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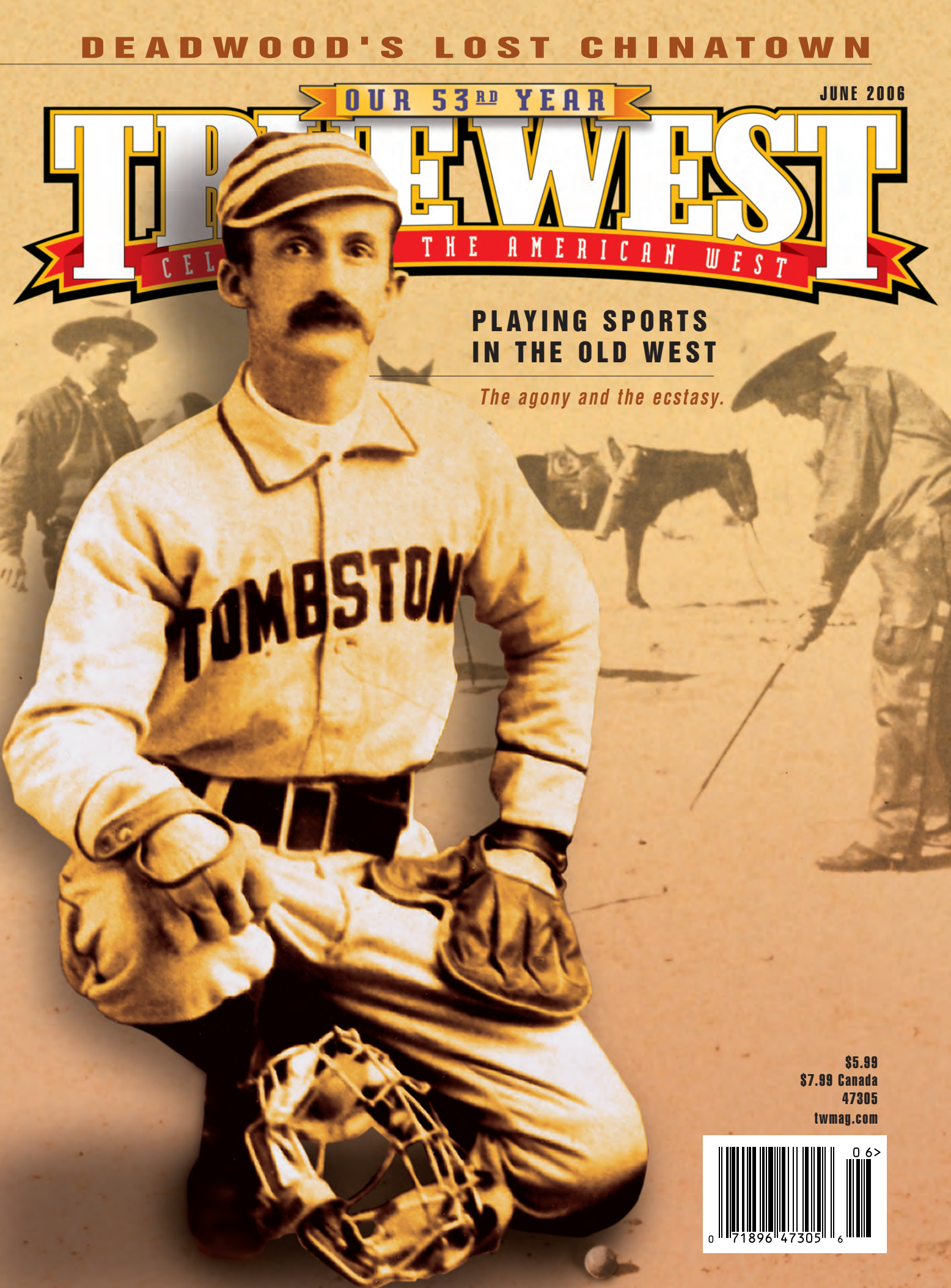
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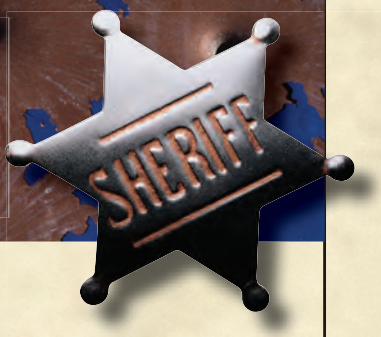
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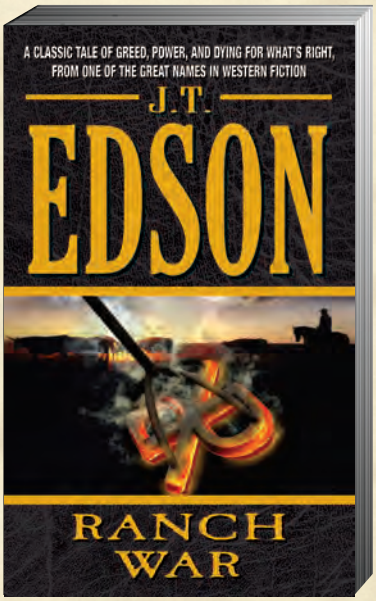
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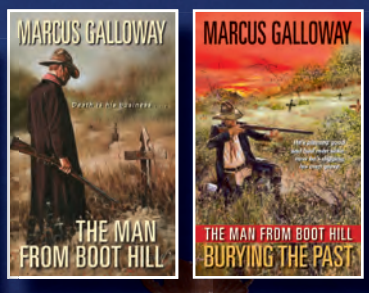
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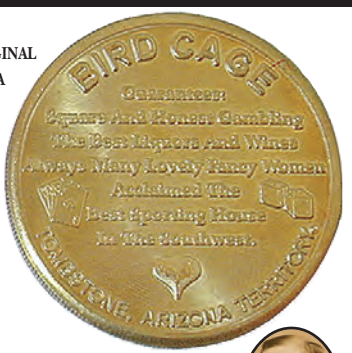
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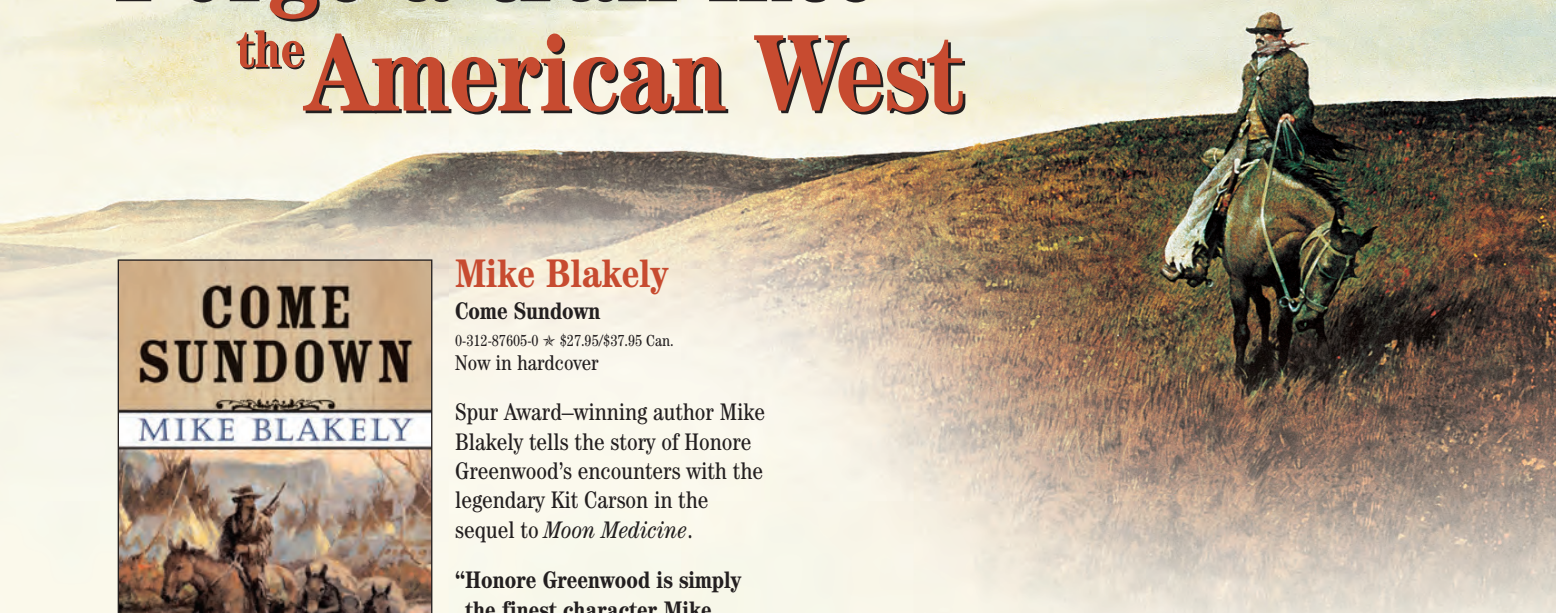


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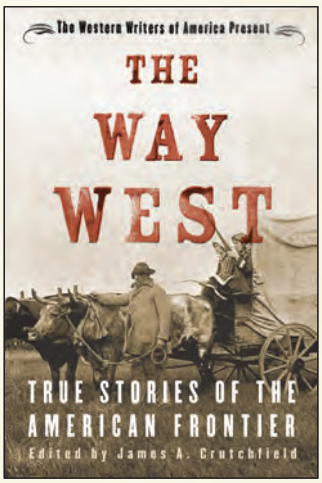
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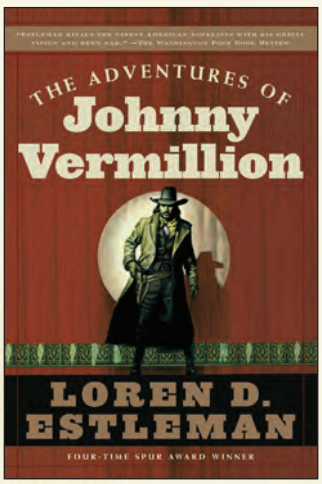


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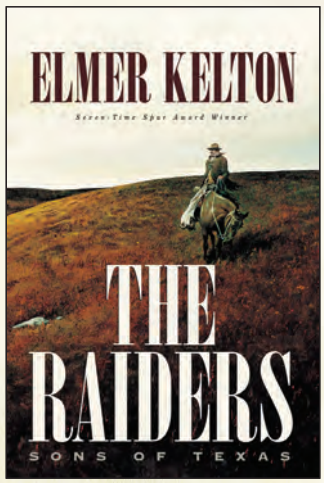
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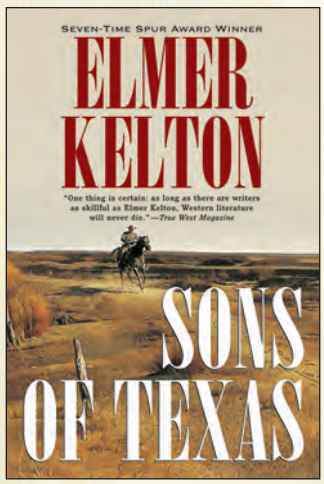
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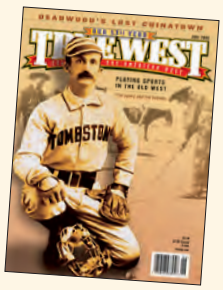
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OUR COVER

Sports in the Wild West: Tombstone Tigers

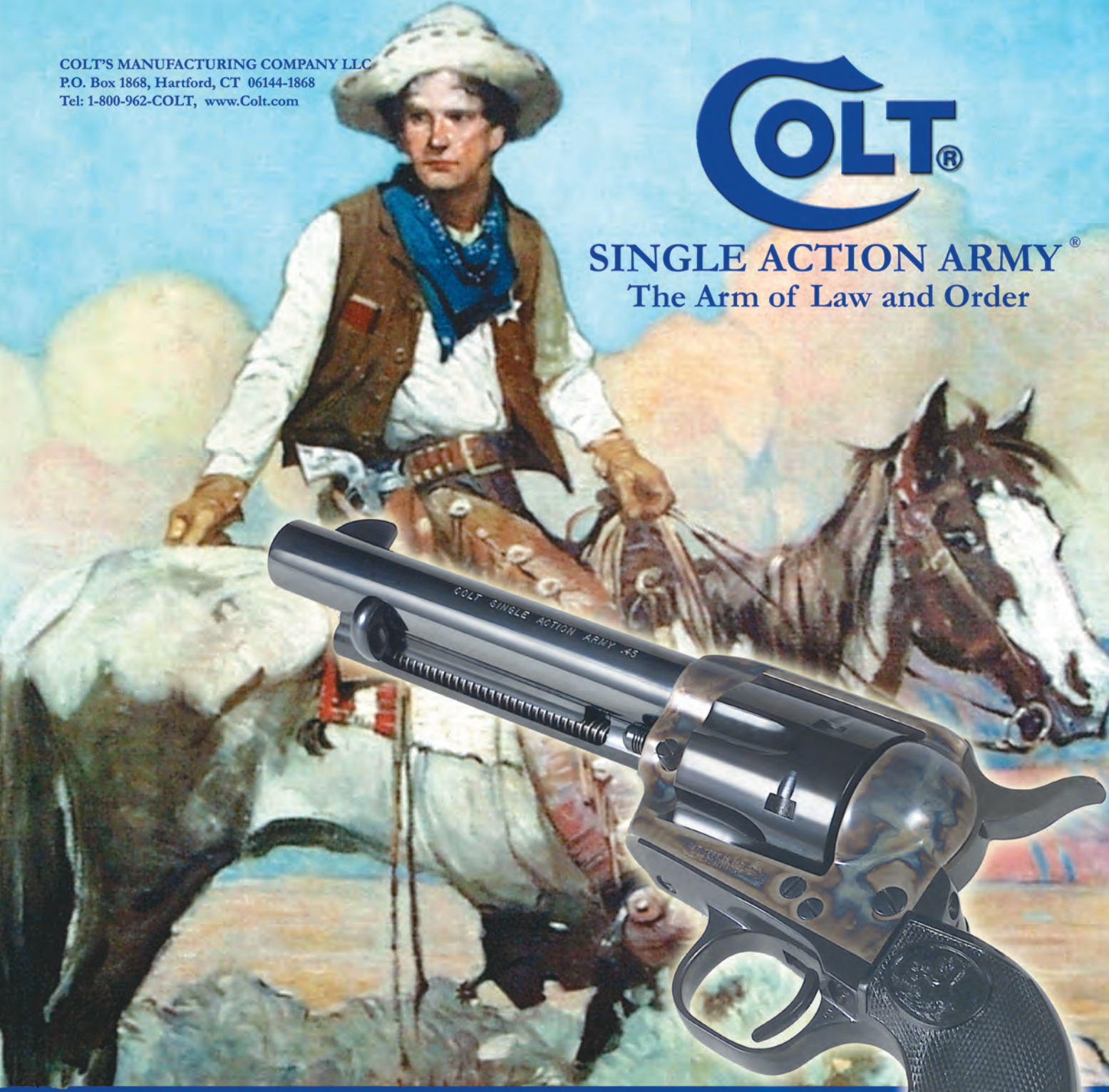
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BY BOB BOZE BELL

Wyatt Earp Punts?

If he did, it was near the O.K. Corral.



From handball to football, from polo to golf, and from the Tombstone Tigers to the Wyoming State Penitentiary All-Stars, true Westerners have always had a love of sports.

When we think of the American frontier period, we usually think of rodeo and horse racing, but as you'll find out in this issue (p. 38), the Old West was full of all kinds of sports. For example, how's this for an odd juxtaposition: football and Tombstone? Somehow we can't quite picture Doc Holliday and Wyatt Earp blitzing on third down, but check out George Parsons' diary entry for January 12, 1882:

"Grand foot ball racket this afternoon on Fremont Street near Fourth. All hands joined in, all kinds of conditions and we had much joy. Result about $10 worth of glass broken in Epitaph and Nugget and some sore toes."



Just a few months after the so-called O.K. Corral gunfight, a "foot ball" game was played near the intersection of Fourth and Fremont (behind the wagon). From the diary entry, it appears an errant kick broke a window at the* Tombstone Epitaph *office (building at far left). The rear entrance to the O.K. Corral is just out of the photo, at right.

Of course, there is no proof that Wyatt Earp (above) participated in the game. A week later, on January 17, Earp, Doc Holliday and Johnny Ringo confronted each other a block south of the football game, so it's not entirely out of the realm of possibility. It's not known if the football game played in Tombstone was soccer-based or rugby-based.

For this issue's *Classic Gunfights* (p. 62), Wild Bunch expert Dan Buck recommended researcher and author Gary Wilson, who has spent the past 10 years researching the Tiger of the Wild Bunch: Kid Curry. Many myths and misconceptions surround this fight, and Wilson was a great help in sharing the facts of the gunfight between Curry and Pike Landusky. Wilson became intrigued by Kid Curry while working on his book, *Outlaw Tales of Montana* (2003). His other works include "*Long George*" *Francis: Gentleman Outlaw of Montana* (2005) and *Honky-tonk Town: Havre, Montana's Lawless Era* (due in July).

On a serious note, we were saddened by the news in February that Elizabeth Small had passed on (p. 53). She was the last living link to our proud past. I often called her and asked her about Joe's philosophy (WWJD: What would Joe do?), and Elizabeth was always gracious and helpful. When my partners and I first took over the magazine, I was quite curious about what had happened to the once burgeoning circulation (in the early 1960s, *True West* had a 260,000 circ; when we bought the magazine in 1999, it had fallen to less than 20,000).

"The footnote crowd took over," she told me, with her usual candor. When I asked her what that meant, she said that the magazine got away from telling good stories and instead became fixated with minutia, like the color of Tom McLaury's hatband at the O.K. Corral gunfight.

I often think of her wise words when we are planning an issue. I will always remember Elizabeth, for all of her guidance and support.

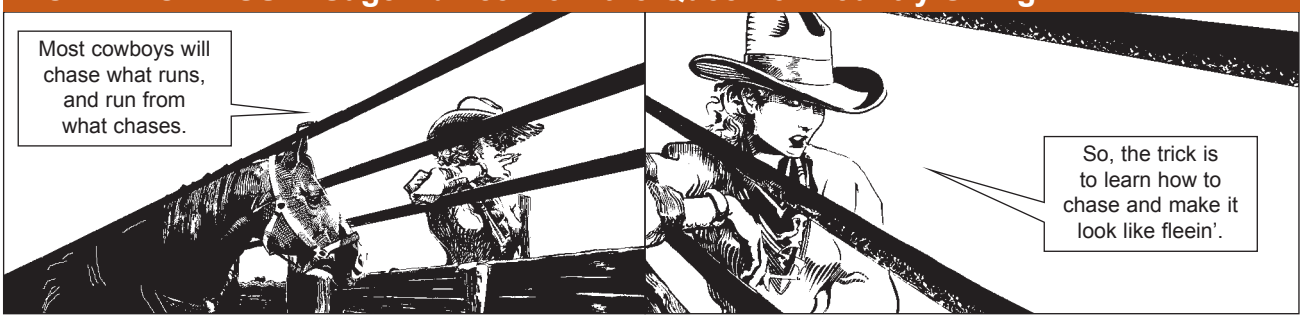


Joe and Elizabeth Small, c. 1960 in Wales.



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

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True West readers speak their piece.

Correcting the Little Things

I didn't get far into my March 2006 issue before encountering Phil Spangenberger's wonderful article on the Winchester Model 1894. The article is perfect! All the facts are in proper order, but I must correct you on the photos. The picture is stated as showing the adventurer with a '94 Winchester rifle, and it includes the inset in this reference. But the firearm shown in the inset is a carbine, not the longer-barreled rifle held by the adventurer. I know it's just a little thing, but that's why we like your magazine; you usually correct the little things.

Bob Winterton
Alpine, California

The Editors: *Thank you for writing to us Bob. Just for the record, though, the caption only refers to the "trusty 1894 Winchester." No reference was made to whether the weapons shown were rifles or carbines. But we appreciate you sharing the information with our readers.*

The April issue has an error that is one of my biggest pet peeves. The map of a central portion of California by Gus Walker [p. 101] shows the Owens River emptying into Owens Lake. If Gus had shown the river flowing to L.A., it would have been more accurate. Then, for the Owens River to connect to the San Joaquin River, there would have to have been a tunnel under the Sierra Nevada, and even then, the Owens River would have to flow upstream to get there. Also, the San Joaquin River, in flowing north in the central valley, does not pass San Francisco Bay. It flows into San Francisco Bay. I admit that it is not always easy to identify the facts. From other sources, I have seen Wyatt Earp's burial place variously listed as Coloma, Los Angeles and San Francisco, California!

Bob Woodson
Bishop, California

Gus Walker: *Our maps are made to reflect the time period of the story. The Owens River does not flow into Los Angeles because the aqueduct that is now there did not exist at the time of the event. You are correct that the Owens River should not connect to the San Joaquin and that the San Joaquin should flow into San Francisco Bay. You are extremely knowledgeable when it comes to your state's geography, and I applaud you for that and for taking the time to correct us.*

Tidbits on *The Searchers*



John Wayne's portrayal of Ethan in* The Searchers *is a direct throwback to the type of characters played by his mentor Harry Carey, Sr. (above, at left).

– TRUE WEST ARCHIVES –

The article, "*The Searchers* at 50" [April 2006] got me thinking about other relatively unknown aspects regarding this classic. Buddy Holly supposedly wrote "That'll Be the Day" after seeing *The Searchers*, using the disdainful line that John Wayne's character Ethan utters a few times in the movie. I have also heard that John Ford initially considered Fess Parker for the role of Ethan, but Walt Disney would not allow Parker out of his contract to audition for the part. Wayne's connection to his mentor Harry Carey, Sr., can be seen throughout the film. Carey's son and his widow, Olive, both appeared in *The Searchers*. And in the very last scene of *The Searchers*, we see Ethan standing just outside the doorway on the porch, silhouetted against the Monument Valley background. He crosses his right arm in front of his body and holds onto his left arm, just above the elbow as it extends down his side. This seemingly small gesture, as the Duke related to interviewers years later, was his tribute to his mentor, who had utilized this same gesture in his silent movie Westerns. Wayne also revealed that his gesture on the porch had brought tears to Olive's eyes as she was looking out from inside the house.

Denver Kissinger
Long Beach, California

Hero of the Common Man?

I enjoyed Candy Moulton's interview of William Groneman III ["From 9.11 to the Alamo," April 2006]. However, I question her choice of words in calling him a "hero." A talented writer—okay. Ruggedly handsome—of course. Witty, charming, fun to be with, a chick magnet—yes to all. Humble—well, darn it, yes. But a hero? He did nothing more, and a great deal less, than many other firefighters, police officers, other emergency workers and civilians did on September 11, 2001.

William Groneman III
Kerrville, Texas



Readers shoot back responses to our annual Travel issue.

A Clive Cussler Adventure

Wow. "Steamboat in a Cornfield" [April 2006] reads like something right out of a Clive Cussler novel. As a matter of fact, after reading the photo captions to get the gist of the story, I fully expected to see him involved in some way or another. I love the treasure hunting stuff. Be sure to follow up with these guys to see what the other 100 tons of cargo hides. I'm sure they must be holding onto the bourbon for eBay.

Todd Goff
Aiken, South Carolina

Searchers Urban Legend

The Searchers article is appreciated [April 2006], but it repeated an urban legend—that the book was based on Cynthia Ann Parker. According to author Alan LeMay's own notes, the book was based on the freed slave Britt Johnson [*True West*, March 1986] and his search for his family and Millie Durgin. Upon reading the novel, it becomes obvious.

Alan C. Huffines
Abilene, Texas

I enjoyed Yardena Rand's commentary on *The Searchers*, but I have to question some of her understanding about captives. Cynthia Ann Parker and four other members of her family (not five)



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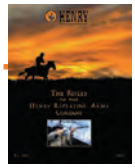
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were taken captive. Rand's generalization that "captives didn't always want to go home" is a stretch of the truth. I have recently finished a study of 250 captivities in the West ("A Fate Worse Than Death"), which shows that only one girl of the 40 captives in the seven-15 age group stayed or returned to the Indians, or tried to return. The one girl who wanted to remain was Cynthia. For the boys, two out of 50 captives returned to live with the Indians (Thomas Coleman and Rudolph Fischer). Vernon Maddux also discusses a "typical" attack that was not typical. Can he name another family killed by whites in the manner of the Mason and Cambren families? [Visit "Website Extras" on *twmag.com* for Maddux's list.] Today, we have too many writers who whitewash these facts because they have not studied the subject thoroughly.

Greg Michno
Longmont, Colorado

Yardena Rand responds: *I completely hold by the statement that "captives didn't always want to go home." Fifteen-year-old Mary Jemison, who was captured along the Pennsylvania frontier during the Seven Years War, is another celebrated case. She lived with the Senecas for more than 70 years. Greg is correct that five and not six members were taken.*

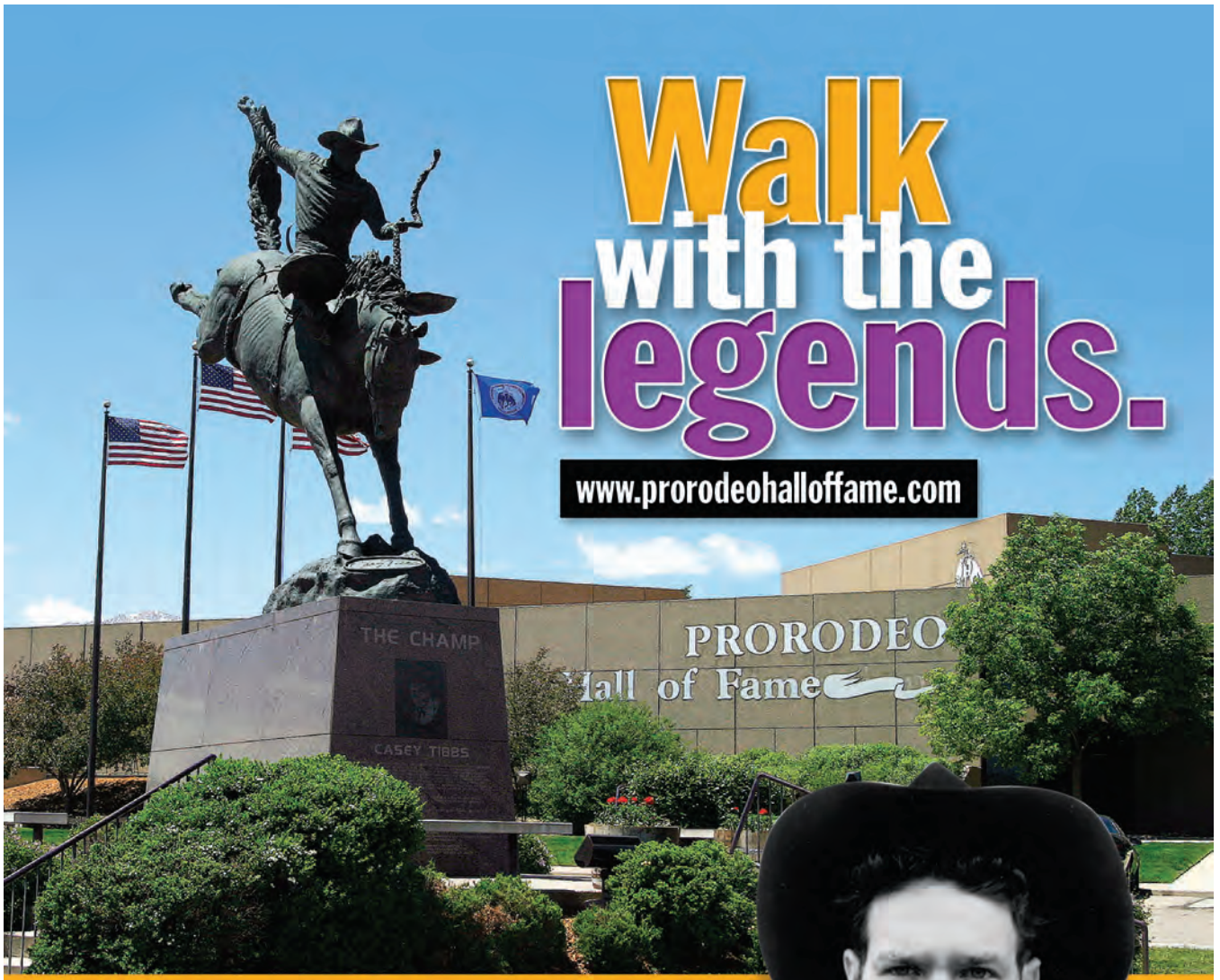
★

- *Please don't shoot us but on p. 48 of April 2006, the pistols should be identified as percussion pistols.*
- *Poor phrasing on p. 37 of April 2006 has made it seem like the battle at La Glorieta Pass took place in Colorado (shame on us, our New Mexico readers tell us!).*

We Welcome Your Comments

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

Letters to the editor become the property of True West *and may be edited. Send your letters to Editor, PO Box 8008, Cave Creek, AZ 85327. E-mail: editor@twmag.com*

