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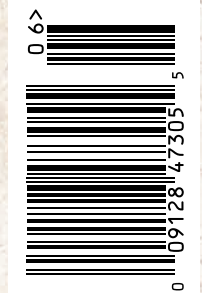
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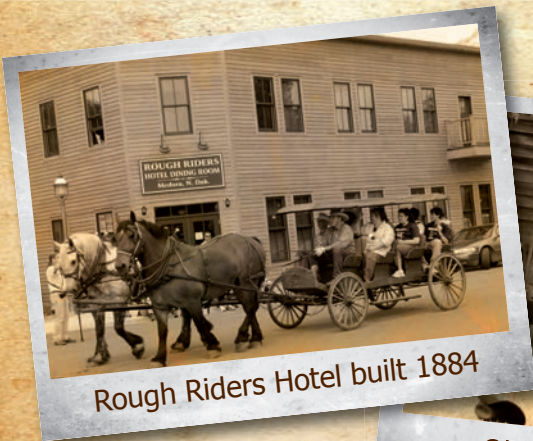
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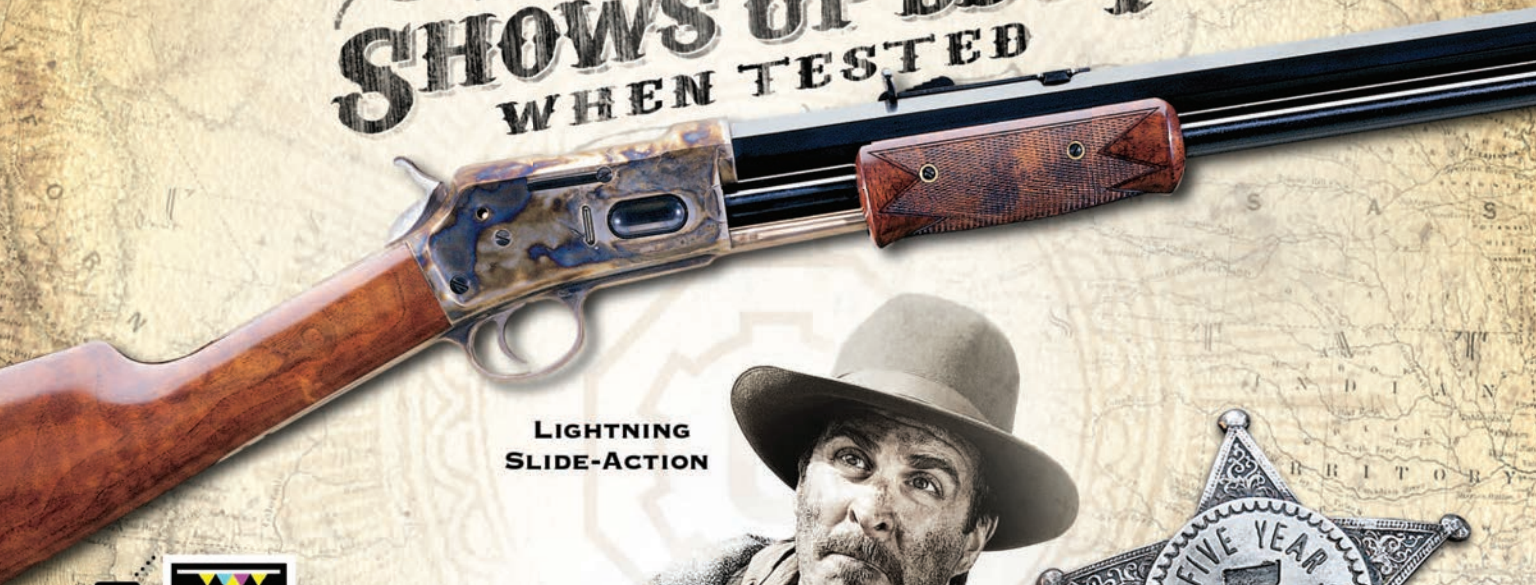
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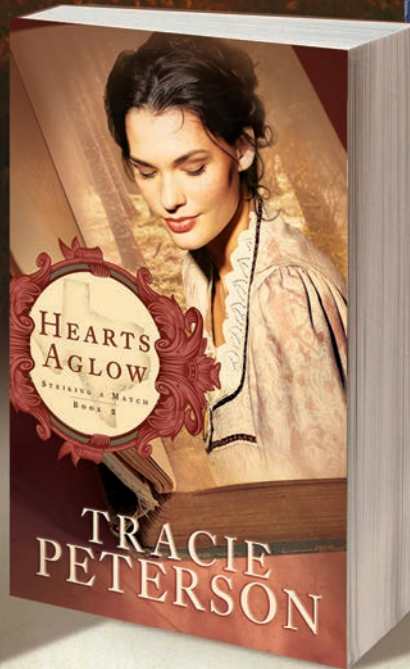
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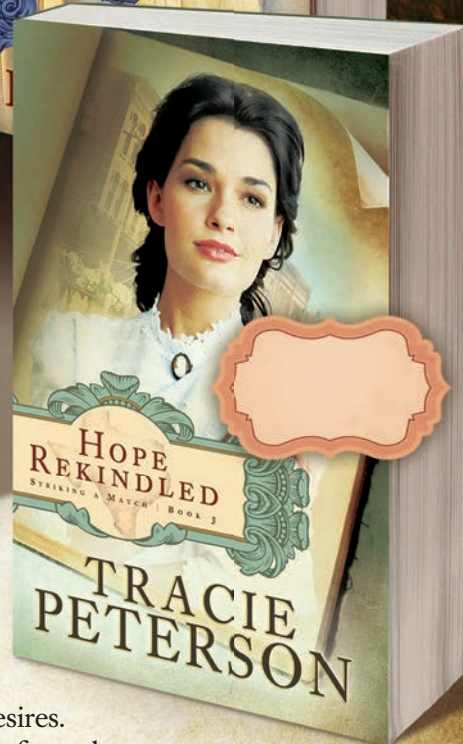
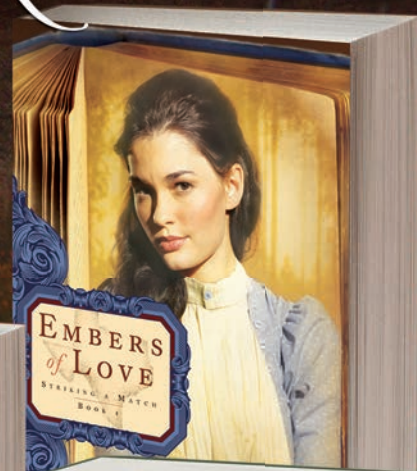
Eden Spencer has sworn off men. But when the town's new blacksmith captures her interest, she steels herself against the attraction he provokes. As his hesitant manner and hidden depths break her resolve, will she allow this tarnished hero to win her heart?

To Win Her Heart by Karen Witemeyer



When Deborah Vandermark meets the new town doctor, she finds herself unexpectedly caught between conflicting desires. As she struggles against forces from the past, her own expectations, and the Texas land itself, will the love she longs for remain elusive?

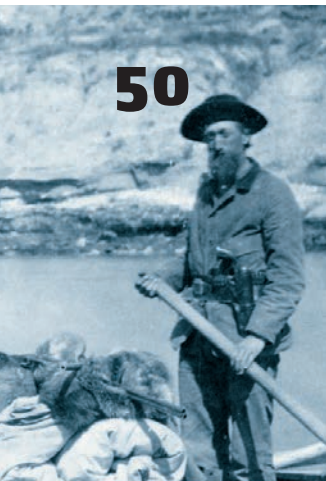
STRIKING A MATCH by Tracie Peterson
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The Billy the Kid tintype is on the auction block, and it might just clear half a million.
—Mark Boardman

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—Bill Markley

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Neil Young's 1969 song inspires our look at this year's cowgirl-inspired summer fashion.
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OUR COVER

Would You Pay \$500,000 for this Little Piece of Tin?

— Cover design by Daniel Harshberger —



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

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Billy the Kid Rides Again

A \$500,000 snapshot? What's next—a \$50 million movie about a gat in a hat? ¡Si!



That's
El Chivato
to you,
Ese.

Here's a bold prediction: the next Billy the Kid movie (at least 60 have been made so far) will be about America's favorite outlaw after the Lincoln County War.

It will also mark the first movie that focuses on his affinity with the native New Mexicans (he was fluent in Spanish) and how he gallivanted between the New Mexico plazas of Anton Chico, Puerto de Luna, Fort Sumner and Portales, with a mischievous smile on his face and a *querida* in every plaza (*querida* is Spanish for "darling"). The Mexicans called him "El Chivato" (The Infant Rascal) and as Jose Garcia y Trujillo put it: "*su vista penetraba al corazon de toda la gente*" (his face went to everybody's heart).

Our cover story (p. 24) gives you the inside skinny on the Kid's only known photo (yes, we know that several have been quasi-authenticated, but no serious historian buys them as our boy). Jumping from there, I offer a flight of fancy in this issue's *Graphic Cinema*, which features a gringo kid who stands tall in Old New Mexico (p. 58).

Full disclosure: when I was first researching Billy the Kid's life, I stopped in Socorro, New Mexico, and saw a newspaper clipping posted outside an office in the courthouse. The article told about an incident where local legend Elfego Baca related a story about the Kid that is probably apocryphal.

Baca claimed the two of them were in a saloon in Old Town Albuquerque, and the Kid mischievously shot out one of the lights with his derringer.



Albuquerque had a strict law about carrying weapons, so a policeman rushed in and searched everyone. Finding no weapon, the lawman warned the patrons and left. As soon as he was gone, Baca says the Kid smiled, took his hat off, pulled out the derringer and shot out another light.

While it's doubtful this memory was about our Kid, I have always loved the idea of the gat in the hat.



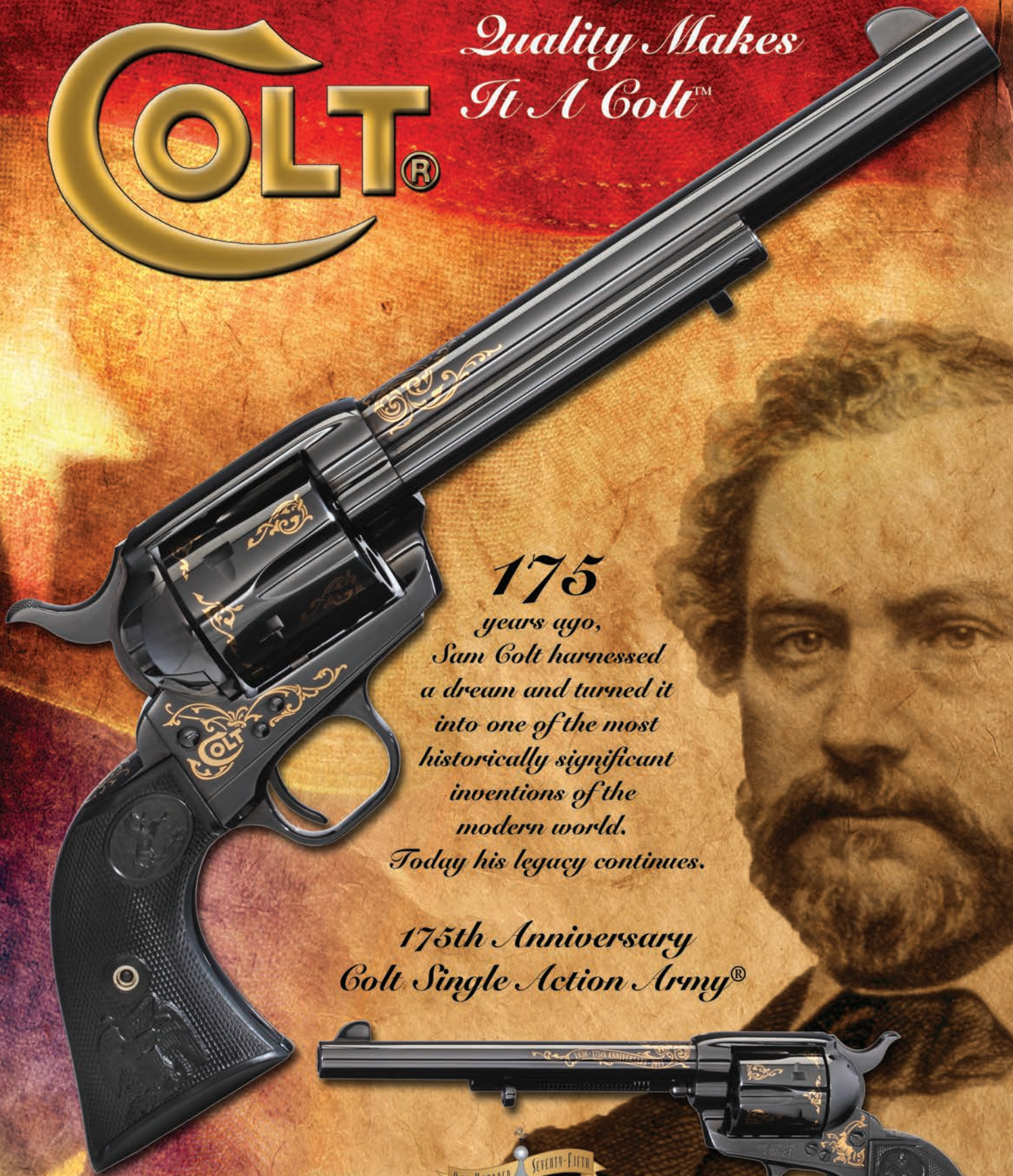
Billy the Kid's many *queridas* extend to this day as this t-shirt by Double D Ranch Wear attests (see more "Cowgirls in the Sand," p. 60). Speaking of all things Billy, we only have about a dozen "Billy on the Brain" coffee mugs left. Order them at TWMag.com, while supplies last.



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

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“There are a lot of Westerns that I like, except the macho element gets so tiresome. These constant completely heightened moments, as if that’s all a day is: moments of confrontation where people outman themselves.”

—Kelly Reichardt, director of *Meek’s Cutoff*

Old Vaquero Saying



“If you live for revenge, better dig two graves.”



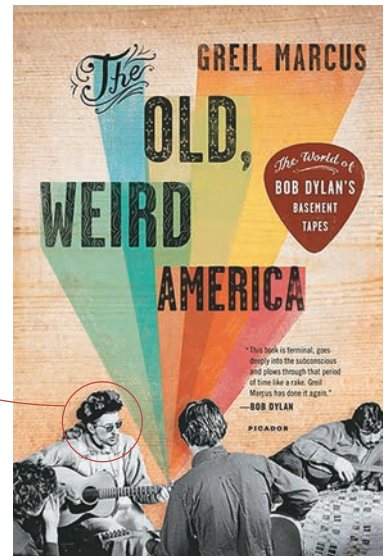
Right Eye, Pilgrim?

“Your [April 2011] issue points out the fact that Jeff Bridges has his patch over his right eye, and John Wayne and the book had the patch over his left eye. Yet on p. 33, the *Screen Stories* cover has John Wayne with the patch over his right eye. Interesting, to say the least.”

—Thomas Hill of Colorado Springs, Colorado

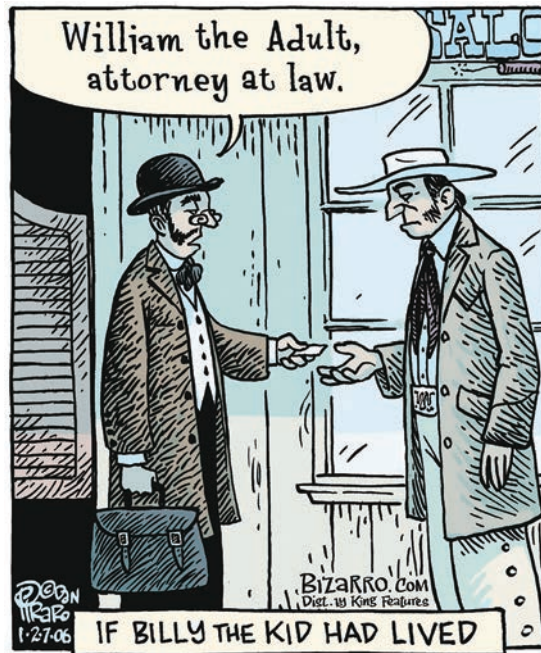
No Davy, No Dylan, No Kidding!

In our March issue, Bart Bull wrote “No Davy, No Dylan,” and we found visual proof of his argument. *The Old, Weird America*, a book by Greil Marcus, may well be the most influential exploration of music in the 20th Century. You’d have to ask Bob “King of the Wild Frontier” Dylan to be sure (that’s him in the coonskin cap).



Bizarro

By Dan Piraro



Bear Attack!



April 2011: “Mountain Man Ephraim Logan’s grave rests in Logan Canyon...”

Source: “The most reliable name source is that the [Logan River] was named for mountain man/trapper Ephraim Logan, whose grave rests in Logan Canyon.” —John W. Van Cott’s *Utah Place Names*

Egg On Our Face: “The grave in Logan Canyon is actually that of “Old Ephraim,” a grizzly bear.... A noted sheep killer, the bear was killed on August 22, 1923, by seven bullets fired by a sheepman, Frank Clark.”

—Gary S. Bradak, *True West Maniac* #374



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Mrs. Custer at the Movies

Or, how the general's widow starred in a forgotten documentary.

Elizabeth Bacon Custer—keeper of the flame for George Armstrong Custer, her husband who famously died at the Little Big Horn in 1876—was also an actress.

Of course, you've probably never seen the film she starred in, a 14-minute "how-to" called *The Pottery Maker*.

Here's how it came about. Libbie had studied art when she was growing up in Michigan. She had sketched scenes on her travels with husband George, and her personal journals feature drawings of clothing and landscapes.

In her post-George life, Libbie initially faced lots of debts and few prospects. She was crushed by the death of the love of her life; Libbie never came close to remarrying, preferring to burnish the Custer legend through books and articles, which provided her a meager income. She took a part-time job as a secretary for the Society of Decorative Arts in New York. It was 1877; the widow Custer was 35 years old.

That's when her fortune changed. Libbie was a beautiful, intelligent and engaging woman who gained friends and admirers easily. She hit the lecture circuits, bringing in big bucks for the first time in her life. By the Roaring '20s, when she was in her 80s, Libbie had built up a pretty fair bank account (her estate was valued at more than \$100,000 when she died in 1933, which would equal \$1.68 million today).

Her wealth allowed her to be an enthusiastic backer of art institutions like New York City's Metropolitan Museum of Art and the Greenwich House of Pottery.

You can watch Libbie Custer (center) make her star turn on YouTube.com from the True West Magazine channel.

— True West Archives —

In 1925, those two organizations banded together to produce a film on pottery making. The director was Maude Adams, formerly one of America's top Broadway actresses. Victor Raffo handled the title role; he was considered one of the best potters in the world. The film was shot at the Greenwich institution.

A documentary showing how to throw a pot isn't usually an audience grabber. So the producers created a flimsy plot: an old lady and her young granddaughter visit a pottery shop. While the proprietor is in the back, the little girl destroys the piece on the wheel the potter was working on. Naturally, the guy is ticked off (Raffo's facial expressions are priceless). He starts over—and for the next several minutes, he shows his visitors how to make a pot.

"Granny" in the billing is 83-year-old Libbie, looking serene and dignified with snow-white hair, an old-fashioned hat and a black dress (she wore nothing but black after George's death). The girl is Raffo's daughter Ruth (who is still alive in upstate New York).

Libbie biographer Shirley Leckie believes Libbie was chosen for the role because she was still a well-known celebrity at the time who was also a patron of the arts. Libbie also may have been cast because the film came out in 1926—the 50th anniversary of her



General and Mrs. Custer. A staunch supporter, Libbie dedicated her life to preserving her husband's memory, authoring three books. She outlived her "Boy General" by nearly 57 years.

— True West Archives —

husband's death at the Little Big Horn, which meant additional publicity for *The Pottery Maker*.

Jump ahead to the 1980s. Chris Enss, who has written her own biography of Libbie, says historian John Carroll was combing through the archives of the Greenwich House of Pottery, when he discovered the little-known film. Carroll made a 16mm copy and showed it to friends, colleagues and Custer family members. Historian Paul Andrew Hutton remembers seeing it at a 1989 gathering of Custer enthusiasts.

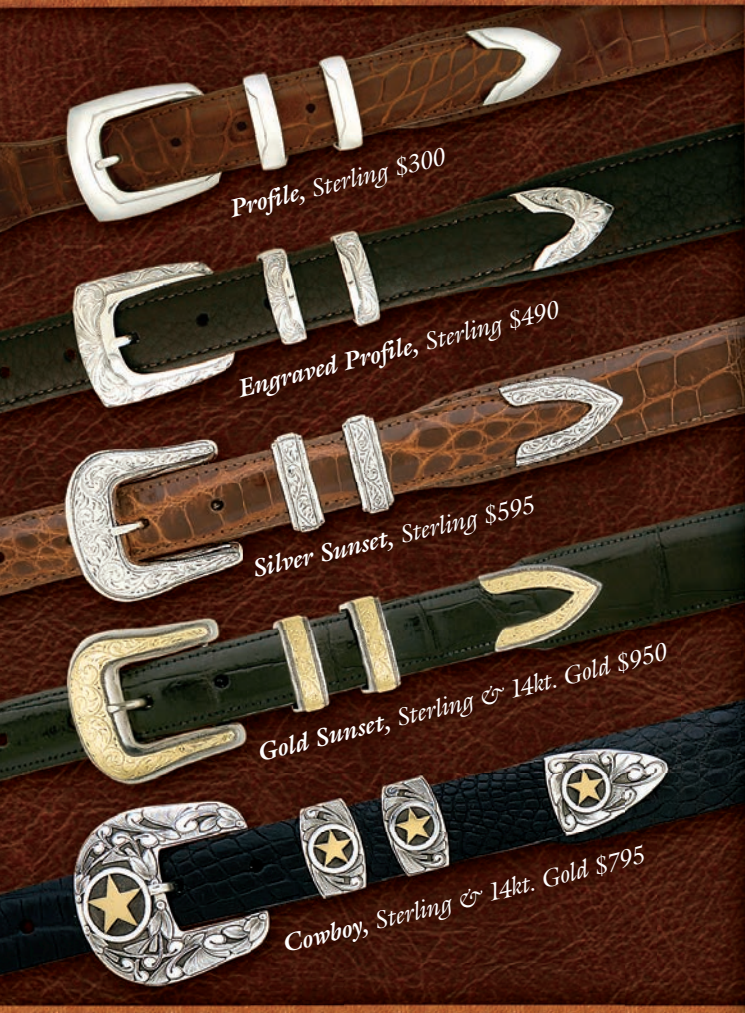
In 2006, *The Pottery Maker* got a plug when a short clip was shown in the PBS show *The Last Stand at Little Big Horn*. Nowadays, you can find the film on YouTube. If for nothing more than the curiosity value of Libbie's star turn, *The Pottery Maker* is worth a view.



For more on Libbie Custer, check out **Chris Enss's** new book *None Wounded, None Missing, All Dead: The Story of Elizabeth Bacon Custer* (Globe Pequot, 2011) and **Shirley Leckie's** *Elizabeth Bacon Custer and the Making of a Myth* (University of Oklahoma Press, 1993).



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Cuchillo Crusader

Josh Bond is on a mission to save a New Mexico town in the heart of Apache Country.

A family of wild turkeys is to thank for Josh Bond and his heroic efforts to save an abandoned town almost everyone has overlooked.

It was 14 years ago that this born and reared New Mexican—then 23 years old and a new resident of Truth or Consequences—stopped his car to let wild turkeys pass. He found himself in the unthriving town of Cuchillo.

In the heart of town he found what he says “passed for a strip mall in the 1800s”—a bar, mercantile, post office, feed store and inn in a 7,000-square-foot building. He stopped for a drink and learned the town had been a main stagecoach stop in the 1850s. The store later served the area’s farming and mining lands, while the post office was in use until the 1930s. In its heyday, Cuchillo had some 2,000 citizens, but it was now home to about 35 people. Josh felt a pull.

