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JUNE 2014

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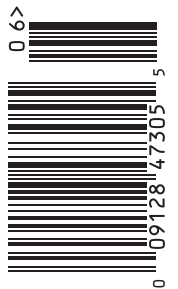
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The year 1876 was pivotal for Anheuser-Busch. It was the year that the St. Louis, Missouri, brewery introduced its Budweiser brand, and the year of a tragic battle that would feature prominently in one of the most successful advertising campaigns for the brewery. Having acquired Cassilly Adams's circa 1885 painting, *Custer's Last Fight*, from a local saloon, Anheuser-Busch commissioned F. Otto Becker to make a lithograph of the painting and, in 1896, began distributing thousands of these posters as a wall hanging for saloons, restaurants and stores to promote Budweiser. Reproductions of the poster are sold by the Custer Battlefield Museum in Garryowen, Montana.

— COURTESY CUSTER BATTLEFIELD MUSEUM —



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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ASSOCIATE PUBLISHER: Dave Daiss

SALES & MARKETING DIRECTOR: Ken Amorosano

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Greg Carroll (greg@twmag.com)

Arizona, California, Idaho, Iowa, Kansas,
Nevada & Washington

Cynthia Burke (cynthia@twmag.com)

Montana, New Mexico, North Dakota, Oklahoma,
South Dakota, Utah & Wyoming

Sheri Riley (sheri@twmag.com)

Colorado, Minnesota, Missouri, Nebraska, Oregon,
Tennessee & Texas

ADMINISTRATIVE ASSISTANT: Sally Collins

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June 2014 Online and Social Media Content



On Funk Hill, the same California site of his first stage holdup, Charles Bolton attempted to rob Reason McConnell's mud wagon, similar to the one shown here. Find this and more historical photography on our "Western History" board.

Pinterest.com/TrueWestMag



Go behind the scenes of True West with Bob Boze Bell to see this and more of his Daily Whipouts (search for "March 29, 2014").

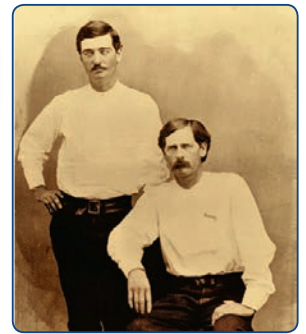
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Join the Conversation

"My great-great grandfather knew Wyatt Earp and was in Tombstone the day of the famous shoot-out. According to family history, he couldn't stand Wyatt. Always said he was a jerk and snobbish."

-Chris Hartwig of Lake City, Florida



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22 CUSTER CAPTURED

George Custer's legacy has been shaped not only by sepia-toned photographs of him, but also by artistic and Hollywood interpretations of the boy general whose June tragedy encourages debate to this day.

—Jeff Barnes

30 DID DOC HOLLIDAY HUNT DOWN OLD MAN CLANTON?

This investigation into Doc Holliday's life in Prescott, Arizona, argues that the Old West's most famous dentist may have participated in the Guadalupe Canyon Massacre before the famous O.K. Corral gunfight.

—Victoria Wilcox

34 A MAN TO MATCH THE LAND

A revelatory account on John Wayne's quest to make *Stagecoach*, the groundbreaking Western that put Monument Valley on the map.

—Scott Eyman

70 TREASURES OF THE OLD WEST

America's late entrance into the West is reflected in the rarity of architecture preserved, but we share some you can still visit today.

—Stuart Rosebrook

Watch our videos!

Scan your mobile device over any of the QR codes in this magazine to instantly stream original *True West* videos or be transported to our websites.



Design by Dan Harshberger



HUNGER FOR HARVEY GIRLS



I was watching an old movie (that's the only kind I watch) last night named *The Harvey Girls*. After watching the movie, I got to thinking that a story on these brave young women might make a good article for *True West*. I understand Fred Harvey started opening restaurants in the Old West around 1880, and he hired these women to go West and work for him. They had to live by very strict codes in order to remain employed. According to some info I found on Google, around 100,000 girls did this, from 1880 until 1960.

*Sam Browder
Kingsport, Tennessee*

True West's *Preservation Editor, Jana Bommersbach, did write about the Harvey Girls in her Women of the West column in our November 2006 issue. The article, "Harvey Girls: Don't dare call them "just waitresses", included the above photograph of Harvey Girls (from left): Bertha Garraquas, Patsy Hoffman, Grace Squares, Cleo Ruth and Alma Russell. Back issues of True West can be ordered online at: Store.TWMag.com*

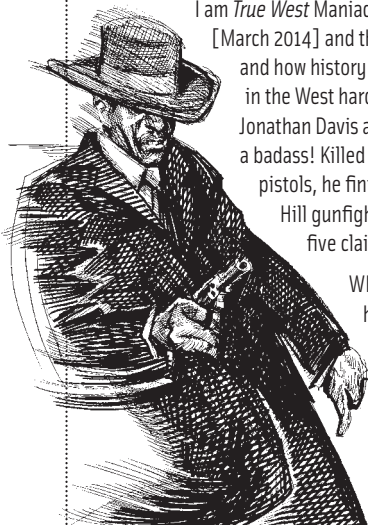
Maniac Stands Up

I am *True West* Maniac #41. I read the 10 Stand-Up Gunfights cover story [March 2014] and thoroughly enjoyed it. However, I keep wondering why and how history is so fickle. Arguably the most spectacular gunfight in the West hardly ever gets attention. I am referring to Capt. Jonathan Davis at the Rocky Canyon fight in California, 1854. What a badass! Killed 14 men single-handedly! After emptying two pistols, he finished with a Bowie knife. There is also the Osborne Hill gunfight in California, 1858. Dr. William McMurtry killed five claim jumpers, again single-handedly!

Why is it that Hollywood and historians alike have continually overlooked these amazing incidents in history?

*Dave Ragsdale
Chiloquin, Oregon*

Our Classic Gunfights of March 2008 featured the Rocky Canyon shoot-out. See p. 40 for this classic Classic Gunfights.



SMOKING HOT FLAT IRON

Flat Iron, a medicine man of the Oglala Sioux, was raised by Sitting Bull. Flat Iron had nine wives, 75 children and lived to be 107 years old.

Our Facebook friends shared their thoughts:

How can anyone live to be 107 with nine wives?
—John Farley from Sewell, New Jersey

It's amazing he lived so long...before antibiotics, blood transfusions, operations and cures like we have now.

—Joe Curtis from Chicago, Illinois

I was privileged to visit one of Sitting Bull's descendants in north Texas while living outside of Dallas a few years ago. On his nephew's ranch in Greenville, a white buffalo was born. I didn't see the calf, but attended a powwow for it.

—Francine Powers from Bisbee, Arizona

Francine: That ranch owner, Arby Little Soldier, claims to be the son of Sitting Bull's stepson, Henry Little Soldier, which would make him a step-grandnephew. But Sitting Bull's great-grandson, Ernie LaPointe, says he knew Henry Little Soldier's descendants, and Arby is not one of them.

Must have had the biggest tepee in the village.

—Michael Cribb from Sydney, New South Wales, Australia

If you had 75 children you would have to smoke something.

—Gary Homrighausen from Houston, Texas



—COURTESY FORREST FENN—

CUSTER REDUX

If our Custer cover looks familiar, that's because we featured the painting 13 years ago, on the cover of an issue that represents the only time True West has gone back to press, to print another 5,000 copies. This time, our cover reproduces the Custer art as Armour & Co. in Chicago first portrayed it, in a 1901 calendar. We thank Paul Hutton for allowing us to publish the wonderful image once again.



The Doctor Will Convince You Now

A new appreciation for B-Westerns.

One of the enduring lessons of the misdemeanor arrest that went awry in Tombstone, Arizona, is never take a drunk dentist armed with a street howitzer to make an arrest.

— ILLUSTRATION BY BOB BOZE BELL —



Like so many fans of Westerns, I thought I knew the Duke's story, but the new biography by Scott Eyman (see excerpt of *John Wayne: The Life and Legend* on p. 34) is a real eye-opener. For example, I have always thought B-Westerns were the end result of inferior talent and poorly chosen aesthetics. Not true. As Eyman explains, "Although these pictures got no respect, and didn't earn any, there was a good amount of money to be made."

The media companies, mostly Republic Pictures, were filling a need: in those days, the main movie needed an opening picture, the first half of a double feature, and theaters paid a flat fee for the B-picture, about \$28,000. Given that Republic was padding its expenses, as Eyman points out in his book, the six pictures produced "were carried on the books as having cost \$128,000 and earning a total of \$1.25 million, for a net profit that must have been in the vicinity of \$850,000."

So guys like Herb Yates at Republic, who were producing these B-pictures, utilizing stock footage from older movies and slamming the new movie out in six days, were actually geniuses, in my book, creating content for a new technology that resembles the current Internet landscape. Makes me appreciate their vision, and now I view B-pictures as very smart movies.

The claim that Doc Holliday and the Earps may have waylaid Old Man Clanton is not new. The last time it was proposed—by Wyatt Earp biographer Tim Fattig—I pronounced the scenario as "wishful thinking of the worst kind."

That said, I found Victoria Wilcox's new take on the affair (p. 30) compelling. I still don't quite buy it, but the meter on plausibility did move in the direction of "there's a chance it just might have come down that way."

Boze



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

Quotes

Bizarro BY DAN PIRARO

“How absurd men are! They never use the liberties they have; they demand those they do not have. They have freedom of thought; they demand freedom of speech.”

–Søren Kierkegaard, Danish existentialist philosopher

“This book fills a much-needed gap.”

–Moses Hadas, in a review

“In America, any boy may become president, and I suppose it’s just one of the risks he takes.”

–Adlai Stevenson, Democratic presidential nominee, in a 1952 speech

“I do not feel obliged to believe that the same God who has endowed us with sense, reason and intellect has intended us to forgo their use.”

–Galileo Galilei, Italian astronomer

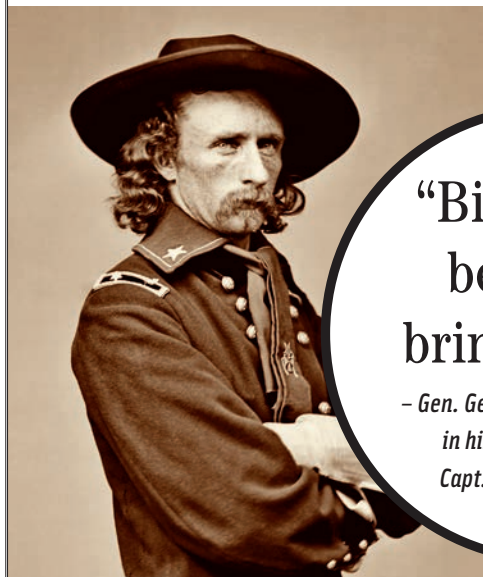


“There is, however, one other human right which is infrequently mentioned but which seems to be destined to become very important: this is the right, or the duty, of the individual to abstain from cooperating in activities which he considers wrong or pernicious.... Conscience supersedes the authority of the law of the state.”

–Albert Einstein, Nobel Prize-winning physicist

“Your landscape in a Western is one of the most important characters the film has. The best Westerns are about man against his own landscape. I think people have lost the ability to do that.”

–Ridley Scott, director, in The New York Times



“Big village, be quick, bring packs.”

– Gen. George Armstrong Custer, in his final message, to Capt. Frederick Benteen

Old Vaquero Saying



“Until lions have their historians, tales of the hunt shall always glorify the hunters.”

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The Myths of a Border Warrior

Rafael "Red" López was indeed a bad man, but was he blamed for too much?



Although Texas Rangers gunned down Rafael "Red" López in 1921, and authors have reported that death over the years, the case into Red's whereabouts remained open in Utah until 2003. Some believe this photo, at left, is of Red.

— TRUE WEST ARCHIVES —

to go to war against the gringos—a scheme that was part of the Plan de San Diego (a small south Texas town, not the California city). Agents of Mexican President Venustiano Carranza hatched the plot; he okayed it. The race war was undertaken to return the entire Southwest, California and Colorado to Mexico.

At about 10 p.m. on October 18, 1915, De la Rosa led an estimated force of 60 men in attacking a train near Olmito, about six miles north of Brownsville. The group pulled the rails as the train passed, derailling the engine and the first two cars. The engineer died in the wreck; the fireman was scalded by escaping steam.

Approximately 10 attackers boarded the train, robbing the passengers and hunting down whites—especially soldiers. They shot and killed three Americans, and wounded four.

Retribution was swift. Texas Rangers took seven Mexicans into custody the next day. Captain Henry Lee Ransom summarily shot four of them, even though he had little proof that the men were involved in the attack.

Although Red did not participate in that fiasco, another attack may have hit closer to his circle.

On January 10, 1916, near the town of Santa Isabel in the Mexican state of

Chihuahua, an estimated 100 soldiers of Pancho Villa's stopped a train carrying American mining engineers. The soldiers singled out the whites, forcing them to strip to their underwear and form a single row near the train. Then, one by one, each was shot to death. A few made a run for it, but bullets stopped them dead. All in all, 18 died (one American did escape).

The officer who led that attack was Pablo López, who may or may not have been the uncle of the bandit. Again, we do not have any evidence that proves Red was present at this execution.

Yes, Red likely fought during the Mexican Revolution. Maybe he was involved in attacks against Americans, but no credible reports show him leading those assaults.

Ultimately, Red's bad deeds caught up with him. In October 1921, he tried to lure Texas Ranger Frank Hamer and

members of Company C into a late night ambush near the Rio Grande. Sensing something was wrong, Hamer moved his force from the spot. When Red and his men showed up, the Rangers opened fire. Hamer was credited with shooting Red; he took a bloody watch off the body as a trophy.

Red's time was up. ❖

The soldiers singled out the whites, forcing them to strip to their underwear. Then, one by one, each was shot.

Reportedly born around 1886, Rafael "Red" López was a bad man. He killed six men—including five law officers—in late 1913 near Bingham, Utah. Then he vanished from the Minnie Silver Mine, surrounded by a posse, seemingly into thin air.

One story about Red claims he joined relatives fighting for Pancho Villa during the Mexican Revolution. According to this tale, he held up a train somewhere near the Texas-Mexico border in 1914 and executed 19 American passengers.

That didn't happen.

Oh, a train did get robbed in Texas. Americans were killed. But we have no evidence that Red was present.

This is what did happen. Texas ranchers Luis de la Rosa and Aniceto Pizaña were tired of being used and abused by whites, especially the Texas Rangers. They decided

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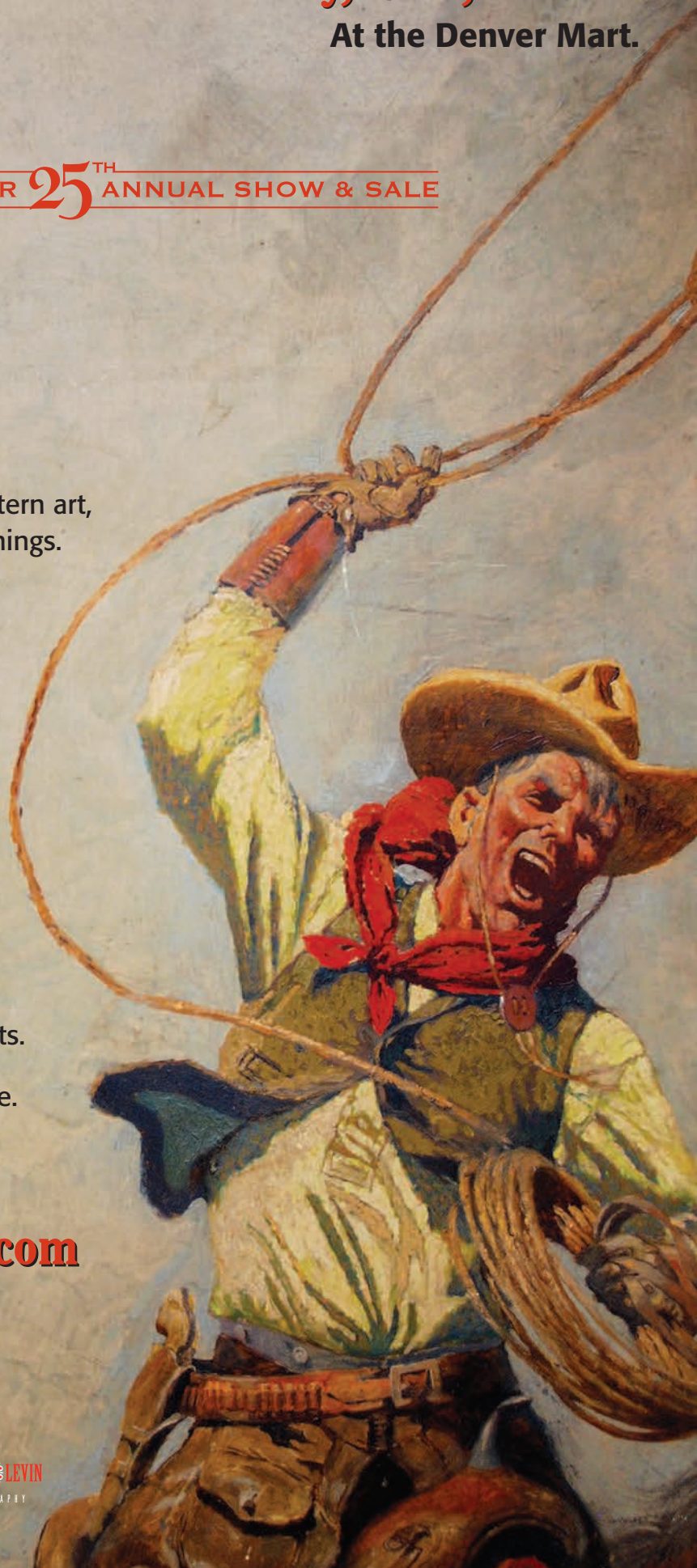
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Image courtesy of Panhandle-Plains
Historical Museum



Saving Luke Short's Hotel

The hotel where he, among other frontier guests, stayed while visiting a Santa Fe Trail town.

Kathleen Holt would like to say that she skateboarded in front of the 1886 hotel, as she was growing up in Cimarron, Kansas, some 50 years ago, and dreamed of owning the precious place where, as she puts it, “cowboys went to get the heck out of Dodge.”

Oh, she did skateboard in front of this Santa Fe Trail hotel that gave comfort to gunfighters Bat Masterson, Wyatt Earp and Luke Short, but the tree roots that grew through the sidewalk irritated her.

No, she came to this hotel “kicking and screaming” as a young bride in 1977 when her husband said they were buying the joint that had fallen into disrepair.



Kathleen Holt

“In the first weeks, I got used to the Regulator Clock that kept ticking and the creeks in the wood, and it captivated me,” she says. “You cannot be in this building and not have a sense of another day.”

During the day, the couple operated a restaurant on the first floor, then spent their nights renovating. When they divorced in 1982, Holt converted the second floor to the home she has known ever since. There, she raised two children, 10 foster children and 17 exchange students.

Holt, who still works part-time at the Kansas Public Radio station she helped found in 1980, says she started from



In 1887, the year after Nicholas B. Klaine built his three-story hotel (above) in Cimarron, Kansas, gunfighter Luke Short (inset) stayed at the Cimarron Hotel.

— ALL PHOTOS COURTESY KATHLEEN HOLT EXCEPT LUKE SHORT PHOTO TRUE WEST ARCHIVES —

square one and learned everything she could about historical restoration.

“I wrote the nomination to get the Cimarron Hotel listed on the National Register of Historic Places in 1982,” she says, “and that was just the start. I was one of the original board members of the Kansas Preservation Alliance. I was president of the State Historical Society. I helped raise \$12.8 million to save the Dodge [City] depot. But I’m also a single parent, a working woman, with no family wealth, and I showed that preservation can be an every person’s thing.”