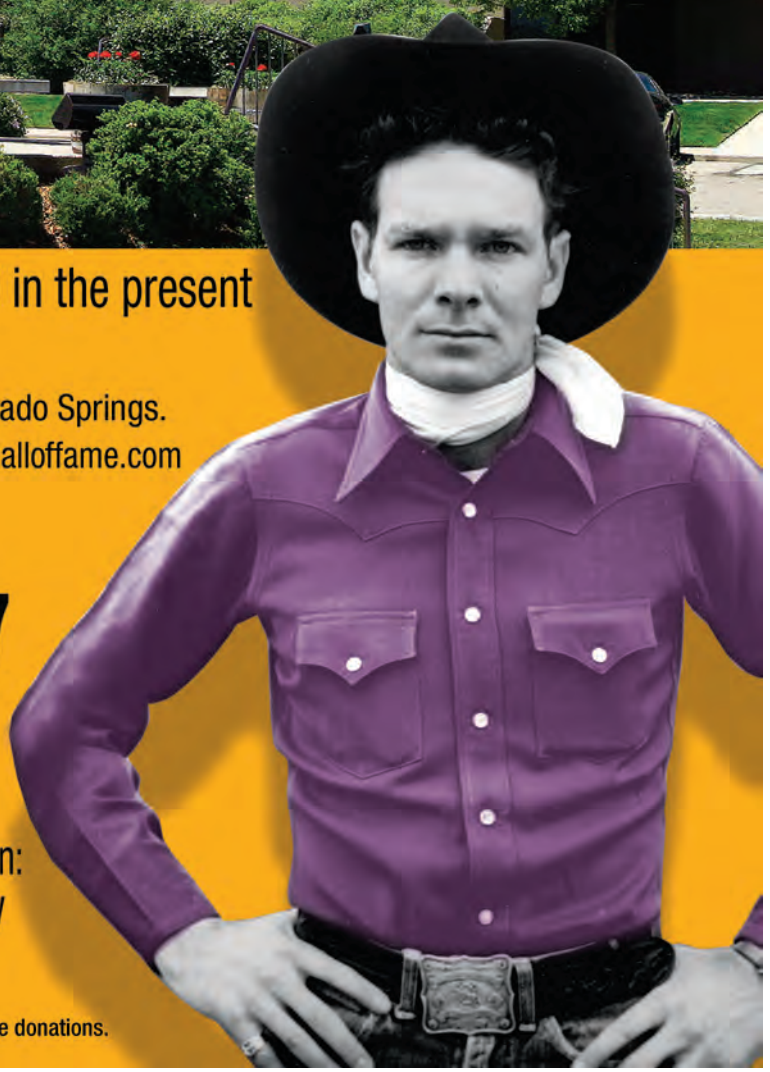


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Now through May 1...Alpine, TX, **20th Annual Trappings of Texas:** Competition and exhibition of Western art, including saddles, metal work and leather. **432-837-8734 / www.sulross.edu**

Now through July 4...Simi Valley, CA, **The U.S. Cavalry, Hollywood Horse Soldiers:** Army artifacts and props from Westerns like *She Wore a Yellow Ribbon* reveal the history of the cavalry at the Ronald Reagan Presidential Library. **800-410-8354 / www.reaganlibrary.com**

Now through July 30...Topeka, KS, **Blazing Guns & Rugged Heroes—Kansas in the Western:** A showcase of movie posters and costumes from 1936's *Dodge City Trail* through 1999's *Ride with the Devil*. **785-272-8681 / www.kshs.org**

Now through August 20...Los Angeles, CA, **Totems to Turquoise:** A celebration of Native American jewelry arts of the Northwest and Southwest. **323-667-2000 / autrynationalcenter.org**

MAY

5-7...Canyon, TX, **First Annual Palo Duro Western Film Festival:** Three days of classic films that trace the development of the cowboy in Westerns. **806-651-2244 / www.panhandleplains.org**

6...Cave Creek, AZ, **11th Annual Sonoran Symphony:** The Phoenix Symphony and special guests Riders in the Sky perform symphonic Western music. **480-488-6131 / www.dflt.org**

6...Caldwell, KS, **Chisholm Trail Festival:** Includes a historic walking tour of this old cowtown, along with bullriding and a cowchip throw. **620-845-6666 / www.caldwellkansas.com**

6...El Paso, TX, **Cinco de Mayo Street Festival:** The annual celebration of Mexican heritage includes a Taste of the Border, with margaritas and mole. **915-351-1680 / visitelpaso.com**

11-14...Sonoita, AZ, **70th Annual Sonoita Quarter Horse Show:** Features quarter horse exhibits and competitions, along with working cow classes for adults and youth. **714-444-2918**

12-14...Sheridan, WY, **13th Annual Rocky Mountain Leather Trade Show**: Top saddlemakers and leather crafters show off their wares. **888-289-6409 / www.leathercraftersjournal.com**

12-14...Cody, WY, **Cody Wild West Days**: Held at Stampede Park, this event features barrel racing and a top-notch horse sale. **307-587-4221 / www.codywildwestdays.com**

13-14...Prescott, AZ, **Second Annual Native American Arts Festival:** The Smoki Museum of American Indian Art and Culture holds a juried show and features Native American performers. **928-445-1230 / www.smokimuseum.org**

19-20...Gibsland, LA, **Authentic Bonnie and Clyde Festival:** A re-enactment of the 1934 ambush of the outlaw pair, along with a parade and museum tours. **318-843-1934**

20...Comanche, TX, **John Wesley Hardin Days:** Old-time fiddlers' contests, gunfight re-enactments, historical tours and Western heritage booths. **325-356-2032 / www.comanchechamber.org**

20-21...Prairie City, OR, **Fourth Annual Camp Logan Days Living History Re-enactment**: Relive the frontier days of 1867 with exhibits on this Northwest military post. **541-820-3314**

27-29...Prescott, AZ, **32nd Annual Phippen Museum Western Art Show and Sale:** Features artworks in oil, watercolor, acrylic and mixed media. **928-778-1385 / www.phippenartmuseum.org**

27-29...Tombstone, AZ, **Wyatt Earp Days:** A celebration honoring the West's famous lawman, featuring re-enacted gunfights and hangings. **888-457-3929 / www.wyattearpdays.com**

29...Fort Smith, AR, **Tales of the Crypt:** A guided tour of Oak Cemetery to remember the people who shaped the West and built Fort Smith. **479-784-1006**

JUNE

3-4...Meade, KS, **Dalton Days Wild West Fest:** Featuring the first MidWest Regional *Classic Gunfights* & Living History Competitions, with re-enactors portraying icons such as Wild Bill Hickok and Buffalo Bill Cody. Executive Editor Bob Boze Bell is the Grand Marshal at the event. **620-873-2008 / www.meadecountyonline.com**

3-4...Walla Walla, WA, **Lewis and Clark Days:** Some 100 history interpreters re-create the Lewis & Clark Expedition and experiences of Walla Walla pioneers. **509-525-7703 / www.fortwallawallamuseum.org**

9-10...El Reno, OK, **El Reno Rodeo:** Bronco and bullriding, and barrel racing take to the ring. **405-262-8888 / www.elreno.org**

JUNE 15-18

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10-18 & 23-24...North Platte, NE, **41st Annual NEBRASKAland DAYS:** This event features parades, concerts and the Buffalo Bill Rodeo. **308-532-7939 / Nebraskalanddays.com**

13-17...Cody, WY, **Western Writers of America Convention:** The convention is open to everyone and will include information about marketing and sessions with editors and publishers. **307-327-5465 / www.westernwriters.org**

16-18...Beatrice, NE, **Homestead Days:** Celebrate the area's homestead history by learning wood-working, hide tanning and quilting. **402-223-3514**

17...Lone Pine, CA, **Museum Dedication:** Celebrate the opening of the Movie History Museum by attending a cowboy cocktail party, enjoying a gourmet meal and listening to Western tunes by The Chaparral. **760-876-9909 / www.lonepinefilmhistorymuseum.org**

17...Fillmore, CA, **Fillmore & Western Railway's "When the West Was Wild" Murder Mystery Dinner Train:** Go back to 1874 and meet some seedy characters involved in an annual poker tournament—and sudden death. Dinner provided. **805-524-0330 / www.fwry.com**

17-18...Wichita, KS, **Frontier Justice:** Re-enactments of how Old West lawmen—including the Earps and Mastersons—helped bring order to the chaos of the bustling cowtowns of the 1870s. **316-264-0671 / www.oldcowtown.org**

22-24...Cody, WY, **Brian Lebel's 17th Annual Cody Old West Show and Auction:** Features historical photographs, artifacts, artwork and more. **602-485-4785 / www.codyoldwest.com**

22-25...Founders Ranch, NM, **Single Action Shooting Society's 25th Annual End of Trail:** The nation's oldest Cowboy Action Shooting competition also features Western screen legends. **877-411-SASS / www.sassnet.com/EoT**

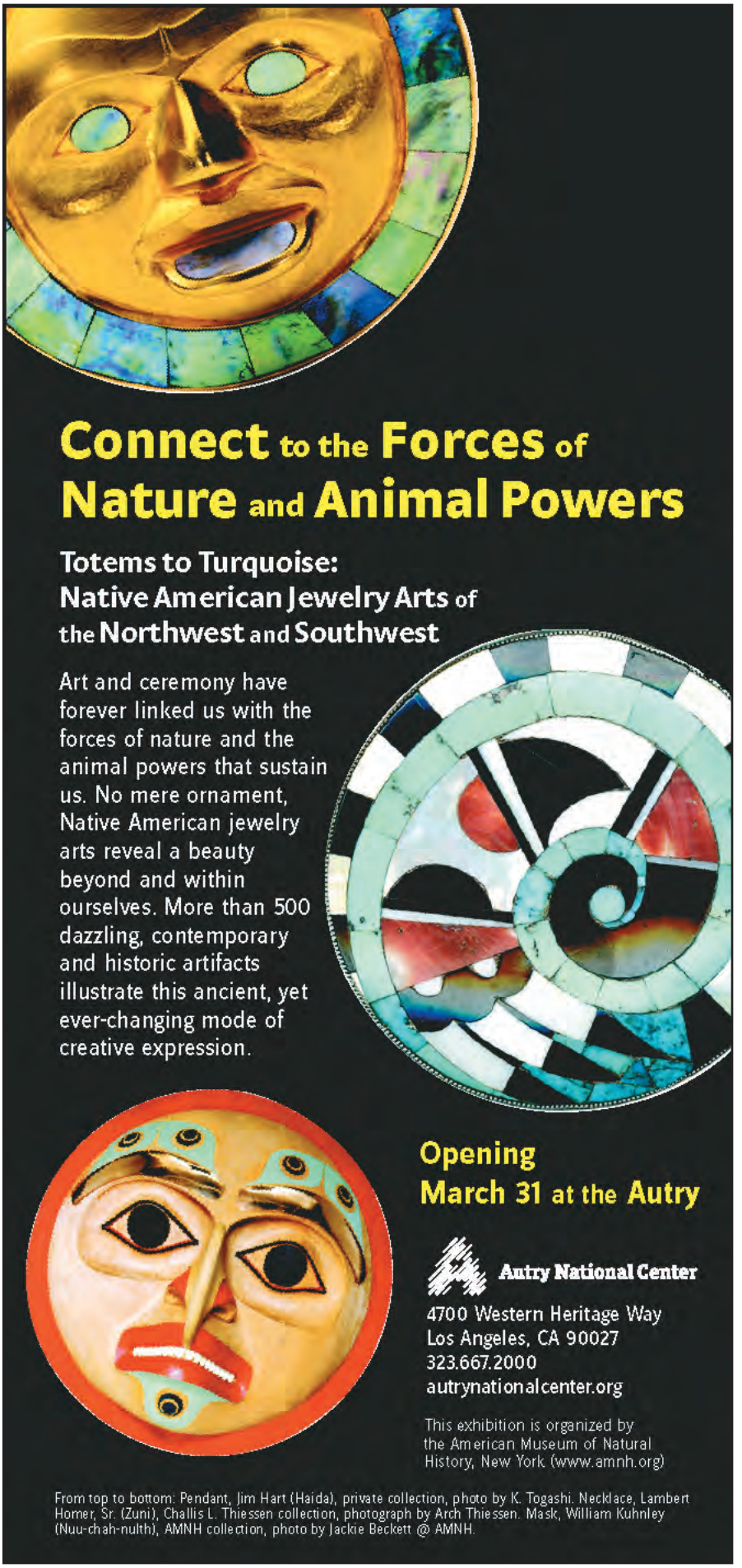
23-25...Sheridan, WY, **Buffalo Bill Days**: Celebrate Buffalo Bill Cody's years in Sheridan in the 1890s by attending the parade, Wild West show and exhibits. **307-674-2178 / www.buffalobilldays.org**

24-25...Ottawa, KS, **Old West Cowboy Days:** Celebration of Western and cowboy heritage with a parade, art show and stock dog demonstrations. **785-242-1411 / www.oldwestcowboydays.com**

24-25...Kenton, OH, **Gene Autry Days:** A celebration of this singing cowboy, featuring movies, music and a Western collectibles show. **419-673-4131**

29-July 2...Mesa Verde National Park, CO, **100th Birthday Celebration:** Observe the anniversary of the world's first cultural national park with presentations by national leaders, Indian craft demonstrations and an art exhibit. **888-905-6372 / www.visitmesaverde.com**

Submissions to Western Roundup: Please send all information and photos at least three months in advance to Western Roundup, P.O. Box 8008, Cave Creek, AZ 85327; info@twmag.com or fax it to 480-575-1903.





BY PHIL SPANGENBERGER

Winchester '73—Take Two

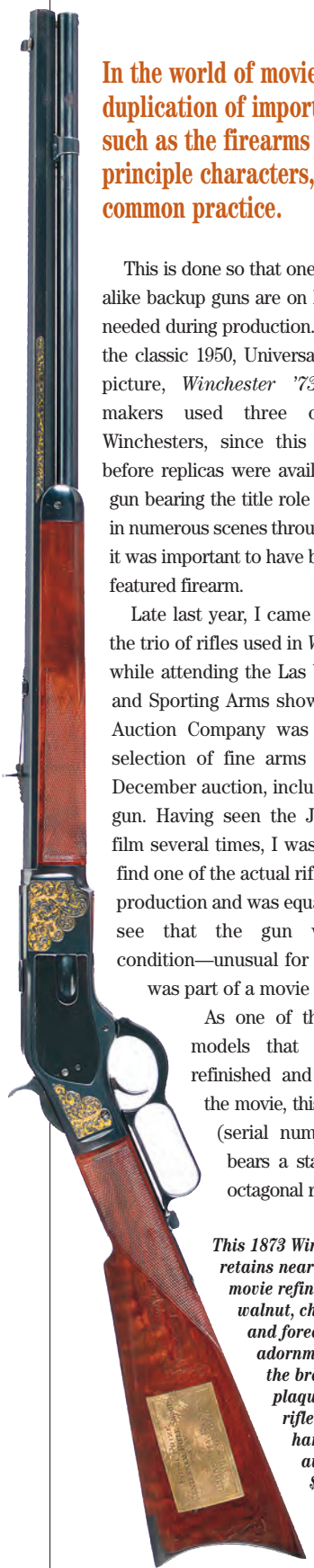
Movie firearm shows up in great shape at a recent auction.

In the world of movie making, duplication of important props, such as the firearms of principle characters, is a common practice.

This is done so that one or more look-alike backup guns are on hand if they're needed during production. In the case of the classic 1950, Universal International picture, *Winchester '73*, the movie makers used three original 1873 Winchesters, since this was the age before replicas were available. With the gun bearing the title role and appearing in numerous scenes throughout the film, it was important to have backups of this featured firearm.

Late last year, I came across one of the trio of rifles used in *Winchester '73* while attending the Las Vegas Antique and Sporting Arms show. Rock Island Auction Company was previewing a selection of fine arms slated for its December auction, including this lever gun. Having seen the James Stewart film several times, I was fascinated to find one of the actual rifles used in the production and was equally pleased to see that the gun was in fine condition—unusual for a firearm that was part of a movie production.

As one of the original '73 models that were factory refinished and engraved for the movie, this particular '73 (serial number 703161B) bears a standard 24-inch octagonal rifle barrel. The Winchester warehouse received the lever action on March 2, 1916, according to the Cody Firearms Museum's records. It is a Third Model, chambered for the .38-40 Winchester Central Fire (.38 WCF) cartridge, which, at the time, utilized a "5-in-1" motion picture blank.



This 1873 Winchester retains nearly all of its movie refinish: fancy burl walnut, checkered stock and forearm, and other adornments such as the brass inlaid plaque. The .38-40 rifle recently hammered on the auction block for $37,500.



The classic 1950 film,* Winchester '73, *is one of a number of firearm-themed movies in which the guns are the "stars." This epic Western centers around a shooting contest and the subsequent adventures of the prize rifle and its owner. For the film, three 1873 Winchester rifles were refinished and engraved by the Winchester factory to look like the famed "One of One Thousand" rifles of the 19th century.

– All images courtesy Rock Island Auction Company –

Since these guns served as backups in the film, they were identically fitted with fancy checkered walnut stocks and forearms. Further, the side plates of the receiver are engraved and gold washed with a 19th-century Germanic vine engraving on a punch dot background. The legend "One of One Thousand" is engraved in all caps on the top of the barrel, behind the rear sight. Inlaid into the right side of the buttstock is a rectangular brass plate bearing the all caps legend "First Prize / Centennial Rifle Shoot / Won By—Dodge City, Kansas / July 4th 1876," which relates to the movie storyline. This historic rifle sold for a $37,500 bid at Rock Island Auction's December 2005 sale.

As of this writing, the author does not know the whereabouts of the other two rifles from this film. But the Cody Firearms Museum, in the Buffalo Bill Historical Center in Cody, Wyoming, exhibits the Winchester Model '71 lever-action rifle, which famed exhibition shooter Herb Parsons used to perform the trick shots for the film.

To see the Winchester '73 in action, watch *Winchester '73*—a classic Western about a classic rifle.

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BY MEGHAN SAAR

The Tale of Two Russells

A California-born artist is hot on the trail of Charlie Russell.

When an auction is called the C.M. Russell Auction, you pretty much know who the main attraction is going to be. But at this year's event, another Russell almost beat out the famed cowboy artist.

Charlie Russell's painting, *Judith Basin Cowboy*, did hammer in for the auction high at $160,000. But trailing close behind was an oil painting by Russell Chatham. Part of a fixed-price sale, a new addition to the auction, *Rain Sweeping Over Sweet Grass Basin* sold for $140,000—a record price for the artist who is the grandson of California landscape painter Gottardo Piazzoni.

Our cowboy Russell rode the range before picking up his paintbrush; this Russell mainly earned his living as a sign painter and a carpenter. But since 1958, his artwork has been featured in approximately 400 one-man shows. You may also have seen his work grace the covers of novels by Jim Harrison (most known for his novella, *Legends of the Fall)*. Or perhaps you know Chatham as a fly fisherman—he caught a world-record striped bass, weighing 36 pounds and six ounces, in 1966. He hooked the fish using an eight-inch black streamer in San Francisco Bay, an area he grew up in. Now Chatham lives on an old homestead, eight miles outside of Livingston, Montana. Those who live in Livingston get the best of both worlds: a delicious meal served under Chatham's original paintings at his Livingston Bar & Grille, which celebrates its 10-year anniversary in 2006.

But now, a new owner will be transforming a blank space with the oil on canvas Chatham painted last year, portraying Sweet Grass Basin near Big Timber, Montana. The pristine landscape makes one imagine it could be the same tract of country Lewis and Clark saw during their travels through Montana 200 years ago.

The auction, held on March 16-19, in Great Falls, Montana, set another record with its closing sale of $2.2 million in bids.

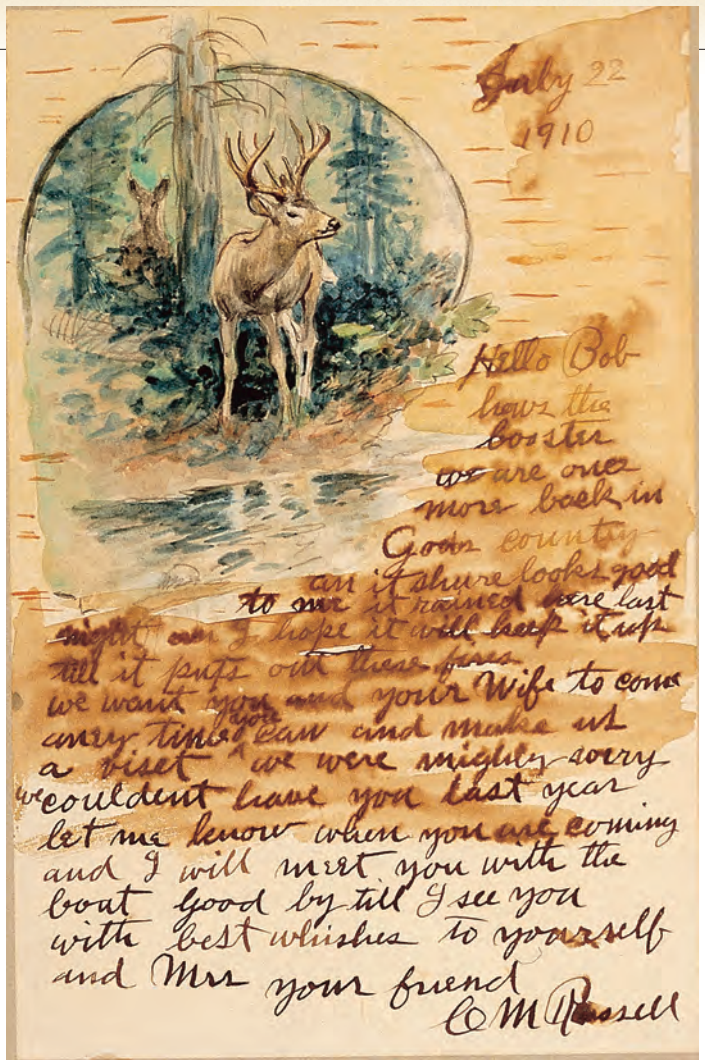
Notable Russell Lots Included
(All images courtesy C.M. Russell Auction)



Russell Chatham's* Rain Sweeping Over Sweet Grass Basin, *which he painted in 2005. It set a record for the artist, selling in a fixed-price sale for $140,000. About 40 pieces sold for a total of $275,000.



The late Charles Russell expert, Fred Renner, believed the cowboy in this painting was Pete Vann, who got Russell his first cowboy job on the Judith Basin roundups in Montana. The teenaged Vann apparently was about to be fired because he was falling asleep on his watch during night herding, but his job was saved when he was put to work on the day herd breaking broncs. Fred's widow Ginger has estimated that the painting was created circa 1892-95; $160,000.

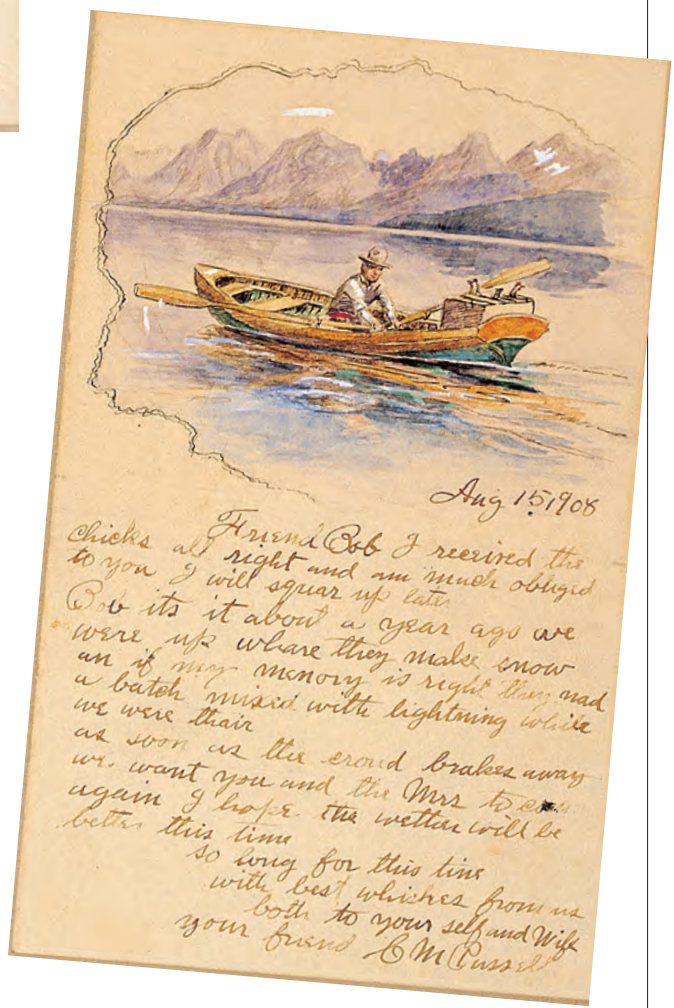


WORD PAINTER

Charles Russell wrote the letter at left on July 22, 1910, when Glacier Park and much of western Montana was on fire, with already 80 lives lost. In this letter, Russell states that "it rained here last night and I hope it will keep it up and it puts out those fires." Despite the fires, he still hoped his friend Bob Benn and his wife would join Nancy and he at Bull Head Lodge in the summer. Unfortunately, the fires raged through August and the Benns stayed at home in Kalispell. Five years later, Bob was murdered during a robbery at his saloon in the Hotel Montana; $69,000.

An earlier letter written to Bob Benn (below), dated August 15, 1908, features a sketch of Charlie making a boat trip from Apgar to the dock at Bull Head Lodge, with a cargo of chickens the Benns had given him. This letter also encourages the Benns to come and visit. The Benns did visit that year, as did 22 other guests, according to the screen registers at Bull Head; $70,000.

Collectors interested in Russell's letters should not be without *Charles M. Russell, Word Painter: Letters 1887-1926*, edited by Brian W. Dippie and published by the Amon Carter Museum.



UPCOMING AUCTIONS

June 9
Montana and the West
Johns' Western Gallery
www.johnswesterngallery.com

June 12
Native American, Pre-Columbian and Tribal Art
Bonhams and Butterfields
www.bonhams.com/us

June 22-24
Cowboy Antiques and Western Collectibles
Brian Lebel's Cody Old West Show & Auction
codyoldwest.com

June 26-27
Antique and Collectible Arms & Armor
Greg Martin Auctions
www.gmartin-auctions.com

BY TIM LASIUTA

Shattered Dreams and Broken Trails

A roundtable discussion behind a story of Chinese slavery that still exists in the States.



Broken Trail ***shares the story of five Chinese girls who are rescued from prostitution.***
(From left) Valerie Tian, Jadyn Wong, Gwendoline Yeo and Olivia Cheng (not shown is Caroline Chan).

– ALL PHOTOS BY CHRIS LARGE / AMC
UNLESS OTHERWISE NOTED –

The American West at the close of the 19th century was a land of contradiction.

Progress-minded business men, pioneers intent on building a home, railroad magnates with dreams of empires and those who gradually saw their freedoms disappear through greed and lawlessness.

Such was the fate of the young Chinese women sold as servants by mainland Chinese families and sent to serve as prostitutes in the towns and camps of the American Midwest. Theirs was a fate worse than death.

Writer Alan Geoffrion, Producers Stanley M. Brooks, Rob Carliner and Robert Duvall, and Director Walter Hill (*Wild Bill*) have woven a magnificent tapestry filmed in the rolling hills near Calgary, Alberta, in Canada. Duvall headlines a cast that includes Thomas Haden Church, Valerie Tian, Chris Mulkey, Scott Cooper, Jadyn Wong, Olivia Cheng, Gwendoline Yeo and Caroline Chan.

Broken Trail, a miniseries which airs on June 25 and 26 at 8:00 p.m. on AMC, follows veteran cowboy Print Ritter (Duvall) and his nephew Tom Harte (Church) as they undertake a dangerous 1,000-mile journey from Eastern Oregon to Sheridan, Wyoming, in 1897. Along the way, they encounter a corrupt slave trafficker taking five Chinese girls to a mining camp to be the camp prostitutes. Rescuing the young women, the men put themselves and their livestock at risk during their escape. Faced with dangerous circumstances, Ritter, Harte and the women discover their strength as they overcome cultural barriers.

What's the message behind *Broken Trail*? *True West* conducted a roundtable discussion with actors Robert Duvall and Olivia Cheng and writer Alan Geoffrion to find out.



Duvall



Geoffrion



Cheng

TW: Let's start off with how *Broken Trail* came to be.

AG: We are both friends and neighbors. We are lucky that way.

RD: For a long time now.

AG: Well, Bobby's got a place down in Argentina, a ranch. He was getting ready to go down for Christmas holidays, the year before last, and we were getting together for lunch. I told him about a story that had been told by me by an old rancher.

I don't know if you're familiar with the Haythorn Land and Cattle Company in Ogallala, Nebraska. It's a pretty big outfit. The head of it, at that time, was Waldo Haythorn. His son Greg runs it now. Waldo told me about his grandfather taking a herd of horses from Eastern Oregon back to the Rosebud Reservation for a government contract. We were just talking, not shop. At some point, he said, you should write that down. That's a pretty good idea. So, the next morning, I got a call at 8:30, and he asked me how much I'd written. So, I thought I'd better get started. In about five or six weeks, I had the basic framework laid out.

Another thing that I'd been fascinated with and wanted to intertwine the two. There was a lady in San Francisco in the late 1800s, early 1900s, named Donaldina Cameron [see June 2004, *Women of the West*]. She ran a rescue mission in San Francisco for young Chinese girls to try and save them from being sold into prostitution. A lot of these girls ended up in cow camps and mining towns around the West. Because they were so cheap to bring over and the control [over their lives] was so complete, they had a brief, violent life in North America. Their average life in the country was five years before they succumbed to either suicide, violence or disease.

So I started working on the idea; I had the thing laid out. From then on, I'd call up [Duvall] or we'd get together for lunch. The first version was set up for a movie in about six months as screenplay.

RD: From a story viewpoint, the thing that came first was the journey on the trail, then the women and their plight came after that. Geoffrion did a lot of research on the plight of these women and made it as factual as possible. It makes a very compelling story that needs two nights to tell it.

TW: How much input did you have in the film Mr. Duvall?

RD: [Alan] and I conferred on this script from its genesis. As Alan said, it started at a lunch and over time, we both shaped it.

TW: Did anyone else help with the script?

AG: I had great people like Horton Foote, the great screenplay writer (*To Kill A Mockingbird*, *Tender Mercies*) to vet [the script] and give me some good advice. The other thing, I had a lot of cowboys read it—guys earning their paycheck up on a saddle.

TW: Is it a true story?

AG: People have asked me if this is a true story. This is a collection of true stories. I did not have to use my creative imagination for the original script. Everything that happened in that draft was either from a private diary, correspondence and letters. Real events. Real people. We wanted to get closer to the truth and show the Western experience through the eyes of different people.

