in the possibility of renewed uranium development, oil and gas pipelines (see #8) and wind power projects that could place large turbines through the valley. Although nothing is imminent, this is an area that has been eyed by development companies and thus bears watching.

It is not enough to write about the overland trails, nor even to travel them as the pioneers did. Let's work together to protect and preserve the Oregon Trail and, in doing so, truly honor those pioneers whose dreams paved the way for all of ours.



Candy Moulton is a lifetime member of the Oregon-California Trails Association, coauthor of *Wagon Wheels: A Contemporary Journey* and writer/producer of the award-winning documentary *In Pursuit of a Dream*.



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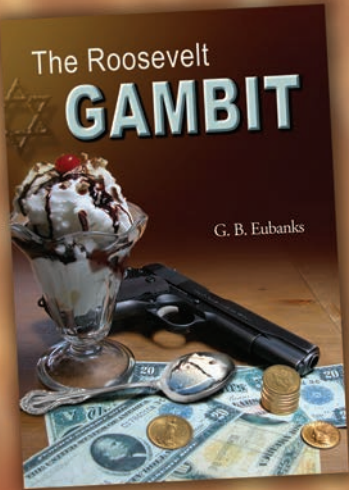
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David L. Bigler and Will Bagley, an excellent team, join up again with *The Mormon Rebellion* (University of Oklahoma Press, \$34.95). The coauthors consider the almost bloodless Mormon War of 1857-58 to be America's first civil war, with an ambitious "Saint," Brigham Young, intent on an independent Deseret. No pitched battles, but one awful atrocity took place when Mormon militia murdered 120 men, women and children at Mountain Meadows. —RICHARD H. DILLON

Richard Kluger re-creates the 1853-54 conflict between whites and Puget Sound Indians in *The Bitter Waters of Medicine Creek* (Alfred A. Knopf, \$28.95). The little remembered conflict is a near-perfect example of the theft of Indian lands, this time by the Medicine Creek Treaty. The protagonists in this one-sided contest were Chief Leschi of the Nisqually Indians and Washington Territory's greedy Gov. Isaac Stevens. —RHD

In his *Great Sioux War Orders of Battle* (Arthur H. Clark Co., \$39.95), Paul Hedren closely examines the Army's 28 deployments in the 1876-77 Great Sioux War. He finds that officers were indeed capable, and he challenges the claim that enlisted men were from the dregs of society. Hedren describes tactics in engagements that include Army defeats at Powder River, Rosebud Creek and the Little Big Horn. —RHD

Bronco Bill Walters was a cowboy's cowboy, but he took a wrong turn down the outlaw trail in the 1890s.



And as Karen Holliday Tanner & John D. Tanner Jr. tell it in *The Bronco Bill Gang* (University of Oklahoma Press, \$29.95), he and the boys left a string of corpses behind them in the Southwest—including a few of their own. This book offers lots of details, which outlaw/lawmen aficionados will most enjoy. —MARK BOARDMAN

Some men used guns to steal; others used cards, fake documents and sleight of hand. *Old West Swindlers* (Pelican Publishing, \$16.95) lists many of the con artists, from well-known grifters like Soapy Smith to lesser-known lights including Dr. John Romulus Brinkley. Laurence J. Yadon and Robert Barr Smith have written a fascinating take on the many ways to take advantage of folks; you'll want to hold on to your wallet. —MB

In *The Case of the Indian Trader* (University of New Mexico Press, \$34.95), we learn that for more than 40 years, Billy Malone had cultivated a trusting relationship with the Navajo Indians. He later operated the 19th-century Hubbell Trading Post as an employee of the National Park Service before becoming the target of injustice and incompetence by the federal government. When Paul Berkowitz, a criminal investigator for the NPS, is assigned the case, he blows the whistle on his own employers. Can this really happen? For Malone, it hasn't ended. —LINDA WOMMACK

One of a new generation of Texas historians, Glen Sample Ely takes up his literary Bowie knife and slices Texas into two different states in *Where the West Begins* (Texas Tech University Press, \$34.95). He reasons that East Texas, with its cotton, ocean ports and busy industry, is a Siamese twin long in need of parting from its western self. The author demarcates West Texas at the historic 100th Meridian, where beyond lie towering mountains, vast plains and ranchland riches. This book's countless factual nuggets are the page turner's reward. —WILLIAM GARWOOD



