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JULY 2013

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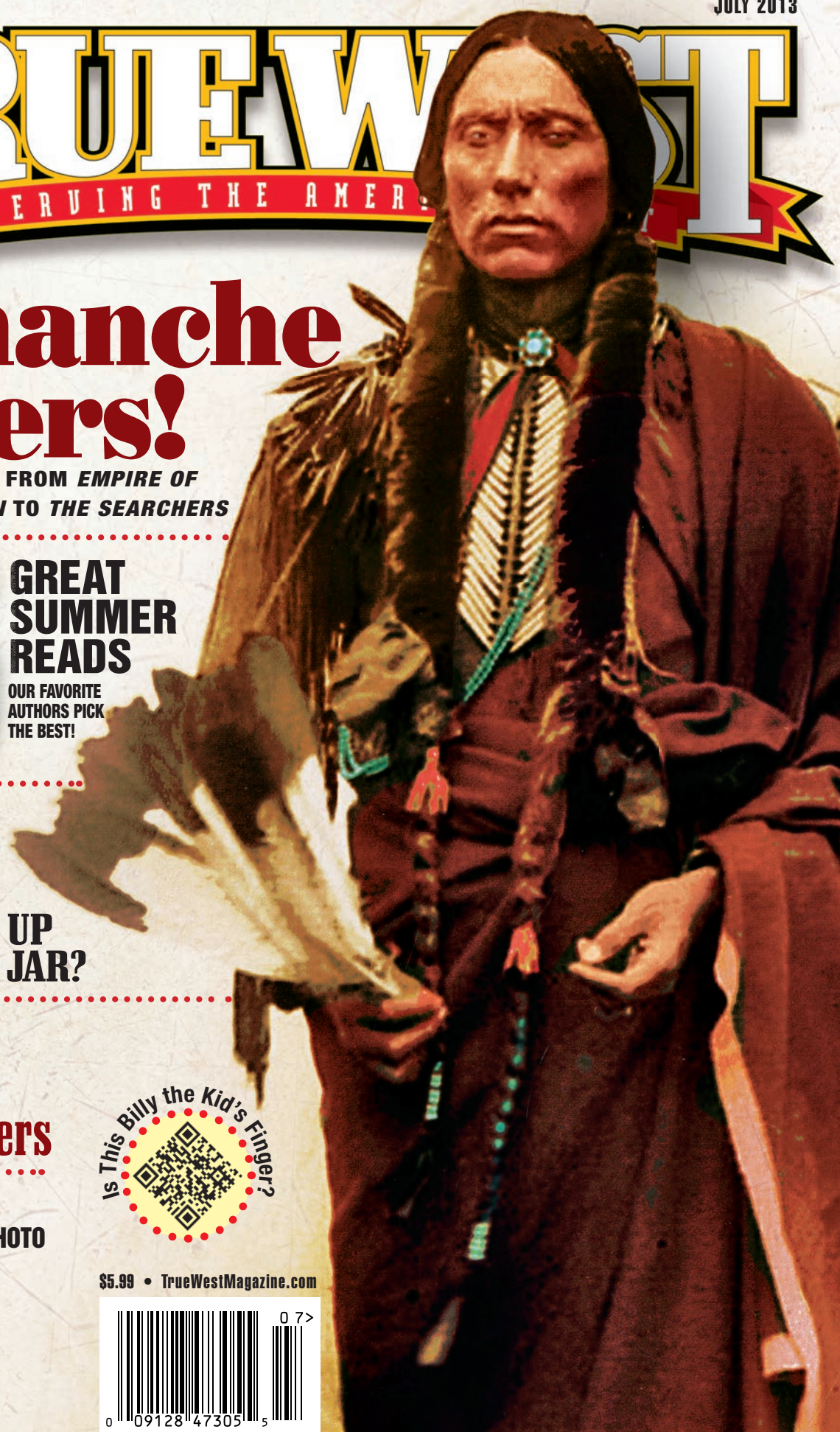


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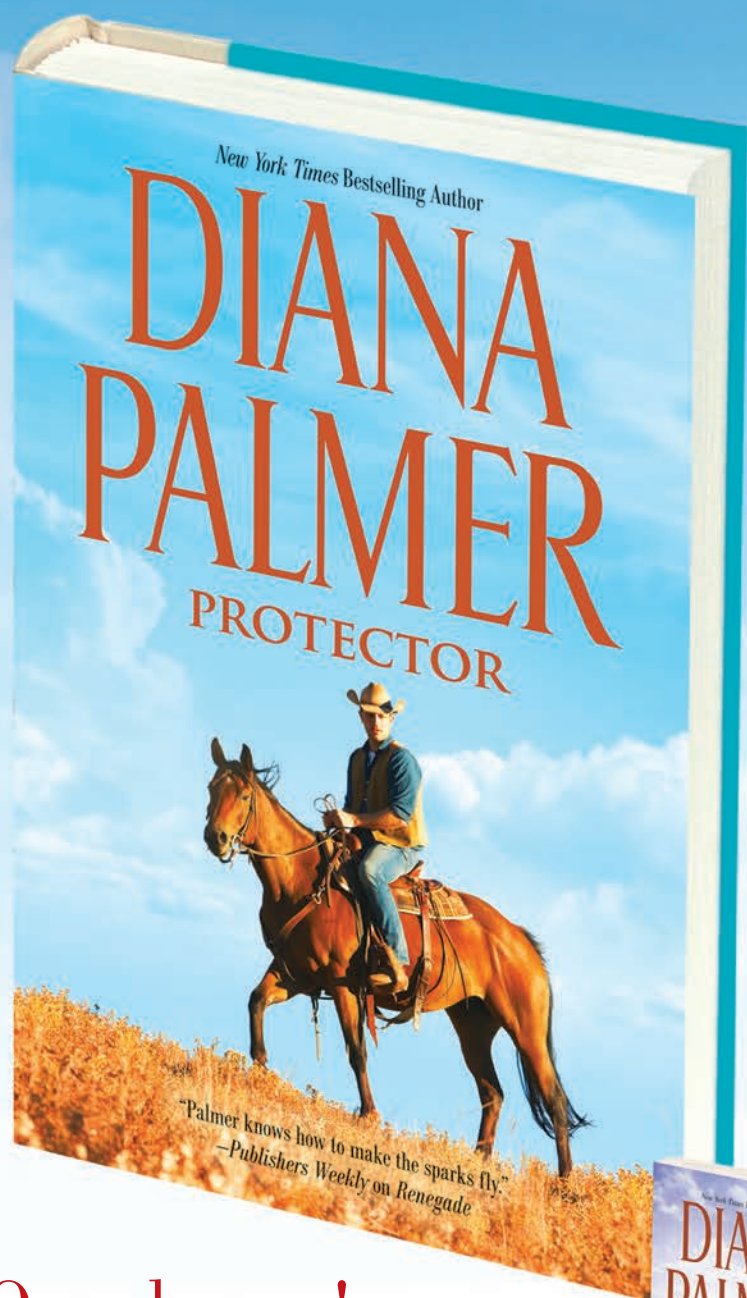
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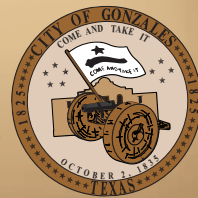
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RESTING UP IN ROSWELL

In 1886, four years after Billy the Kid's famous killer, Pat Garrett, lost his re-election for sheriff of Lincoln County, Garrett moved to Roswell, New Mexico, to ranch and promote a hoped-for irrigation project. He provided some land for Jaffa, Prager & Co. Flour and Grain and is shown at the Pecos Valley's first department store in this 1887 photo. (From left, back row) Sidney Prager, Will Prager and Dr. James W. Sutherland, Roswell's first doctor. (From left, front row) George H. Hafley, Nathan Jaffa, Horace Clarkson, Garrett and F.P. Gayle.

— COURTESY ROBERT G. McCUBBIN COLLECTION —



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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July 2013 Online and Social Media Content



See some of Evelyn Cameron's photos of Montana's Buckley sisters, along with hundreds of other historical photos, at Pinterest.com/TrueWestMag



Go behind the scenes of True West with Bob Boze Bell and see the newest round of the artist's daily "Whipped Out" series at Blog.TrueWestMagazine.com



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"Awesome photo! Cool Guy!
Love his rifle and pistol!"

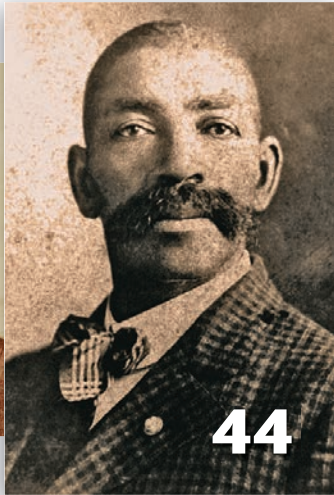
— Larry Van Valkenburgh of Starke, Florida



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CELEBRATING OUR 60TH ANNIVERSARY



San Antonio artist Clay McCaughy's first of two covers for *True West* was this 1958 cover depicting a cowboy and his horse in seemingly inescapable danger—a theme he revisited on *True West*'s March-April 1960 cover featuring a mountain man pinned to the ground by a grizzly. McCaughy, who received an art degree from the University of Texas, also did covers and illustrations for *Texas Highways*, *North Light*, *The Progressive Farmer* and *Outdoor Life*, amongst others. His art is also in the collection of the McNay Art Museum in San Antonio, Texas. This past January, his work was featured in the Western & Heritage Art Show, held by the Alamo Kiwanis Club in San Antonio since 1963.

"Awesome and powerful artwork."

— Keith Davis of Charleston, West Virginia, from Facebook.com/TrueWestMag —

The Fickle Finger of Fate

What would Billy the Kid's finger fetch in today's market?

Pull my finger or pull my leg, either way, life at the *True West World* Headquarters is never boring.

For a very long time, most historians have dissed the story of Billy the Kid's trigger finger in a mason jar as a hoax or a joke. Or both. But as Professor Robert J. Stahl points out in his new research (p. 24), the editor and publisher of the *Las Vegas Daily Optic* displayed someone's finger in a mason jar in the office. Whether it was Billy the Kid's gun handling digits or not is highly speculative (even with Stahl's new scholarship), but I believe the editor of the *Optic* had a jar with a finger, which he sold to some guy in Kansas and—this is an educated guess—that guy's wife thought it was gross and took it to the dump the day her husband died (if not sooner).

Happens every day. One man's treasure is usually instant trash to his widow. And, let's be honest, a stinky old finger with shaky provenance (a newspaper owner's word!) would be awfully easy to throw out.

So what would Billy the Kid's trigger finger be worth, if it still existed and someone came forward with it? My guess is—nada; it's too gross. When I called Brian Lebel of Denver Old West Auction, who sold the Kid tintype in 2011 for \$2.3 million, he said, "I think it could bring \$20 million or more, if it could be proven beyond a shadow of a doubt. And, let's face it, it's probably the most impressive way to give someone the finger."

So what's in the jar we used to illustrate the feature? I'm not saying, but this jar is for sale for \$2,200. Yes, you could be the owner of the jar that illustrated the jar that housed Billy the Kid's shrimp finger.



IT'S A SHRIMP!



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



Quotes

“Political language...is designed to make lies sound truthful and murder respectable, and to give an appearance of solidarity to pure wind.”

– George Orwell

“In youth, we feel richer for every new illusion; in maturer years, for every one we lose.”

– Madame Swetchine

**“Learn from the past.
Hope for the future.
Live in the present.”**

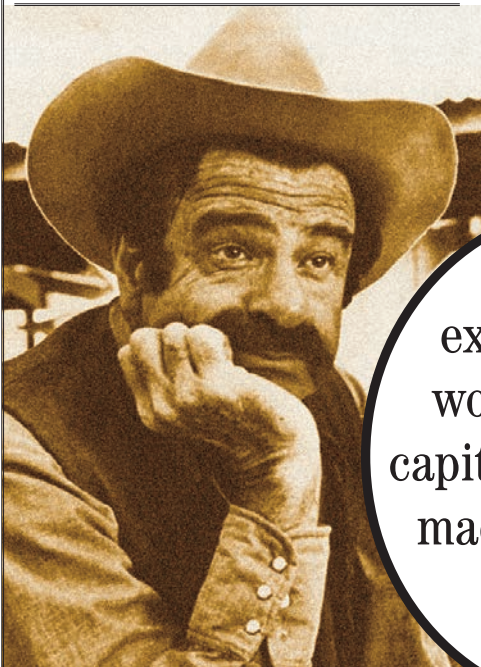
– Ken Lancaster

“The past does not haunt us.
We haunt the past.”

– Augusten Burroughs, in *This is How*

“There is no stimulus like that which comes from the consciousness of knowing that others believe in us.”

– Orison Swett Marden



“Poker exemplifies the worst aspects of capitalism that have made our country so great.”

– Walter Matthau

Bizarro BY DAN PIRARO



“Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten.”

– Neil Gaiman, paraphrasing G.K. Chesterton (shown)



Old Vaquero Saying



“I’ve been so busy—I don’t know if I found a rope or lost my horse.”

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Bloody Sunday Riot

Looking back 100 years at California's Wheatland Hop Riot.

The conflicts of Old West mining wars between labor and business spread to the fields of California agriculture in the latter stages of that era. The so-called Wheatland Hop Riot opened the ball on August 3, 1913.

In the region northeast of Sacramento, field temperatures had hit the 120s—tough working conditions for the migrants harvesting hops, the green plant (related to hemp) used in brewing beer.

The work was hard, and the season short (by the end of August, the migrants would be moving on). The Durst Ranch, the largest agricultural employer in California, needed about 1,500 workers; nearly double showed up. Most workers made less than \$1.50 a day—big pay in a time of national recession.

Conditions were hellish. Workers had to buy water (contaminated by acetic acid) for five cents, plus food and other supplies from a price-gouging company store. Dysentery was rampant, with less than a dozen toilets available for workers. Garbage and refuse cluttered the area. (In all fairness, the situation at the Durst Ranch was not unusual for California operations that hired migrants.)

Richard “Blackie” Ford, a former organizer for the radical Industrial Workers of the World, decided to mobilize the Durst Ranch workers to get higher pay and better conditions. He presented a list of demands to Durst on August 3. The rancher agreed to all of them—regular ice-water breaks (at no charge), more toilets and so forth. But he wouldn’t boost the pay.

Ford and the migrants said the lawmen had opened fire on them.



This photo appears in *Wheatland*, an “Images of America” book published this May by Arcadia Publishing. The hop workers hold their protest signs outside strike headquarters on Main Street.

– Courtesy Wheatland Historical Society –

Ford said that wasn’t good enough; some accounts state Durst responded by slapping Ford in the mouth. The labor man then went to a nearby platform to harangue the workers. Durst went into town to get the authorities.

The rancher returned with a couple carloads of men, including Yuba County Sheriff George Voss, Deputy Eugene Reardon and District Attorney Ed Manwell. They arrived shortly after five p.m., and Ford had the crowd worked up.

Just what happened next depends on which side you believe. The authorities and Durst claimed that some workers had attacked them. Ford and the migrants said the lawmen had opened fire on them. Either way, a melee ensued.

When it was done, Manwell, Reardon and two workers were dead. Sheriff Voss was severely injured, as were an untold number of folks on both sides. Ford was on the run, and most of the workers had scattered to the four winds. The day became known as “Bloody Sunday.”

Ford and organizer Herman Suhr were arrested. Neither participated in the attacks, but officials accused them of inciting the violence and charged them with murder.

The trial took place in January 1914 in nearby Marysville. Most locals (including jury members) weren’t sympathetic to the union or the migrants. Both defendants were found guilty of second-degree murder and given life sentences. The proceedings received international press coverage.

After the incident, the Durst Ranch gave in to all the demands, including the higher pay. The hop crop was brought in without any further trouble.

Ford was pardoned in 1924, and Suhr paroled two years later.

Today, 100 years after the fact, the Hop Riot is pretty much forgotten. A plaque in Wheatland, California, marks the spot, but it’s on private land and few are given permission to visit.

Yet ever since, some labor organizers have used that “Bloody Sunday” to strike a chord in the hearts of migrant workers across the country.



Pearl Hart

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A Mandan Circle Unbroken

Cory Spotted Bear brings back a centerpiece of his Mandan ancestors.



To donate to Cory Spotted Bear's cause, or to find out more about his Earth Lodge Movement, visit EarthLodgeMovement.com or the group's Facebook.

—Courtesy Cory Spotted Bear—

healthy. It's like when you understand who you are—you're happier and healthier."

Spotted Bear bought two new chain saws on his credit card and set out, with his younger brother Justin, to cut tipi poles in Montana. They cut over 400 trees—oak, ash and elm—and hauled the logs back to Twin Buttes to age for a year. "It was like a lumberyard," he says.

His big family, including 10 brothers and sisters, helped construct the first earth lodge, which Spotted Bear uses as a hunting lodge. They built a second lodge in South Dakota. Both lodges caught the attention of the Great Platte River Road Archway in Nebraska. They wanted an earth lodge to commemorate the Pawnee who originally lived there. Spotted Bear brought some friends and marshaled locals to build the lodge in 2010.

The Pawnee are so happy to learn how to make earth lodges again that they now intend to build some in Oklahoma, where they were moved in the 1800s.

Spotted Bear isn't done. After sparking new interest in the old earth lodges, he's producing the 2013 version—a home for himself in Twin Buttes. He's building it with the traditional pole construction, but finishing off the inside with sheet rock and modern appliances. He also recruits the next generation into his Earth Lodge Movement, which keeps them drug and alcohol free.

"It brings me a lot of happiness," he says. "I used to think things were lost, but nothing is lost. We had a beautiful way of life, and what we had, we can have again. My people are craving it. They're starving for it." ❏

Jana Bommersbach has been Arizona's Journalist of the Year and has won an Emmy and two Lifetime Achievement Awards. She is the author of two nationally-acclaimed true crime books and a member of Women Writing the West.

Cory Spotted Bear is making up for lost time. He learned about the rich heritage of his Mandan people as an adult, and now he's bringing back a centerpiece of his ancestors: round earth houses.

"I first learned about my own heritage at an all-Native university in Lawrence, Kansas," he says, "and realized, hey, I've got things to be proud of at home."

Home for Spotted Bear is Twin Buttes, North Dakota, on Fort Berthold Reservation, which looks nothing like its 1800s heyday when Lewis and Clark came by.

"Our Mandan village then was like going to Sam's Club today," Spotted Bear says. "It was the trading center of the northern tribes, a prosperous commerce center with friendly, hospitable hosts."

Historically, the giant village was filled with round earth lodges made from the cottonwoods that grew along the Missouri River. Those trees are long gone, after

Lake Sakakawea flooded the reservation when Garrison Dam was built in the 1940s.

That was not his only hurdle. "In 1837 we had a smallpox plague on the reservation and 99 percent of us died," he says. "All that knowledge, all those skills died too. It was all lost overnight."

What wasn't lost was the awakening of Cory Spotted Bear, as he earned a master's degree in Indigenous Nations Studies from the University of Kansas. He spent time with his hometown elders, and he read whatever he could find about the earth lodges. Once he understood how they were constructed, he promised he'd build one—a promise that languished until his girlfriend goaded him to make good on his pledge.

By then, Spotted Bear knew the value of this type of architecture: "When you live in round houses, you're really happy and

"We had a beautiful way of life, and what we had, we can have again."



Cory Spotted Bear

OLD WEST HISTORY WITH A CLEAR VIEW!

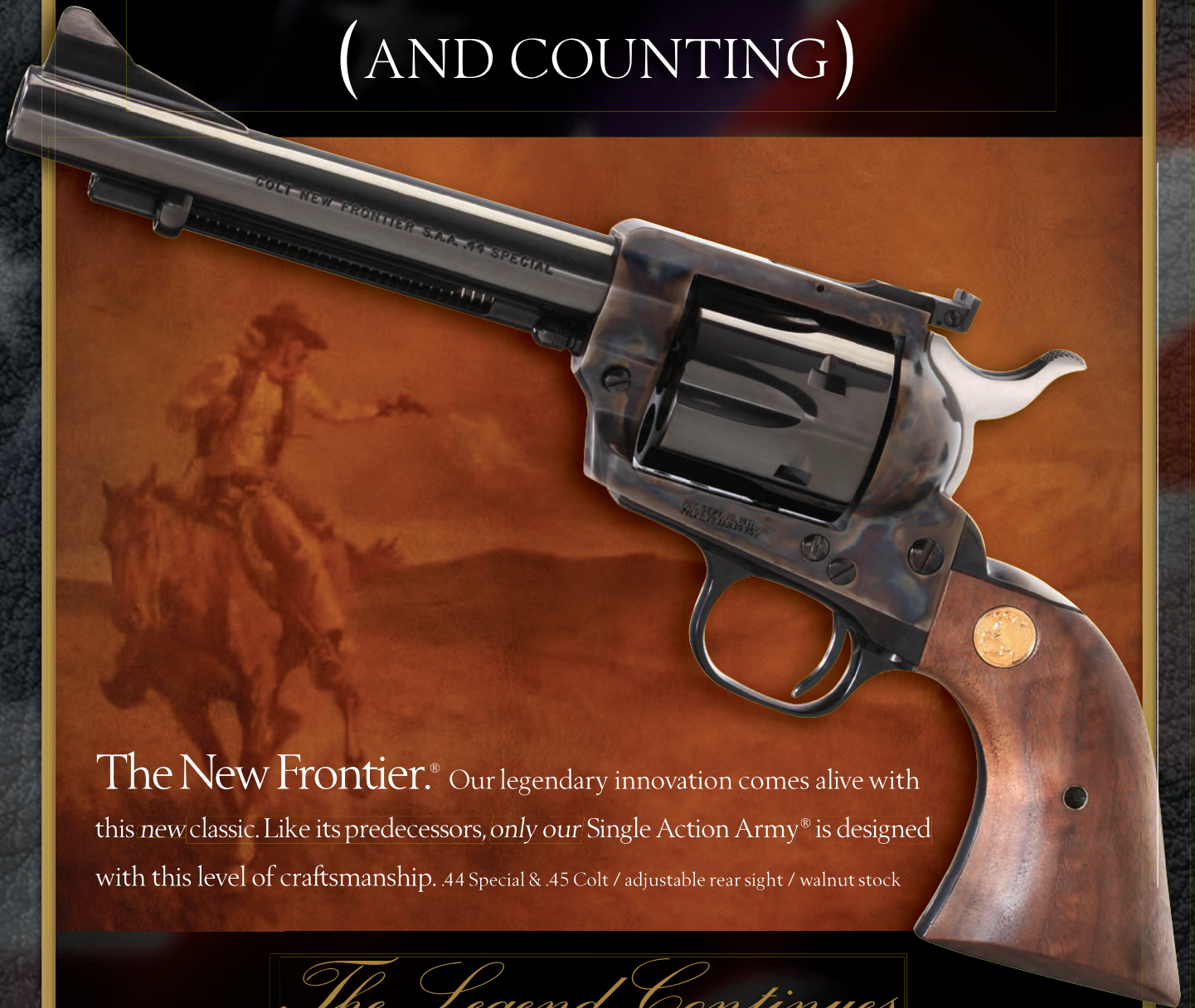
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Power on the Plains

Half-stock Hawken muzzleloader fans should gear up with Lyman's Great Plains rifle.

When the first explorers of the early 19th century ventured west beyond the Mississippi River, they carried long, slender and somewhat delicate medium-bore Pennsylvania-style rifles. They quickly found that while such arms were practical for foot travel and the game found back East, this Western region abounded with bigger and more dangerous animals, such as the ferocious grizzly and buffalo. Even game like the elk needed more power to bring down; more surely then available in most of the Eastern rifles. Furthermore, much Western travel was accomplished via horseback, thus requiring a heavier and sturdier-built longarm.

These stockier front loaders were what frontiersmen needed to take out many of the game animals encountered out West.

Enter the plains rifles. These stockier, less ornate front loaders of bigger bores, like the .50 caliber and larger, were what frontiersmen needed to take out many of the game animals encountered out West. Early guns had full-length stocks

This mid-19th century carte de visite shows California homesteader Galen Clark standing against a Giant Sequoia tree with his half-stock percussion muzzleloader that bears more embellishment than usually found on such arms. A strong advocate for saving these behemoth trees in Yosemite, Clark helped write legislation to protect them.

— Courtesy Phil Spangenberg Collection —



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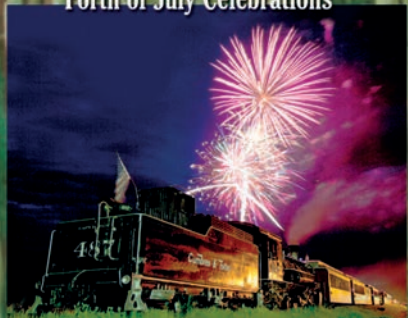
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like the Eastern rifles, but a half-stock rifle turned out to be ideal for work in Western environs. The half stock, turned out by renown rifle smiths such as the Hawken brothers in St. Louis, Missouri, became the standard long gun well into the 1860s and beyond.

Today, an authentic-looking copy of a half-stock plains rifle could easily cost a blackpowder shooter four figures. Yet an economical (under \$800) and authentic Hawken-style replica—in flintlock or percussion ignition—can be found in Lyman's Great Plains rifle.

Made since 1981, along the lines of the famed Hawken rifle, Lyman's Great Plains rifle hefts at 11.6 pounds and is offered in two popular plains rifle calibers—.50 or .54. Available in percussion or flintlock ignition, and in either right- or left-hand configuration, the rifle has a 32-inch, non-glossy blued octagonal barrel rifled with a one-in-60-inch rate of twist for patched round ball shooting. It also features a hooked breech, for easy dismounting, from the pleasant-looking, natural dark walnut half stock with a brass-tipped hardwood ramrod. The stock has a beavertail cheekrest and is sans the "polywhatever" shiny finish often found on other modern-made muzzleloaders. Like the originals, this rifle has a steel toe plate—a protective feature not found on many of the economical front stuffers.



NEW GRADE OF BLACKPOWDER

Heeding the demands of competitive blackpowder shooters, Goex Powder, the manufacturer of the only American-made, authentic blackpowder, recently introduced a new grade of blackpowder called Olde Eynsford. The company carefully crafted this grade through a precision-refined process, resulting in a tight grain size to ensure higher velocities and consistent performance from shot to shot. Ideal for both metallic cartridge and round ball competitors who require precise shot placement at long distances, the new match-grade blackpowder is available in one-pound cans from Goex dealers everywhere.

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These Rocky Mountain packers, near Soda Springs, Utah, in 1868, carry half-stock plains rifles that were the mainstay shoulder arm of the late fur trapping era. These firearms—generally in caplock form—were used well into the late 1860s and beyond. The man at right also carries a cap-and-ball revolver in a flapped holster.

— Courtesy Herb Peck Jr. Collection —



Available as a factory-assembled model or in kit form, Lyman's Great Plains rifle offers an authentic-looking, Hawken-style muzzleloader featuring .010-inch deep rifling at a rate of one turn in 60 inches for round ball shooting. This classic mountain man's longarm is also offered in caplock (takes No. 11 caps) or flintlock ignition in .50 or .54 caliber.

- Courtesy Lyman -

Its trigger guard is of the 19th-century Hawken type.

The under barrel rib is sweated, rather than screwed on. The old-style snail (on percussion models) has a clean-out screw. It features a simple, unadorned Hawken-type lockplate using a coil spring lock and double set triggers. A long steel tang is used for extra strength with the traditional slender wrist of the stock. The front sight is a blued steel with a one-eighth-inch thick blade, while the rear sight is an adjustable buckhorn-style sight.

I feel that Lyman's Great Plains rifle offers exceptionally good value, overall authentic looks and is reasonably priced. I've used one for decades and have recommended this rifle to many of my closest friends. It's a great-looking muzzleloader well worth checking out! ❏

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

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Not a Pipe Dream

Martin Grelle might be on the brink of Howard Terpning territory.

Howard Terpning has been described as the “finest artist of Plains Indian history” by David Joseph, when he was the owner of B&R Gallery, but Clifton, Texas, artist Martin Grelle looks to be climbing up the ladder to Terpning’s territory.