***Thomas Haden Church plays Tom Harte, the nephew of Robert Duvall's character Print Ritter. Fresh off comedic films such as* Spanglish, Sideways *and* George of the Jungle, *Church revisits a Western role again after portraying Billy Clanton in* Tombstone.



TW: Olivia, as a young Asian actress, how did the role of Yee Fung change your perception of Chinese history in the U.S.?

OC: I was not aware of the forced slavery before I got the role, and even a little embarrassed when I found out. It forced me to research the story. I had not known that even in the early 1800s, young Chinese girls were brought over to America and forced into prostitution in brothels and mining camps across the Midwest. It is an issue that still exists today, and after my research, it blew me away. Thousands of girls, possibly hundreds of thousands, were brought over here after being sold by their families without their say. Many took their own lives, died in "hospitals" (out of sight or out of mind) or were killed by the brutality of the camps. It was shocking . . . young Asians are not educated about this. During filming, I realized that if I was born in a different time and different place, it could have been me.

TW: With the role of the Chinese girls so central to the film, how did you go about characterizing the women?

OC: When I first heard about the project, I was wary. Here we go, another Hollywood project where the Asian characters are reduced to one dimensional human beings and not given the chance to show that they are damaged people. I did not want to be a living prop. When I realized that we were essential to the story and we could be normal "little" girls, I wanted to play Yee Fung with dignity. I wanted her to be a human being. The tone of the movie let me know I could do that.

AG: There was an incredible amount of people who took part in the Western experience. The classic Western has zeroed in on the tall, silent, Anglo cowboy who could do no wrong. The real backbone of the story of the West are the women, and [the story of these Chinese women] had not been told before. We wanted to do that.

TW: Cast-wise, *Broken Trail* is rich. Duvall, Thomas Haden Church, Gwendoline Yeo, Valerie Tian, Scott Cooper and you, Olivia Cheng, add so much to the finished

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Chinatown's Angel: Donaldina Cameron.

– Courtesy Cameron House –

product. How difficult was casting for *Broken Trail*?

OC: As for Thomas Church, Tom is so known for his comedic roles. *George of the Jungle. Sideways.* A lot of people will realize there is more to him than the roles he portrays so well because he is such a good actor. When I met him on set, I expected him to be the life of the party, but he wasn't. He is a serious, articulate, intelligent guy.

[His character] Tom Harte is a cowboy with issues. Really hard up. First time we meet him, he's castrating cattle, not climbing the cowboy corporate ladder. This cattle drive for him represents a second chance at a better life . . . as the story unfolds, you learn what shapes him into the cowboy he is. He is the last person you would expect to show compassion to the girls. He takes them under his wings but [is] not very affectionate. Duvall is the more affectionate one. Kind of like the father. Tom Harte is not warm and bubbly. Underneath all the bitterness, he is a good man.

AG: The girls were a different matter.

RD: Olivia came from Edmonton. I was the one who found her on the tape out of about 135 actors across Canada, which I saw in one afternoon, and she stood out in a good way. And I figured, why not let Edmonton be represented, since we had good actors from other parts of Canada. My own sense of a quota system.

OC: As an actress, it was like winning the lottery. To get to watch one of the Living Legends is an amazing experience—a lightning strike. It changed my perspective on acting. Robert Duvall brings something different to every take. He doesn't have a set reaction. He reacts, not acts. He plays off what the other actor brings. He taught all of us that acting is about being on camera and letting it



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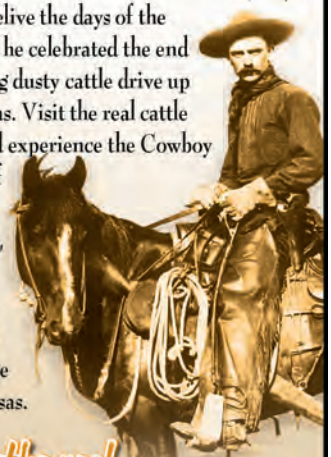
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Robert Duvall's third jewel in the Western crown: **Lonesome Dove, Open Range** *and now* **Broken Trail.**

capture what you are doing. Gwendoline Yeo was the most experienced. Jadyn Wong, Valerie Tian, Caroline Chan and I were very green.

TW: Isn't that mixture of experience and inexperience what Alan wanted to capture in the film?

OC: Yeah. Alan told us that was one thing he couldn't put into the script, was our natural connectiveness and chemistry. We bonded as a unit and became one. It was what they wanted. We became close to each other. When we were scared, we put our arms around each other. That's what I remember. We all brought something different to the film.

AG: The girls were always going to be the secret weapon. When they come up on screen, you go WOW. I wanted to make sure they weren't relegated to some stereotypical background characters. They seemed to like it. I told them, "I'm not a woman, nor am I Chinese. I try to keep the emotions in a gender neutral place. If you find something that is not quite right, come talk to me." And they did.

OC: Alan told us "I am an old white guy, if you have a problem with a scene, let me know." He appreciated our input. He doesn't know our Chinese culture or even the female mind. One example of the collaborative effort is when Print Ritter, the Duvall character, is trying to make first contact with the girls so they know he is a friend. Duvall can't understand them, so he numbers them off. One, Two, Three, Four. As the girls talk, they realize what he is doing. "He's numbering us. You're number one, two, three, four." I told Alan that phonetically, the word four sounds like death. Fh instead of Th makes a difference.



STOP HUMAN TRAFFICKING

The dream of freeing young Asians from the sex trade is still alive. As many as 800,000 people are victims of human trafficking each year; 80 percent of these victims are female and 70 percent of these women are sexually exploited. Today, many organizations actively work in ministering to and freeing young people everywhere from enslavement. Among these are:

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www.thehomefoundation.org
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We added a little scene to explain that. "I don't want number four. I don't want to die," we had the girl say. The Asian audiences will understand; our superstition is very strong.

TW: The production crew for the film is very talented. Director Walter Hill, Robert Duvall and yourself.

AG: The Canadian crew was fantastic. They did a great job. I worked up there in 2002 on *Open Range*, and it was the same experience. For that one, we had double the budget for a two-hour [film] as opposed to half the budget for a four-hour [miniseries]. Great people. Ken Rempel, the production designer, would wave his magic wand and something would happen. I was amazed at how many of the crew, the grips, the cameramen, the guy who drove the honey wagon would come up to me and say "I read the script." They took a real interest in it. The great Alberta scenery is second to none. The Bews family [ranch hands in the miniseries] is just amazing to work with.

OC: Walter Hill was very much a "roll the camera" type director. I can count on my hand the number of times he stepped in and asked us to change something.

AG: With Walter at the helm, he wanted more action. We had thought of it as more of a character-driven film. We understood and put some action into it, beefed up the villains a little, and both Bobby and I were very clear that we did not want to have this like all the other Westerns.

TW: Was the film originally slated to air on AMC?

RD: It was a go project at CBS, but we turned them down because of certain things we asked for. Shortly thereafter, AMC came aboard. We had written the film as a feature length, but they wanted to do a two-night miniseries.

AG: AMC wanted to do a two-night miniseries, so it doubled the length of shooting time and scripting time, but we felt like we had a lot there. Westerns tend to run a little longer than action films like *The French Connection*; it's just a different cadence. And there was no shortage of subplots.

TW: With the film coming up for broadcast, has the work stopped?

AG: That's ironic you would ask that. I still get e-mails asking for input, and this morning, I received one. They're still putting the finishing touches on [the film]. Right now, I'm working on the novel, which will be published by Fulcrum Press of Colorado, and after that, Bobby and I have a couple other potential projects.

RD: We're still editing the film. In terms of handling the roles of actor and executive producer—as an actor, it was fine, but the other juggling process was a nightmare.

TW: What's next?

AG: The novel.

RD: After broadcast, some rest and a badly needed vacation in Argentina.

TW: Any final thoughts on the film?

OC: For a first major role, it is an amazing film to be in.

AG: Bobby had said he really wanted this to be the third jewel in the crown for him, *Lonesome Dove*, *Open Range* and now *Broken Trail*.

RD: It was not an easy experience by any stretch of the imagination, but it was very worthwhile and fulfilling for me. I feel when this movie airs, it will be very good timing for the United States of America.

Tim Lasiuta is a Canadian-based writer with varied interests. Visit *www.LoneRangerCartoonist.com* to find out more about his latest book.

WESTERNS IN THE WORKS



Calamity Jane (left) is the focus of a new documentary by **Greg Monro** of Paris, France, who will be interviewing historians and Calamity Jane's "granddaughter," whose mother Jean McCormick claimed to be the daughter of Jane and Wild Bill Hickok. The documentary will begin shooting in May in Colorado (Boulder and Fort Collins), Wyoming (Cheyenne, Laramie and Cody), Montana (Livingston), South Dakota (Deadwood) and Idaho (Boise).

The **Coen Brothers** head for New Mexico and Texas this May to begin shooting the film adaptation of **Cormac McCarthy's** *No Country for Old Men*. The Paramount/Miramax film is set in West Texas in 1980 and involves a Vietnam Vet in a drug deal gone bad. The story is described as "set along a bloody frontier in our own time." If you're looking for a period drama, though, Paramount and Miramax have also joined forces for *There Will Be Blood*, about a turn-of-the-20th-century oil prospector (**Daniel Day Lewis**, above) in Southern California. This story is based on the 1927 Upton Sinclair novel, *Oil*. **Paul Thomas Anderson** (*Punch-Drunk Love*) is set to direct; shooting is also expected to begin this May in New Mexico and Texas.



Collector DVDs for *The Searchers* (left), *Stagecoach* and **John Ford** (the director of both films) will debut from Warner Home Video on June 6. The John Ford set will include *Cheyenne Autumn*, *The Lost Patrol*, *Mary of Scotland*, *Sergeant Rutledge* and *The Informer*, for which Ford won an Oscar for Best Director in 1935. Ford never won as best director for his Westerns, though he was nominated for *The Searchers*.



Phileas Fogg, Eat My Dust!

The famous circumnavigator Nellie Bly has ties to Old Mexico.

Female journalists were a novelty in the late 1800s.

The noisy, smoky newsroom was hardly the place for a gentle sex whose "sphere" was the home and who had decades to go before getting the right to vote. Then came Nellie Bly and boy, did things change!

The name rings a bell with many but only in a vague way. Nellie made her name as an undercover reporter—"stunt reporting," they called it. Her most famous moment came in 1889-90, when the 25 year old traveled around the world in 72 days, beating the fictional account of Jules Verne's hero, Phileas Fogg, in the book that then was a worldwide best seller: *Around the World in 80 Days*. The book had been published in 1872, two years after George Francis Train set the 80-day record when he circumnavigated the globe. (He also beat Nellie's record a few months after her trip when he made it in 67 days.)

But her stunt reporting is not why Nellie—born Elizabeth Cochrane on May 5, 1864—is celebrated as a woman of the West. She comes by that because of one of the most forgotten parts of her resume: In 1885, Nellie spent six months traveling throughout Old Mexico to tell her readers what America's neighbor was like. Her report wasn't just the usual travelogue of sights and sounds; it was also a biting indictment of the poverty she found and the corruption apparent in the presidency of Porfirio Diaz. The resulting articles so infuriated Mexico City that Nellie was banned from the country.

Her editors tried hard to talk her out of the trip, but she was determined to go and do "something that no other girl had ever done," reports her biographer, Brooke Kroeger, in her excellent 1994 book, *Nellie Bly: Daredevil, Reporter, Feminist*.

When you look back at her life, it's obvious Nellie did lots of things girls had never done before. Even though some in journalism have downplayed her contribution to the field—dismissing her as a gimmick—that's not the way she's seen by the National Women's Hall of Fame in Seneca Falls, New York. It calls her a "trail-blazing journalist considered to be the 'best reporter in America' who pioneered investigative journalism."

An Outraged Teenager

Elizabeth Cochrane could hardly believe the narrow-minded tripe in Pennsylvania's *Pittsburg Dispatch* column, declaring "What girls are good for" was only housework and caring for children. She was 18 years old and had been helping support her family since her rich father had died without a will, thereby denying his home and possessions to his wife and 15 children.

Elizabeth was well aware how hard "working girls" like herself had it, and she wrote an impassioned letter to the editor. He was so impressed, he hired her. For her "pen name," the editor chose a song made popular by Pittsburgh's own Stephen Foster (although he changed the spelling of Foster's Nelly Bly).

Among her first assignments, Nellie explored the plight of Pittsburgh's poor working girls, shared the need to reform divorce laws (her mother had a disastrous second marriage that ended in divorce) and investigated child labor (there were yet no child labor laws in America). Her reporting was "full of fire," the U.S. National Archives notes. But the editor pulled back when advertisers complained about her exposes, and Nellie was put to work in the "normal sphere" of female reporters, covering cultural and social events.

Nellie would say she was "too impatient to work along at the usual duties assigned women on newspapers," and decided to make a new mark. "By distinguishing herself at foreign reporting, she reasoned, she could explode the ossified mind-set of editors who had relegated her for no good reason to work she considered dull, meaningless, and without the potential for promotion," Kroeger notes.

The World's Worst Monarchy

Nellie set off with a rail pass for six months in Mexico, accompanied by her mother as chaperone.

Her stories were blunt and honest—she told it as she saw it, even as she saved her harshest criticism for the government until she'd returned to the states, knowing if she revealed her contempt of the country's policies while still traveling, she would be arrested or expelled. The prospect of jail clearly terrified her: "A Mexican jail is the least desirable abode on the face of the earth, so some care was exercised in the selection of topics while we were inside their gates."



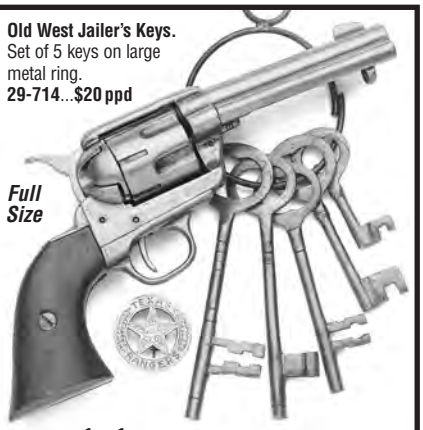
Nellie Bly: The journalist who beat out the fictional character in Jules Verne's* Around the World in 80 Days. *Five years earlier, though, she had written sensational reports, revealing corruption and poverty in Old Mexico.

– All images courtesy Library of Congress –

"Bly sought to write about subjects that would cut against the prevailing stereotypes of the country and its people," Kroeger notes. "For example, she advised the women of Pittsburgh ... to hire Mexicans as servants because they would find them clean (except in the preparation of food, which could be taught), industrious, honest, and uncommonly hardworking, if a bit slow."

Nellie wrote about expatriates and Mexico's ruling class; she applauded a proposal by the governor of Chiapas to end illiteracy of Indian children throughout

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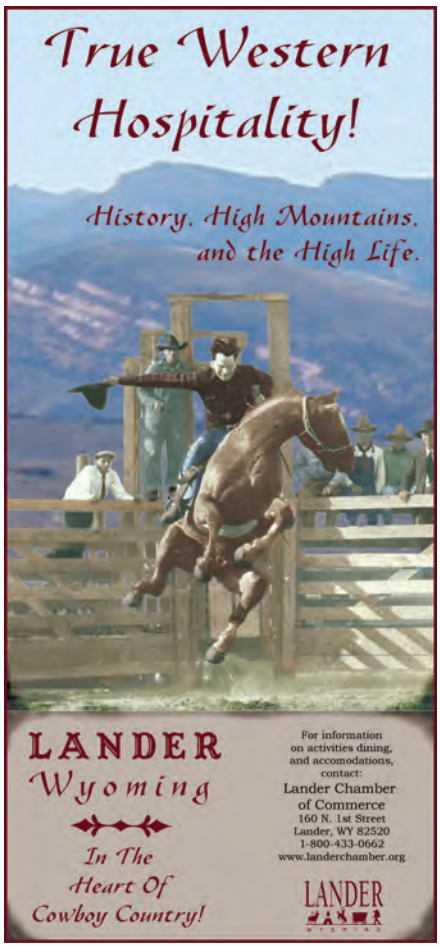


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Mexico. She wrote about Mexican customs and protested the incarceration of a Mexican journalist who had criticized the government.

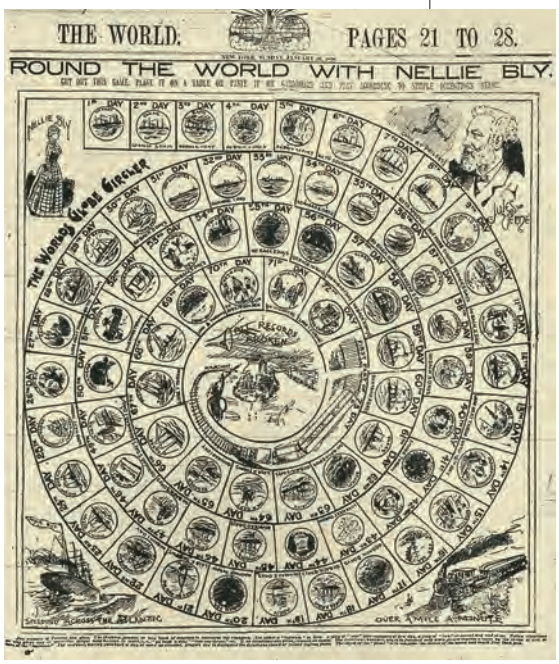
When copies of her articles made their way back to Mexico City, officials were less than happy, and Bly cut short her visit because she feared being arrested. Once home, she unleashed her harshest criticism. She described the Mexican press as "tools of the organized ring" and decried the government as "the worst monarchy in existence." By the time she was done, government officials made it clear they never wanted Nellie Bly within their borders again.

Joseph Pulitzer hired her in 1887 for his *New York World*, where she reprieved and honed her early approach to investigative journalism. She spent 10 days in the insane asylum on Blackwell's Island (present-day Roosevelt Island), discovering patients who were fed vermin-infested food and were physically abused, and some sane patients who had been institutionalized by malicious families. Her stories led to much-needed reforms at the asylum. She also posed as a criminal and lived inside a woman's prison, again revealing deplorable conditions that were cleaned up after her expose.

She used this undercover approach again and again, and was quickly copied by competing newspapers that sent out their own female reporters. None of the others ever matched her popularity, nor her style. Nellie's career would span 36 years and included some 600 first-person stories.

Nellie Bly was a name known throughout America. "Bly's 'push-and-get-there' style helped to change the way reporters did their jobs. Bly also was a shining example of why women deserved the same opportunities as men," reports Sean McCollum in a *Scholastic* article, "Daredevil Reporter."

An "American Experience" PBS program on Nellie (see sidebar) noted "the young reporter always sided with the poor and disenfranchised." Her fame also opened doors, and the "get" interviews of the day were gotten by Nellie Bly: Boxer John L. Sullivan, suffragist Susan B. Anthony, anarchist Emma Goldman.



The itinerary for Nellie Bly's trip around the world included New Jersey's Hoboken Pier to London, England; Amiens, France; Brindisi, Italy; Port Said, Egypt; Aden, Yemen; Hong Kong, China; Yokohama, Japan; San Francisco, California; Chicago, Illinois; and home.

These days, she is mostly remembered for a stunt that gave her worldwide attention.

In 1889, she set out to beat the "80 days around the world" of Jules Verne's famous novel, which then was in its fourth printing. Joseph Pulitzer thought up the stunt as a circulation booster and intended to send a man. Nellie threatened to offer her services to another paper—promising to beat Pulitzer's man—if he didn't send her. He did, and she left on November 14, 1889, carrying a single satchel and wearing her one traveling outfit and a checkered coat.

Nellie beat the record, returning to New York in 72 days, 6 hours, 11 minutes and 14 seconds. The trip, chronicled daily on the front

Nellie Bly on DVD

The 1997 PBS special, *Nellie Bly: Around the World in 72 Days*, was filmed at the Stuhr Museum of the Prairie Pioneer in Grand Island, Nebraska. This April, the hour-long documentary was released on DVD (available at *ShopPBS.org*). Narrator David McCullough interviews biographers and historians about the woman whose race around the world beat the record set by Jules Verne's fictional character Phileas Fogg.



page of *The New York World*, did wonders for circulation.

Parades were held in Nellie's honor, but back in the newsroom, things had turned sour. While she'd obviously expected a generous bonus for the new riches her stunt had brought the paper (and mindful that her salary wasn't generous in the first place), she was horribly disappointed that she got not a cent. She quit and left journalism for a few years but eventually returned.

In 1895, she married Robert Seaman, a millionaire many years her senior, who owned a steel barrel company. He died in 1904, and she took over his company, putting her money where her pen had been, providing health care and libraries for her workers.

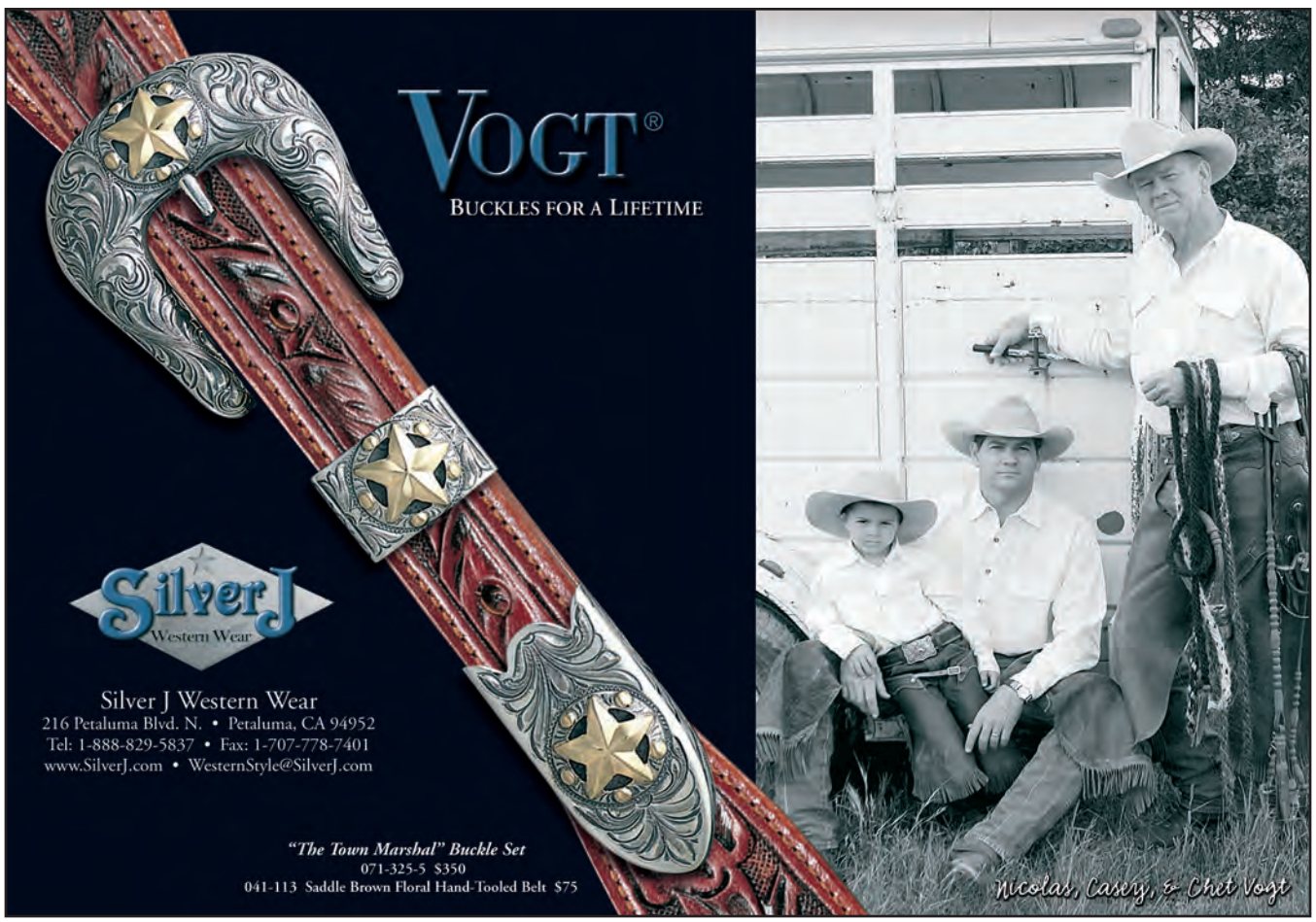
She was in Europe at the outbreak of WW I and became the first female reporter on the front lines, while reporting for the *New York Evening Journal*.

Elizabeth "Nellie Bly" Cochran Seaman died of pneumonia on January 27, 1922. Her obituary in *The New York World* stated, "Nellie Bly was THE BEST REPORTER IN AMERICA and that is saying a great deal."

The last word, fittingly, should belong to Nellie Bly. Here is her formula for success: "Determine Right. Decide Fast. Apply Energy. Act with Conviction. Fight to the Finish. Accept the Consequences. Move On."




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BY BILL MARKLEY

Deadwood's Lost Chinatown

The history of Deadwood's Chinese, and the tragic loss of an important landmark.

A Chinese man enters a barn followed by Doc Cochran and Johnny Burns, a thug working for the infamous saloon owner, Al Swearengen. The Chinese man carries a body slung over his shoulder. As he reaches a hog pen, he tosses the body over the fence and into the mud. Ravenous hogs rush to the body and begin to tear it apart. "That's Mr. Wu," says David Milch, the Executive Producer of HBO's hit series *Deadwood*, during his commentary on Episode 1, "I love this guy."

Deadwood is a gritty, captivating show. The series portrays its Chinese characters as mysterious, hardworking, lower class people. But were the Chinese of the real Deadwood like those depicted on TV?

I traveled to Deadwood in the Black Hills of South Dakota to find out who these Chinese of Deadwood really were. Jerry Bryant, research curator and resident archaeologist at Deadwood's Adams Museum, invited me to his office. I explained my mission and then asked, "Jerry, what are the similarities between the Chinese of the historic Deadwood and the HBO series?"

"None," he shot back. "For instance, the TV show has Chinatown off to the side of Main Street when in reality, Chinatown, or as the residents of Deadwood called it, the Badlands, was actually a part of Main Street. Deadwood is a long skinny town at the bottom of a gulch with hardly any room for side streets. As you enter Deadwood Gulch from the north you pass through Elizabethtown, then the Badlands, then into Deadwood."

"And another thing," Jerry added. "There were never any Chinese prostitutes kept in cages. The good citizens of Deadwood would never have put up with that."

For the next hour, Jerry gave me a rapid lesson on Deadwood, the Chinese, what to read, where to research and who to contact on Chinese frontier history.

"Okay, one last thing I've got to ask," I said toward the end of my interview. "Did the Chinese really feed human bodies to the hogs in Deadwood?"

"Never happened," he answered, with a chuckle.

The first two seasons of HBO's *Deadwood* portrayed the Chinese as rough, hardworking, shadowy underworld characters. But is this portrayal really true? Milch states on HBO's *Deadwood* website, "I want to make it clear that I've had my ass bored off by many things that are historically accurate."

So who were Deadwood's Chinese? Where did they come from? What goals did they have? What lives did they lead? And what happened to them? Jerry gave me several good leads to begin my search for the real Chinese inhabitants of Deadwood that revealed a story far richer than what viewers can extract from TV.

The Real Deal

During the mid-1800s, China's southern Guangdong province was in turmoil. Guangdong along with its capital, Canton, was a hothouse of rebellion against the Manchu dynasty, which, 200 years earlier, had invaded China from Manchuria, conquered the nation and replaced the Ming dynasty. Famine and the destruction of crops during periodic rebellion against the government resulted in the deaths of millions of people.

The addictive opium was also wrecking thousands of Chinese lives. British traders smuggled opium into China. When the Chinese government tried to enforce an embargo on opium shipments, the British government attacked, forcing the Chinese to consent to the trade. In 1847, British banks cut off funding to businesses in Guangdong for over a year, throwing 100,000 men out of work. Desperate husbands, fathers and sons grasped at the rumors of *Gum Shan*—Gold Mountain.

James Marshall found gold at Sutter's Mill in California in 1848. A Chinese man living there wrote to a friend in Canton about the discovery. Soon everyone in Guangdong was talking about Gum Shan, where a person could pick up gold nuggets off the ground. The Chinese gold rush was on.

The men's plan was to find enough gold in Gum Shan so that the family back home in Guangdong could live comfortably.



Gold discovered in the Black Hills drew Chinese, such as Wong Wai Tse (top) and Wong Yeo (bottom), to Deadwood.

– All images courtesy Adams Museum in Deadwood, South Dakota –



HBO'S *DEADWOOD*

The Third Season of *Deadwood* will premiere on HBO this June. Some of the new characters casted for this season include:

- Wyatt Earp (played by Gale Harold of *Queer as Folk* fame)
- Jack Langrishe (played by Emmy winner Brian Cox), a gay and eccentric theatre owner

Some of the casting notices for the third season posted by Bill Dance Casting also provide clues on what other characters will appear during the upcoming season.

- "Cowboys and Prospectors—needed for *DEADWOOD*. . . . Must be willing to grow some facial hair."
- "Male who speaks Welsh or Gaelic fluently—This will be [the] final breakdown on this subject. We will consider any male who speaks Welsh or Gaelic fluently."
- "Non union cowboys . . . tuff looking guys to play bank guards."
- "Young thin guys needed to play Civil War soldiers."

For more information on Season Three:
www.hbo.com/deadwood

Once the Chinese prospector achieved this goal, he would return to live in luxury in China.

But when the Chinese came to the goldfields, the Chinese miners were so efficient at mining that their white neighbors became jealous and began restricting the mining rights of the Chinese.

Some of these miners shifted gears and found jobs with the Central Pacific Railroad, which was building the transcontinental railroad from the west. Central Pacific recognized that the Chinese worked faster, cheaper and better than the white workers did. It was their expertise in explosives and working on cliffs that made building the railroad less costly. On May 10, 1869, when the railways were joined from east and west to create the transcontinental railroad, the Chinese were out of a job.