Over the years, he watched as the town went through one catastrophe after another. In 2000, some buildings burned and floods destroyed adobe walls. In 2004, the saloon that is so cozy—its long and narrow bar is the kind of place you’d hold up on a stormy afternoon to swap stories with the old-timers—closed its doors.

Three years later, Josh bought the building to restore it to its former glory. “The simplicity of this town is what drew me,” he says. “It feels like you’re stepping back 150 years.”

“I grew up with mud on my hands,” he admits. Josh is following in the footsteps of his late father, Rick Bond, an adobe architect and steel sculptor. Before buying the Cuchillo Bar, Josh had already bought and restored an old adobe in Truth or Consequences, and sold it for a profit.

With his latest purchase, Josh admits he has bit off what is proving to be a big chew. “This place is like a treasure hunt,” he says, preferring to focus on what’s

right with the place, rather than what’s wrong. “I’ve been in rooms that no one has entered for 50 to 60 years. They came filled with antiques and boxes and boxes of original documents and records.”

He’s hoping to get help from one of the state universities to catalogue the records. After all, Cuchillo is on the Geronimo Trail National Scenic Byway; it’s the former neighborhood of the Warm Springs Apaches where Geronimo was a medicine man, and, in fact, it is named after Warm Springs Chief Cuchillo Negro (Spanish for “Black Knife;” his Apache name was Baishan). He was known to raid alongside Mangas Coloradas during the 1840s-50s.

Halfway between Albuquerque and El Paso, Cuchillo is near the Gila National Forest, the largest national forest outside Alaska, and Elephant Butte, the largest lake in New Mexico.

Josh hopes to rebuild the bar as a microbrewery. He sees a ready and willing clientele in the deer, bear, mountain lion and turkey hunters who come through town on their way to the Gila National Forest.

He envisions the mercantile as an ice cream shop, and he is remodeling the hotel into what he calls a B&BYOB: Bed and Bring Your Own Breakfast. He’s had some satisfied customers already, but he admits the project is “too much for one man: I have the weight of 20,000 deteriorating adobes on my back.”

Even so, Josh holds fast to his dream of the town being like it used to be, even as he fears “I was born 100 years too late.” He is looking for a partner or financial backer or, if worse comes to worse, he’ll be forced to sell the place. That isn’t what he wants. “If I can’t do it, I hope to find someone else who can restore this place. This is New Mexico history. This is the Wild West. There’s an amazing amount of history here.”



Visit WildWestModern.com for a visual tour of Josh Bond’s Cuchillo property.

Brands lining the walls of the Cuchillo Bar bear witness to the cattlemen who saddled up to the bar in the past. Josh Bond (shown) hopes to find his customers among the hunters gaming for deer and bear at the former Apache hunting ground.

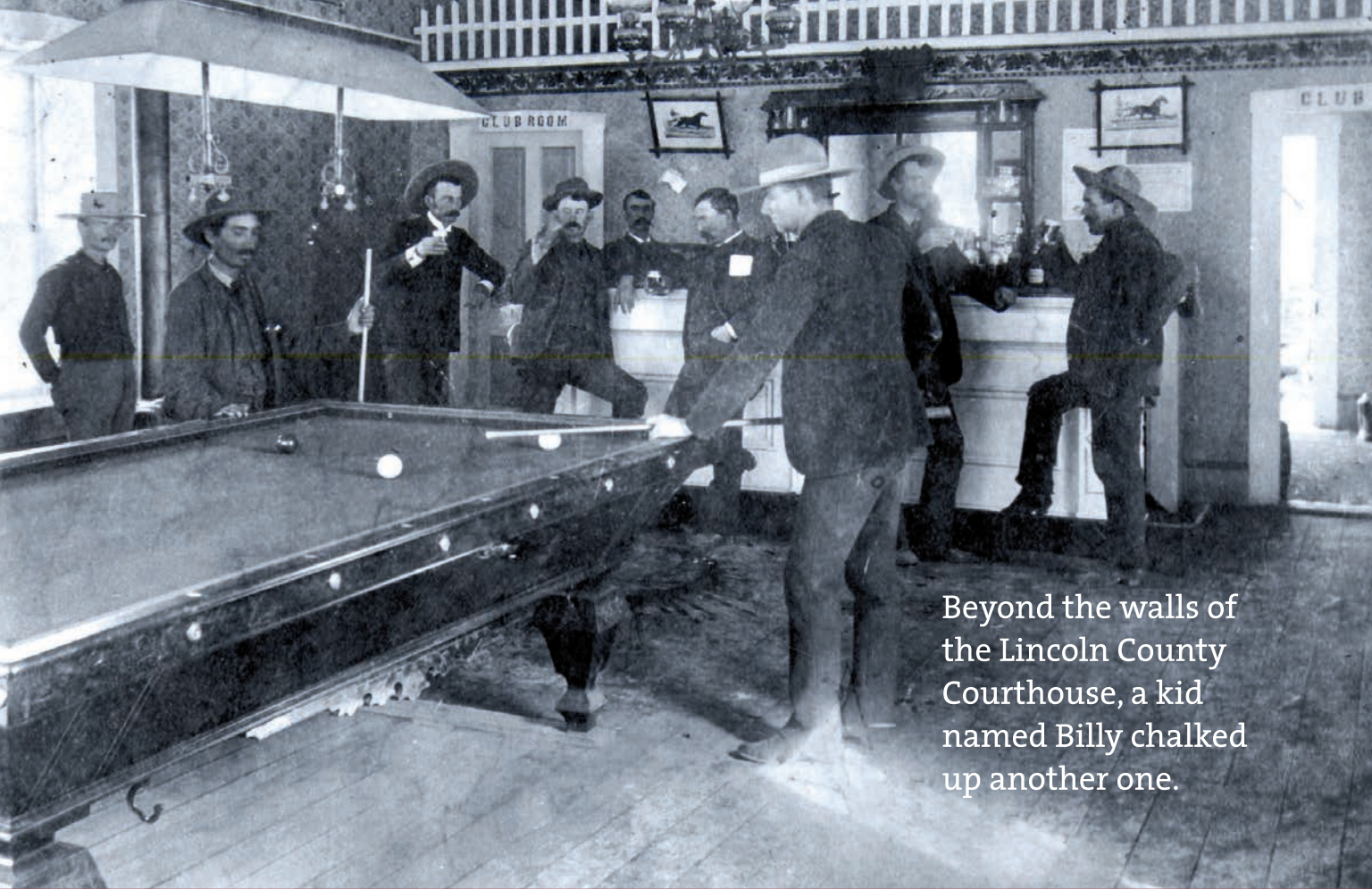
– Courtesy Josh Bond –



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

When men were men
and a kid was

THE KID



Beyond the walls of the Lincoln County Courthouse, a kid named Billy chalked up another one.

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The Bronco Busters

Both Russell's and Remington's broncos landed on the auction block this spring.



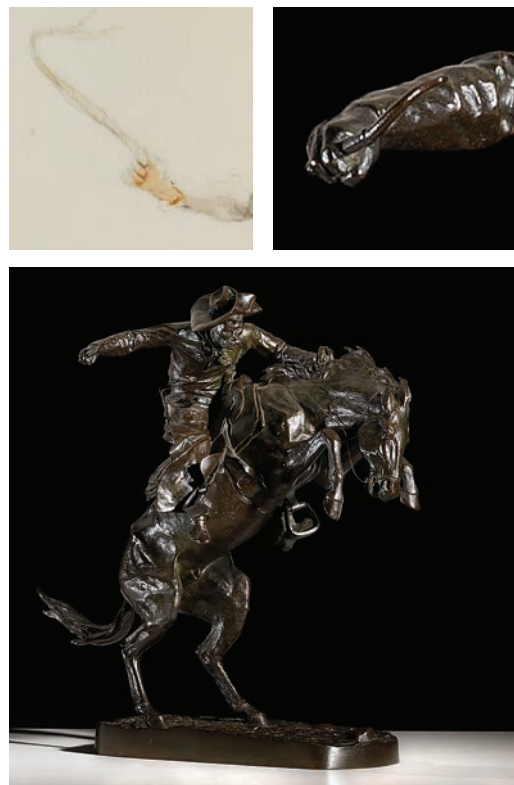
"I never got to be a bronk rider but in my youthfull days wanted to be, and while that want lasted I had a fine chance to study hoss enatimy from under and over,"
Charles M. Russell wrote to fellow cowboy artist Will James on May 12, 1920.

Russell's knowledge of horse anatomy would bring him recognition as a master of cowboy art; in this regard, his New Yorker peer, Frederic Remington, often fell flat.

This spring, both artists' portrayals of bronco busting hit the auction block. Russell's 1894 watercolor *The Bronco Buster* bid in for \$200,000 at the C.M. Russell Museum in Great Falls, Montana. Cast 37 of Remington's first bronze, *The Bronco Buster*, copyrighted in 1895, bid in for \$175,000 at Cowan's Auctions in Cincinnati, Ohio.

Remington had based his work on a photo of a cowboy that also likely inspired his 1892 illustration *A Pitching Bronco*. Surprisingly, a photographer would be the one to point out the flaws

Charlie Russell's *The Bronco Buster* (above, C.M. Russell Museum, \$200,000) reveals the artist's sensibilities to the cowboy life. His cowboy's quirt dangles (upper right) as opposed to the cowboy fist (far upper right) sculpted by Frederic Remington for his same-titled bronze (right, Cowan's Auctions, \$175,000).



behind the artist's portrayal. In 1909, Harry Peyton Steger asked Erwin E. Smith to comment on *Bronco Buster*. "Well—the man who did that is an artist, of course; but he's not a cowboy," Smith responded.

Smith later added, "Neither is his rider, if I am right in believing that his one hand is grasping the horse's mane and the other fist clutches the quirt. . . . This quirt ought to hang from the wrist by the thong, or else be held in the first two fingers. This rider holds his as a policeman does his club."

Steger went on to write: "Mr. Smith declares that Mr. C.M. Russell is the only artist who has truthfully captured the cowboy and painted him in action and as he is." Perhaps Smith had Russell's 1894 watercolor in mind, as that cowboy's quirt dangles from his wrist.

Russell had earned respect as a cowboy artist because he, well, was

a cowboy. He began riding Montana's Judith Basin range by 1883. "Teddy Blue" Abbott's *We Pointed Them North* sheds light on who likely inspired Russell's cowboy in *The Bronco Buster*: ". . . one time I asked [Russell] where he found all those good-looking cowhands he drew. He said, 'Over at the DHS.'" Abbott had first met Russell during an 1885 spring roundup at the DHS Ranch.

Even so, Remington's bronze is the more famous of the two works. An original *Bronco Buster* cast resides in the White House, and Theodore Roosevelt's Rough Riders presented him with a cast after Cuba had won its independence in 1898. A touched Roosevelt told his troopers: "The cow-puncher was the foundation of this regiment, and we have got him here in bronze."

"In the language of the cowboy of Montana," DHS manager Granville Stuart wrote, "[broncho busting] means



(Left) Andy Thomas's *American Storytellers* includes Charlie Russell (first man standing) and Frederic Remington (next to him). The oil painting sold at the C.M. Russell Museum auction for \$65,000.

March in Montana sold a C.M. Russell watercolor, *Buffalo* (below), for \$19,500.



breaking in a wild horse to the saddle and here the cowboy is in all his glory. To sit his broncho no matter how high he bucks or how hard he comes down . . . in the presence of the assembled roundup, and thus win the proud title of 'Broncho Buster,' this it is that renders life worth the living to the cowboy. . . ."

Russell's former employer wrote this for the cowboy artist's first published portfolio, 1890's *Studies in Western Life*. Four years later, at the age of 30, Russell would paint *The Broncho Buster*. He had not yet met Nancy, who he would marry in 1896. And although he already had earned fame in Montana as the "cowboy artist," due to his 1887 postcard-print *Waiting for a Chinook*, his worldwide fame was still to come.

Ironically, these two of our most famous Western artists have seemingly switched roles in modern times. Remington's record auction price is for another horse-and-rider bronze, *The Wounded Bunkie*; \$5.08 million at Sotheby's New York. As for the cowboy artist, his Indians take the cake, with *Piegans* having sold for a record \$5 million at Coeur d'Alene Auction.

Also among the spring lots shown are March in Montana lots that, along with Russell's bronco, sold during Western Art Week in Great Falls.



Attack on the Stage, a gouache by 19th-century artist Nick Eggenhofer, sold at March in Montana for \$31,000.

UPCOMING AUCTIONS

June 23, 2011

American & Civil War History
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June 24-26, 2011

Western Art & Collectibles
Brian Lebel's Old West Auction
(Denver, CO)
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Scattergun Sidekicks Reunite

Phil Spangenberg finds an old friend dating back to his experiences at a Wild West show in Brazil.



As the stagecoach gently rumbled through the soft dirt, I cradled my sawed-off scattergun, ready for trouble.

A shot suddenly rang out from behind the coach. "Outlaws!" the driver shouted, as I turned rearward to face the coming riders. A half-dozen bad hombres were rapidly galloping after us, firing their six-guns wildly. I quickly raised the shotgun to my shoulder, took aim at the bunched up riders and fired a 12-gauge blast, tumbling one man out of the saddle.

Sound like something out of a dime novel? Well, just about...except this was a scene acted out several times a day as part of Montie Montana Jr.'s Buffalo Bill's Wild West and Congress of Rough Riders of the World show, performed in, of all places, Sao Paulo, Brazil.

This live-action program was brought south of the equator as the featured performance during America's bicentennial celebration in 1976. Besides performing for the show as a fast and fancy gun twirler (called Don Felipe, *el Pistolero Rapido*, by the Brazilian gauchos), I also played a number of parts, including leading the U.S. Cavalry to the rescue of a besieged wagon train and riding shotgun guard on the "Deadwood Stage."

Fast forward to 1999 and the sale of Stenbridge Gun Rentals, Hollywood's then leading firearms rental house. My amigo, Al Frisch of Hollywood Guns & Props, was helping to dismantle the 9,000-plus gun collection. I stopped in from time to time to help identify firearms that I recognized or that I had worked with during gun coaching



This 1976 photo shows a 36-year-old Phil Spangenberg as the shotgun guard for the "Deadwood Stage" at Buffalo Bill's Wild West show in Sao Paulo, Brazil. Nearly 25 years later, he was reunited with his scattergun sidekick (inset). This circa 1890s, sawed-off, Damascus barreled, 12-gauge shotgun is marked "T. Parker New York" (not the Parker Bros.) on the lockplate.

— Courtesy Phil Spangenberg —

stints for several different movies. Among the famous firearms I helped Al and his crew identify was the Uberti replica Colt Walker revolver used in John Wayne's 1969 film *True Grit*, now permanently housed in the National Firearms Museum in Fairfax, Virginia.

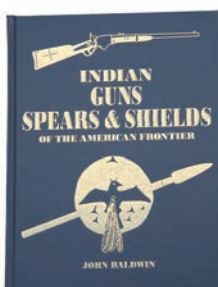
One day, while perusing some longarms, I pulled a well-worn, sawed-off scattergun out of the rack and said to Al, "Here's an old friend. I used this in a Wild West show in Brazil back in '76!" Although this 18¼-inch barreled shotgun was not that different from several other shortened sidehammer doubles in Stenbridge's vast arsenal, this one was easy for me to recognize because of the unique silvered metal pistol grip cap that

had replaced the original hard rubber one. I had packed this 12 bore daily for more than six weeks during the show's run in South America . . . a Westerner doesn't forget an experience like that!

A couple of weeks later, as a token of appreciation for helping Al and the crew locate a number of famous Hollywood movie guns, they "reunited" me with my old scattergun sidekick. Although it is far from being a particularly valuable shotgun, I wouldn't part with it for the world. Shucks, I rode the Deadwood stagecoach with this old piece of hardware . . . and it helped me win just a little part of the Wild West of legend.



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



INDIAN WEAPONRY

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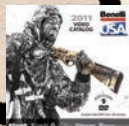
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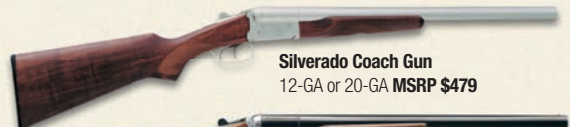
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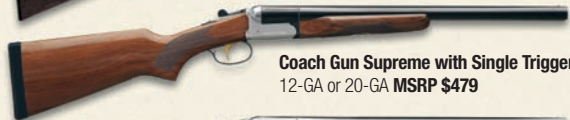


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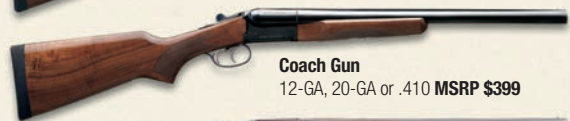
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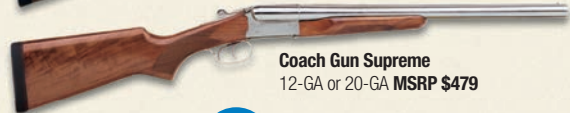
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Home on the Rango

The fantastic success of this animated Western, both here and overseas, is causing many pundits to take a hard look at unfamiliar turf.



A group of owls dressed in Mariachi costumes and offering musical commentary is just one of the parade of bits from classic Westerns that you'll recognize while watching *Rango*.

— All *Rango* images courtesy Paramount Pictures —

Since the movie *Rango* opened nationally in March, the critics have struggled to get a fix on it.

They can't seem to make up their minds whether *Rango* is a parody or a pastiche or a homage, but they are having fun swinging at the piñata.

Western comedies, from *My Little Chickadee* through *Blazing Saddles*, are usually a combination of all three, but writers and audiences knew that then. Ribbing Westerns happened all the time. Sometimes even serious Westerns took a poke at themselves—*Destry Rides Again* is an example. No newspaper reviewer working in 1952 would take *Son of Paleface* seriously or run it through an analytical sausage grinder.

But because Westerns are rare nowadays, they get scrutinized differently. Is *Rango* a “deconstruction of the Western,” as some have written? I don't know. Was *The Apple Dumpling Gang*? Better yet, was *City Slickers*?

Rango is an old-style Western comedy, but animated, the same way that *Shrek* and *Tangled* are animated Fairytale comedies. Like a lot of

Western comedies, *Rango* is about a tenderfoot, a stranger who lands in a dusty backwater town overrun with tough hombres and townsfolk, who has to bluff his way out—or in. In this case, the tenderfoot is a chameleon, and the townsfolk are all furry or scaly animals of one sort or another, some of them just about impossible to classify. One of the nicest things about *Rango*, which was produced at Industrial Light & Magic, is its design and the detail of the characters and backgrounds.

But what makes the character Rango different from, say, one played by Bob Hope or Don Knotts is that, unlike his mild-mannered predecessors, this Hawaiian-shirted reptile craves the spotlight. He's spent his life alone in an aquarium acting out grand parts in one-lizard dramas. When Rango bounces out of his walled-in world and makes his way across the desert to the scorched town of Dirt, he's like a vaudevillian who has just stepped onto the stage of his dreams.

The way director Gore Verbinski tells it, “We knew we needed a fish-out-of-water story to kind of bisect with that ‘Man With No Name’ and

the ‘stranger coming into town.’ We wanted it to be slightly absurd, so, you know, an aquatic creature in the desert, a chameleon. And then, from a chameleon, the concept is, you know, a thespian—not only literally a chameleon, but his core emotional state is a guy who can be anything.”

“But then, who is he?” Verbinski adds. A voice inside of Rango early on tells him he's “undefined.”

Verbinski and Johnny Depp collaborated on the first three *Pirates of the Caribbean* films, so their rapport was well-established when they began to brainstorm *Rango*. “That was a really great thing to discuss with Johnny, you know, because he'll refer to Rango as ‘there's a little bit of Jack Sparrow, a little bit of Ed Wood, a little bit of Scissorhands in there.’ And my response would be, ‘Well, there's not much room for Johnny Depp,’” Verbinski says.

“Gore and I were talking about the character early on, and I'm thinking—two grown, middle-aged men discussing the possibility of one of them being a lizard,” Depp says with a laugh.

Someone else who drops from the Depp back catalog into Rango's

This pig-tailed possum features the voice of 14-year-old Abigail Breslin (*Little Miss Sunshine*), who admits to critics that she has never seen a Western, but she thinks her father, who loves Spaghetti Westerns, is going to change that for her.



personality is Don Juan DeMarco, the title character from a movie Depp made in 1994. Depp played an institutionalized nobody who seems convinced that he's a great 15th-century Spanish Casanova, the "world's greatest lover." In that movie, and in *Rango*, Depp plays someone who jumps from zero to full-throttle eccentric with complete conviction. One minute he's a hapless outsider; the next, he's telling a bar full of gawkers about how he killed seven men with a single bullet. Rango becomes what the people in Dirt need him to be—he's a dozen Western heroes rolled into one.

Depp loses himself in the part—many of the jokes and ideas come from him—yet nothing recognizable of him is in the character. He plays Rango in a high pitched voice that sounds as though he has been doing kiddie cartoons his entire life.

"Finding the voice was like—we talked about how, when people have a tendency to exaggerate or lie, their voice goes up quite high, you know. It goes to another, a completely different register," Depp says. "Whereas, if I'm talking to you and speaking and babbling non-stop, and then suddenly I'm really

nervous about telling you the truth—but I'm lying. So that's kind of where it came from. Just really like a nervous wreck."

"Once we kind of stumbled across the idea of his identity crisis—at that point, it just seemed like everything about Rango is borne out of him being a Great Pretender," Verbinski says. "And then, what happens when people start believing in it? Things get complicated."

If Rango, the lizard, is the sum of dozens of Western heroes, the movie draws on scads of recognizable characters, chunks of dialogue and plot devices from other movies, which makes it a delight for film buffs.

The mayor, for example, is the bad guy—he's an ancient turtle who is secreting water away from the dying town for his own nefarious purposes. This is lifted, with a block and tackle, directly from the 1974 movie *Chinatown*, where tycoon Noah Cross takes water from farmers and feeds it to metropolitan Los Angeles. Just to make sure no one misses the point, the mayor is voiced by Ned Beatty (who played a similar figure in 1976's *Network*). Beatty works hard to sound like the late John Huston, who played Cross. He's also designed to look

like Huston, while he putts around in his wheelchair like Old Man Potter from 1946's *It's a Wonderful Life*, who was himself a deliberate caricature of that universally despised oil tycoon John D. Rockefeller. Try deconstructing that!

The mayor's hired assassin, Rattlesnake Jake, who has a Gatling gun where his rattle ought to be, is played by British actor Bill Nighy, but for all intents and purposes, he's Jack Palance in *Shane*, down to the flat-brimmed hat. The young actress Abigail Breslin is a pigtailed possum, but she's more Mattie Ross than Hailee Steinfeld. If her hat and attitude aren't enough to convince you of her true grit, Rango repeatedly refers to her as "little sister," which comes from the *True Grit* novel and movies.

In this crazy quilt of characters, you'll hear actors doing Pat Buttram, Edgar Buchanan and Strother Martin, and Harry Dean Stanton actually doing Harry Dean Stanton (but as a mole).

The movie is a virtual parade of bits from classic Westerns. For instance, the sagely armadillo functions as Rango's shaman, his personal Don Juan, the Yaqui sorcerer of Carlos Castaneda's books. He's determined to cross the

road in spite of being run over again and again—he tells Rango he’s seeking enlightenment at the hands of the Spirit of the West.

When we do finally meet the Spirit of the West, it turns out to be Clint Eastwood in a serape, finding fishhooks with a metal detector. You’ll see no subtlety at play here—he looks like Eastwood, sounds like Eastwood (Timothy Olyphant, actually), drives around in a golf cart full of Oscars and is called the “Man With No Name.” If I were Clint, I’d sue. Rango asks him if he’s in heaven; the Spirit of the West replies, “If it were, we’d be eatin’ Pop-Tarts with Kim Novak.” Maybe in *Rango 2*.

When Depp is asked about his own favorite Westerns, he replies, “I was always a fan of the great old Spaghetti Westerns, you know, the Sergio Leone films. But the one that always sticks with

me, one that I thought was brilliant and perfect, is *Cat Ballou*. Lee Marvin—he reinvented some, you know, some form of acting there.”

Depp’s response makes sense, because far more of Marvin’s Kid Shelleen is evident in Jack Sparrow than the classic pirate Captain Blood.