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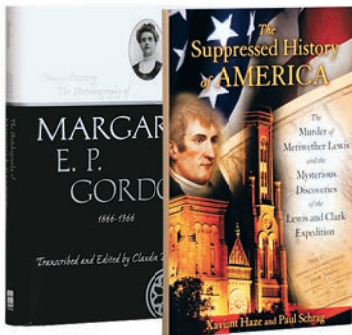
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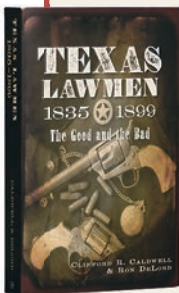
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Margaret E.P. Gordon lived a century (1866–1966) and documented the changes and progress she witnessed in her amazing life. In the volume *Pansy's History* (Utah State University Press, \$32.95), Claudia L. Bushman transcribes Gordon's words to reveal a poignant life of a Mormon missionary-turned-genealogist. A well-written memoir, this vivid account of Mormon history and family life truly reveals a woman who made a difference. Bushman notes: "While as a child, I didn't always appreciate my bossy grandmother, I have come to admire her indomitable zest..." —LW



Suppressed history indeed! In *The Suppressed History of America* (Bear & Company, \$15), sparks fly from Xaviant Haze and Paul Schrag's documented raid upon America's "established" version of history, even threatening venerable institutions such as the Smithsonian. The authors posit President Thomas Jefferson's reason for Lewis & Clark's heroic trek in 1804–06 was to control the fur trade. When they argue that Lewis was murdered to keep his censored reports from revealing vanished civilizations, readers are bound for an enthralling journey of their own. —WG

For Your Reference Shelf



Texas Lawmen, 1835-1899, by Clifford R. Caldwell and Ron DeLord (History Press, \$29.99), focuses on the 800 or so Texas lawmen ("good and bad") who were killed while on duty, whether they be rangers, sheriffs, deputies or town marshals. Less readable than some sources due to

its alphabetical encyclopedia-like format of mini-biographies, this volume remains an excellent addition to our reference shelf. —RHD

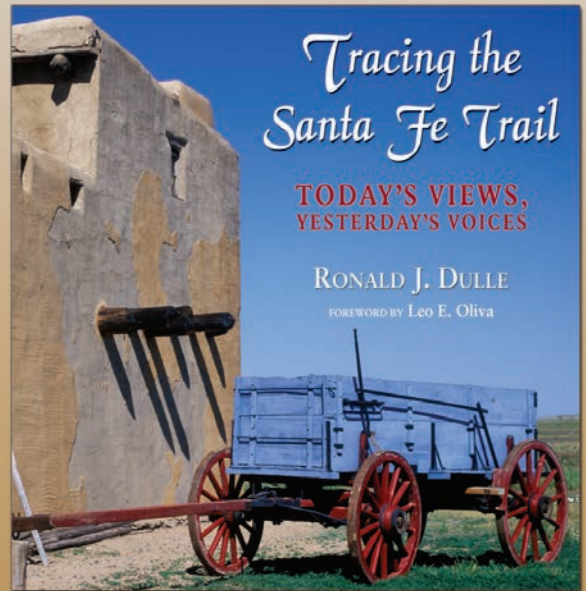


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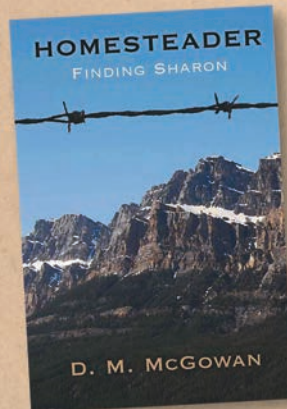
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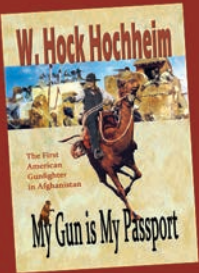
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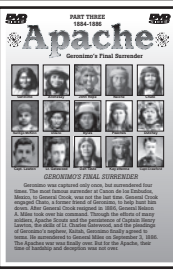


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JULY

1...Del Norte, CO, Colorado Cowgirls Presents Juni Fisher: A multi-winning female performer of the year sings at the Colorado Cowgirls showroom. 719-657-3111 • ColoradoCowgirls.net

1-2...Colorado Springs, CO, Ride for the Brand Championship Ranch Rodeo: A WRCA rodeo, plus cattle drive and chuckwagon cook-off. 719-635-1101 • ChampionshipRanchRodeo.com