Chinese prospectors and businessmen spread throughout the West. Wherever there was a new strike, the Chinese made their way to that mining district—California, Arizona, Nevada, Montana, Idaho, Washington and Colorado. The predominantly white population developed prejudices against the Chinese based on their different language, work ethic, dress and culture—all causing friction. To lessen hard feelings against them, the Chinese began to work old placer mines that whites believed were useless. They also opened businesses that held little conflict with whites, such as restaurants, laundries and stores carrying Asian goods. Most Chinese lived the American dream—they were independent businessmen.

Paha Sapa Gold

By 1874, prospectors had explored all of the continental U.S. for mineral deposits—all that is except one area, which lay within the Great Sioux Reservation; *Paha Sapa* in the Lakota language, Black Hills in English.

Lieutenant Col. George Armstrong Custer led an expedition through the Black Hills in 1874. The expedition's geologists reported to Congress the positive prospects for gold and other minerals, triggering an illegal gold rush to the Black Hills.

At first, the government tried to round up and evict the trespassers but soon gave up its attempts and embarked on a course to buy the land from the Lakota people. Meanwhile, streams of miners poured into the Black Hills. In the fall of 1875, prospectors entering Deadwood Gulch in the northern Black Hills discovered gold along Whitewood Creek. Miners started to lay claims; but the real rush for gold did not start until the spring of 1876.

Chinese prospectors were not far behind the first discoverers of gold in Deadwood Gulch. One early arrival was Fee Lee Wong.

Wong and his brother had left Guangdong, finding jobs as laborers in Gum Shan. In 1870, 24-year-old Fee Lee and his brother arrived in California.

With news of gold in the Black Hills, Fee Lee took a job as a cook with a small party of white prospectors headed for the Hills. Along with the usual hardships of the trail, the party fought off attackers. When the prospectors reached Deadwood in 1876, they staked claims and divided them by lot among the group. One of the members wanted to exclude Fee Lee, but the others overruled him and Fee Lee received two claims. Gold was soon discovered on the claim next to Fee Lee's claims. He may have sold his claims for as much as $75,000, but there is no record of the property transaction. Deadwood's fires destroyed many of the early records. Fee Lee's story is one of the more fortunate ones.

Most Chinese headed to Deadwood via train to Cheyenne, Wyoming, or Sidney, Nebraska. From these railheads, they rode a stagecoach 300 miles to Deadwood or traveled alone or in small groups. Some followed the Missouri River from the Montana and Idaho goldfields to Bismarck or Fort Pierre, Dakota Territory, and then crossed the prairie to the Black Hills.

Just as Fee Lee did, some Chinese acquired placer mining claims. As time went on, most of the claims were worked over. The mining turned to hard rock, requiring lots of capital and manpower. Most of the Chinese did not have the money to invest in equipment and people to perform that intensive type of mining. But they still bought old placer claims to rework them and extract more gold.

Opportunists

Another successful way that they made money was by opening a laundry service. Think about it—a large population of young, dirty, hungry miners with excess cash (or gold dust). These men did not waste their time cleaning their clothes and cooking their food; they were in Deadwood to find gold.

The Chinese laundry operators were pretty clever. They saved the wash water from the miners' clothes and sluiced it, recovering gold dust—in other words, mining the miners. Half the recorded Chinese population in Lawrence County, of which Deadwood was the county seat,

were involved in the laundry business, according to the 1880 U.S. Census.

The number of Chinese who owned restaurants was greater than those owned by Caucasians. The 1898 Black Hills Residence and Business Directory listed 11 restaurants in Deadwood, seven of which were Chinese-owned. The Chinese learned to cook what American prospectors wanted to eat—for the most part, steak, potatoes and other standard fare. Wong Kee, the owner of the Bodega Café, had a standing joke with his patrons. "What kind of pie do you want?" he'd ask. The diner would name his favorite pie. Wong would then laugh and say, "We have apple."

Fee Lee Wong used his profits from his mining claim to open the Wing Tsue Emporium on Deadwood's Main Street. *Wing Tsue* is Cantonese for Assembly of Glories. Fee Lee spoke English well and was respected by and socialized with the non-Chinese community.

His advertisement in the 1898 directory reads: "Wing Tsue, Dealer in Chinese Groceries and Provisions. Chinaware and Japanese Goods, Silk Handkerchiefs, Silks and Dry Goods of all Kinds. Fireworks, Chinese Curios, Novelties, Etc., Etc. I also carry a full line of Chinese Medicines, Chinese shoes and Clothing. Americans as well as Chinese are invited to call and Inspect my goods."

The Chinese were employed in a wide variety of positions including house servants, private cooks, barbers, physicians, lumberjacks, prostitutes and gamblers. They owned real estate, including hotels and opium dens. Some Chinese even became cowboys. A "Chinese cowboy" was "seen on the street yesterday. He was rigged out with leather pantalets, belt, cartridges and gun," reported the 1895 *Black Hills Daily Times*.

An accurate count of the Chinese population of Deadwood is hard to determine. The 1880 census recorded 221 Chinese in Lawrence County, with 110 of them living in Deadwood. But some researchers think this figure is an underestimation because the Chinese distrusted the government. The census takers probably only counted those who owned property, ran businesses or were employed by whites. Other facts recorded by the census reveal 202 Chinese males and 19 females, mainly between the ages of 18 and 45. So there was a large population of single Chinese men.

These men had even less of a hope of finding a good spouse when Congress passed the Chinese Exclusion Act in 1882. The act cut off almost all new immigration to the U.S. from China. The Chinese population of Deadwood became stagnant as the men became older and were unable to send for their wives or marry within their race. Fee Lee Wong was one of the lucky ones. He brought his wife to Deadwood in 1884 before amendments tightened provisions in the original law.

White Pigeon Ticket

Cut off from traditional family and female companionship, the young Chinese males of Deadwood enjoyed many of the same pastimes as their white neighbors, including a good drink, camaraderie—male and female—and most of all, gambling.

Mark Twain quipped about the Chinese, "About every third Chinaman runs a lottery." The Chinese bet on everything. Some of their favorite betting games included poker, fan-tan and white pigeon ticket, also known as the Chinese Lottery. The Chinese Lottery was popular with whites. They bought tickets, even though they couldn't identify the Chinese characters. Apparently, any bad feelings some whites may have had toward the Chinese didn't extend to gambling; they believed the Chinese would give them the correct winnings. The Chinese Lottery eventually evolved into the game of keno.

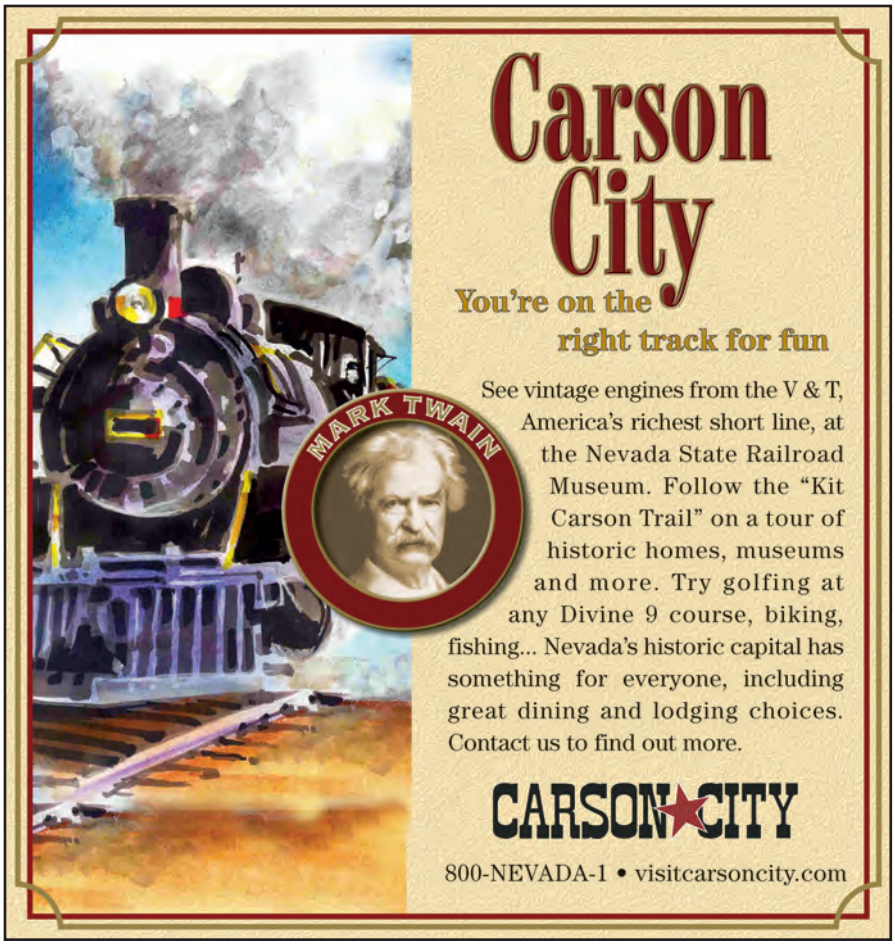
Legal Opium Dens

The Chinese enjoyed a drink of rice wine and the standard alcoholic drinks consumed by many of Deadwood's residents. A number of Chinese also used opium, which was legal to sell and use in Deadwood during the early years. Opium den owners bought a license from the city, the same as saloon owners. Most Chinese smoked opium for medicinal purposes or pleasure. Deadwood's non-Chinese residents who ventured into the opium dens came to experiment with the drug.

Soon enough, the *Black Hills Daily Times* editor sounded an alarm for these opium dens in a February 11, 1882, issue: "The attention of city authorities is called to the opium joints now being conducted wide open in that portion of the city known



The winners of the Champion Chinese Hose Team of the World, who won the big race in Deadwood on July 4, 1888.





as Chinatown. Where white people, and black ones too, hit the pipes as often as they can raise 50 cents. Owing to the fact that none of the old joints have been molested for some time, several new ones have started up, where can be seen at almost anytime of the day or night, forms of men and women stretched out perfectly unconscious of their surroundings, reveling in the pleasant dreams that the devilish narcotic brings to them for a brief one hour. If the evil cannot be suppressed a restriction can at least be put upon it that will prevent its further spread." Congress finally outlawed opium use in 1909.

Fun and Games

Fire was always a major concern in Deadwood. Fee Lee Wong's store was the source of a fire in 1885 that damaged other buildings in Chinatown. The Chinese organized two fire hose teams. Each team consisted of 10 men pulling a two-wheeled cart with fire hoses.

The teams marched in Deadwood's July 4, 1888, parade, dressed in traditional and Western clothing, carrying banners and flags, and accompanied by a band playing Chinese music. The mostly white crowd clapped and cheered as they passed down Main Street. After the parade, the two teams held a race for the "fastest Chinese hose team in the world." The contestants lined up on Main Street, but before "go" could be shouted, someone tossed an exploding firecracker and the race was on. Fee Lee's team was well out in front; but one of the men stumbled and fell. Hi Kee's team won the race—200 yards in 30 seconds. No one knew of any other Chinese fire hose teams, so the citizens of Deadwood declared Hi Kee's team the Champion Chinese Hose Team of the World. No one, to date, has ever contested the claim.

The Chinese participated in American holidays like 4th of July and Christmas, but they went all out for their own celebrations, the most spectacular holiday being the Chinese New Year. It's usually celebrated in February, with the start of the new moon, and lasts 15 days.

The Chinese prepared weeks in advance for the New Year. During the celebration, they closed their shops and took a vacation from work. They decorated their houses with banners, paintings and lanterns. They shot off fireworks and firecrackers day and night. The Chinese marched in parades accompanied by their bands. They paid off all their debts, invited one and all to visit their homes, and gave the visitors gifts.

Joss House to Tongs

The Chinese built a Joss House, or temple, on Deadwood's Main Street, where they conducted Buddhist and other Chinese religious ceremonies. The Joss House also served as a meetinghouse.

Some Chinese became Christians through the efforts of Deadwood's Congregational and Baptist Churches. The members of these churches conducted night schools for the Chinese to learn how to speak, read and write English.

Mayor Sol Starr and Dr. Henrich Wedelstaedt, both prominent Deadwood citizens and members of the city's Masonic Lodge, worked with the Chinese to establish a "Chinese Masonic Lodge." This lodge was never part of Freemasonry. The Chinese allowed only Mayor Starr and Dr. Wedelstaedt to attend their lodge functions. The Chinese Masonic Lodge was a prominent organization, and the Deadwood newspapers often mentioned Chinese masons. It may actually have been a Chinese tong.

There were possibly two tongs in Deadwood. Tongs were important social societies that provided their members fellowship, recreation and social services. Sometimes tongs engaged in criminal activities. No evidence has been found to show that Deadwood's tongs had a criminal element, but the hatchet was the weapon of choice for tong members and it was sometimes wielded in local attacks.

But the Chinese may have had good reason to strike out. White mobs were known to loot and burn Chinese homes. In

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1878, a short-lived anti-Chinese organization, the Caucasian League and Miners Union, emerged in the northern Black Hills. Its mission was "to protect the interest of white miners." During the league's short existence, assailants burned down four Chinese houses and attempted to blow up another house. Kuong Wing, one of Deadwood's Chinese leaders, printed a general letter in the paper to assure the white population that the Chinese wanted to be good neighbors and not take their jobs. Through this published assurance and the goodwill efforts of friends of the Chinese community—Mayor Sol Starr, Judge Granville Bennett and others—the Caucasian League faded away.

As time went on, the Chinese and non-Chinese of Deadwood learned to tolerate, if not enjoy, each other's company. Whites even came to the assistance of their fellow citizen, Fee Lee, who had traveled to China for a visit. On his return to the U.S., the Immigration Office detained Fee Lee in Port Townsend, Washington. Some of Deadwood's citizens learned of Fee Lee's plight and contacted the Immigration Office. He was allowed to return home.

But still, Deadwood was a rough town, and the Chinese were also victims of murder and crime. At times, Chinese fought each other. Tong Hay and Ton Lem Sang attacked Ching Kee Lang with hatchets. The police arrested them, and a lucky Ching Kee Lang recovered from his wounds.

One of the most notorious unsolved crimes in Deadwood was the brutal murder of Di Gee, the China Doll. Di Gee was one of the first Chinese to arrive in Deadwood in 1876. She was young, beautiful and rich, and she owned three well-furnished houses on Main Street. Outside the Chinese community, no one knew how the unmarried woman made her living. Single Chinese women were almost always either prostitutes or servants, but there is no evidence that Di Gee was either of these.

On November 27, 1877, two people murdered Di Gee. One attacker smashed her in the face with a hatchet, while the other stabbed her repeatedly in the back with a small knife. The coroner stated that Di Gee must have died from multiple blows to the head. The authorities determined that the attackers did not rob her.

Who murdered Di Gee? No one knows. The Chinese would not cooperate with Deadwood authorities. One thing is certain; after the murder, the people who moved into Di Gee's house heard a knock on the door at night. Di Gee's voice cried out, "*Moo shot ngin*," meaning "Don't kill." Then they heard the sounds of her murder but never saw anything. The occupants soon moved out of the house, and no one would live in it. Neighbors also began hearing Di Gee's voice and moved away.

The Chinese community held an elaborate funeral for the China Doll and kept her burial place a secret.

Chinese funerals were usually exciting extravaganzas. The Chinese struck the gong at the Joss House to notify everyone of a death. Everyone dressed in white or brightly-colored clothing and joined a procession to take the body to the cemetery. People carried banners and lighted tapers called Joss sticks, and tossed firecrackers and colored pieces of paper. A Chinese band played cymbals and drums. Sometimes the Deadwood City Band led the procession. It was a joyous parade. Many of Deadwood's non-Chinese residents joined the procession, as well; some out of friendship, others out of curiosity and others went for food and gifts.

Mount Moriah, Deadwood's Boot Hill, is a steep climb from the gulch below. From on top, the people saw all of Deadwood. After burying the body in the Chinese section of the cemetery, the Chinese would pass out food and gifts to all who attended. The Chinese left food at the gravesite for the spirit of the departed to eat before starting on its journey to heaven. Children often hid themselves and waited until everyone left so they could raid the food left behind for the spirits.

One popular Deadwood legend states that a white man asked a Chinese man when the dead would come out of the graves to eat the food. "Our dead will come up to eat our food when your dead come up to smell your flowers," he replied.

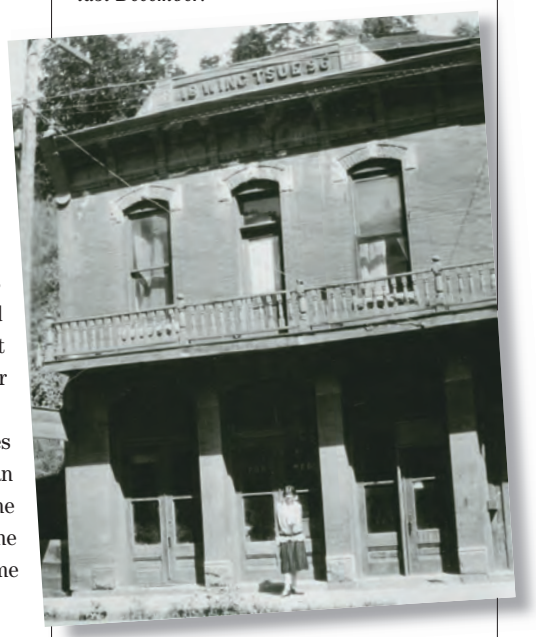
Many Chinese had provisions in their contracts with the companies that brought them to America, that if they died here, the contract companies would ship their bones back to China. After the body had been in the ground for two or three years, an undertaker or Chinese worker dug up the bones, wrapped them in newspaper or cloth, placed them in zinc-lined boxes and shipped them back to China. Some people believe most of the bodies were removed from Mount Moriah, while others believe many are still buried there.

The Last Remnant of Chinatown

Since not many Chinese formed families, thanks to the Chinese Exclusion Act, the Chinese population slowly drifted away from Deadwood, either heading back to China or to other Western towns. By the mid-20th century, Deadwood's Chinese lived on only in the memory of those whites who had been children when the Chinese were an integral part of town life.

Although Fee Lee Wong found success in the U.S., he was still a traditionalist and returned to China with his family in

Deadwood's City Commission filed a complaint with the South Dakota Gaming Commission after the Wing Tsue building (below) was demolished without a permit last December.



1919 so that his children could learn their Chinese heritage. Fee Lee died in China in 1921, but many of his children yearned for the U.S. and returned. In 2004, Edith Wong, Fee Lee's great-granddaughter, organized a family reunion in Deadwood. Sixty-seven members of the Wong family arrived in Deadwood for their first family reunion and posed for a group photograph in front of the Wing Tsue building.

If you visit Deadwood today, you will find little left of the Chinese. During Deadwood's annual Days of '76 parade, a local girl is designated the China Doll and rides on a parade float. The Adams Museum displays Chinese photographs and artifacts for the public to view. Visitors can also drive up to Mount Moriah to view the remaining graves in the Chinese section of the cemetery.

But the last recognizable remnant of Deadwood's Chinatown was destroyed just last year. On December 24, 2005, Gene Johner, the owner of Fee Lee Wong's Wing Tsue Emporium, demolished the building, in direct violation of Deadwood's historic preservation ordinances. As of publication, the complaint filed by the City Commission was still being investigated.

The only building left in Chinatown is the Hi Kee store, now called the Deadwood Gulch Saloon, but Adams Museum's Research Curator Jerry Bryant says it has been refurbished and bears no resemblance to its original structure. For all intents and purposes, Deadwood's historic Chinatown is gone.

The old saying goes "Art imitates life." Well in Deadwood, you can say, "Art imitates life—life imitates art." The City of Deadwood has built a mockup of the HBO *Deadwood* set, complete with a replica of a hog lot named Wu's Pigs.

But if you listen late at night, you just might hear the China Doll cry out, "Moo shot ngin."



Western Writers of America member, **Bill Markley**, likes nothing more than tramping through the history of the Black Hills; and he thanks those expert guides who led him on this trip into Deadwood's Chinatown. Visit www.billmarkley.com for more info about Bill's writing.

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BY MARK BOARDMAN

The Art of Disaster

The first painting of the Battle of the Little Bighorn.



The first painting of the disastrous Battle of the Little Bighorn,* Custer's Last Rally, *painted by John Mulvany, earned critical acclaim in the 1880s.

– Courtesy Dan Francis –

John Mulvany was an artist in search of a masterpiece.

He'd been preparing for it almost all of his life. Born in Ireland in 1844, he came to New York City in 1856 and received some training in drawing and sketching. He drew for his own pleasure for the most part, even while fighting for the Union during the Civil War.

When peace broke out, Mulvany made his way back to Europe for formal art study in Düsseldorf, Munich and Antwerp—even winning an award for his work. In the early 1870s, he returned to the U.S. and went West. By 1876, he'd gained minor notoriety as a painter of Western scenes; a piece showing the trial of a horse thief was shown at the National Academy of Design.

That was the year, of course, that Col. George Armstrong Custer and more than 200 of his men were killed by a huge force of Indians at the Little Bighorn. It gained international attention—and drew the artistic interest of John Mulvany.

In 1878, he visited the battle site and began sketching the area and taking notes. He later said that he was striving for historical accuracy as much as possible, considering that no white man had lived to tell the tale. The figure of Custer, at the center of the painting, would be very much on target—his hair short after a recent haircut, and he was dressed in buckskins and armed with a revolver and a saber. Several of his real officers—some based on photographs—would surround him. Mulvany researched Cheyenne and Sioux clothing, weapons and horses to make sure they were depicted correctly. He read their accounts of the fight.

Three years passed before Mulvany finished the painting, which he called *Custer's Last Rally* (no, not "Stand"). And when he showed it in March 1881, it was recognized as a big work—for one thing, it measured 20 by 11 feet. But beyond that, wherever it was shown—Boston, New York, Louisville and many other cities—the *Last Rally* received unqualified praise. It was the first major painting to depict the Little Bighorn, and it was one of the first major artworks done in the West by a Westerner. It struck a chord with all who came to see it. The poet Walt Whitman saw it in New York and pronounced, "I could look on such a work at brief intervals all my life without tiring."

Other artworks depicting Custer's demise would follow, but none of them achieved the heights of Mulvany's painting. And Mulvany would never reach those heights again.

His later career is sketchy. He may have made some money selling lithographs of the painting; he also did some portraits. But the bottle eventually became more important than the brush. Mulvany sold the *Last Rally* painting to H.J. Heinz (yes, the ketchup king) around the turn-of-the-20th-century. By 1906, he hit bottom—and took a fatal jump into New York's East River.

Today, John Mulvany is pretty much forgotten. But his painting, *Custer's Last Rally*, lives on as a classic Western artwork of one of the most famous events in American history.

Visit www.custerslastrally.com *to purchase lithographs of this painting. The owner, Dan Francis, is also looking for a good home for the original painting. Interested buyers should call him at 314-856-5278.*



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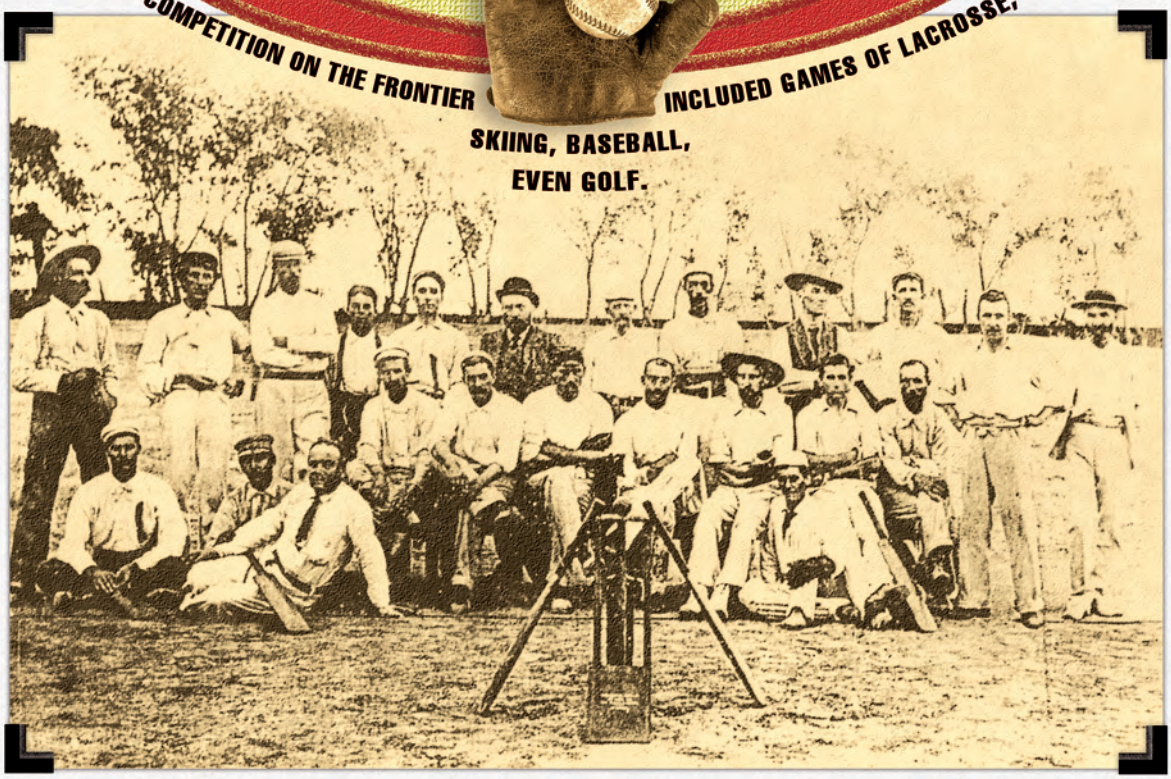
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BY MATT BRAUN

SPORTS IN THE WILD WEST



Participants in an 1895 cricket match that was played at Eastlake Park in Phoenix, Arizona.

– All photos True West Archives unless otherwise noted –

If you mention the word "sports" in the same breath with the "Old West," most people will give you a blank stare. Yet sports were as much a part of frontier life as the cowboy riding a fence line—even more so, since sports were there long before there was a fence line for the cowboy to ride.

The earliest games in the Westward Expansion were those played by the American Indian. Most of these are lost to history now, but one still thrives today—Lacrosse. More than 500 years old, Lacrosse probably began as a sacred contest. Later, it became a way to condition warriors for battle and was also used to settle inter-tribal conflicts. Hundreds of braves played on each side, wielding three-foot-long sticks with a netted loop at the end. The ball was deerhide stuffed with deer hair or sometimes wood. The goals ranged from several hundred yards to more than a mile apart. It was no-holds-barred, played from sunrise to sunset—sometimes more like a human demolition derby than a game—and injuries were commonplace. To early French-Canadians, the Indians' sticks looked like a bishop's crozier—*la crosse*—and that's what they named the game.

Most of the earlier sports in the Old West were rugged, often brutal and sometimes bloody. Bull and bear fights were frequent events in the early to mid-1800s. Parties of men took to the wilderness to capture a Grizzly, truss it and cart it into town, which was no mean feat in itself. Then they would capture a wild range bull, which had long, spiked horns. These two creatures were pitted in a fight to the death in an adobe corral, or sometimes they fought on the main street of town, with both ends barricaded. (Some reports claim that *New York Tribune* Editor Horace Greeley, while witnessing one of these matches, was inspired to create the Bull and Bear symbols that still represent the arena of Wall Street today.) Dogfights and cockfights were also popular, as was a rough-and-tumble combination of boxing and wrestling.

The sports and contests that developed later were, happily, less damaging to the participants. In what might be thought of as the middle period—the transition between the roughhouse origins and sports as we know them today—many of the competitions were derived from skills that were necessary to life during that time.

Foot racing and horse racing encouraged communities, often widespread regions, to support its champions. Marksmanship contests were held regularly, with rifle matches at ranges of 200-500 yards. "Big Windy" competitions held sway for decades. In these, tellers of tall tales would try to outdo each other. Prizes were awarded, and towns heaped accolades upon their star fibbers.

Where there was mining, logging and river commerce, competitions involving specialized talents evolved. Rock drilling, steamboat racing, log rolling and ax throwing always drew crowds. There were ice skate, roller skate, bicycle and sleigh races, as well as gymnastics and prize fighting.



The Boston Bloomer Girls formed a baseball nine and wore bloomers as their official uniform. The girls from Beantown beat out every male team across the U.S. until they lost their first game, playing Redfield College in South Dakota. Bloomer Girl teams formed in the 1890s and existed for about 40 years until the last club split up in 1934.



In 1887, 21-year-old George W. Nellis, Jr., made his transcontinental journey in 72 days from Herkimer, New York, to San Francisco, on his 52-inch high Columbia Expert "ordinary" bicycle. The newspaperman beat the previous record by several weeks.

SPORTS IN THE GOLDEN STATE

Bowling came to the Old West in the mid-1800s. The game was particularly popular among German immigrants, and it traveled westward with the settlers. One of the strangest alleys in the history of the sport was built in California in 1866. A giant Redwood was felled and planed flat on one side; then a clubhouse and long shed were erected atop it. The bowlers rolled their balls down the flat, heavily-waxed surface of a majestic Redwood-turned-bowling alley. By the turn-of-the-20th-century, bowling halls and leagues were firmly entrenched from the Mississippi to the Pacific.

California also boasted the earliest skiing competition in the Old West. Norwegian settlers in the Sierra Nevada region introduced the sport in the 1850s. With an average seasonal snowfall of 408 inches, communities were isolated from each other and cut off from the rest of the world for months at a time. An immigrant named Jim Thompson, the most famous of the early skiers in the region, may have been the first man to popularize skiing. He built his own skis, and in the late 1850s, he contracted to carry mail from Calaveras Grove in California over the Sierra to Carson Valley, Nevada—a run of 90 miles, with 60-100 lbs. of mail on his back. Called "snowshoeing" for the first few years, skiing caught on instantly and was quickly organized into a competitive sport.