At this year’s Scottsdale Art Auction, held on April 6, Grelle’s painting broke the auction record for the artist when the hammer fell at \$425,000. Sure, that’s less than the \$550,000 bid for Terpning’s *Against the Cold Maker* and far less than the \$1.7 million record-breaking bid for Terpning’s *Captured Ponies*, at Scottsdale Art Auction last year.

But with Grelle’s *Trappers in the Wind Rivers* selling at the Prix de West art sale in 2008 for \$406,000, and this year’s artwork, *Prayers of the Pipe Carrier*, selling for \$125,000 over the auctioneers’ estimated high price, collectors are pulling Grelle to higher ground.

Grelle is no stranger to lovers of Western art. This very magazine, in fact, named him the top Western painter in 2011. The year 2008 may have been the first glimpse of a Plains Indian contest between the respected and admired Terpning and the up-and-coming Grelle. Terpning got the top bid at Wyoming’s Jackson Hole Art Auction for *New Doll for My Granddaughter*, but the crowd favorite was Grelle, who sold four paintings at or above their high estimates; his *Camp Meat and Mules* wowed auctioneers when it reached \$275,000.

If the collector response to Terpning is any indicator, next year might reveal Grelle’s million-dollar baby. In 2005, Terpning had earned a respectable sale of \$320,000 at Coeur d’Alene Art Auction for *Offerings to the Sun* and the same price for *He Rode Over His Enemy* at



In Martin Grelle’s record-breaking painting, *Prayers of the Pipe Carrier*, the pipe carrier offers the first smoke of kinnikinnick as thanks to Grandmother Earth. Behind him, another Indian burns an offering of herbs, while the others wait and listen for an answer to their prayers.

Altermann Galleries’ auction. The next year, Coeur d’Alene broke that record in a big way, with *The Search for the Renegades* bidding in at \$1.3 million, preceded by *The Stragglers*, at \$950,000, and *Signals in the Wild*, at \$650,000.

Grelle fans do have another chance to buy his art this year. The Gilcrease Museum in Tulsa, Oklahoma, will showcase new Grelle paintings through July 14.

Will collectors show the same frenzy for Grelle’s artwork in the near future? Only time will tell. For now, they seem happy to have two fantastic contemporary artists who revel in portraying the history of Plains Indian tribes.



UPCOMING AUCTIONS

July 15-20, 2013

Harrisburg’s Wild West
Guernsey’s (Harrisburg, PA)
Guernseys.com • 212-794-2280

July 27, 2013

Western & Wildlife Art
Coeur d’Alene Art Auction
(Reno, NV)
CDAArtAuction.com
208-772-9009



(Clockwise, from top) Frederic Remington's 1901 *The Pack-Horse Men Repelling an Attack by Indians* led the auction with its \$900,000 bid. Joining Grelle in breaking an artist record at the auction were John Coleman, for his 1998 bronze *Rainmaker* (\$85,000), and Michael Dudash, for his oil, *The Last Hand*, depicting Wild Bill Hickok at the poker table before he was fatally shot in the back of the head in 1876 (\$35,000). (Below) The top Terpring lot was 1992's *Against the Cold Maker* (\$550,000).



Horror on the Plains

An Eastern Plains Indian war club with three protruding blades (inset) bid in at \$150,000 as the top lot at Cowan's American Indian and Western Art auction on April 5. Respects Nothing, an Oglala Lakota who fought in the Custer battle in 1876, told a translator: "To be crushed and stabbed to death with such a weapon was the ultimate horror."

Collected by Marvin L. Lince, the war club features four stylized carvings of Thunderbirds and three butcher knife blades marked J.R. Russell & Co./Green River Works, a cutlery in Massachusetts that sent more than 60,000 butcher and skinning knives out West during 1840-1860. The hallmark denotes this club was used between 1870-90.

Both Crazy Horse and Sitting Bull owned such weapons, as stated by Kingsley M. Bray in his 2006 Crazy Horse biography and Thomas Powers in *The Killing of Crazy Horse*, respectively. L.A. Huffman photographed another Sioux, Spotted Eagle, with his three-bladed war club in 1878 (above), while he was the photographer at Fort Keogh in Montana. In July 1843, while visiting Fort Mortimer, a Missouri River post that traded buffalo furs with the Sioux, naturalist John James Audobon saw an Assiniboine leader armed with a "stick in which were inserted three blades of butcher's knives."

Whoever's hands such a club was in, the weapon certainly struck fear in the eyes of those who beheld it on the Plains.

Notable Western Art Lots Included

(All images courtesy Scottsdale Art Auction)

When the facts become artifacts, auction the legend.

Harrisburg, Pennsylvania, may seem like an odd place for a Wild West museum, but in the years following the Civil War, the city was, for many people, a gateway to the West—thousands of pioneers disembarked from riverboats and barges at Harrisburg to begin the overland trek to the frontier.

Former Harrisburg Mayor Stephen R. Reed no doubt had this history in mind when, more than 14 years ago, he began purchasing artifacts for a prospective museum. Pennsylvania's historic capital, which Reed wanted to build up as a "City of Museums," is home to the Pennsylvania National Fire Museum and the National

Civil War Museum. But, alas, the Wild West museum proved to be too big a task.

After spending more than \$8.3 million in city funds on more than 10,000 items, Harrisburg city officials decided the project was too costly—particularly when Harrisburg, like many towns, was facing bankruptcy. Through Heritage Auctions, the town auctioned off nearly 3,000 items in the collection in 2007 and 2008, netting almost \$1.7 million.

The remainder is stored in an enormous warehouse in the public works yard and will be put on the auction block by Guernsey's from July 15-20 in Harrisburg. The range is breathtaking: from a frontier vampire and werewolf hunting kit

(replete with silver bullet-firing flintlock pistol) to Conestoga wagons to a stuffed buffalo. Here are five items to consider for the Old West buffs in your life who think they have everything.

1. Savage Ale painting from Deadwood's "Saloon Number 10," which depicts Indians roaming through the surrounding hills. A handwritten note testifies that a bullet hole an inch shy of a painted figure was made when "Jane Canary, after to [*sic*] much drink, shoots at Injuns with aim that stinks. March 13th 1879, Calamity Jane shot this painting. The Injuns remain."



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Allen Barra took a tour of Guernsey's Wild West auction lots in April. He came across one of the Jesse James posters created for a circa 1890s traveling show based on the outlaw's exploits.

— Courtesy Guernsey's —

2. Poster on canvas for a performance of “The sensational western life drama Jesse James the Missouri Outlaw.”

3. Two-piece custom-made shotgun presented to “Col. Theodore Roosevelt” in a velvet-lined wooden case.

4. Shadow box with the remains of a revolver believed to be lost by Geronimo, accompanied by a map showing where the revolver was found. The certificate of authenticity reads: “This unearthed revolver was found at Cañon de Los Embudos in Mexico at the site of Geronimo’s encampment. Knowing that General Crook and his soldiers were in hot pursuit of

him and his followers, it was common for the Apaches to bury their weapons to prevent U.S. Army confiscation. In March of 1886 the U.S. Army and the Apaches met near this location. Geronimo was unhappy with the conditions of surrender. This relic was found by Juan Santos in 1959.”

5. Sign for Bird Cage Theatre, in Tombstone, Arizona, presumably made for the lobby or it would not be in such good condition. ❖



American Bison, circa 2013

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BY ROBERT J. STAHL


The Mysterious Journey of Billy the Kid's Trigger Finger

Did Kistler's *Optic* really display Billy the Kid's trigger finger in a mason jar?



The *Las Vegas Daily Optic* reported on July 25, 1881, that Billy the Kid's trigger finger had been sent to its office and that they would be displaying it for friends to see.

— *Newspaper courtesy Marcus Gottschalk; Illustration by Bob Boze Bell; Mason jar art by Robert Ray* —



The Fat ' Finger.
An esteemed friend of THE OPTIC at Fort Sumner, L. W. Hale, has sent us the index finger of "Billy, the Kid," the one which has snapped many a man's life into eternity. It is well-preserved in alcohol and has been viewed by many in our office to-day. If the rush continues we shall purchase a small tent and open a side show to which complimentary tickets will be issued to our personal friends.

Buzz





Russell A. Kistler, proprietor and chief editor of the *Las Vegas Daily Optic* and the *Las Vegas Weekly Optic*, is shown here in this never-before-published photograph by Frank E. Evans, taken around June 3, 1887.

— Courtesy Ray John de Aragon, Albuquerque, NM —

many a man's life into eternity. It is well-preserved in alcohol and has been viewed by many in our office to-day. If the rush continues we shall purchase a small tent and open a side show to which complimentary tickets will be issued to our personal friends."

Russell A. Kistler, owner and editor of the *Optic*, had wasted no time in telling the world that he had the Kid's trigger finger. Even though less than 40 telephones operated in the town at the time, the story spread like wildfire by word of mouth. By the time the paper went to press at about 3:30 p.m., dozens of people had made it to the *Optic* office near the railroad depot in east Las Vegas to gawk at the trigger finger of the young man whose death they had celebrated days earlier. For those hundreds of citizens who had seen the Kid on their streets, this was the last opportunity most had to see his remains.

Kistler must have had second thoughts about the tickets, as none were printed, sold or distributed; no later issue of the *Optic*, or another territorial newspaper, mentioned them. He shared the finger with the public while it stayed in his possession, about seven weeks.

THE FINGER DONOR

The L.W. Hale in the article is Lower (pronounced Lauer) William Hale. He had moved his family into east Las Vegas, in late 1879 or early 1880, where he partnered up with merchant Joseph Overhuls. By 1881, Hale went out on his own and renewed his craft as a peddler, swinging through the Socorro, Capitan and Fort Sumner regions, before heading back to the Farmington area where his son and family were living.

Descendants say he remained an active peddler years after he relocated permanently along the Ruidoso in late 1883. "Lower was so good, he could have sold ice and snow and a freezer to boot to an Eskimo with the Eskimo walking away smiling 'cause he got a smokin' good deal," says Caroline Hale Jones Thomas, a descendant living in Kirkland, Arizona.

Family stories do not tie Hale to Billy the Kid or a finger in a jar. Descendants believe that, given the chance to obtain the Kid's finger, Hale would have purchased or bartered for it. They also note his generosity, commenting it was reasonable to believe that Hale would send a unique present to a friend, such as the *Optic* editor.

Beginning July 18, 1881, with telegrams from the *Gazette* and *Optic* newspapers in Las Vegas, word spread throughout New Mexico Territory and the United States that Billy the Kid was dead, having been killed the previous Friday morning by Lincoln County Sheriff Pat Garrett in Pete Maxwell's bedroom in Fort Sumner. After a brief coroner's jury inquiry confirmed the corpse as the Kid's, his remains were buried that same morning.

Within days, the news shifted to Garrett's efforts to collect his \$500 reward for his "capture" of the Kid and to various territorial towns gathering funds to pay for Garrett's expenses and to offer a gratuity for ridding them of the Kid. As far as the world was concerned, the Kid's remains were resting intact in the old U.S. Army cemetery three quarters of a mile from that bedroom. But was all of him there?

THE "FATAL FINGER"

On July 25, eleven days after Billy was killed, the *Las Vegas Daily Optic* printed the following, under the headline "The Fatal Finger:" "An esteemed friend of THE OPTIC at Fort Sumner, L.W. Hale, has sent us the index finger of 'Billy the Kid,' the one which has snapped

SHERIFF GARRETT RETURNS TO LAS VEGAS

On July 29, Garrett arrived in Las Vegas after a frustrating eight days in Santa Fe, ending with the refusal of acting Territorial Gov. W.G. Ritch to pay Garrett the \$500 reward money advertised in May by outgoing Gov. Lew Wallace. The townspeople welcomed and congratulated Garrett; before the sheriff left for his home in Roswell, they gave him more than \$1,000 to express their gratitude.

Sometime during his stay, Garrett crossed paths with Kistler, probably stopping by the *Optic* office near the depot. He most likely saw the finger in the jar, yet no statement was ever printed of his reactions to or opinions of the finger. Given his quiet demeanor and desire to distance himself from the Kid, he likely had nothing to say.

WHO REMOVED THE FINGER?

As late as 1915, people speculated that Garrett, Deputy Sheriffs Thomas C. “Kip” McKinney and John Poe, either together or one of them alone, had removed the Kid’s trigger finger after his death as a trophy. If true, then one of them must have peddled the trigger finger to Hale, who in turn sent it to the *Optic*. Or, to be more discrete, one of these men might have sent the finger to the *Optic* and picked out Hale’s name as the reported donor to ensure no one knew who had actually sent it. However, Poe’s handwritten account, which he began in 1915, refutes this rumor, stating:

There have been many wild and untrue stories of this affair, . . . Another was that we cut off fingers and carried them away as trophies or souvenirs, . . . The story that we had cut off and carried away his fingers was even more absurd, as the thought of such a thing never entered our minds, and besides, we were not that kind of people.

Within two days after the Kid’s funeral, Garrett and a party of Fort Sumner residents had headed northwest via Puerto de Luna, Anton Chico and Las Vegas for Santa Fe. Several men, including postmaster Mike Cosgrove, accompanied Garrett to Las Vegas. Poe and McKinney headed south to Roswell, where McKinney

remained and Poe continued on to White Oaks via Lincoln. If Garrett, McKinney or Poe had removed the finger, they could have encountered Hale in their travels. All arrived at their destinations before or on July 19, while the finger was first displayed at the *Optic* office on July 25.

THE OPTIC’S FINGER LEAVES NEW MEXICO

Late in 1880, 22-year-old, Swiss-born Albert Kunz left his brother, William, in charge of his drugstore in Waterville, Kansas, and boarded a west-bound train to set up a business in Las Vegas, New Mexico, with Waterville’s former postmaster Charles H. Phillips. In January 1881, Phillips and Kunz opened their drugstore, which was within walking distance of the two-year-old Atchison, Topeka & Santa Fe Railroad depot. Over the next seven months, the two men and their store became well liked by locals. The *Gazette* and *Optic* mentioned the men and their store in favorable terms.

In late summer 1881, Kunz sold his share of the business to Phillips. He had decided he could make a bundle of money by exhibiting the Kid’s finger at local, county and state fairs in Kansas and throughout the Midwest. He paid Kistler \$150 for the finger. We don’t know the story behind the deal, yet Kistler might have agreed to sell Kunz the finger on the encouragement of his reverend father, who presided over the Methodist church in Waterville that Kunz had attended.

On the September 8 evening Atchison, Topeka & Santa Fe train, Kunz left Las Vegas, carrying the Kid’s finger eastward to Waterville. Being the clever wordsmith that he was, Kistler could not let the departure of the finger go unannounced. He disguised the story in the next afternoon’s *Optic*, reporting: “Al. Kunz, the druggist, left last night for Waterville, Kansas, taking with him the rarest curiosity that any man ever carried out of the country.”

After Kunz’s arrival in Waterville on September 12, the weekly *Waterville Telegraph* announced on September 16: “Mr. Albert Kunz returned home last Monday from Las Vegas. He is looking hale and hearty, and brought as a relic of barbarism a specimen of the physical existence of ‘Billy the Kid.’”

Coincidentally, on September 16, Pueblo’s *Colorado Daily Chieftain* belatedly reacted to the *Optic* story of July 25: “The editor of the Las Vegas *Optic* has received from a friend the index finger of ‘Billy the Kid.’ With this particular digit the desperado sent many a man to eternity by the pistol route. The ghastly trophy is preserved in alcohol, and is on exhibition in the *Optic* office.”

THE OPTIC KEEPS THE FINGER STORY ALIVE

Even though the finger had left town, the *Optic* still ran with the finger story. This time, City Editor Lute Wilcox took charge, putting this item in the September 19 edition, under the headline “A Desperado’s Darling,” supposedly in response to a letter to the editor:

Billy the Kid, had a sweetheart, so we have just learned. The young lady’s name is Kate Tenney and she lives on Fifteenth street in Oakland, California. She read in the newspapers that the Optic



With a collector paying \$2.3 million for the only photograph of Billy the Kid in 2011, just think what his one-and-only trigger finger would bring at auction. The author’s father claimed he saw the trigger finger in a barbershop in the 1930s; is it possible the finger survived all those years and, even more, might be found today?

– Courtesy Brian Lebel’s Denver Old West Auction –

had the index finger of the Kid in pickle, and she has written for it, with a request to send also a photograph of the young killer. We have written Miss Tenney a sorrowful epistle, full of touching condolence and broke the news gently that we had just sold our relic of her lover for \$150 cash, and that “Billy” was such a contrary fellow that he wouldn’t sit still long enough for a photographer to get his camera turned loose upon him, hence the photograph she craved must ever be forthcoming. We will see that physician who was fortunate enough to secure Billy’s “stiff” and will present a request for some part of the Kid’s skeleton—a shank bone, or something of that kind, which we will send to the broken-hearted maiden as a lasting memento of her dead lover’s former greatness.

Unfortunately, the *Optic* never printed the alleged letter. After an investigation, the *Optic* people supposedly discovered no one in Oakland lived by the name Kate Tenney. Perhaps Wilcox had invented the letter as a gimmick to report the selling price of the finger and to reveal it was no longer in the possession of the office?

Maybe not. Because the next day, September 20, the *Optic* reprinted the *Waterville Telegraph* story announcing Kunz’s arrival. Wilcox likely inserted this item to inform locals of the finger’s new owner and whereabouts.

On September 22, the *Little Globe* in Atchison, Kansas, published a comment on the *Optic* letter: “Billy the Kid, had a sweetheart. Her name is Kate Teeny [*sic*], and she lives in Oakland, California. She



History records that Lower William Hale sent what was alleged to be Billy the Kid’s trigger finger to his newspaper friend; this photo of Hale was taken circa 1890 in or near Ruidoso, New Mexico.

— Courtesy Caroline Hale Jones Thomas, Kirkland, AZ —

Optic’s low-born contemporary to get hold of that finger. The *Las Vegas Gazette* doubtless has a confederate in Oakland, sent there especially to get hold of that finger which has given the *Optic* such a big boom, both in subscriptions and advertising. It is said that the *Optic* can not be induced to show the finger to any one who does not put up a year’s subscription in advance.”

The above confirms that the *Optic* had been successful in using the finger as a gimmick to entice people to purchase a one-year subscription to the paper. Who would not fork out \$3.00 for a year’s subscription to the highly-regarded *Optic* for an opportunity to gawk at the one and only trigger finger of Billy the Kid? As the subscription money came in, so did the advertising dollars. Due to the finger gimmick and other factors, by the end of fall 1881, the *Optic* had the largest paid circulation of any newspaper in New Mexico—quite an accomplishment for a paper that opened for business in the summer of 1879.

The *Optic*’s comment of October 14, 1881, ended its contemporaneous news about this finger: “At last accounts the *Optic*’s preserved finger of Billy the Kid, ‘the mysterious member,’ as Sergeant Hardy would call it, was in Indiana on exhibition at the county fairs. The *Optic* generally has a finger in every pie that’s going.”

recently wrote the editor of the *Las Vegas Optic* requesting him to send the index finger of the Kid which he was reported to have in pickle. She also requested him to send a picture of the young desperado. So says the *Optic*, which evidently believes the letter genuine. We believe it a scheme of the

Only a handful of the hundreds of editors across the country who received wire reports from the *Optic* picked up on the paper’s reports that the Kid’s “digit” either was at the *Optic* office or had been sold and taken out of New Mexico. This lack of coverage on this and other Kid-related stories reveals that the Kid was of no or little interest to readers across the territory, much less the nation. Except for the few Kid stories in the two months after his death, Kid stories would, until 1925, be almost exclusively told in dime novels. Indeed, nearly all mentions of the Kid over the 43 years after 1881 were in stories of the life and activities of Garrett, when papers credited him as Billy the Kid’s killer.

KUNZ’S “FATAL FINGER” DISAPPEARS

What became of the finger Kunz took from Las Vegas? The finger is not mentioned in later Kansas or Midwest newspapers. Surely something as sensational as the Kid’s finger, if it was exhibited at all, would have attracted pre-fair or during-the-fair coverage by at least one newspaper.

Perhaps Kunz got sidetracked with other business activities and never got around to displaying it at a fair. Perhaps the jar was not labeled and was tossed out. Or perhaps the finger had gotten damaged, and Kunz discarded it. Stranger things have happened. By century’s end, Kunz, then married, left Kansas. In effect, after September 1881, the finger disappeared from history.

WAS BILLY’S “FATAL FINGER” A FRAUD?

Almost 10 years after the “fatal finger” story appeared, the *Optic* printed the following letter on March 13, 1891, under the headline “Those Bones Being Fetched In:”

Puerto De Luna, N.M., March 11th, 1891.—Never fool a professional man, because, being a humbug himself, he never forgives being humbugged. If any one ever said this before, I don’t know it but it goes without saying.

I admit participation in the “Billy the Kid” finger fraud, but the scheme

originated in the fertile brain of our now worthy county clerk. The editor of the *Optic* remarked that he would get even, but he is away off on the bones.

Seeing is believing, so I, to-day, send the bones up by Mr. A.G. Mills for the *Optic's* own sight, and I trust the unbelieving Russ and the learned Doctor will see that there is no fraud. The natives say that these are bones of the Jigante, or as they understand it, what we call Centaurs. Traditions and legends they have of this half-man, half-horse and at some future time I will give the *Optic's* editors the outlines, and they can write them up.

Now—yes, now, Mr. Editor, when you see the bones, just tell us what animal they belong to!

The letter had been written by Frank N. Page, a businessman from Anton Chico and nearby Puerto de Luna, major villages south of Las Vegas on the most-direct and-traveled road linking Las Vegas to Fort Sumner. The Kid had spent many a day in both communities. As later issues of the *Optic* revealed, in the weeks before sending this letter, Page and his friends had announced their discovery of the “lower extremities of the tibia, or main bone in the leg, of a calf belonging to the mammoth family, an extinct species of elephant.” Page is admitting he got caught by Kistler in an attempted finger fraud to ensure that Kistler did not “get even” by misreporting these authenticated mammoth bones as fraudulent.

On the surface, Page’s letter pounds all the nails into the coffin lid on the “fatal finger” story. For most, Page’s letter reveals the truth, discloses a hoax and ends the story. For some, the letter only acknowledges that Kistler and the *Optic* staff had been taken in by a Kid finger hoax. The letter does not disclose the date that bogus finger was sent, whose finger was sent nor when, where and how Page had come to possess a finger to send to the *Optic*.

None of the Kid historians note Page’s letter as evidence of Kistler being duped. Doing so would discredit any *Optic*

coverage on the Kid. They reject the “fatal finger” story for quite another reason.

Kid historians largely discredit the existence of the Kid’s trigger finger in a jar because this story fits their conception of Kistler as a man who routinely made up sensational stories solely to sell his newspaper. Some have posited that even if the *Optic* had a finger in a mason jar, it certainly was not the Kid’s.

What these individuals need is a different view of Kistler and the *Optic*.

EPILOGUE

Was the “fatal finger” in the *Optic* office the Kid’s or someone else’s that had been “donated” for an elaborate hoax?

The most compelling evidence that the “fatal finger” is a credible story is the total lack of a single report, interview, letter to the editor or editorial comment in the *Gazette* and other competitors refuting even one detail in this *Optic* story.

In a town with such fierce rivalries between newspapers, as in Las Vegas in 1881, the rival newspaper would openly comment about, if not correct, an inaccurate or distorted story. This was the paper’s way of knocking down its rival a few notches and perhaps win back subscribers and advertisers.

The *Gazette's* absolute silence on the finger affair is deafening. Over the previous 18 months, the paper had lost its prestige, popularity and a large number of its subscribers to the *Optic*. The “fatal finger” episode presented the *Gazette* an excellent opportunity to shift public sentiment and subscribers back to its daily and weekly papers. That the *Optic* office had displayed the finger and, within days, used it to solicit pay-in-advance, year-long subscriptions to the *Optic* should have invoked a major reaction by the *Gazette*.

John H. Koogler, the *Gazette's* owner and editor, would have directed his reporters to pursue the story behind that finger, whose it was and how Hale had gotten it. The *Gazette* staff knew where to find Hale to interview him, yet nobody did. (Hale died near Oscura in

June 1908, four months after Garrett had been murdered outside Las Cruces on February 29.) Each day the *Gazette* failed to refute Kistler’s story was a day the paper lost more readers, subscribers and advertisers to the *Optic*. Over the next five years, until it went out of business, the *Gazette* never published an item challenging the authenticity of the finger.

Rival newspapers in the territory were equally silent on this matter. New Mexico newspapers in the 1880s featured numerous examples of editors openly criticizing other papers, including the *Optic* and *Gazette*, for printing wrong details, for being taken in a joke or hoax, for sensationalizing a nonevent or for taking a particular position in a story. By not refuting the *Optic's* account, all editors in the territory—especially the *Gazette's* Kooglers—were saying the *Optic* had Billy the Kid’s trigger finger. ❖

Robert J. Stahl was inspired to research this history after hearing that his father, during a summer 1930s trip, had seen Billy the Kid’s trigger finger in a jar at a barbershop. Now retired in Chandler, Arizona, Stahl is a professor emeritus at Arizona State University and a past president of the National Council for the Social Studies.



In his latest album, Mark Lee Gardner sings “The Finger of Billy the Kid,” originally written by poet Phil H. LeNoir (inset) in 1920’s *Rhymes of the Wild & Woolly*. LeNoir took the tack that the trigger finger claim was bogus.

– LeNoir photo courtesy Linda Lewis Ezuka –



With the command almost out of ammunition and surrounded on three sides by Ute enemies at Milk Creek, 5th Cavalry Sgt. Edward P. Grimes voluntarily brought up a supply, while under heavy fire at almost point-blank range. For his gallantry in action, he was awarded the Medal of Honor.

- All images courtesy Denver Public Library, Western History Collection, unless otherwise noted -



Bloody Siege at Milk Creek

Most Colorado historians have concentrated on the Meeker Massacre, while this important battle has not gained as much attention.

On

Tuesday, September 16, 1879, Fort Fred Steele's telegrapher handed his post commander, Maj. Thomas Thornburgh, a letter. Thornburgh glanced at it and turned to his adjutant, Capt. William Henry Bisbee, to tell him the news. The letter ordered Thornburgh to the Ute White River Agency to investigate a rebellion against Agent Nathan Meeker. General George Crook's orders emphasized that the expedition was to be investigative, not punitive.

East of Rawlins, Wyoming, Fort Fred Steele, the closest military post to the White River Agency in western Colorado, still lay some 200 miles distant. Leaving about 50 soldiers at Fortification Creek, Thornburgh and about 120 of his men did not arrive at Milk Creek, the agency boundary, until September 29.

No one in Thornburgh's White River Expedition expected the explosive reception it received, in spite of earlier warnings along the trail from Ute Chiefs Jack and Colorow to Thornburgh not to enter the Ute Agency with his entire force. They demanded only Thornburgh and five others pass south of Milk Creek. The Utes would then escort them back to the agency headquarters to talk.

Some of the major's officers and scouts later testified that their commander had inexplicably ignored a number of adequate camp sites outside the reservation and crossed Milk Creek with two cavalry companies behind reconnaissance patrols. This heedless behavior horrified and enraged both chiefs as they watched from atop Yellow Jacket Pass.

At 11:30 a.m., on September 29, Lt. Samuel Cherry, leading Capt. Joseph Lawson's 3rd Cavalry reconnaissance patrol, took off his hat and waved it toward the Utes. A shot from a never identified rifleman followed immediately. Several breathless seconds elapsed before Yellow Jacket Pass erupted in a volcano of rifle fire. Unknown to all present, 25 miles south, the "Meeker Massacre" had also begun.

By noon, Thornburgh's entire expedition struggled desperately for their lives. From a line of cedar trees, scrub oak and serviceberry bushes at the base of Yellow Jacket Pass blew a hail of rifle bullets. Gauging from the volume of shots and smoke, some soldiers later stated that the Utes outnumbered their men three to



In a *Harper's Weekly* article on the Ute War, published on October 25, 1879, that focused attention on the loss of Maj. Thomas Thornburgh (inset) at the Milk Creek Battle, the below W.A. Rogers illustration, titled "Prospecting on the Ute Reservation—An Ominous Meeting," was featured.



one. The cavalry's reconnaissance patrols began a fighting retreat.