As for Verbinski, “For me, I think it’s probably, *Duck, You Sucker*—a Sergio Leone movie I saw when I was very young—totally age inappropriate. I snuck in the theater, and it felt like I was viewing some forbidden world.

“I entered the Western from this sort of postmodern Leone and Peckinpah—*Once Upon a Time in the West*—idea; it’s about when the myths are dying and the railroad’s coming and the gunfighter’s a dying breed—and progress is inevitable.



“I was always a fan of the great old Spaghetti Westerns, you know, the Sergio Leone films. But the one that always sticks with me, one that I thought was brilliant and perfect, is *Cat Ballou*.”

—Johnny Depp, who plays the title character Rango (above)

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There's no place for honest thieves any more. Those sorts of things are—have always been—in my DNA.”

Without giving away one of the major plot points, Verbinski's mention of the death of the mythical West is very much a part of *Rango*. The film is likewise about how children look to that magic time to inspire their fantasies, long after the era has faded. *Rango* is a clever, slightly subversive movie for kids who may have never seen a Western—and for all the adults who have.

DVD REVIEWS

Tim Holt Western Classics

(Warner Archive, \$39.95)

Warner Bros. has issued the first of what I hope will be several **Tim Holt** collections.



This five-disc, 10-movie set shows Holt at the beginning of what became a popular string of Westerns. Holt's later pictures were better than many in this collection, but the first two movies here, *The Renegade Ranger* and *The Law West of Tombstone* (both 1938), are worth talking about. The first, because it showed how easily Holt could work his way out from under the star, **George O'Brien**, and because it featured a very young, and stunning, **Rita Hayworth**.

The second is an oddball Western, and not everybody's cup of tea, but I can't help wishing more films were like it. It stars **Harry Carey** as Bill Barker, a variation on **Judge Roy Bean**, who is trying to hustle grubstake money from a millionaire in Manhattan. Holt plays the Tonto Kid, a good-

YouTube THE WEST



GOOD FOR NOTHING

One of the best, and darkest, Westerns of the last few years was *The Proposition*, starring Guy Pearce and Danny Huston. The more recent *Red Hill*, a contemporary Western starring **True Blood's** Ryan Kwanten, was tight, smart and nasty. Both pictures came out of Australia.

New Zealand now offers up its own Western, *Good for Nothing*, and nary a Hobbit is in sight. Unlike the Aussie movies, this story is set in America, using Central Otago in the South Island of New Zealand to stand in for our own Southwest. *Good for Nothing* has been selling out, and getting strong notices, at domestic festivals. Check out the trailer on Youtube.

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

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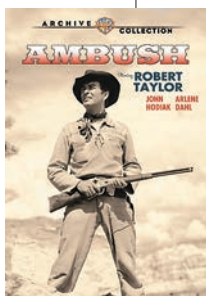
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bad guy who nearly matches Barker in charm. Their good-natured jostling throughout the picture is priceless. Watch for a great bit with **Ward Bond** as a Mexican-Irish boxer who (deliberately) can't keep his accents straight.

Ambush

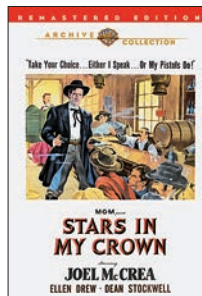
(Warner Archive, \$19.95) **Robert Taylor's** second Western after *Billy the Kid*, 1950's *Ambush*, is an underrated cavalry picture. Hard boiled characters were everywhere in that **Mickey Spillane**, post-war world, but Taylor didn't push his toughness. Lucky for Taylor and the other actors, **John McIntire**, **John Hodiak** and **Arlene Dahl**, they had a strong writer aboard, **Marguerite Roberts**. Roberts could make melodrama and romance



palatable, which is not all that easy when you're writing for a mostly male audience. *Ambush* is what more Westerns should have been and rarely were.

Stars in My Crown

(Warner Archive, \$19.95) The 1950 movie *Stars in My Crown* stars **Joel McCrea** as a Civil War vet, **Josiah Gray**, who arrives in a Tennessee town as the new pastor. The story is seen through the eyes of the orphaned boy, **John (Dean Stockwell)**, who Gray and his wife take in and raise. In spite of the dappled warmth and folksy aspect of the picture, it involves a cholera epidemic, a greedy strip miner, an angry, irreligious young doctor and a potential lynching. This was one of McCrea's favorite pictures,



and he worked with director **Jacques Tourneur** on two subsequent pictures as a result. The movie also features **Amanda Blake** (*Gunsmoke's* Miss Kitty) and **James Arness** (Matt Dillon) in small parts.

IN THE WORKS

True Grit

The 2010 *True Grit* may not have grabbed any Oscars, but it did rake in more money than any Western since *Dances With Wolves*. The DVD and Blu-ray editions of the picture will hit the market on June 7. As is their usual custom, directors/writers **Joel and Ethen Coen** are not providing any commentary. But like their earlier Western, *No Country for Old Men*, it will be loaded with extras, including documentaries

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on the costumes, guns, cinematography, Fort Smith and **Charles Portis**, the author of the novel.

Dinos in the West

If we can be expected to accept animated cowboy chameleons and marauding aliens in our newfangled Western movie world, we may as well toss in dinosaurs. In fact, dinosaurs and cowboys are old school to anyone who remembers 1956's *The Beast of Hollow Mountain*, with **Guy Madison**, and its 1969 cousin *The Valley of Gwangi*.

This June, **Splitscreen Studios** will launch *Dino Storm*, a game that features cowboys riding dinosaurs. As an MMO (massively multiplayer online) game, thousands of players can participate at the same time, using computers, gaming stations (like Xbox) and even smartphones. (*DinoStorm.com*)

Josh Becker's FORGOTTEN FILM CLASSICS

1958'S TERROR IN A TEXAS TOWN

The year 1958 saw two Westerns with similar stories: William Wyler's big-budget, color *The Big Country* and the low-budget, black-and-white *Terror in a Texas Town*. In both, a sailor travels to the Old West and confronts his manhood. Beyond that, the two films couldn't be more different.

In *Terror in a Texas Town*, Sterling Hayden plays a Swedish whale harpooner who comes to live on his father's farm in Texas. A greedy land-grabber, well-played by Sebastian Cabot, is buying up all the land because he's discovered oil. A gunslinger hired by Cabot murders Hayden's father, and Hayden sets out to avenge the death—with a harpoon. (The pitch is: Harpooner vs. gunslinger. All right, I'm listening.)

Hayden, who was brilliant in *The Asphalt Jungle* and *Dr. Strangelove*, is saddled with the unfortunate burden of having to speak with a Swedish accent. (The sheriff says, "I'll find your father's killer." Hayden replies, "That's your job.") The poor guy is also stuck with a bowler hat, a short tie and floodwater pants, yet he still manages to come off with dignity and intensity. That goes to show you that Hayden was a good actor even in thankless parts.

Can a harpooner honestly duel with a gunslinger?



Director Joseph Lewis actually pulls it off. Lewis has an economical visual style, often covering, in a single shot, entire scenes that keep moving and reframing themselves (a tactic I have personally used on a number of occasions).

I find it interesting that this film was shot by cinematographer Ray Rennahan, an Oscar winner for *Gone With the Wind* and *Blood and Sand*, both of which are gorgeous Technicolor movies. He shot the first full-Technicolor feature, *Becky Sharp*, in 1935. Yet take away his beloved Technicolor, and he's a perfectly okay shooter, nothing more.

Terror in a Texas Town starts with a showdown between a harpooner and a gunslinger, brings you to the moment of violence, flashes back to give the backstory and comes back around to finish the duel. You know what? It's actually worth the wait.

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



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Billy's gotta be laughing—or crying—that he can't get his hands on the dough.



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“I never liked the picture. I don’t think it does Billy justice.”

—PAULITA MAXWELL

Authentic Life of Billy the Kid. Apparently, somebody there thought the photo was worthless (yikes!) and tossed it.

Just like the outlaw’s life, a lot of mystery surrounds the tintype. But what we do know is that it was taken in 1879 or 1880. At least four images were made (see p. 28). The Kid gave this one to his rustler buddy Dan Dedrick (see p. 34).

Dedrick, in turn, passed it on to his nephew Frank Upham in 1930. Frank tried to sell it in 1937, but he didn’t get the price he wanted (we don’t know the figure he requested). He eventually gave the plate to his sister-in-law Elizabeth as a wedding present in 1949 (man, where do I get on a registry for a heirloom like that?).

Elizabeth’s sons Art and Stephen ended up with the photo. In 1986, the family loaned it to the Lincoln County Heritage Trust in New Mexico, where the tintype was occasionally shown to visitors (a panel of 18 experts even examined an enlargement of the tintype in 1989, sharing what facts they could discern from the image). The Uphams took back the tintype in 1998.

In 2010, the Upham brothers began talking to auctioneer Brian Lebel about selling it. Lebel will indeed be putting this rare and famous tintype on the block this June 25 at his Old West Show & Auction in Denver, Colorado.

That’s what we verifiably know about the history of the tintype. We don’t know even more. For example...

When and where was it taken?

Dan Dedrick told Frank Upham that Billy had the photo taken outside Beaver Smith’s Saloon in Fort Sumner, New Mexico, in 1879 or 1880. (Paulita Maxwell also stated this when she talked to author Walter Noble Burns in the 1920s.) Some experts think a traveling photographer took the shot outside

the saloon, while others think the lack of shadow indicates it was taken inside.

Why was it taken?

Not clear. Maybe the Kid wanted to give keepsakes to his girlfriends. Or his pal Dedrick talked him into it, since Dan may have just had his picture taken by the same guy (that tintype will be sold in the same lot). Frank Upham said that Dedrick told him as much. Yet the backdrops of the Billy and the Dan photos are different, leading some to think that this explanation is off-base.

What happened to the other three tintypes?

Here’s where we turn to Old West collector and *True West* Publisher Emeritus Robert G. McCubbin. He says one went to Deluvina, an Indian friend of Billy’s who worked as a servant for the Maxwell family in Fort Sumner. That one was reportedly lost in a fire in the 1930s.

McCubbin believes a second one went to Paulita Maxwell, one of the Kid’s girlfriends. Billy was gunned down in her brother Pete’s bedroom in 1881. Just what happened to this tintype is not known.

The final copy, McCubbin tells us, may have been given to Celsa Gutierrez, another of the Kid’s friends (not a girlfriend). Billy was staying with Celsa and her husband when Sheriff Pat Garrett shot the Kid. Celsa was Garrett’s former sister-in-law. She reportedly gave the sheriff her copy, which he sent to a Chicago publishing house for inclusion in his book *The*

How did it get damaged?

Most of the damage was normal wear and tear, caused by rough handling over 130-plus years. Some Billy experts believe the ruffle effect probably came from the Kid touching the still-wet photo to the sweater he wore when the picture was taken. Maybe he wiped the tintype off, or he put it in a pocket?

Even beyond the tintype’s cryptic history, this story gets stranger.

Most folks generally concede that the Lincoln County Heritage Trust did not do a good job of preserving the Billy the Kid tintype while it was on loan in its collection. The Billy photo, for sure, was shown under bright lights that, over time, may have caused the varnish to spread over the image.

Somewhere around 1998, rumors began circulating in Kid circles that the famous tintype had been ruined by an overzealous person loosely affiliated with the Trust. He allegedly tried to remove the noise (the markings on the surface of the photograph) in order to see the image of the Kid better. But the rumor is clearly unfounded, because, although dark, the photo still shows the Kid in all his glory.

The Uphams deny the tintype went black, and they repeat it was returned to them under mutual agreement. They say they have done nothing to restore the photo since it came back to them nearly 13 years



THE BILLY SWITCH

A lot of folks know this by now, but the Billy the Kid in the tintype is not totally true to life. The shot shows a pistol on his left hip, indicating that he shot southpaw (and thus inspiring the Paul Newman flick *The Left-Handed Gun*, see left).

But the tintype process spits out images that are mirror images of the subject. That means that Billy's handgun was on his right side—and he was right handed.

Sorry, Newman.

— Courtesy Warner Bros. Pictures —

ago. Photo experts say one cannot bring back a tintype image once it has gone black, yet take a look for yourself: You can still see the Kid.

Another rumor making its way around Billy circles was that a TV crew had damaged the tintype with bright lights in the 1990s. Which TV crew? Nobody knows. What's important is that it doesn't matter. Mark Osterman, the photographic process historian at the George Eastman House International Museum of Photography and Film, says there's pretty much no chance that the temporary span of TV lighting would have damaged the image.

Beverly Hammond, who worked as a historical interpreter for the Trust in those days, has another culprit in mind: the George Eastman House. She claims that this foremost institution in preservation of photographic images damaged the tintype when it was sent to its Rochester, New York, headquarters in the 1980s. When the Eastman House returned the image, Hammond

claimed it was “very, very dark. . . . You could see the hat and you could see gun and the boots, but other than that, it was just a blur.” But Eastman House records indicate its technicians merely examined and researched the photo; nobody exposed it to bright lights, chemicals or anything else that might have caused a change in the image.

Bob Hart, who was director of the trust before leaving in 1994, recalls expressing horror when the image was taken out of the climate-controlled safe storage in Rochester and put back on display, where it could, once again, be subject to darkening. (He also confirms that the tintype was a “conditional gift.” When the trust began sinking deeper and deeper into financial distress, he says he alerted Frank Upham to check on its care. “It was just possible that they might try and sell it. And it was, after all, their most valuable item,” he says. The Uphams did eventually repossess the tintype.)

You'll find no evidence of a “black” tintype in the June auction. The same Billy is shown in a halftone that was published long before all this hoopla with the Uphams began—in 1907, when George B. Anderson featured the tintype in Volume One of his *History of New Mexico*.

With the Kid's face peering right back at them, bidders will know what facts to put their money on. Auctioneer Brian Lebel has put the estimate at \$300,000 to \$400,000, but he concedes the lot could go for much more. Some folks think it could bring up to a million bucks. Whatever the price, Lebel says, and photo authenticators like McCubbin concur, the winner will get the “Holy Grail” of Old West photos, perhaps the most famous tintype in U.S. history: The real Billy the Kid.





– Bon-Ton Process images courtesy Mark Osterman –



DOUBLE THE GOOD TIMES

The Kid likely knew next to nothing about the process used to make his photos, and he probably didn't care.

One guy who does know and care is Mark Osterman, the process historian at the George Eastman House International Museum of Photography and Film in Rochester, New York. He not only studies old photos and how they were made, he also uses antique equipment and original formulas to demonstrate the early processes for historians, curators and photograph conservators.

Osterman says that Billy's photographer used a four lens camera to create a ferrotype, popularly known as a tintype. (Frank Upham, in a 1937 letter, stated six copies existed, but he must not have understood how this camera worked.) This particular style of tintype was called a Bon-Ton, a bastardization of the French term *bon temps*—meaning “good times,” which referred not only to the fun and games of Parisian life but also to the people who lived them (those folks liked to memorialize themselves through photos). And Billy was nothing if not a good-time kid.

In making a Bon-Ton, a solution of iodized collodion was carefully poured

onto a five-by-seven-inch metal plate. The plate was dipped into a solution of silver nitrate to sensitize the collodion coating. When pulled from the silver bath, the plate was placed in the camera. A piece of black cloth covering the lenses was raised for between four and 10 seconds to expose the plate. The exposed plate was then developed with an iron sulfate solution and washed with water. After washing off the developer, the photographer dipped the plate in a solution of potassium cyanide to fix the image and washed it again in fresh water. The plate was then coated with a protective varnish and heated over a lamp.

During the final processing, Billy the Kid may have taken that opportunity for a brief stop at a local watering hole.

When the varnish was hard enough, the tintypist cut the four images apart, placed them in a paper sleeve and handed them over to the customer. Price: Generally a quarter for the four.

Something Mr. Bonney probably never knew—if he'd kept the upper or lower pair together, he could have seen them in 3-D by using a stereoviewer.

That's double the good times.



BEFORE THE FLASH

Our photographer (his name is lost to history) possibly hails from Las Vegas, the nearest town with a larger population. He shows up in Fort Sumner in the fall of 1879 or 1880 with a wagonload of equipment. Fort Sumner is barely a settlement, with no church or newspaper.

The crumbling fort buildings are occupied by a variety of ne'er-do-wells who are attempting to carve out businesses in the sparsely settled caprock country. Their landlord, Pete Maxwell, doesn't even own the land the fort is on. His late father, Lucien, simply bought the buildings. It is a tenuous arrangement in a tenuous locale.

The photographer stops at Beaver Smith's Saloon (and no doubt at Hargrove's Saloon as well), asking if anyone wants a photo taken for posterity. Billy the Kid does.

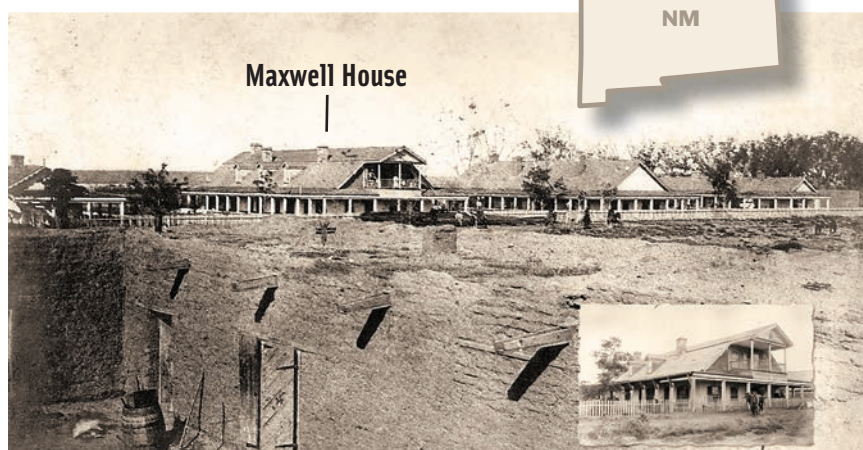
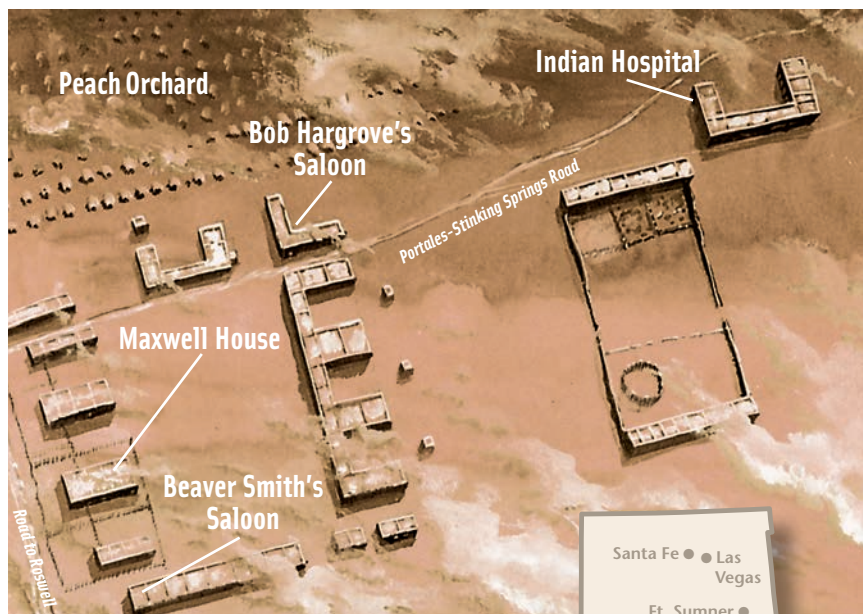
The photographer sets up a makeshift studio outside of Beaver Smith's Saloon. Before he aims his camera at the Kid, the photographer asks a bystander to hold a white-clothed gurney beside the Kid to bounce any available light up under the Kid's hat. The Kid's pals, Dan Dedrick, Tom O. Folliard and Charlie Bowdre, tease and taunt their friend as the photographer takes a six-second exposure.

Some have speculated this photo could not have been taken outside, since it shows no shadows, but that is nonsense. The photographer simply utilized the deep shadow of a wall to place his subject.



An Anthony four-tube camera

- True West Archives -



Fort Sumner (above) as it probably looked when the Kid had his photo taken. Some historians believe the famous photo of Billy was taken against the wall outside Beaver Smith's Saloon, similar to the alcove shown in the left foreground above. In the below Bob Boze Bell illustration, Billy assumes the position as his friends, Dan Dedrick, Charlie Bowdre and Tom O. Folliard, try to distract the boy outlaw. That's Charlie's wife Manuela in the doorway and Pete Maxwell on the horse.

- All illustrations by Bob Boze Bell -





While he's inside Beaver Smith's Saloon playing cards, Billy the Kid stands by the stove to warm up.

AFTER THE FLASH

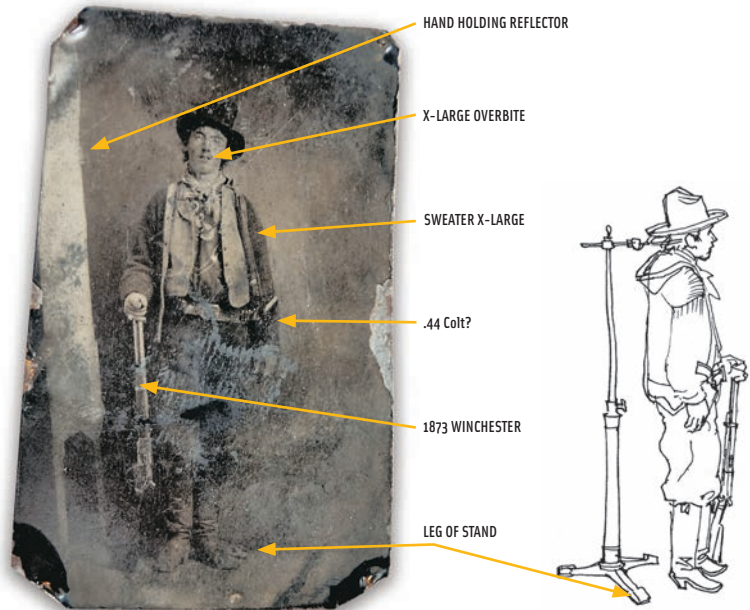
While the photographer develops the tintype, the Kid may have gone inside Beaver Smith's Saloon to play some cards.

Photo experts say Billy probably pays a quarter for the four metal images. He puts the four photos in his pocket, probably giving one to his girlfriend Paulita Maxwell, before he rides out to a sheep camp. The Kid moves incessantly, from camp to camp, to avoid capture but comes into Sumner often to dance with the ladies.

The photographer heads off down the road, having no idea he has just taken the most iconic and famous photograph in the history of the West.



How the ferrotypic looked with four exposures of the Kid.



ACTUAL SIZE

THE PHOTO AT A GLANCE

- His teeth appear to confirm what a contemporary said about him: "He could eat pumpkins through a picket fence."
- A hand of the photo assistant can be seen holding the light reflector.
- Photo experts think the design on Billy's bib front shirt is an anchor.
- His sweater is at least two sizes too large. Some see a name tag sewn into the lining with the initials "PM." Could the Kid have borrowed the sweater from Pete Maxwell?



- Billy wears a gambler's pinkie ring.
- He carries an 1873 Winchester, which was popular with cow-boys and outlaws because it chambered the same bullets as the .44 Colt, making it easier to carry spare shells.
- Behind Billy's right foot can be seen the leg of a stand used for stability during long exposures.
- On his head is an inexpensive slouch hat with a side crease.

- While developing the wet plate, the photographer handled the bottom corners, leaving his thumbprints. Four exposures were on the ferrotypic and the image was reversed as shown (top). This led to the erroneous assumption that Billy the Kid was left handed.



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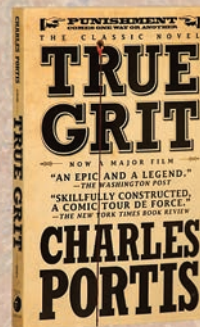
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By Frederick Nolan

So, Who was

Dan Dedrick

Billy the Kid gave Dedrick a copy of his tintype...and approximately 130 years later, both their tintypes are up at auction.