She redid the hotel’s plumbing and repaired the balcony deck, in 1990, and fixed the foundation and wiring, in 2003. She’s still working on the mansard roof. “This is a 9,600-square-foot building, and I will never finish renovating,” she says.

Just a day’s ride from Dodge City, Cimarron was the “getaway” place for those escaping the famous Kansas hotbed. “I have the hotel’s original registration ledger.

Some of these guys were practical jokers. So Luke Short signs in at one point as Short Luke from Shortwood, and another time as Luke Shortwood from Short.”

He signed the ledger in 1887, four years after Dodge City’s bloodless “Saloon War” when Short, the part owner of the Long Branch Saloon, was driven out of Dodge. Holt thinks Short signed the silly names in the Cimarron Hotel’s ledger to “thumb his nose at Kansas.”

Holt continues to renovate and would consider selling the hotel, but only if it will be preserved. “If someone offered me a million dollars for the hotel and said they were going to tear it down, I’d say ‘go away,’” she says. “This hotel is worth preserving, and it’s one of the few places from the old Dodge City days left.”



Arizona’s Journalist of the Year, **Jana Bommersbach** has won an Emmy and two Lifetime Achievement Awards. She also cowrote and appeared on the Emmy-winning *Outrageous Arizona* and is the author of two nationally-acclaimed true crime books and a children’s book.



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Dead Is Better

The world's best-known cowboy artist hit the million-dollar mark with a brutal work of unsparing realism.

Dead horses and dead men can be a hard sell in 2014, but not when it comes to a Charlie Russell painting.

So says eminent Russell scholar Brian Dippie, who received the C.M. Russell Heritage Award from the C.M. Russell Museum in Great Falls, Montana, during its auction benefit this March.

The \$1.25 million bid for Russell's *Offering a Truce (Bested)* confirmed the cowboy artist's enduring appeal. The painting broke a record for the live auction on March 22, which raised funds for the museum, three days after the day Russell was born, 150 years ago.

In 1895, a decade after Russell quit riding the range as a wrangler for the DHS Ranch in Montana's Judith Basin, he dramatically painted outlaws surrendering, in the summer of 1884, to his former ranch boss, Granville Stuart, and his vigilantes, known as Stuart's Stranglers. Staging the scene on the open plains, the artist bloodied the dirt with dead comrades and horses shot down during the shoot-out. "The shell casings



Initially owned by Charles Schatzlein, Charles Russell's first art dealer, and later hung on the walls of the Mint Saloon in Great Falls, Montana, *Offering a Truce (Bested)*, painted by Russell in 1895, bid in as the top lot at \$1.25 million.

that litter the ground and the empty bullet loops on the outlaws' gun belts tell the story," notes Sarah Burt, the museum's chief curator. "Without ammunition, surrender was the outlaws' only option—a thief certain to be [hanged] would never give up as long as he could shoot."

Much like the heroic quality found in images of George Custer's "Last Stand," which circulated after the tragic 1876 battle took the life of the general and so many of his soldiers, this painting features its own beacon, one desperate outlaw waving the white flag of surrender at the oncoming vigilantes.

Dippie defines the painting as "stark, even brutal, in its unsparing realism" compared to a 1909 Russell painting, *When Horse Flesh Comes High*, in which, he says, "Russell gave a shoot-out between horse thieves and pursuers a romantic glow consistent with his nostalgic vision of the 'West that has passed.'"

Collectors made more than \$5.2 million on Western artworks, including numerous works by the cowboy artist.



For Russell's 60th birthday, actor Harry Carey Sr. threw a party at his ranch, notes Larry Len Peterson, author of this year's *Charles M. Russell: Photographing the Legend, a Biography in Word and Pictures*. Charles Lummis and Edward Borein and wife were among the 31 guests. Russell handed out watercolors, signed on the back by all the guests, as mementos, including *Navajo Rider* (detail at left), which bid in at \$37,500.



"[Indians] did their trading from the top of battlemented walls. They hauled up peltries and goose-quills, bear's grease and castoreum at one end of a rope and let down their equivalent in dry-goods and hardware at the other," wrote Arthur E. McFarlane, in his November 11, 1905, *The Saturday Evening Post* article on the Hudson's Bay Company, illustrated by N.C. Wyeth. Wyeth's centerpiece for that article, *And They Did Their Trading from the Top of Battlemented Walls*, brought in the second-highest bid, \$475,000.

Russell's letter to "Friend Pony" was an auction highlight for Brian Dippie, who has written two tomes about the artist's word paintings. One of only two known letters Russell wrote in the 1880s, this May 14 [1889] letter to cowboy William "Pony Bill" Davis reveals Russell's worry over whether he should leave behind his cowboy life to become a full-time artist. "I expect I will have to ride till the end of my days but I would rather be a poor cow puncher than a poor artest [*sic*]," he wrote; \$135,000.



Notable Western Art Lots Included (All images courtesy The Russell)

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(Deadwood, SD)
DakotaPlainsAuctions.com
605-717-0158

June 28, 2014

Denver Old West
Brian Lebel's Old West Auction
(Denver, CO)
DenverOldWest.com
480-779-9378



Other Russell oils sold at the auction include (from top): circa 1924 *Trail of the Iron Horse* (\$350,000), 1890's *Deer Hunters* (\$325,000) and circa 1890s *Bringing the Stolen Herd Home* (\$200,000).

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Of all the big, powerful rifles produced during the hide hunting years, none beat out the 1874 Sharps.

During the June 1874 battle of Adobe Walls in the Texas Panhandle, where an estimated 700 Comanche, Kiowa and Cheyenne warriors attacked nearly 30 hide hunters, young hunter Billy Dixon made a remarkable 1,538-yard shot at a mounted Indian, from his borrowed Model 1874 Sharps, in .50-90 caliber—and he dropped him, thus effectively ending the fight!

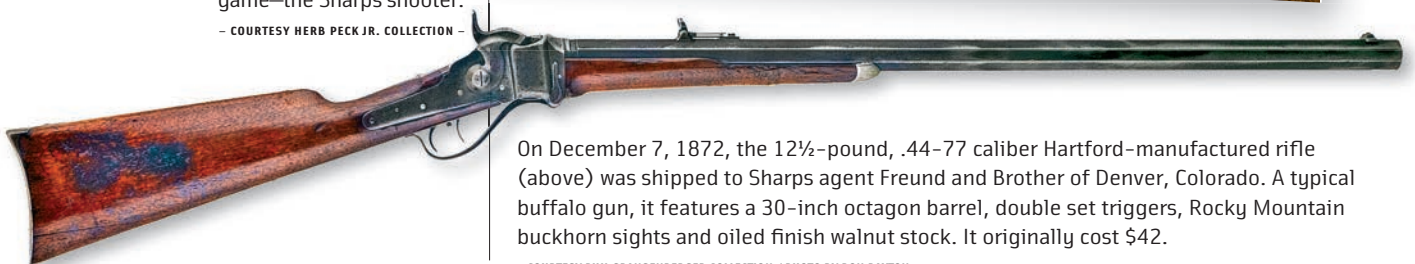
No other rifle of the Old West era has earned a record equal to that of the 1874 Sharps.

Long-distance shots like this one caused the Indians to christen the Sharps with colorful titles such as the “Shoot Today, Kill Tomorrow” or “Shoots Far” gun.

Buffalo hunters favored Sharps rifles above all others, until the end of the hide-hunting years in the mid-1880s. In

Ready for the hunt, the frontiersman at right packs an 1873 Winchester, while his companion (far right) holds a heavy, octagon-barreled 1874 Sharps. The unarmed man may be their skinner. The differences in ammo size in each hunter’s belt reveal who was going after the big game—the Sharps shooter.

— COURTESY HERB PECK JR. COLLECTION —



On December 7, 1872, the 12½-pound, .44-77 caliber Hartford-manufactured rifle (above) was shipped to Sharps agent Freund and Brother of Denver, Colorado. A typical buffalo gun, it features a 30-inch octagon barrel, double set triggers, Rocky Mountain buckhorn sights and oiled finish walnut stock. It originally cost \$42.

— COURTESY PHIL SPANGENBERGER COLLECTION / PHOTO BY RON PAXTON —



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Images of buffalo hunters at work are scarce, yet frontier photographer L.A. Huffman captured this circa 1878 scene, titled "Taking the Tongues," as a Montana hide man harvested his day's kills. The hunter's 1874 Sharps lays against one of the slain animals, with the wiping rod, used to keep the bore clean, protruding from the gun's barrel. In his cartridge belt, the hunter carries the behemoth Sharps cartridges.

- TRUE WEST ARCHIVES -

the hands of these expert shots, Sharps rifles earned immortality in the annals of American West history.

The Sharps Rifle Manufacturing Company produced a total of only 12,688 Model 1874s, in several variations, reported Frank M. Sellers and De Witt Bailey III in their excellent booklet, *Sharps Firearms, Volume III, Part III, Model 1874 Rifles*. Among this number are the Sporting, Creedmoor, Mid Range, Long Range, Schuetzen, Business, Hunters, "A," Springfield and Military rifles, and Carbine model. These models were all made with their own sub-variations, and as few as two of certain designations were manufactured.

By far, the most favored '74 Sharps was the Sporting rifle, with a total production of 6,441. Sharps factory and arms dealer E.C. Meacham, of St. Louis, Missouri, produced some of these Sporting rifles

by converting earlier percussion models to metallic cartridge rifles.

The '74 Sharps rifle, with its dropping block action, featured many options. A

barrel could be octagon, round or half-round, ranging from 21½ inches to 36 inches, and weighing from seven to 25 pounds. Buyers could add double set triggers, special sights and a fancy stock.

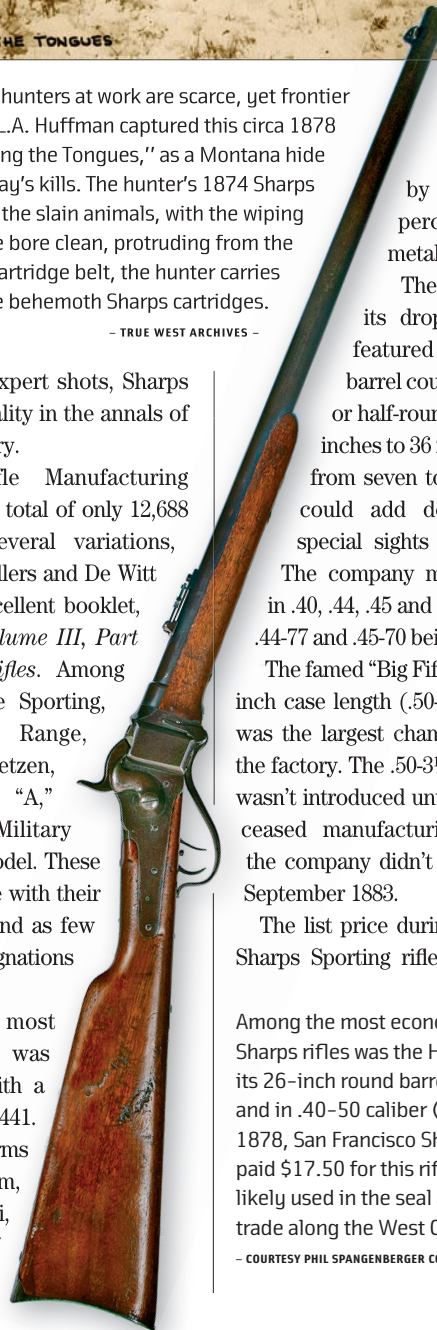
The company made the single-shot in .40, .44, .45 and .50 calibers, with the .44-77 and .45-70 being the most popular.

The famed "Big Fifty" Sharps, in .50-2½-inch case length (.50-90, .50-100, .50-110), was the largest chambering produced at the factory. The .50-3¼-inch (.50-140) case wasn't introduced until 1880, after Sharps ceased manufacturing guns, although the company didn't officially close until September 1883.

The list price during the 1870s for the Sharps Sporting rifle was \$33. With the

Among the most economical of the 1874 Sharps rifles was the Hunters model, with its 26-inch round barrel, double set triggers and in .40-50 caliber (left). On July 29, 1878, San Francisco Sharps agent A.J. Plate paid \$17.50 for this rifle, which was most likely used in the seal and sea otter hide trade along the West Coast.

- COURTESY PHIL SPANGENBERGER COLLECTION / PHOTO BY RON PAXTON -



addition of extras, a customer could run his cost up to around \$100 or more—a tidy sum in the days when a \$20 “double eagle” would purchase a Colt Single Action Army revolver.

Shooters willingly paid the price, as Sharps had long established an excellent reputation for reliable and accurate rifles. Hunters and soldiers called the Sharps “Old Reliable,” a sobriquet that, starting in 1876, was stamped on the barrels of many of the rifles.

The “1874” moniker was rather deceiving since production of this model had started in January 1871 in Hartford, Connecticut. Not until Sharps introduced the Borchardt action in 1878 did the company designate the rifle as the “Model 1874,” probably to commemorate the reorganization of the “Sharps Rifle Company,” which had moved to Bridgeport in 1876. Regardless of the name the single-shot had, no other rifle of the Old West era has earned a record equal to that of the 1874 Sharps.



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

1874 SHARPS TODAY

With the high cost of acquiring vintage 1874 Sharps rifles, several replica houses have been offering a variety of quality full-sized reproductions of this famed buffalo gun. Finest quality American-made Sharps rifles can be custom ordered from C. Sharps Arms Co. and Shiloh Sharps (see Shiloh's .50-90 Sharps left). Straight shooting, Italian-import replicas are available from Chiappa Firearms, Cimarron Firearms Co., EMF Co., Taylor's & Co. and Dixie Gun Works. Every one of these outfits' rifles are worthy tributes to the 19th-century's “Old Reliable” Sharps!



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CUSTER CAPTURED

BY JEFF BARNES

THE MAN OR THE MYTH, EITHER WAY HE STILL CUTS A FINE FIGURE.

The most famous and popular image of Maj. Gen. George Armstrong Custer—and the one he personally favored—was taken by Mathew Brady and company during the military celebration following the close of the Civil War.

— ALL PHOTOS TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED —

Considering George Armstrong Custer died nearly 140 years ago, it's remarkable that so many feel they *know* him today.

Some think of him as the dashing “boy general” who saved the day and likely the Union at Gettysburg. Some see a vainglorious tyrant who cared more for his hunting dogs than for his men. Some identify him purely from his “last stand” at Little Big Horn, as a martyr, glory-hunter, scapegoat, villain or hero.

Perhaps the familiarity comes from the rich visual history. Custer knew the power of photography, and the camera captured his image probably more than any other commander of the 19th century. Artists and later Hollywood attempted to depict both the man *and* the myth, using color and personality not found in the sepia-toned prints.

He's one of the most recognized figures from history—but are we any closer to capturing the truth of “who was Custer?”



Historian **Jeff Barnes**, who lives in Omaha, Nebraska, is the author of *The Great Plains Guide to Custer*, *Forts of the Northern Plains* and the newly published *The Great Plains Guide to Buffalo Bill* from Stackpole Books.



Having amassed 726 demerits, one of the worst conduct records in the annals of the U.S. Military Academy at West Point, Custer should have ended up in an obscure post. But the cadet, shown here in a photo taken on July 18, 1861, had the fortune of graduating as the Civil War broke out. From those early days of glory and gore to his very last one, on a bloody Montana battlefield, he continued to test boundaries and rules.

CUSTER CAPTURED

Alfred Pleasonton (at right), as the new major general, led Union cavalry forces in the Gettysburg Campaign. During this period, he promoted First Lt. Custer (at left) to brigadier general. The two ride toward each other in this compelling photograph by Timothy H. O'Sullivan, taken in April 1863 in Falmouth, Virginia.

(Bottom) Custer loved dogs and frequently posed in photos with them. One snuggles next to the second lieutenant, as he poses with officers of Brig. Gen. Andrew Porter's staff in this photo taken on May 20, 1862.



(Inset) Custer sat for this photo in the Omaha, Nebraska, studios of Edric Eaton prior to the arrival of the Grand Duke Alexis of Russia on January 12, 1872. The following day, they met with Buffalo Bill Cody and embarked on their famous "Grand Buffalo Hunt" in southwest Nebraska.

- COURTESY KANSAS HISTORICAL SOCIETY -





Cutting quite the fine figure during his Civil War years, Maj. Gen. Custer was photographed by Mathew Brady and company at the close of the war, in 1865. In the full-length photo, taken on May 23, Custer wears a wide felt hat he captured from a Confederate officer. The same hat was knocked off later in the day, when Custer's horse bolted as Union troops passed before the review stand, during the Grand Review of the Armies celebration in Washington, D.C.

CUSTER CAPTURED

William H. Illingworth captured this photo of Lt. Col. Custer with his Indian scouts during the Black Hills Expedition, in August 1874; Bloody Knife is pointing to the map (the death knell will sound for him, too, at the Little Big Horn battle).

Custer's tent was a gift from Thomas Rosser of the Northern Pacific Railroad (the company's initials are on the tent).

Within four weeks of the battle, William M. Cary's full-page drawing appeared in New York City's *The Daily Graphic*. Henry Steinegger borrowed heavily from the drawing to create this 1878 lithograph, *General Custer's Death Struggle: The Battle of the Little Big Horn*.





(Above) Edgar Samuel Paxson finished *Custer's Last Stand* in 1899. Paxson took 20 years to complete the six-by-nine panorama, which is said to contain so much paint that it weighs half a ton. Using sign language, Paxson interviewed many of the surviving warriors of the battle, many of whom posed for him—including Crazy Horse. To see the original painting in all its glory, visit the Whitney Western Art Museum at the Buffalo Bill Center of the West in Cody, Wyoming.

(Above inset) In 1891's *The Last Stand*, likely inspired by the events of Little Big Horn, Frederic Remington made no attempt to accurately portray Custer's fight. In addition to unrecognized defenders, the heavy clothing, sabers and rocky terrain weren't at Little Big Horn either.



(Center) In 1903's *The Custer Fight*, Charles M. Russell took the unusual step of portraying the Battle of Little Big Horn from the Indian perspective—the defenders of Last Stand Hill are almost completely obscured as the circle of Indians closes around them.

(Bottom) *Battle of the Big Horn*, published by Kurz & Allison in 1889, shows Custer as a "larger than life" figure, dwarfing the soldiers and Indians around him.