The Utes, utilizing the high ground to their left, immediately maneuvered to outflank the cavalry and cut them off from where Lt. James V.S. Paddock's D Company guarded the wagon supply train on a nearly level butte above the Milk Creek. Hearing the shots, Paddock immediately circled the wagons. This action, coupled with a disciplined withdrawal of the forward detachment, literally saved the day.

But Maj. Thornburgh lay dead somewhere in the tangle of sagebrush leading up to the tree line on Yellow Jacket Pass. His body would lie there for the next five days. Captain J. Scott Payne, Thornburgh's second in command, had only just narrowly escaped death himself from a bullet wound to his left side and shoulder. Payne's and Lawson's companies won the race back to the wagons.

The fate of the expedition hung precariously balanced for the next six hours. Some battle survivors and historians believe that if the Utes had

coordinated a disciplined, full-strength attack on the partially encircled wagons and disorganized troopers, the battle would have been short and favored the Indians. The Utes missed the opportunity. The command saved itself by discipline, training and raw courage.

The cavalry troopers dismounted on the run and blazed away from inside a three-quarter sided circle of wagons. On the fourth side, a steep, insurmountable embankment dropped precipitously more than 20 feet down to Milk Creek. Teamsters unharnessed horses and mules that then became the Utes' primary targets. Ultimately, more than 300 draft animals and cavalry horses would be killed, most of them during the first six hours of the battle. That by itself doomed Ute Chief Colorow's myopic plan to halt the expedition by ambush, drive the troops back to Fort Fred Steele and force a negotiated peace that would eliminate the hated Meeker. The defenders—under the cool, calculating orders of their veteran officers, amid the chaos of wounded and

A

southwesterly wind whipped the blaze toward the corral, followed by a human wave of attackers.

dying animals—managed to unload the wagons, build breastworks and distribute ammunition.

Frustrated and desperate, the Utes torched the tinder dry grass and sage south of the wagons. A southwesterly wind whipped the blaze toward the corral, followed by a human wave of attackers. Troopers fired blindly into the flames and smoke, while Capt. Lawson led others over the ramparts to beat down the flames with blankets, jackets and shovels. Even so, some of the wagons got set on fire; the troops were able to smother the flames and hold their position.

At the north end, Capt. Payne, using the same wind, set fire to the grass outside the corral. He intended to deprive the Indians of cover in their attempt to completely surround the barricade; he also wanted to burn a group of civilian wagons, 50 yards behind, so their contents would not fall into Ute hands. He succeeded. The Indians moved into cover on the hill above the road.

Evening cooled the exchange of bullets. Troopers traded their carbines for shovels to bury the dead and dig hospital trenches for the wounded. Dead and dying horses and mules, already causing a slaughterhouse stench, littered the ground in and around the wagons. Before sunset, cold rations were distributed. Payne banned fires, lanterns and candles. Four men volunteered to ride for help that evening, so as to take advantage of an expected midnight full moon on September 30.

Scout Joe Rankin rode practically nonstop to Rawlins the night of September 29; all day and night on September 30

and until about 1:00 a.m. on October 1—a total distance of more than 140 miles. General Crook received the rescue plea at Omaha Barracks at approximately 2:25 in the morning.

Another message reached 9th Cavalry D Company Capt. Francis Dodge, who left behind supply wagons containing food, medicine and ammunition and rode south nonstop, arriving at the battle site on October 2, unopposed. The appearance of his 30-some Buffalo Soldiers had little military impact except to boost morale.

By dark, most of Dodge's

horses lay beside their predecessors.

Lieutenant-Gen. Phil Sheridan received Rankin's telegram and, on October 1, dispatched Crook's orders to send a relief command under Gen. Wesley Merritt. Within an hour, Merritt, commanding Fort D.A. Russell near Cheyenne, assembled troops and supplies, commandeered railroad transportation and had a plan of attack. What had taken Thornburgh a week to accomplish, Merritt achieved in several hours. He force marched his 530 troops 160 miles from four a.m. on October 2 to 5:30 a.m. on March 5 without losing one man or animal, a feat of tactical organization taught at West Point for decades afterward.

Chief Jack, even before Dodge's company arrived, had begun telling his warriors that they were free to leave without shame. Colorow vacillated between pugnacity, complacency and resignation. The arrival of an Ute messenger from Chief Ouray, carrying an order of cessation, forestalled further debate. Waving a flag of truce, he

rode out to meet Merritt. The hurly-burly now done; the battle lost and won.

Nonetheless, monumental problems remained. Foremost: The rescue of three white women and two children, the only survivors of the Meeker Massacre. Second, the capture of the Ute Leaders thought responsible for the murders of 11 male civilian employees at the White River Agency and for the ambush of the White River Expedition.

Assisted by Chief Ouray at Los Pinos Agency, on October 21, former Ute agent Charles Adams persuaded the Utes to release the Meeker captives. Adams met with the Utes to hear their side of the story and then reported to the government: "My conclusions of the whole affair are, that if Major Thornburgh had gone to the agency with escort simply, the whole trouble would have been averted; that the party of young men under Jack went out to fight unknown to the older chiefs, and that the loss of so many young men excited the others so that the killing at the agency could not be averted.... I am satisfied that the attack on Thornburgh was premeditated, and that the leaders should be punished."

In the meantime, newspapers pandered to their readers' lascivious speculations about the fates of the captives (both Josephine and her mother claimed their Ute captors coerced them into having sex) and fueled simmering anti-Ute sentiment into a blaze. Yet Josephine rose above the scandal mongering, sharing her experience, numerous times, in a lecture that was described as "highly picturesque and interesting." Her life was cut short, as she lived only three years after the battle, dying at the age of 25 of a pulmonary infection. Her mother, who had been taken captive with her, wrote the following inscription on Josephine's tombstone: "Brave daughter who with me escaped foul death while captive in thy noble father slayers' hands. A stealthier foe has filched thy sweet young breath while lonely here I watch life's failing sands."





Standing with his Ute warriors is Chief Jack (upper left and inset), with Chief Colorow seated at lower right.



UTE CHIEF JACK

Some researchers claim that proportionately more soldiers received the Medal of Honor at Milk Creek, with 11 out of the 175 being awarded, than at any other single battle in the history of the United States. Congress did award more commendations for bravery at Milk Creek, handing out at least 30, than in any other battle of the Indian Wars. Thirteen Army troopers and civilians died, while 44 received wounds. Chief Jack estimated about equal numbers of Ute casualties for his estimated 300-400 warriors.

Two hearings, one at the Los Pinos Agency and one at the House of Representatives in Washington, D.C., unsuccessfully endeavored to assign guilt for both the Meeker Massacre and the Milk Creek Battle. The committees deemed the Milk Creek battle as a minor conflict between two independent nations. The Meeker Massacre occurred on federal

land, therefore Colorado's criminal statutes did not apply.

The Milk Creek Battle and Meeker Massacre ultimately provided the politicians, mining companies and land speculators with the excuses they needed to void the 1873 Brunot Treaty, which had passed most of the San Juan Mountains into the government's hands; but with miners filling up the San Juan, settlers began to covet areas north of the mining region that had been granted to the Utes in the treaty. By September 1881, a year after Ute Chief Ouray's death at age 47, all Colorado Utes had been forcibly evicted into Utah. Today, they occupy the Southern Ute and Ute Mountain Ute reservations along the Colorado and New Mexico border.

Richard Davis is a third-generation Coloradan whose grandfather homesteaded in the territory. He has an MA from Colorado State University in political science.



Situated in a brush-lined canyon, looking much like it did in 1879, the Milk Creek Battlefield, about 20 miles northeast of Meeker, is home to two monuments: the left one bears the names of U.S. Army dead and wounded, while the right commemorates the Ute's. You can find the park on Rio Blanco County Road 15, between mile markers 11 and 12.

— By Jeffrey Beall / Auraria Library, University of Colorado in Denver —

Tom Mix's Wild West

THE EXPERIENCE THAT SENT THE RODEO STAR ON HIS WAY TO WESTERN MOVIE IMMORTALITY.



Tom Mix (second from left) with some of the cast of his Wild West show, including Jim Gabriel (seated) and daughter Helen Gabriel (second from right). To Tom's right is Charlie Tipton, who made the trip to Seattle with Tom and his wife, Olive.

— Courtesy Joe Johnston —

Ad card promoting Tom Mix's Wild West show must be from 1933, as it shows him with his horse, Tony.

— True West Archives —

The Pacific Northwest was far off Tom Mix's range in 1909. Yet the Oklahoma cowboy was inspired by his past four years performing as a bronc buster for the Miller Brothers 101 Ranch Wild West show near Ponca City.

Tom and wife Olive had decided to put together their own Wild West show. They knew the Alaska-Pacific-Yukon Exposition, which capitalized on the Alaskan gold rush, drew a huge audience for six months. The Mixes figured folks wouldn't mind paying a few more dollars for a ticket to a Wild West show. So Tom, Olive and rodeo buddy Charlie Tipton arrived in Seattle, Washington, in late May, just a few days before the exposition opened. They had to work fast.

Tom rented the Western Washington Fairground, down the street from the exposition grounds, and called in Jim Gabriel. This veteran of Buffalo Bill Cody's Wild West, also known as Cheyenne Bill, was a rodeo and Wild West show producer. With his connections, he rounded up all the cowboys and livestock. Tom recruited 40 Blackfoots to attack the stagecoach.

Tom Mix's Wild West show was a hit with the audiences, mainly thanks

to Tom's creativity in staging events. His crew not only rode broncs, bulldogged steers and staged Indian raids, but Tom and Tipton even jousted while in full armor, an extremely dangerous stunt.

The Mixes knew how to promote themselves too. They printed postcards featuring a photo of Tom wrestling a steer to the ground. The caption proclaimed him "Champion Bulldogger of the Exposition," when actually the Mixes had no official tie to the main event.

In the photo of the cowboys sporting their most silver-laden bridles, Tom stands second from the left. Ever a self promoter, Gabriel is seated in front. The lone cowgirl is Gabriel's daughter, Helen. Billed as "one of the Mulhall sisters," in an effort to play on the fame of rodeo champion Lucille Mulhall, Helen apparently lacked her father's interest or talent or both, as she never became a rodeo star.

Although Tom's show made money, the Pacific Northwest weather was not only aggravating to Okies Tom and Ollie, but also bad for business; shows had to fit



between rain showers. In July, the couple folded the show and went home—a smart move. By October, Tom appeared in the Selig short, *The Cowboy Millionaire*. Within 10

years, he had become the highest-paid actor in Hollywood and the world's biggest cowboy star of the silent cinema.

As for Gabriel, he turned the whole shebang into Cheyenne Bill's Wild West Show. Although the Alaska-Pacific-Yukon Exposition ran into October, Gabriel had contracts to put together other shows, and he closed his show in August.

The show may have been a little-noticed spark in the history of rodeo, but the experience taught Tom what he didn't want to do for a living and sent him on his way to Western movie immortality. He only looked back when the talkies stalled his career; he reformed his circus and Wild West show in 1933, but Tom never recaptured the success he had known as a silent cowboy star. ❏

Joe Johnston is a writer, artist and author of *The Mack Marsden Murder Mystery: Vigilantism or Justice?* published by Missouri History Museum Press.

By the 1920s, Tom Mix was America's biggest Western movie star; he ultimately earned more than \$900,000 a year before Fox turned him loose in 1928. His horse, Tony, the Wonder Horse, was the first to be given equal billing with his rider.

- Courtesy Library of Congress -



A Poor Man's Search for Charlie Russell

HOW I BEGAN MY LITERATURE COLLECTION ON THE WEST'S MOST FAMOUS COWBOY ARTIST.



Cushing's college roommate introduced him to Charlie Russell when he hung up a print of 1911's *Call of the Law*. The original is owned by the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma, and it was included in the Denver Art Museum and Gilcrease Museum's amazing 2009-10 Russell retrospective.

— *Call of the Law* courtesy National Cowboy & Western Heritage Museum, 1975.020.1 —

BY COLBERT E. CUSHING

— All photos reproduced from the Colbert E. Cushing Collection unless otherwise noted —

That beginning confirmed I would become deeply rooted in all things Western. These five prints have hung in either my office or home, from Colorado to Montana to Saskatchewan to Washington State and back to Colorado, where they now hang in my downstairs den.

I didn't realize at the time what this simple collection had set in motion, but it didn't take long to kick-start when the Montana Fish & Game Department hired me as a fisheries biologist in the summer of 1956, moving me to Kalispell, Montana, deep in Russell Country.

The Search Begins

My interest in Russell picked up during my second winter in Kalispell when my folks gave me a copy of Harold McCracken's *The Charles M. Russell Book* for Christmas.

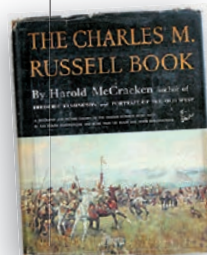
Little did I know that this would be the first piece of my printed collection. I realized soon after that although I could not afford to purchase original Russell paintings, I could afford to collect literature written about and by him.

In Kalispell, I was fortunate to meet and forge a lasting friendship with Bob Neitzling and his family. Bob's dad, Ed, was one of the packers who guided Russell on his periodic hunting trips into the South Fork of the Flathead River. Ed was a gold mine for me. Both Neitzling

When I entered graduate school at Colorado A&M College in the fall of 1954, my roommate hung a Charles M. Russell print on his wall: 1911's *Call of the Law*.

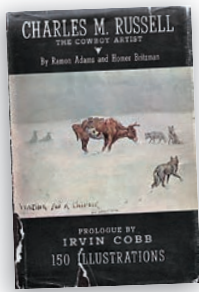
As I've learned, Russell liked to leave the outcome of a scene to the viewer's imagination, and this one was no different—what did those two guys do and what was the aftermath?

The stories Russell's art awakened in my mind encouraged me to purchase two inexpensive framed Russell prints to hang on my wall the next school year: 1908's *When Blackfeet and Sioux Meet* and 1910's *The Sun Worshippers*. These were soon followed by 1901's *Planning the Attack*, 1905's *Blackfeet Burning Crow Buffalo Range* and my all-time favorite Russell painting, 1912's *Lewis and Clark Meeting Indians at Ross' Hole*.

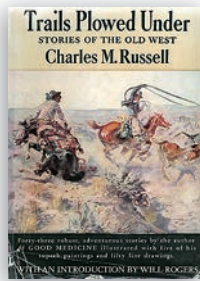


Cushing's literature collection on the artist kicked off with his parent's gift of Harold McCracken's 1957 biography.

Must-Own Charlie Russell Books

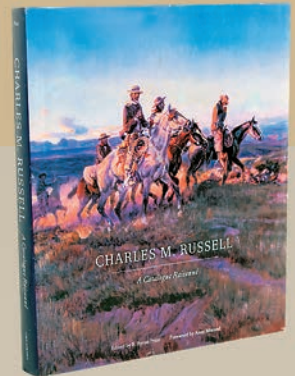


Homer Britzman purchased Nancy Russell's house and much of its contents after her death in 1940. Eight years later, he published the Russell biography he wrote with Ramon Adams. The Gilcrease Museum in Tulsa bought the impressive Britzman Collection in 2009.

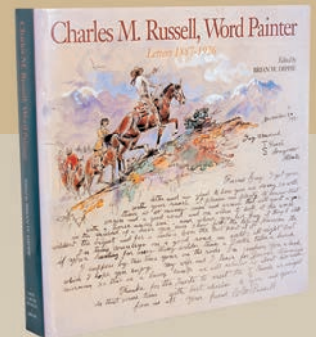


Cushing calls 1927's *Trails Plowed Under* a must-have for any Russell collector. "I always did say that you could tell a story better than any man that ever lived," Will Rogers praised in the book's introduction.

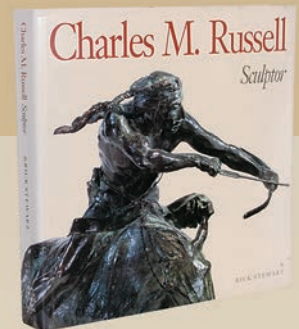
Overall Art



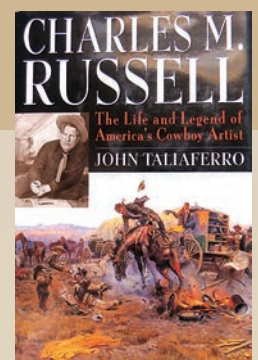
Illustrated Letters



Sculpting



Biography



families welcomed me into their homes and lodge on Lake McDonald.

Ed called my attention to Russell's published stories in *Trails Plowed Under*, a must-have book for anyone interested in Russell, and I added it to my nascent collection. (Ed's leather-bound presentation copy of this book, which had been signed by Will Rogers and Nancy Russell, was unfortunately stolen after he loaned it for a Russell exhibition.)

To guide my Russell literary collection, I decided to collect only those publications that contained significant information about the cowboy artist's art, life or related event. I would stay away from publications that featured only Russell illustrations, but no significant information, as well as newspaper articles.

Settling in for the Long Run

After a three-year detour to work on my doctorate at the University of Saskatchewan, I moved with my wife to Richland, Washington, in 1961. I attended work-related scientific conferences throughout the country, and one of my first actions after settling into my hotel room was to call used and rare bookstores to find out what the owners had in the way of publications by or about Russell and in back issues of *Montana*, the *Magazine of Western History* or *American Indian Art Magazine*. The Internet largely supplanted my bookstore visits after I retired in 1995

and work-related travel ceased, though I still visit bookstores when I can.

I learned the value of patience during this time. A book dealer had been trying to sell me a 1968 edition of Mary Joan Boyer's *The Old Gravois Coal Diggings*, which contained early history of the Russell family in St. Louis. He wanted \$150, but I thought that too high to pay for what little information it contained on Russell. Last year, I found an autographed first edition, published in 1952, of the book for \$50.

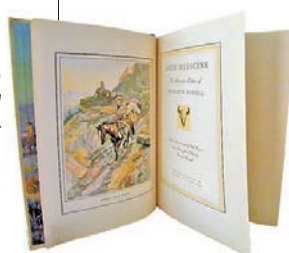
Soon after moving to Richland, I added *Rawhide Rawlins Stories* and *More Rawhides* to my collection so that I had all three books Russell had written. I've read them all several times.

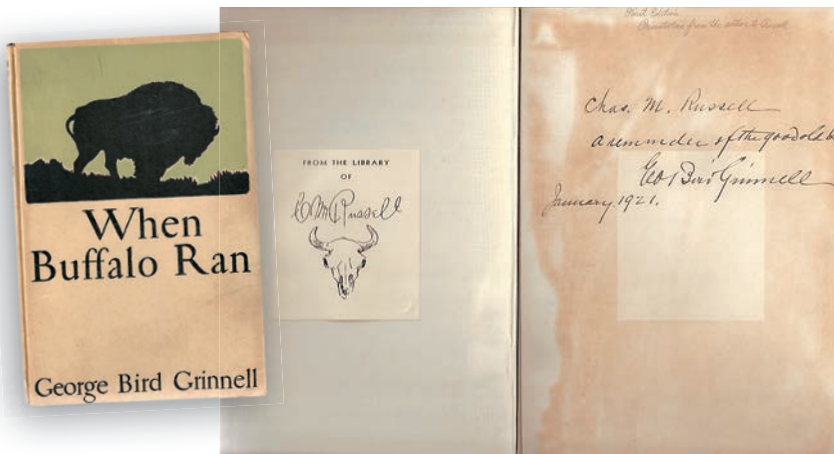
In the 1970s, Ed and Ella Neitzling visited us in Richland. Ed saw my copies of *Good Medicine* and *Paper Talk* that contained reproductions of Russell's letters. Three of them were "thank you" letters sent to Ed. He asked for a pen and wrote short notes in the margins of the reproductions explaining their history. The original letters are presently at the Petrie Institute in Denver, Colorado.

During this period, I had the good fortune to write to Dr. Brian Dippie, the noted Russell authority from the University of Victoria in British Columbia, to tell him about the annotated Neitzling letters. At the time, Dippie was working on his seminal book on Russell letters, *Charles M. Russell, Word Painter*. Over the years, we have become good friends

and Dippie has, whether he knows it or not, become my de facto mentor on all things Russell. His numerous books and essays on Russell and his

Charlie Russell's *Good Medicine: The Illustrated Letters of Charles M. Russell* was up for sale at RubyLane.com for \$650, as of press date.





One of Cushing's prized possessions is an inscribed book owned by the cowboy artist. George Bird Grinnell, author of *When Buffalo Ran*, said this after Russell's death in 1926: "I can think of no man who has filled so large a niche as he in the world of art, and one equally large in the field of history," as reported in John Taliaferro's 1996 book, the first comprehensive Russell biography.

art are the most insightful, eclectic and thorough of any writer. He has been most generous with his time and has led me to many lesser-known publications. Without him sending me copies, I'm not sure when or if I would have learned of his publications *From Frog Lake to Saskatoon: Charlie Russell's Canadian Connection* or *Remington and Russell Revisited*. He's always made this "wannabe" feel like a more knowledgeable collector than I really am.

Two other books I obtained during this period include *Charles M. Russell: The Cowboy Artist* by Ramon Adams and Homer Britzman and *C.M.R.: Charles M. Russell, Cowboy Artist*, authored by Austin Russell, the artist's nephew. The latter is important for the familial information.

I also obtained what I consider the gem of my collection. Dick Upton, a California book dealer, phoned me to say he had located a first edition copy of George Bird Grinnell's *When Buffalo Ran*, published in 1920. It contained an inscription from Grinnell to Russell and a copy of a Russell library bookplate. (I've since learned that Britzman and a book dealer friend added the bookplates after Britzman had bought the bulk of the Russell estate.) Upton's phone call came on my birthday; I said "Happy Birthday" to myself and bought it. The inscription reads: "Chas. M. Russell: A reminder of the good old days. Geo Bird Grinnell, January 1921." Not a Russell original, but it was owned by the artist!

I continued to rapidly accumulate books, both softbound and hardbound, periodicals, catalogs and other ephemera. In the 1990s, I was fortunate to obtain *Kid Russell*, a collection of Russell's boyhood sketches published in 1989; only 22 signed and numbered copies exist of this book.

Many, many excellent books containing reproductions of Russell's art and information about his life have been published, and I would be foolhardy to say one is better than the other. With that said, here are my choices for the definitive books. For overall art, I would select 2007's *Charles M. Russell: A Catalogue Raisonné*, edited by B. Byron Price. The seminal book on Russell's unique illustrated letters would be 1993's *Charles M. Russell, Word Painter*, edited by Brian W. Dippie. Rick Stewart's 1994 book *Charles M. Russell, Sculptor* thoroughly reviews Russell's major sculpting efforts. Finally, for overall biography, I would choose 1996's *Charles M. Russell: The Life and Legend of America's Cowboy Artist*, written by John Taliaferro.

The Trips

My publication collecting has continued into retirement, but perhaps my most memorable Russell experiences during the last dozen years are trips I have taken to view major Russell museum collections and historical sites.

The first of these was in the summer of 2000. My brother and his wife joined us on

a drive from our Colorado homes through Montana. Our first destination was the Jake Hoover cabin near Utica where Russell had spent part of his youth learning from the trapper and hunter. We then drove to Great Falls to visit the Charles M. Russell Museum, Russell's log cabin studio, the Russell home and Russell's grave.

Our next stop, in Helena, to visit the Montana Historical Society's museum and its Mackay Collection, was to culminate with my ultimate goal, a viewing of the masterpiece mural *Lewis and Clark Meeting Indians at Ross' Hole* at the capitol. I had seen this painting briefly many years before, but I wanted a better look at it, now that I knew more about its history—the fee Russell had been paid (\$5,000), the problems he had while working on it in his studio, even the fact that a part of the original canvas had to be trimmed to fit it into its present location.

The visit to the museum and Mackay Collection was excellent, but disaster loomed. At the capitol, a guard told us that parts of the building were undergoing renovations and that the House of Representatives' chambers, where the painting is located, was closed to visitors. I was crushed. I pleaded for a peek, but he was adamant. I even tried sneaking past the barricades, but to no avail. To this day, I've only had the one brief look. I'd still like to get back to see it in person.

The second extensive trip we took was to visit major Russell collections in Oklahoma and Texas in 2005. The first stop was the Wolaroc Museum near Bartlesville, Oklahoma. The overall art and Indian art in the collection exceeded my expectations, though I had hoped to see more Russell pieces on exhibit. The next morning, we visited the Gilcrease Museum in Tulsa, which houses a Russell collection that shouldn't be missed by any Russell aficionado. We then traveled to the National Cowboy & Western Heritage Museum in Oklahoma City. Here, besides admiring the Russells, I was able to view another one of my favorite paintings, Howard Terpning's 1981 oil, *Moving Day on the Flathead*, a scene of one of my favorite Montana locales. The extent and variety of this museum is amazing.

Four Paintings that Inspired Cushing's Quest

Letter to Ed Nietzling, November 20, 1922

It amused Russell to invent nicknames for his close friends. The Nietzling brothers were lumberjacks from Kalispel, Montana, so CMR dubbed one "Cant Hook" and the other "Tall Timber." Ed and Charlie were hunting companions of many years standing and 1922 was to see them on their last hunt together. Charlie's rheumatism kept him at home thereafter, but Ed always remembered Charlie's preference for wild meat and sent a hind quarter of venison to the California address. After Charlie's death in 1926, Will Rogers inscribed Ed's copy of *Good Medicine*: "Ed Nietzling. Who packed Charlie and his Dudes in and out. He throws a mean squaw hitch."

The Amon Carter Museum, Fort Worth, Texas

Thus is History Part.
 Please invited the mine (Cant Hook) a long time ago - 1906 to be exact
 He said that was the way my Brother because I had the Cant Hook was he had the penny -
 - 101 -
 Ed Nietzling
 Nov 13. 1922



Cushing had the good fortune of meeting former Russell friend Ed Nietzling (misspelled in book text), who signed his copy of the Amon Carter Museum's *Paper Talk* book of illustrated Russell letters. In this 1967 note, he confirms the artist did indeed call him "Cant Hook" because it "was the only way he could tell me from my brother."

From Oklahoma, we headed to Fort Worth, Texas, to visit the Sid Richardson Museum and the Amon Carter Museum. I had already acquired the major Russell publications from these institutions, but I added some newer brochures and catalogs on their impressive Russell art.

In past trips, I have also viewed the Russells at the Buffalo Bill Historical Center in Cody, Wyoming, the Brinton Museum in Sheridan, the Maryhill Museum of Art in Goldendale, Washington, the Glenbow Museum in Calgary, Alberta, and the Denver Art Museum in Denver, Colorado. Perhaps the greatest Russell collection I ever saw at a single site was "The Masterworks of Charles M. Russell" exhibition that we viewed at the Denver Art Museum in 2010. Absolutely fantastic; I was amazed that so many masterpiece paintings could be put together for a single exhibition.

Next on my wish list is to view the Russell collections

at the Eiteljorg in Indianapolis, Indiana, and the Rockwell in Corning, New York.

The End of the Search

My 59-year search for Russell-related publications has resulted in my making many friends and having some remarkable experiences. As I recently said to Dippie, the fun is in the search and chase, but the chase is about over. Presently, my collection consists of more than 250 items ranging from rare signed first edition books to ephemera, with a few bound collections of prints. I'm contemplating selling or donating the collection, but I'm sure I'll keep a couple of my favorite books around to keep me company. As the old saying goes, "Breaking up is hard to do." ❏



Russell stands before his unfinished mural *Lewis and Clark Meeting Indians at Ross' Hole* that now hangs at the Montana state capitol.

- Courtesy Gilcrease Museum
 Britzman-Russell Collection -



Russell's *Blackfeet Burning Crow Buffalo Range* (above) is now owned by the Buffalo Bill Historical Center in Cody, Wyoming. *When Blackfeet and Sioux Meet* (below) is owned by the Sid Richardson Museum in Fort Worth, Texas.