The *Sacramento Union* of March 28, 1868, reported: "Our great snowshoe racing tournament, under the direction of the Table Rock Snowshoe Club, just completed, has been the all-absorbing event of the past two weeks." Huge sums of money were bet. Thompson himself set an early record, skiing 1,600 feet in 21 seconds. He regularly made jumps of 50 feet or more from smaller precipices, and once jumped an astounding 180 feet.

TAKE ME OUT TO THE BALL GAME

Baseball spread throughout the Old West around the late 1840s, and it was played regularly in many areas on a sandlot basis for the next 20 years. Then, in 1869, the Cincinnati Red Stockings—America's first professional team—departed westward from St. Louis on a rail tour. In San Francisco, the Red Stockings played the local amateur team, the Eagles. The crowd, according to the San Francisco *Chronicle*, was gracious in defeat: "It is easy to see why they adopted the Red Stocking style of dress, which shows their calves in all their magnitude and rotundity. Everyone of them has a large and well turned leg and everyone of them knows how to use it."

The Red Stockings played to sell-out crowds throughout the tour. Enthused by their skill and the thrill of the game, the West went baseball mad. Over the next decade, cities and towns from the Missouri to the Pacific formed professional and semi-professional teams of their own.

EIGHT SECONDS TO GLORY

Rodeo is the only American sport ever to emerge from an industry—the cattle trade. Nearly all of its events—broncbusting, bulldogging, steer roping, fancy riding, trick roping—stem directly from the skills cowboys needed to work cattle. Cowboys took the Spanish *rodear*, loosely translated as "to surround or encircle," and changed it to rodeo, to mean a roundup. On days when there was time to spare, the cowpunchers from two or three outfits would get together to compete for small purses or personal bets.

Out of these informal contests grew organized competition, as well as many traveling Wild West shows. One of the most famous of these was the Miller Brothers' 101 Wild West Show, which originated on the family ranch near Ponca City, Oklahoma. The show featured several men who would win national fame, and two who would be remembered for generations: Will Rogers and Tom Mix.

As the era of the Wild West shows passed in the 1920s, one of its legacies, the rodeo, went on to become a major sport. Today, the Professional Rodeo Association draws millions of spectators to events each year and awards the cowboy competitors millions of dollars in prize money.

We've come a long way from the Old West, where a town's baseball diamond was often more famed than the O.K. Corral.

Matt Braun has been honored with the Owen Wister Award for Lifetime Achievement by Western Writers of America.

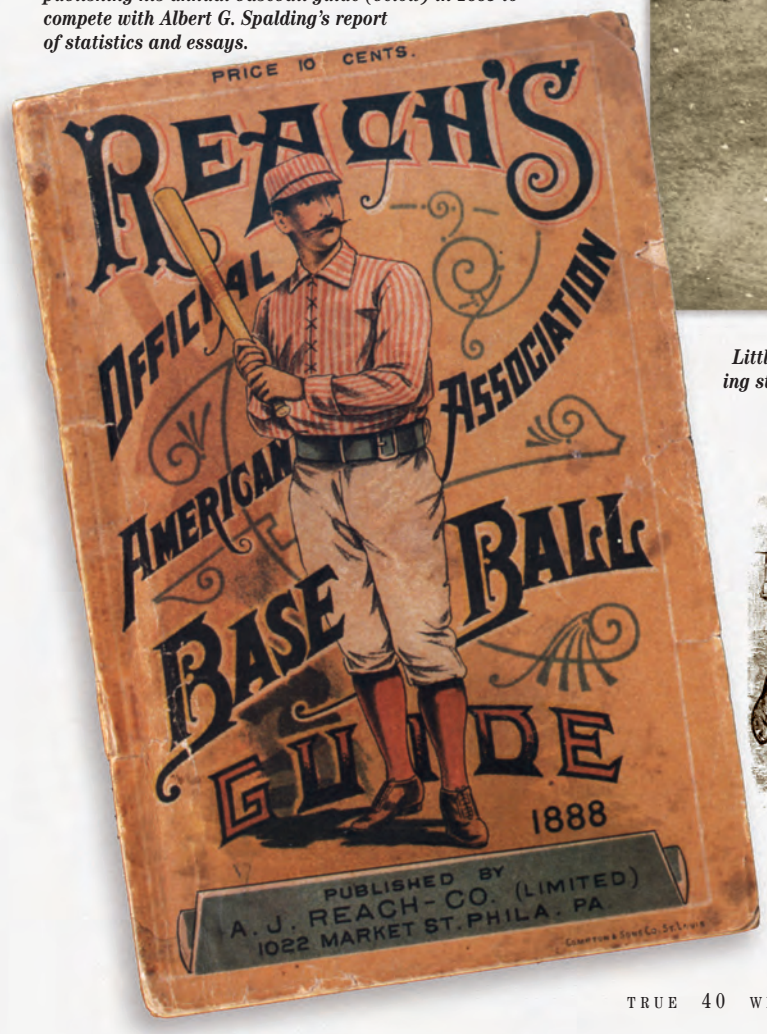
UPRISING OF THE CRANKS

Alexander Joy Cartwright, credited with drawing up the rules for modern-day baseball with Daniel Lucas Adams, left New York behind for the goldfields in 1849, taking his ball and bat with him. By the 1860s, baseball had spread throughout the U.S. and was popularly described as America's "national pastime."

The first "bat and ball" sport popular in the U.S., cricket, began losing ground with audiences, thanks to its association with the elite. America's baseball magnate, Albert G. Spalding, seemed to nail the coffin shut when he mocked cricket in his 1911 bestseller, *America's National Game*: "Our British Cricketer, having finished his day's labor at noon, may don his negligee shirt, his white trousers, his gorgeous hosiery and his canvas shoes, and sally forth to the field of sport, with his sweetheart on one arm and his cricket bat under the other, knowing that he may engage in his national pastime without soiling his linen or neglecting his lady." Baseball, on the other hand, was seen by the 19th-century citizenry as a fast-paced, masculine sport.

These early baseball fans were known as cranks, according to the 1889 *Dickson Baseball Dictionary*. But the baseball crowd soon modified a term used by followers of boxing, who were called "the fancy" since they fancied the sport. Baseball cranks styled themselves as fans, a term still in widespread use today to describe followers of any sport.

Al Reach, a second baseman for the Philadelphia Athletics, began publishing his annual baseball guide (below) in 1883 to compete with Albert G. Spalding's report of statistics and essays.





Little kids everywhere tried to imitate their baseball heroes (below) by playing street games at home, like these children did in Morenci, Arizona (above).





The Tombstone Tigers (right) in Tombstone, Arizona, and the T.S. Clayton Base Ball Club (far right) in Denver, Colorado, were two baseball teams that formed in the West during the late 19th century.

– Tombstone Tigers photo courtesy Arizona Historical Society / Tucson AHS #17867 –



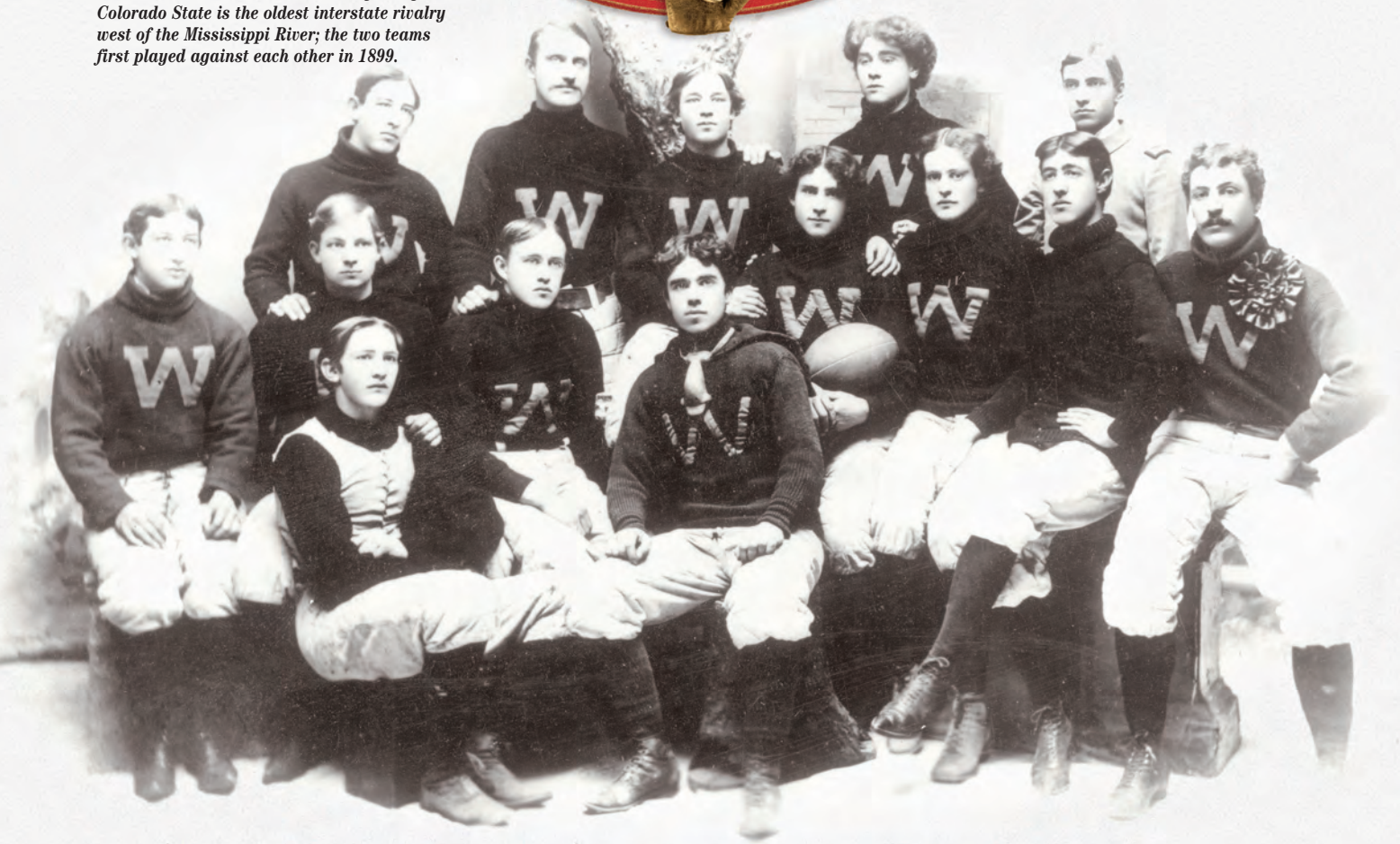
America's first professional baseball team, the Cincinnati Red Stockings (below), were featured in Harper's Weekly *in 1869, the year they went to the West on tour.*





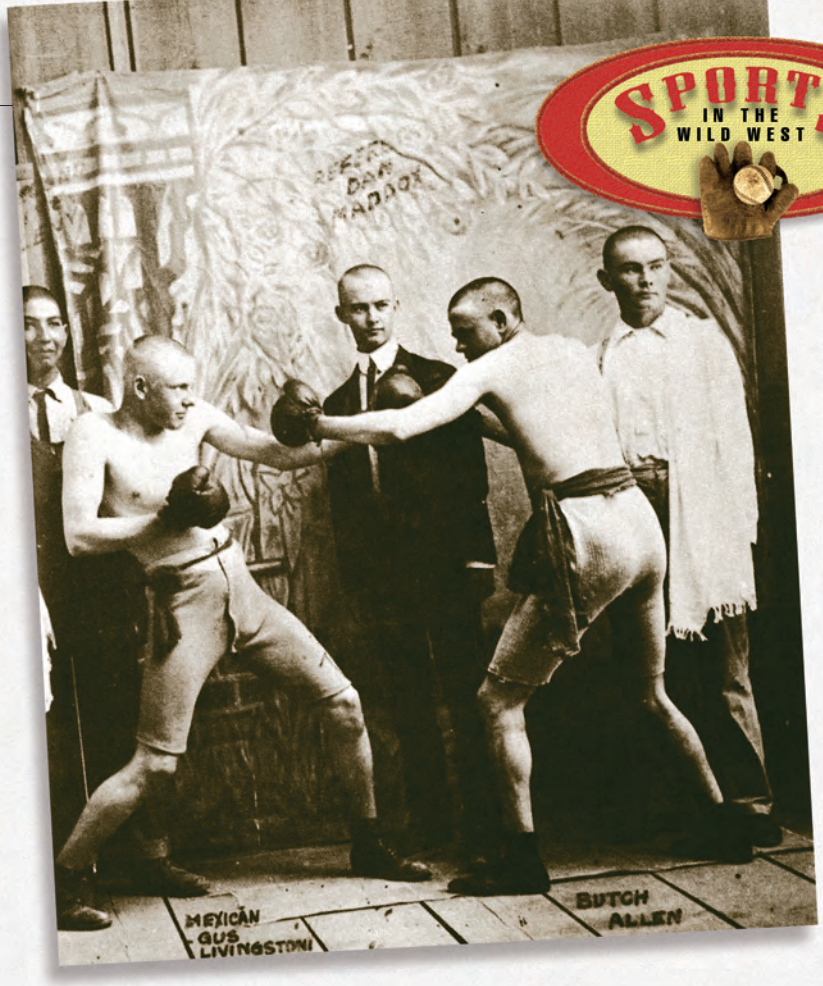
The Wyoming State Penitentiary All-Stars played "killer games" throughout 1911. Much of the team's success was due to convicted murderer, Joe Seng (seated, second from left), who was quite skilled at baseball. By May of the next year, though, Seng was "batting for another team" after he was hanged from the same gallows where Tom Horn met his fate in 1903.

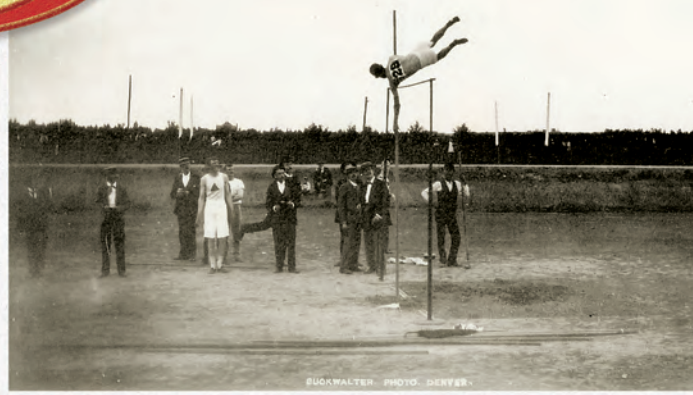
The University of Wyoming football team in 1896. The "Border War" between Wyoming and Colorado State is the oldest interstate rivalry west of the Mississippi River; the two teams first played against each other in 1899.



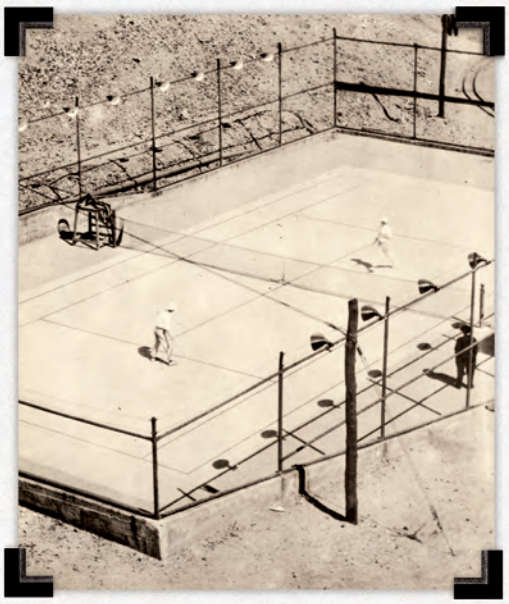


Before moving out West and producing more than 3,000 drawings and paintings, Frederic Remington (first row, far right) was a rusher for Yale's football team in 1879. He left the art school the next year, when his father died.











(Clockwise, from top): Mexican Gus Livingston (left) took on Butch Allen in a 1912 bout held in Yuma, Arizona.

Colorado photojournalist Harry Hale Buckwalter snapped this shot of a pole vaulter in 1893, three years before the sport became part of the first modern Olympic games.

Polo players at Fort Brown in Brownsville, Texas, no doubt trying to match the 10-goal rating achieved for a record 25 years by fellow Texan Cecil Smith.

An improvised five-hole golf course in Russellville, Arizona (notice the horses, all ready to take the two players to their next shot).

The United States Tennis Association formed in 1881, but people were playing the sport out West by 1874, as reported by Martha Summerhayes, who watched a match at Arizona's Fort Apache. By 1915, miners in Morenci, Arizona, finally got a lighted tennis court.

RODEO EXHIBITS

Early rodeos from the late 19th century into the early 20th century are on exhibit at the National Cowboy & Western Heritage Museum in Oklahoma City through July 23. Shown at right are some examples of these cowboy contests. The exhibit draws analogies between rodeo competitions and extreme sports of today, such as skateboarding (where else but the West could inspire a trick called "Carving a Frontside Boneless?").

For more information on the exhibit:
405-478-2250 /
www.nationalcowboymuseum.org

A brief history of rodeo in New Mexico and a display of rodeo photographs from the 1930s (see examples below) are on exhibit at the Hubbard Museum of the American West in Ruidoso Downs, New Mexico, through August 18.

For more information on the exhibit:
505-378-4142 /
www.hubbardmuseum.org

SPORTS IN THE WILD WEST



Henry Warren (above) competed for Saddle Bronc Riding at the Pendleton Roundup in Pendleton, Oregon, in 1913.

Sharkey (right), the famous bucking bull, knocked off another rodeo cowboy in this photograph taken in 1913 by Ralph Doubleday, who Will Rogers credited for "90 per cent of the rodeo pictures ever made" in his McNaught Syndicate newspaper column.

– Courtesy National Cowboy & Western Heritage Museum –



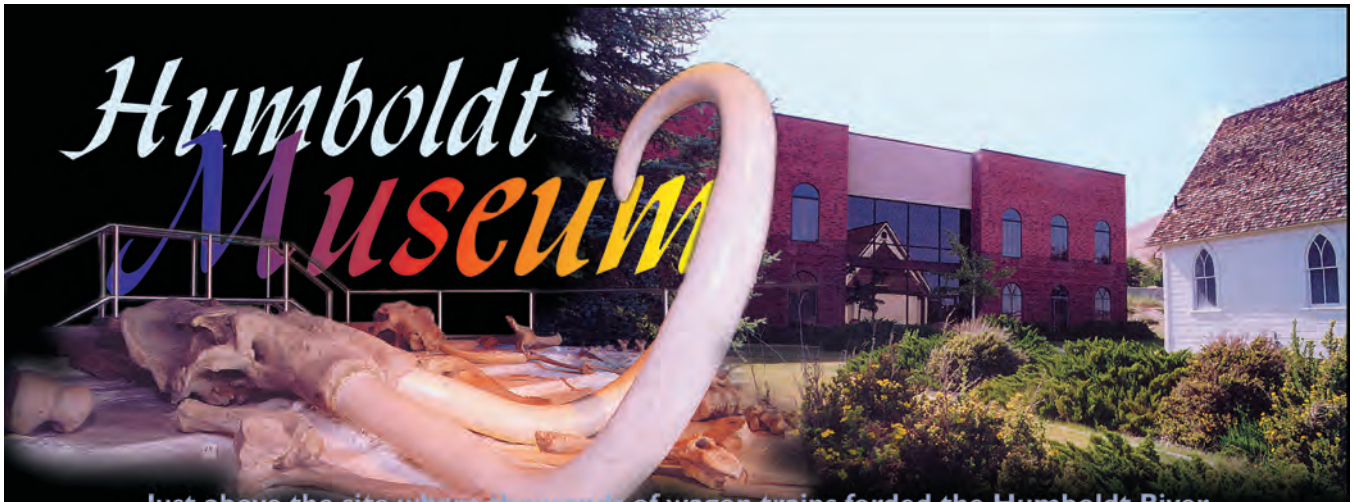


Rodeo photographs shot in Montana during the 1930s include Vi Brander, of the Brander Sisters, on Hell's Fire (left) and Freddie Huggins on Sun Dog (below).

– Courtesy Hubbard Museum of the American West –



Humboldt Museum



Just above the site where thousands of wagon trains forded the Humboldt River on the long trek to California, sits the Humboldt Museum. The modern brick building mirrors its historic predecessor, a church turned museum.
Together, the buildings house the story of the community.
Remains from the ice age of 13,000 years ago, wonderful beaded and quilled regailia from an American Indian collection, vintage automobiles, keepsakes from Winnemucca's "art nouveau" period and a charming rural parlor from the early days of nearby Paradise Valley are among the treasures awaiting your visit.

The Humboldt Museum located on the corner of Jungo Road and Maple Ave.
PO Box 819, Winnemucca, Nevada 89446 – 775-623-2912
email: museum@winnemucca.net Website: www.humboldtmuseum.com



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The Weird Weird West

All was fair—and strange—in love and death.

BY LEO W. BANKS

Under the category of weird but true, the Old West offered enough episodes to fill a sensation-mongering newspaper. Make that 100 newspapers.

Some of these tabloid treasures involved the quest for love and romance, while others highlighted the grimness of death by hanging. But all of them paint the West as one weird place.

The Lunacy of Love

How to find true love? Men and women ask that question today, just as they did on the frontier. Sometimes the search for a squeeze led to events and people bizarre enough to revisit a century or more later.

Remember Groucho Marx's wisecrack about never joining a club that would have him for a member? Bad guy Black Jack Ketchum would've understood that. After feeling the sting of a woman's rejection, the hard-drinking outlaw beat himself silly with a pistol and a lariat, only confirming his former paramour's stellar judgment.

We have to wonder if Phillip "Doboy" Taylor's girl questioned her own sanity in marrying such a blood-soaked, Texas warrior. Taylor was a major player in the Sutton-Taylor feud, but he found time to get hitched. He held his wedding on horseback on a broad prairie, in case any Suttons showed up to arrest him. Honeymoon? The bride and groom repaired to the Taylor gang's hideout for some semi-public canoodling.

Bobby Gill and his gorgeous lover Susy Haden, a Creole maiden, suffered the same indignity, according to the *Dodge City Times* of March 24, 1877. Several drunks, planning to retrieve Gill, rode to Haden's home and burst in on the couple as they occupied "positions . . . of such delicate nature as to entirely prohibit us from describing in these chaste and virtuous columns." In language typical of those Victorian times, the paper reported that the men "dragged [Gill] from the downy couch."

While we understand the appeal of solid sack time, we also root for true love, and the stranger the better. The story of Lalu Nathoy, a Shanghai-born Chinese girl, certainly qualifies. Legend has it that her destitute parents sold her, after which she wound up an indentured dance hall hostess called Polly—basically a slave—in Warrens, Idaho, in the early 1870s. Fortune turned when her Chinese owner used her to sweeten the pot in a poker game with saloon owner Charlie Bemis. Charlie won Polly and began keeping domestic with her. They married in 1894. At Charlie's death in 1922, they'd been together, faithfully, more than 50 years—thanks to some lucky cards in a poker game.

Steeling Indian Ruins?

COOLIDGE, ARIZONA—In the middle of nowhere, you'll find a crumbling, four-story mud building built by Hohokam and Pueblo farmers during the Classic Period (A.D. 1300-A.D. 1400). But what will really get your attention is the steel umbrella towering above the ruins. Frederick Law Olmsted, Jr., designed the umbrella to shield the building from the sun. It cost almost $28,000 to build and was completed in 1932. **Directions:** Casa Grande Ruins National Monument at 1100 Ruins Drive, off Highway 87; 520-723-3172.

Tom Mix's Suitcase of Death

DEWEY, OKLAHOMA—Silent film actor Tom Mix starred in more than 300 Westerns. While driving his 1937 Cord 812 phaeton through the Arizona desert in 1940, Mix was whacked in the back of his head by a suitcase that had flown off his roadster's rear shelf. The cause of the crash? A bridge had washed away on the two-lane highway, which is now Arizona State Route 79. The Tom Mix Museum exhibits this "suitcase of death," as well as a life-sized replica of Mix's costar, Tony the Wonder Horse. **Directions:** Tom Mix Museum at 721 N. Delaware; 918-534-1555.

Metallic Insect Zoo

TIMNATH, COLORADO—A few miles south of Fort Collins, where the military fort was established in 1864, Bill Swets has a different army of creatures celebrated at his "Swetsville Zoo." From the shovel-beaked bird with a bicycle frame for a body to the three-piece "heavy metal" band of alligators, more than 150 creatures have been constructed out of scrap metal, car parts and farm machinery. **Directions:** Swetsville Zoo at 4801 E. Harmony Road, off Interstate 25; 970-484-9509.



Buckskin Frank Leslie and the Silhouette Girl.

– All illustrations by Gary Zaboly –

Shoshone Ice Caverns

SHOSHONE, IDAHO—Centuries ago, Shoshones worshipped the volcano Black Butte as their Fire God. On the edge of this lava field, you'll find ice caverns. (Saloon owners and restaurateurs made good use of the ice in the 1880s.) Today, Fred and Patti Cheslik conduct tours of the caves during May through September. Fred's grandfather, Dr. Edward Stewart Robinson, helped restore the caves. When Edward had bought the land, he noticed that a poorly placed access tunnel had melted the entire cave. He improved the air flow through the passageways and ice returned to the caves in 1962. Don't forget your coat, because even if it's 100 degrees outside, the temperature of the cave fluctuates between 24 to 32 degrees. **Directions:** Shoshone Ice Caves at 1561 N. Highway 75; 208-866-2058.

But the elixir of love sometimes proved poisonous, as Tombstone, Arizona, resident Bill Kinsman learned. In 1883, somebody played a practical joke on ol' Bill, posting a notice in the *Tombstone Epitaph* announcing Kinsman's intention to marry May Woodman. An astonished Kinsman took out a blurb of his own, stating that he had no such plans, and that was that. Out of her mind with humiliation, May tracked down Kinsman and shot him dead.

Steve Long, a deputy in Laramie, Wyoming, crossed his woman and paid the ultimate price, too. After discovering that Long, her fiancé, had a part-time job as a thief, she blew the whistle, and vigilantes promptly stretched his neck from a telegraph pole. His gal-pal's reaction? She erected a monument to the memory of the fellow she'd sent to eternity.

Or take the case of Buckskin Frank Leslie. He was an Army scout during the Apache wars, frontiersmen, raconteur about Tombstone and occasional killer whose serial womanizing, combined with an unquenchable thirst for bug juice, led to some truly memorable nocturnal episodes.

These included the charge that Frank forced his wife, May Killeen Leslie, to stand against their bedroom wall while he outlined her with bullets fired from his .44. Once out of ammo and suitably, ah, prepared, Frank ordered his wife into the marital sack. This strange practice earned May the nickname Silhouette Girl. Mollie Williams, the girl Frank married a few years later, suffered an even worse fate. He shot this "target girl" in the head, killing her.

The legendary soldier and Texas Ranger William Bigfoot Wallace also had one shot at love in his lifetime. It didn't work out, but it produced a wonderfully strange story.

After falling for a girl in Austin, he got sick and lost all of his hair. Unwilling to allow his gal to see him bald as an onion, Wallace fled to a cave in the mountains to grow his hair back. He had his own special seeding technique. Bigfoot killed bears and rubbed the grease from their carcasses onto his pool-table head, then washed it off with soap and water. "In time, this treatment produced a fine, soft fuzz, or down, on his bare cranium, so he looked like a young buzzard," wrote Stanley Vestal in his 1942 biography of Wallace. "But at last his hair began to sprout. It was puny and considerable scattered at first. But afore long, it came out thick as a horse's tail." One day a friend visited Wallace's cave with news that his sweetheart had married another man. Bigfoot's temper rose, along with his young dander, and he made a remark that still resonates for aggrieved bald men today. "I'm glad she's gone," he barked. "A woman that can't wait till a man's hair grows out, I don't want." Bigfoot spent the rest of his life alone, happy and hairy.

Bigfoot Wallace's New Head of Hair.



Stretching Necks and Belief

Hangings gave the frontier West its best original theater. Nothing could beat a length of rope tossed over a tree limb or creaking gallows for drama, humor, great dialogue and, of course, weirdness.

Dalton Gang's Death alley

COFFEYVILLE, KANSAS—Citizens of Coffeyville defended their town, foiling a bank robbery and killing two Dalton brothers and two of their henchmen on October 5, 1892. In Death Alley, outlines mark the pavement, showing where the "bad guys" fell (the third gang member, Dick Broadwell, died while fleeing the city on horseback), while plaques mark the resting place of the "good guys" (Marshal Charles Connelly died here; three others were killed near Isham's Hardware Store). The curators of the Dalton Defenders Museum can tell you all you need to know about the citizens who got the best of the Daltons. **Directions:** Dalton Defenders Museum at 113 E. 8th Street in downtown; 620-251-5944.

The trouble with the normal frontier hanging is precisely that word—normal. The bad guy stood before his marble-eyed executioners, the trapdoor swung open and hell gathered in another rascal.

It was a glorious event, don't misunderstand, a real community festival. But it lacked style. We much preferred hangings that followed no script, in which the whole blasted thing was botched. Call them neck stretchings with a twist.

Take the case of the notorious killer Deacon Jim Miller, who met his end in Ada, Oklahoma, in 1909, when vigilantes lynched him. Evidently hoping to look dapper for the buzzards, human or otherwise, Miller asked to be hanged with his black hat on.

Move Over, Mount Rushmore!

LEAD, SOUTH DAKOTA—Located a few miles southwest of Deadwood in the Black Hills, this President's Park features the likenesses of 43 U.S. presidents carved by Houston, Texas, sculptor David Adickes. This tribute is about 40 miles away from Mount Rushmore, where you'll find the infamous busts of George Washington, Thomas Jefferson, Theodore Roosevelt and Abraham Lincoln carved by Gutzon Borglum and his team of workers. To be fair, Rushmore's Presidents are 60-feet tall, while Adickes' are 20 feet. Adickes was inspired by Mount Rushmore, but he wanted to build sculptures that would allow close-up views of all our Presidents. **Directions:** President's Park at 11249 Presidents Park Loop, off Highway 85; 866-584-9096.