1-3...Fort Smith, AR, Hell, Grit & Justice on the Border: Authors and experts tell stories from the era of Judge Parker's Court. 479-783-3961 • FortSmith.org

1-4...St. Paul, OR, St. Paul Rodeo: A PRCA and PBR rodeo, plus a barbecue cook-off, Western art show and rodeo parade. 800-237-5920 • StPaulRodeo.com

1-31...Ogden, UT, Ogden Pioneer Days: Rodeo celebration includes pioneer skills and crafts fair and a horse and hitch parade. 801-621-1696 • OgdenPioneerDays.com

2-4...Grangeville, ID, Grangeville Border Days Rodeo: Idaho's oldest rodeo, plus wild horse race, Western art, parade and live music. 208-983-1372 • GrangevilleBorderDays.org

2-10...Laramie, WY, Laramie Jubilee Days: Heritage days ranch rodeo, plus junior bull riding, parade, chili cook-off and brew fest. 800-445-5303 • LaramieJubileeDays.com

2-31...El Paso, TX: Tigua Dance Performances: The 1680 El Paso tribe Tigua dances every Saturday and Sunday at the Tigua Cultural Center. 888-763-7997 • VisitElPasoMissionTrail.com

3-4...Lander, WY, Lander Pioneer Days: Rodeo with bull riding and junior calf scramble, plus a parade, buffalo barbecue and fireworks. 307-332-3892 • LanderChamber.org

3-4...Canadian, TX, Canadian River Art Gallery Grand Opening: Art defined by South Canadian River of New Mexico, Texas and Oklahoma. 806-323-9224 • CanadianRiverArt.com

3-9...Cimarron Canyon, NM, Week of Enchantment: New Mexico road trip offers rodeo, dancing, museums, opera and shopping. 877-922-6128 • SevenDirections.net

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3-10...Big Timber, MT, Barbara Van Cleve Photography Workshop: Photograph cowboys, landscapes and rodeos at Lazy K Bar Ranch. 406-932-4161 • BarbaraVanCleve.com

8-10...Buffalo, WY, Big Horn Mountain Festival: Fiddle, guitar, mandolin and banjo competitions, plus a Bluegrass camp for kids. 307-684-5544 • BigHornMountainFestival.com

8-10...Pinedale, WY, Green River Rendezvous: Fur trade lectures and pageant honor an 1833 mountain man encampment. 307-367-2242 • MeetMeOnTheGreen.com

8-10...Fremont, NE, John C. Fremont Days: The 25th celebration of the American pathfinder offers a rodeo and historical tours. 402-727-9428 • JohnCFremontDays.com

8-17...Sheridan, WY, Sheridan WYO Rodeo Week: A PRCA and WPRO rodeo, Indian Relay, rodeo parade, concerts and a street dance. 307-765-1931 • SheridanWYORodeo.com

8-17...Calgary, AB, Calgary Stampede Western Art Show: Juried Western art on display during Calgary Stampede rodeo. 800-661-1260 • WesternShowcase.com

8-17...Gunnison, CO, Cattlemen's Days: This PRCA rodeo includes horse and livestock shows, parade and cowboy poetry acts. 970-641-1501 • CattlemensDays.com

9-10...Prescott, AZ, Prescott Indian Market: Weavings, sculptures, jewelry and paintings selected by an all-Indian artist jury. 928-445-3122 • Sharlot.org

12-14...Loveland, CO, Loveland Sculpture Invitational: The 20th show featuring works by 250 sculptors, with Rocky Mountains backdrop. 970-663-7467 • LovelandSculptureGroup.org

14-16...Price, UT, SASS Utah State Championship: The Castle Gate Robbery is a cowboy action state shooting championship. 800-842-0789 • TheCastleGatePosse.net

14-16...The Dalles, OR, Fort Dalles Days Pro Rodeo: This PRCA rodeo, parade and pageant celebrates the history of The Dalles. 800-255-3385 • TheFortDallesRodeo.com

15-16...Pinetop-Lakeside, AZ, White Mountains Roundup: Western art show, plus concerts by Chris Isaacs and Juni Fisher. 928-367-0240 • WhiteMountainsRoundup.com

15-17...Encampment, WY, Grand Encampment Cowboy Gathering: Cowboy poetry and music concerts. 307-326-8855 GrandEncampmentGathering.org

16...Rawlins, WY, Carbon County Museum Historical Trek: Visit significant historic sites, including the Wyoming Frontier Prison. 307-328-2740 • CarbonCountyMuseum.org