Russell's *Planning the Attack [No. 2]* (above) and *The Sun Worshippers* (below) are both in private collections.



Colbert E. Cushing lives in Estes Park, Colorado. The retired stream ecologist has been collecting literature by and about artist Charles M. Russell for nearly 60 years.

BY SHELLY DUDLEY

STALWART ARMY *Sweethearts*

WORTHY READS WRITTEN BY FIVE TOUGH FRONTIER MILITARY WIVES.

Wives and families accompanying their military husbands during wartime is nothing new in American history. Martha Washington spent winter encampment with her general husband during the American Revolution.

The wives of frontier U.S. Army servicemen during the last half of the 19th century, however, not only endured the hardship and fear of losing their husbands in combat, but they and their children struggled with heat, cold, illness and a lack of suitable shelter and food, as well as attack by hostile natives. Many of the women kept journals, wrote letters or, in later years, penned their reminiscences of their life in the American West.

In *Vanished Arizona*, Martha Summerhayes described her life in the Arizona Territory during the 1870s. On her way to Camp Apache, Martha was apprehensive about encounters with hostile Apaches as darkness drew near. To soothe Martha's troubled mind, her husband, Lt. Jack, confidently assured her they don't attack at night, but "Just before daylight."

While at the territorial post, Martha gave birth to a son, the first born to an officer at the camp. She received little assistance from anyone in caring for the infant. A delegation of Apache women did come bearing gifts, including a papoose basket, and an enlisted man helped once a week with the housework.

obtaining "safe" drinking water from the river also presented challenges. Assisted by local Indians, she would place the milky chocolate-colored water in barrels until the sediment settled to the bottom; then she poured the clear water into ollas. The 86-degree temperature of the drinking water was "a trifle cooler than the air," which made it refreshing to Martha since the air registered 122 degrees in the shade.

Besides the heat, Martha had to contend with desert sandstorms. During the summer, people slept outdoors to escape the stifling heat, but when a sandstorm appeared at night, the family rushed indoors, half suffocated and blinded by the dirt. The next day, all the furniture had to be moved outside to clean. After one particular storm, she used a shovel to remove the sand from the floors.

Other wives had similar experiences, describing in detail their situations with family and home life on the frontier. Ellen McGowan Biddle, who had already accompanied her husband, Col. James Biddle, to duty stations in the South after the Civil War,

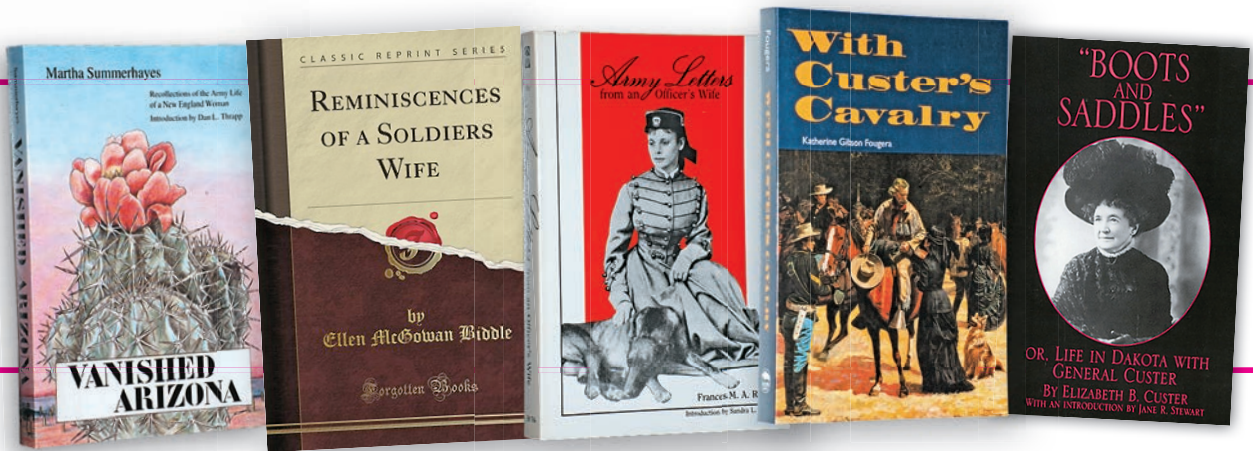
recounted her 1873 arrival at Fort Riley in Kansas from Fort Halleck, published in *Reminiscences of a Soldier's Wife*. She was fortunate that her furniture had arrived before her. As luck would have it, however, before she could become settled, the colonel received orders transferring



George "Autie" Custer (center), wife Libbie (to his right) and 7th Cavalry officers and their wives enjoy a picnic near Fort Abraham Lincoln in North Dakota a year before the 1876 disastrous Battle of Little Big Horn.

— True West Archives —

Posted in Ehrenberg during the hot summer months, Martha found it difficult to maintain a household. She had no butter, the hens laid few eggs and she was without milk for weeks at a time when the cows crossed the Colorado River to graze and did not return until the river fell again. Merely



him to Fort Lyon in Colorado. She had to repack everything! She also had to find another cook and housemaid, since none would be available on the plains.

In 1875, the Army transferred Col. Biddle to Fort Grant in the Arizona Territory. Although Ellen did not have a nurse, this particular journey was delightful, with “no Indians, the weather perfect, the children and myself well, and plenty of game for the Colonel, to shoot.”

Frances M.A. Mack married Fayette Roe shortly after his graduation from West Point in 1871 and was posted to Fort Lyon. Frances’s reminiscences, published as *Army Letters From an Officer’s Wife, 1871-1888*, provide a detailed description of frontier military life for a young woman. Newly arrived in Colorado, she learned how to address fellow officers: lieutenants were always called “Mister,” but sometimes the captains were called generals and first lieutenants addressed as majors. Frances recorded, “it is apparent to me that the safest thing to do is to call everyone general—there seem to be so many here.”

Illness on the frontier was something the women usually had to endure or else be sent back East. Sometimes the wives, whether on a military post or in transit, were lucky to have a doctor present to tend to their needs. When the Army transferred Lt. Roe from New Orleans to Montana, Frances fell ill, either from malaria or “too many scuppernong grapes at Pass Christian.”

Not able to walk or even stand up, Frances had to suffer the jolting of the heavy army wagon, which had been placed at the end of the long line to avoid slowing the progress of the men. When Frances overheard the Army doctor suggest she

stay at the nearest ranch because she was too ill to continue, she feigned getting better and traveled inside the wagon on her hands and knees.

Written in a more literary style, Katherine Gibson’s memoir, *With Custer’s Cavalry*, provides a livelier look at life on the military post. While visiting her married sister, Mollie McIntosh, whose husband had died with Gen. George Custer at the 1876 Battle of the Little Big Horn, Katie married Lt. Francis Gibson at Fort Abraham Lincoln instead of going back to Washington, D.C. since her new family and friends would be at the post.

Katie, a confidant of Elizabeth Custer’s, quickly took to life on the frontier. Preparing her new quarters at one post, Katie slid strips of gunny sack in the floor cracks and under the doors to keep out the cold. While some women decorated the walls with pages from the *Army and Navy Journals*, Katie preferred worn canvas. To dress up the room, she draped bright calico cloth over boxes used as chairs and placed edged Army blankets on the floor as rugs.

Penning three books of her life with Gen. George “Autie” Armstrong Custer on the Western frontier—*Boots and Saddles*, *Following the Guidon* and *Tenting on the Plains*—Elizabeth was instrumental in developing the mythology surrounding her husband. Not only did she provide details about the events out West, but she also recounted her own life on the plains.

While Libbie rarely prepared meals for herself and her husband—they always seemed to have a cook or servant, even out in the field—she did note the availability, or absence, of food supplies. When asked what she considered a rarity, she responded that a feast had once been created over a

cabbage that cost \$1.50. Fresh eggs were such a luxury that when the opportunity came, she purchased several cases. The journey of 500 miles played havoc with these eggs. Crystallized eggs, in airtight cans, kept a long time and “were of more use to us than any invention of the day.” Fresh fruit and vegetables were also in limited supply, so when they did appear on the dinner table, it became an event.

While Libbie learned to cope with the ever-changing availability of foodstuffs, she never could deal with rattlesnakes. When traveling to the Dakota Territory, the troops encountered not just hostile Indians (the officers accompanying Mrs. Custer were under strict orders to shoot her if she was going to be captured), but rattlesnakes. At one camp, hundreds of soldiers cleared the brush and grass, disposing of more than 40 of the slithering creatures. This became a ritual whenever the soldiers halted for the night at a place with thick underbrush.

Libbie, unlike many other officers’ wives, wrote about the battles and skirmishes with the Indians. In *Boots and Saddles*, she described the natives’ continuing attacks on the garrison, her premonition of disaster and then the gathering of the women in her home after the men rode out in June 1876.

Not all military wives had to endure the deaths of their husbands in battle, like Libbie did, but all lived with that possibility. These women survived the rigors of frontier living, sometimes with complaints, many times with ingenuity, but always with the fortitude necessary to help settle the Western frontier. ✦

Shelly Dudley is the wife of a former U.S. Marine Corps officer and mother of three sons, who all served in the military, including seeing action in two wars. She is the owner of Guidon Books in Scottsdale, Arizona.

Was Bass Reeves the

Bass Reeves biographer makes his case that the Lone Ranger character is based on the frontier deputy marshal.

WWith a budget of \$250 million, this summer's Disney movie, *The Lone Ranger*, will be the largest of any Western ever made in cinema history. Yet just who exactly was the Lone Ranger?

We know George W. Trendle and Fran Striker created the character for radio in 1933. A lawyer who owned WXYZ in Detroit, Michigan, Trendle wanted to develop a radio series with a cowboy as the hero. He came up with a masked, lone Texas Ranger and then turned the idea over to Striker for further development. Trendle originally gave Striker credit for developing the character. The next year, though, he



By the time Clayton Moore took on the persona of the Lone Ranger for the 1950s ABC series, the black mask covered only his eyes (opposite page). In the early days of the character, the mask covered the Lone Ranger's entire face, which may have been a homage to Bass Reeves (above), if indeed the character was based on the frontier deputy marshal.

— Clayton Moore photo courtesy Disney;
Bass Reeves photo True West Archives —

Real Lone Ranger?



forced Striker to sign over his rights to the Lone Ranger and Trendle claimed credit as the creator.

The late 19th century saw the storied exploits of a real-life legendary deputy U.S. marshal named Bass Reeves. Several details made him unique. First, he was a former slave in Texas who never learned to read or write. Second, he overcame his handicap of being illiterate by memorizing

the warrants and subpoenas he had to administer in Indian Territory (pre-state Oklahoma). Third, Reeves worked for 32 years and became a celebrity during his lifetime. During that era, blacks, whites and Indians were singing songs and telling stories about Reeves's accomplishments in bringing in outlaws to the federal courts. Last, many of his personal attributes and techniques in catching desperadoes were similar to the Lone Ranger of fiction.

Tonto, from the Potawatomi nation, made his first appearance as the Lone Ranger's sidekick on the twelfth episode of the radio show (Trendle grew up in Michigan, the traditional territory of the Potawatomi). In the Indian Territory, federal law mandated that deputy U.S. marshals take at least one posseman along to assist in field work. Many times, the possemen who worked with Reeves were Indians or black Indians, such as Grant Johnson. The Lone Ranger left silver bullets as his calling card. Reeves gave folks silver dollars to remember him by. The Lone Ranger worked in disguise, a technique Reeves regularly used to catch unsuspecting felons. The Lone Ranger rode a white horse named "Silver." Research shows Reeves rode a gray that may have looked white in appearance.

As in Ralph Ellison's *Invisible Man*, blacks in the 19th and early 20th century wore an invisible mask in a world that largely ignored them. In that societal sense, Reeves also wore that mask. When the Lone Ranger first started appearing in comic books and movie serials, he wore a black mask that covered his entire face.

One of the most interesting aspects of this correlation is that many of the 3,000 convicts arrested by Reeves were sent to the Detroit House of Corrections. This is the same city where the Lone Ranger character began in 1933. Although we cannot prove conclusively that Reeves was the inspiration for the Lone Ranger, he was the closest person in reality to imbue these characteristics.

Art T. Burton is the author of *Black Gun, Silver Star: The Life and Legend of Frontier Marshal Bass Reeves* (University of Nebraska Press).

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

LEFT FOR DEAD

YGINIO SALAZAR VS PEPPIN'S THUGS

SHOT IN THE BACK AND
SHOULDER, HE SURVIVED!



The McSween fighters leave the house in two groups, with Billy the Kid in the first group (second from the front). The leader, Harvey Morris, is shot dead as he opens the side gate.

— ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Frederick Nolan, Lynda Sánchez,
Nora Henn and Robert Mullin

JULY 19, 1878



The youngest fighter in the McSween house is Yginio Salazar, 15 (second from left). He goes out in the second group and suffers shots in the back and the shoulder.



As a raging fire engulfs another room, Alexander McSween and his men move into the kitchen, the last standing room of his adobe home in Lincoln, New Mexico.

A large posse under Sheriff George Peppin surrounds the house, with four or five deputies stationed along the back fence that faces the kitchen.

At approximately 9 p.m., five McSween adherents, including Billy the Kid, run toward a gate on the east side of the yard. The first to get there, Harvey Morris, is shot dead; the Kid opens fire, causing Peppin's men to duck. The remaining four jump over Morris's body and miraculously make it to the banks of the Bonito River and cross safely. They keep running to the foothills beyond and fire off their guns in exultation over making it out of the burning hell alive.

The next group, which includes McSween and 15-year-old Yginio Salazar, is not so lucky. At the back gate, Peppin's men are extra alert now and repulse these escapees, who turn back and hide in the corner of the yard amidst the smoke and darkness.

Someone in the McSween group says, "I will surrender."

Robert Beckwith, a Peppin deputy, enters the back yard and replies, "I am a deputy sheriff, and I have a warrant for your arrest."

Beckwith is greeted with an oath, "I shall never surrender!" and a bullet in his eye. The men behind Beckwith unload a volley of lead into the darkness. When the firing stops, six bodies lie crumpled in the rubble: those of Alexander McSween, Franciso Zamora, Vicente Romero, Harvey Morris, Robert Beckwith and Yginio Salazar.

To celebrate their success, Peppin's men procure whiskey and drink as two fiddle players play tunes. Andy Boyle checks the bodies (Beckwith's body is removed to the Dolan store). Boyle kicks Salazar and starts to put another bullet in him when Milo Pierce says, "Don't waste your shot on that greaser, he's long gone and dead as a herring."

Around midnight, the music stops and the victors stagger off to bed.

As the burning embers crackle and pop, one of the bodies begins to move. Salazar, shot once in the back and once in the shoulder, inches himself, painfully and slowly, a half mile to his sister-in-law's house.

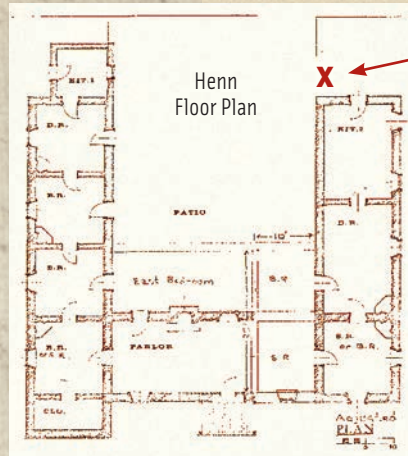




Yginio (pronounced Ee-gin-ee-o) lived a long life as a rancher and family man in Lincoln County.

— TRUE WEST ARCHIVES —

Salazar and McSween, along with two others, hide in the shadows of a fire in the small corner outside the kitchen (see below floor plan of the McSween house, showing the kitchen at upper right). Standing along a rear wall, about 10 feet north of the kitchen entrance, Peppin's men poke a hole in the adobe with a log and shoot two of the outlaws when they crawl into a chicken house.



McSween and crew hid here.



Salazar on his doorstep.

— COURTESY FREDERICK NOLAN —

Aftermath: Odds & Ends

Yginio Salazar's sister-in-law, Nicolasita Pacheco, took him in and managed to get the post surgeon at Fort Stanton, Dr. Dan Appel, to attend to Salazar's serious wounds.



John Kinney and three of his men tracked Salazar by his blood trail, but when they got to Jose Otero's house, Appel told them if they tried to harm his patient, he would see them hanged. Salazar gave a statement on July 20: "Mr. McSween come to me at the Berando and told me if I did not go with him he would fine me \$50. That he knew I had a good gun, and he wanted me to go with him." Peppin left him alone.



When Billy the Kid escaped hanging on April 28, 1881, by killing his two guards, local legend claims that he headed straight to Salazar's home, where Salazar cut off the Kid's shackles and fed him.



Salazar lived out his life in Lincoln County as a rancher. He died on January 7, 1936. His descendants still live in Lincoln.



Recommended: *The Lincoln County War: A Documentary History* by Frederick Nolan, published by Sunstone Press.

BY CHAD HAYS

Mysterious Dave

DID HE BREAK THE LAW OR SERVE IT?

DAVE MATHER was a man of mystery—not only in life, but also in death. “Mysterious Dave” straddled the line between outlaw and lawman, and left behind few reliable documents for us to figure out his life story.

Mather was born in the northeast United States in 1851; one of the few certain facts. Both his parents died by the time he was 16, so he and his brother, Josiah, headed west.

In Arkansas, in 1873, he allegedly rustled cattle with Dave Rudabaugh before fleeing the state. He dabbled in buffalo hunting. He survived a knife fight in Dodge City, Kansas. In 1878, he sold fake gold bars to gullible citizens in Mobeetie, Texas. Some allege his partner in crime was a future legend of the West: Wyatt Earp.

In Las Vegas, New Mexico, Mather found power as part of the Dodge City Gang, led by Hoodoo Brown. Despite his checkered criminal past, he was named deputy marshal. The Variety Hall shoot-out on January 22, 1880, saw the death of Marshal Joe Carson. Mather—left standing after gunning down outlaw William Randal and wounding James West—became marshal.

After another tour on the road, he returned to Dodge City, as co-owner of the Opera House Saloon. His feud with saloon owner Thomas Nixon ended with Mather killing Nixon with four bullets to the back.

What happened after Mather left Dodge City is up for debate. The mystery continues when it comes to his resting place. He was either left for dead on railroad tracks in Dallas, Texas, in 1886, or he joined the Royal Canadian Mounted Police and lived out his days in Canada into the early 1920s.

Lifelong outlaw, hero lawman or a mix of both? Died on the tracks or in the frozen north? Some of the truths about Mysterious Dave Mather seem destined to stay lost.

Who should be our next unsung character of the Old West? Send details to editor@twmag.com, and be sure to include high-resolution historical photos.



Mather's bad boy ways continued with his 1879 arrest as part of Dutch Henry Born's horse-stealing ring. He was released. Soon after, he was also acquitted of robbing a train near Las Vegas, New Mexico. That's when he joined the notorious Dodge City Gang.

— True West Archives —

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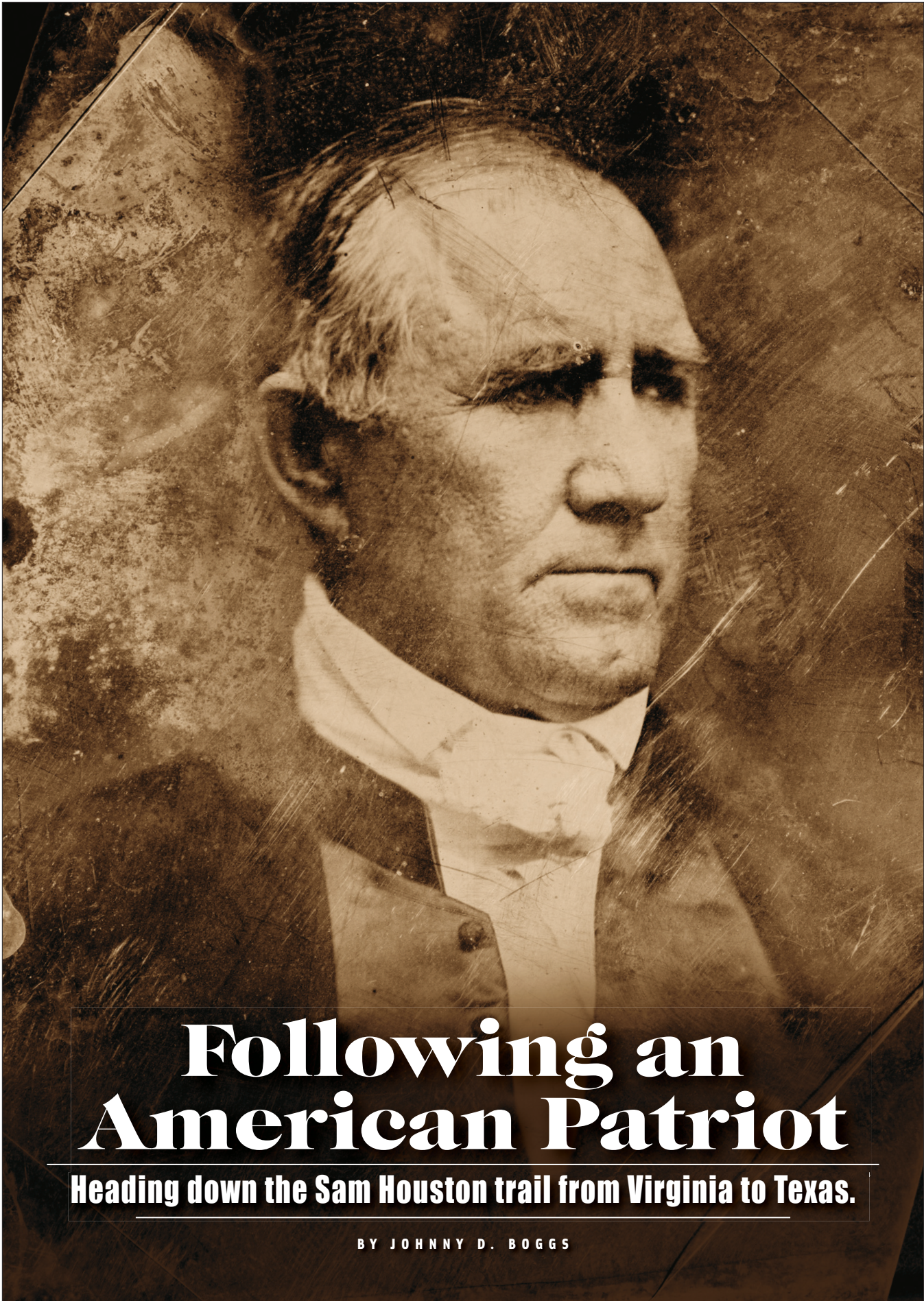
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Following an American Patriot

Heading down the Sam Houston trail from Virginia to Texas.

BY JOHNNY D. BOGGS

The Alamo gets all the glory, but delegates here risked their lives by signing the Texas Declaration of Independence.

On this summer month, when most Civil War minds think about the events 150 years ago at a town called Gettysburg, I'd like to draw your attention to a great American, and a Southerner to boot.

Sam Houston died 150 years ago, hated by practically every Confederate in the state he had helped forge and bring into the Union, and loved with all his heart.

He was born in Virginia, lived in Tennessee and became a legend in Texas. He served as a U.S. senator from Texas, congressman from Tennessee, governor of Tennessee and Texas, two-time president of the Republic of Texas and defender of Indian rights. My favorite image of Sam, though, is when Texas secessionists called the governor to come and take the oath of the Confederacy.

Big Sam just sat in his chair in the capitol's basement ... whittling.

That took guts. But Sam always had a lot of guts.

In his early teens, Sam moved with his family to Blount County, Tennessee, after his father's death. Farming and clerking didn't interest him, so

he ran away from home, living for a while with the Cherokees, who named him "Colonneh," which means Raven.

"His family's loss, certainly, was history's gain," biographer James L. Haley writes.

Yep, and you can find a lot of that history in East Tennessee, at the East Tennessee Historical Society in downtown Knoxville and at the Sam Houston Schoolhouse in Maryville. By 1812, Sam had returned to the white settlements. His one-room schoolhouse was the first school built in the state; Maryville's replica log structure stands on the original site.

He didn't teach school for long. The War of 1812 started, so Sam joined an infantry regiment and marched

south into Alabama under the command of a fellow named Andrew Jackson.

To follow his trail, you should head south to Horseshoe Bend,

roughly 75 miles northwest of Montgomery. In a battle against Creek Indians in March 1814, Sam made a big impression on Old Hickory himself. Despite being wounded in the groin by a Creek arrow, Sam kept fighting, only to get wounded again in the shoulder and arm.

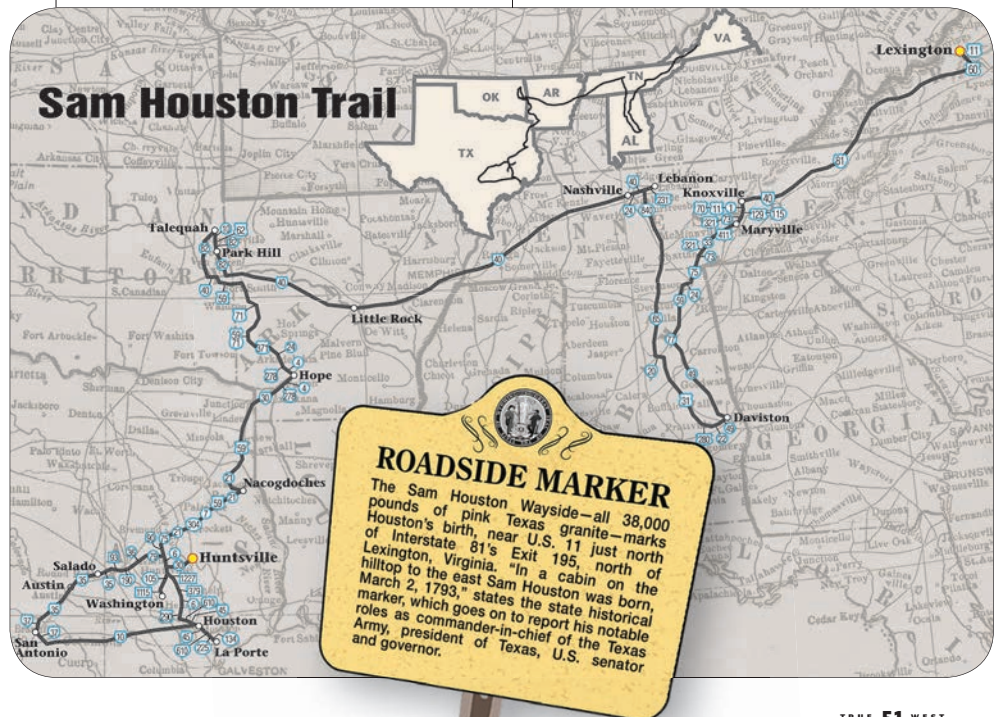
Like I said. Guts.

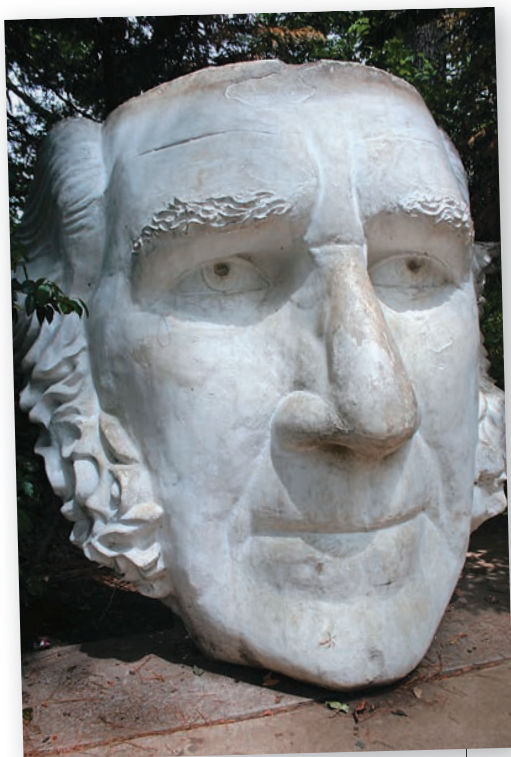
The military park in Daviston, one of only five National Park Service parks dedicated to the War of 1812, includes a visitor center, a three-mile road tour and a 2.8-mile nature trail. You may find occasional demonstrations representing Creek and militia programs but, as the park rangers point out, this is a solemn place. An estimated 550 (some accounts state more than 800) Creeks died in the battle, as did almost 50 white soldiers.