William Fredericks stood on the gallows in California in July 1895, and unlike others facing that fate, didn't prattle on about God or family. After reading from a paper detailing his crimes, Fredericks offered to sell the list for $100. Those in attendance maintained stunned silence at his incomprehensible hucksterism. Sure, he'd killed two men—a sheriff in Nevada and a bank teller in San Francisco—but who did he think he was, John Wesley Hardin? The megalomanical murderer lowered his asking price to $20. When it became evident the strange auction would end with no sale, the executioners dropped the trapdoor.

The 1878 hanging of noted gunfighter Bill Longley didn't go so well, which is why we remember it here. First, he sang "Amazing Grace" in his Lee County, Texas, cell prior to climbing the death platform. That alone could generate enough community disgust to wish for a man's demise. Then, when he dropped to the bottom of the scaffolding, Longley's knees hit the ground, preventing the requisite neck snapping. They had to do the whole darn thing over again.

These mulligans happened with relative frequency in the Old West.

Theodore Baker's two hangings took place months apart. The first occurred when citizens of Colfax County, New Mexico, swung him from a telegraph pole for killing a farmer. He was cut down before his heart stopped and shipped to the New Mexico Penitentiary, where, on May 6, 1887, experts did the job right.

But Baker left a lasting legacy when he described the experience of being hanged: "My senses left me for a moment and then I awakened to what seemed to be another world. The sensation was that everything about me had been multiplied a great many times. It seemed that my five executioners had grown in number until there were thousands. I saw what seemed to be a multitude of animals of all shapes and sizes."

We know the identity of those animals, too—the snaggle-toothed humans surrounding him.

Then there were the folks who didn't get a second drop. The first was bad enough.

Consider Edward Fulsom, who met death in Fort Smith, Arkansas, in 1881. So skinny was this murdering horse thief that the drop failed to snap his neck, after which onlookers waited an agonizing 63 minutes for his heart to stop.

The grossly overweight John Thornton, also hanged at Fort Smith, had the opposite problem. When he sailed through the trapdoor, his head nearly came off. It remained attached to his massive torso only by a few stubborn tendons.

The last words of the doomed usually ran along two tracks. Either the fellow folded up like a cheap suitcase and apologized, always dull as a derby in our book. Or he savaged his executioners, which we much prefer.

Jack Gallagher stood before vigilantes in Montana in 1864 without a shred of remorse. In his last words, Gallagher barked, "I hope forked lightning will strike every strangling . . . of you." History doesn't record the missing words. Fill in your favorite obscenity.

Funny Farm

BEND, OREGON—A statue of a Three-legged Bowler, the Tire Totem Pole and the Dead Man Flower Bed are just a few of the oddities you'll find at the four-acre Funny Farm run by artist and antiques dealer Gene Carsey. Fans of *The Wizard of Oz* will love the cutaway dollhouse, with a TV continually running the movie, and the replicas of Dorothy's house and the Yellow Brick Road. Romantics will enjoy the heart-shaped Love Pond, with a giant Cupid's arrow sticking inside it. **Directions:** Funny Farm at 64990 Deschutes Market Road, off Highway 97; 541-389-6391.

Martin Ubillos seemed delighted to be meeting his executioner in Yuma, Arizona, in 1905. As the sheriff slipped on the noose, Ubillos smiled, prompting the sheriff to ask what was so funny. Glancing up the hill at Yuma Territorial Prison, his hellish former home, Ubillos said, "You have to go back up there. I don't."

The soon-to-be-dead often proclaimed innocence, explained their crimes or said goodbye—to mothers, prostitutes, old pals. Most of these remarks missed oratorical eloquence by a horseback mile. But a few put butterflies in your belly.

In Oregon in 1850, five Cayuse Indians, including Chief Tiloukaikt, were hanged for the murder of missionaries Narcissa and Marcus Whitman. The Indians had surrendered to prevent retribution against their tribe. Tiloukaikt explained his actions, saying, "Did not your missionaries teach us that Christ died to save his people? So we die to save our people."

Deer Antlers for a Shot of Whiskey?

SAN ANTONIO, TEXAS—Owners Albert and Emile Friedrich once enticed customers with the promise: "Bring in your deer antlers and you can trade them for a shot of whiskey or beer." The Buckhorn Saloon opened in 1881, and today, it is five museums in one, thanks to so many patrons taking advantage of the Friedrichs' offer. Texas Bob Reinhardt runs the show today, with the most notable attractions being "Old Tex," the longest Texas longhorn at a little bit over eight feet across, President Teddy Roosevelt's 62-horn chair and the 72-point stuffed buck. And, of course, you can still swig a drink at the saloon. **Directions:** Buckhorn Saloon and Museum at 318 E. Houston Street in downtown, two blocks from the Alamo; 210-247-4000.

The Pickled Pioneer

MENLO, WASHINGTON—In 1855, Dr. William Keil was preparing to lead his band of Bethelites from Bethel, Missouri, toward the Pacific Coast when his 19-year-old son Willie died from malaria. Having promised Willie he would lead the wagon train, the doctor kept his vow by putting his son in a lead-lined coffin and filling it with 100-proof Golden Rule whiskey (a brand distilled by the Bethelites). The coffin was placed on the lead wagon, and it led the way to eastern Washington. The gravesite of this "pickled pioneer" rests along State Route 6. The Bethelites didn't care for the wet weather in Washington and moved on to found the town of Aurora in Oregon. **Directions:** Willie's Grave at Highway 6, about 1.5 miles west of Menlo.

When it comes to final verbal exertions, don't forget John Childers. He was an ordinary throat-cutter whose only memorable utterance occurred after the noose went around his neck in Fort Smith, Arkansas, in 1873. Standing beside Childers on the platform, Marshal John Sarber promised the outlaw a reprieve if he'd roll on his criminal pards. But he refused.

"Didn't you say you were going to hang me?" asked Childers, defiantly.

"Yes," Sarber said.

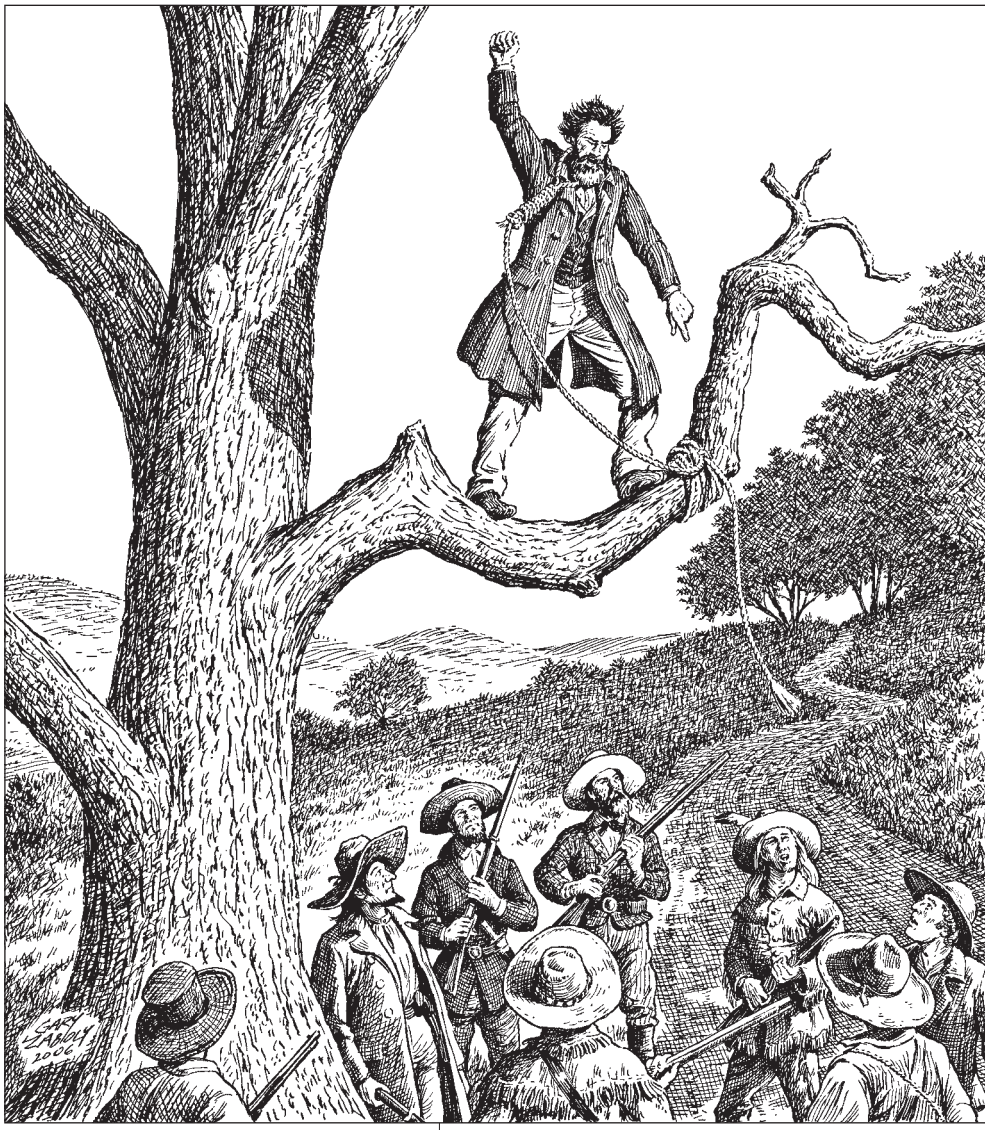
"Then why the hell don't you do it?"

He did. On his feet or swinging in mid-air, John Childers was a stand-up guy.

His death scene even acquired a Biblical air when, as Glenn Shirley described in his book, *Law West of Fort Smith*, a tremendous clap of thunder shook the earth as the trapdoor swung open and lightning burst from the heavens. A terrified woman shouted, "John Childers' soul has gone to hell! I done heerd the chains a-clankin'!" Then a hard rain drenched everyone in the crowd, as if cleansing them of the sin of curiosity.

But no bad guy went down with more style than John Langford, who died near Pond City, Kansas, in 1869. With vigilantes all around, his fate certain, the defiant Langford told his executioners to back off, that he'd hang himself. According to a Leavenworth newspaper, he pulled off his boots, fastened the rope around his own neck, climbed a tree and jumped, depriving his killers of a sublime pleasure. Prior to this, the vigilantes had asked Langford if he'd like to make peace with his Maker, to which he replied that "if he had a Maker, he was a damned poor one." He then told the vigilantes that he'd "meet them all in hell, but none of them should gain admission except with hemp ropes ornamenting their necks."

Langford is our kind of guy. He helped make the Old West very weird.



The Self-hanging of John Langford.

Jackalope's Birthplace

DOUGLAS, WYOMING—Local taxidermist Douglas Herrick stitched together the jackalope in the 1930s, and ever since, Douglas has proudly proclaimed itself as the "Home of the Jackalope." Last year, Wyoming legislators declared the furry creature—a cross between an antelope and a jackrabbit—the state's official mythical creature. Each year, in June, the city hosts an annual Jackalope Day. Right now, the city's largest jackalope statue is an eight-foot concrete statue erected in 1965, and then again in 1985 after the original was destroyed. But plans are in the works for an 80-foot fiberglass jackalope near Interstate 25. **Directions:** Largest Jackalope in Jackalope Square, at the corner of North Third and Cedar Streets.

Tucson-based **Leo W. Banks** has been writing about the West, and laughing about its weirdness, for 30 years.

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A Soirée at the Sheridan Inn

Sheridan, Wyoming, celebrates its win as the #1 True Western Town.

More than 1,000 people stood in the snow outside the historic Sheridan Inn on January 28 to celebrate the town being named *True West's* #1 True Western Town of the Year.

Local entertainers included the 7th Cavalry Drum and Bugle Corps, Fort Phil Kearny's Frontier Regulars, Native American dancers Joe LaForge and Shelly White Bear, and the New Sheridan Cornet Band, which performed 1880s-era music for the grand finale. Executive Editor Bob Boze Bell presented the town with a statuette, which will be on exhibit at the Wyoming Information Center museum. Renovation work continues on the historic Sheridan Inn, where Buffalo Bill Cody auditioned acts for his Wild West show. Soon, Sheridan's citizens will have something to show for the million dollars they raised in 2005: the history museum is expected to open this year.



Gwen Turner releases white doves to create an atmosphere of hope for more historic preservation in Sheridan's future.

– By Alan Carroll / *The Sheridan Press* –

Crowds gather in the snow to listen to the 7th Cavalry Drum and Bugle Corps.





True West's *award is accepted by (from left) Jim Schellinger, chairperson of Sheridan Travel and Tourism, Mayor Dave Kinskey and Penny L. Becker, executive director of Sheridan Travel and Tourism.*



Joe LaForge (left), longtime president of the Big Horn City Historical Society, entertains the crowd with a traditional Crow dance.

– By Alan Carroll / *The Sheridan Press* –



Fort Phil Kearny's Frontier Regulars (above) join in the fun by shooting off cannonballs from a 12-lb mountain howitzer.

– By Alan Carroll / *The Sheridan Press* –

Small Legacy Still Looms Large

Elizabeth Small, 1916-2006.



***We pay our respects to the last link to the start of our magazine, Elizabeth Small, who is shown here with Joe, her husband and the founder of* True West.**

– Courtesy Small Family –

Joe Austell Small didn't do anything, well, small.

Everything was big. His magazines, including *True West*, *Frontier Times* and *Old West* were (and are) giants in the history field. His friends included some big names—Johnny Cash, actor Dale Robertson and author Walter Prescott Webb all made the pilgrimage to the Small home in Austin, Texas. Small had tremendous adventures in the great outdoors, fishing and horseback riding, and visiting new places. His personality was as big as the Lone Star State itself.

But the biggest factor in Joe Small's life was the woman he spent nearly 60 years with—Ada Elizabeth Berry Small.

She was more than his wife or the mother of their three children. Elizabeth was a partner in the truest sense of the word, beginning with their marriage in 1936. She helped him start all of their magazines, most of which are long gone and forgotten. For many years, their home doubled as the offices for the publications. Joe wrote and edited; Elizabeth handled the books, edited many stories and did the typing. He was the idea man who was the face and voice of *True West*. She was the practical businesswoman who was just as happy working behind the scenes.

Elizabeth was proud of her heritage—and her family saw a lot of history. Several ancestors fought in the American Revolution. Another was Sam Houston's second in command at the Battle of San Jacinto; he became a vice president of the Republic of Texas. Her father built the first airport in East Texas. Elizabeth more than understood her husband's fascination with the Old West.

By 1983, Joe Small's health was starting to fail. The couple sold their magazines and moved into a retirement community. Elizabeth stayed busy by, among other things, harvesting and planting blue bonnet seeds in public places and cemeteries throughout Texas. Per usual, the enterprise was done quietly. But the U.S. Army eventually found out and commissioned her as the "Blue Bonnet Lady"—and gave her complete access to some military posts for beautification projects. It was a duty she was happy to accept.

Joe Small died in 1994. Elizabeth continued with her many activities pretty much until the day her time came, February 5, 2006. She was 89 years old. With her passing, the last link to the start of *True West* is gone.

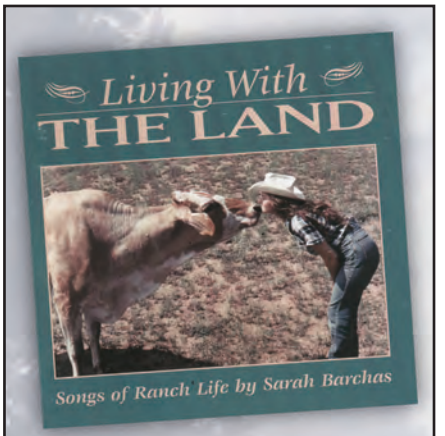
If you read the magazine's masthead, the last listing states

TRUE WEST FOUNDER
Joe Austell Small (1914-1994)

That's true as far as it goes. But Joe would be the first to tell you about his quiet but influential partner—in business and in life—the Grand Lady of Western Publications who played such a big role in the success of the magazine.

True West is part of her legacy. But she was even more proud of her children—Joe Austell Small, Jr., Robert Earl Small, Jim Edward Small—as well as three grandchildren and four great-grandsons. Her oldest son, Robert, preceded her in death.

Rest in peace, Elizabeth.



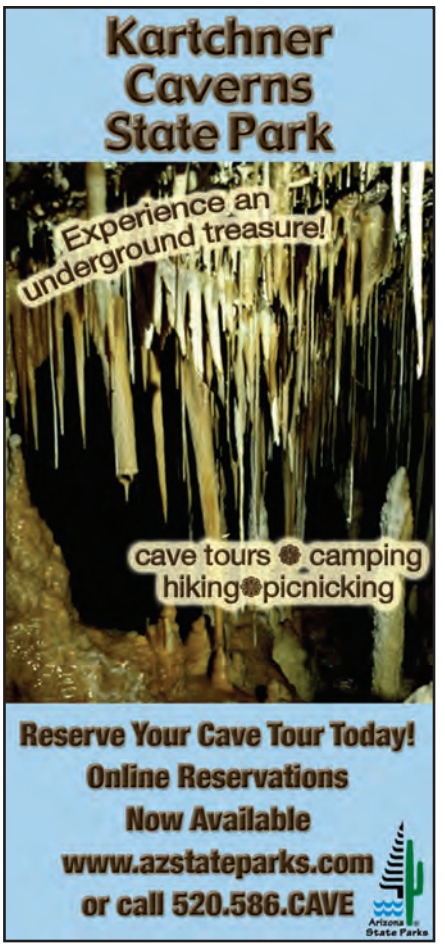
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BROKEN BIT & SPUR

In his work on more than 100 films, Bud Cardos has done it all: stuntman, actor, unit production manager, line producer and director.



Bud Cardos has swapped the limelight for the sparks that fly while he's welding metal for one of his Western art pieces.

– COURTESY BROKEN BIT & SPUR –

Even though Cardos has a penchant for movies, he hasn't strayed far from his love of the West.

At 17, he was in charge of 135 head of horses at Bob's Stables in California. Years later, riding bareback on bulls convinced him he wasn't quite cutting it, so he decided to become a rodeo clown instead. During those five years, he met rodeo cowboy Bill Ward, who was also a saddlemaker at McPherson Saddle Works. Ward inspired Cardos to open up his own saddle shop. "He took me under his wing and taught me a lot," 78-year-old Cardos admits. Eventually Cardos changed his business focus to crafting Western art pieces, such as picture frames, lamps and home furnishings, from his home in Reseda, California.

"After many years of being involved with Western culture, horses, the movies, the art of working with leather just came natural," Cardos says. "Most of my works are authentic, one-of-a-kind pieces. Feathers, skulls, horns; no plastic or moldings."

And when he says "many years," Cardos means it. By age five, he had already begun his acting career at MGM Studios. He went uncredited for his stunts in 1969's The *Wild Bunch*, but he got the credit he deserved when he directed 1992's *Legends of the West*. Jack Palance and Floyd "Red Crow" Westerman respectively followed pop culture portrayals of the O.K. Corral and the Battle of the Little Bighorn. Brooke Shields even introduced a segment on dance hall girls. For Cardos, the project earned him a place in the National Cowboy Hall of Fame in Oklahoma City.

His Hollywood connections certainly don't hurt his business. Dick Clark, Miguel Sandoval and Patricia Arquette have purchased Cardos' products.

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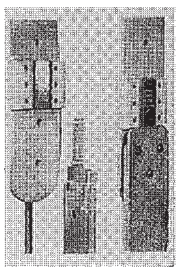
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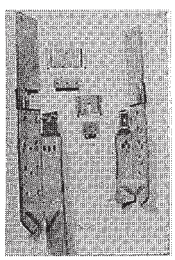
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TOWN'S NAMESAKE LAID LOW AS THE WILDEST OF THE WILD BUNCH TAKES OFF



Harvey Logan, alias "Kid Curry," stands on the right in the famous Fort Worth Five photograph. Also shown is Butch Cassidy (seated, right) and the Sundance Kid (seated, left).

– ALL IMAGES TRUE WEST ARCHIVES –

BY BOB BOZE BELL

Map by Robert McElroy and Bob the Fauvist

Based on the research of Gary Wilson

DECEMBER 27, 1894

Celebrating the holidays in Jacob "Jew Jake" Harris' saloon in newly named Landusky, Montana, the town's namesake, Powell "Pike" Landusky, is holding forth with his neighbors and friends at around 10:30 in the morning.

Melting snow has clogged the store/saloon's stove pipe, and a young kid has been brought in to clean it out. Jew Jake hobbles around behind the bar on his one leg (the other was lost during a gunfight in Great Falls). He sets a bottle and glass on the bar in front of Landusky, who gets ready to take his first drink of the day.

Stepping in out of the cold, cowboys Lonie (pronounced LOne-E) Logan and Jim Thornhill, his neighboring rancher and partner, pass through the saloon into the clothing store. Their mission is to neutralize a gunman named Charles Hogan (a lunger). Thornhill orders 25 cents worth of apples as he and Lonie take up positions to handle Hogan when the fireworks start.

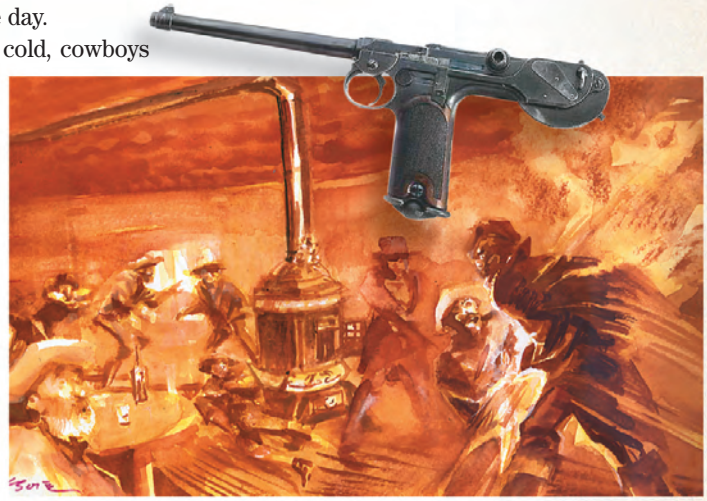
A few moments later, as planned, Harvey Logan, a.k.a. Kid Curry, comes in the front door. Kid Curry's younger brother John stays outside and guards the front door with a Winchester. Kid Curry advances straight toward Landusky and aggressively slaps him on the shoulder, knocking the bottle out of his hand. When Landusky turns, Kid Curry punches the noted brawler in the face with all his might.

When the two clinch, both Lonie and Thornhill step forward, yelling out, "Fair fight!" Landusky's friends, including Hogan, are intimidated and hold back from joining in.

As the men punch each other and scuffle, Kid Curry's pistol falls out of his coat pocket onto the floor. Thornhill fetches the Colt .45 by the barrel so no one can accuse him of assault. (Landusky's friends later allege Thornhill waved it at bystanders, warning, "The first man that makes a move will be killed.")

Landusky is a grizzled, experienced brawler. He gets the advantage on Kid Curry, landing on top of the smaller man while trying to gouge out his eyes. Kid Curry manages to get on top, pummeling the much bigger man until Landusky cries out "Enough!"

A mining friend of Landusky, Thomas Carter, asks Lonie to intercede, saying that Landusky has clearly had enough. Lonie allegedly replies, "He has not got enough for what he has done to us."



Jim Thornhill (right of stove) throws a pistol to Kid Curry who shoots three times, striking Landusky twice. Everyone else heads for the back door. Notice the kid on the floor who was cleaning out the stove. (Inset) An 1893 9mm semi-automatic Borchardt pistol.

– ALL ILLUSTRATIONS BY BOB BOZE BELL –

Thornhill finally convinces Kid Curry to let go of Landusky. The combatants stagger to their feet, and Landusky reaches in his coat and pulls out a semi-automatic pistol (an 1893 9mm Borchardt). As he does, he calls Kid Curry a coward for attacking him without cause. (Landusky doesn't fire his pistol; one account claims he does, but either the gun misfired or he failed to chamber a round.)

Thornhill pitches the .45 to Kid Curry, who fires a shot in Landusky's gut. Curry fires three times in all, with two slugs hitting Landusky and one going awry. Landusky falls to the floor and dies in about five minutes.

Brother John rounds up the cowboys' wagon, and the four make their escape.



Harvey Logan (seen here with his soiled dove girlfriend, Annie Rogers) was by all accounts a good cowboy, but he was an avid reader of dime novels and was dead set on being a Bad Man. He more than succeeded.

Probable Cause

When the time came for settlers to vote on a name for the fledgling community, the cowboys wanted Rock Creek and the miners wanted Landusky. The miners won.

The Logan brothers weren't big fans of Pike Landusky, who had borrowed a plow from them and allegedly returned it broken. Irritated, Harvey and Lonie delivered it back, tossing the worthless plow in Landusky's front yard.

Two months before the fight, Landusky stirred the pot. In October 1894, Harvey, his brother John and their brother-in-law Lee Self were arrested and charged with assault with a deadly weapon "without any considerable provocation." Although James Ross filed the claim, Harvey believed that the charges had been trumped up by his neighbor, Landusky. While Harvey was held on the assault charge, a deputized Landusky allegedly "beat Harvey unmercifully" and urinated on him.

To make matters more complicated, Lonie, a known ladies man, was sparking Landusky's stepdaughter Elfie.

The night before the fight, at a Christmas dance in John Logan's Livery Barn, Harvey and Landusky had words and they both agreed the next time they met, one of them would die.



Christmas Day, 1894: Jew Jake (below, second from left) stands outside his saloon between big, bad Pike Landusky (third from left) and his stepdaughter Elfie (far left). The fourth person is believed to be Thomas Carter.

Aftermath: Odds & Ends

On May 14, 1895, a jury found Lonie Logan not guilty in the death of Pike Landusky. More than two months later, a bench warrant was issued and served on Jim Thornhill. His case was dismissed without trial on December 2. Harvey "Kid Curry" Logan, having long fled the country, was never tried for Landusky's murder.

Harvey soon joined George "Flatnose" Currie's outlaw band, later merging with Butch Cassidy's so-called Wild Bunch. A string of rustling and train robberies followed. Harvey was finally captured in 1901, but he escaped jail in Knoxville, Tennessee. After another train robbery near Parachute, Colorado, on June 7, 1904, lawmen surrounded the outlaw, and he killed himself rather than be recaptured.

Lonie apparently joined his brother at the Wild Bunch hangout, the Hole-in-the-Wall near the KC Ranch in Wyoming, and may have participated in the Wilcox, Wyoming, train robbery in 1899. In February 1900, Lonie returned to Dodson, Missouri, to visit an aunt who had raised him; a posse trapped and killed him there.

Jim Thornhill eventually sold his property in Landusky, Montana, and moved to Globe, Arizona, in 1916. He died there in the late 1920s.

Recommended: *Tiger of the Wild Bunch: The Life of Harvey "Kid Curry" Logan* by Gary A. Wilson will be published by Globe Pequot Press in 2007



BY JANE C. BISCHOFF

The Buscadero Bio

Showcasing authentic Old West-style gunleather.





Commodore Perry Owens wears a low-slung buscadero rig, which was not supposed to be around during his time. A* True West *reader found another Arizona example of a buscadero rig in a period photo (above, left). Even though Hollywood is often credited as the inventor, you can't beat photographic evidence showing the rig did exist in the Old West.

– True West Archives –

Sure, Commodore Perry Owens looked like a dude with his long hair, fancy duds and good looks.

The man was definitely stylin'. But he made his bones the hard way, going against the odds on a fall day in 1887.

Owens was sheriff of Arizona's Navajo County during the feud known as the Pleasant Valley War; he was out to arrest Andy Blevins for rustling when he ran into resistance. Guns were drawn, shots were fired and, in a matter of seconds, Blevins and two of his kinsmen were dead, and his brother John was wounded. Owens shot five bullets to bring down the four men.

The best-known photo of Owens (right) shows him holding a rifle in his right hand, with his pistol in a crossdraw rig on his left side. Nice pose—but something's a little off. The holster drops low off the gun belt in what looks to be a buscadero style . . . which shouldn't have existed at the time. Some claim that Texas Ranger Capt. John R. Hughes developed the style in the 1890s, or that Mexican vaqueros came up with the idea after the turn-of-the-20th-century. But most of the experts say the buscadero was created by Hollywood for the Westerns of the 1920s; it looked cool, and actors could draw faster during the shoot-out scenes. Back in the 1880s, holsters (when they were used) looped over the top of the belt; low-slung holsters like the buscadero weren't common.

Now we're not here to settle that argument, either with words or shootin' irons. But we can say that the buscadero continues to grow in popularity amongst the Old West set. Fine leather working and metal or jewel adornments have really boosted the style quotient of this and other rigs. And that's something Commodore Perry Owens would really appreciate. We think you will, too.



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THE CROSSDRAW

Sheriff Commodore Perry Owens was famous for his crossdraw buscadero rig. When riding in the saddle, it was much easier for him to reach across his body than reach down for his pistol in a standard holster. To gain the same split-second advantage he had when using a single rig, place the holster on your weak side (right-handed wears the gun on the left) and point the grip toward your strong hand.

To see the crossdraw in action, pull out your DVD of *Tombstone* and watch Val Kilmer in his role as Doc Holliday. Given the fact that Doc spent most of his time sitting, especially at the gaming tables, the crossdraw shoulder rig was the perfect choice for him.