His real name was Daniel Charles Dietrich. Born of Pennsylvania Dutch stock in Indiana on January 25, 1847, he grew up near Plymouth, Kansas. Exactly where the tintype of him was made is not known, but it was almost certainly before he arrived in New Mexico late in 1877 after (as one source suggests) escaping from a Fort Smith, Arkansas, jail. Family tradition says he fought in the Lincoln County War on the McSween side (which might account for his friendship with Billy the Kid). Wounded during the final five-day July battle, he carried the bullet in his crippled arm for the rest of his life. Later, having taken over the abandoned ranch of cattle king John Chisum at Bosque Grande on the Pecos River, he made it a welcoming safe house for men on the wrong side of the law—including the Kid.

After gold was discovered at White Oaks in 1880, Dan and his younger brothers Sam and Moses opened a livery stable there in partnership with Harvey West, formerly Charlie Rath's storekeeper serving the buffalo hunters at Fort Griffin and Mobeetie in Texas, who introduced the Dedrick brothers to the business of distributing counterfeit \$100 bills. When complaints about the forgeries reached Washington, Secret Service agent Azariah Wild was sent to investigate. He reported the existence

of a gang of outlaws, among them the Dedricks and "William Antrom [*sic*]," soon to be better known as Billy the Kid. He claimed they were involved in making counterfeit money, also known as "shoving the queer," as well as wholesale cattle and horse theft. Law enforcement in Lincoln County was virtually nonexistent—perhaps because, Wild hinted, Sheriff George Kimbrell was in on the action.

At the end of the year, Pat Garrett became sheriff, turning the heat on the criminal fraternity in general and Billy the Kid in particular. Sometime during that same period, an itinerant photographer took the Kid's photograph—a Bon-Ton ferrotype—at Fort Sumner, only one copy of which has survived to the present day—the one Billy gave to Dan Dedrick. It may well have been a goodbye gift, because in November, under indictment for larceny, Dan skinned out with his brothers and Harvey West. In 1882, after a short stay in Socorro County, he settled in the Trinity Mountains of northern California, turning his hand to mining. He got lucky in 1890 and a small town—Dedrick—grew around his Chloride mine. After another strike south of Weaverville, Dan and wife Antoni built a home on Indian Creek, where they were later joined by their nephew Frank L. Upham, who would raise his own family there.



Seven or eight years before his death in 1938, Dan gave the tintype of the Kid and another of himself, along with some later photos, to Frank. In 1947, Frank gave them all to his sister-in-law Elizabeth, who, for nearly 40 years, kept the Kid image in a cedarwood box, unaware of its unique value. Loaned to the Lincoln County Heritage Trust in the mid-1980s, it was reclaimed by the family years later. It has not been seen since—until now. Both the Dan Dedrick and the Billy the Kid tintypes will be sold together in the Upham auction lot at Brian Lebel's Old West Auction this June.



Frederick Nolan has been trailing Billy the Kid for more than 50 years. His latest book, *Deep Trails in the Old West*, will be published by the University of Oklahoma Press this fall.

THREE PEAS IN A POD: Billy the Kid (bottom right), Jack Stilwell (top right) and Dan Dedrick (full page) are dressed in the style of the times. Note that all three wear bib front shirts, with the Kid and Stilwell sporting stylized designs on their bib fronts. All three tuck their pants into their boots (Dedrick and the Kid appear to have the exact same boots, with mule ears). Dedrick's gun belt and buckle appear to be the same as the Kid's. Looking at Dedrick's hat style, it's easy to see how the Kid dented his crown in a similar fashion.

— True West Archives —





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Skirts & Spurs

Cowgirl getaways, plus extreme history vacations for the men while the girls are away.

Cowgirls have often forged friendships at ranches across the American West. Whether they were part of a multi-generational ranching family or 1920s rodeo competitors, the women always looked forward to their gatherings.

Now that everyday folks can experience the ranch life, women from all over the U.S. and around the world are seeking out their dreams through “cowgirl getaway” adventures. “Women make up 70 percent of our clientele,” says

Don Guglielmino, owner of the Bull Hill Guest Ranch, located in northeastern Washington State at the foothills of the Rocky Mountains.

The Bull Hill is among the 15 getaways shared here, where women can embrace the ways of the West.

- All images True West Archives unless otherwise noted -

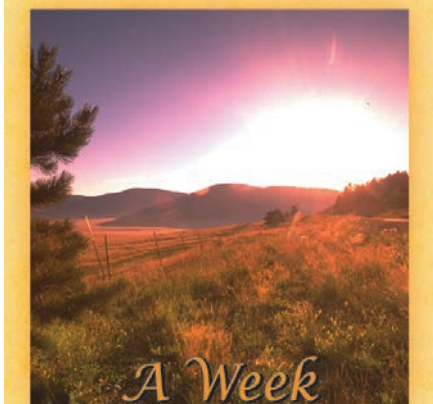
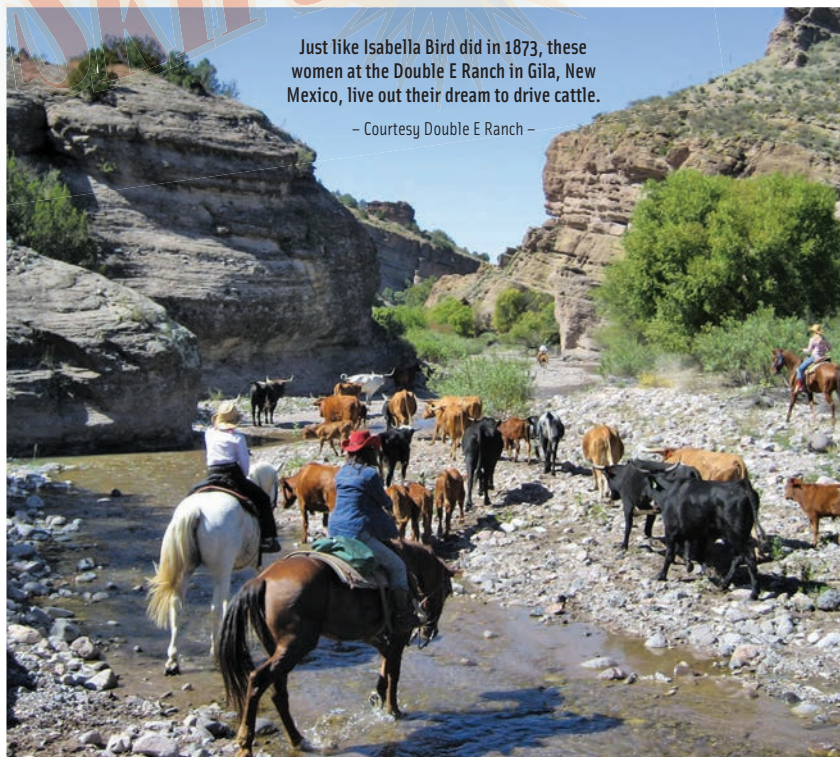


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Skirts & Spurs

Just like Isabella Bird did in 1873, these women at the Double E Ranch in Gila, New Mexico, live out their dream to drive cattle.

— Courtesy Double E Ranch —



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Fresh off a cattle drive, Isabella Bird wrote, “So we’ve been driving cattle all day, riding about twenty miles, and fording the Big Thompson about as many times. Evans flatters me by saying that I am ‘as much use as another man;’ more than one of our party, I hope, who always avoided the ‘ugly’ cows.”

Isabella had been pleased about her experiences herding cattle in Long’s Peak, Colorado, in the fall of 1873. Some had dismissed this woman in the saddle as a tourist, but Griffith Evans and his drovers saw her as a capable ranch hand. She rode like a man and covered more than 800 miles in the Rocky Mountains during her stay. Yet, ultimately, she was a tourist, as she returned home to England. That did not make her any less of a cowgirl.

The quest for adventure in the American West is as much a welcome escape for women today as it was for Isabella. “Life on a real ranch is sure a fantasy life for me, and yet, for the time that I’m there, I really feel a part

of it all and enjoy every minute...even if it’s cleaning up after the horses,” says Pam Sherburne, of Chicago, Illinois, after yet another stay at the Sylvan Dale Guest Ranch in Loveland, Colorado, with a friend from New York whom she had first met at the ranch.

Many guest ranches are now offering “cowgirl getaway” vacations that consist of riding and roping, gathering and gabbing, rejuvenating and relaxing. Designed specifically for ladies, these packages offer a variety of activities and services, from the “true cowgirl” experience at Running-R Guest Ranch in Bandera, Texas, including cattle drives and cattle sorting, to the customized “Cowgirl Divas Getaway” weekends offered at BlissWood Bed & Breakfast at Lehmann Legacy Ranch in Cat Spring, Texas, where the women design their own package to suit their needs. Trail rides, stargazing, horse meditation, campfire cookouts and chuckwagon breakfasts are among the options at BlissWood.



WHILE THE GIRLS ARE AWAY... INTERNATIONAL ADVENTURE

"Every hour appeared to bring us to a better country..."

—David Thompson

"He was an agent of revolutionary change in the region: its history turns on the moment of his arrival," Jack Nisbet wrote of the explorer in his book *Sources of the River: Tracking David Thompson Across Western North America*.

Such an extraordinary man is being paid tribute to by, no, not re-enactors, but paddlers. Yes, teams of recreational paddlers will travel via canoe down the Columbia River from Invermere, British Columbia, and end up at Astoria, Oregon, to celebrate the 200th anniversary of David Thompson's 1811 journey to map the Columbia.

You must be a member of the Voyageur Brigade (\$50 registration fee) to participate. The entry fee per team is \$7,000 for the six-week trip from June 3-July 15, 2011; if a team has 10 members, the cost per person will be \$700. The price is prorated per day if the team does not participate for the entire journey (Come on, and you call yourselves men?).

David Thompson Voyageur Brigade:

\$7,000 per team (2011Brigade.org)

PHOTOGRAPHIC IMAGES OF THE AMERICAN WEST

Barbara Van Cleve's Digital Photography Workshops – Summer 2011.



- **July 3-10 at the Lazy K Bar Ranch**, outside Big Timber, Montana. Digital Photography Basics Workshop: For beginners and those who want to expand their ways of seeing through new experiences.
- **July 24-31 at the Sweet Grass Ranch** outside Big Timber, Montana. Basics of Digital Photography: For beginners and those who wish to experience new ways of seeing.
- **August 28 – September 4 at the Sweet Grass Ranch** outside Big Timber, Montana. Advanced Digital Photography Techniques: This workshop is for the photographer who is interested in HDR (high dynamic range) photography as well as shooting for blending layers and other techniques.

Full details for each workshop are on barbaravancleve.com

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Skirts & Spurs

Friends, family and sometimes even children can participate in these getaways. "I have met everyone there, from mothers with their college-age daughters to grandmothers with their adult grandchildren.... Many people meet up there with friends who they have not seen in awhile, just to have a great time," says Lori Wayne, who vacationed at Sylvan Dale.

The reasons women seek out these adventures vary as much as their personalities. "We have several women groups who plan a getaway each year to the ranch for a girls' weekend—they horseback ride, spa, go to Sisters—whether it be a bachelorette party, a group of mothers

WHILE THE GIRLS ARE AWAY...

CATTLE DRIVES

Ed Furillo: The three of us, New Mexico...driving cattle.

Mitch Robbins: What, like in a truck?

—*City Slickers*



Gather up your buddies to herd dogies; you should be intermediate to advanced riders. The 150-year-old Hunewill Ranch in Bridgeport, California, offers 25 spots for its cattle drive this November 6-12.

For some open-ended dates, herd cattle down the Santa Fe Trail with the wranglers at Express UU Bar in Cimarron, New Mexico. Drives are planned for June 16-19 and August 18-21 this year, but other dates can be scheduled upon request.

Hunewill Guest Ranch Cattle Drive: Ranges from \$1,596-\$1,824 (760-932-7710 • HunewillRanch.com)

Santa Fe Trail Cattle Drive: \$1,450 (575-376-2035 • ExpressUUBar.com)

of twins and triplets or local women's business groups," says Charles Kingbaker, of Black Butte Ranch in Sisters, Oregon.

"My 'bucket list' needed one more item to be completed before my 50th birthday—my lifelong dream to be part of a cowboy lifestyle. To ride the

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— By Scott Baxter —

range with purpose and work up a good sweat," says Robin M. Star, who vacationed at Runamuk in Roundup, Montana. She had originally planned to go alone, but she ran into an acquaintance who said she also needed to get away and wanted to join her. "I was quite surprised," Robin admits. "We ended up going together, really not knowing each other, and became great friends."

By the end of the getaway, women, like Robin, oftentimes find they have developed new friendships that continue for years to come. Karen Jeppi also experienced this during her stay at the Sylvan Dale Ranch. She is from Las Vegas, Nevada, and the four



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other girls she meets up with every year are from Maryland. “The funny part is that I only knew one of the girls in the group. By the end of the week, we were all close, and we remain in touch, even visiting each other!” she says.

Yvonne K. Markwardt of Hartland, Wisconsin, remembers the trick that helped her and her sister Cara Lynn bond with the other women at the Double E Ranch in Gila, New Mexico. She was known as Chili and her sister was known as Peppa, “ ’cuz together we made one hot Chili Peppa,” she says. “Almost every attendee ended up with some type of handle.... It actually made for more of a comrade spirit and bonding; for instance, a gal from New



This aspiring cowgirl successfully ropes her calf at the Runamuk Ranch in Roundup, Montana.

– Courtesy Runamuk Ranch –



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York, who came alone and became part of my sister and my team penning team, ended up being called Salsa!”

Bonding doesn't just occur among the women who traveled with you and who you meet along the way, but also with the horses. “Women go on these trips to better understand horses and themselves, because the horses mirror their feelings. Some come to better understand how others see and relate to them,” says Mac Makenny, owner of Homeplace Ranch in Priddis, Alberta, Canada.

A guest of Rancho de los Caballeros in Wickenburg, Arizona, took a shining to her horse. “Even my horse, Shoshonie, was perfect.

WHILE THE GIRLS ARE AWAY...

HIKING

Ratso Rizzo: “I'm walkin' here! I'm walkin' here!”
—*Midnight Cowboy*



One-Day Hike: Embark on a 17-mile round trip to Tsegi Canyon and its Keet Seel cliff dwellings, first occupied circa AD 1250. The trail is mainly sand hills and rocks, although you may have to cross an ankle-deep stream at times; open from May 29-September 10, 2011.

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Skirts & Spurs

Being a beginner at loping, I wasn't afraid at all with him. It was like he understood everything I wanted to do," Phyllis T. says.

Women who attend these events enjoy horseback riding, or the idea of it at least. Some ranches prefer riders to be experienced. "Our cattle work weeks, fall cattle drive and the Big Fall Gather are geared toward intermediate and advanced riders," says Betsy Hunewill Elliot, of the Hunewill Guest Ranch in Bridgeport, California. But, like a lot of the ranches, Hunewill also offers guidance to riders of all levels, even first timers, for other types of cowgirl getaways.

"Every level of rider can go to the Double E. I started when I had just begun riding, and I am still going, even now that I own three horses and run the mounted unit for the state parks," JoDean Nicolette says.

Experienced riders can find themselves on challenging terrain at times. "They were able to put together daily rides that fit our competitive natures," says Joan Feely, a guest at Red Reflet Ranch in Ten Sleep, Wyoming, who owns a stable in New Jersey.

The women who sign on for these adventures come to inhale beauty, polish skills and experience something they cannot in their everyday life. Typical cowgirl activities include horseback riding, horsemanship, cattle work and roping. But many ranches offer additional experiences that draw in the ladies.

"Our four-to-five days at Bull Hill are certainly stimulating, from horseback riding (daily, if one wishes) to fishing, hiking, hot



WHILE THE GIRLS ARE AWAY...

BIKING

"Get a bicycle. You will not regret it, if you live."

—Mark Twain

Ride your bike in North Dakota's Teddy Roosevelt Country (see p. 50) over 28 miles of the Maah Daah Hey and Buffalo Gap Trails from Wannagon Creek to Medora. From May through October, Dakota Cyclery will shuttle you to Wannagon Creek campground, and you'll bike back to Medora via these trails.

Or you and your pals can bike through the Century farms and ranches that rise from Pendleton, Oregon, into the Blue Mountain foothills from May 27-30, 2011. On this Century Ride, you'll also experience tribal history while touring the Tamástslikt Cultural Institute and biking through the Confederated Tribes of the Umatilla Indian Reservation.

Maah Daah Hey Trail: \$85 for 2 people and \$10 for each additional rider (888-321-1218 DakotaCyclery.com)

Century Ride of the Centuries: \$195 per rider, with reduced fees for children (541-276-6312 CyclePendleton.com)



**WHILE THE GIRLS ARE AWAY...
TRAIL RIDES**

Wil Andersen: "Slap some bacon on a biscuit and let's go. We're burnin' daylight!"
—*The Cowboys*

What's more fun than lighting down trails of history with your best buddies?

Our good friend Steve Shaw at Great American Adventures puts together horse adventures where riders don themselves in gear true to the history. This year's offerings are: Butch Cassidy's Hole-in-the-Wall Ride (June 12-17); Custer's Ride to Glory (June 22-26); Jeremiah Johnson's Jackson Hole Wilderness Ride (Aug. 14-19); Billy the Kid's Regulator Ride (Oct. 9-14) and Wyatt Earp's Vendetta Ride (Oct. 16-21).

It can be hot in New Mexico, which is why sometimes folks don't want to re-enact Billy the Kid's escape ride from Lincoln to Fort Sumner around the time it took place in late April 1881. But if you can take the heat, you can be among the 30 riders due to journey through Pecos River Country this May 28-June 5.

Some men among us may want to set aside their wild, outlaw-like ways and settle for some peace and tranquility. What better trail than to follow that of John Muir, whose love of nature helped lead to Congress's passage of a National Parks bill in 1899. Bishop Pack Outfitters offers daily guided rides, from the end of June through October, of a 50-mile section that takes you to California's Evolution Valley in Kings Canyon National Park between North and South Lakes.

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Billy the Kid's Last Ride:
With horse: \$1,650.00/Rental horse:
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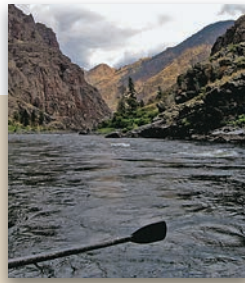
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"Teach a man to fish, and he will sit in a boat and
drink beer all day."

—Author Unknown

Rafting down Oregon's Rogue River Canyon can be wild, but it'll all be worth it when you hit the sandy beaches to camp at night and find waiting for you...beer. You'll learn the secrets of brewing beer while you taste various brews that complement your riverside meals of steak, shrimp and fajitas; trips offered this year from August 13-16 and September 8-11.

Fishing for Idaho trout may be the calmest aspect of your rafting journey down two of Hells Canyon's biggest rapids: Wild Sheep and Granite. You'll rest your sea legs during hikes to Indian pictographs at Granite Creek, the 1900s-era McGaffee Cabin and a tour of Pittsburg Landing; call for June-August dates.

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Elaine Dickinson: Ted, the altitude! We're falling, Ted! We're falling! The mountains, Ted! The mountains!

Ted Striker: What mountains? We're over Iowa!

Elaine Dickinson: The...the cornfields, Ted.

The cornfields!

—Airplane!

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arts & spurs

tubbing, visiting masseuses and, of course, skeet shooting. Something us girls don't get to do often!" says Linda Curtis, of Pendleton, Oregon, about her stays at Bull Hill in Kettle Falls, Washington.

"Don't miss out on the barbecue ride," Verla Robillard advises for future guests at Hunewill. "Riding through the meadows is so peaceful. I rode intermediate/advance, so we had some loping and jumping creeks.... My daughter and I will continue to return each year because this family-run ranch offers true down-to-earth hospitality."

"Branding by the fire—that was special. If you have a good hat, boots or leather bag, they will brand it for you," says Karen Jeppi, about the Sylvan Dale Ranch wranglers.

Another Sylvan Dale fan, Wayne, admits she took full advantage of the ranch activities. "Evening hayride to tour the ranch..., early morning hikes along the river with our resident geologist, morning yoga class, tons of great horseback riding in absolutely gorgeous country on wonderful ranch-raised quarter horses." And the best part, she adds, "because I was so physically active while I was there, I could take advantage of the great food, guilt free."

Some ranches give women the opportunity to show off their acquired skills at local rodeos. Guests at the Running-R can participate in a local rodeo as an exhibition barrel

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racer, or, if they prefer, they can sit in the stands and cheer on their fellow cowgirl friends.

For the “Cactus Cowgirls at Rodeo” adventure held in February at the White Stallion Ranch in Tucson, Arizona, “these gals have a chance to learn and perfect a quadrille maneuver that they perform at the Saturday ranch rodeo,” Carol Moore says.

The Western Pleasure Guest Ranch in Idaho’s Panhandle region includes a spa day and a dinner cruise on Idaho’s largest lake, Lake Pend Oreille.

The Bar W in Whitefish, Montana, helps the girls wind down at the end of a day of cattle work by providing

a private vintner’s presentation, a gourmet dinner and two-stepping lessons at the Blue Moon saloon.

The Wilderness Trails Ranch in Durango, Colorado, has found a charitable way for visiting cowgirls to get to know the cowboys better. The ranch auctions off all the wranglers on the property. The plan, for now, is they’ll join the women at a candlelight gourmet dinner and dance. The money the women bid on the men will be donated to the local Spring Creek Horse Rescue.

Enjoying the ride is the reward many of these women take away from their adventures. “I fully believe every woman should attend Cowgirl Camp [at Double

E]. To say it was life changing for me is to call it by too little,” Yvonne says.

“I was challenged; I laughed a lot, ate well and shared time with some special people,” Robin says. “Since my objective was to work with the cattle, ride the horses and take in Montana at its best, I expected to be exhausted by the end of the day.... I truly experienced a week of pure cowboy adventure.”


When that week of bonding with your fellow cowgirls comes to its inevitable end, “Goodbyes are said in the same breath as ‘Let’s do this again next year,’” Linda says. “And so we meet again the following year to renew our spirits and build on our friendship.”



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Tracking Roosevelt's River Pirates



Retracing his boat journey 125 years later.

By Bill Markley

Theodore Roosevelt stood fuming at his Elkhorn Ranch on the west bank of the Little Missouri River in the Badlands of Dakota Territory. Thieves had stolen the rowboat he used to cross the river to check on his pastured horses and hunt wild game. Roosevelt raced to saddle his trusty steed Manitou, thinking to chase after the desperados and recover his boat. His ranch hands stopped him with logic. It was late March 1886; the river ice had just gone out. Even if he caught up to the thieves, he had no way to reach them through the jammed ice floes along the riverbank. We'll build you a boat in three days and chase after them, his men told him. That is exactly what they did.

Almost 125 years later, I stood lamenting at the Elkhorn Ranch site on the west bank of the Little Missouri River. My goal had been to canoe a large stretch of the river Roosevelt had taken in his pursuit of the boat thieves. It was Memorial Day weekend; severe thunderstorms and high winds delayed my crew's expedition, shortening our trip by a day.

After months of planning, my crew and I rendezvoused in Medora, North Dakota: Loren Leichtnam, a backpacking-kayaking compadre from Sheridan, Wyoming; Aaron Bank, gourmet chef and owner of Mr.

Delicious Cheesecakes in Bismarck, North Dakota; and his friend, Matt Sehn, construction manager also from Bismarck. Aaron and Matt were old pros at canoeing the Little Missouri River.

We made the best of the bad weather situation by four-wheel driving over slick, rutted, gloppy roads to Roosevelt's remote Elkhorn Ranch site, now a small isolated part of the Theodore Roosevelt National Park. The spacious log ranch house and outbuildings are long gone, but the foundation stones remain to mark the location of Roosevelt's home. Large gnarled Cottonwood trees stand sentinel at the cabin site. The wind creates the same soothing murmur through the same trees Roosevelt had come to love here more than 100 years ago. This land restored the soul of that broken man, whose wife Alice and mother Mittie had both died at his home in New York on Valentine's Day in 1884. The boat chase would rouse his inner character, honing the personality of the man who would become one of the most beloved presidents of the United States. Roosevelt would later declare, "...I would not have been President had it not been for my experience in North Dakota."