The Legend Begins

He was born in 1793 at Timber Ridge in Rockbridge County, Virginia, which certainly doesn't overlook the state's Houston tribute. The wayside monument is just off Interstate 81.

These days, Timber Ridge is all about promoting the Civil War—with good reason, since 1993's *Sommersby* and 2003's *Gods and Generals* were filmed here. In fantastic Lexington, you will find the Museum of Military Memorabilia, the Stonewall Jackson House, the Virginia Military Institute Museum and the burial sites of Robert E. Lee (Lee Chapel and Museum) and Stonewall Jackson (Stonewall Jackson Memorial Cemetery).





A Tribute to Courage was built in 10-foot sections in the barn of a ranch owned by Sam Houston State University. The final 67-foot statue in Huntsville is the highest point between Houston and Dallas.

– All photos by Johnny D. Boggs unless otherwise noted –

Up in Tennessee

Recovering from his wounds (the shoulder wound never completely healed), Sam wound up in Nashville, so it's time to head to Music City U.S.A.

But first, detour east of Nashville to Lebanon, where Sam practiced law for 10 months after studying in Nashville. His office, a restored log cabin, is part of Fiddlers Grove Historical Village.

In Nashville, you'll find a museum dedicated to Country music stars, but on this trip, the two must stops are the Tennessee State Museum and Jackson's home, the Hermitage.

The state museum includes permanent exhibits and a hall of changing exhibits. For Sam buffs, the permanent "Frontier" and "The Age of Jackson" exhibits are must-see. (Of course, the whole museum is must-see, and it's free!) But for you Civil War buffs,

"The Civil War and Reconstruction" is part of the permanent collection, while "Discovering the Civil War," a temporary exhibit from the National Archives, runs through September 1.

The Hermitage, completed in 1836 during Jackson's second term as president, showcases original art, wallpaper and furniture. Outside the home, you will find the tomb of Andy and his wife. On June 8, 1845, Sam arrived at Hermitage just an hour after Jackson's death. The Hermitage is worth the admission unless, maybe, you're Cherokee. Jackson was, after all, partly responsible for the Trail of Tears.

In 1818, Sam was elected attorney general for the Nashville district, and, as one of Jackson's protégés (David Crockett

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was another), his political career skyrocketed. He was elected to the House of Representatives in 1823 and as governor of Tennessee in 1827 at age 34.

Then came scandal.

On January 22, 1829, Sam married 19-year-old Eliza Allen of Gallatin, but his new bride returned to her folks 11 weeks later. The marriage ended (though the divorce wouldn't be finalized until 1837). Sam resigned as governor in April, and he headed west.

The Dark Years

Head west, yourself, toward Oklahoma, stopping in Little Rock,

Arkansas, to visit the fabulous Historic Arkansas Museum.

Sam returned to the Cherokees. He married a mixed-blood Cherokee, was granted Cherokee citizenship and operated a trading post called Wigwam Neosho near Fort Gibson. During this three-year exile, Cherokees gave Colonneh a new nickname: Big Drunk.

The best places to learn about the Cherokees are in Tahlequah, the Western

branch's capital, where you should check out the Murrell Home and Cherokee National Supreme Court Museum. Another great place is the Cherokee Heritage Center, in nearby Park Hill. The center's Tsa-La-Gi Ancient Village has been a worthwhile stop, and will be even more so after the June 3 grand opening of the village, which will now be called Diligwa. This change marks the site's advancement in sharing the



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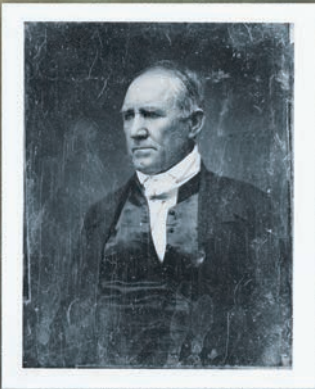
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history beyond European contact days (when it was Tsa-La-Gi) to Cherokee life in the early 18th century.

Sam eventually left his Cherokee wife and returned east, whipping Representative William Stanbery of Ohio with a cane on the streets of Washington, D.C., on April 13, 1832.

Stanbery, Houston thought, had insulted him over an Indian rations contract. Big Sam was back, getting off with a fine and reprimand.

Like Davy Crockett, Sam left politics and Tennessee and headed to Texas.

We are leaving, too, but everyone who was anyone stopped at Washington, Arkansas, founded in 1824 on George Washington's birthday, on his or her way to Texas. Sam did. So did Crockett. So did James Bowie. Historic Washington State Park re-creates life in the Arkansas frontier with about 30 restored buildings.

Texas Hero

On December 2, 1832, Sam entered Texas, settling in Nacogdoches, where he set up a law practice and served as a delegate in San Felipe at the Convention of 1833. Things were getting hot in Texas. By October 1835, Sam believed the Texans and Mexicans faced inevitable war. On November 12, Sam was appointed major general of the Texas army.

Nacogdoches, Texas's oldest town, is a great place for history buffs. You should include these stops on your trip: Stone Fort (which never was a fort) at Stephen F. Austin State University; Sterne-Hoya Museum, a circa 1830 home;



Everything's bigger in Texas. The San Jacinto Monument near La Porte stands more than 567 feet tall, as opposed to the Washington Monument's 555 feet and change.

Millard's Crossing Historic Village, a reconstructed early 1800s village; and Durst-Taylor Historic House and Gardens, another home that interprets life from 1840-60.

But revolution forced Sam to leave Nacogdoches, so head south, stopping at Washington-on-

the-Brazos State Historic Site, home of the Star of the Republic Museum, Independence Hall and Barrington Living History Farm. The Alamo gets all the glory, but delegates here risked their lives by signing the Texas Declaration of Independence on March 2, 1836. Said Sam: "Independence is declared; it must be maintained."

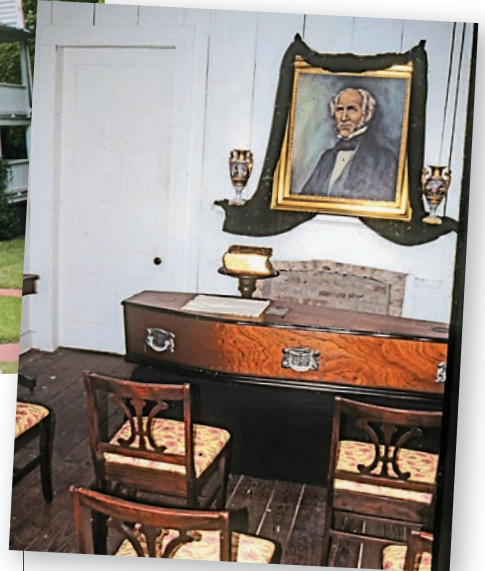
That was his job. He won that independence at San Jacinto.

On April 21, 1836, Sam led his ragtag Texas army against Gen. Antonio Lopez de Santa Anna's Mexican troops. The San Jacinto affair was more of a slaughter than a battle, as Texians were upset about the slaughter of their friends at the Alamo and Goliad. Houston was wounded in the ankle, but Santa Anna was captured, and Texas became an independent republic. The story is well-preserved at the 1,200-acre San Jacinto Battleground State Historic Site, near sprawling Houston, which was founded in 1836.

In Austin's City Limits

Once again, Sam was a hero. He took over as president of the Republic of Texas on October 22, 1836, so let's head to Austin for this stage of his life.

All right. San Antonio, first. Anybody visiting Texas should go to the Alamo,



even if Houston told Jim Bowie to remove the cannons, blow up the Alamo and take his command to Gonzales.

But Austin is more Sam Houston than San Antonio. The Bullock Texas State History Museum is bold and big like Texas (and Sam). Sam served again as president of the Republic, then helped Texas become a state. In 1840, he married Margaret Moffette Lea in Marion, Alabama, and his Baptist wife curbed Sam's drinking. Austin

Sam Houston died in this room in the Steamboat House in Huntsville. The Steamboat House (above) was built in Huntsville in 1858, but was occupied by squatters before the Houstons rented it in 1862.

is where Sam defied the fire-breathers at the 1861 secession convention and, ever loyal to the Union, left Austin for his home in Huntsville.

The Last Years

On your way to Huntsville, you should be sure to stop at the Stagecoach Inn in Salado. Still taking in guests today (and making tasty food), the inn is where, in 1861, Sam gave an anti-secession speech from the balcony, where, Sue Flanagan writes in *Sam Houston's Texas*, "his audience had all the warmth of a norther."

He felt much more welcome in Huntsville, having called it home since the 1840s. Huntsville still honors Sam, including *A Tribute to Courage*, sculptor David Adickes's 67-foot statue of Sam that was dedicated in 1994.

The Sam Houston Memorial Museum features not only a great museum, but also the restored Woodland home, where Sam lived from 1847-59; his law office; the Steamboat House, where the Houstons moved in 1862; and other buildings.

The Steamboat House is where Sam died of pneumonia on July 26, 1863. His last words, said to his wife, were, "Texas! Texas!" He was buried in Oakwood Cemetery. Jackson's words are recorded on the marble monument: "The world will take care of Houston's fame."

But I think the best testament to Sam was the one word found inscribed in a gold ring he had worn on his left pinky. Margaret removed the ring and showed it to her children. On the inside was a one-word inscription: Honor. ❏

Johnny D. Boggs recommends reading James L. Haley's *Sam Houston*, avoiding rush hour on the San Antonio-Austin I-35 corridor and never watching *The First Texan* starring Joel McCrea.



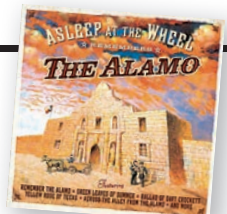
GOOD EATS & SLEEPS

Best Grub: Red Hen (*Lexington, VA*); Loveless Cafe (*Nashville, TN*); Iguana Cafe (*Tahlequah, OK*); Clear Springs Restaurant (*Nacogdoches, TX*); Goode Seafood Company (*Houston*); Stagecoach Inn (*Salado*).

Best Lodging: 1868 Magnolia House Inn (*Lexington, VA*); Crown Plaza Knoxville (*Knoxville, TN*); Peabody Little Rock (*Little Rock, AR*); Sam Houston Hotel (*Houston, TX*, above); Crockett Hotel (*San Antonio*); Whistler Bed & Breakfast Inn (*Huntsville*).



CDs for the Ride: *Asleep at the Wheel Remembers the Alamo* by **Asleep at the Wheel** (Shout! Factory); *The Best of Walela* by **Walela** (Triloka); *Outlaw Country: Live from Austin, TX* by **Willie Nelson, Waylon Jennings, Kris Kristofferson, Billy Joe Shaver** and **Kimmie Rhodes** (New West). **Honky-Tonks Worth the Stop:** One of the great Texas dance halls in a town known for music, *Broken Spoke* has been jamming in Austin since 1964. Roy Acuff, Deraliers, Jimmie Dale Gilmore, Ray Price, Ernest Tubbs, Jerry Jeff Walker, George Strait and Bob Wills are just some of the legends who have played here. You might even see Willie Nelson in the dining room. After all, the chicken-fried steak here also rocks.

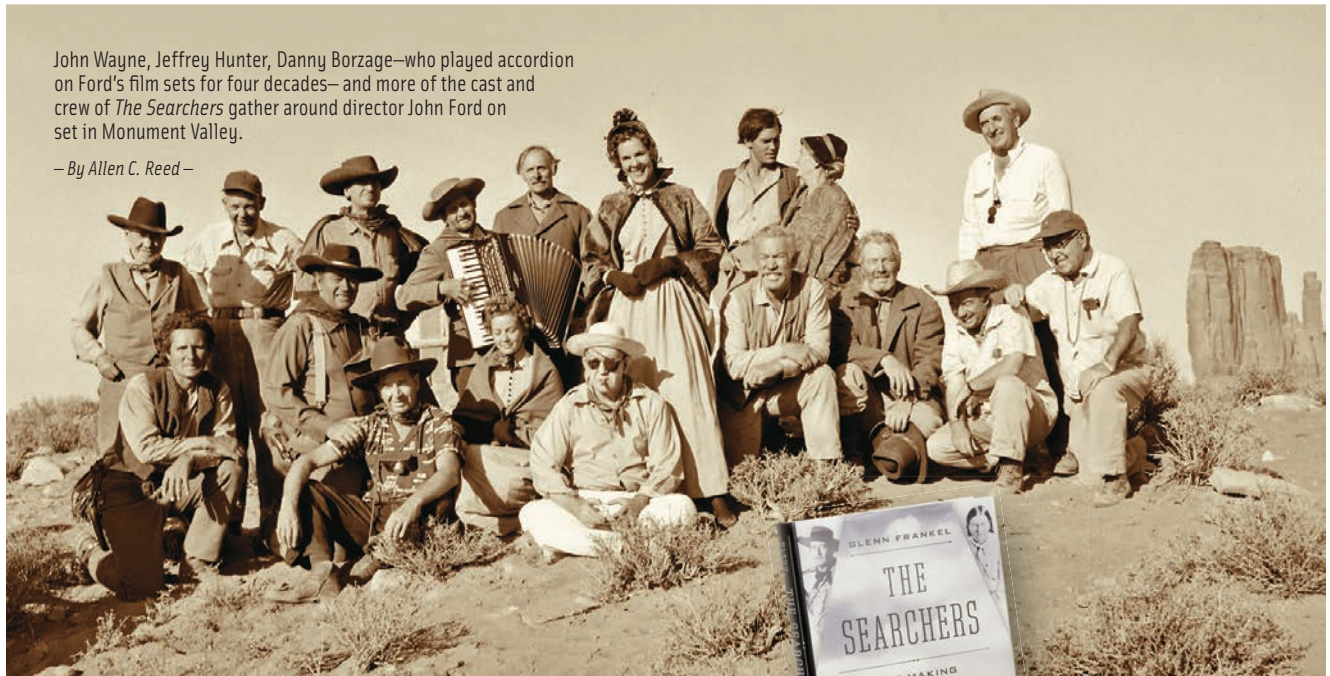


Searching for *The Searchers*

Glenn Frankel's book is a superb record of the complex journey behind the American classic.

John Wayne, Jeffrey Hunter, Danny Borzage—who played accordion on Ford's film sets for four decades—and more of the cast and crew of *The Searchers* gather around director John Ford on set in Monument Valley.

—By Allen C. Reed—



In Martin Scorsese's *Mean Streets*, Robert DeNiro and his buddies steal some cash and use it to see *The Searchers*. To some, Scorsese's tribute to an old John Ford/John Wayne Western must have felt wildly out of place in the middle of a scorching New York street flick.

Author Glenn Frankel would not agree.

Like Scorsese, the Pulitzer Prize-winning journalist experienced a signature moment when a work of art touches so deeply, it stays with you forever. "I'm not even sure how old I was when I first saw *The Searchers*, but it was on TV, and it really affected me. I didn't see it again until I was in college, and it had such a big impact; it's such a powerful and unsettling movie. There's so much going on, and I always kept coming back to it."

During his time as a visiting professor at Stanford University, Frankel decided "to write an American book. It was the

50th anniversary of the film, and nobody was paying much attention. I started looking into the background of the film and discovered it was loosely based on a true story."

The former *Washington Post* Sunday magazine editor admits to being unaware of the 1836 kidnapping of nine-year-old Cynthia Ann Parker by the Comanche, and how that event inspired Alan Le May's novel. "If you're raised in Texas, you get Cynthia Ann Parker in your school curriculum, but if you're raised in Rochester, New York? You don't. What you get is the chance to watch *The Searchers*."

The special edition DVD of the film, and its documentary *A Turning of the Earth*, spurred Frankel's research: "Director John Milius talked about Parker, and I looked up some things, and suddenly that opened a whole new world for me. What

began as a 'making of the movie' book quickly took on another, and deeper, level to explore."

Frankel became fascinated with the history of Cynthia, who lived with the Comanche for 24 years and was the mother of their chief, Quanah Parker, and how Le May transposed those events for his novel.

Le May had substantial credits as a screenwriter before he turned his attention to the Parker story, having toiled for Cecil B. DeMille on a number of projects, including *Reap the Wild Wind*, costarring Wayne. "I really wanted to find out about Le May, because he's the crucial link between the story and the film. He's one of those classic Hollywood figures, who starts as a novelist, comes out to Hollywood to make money, gets frustrated and finds his way back to writing this novel. The book was very well received at its time, but

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it's a grim, relentless story. Le May was a Western guy. He knew about horses, about weaponry. He knew history."

When *The Searchers* was published, Ford's partner, Merian C. Cooper, bought the rights. Ford had always been interested in the Parker story, and Cooper knew this would fit his sensibilities perfectly. Cooper is usually remembered today as the producer of *King Kong*, but he had a highly honored military career, as well as being a prolific producer, documentarian and the prime mover behind the Cinerama process. Actor Harry Carey Jr. said, "Colonel Cooper was one man that Ford respected totally."

But even that respect didn't guarantee clear sailing with the director. Frankel found that out when he researched the partnership that had already yielded *Fort Apache* and *The Quiet Man*. "Cooper rescued Ford a number of times, in the 1930s, when Ford was known as a mean drunk, who wasn't getting stuff done," Frankel says. "Later on, he rescued him with *The Searchers*, when he needed this movie. They were very different personalities. Anyone close to Ford took a fair amount of abuse, but I don't think he did that as much with Cooper, because his admiration was so intense."

Frankel discovered several surprises while looking into the film's shoot. "They were only in Monument Valley about five weeks, and I thought they were there for months. Of course, half the movie was made at the studio, and you can sure tell the difference," he says, with a laugh.

"But Ford wrote practically nothing down, so that was very frustrating, because there are so few notes and records," Frankel admits. "He cut in the camera, so there are very few outtakes. When you see the *Warner Bros. Presents* TV show, and Jeff Hunter comes on with nine canisters of film and says that Ford allowed behind-the-scenes footage to be shot for the first time. Well, you get to see about 10 minutes worth, but where's the rest? People look for this stuff and can't find it."

Searchers star Vera Miles declines interviews about her great career, but Frankel spoke to a number of other cast members, including actress Pippa Scott. "She actually found Ford nurturing, although there were other things going on, the way he was with other people, that scared the hell out of her! But he was good with young people," Frankel says.

At the center of Ford's masterwork is Wayne, who brought an amazing intensity to his performance as Ethan. This is rightfully considered one of the actor's finest films, and it was his personal favorite. One of the changes made from Le May's book was the name of Wayne's character, which was originally Amos.

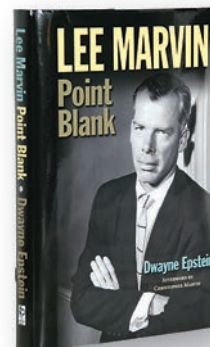
"If you want to see what John Ford was thinking, compare the final shooting script by [Frank] Nugent to what's actually in the film," Frankel says. "You can see the choices that Ford made, eliminating exposition and dialogue, leaving things more ambiguous, which is why I think it's such a great movie."

A great movie that did decent business, but wasn't seen as special at the time: "Ford moved on. I'm sure he was disappointed about the film not doing better, but he wouldn't own up to it. Wayne was disappointed, and he said so. He thought it was promoted as another John Wayne movie."

How did the film resurrect itself, so many years later, to be regarded as an American classic? "These directors, like Scorsese, saw the film at a formative time, and it influenced them," Frankel says. "It's quite accurate when Hemingway said, 'All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*.' Well, all modern Hollywood films by [Steven] Spielberg and these people stem from *The Searchers* in one way or another. It's the movie they have in common, the one they all talk about."

BOOK ON FILM

Dwayne Epstein's biography of Lee Marvin, *Lee Marvin: Point Blank* (Schaffner Press, \$27.95), is a well-researched labor that he spent years completing. With the help of Marvin's family and friends, Epstein has pieced together a detailed, and not always flattering, portrait of the actor and the man. Marvin was conflicted, often at war with internal demons that damaged his family and professional life. The actor's



struggle with the bottle is a case in point. Sadly, the demons ultimately beat Marvin down, and he died at age 63. Epstein's book chronicles the amazing journey of one of the movies' greatest character stars, while tracing the history of Hollywood from the 1940s-80s, with all of its wild changes. This book isn't perfect, but it's a good, warts-and-all portrait of a truly complicated man, seen through Epstein's sympathetic eyes.

DVD REVIEWS

For the first half of the 20th century, Warner Brothers did not have a signature cowboy star. John Wayne toiled in its early talkies, but the 1930s through the war years were a dry period, and putting Cagney and Bogart out West only underlined the problem. Errol Flynn, the studio's one star who rode tall in the saddle, was indifferent, referring to himself as the "rich man's Roy Rogers" and seeing his Westerns simply as box office placeholders.



Thanks to the Warner Archive Collection, we can rediscover the studio's lesser-known Westerns by directors Raoul Walsh and Michael Curtiz.

The 1947 film *Cheyenne*, written by Alan Le May (*The Searchers*), is structured like a sagebrush mystery, with gambler Dennis Morgan trying to capture a stage robber known as the Poet. Walsh's liquid direction moves the story down some unexpectedly dark passages. Unfairly dismissed by Walsh as a "quickie," *Cheyenne* is much better than its reputation, with a fine cast and beautiful Sid Hickox photography.

The 1954 film *The Boy From Oklahoma* was the second of two vehicles that Curtiz directed with Will Rogers Jr. (the first was *The Story of Will Rogers*). Here, Curtiz's filmmaking falls in with his star's personality, taking a relaxed, seamless approach to the story



of a tenderfoot sheriff who cleans up a town. Nancy Olson, Lon Chaney and Anthony Caruso offer fun support. *Boy* was the precursor to the TV series *Sugarfoot*.

IN THE WORKS

Most people know of Owen Wister's seminal 1902 book *The Virginian* because of the Universal television series starring **James Drury** and **Doug McClure**. The book has also been adapted for films that include an early silent directed by **Cecil B. DeMille** and the 1946 film starring **Joel McCrea** as the Virginian. Studio City Pictures is returning this classic to the screen, starring **Cole Hauser**, **Ron Perlman** and **Jennifer Beals**, for release in 2014. The pedigree of *The Virginian* is an honorable one, but audiences should look forward to a fresh, new take. ❏

C. Courtney Joyner is a screenwriter and director with more than 25 produced movies to his credit. He is the author of *The Westerners: Interviews with Actors, Directors and Writers*.

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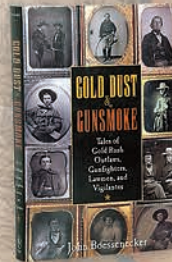


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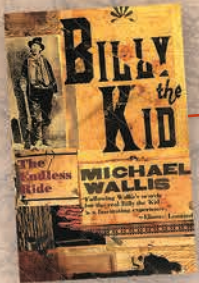




On the Road With James Donovan



On the Road With Jeff Guinn



On the Road With Michael Wallis



On the Road With S.C. Gwynne



On the Road With

Michael Wallis

Billy the Kid's New Mexico



After the young man most people know as Billy the Kid was shot dead—in his stocking feet and not knowing who killed him—dozens of dime novels and unreliable accounts of his life sprang up, quick as garden weeds.

In 1882, a year after he killed the Kid, Sheriff Pat Garrett published his side of the story in *The Authentic Life of Billy, the Kid: The Noted Desperado of the Southwest, Whose Deeds of Daring and Blood Made His Name a Terror in New Mexico, Arizona and Northern Mexico*. Just the lengthy title and subtitle suggest the windy yarns, misconceptions and myths that were to follow. Partly ghostwritten by Connecticut-born Marshall Ashmun Upson, the book was commissioned by Garrett to help clear up and burnish his own image. What was written became the reality that readers bought into, and the book established the Kid as hero and antihero.

Other books about the Kid came and went, but in the 1920s, he made a dramatic reappearance spawned by the disparity between the rich and the poor of the time. The rediscovery of the outlaw, who will be 21 years old forever, was due to Doubleday's 1926 publication of *The Saga of Billy the Kid*, written by Walter Noble Burns, a Chicago journalist. Thin on research, but strong on fable, the Burns book presented the Kid as a Robin Hood figure, a "quixotic, romantic idealist who symbolized a lost pastoral world."

Burns's book sold quite well. Once it became the first selection of the Book-of-the-Month Club, it helped make the Kid a mainstay of popular culture for years to come, and beyond to this

very day. The biography also inspired more books, films and even a Billy the Kid ballet written by composer Aaron Copland.

To date, almost as many books have been written about the Kid as there are theories and half-baked notions of how he lived and died. It seems a safe wager that many more are yet to come.

One of the 18 books I have written is a biography of the Kid: *Billy the Kid: The Endless Ride*, published in 2007. It sold well and garnered praise from many folks I respect including Larry McMurtry and Elmore Leonard. Some reviewers

declared it to be the "definitive book" about the Kid. I appreciate the praise, but those words make me cringe a bit. Like everyone else, I truly do not believe anyone will write the definitive book about the Kid.



Billy the Kid's stepfather, William Antrim, is shown in the center of the photo at right. Michael Wallis says, "Bravo" to Jerry Weddle's coverage of the Kid's boyhood in *Antrim is My Stepfather's Name*.

— All images True West Archives unless otherwise noted —



All I know for sure is that however his story is told and whoever does the telling, the Kid lives on. Whether he is described as El Chivato, champion of the oppressed or a satanic psychopath, he remains irrepressible, mysterious and lethal. His ride across our popular imagination will never end.

Here—in no certain order—are five other books definitely worth reading if you want to understand the Kid and his times.

Billy the Kid: A Short and Violent Life (University of Nebraska Press, 1989): Written by Robert M. Utley (a.k.a. Old Bison), the long-time chief historian for the National Park Service, this scholarly biography of the Kid hit the trifecta—it is well written, informative and entertaining. Utley deftly slices away the veneer of legend to reveal the flesh-and-blood young man—a tragic figure who was neither a mythical hero nor a ruthless killer, but a rather ordinary outlaw whose career did not live up to his reputation.

The West of Billy the Kid (University of Oklahoma Press, 1998): In this book, renowned Old West authority Frederick Nolan has pulled together an impressive gallery of photos, drawings and maps that, along with a masterly written text, creates an unforgettable portrait of Billy the Kid and the land where he lived and died—Lincoln County, New Mexico Territory. Nolan may make his home in his native England, but he is unquestionably a man of the American West who has turned out one of the most comprehensive books about the Kid.

The Illustrated Life and Times of Billy the Kid (Tri Star-Boze, 1992): This book made my list not because the author, Bob Boze Bell, is the executive editor of this

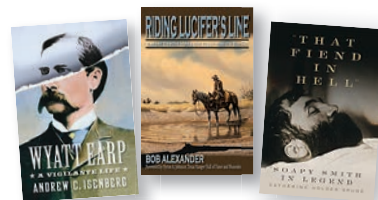
magazine. It made it strictly on its own merits. After reading it, you will find that it has plenty. Replete with Bell's own stunning drawings and portraits as well as many vintage photographs and a text peppered with a timetable of the Kid's life, this book is absolutely factual and accurate and at the same time as cheeky and spirited as the Kid himself. As one reviewer said of it, if all history books were presented like this one, it would revolutionize the way history classes are taught.

To Hell on a Fast Horse (William Morrow, 2010): What author Mark Lee Gardner gives his readers in this well-researched book is a dual portrait of Billy the Kid and his nemesis Pat Garrett. Like the others in this list, this one also proves that a book can be both factual and entertaining, particularly in the way Gardner is able to present a complete documentation of Billy the Kid's eventual death at the hands of Garrett.

Antrim is My Stepfather's Name: The Boyhood of Billy the Kid (Arizona Historical Society, 1993): Jerry Weddle did about as good a job (and often better) of stalking the Kid and chronicling his tumultuous life as any writer who has dared to try. I knew the book was going to be worthy of a read when I saw that Robert Utley provided the foreword and that a jacket blurb from Paul Hutton, the respected New Mexico historian, declared that Weddle is a "master researcher and consummate grassroots historian." After I read the book, all I could say was "Bravo."