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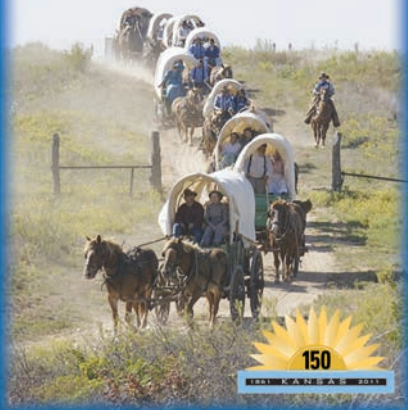
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307-326-8825 • WyomingTourism.org

22-24...Wallowa, OR, Tamkaliks
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541-886-3101 • WallowaNezPerce.org

22-24...Coeur d'Alene, ID, Julyamsh Pow Wow: Celebration features a horse parade, stickgame tourney, art show and drum contest.
208-686-2023 • Julyamsh.com

22-31...Cheyenne, WY, Cheyenne Frontier Days: Held since 1896, PRCA rodeo and bullfights, plus Country concerts and Fort D.A. Russell Days.
800-227-6336 • CFDRodeo.com

23...Oklahoma City, OK, National Day of the American Cowboy: Festival includes 2012 Miss Rodeo Oklahoma contestants.
405-478-2250 • NationalCowboyMuseum.org

23-25...Ethete, WY, Northern Arapaho Tribal Powwow Celebration: Annual powwow held on Wind River Indian Reservation.
800-645-6233 • Wind-River.org

24-31...Big Timber, MT, Barbara Van Cleve Photography Workshop: Outdoor shoots of Sweet Grass Ranch horses and cowboys.
406-932-4161 • BarbaraVanCleve.com

27-30...Cody, WY, WWHA Wild West History Roundup: History lectures include Johnson County War, Wild Bunch, Tom Horn and Liver Eating Johnson. WildWestHistory.org

27-30...Joseph, OR, Chief Joseph Days Rodeo: A PRCA rodeo with a parade and Nez Perce friendship feast and dances.
541-432-1015 • ChiefJosephDays.com

27-31...Golden, CO, Buffalo Bill Days: A trail ride up Lookout Mountain to Buffalo Bill Cody's grave, plus a Wild West Show.
303-279-3342 • BuffaloBillDays.com

28-30...Burwell, NE, Nebraska's Big Rodeo: Rodeo features bareback, saddle bronc, bull riding and team roping competitions.
308-346-5205 • NebraskasBigRodeo.com

29-Aug. 7...Dodge City, KS, Dodge City Days: Rodeo and parade, Western art show, barbecue contest and Country concerts.
620-227-3119 • www.DodgeCityDays.com

AUGUST

4-7...Abilene, KS, Wild Bill Hickok Rodeo: A PRCA outdoor rodeo with bareback and saddle bronc riding, bull riding and team roping.
785-263-4570 • WildBillHickokRodeo.com

5-7...Lincoln, NM, Old Lincoln Days: History re-enactments in Lincoln and at 1855 Fort

Stanton, plus tours of the fort quad.
575-653-4372 • NMMonuments.org

5-7...Albuquerque, NM, Great Southwestern Antique Show: American Indian & Western art and antiques market held at Expo New Mexico.
505-255-4054 • CowboysAndIndiansNM.com

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

5-7...Glenrock, WY, Deer Creek Days: Heritage celebration offers a ranch rodeo, a parade, street dance, tractor pulls and cookouts.
307-436-5652 • ConverseCountyTourism.com

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

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

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

10-14...Gallup, NM, Inter-Tribal Indian Ceremonial: The 90th gathering for native dances and food, held at Red Rock State Park.
505-863-3896 • TheCeremonial.com

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

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

11-14...Lawton, OK, Lawton Rangers Rodeo: A PRCA rodeo featuring bull riding, barrel racing, bareback bronc riding and team roping.
LawtonRangers.org

11-14...Fort Hall, ID, Shoshone-Bannock Festival: Powwow competition at reservation established by 1868 Fort Bridger treaty.
208-238-0680 • ShoshoneBannockTribes.com

12-14...Ten Sleep, WY, Ten Sleep Music Festival: An indie outdoor music festival in Big Horn Mountain Country.
307-431-2022 • NoWoodstock.com

12-14...Tsaila, AZ, Extreme Mustang Makeover: The first training competition held in the Navajo Nation; you can adopt trained mustangs.
866-468-7826 • ExtremeMustangMakeover.com