— COURTESY LIBRARY OF CONGRESS —

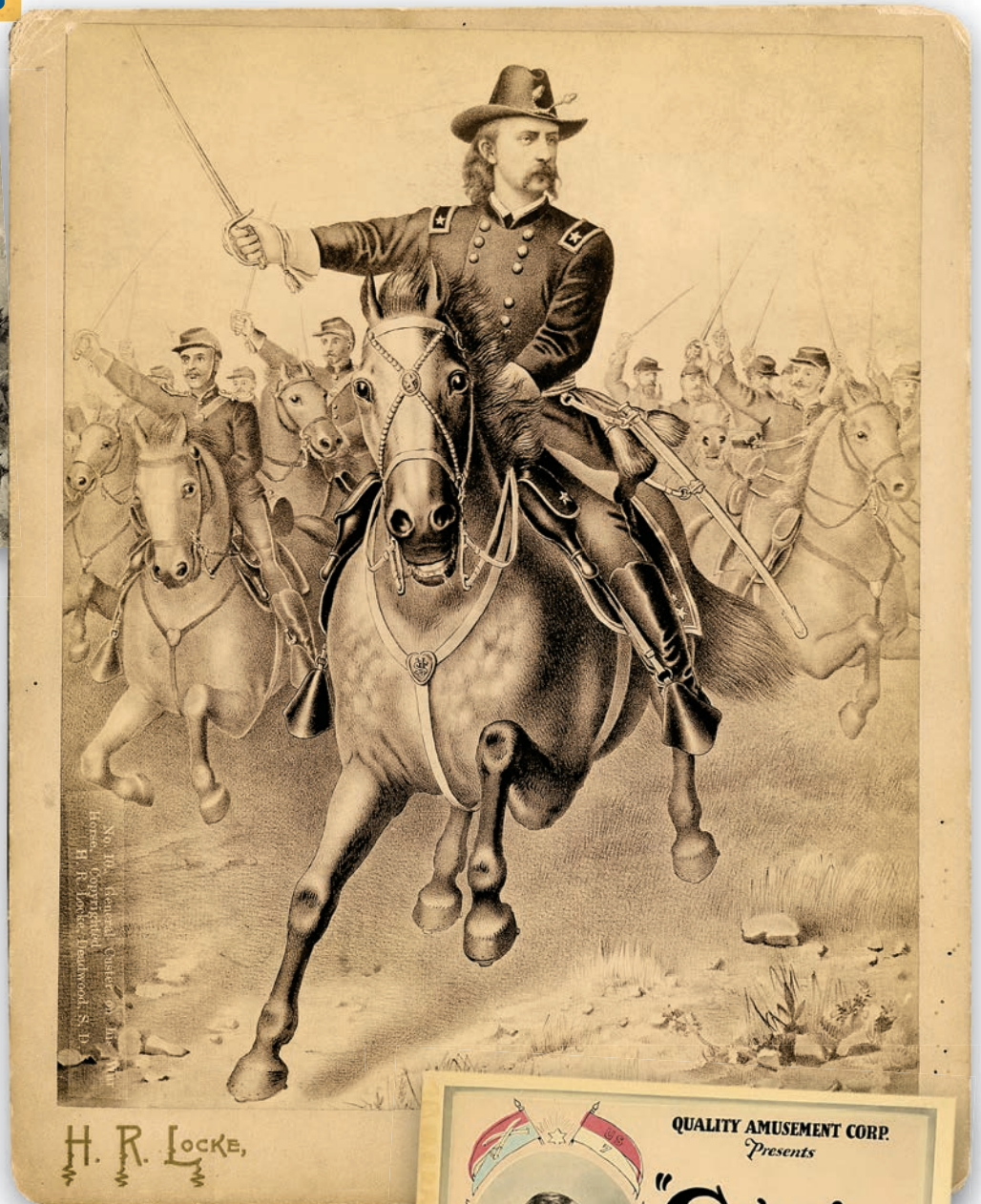
CUSTER CAPTURED



Alfred Waud was known for his realistic sketches from the Civil War battlefields, and the above 1876 drawing, *Custer's Last Fight*, was considered one of the earliest accurate depictions of the Little Big Horn battle.

H.R. Locke created this cabinet card of "General Custer on His War Horse" for the Burlington Route. The Chicago, Burlington and Quincy Railroad—with its Montana route passing through the Little Bighorn Valley—was one of the first to capitalize on the battlefield as a tourist attraction.

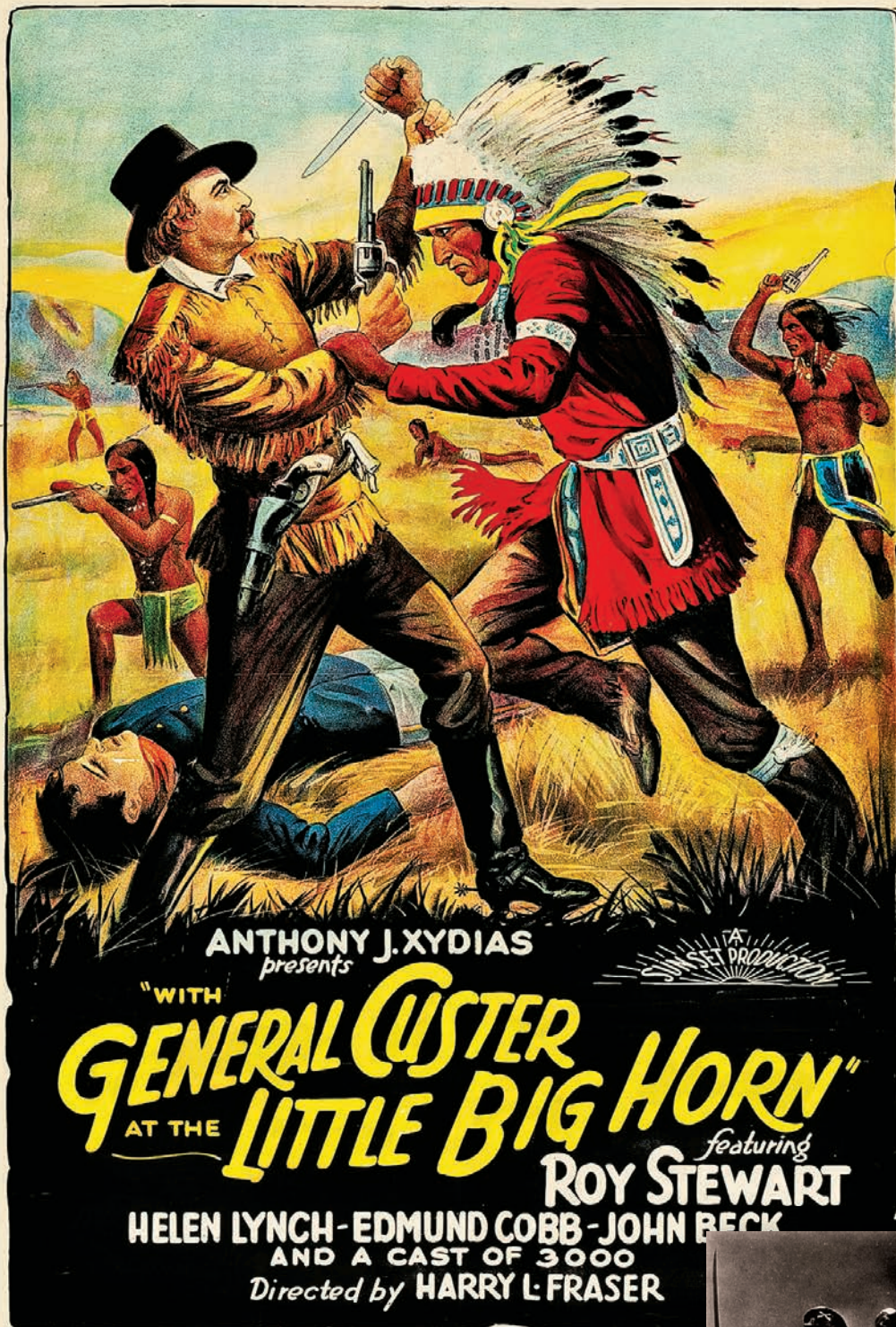
— COURTESY HERITAGE AUCTIONS —



Buffalo Bill Cody was the first to depict the Custer disaster before show-going masses with his Wild West in the 1880s. Pawnee Bill's Wild West show followed up, in 1905, with this re-enactment of the "Death of Custer."



This title card promotes the extended scenes 1925 release of Thomas Ince's 1912 film *Custer's Last Fight*. The original advertising for the 1912 release declared the movie as the "most colossal & sensational War Picture in the Entire History of Motion Pictures."



General Custer at the Little Big Horn was released by Aywon Film for the 50th anniversary of the Little Big Horn battle. Despite holding the title role of Custer, actor John Beck received fourth billing.

Even a future president got into the act—Ronald Reagan (right) starred as Custer, with Errol Flynn as Jeb Stuart (far right), in the 1940 movie *Santa Fe Trail*. A short-haired, clean-shaven Custer in pre-Civil War Kansas didn't sit well with historical purists.



DID DOC HOLLIDAY HUNT DOWN OLD MAN CLANTON?

***Doc Holliday may indeed have been part of the Guadalupe Canyon Massacre...
and an investigation of his life in Prescott, Arizona, reveals why.***

BY VICTORIA WILCOX

No man is an island, isolated from his time and place, so exploring the world of a historical individual not only gives a sense of reality to his story—it can tell us things about his character we might have missed in a more targeted search.

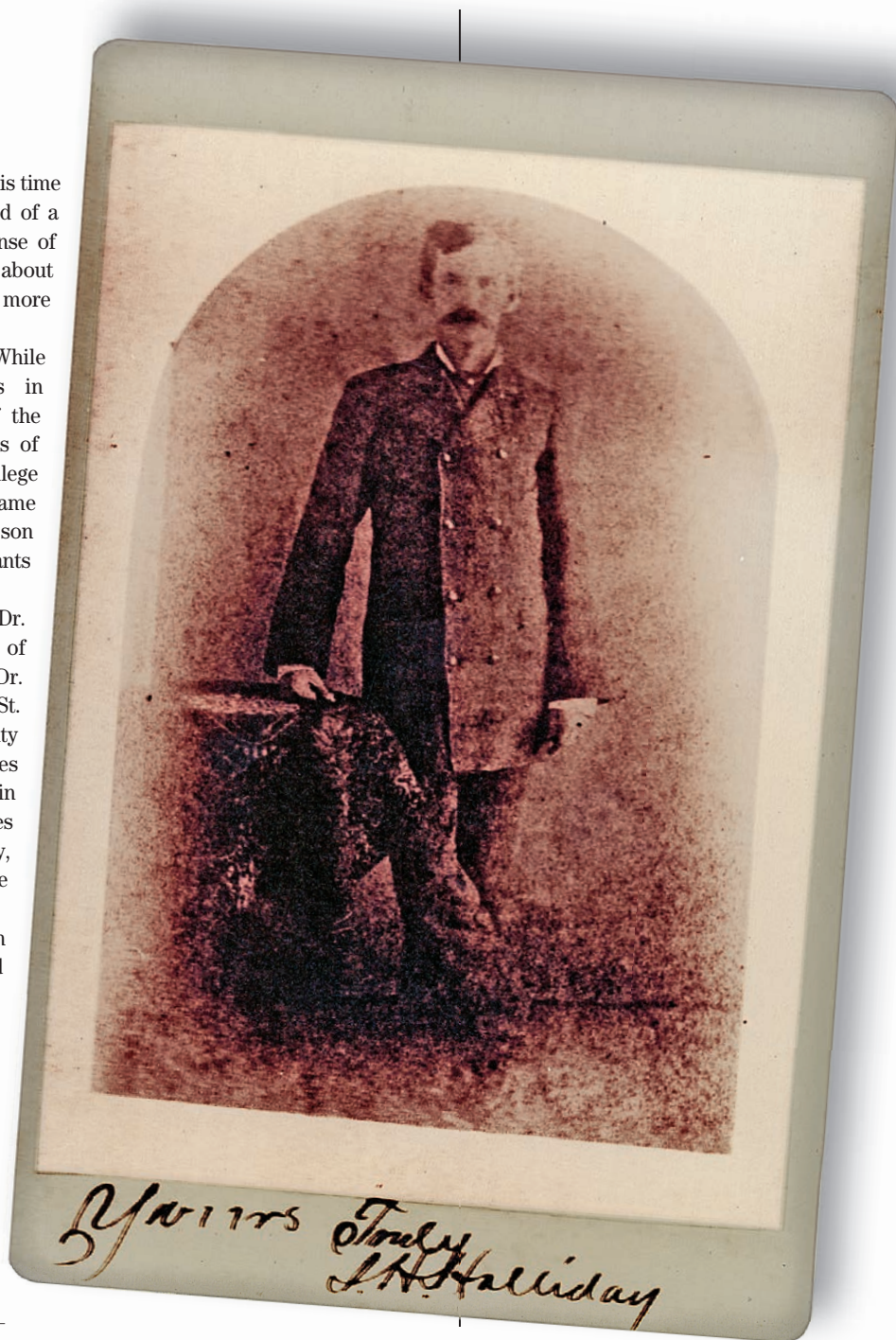
Take my study of Doc Holliday. While researching his dental school days in Philadelphia, I dug into the history of the city in the 1870s and explored the lives of his classmates at the Pennsylvania College of Dental Surgery. One student became intriguing. His name was Auguste Jameson Fuches, the son of French-born immigrants who had settled in St. Louis, Missouri.

Fuches was mentored by the famous Dr. Homer Judd, who had pioneered the use of Greek nomenclature for the dentition. Dr. Judd helped establish a dental school in St. Louis (present-day Washington University School of Dentistry) where Fuches studied before continuing his education in Philadelphia. After dental school, Fuches returned to St. Louis to practice dentistry, then went back to Philadelphia to receive a second degree in medicine.

That was the caliber of student with whom young John Henry Holliday had

Considering how important Doc Holliday's time in Prescott, Arizona, may prove to his role in Tombstone's famed Gunfight Behind the O.K. Corral, it is quite amazing that one of the two credible photos of Holliday as an adult is this one, taken of him in Prescott in 1879, that he signed. (The other one is his graduation photo from dental school in Philadelphia, Pennsylvania.)

— COURTESY ROBERT G. MCCUBBIN COLLECTION —



associated in his two years of college, which tells us something of the kind of life he lived while there—study, practice, more study. But I learned another interesting bit of information while getting to know Fuches—his address in St. Louis: Fourth Street, near the Planters' House hotel.

That was an address which surprised me, being the same mentioned by Kate Elder when she claimed that she had first met Holliday when he was practicing dentistry in St. Louis, "on 4th st near the Planters Hotel."

Elder's recollections appeared in a letter to *Brewery Gulch Gazette* writer Anton Mazzanovich, but were mostly discredited as the rantings of a frontier whore who wanted some of the celebrity of the recently published *Wyatt Earp: Frontier Marshal*. Now here was Holliday's classmate with the same address, giving us cause to believe at least some of what Elder said—and to look into the possibility that Holliday himself spent some time in St. Louis after finishing his dental education. It was a discovery that changed our understanding of his history.

This same type of exploration led to discoveries about Holliday in Prescott, Arizona, where he and the Earps laid over on their way to Tombstone. Virgil Earp had gone to Prescott first, in the summer of 1877, operating a sawmill in the shadow of Thumb Butte. Wyatt Earp and family, with Holliday and his mistress in tow, arrived by wagon train in the fall of 1879. Virgil and Wyatt headed to Tombstone, but Holliday chose to stay



in Prescott, the territorial capital at the time, a pine-scented mining camp in the cool highlands of northern Arizona. With a strip of saloons and gambling halls gaining fame as Whiskey Row, it was a perfect place for a sporting man like Holliday and his mistress, Elder, to take up residence.

Except that Whiskey Row wasn't Holliday's place of residence in Prescott, and Elder wasn't his roommate. She had left him soon after their arrival, going off to try her luck in the mining camp of Globe, and he moved into a boarding house a few blocks up from Whiskey Row. This time, the surprises in Holliday's story come from his neighbors in and around the boarding house.

His landlord in Prescott was Richard Elliott, one of the owners of the Accidental Mine on Lynx Creek. The other occupant of the Elliott house was miner and stockman John J. Gosper—who also happened to be secretary of Arizona Territory and acting governor in the absence of the great

Never charged with any crime, Newman Haynes "Old Man" Clanton met his end in Guadalupe Canyon, about two months before his ne'er-do-well sons shot it out with Doc Holliday and the Earp brothers in Tombstone behind the O.K. Corral.

— TRUE WEST ARCHIVES —

explorer-turned-politician John C. Frémont.

Next door to the Elliott house was the home of William Mansfield Buffum and his family. Buffum was a California businessman who had come to Arizona in the early days of the territory, settling in Prescott and establishing a prosperous mercantile company. His wife, Rebecca Evans Buffum, was known for her dinner parties—her china is now on display at the Sharlot Hall Museum in Prescott. Some of those dinner parties were no doubt attended by Buffum's friend and former member of the Territorial Legislature, Thomas Fitch.

Fitch was one of the brightest legal minds in the Western territories—a lawyer, actor, orator, novelist and newspaper editor who had worked with Mark Twain in Virginia City, Nevada. He had been a district attorney and a delegate to the Nevada State Constitutional Convention, and he had helped draft the Utah State Constitution. Although not a Latter-day Saint, he had served as general counsel to the Mormon Church and defended church leader Brigham Young during the polygamy trials. He witnessed the laying of the first rail at the western terminus of the Overland Route in Sacramento, California, and the last one at Promontory Point in Utah.

Those were Holliday's influential neighbors at a most interesting time in Arizona history. Down on the southern border of the territory, near the mining town of Tombstone, American cowboys were crossing the U.S.-Mexico border into Sonora, stealing Mexican cattle and rebranding them to sell to U.S.

Did the Guadalupe Canyon Massacre have something to do with Gosper's plan of "action" to stop the rustlers and stave off a war with Mexico?

military bases, and sometimes killing Mexican citizens.

Mexico's government sent a series of angry communiqués to Washington, D.C. demanding an end to the depredations, but the federal government, operating under the Posse Comitatus Act of 1878, claimed the border was Arizona's problem and the Territorial Legislature should handle the trouble. The territory disagreed, saying the federal border was Washington, D.C.'s responsibility, and refused to allocate funds for a police action, leaving the situation a stalemate.

But when Mexico threatened a war over the border issues and Washington, D.C. ordered the Arizona Territory to quell the situation, Gov. Frémont proposed a plan authorizing U.S. Marshal Crawley P. Dake to appoint special deputies to hunt down the rustlers (Dake appointed Virgil as one for Tombstone, in November 1879). Then the governor left Arizona, putting Acting Gov. Gosper in charge of enforcing the plan.

That was the lay of the land when Holliday left Prescott for Tombstone and arrived in September 1880; he soon became personally involved in the border troubles. After a massacre of Mexicans by cowboys

near Fronteras (in the northeast of the Mexican state of Sonora) in May 1881

and another at Skeleton Canyon (northeast of the Arizona town of Douglas) in July 1881, Holliday's former roommate Gosper decided to "take action." Gosper's private correspondence does not specifically state that "action," but within weeks, the bloody Guadalupe Canyon Massacre occurred on August 13, 1881, in which several rustlers were killed—including rustler boss Old Man Clanton.

The rumors at the time suggested that Wyatt and Holliday had somehow been involved. Holliday later said of the reasons behind the O.K. Corral gunfight that he and the Earps had "hunted the rustlers, and they all hate us." He wasn't referring to the Vendetta Ride that came after the October 26, 1881, gunfight, but to an event that had occurred before.

Did the Guadalupe Canyon Massacre have something to do with Gosper's plan of "action" to stop the rustlers and stave off a war with Mexico? Had he followed Gov. Frémont's lead of assigning deputies, but in vigilante fashion?

Gosper admitted to encouraging the formation of a "Committee of Safety" in



Prescott politician Thomas Fitch, the lead counsel at Judge Wells Spicer's hearing investigating the 1881 Gunfight Behind the O.K. Corral, may have met Holliday at one of the dinner parties hosted by the Buffum family, who lived next door to the home where Holliday boarded in Prescott.

— COURTESY VICTORIA WILCOX —



If Doc Holliday played a role in killing Old Man Clanton at the Guadalupe Canyon Massacre, this bird's-eye view of Arizona's Guadalupe Canyon, looking south into Mexico, was the lay of the land for the posse. The international boundary is marked by the right arrow (the ranch was behind the trees, in Mexico), while the probable location of Clanton's cow camp is marked by the left arrow. The posse likely fired down on the camp from the rocks (left, foreground) or the bluffs (left, background).

— BY BOB BOZE BELL —

PRESCOTT'S 150TH

Tombstone, to protect life and property, but he denied that the group was formed so its members could take the “law into their own hands.”

Yet Gosper was no stranger to employing vigilante means under the legal power afforded him, as shown in an 1879 directive from his office in Prescott: “...I, John J. Gosper, Acting Governor of the Territory of Arizona, do hereby authorize the payment out of the Territorial Treasury, the sum of \$500 to any individual who shall kill, by means of fire arms, or otherwise, the highway robber while in the act or attempt of robbing the mail or express, or search of the passengers....”