Michael Wallis is the author of 18 books, including *Billy the Kid: The Endless Ride*.

HOT SUMMER READS! What your favorite authors are reading this summer



I'm looking forward to the next chapter of the Mexican Revolution by two authors who have covered this history splendidly, ***The Plan de San Diego: Tejano Rebellion, Mexican Intrigue***, by Charles H. Harris III and Louis R. Sadler (University of Nebraska Press, July 2013).

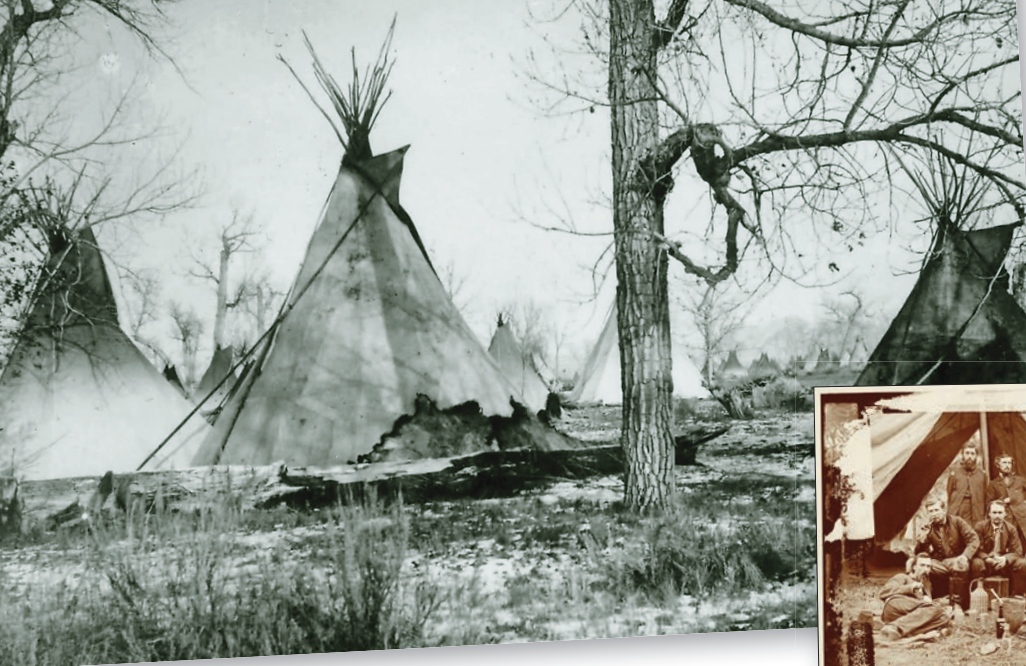
Bob Alexander, *Riding Lucifer's Line* (University of North Texas Press, May 2013)

I am working on reading the entire collection of Louis L'Amour novels. I'm also looking forward to Andrew Isenberg's book ***Wyatt Earp: A Vigilante Life*** (Hill and Wang, June 2013).

Catherine Holder Spude, Spur finalist for "*That Fiend in Hell*:" ***Soapy Smith in Legend*** (University of Oklahoma Press)

I will set aside everything to read ***Riding Lucifer's Line*** by Bob Alexander (University of North Texas Press, May 2013).

Chuck Parsons, coauthor of ***A Lawless Breed: John Wesley Hardin, Texas Reconstruction, and Violence in the Wild West*** (University of North Texas Press, June 2013)



Chief Spotted Eagle fought at the Battle of the Little Big Horn. His village, near Fort Keogh, was one of the last on the northern plains to house great leather lodges. At the time this 1880 photo was taken, most Indians had shifted to making their tipis out of canvas.

(Below) Fourteen years before he met his match on the battlefield, George Armstrong Custer reclined next to his dog in this 1862 photo of Union officers.



On the Road With

James Donovan Custer's Little Bighorn Battlefield Montana

These works helped inform my own Little Big Home tome, and they are essential reading for anyone who wants to know more before visiting the Little Bighorn Battlefield.

The Custer Myth by Col. W.A. Graham (Stackpole, 1953): The book's subtitle, *A Source Book of Custeriana*, only hints at the richness inside—and the sheer enjoyment it yields. The Custer fight accounts from Indians, soldiers, scouts and civilians are enhanced by photos and occasional annotation by Graham, a lifelong student of the battle who knew some of the participants. Great fun.

Centennial Campaign by John S. Gray (Old Army Press, 1976): The author was a former engineer, and he brought a formidable intelligence (combined with meticulous research) to bear on his analysis of the 1876 Sioux Campaign. Excellent on both the background and the field operations, this book also offers

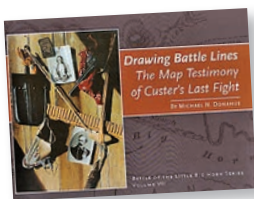
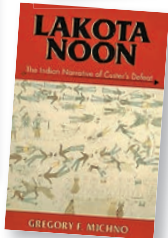
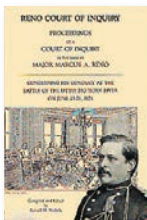
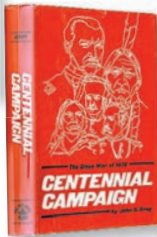
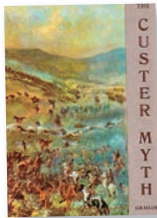
definitive essays on subjects such as the strength of the Indian camp and on Indian summer migrations.

The Reno Court of Inquiry edited by Ron Nichols (Custer Battlefield Historical & Museum Association, 1992): In Chicago, in January 1879, a court of inquiry was convened to examine Maj. Marcus Reno's conduct during the Battle of the Little Big Horn. Over the next month, 23 men (mostly 7th Cavalry officers) gave testimony. The investigation quickly broadened to include the entire battle. This book is absolutely essential for any serious student of the battle.

Lakota Noon by Gregory Michno (Mountain Press Publishing, 1997): For more than a century, the many Indian accounts of the Little Big Horn battle were accorded little respect, and considered contradictory, irreconcilable and untrustworthy. The author re-examined the Indian testimony and produced a chronology of the battle in 10-minute increments. The result is a brilliant and eye-opening reinterpretation of the battle.

Drawing Battle Lines by Michael Donahue (Upton & Sons, 2008): Although this did not inform my book (it was published after mine), I do admire it. The author, a longtime seasonal ranger and researcher at the Little Bighorn Battlefield, gathered together many maps of the battle made by participants and researchers that were previously unavailable or unpublished, and added incisive annotation.

James Donovan is the author of *A Terrible Glory: Custer and the Little Bighorn—the Last Great Battle of the American West*, published by Little, Brown and Company, Back Bay Books and as a Kindle Edition.



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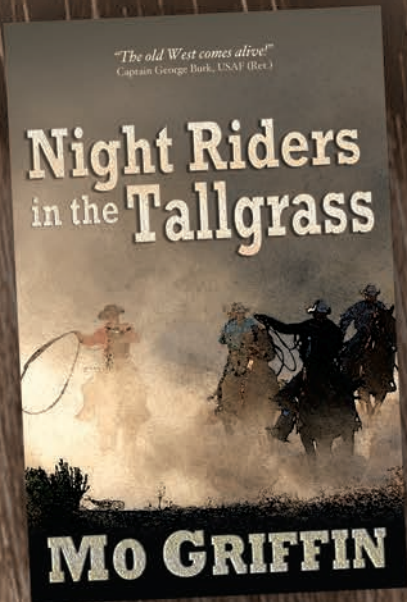
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HOT

SUMMER READS! What your favorite authors are reading this summer



Paul Hedren’s *Ho! For the Black Hills* (South Dakota State Historical Society Press) and Joan Nabseth Stevenson’s *Deliverance from Little Big Horn* (University of Oklahoma Press) were both already on my reading list before their selections as Spur finalists. I will also read the two books from Candace Simar’s four-book series of the Sioux Conflict of 1862 that I have not read yet: *Birdie* and *Blooming Prairie* (both from North Star Press of St. Cloud).

Doreen Chaky, Spur finalist for *Terrible Justice: Sioux Chiefs and U.S. Soldiers on the Upper Missouri, 1854-1868* (Arthur H. Clark Co.)

Along with my Italian travel guides for my vacation in Italy, I’ll be reading *Empire of the Summer Moon: Quanah Parker and the Rise and Fall of the Comanches, the Most Powerful Indian Tribe in American History* by S.C. Gwynne (Scribner).

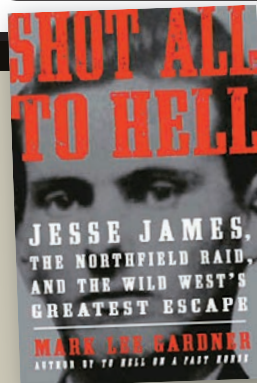
James P. Muehlberger, *The Lost Cause: The Trials of Frank and Jesse James* (Westholme Publishing, May 2013)

I’ll be reading *Railroaded* by Richard White (W.W. Norton & Co.); *Empire of Shadows: The Epic Story of Yellowstone* by George Black (St. Martin’s); and *The Papers of Edward S. Curtis Relating to Custer’s Last Battle* edited by James S. Hutchins (Upton & Sons).

Joan Nabseth Stevenson, Spur finalist for *Deliverance from Little Big Horn: Doctor Henry Porter and Custer’s Seventh Cavalry* (University of Oklahoma Press)

I plan to read *The Machine in the Garden: Technology and the Pastoral Ideal in America* by Leo Marx (Oxford University Press reprint; Kindle edition); *Badges, Bears, and Eagles*, a true-life account of the experience of a California game warden, by Steve Callan (Coffeetown Press, March 2013; Kindle edition); and *Tucker’s Reckoning*, this year’s Spur winner for best Western short novel, by Matthew P. Mayo (New American Library; Kindle edition).

—**John D. Nesbitt**, *Dark Prairie* (Five Star, July 2013)



“Jesse, Frank, Cole, Bob, Jim, Clell, Charlie, Bill—eight men at the top of their game. No gang of criminals was more feared, more wanted, and more celebrated. They were the quintessential horseback outlaws. Before September 7, 1876, the James-Younger gang had never been challenged, denied, or defeated. On that fateful day, the people of Northfield had little idea who these well-mounted strangers were. And that is just the way the gang wanted it.”

—*Shot All to Hell: Jesse James, the Northfield Raid, and the Wild West’s Greatest Escape* (William Morrow, July 2013)

NEW RELEASES

Historical Fiction

Berkley: *The Gila Wars* by Larry D. Sweazy (May); *Hell's Angel* by Peter Brandvold (June); *The Reluctant Pinkerton* by Robert J. Randisi (July); *The Old Wolves* by Peter Brandvold (August); *The Texans* by Brett Cogburn (September).

Five Star: *Raiders of Blue Dome* by Robert J. Horton (May); *Satan's Keyhole* by Les Savage Jr. (May); *The Texan Rides Alone* by Lauran Paine (June); *Winter Kill* by Bill Brooks (June); *Dark Prairie* by John D. Nesbitt (July); *The Stirrup Brand* by Peter Dawson (July); *Wreaths of Glory* by Johnny D. Boggs (August); *Changes* by Pamela Nowak (August); *Doom Patrol* by L.P. Holmes (August); *Mundy's Law* by Monty McCord (September); *Cantrell* by T.T. Flynn (September); *Leaving Yuma* by Michael Zimmer (September).

La Frontera Publishing/Univ. of New Mexico Press: *Dead or Alive: Great Short Stories from America's Newest Western Writers* (June).

Pinnacle: *Blood on the Verde River: A Byrnes Family Ranch Western* by Dusty Richards (August). William W. Johnstone & J.A. Johnstone titles—*Butch Cassidy: The Lost Years* (May) *Family Jensen: Hard Ride to Hell* (May) *Brothers O'Brien: The Law of Violence* (May); *Sidewinders: The Butcher of Bear Creek* (June); *Luke Jensen, Bounty Hunter: Dead Shot* (July); *Sixkiller, U.S. Marshal: The Hour of Death* (July); *Defiance of Eagles* (August); *Sixkiller U.S. Marshal: Blood for Blood* (September).

Random House Audio: *The Man Called Noon* by Louis L'Amour (July).

Signet: *Straight Shooter* by Ralph Compton (June); *Red Moon* by Ralph Cotton (July); *Long Road to Cheyenne* by Charles G. West (July).

Viking Adult: *A Serpent's Tooth* by Craig Johnson (June).

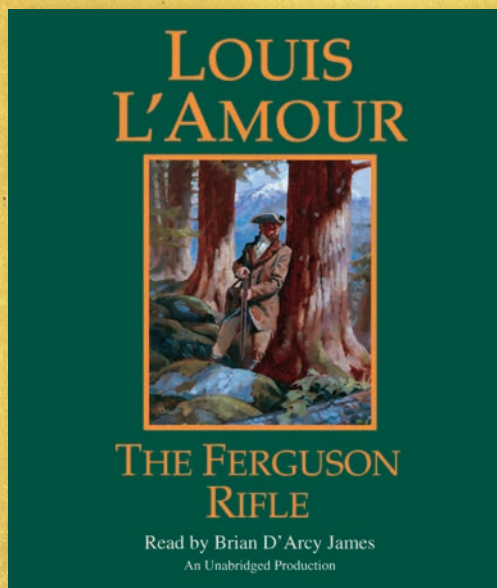
Wheatmark: *Night Riders in the Tallgrass* by Mo Griffin (February).



UPDATED LITERATURE REFERENCE

Goathead Press: *A Long View Southwest: Thoughts and Images from Guide to Life and Literature of the Southwest* by J. Frank Dobie & Jim Bones (January).

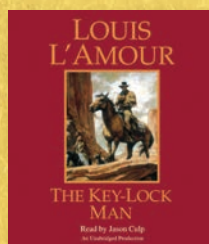
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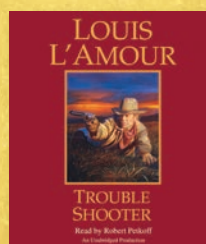
"I think of myself in that **oral tradition**—as a troubadour, a village tale-teller, the guy in the shadows of the campfire. That's the way I'd like to be remembered—as a storyteller.

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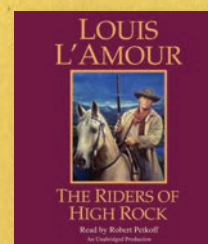
OTHER NEW RELEASES ON AUDIO:



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Hey, Geronimo, Quanah Parker may steal your place as the world's most recognized American Indian. All thanks to S.C. Gwynne, whose masterful book is still hot with book buyers, even three years after its release.

— Courtesy Michael Gunby —

On the Road With **S.C. Gwynne**

Quanah Parker's Comanche Country

Texas

The five essential reads I recommend to anyone visiting Comanche Country are:

The Great Plains by Walter Prescott Webb (University of Nebraska Press, 1981): One of the absolute definitive works of American history about this part of the continent. A workmanlike style, but a fascinating book.

Goodbye to a River by John Graves (Alfred A. Knopf, 1960; Vintage, 2002): The best book ever written about Texas. He takes a trip by canoe down the Brazos River in the late 1950s, through what was once the Comanche frontier. Lots of great history and especially Comanche history.

Comanche Moon by Larry McMurtry (Simon & Schuster, 1997): A nice fictional treatment of Texas in the 19th century.

The Captured by Scott Zesch (St. Martin's, 2004; Kindle Edition): Probably the best book ever written about captives on the frontier. Much good material about the Texas Hill Country in the mid-1800s.

The Comanche Barrier to South Plains Settlement by Rupert Richardson (Arthur H. Clark Co., 1933; Eakin Press, 1996): The definitive theory of who the Comanches were, published in the 1930s and still embraced by leading historians in the field. A bit academic, but critical reading on the subject of Comanche history.

S.C. Gwynne is the author of *Empire of the Summer Moon* published by Scribner. This critically-acclaimed history tells the story of Quanah Parker and the rise and fall of the Comanche tribe.



HOT

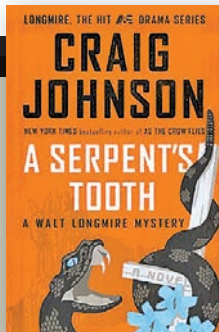
SUMMER READS! What your favorite authors are reading this summer

Sandra K. Sagala's *Buffalo Bill on the Silver Screen: The Films of William F. Cody* (University of Oklahoma Press, August 2013). She did a great job recounting Cody's stage career, and I'm looking forward to seeing what she does with the movies.

—**Johnny D. Boggs**, Spur finalist for *And There I'll Be a Soldier* (Five Star, January 2013) and author of upcoming Five Star Westerns: *Wreaths of Glory* (August) and *Greasy Grass* (December)

I'm looking forward to reading *The Texans* by Brett Cogburn (Berkley, September 2013); he's a young, exciting author who has a promising career ahead of him. Also on my to-be-read pile are *The Orchardist* by Amanda Coplin (HarperCollins) and *County of the Bad Wolves* by James Carlos Blake (Cinco Puntos Press).

—**Larry D. Sweazy**, Spur winner for *The Coyote Tracker* (Berkley) and author of *The Gila Wars* (Berkley, May 2013)



Craig Johnson: *I did a lot of research on Orrin Porter Rockwell, the strong-arm of Brigham Young and the Mormon Church, for the new Walt Longmire mystery, A Serpent's Tooth (Viking Adult, June 2013). One of the quotes about him makes your hair stand on end. From Fitz Hugh Ludlow, 1870: "[Porter Rockwell] was that most terrible instrument which can be handled by fanaticism; a powerful physical nature welded to a mind of very narrow perceptions, intense convictions, and changeless tenacity. In his build he was a gladiator; in his humor, a Yankee lumberman; in his memory, a Bourbon; in his vengeance, an Indian. A strange mixture, only to be found on the American Continent."*

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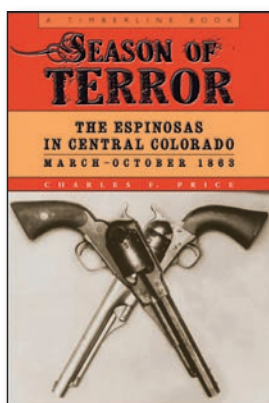
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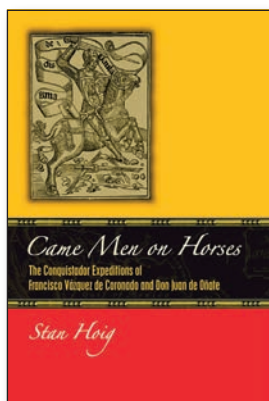
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—Durwood Ball,
University of New Mexico

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NEW RELEASES

Historical Nonfiction

Greenwood Publishing Group: *The Civil War and the West* by Carol L. Higham (September).

Hill and Wang: *Wyatt Earp: A Vigilante Life* by Andrew Isenberg (June).

Riverbend Publishing: *High Country Women: The Ladies of Yosemite* by Chris Enss (May).

Texas Christian University Press: *The Norton Trilogy* by Jack August Jr. (June).

Texas Tech University Press: *Trail Sisters: Freedwomen in Indian Territory, 1850-1890* by Linda Williams Reese (May); *Seat of Empire: The Embattled Birth of Austin, Texas* by Jeffrey Stuart Kerr (June); *Route 66: A Road to America's Landscape, History, and Culture* by Markku Henriksson (September).

TwoDot: *Custer's Road to Disaster: The Path to Little Bighorn* by Kevin M. Sullivan (June); *Almost Pioneers: One Couple's Homesteading Adventure in the West* by Laura Gibson Smith, edited by Dr. John J. Fry (August); *May: The Hard-Rock Life of Pioneer May Arkwright Hutton* by Mary Barmeyer O'Brien (August); *Hope Amid Hardship: Pioneer Voices from Kansas Territory* by Linda S. Johnston (August).

University of California Press: *Down by the Bay: San Francisco's History Between the Tides* by Matthew Morse Booker (June).

University of Nebraska Press: *Yellowstone, Land of Wonders: Promenade in North America's National Park* by Jules Leclercq; translated by Janet Chapple and Suzanne Cane (May); *In Sun's Likeness and Power, 2-Volume Set: Cheyenne Accounts of Shield and Tipi Heraldry* by James Mooney; transcribed by Father Peter J. Powell (May); *Dirty Words in Deadwood: Literature and the Postwestern* edited by Melody Graulich and Nicolas S. Witschi (July); *The Plan de San Diego: Tejano Rebellion, Mexican Intrigue* by Charles H. Harris III and Louis R. Sadler (July).

University of New Mexico Press: *Art of the National Parks* by Sherry Hallsten McGarry, Jean Stern and Terry Lawson Dunn (June).

University of North Carolina Press: *Freedom's Frontier: California and the Struggle Over Unfree Labor, Emancipation, and Reconstruction* by Stacey L. Smith (August).

University of North Texas Press: *Riding Lucifer's Line: Ranger Deaths Along the Texas-Mexico Border* by Bob Alexander (May);

A Lawless Breed: John Wesley Hardin, Texas Reconstruction, and Violence in the Wild West by Chuck Parsons and Norman Brown (June).

University of Oklahoma Press: *Cotton and Conquest: How the Plantation System Acquired Texas* by Roger G. Kennedy (May); *Los Angeles in Civil War Days, 1860-1865* by John W. Robinson (May); *Columns of Vengeance: Soldiers, Sioux and the Punitive Expeditions, 1863-1864* by Paul N. Beck (May); *Ernest L. Blumenschein: The Life of an American Artist* by Robert W. Larson and Carole B. Larson (May); *A President in Yellowstone: The F. Jay Haynes Photographic Album of Chester Arthur's 1883 Expedition* by Frank H. Goodyear III (June); *Karl Bodmer's America Revisited: Landscape Views Across Time* Photography by Robert M. Lindholm (July); *Buffalo Bill on the Silver Screen* by Sandra K. Sagala (August).

University Press of Colorado: *Season of Terror: The Espinosas in Central Colorado, March-October 1863* by Charles F. Price (June); *Gambling on Ore: The Nature of Metal Mining in the United States, 1860-1910* by Kent Curtis (July); *Helen Ring Robinson: Colorado Senator and Suffragist* by Pat Pascoe (September); *Mercury and the Making of California: Mining, Landscape, and Race, 1840-1890* by Andrew Scott Johnson (September).

University of Texas Press: *Postcards from the Rio Bravo Border: Picturing the Place, Placing the Picture, 1900s-1950s* by Daniel D. Arreola (August).

Utah State University Press: *Revelation, Resistance, and Mormon Polygamy: The Introduction and Implementation of the Principle, 1830-1853* by Merina Smith (August); *The Montana Vigilantes 1863-1870: Gold, Guns, and Gallows* by Mark C. Dillon (September).

Westholme Publishing: *The Lost Cause: The Trials of Frank and Jesse James* by James P. Muehlberger (May).

William Morrow: *American Gun* by Chris Kyle (June); *Shot All to Hell: Jesse James, the Northfield Raid, and the Wild West's Greatest Escape* by Mark Lee Gardner (July).

Yale University Press: *Nature's Noblemen: Transatlantic Masculinities and the Nineteenth-Century American West* by Monica Rico (June); *Rush to Gold: The French and the California Gold Rush, 1848-1854* by Malcolm J. Rohrbough (July).



This photo of George Parsons appears on the cover of Lynn Bailey's impressive edited journal sharing Parsons's territorial Tombstone memories.

– True West Archives –

On the Road With Jeff Guinn

“Too Tough to Die:” The Rise, Fall and Resurrection of a Silver Camp, 1878 to 1990 by Lynn R. Bailey (Westernlore Press, 2004): Nobody—repeat, nobody—has a better grasp of real Tombstone history (or Old West history, for that matter) than Lynn Bailey. He cuts through all the gunpowder mythology to tell about a mining town that was the fruition of frontier entrepreneurship. You want to understand the real Tombstone? Read this book.

A Tenderfoot in Tombstone: The Private Journal of George Whitwell Parsons—The Turbulent Years: 1880-82 edited by Lynn R. Bailey (Westernlore Press, 1996): Yes, this journal frequently mentions the Earps and the Cowboys, but far more critical are Parsons’ descriptions of daily town life, with church socials and fancy restaurants and hoped-for, but somehow never materializing, fortunes in silver. Both Lynn Bailey and Carl Chafin did yeoman work in resurrecting Parsons’ memoir. Bailey got to the printer first.

Lady at the O.K. Corral: The True Story of Josephine Marcus Earp by Ann Kirschner (Harper, 2013; Kindle Edition): Josephine Earp, common-law wife of Wyatt, may be more responsible than anyone else for the good guy/bad guy, white hats/black hats simplistic mythology concerning Tombstone and its legendary 1881 shoot-out. Kirschner’s book is important because it describes a woman’s typical place in the town, with all the limitations and frustrations that chauvinism guaranteed.

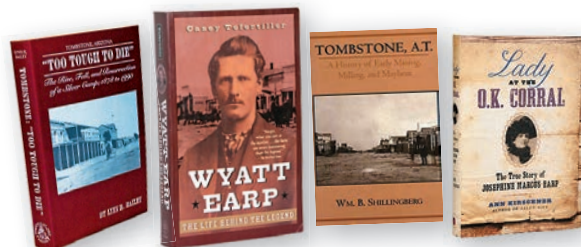
Jeff Guinn is the author of *The New York Times* bestseller *The Last Gunfight: The Real Story of the Shootout at the O.K. Corral—And How It Changed the American West* (Simon & Schuster). He is currently writing a series of Western novels for Putnam. The first will be published in early 2014.

Tombstone's O.K. Corral Arizona

Five essential reads, alongside my work, that I recommend folks read before they visit Tombstone are:

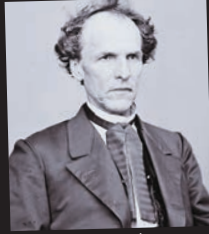
Tombstone, A.T.: A History of Early Mining, Milling and Mayhem by William B. Shillingberg (Arthur H. Clark Co., 1999): Casual readers may find Shillingberg’s detailed writing style to be a bit dense, but the man is a vacuum cleaner when it comes to facts. Carp about his conclusions all you want, but he’s basing them on exhaustive research. If you want to “read” Tombstone, this is where to start.

Wyatt Earp: The Life Behind the Legend by Casey Tefertiller (Wiley & Sons, 1997; Kindle Edition): The Earp/O.K. Corral saga is just one aspect of Tombstone history, but so far as the general public is concerned they’re one and the same. If you’re going to read much about Tombstone, you’re going to read about the Earps, and Tefertiller was the first modern-day Western historian to tell Wyatt’s factual, objective tale.





Si Tanner



Sen. James Lane



Doc Holliday



Col. J.J. Reynolds

My Next Book:

Catherine Holder Spude: I'm trying to publish a biographical novel about a Progressive Era politician in Alaska that I've called *The Unterrified*. I'm also researching vigilantes, and I've been working on a biography of Si Tanner, the man who rounded up the Soapy Smith Gang. So I'm pretty busy.

Craig Johnson: Next year's Walt Longmire novel is titled *Any Other Name*, which draws my sheriff out of his county investigating the suicide of a sheriff's investigator and a number of missing women in the coal country on the Powder River.

James P. Muehlberger: I'm writing about Lincoln and his relationship with a rather unknown and certainly underappreciated Western figure, territorial Kansas Sen. James H. Lane.

Mary Doria Russell: When *Doc* came out, most reviewers and many readers more or less begged me to write about what happened in Tombstone. *Epitaph* will be out sometime in the second half of 2014. After that, I'm editing *A Tale of Two Cities*. No kidding. Generations of high school students will bless my name.

Paul Hedren: I'm delving into the story of Col. J.J. Reynolds and the Powder River Battle in March 1876, the first engagement of the Great Sioux War. I have uncovered a wealth of new material, finished chapter one and am plugging along.