13-14...Santa Fe, NM, Auction in Santa Fe: Western art and cowboy & Indian collectibles auction held blocks from the 1609 Plaza.
307-635-0019 • AuctionInSantaFe.com

13-14...Helena, MT, Montana Wild West Fest: Old West and frontier military re-enactments and

Indian encampment at Kleffner Ranch.
406-458-3700 • MontanaLivingHistory.org

13-20...Douglas, WY, Wyoming State Fair & Rodeo: Wyoming State Finals Ranch Rodeo and PRCA rodeos, plus pig wrestling.
307-358-2398 • WYStateFair.com

14-19...Jackson Hole, WY, Jeremiah Johnson's Jackson Hole Wilderness Ride: A Rocky Mountain trail ride of fur trapper history.
505-286-4585 • Great-American-Adventures.com

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

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

18-21...Crowheart, WY, Big Wind Powwow: The Eastern Shoshone powwow also features a hand game tournament and open card games.
800-645-6233 • Wind-River.org

18-21...Cimarron, NM, Santa Fe Trail Cattle Drive: Learn the ropes of riding, and then herd cattle on the 1821-80 trail.
ExpressUUBar.com

18-21...Payson, AZ, World's Oldest Continuous Rodeo: Since 1884, rodeo features steer wrestling, barrel racing and bronc riding.
928-474-9440 • PaysonRimCountry.com

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

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

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

19-21...Seaside, OR, Salt Makers Party: Meet and trade with re-enactors of the Corps of Discovery as they prepare salt at Cannon Beach.
888-306-2326 • SeasideOR.com

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

26-Sept. 5...Grand Island, NE, Nebraska State Fair: Held since 1868, fair has 1890s living history from Stuhr Museum, plus stagecoaches.
308-382-1620 • StateFair.org

28-Sept. 4...Big Timber, MT, Barbara Van Cleve Photography Workshop: Moonlight and HDR techniques taught at Sweetgrass Ranch.
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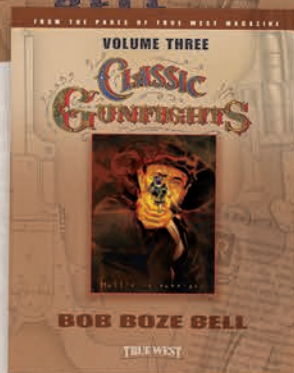
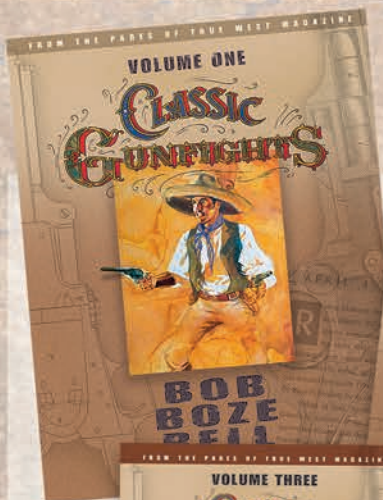
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Docs, Dentists & Booze

Drinking up the hard truths about the illustrious Doc Holliday and the little-known Dr. Higley.

American Western lore has spawned many stereotypical depictions of men and women in various professions ranging from sheriffs to prostitutes to men of medicine.

None is more poignant than the sometimes humorous and always pitiful image of the hard drinking medical or dental practitioner.

Three major examples come to mind, two involving the famous dentist-turned-gambler and gunfighter John Henry Holliday.

The first, an early cinematic depiction of the consumptive, explosive and erratically trusty friend of Wyatt Earp, was played by Victor Mature (portrayed as a surgeon) in John Ford's 1946 production *My Darling Clementine*. The second, my favorite characterization of Holliday, goes to Val Kilmer in the 1993 movie *Tombstone*. Each character illustrates the consistent impairment of temper, intellectual faculties and judgment that occurred while "Doc" was drunk. Both enactments, however, demonstrate a

man who was able to circumvent, at least temporarily, his medical disability and addiction to booze.

My third example is Thomas Mitchell, who played Doc Boone in John Ford's 1939 epic film *Stagecoach*. Mitchell was so convincing in this role of the often impaired, but miraculously functional "sawbones" that he won an Oscar for Best Supporting Actor in this role. How Kilmer missed an Oscar for his remarkably realistic performance of both a drunk and a man dying of tuberculosis remains a mystery to me.