THE GUNFIGHTER SPECIAL

Double Rig in Antique Chestnut ($650); John Bianchi's Frontier Gunleather



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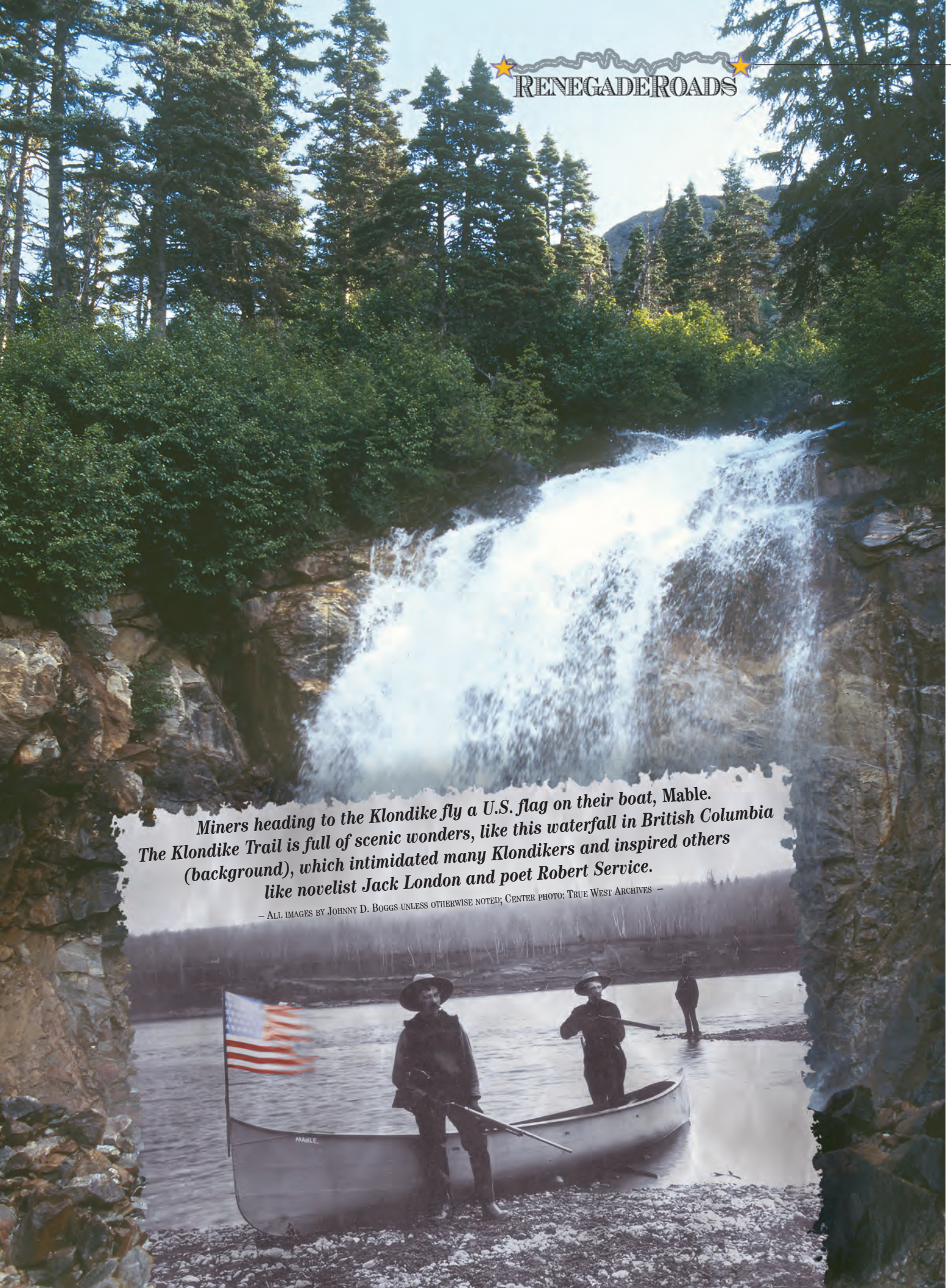


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DUKE'S SPECIAL

Single Holster Rig in Saddle Tan in the Half-Breed Style ($345); John Bianchi's Frontier Gunleather



Miners heading to the Klondike fly a U.S. flag on their boat, Mable. *The Klondike Trail is full of scenic wonders, like this waterfall in British Columbia (background), which intimidated many Klondikers and inspired others like novelist Jack London and poet Robert Service.*

– All images by Johnny D. Boggs unless otherwise noted; Center photo: True West Archives –

BY JOHNNY D. BOGGS

The Klondike Gold Rush Trail

From Seattle, Washington, to Skagway, Alaska, to Dawson City, Yukon Territory.

Alaska and the Canadian Northwest remain dangerous country. People get eaten by bears. They die of exposure. Probably a few are trampled by hordes of tourists departing cruise ships and are buried underneath the mud, never to be seen again.

No surprise then that The Bride and I have been in Alaska less than 15 minutes before the first injury occurs. The Bride has sprained her ankle, stepping off the curb while loading her backpack into the shuttle at Juneau International Airport.

"Bummer," says the receptionist at the emergency clinic.

The idea, of course, was to follow the route of the Klondike Stampeders, the guys and gals of 1898 and the great gold rush, and avoid Robert Service poetry.

So much for hiking the Chilkoot.

Juneau, You Know

Juneau wasn't on that trail. Its rush came 18 years earlier when gold was discovered in 1880, and the state capital is a good place to brush up on Alaska history. An excellent first stop is the Alaska State Museum, which has been housing artifacts since 1900. For the mining experience, check out the Last Chance Mining Museum & Historic Park and the AJ Mine/Gastineau Mill Enterprises, Southeast Alaska's lone hard-rock gold-mine tour. You might even hear someone reciting Robert Service verse. And the historic Alaskan Hotel & Bar is a great place to wind down, although those stairs can be hard on a sprained ankle.

Bum ankle or not, our destination is Skagway, so we hop (literally, in The Bride's case) aboard the Alaska Marine Highway System. The ferry has been shuttling folks since 1963, providing Inside Passage service from Skagway to Bellingham, Washington, and Prince Rupert, British Columbia. It's about 5½ hours from Juneau/Auke Bay to Skagway, with a pit stop in Haines, giving The Bride time to rest her ankle and watch orcas.

A Short History

Our trip started in Seattle before taking an Alaska Airlines jetliner to Juneau and its deadly curbs. After all, Seattle was the supply center and a major embarking/debarking port for the horde of stampeders. That history is dutifully recorded at Seattle's Klondike Gold Rush National Historic Park, while the surrounding Pioneer Square area remains interesting, historic and exciting.

A Tagish Indian named Skookum Jim found paydirt on a Klondike drainage in Canada's Yukon Territory on August 14, 1896. Partner George Carmack took the largest claim for himself, arguing that officials would never let an Indian record the discovery claim. Jim and Dawson Charlie took the lesser claims. Word spread quickly, the creek was renamed Bonanza and by Christmas, some 3,000 miners had flocked to the Klondike. In the summer of '97, steamers such as the *Portland* and *Excelsior* brought gold to the States.



For many heading to the Klondike Gold Rush, travel to the goldfields included taking a steamer through the Inside Passage. Today, the passage is popular with kayakers, who love to explore the coves, and anglers, who enjoy the big runs of salmon.

SIDEROAD

Best of the Road

Lodging: Pioneer Square Hotel (Seattle); Alaskan Hotel & Bar (Juneau); Historic Skagway Inn (Skagway); Fort William H. Seward B&B (Haines); Bombay Peggy's Inn & Pub (Dawson).

Dining: Sostanza Trattoria (Seattle); Doc Water's Pub (Juneau); Red Onion Saloon (Skagway); Lizards Steakhouse & Bar (Whitehorse); Bonanza Dining Room (Dawson).

The rush was on! Many Klondikers took the water route, steaming from Seattle to St. Michael, Alaska, on the Bering Sea, and then up the Yukon River to Dawson City, Yukon Territory. Others journeyed by land across Canada—and this was before the Alaskan Highway was built. Most prospectors, however, steamed up the Inside Passage to Skagway or Dyea, where their adventures truly began.

Wild About Skagway

Even in the summer, Skagway is a fairly sleepy town—until cruise ships arrive. Then you get a feel for what it was like during the

stampede. About the only thing missing is Skagway's notorious Jefferson Randolph "Soapy" Smith swindling newcomers. Soapy's here, of course, buried in the Gold Rush Cemetery. So is Frank Reid.

In the summer of '98, vigilantes got tired of Smith's rule and held a meeting. Smith went to the docks to break it up. There he met Frank Reid. Words were exchanged. So was lead. Within minutes, Smith and Reid, who, according to the headstone in the cemetery "gave his life for the Honor of Skagway," lay dying.

Yet the story of Soapy Smith is only a small—but quite popular—chapter in Klondike history. There was much more to this adventure, and Skagway is full of it. The town is home to its own version of the Klondike Gold Rush National Historic Park. Skagway's unit includes a seven-block section of town, plus the nearby Dyea townsite, part of the White Pass Trail and 17 miles of the legendary Chilkoot Trail.



The historic cemetery in Skagway, Alaska, is the final resting place for gold rush-era characters, including Jefferson "Soapy" Smith and the "Hero of Skagway," Frank Reid (see his tombstone in inset).

SIDEROAD

Sitka

There's a lot more to Sitka than you'll ever find by reading the Louis L'Amour novel. Talk about a tourist-friendly town, the St. Michael the Archangel Orthodox Cathedral and Alaska Raptor Center, plus other shops, opened up after midnight when the state ferry docked.

Located on Baranof Island, Sitka blends its Tlingit, Russian and frontier history with spectacular scenery.

907-747-5940 / www.sitka.org

Historic sites in downtown Skagway include the Arctic Brotherhood Hall, the Mascot Saloon, the Golden North Hotel and Jeff Smith's Parlor. You'll probably hear someone reciting a Robert Service poem. Unavoidable, it seems. With luck, though, the White Pass and Yukon Railroad will drown out any poetry.

The toughest stretch for many stampeders came early, either on the Chilkoot Trail out of Dyea, about nine miles north of Skagway, or the White Pass Trail from Skagway. The Chilkoot was one brutal hike, too steep for pack animals. White Pass was brutal for beasts. More than 3,000 animals, overloaded and overworked, died on the route. Dead Horse Gulch was aptly named.

Both Dyea and Skagway vied for the title of Gateway to the Klondike, but Skagway won because of the White Pass and Yukon Railroad. As The Bride will attest, a train ride is easier on a sprained ankle.

Hear the Train A-comin'

It was called "the railway built of gold," and the narrow gauge railway certainly was an engineering marvel. Construction began on May 28, 1898, and thousands of men braved brutal conditions, including temperatures as low as 60 below, to complete a track that would climb nearly 3,000 feet in 20 miles, with hairpin turns, steep grades, two tunnels and plenty of bridges and trestles. On July 29, 1900, the



A typical street in Skagway is bordered with wooden sidewalks and features buildings with false fronts, so the town still maintains the look and feel of its gold rush days.

railroad reached Carcross, 110 miles away, in the Yukon.

Since 1988, the train has operated for tourists, carrying passengers from Skagway to White Pass Summit in Bennett, British Columbia. The trip takes you past Gold Rush Cemetery, Inspiration Point and several reminders of the hardships on the trail such as Black Cross Rock, where two railroad workers were buried under a 100-ton chunk of granite on August 3, 1898.

At White Pass, Canadian Mounties allowed only stampeders with one ton of supplies (enough, in theory, to last a year) to proceed. International borders being what they are today, tourists aren't allowed to disembark the train in British Columbia, so they take snapshots before the train returns to Skagway.

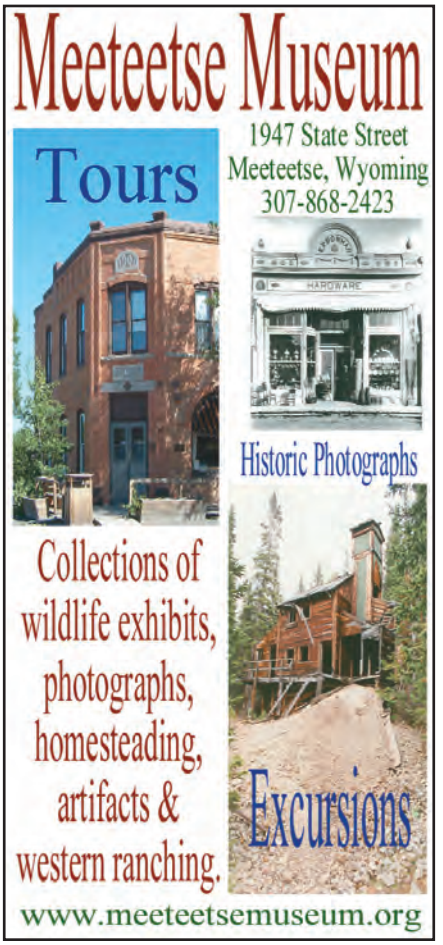
Cruise ships have landed at Skagway, and thus begins another adventure: Trying to escape tourists, which is hard to do in July. The Bride gamely takes advantage of her newly purchased walking stick and limps to our rental car, and we take off on Highway 2, following a newer version of the Klondike Trail.

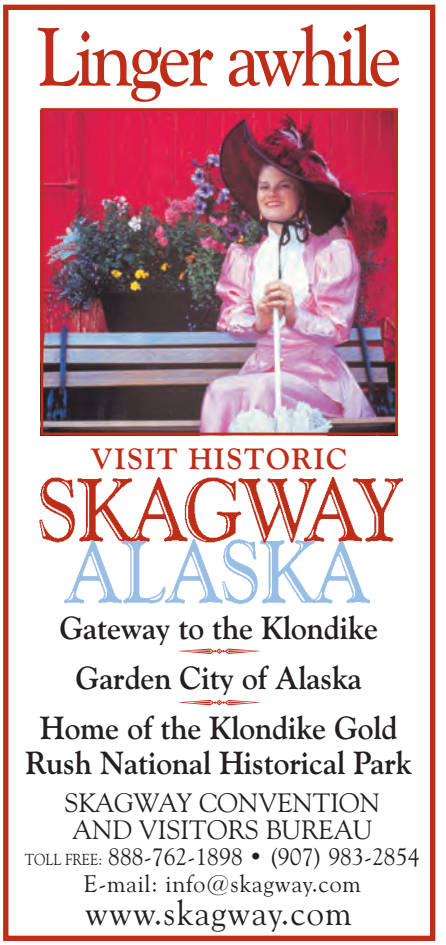
O, Canada!

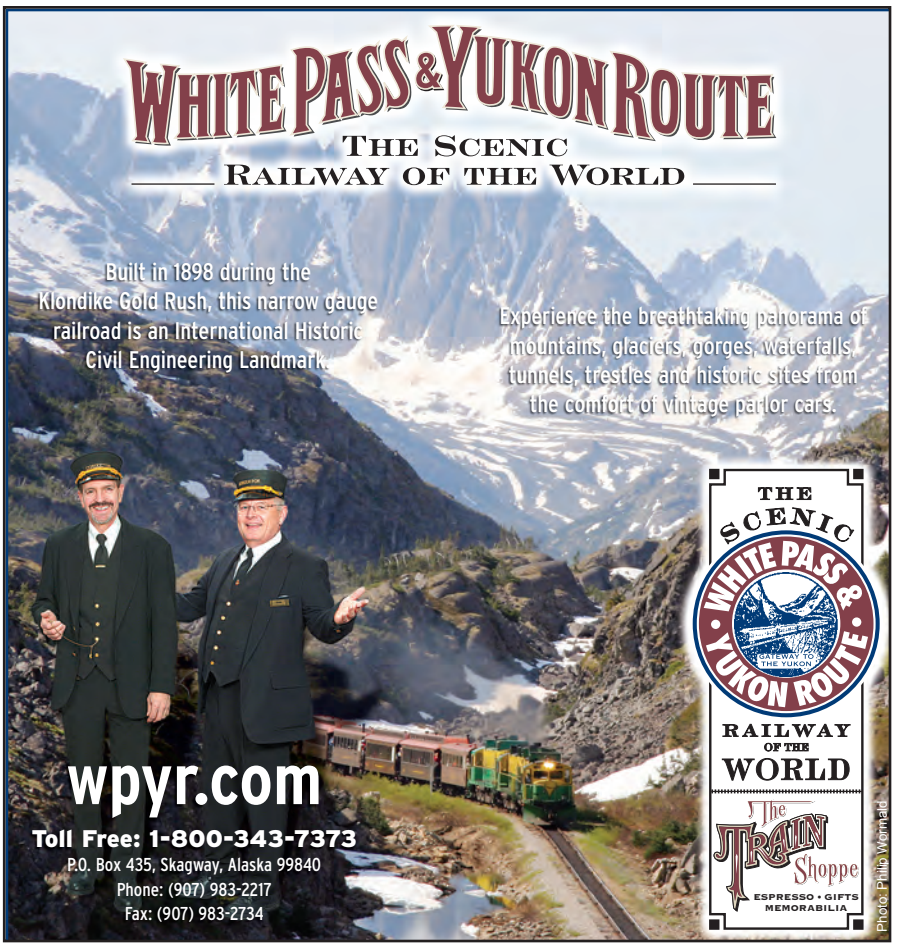
It was approximately 550 miles from Skagway to Dawson, across Lakes Bennett and Lindemann, and through some spectacular, if formidable, country. With its walls of basalt, Miles Canyon looks treacherous from above. I can hardly imagine how it looked to stampeders facing the current in their handmade boats. Even if they survived the canyon's whirlpool, they still had to face Squaw Rapids and White Horse Rapids, and other dangers up the trail.

I'm more concerned about surviving tour buses. Every time we stop, we have a few minutes to ourselves before the roar of evil diesel engines portends tons of modern stampeders. Just up the road at Whitehorse, however, I don't mind tourists so much.

We're at the *S.S. Klondike* National Historic Site, taking the tour with another American family and some Canadians. The Americans are moving from Alabama to Fairbanks. The teenage daughter looks particularly bitter (from hearing one too many Robert Service poems, perhaps?).







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SIDEROAD

The Eagles have landed

Take the water taxi—yes, water taxi—from Skagway and spend some time in Haines, "Alaska's Best Kept Secret."

Natives bring their legends to life at Chilkat Dancers Storytelling Theater, while the 48,000-acre Chilkat Bald Eagle Preserve is a haven for watching bald eagles.

Besides, there aren't nearly as many cruise ships and tour buses in Haines.

800-458-3579 / www.haines.ak.us

The sternwheeler *S.S. Klondike II* came along far too late for the gold rush. Launched in 1937, she made her last run up the Yukon River in 1955 before Parks Canada restored her to her 1937-40 looks. Yet the park's a great introduction to life on steamboats, and the upper Yukon became the major riverboat route for the stampeders of '98.

From Whitehorse, the Klondike trail heads on north, ending, of course, at Dawson. The boomtown was everything Skagway wasn't, thanks to the no-nonsense rule of Mounties.

Dawson City—End of the Trail

Dawson and vicinity pay high tribute to the gold rush era—visitors still pan for gold at Claim No. 6 or get panning lessons at Claim No. 33—but Dawson also honors the literary world.

Johnny Horton aside (and he was singing about the Nome rush, a few years later), how much would we remember about the Klondike if not for Jack London? For that matter, historians and history buffs owe a great deal of thanks to Pierre Berton and his seminal 1958 work *The Klondike Fever*.

Jack London came to the Yukon in September 1897 only to find his fortune later in fiction (*Call of the Wild*; *White Fang*). He lived on the North Fork of Henderson Creek, where trappers happened upon an abandoned cabin in

1936 and discovered London's signature on the back wall. The Jack London Cabin was re-created in Dawson from the original logs of that cabin—another replica was built in Oakland, California, London's hometown—and today, the cabin sits next to the Jack London Museum operated by the Klondike Visitors Association.

Pierre Berton grew up in Dawson, leaving at age 12, and the Pierre Berton House, operated by the Berton House Society, houses a Writer-in-Residence Program that gives Canadian writers the chance to work in a "remote northern" location. Well, Dawson's certainly that.

Oh, yeah, you'll hear a lot of Robert Service poetry in this town, too. Be careful. This is dangerous country.

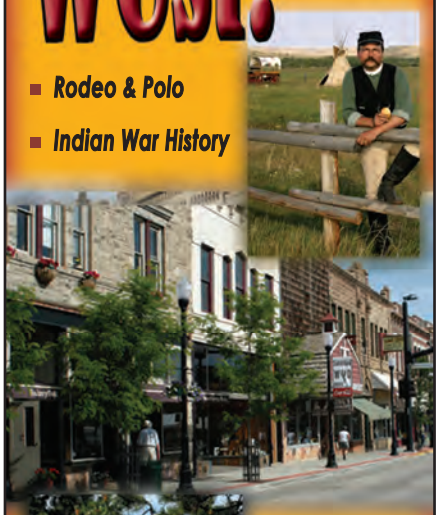
Visit "Website Extras" at twmag.com to read Johnny Boggs' take on Robert Service.

Whatever you do, don't get **Johnny D. Boggs** started on his fishing adventures in Alaska unless you really like to hear about fighting 30-, 28- and 26-pound salmon (The Bride, bum ankle and all, landed a 28-pounder!).

"Give me enough dynamite and snoose, I'll build a railroad to Hell," said Sir Thomas Tancrede, who represented investors in London interested in building a railroad to accommodate gold rush miners. The narrow gauge railroad was built in Skagway in 1898, when it became the northernmost railroad in the West.





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BY JOHNNY D. BOGGS



Custer, Cowboys and the Man in Black

Montana's Custer Battlefield and Wyoming's Cowboy Country.

Johnny Cash is playing on the ol' stereo. Okay, so that's not news—his music is practically always playing on the stereo.

But this is appropriate because I'm listening to Cash's 1964 masterpiece, *Bitter Tears: Ballads of the American Indian*. Crank it up.

Now I will tell you, buster,
That I ain't a fan of Custer's,
And the general,
He don't ride well anymore.

Okay, so I always crank it up. Like most songs on *Bitter Tears*, "Custer" was written by Peter LaFarge, the Nargaset Indian adopted by Pulitzer Prize winner Oliver LaFarge. Those songs did a lot for the Indian movement during the 1960s (LaFarge also wrote Cash's hit "The Ballad of Ira Hayes") before LaFarge died of—take your pick—a stroke, drug overdose or suicide in 1965 at age 33.

LaFarge helped found the political activist group Federation for American Indian Rights, and I'm thinking he would be proud of what has happened at Little Bighorn National Battlefield Monument just off I-90 in southern Montana.

Keep in mind that the name was once "Custer National Battlefield" from 1946-91. Often overlooked were the Sioux, Cheyenne Arapaho and Crow until June 25, 2003, when a crowd gathered around the new Indian Memorial, not far from Custer's Last Stand Hill. The circular monument honors both the Indian defenders as well as the scouts who worked for the Seventh Cavalry during the famous 1876 battle. Lakota actor and activist Russell Means showed up for the dedication ceremony and to get his name and photo in the papers. Okay, so that's not news, either.

Maybe LaFarge wouldn't be so pleased with the memorial. Heck, maybe Means should come back to drum up some more publicity for native causes. It's a beautiful summer morning, but there are only two people hanging around the Indian Memorial. One of them happens to have Johnny Cash in his car stereo. The other is a park ranger. Across the road, busloads of tourists are strolling around Last Stand Hill, snapping pictures of the headstones of soldiers and the big monument that always reminds me of that great *Twilight Zone* episode from Season Five ("The Seventh is Made Up of Phantoms").

Time to go. I zip down I-90 and cross the border into Wyoming. Only 70 miles from the Little Bighorn, Sheridan is cowboy country. Buffalo Bill Cody hung his hat at the Sheridan Inn. Sheridan is the land of the Bozeman Trail. It's the home of the King's Museum, just behind King's Saddlery, with



The large scale bronze tracings of three warriors (Sioux, Cheyenne and Arapaho) are part of the Indian Memorial designed by John R. Collins and Alison J. Towers. They placed these bronzes "against the constant yet ever-changing Great Plains sky—the proverbial home of the Spirit."

– By Johnny D. Boggs –

130TH ANNIVERSARY OF CUSTER'S LAST STAND

Little Bighorn Days in Hardin, Montana, is an 1876 playground during June 22-25. You can dance the night away at the 1876 Grand Ball, or watch the Trial of Custer. Most important, you can join in the fun as the Seventh Cavalry and Indian warriors face off once again in the annual Custer's Last Stand Re-enactment. The battle is told from the Indian perspective, using a script prepared by Crow Tribal Historian Joseph Medicine Crow.

888-450-3577 /
www.custerslaststand.org

its great collection of Western art, artifacts and some 500 saddles. Sheridan is also home to the Trail End State Historic Site, the 1913 mansion that was once home to John B. Kendrick, a poor Texas cowboy who pulled himself up by the bootstraps to become a successful Wyoming rancher and U.S. senator.

This is also Peter LaFarge country. That's because before making a name for himself as a protesting Indian folk singer/songwriter, LaFarge worked as a cowboy and rodeo rider.

Cash is playing on the ol' stereo again. Okay, so he's practically always blasting on the stereo. But this is appropriate because now I'm listening to Cash's 1965 masterpiece, *Johnny Cash Sings the Ballads of the True West*. Crank it up.

Stampede!
They're comin' up the draw.
Stampede!
Three thousand head or more.
Here they come a-smokin' fire,
Boys, you better earn your hire.
Stampede!
And hell to score.

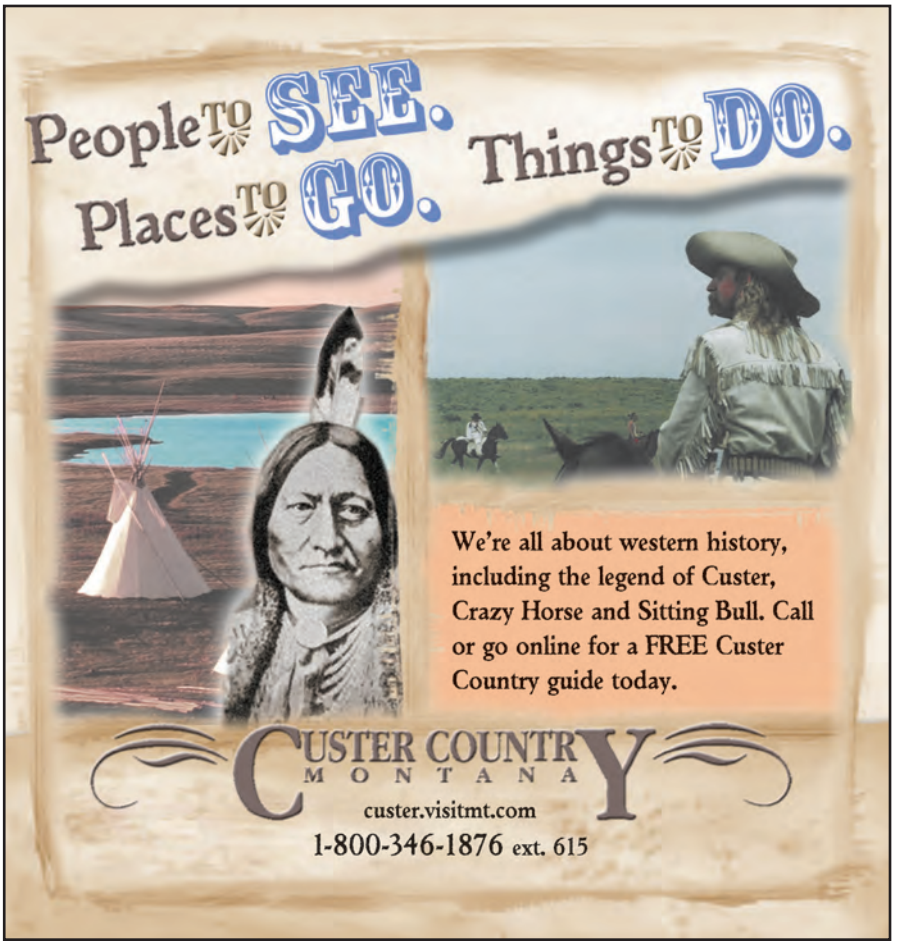
In this country, on this road trip, there's a LaFarge song for every stop.

Road warrior **Johnny D. Boggs** recommends the Historic Sheridan Inn in Sheridan.



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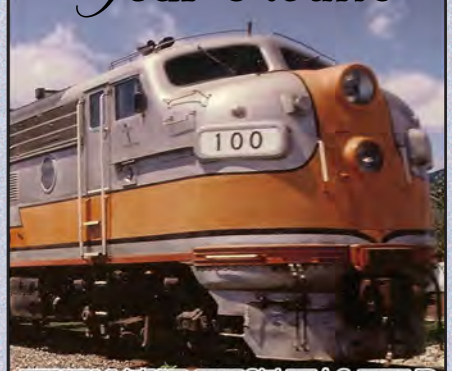


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BY CANDY MOULTON

Hired Out for a Tough Hand

Saddle bronc rider J.B. Smith shares her rodeo legacy.

Jane Burnett was not even seven years old as she sat on her pony "huddled over the saddle horn, icicles hanging from the end of my nose," positioned to turn a horse herd she had helped her daddy round up one winter morning in Montana. She knew then and there that she had "hired out as a tough hand."

The Burnett family ranch, where Jane first learned cowboy skills, had been settled by her grandfather, William Clinton Burnett, and his brother W.P. (Perkins) in the 1880s. William "Bill" also had ranch and business holdings near Sheridan and Buffalo, Wyoming. By the time his son Clint was in high school, it was "understood" that he would eventually take over some of the ranch responsibility in Montana.

When Clint married and he and his wife had their daughter Jane, his attention to ranch details generally centered only on helping during necessary periods of the year: branding, moving cattle to summer or winter pastures, and haying. Otherwise, he preferred the gregarious activities of gambling, drinking and carousing.

Jane, however, spent much time on the ranch with her grandfather and became an adept horsewoman. Now an octogenarian, she has written her story that weaves Montana ranch life with her own entrance into the rodeo arena and working in Hollywood as a stunt double. *Hobbled Stirrups* is now available from Caxton Press, and it is a tale that is quite a ride.

TW: *Your work as a hand on the family ranch in Montana started when you were pretty young, didn't it?*

JBS: I think anyone who lived on a ranch had to do their share as a "hand" as soon as they were physically old enough to take part in the work. By age six, I was already gathering cattle and/or helping with the chores.