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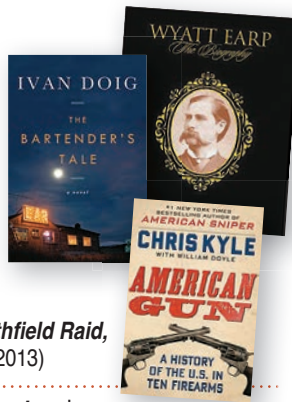
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SUMMER READS! What your favorite authors are reading this summer

I plan to read *American Gun* by Chris Kyle (William Morrow, June 2013), which tells the story of 10 significant guns in American history, including the Colt Single Action Army and Model 1873 Winchester. I was both saddened and angered to read of Kyle's death last February at the hands of a veteran he was trying to help.



—Mark Lee Gardner, *Shot All to Hell: Jesse James, the Northfield Raid, and the Wild West's Greatest Escape* (William Morrow, July 2013)

I'll be fact-checking the first draft of my Doc Holliday novel *Epitaph* as I read Tim Fattig's massive and magisterial biography *Wyatt Earp* (Talei Publishers). It's very difficult to get a copy, but Burt Webster at the O.K. Corral in Tombstone recently loaned me his. Jeff Guinn's *The Last Gunfight* (Simon & Schuster) has the narrative drive of a novel, but I like to recheck everything and Tim's work explores every nook and cranny of the events in Tombstone. My library has about 24 linear feet of reference works for this novel, but those two are my go-to sources for the overall arc of the story.

—Mary Doria Russell, *Doc: A Novel* (Random House)

I'll probably dive into Ivan Doig's new novel, *The Bartender's Tale* (Riverhead). And I'm looking forward to reading the final volume in Rick Atkinson's epic WWII trilogy, *The Guns at Last Light* (Henry Holt & Co., May 2013). Doig and Atkinson are both master storytellers with wonderful commands of the English language.

—Paul Hedren, Spur finalist for *Ho! For the Black Hills: Captain Jack Crawford Reports the Black Hills Gold Rush and Great Sioux War* (South Dakota SHS Press)



Which Lonesome Dove quote did Thomas Cobb and Brett Cogburn both name as their favorite?

- A. "I'd risk a few nags for the opportunity of shooting at an educated man for a change."
- B. "It ain't dying I'm talking about, it's living. I doubt it matters where you die, but it matters where you live."
- C. "It's a fine world, though rich in hardships at times."
- D. "I never met a soul in this world as normal as me."
- E. "Yesterday's gone on down the river and you can't get it back."

The answer is A. Thomas Cobb tells us, "That line got me through 20-some years in academia."

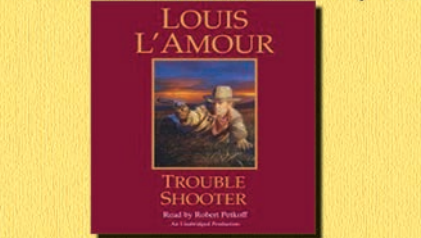
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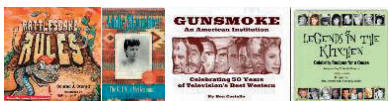
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SUMMER READS!

What your favorite authors are reading this summer

Once I turn in my manuscript on Mickey Free and the Apache Wars to Crown this summer, I hope to read Glenn Frankel's *The Searchers: The Making of an American Legend* (Bloomsbury, February 2013), which is getting great reviews and has already become a bestseller; Ann Kirschner's *Lady at the O.K. Corral: The True Story of Josephine Marcus Earp* (Harper, March 2013) looks fascinating; and Bob Thompson's *Born on a Mountaintop: On the Road with Davy Crockett and the Ghosts of the Wild Frontier* (Crown, March 2013) is right up my alley.

—**Paul Hutton**, editor of *Western Heritage: A Selection of Wrangler Award-winning Articles* (University of Oklahoma Press)

Next up on my reading stack is a new poetry collection by John Dofflemeyer, *Gate Left Open* (Dry Crik Press). Dofflemeyer's *Proclaiming Space* is this year's winner of the Cowboy Hall of Fame's Wrangler award for Poetry.

—**Red Shuttleworth**, Spur award winner for Best Western Poem, *Johnny Ringo*, (Riverhouse Lit)

I'll be finishing Hilary Mantel's numinous memoir, *Giving up the Ghost* (Henry Holt), and Ben Fountain's novel, a National Book Award finalist, *Billy Lynn's Long Halftime Walk* (Ecco). I think I'll take a look at Glendon Swarthout's classic *The Homesman* (Weidenfeld & Nicolson), my last chance to read it before Tommy Lee Jones makes a movie out of it and it will no longer be possible to imagine the characters without picturing Jones and Meryl Streep and Hilary Swank.

—**Stephen Harrigan**, *The Eye of the Mammoth: Selected Essays* (University of Texas Press, April 2013)

This summer I'm planning on reading Jeff Guinn's *The Last Gunfight* (Simon & Schuster) and Robert Morgan's *Lions of the West* (Algonquin). Also, coming out this summer, from Hill and Wang, is Andrew Isenberg's fine biography of Wyatt Earp, *Wyatt Earp: A Vigilante Life*, which I read prepublication.

—**Thomas Cobb**, Spur award winner for *With Blood in Their Eyes* (University of Arizona Press)

As I research my project to compare Billy the Kid with Australia's Ned Kelly, I will be reading Fred Nolan's *The Billy the Kid Reader* (University of Oklahoma Press), which contains many entries I had read, but some that I had not. Just finished an excellent book by John Meredith and Bill Scott, *Ned Kelly: After a Century of Acrimony* (Lansdowne Press). Finally, the incontestably best biography, which I am re-reading after 10 years, is by Ian Jones, *Ned Kelly: A Short Life* (Lothian Books).

—**Robert Utley**, Spur and Wrangler winner for *Geronimo* (Yale University Press)



Larry D. Sweazy: My favorite Western is *Shane* by Jack Schaefer, and I really like the opening: "He rode into our valley in the summer of '89. I was a kid then, barely topping the backboard of father's old chuck-wagon. I was on the upper rail of our small corral, soaking in the late afternoon sun, when I saw him far down the road where it swung into the valley from the open plain beyond."

On the Road With

John Boessenecker

Prospectors stand atop piles of large rocks in the midst of Gold Rush country in El Dorado, California, circa 1848.

– True West Archives –



Gold Rush Country California

Anyone visiting Gold Rush Country should be sure to read these first:

The World Rushed In: The California Gold Rush Experience by J.S. Holliday (Simon & Schuster, 1981; University of Oklahoma Press reprint, 2002): It tells the story of the long overland journey to California in 1849, the trials and tribulations of those in the mines, and, for many, the triumphant return home to the East Coast. Thirty years in the making, this book, upon its release, became an instant classic.

The Robin Hood of El Dorado by Walter Noble Burns (Coward-McCann, 1932; University of New Mexico Press, 1999; Kindle Edition): This story of the bandit Joaquin Murrieta did for the Gold Rush what Burns's *Tombstone* did for Arizona and what *The Saga of Billy the Kid* did for New Mexico. Like his other works, it has numerous fictional elements, but it contains more fact than fantasy.

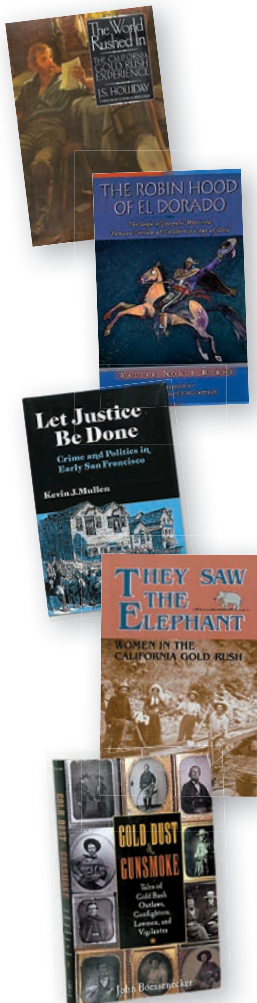
Let Justice Be Done by Kevin J. Mullen (University of Nevada Press, 1989): This is the authoritative work on the San Francisco Committee of Vigilance of 1851, and the events that led up to its formation at the height of the

Gold Rush. The San Francisco Committee was the first widely publicized vigilante group in the West, and it had a profound impact on American history as later pioneers emulated it.

They Saw the Elephant: Women in the California Gold Rush by JoAnn Levy (University of Oklahoma Press, 1992): While the Gold Rush was overwhelmingly male, women nonetheless played a critical role. This is the first comprehensive account of their experiences and their impact on the mining frontier.

Gold Dust and Gunsmoke by John Boessenecker (Wiley, 1998; Kindle Edition): At the risk of sounding presumptuous, my book is the only survey of violence in the Gold Rush, dealing with everything from gunfighters to feuds and banditos, even the miners' violent sports. It traces the ethic of violence, which began in the Gold Rush and is still with us today.

As of press date, John Boessenecker was 75 percent done with his upcoming Frank Hamer biography. His most recent biography is *When Law Was in the Holster: The Frontier Life of Bob Paul* (University of Oklahoma Press).



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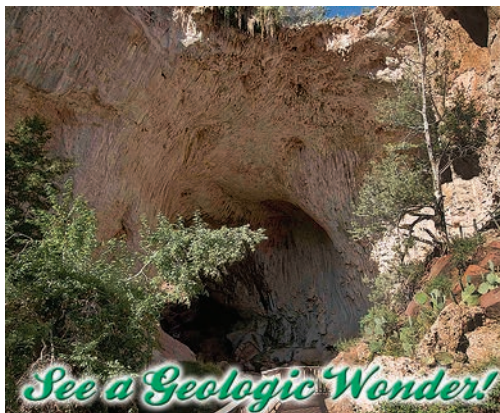
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Paying homage to the Aztec and Spanish influences seen on Mexican saddles, this tapered men's belt by **3D Belt Company** has a hand tooled basket weave design. It features double row contrast stitching down the edge and comes with a silver-plated Western scroll buckle that is removable; \$48.

This is a Hold Up

Noted train robber Jesse James wore his belt for another reason than to keep his pants from falling down.



The 17-year-old Jesse James secured his pistols, not his pants, with his wide leather belt.

— Courtesy Robert G. McCubbin Collection —

“This fellow had money, too, and hair oil.... He wore a leather belt and used no suspenders. If ever a youth was cordially admired and hated by his comrades, this one was.”

—Mark Twain, *Life on the Mississippi*

The jaundiced characterization of a dandified, belt-wearing, young riverboat hand is vintage Mark Twain—and a puzzle. After all, men seldom wore belts to hold up their pants in the 1800s. Belt loops were even rare on pants until the 1920s!

Men wore suspenders, attached to waistband buttons, to keep high-waisted, loose-fitting trousers from falling to the wearer's ankles. Ditto the adjustable cinch straps on the backs of old-time britches. But belts? Not to hold up pants. Not even in the Wild West, where a wide, tooled belt is now a mark of a true Westerner.

Belts had another singular purpose in 1800s America, one which is made evident by the teenaged Jesse James. In a photo taken of him when he was 17, fresh into his career as a Confederate guerrilla, Jesse's wide leather belt secures his pistols, not his pants. He had joined older brother Frank in a local militia in 1864. Affecting the demeanor of a hard-case Rebel bushwhacker, Jesse brandishes a

Jesse might have been proud to wear this bench-made, 1880s-period holster by **John Bianchi's Frontier Gunleather**. The Gunfighter Special Model 1881 has a matching straight-cut cartridge belt with an authentic period buckle, fancy border stamping and a hand rubbed antique chestnut finish. The double rig sells for \$720 (a single rig costs \$495).





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Model 1860 Colt Army .44 cap-and-ball revolver, with two more Colts jammed behind the belt. Missouri-based raiders typically carried several of these guns in this manner during and after the Civil War.

Iowa saddlemaker Will Ghormley says the 1½-inch-wide belt Jesse wears looks to be a typical 1860 U.S. Army regulation sabre belt, made from medium-weight harness leather. Its black finish comes from soaking the leather in rusty water.

Jesse secured his belt with a plate buckle featuring an eagle with wings spread—a U.S. Army regulation officer's buckle. Jesse, or one of his cohorts, had likely stripped the belt and buckle from the body of a dead Union soldier.

After the Civil War, Jesse cut his teeth as a train robber, but he wasn't so showy with his firearms. He joined in with those pistol packers who parked their hardware in holsters on belts, worn under a morning jacket, frock



Patricia Wolf pays homage to the belt's origins as a gunbelt with her cowhide leather ammo belt, featuring nickel silver studs and a removable engraved buckle; \$248. The ammo slots will fit caliber shells of .45, .30-30, .357 and .38.



Frank Ghormley reproduces Frank James's gun rig with one holster (\$265) or as a two-gun rig (\$370). From the Union "fair-weather Christian" cartridge belt to the notch cut out of the holster's throat (so the gun can be cocked while still holstered), everything about the rig is utilitarian. Frank is shown sitting next to his younger brother, Jesse.



coat, duster or other topcoat. The holsters and belts increasingly featured decorative designs stamped or carved into the leather—a legacy of holsters that were originally attached to saddles.

Ghormley, who makes replicas of famous gunbelts and holsters—including the rig of Frank James—says the floral and geometric decorations on many contemporary Western belts stem from early Mexican saddle designs: “Mexican saddles were making their way to Missouri saddlemakers and leather crafters once the Santa Fe Trail was established.”

The Aztec and Islamic art (influenced by 700 years of Islamic rule in Spain) seen on Mexican saddles birthed the basket weave patterns and oak leaf designs seen on vintage and modern Western leather products, Ghormley says.

By WWI, the Army had lowered the waist on its pants, added belt loops and replaced its ungainly suspenders with belts. Levi Strauss’s company followed suit and added belt loops to his riveted work pants in 1922—12 years after Mark Twain died. Levis initially retained the suspender buttons and the back cinch.

Had he been alive to see the change, Samuel Clemens, a.k.a. Mark Twain—who patented an alternative to suspenders in 1871—would probably have been the first to observe that a pessimist is a man who wears a belt and suspenders. If he also cinches up in back, he must be really paranoid.



G. Daniel DeWeese coauthored the book *Western Shirts: A Classic American Fashion*. Ranch-raised near the Black Hills in South Dakota, Dan has written about Western apparel and riding equipment for 30 years.

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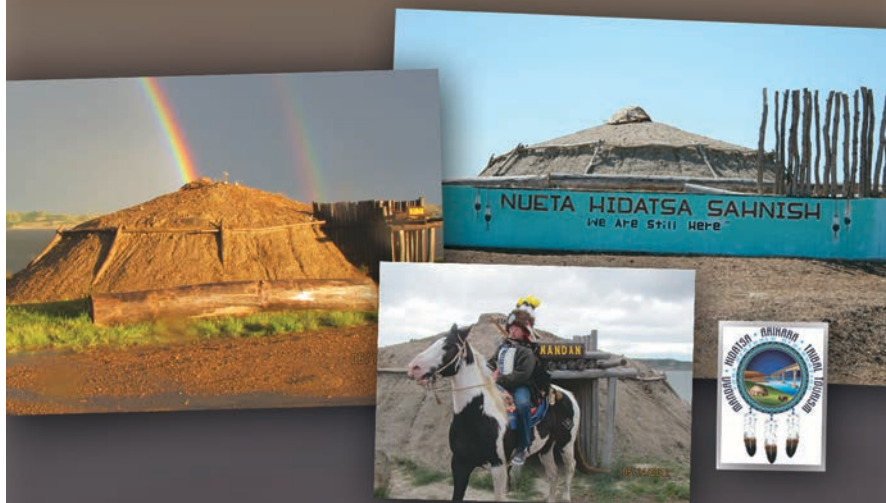
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The Missing Lincoln

One hundred years of history along the Lincoln Highway.

A friend once told me a story about being alone with the Lincolns at Honest Abe's tomb. As it doesn't get more American than that, I figured I had to include that anecdote in this column about the Lincoln Highway.

Until I discovered a problem.

The Lincoln Highway, America's first paved transcontinental road, which stretches almost 3,400 miles from New York to San Francisco, doesn't go through Springfield, Illinois.

Are you kidding me? You name a highway after Abe, and it doesn't even go to his tomb!

Lincoln's tomb might be out, but Michael Wallis, who knows all about roads, has plenty of alternatives. Wallis is best known as the author of *Route 66: The Mother Road* (Okay, my 10-year-old knows him best as the sheriff from Pixar's *Cars* movies), but he has also written *The Lincoln Highway: Coast to Coast From Times Square to the Golden Gate*.

"If Route 66 is the Mother Road then certainly the Lincoln Highway is this country's Father Road," Wallis says. "Like Route 66, the Lincoln is not a path for tourists. It is for travelers—people who are willing to take the time to experience memorable places and people who are off the beaten path."

Wallis gives me his Top 10 Lincoln Highway stops out West: The Great Platte River Road Archway Monument (Kearney, Nebraska); Ole's Big Game Steakhouse & Lounge (Paxton, Nebraska); Phelps Hotel (was in Big Springs, Nebraska, but has since closed); Plains Hotel (Cheyenne, Wyoming); Virginian Hotel (Medicine Bow, Wyoming); Carbon County

Museum (Rawlins, Wyoming); Echo Canyon (Wahsatch, Utah); Orr's Ranch (Tooele County, Utah); "Loneliest Road in America" (Ely to Fernley, Nevada); and Donner Pass (Truckee, California).

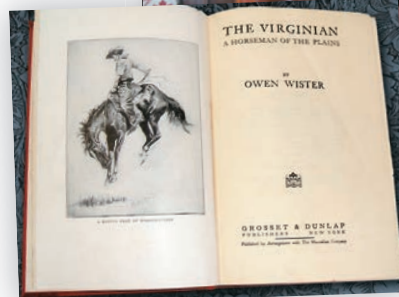
Springfield isn't on the route for good reason.

Carl Fisher came up with the idea of an "improved," hard-surfaced coast-to-coast road over the shortest practical route (93 percent of America's roads were dirt in 1903). Springfield would have been a time-consuming deviation. For Fisher, the brains behind the Indianapolis Motor Speedway, it was all about speed.

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Named after Owen Wister's 1902 Western novel, *The Virginian*, the hotel in

Medicine Bow, Wyoming, was built in 1911 and at one time was the largest between Denver and Salt Lake City. When you stay here during your Lincoln Highway trip, you'll find that stepping into one of its rooms is like stepping back in time.

— By Johnny D. Boggs —

Building the road cost a cheap \$10 million. On October 31, 1913, the Lincoln Highway was dedicated.

Fisher wanted to call it the Coast-to-Coast Rock Highway. Henry Joy, president of the Packard Motor Car Company and another brain behind the highway, came up with "Lincoln Highway."

You name a
highway after Abe,
and it doesn't even
go to his tomb!

Packard? Why not Ford? Well, Henry Ford was too cheap to chip in cash for the project.

Good for Henry Joy. Good for Carl Fisher. Good for Frank Seiberling, president of Goodyear, another one of Fisher's highway partners.

By the next decade, the U.S. government was creating numbered U.S. highways. Afterward, along came the Federal Highway Administration and then ... interstates.

Speed. Efficiency.

But for Wallis and fellow road warriors, highways aren't for speed.

"Most tourists have a tendency to gawk at history and culture from afar," Wallis says. "They don't want to get too close or take any risks. That's fine for them, and they need to stick to the interstate highways and turnpikes. They need the predictable and the familiar. But true travelers—willing to take a chance because it might lead to a memorable site or a person they will never find again—they need to cruise down the Lincoln Highway. They shun the predictable. They realize that taking a slow road is the best way to taste and feel the country, to use all their senses."

Then who cares if Springfield, Illinois, isn't on the route? Side trips and deviations are things Michael Wallis would appreciate. ✱

Johnny D. Boggs has driven underneath the Great Platte River Road Archway Monument, eaten at Ole's Big Game Steakhouse & Lounge and spent the night at the Plains and the Virginian hotels.

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Death by Rolling Pin?

Pioneers wielded both good and bad with their kitchen gadgets.



- By Sherry Monahan -

Who knew a kitchen gadget, wielded by an angry wife, could cure a drunken husband? Businessman Francis Murphy of Omaha, Nebraska, “received” the cure in 1890.

“A well-known prosperous business man, when he was a clerk, commenced the habit of going home drunk. He turned a deaf ear to the entreaties of wife and friends,” reported the *Evening World-Herald*. “Finally patience ceased to be a virtue. The outraged wife seized a rolling pin, beat him over the head and no doubt would have killed him if it had not been for the neighbors attracted to the screams of the children.”

His wife nursed him back to health, but also advised she wouldn’t tolerate his drinking anymore and she’d shoot him if he didn’t quit. He did.

Even without having to deal with unruly family members, cooking back in the day was no easy task. Let’s take a look at some gadgets the pioneers used. Besides

the butter churn, coffee grinder and cast iron stove, what else made a frontier housewife’s job a little easier?

Her kitchen may have included an apple parer, cherry pitter, sausage grinder, nutcracker, potato masher, butter mold,

“The outraged wife seized a rolling pin, beat him over the head and no doubt would have killed him....”

pickle tongs, salt cellar, waffle iron, rotisserie, soup digester, egg coddler, batter bucket, pudding pan, sugar kettle and thermometer churn. While most of these are available today, they are quite improved from their 19th-century counterparts.

So many preparations went into making a meal that cooks had a gadget

for just about everything. Homemade bread needed a bread slicer. Chopped ice required a mallet. Spices needed to be ground with a mortar and pestle. Coffee had to be roasted and ground.

Think cookies. A woman first started her stove. Ah, but she did not ignite it with the simple flip of a switch. In cooler months, the fire remained lit through the night; in the morning, she would stoke it

up with new wood. In warmer months, the fire went out at night and was started in the morning with kindling wood and newspapers.

Stoves had one side for burning wood, while the other was used as an oven. The surface was used as a stovetop. Victorian cooks also had to regulate the heat for the oven and stovetop, hence the terms in old cookbooks, like bake in a slow, moderate or hot oven.

The white sugar she used would have come in a cone or loaf. She would trim off her sugar with a sugar nipper or a hatchet, pound it and then sift it through a fine sieve, as stated by Isabella Beeton, author of 1865's *The Book of Household Management*.

Next, she had to prepare the butter for the cookies, which she churned from fresh milk that set in pans until the cream rose to the top. She skimmed the cream off the top and put it into a churn. After stirring the cream for a while, butter curds formed and floated in the cream, which was buttermilk. She strained the mixture, then salted the butter curds and shaped them into balls or squares with the butter paddles.

While you don't have to nip sugar, churn butter or stoke up the oven, you can still sample these yummy Victorian treats!



LEMON COOKIES

- 4 c. flour
- 1 c. butter
- 2 c. sugar
- 1 lemon, juiced
- Grating peel of one lemon
- 3 eggs, beaten
- ½ tsp. baking soda, dissolved in 1 T. milk

Beat all the ingredients until blended. Chill dough for at least two hours. Roll dough to a quarter-inch of thickness. Sprinkle with raw sugar or grated lemon rind. Bake on a cookie sheet at 350 degrees until light brown—about 10 minutes.



Recipe adapted from
June 23, 1898, *Butte Weekly Miner*

Sherry Monahan has penned *California Vines, Wines & Pioneers*, *Taste of Tombstone*, *The Wicked West* and *Tombstone's Treasure*. She's appeared on the History Channel in *Lost Worlds* and other shows.

Yellowstone and the West:

The Chromolithographs of Thomas Moran



June 8 through September 8, 2013

after Thomas Moran, *Lower Yellowstone Range*, ca. 1875, chromolithograph, proof before publication, 9 5/8 x 13 7/8 inches, Joslyn Art Museum, Omaha, NE. 2001.40.4



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You'll find nooses hanging on Fort Smith's reconstructed gallows, but only on the anniversaries of historic executions. The yearly observance for the hanging of the Rufus Buck Gang (below) is July 1; for a complete schedule, contact the National Park Service.

— Courtesy National Park Service —



History reports that “Hanging Judge” Isaac Charles Parker sentenced 156 men (and four women) to death.

The good judge, though, begged to differ. “I never hung a man,” he told a *St. Louis Republic* reporter. “It is the law.”

Parker, who presided over the Federal Court of the Western District of Arkansas in Fort Smith for more than two decades, personally favored the abolition of capital punishment and never witnessed an execution.

But putting his private misgivings aside, he sentenced outlaws Crawford

Goldsby (“Cherokee Bill”), Rufus Buck and many others to hang by their necks until dead. (Only about half of those he sentenced were actually hanged.)

HISTORIC EVENT

Bass Reeves was a mild-mannered, soft-spoken man and something of a snappy



dresser. He was also one of the toughest lawmen in history. In the course of his 32-year career, Reeves arrested more than 3,000 felons. He also killed 14 outlaws, but always claimed “he never shot a man when it was not necessary....”

Reeves, born a slave in 1838, had fled to the Indian Territory (now Oklahoma) during the Civil War. Thanks to his familiarity with the land, knowledge of Indian languages and his deadly rifle and pistol skills, he was recruited into the Marshals Service, one of the first black men to serve as a deputy marshal west of the Mississippi River.

Last year, Fort Smith dedicated Harold Holden’s statue of Reeves at Ross Pendergraft Park, a lasting tribute to the legendary lawman.

ACTIVITIES

For a memorable welcome to Fort Smith, stop by Miss Laura’s Social Club. The two-story building, purchased by Laura Ziegler in 1898, was known for years as the area’s premier sporting house. As the town’s visitor center, it provides hospitality of a tamer kind.

Be sure to check out the “Hell on the Border” jail and the replica gallows at the Fort Smith National Historic Site.

The Fort Smith Museum of History holds a birthday party for Judge Parker every October, complete with cake, ice cream and a shoot-out.


HOTEL

Enjoy the antique furnishings and lovely garden at the stately, brick Beland Manor Inn B&B, designed after a turn-of-the-20th-century home.

RESTAURANT

Try the Quesadillas de Chivo—grilled flour tortillas filled with goat cheese, green onions and vegetables, topped with an Argentine and mango sauce—at Rolando’s Nuevo Latino Restaurante.

NOTABLE EVENT

Old Fort Days Rodeo has been a Fort Smith tradition since 1933, when it was called the “Pawnee Bill Rodeo.” It begins every Memorial Day. 

John Stanley, the Arizona Wildlife Federation’s 2007 Conservation Media Champion, is a former travel reporter and photographer for *The Arizona Republic*.



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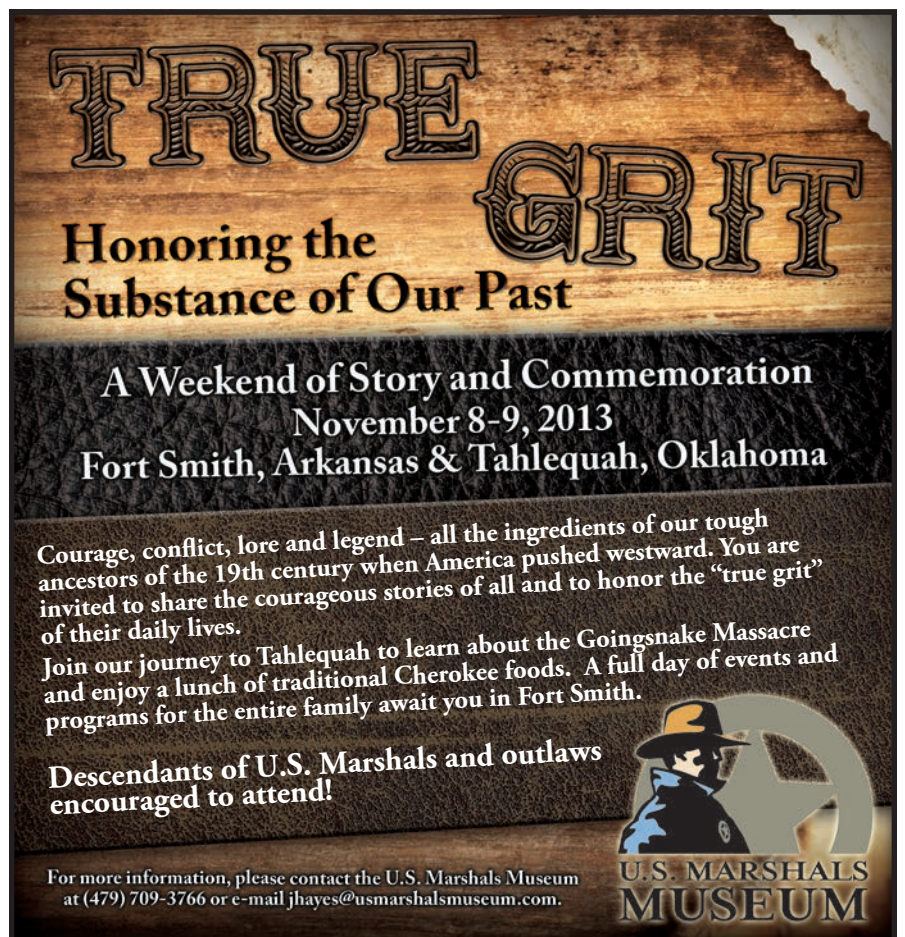
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Descendants of U.S. Marshals and outlaws encouraged to attend!