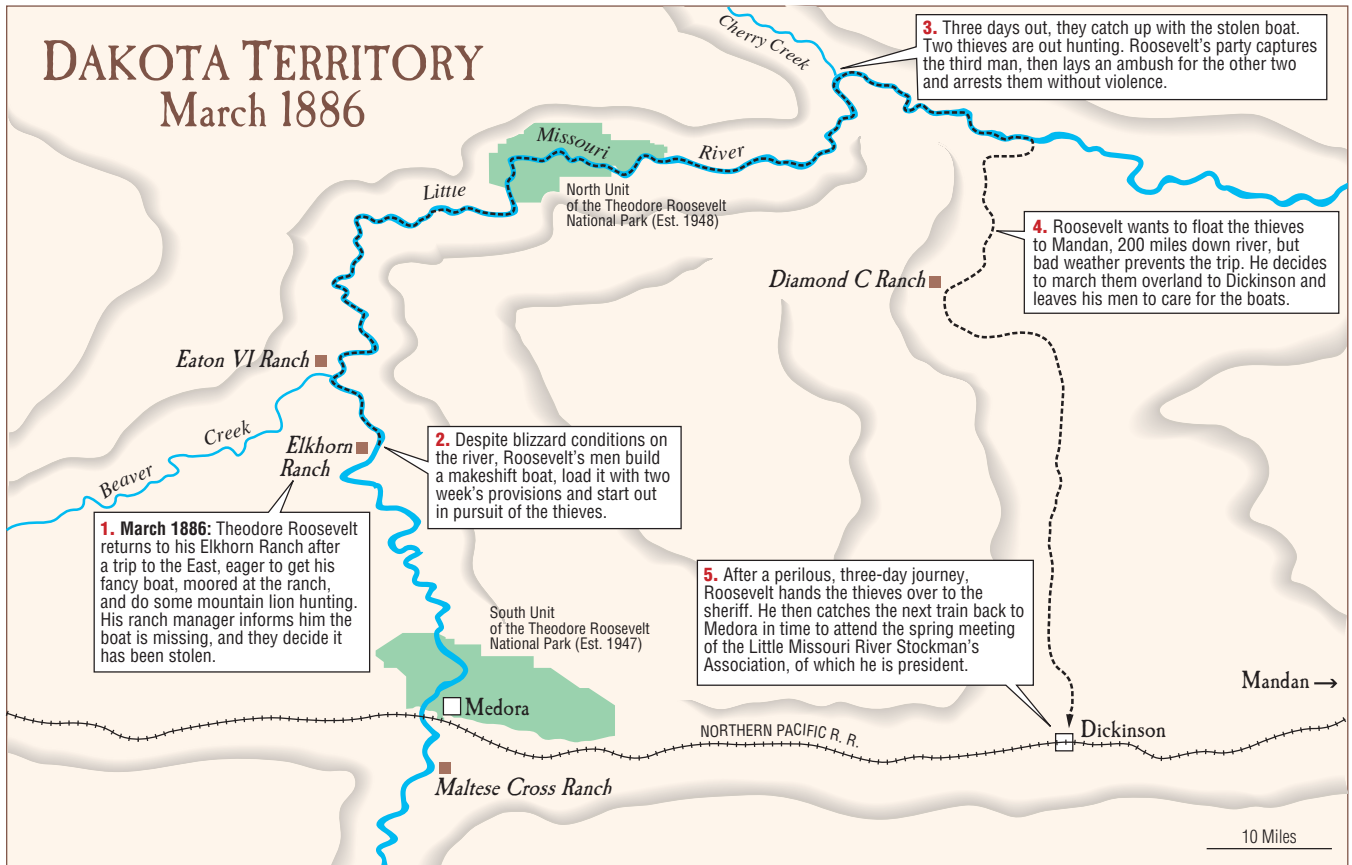


Theodore Roosevelt took this staged photograph of his ranch hands Wilmot Dow and William Sewall, as if they were in pursuit of the river pirates on the Little Missouri River near Medora, Dakota Territory. This is the boat Dow and Sewall made to chase the culprits.

— Historical photos True West Archives —

DAKOTA TERRITORY

March 1886



Roosevelt's Adventure Begins

On June 9, 1884, Roosevelt returned to the Badlands to establish a new ranch where he could experience solitude. He had bought a cattle ranch south of Medora the year before. Rancher Howard Eaton told him to ride along the north-flowing Little Missouri River. Roosevelt would find his solitude 35 miles north of Medora, along the river's west bank, far from any neighbors. He happened upon the skulls of two elk, their antlers interlocked in death, and he named his new ranch Elkhorn.

Roosevelt employed two Maine backwoodsmen, Bill Sewall and Sewall's nephew Wilmot Dow, to build his cabin and manage his ranch. Roosevelt brought cattle to the ranch and kept his horse herd on the east side of the river, as the cliffs and breaks formed a natural barrier preventing them from wandering—usually. Most of the year the Little Missouri's flows were low enough a person could walk across; but during the spring floods, the only way across was by boat, so Roosevelt had one tied to a stout tree.

Farther upriver, in March 1886, three hard cases decided the Badlands were a little too hot for them. Local folks suspected them of cattle rustling and horse thieving, and would just as soon shoot them or string them up. "Redheaded" Mike Finnigan, with his shoulder-length red hair and bushy beard, was the leader of the gang. His peers were "Dutch" Chris Pfaffenbach and Ed Burnstead, whom Roosevelt would call the "half breed."

Finnigan and friends lived in a shack along the Little Missouri 20 miles upstream from Roosevelt's Elkhorn Ranch. They shoved their old leaky scow into the river to begin their journey downstream and out of the country. When the three desperados came upon Roosevelt's fine boat, they took it and headed north downstream, hoping to reach the Missouri River and disappear.

The next morning Roosevelt and his men planned to cross the river to hunt pesky mountain lions that had devoured the deer carcasses they had hanged in a tree for later butchering. Sewall went to the boat to make it ready and found the cut rope and a dropped mitten. He returned to the ranch house and finished his breakfast before saying anything about the missing boat. Upon hearing the news, Roosevelt went ballistic. He had a strong sense of justice. It was just plain wrong for someone to take something that did not belong to him. With no law enforcement nearby, Roosevelt, by virtue of being chairman of the Little Missouri River Stockman's Association, was determined to bring the culprits to justice.

Roosevelt and his men quickly deduced the thieves had to be Redheaded Finnigan and his gang. No one else had a boat; and the only way to approach Roosevelt's boat along the shore without being seen would have been by river. Their suspicions grew stronger when the Finnigan crew's leaky tub was missing from their shack.

Sewall and Dow went about building a boat so they could chase the culprits. To stay out of their way, Roosevelt occupied his time reading Tolstoy's 900-page *Anna Karenina* and writing the first chapter in his biography of Thomas Hart Benton. The boat was finished after three days, but frigid temperatures and a blizzard further delayed Roosevelt's departure.

Six days from the time of the boat theft, Roosevelt, Sewall and Dow set off on their great adventure. Roosevelt sat in the middle of the boat; in the front, Dow paddled as he kept a lookout for ice floes and logs, while Sewall steered from the rear. Once they committed to the river, there was no turning back. The swift current with ice floes jammed along the shorelines, and steep banks of crumbling, slippery mud and sand made it difficult to find access to the shore. No downstream neighbors were around for Roosevelt and his men to pull over for the night and get out of the elements. But Roosevelt had trust

(From left) Wilmot Dow, Theodore Roosevelt and William Sewall wear fur coats outside Elkhorn Ranch in Medora, Dakota Territory, 1886.



in his men. Later he wrote, “They were tough, hardy, resolute fellows, quick as cats, strong as bears, and able to travel like bull moose.”

Following Roosevelt's Boat

North Dakota's Badlands are still as sparsely settled as they were in Roosevelt's day. On our trip down the Little Missouri River, we saw three people—and only after we had entered the Northern Unit of the Theodore Roosevelt National Park. One, a solitary backpacker, had set up his tent on a ridge overlooking the river; the others, two women standing on the bank, shouted to us, “We've never seen anyone canoe the river before!”

After a day of waiting out the storm, our expedition was finally on the river. The hot sun warmed my face after days of wind and rain. The air temperature was cool. The river water was opaque, the color of chocolate milk. The riverbanks plunged straight down to the water with few places to put in to shore. When we did land, the sandy, viscous mud sucked our feet down into the muck. One false move, and we could lose shoes.

The wind was a problem for Roosevelt and his men, as it was for us. At times, it would blow from the rear, helping to speed us along; at others, it would swing around and blast us from the front or suddenly switch from one side of the river to the other. Very rarely was there no wind at all. I had to agree with Sewall, who reportedly grumbled, “It is the crookedest wind in Dakota.”

Roosevelt's posse had provisions for two weeks, but they looked for game along the way. They shot “prairie fowl” and two deer to supplement their food supply, seeing little game as a Gros Ventre hunting party had recently scoured the countryside.

We, on the other hand, saw teeming wildlife. Canada Geese were the most prevalent bird. They didn't like us on their river and honked loudly as they flew off to land on the water farther downriver. Two bald eagles roosting in a large tree spied us and flapped away. Pelicans flew in formation above us, with one escorting us by swimming parallel to our boat for several hundred yards.

Roosevelt Gets His Men

Three days after Roosevelt's posse had begun their chase after the river pirates, they spied Roosevelt's stolen boat, along with another boat, tied to the bank. Smoke rose from a fire off in the sagebrush. Roosevelt and his men quietly moored their boat and crept toward the camp. One man sat near the fire tending it, his weapon on the ground near him. Roosevelt and his men got the drop on him. It was Dutch Chris, and he offered no resistance. He told Roosevelt the others were out hunting.

“The camp was under a lee of a cut bank, behind which we crouched, and, after waiting one hour or over, the men we were after came in,” Roosevelt wrote in his article “Sheriff's Work on a Ranch” for the May 1888 issue of *The Century* magazine. “We heard them a long way off



When Bill Markley and his crew made their way down the Little Missouri River (above and left), they saw all kinds of wildlife, ranging from pelicans, whitetail deer to bighorn sheep. The only Badlands critter they did not see was elk!

– All contemporary photos by Bill Markley –

and made ready, watching them for some minutes as they walked toward us, their rifles on their shoulders and the sunlight glinting on their steel barrels. When they were within twenty yards or so we straightened up from behind the bank, covering them with our cocked rifles, while I shouted to them to hold up their hands—an order that in such a case, in the West, a man is not apt to disregard if he thinks the giver is in earnest. The half-breed obeyed at once, his knees trembling as if they had been made of whalebone. Finnigan hesitated for a second, his eyes fairly wolfish; then, as I walked up within a few paces, covering the center of his chest so as to avoid overshooting, and repeating the command, he saw he had no show, and, with an oath, let his rifle drop and held his hands up beside his head.”

Most people in that place and time would have hanged these men from the nearest Cottonwood tree, but not Roosevelt. He

was bound and determined they should be tried in a court of law. Roosevelt, Sewall and Dow took turns guarding the prisoners. With the temperatures dropping below freezing every night, they could not bind the prisoners’ hands and feet, as they might become frostbitten. Roosevelt made them take off their boots; that way they would not attempt to run off through the prickly cacti.

The next morning they got into the boats and headed down the Little Missouri River, making their way back to Mandan. They battled with ice, traveling only a mile or two a day. The men came upon a massive ice jam blocking the rest of the way down the river. They were quickly devouring the food supply after doubling their number. As they waited for the ice jam to break up, Roosevelt finished Tolstoy’s tome. He asked the thieves if they had any reading material. Finnigan gave Roosevelt his life of Jesse James dime novel to read, which Roosevelt promptly devoured. Close to being out of food, the men had resorted to making unleavened bread by mixing flour with muddy river water.

I must admit we ate better than Roosevelt’s crew did. Aaron is a gourmet chef and owner of Mr. Delicious Cheesecakes—need I say more?

Roosevelt and his men gave up trying to reach Mandan. They decided to march the thieves 50 miles south to Dickinson. Sewall hiked up and out of the river valley to search for a ranch but found none. The next day, Roosevelt and Dow did the same on the opposite side of the river and found a cow camp. The lone cowboy stationed at the camp fed Dow and



Just like Roosevelt and his men gave up on their boat and decided to march the thieves toward their destination, Bill Markley and his buddies explored the Badlands by hiking in the area between Elkhorn Ranch and Medora, North Dakota.

Theodore Roosevelt shot this photograph of his Elkhorn Ranch circa 1886. The ranch house and buildings are no longer standing, but you can see foundations of the home at the ranch site in the Theodore Roosevelt National Park.



Roosevelt, and gave them enough coffee, sugar, flour, baking powder and bacon to feed the others. The cowboy told them of a ranch 15 miles to the east where they might be able to get more supplies and transportation.

The next day Roosevelt borrowed a “wiry bronco” from the cowboy and rode to the Diamond C Ranch near the Killdeer Mountains. The rancher agreed to sell him supplies and hired out a team of horses and wagon, with himself as driver. Meanwhile, Sewall and Dow were marching the prisoners toward the Diamond C Ranch. When Roosevelt and the rancher met up with Sewall, Dow and the prisoners, the rancher shook Finnigan’s hand and asked, “Finnigan, you damned thief, what have you been doing now?”

Sewall and Dow returned to the boat. They waited for the ice jam to break before they headed downriver to Mandan, where they would transport the boats by rail back to Medora.

Roosevelt, with the driver and prisoners, took off for Dickinson. Roosevelt did not trust the rancher after discovering he and Finnigan knew each other. For fear Finnigan and friends would try to overpower him, Roosevelt stayed out of the wagon and trudged behind it, with his Winchester resting on his shoulder. The sun thawed the ground, creating ankle deep glop through which Roosevelt slogged. When the men finally reached Dickinson, Roosevelt handed his prisoners over to the sheriff.

Roosevelt headed into town to take care of his blistered raw feet, happening upon Dr. Victor Hugo Stickney. Stickney wrote “You could see he was thrilled by the adventures he had been through” as he was “pleased as punch.” After cleaning off two weeks of Little Missouri mud and dirt, Roosevelt hopped on the next train west to Medora to make the spring meeting of the Little Missouri River Stockman’s Association.

The thieves were tried in Mandan in August 1886. Roosevelt dropped the charges against Dutch Chris, stating that he was “not capable of doing either much good or much harm.” Dutch Chris heartily thanked Roosevelt, who later told Sewall it was the first time he ever had a man thank him for calling him a fool. Finnigan and Burnstead were sentenced to 25 months hard labor in the Dakota Penitentiary in Bismarck.

In 1887, Finnigan wrote a letter to Roosevelt, explaining why they had stolen his boat and stating he and Burnstead were sorry for what they had done. He wrote that Burnstead was in poor mental health and wondered if Roosevelt would intercede for them to leave the penitentiary early. We don’t know if Roosevelt had compassion

on the thieves and pled their case, but we do know Finnigan and Burnstead were released from prison five months early.

Most people living in the Badlands thought Roosevelt was crazy for chasing after his stolen boat, and even more so for not taking justice into his own hands and hanging the thieves. But Roosevelt believed in the rule of law, and he lived it.

Roosevelt would later state in a letter to Sen. Albert Fall, “Do you know what chapter...in all my life...looking back over all of it...I would choose to remember; were the alternative forced upon me to recall one portion of it, and to have erased from my memory all other experiences? I would take the memory of my life on the ranch with its experiences close to nature and among the men who lived nearest her.”



Theodore Roosevelt is one of author **Bill Markley's** favorite Presidents. Markley lives in South Dakota where TR's likeness is carved on Mount Rushmore in the Black Hills.

Buffalo that Bill Markley and his boat crew found grazing while they were hiking the South Unit of Theodore Roosevelt National Park.



Theodore Roosevelt staged this image of him keeping watch over the boat thieves. His ranch hands William Sewall and Wilmot Dow, and an unidentified man pose as the thieves.

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CLASSIC GUNFIGHTS

THE KID'S FIRST KILL

HENRY ANTRIM VS WINDY CAHILL

"I...CALLED HIM A PIMP."



The Kid is an excellent judge of horseflesh, borrowing the fastest horse in the valley when he makes his escape. To his credit, he later returns the horse.

— ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

Based on the research of Fred Nolan & Jerry Weddle

AUGUST 17, 1877

It's a Friday night, and young Henry Antrim is playing poker in George Atkins's Cantina, just outside the military reservation of Fort Grant, Arizona.

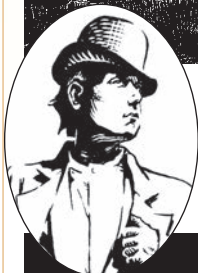
Antrim, whose real last name is McCarty, is a young runaway (probably 16, perhaps 17) who has been stealing saddles and horses from the soldiers at the fort. Antrim and ex-soldier John Mackie specialize in a tag team method of grabbing mounts while the troopers are preoccupied in the nearby Hog Ranch (army slang for a brothel).

That evening, Antrim gets sideways with fort blacksmith Frank "Windy" Cahill, who calls the slight youth a "pimp." Antrim calls the big Irishman a "son of a bitch."

The two begin to tussle. The older man throws the boy to the floor several times, finally pinning Antrim's arms down with his knees and slapping the boy's face.

In spite of being pinned to the ground, the boy manages to retrieve his pistol from the waist of his pants. Bystanders report a "deafening roar" as the boy fires point blank into the blacksmith's belly. Cahill slumps to the side.

The boy squirms free and runs outside where he grabs the fastest horse—Cashaw—that belongs to John Murphy. The newly minted mankiller, who would later gain notoriety as Billy the Kid, spurs the mount eastward toward New Mexico.



The Equalizer

Atkins's Cantina (above) is about a half mile from the Hog Ranch (the lights of which can be seen behind the horse's behind). The Kid frequents both places with his equalizer.



Windy Cahill knocks down the Kid several times. Then he jumps on the Kid, pinning his arms with his knees, but Henry still manages to retrieve his pistol.

Dying Words

The dying words of the blacksmith are printed in the *Arizona Weekly Star* on August 23: "I, Frank Cahill, being convinced that I am about to die, do make the following as my final statement. My name is Frank P. Cahill. I was born in the county and town of Galway, Ireland; yesterday, Aug. 17th, 1877, I had some trouble with Henry Antrim [sic], otherwise known as Kid, during which he shot me. I had called him a pimp and he called me a son of a bitch; we then took hold of each other; I did not hit him, I think; saw him go for his pistol and tried to get hold of it, but could not and he shot me in the belly; I have a sister named Margaret Flannigan living at East Cambridge, Mass., and another named Kate Conden, living in San Francisco."

Aftermath: Odds & Ends

The gutshot Frank Cahill was taken to nearby Fort Grant, where Assistant Surgeon Fred Crayton Ainsworth did what he could to save him. By the following day, the surgeon could see Windy would not survive his wound. Notary Public Miles Wood (who earlier had arrested Henry Antrim and marched him to Fort Grant before he escaped) was summoned to the fort. He took Cahill's deathbed statement (at left). Cahill died in agony and was buried in the post cemetery on Sunday, August 19.

Miles Wood, in addition to being the notary public, was also the justice of the peace. He arranged a coroner's inquest, summoning as jurors six locals: Milton McDowell, George Teague, T. McCleary, B.E. Norton, James L. Hunt and D.H. Smith. They quickly came to a verdict that the shooting of Cahill had been "criminal and unjustifiable, and that Henry Antrim alias kid is guilty thereof."

Kid Antrim fled back to the Silver City, New Mexico, area where he joined up with a roving band of outlaws led by the notorious John Kinney. The group traveled eastward, landing in Mesilla. After a possible stint in jail near there, the Boys traveled to Lincoln, where young Henry became involved in the Lincoln County War. At some point he changed his name to an alias, William Bonney. In the last year of his life, 1880-1881, he became known as Billy the Kid.

Recommended: *The West of Billy the Kid* by Frederick Nolan, published by University of Oklahoma Press. *Antrim is My Stepfather's Name* by Jerry Weddle, published by Arizona Historical Society.

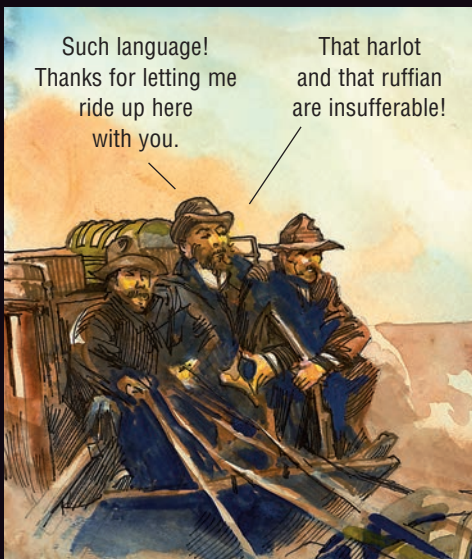


Arizona cowboy Gus Gildea sees Henry Antrim near Henry Clay Hooker's Sierra Bonita Ranch: "He came to town, dressed like a 'country jake,' with 'store pants' on and shoes instead of boots. He wore a six gun stuck in his trousers."



El Kid

The Language Lesson.
¿Comprende?

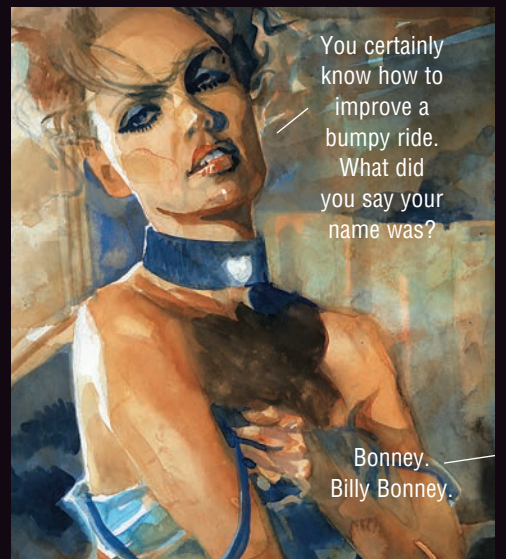


Such language!
Thanks for letting me
ride up here
with you.

That harlot
and that ruffian
are insufferable!



I plan on turning them over
to the authorities when
we get to Las Vegas.



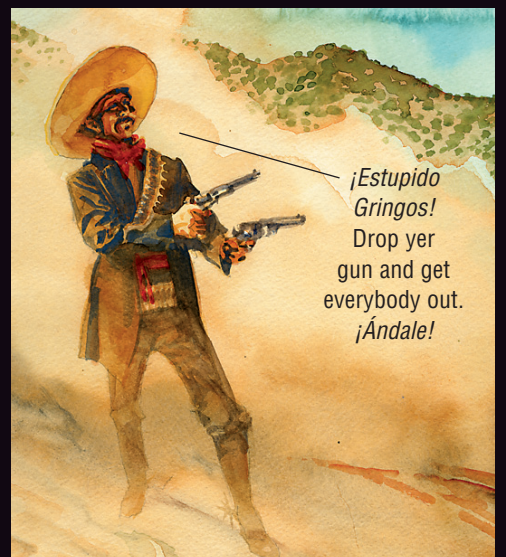
You certainly
know how to
improve a
bumpy ride.
What did
you say your
name was?

Bonney.
Billy Bonney.



¡Alto! ¡Manos
Arriba!*

No
habla
Español!



¡Estupido
Gringos!
Drop yer
gun and get
everybody out.
¡Ándale!



*Antes de matarlos,
quiero la ruca.**

**Before we kill them, I want the girl.*



*¡Cállate! Matemoslos
cuando agarremos el botín.**

**Shut up! We'll kill them as soon as we get the loot.*

Convinced the victims speak no Spanish, the banditos are stunned when the smiling boy in the long johns tips his hat and says. . .



*El que tiene
boca se equivoca.**

**We all make mistakes.*



*¡Hijole!**

**Son of a . . .*



Grabbing the pistol of the closest outlaw, the Kid dispatches the others pronto. When the stage arrives safely in Las Vegas, he reportedly says: "New Mexico favors those who learn both cultures."