Commenting on the drinking habits of frontier doctors, David Dary noted in his fascinating 2008 tome *Frontier Medicine*: "Because of their often long hours, fatigue, and hardships in treating patients in scattered areas, many physicians drank. Some reportedly had a glass of whiskey to relax and steady their nerves before starting an operation."

Frontier legislators were aware of this habit. In Dakota Territory, the first law concerning physicians related to the liability of an intoxicated physician who poisoned a patient or otherwise put a patient's life in danger. If the patient lived, the physician could be found guilty of a misdemeanor. If the patient died, the physician could face a manslaughter charge.

In his book, Dary described a real-life, allegedly alcoholic physician named Dr. Brewster Higley. A native of Ohio, Dr. Higley homesteaded in Kansas in 1871 or 1872. Before Kansas, Dary notes that Dr. Higley "... was driven to the bottle by the loss of his first three wives to illness or injury." After a failed fourth marriage, he "again took



Dr. Brewster Higley, who wrote the lyrics for "Home on the Range," joins Doc Holliday in the pantheons of drunk, yet functional, sawbones.

- TRUE WEST ARCHIVES -

to drink, left his wife and headed west.” Taking a fifth wife, Dr. Higley ended up practicing medicine in Gaylord, Kansas, located on the North Fork of the Solomon River, not far from the Nebraska border.

Dary notes that Dr. Higley also “played the violin and wrote poetry.” From his dugout, the doctor wrote some lines to capture his feelings about his new home, titling the composition, “My Western Home.”

Allegedly, Dr. Higley placed the poem in a book and forgot about it until “Trube” Reese of Smith Center, Kansas, brought Dr. Higley a gunshot victim for treatment. While waiting for Higley, Reese discovered the poem, liked it and encouraged the doctor to have it printed in the newspaper. After the poem was published in the *Smith County Pioneer* in 1873, listing Higley as the author, Dr. Higley requested that a musician friend of his, Dan Kelley, put the words to music. Dary states “In time, [the song] became highly popular across the nation under the title ‘Home on the Range.’” Little would Dr. Higley or Mr. Kelley have dreamed that this wonderful frontier tune was destined to become the Kansas state song on June 30, 1947.

Dr. Higley has great relevance to me, personally. Since the late 1870s, my son-in-law Ethan’s relatives have been ranchers and farmers in Smith County, Kansas, not far from the cabin Higley built on the banks of West Beaver Creek in 1875. In fact, the creek runs through the family property.

I was unable, satisfactorily, to confirm Dary’s claims of Dr. Higley’s inebriety; but if it is true, Dr. Higley may just be the Old West’s most important (but not most famous) alcoholic medicine man.



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



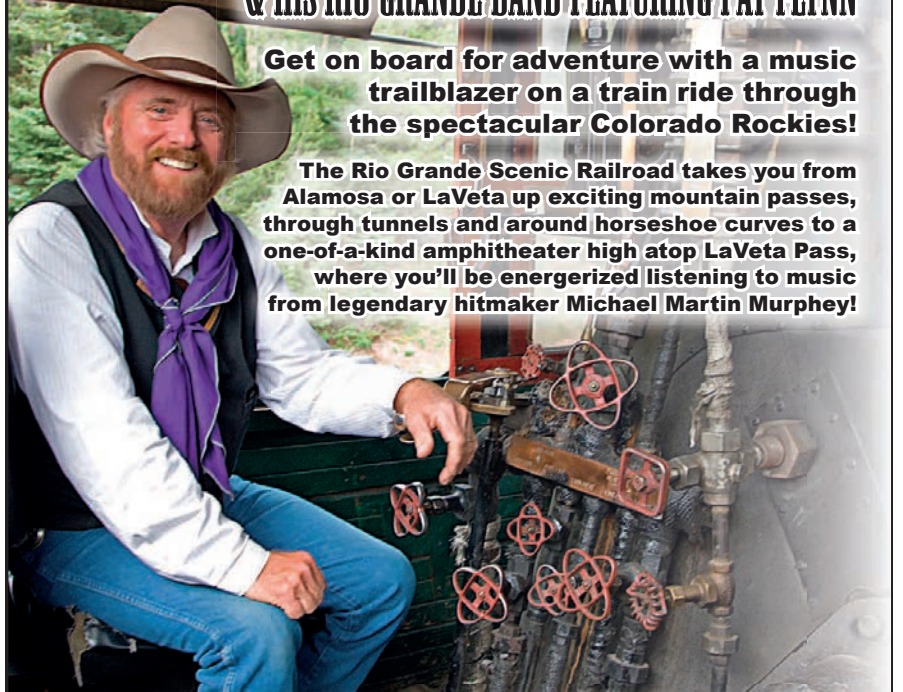
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Whatever happened to the large loop, lever action rifles used on *The Rifleman* and in several John Wayne films?