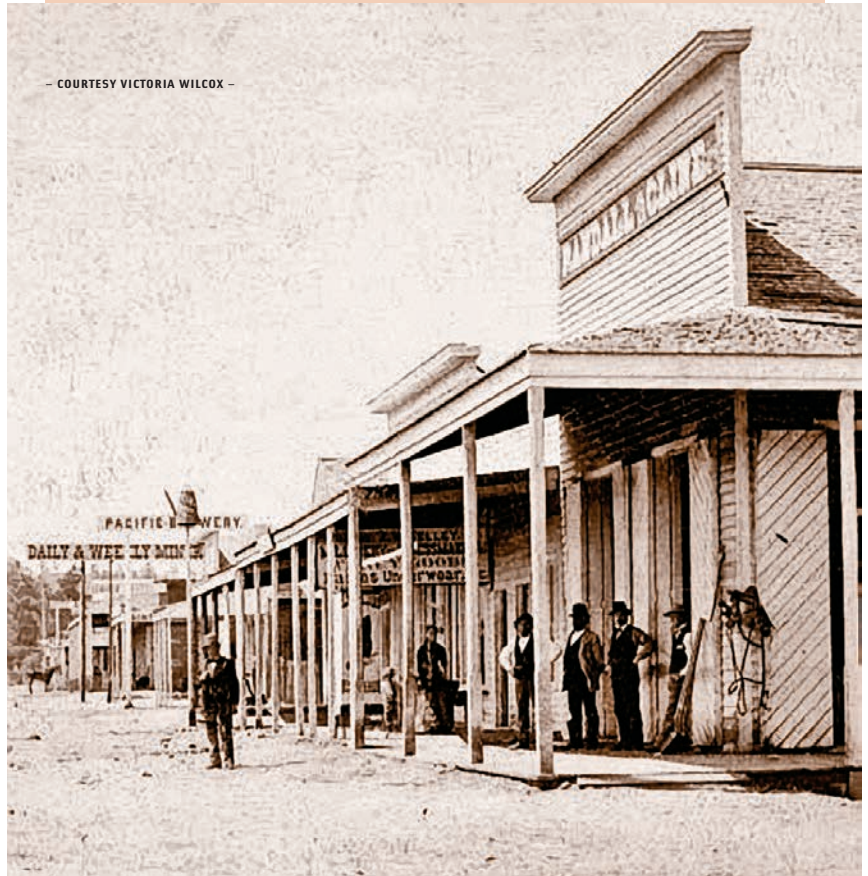
Perhaps he tried the same tactic to rid the country of cowboys, as well, which would explain much about the trouble in Tombstone. It also might explain a surprising addition to the Earp-Holliday defense team at the O.K. Corral hearing—attorney Fitch from Prescott, bringing a \$10,000 bond along with him.

As Holliday said of his time in Arizona, “The claim that I make is that some few of us pioneers are entitled to credit for what we have done. We have been the forerunners of government. As soon as law and order were established anywhere we never had any trouble. If it hadn't been for me and a few like me there never would have been any government in some of these towns. When I have done any shooting it has always been with this in view.”

Sounds like the Gunfight Behind the O.K. Corral was a great deal more than a street fight or a bounty hunting deal gone bad, as it appears Holliday may have known about the cowboy situation in southern Arizona even before he arrived in Tombstone.

When one looks beyond Holliday himself to the men he knew, his story grows—and sometimes our understanding of history grows, as well. ❏

To get the entire story, read *The Last Decision*, the final volume of “Southern Son: The Saga of Doc Holliday,” coming May 2015. After helping save the antebellum home of Holliday's uncle in Fayetteville, Georgia, **Victoria Wilcox** spent 18 years researching the life of Holliday to write a historical novel trilogy. The first two volumes, *Inheritance* and *Gone West*, are in bookstores now.



In 1864, fifteen years before Doc Holliday arrived in Prescott, the town was founded as the territorial capital of Arizona, with the city's name chosen on May 30, in honor of William Hickling Prescott, author of *The History of the Conquest of Mexico*. More accurately a capital on wheels, Prescott lost the title to Tucson in 1867 only for it to return to Prescott in 1877, until Phoenix became the permanent capital city in 1889.

John Raible and Phillip Sheerer, listed on the Arizona Territory Census in 1864, came to mine for gold near Lynx Creek and, three years later, set up a brewery, perhaps the first, on what is today's Whiskey Row. You can spot it, Pacific Brewery, in the background of this photo of Montezuma Street, looking south from Goodwin. Raible and Sheerer helped build the city's first building that is still standing in its original location, the governor's mansion, which houses the Sharlot Hall Museum today.

From May 30 to June 1, 2014, Prescott will celebrate its sesquicentennial with attractions staged from the Yavapai County Courthouse Plaza to Prescott Mile High Middle School, where visitors may see re-enactments of the city's Old West events, including a late 1870s shoot-out involving Virgil Earp. The Sharlot Hall Museum—which honors the first woman to hold an office in the Arizona Territorial government, as territorial historian—will host a 150th dinner celebration that boasts a meal made from early-day Prescott recipes.

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BY SCOTT EYMAN

A Man to Match the Land

A new John Wayne biography reveals the actor's quest to make *Stagecoach*, the groundbreaking Western that put Monument Valley on the map.



John Wayne vs. John Ford: Who deserves the credit for setting *Stagecoach* in the fresh, picturesque Monument Valley?

— ALL *STAGECOACH* IMAGES COURTESY UNITED ARTISTS —



John Wayne had incrementally risen from three-day pictures to six-day pictures to ten-day pictures, with corresponding increases in salary but very little increase in prestige. “I kept nagging at [John] Ford,” remembered Wayne. “When is it my turn?” He’d say, ‘Just wait. I’ll let you know when I get the right script.’ And he did.”

Right after Wayne finished shooting *Red River Range*, Ford found the script for Wayne. It was *Stagecoach*.

Ford and his partner Merian C. Cooper first presented their western to David Selznick in June 1937, but Selznick was not enthusiastic about the genre and briddled at featuring downmarket talents like Wayne and Claire Trevor in a Selznick production. He insisted on Gary Cooper and Marlene Dietrich. Ford and Cooper took their project and went home.

Ford nurtured *Stagecoach* while directing *The Hurricane* for Sam Goldwyn, and *Four Men and a Prayer* and *Submarine*

Patrol for Fox. Finally, in the summer of 1938, *Stagecoach* found a home with producer Walter Wanger, who believed in Ford and in the recurring nature of film cycles. Large-budget westerns had been out of style since the early 1930s and the simultaneous failures of *The Big Trail* and King Vidor's *Billy the Kid*, but Cecil B. DeMille's *The Plainsman* had been a big hit in 1936, and Frank Lloyd had made the similarly successful *Wells Fargo* in 1937.

"It was Ford who worked with Dudley Nichols in creating a fine script; and John Wayne as the Ringo Kid was also Ford's idea," said Wanger. On October 31, 1938, Ford started shooting his movie.

In the years to come, *Stagecoach* would become known almost as much for its locations as for its star. Unless you'd seen every western since *Broncho Billy*, you'd never seen locations like this before—a Garden of the Gods called Monument Valley.

There's not a lot of footage of the valley in *Stagecoach*—the crew spent no more than four days there—but each shot is majestically composed and emphatically placed, with swelling music behind it. In years to come, the question of who stumbled upon Monument Valley would become a hot if irrelevant topic, proving only that in the movie business, success has a thousand fathers, while failure is the proverbial redheaded stepchild.

Harry Goulding, who had lived in Monument Valley since 1921, said that he traveled to Los Angeles with a batch of professional photographs of the valley, and it was those photos that sold Wanger and Ford on doing the location work there. But Ford told his grandson, Dan, that George O'Brien had seen the valley first and came back raving about it. "Harry Goulding had given him a lot of pictures and I was entranced," said Ford.

And Wayne would stoutly insist that Monument Valley was his idea. "I was hired as an assistant for a George O'Brien western, called, I believe, *Riders of the*

Purple Sage.... One of my jobs was to get 400 head of cattle into Blue Canyon which was 150 miles from any paved road. A preacher who had a little church on the Hopi reservation agreed to help me gather them. In gathering those cattle, we horsebacked into Monument Valley."

Wayne's story is possible, although Monument Valley isn't featured in the 1930 version of *Riders of the Purple Sage*—it was shot in Sedona. (Wayne claimed only that the cattle were rounded up in the vicinity.)

Wayne said that he had held back the location for ten years until Ford cast him as the lead in *Stagecoach* and rhetorically wished he could find a fresh, picturesque area to represent the West. Wayne promptly suggested Monument Valley, to which Ford retorted that Wayne had been hired as an actor, not a director.

"Upon [Ford's] return from location hunting, I was standing with some of the crew when he approached and said, 'I have found the most colorful location that can ever be used for a picture.' Then he looked



Despite the fact that the Duke owned a huge Western library with photographs and saddles, like the one shown here, author Scott Eyman revealed in his book that John Wayne never owned a horse. "He had dogs running around his house, but never bought a horse. He only worked with trained movie horses," Eyman told our interviewer, Allen Barra.

**“Chrissakes, can’t
you even walk?
Not skip, just walk.
Goddamn fairy.
Put your feet down
like you were
a man.”**

directly at me and said, ‘Monument Valley.’ And I assure you from that moment on, Jack Ford discovered Monument Valley.”

Wayne was not a slam dunk for the part of the Ringo

Kid—Ford may have shot a test of Bruce Cabot as well as Wayne. Claire Trevor remembered that Wayne’s test involved their long scene after the birth of the baby—the primary scene between the two characters. “The idea was that he was very respectful of me. He didn’t know I was a hooker. Ford had us play the scene standing against a fence. At one point, Ford took Duke and shook him.

“What are you doing with your mouth?” Ford asked. ‘Why are you moving your mouth so much? Don’t you know that you don’t act with your mouth in pictures? You act with your eyes!’”

Ford and Walter Wanger had to cut a deal for Wayne’s loan-out from Republic. Ford called Republic, but they weren’t overly interested in accommodating him. “They didn’t want to bust up their schedule,” was the way Wayne remembered it.

Ford asked Walter Wanger to go rattle Herb Yates’s cage. Wanger came back to Ford and said, “I can’t deal with these people. They’re stupid.” After much finagling, Republic let Wanger have Wayne for his pro-rated salary—a little more than \$6,000 for six weeks’ work. “They were so stupid that they didn’t realize that they could’ve got \$50,000–\$60,000 for me [on loan-out],” said Wayne.

Ford wouldn’t have been Ford if he hadn’t indulged in some tormenting of his rookie once he started shooting, even if he’d known the rookie for more than ten years, even if the rookie was a seasoned pro. It was not unlike a fraternity hazing. “Don’t you know how to walk?” Ford yelled. “You’re as clumsy as a hippo. And stop slurring your dialogue and show some

expression. You look like a poached egg.”

Wayne had been making movies for a decade, but, as Yakima Canutt said, “He was new to the Big

Leagues.” Ford rode him mercilessly, made him completely self-conscious. “I said hold your position before you turn,” Ford growled at Wayne on the set. “Chrissakes, can’t you even walk? Not skip, just walk. Goddamn fairy. Put your feet down like you were a man.”

Behind Wayne’s back, Ford’s attitude was 180 degrees away from the persistently brutal hiding he gave him to his face. “He’ll be the biggest star ever,” he told Wayne’s co-star Louise Platt, “because he is the perfect Everyman.”

Wayne nervously asked Yakima Canutt to run lines with him as he tried to come up with readings that Ford wouldn’t decimate. But no matter what Wayne did, it was wrong. During a scene at a way station, Wayne had to wash his face, and Ford even seized on that for faulty technique. “Cut!” yelled Ford. “For Chrissakes, wash your face! Don’t you ever wash it at home? You’re daubing your face, you’re daubing it!” Ford made Wayne do the shot over and over, until his face was nearly raw from the towel.

Wayne had a volatile temper, but with his Coach, his self-control was absolute. “Shit, I was so fucking mad I wanted to kill him,” remembered Wayne. “And he got the whole cast hating him for doin’ that—until finally even Tim Holt, the young kid, was saying, ‘Goddammit, quit picking on Duke like that.’”

Usually, Ford would bring the hammer down when Wayne was peripheral in a scene; if he had an important moment, Ford left him alone. Wayne would always believe that Ford was doing this to get the other actors—who were all more

experienced and far more successful than Wayne—on the young man’s side.

But he was also using shock therapy to snap Wayne out of the easy, uninflected display of masculine charm that had been his stock-in-trade. Ford knew that Wayne would always have that as part of his personality, but if the movie was going to succeed, if Wayne was going to act on a higher level, he was going to have to be able to communicate complexities beyond anything he had ever shown before, and Ford didn’t believe he could do it unless he was spurred.

As for the rest of the cast, Thomas Mitchell was working on staying sober—two years and counting—while John Carradine mostly provoked conversations in which he could lay out the case for Edward de Vere as the true author of Shakespeare’s plays.

After they had been on the picture a few weeks, Ford told Wayne to go look at some of the footage that Otho Lovering had been cutting together. Wayne noticed that Andy Devine, playing the stagecoach driver, had not had his reins outfitted with rubber exercisers—it looked like there was no tension on them. Wayne, an experienced prop man, had told Ford’s prop man to get the rubber bands, but it hadn’t been done and Wayne was irritated.

Wayne came back to the set and Ford asked him what he thought. “Well, it’s just magnificent, coach. I’ve never seen anything like it in my life.”

“How do you like [Thomas] Mitchell?”

“Oh, he’s great!”

“How do you like Claire Trevor?”

“Great!”

“Well, how do you like yourself?”

“Well, hell, I’m playing you, so you know what I’m doing.”

“Well, Jesus, Duke, you’ve looked at the whole goddamn thing, isn’t there one criticism, one constructive criticism, that you can give me? You’re acting like a schoolboy!”

Thus drawn in, Wayne complained about the slack reins, whereupon Ford halted

production, brought the electricians down off the light grid, gathered the actors and crew and everybody around the center of the soundstage and said, “Well, I just sent our young star in to see his first effort. And he’s very well satisfied with himself, and with the rest of the cast, but he thinks Andy Devine stinks!”

In varying degrees, Ford would indulge in these hazing rituals with unwary or inexperienced actors for the rest of his life. It wasn’t personal; it was the way he told you he liked you. (If he didn’t like you, he completely ignored you.) Beyond that, Ford’s technique of handling actors was to keep them off balance, the better to be able to maintain unquestioned



An ensemble film with no clear-cut main characters, *Stagecoach* is a model of the “deeply Fordian premise that Americans reveal their true and, mostly, their best selves under pressure.” Nearly every character is transformed during this adventure.

control of the production. For the next quarter century, Ford never really altered his method of handling Wayne: impatience and occasional abuse on the set, open affection off the set.

Dudley Nichols’s screenplay is a model of concision and screen storytelling, and it works off the deeply Fordian premise that Americans reveal their true and, mostly, their best selves under pressure. The characters are all types, but they’re deep,

original types—at least for 1939. Each of them is written and played as a layered human being; only the banker Gatewood is no more than the sum of his selfishness, with dialogue that could be transposed directly to Fox News: “Government must not interfere with business. Reduce taxes! The national debt is something terrible!”

For all of Ford’s professed exasperation toward his supposedly feckless protégé, he takes impeccable care of him. The Ringo Kid is sincere, without cant or hypocrisy,

the moral center of the film as well as of the little community on the stagecoach. Much of Ford’s artistry consists of his measured, carefully composed handling of the scenes within the cramped confines of the stagecoach, with predominantly triangular compositions that always make Ringo’s silent reactions a cue for our own.

Wayne is far less reactive in *Stagecoach* than he was in most of his B westerns; Ford’s scripts didn’t require semaphoric acting, because he could communicate plot and dramatic tension visually, without undue emphases from his players. Ford knew that if the script and direction are finely tuned, an actor rarely has to act that much—the audience will project their own emotions into the space left by the filmmakers.

It’s a film full of big, theatrical actors—Thomas Mitchell, John Carradine—who tamp it down, and not even Barbara

Stanwyck could give a better performance than Claire Trevor. Ford shoots the exteriors rapturously, the better to contrast with the tightly focused interiors in the stagecoach.

With Ford and Nichols both functioning at the top of their respective games, *Stagecoach* becomes more than a piece of movie history; it becomes American history. It's very nearly a perfect piece of construction and execution; the only obvious dramatic flaw is the extraneous song during the scene of the birth, although Ford even manages to work that into the plot, as listening vaqueros end up stealing the spare horses.

After *Stagecoach* finished shooting on December 22, 1938, four days over a tight thirty-three-day schedule, Wayne had six weeks off before trooping back to Republic and shooting the last four of



his Three Mesquiteer westerns: *The Night Riders*, *Three Texas Steers*, *Wyoming Outlaw*, and *New Frontier*...

When *Stagecoach* was released in February 1939, even the critics knew that something special had happened with its star. After noting that the cast lacked "strong marquee names," *Variety* relented by saying, "John Wayne,

Critical response hasn't varied much over the decades; Pauline Kael would write admiringly of Ford's "simple, clear, epic vision.... *Stagecoach* had a mixture of reverie and reverence about the American past that made the picture seem almost folk art."

as the outlaw, displays talent hitherto only partially used—a forthright, restrained delivery and an appealing personality which here gets a new impetus." Kate Cameron in the *New York Daily News* wrote, "Every part is admirably acted...and John Wayne is so good in the role of the outlaw that one wonders why he has had to wait all this time since *The Big Trail* for another such opportunity."

Wayne responded with a full-page ad in the trades to let the movie community know that he was aware his participation in the movie was something special. It featured a smiling, full-face



For his young star, John Ford evoked kindness from the other actors in *Stagecoach* by relentlessly bullying John Wayne. The method worked well. Wayne remembered, "he got the whole cast hating him for doin' that." But Ford had a method in his madness.

AN INTERVIEW WITH SCOTT EYMAN

close-up of him in character. “My sincere thanks to Mr. Wanger and Mr. John Ford for the opportunity of playing the Ringo Kid in *Stagecoach*.”

...Commercially, *Stagecoach* was only a modest success, but within the industry, Wayne was suddenly recognized as a viable leading man. Wayne would remember with pleasure a compliment from Robert Montgomery when they were making *They Were Expendable* six years later.

“Duke,” he said, “when I saw *Stagecoach*, with all those wonderful actors, I thought of what a horrible shame it was to put a plain, straight guy like you in it. Three years later, when I saw *Stagecoach* again, I realized you were the best actor in the goddamn picture.”

...With *Stagecoach* grabbing reviews and earning money, Herb Yates realized that he had a star who had been hiding in plain sight for years.... Yates decided to promote Wayne to Republic’s version of A pictures....

Stagecoach marked the smooth meshing of two monumental constructs. In the 96,000 acres of Monument Valley, John Ford found the ultimate frame for his pictures—sandstone buttes like fists punching through the earth’s crust, as well as delicate architectural spires rising toward the sky—a place of majesty and repose. Monument Valley gave the impression that it is as it has always been—permanent, implacable, sacred. At night, clouds descend and settle over the buttes and pillars like gods visiting their creation.

Ford had found the land he was born to put on the screen, as well as his mature style—meditative, with a symmetrical balance between character and theme.

And in his old pal Duke he had found a man to match the land.



True West: What is John Wayne’s best performance in a Western?

Scott Eyman: I hate to give a predictable answer, but I have to say *The Searchers*. His performance [as Ethan Edwards] has such enormous passion and depth, I’m not sure it could have been played by anyone else.

What’s your choice for second best?

She Wore a Yellow Ribbon. He plays an older man and does it quite well. Wayne’s critics were always saying he didn’t have any range as an actor. All you have to do to disprove that is watch him in *She Wore a Yellow Ribbon* and then *The Searchers*.

Third best?

I’d probably go with *Stagecoach*. I love him playing an agrarian farm boy in John Ford’s movies. You just can’t beat that first scene [of his] when the camera zooms in on the Ringo Kid and he twirls that Winchester like it was a six-gun.