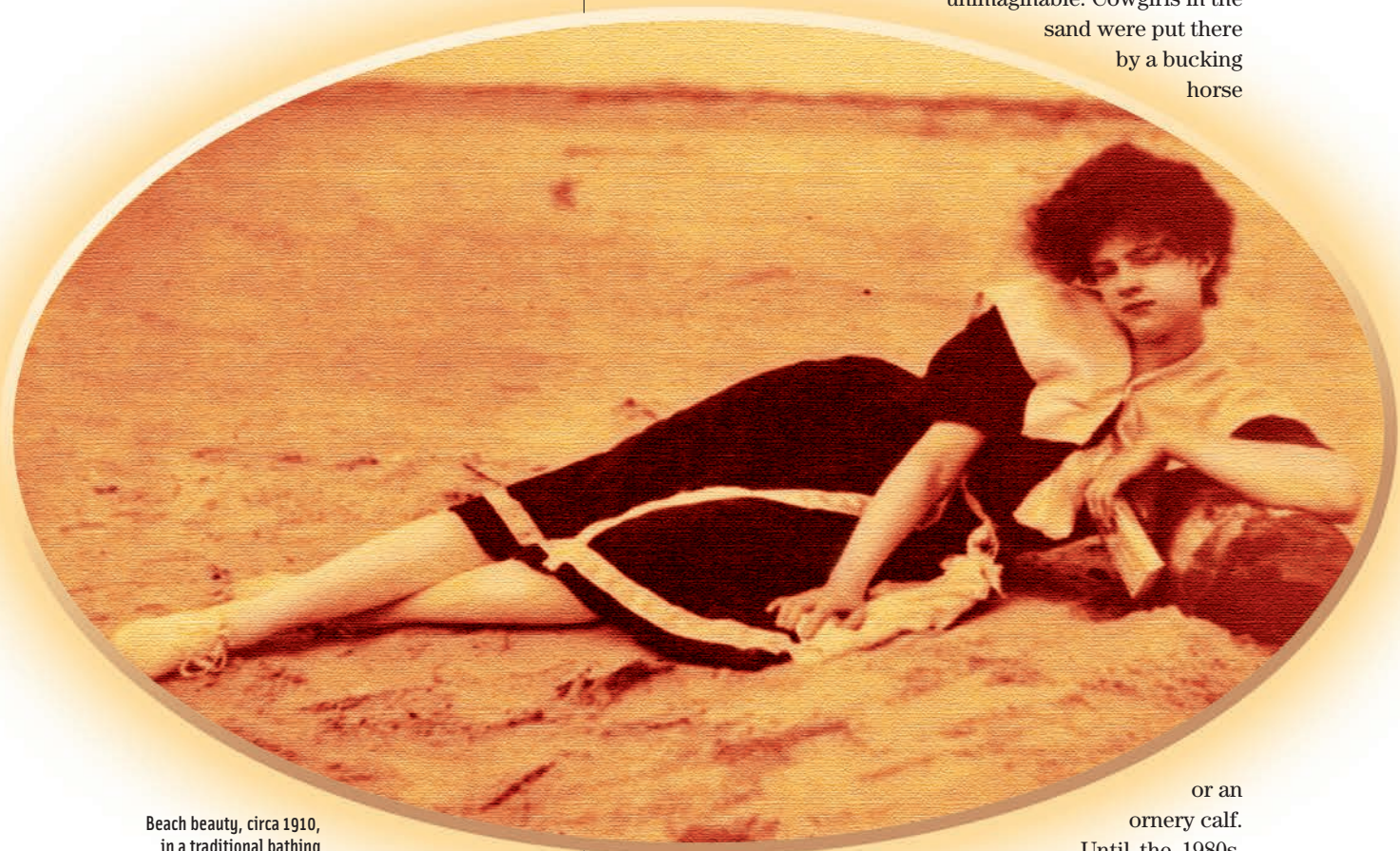


COWGIRLS IN THE SAND

*Hello cowgirl in the sand
Is this place at your command?
Can I stay here for a while?
Can I see your sweet, sweet smile?*

—“Cowgirl in the Sand” by Neil Young

The idea of cowgirls in the sand was once just a fever dream Neil Young had about beaches in Spain—that was his explanation for the creation of one of his best known songs from his 1969 sophomore solo album, *Everybody Knows This is Nowhere*. At that time, a cowgirl wearing Western clothing at the beach was unimaginable. Cowgirls in the sand were put there by a bucking horse



Beach beauty, circa 1910, in a traditional bathing suit of the times.

or an ornery calf. Until the 1980s, most cowgirls outside of rodeo arenas and Country music halls wore smaller versions of men's Western apparel—maybe feminized with a Peter Pan collar or a little ruffle sewn along the yoke. In fact, some of the top-selling Western styles for women in the first 30-40 years of the existence of Western style were matching “his-’n’-hers” outfits—mostly shirts, at that.

Historical images True West Archives; Fashion images courtesy Manufacturers

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



This silky, flowing Burnout peasant top in yellow by **Cowgirl Tuff Company** is adorned with a velvet design and crystals down the length of the arms; \$65.

As a fashion category, women's Western didn't really catch on until the late 1970s when everybody wanted to look Western because John Travolta learned the Cotton Eyed Joe and Debra Winger's movie career took flight from the back of a mechanical bull. New versions of Western apparel for women popped up like fairy rings after a rainstorm.

Some of the first women's Western apparel lines—such as Salamander and Circle T—are no longer with us, but the *Urban Cowboy* movie fad allowed designers like Sally Von Werlhof, Marilyn Lennon, Patricia Wolf and Pat Dahnke to step out of hidebound cowboy looks and create distinct and tasteful Western fashion for women. It prompted already established Western apparel and boot

brands, including Wrangler, Roper, Panhandle Slim, Miller, as well as Acme, Justin and Tony Lama, to develop separate and complete categories for women. Mainstream fashion designers also took note of Western at this time, especially Ralph Lauren. The '80s set the stage for lifestyle and fashion lines like Double D Ranch, Brazil Roxx, Cowgirl Tuff and Kippy's.

Today, cowgirls dressed to the nines in Western and Southwestern glam and glitter are digging their toes in the sand in deserts and beaches around the world, and the fashion world is digging the look. Of course, the first cowgirls—the women who shot, rode or roped their way into the hearts of fans at Wild West shows and early rodeos—made these changes possible. Early cowgirls

dared to shed bustles and voluminous dresses to compete with men in rodeos. Their freethinking ways and subversive attire scandalized, tantalized and inspired all at the same time.

Keep in mind, these early cowgirls were by and large the progeny of brave and rugged pioneers who had endured the hardships and heartaches of opening and settling the West. They were the daughters of hardy women who had left the safety and civilized comforts of farms and cities to pursue dreams of better lives for themselves and their families, many of whom suffered or died for those dreams.

For all the glory heaped on the men who explored and settled the West, you have to wonder how they'd have fared with the cumbersome vestiges of Victorian modesty and fashion borne by pioneer women: hoopskirts, bustles and Mother Hubbards. Women helped settle the West, and Western women helped secure for themselves and women worldwide the same rights as men.

Bottom line: The women who helped settle the West had enough sand to create their own beaches. As Neil Young says in the chorus of his famous song, "It's the woman in you that makes you want to play this game."



The soft Tapestry Burnout cap sleeve t-shirt by **Stetson** features a flattering v-neck; \$40.



Sitting on the truck bed, about to head off to the beach, this cowgirl will turn heads in her green Beaver Trading dress and black City of Angels fringed vest by **Double D Ranch Wear**; call your Double D retailer for pricing.



The low-rise Bermuda Stretch Caliente shorts by **Ariat** promise to slim your hips and thighs. The medium dark wash shorts feature detailed back pockets; \$64.95.



Atwood Hat Company offers some breezy cowboy and cowgirl hats that are perfect for a summer day on the beach. (Bottom) Hereford Low Crown palm leaf hat with pink pinto trimming; \$40.95. (Top) Gus Shantung hat with a four-inch vented brim; \$57.95.



This cowgirl kicks up her Zaraperazz boots by **Old Gringo**, revealing the whimsical embroidery with studs bridging the vamp on the red-and-beige crackled leather. The boots feature a zipper along the backside; \$600.

Tara rides through the ocean on her Arabian stallion, Warlord, while wearing an off shoulder, gathered front top in ivory matte jersey by **Pat Dahnke**; \$169. The rusching on the tendril skirt, also in ivory matte jersey, flows in motion with the waves; \$285.

- By Kelsey Cain -





The snaps are dyed red to match the plain weave red print on this short sleeve shirt by **Rocky Mountain Clothing Co.**; \$40.

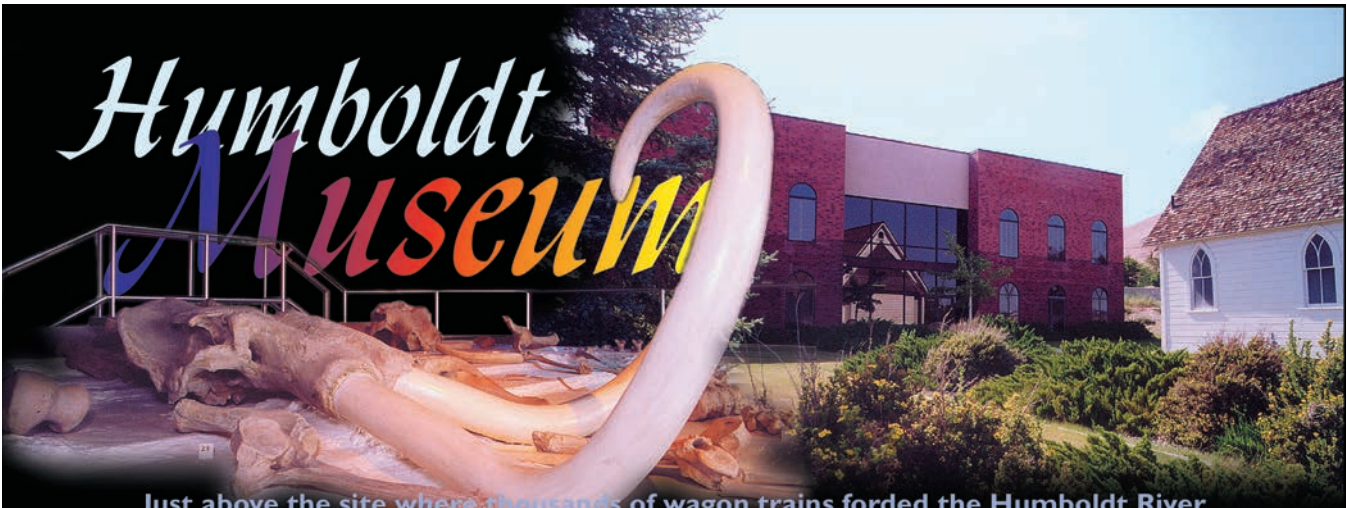
Ready for some dancing on the sand? Swirl around in a three-tiered lined, mid-thigh length skirt, featuring a paint horse print with pumpkins on an ivory cotton background by **Ver'e'ne**; \$79. Draw out the pumpkins with Verene's pumpkin-colored, cotton short sleeve pullover top. It is embellished with hand beading on the neckline and recycled laces on the hemline; \$49.



Ariat: 800-899-8141 • Ariat.com
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Cowgirl Tuff Company: CowgirlTuffCo.com
Double D Ranch Wear: 800-899-3379 • DDRanchWear.com
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Rocky Mountain Clothing Co.: 800-688-4449 • RockyMountainClothing.com
Stetson: 972-494-0511 • StetsonHat.com
Ver'e'ne: 928-684-5970 • VereneWoman.com

Leaning against her horse's saddle, as she pauses from riding at the beach, this cowgirl pays homage to native influences with her light buckskin-colored City of Angels skirt by **Double D Ranch Wear**. She pairs it with a Way Out West jean jacket, also from Double D's new "California Cowgirls" line; call your Double D retailer for pricing.

Humboldt Museum



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

Together, the buildings house the story of the community.

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

The Humboldt Museum located on the corner of Jungo Road and Maple Ave.

PO Box 819, Winnemucca, Nevada 89446 – 775-623-2912

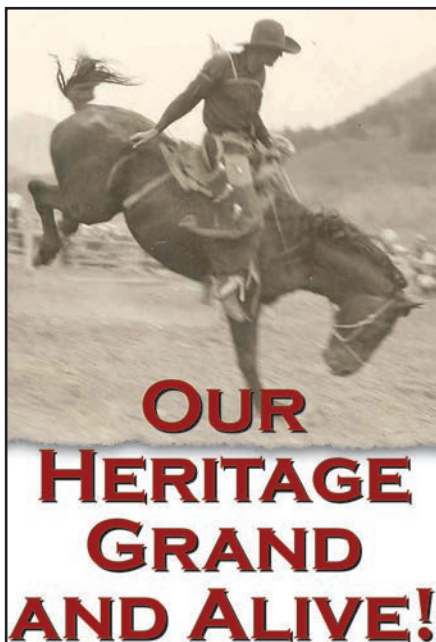
email: museum@winnemucca.net Website: www.humboldtmuseum.com

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Indian Fare

Plus, a recipe for Navajo cake with cranberry.



— By Freddie Bitsoie of FJBits Concepts / FJBits.com —

“We have cooking classes three days a week. The girls are taught to make all sorts of nice things to eat....

“The menu consists of bread, coffee, tea, fresh beef, beans, sugar, dried fruits, potatoes, and the vegetables we raise,” said Professor S.M. McGowan, the superintendent of the Mojave Indian School, in an 1894 interview that shared post-reservation era food.

The “muck-a-muck,” or food of the Makah in the Pacific Northwest, included jerked meat and smoked fish like salmon and halibut. These Indians in Neah Bay, Washington, also dined on mussels, clams, oysters and whale. By 1873, they were including bread, molasses and sugar in their diets.

The Navajo in the Southwest used mesquite seeds, or “screw beans,” to make flour and other edibles. The Navajo raised crops of corn, beans and squash; they also gathered nuts, fruits and herbs, and hunted deer, antelope and other small game. After the Spanish introduced them to sheep and goats, the Navajo began raising herds for their meat and wool.

While the Navajo of New Mexico dined on many things, fish was not part of their diet. They superstitiously

believed if they ate fish, their bodies would swell up to an enormous size and their bones would break out of their skin. Other tribes, like the Comanche and Wichita, ate fish, but they would not consume any with scales.

The Mojave, a Southwest tribe mainly concentrated along the Colorado River, were known for growing crops to eat such as wheat, pumpkins, squash, muskmelons, corn and beans.

The Bannock and Shoshone in Idaho lived principally upon the Blue Flowering Camas root and on wild game such as buffalo. In 1878 they unsuccessfully fought the U.S. Army to salvage their Camas Prairie.

California natives made bread and soups out of acorns; Mono Lake Indians made their soup from angle worms, thickening it with grass seed flour.

A census enumerator in 1900, Mary Pradt Harper recalled a Navajo hogan feast while she was posted at Fort Defiance on the Arizona, New Mexico border: “My hostess invited me [to] join the family at the evening meal. This consisted of a stew of mutton... native bread, and coffee.”

Fry bread was born out of rations distributed by the government. Its invention reveals how tribes like the Navajo adapted to their environment.

NAVAJO CAKE WITH CRANBERRY

6 ¼ cups water
2 cups cranberry juice
6 cups finely ground white cornmeal
½ cup maple syrup
¼ cup wheat germ
½ cup dried cranberries

Bring ¼ cup of water to a boil. Pour the boiling water into a small bowl of wheat germ.

Pour six cups of water and the cranberry juice into a large pot and bring to a boil. Add the cornmeal and mix well with a wooden spoon. Add more water if necessary. The mixture should be thick and firm, but still moist enough to stir by hand.

Add the cranberries, syrup and moistened wheat germ into the pot and mix very well.

Line the bottom of a 9 x 12-inch baking dish with parchment or wax paper. Bake in a 250° oven for four hours.

When done, the cake should be firm and moist. Allow to cool; cut the sides away from the pan and remove from the pan. Cut into desired square sizes and serve warm. Keep covered, otherwise it will become very firm.



Recipe courtesy FJ Bits Concepts / FJBits.com

Chef Freddie Bitsoie, of Navajo descent, says of our featured recipe: "This cake dates back to at least 1,000 years ago. Of course, it could be older, only because Ancient Puebloans could have made the same cake.

"Cranberries and maple syrup were around in the Northern Hemisphere, but not this far south. The traditional corn dish was less sweet and very bland when we compare flavors from the older version. Since our flavor profile has evolved to the complexity as it is today, I use cranberry and maple syrup as sweeteners, rather than using sugars or any Western-influenced sweeteners.

"The usage of the wheat germ is to help firm the cake to the consistency that is popular to how the cake is enjoyed today, but other than that, the cake is still very pre-Iberian."



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

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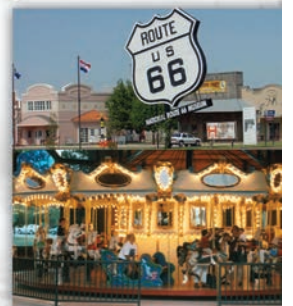


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Friends of the James Farm Bash

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The family's all here.

I'm surrounded by historians and wannabe historians, fiction writers and wannabe fiction writers, journalists, blackpowder shooters and admirers of Jesse James. When I look hard enough, I even find a few—heaven forbid—Yankees and detractors of Missouri's most famous outlaw.

Let me get this straight. We're gathered at the Jesse James Farm & Museum near Kearney to pay tribute to a bloodthirsty Confederate guerilla, a murdering bank and train robber, one mean hombre who engineered a crime spree that stretched from Missouri-Kansas-Iowa-Arkansas to Alabama to, maybe, Texas, and all the way north to Minnesota? A crime spree that started in 1866 just down the road in Liberty (if he was actually there) and ended in 1882 just up the road in St. Joseph at the hands of "that dirty little coward" whose name (Bob Ford) is best not mentioned around this crowd?

Of course! This is the annual Friends of the James Farm Reunion.

Why remember Jesse James? "Aside from the obvious events that make his

Step back in time and hear what Cole Younger and Frank James have to say about their life and times. Psst . . . they are not really Cole and Frank, but re-enactors Dave Bears and Gregg Higginbotham.

— By Johnny D. Boggs —

life a great story, I have to believe that his status as a 'media darling' is the largest single factor," says Scott Cole, a member of the Friends of the James Farm's board of directors. "Beginning with John Newman Edwards and the dime novelists, Jesse has always enjoyed the benefit of a sympathetic mass media eager to portray him as the 'Noble Defender of the Lost Cause.'"

Cole is more than just a Jesse James enthusiast. He's Jesse's first cousin, four times removed. His wife, on the other hand, is a descendant of George "Jolly" Wymore. That's not technically correct, since that innocent teenager was murdered during the Liberty bank robbery, but you get my drift. She's the first cousin, four times removed of poor Jolly.

Says Susan K. Salzer, a novelist (*Up From Thunder* is about Jesse and the boys), historian and admitted "Missouri gal": "These people are my forebears. They are my history."

Over there is Betty Barr, Jesse's great-granddaughter, enjoying Kansas City-style barbecue (another excellent reason to attend this reunion). And here comes Frank James. Okay, he's not really Frank James, but Gregg Higginbotham is a local re-enactor who portrays Jesse's big brother when he's not in character as Confederate Gen. Thomas "Stonewall" Jackson.

Actually, the Friends of the James Farm Reunion (scheduled June 18) is more than a family reunion. Since it was first held in 1982, it has been all about preserving history.


The Friends promote not only historical research but also an understanding of Jesse James, his family, his associates and the times in which they lived. In 1978, Clay County bought the James farm from the descendants of Frank and Jesse, and began restoring the farm, which was in ruins. The reunion is a fundraiser to help keep the farm, museum and history alive.

Bus tours take family and visitors on a trip through time to historic sites related to the James Gang. It's a fun gathering. I think the Friends have even adopted me, despite the fact that a few of my ancestors fought on the side of the Union. After all, the James Farm—and the Friends of the James Farm Reunion—is for everyone, even if you're not related to a Missouri bushwhacker.


"The James Farm still is a place you should visit," Salzer says. "Like them or not, the James brothers are American icons. Their lives, and those of a generation of young men growing up on both sides of the Missouri/Kansas border, were shaped by the violence of the 1850s and '60s. If you are an American, their story is part of your history too."



Johnny D. Boggs has a new book coming out from McFarland & Company titled *Jesse James and the Movies*, which means he sat through a lot of really bad movies.



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Frontier Fort Favorite

Trail riders inspire Darley to find out why a Nebraska frontier fort is a popular place to ride.

After receiving many e-mails from *Equitrekking* viewers who raved about their experiences riding at Fort Robinson, I had to find out why this Nebraska park is so popular.

Situated near Crawford, Fort Robinson is a microcosm of American and military history. The U.S. Army established this Indian Wars outpost in 1874 to protect the Red Cloud Agency. The fort saw the surrender of Sioux Chief Crazy Horse in 1877 and the tragic outbreak of a band of young Cheyennes the following winter.

Soldiers also guarded the heavily trafficked Sidney-Deadwood Trail to the Black Hills. Sometimes that traffic included horse thieves. In March 1877, a cavalry company and Indian scouts covered nearly 350 miles over a two-week span to apprehend three thieves. The soldiers recovered two army horses, one mule and 68 Indian ponies!

From 1887-98, the post hosted the black soldiers of the 9th Cavalry, during a time when the Army was still segregated. Frederic Remington rode these trails with them, while he was sketching at the post for a magazine assignment.

Records in 1876 show that soldiers counted among their duties escorting remount horses from the railroad at Sidney to the post. Fort Robinson would grow into the Army's largest remount depot. Horses were broken, bred and trained at the fort, and it was not an easy task. "Actually we had a rodeo every day, or every day that there were horses to ride. Once a horse quit bucking, he'd walk, trot, gallop. We'd call them well broke and gentle. Some of the cavalry and artillery didn't quite agree with that classification, but that's the way they were issued out," said remount veteran Ed Bieganski, in Tom Buecker's book, *Fort Robinson and the American Century, 1900-1948*.

Many famous horses were a part of the fort's breeding program. The first



Triple Crown winner in 1919, Sir Barton, was loaned to Fort Robinson's stud. Silver medalist and jumper Jenny Camp was one of the more notable mares. By 1943 an estimated 12,000 horses had been trained at Fort Robinson.

At Fort Robinson, visitors can retrace the fort's frontier history at a dozen historic structures, including the remaining blacksmith, mare barn and harness shops, and the museum.

On horseback, you can ride all kinds of trails, most of which are fire or two-track trails, meaning they are nice and wide. You'll trek amid herds of Texas longhorns and buffalo. Vast open meadows lead to tall buttes and stunning rock formations that you can ascend to take in views of the area. Besides trekking through the park on your own horse, you can also take guided trail rides during the warmer months. You can make riding in this 22,000-acre park as challenging or as laid back as you choose, depending on which route you pick.

The park plays host to several trail rides each year. "Ride the Ridge" follows the historic Sidney-Deadwood stagecoach trail down Breakneck Hill to Fort Robinson this July, marking

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Organizations like the Arabian Horse Association hold annual trail rides at Fort Robinson to guide you on trails that have likely been trod over by frontier Indians, soldiers and horses and mules in training.

- Courtesy Arabian Horse Association -



the 125th anniversary of the town of Crawford. Riders of all levels can participate in the American Paint Horse Association ride on September 5-10. All horse breeds are welcome for the Arabian Horse Association ride on September 14-18.

For those who wish to bring their own horses to ride at the park, the horses can stay in classic stables that have been remodeled. The mare barn is popular, because it's within walking distance of the campground. You can camp or sleep in historic accommodations, including the 1909 enlisted men's quarters or the former officers quarters that date from 1874-1909.

While resting your head after your trail ride, you can think back to the horse races that were a favorite pastime of these soldiers. Second Lt. Homer W. Wheeler was definitely the richer because of one held in 1876; when his 5th Cavalry horse won, he got \$200!



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

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Forts of the Northern Plains

On the trail of fur traders and soldiers from Encampment, Wyoming, to Nebraska's Fort Atkinson.

I have a hankering to put some more miles on my car, so I fill my gas tank and head west to visit some of the forts established in the Intermountain West and Northern Plains during the 19th century.