TW: *Did you feel "cheated" out of a childhood?*

JBS: I was already very independent even before age four, and I always felt I had the best of both worlds because I was allowed the freedom of making my own choices by being treated as an adult from a very early age.

After learning how to ride on the ranch, Jane found there was greater challenge beyond the Burnett fence line. While in her teens, she began entering rodeos. Jane first competed in steer riding and later signed on as a bareback bronc rider. But she found her true sport when she stuck her boots into a pair of hobbled stirrups and became a saddle bronc rider.

The stirrups were tied together just tight enough to give the rider stability without being rigid. After her first such ride in Montana, Jane went on to top broncs all across the U.S. in rodeos from Chicago to Florida and from California to



Jane Burnett Smith signs books at the Western Writers of America Convention held in 2004 in Mesquite, Nevada. In her latest book,* Hobbled Stirrups, *she shares the story of her rodeo and Hollywood career.

– Courtesy Jane Burnett Smith –



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OLD HORSE SAYING

Madison Square Garden in New York City. As she put it, "I was to get in and out of fights, hospitals, jails and marriages; get whipped in several different states, bucked off in a few of them and divorced in a couple of others. And all because I had 'hired out for a tough hand' and thought I had to follow through without complaining."

TW: *Other girls/young women who worked on family ranches in the West at the time didn't ride steers and buck horses. What attracted you to the sport?*

JBS: It was more a matter of finding a niche of my own where I was accepted as one of the "hands" by proving that I could participate right along with the cowboys. Proving to myself that I was capable of riding bucking stock also made me feel I finally belonged somewhere. Because of my parents' lifestyle (rancher/gambler), I never really seemed to fit in with the activities of neighboring ranchers and their families.

TW: *What do you consider the "highlight" of your career?*

JBS: How can you select a highlight from a life that varied from riding broncs in Madison Square Garden to struggling to be accepted in the movie business to eventually joining the army, raising a family, dealing blackjack in Reno and being a published author? Each one of these lives provided their own highlight.

TW: *What was your toughest time?*

JBS: Even though I did ride at Madison Square Garden one year, my toughest time was in 1942 when I had to finally accept the fact that Madison Square Garden was canceling their women's bronc riding competition before I had sufficient opportunity to prove myself (in my own opinion).

Jane Burnett Smith is a Montana ranch girl who proved her mettle to the world on the deck of a bronc, and her story is truly quite a ride.



Candy Moulton is the author of *Steamboat: Legendary Bucking Horse* and a regular contributor to *True West*.

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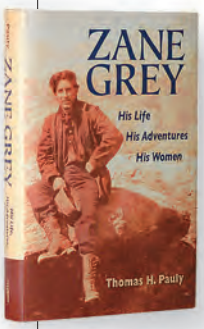
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ZANE GREY

THOMAS H. PAULY, UNIVERSITY OF ILLINOIS PRESS, $34.95, HARDCOVER; 800-537-5487.

Rare are authors like Jack London and Papa Hemingway, whose lives turned out to be as interesting as their books. But Zane Grey is another one of them. Owen Wister "invented" the Western story as we know it with his novel *The Virginian*. But it was Grey who became the most popular writer in America by the 1920s, and one of the richest, thanks to a long run of formula Westerns such as his *Riders of the Purple Sage*. Critics hated his work, calling it "drivel," but the American public, both Easterners trapped in ugly cities and smalltown Midwesterners who revered the past, ate up his novels and begged for more of the same. Pauly's subtitle gives away the secret of this best-selling author—"His Life, His Adventures, His Women." Grey's wholesome rangeland romances raised no eyebrows in shock. But the author, a world-famous deep-sea fisherman, was also, secretly, a world-class womanizer. Not only was he as promiscuous as the proverbial alleycat, he chose his many mistresses from his long-suffering wife's young friends and even relatives. Grey swore that he needed the excitement of girlfriends, as well as swordfish, to inspire his writing. His saintly, or naive, wife apparently believed him. There is as much on angling and love affairs in this biography as there is on writing and the West of a century ago. But this is the real, long-hidden story of the writer, warts and all. —**Richard H. Dillon**



THE LEGACY OF CONQUEST

PATRICIA NELSON LIMERICK, W.W. NORTON, $16.96, SOFTCOVER; 800-233-4830.

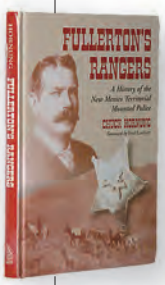
Limerick first wrote in this book, nearly 20 years ago, that she'd probably change her mind about some of the points she raised. And she has. Her reconsideration of leaving out the fur trade and other slights, addressed in a new foreword, is done with grace and eloquence, and positions her as a historian who is not above reconsidering her earlier beliefs. That also happens to be the crux of her thesis on the "New Western History," which she argues should combat the stereotypes of noble savages and pioneers, and aim at informing Americans about how conquest tested the ideals of the U.S. and still shapes events today. Limerick's humor and powerful narrative goes a long way in proving that the American West is not "inconsequential" and is worthy of reexamination. —**Meghan Saar**

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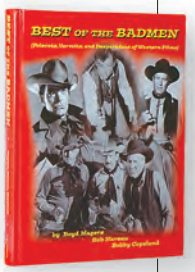
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Mounted Police. The remarkable amount of information is dulled by organizational problems and a herky-jerky flow. Yet, this is an important contribution to Old West history. And the foreword is priceless—written by the last of the Mounted Police, Fred Lambert, prior to his death in 1971. His advice to Hornung: "Tell the truth, my friend. Tell it like it was with no dime novel heroics." Fred, your pal was true to your charge. —**Mark Boardman**

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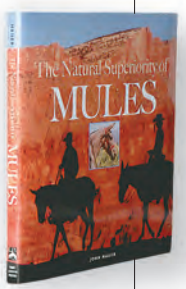


BOYD MAGERS, BOB NAREAU & BOBBY COPELAND, EMPIRE PUBLISHING, $30, HARDCOVER; 336-427-5850.

Here's the ultimate encyclopedia of old B-Western bad guys. Photographs and mini-biographies of 315 actors who ever snarled a line at our white-hatted heroes are accompanied by a list of some of the best films they appeared in while wearing that nasty black hat. Some of these men who were heavies early in their careers went on to become good guys themselves, such as Glenn Strange, Paul Fix and Ward Bond, but they had first generated notice in their more villainous roles. Many of the names of these colorful characters may not be familiar to you, but if you're a fan of the oldies, their photos will immediately take you back to those Saturday afternoons when you watched them all bite the dust while trying to outwit our fringed and spangled heroes. This book is a real treat. —**Chuck Lewis**

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EDITED BY ARTHUR GIBBS DRAPER, GLOBE PEQUOT PRESS, $12.95, SOFTCOVER; 800-243-0495.

The Charles Draper family homesteaded on the Dakota plains from 1886-87, a year with a notoriously ruinous winter. Snow fell in November and temperatures were -40 degrees through March. In



order to meet the "proving" requirements of the 1862 Homestead Act for her husband's quarter section of rangeland, Fanny Draper lived in a sod hut with six children, her elderly father and her "put-upon" brother. Her husband spent most of the year at his bank job in Missouri, supplying the funds that kept the cupboards full. Nonetheless, the letters Fanny and the others wrote home attest to her wit, fortitude and resourcefulness as the head of the family. The letters never seem mundane and are a keen addition to the personal narratives of the homestead era. She wrote to Charles while bouncing a crying baby on her hip or by lamplight in a dark hut covered with snow. The ill-advised venture only lasted a year, yet her attitude from the beginning was: "altogether it is not pleasant but there are parts that I enjoy." —CYNTHIA GREEN

FROM DOMINANCE TO DISAPPEARANCE

F. TODD SMITH, UNIVERSITY OF NEBRASKA PRESS, $59.95, HARDCOVER; 800-755-1105.

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Comanches, the so-called Lords of the Plains thanks to their horsemanship and tribal dominance, loom large in this account. But also covered are tribal people ranging from the coastal and cannibalistic Karankawas and natives whom we normally associate with other areas, such as Caddos, Wichitas and Cherokees. All that's left behind today are the handful of Alabama-Coushattas in East Texas and the Tiguas near El Paso. This book is a valuable reference source, but it does not read like a popular narrative history. It will be hard going for anyone who isn't reading it as a scholar. —RICHARD H. DILLON

FICTION

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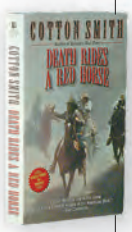
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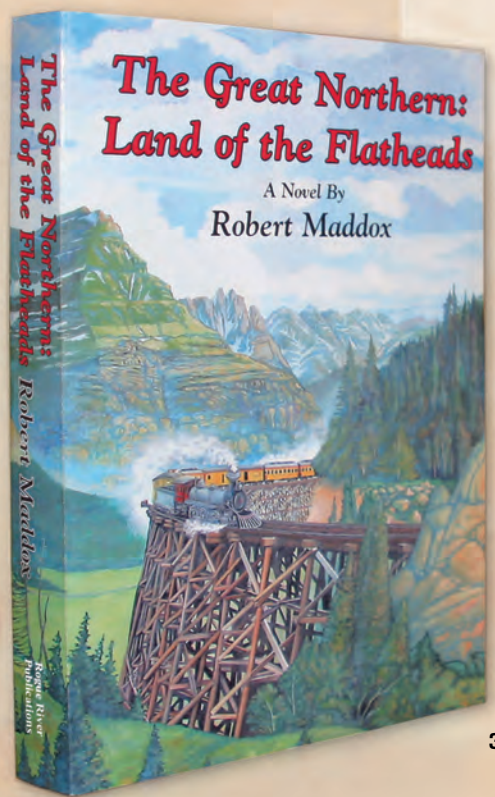


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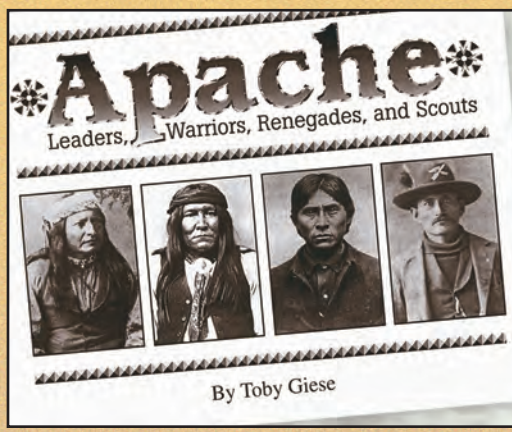
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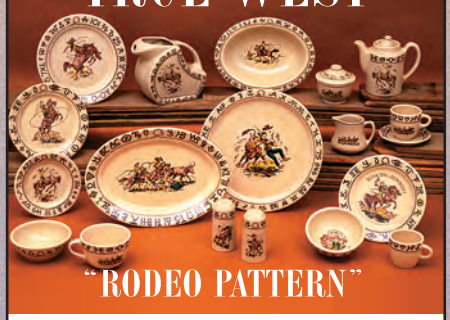
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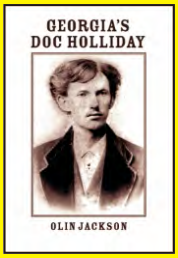
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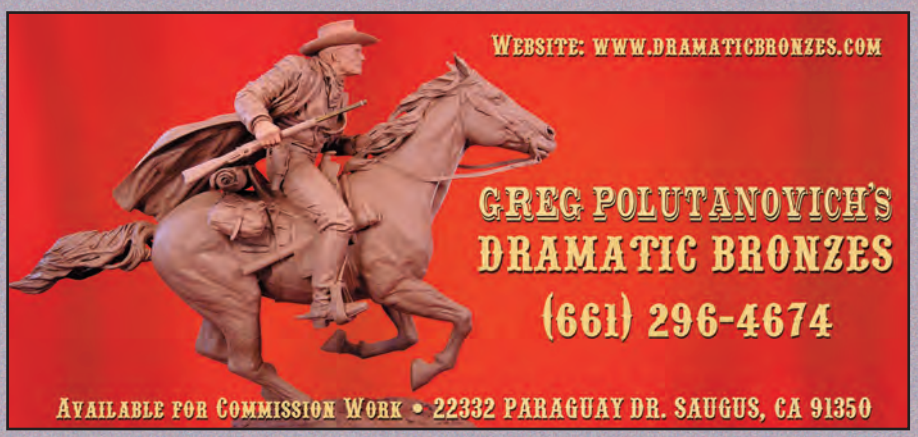
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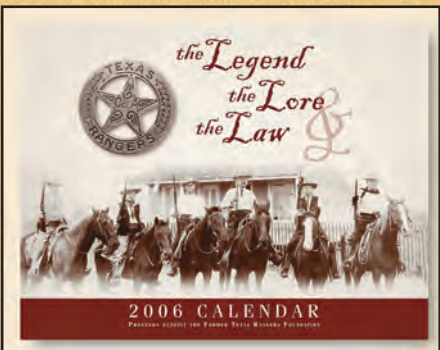
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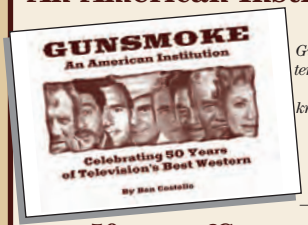


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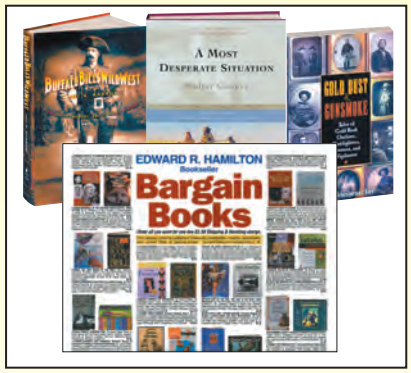
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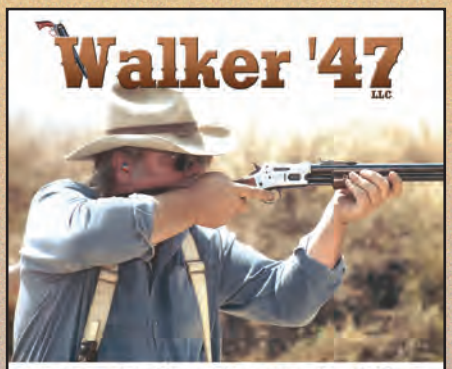


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What do you know about the children of Cynthia Ann Parker, the woman who was taken captive by the Comanches in 1836 and returned to her family in 1860?

Linda A. Young
Buffalo, Texas

Cynthia lost several children during childbirth, according to legend. Child mortality rates were high during that time. Three children survived but only the great Comanche leader, Quanah, lived to adulthood. The little girl, Topsanah or "Prairie Flower," died about three years after Cynthia was returned to her family. Another son, her youngest, Pecos or "Peanut," remained with her husband Peta Nacona. Peta, who never took another wife, died from an infected wound, and the boy succumbed to disease in the mid-1860s.

Cynthia never readjusted to life with the whites after nearly 25 years living as a Comanche. She frequently—and unsuccessfully—tried to return to the tribe. She also scarified her breasts in self-mutilation and prayed to Comanche spirits. Cynthia allegedly died in the 1870s.



Cynthia Ann Parker (left) raised three children, but only her son Quanah lived to adulthood.

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Troy Carlisle
Tulsa, Oklahoma

You must be talking about Bill Carlisle. He robbed the Union Pacific for the first time in February 1916. His modus operandi: Force the porter to walk through the Pullman car, gathering valuables from the passengers as he went. His scheme worked so well that he committed robberies a couple more times in the following months. During the third holdup, Carlisle sprained his ankle while getting off the train, and a posse ran him down along the banks of the North Platte River. He was tried, convicted and sentenced to prison. He escaped in 1919 by hiding in a packing crate being shipped out of the prison workshop.

By November of that year, he was back to his old tricks–but his luck was again bad. He tried to hold up a train near Medicine Bow, Wyoming, but he messed with the wrong passengers, soldiers who were returning from WW I. A guard jumped him, and Bill accidentally shot himself in the hand. He briefly got away before being captured at a miner's cabin near Estabrook.

Back in prison, Bill decided to go straight. After his release, he settled in Kemmerer, where he opened a cigar store and later a gas station and cafe. He frequently regaled his customers with hair-raising stories of his days as an outlaw. He died in 1964.

For his take on his career, check out his 1946 autobiography, *Bill Carlisle: Lone Bandit*.

In the early 1950s, Smiley Burnette came to Burnham Drive-in Theater in Burnham, Pennsylvania, and children were photographed with him. My mother refused to buy my photo. Are there any negatives/photos in a collection?

Connie Solano
Pearce, Arizona

When these movie stars went on tour and posed for photographs with fans, the photos were sold by the photographer, who shared proceeds with the star. Photos that were unsold at the end of the session were tossed. I'm afraid your souvenir is long gone.



***Smiley Burnette played sidekick to Charles Starrett (the "Durango Kid") in numerous films, such as the 1952* Smoky Canyon.**

Can you tell me more about Western novelist Frank O'Rourke?

Peter Hast
Krefeld, Germany

Frank O'Rourke (1916-1989) had a long and distinguished career spanning four decades. He published more than 60 works of fiction, including sports novels, Westerns and Mysteries in his early career. In later years, O'Rourke wrote novels about mid-Western America and contemporary satires. The Southwestern Library Association honored him with its 1958-59 award for his historical novel about New Mexico, *The Far Mountains*.



Lee Marvin starred in* The Professionals, *which was based on a Frank O'Rourke novel.

Many of O'Rourke's books were extremely popular, spending several weeks on bestseller lists in the 1950s-60s. Among the motion pictures made out of his books is the 1966 classic adventure film, *The Professionals*, based on his novel, *A Mule for the Marquesa*.

My cowboy uncle from Arizona told me he used to clean his clothes after a cattle drive by putting them on an anthill. Was he telling me the truth?

Bronco Buster
TWMag.com Forum

True West Forum

Yup, your uncle was right. Cowboys often

cleaned their clothes by placing them on an anthill as it helped get rid of lice and other pests. Kit Carson wrote in his autobiography about a trail ride during inclement weather. He holed up in a tipi, and when he awoke the next morning, his clothes were full of lice. He took them off and laid them over an anthill—the ants picked it clean in no time.

Or there's the method suggested by my uncle when I was a little kid. He recommended taking a razor and shaving a path down the middle of your chest. Then he told me to set the unshaven side on fire and, using an ice pick, stab the little suckers as they flee. Thankfully, I was never so dumb as to try his method.

Did Buffalo Bill Cody ever ride for the Pony Express?

Glenn Miller
North English, Iowa

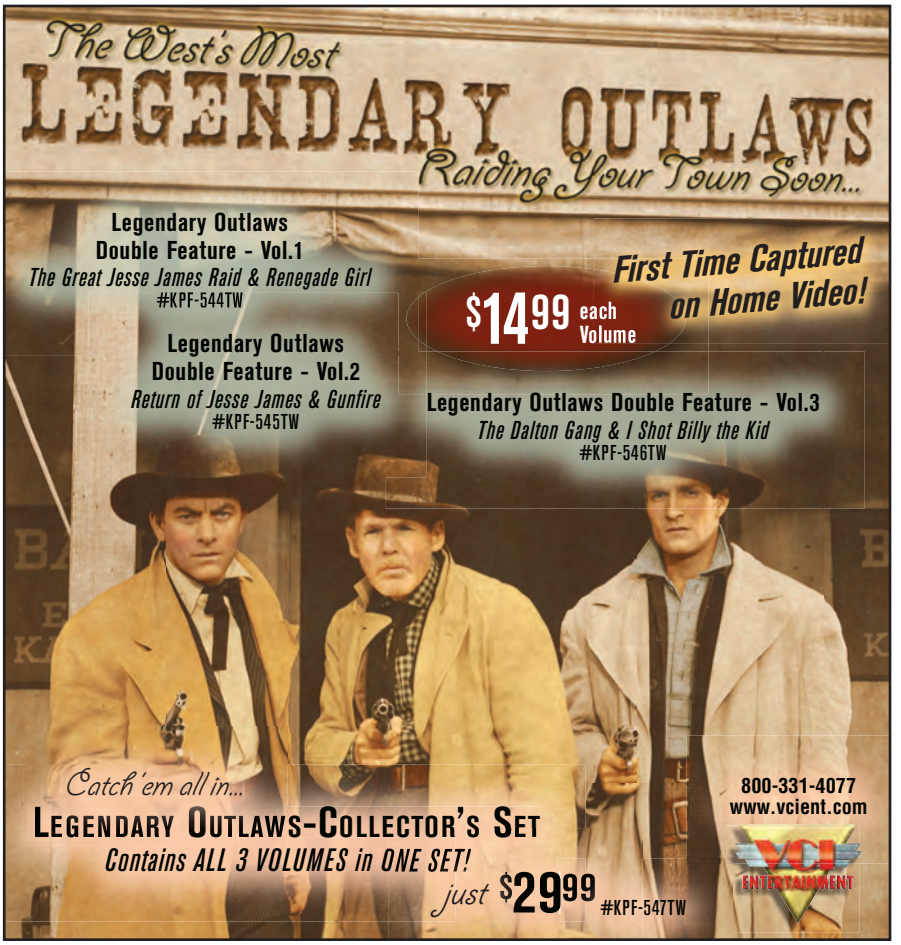
For help with this question, I contacted Lynn Houze, assistant curator at the Buffalo Bill Historical Center in Cody, Wyoming. Lynn says it appears to be a tall tale as she knows of no concrete proof that Cody worked for the Pony Express.

Cody himself never mentioned riding with the Pony until 1874, several years after the fact. The famous showman was known to embellish his stories. W.J. Ghent wrote of Cody, "He dealt with facts in a large, free way, and he had a tendency after he became famous to make himself the central figure in the episodes he recounted."

Some historians believe that Cody rode as a local courier and used that experience to paint his life as a Pony Express rider.



The story about Buffalo Bill and his Pony Express days was included in the Big Little Book library published in the 1930s.



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What's it Like to Live There?

Carson City, Nevada—True West's *#3 True Western Town.*

To encourage our readers to visit this year's winners of our Top 10 True Western Towns award announced in Jan/Feb, each issue will showcase the local flavor at one of these towns.

Carson City, Nevada, became a thriving commercial center, thanks to the Comstock Lode—the largest silver find in history—that brought thousands of miners to what would become the state capital in 1864. When the Comstock mines began to decline in the 1880s, development shifted to the freight and timber industries, with the help of the Virginia & Truckee Railroad. The train traveled from Virginia City's silver mines to Carson City's mills, and this route will reopen again in 2009.

What's the latest story everyone's gossiping about? Construction beginning on the new freeway bypass, the future Interstate 580, linking Carson City to Reno.



Best Cowboy Bar: Genoa Bar (above) at Main and Mill Streets in nearby Genoa. Built by J.A. Livingston as Livingston's Exchange, this bar is Nevada's oldest drink parlor in the state's oldest town. (Sorry, Delta Saloon in Virginia City. If you move, you lose.)

What do locals think about Virginia City? Everyone enjoys Virginia City.

What historic site do most of the schoolchildren visit?: Children's Museum of Northern Nevada (813 N. Carson Street).

Best Attraction: Nevada State Museum (600 N. Carson Street).

Best Bookstore: Dog-Eared Books (361 Fairview Drive).

Best Western Art Gallery: Great Basin Gallery & Frame (110 S. Curry Street).



Best Route to Historic Downtown: Take Main Street and go west on Washington.

Where do the locals eat?: Red's Old 395 Grill (1055 S. Carson Street) and Thurman's Ranch House (2943 Hwy 50 East) for a great Western barbeque.

What's the most popular local event?: Nevada Day Parade (above)—always a huge celebration; held this year on October 28.

What does an average home cost? $300,000-400,000.

Where's the best spot to view wildlife?: Carson River, where you can find the threatened Lahontan cutthroat trout. In the river canyon, you'll find mule deer, black bear, golden eagles and mountain lions.

The Carson City Rendezvous on June 10-12 is not enough for me, where can I join other re-enactors locally?: Contact Ben "Kryer" Merrell from the Eagle Valley Muzzleloaders at 775-883-7736; P.O. Box 3444, Carson City, NV 89702.

Where should train buffs go when they come to Carson City? Nevada State Railroad Museum (below; 2180 S. Carson Street) and ride the train in Virginia City.

Historic Restoration Plans: Rebuild of the Virginia & Truckee Railroad. Officials hope to have the train operating between Virginia City and Carson City in 2009. Visit *steamtrain.org* to find out more.



Special thanks to **Jim Benson** of Benson's Feed & Tack store for sharing his love of the town with us.

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2006 WWA SPUR AWARD

Loren D. Estleman collects his fifth Spur from Western Writers of America this year, while Willard Wyman is honored with two Spurs for his first novel. *True West* congratulates all of this year's winners, who will be honored at the WWA convention during June 13-17 in Cody, Wyoming.

High Country: A Novel by Willard Wyman of LaHonda, California, published by University of Oklahoma Press. **Spur:** Novel of the West; Best First Novel.

Camp Ford: A Western Story by Johnny D. Boggs of Santa Fe, New Mexico, published by Five Star Publishing. **Spur:** Tie for Western Novel.

The Undertaker's Wife by Loren D. Estleman of Whitmore Lake, Michigan, published by Forge. **Spur:** Tie for Western Novel.

Dakota by Matt Braun of Winsted, Connecticut, published by St. Martin's Press. **Spur:** Original Paperback Novel.

Chief Joseph: Guardian of the People by Candy Moulton of Encampment, Wyoming, published by Forge. **Spur:** Biography.

Buffalo Bill's America: William Cody and the Wild West Show by Louis S. Warren of Davis, California, published by Alfred A. Knopf. **Spur:** Historical.

Ringside Seat to a Revolution: An Underground Cultural History of El Paso and Juarez, 1893-1923 by David Dorado Romo of La Union, New Mexico, published by Cinco Puntos Press. **Spur:** Contemporary Nonfiction.

"The Contradictory Legacies of Buffalo Bill Cody's First Scalp for Custer" by Paul L. Hedren of O'Neill, Nebraska, published by *Montana: The Magazine of Western History*. **Spur:** Short Nonfiction.

"Pecker's Revenge" by Lori Van Pelt of Saratoga, Wyoming, in *Pecker's Revenge and Other Stories from the Frontier's Edge*, published by University of New Mexico Press. **Spur:** Short Fiction.

Mountain Meadows Massacre by Paul Hutton of Albuquerque, New Mexico, and Bill Kurtis and Jamie Schenk of Chicago, produced by Kurtis Productions for the History Channel. **Spur:** Documentary Script.

Into the West, Episode IV: "Hell on Wheels" by Kirk Ellis of Santa Fe, New Mexico, produced by DreamWorks Television for TNT. **Spur:** Tie for Drama Script.

Miracle at Sage Creek by Thadd Turner of Hereford, Arizona, produced by Talmarc Productions. **Spur:** Tie for Drama Script.

Voice of the Borderlands by Drum Hadley of Animas, New Mexico, published by Rio Nuevo Publishers. **Spur:** Poetry.

Klondike Gold by Alice Provensen of Staatsburg, New York, published by Simon & Schuster Children's Publishing. **Spur:** Storyteller.

The First Americans: The Story of Where They Came From and Who They Became by Anthony Aveni of Hamilton, New York, published by Scholastic Nonfiction. **Spur:** Juvenile Nonfiction.

Black Storm Comin' by Diane Lee Wilson of San Diego, California, published by Simon & Schuster Children's Publishing. **Spur:** Juvenile Fiction.

Visit* www.westernwriters.org *for more info.

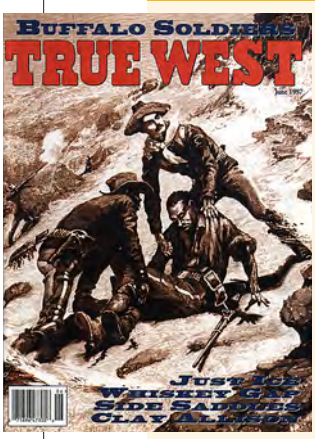
Frank History by Phil Frank



If I lived back in the Wild West days, instead of carrying a six-gun in my holster, I'd carry a soldering iron. That way, if some smart-aleck cowboy said something like "Hey, look. He's carrying a soldering iron!" and started laughing, and everybody else started laughing, I could just say, "That's right, it's a soldering iron. The soldering iron of justice." Then everybody would get real quiet and ashamed, because they had made fun of the soldering iron of justice, and I could probably hit them up for a free drink.

—Jack Handey
Deep Thoughts

LOOKING BACK!

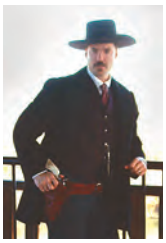


NINE YEARS AGO: JUNE 1997

More than a few folks said they weren't fit to wear the uniform. But the Buffalo Soldiers proved their worth the hard way—dying for their country. Between 1867-91, 14 men and six of their white officers won the Congressional Medal of Honor, mostly fighting Apaches in the Southwest. Two Buffalo Soldiers were honored for bravery in trying to hold off bandits during Arizona's Wham payroll robbery in 1889. Guess those uniforms fit pretty well after all.

A Buffalo Soldier and a white officer come to the aid of a comrade in "The Rescue of Corporal Scott."
– Frederic Remington –





JOHN SCOTT

One day, while at my desk in New York City, a little voice said, "Go West, young man." I asked if the disembodied voice belonged to Horace Greeley. The voice said, "No, I'm Bob."

I asked Bob what was I supposed to do out there, and he said, "Get any job that will give you enough extra money to buy Victorian reproduction clothing, join a group and perform in gunfight shows all over the state." So, I moved to Arizona to immerse myself in the history of the Old West, shoot blanks at other True West Maniacs and discover what real Mexican food tastes like.

—John Scott
Maniac #1261

THIS MONTH IN OLD WEST HISTORY

June 25, 1876



Colonel George A. Custer once said his Seventh Cavalry could handle any challenge. On this date, a huge group of Indians proved him wrong at the Little Bighorn. Mistakes were made, indeed. . . .


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