What did you think of *Red River*, where he plays a character who almost turns into a murdering psychotic?

Well, that’s a great performance too. But I kind of think of Thomas Dunson as a dry run for Ethan Edwards in *The Searchers*.

Why did nine years pass between Wayne’s first big break, in Raoul Walsh’s *The Big Trail* in 1930, and *Stagecoach*?

Walsh said he cast Wayne because he “liked the looks of this new kid with a funny walk, like he owned the world.” But *The Big Trail* was a financial flop.... Walsh shot it in an early widescreen process...and most of the theaters just didn’t have the

[projectors] in time to help *The Big Trail*. It looked very flat and didn’t get good word of mouth, so people just didn’t go.

Why did Ford take so long to cast Wayne in a movie?

Remember that, in the early and mid-1930s, Ford wasn’t making Westerns. Darryl Zanuck thought that Westerns were mostly B-movie fodder.

Why do you think *Stagecoach* was such a tremendous boost to Wayne’s career?

First, its success, both at the box office and with critics, showed the Hollywood people that you could make an intelligent A-list Western for adults.... Also, the magnificence of Monument Valley conveyed an almost mythic quality. The first time you see John Wayne silhouetted against the sky, you think, “Here’s a man to match these mountains.”

In his movie roles, did Wayne play mostly the same character?

Many of his characters represent many different aspects of the frontier West. In *Fort Apache*, his veteran cavalry officer is reticent compared to Henry Fonda’s Custer-like martinet. In *True Grit*, he embodies the aging spirit of all the lawmen he played over the years. And in *The Shootist*, his dying gunfighter is sort of a reflection of many of his most popular characters.

Is *Hondo* an underrated Western?

It was one of Wayne’s best movies and also one of his best performances. *Hondo* was iconic for Wayne as well because it was a much different character than the Ringo Kid or in the Ford cavalry pictures. It was set in an earlier time in the settling of the frontier. Life was rawer, harsher. It was a real “frontier” movie.

Would Wayne have been a major star if not for Ford?

That’s an interesting question, but it goes both ways. How would we remember Ford today if he hadn’t discovered Wayne? Ford certainly would have been a great director no matter who he cast in his films, but would they have had the same popular impact? Would so many people travel from all across the world to go to Monument Valley?

—Allen Barra



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TRUE WEST
EXCLUSIVE

CLASSIC GUNFIGHTS

THE GANG SLAYER

CAPTAIN JONATHAN DAVIS VS 14 POLYGLOT KILLERS

ONE MAN WITH COURAGE
MAKES A MAJORITY!



Armed with two Colt revolvers and a large Bowie knife, Capt. Jonathan Davis more than holds his own against 14 deadly foes.

— ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of John Boessenecker and Bill Secret Sr.

This classic Classic Gunfights first appeared in our March 2008 issue

DECEMBER 19, 1854

Three American prospectors are traversing a miner's trail in California's Sierra Nevada Mountains (see map below). As Capt. Jonathan Davis, James McDonald and Dr. Bolivar Sparks walk up the trail, they are ambushed by a large gang of bandits (two Americans, one Frenchman, two Britons, four Mexicans and five Sydney Ducks, members of an Australian gang of criminals who wreaked havoc in San Francisco). This gang has been on a two-day violent crime spree, killing and robbing six Chinese and four Americans.

Jumping out of the brush with pistols blazing, the outlaws cut down McDonald, who dies without drawing his weapon. Dr. Sparks yanks his six-shooter and gets off two shots before he is badly wounded and drops to the ground.

Captain Davis pulls two pistols and begins returning fire, dropping outlaws with almost every shot. Several outlaw balls rip through the captain's clothing (a friend later counts six bullet holes in Davis's hat). Despite his two slight flesh wounds, Capt. Davis stands his ground, emptying both pistols with deadly accuracy. Seven of his attackers lay writhing and dying in front of him on the rocky terrain.

Four more robbers—all armed with Bowie knives, and one with a

short sword—warily advance on the captain to finish him off. Davis pulls his Bowie knife and engages the two leaders, stabbing one to death and knocking the knife out of the other's grasp, a maneuver that slices off the leader's nose and the finger on his right hand.

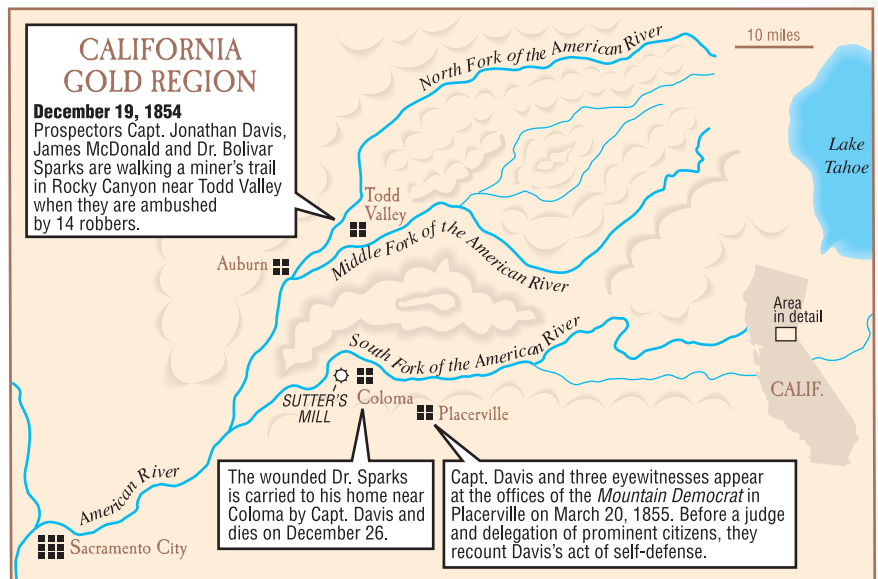
The last two attackers fare no better, as Capt. Davis dispatches them both with ease (they are weakened by their wounds from previous raids).

As the gunpowder and dust clears, one lone fighter has bested nearly a dozen of the worst "lawless ruffians" California has to offer, with seven of the would-be robbers dead and four desperately wounded (all four will die from their wounds). The three remaining outlaws flee for their lives.

Ignoring his own wounds, Capt. Davis removes his shirt and tears it in strips to help out Dr. Sparks and wounded robbers.

When three more armed men come up the trail, Davis leaps to McDonald's body and retrieves his dead friend's revolver, shouting, "Halt!"

To his relief, the three turn out to be members of a mining hunting party camped a mile distant, on a creek running into the North Fork of the American River. While out hunting, they saw the entire fight from a nearby hilltop.



Captain Courageous

Jonathan Davis, born in 1816, earned the title of captain after fighting courageously during the Mexican-American War. Relieved of his duty in 1848, he headed to Gold Rush California. After his dramatic battle on December 19, 1854, Capt. Davis modestly stated, "I did only what hundreds of others might have done under similar circumstances, and attach no particular credit to myself for it."

Although no known photograph of Capt. Jonathan Davis exists, this image of an unnamed, grim and determined 49er, armed to the teeth, is probably as good a likeness as any, of the kind of man who single-handedly bested a gang of 14 killers.

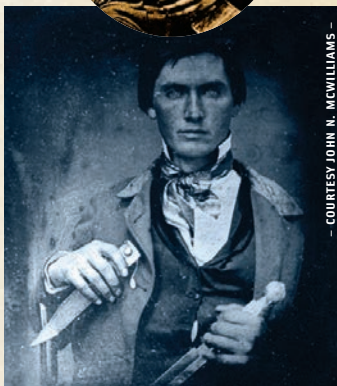
— COURTESY JOHN N. MCWILLIAMS —



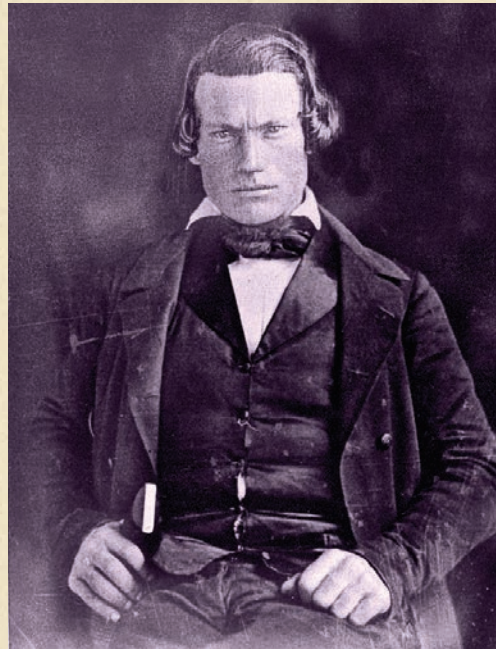
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— COURTESY JOHN BOESSENECKER —



— COURTESY JOHN N. MCWILLIAMS —



Armed to the Teeth

Virtually everyone who worked the goldfields in California went heavily armed at all times. As these three photographs of 49ers from the period attest (left), both pistols and knives (and even picks!) made for effective self-defense.

Billy Henderson, shown above in 1853, rode with the California Rangers and shot it out with the legendary Joaquin Murrieta in Cantua Canyon.

— COURTESY JOHN BOESSENECKER —

Aftermath: Odds & Ends

The bodies of the dead outlaws were searched, and the miners recovered \$491 in gold and silver coins, four ounces of gold dust and seven gold and two silver watches. At Capt. Jonathan Davis's request, the bounty was given to Dr. Bolivar Sparks.

Dr. Sparks was carried down the mountain, by Capt. Davis, to the doctor's home near Coloma, California, where he died from his wounds on December 26.

Even though the fight garnered extensive coverage in the newspapers (eventually across the country), some doubters thought it too fantastic to be true. Stung by the criticism, Capt. Davis challenged anyone to come along to Rocky Canyon, where he would show him or her the attackers' graves. No one took him up on his offer.

Three months after the battle, Davis and three eyewitnesses to the fight—John Webster, Isaac Hart and P.S. Robertson—appeared at the offices of the *Mountain Democrat*. Before Judge R.M. Anderson and a delegation of prominent citizens, the men presented written and verbal depositions of the fight to everyone's satisfaction.

Even though Capt. Davis's peers finally accepted his story, it's hard to believe that 160 years later, hardly anyone remembers the fight. That's a shame. The incredible gunfight was rediscovered in the 1980s by researcher and author Bill Secrest Sr. With further research by John Boessenecker, the fight has a chance of reclaiming its rightful honor, Boessenecker states, as "the single most extraordinary feat of self-defense by an American civilian in the annals of frontier history."

Recommended: *Gold Dust and Gunsmoke* by John Boessenecker, published by John Wiley & Sons.

LITTLE-KNOWN CHARACTERS OF THE OLD WEST

BY TOM AUGHERTON

Bad Hand Mackenzie

AN OFFICER'S BATTLEFIELD VIEW OF A CHANGING NATION.

BORN into a prominent New York family on July 27, 1840, Ranald Slidell Mackenzie was destined to live his life seated in a McClellan saddle on the back of an Army horse—and trail the painful growth of his nation through two major wars.

The son and brother of distinguished naval officers, Mackenzie chose his own path for a military career. He graduated at the head of his West Point class in 1862, and was commissioned a second lieutenant in the Army of the Potomac. He quickly witnessed the carnage of eight battles, losing two fingers at the battle of Jerusalem Plank Road, earning the nickname “Bad Hand.” By the end of the war, he had reached the brevet rank of major general.

But it was the subsequent Western Indian Wars where Mackenzie would enforce the nation’s doctrine of Manifest Destiny, especially against the Comanches.

After the Civil War, Mackenzie was sent west to Texas to challenge the greatly feared Comanches for control of the Southern Plains. He was a U.S. commander whom President Ulysses S. Grant referred to as the “most promising young man in the Army,” while his soldiers nicknamed him the “Perpetual Punisher.”



Colonel Ranald Mackenzie first successfully trained and led the famed Buffalo Soldiers of the 24th Infantry Regiment at Fort Davis, and then the Seminole-Negro Indian Scouts attached to the 4th Cavalry at Fort Clark, known as Mackenzie’s Raiders, for their expeditions into Mexico against renegade Indians.

— ALL PHOTOS COURTESY LIBRARY OF CONGRESS —

Promoted in 1867 to colonel of the Buffalo Soldiers’ 41st U.S. Infantry, which two years later became the famous 24th U.S. Infantry, he began leading expeditions against

tribes across Texas and into Mexico.

His mission: forcing the Indians to live on their reservations, particularly the Comanches. In 1871, Mackenzie, now assigned the 4th U.S. Cavalry, was unleashed from Fort Richardson in Jacksboro, Texas. His directive was to destroy

and relocate the Comanches back to Fort Sill in Oklahoma Territory. He proved himself the era’s most effective Indian fighter at the Battle of Blanco Canyon and the Battle of North Fork on the Texas plains of the unforgiving Llano Estacado.

One of his most infamous punitive raids happened September 28, 1874, when he led forces 1,000 feet into Palo

Duro Canyon on an Indian trail so steep that soldiers had to lead their horses single file. Instead of following the fleeing Comanche, Kiowa, Southern Cheyenne and Arapaho Indians, Mackenzie captured and killed 1,500 to 2,000 of their horses, ponies and mules. Left horseless and starving, unable to hunt, the tribes all returned to the reservation by February 1875.

Mackenzie would enforce the nation’s doctrine of Manifest Destiny.

War takes a toll on young officers. By 1883, physically wounded seven times, 43 years of age, Brig. Gen. Mackenzie now suffered psychological wounds, losing his mind, some attribute to a severe fall from a wagon at Fort Sill

in Oklahoma Territory. He was returned to his native New York, committed to an asylum, and retired from the Army. The general died at his sister’s home on January 19, 1889, and was interred in West Point Cemetery. ❖

Tom Aughterton is an Arizona-based freelance writer. Do you know about an unsung character of the Old West whose story we should share here? Send the details to editor@twmag.com, and be sure to include high-resolution historical photos.



Following his victories in the Red River War, Mackenzie fought in the Great Sioux War and defeated the Northern Cheyenne in the Dull Knife Fight of 1876. After a short stint in Washington, D.C., he was back on the front lines of the Indian Wars, leading successful cavalry campaigns in South Dakota, Colorado, Oklahoma, Texas, Mexico, Arizona and New Mexico, which led to his promotion as district commander of New Mexico in 1881, before his diagnosis of "paralysis of the insane" on his final assignment to Texas in 1883.

BY CANDY MOULTON

The Northern Plains to the Pacific Northwest

Celebrate 125 years of history from the Dakotas to Washington.



Mount Rainier and the Olympic Range dominate the 1916 skyline of Olympia, the state of Washington's capital city, strategically located on the Puget Sound as the territory's original custom district in 1851.

— COURTESY LIBRARY OF CONGRESS —

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North Dakota, South Dakota, Montana and Washington mark their quasiquicentennials—125 years since achieving statehood—this year and it is a good time to visit a few key places that represent their history. These are big states, with big histories so I've chosen just a few of the great places to visit in each of them. The truth is, you could spend a week or more in any one of these states and barely scratch the surface.

North Dakota and South Dakota came in to the Union on the same day— November 2, 1889—by virtue of the fact that the much larger Dakota Territory was divided. The North Dakota capital of Bismarck is a perfect place to begin your exploration of the 39th state. North Dakota will mark its statehood anniversary August 16 on the grounds of the State Capitol in Bismarck, but the bigger commemoration will take place on the historic date of November 2, with the grand opening of the newly updated North Dakota Heritage Center, also in Bismarck.

The early Indian and military history of the area is brought to life at Fort Abraham Lincoln State Park and the Mandan Village, On-a-Slant.

North Dakota history ranges from the life and times of Sitting Bull, to George Armstrong Custer and the 7th Cavalry, to writer Louis L'Amour and the modern day oil boom that is "Rockin' the Baaken."

Bismarck is a city divided by the Missouri River but a good place to visit anytime. The early Indian and military history of the area is brought to life at Fort Abraham Lincoln State Park and the Mandan Village, On-A-Slant, which has reconstructed lodges that show visitors what the village would have been like when occupied by the original inhabitants beginning in about 1575. Situated in a protected area with the Missouri River to the east and a cut bank on the north, On-A-Slant was the home of Sheheke, a Mandan chief born about 1766. Sheheke met explorer David Thompson in 1797 and also provided aid to Meriwether Lewis and William Clark when they reached the area in 1804. By that time the Mandans had abandoned On-A-Slant (doing so after a smallpox epidemic in 1781) and relocated to a new village upriver.

Original buildings at Fort Lincoln include the home where George and Libby Custer


lived prior to his last ride into history. Other structures that have been restored at Fort Lincoln include the Commissary. Special events at the fort include an opportunity to meet re-enactors portraying Gen. and Mrs. Custer. You can have root beer with the general on the Fourth of July, and visit Mrs. Custer the following week.

From Bismarck, travel west on I-90 to Medora, a small town with big history. This is the location of Theodore Roosevelt National Park, created on land where Roosevelt once operated a ranch, and today you may see wild horses along with the wide-open landscapes of Roosevelt's time. In Medora eat a fondue steak meal cooked on a pitchfork in open vats of boiling oil, then attend the Medora Musical, a representation of signature events in Roosevelt's life.



The Custer House is one of the iconic structures restored at Fort Abraham Lincoln near Bismarck, North Dakota.

- BY CANDY MOULTON -



Historical Marker

The six sides of the Monument marker at Fort Vancouver, Washington, depict six different historical events that took place in the area including recognition of the first school, the first gospel sermon, which Jason Lee delivered in 1834, and Fort Vancouver as the first American military post. The marker is one of several markers located on the Fort Vancouver military reserve grounds.





Crazy Horse continues to take shape out of the mountain at the Crazy Horse Memorial, in the Black Hills of South Dakota, a reminder of the Lakota spirit in South Dakota.

- COURTESY SOUTH DAKOTA TOURISM -

America's 40th Star: South Dakota

I'm jumping off in South Dakota, the 40th State, in the Black Hills at the Old Style Saloon #10 in Deadwood, which takes you back to the rough-and-tumble days of the gold rush, and where you can still walk across a sawdust covered floor, play a hand of poker, test your luck at the Blackjack table or enjoy a mighty fine meal. In nearby Lead, work is underway to restore the Historic Homestake Opera House. If you have a chance to attend a performance, the venue's atmosphere is as exciting as if you were one of the performers on the stage.

For another view of North Dakota, travel north through Williston, center of the oil development underway in the state. Because of this energy development, plan your visit far ahead since lodging may be difficult to find. The journey through Northern Plains history is worth it if you visit Fort Buford State Historic Site, where

Sitting Bull surrendered after his years of exile in Canada, and then continue to Fort Union Trading Post National Historic Site. Sitting Bull lived the remainder of his life in North Dakota (when he wasn't traveling with Buffalo Bill's Wild West) and was buried in the state, until his body was stolen and moved to Mobridge, South Dakota.

STEP BACK IN TIME...into the old west of today, at the Irma Hotel - the heart and spirit of Cody, Wyoming! Enjoy cozy accommodations, fine dining (and the best prime rib in town), entertainment, the Silver Saddle Saloon, our Wild West Gift Shop and more.

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The annual buffalo roundup at Custer State Park stirs the dust and the image of an earlier time period in the Black Hills.

- BY JOHNNY D. BOGGS -

From these gold rush towns meander through the Black Hills to visit the signature sites: the Crazy Horse Memorial, which has changed significantly during the past 25 years, and Mount Rushmore National Memorial, which also sports a new look at the base, though the signature sculptures of the presidents seem unchanged. The Needles Highway through Custer State Park is arguably the most interesting route you can take in the Northern Plains. If your scheduling works out, try to attend the annual buffalo roundup that takes place in the state park in late September.