I could follow the dirt roads from my house in Encampment, Wyoming, to Fort Bridger, but in the interest of time, I leave the home ranch to reach Fort Bridger off Interstate 80. Admittedly this is not the way Jim Bridger and Henry Fraeb would have gone.

Those two mountain trappers started trading with Oregon- and California-bound emigrants at a site near today's Granger in 1841, but their business

enterprise ended that same year when Indians killed Fraeb during a battle along the Little Snake River. Fraeb was shot to pieces and propped up in a manner that made him the "ugliest looking dead man" fellow mountain man Jim Baker said he ever saw.

Bridger may have mourned his partner, but he recognized an opportunity in selling and trading goods to west-bound emigrants. With new partner Louis Vasquez, he started another post on the Black's Fork of the Green River, where he knew the emigrants would pass. The Bridger-Vasquez trading post was the forerunner to Fort Bridger.

The strategic location served travelers for a decade under Bridger's management before Mormons out

of Salt Lake took control of the post. In 1857, when federal troops under command of Albert Sidney Johnston marched toward Salt Lake City to install a new governor in Utah, the Mormons burned Fort Bridger and retreated to Utah.

Johnston's army camped in the vicinity of the burned establishment that winter, ultimately rebuilding it as a military post. It was abandoned on May 23, 1878, only to be reestablished in June 1880 after the Meeker Massacre and Ute Uprising in northwest Colorado of the previous September. It then remained active until November 6, 1890.

Now a Wyoming State Park, Fort Bridger reflects its use as a frontier

When the Mormons retreated toward Salt Lake City, they burned all of Fort Bridger's original structures. A number of new buildings were then constructed for Army use until the post was abandoned in 1890. Some of the original buildings remain in place and have been restored, such as the officers' quarters (right). You can see the officers' quarters in the center of the below 1873 photo of soldiers and their wives playing croquet on the lawn of Fort Bridger.

- All contemporary images by Candy Moulton; historical image True West Archives -





emigrant trading post, military post and freighting outpost. Its location on the Lincoln Highway (U.S. 30) even gives it a 20th-century story as the old highway cabins have been restored.

One of the best times to visit Fort Bridger is Labor Day weekend when the annual Fort Bridger Rendezvous takes place with its hundreds of mountain man re-enactors, traders, American Indians and living historians (and tens of thousands of tourists).

For me, the replica of Bridger's post is my absolute favorite place to purchase shirts. I'd be remiss if I didn't drop a third of the money I'll make on this article into the till at the post and walk out with some new duds.

Northwest to Fort Hall

Newly outfitted, I steer the Subaru north and west. Like Fort Bridger, Idaho's Fort Hall, constructed in 1834, was a fur trade site. Nathaniel Wyeth built it to carve his own business niche

into the Rocky Mountain fur trade. He faced stiff competition from Thomas Fitzpatrick, who controlled trade farther east, and the Hudson's Bay Company (HBC), which started Fort Boise to the west. Although Wyeth's post was strategically located, he could not hold off the competition and sold out to HBC. Until 1863 the fort continued serving first the fur trade and later wagon train pioneers as they headed west.

The original fort site (now a part of the Fort Hall Indian Reservation) is not accessible to the general public. You will find a replica of Fort Hall in Pocatello, where you can learn about both the fur trade and emigrant history of the 19th-century post.

Onward to Montana

I put a new CD in the car player and let the Metis fiddles lead me north out of Pocatello on my way to Montana and a visit to Fort Missoula, a post settlers called for in 1877 to

have military support should the Indian tribes instigate conflict. This, of course, was the period when the Nez Perce tribe refused to go onto the reservation established in Idaho. Instead, under leadership of Chief Joseph and others, they fled east toward Montana's Bitterroot Valley. The fort construction was barely underway when troops under command of Capt. Charles Rawn received orders to halt the Nez Perce advance. Although Rawn set up a defense in the canyon west of Missoula, the Indians skirted around the troops, giving the canyon site the inglorious name "Fort Fizzle."

Fort Missoula was home to the 25th Infantry—the black Bicycle Corps—and later became a military training center during WWI, was the Northwest Regional Headquarters for the Civilian Conservation Corps in 1933 and an alien detention center for non-military Italian- and Japanese-



Fort Assiniboine, south of Havre, Montana, now serves as an agricultural research station, but you can tour original buildings through the Fort Assiniboine Preservation Association.

Americans during WWII. Much of this history is recounted at the fort's historical museum.

Next, I head east, following Montana Highway 200 to Great Falls and then Highway 87 to Fort Benton. Its location beside the Missouri River, at the point where thousands of tons of supplies were offloaded for use by trappers, traders, gold seekers, settlers, the military and other territorial residents, makes Fort Benton the most important and one of the most enduring posts on the Northern Plains.

A small section of the blockhouse and wall from the original fort is carefully protected inside the walls of the re-created post. Folks can easily imagine what the fort may have looked like 160 or so years ago. The trading room is fully stocked, and a buffalo press out front reminds us that from

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1850-60 the primary trade item here was a buffalo hide.

An annual celebration in Fort Benton, held the last full weekend in June, brings this fort to life. Yet at any season you can stroll along the interpretive trail beside the Missouri River and visit the Upper Missouri Breaks National Monument Interpretive Center to learn more about the river's role as a commerce route on these Northern Plains. For me a highlight at the interpretive center was seeing a rifle that belonged to Chief Joseph, which was surrendered at the Bear Paw Battlefield in October 1877.

After an excellent dinner and restful night at the Grand Union Hotel, I depart early in the morning, driving northeast on Highway 87 to Fort Assiniboine, just south of Havre. I have a rendezvous of my own with

members of the Fort Assiniboine Preservation Association at the H. Earl Clack Museum in Havre in order to actually tour Fort Assiniboine. Though small, the Clack museum, located in the Holiday Village Shopping Center, is a repository about Fort Assiniboine, with its replica diorama and relics from the fort such as bullets, buttons, military insignia and utensils.

The fort, built in 1879 and which had 104 buildings at its peak, is now used by Montana State University as an agricultural research station. The only way to be on the grounds is with one of the regular tours led by the fort's preservation association.

This pioneer outpost housed 10 companies of infantry and cavalry that were responsible for patrolling the border with Canada, monitoring the activities of Indians who were in the

region and stopping bootleggers who operated along the Whoop-Up Trail leading into Canada.

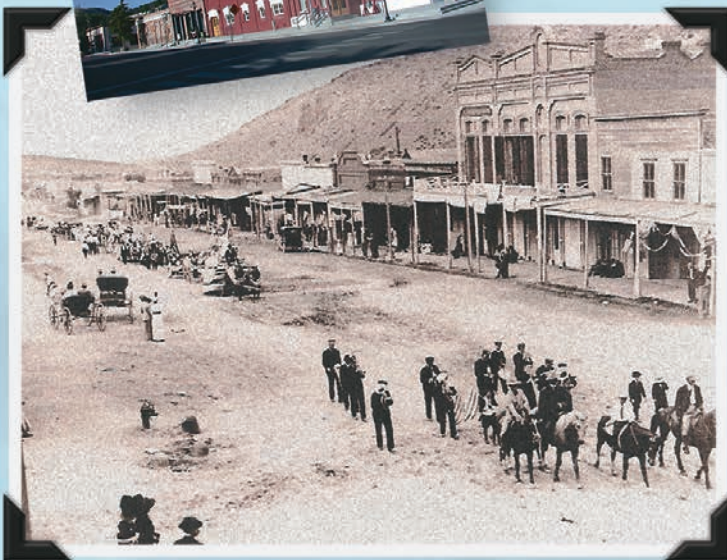
Unlike some frontier posts on the Northern Plains, Fort Assiniboine was built durably with many buildings constructed of locally produced red brick. As an offensive fort built late in the frontier period, it had no stockade, though it was an imposing operation just by virtue of its size, the number of men stationed there and the massive red brick buildings.

North Dakota's Fort Union

Eastern Montana beckons, and I am on my way along the High Line—Highway 2—en route to Fort Union, just over the border from Montana in North Dakota. Also built beside the Missouri River, at the mouth of the Yellowstone, Fort Union served as the most important



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fur trade post on the Upper Missouri. Now a wonderfully restored national historic site, the fort livens up with costumed interpreters offering to trade you some goods or demonstrate the lives of their 19th-century counterparts, people like Kenneth McKenzie, a senior partner in the American Fur Company, who had his headquarters here.

After a tour of the bourgeois house and trade room, I'm headed east for a visit to Fort Buford, where Sitting Bull surrendered in 1881, before turning my car south and west along the Yellowstone River. The I-90 takes me near the route of the Bozeman Trail to Sheridan, Wyoming, where I divert to U. S. Highway 87 and follow it along the east flank of the Big Horn Mountains to Fort Phil Kearny, established in 1866 by Henry Carrington as one of three military posts on the Bozeman route.



Along with Fort Reno to the east in Wyoming and Fort C.F. Smith in present-day southern Montana, Fort Kearny was built to protect travelers using the Bozeman road to reach the gold fields in Montana. But it was a short-lived post as attacks by Northern Plains Indians successfully forced the troops to withdraw in 1868. Almost immediately the tribesmen burned the

Montana's Fort Benton served buffalo traders as well as riverboat travelers and gold seekers. The trade room at Fort Benton has a variety of goods representative of the type found at this northern post during the 19th century. Although these goods are not for sale, you may find yourself bartering with the trader as he shows you his wares.

fort. As a result the site offers a re-created post operated as a Wyoming State Park. A good time to visit is during Bozeman Trail Days each June.

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My route takes me south on Interstate 25 to Casper, for a quick stop at Fort Caspar, which served to protect travelers on the Oregon and California Trails after 1858.

Then I'm back in the car, traveling south on I-25, where I make a detour at Douglas to Fort Fetterman, which served the military after its construction in 1867. The fort officer's quarters and an ordnance warehouse are original structures that have been restored. Many other foundations of fort buildings are visible. This fort served as a major supply base for troops involved in fighting with Northern Plains Indians in 1876, including those commanded by Gen. George Crook.

Back on the road, I continue south on I-25 and east on U.S. 26 to the small town of Fort Laramie, which, according to a

sign welcoming visitors, is home to "250 people and 6 sore heads."

Wyoming's Most Important Fort

I am certain that Fort Laramie, the most important frontier-era military site in Wyoming, is haunted. I say this because in 1999 I had a supernatural experience there. I was traveling with the Mormon Sesquicentennial Wagon Train from Winter Quarters (Omaha, Nebraska) to Utah's Salt Lake City. I won't bother you with all the details, but a friendly spirit provided me with some assistance that was gratefully accepted by this weary traveler. I've camped at Fort Laramie more than once (always with wagon trains), so I believe that my helper was an overland traveler.

Fort Laramie had its roots in the fur trade (the forerunner site of Fort William was a post established by



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William Sublette). It was also a treaty site for Northern Plains tribes and the location for distribution of annuity goods. From 1849-90, it served as a military post. A visit gives you a chance to experience all of those stories.

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The courtyard of the replica Fort Hall is reminiscent of the original structure, which was located farther north in Idaho, on land that is now a part of the Fort Hall Indian Reservation.

The cast of characters who spent time here is as broad as the West, among them John C. Fremont, Francis Parkman, Calamity Jane, Portugee Phillips, Lakota Chief Red Cloud and hundreds of thousands of overland travelers.

Parkman's description of a "little fort" built of "bricks dried in the sun...with bastions of clay" does not match what you see on a visit to the site today. But you can walk through Old Bedlam (Wyoming's oldest extant building), check out the guard house, tour the barracks and cross the parade ground.

Red Cloud signed the 1868 treaty following a conference near Fort Laramie, and his band of Lakotas received their annuities nearby at the first Red Cloud Agency. But by 1873 the agency had relocated to the White River in present-day northeast Nebraska near Camp Robinson, a site that became Fort Robinson. I steer the Subaru that direction by taking U.S. Highway 85 north through Jay Em to Lusk and then U.S. 20 east to Fort Robinson, which is just west of Crawford, Nebraska.

I've been here many times; it is one of my favorite forts in the West. That is because of the history—from the Northern Plains Indian War period through the K-9 Corps of WWII—and the fact that it is home to so many original buildings, including some you can actually stay in, such as the officers' quarters and enlisted men's cabins.

If you have a chance to visit with Fort Curator Tom Buecker, you will have met one of the most knowledgeable and helpful curators in the West. He can tell you about the killing of Crazy Horse, which took place on these grounds in 1877, and he can share with you stories of my favorite frontier doctor: Valentine T. McGillicuddy, who served soldiers, civilians and Lakotas during his tenure as an assistant military surgeon here.

Still headed east, I'm off to Fort Kearny, situated south of the Platte River and the town of Kearney. Constructed in 1847, the fort was an important

provisioning point for travelers on the trails to Oregon and California. As westbound traveler James A. Pritchard wrote in 1849, "some 80 or 90 Dragoons posted here—also a kind of Post office establishment, which gave us an opportunity of sending back letters." Today the site is a state park.

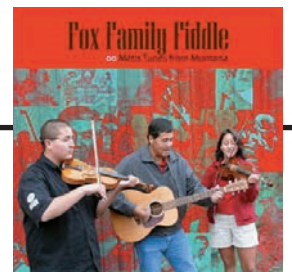
An even earlier fort in Nebraska, Fort Atkinson, is named for Col. Henry Atkinson, who brought the 6th Infantry here in 1820 with the Yellowstone Expedition. When Prince Paul Wilhelm, the Duke of Wurttemberg, was here in 1822 he found the fort with "eight loghouses, two on each side. Each house consisted of ten rooms, and was 25 feet wide and 250 feet long." The only military expedition launched from the fort took place in June 1823 when Col. Henry Leavenworth set forth with the 6th Infantry to aid William Ashley and his party of fur trappers who had a hostile encounter with Arikara Indians at the Indian camp far upstream on the Missouri in present-day South Dakota. The troops from Fort Atkinson also were involved in treaty negotiations with many tribes, including a pact between the Pawnees and the Mexican government in 1824 that led to a truce between those two nations.

Fort Atkinson was burned by Indians in 1827 after its abandonment by the troops, but the structure has been re-created at the original location and is operated as a state historical park. ❏

Candy Moulton is the author of *Forts, Fights & Frontier Sites: Wyoming Historic Locations* and the new biography *Valentine T. McGillicuddy: Army Surgeon, Agent to the Sioux*.



CDs for the Ride: Sweetgrass Music has produced a great album if you like fiddle music, and the fact that it includes traditional songs by Metis performers makes *Fox Family Fiddle: Metis Tunes from Montana* a real treasure. *Wylie & the Wild West* punch it up with tunes like "Punchy" and the title track "Raven on the Wind," but the songs I like best on the *Raven on the Wind* CD are "Circle," a song that encourages you to "find who you are," and "Hi-line Polka," with a combination of music and lyrics that will take you right across that northern Montana road.





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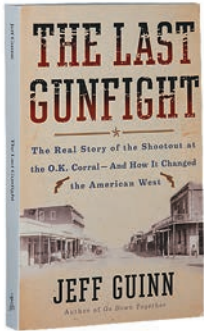
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The Last Gunfight

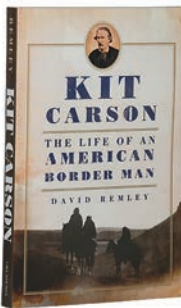
JEFF GUINN (SIMON & SCHUSTER, \$27.85)

Fresh off his acclaimed bio of Bonnie and Clyde, Jeff Guinn turns his attention to the Old West. *The Last Gunfight: The Real Story of the Shootout at the O.K. Corral—and How It Changed the American West* offers no big revelations, as Guinn admits. But buy it anyway: this is a great overview of the legendary tale, composed by a true master storyteller. —Mark Boardman

Kit Carson: The Life of an American Border Man

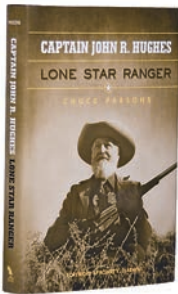
DAVID LEMLEY (UNIVERSITY OF OKLAHOMA PRESS, \$24.95)

Two schools of thought exist on mountain man Kit Carson. He was either one of the great scout/explorers in American history, or he tried to wipe out the American Indians. The truth, of course, is more complicated, as shown in *Kit Carson: The Life of an American Border Man*. Author David Lemley takes a while to get going, but ultimately the read is worth it. —MB



John R. Hughes

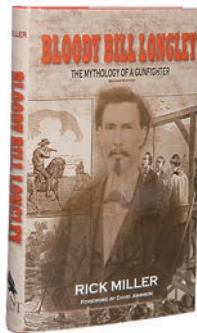
CHUCK PARSONS (UNIVERSITY OF NORTH TEXAS PRESS, \$29.95)



The Texas Rangers have more to offer than just Jack Hays. A ranger who continued his tradition in the late 19th- and early 20th-centuries was John R. Hughes. Only now do we have a complete biography on him, wonderfully written by Chuck Parsons. Hughes joined the Frontier Battalion in 1887 and became the force's greatest tracker, trailing fugitives like a bloodhound. —Richard H. Dillon

Bloody Bill Longley

RICK MILLER (UNIVERSITY OF NORTH TEXAS PRESS, \$29.95)

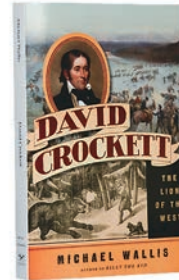


Rick Miller's *Bloody Bill Longley* peels away the folklore encasing a once-notorious Texas outlaw. More cowardly braggart than badman, Longley boasted of 32 victims and probably killed six or seven. On trial for murder, he wrote self-serving letters to the newspapers, pleading that he was a victim. Longley's career documents the climate of violence prevailing in post-Civil War Texas. —RHD

David Crockett: The Lion of the West

MICHAEL WALLIS (W.W. NORTON, \$26.95)

Davy Crockett became one of America's first celebrities, as Michael Wallis impressively demonstrates in *David Crockett: The Lion of the West*.

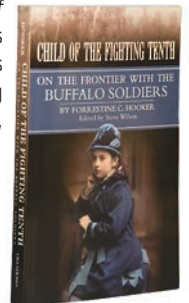


With a gift of gab and a talent for self-promotion, a great bear hunter, but only so-so soldier and congressman, worked his way up to hero status, reaching Texas just in time for martyrdom at the Alamo to guarantee his presence in our Western pantheon. —RHD

Child of the Fighting Tenth

FORRESTINE C. HOOKER (UNIVERSITY OF OKLAHOMA PRESS, \$19.95)

If one area of Western Americana comes up short, it is memoirs of "Army brats" in the Old West. Forrestine C. Hooker's *Child of the Fighting Tenth* remedies the situation with Hooker's reminiscences of 10th Cavalry black garrisons at Forts Sill, Concho, Davis and Apache, and the "Lost Troop," whose Buffalo Soldiers nearly perished of thirst on the Staked Plains. —RHD



Fiction for the Road



Fiction requires a suspension of disbelief, and history buffs will have to do a lot of suspending with **Mary Doria Russell's *Doc*** (Random House, \$26.95). What is this need to have Kate at Doc's side when he shuffles off this mortal coil? But that said, this is a well-written page turner. Doc's voice sounds authentic, and the plot has the ring of truth. What the heck—suspend your disbelief and enjoy. —MB

West of Here, by **Jonathan Evison** (Algonquin Books, \$24.95), is a five-generation saga that begins with the arrival of 1890s idea man Evan Thornburgh at the fishing village of Port Bonita on Washington Territory's forlorn coast. He tames the wild Elwha River with dams and San Francisco money, creating elusive prosperity to Port Bonita. The swerving of the story line from the past to the tawdry present may bemuse some, but this massive tale of a fading West is strangely epic. —William Garwood



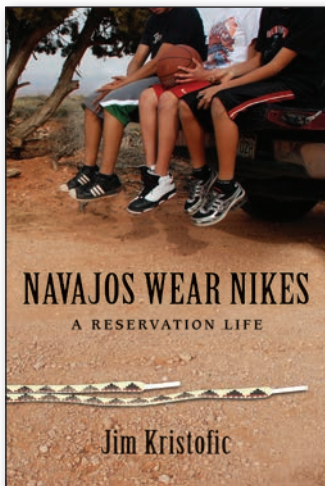
In 1961 Bison Books blazed a paperback trail to some of the best stories about Nebraska and the Great Plains. Mari Sandoz's *Old Jules* led a prairie storm of neglected greats such as Willa Cather, Wallace Stegner and Bess Streeter Aldrich. In *The Golden West: Fifty Years of Bison Books*, edited by **Alicia Christensen** (University of Nebraska Press, \$16.95), Bison Books can continue to celebrate with June publications such as *Lord Grizzly* by Frederick Manfred and *Or Perish in the Attempt* by David J. Peck. —WG



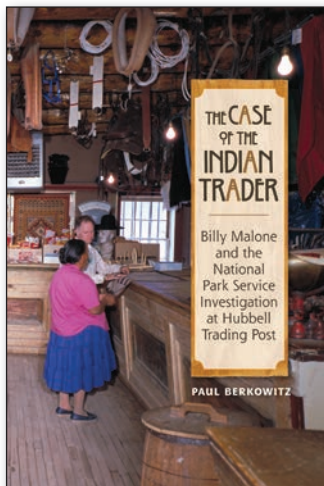
In *Hearts Aglow*, by **Tracie Peterson** (Bethany House, \$14.99), Deborah Vandermark lives in Texas after the Civil War. Interested in becoming a physician, she studies with the handsome young doctor in town. Deborah soon falls in love, but next comes a hurricane, the doctor's romantic indifference, arson at the local sawmill, a jealous cowboy's threats of revenge and the murder of a family of harmless ex-slaves. This book is second in a new series titled "Strikes a Match," thus most questions are left unanswered when a reader turns the last page. —Phyllis Morreale-de la Garza



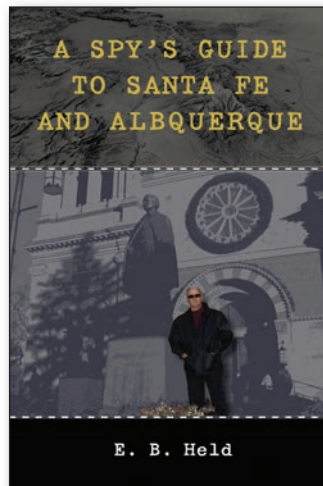
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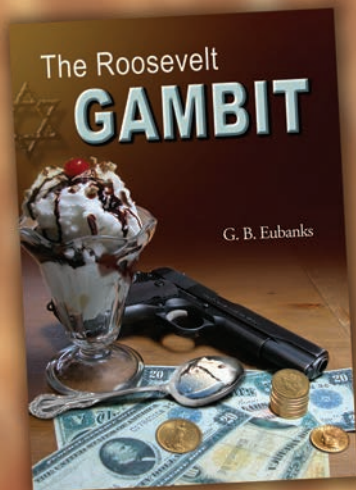
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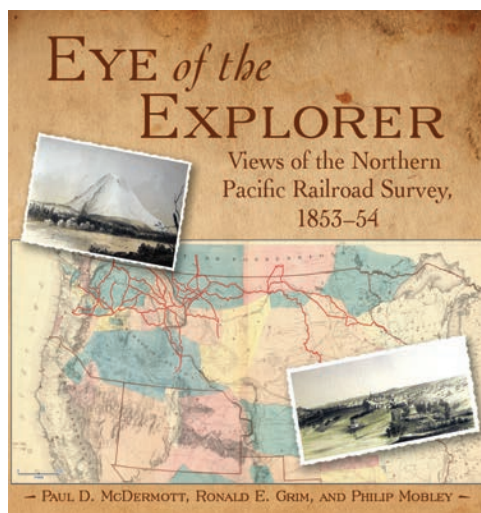
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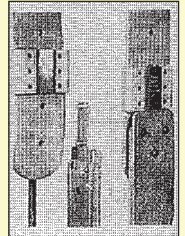
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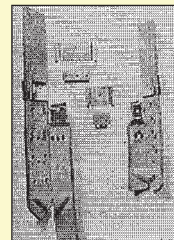


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800-827-7522 • SistersRodeo.com