Rock Swenson
Silver Star, Montana

I contacted Jim Dunham, a historian who has consulted on a number of Westerns. For decades, he says, Strembridge provided many of the guns used in the movies. Strembridge sold all of its movie props and guns at Little John's Auction Service in 2007.

Robert Petersen, who published numerous gun, sporting and car magazines, bought a huge portion of the collection. Petersen recently passed away, and his collection is currently on exhibit at the NRA National Firearms Museum in Fairfax, Virginia. Included in that exhibit are 1892 Winchester .44-40 carbines used by both John Wayne and the "Rifleman" Chuck Connors.

How extensive was the use of IOUs in the Old West?

Andy Nesvik
Faribault, Minnesota

IOUs, in some form, were quite common in the Old West. Farmers and ranchers didn't have much hard currency and needed credit until the livestock sold or the crops came in. Banks and stores extended credit in some form of an IOU.

The Westerns often show IOUs being used in card games—and that, too, probably happened a fair amount. Woe to him who didn't pay up.

Were abortions performed in the Old West?

David Lambert
Menifee, California

Anecdotal evidence supports that abortions were common among the soiled doves. In many cases, plants or herbs were used to induce abortions. These "cures" were handed down for centuries, although much of that knowledge seems lost today.

The plant Pennyroyal contains pulagone, a chemical compound that ends pregnancies in humans and animals. Another plant that induces abortions is artemisia. Doctors also instructed women to take the seed of Queen Anne's Lace a teaspoon at a time with a glass of water.

Women also douched with various abortive substances, such as alum, quinine, lemon juice and baking soda.



A sawed off version of the large loop, lever action 1892 Winchester carried by bounty hunter Josh Randall (Steve McQueen) in the 1958-61 CBS series *Wanted Dead or Alive*.

— COURTESY CBS —

Is it true that frontiersmen usually loaded their pistols with five bullets instead of the maximum six?

Read Parker
Huntington Beach, California

Yes, shootists found it much safer to let the hammer rest on an empty chamber, as any accidental blow might ignite it.

I dropped a .45 revolver one time with all six bullets in the cylinder, and it went off. Fortunately, the barrel was pointing away from me. I never did that again.

If a gunfight was imminent, the piece was usually fully loaded.

On a cattle drive, a trail boss would have a letter of credit; how would a merchant know that it was good?

Larry Thompson
Folsom, California

Back then, a man's word was his bond, especially in the cattle industry. It was a matter of honor to pay back money owed. Besides, the debtor was more than likely to need credit again.

Beginning in 1871, Western Union introduced electronic money transfers, which made it a simple matter to wire the money when one reached his destination.

How did trail cowboys prevent their bacon from spoiling?

Terry Wier
Leonard, Texas

Sowbelly (bacon) was pork fat from the back and sides and belly of a hog carcass, cured with salt for preservation. It could last a long time without spoiling. Sowbelly was easy to carry and fry up; some guys even chewed it raw.

What can you tell me about Monahsetah, the Cheyenne girl who allegedly had an affair (and a child) with George Armstrong Custer?

John Tiffany II
Lyme, Connecticut

I contacted Diane Merkel, the administrator at *LittleBigHorn.info*, a website that answers questions about Custer and his famous last battle.

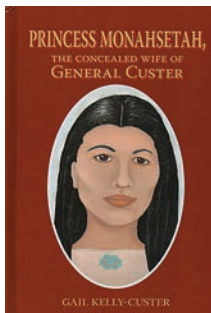
"After the Battle of the Washita, the Cheyenne girl acted as an interpreter for Custer on the rest of the 1868-69 winter campaign," says Merkel, reporting from

Money transfers in the Old West were likely routed through the Western Union Telegraph Building in New York City, shown here in 1875.

— TRUE WEST ARCHIVES —



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



Gail Kelly-Custer claims to be the great-great-granddaughter of Monahsetah and George Custer in her 2008 book.

— COURTESY TRAFFORD PUBLISHING —

a 1990 paper, “Mo-Nah-Se-Tah: Fact or Fiction,” given by Barbara Zimmerman at the Custer Battlefield Historical & Museum Symposium.