A wagon train re-enactment from the territorial capital in Yankton to the state capital of Pierre will mark the South Dakota quasicentennial in September.



This 17-day journey will involve history talks and programs in communities along the way. When in Pierre visit the South Dakota Cultural Heritage Center then cross the Missouri and visit the Verendrye Site, where in 1913 a group of school kids found a lead plate that when translated

said, "In the twenty-sixth year of the reign of Louis XV, the most illustrious Lord, the Lord Marquis of Beauharnois, 1741, Pierre Gaultier De La Verendrye placed this." On the back historians found the words: "Placed by the Chevalier Verendrye, Louis La Londette, and A. Miotte. 30 March

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The World Museum of Mining (above) in Butte, Montana, is a tribute to the hardworking men who worked the mines in the area and provides an overlook to the former mine site.

— BY CANDY MOULTON —

1743.” The site gives a panoramic view of the Missouri River, the route taken by Verendrye, and later by Lewis and Clark.

If you are in South Dakota late in the year, head south to the site of Wounded Knee, where Big Foot’s band of Lakota was attacked by the 7th Cavalry on December 29, 1890, a year after statehood for South Dakota, and the last major attack on an Indian tribe during the Indian Wars period.

Montana Joins the Union

On November 8, 1889, Montana Territory became the State of Montana—the 41st star on the U.S. Flag. Helena became the territorial capital in 1875 and continued as Montana’s statehood capital city. To appreciate Helena, take a trolley tour that shows you the old homes, and tour the Montana Historical Society, where you can see original art by C.M. Russell. Another of Russell’s signature pieces is located within the State Capitol itself.

Claiming to be the “Richest Hill on Earth,” Butte, located a couple hours west of Helena, attracted hard rock miners of many nationalities, who equally worked the mines and drank in one of the city’s 212 saloons (in 1893), but lived in segregated neighborhoods. The



In 1889, miners were still seeking their bonanza in gold (above), silver and copper throughout the mineralized mountains of Montana, just like the men who discovered gold near Bannack in 1862, leading to the first rush of Americans into the region, the construction of the Bozeman Trail and the Red Cloud War.

— COURTESY LIBRARY OF CONGRESS —

architecture of the city today still reflects the varied influences, from the opulent Copper King Mansion that belonged to Marcus Daly, to the no-longer-in-use-but-under-renovation Dumas Brothel, to the small houses, tightly packed together that served as homes for the miner families.

At the World Museum of Mining you can view the Berkley Pit (no longer in use and how mostly filled with water), and see a diverse collection of buildings, artifacts and equipment all related to Butte’s mining heritage.

A trolley tour will give you a good overview of Butte’s history highlighting the homes of mining magnates and the businesses that served the copper miners.

A year after statehood, in 1880, when less than 40,000 citizens called the Treasure State home, a log-cabin post office served frontier life in Custer County, Montana, near Miles City.

— COURTESY LIBRARY OF CONGRESS —



Anaconda, just west of Butte, made national news in 1903 when the Socialist Party of America elected a mayor, treasurer, police judge and three councilmen for the first major Socialist victory west of the Mississippi. The Anaconda Copper Mining Company initially tolerated the radicals, but when a Socialist mayor was also elected in Butte, the company pushed back, ultimately forcing organized labor out of the area.

Adding the 43rd Star: Washington

Washington State, created on November 11, 1889, as the 43rd State was a land first utilized by the powerful Hudson's Bay Fur Company and was later influenced by the Northern Pacific Railroad, and ultimately by world war.

The Hanford Reach Interpretive Center now under construction in Richland, (scheduled to open the Fourth of July), brings together the natural and cultural history of the Columbia Basin with exhibits related to the flora and fauna of the Hanford Reach National Monument. The history involves the early people of the Columbia Basin tribes and the Hanford Engineer Works—the Manhattan Project that led to development of the atomic bomb. The center will share this story by focusing on how the land was transformed during the 20th century.

For a much older story travel to Toppenish where the Yakama Nation Heritage and Cultural Center has exhibits about important leaders from a variety of tribes, and many details related to the Yakama. The Center also has an excellent collection of Yakama basketry.

Across the Cascades visit Fort Vancouver National Historic Site, which dates to the early settlement of the area by the Hudson's Bay Company. This post was a key to development of the Pacific Northwest, instrumental not only in the fur trade, but also key to the early settlement of the region. A tour of the Washington State Capitol and the State Capital Museum in Olympia is a great way to finish the tour and get an overview of Washington State history.



Candy Moulton is a road warrior. Every once in a while she hangs her hat at home near Encampment, Wyoming.



Visitors to Fort Vancouver National Historic Site, can tour Officer's Row, with 22 fully restored 19th-century homes, some of which are open to the public, including the oldest one, the Ulysses S. Grant House, built in 1850.

— COURTESY VANCOUVER USA REGIONAL TOURISM OFFICE —



— BY CANDY MOULTON —

QUASQUICENTENNIAL PLACES TO VISIT / CELEBRATIONS & EVENTS

Places to Visit: Fort Totten, ND; Journey Museum, Rapid City, SD; Blackfeet Museum, Browning, MT; Fort Benton; Kiona Winery, Prosser, WA; Northwest Museum of Arts and Culture, Spokane.

Celebrations & Events: 125th Celebration on the Capital Mall, Aug. 16, 2014, Bismarck, ND; Quasquicentennial Wagon Train history programs, September, along the route Yankton to Pierre, SD; Montana Folk Festival, July 11-13, 2014, Butte, MT; History and Culture Demonstrations, daily, Fort Vancouver, WA.



— BY BLARNEY STONE PUB —

GOOD EATS & SLEEPS

Good Grub: Blarney Stone Pub, (Bismarck, ND); Deadwood Social Club at the Old Style Saloon #10, (Deadwood, SD); Quarry Brewing, (Butte, MT); Milford's Fish House, (Spokane, WA).

Lodging: Rough Riders Hotel, (Medora, ND); Deadwood Mountain Grand Hotel, (Deadwood, SD); Copper King Mansion, (Butte, MT); Heathman Lodge, (Vancouver, WA)



GOOD BOOKS / FILM & TV

Good Books: Roadside History of South Dakota by Linda Hasselstrom; The Last Dance by Richard S. Wheeler; Work Song by Ivan Doig; Roll On Columbia by Bill Gulick.

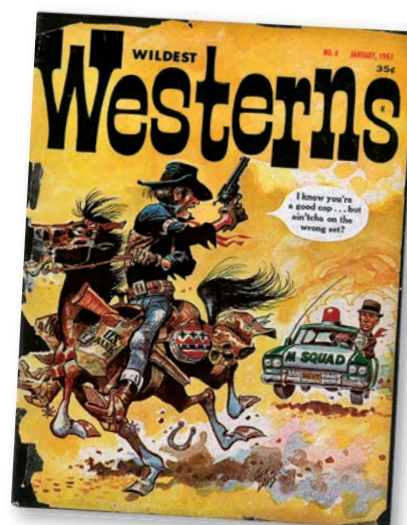
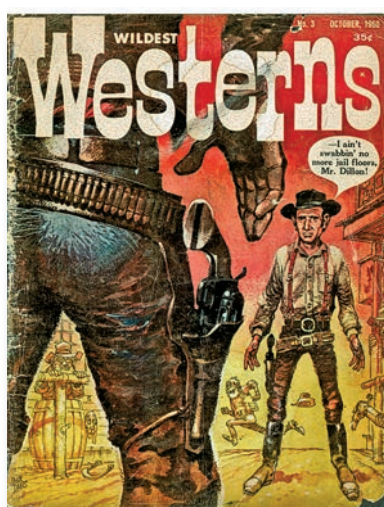
Good Films & TV: The Big Trail (Fox); The Big Sky (RKO); Jeremiah Johnson (Warner Bros.); McCabe & Mrs. Miller (Warner Bros.); Dances With Wolves (Orion); Lonesome Dove (TV miniseries, CBS); The Mystic Warrior (TV miniseries, ABC); Deadwood (TV Series, HBO).

WESTERN MOVIES

DVD & TV SERIES
BY C. COURTNEY JOYNER

A Wild Western Zine

Looking back at a film mag from the counterculture 1960s that didn't quite catch on with adult fans of Western movies and TV shows.



(From left) Cartoon legend Jack Davis portrays John "Duke" Wayne in mid-punch for *Favorite Westerns of Filmland* magazine. In *Wildest Westerns*, Davis reinterprets *Gunsmoke* by having a defiant Chester Goode take on Sheriff Matt Dillon on the streets of Dodge City, Kansas. *M Squad's* Lee Marvin chases down a cowboy in Davis's final cover.

- COURTESY WARREN PUBLICATIONS -

In the 1960s, James Warren and Forrest J. Ackerman's *Famous Monsters of Filmland* was such a runaway success, covering old and new Horror movies, the demand for another magazine was immediate. Drugstore racks were heavy with monsters for kids, but Warren wanted an adult readership, and they were watching Westerns.

John Wayne was marching into another decade in the top 10 at the box office, thanks to *The Horse Soldiers* and *North to Alaska*, while Robert Mitchum, James Stewart, Kirk Douglas, Richard Widmark and Burt Lancaster were all hitting the saddle in studio Westerns, scoring hits.

The "new kids," Steve McQueen, Paul Newman, James Garner and even Elvis Presley, were also hitting the trail. In the

not-too-distant future, the lanky costar of *Rawhide*, Clint Eastwood, would travel to Spain to make the little movie that would change Westerns forever.

Hopalong Cassidy, Roy Rogers and Gene Autry were still part of children's after-school afternoons, while Mom and Dad had their choice of more than 20 prime-time Westerns, including *The Tall Man*, *Empire*, *The Rifleman*, *Maverick*, *Cheyenne*, *Death Valley Days*, *Bonanza* and the iconic *Gunsmoke*.

Westerns were thriving in comic books and newspaper strips, with Marvel's *Kid Colt Outlaw* and *Rawhide Kid* shooting it out with more serious titles featuring characters who included DC's Firehair. That's a lot of cowboys, as well as a lot of horse crap to pile through, so how could a

magazine aimed for the same audience set itself apart?

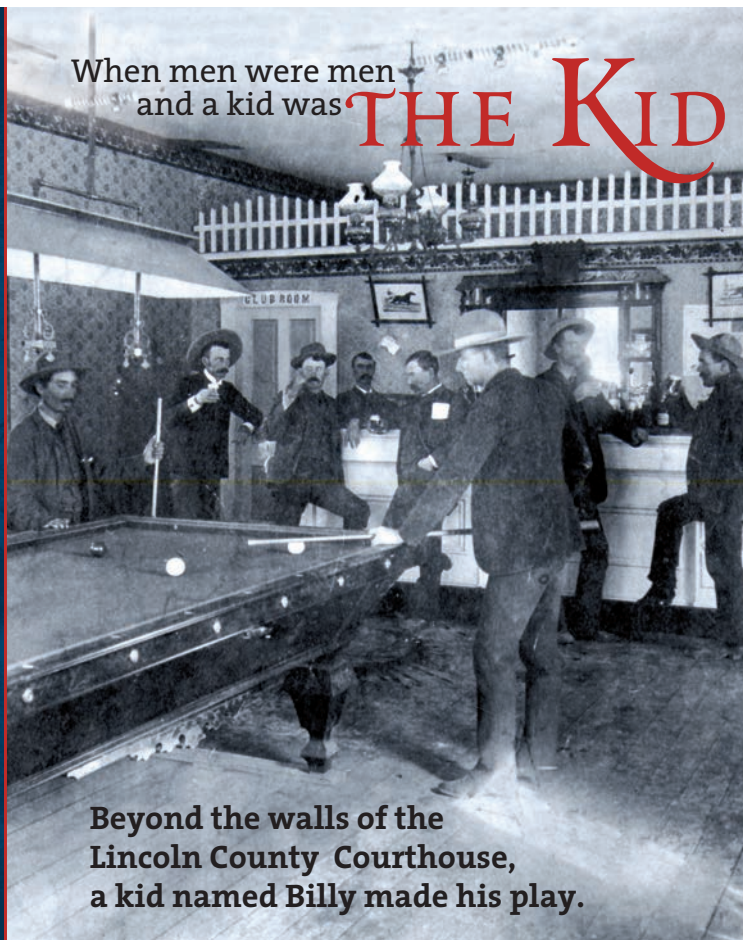
From the start, Warren and editor Harvey Kurtzman put their foot right in the pile. Kurtzman was a veteran of *Mad* magazine and a cartoon genius of the first rank. Who better to devise an offbeat, comedic look at Westerns? No one could do it better. The problem was it probably shouldn't have been done at all.

The cover of the first *Favorite Westerns of Filmland* is staggeringly awful: Richard Boone as Paladin, with a bloody bullet hole between his eyes, and a girl asking if he's hurt. Amazing.

The "funny" balloon over the movie still was a format still in wide use, one that would find TV success in Jay Ward's *Fractured Flickers*, where serious silent

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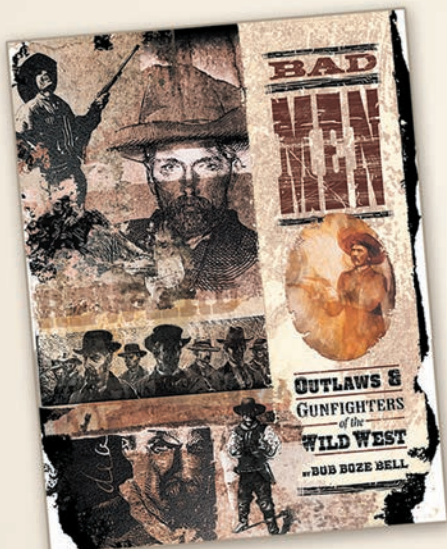
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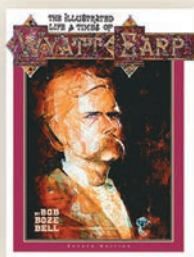
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films were given the jokey treatment. Topps had done it with its Funny Monsters trading cards, but to try and capture Western fans this way was astoundingly wrong-headed; you don't make fun of our heroes.

The sales on the first issue were cooked and served by the time issue two went to press. Warren and Kurtzman must have felt some fan backlash, since they eased off on the funny, although the second issue did feature a wonderful Jack Davis caricature of John "Duke" Wayne from *Red River* as its cover. A piece on *The Fighting Kentuckian* featured silly captions, but a straight story ran on the making of *The Alamo*, as "Duke's next." This stuff was direct from the publicity department, just like the feature on Clint Walker's exercise routine while shooting *Cheyenne*.

One of Ackerman's trademarks in *Famous Monsters of Filmland* was his use of puns, and a character was created to "host" *Favorite Westerns of Filmland*, answering reader's mail, and be a trademark for the magazine a la Uncle Creepy. Ramuda Charlie was born.

Charlie's awful "yer darn tootin'" editorial comments are cringe-worthy now, but must have tickled Kurtzman and company. Thankfully, the character became less prominent as *Favorite Westerns of Filmland* went through major changes.

Davis drew Dennis Weaver as *Gunsmoke's* Chester Goode, facing down Matt Dillon, as the cover of issue three, declaring he wasn't going to be "swabbin' no more jail floors," while the magazine declared its new name, *Wildest Westerns*.

The magazine's tone was shifting, with the funny dialogue replaced by serious pieces, including "Jesse and Billy, Where Are They Now?" which was among the magazine's first articles about historical figures.

The third issue showcased behind-the-scenes stills with stuntmen, a look at *Cheyenne's* coming season and a profile of B-Western hero Whip Wilson. The "Last Minute Noose" page, about upcoming

Westerns, touted that Henry Fonda would appear in more episodes of *The Deputy*, hinting at a money conflict with NBC. None of this was the usual stuff readers had come to expect from *Wildest Westerns*, and the next issue would show us why.

Young film journalist Sam Sherman had an abiding interest in B-movies, and his influence is all over the magazine's fourth issue, the last to feature a cover by the great Davis. It's a funny oddity; Lee Marvin, in a police car, chases down a cowboy, having wandered over from the set of *M Squad*.

If the cover was an echo of Kurtzman, the rest of the issue was for the serious Western fan, starting with Sherman's interview with Buster Crabbe. Readers got on-set pictorials for *Yellowstone Kelly* and *The Command*, and a look at Yakima Canutt's horse training techniques. The magazine had taken a true turn for the better, and issue five would see more improvement.

Basil Gogos, renowned for his amazing cover paintings for *Famous Monsters of Filmland*, created a portrait of Nick Adams as *The Rebel*, to accompany a feature on the show, sharing interviews with Adams and Producer and Writer Andrew Fenady. The issue also contained

To try and capture
Western fans this
way was astoundingly
wrong-headed;
you don't make fun
of our heroes.

an obituary for Ward Bond.

Like other Warren publications, the back pages of *Wildest Westerns* were filled with mail order goodies. Although cartoonist Davis did not create any more covers for the magazine, he did produce a series of Western prints of legends who included Jesse James and Dull Knife. The finely rendered drawings came three in a set for the whopping price of \$1.49.

Despite new Westerns in the theaters, and TV shows like *The Big Valley* springing up, *Wildest Westerns* was failing. Its final issue, number six, was the best yet, with equal doses of nostalgia and current film coverage. The cover was a stunning Gogos portrait of Marlon Brando from *One Eyed Jacks*, accompanying an

article about the film. Other features included detailed *Bonanza* coverage and pieces on neglected cowboys stars, such as Buddy Roosevelt.

The magazine had hit its stride and its end of the trail. But for a brief time, you could wander into your local candy store and buy *Wildest Westerns* for 35 cents, its pages filled with heroes, sidekicks, cowgirls and some of the baddest bad men ever known.



DVD REVIEWS

The Monogram Cowboy Collection, Volume 7

(Warner Archive, \$40.99) This B-Westerns set features nine movies with all transfers uniformly excellent.

In Lambert Hillyer's *Trigger Fingers*, Johnny Mack Brown hunts down a pal's hothead son, to clear the kid of murder. Stunt legend Eddie Parker has a small role. Brown goes after a Zorro-like bandit, with the help of Lois Lane herself, Noel Neill, in *Whistling Hills*. The convoluted Brown vehicle *Man from the Black Hills* has imposters and double crosses galore. Denver Pyle is one of the baddies.

Jimmy Wakely steps in front of the camera, with the Riders of the Purple Sage singing along, in *Saddle Serenade*, perfect for horse opera completists. In the much better *Across the Rio Grande*, Wakely stars with a fun cast, including Myron Healey and Dub Taylor.

The collection rounds out with Whip Wilson vehicles, including veteran director Wallace Fox's *Gunslingers*, with Andy Clyde supplying the comedy, and *Silver Raiders*. Before that film, Wilson starred in *Arizona Territory*, written by Gene Autry's favorite writer, Adele Buffington. Next, Wilson mixes it up with Fuzzy Knight and a crooked town council in *Lawless Cowboys*, an unusual story of rigged rodeo competition. Monogram Pictures apparently upped the budget on this one, and it shows.