10-12...San Elizario, TX, **Billy the Kid Festival:** Features a play on the Kid's 1876 visit and lectures on the First Thanksgiving and 1877-78 Salt War.
888-763-7997 • BillyTheKidFestival.com

10-Sept. 5...Oklahoma City, OK, **Prix de West:** An invitational Western art exhibition,

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405-478-2250 • NationalCowboyMuseum.org

10-Sept. 16...Kaycee, WY, **Friday Night Rodeo:** Nightly summer rodeo at the Harold Jarrard Park hosted by Kaycee Lions Club.
307-738-2444

11-12...Price, UT, **Range Creek Archaeology:** Tour Book Cliffs rock art and the Range Creek ranch house, with option to stay at Tavaputs Ranch.
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970-923-8898 • SnowmassRodeo.org

17-19...Fort Laramie, WY, **Fort Laramie Rendezvous:** Blackpowder and mountain men enthusiasts gather at the 1834 Oregon Trail site.
307-575-2105 • FortLaramieRendezvous.com

17-19...Deadwood, SD, **Wild Bill Days:** Free concerts, country showdown competition, firearms and old west auction and show.
800-999-1876 • Deadwood.org

17-19...Loveland, CO, **Loveland Old West Roundup:** Cowboy and Indians collectibles sale, plus a cowboy artisan contest.
406-834-3603 • RoundUpProductionsLLC.com

18-19...Montrose, CO, **Tribute to Western Movies Days:** Guests from TV's *The Virginian* and concert by Country Western singer Lynn Anderson.
970-240-3400 • MountainWestMuseum.com

18-19...Cimarron, NM, **Cimarron Days:** Celebrates Santa Fe Trail history as a stage stop on the Mountain Branch and offers tours of Old Town.
888-376-2417 • CimarronNM.com

20-25...Elgin, TX, **Elgin Western Days Festival:** Miss Western Days pageant, carnival, parade, street games and arts and crafts vendors.
512-285-4515 • ElginTXChamber.com

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23-26...Fort Washakie, WY, Eastern Shoshone Indian Days Festival: The largest native powwow in the state of Wyoming. 307-332-9106 • Wind-River.org

24-25...Fort Smith, AR, Wild Horse and Burro Adoptions: Wild horses and burros offered for adoption to folks providing long-term care. 866-468-7826 • BLM.gov

24-25...Lecompton, KS, Historic Lecompton Territorial Days: Kansas slave/free state debate shared via re-enactments and historic building tours. 785-887-6285 • LecomptonTerritorialDays.com

24-26...Denver, CO, Brian Lebel's Old West Show & Auction: Cowboys and Indians market, plus bid on collectibles including Billy the Kid tintype. 307-587-9014 • DenverOldWest.com

24-26...Prineville, OR, Crooked River Roundup: Rodeo features roughstock and timed events, as well as an all-around cowboy crown. 541-447-4479 • CrookedRiverRoundup.com

24-26...Hardin, MT, Custer's Last Stand: Re-enacts the Indian perspective of the 1876 Battle of the Little Big Horn where Custer perished. 888-450-3577 • CustersLastStand.org

24-July 4...Greeley, CO, Greeley Stampede: Pro rodeo with bull riding, Western music and a televised Fourth of July parade. 970-356-7787 • GreeleyStampede.org

25-26...Kenton, OH, Gene Auntry Days: Fast draw match and Western memorabilia collectibles market honors the singing cowboy star. 419-673-4131 • HardinOhio.org

25-26...Laramie, WY, Butch Cassidy Days: See the Wyoming Territorial Prison that held Cassidy and enjoy Old West baseball and brass bands. 800-445-5303 • Laramie-Tourism.org

29-July 3...Riverton, WY, 1838 Rendezvous: Fur trade re-enactments, demonstrations and crafts held at 1838 Mountain Man camp site. 1838Rendezvous.com

J U L Y

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

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

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

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

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

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

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

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

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

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

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

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

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

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

14-16...Gunnison, CO, Cattlemen's Days: This PRCA rodeo includes horse and livestock shows, parade and cowboy poetry performances. 970-641-1501 • CattlemensDays.com

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

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

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

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

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

19-31...Cheyenne, WY, **Cheyenne Frontier Days:** Held since 1897, the largest outdoor rodeo offers PRCA stars and Country music. 800-227-6336 • CFDRodeo.com

21-25...Buffalo, WY, **NABO 2011:** Pays tribute to Basque sheepherder heritage with traditional music, food and crafts. 800-227-5122 • BigHornWeb.com/NABO2011

22-23...Saratoga, WY, **Platte River Rodeo:** Features barrel racing, bronc riding, team roping, steer wrestling and bull riding. 307-326-8825 • WyomingTourism.org

22-24...Wallowa, OR, **Tamkaliks Celebration:** Traditional Wallowa Band of Nez Perce powwow and friendship feast. 541-886-3101 • WallowaNezPerce.org

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

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

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

26-30...Deadwood, SD, **Days of '76 Rodeo:** Rodeo activities based on Buffalo Bill Cody's Wild West show, along with a rodeo parade. 888-838-2855 • DaysOf76.com

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

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

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

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

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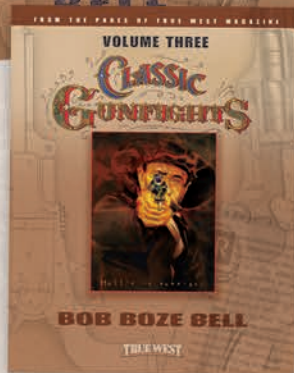
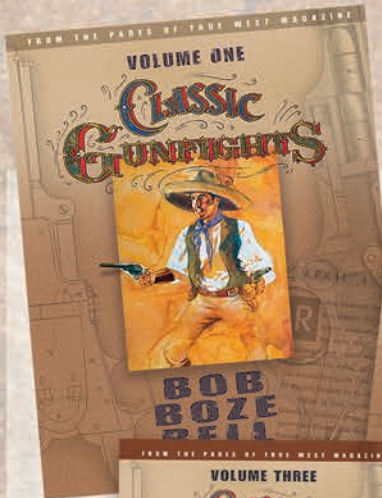
Geronimo in Twilight



Wyatt Earp vs Curly Bill
in the Whetstone Mountains

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Worms, Lice and Nothing Nice

Those opportunistic critters that plagued life on the frontier.

Dr. Harold Brown (my professor at Dartmouth Medical School in 1975) wrote a masterpiece titled *Basic Clinical Parasitology*.

He lectured that if all of the feces in the world were blue and all of the urine yellow, it would explain why most of the world is green! You can see why we nicknamed this wonderful man “Stoolie Brown,” a name that he candidly adored.

By the time I finished his course, I was virtually incapacitated with the “self-diagnostic” fear that I was loaded, infested and infected with every parasite in the book! Even though Dr. Brown personally reassured me that I was only at risk for most of them, I still suffered many a worrisome hour, awaiting the results of lab studies that were, luckily, always negative.

Opportunistic parasites undoubtedly abounded in the Old West, just as they do today. Dr. Brown taught that parasites are “organisms that take up their abodes, temporarily or permanently, on or within other organisms for the purpose of procuring food . . . and shelter and [tend to derive] all the benefit from the association.” (Sounds like grown kids who won’t

leave home!) Some better examples of parasites are various worms, lice, bedbugs and fleas.

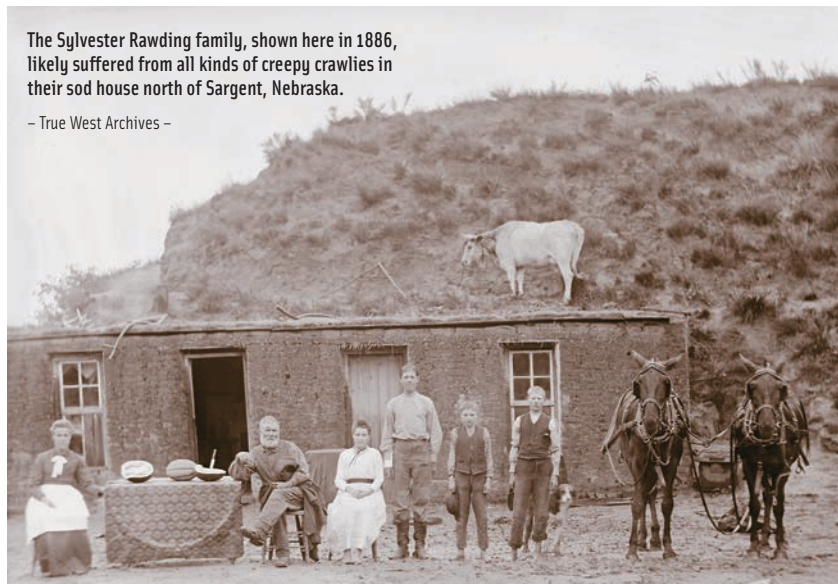
Worm life cycles often require that adults, eggs or larvae live in soil or fecal material where they can be picked up through open sores on the bottoms of feet. Lice and fleas are insects that live in hair, especially on the head and in the genital region. They are the carriers of many diseases, including the killers typhus and plague. Bedbugs (back in the headlines lately) like to visit and bite after dark, causing allergies, itching and, sometimes, skin infections.

When people live close to the earth, often in poverty, like they did in the Old West, they will incur a very high risk of contracting these parasitic infections. Pioneers usually had inadequate access to water as well as a variety of the foods necessary to maintain a well balanced diet, adequate nutrition and optimum immune function.

From the 1850s through as late as 1910, pioneers commonly lived in a log, wooden or sod house with an earthen floor. Yards were littered with dung of all kinds. A privy dug close to the house was often too close to the well. Sometimes water was drawn from a nearby brook, downstream

The Sylvester Rawding family, shown here in 1886, likely suffered from all kinds of creepy crawlies in their sod house north of Sargent, Nebraska.

– True West Archives –



from the area where cattle grazed and defecated. Young children did not always have shoes, so they commonly walked around barefoot, especially in warm weather, exposing themselves to worm infestation. Without access to convenient clean water, a mother rarely had a chance to wash her child's body, much less his feet.

Standards of hygiene were very different than they are today, when most people expect to bathe daily or at least a few times per week. Bed linens and clothing were not frequently or effectively cleaned in those days before the washing machine. Uncovered and soiled (often straw) mattresses were a haven for bedbugs or lice.

In his 1867 *New Family Physician*, Dr. Gunn recommended "purgatives and tonics" to treat three major types of childhood worms. Specifically, he recommended treatments ranging from castor oil followed by "Pink Root and Senna" or "Wormseed" mixed with molasses (round worms) to Spirits of Turpentine or pumpkin seeds (tapeworms). For pinworms, he recommended a rectal infusion of saltwater or aloe. One lice remedy, extolled by Dr. Gunn, was to apply "Fish Berries" fermented in whiskey.

Our modern standard of living and practice of hygiene has prevented us from what Dr. Brown often reminded me is the more "natural state of affairs," namely, seeing parasites crawling on our skin or in our hair. More disturbingly, he lectured, imagine feeling their movement inside, just before they come out in our stool, through our skin or, yes, in some cases even emerging from the sclera of our eyes! Even after 35 years, I have no doubt that Dr. Brown's parasitology course has left me with a case of PTSD!



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

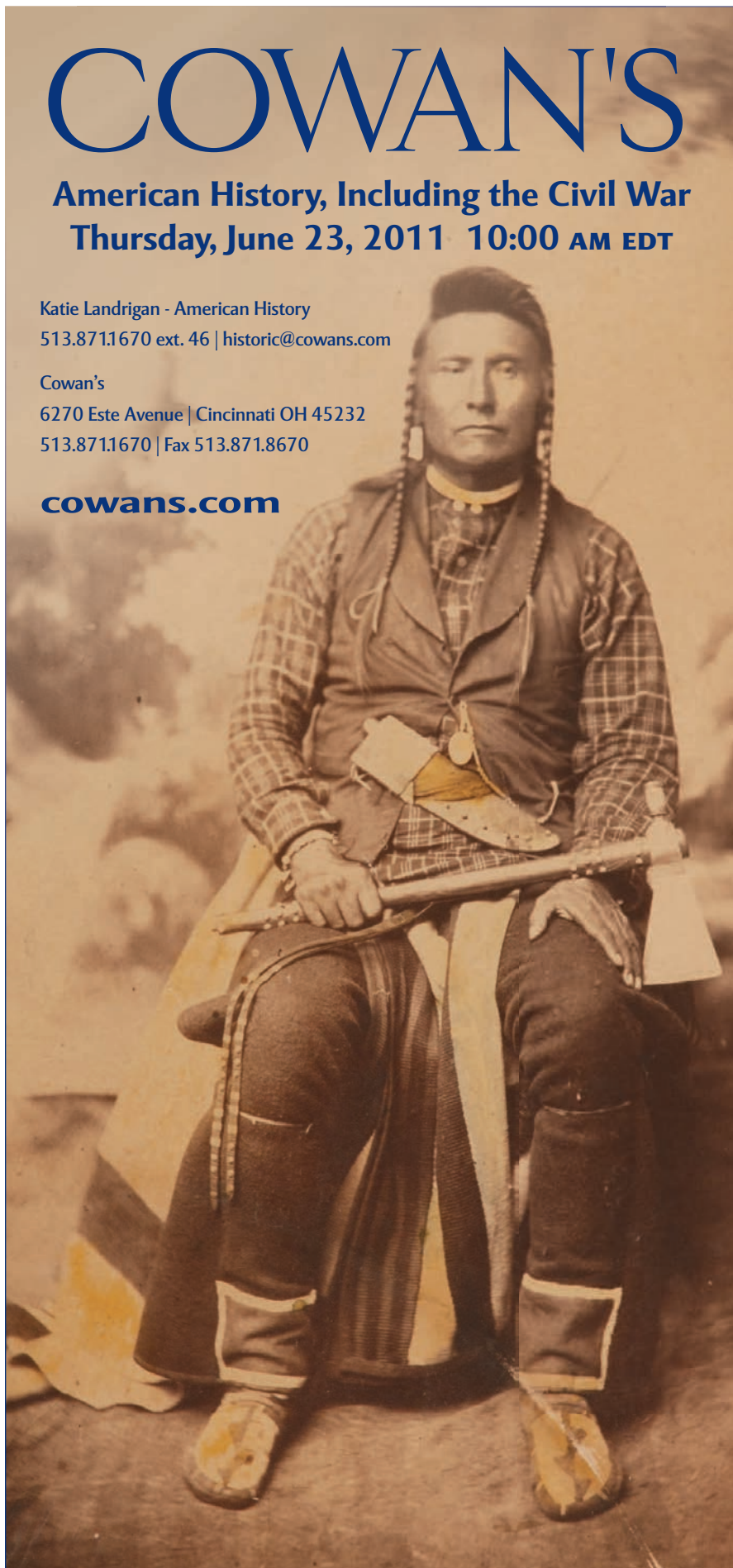
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Who filled up the watering troughs for horses in frontier towns?

Dave Freestone
Kingman, Arizona

Usually someone in the employment of the town, such as the marshal, would be responsible for keeping water in the troughs. The marshal often hired a kid to keep them filled. A more settled town would have a water wagon.

What do you know about the Bella Union Opera House in Tombstone, Arizona?

Joe Gallagher
Ontario, California

I called Tombstone's former official historian, Ben Traywick, who lives down the street from the place. He says that in the early days, a bunch of small buildings were found on that corner, including a post office, a candy store owned by a Chinese man and a restaurant owned by another Chinese.

In the 1890s the two Chinese were enjoying their opium when some youngsters came in and caused a ruckus. A Chinaman pulled a knife and swung, but he missed and killed his friend instead.

The corner was pretty quiet until the 1950s, when the Medgovichs bought the property and built a restaurant and later the theatre. They named it the Bella Union. The theatre was a huge success for locals but failed to draw the big stars. They sold the building in the 1970s.

The most recent owner closed the place down and left town in 2005. The Bella Union opens for some special occasions, especially around the October anniversary of the O.K. Corral gunfight. But for the most part, it's shuttered.

Why did cowboys wear vests?

Dan Cherrington
Roswell, Georgia

Vests not only kept the torso warm, but they were also pretty handy. At that time, shirts had only one pocket (if any) and trousers had to be tight-fitting. Many cowboys wore vests because their four pockets allowed them to carry personal items like tobacco and a pocketknife. Besides, cowboys considered vests to be quite stylish.

Did Civil War veterans wear military surplus items?

Jean Philippe Reynier
Montpellier, France

We know the veterans returning from the war continued wearing parts of their uniforms until they were worn out. Old West photos reveal that they wore just about anything they could get their hands on. Three-piece suits were popular. Some even wore used tuxedos.

In some cases, ex-Confederates wore Union clothing—although some of the rebs who acquired U.S. buckles wore them upside down in protest.

In his book *The Gunfighters*, Dale T. Schoenberger states that Wyatt Earp, Bat Masterson, Doc Holliday and Luke Short were known as the "Dodge City Gang." Why were they called that?

Bob Wood
Hugo, Minnesota
Maniac #451



The "Dodge City Gang" you mention wasn't really a gang. These sporting men worked in various capacities for the Oriental Saloon in Tombstone, Arizona. All had previously spent time in Dodge City, Kansas, hence the name.

Bat Masterson had already left Tombstone by the time of the famous gunfight behind the O.K. Corral in 1881; Luke Short was out of town that day. But they came together in Kansas in 1883 as the so-called "Dodge City Peace Commission."

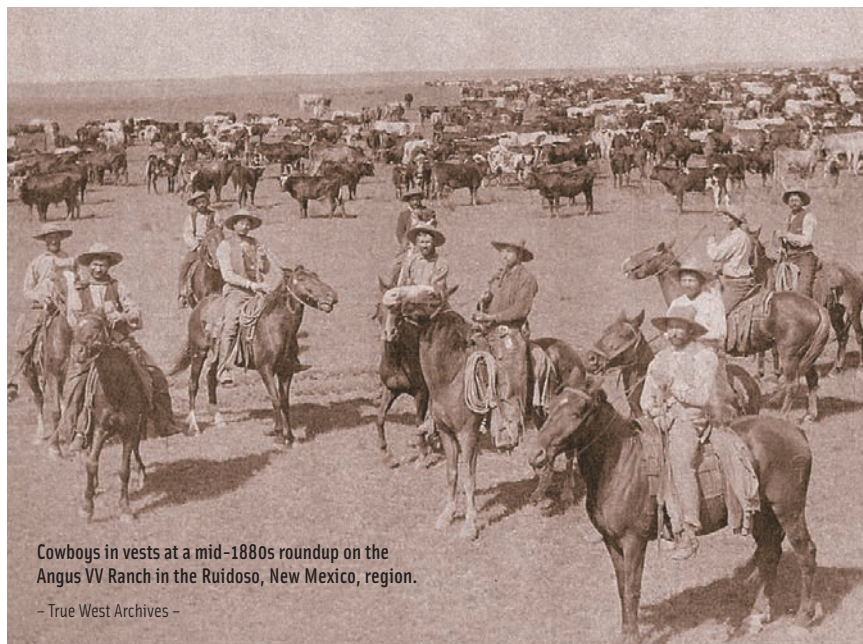
The Dodge City War began when reformer Larry Deger became mayor and passed ordinances against prostitution. As house dealer at the Long Branch, technically a brothel, Short took umbrage when some of his shady ladies were arrested. Short and some other gamblers were escorted out of town.

Short rounded up his pals Wyatt Earp, Masterson and Charlie Bassett, and they took the train to Dodge. Mayor Deger asked the governor to send in the militia, but he got a mediator instead. The mayor backed off. The war was over. And Luke and the boys posed for the famous Dodge City Peace Commission photograph. Not long after, Short and his partner sold the Long Branch.

What does "hook and a draw" mean in the Johnny Yuma TV theme song?

Jim & Jan Patton
Anthem, Arizona

I first sang that Johnny Cash song at college parties in the late 1950s: "He packed no star, As he wandered far,



Cowboys in vests at a mid-1880s roundup on the Angus VV Ranch in the Ruidoso, New Mexico, region.

— True West Archives —

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



Johnny Yuma, played by Nick Adams.

Where the only law, Was a hook and a draw, The rebel, Johnny Yuma.”

In this case, Johnny Yuma, played by the late Nick Adams in the 1959-61 ABC series *The Rebel*, had a wicked hook—either left or right fist—and he could draw his six-gun as quick as a cat.

Could a Western gunfighter really shoot accurately without using the sight on the revolver?

*John McFarland
Jacksonville, Florida*

Pistol shooters, then and now, often learned to shoot instinctively. Historian Jim Dunham says it was as easy as pointing the index finger—that’s why it’s called point shooting.

A front sight could easily snag the weapon when fast drawing from the holster, and it was not accurate beyond a few yards. Close quarter gunfighters found it faster to shoot instinctively.

Frontier gun toters did see the value in sights. Wild Bill Hickok took careful aim and stared down his Navy Colt sights when he gunned down Dave Tutt in 1865. Bat Masterson ordered custom sights that were a little thicker and higher so as to be easier to use on his Colt.

What do Western novelists mean by “light a shuck?”

*Michael J. Graves
Belen, New Mexico*

The phrase means to depart in haste for another location, especially in the dead of night. It is derived from the use of corn shucks as convenient torches for lighting the way home.

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What HISTORY HAS TAUGHT ME

In 1966, I ran for Miss Rodeo California

in Salinas. I didn't win the contest. Won the "Horsemanship." Won the "Written Test." Placed Fourth . . . which means I blew out on "Personality" and "Appearance."

My mother wrote my first major hit "Ride, Ride, Ride," when we were on the way to the Salinas Rodeo in 1966. She started singin' it in the truck. I said, "When you finish that one, I want to record it." We all had a good laugh. She was the singer in the family. If I had made Miss Rodeo California that year, I probably wouldn't have sang that song. When I lost, it was a blessing in disguise.

The person who influenced me most growing up was my grandmother Grace Anderson. She said I could ride any saddle if I could feel the horse beneath it.

When my grandmother Grace passed away in 1968, her whole rig disappeared. We're talking Roy Rogers-style rig—silver-mounted saddle and bridle, tapaderos and breast collar, silver serape and even (dare I say it, Dave Stamey?) a crupper!

While I signed autographs at a fair in Wisconsin 10 years ago, a lovely couple told me they had bought my mom's saddle. But it was indeed my grandmother's saddle. I bought it back from them.

In 2010, I was invited to sing the National Anthem at the 100th anniversary of the California Rodeo in Salinas. I rode my grandmother's saddle (see photo).

The secret to riding is head, hands and heart. Hands (soft), head (up) and heart (full).

First kiss: Marvin Hassenplug. Just think, I could be Lynn Hassenplug.

First crush: Tex Ritter. Adored that man.

My mother taught me how to be original. I used to clean stalls and sing loud like Brenda Lee and Patsy Cline. My mother told me I would never make it unless I found my own voice. She was right.

Being on the road is *muy dificil* [very difficult]. Very expensive out there, paying for five or six men, doing 150 shows



Lynn Anderson loves making Mexican food for her friends in Nashville, and she's won eight prizes for cooking at the Taos County Fair.



LYNN ANDERSON, SINGER

Grammy Award Country Western singer Lynn Anderson will be performing the headliner concert on June 19 at the "Tribute to Western Movies Days" event held in Montrose, Colorado. Famous for her song "I Never Promised You a Rose Garden," Anderson has recently released *Cowgirl & Cowgirl II* albums. The second album features a song loaned to her by Dave Stamey, "Buckskin Horse," which first reminded her of Dale Evans's horse Buttermilk. She includes a tribute to Dale on the first *Cowgirl* album. Both of these albums offer great tunes for a girlfriend getaway (see p. 36).

a year. That said, being on stage is the best. I've slowed way down; I only do about 40 shows a year now.

When I sold out Madison Square Garden in 1974, I thought things couldn't get any better. I rode my horse up Madison Avenue. That was pretty exciting.

If I wouldn't have made it in music, I probably would have been a journalist. That's what I majored in. I was the editor of my high school and college paper. I was a reporter for *The Sacramento Bee*. I interviewed Sonny & Cher, the Dave Clark Five and Glen Campbell.

The young entertainer who reminds me of me is Faith Hill (and even Taylor Swift).



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