“She was with him until June 13, 1869, when she was ‘returned to her people’ from Fort Hays,” Merkel says. “When Stone Forehead fled north in 1874-75, she was with his band, so is likely to have been with him since 1869. She married a white man named Isaac in 1877, and they had several children. She died in Oklahoma in January 1921.”

The bottom line: No evidence supports the idea that Custer was intimate with the girl.

Ask the Marshall Update!

Back in May, I answered a question why John Wayne had a .45-70 bullet in the middle of his cartridge belt.

In response, reader Jim Lockwood Jr. was kind enough to share a conversation he had in the 1980s with the Duke’s oldest son, Michael:

“He said his dad was on location one day back in the late ’30s or early ’40s at a ranch in California. A lot of the old-time cowboys gathered to watch the filming, and apparently one of these elderly guys passed this story on to Wayne during a break.

“It seems that this one large bullet was to act as a ‘red flag’ during a confrontation with Indians on the frontier. In the heat of battle, one often forgot to count his cartridges. The idea was that when you got to this .45-70, you were warned that you only had X number of bullets left and should conserve.

“Wayne thought this was a wonderful piece of history and adopted the idea when he began making his own films.”



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What HISTORY HAS TAUGHT ME

The craziest thing that ever happened to me

at a performance occurred during a full-company musical production of *Seekers of the Fleece* in Cody, Wyoming. The cast performed on period acoustic instruments, accompanied by electronic synthesizers. During the dramatic scene of a bear mauling mountain man Hugh Glass, the musical director hit the wrong button, and the cast was suddenly accompanied by Elvis singing “Don’t Be Cruel.” Needless to say, it was a showstopper.

I met True West founder Joe Small when I moved to Austin, Texas, in 1970. I would drop by the *True West* offices to visit Joe and talk about our mutual love of the West. This was right after I completed *Seekers of the Fleece*, and Joe offered generous advice of how I might find an audience for the piece.

I have portrayed Jim Bridger for a much longer time than his actual career as a mountain man lasted.

What most people don’t know about Jim Bridger is that he once hired a young man to read the works of Shakespeare to him (he was illiterate). After that, he was known for wearing a suit of armor given to him by Sir William Drummond Stewart, riding his old white mule through the Wind River Mountains and reciting long passages of *King Lear*.

My favorite Western ballad is “El Paso.” I was fortunate to open three shows for Marty Robbins in 1968, and the experience was a pivotal point toward my completion of *Seekers of the Fleece* and my career in general.

History has taught me life is a matter of interpretation; I see the moment from my perspective, you see it from yours, we see it from yet another, and history records our interpretations.

The best advice I ever got was from Paul Simon. When I asked him to explain his phenomenal success, he told me he “paid the price” to get what he wanted writing and in the recording studio. The quest for perfection demands a price.

I got my first buckskins and coyote headdress from the late, great cowboy character actor Slim Pickens. Later, I brain-tanned and beaded my own costume—except for the coyote headdress, which a mountain man from Montana made for me.

When I look back to the Creek Theatre in Austin in 1974, I remember the moment on stage I decided I was going to perform my one-man shows in costume on Indian reservations



BOBBY BRIDGER, MUSICIAN

A distant relative of mountain man Jim Bridger and a musician for nearly 50 years, Bobby Bridger will give his final performance of *Seekers of the Fleece* on July 4, 2011, at Wyoming’s Fort Bridger. In October 2011, Fulcrum will publish his book, *Where the Tall Grass Grows*, which explores the impact of American Indians on U.S. culture. He is also developing an enhanced version of his one-man show *Lakota* with the legendary guitarist from the Lost Gonzo Band, John Inmon, accompanying him.

and in people’s homes as a genuine wandering balladeer, rather than exclusively in the theatre and on stages. That was one of the best decisions I ever made.

Willie Nelson told me, after hearing the recording Slim Pickens and I did of “Seekers of the Fleece,” “Bobby, you sure do like to swim upstream.”

I’ve performed at powwows on Indian reservations, in cattle ranchers’ barns, on front porches and in living rooms all over the world. I’ve performed on cattle drives as a working cowboy and at fur trade rendezvous. I’ve performed under colossal flags of Vladimir Lenin in Soviet Russia and around fires with Stone-Age Aboriginals in the central deserts of Australia. I’ve performed in just about every situation in which a musician can find himself.

To me, America is Indian Country. Most of the states have Indian names.





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