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

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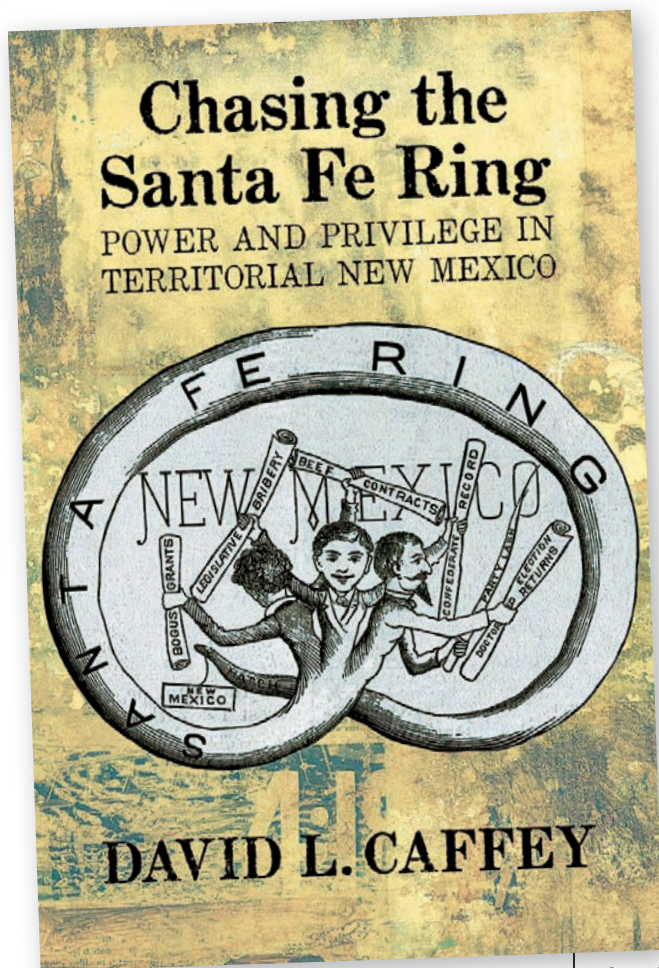
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WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



Territorial Greed: Sins and Sinners of the Santa Fe Ring Revealed

A cautionary tale of corruption in the New Mexico Territory, plus evocative histories of Wounded Knee, a Texas Ranger murder mystery, a forgotten mountain man, and a Roaring Twenties Hollywood Western.

Corruption, fraud, intimidation, murder and assassination, all weapons of power and greed the politicians of the Santa Fe Ring used during their reign over the New Mexico Territory from approximately 1865 to 1912. A Republican blood brother of New York City's Democratic Party machine, Tammany Hall, the notorious Ring is unveiled from the shadows of history—and mystery—in David L. Caffey's highly detailed *Chasing the Santa Fe Ring: Power and Privilege in Territorial New Mexico* (University of New Mexico Press, \$34.95).

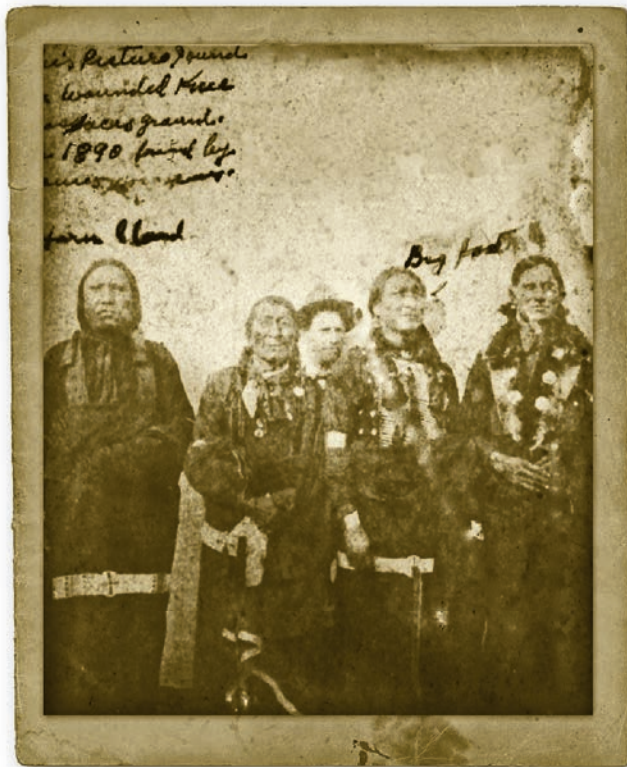
The former director of New Mexico's Harwood Library and Museum, Caffey spent nearly a decade researching the elusive history and alleged participants in Santa Fe's most notorious political empire, which he concludes in his introduction is why there has been a "reluctance of historians to tackle the subject." Caffey is exhaustive in his research and conclusions,

One mystery that author David L. Caffey does not solve in *Chasing the Santa Fe Ring* is who assassinated controversial Ring member and Thomas Benton Catron ally, José Francisco Chaves, in 1904.



— COURTESY BRADY-HANDY COLLECTION, LIBRARY OF CONGRESS —

"The involvement of alleged Ring members in the Lincoln County War was not indicative of a deliberate conspiracy, undertaken with premeditated malice ...!"



Jerome A. Greene's profile in *American Carnage* of Miniconjou Chief Big Foot as peacemaker, (fourth from the left), before his death at the Battle of Wounded Knee, provides a poignant new understanding of his life and martyrdom.

— COURTESY MICHAEL HER MANY HORSES —

including very detailed footnotes and an exhaustive bibliography. He also adds two very valuable appendices: a chart of all known and suspected participants in the Santa Fe Ring by how many times their names appear in credible, published sources; and, a very enlightening, mini-biographical section on core and secondary participants in the political machine.

Caffey's research is very deliberate and exact, with careful use of primary sources, as well as the conclusions of well-known historians' syntheses of popularly known topics such as: Spanish and Mexican land grant history and the Lincoln War, including Billy the Kid. His decision to abdicate to others the primary research on these well-documented subjects allows the author to remain focused on the actions of the Santa Fe Ring in regards to land grant corruption and Lincoln, et al.; but, it also leaves the reader wanting more from the author on these highly charged subjects. Caffey's conclusions on the bloodshed in Lincoln are so carefully framed, mild to the point as to not to offend anyone or create controversy: "The

involvement of alleged Ring members in the Lincoln County War was not indicative of a deliberate conspiracy, undertaken with premeditated malice and centrally managed by a boss or a ruling clique. Rather, the struggle proceeded as a series of reactions driven by a mulligan stew of economic interests, jealousies, grudges, and spontaneous displays of manly aggression." Indeed.

The final chapters of *Chasing the Santa Fe Ring* are equally satisfying and frustrating. Caffey provides an excellent synthesis of the mythmakers, historians, novelists, filmmakers and television producers who have created the imagined idea of the Santa Fe Ring and its participants. His conclusions on the Ring are a cautionary tale of corrupt—and often deadly—politics in New Mexico history. Yet, between the lines of his careful summations is the trepidation of a transplanted Texan who knows all too well that caution is the better part of valor when making accusatory judgments on the deeds of the dead amidst the still living descendants of the infamous Santa Fe Ring.

—Stuart Rosebrook



For the second year, *True West* staff presence at the Tucson Festival of Books was a great success. Headquartered at the **Arizona Inn**, Executive Editor **Bob Boze Bell** led his team for two days of primetime interaction with readers of *True West* at the festival. Bell signed numerous books and was feted by readers from as far away as Hawaii and New Hampshire. One fan held up a copy of the April issue, and said, "I'll be proud to take **Wyatt Earp** back with me to Manhattan!"

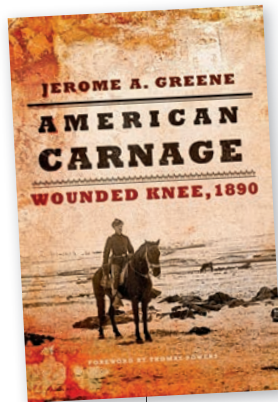
At a panel on journalism and history, **Sam Gwynne**, author of *Empire of the Summer Moon* (which he said is in development in Hollywood), perfectly summed up what readers expect from today's writers: "They don't want to see your labors, they want to read the fruits of your labors."

The highlight of the weekend was a rousing celebration at the Second Annual **True Westerner Award Reception** in which Bell presented the cowboy statuette to acclaimed author and Santa Fe art and antiques dealer, **Forrest Fenn**. The humble man from Temple, Texas, a decorated Air Force pilot, held the award for all to see, and exclaimed, "I love this, it is better than an Oscar!"

We'll be back in Tucson next March 14-15, 2015—see you there!

—Stuart Rosebrook





AN OPEN WOUND

In *American Carnage: Wounded Knee, 1890* (University of Oklahoma Press, \$24.89), Jerome A. Greene, former research historian for the National Park Service and author of numerous books about the U.S. military encounter with native peoples of the American West, turns his attention to the 1890 tragedy at Wounded Knee. His sprawling and exhaustively researched account of the slaughter on the Pine Ridge Reservation argues that much of the blame rests with the inexperienced and poorly led U.S. soldiers, but that sheer confusion magnified the horrific scale of the violence. The special power of the book, however, is Greene's careful attention to the searing memory for the Lakota survivors and their descendants, an

aftermath Greene describes as an "untreated sore."

—Andrew R. Graybill, author of *The Red and the White: A Family Saga of the American West*

ROARING TWENTIES COWBOY NOIR

If you're looking for a place to jump in to Loren Estleman's enormous output, his novel of Wyatt Earp's vendetta, *Bloody Season*; or his tale of the legendary Western troubadour in *Billy Gashade: An American Epic*; or, pick up a copy of his new novel, *Ragtime Cowboys* (Forge Books, \$28.99). In 1921, Earp calls on retired Pinkerton man Charlie Siringo to track down his



stolen race horse. The story connects with another "Pink" man, Dashiell Hammett ("It's a Nancy sort of name," thinks Earp of the creator of the modern detective story); and, then to a Kennedy conspiracy involving the family's bootlegger patriarch, Joseph P. Preposterous and terrific fun.

—Allen Barra, author of *Inventing Wyatt Earp: His Life and Many Legends*

LIFE AND DEATH OF A RANGER

Who doesn't like a mystery? And a saga of vengeance? Cynthia Leal Massey *Death of a Texas Ranger* (Globe Pequot, \$16.95) combines these two genres into a factual saga of frontier

America, in this case a Ranger versus a Ranger. Unexpected anger leads to

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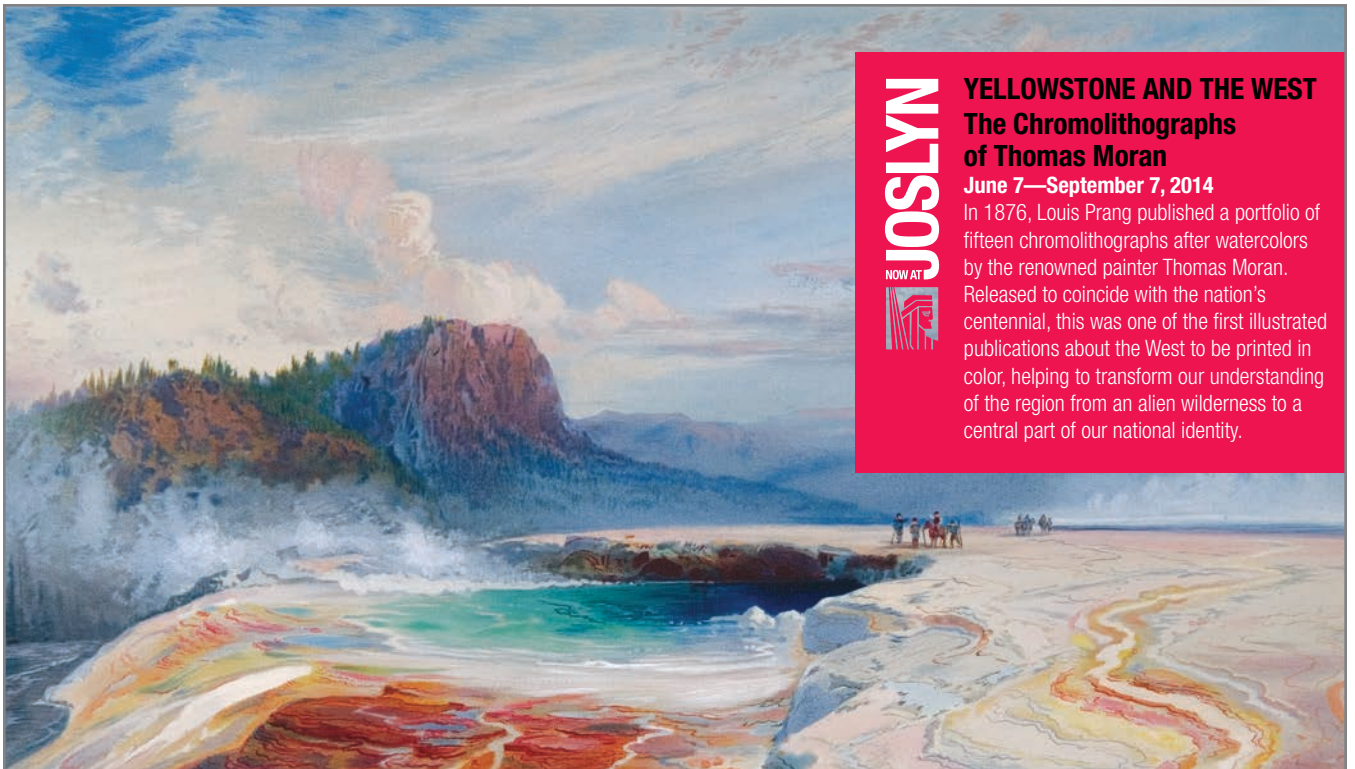
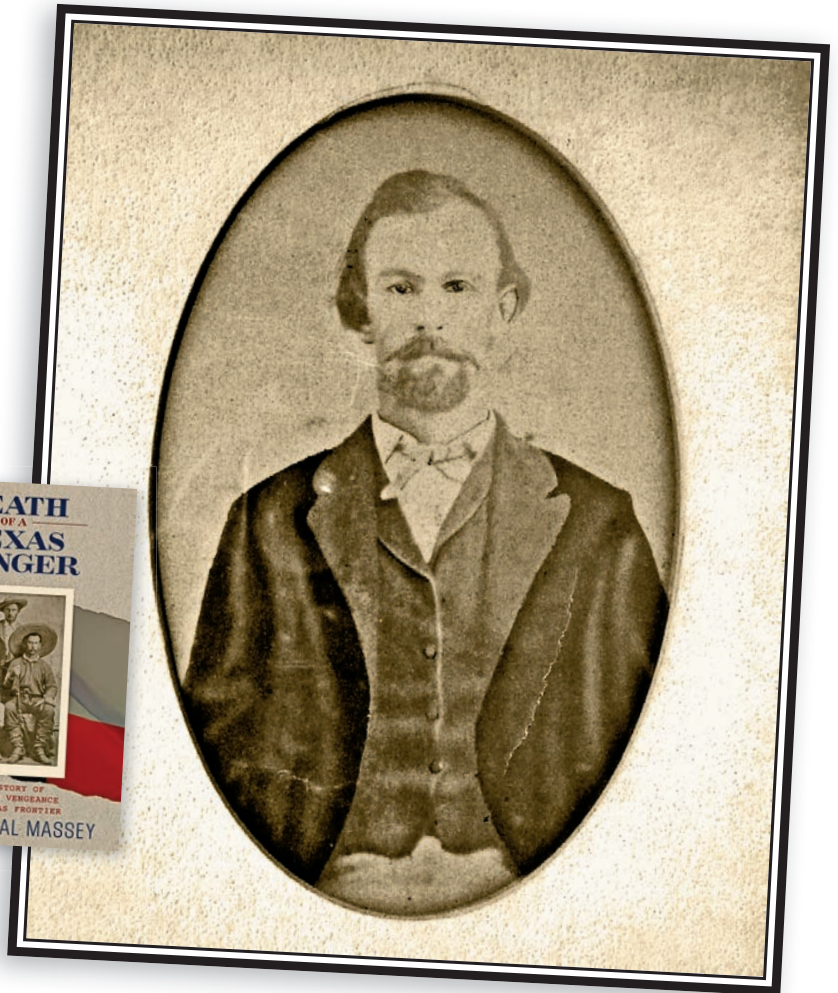
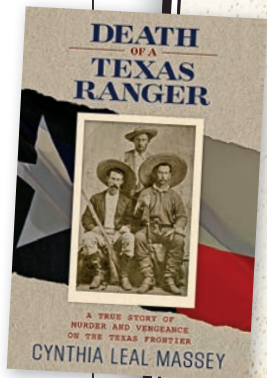
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Author Cynthia Leal Massey deftly reveals in *Death of a Texas Ranger* the historical intricacies behind the mysterious killing of rancher and Texas Ranger John F. Green (right) by his fellow Ranger, Cesario Menchaca, on July 9, 1873.

— COURTESY SHIRLEY GREEN SWEET —

angry words that lead to gunfire, with fatal results. Specific details as to why Cesario Menchaca killed John F. Green are lacking in spite of historian Massey's intense research. Both were members of the Minute Men Company of Rangers operating southwest of San Antonio. Massey tells a fascinating tale of murder and final retribution; a forgotten well-told tale of life in a chaotic frontier society. —Chuck Parsons, author of *Pidge, Texas Ranger*



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Thomas Moran (American, born England, 1837–1926), *The Great Blue Spring* (detail), 1876, chromolithograph on paper, Joslyn Art Museum, Gift of Gail and Michael Yanney and Lisa and Bill Roskens, 2001.40.2

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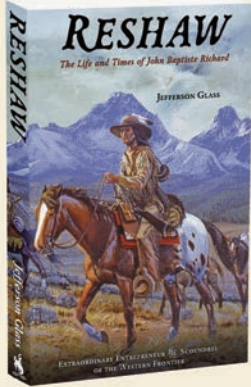
BY CANDY MOULTON

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Cherokee Storyteller

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Cherokee writer Robert J. Conley, the 2014 recipient of the Owen Wister Award from Western Writers of America, inspired many American Indian writers during his long career.

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A great voice in Western Literature and advocate for storytelling by American Indian writers was stilled with the death of Robert J. Conley in February. From his earliest work in what became the Native Studies program at Eastern Montana University in Billings through decades of writing novels, history and poetry, Conley, a member of the Cherokee Nation of Oklahoma, has not only told the stories of his tribe, but also nurtured other American Indian writers.

In February he received the 2014 Owen Wister Award for Lifetime Achievement from Western Writers of America (WWA) in a presentation at his home in Sylva, North Carolina. That award joined many others he gathered over a long career including Spur Awards from WWA for his short story, “Yellow Bird: An Imaginary Autobiography” and the novels *Nickajack* and *The Dark Island*.

Conley was a founding member of the Cherokee Honor Society and recipient of the Cherokee Medal of Honor, as well as a member of the Oklahoma Professional Writers Hall of Fame.

Conley blended his talent as a novelist and writer with his unparalleled experience as a teacher and

mentor. At the time of his death he served as the Sequoyah distinguished professor in Cherokee Studies and founding director of the Tsalagi Institute at Western Carolina University. He also was chairman of the publishing committee of the Museum of the Cherokee Indians Press in Cherokee, North Carolina.

Conley was the immediate past president of WWA, and the author of 86 books. His first novel, *Back to Malachi*, was written “out of anger,” Conley said, rooted in misrepresentations of Ned Christie, “a Cherokee who was falsely accused of murder and hounded for 4½ years before he was killed by a huge posse.” At the time, publishers did not believe they could publish a Western with an Indian protagonist, but Conley’s work broke the threshold and he would go on to assist in the early development of Wordcraft Circle of Native American Writers, which encourages American Indian writers.

Conley has written in almost every genre—poetry, fiction, nonfiction, critical essays and works for the stage. “He is master of them all,” says Luther Wilson, who published many of Conley’s books. “He has written the best narrative history ever of his people in *The Cherokee Nation: A History*,” which Wilson published as director of the University of New Mexico Press. “And he wrote the most complete and engaging story of the Cherokee people I can imagine ever being written in his incomparable multi-volume ‘Real People Series.’”