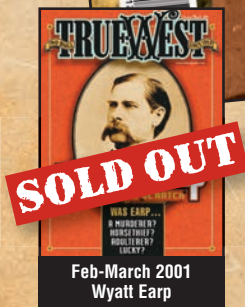

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For more information, please contact the U.S. Marshals Museum at (479) 709-3766 or e-mail jhayes@usmarshalsmuseum.com.

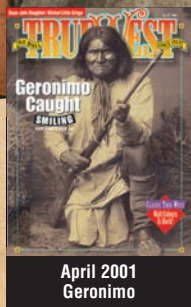
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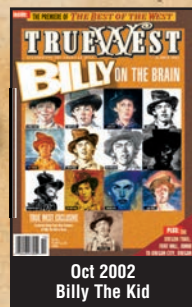
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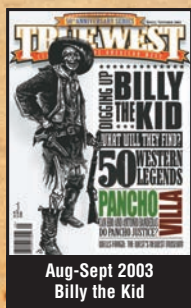
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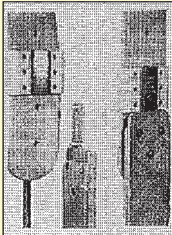
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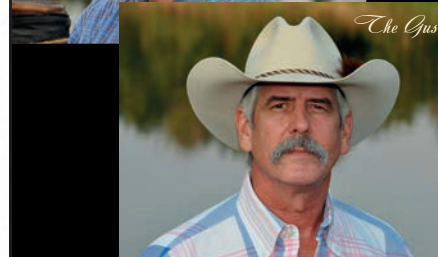
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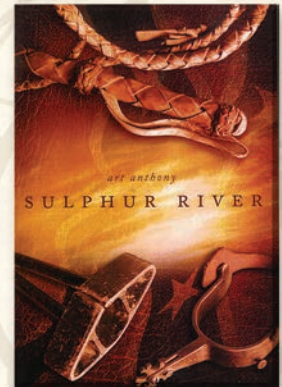


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WESTERN ROUNDUP

FOR JULY 2013



KIT CARSON WAGON TRAIN

Monte Vista, CO, July 23-27: Named after the region's famous frontiersman, this horseback ride with covered wagons heads to a dance in Del Norte and concludes with the Ski-Hi Stampede pro-rodeo, first held in 1919.

719-850-1757 • ColoradoCowgirls.net



CHIEF JOSEPH DAYS RODEO

Joseph, OR, July 23-27: PRCA rodeo with bucking horse stampede, traditional Indian dance, parade and a friendship feast.

541-432-1015

ChiefJosephDays.com

ADVENTURE

DOUBLE RAFTER CATTLE DRIVES

Ranchester, WY, June 29-July 6 & July 20-26: Go on a genuine cattle drive that offers lodging in 1800s-style canvas wall tents or tipi tents. 800-704-9268 • DoubleRafter.com

ANIMAL ADOPTIONS

WILD HORSE AND BURRO ADOPTIONS

Cheyenne, WY, July 18-28: Wild horses and burros from Western states are offered up for adoption to folks who will provide long-term care. 307-352-0256 • BLM.gov

ART SHOWS

CALGARY STAMPEDE WESTERN ART SHOW

Calgary, AB, July 5-14: A collection of juried Western art by dozens of artists whose works were selected for display during the Calgary Stampede rodeo. 800-661-1260 • WesternShowcase.com

PRESCOTT INDIAN ART MARKET

Prescott, AZ, July 13-14: Displays of American Indian weavings, pottery, jewelry and paintings, plus cultural art and craft presentations. 928-445-3122 • Sharlot.org

COMPETITION

CASTLE GATE ROBBERY

Price, UT, July 18-20: The SASS-affiliated Castle Gate Posse hosts this shooting championship named after Butch Cassidy's 1897 robbery. 435-650-6544 • TheCastleGatePosse.net

HERITAGE FESTIVALS

LARAMIE JUBILEE DAYS

Laramie, WY, July 6-14: Hometown celebration with a ranch rodeo, kid's horse show, junior bull riding match, parade, chili cook-off and brew fest. 800-445-5303 • LaramieJubileeDays.com

BILLY THE KID DAYS

Mesilla, NM, July 12-14: Billy the Kid is celebrated with tours of the Pat Garrett and A.J. Fountain kill sites and locations relevant to the Kid's trial. BillyTheKidOutlawGang.com

JOHN C. FREMONT DAYS

Fremont, NE, July 12-14: Celebration of the American pathfinder offers a rodeo, historical tours, a parade and antique collectors show. 402-727-9428 • JohnCFremontDays.org

MOORCROFT JUBILEE

Moorcroft, WY, July 13: Festival held not too far from Devils Tower includes street dancing, chuckwagon breakfast, parade and free barbecue. 307-756-3526 • TownOfMoorcroft.com

OREGON TRAIL DAYS

Oregon, IL, July 20-21: Oregon's American Indian and Western heritage are celebrated with dancing, a cowboy arena and mountain man encampment. 815-238-8672 • OregonTrailDays.org

BUFFALO BILL DAYS

Golden, CO, July 24-28: A trail ride up to Lookout Mountain to visit Buffalo Bill Cody's grave, plus a Wild West show, parade and classic car show. 303-279-3342 • BuffaloBillDays.com

150TH ANNIVERSARY OF SAM HOUSTON'S DEATH

Houston, TX, July 26-27: The first president of the Republic of Texas is remembered with a lecture by Hal Simon and a funeral re-enactment.

936-294-1832 • SamHoustonMemorialMuseum.com

ANNIE OAKLEY FESTIVAL

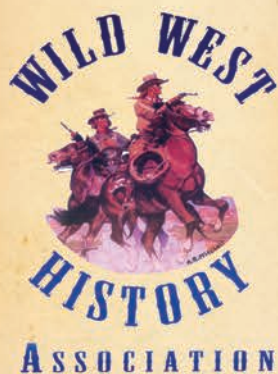
Greenville, OH, July 26-28: Legendary sharpshooter Annie Oakley is celebrated with family games, an art showcase and a parade. 937-548-4249 • AnnieOakleyFestival.org



SHOOT-OUT ON WHISKEY ROW

Prescott, AZ, July 27-28: Southwest re-enactment competition hosted by Prescott Regulators & Their Shady Ladies, plus 1800s costume contest. 928-445-1754 • PrescottRegulators.org

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FOR JULY 2013



FORT STANTON LIVE!

Fort Stanton, NM, July 12-14: Chautauqua storytellers and Indian Wars and Civil War re-enactors bring the 1855 fort's history to life, plus a candlelit tour of Old West history and a military ball. 575-258-5702 • FortStanton.org

DODGE CITY DAYS

Dodge City, KS, July 26-Aug. 4: Celebration includes a PRCA rodeo, boot hill bull fry, chuckwagon breakfast and Western art show. 620-227-3119 • DodgeCityDays.com

NATIONAL DAY OF THE AMERICAN COWBOY

Bandera, TX, July 27: Frontier Times Museum hosts a ranch rodeo, Western music and cowboy poetry concerts, and Old West re-enactments. 830-796-3045 • BanderaCowboyCapital.com

HOLIDAY EVENT

WILLIE NELSON'S FOURTH OF JULY PICNIC

Fort Worth, TX, July 4: Concert lineup includes Billy Joe Shaver, Kris Kirstofferson, Ray Wylie Hubbard, Randy Rogers Band and Jody Nix. 817-624-7117 • BillyBobsTexas.com

MUSIC & POETRY

BIG HORN MOUNTAIN MUSIC FESTIVAL

Buffalo, WY, July 12-14: Fiddle, guitar, mandolin and banjo competitions, performances by Don Edwards and more, and a Bluegrass camp. 307-684-5544 • BigHornMountainFestival.com

GRAND ENCAMPMENT COWBOY GATHERING

Encampment, WY, July 19-21: Cowboy poetry and music by Gary McMahan, Many Strings, Ken Cook, plus historic building tours. 307-326-8855 GrandEncampmentGathering.org

ZYDECO MUSIC FESTIVAL

Fort Worth, TX, July 27: The National Multicultural Western Heritage Museum's concert features Zydeco Stingrays and Step Rideau. 817-922-9999 • CowboysOfColor.org

POWWOWS

NORTHERN ARAPAHO EXPERIENCE

Riverton, WY, July 1-31: Northern Arapaho's heritage music and storytelling will be shared with the public at free performances every Tuesday. 866-657-1604 • WindRiver.org

SACRED VISIONS POWWOW

Wadsworth, NV, July 19-21: Community of elders and youth gather to promote and preserve the traditions and cultures of the northern Paiute. 775-560-1551 • PLPT.nsn.us

JULYAMSH POWWOW

Post Falls, ID, July 26-28: The Coeur d'Alene tribe gathers at an encampment for powwow dances, horse memorial ride, art show and auction. 208-686-1800 • Julyamsh.com

RENDEZVOUS

1838 RENDEZVOUS

Riverton, WY, July 3-6: Held at 1838 campsite, this mountain man re-enactment offers seminars on frontier cooking, tomahawk throwing and more. 307-856-7306 • 1838Rendezvous.com

GREEN RIVER RENDEZVOUS

Pinedale, WY, July 11-14: Fur trade lectures and pageant honor an 1833 mountain man encampment, along with demonstrations at camp. 307-367-2242 • MeetMeOnTheGreen.com

RODEOS

BUFFALO BILL CODY STAMPEDE RODEO

Cody, WY, July 1-4: Professional rodeo includes bareback, saddle bronc and bull riding, roping, steer wrestling and barrel racing. 800-207-0744 • CodyStampedeRodeo.com

PRESCOTT FRONTIER DAYS

Prescott, AZ, July 1-7: Since 1888, the "world's oldest rodeo" features steer roping, bull riding, team roping plus a parade and more. 928-717-0094 • WorldsOldestRodeo.com

CODY NITE RODEO

Cody, WY, July 1-31: Rodeo stars entertain at the Cody Stampede Rodeo Grounds with bronc riding, bull riding, steer wrestling and more. 307-587-5155 • CodyStampedeRodeo.com



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Durango, CO, August 15-18:

Enjoy special railroad excursions and join Bob Boze Bell and friends as we celebrate the 20th anniversary of the movie *Tombstone* with special celebrity guests.
888-872-4607 • DurangoTrain.com

GRANGEVILLE BORDER DAYS

Grangeville, ID, July 3-5: Idaho's oldest rodeo offers local team roping, barrel and steer riding, and a wild horse race, plus Western art show.
208-983-1372 • GrangevilleBorderDays.org

CATTLEMEN'S DAYS

Gunnison, CO, July 6-14: This PRCA rodeo offers horse and livestock shows, animal exhibits, evening carnival and cowboy poetry.
970-641-1501 • CattlemensDays.com

SHERIDAN WYO RODEO WEEK

Sheridan, WY, July 6-14: A PRCA rodeo, Indian relay races, rodeo parade, carnival and Indian powwow and dance, plus nightly performances.
307-672-9715 • SheridanWyoRodeo.com

PLATTE RIVER RODEO

Saratoga, WY, July 12-13: Amateur rodeo features barrel racing, bronc riding, team roping, bull riding and kids mutton bustin'.
307-326-8825 • SaratogaChamber.info

FORT DALLES DAYS PRO RODEO

The Dalles, OR, July 12-20: This NRPA rodeo and parade celebrates the town's history with donkey races, dances and a street fair.
541-296-2231 • FortDallesDays.com

SNAKE RIVER STAMPEDE RODEO

Nampa, ID, July 16-20: PRCA rodeo features bull and saddle bronc riding, steer wrestling, bareback bronc riding and tie-down roping.
208-466-8497 • SnakeRiverStamperde.com

CHEYENNE FRONTIER DAYS

Cheyenne, WY, July 19-28: Enjoy the world's largest outdoor rodeo, an Indian village, a chuckwagon cook-off, concerts, art and more.
800-227-6336 • CFDRodeo.com

DAYS OF '76 RODEO

Deadwood, SD, July 23-27: This PRCA rodeo features top-notch competitors and events based on Buffalo Bill Cody's Wild West show.
605-578-1876 • DaysOf76.com

NEBRASKA'S BIG RODEO

Burwell, NE, July 24-27: This outdoor rodeo features bareback, saddle bronc and bull riding events, plus calf and team roping events.
308-346-5010 • NebraskasBigRodeo.com

TWMag.com:

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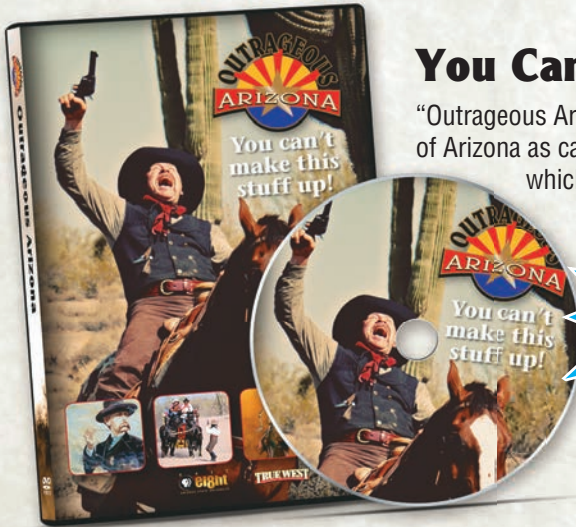


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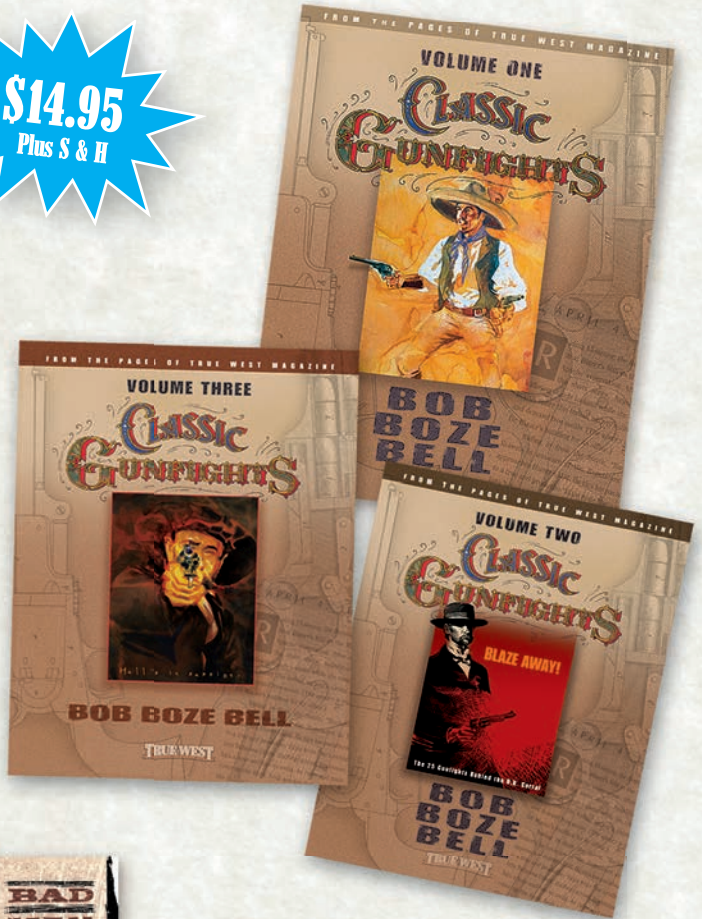
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Last of the Horseback Bank Robbers

Ask The Marshall

BY MARSHALL TRIMBLE

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@scottsdalecc.edu

What do you know about a bank holdup in Hatch, New Mexico?

Tink Burris
Silver City, New Mexico

I believe you're referring to the holdup by 32-year-old Gideon L. Redding who, on June 1, 1892, rode into town on a black horse and robbed the First National Bank of \$2,000. He placed adhesive tape across his face to conceal his identity. Lawmen arrested him eight days later as he was milking a cow at a ranch in Big Lake, Texas, east of Cambray, New Mexico. He told friends that he needed the money to pay off some debts.

You could call Redding the last of the horseback bank robbers. For a cowboy, he was pretty talkative. Texas writer Paul Patterson, who did trail time with Redding, said seven lawyers defended the robber—but Redding did most of the talking.

The whole experience must not have been too bad. Redding died in 1993, a couple months short of 93.

Who actually shot the coin tossed in the air in the movie *Winchester '73*?

Steve Andrews
Colorado Springs, Colorado

I ran this by *True West*'s gun expert Phil Spangenberg, and we both agree the shooter was Herb Parsons, a marksman employed by Winchester Arms. Daniel Brumley, curatorial assistant at the Cody Firearms Museum at the Buffalo Bill Historical Center, confirms Parsons was the shooter. He says Parsons is standing in the scene when Jimmy Stewart shoots the coin. Check it out next time you see the film.

By the way, the rifle Parsons used in that shot (a Model 71 Winchester chambered for a .351 caliber) is on display at the Buffalo Bill Historical Center, signed by the cast—and the coin is embedded in the stock.

I've read that Sheriff John Behan was a scoundrel in Tombstone during the trouble years. Is that the case?

Chuck Sawyer
Phoenix, Arizona

TWMAG.COM
FORUM

I've never been a big fan of John Harris Behan, mainly because of his role in the Cochise County War, but he was an interesting character. Like his nemesis Wyatt Earp, he came West as a young man. He joined the California Column during the Civil War and fought with the Union volunteers at Apache Pass in 1862. A year later, he was in Tucson as a freighter, before he moved up to the Prescott area where he was a bullwhacker, prospector and Indian fighter. In early 1866, he and some friends were out prospecting when a band of about 30 Yavapai jumped them. They managed to fight their way out of that one.

When Behan became undersheriff in Yavapai County, he joined numerous Indian-fighting expeditions. The *Prescott Journal Miner* called him brave and intelligent. In 1871-72, during the height of the Indian Wars in the area, he served as county sheriff. Arizona was pretty wild, and a man had to have bark to be a lawman. That was Behan's life prior to his checkered career as sheriff of Cochise County.

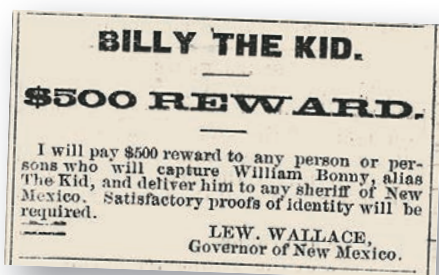
Then he got into territorial politics with the legislature. Maybe that's where he learned his bad habits. Sometime around 1879, he moved to Tombstone and became involved in that mining town's crazy politics.

I can't help but wonder if he and Wyatt might have gotten along had one not been a Republican and the other a Democrat.

This location photo from 1950's *Winchester '73* shows Jimmy Stewart (center) and Herb Parsons (extreme right). While Stewart acted out the scene, Parsons (standing off camera) actually made the shot.

— Courtesy Universal Pictures —





The governor of New Mexico, Lew Wallace, thought that Billy the Kid was a big enough nuisance to place this ad in a Santa Fe newspaper.

- True West Archives -

When were photos first put on wanted posters?

*B.R. Fleenor
Springfield, Tennessee*

In the classic era of the Old West—1870s and 1880s—most reward posters were just handbills or postcards sent to law enforcement officials with printed descriptions of the wanted men. No photos—although an exception was made in the case of the assassins of President Abraham Lincoln.

The idea of photos on reward posters came around the turn of the 20th century when photo reproduction technology got better. For example, the Pinkertons put out several posters of the members of the Wild Bunch, complete with pictures.

Some lawmen carried photos made of criminals when they were in prison. The backs of these mug shots featured descriptions that included height, weight, hair and eye color, scars and identifying marks. But these were put together by hand, and the photos were originals, not prints. I've seen these saddlebag circulars, and they are amazing. You can see the seeds of the later wanted posters that we think of when we watch Western movies.

Authorities rarely placed wanted posters in public places. A reward or wanted notice would occasionally be printed in a newspaper, but for the most part, they were not intended for general consumption.

When a card or letter did result in a successful apprehension, the arresting officer shared the reward money with the lawman who had sent the card in the first place.



Wild Horse and Burro ADOPTIONS

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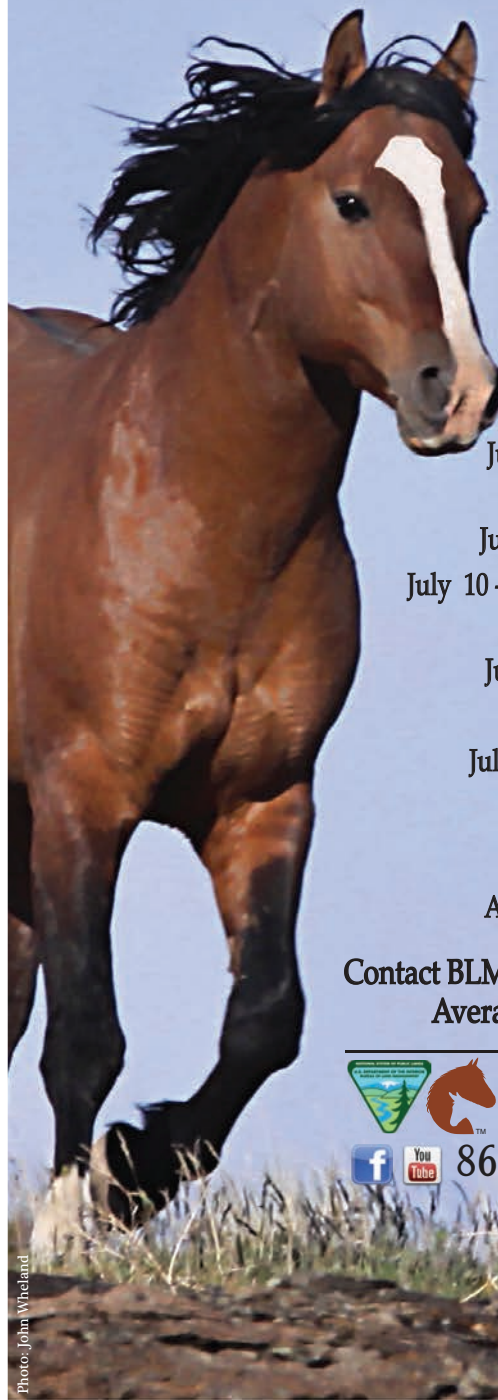


Photo: John Wheland

Lots of nice yearlings, two-year-olds, and burros

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- June 14 - 15 Kanab, UT
- June 20 - 22 Artesia, NM
- June 21 - 22 Bentonville, AR
- June 21 - 22 Ewing, IL
- June 29 - 30 Chowchilla, CA
- July 10 - 24 Internet Visit blm.gov
- July 12 - 13 Ithaca, NY
- July 12 - 13 Kenansville, NC
- July 13 San Martin, CA
- July 14 - 20 Rock Springs, WY
- July 19 - 20 Delta, UT
- July 27 - 28 Cle Elum, WA
- August 12 - 18 Douglas, WY

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What HISTORY HAS TAUGHT ME

Wish I had a dollar for every time someone asked me what gun Wyatt Earp used in the Gunfight Behind the O.K. Corral.

The biggest misconception about Wyatt is that he was a glory-seeking, big-mouthed braggart.

If you ask me, Glenn Boyer never made the most of his many gifts and opportunities. He could have been a bright light in the field, but he chose another path.

Nobody can touch Western writers Gary L. Roberts, Jack Burrows, John Boessenecker and Robert K. DeArment.

For my money the best Western ever is 1959's *Curse of the Undead*.

I'm working on a video project with interviews of folks who actually knew Wyatt and Josephine Earp, who tell their memories on camera. I am working with Pam Potter, Jeff Wheat and Tom Gaumer to complete it.

The hardest part of conducting good research is long road trips and cheap motels. And John Boessenecker can find the cheapest.

Don't get me started on the "Toward a New Western History" movement.

My granddaddy always told me that being a man is something you earn, not something you are born with. And there are times you must stand up for what's right, but pick your fights.

My biggest influence has been my grandfather, who was a working cowboy and then a chief of police during Prohibition. I grew up listening to real stories of the frontier and reading Joe Small's *True West*.

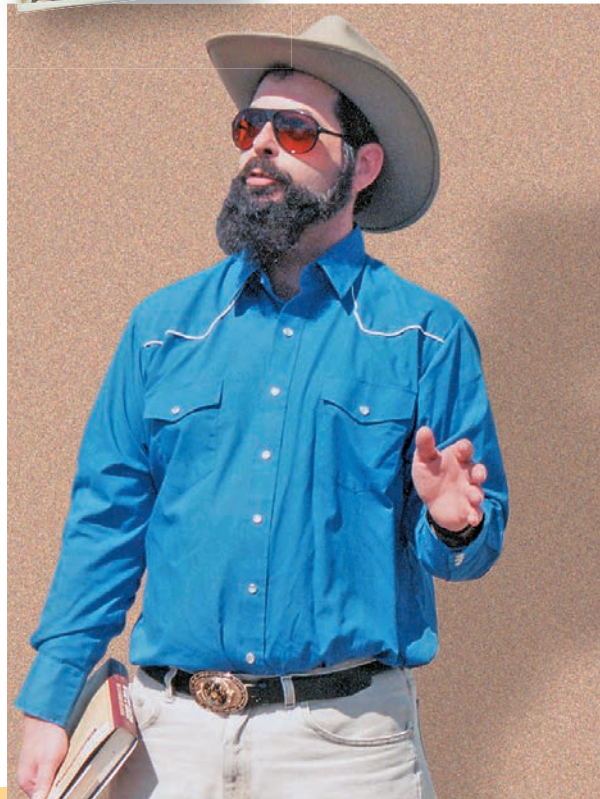
Nobody told me that Tombstone could be at its best at sunrise, when the first light on those old buildings takes you to another time.

I can't imagine living without actual books.

What the heck is up with Roger Jay's intriguing new research on Josephine Earp? With RJ's work and Ann Kirschner's new bio of Mrs. Earp, we are gaining much new information that will demand a great deal of re-evaluation.



Boys all over America collected Topps baseball cards, but fans of Wyatt Earp and Old West history also got to collect Topps "Round-Up" non-sports cards, like this card from 1956.



CASEY TEFERTILLER, AUTHOR

If you want to talk baseball with Casey Tefertiller, he can certainly wow you (he wrote about baseball for *The San Francisco Examiner* and coauthored *Mental Toughness: Baseball's Winning Edge*). In our arena, he is a designated hitter for Wyatt Earp and is the author of the critically-acclaimed *Wyatt Earp: The Life Behind the Legend*. He also discussed the influence of Walter Noble Burns's *Tombstone* book on the legend of Earp in the foreword for the 1999 edition. This summer, he will be giving a talk on Earp's time in Idaho at the Wild West History Association Conference (July 10-13) in Boise, which is also celebrating the 150th anniversary of Idaho Territory.

History has taught me that many folks believe what they want to believe, not what is shown by the evidence.

I had a mid-life crisis when I gave up a very good job to write about Wyatt Earp.

The most knowledgeable Wyatt Earp historian is Jeff Morey.

Wyatt Earp in Eagle City, Idaho, gives us insight into a highly complicated man who was far from perfect, but extremely courageous.

Wild West History Association gives me a continuing opportunity to share in the new research of the West. And to join some really great folks.



AUTHENTIC

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