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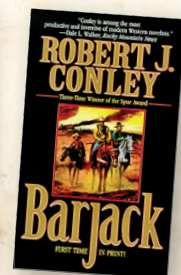
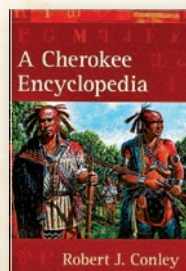
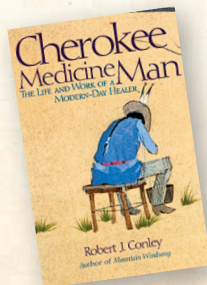
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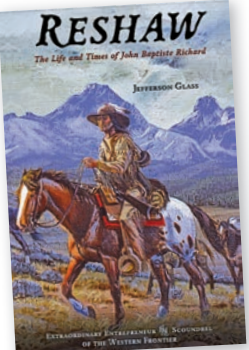
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**MOUNTAIN MAN
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Jefferson Glass's *Reshaw—The Life and Times of John Baptiste Richard* (High Plains Press, \$19.95) offers a fascinating look at the “middle years” of American expansion, 1840 to 1876, a time when life was cheap and often violent. Throughout Nebraska, Wyoming, Colorado and Montana, John Baptiste Richard, or “Reshaw,” as the French called him, traded whiskey illegally with the Indians, married Red Cloud’s cousin, and, yet, managed to emerge a legitimate businessman who understood both sides of the disputes that eventually escalated into the Indian Wars. The book is multi-generational in its scope and extremely well documented—sometimes to the point of distraction. Still, I found it a good read and highly educational. —Bruce Bradley, author of *Hugh Glass*

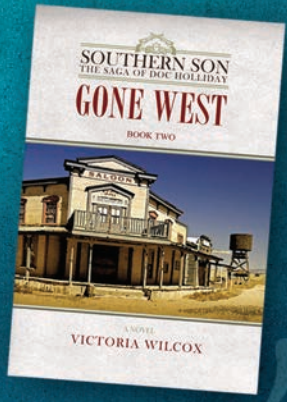
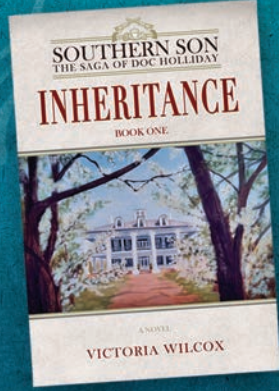


Jefferson Glass's profile of John Baptiste Richard in *Reshaw* reveals the life of an entrepreneurial fur-trapper and trader who successfully lived on the edge of the Rocky Mountain frontier from the 1830s to the 1870s.

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A TWISTED BIT OF HISTORY BY JOHNNY D. BOGGS

Happy 100th Birthday, Allan Houser

GERONIMO HAD NOTHING ON THIS MAN.

Ask anyone to name a Chiricahua Apache, and you will probably hear “Cochise” or “Geronimo.” But the first name coming to my mind is always Allan Houser.

With his hands in his pockets, he stands outside the Allan Houser Gallery in Santa Fe, New Mexico, looking pretty good for a guy 100 years old.

All right, it's only a bronze sculpture by Houser's son, Phillip M. Haozous. The elder Houser died in 1994, but since June marks the centennial of his birth, it's time to give Allan a rocking party. So I have invited some of my favorite artist types to sing birthday greetings.

Why, here's Thom Ross.

“I liked his work...but I prefer men falling off mountains to their wretched deaths onto the ice fields below,” Ross says.

One of these days, I will learn not to invite Ross to any party.

Ross's latest works deal with that legendary adventurer George Mallory, who tried to tame that “Wild West” place called Mount Everest (and who fell to his death on Earth's highest mountain in 1924).

Besides, Ross paints historical figures with pointy heads, and Houser was all about sculpting nobility and curves.

One of the most important artists of the 20th century, Houser created work found not just in American museums. Try London, Paris and Tokyo. His presence is almost everywhere you look in Oklahoma. That Indian figure with the bow and arrow depicted on some Oklahoma license plates? Yep. That's a Houser. The original piece, *Sacred Rain Arrow*, also stood in Olympic Village at the 2002 Winter Games, in Salt Lake City, Utah.

“Allan Houser's work is the nidus that influences other artists as they grow their own aesthetics,” says Mark Sublette, president of Medicine Man Gallery, in both Tucson, Arizona, and Santa Fe, New Mexico. “Houser has become the gold standard for not only native sculptors, but any artist who dares to raise the bar of Western modernism.”

I can't invite Sublette anywhere, either. He's always using words like nidus and bar.

“His creative spirit remained vital throughout his life as he changed stylistically to reflect his shifting artistic visions,” adds Carole Klein, who just



Not only is Allan Houser's artwork found on the Oklahoma license plate, his *Unconquered* bronze, created in the last year of Houser's life, stands guard at the Oklahoma History Center in Oklahoma City.

- BY JOHNNY D. BOGGS -

retired as associate curator of art at the Gilcrease Museum in Tulsa, Oklahoma. "He always sought new expressions. Generous in spirit, he shared this approach with his students, which encouraged them to trust their own responses and respect their unique perspectives."

Now, we're getting somewhere. By 1939, Houser's work was being shown from Washington, D.C. to San Francisco. His marble carving *Comrade in Mourning* was commissioned by the Haskell Institute to honor the Lawrence, Kansas, Indian school's students killed during WWII.

"There wouldn't be Indian stone sculpture if not for Allan Houser,"



So can anyone please explain why we remember Geronimo and not a genius and inspiration like Allan Houser?



says Carl Berney, a modernist sculptor who works in marble, limestone and alabaster. Berney's not Indian, but he does wear a funny cap that reminds me of the one Houser usually donned. "He introduced the form to Indians."

Think about that. If not for Houser, we might not admire works by Orelan C. Joe, the Navajo-Ute sculptor who was the first Indian artist to join the Cowboy Artists of America.

Houser was even revered by Gib Singleton, the sculptor who passed away this February. "We used to go to each other's openings back when we were both in Arizona," Singleton said, "and, man, with his pieces in the spotlights and him playing the flute and telling stories about Geronimo and the Old Ones, it just reached right down into your soul."

Think about that. Houser's work can reach into the soul of an artist who created work for the Pope! So can anyone please explain why we remember Geronimo and not a genius and inspiration like Allan Houser?



Johnny D. Boggs also likes the stone sculptures of Mescalero-Lipan-Chiricahua artist Jordan Torres, a descendant of Cochise and Naiche.

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Beware of the Candied Cherries

Poisoning them was more common than one might think.



Florence Mildred Campbell was desperate to be the wife of John Rathom, a star reporter for the *San Francisco Chronicle* since 1896, with whom she was having an affair. He had married her close friend, Mary, in 1890, but the couple was estranged.

Florence plotted to remove her friend: "Miss Campbell bought some candied cherries and loaded them with arsenic," wrote *The Hemet News* on October 13, 1899.

Florence didn't want Mary dead, just out of the way. So she came up with the idea of sending her to jail. She felt if Mary was in jail, John could divorce her.

Her plan backfired. She bought a box of candied cherries and injected arsenic into the second layer. She mailed the box under Mary's name to the home she and John rented, and she offered the first, untainted, layer to landlady Elsie Scheib, to corroborate her story. She, too, ate some.

When both she and Scheib became ill, Florence believed she had poisoned

them both accidentally. She went to a drugstore for an anecdote, and the druggist contacted the police. After being questioned, she confessed. She didn't mean to harm anyone, but she wanted her man.

She didn't mean to harm anyone, but she wanted her man.

No charges were filed. By 1903, Florence was calling herself Mrs. Rathom.

The first Mrs. Rathom sued for divorce in 1908, naming Florence as corespondent.

Another Florence was involved in a poisoned cherry plot in St. Louis, Missouri, that same year, 1899. A widow named Florence McVean received a box of candied cherries that "contained arsenic enough to kill ten men." She did not eat the candy, and a puzzling case of whodunit revolved around the story. The case was never solved.

Cherries were a popular fruit on the frontier. The season began as early as April in some locations and ended by August. Grown in just about every Western state, cherries were enjoyed at their height of freshness. Pioneers also

preserved the cherries, making them into jellies, jams and candied fruits.

West Coast canneries went full swing in June. Just one packing company in San Jose, California, produced 7,000 cases of cherries in 1885. In 1897, the state's seasonal freight shipments of cherries totaled more than three million pounds.

In 1848, Henderson Lewelling planted an orchard near Milwaukie, Oregon. In 1875, his brother, Seth, named his Bing cherry, the most produced variety of sweet cherries in the U.S. today, in honor of a Chinese worker.

"The manner in which the cherry was named for him happened thus: He and my stepfather were working the trees, every other row each. When they discovered this tree with its wonderful new cherry, someone said, 'Seth, you ought to name this for yourself.' 'I've already got one in my name,' Seth responded. 'No, I'll name this for Bing. It's a big cherry, and Bing's big, and anyway, it's in his row, so that shall be its name,'" Florence Ledding recalled in 1939.

Candied cherries may take some time to make, but they are worth the effort—so long as you skip adding arsenic to yours, of course.



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

CANDIED CHERRIES

1 lb. fresh cherries

1 lb. sugar

1 c. water

Powdered sugar

Wash, stem and pit the cherries. In a large pot, add the sugar and water. Bring to a boil. Stir to dissolve the sugar. Add the cherries and boil until the juice looks like syrup (about 30 minutes). Place strained cherries on cake cooling racks, with cookie sheets beneath each rack.

Heavily coat the cherries with powdered sugar and bake at 200 degrees for about an hour or until the juice no longer drips. Cool overnight. When you pack the cherries into a container, separate each one with wax paper. Keep the strained juice for pancakes, or mix it with brandy for cherry brandy!



Recipe adapted from *The San Diego Union*,
June 13, 1895

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Where Cody Lives

And where trains rule—North Platte, Nebraska.



A trip to North Platte means a tour of the Buffalo Bill Ranch State Historical Park, including Cody's home, Scout's Rest, built in 1886.

— BY D. CURRAN/COURTESY NEBRASKA TRAVEL AND TOURISM —

The railroads may have built North Platte, but it was the Old West's most renowned showman who put the Nebraska town on the map.

In 1882, town leaders asked one of their residents if he could put together something special for their upcoming Fourth of July celebration. So William F. Cody staged a little riding and roping show. The cowboy circus was so successful, he staged the "Wild West Combination" in Omaha the following year. Soon, Buffalo Bill was touring his Wild West show, a traveling troupe of expert riders, crack shots and Indian warriors that wowed audiences across the United States and Europe for decades.

Cody, wealthy and world famous, could have lived any place on earth. That he chose North Platte speaks volumes about the little town on the muddy river.

Nowadays his home—a sprawling, 18-room Victorian mansion—and his

Scouts Rest Ranch are part of the Buffalo Bill Ranch State Historical Park, where you'll find beaded buckskins and other mementos of Cody's life as a Pony Express rider, buffalo hunter and Army scout.

"I think this town boils down to Buffalo Bill, the Old West trail system and the railroad," says David Fudge, executive director of NEBRASKALAND DAYS, Nebraska's official 10-day celebration of the state's heritage.

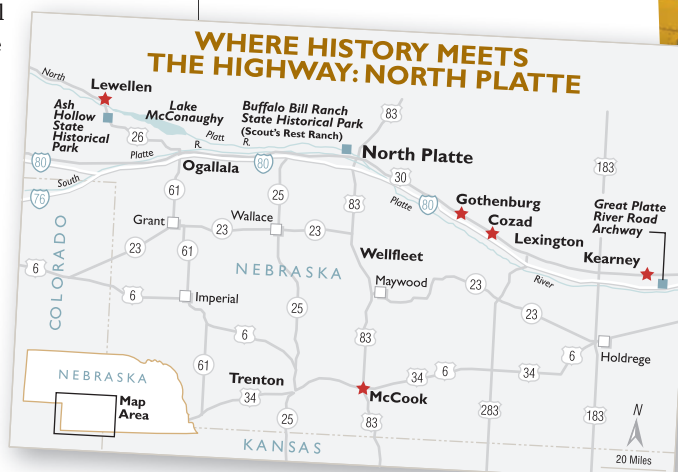
Of the three, Fudge thinks Cody had the biggest impact. "He came up with his 'Old Glory Blowout' here on July 4, 1882, and that spawned his Wild West show, which was taken all over the world," Fudge says. This year's celebration

"I think this town boils down to Buffalo Bill, the Old West trail system and the railroad."

runs June 18 to 28, and features the Great American Wild West Show (essentially Cody's show) on what was once Cody's property.

The Platte River is, of course, what shaped North Platte's history. The Oregon-California-Mormon Trail emigrants—as well as fur trappers and the Pony Express—all followed the river west.

But the town's roots go back to November 9, 1866, when William Peniston and Andrew Miller opened a trading post near the confluence of the North and South Platte Rivers because they'd heard a construction camp for the Transcontinental Railroad would be coming soon. They'd



True West map by Gus Walker



"Buffalo Bill" always makes an appearance at North Platte's NEBRASKA and DAYS Rodeo, the biggest annual celebration of the Cornhusker State's Old West Heritage.

- COURTESY NEBRASKA TRAVEL AND TOURISM -

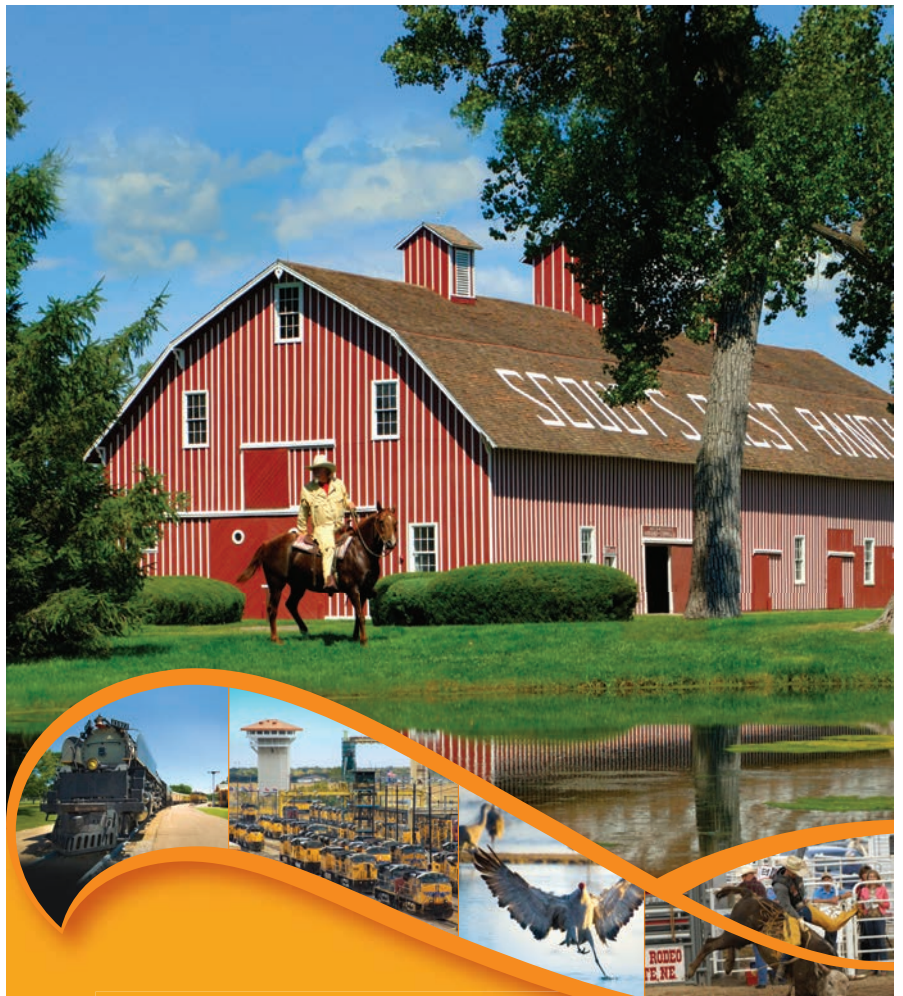
heard right. While most towns that popped up along the railroad route were little more than temporary camps of saloons, casinos and brothels, each vying to relieve railroad workers of the cash in their pockets, North Platte became one of the first major repair centers and roundhouses in the West, ensuring its future.

According to Dick Kreck's *Hell on Wheels: Wicked Towns Along the Union Pacific Railroad*, the population of North Platte boomed to 5,000 in the six months after the railroad arrived. Apparently laying track was thirsty work—nine of the town's



Visitors to the Golden Spike Tower and Visitor Center at the Union Pacific's Bailey Yard can tour historic Pullman coaches and locomotives, as well as enjoy the stunning views from inside the observation tower.

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Traveling on the Union Pacific Railroad, President Theodore Roosevelt was on a 14,000-mile tour of the Western United States when he stopped to make a campaign speech to a welcoming crowd in North Platte on April 11, 1903.

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15 buildings were saloons. By June 1867, the Union Pacific had reached Julesburg, Colorado, and North Platte, Nebraska's, population plummeted to around 300. The citizenry rebounded after railroad executives decided to make the town a division point.

Today, the Union Pacific's Bailey Yard in North Platte is the largest rail center in the world. The open-air deck on the seventh floor of the Golden Spike Tower and Visitor Center is a fun way to see all the trains as well as the vistas across the plains. North Platte's annual Rail Fest celebrates the town's extraordinary railroad heritage, especially its ties to the Union Pacific Railroad. The Fest runs September 19 to 21 this year. ☒

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



Fort Kearney State Historical Park, east of North Platte, is a living history center that celebrates the heritage of the early decades of life on the Nebraska frontier in the mid-19th century.

- BY E.M. EMANUEL/COURTESY NEBRASKA TRAVEL AND TOURISM -

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William F. Cody's famous Wild West show, which toured from 1883 to 1908, started when his North Platte neighbors asked him to put on a special event for the Fourth of July in 1882. With North Platte as your headquarters for heritage travel in southwestern Nebraska, you should make sure and visit the city's Lincoln County Historical Museum before you go and explore the wealth of Old West history and landmarks in the region.

MCCOOK

Learn about pioneer life, as well as the impact of the railroads, at the Museum of the High Plains.

AboutMcCook.com

LEWELLEN

Ash Hollow State Historical Park is renowned for its fossils. There's also a cave where prehistoric people lived, and lots of information on the Oregon and Mormon Trails.

OutdoorNebraska.NE.gov

COZAD

Where else would you find the 100th Meridian Museum than in a town on the traditional line of longitude that marks the beginning of the West? Don't miss the pioneer artifacts. Also, plan a visit to the Robert Henri Museum to view the famed artist's childhood home and exhibitions of his art.

CozadNebraska.net

GOTHENBURG

The Pony Express Station and Museum in Ehmen Park commemorates what was considered the greatest enterprise of its day.

GothenburgDelivers.com

KEARNEY

Built to protect Overland Trail travelers, Fort Kearney State Historical Park near Kearney was a stage station, home station for the Pony Express, outfitting depot for Indian campaigns and home of the Pawnee Scouts. And don't miss the Great Platte River Road Archway, voted as one of the Top 10 "Must See Museums" by *True West* in 2013.

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BY STUART ROSEBROOK

TREASURES OF THE OLD WEST

Restored, Preserved and Reconstructed

When the Spanish explored the West, they discovered numerous ruins clinging to cliff sides and mountain tops. Today, many of these ancient Puebloan communities have been lost to the vagaries of time, human depredation and looting. Yet, many of these architectural and cultural treasures have been protected, stabilized, preserved and, in some cases, restored. These Indian ruins are at the foundation of America's cultural and architectural preservation of human civilization that is a dynamic, organic and even controversial process that affects nearly every community across the West.

According to historian and preservationist Howard Mansfield's book *The Same Ax, Twice*: "Good preservation is a life preserver thrown to us in a shipwreck. Good preservation keeps us in touch with the graces of this life. It's bricks and mortar, yes. It's arguments about true colors and authenticity

and representation. But true preservation is like the hand that shelters a fire from the wind. It protects the spark of life."

While European Empires explored and settled Western North America beginning in the 16th century, the fledgling American nation did not send surveyors west of the Mississippi River until the Corps of Discovery explored the Louisiana Purchase from 1803 to 1805. America's late entrance into the West is reflected in the rarity of American architecture built in the region before 1830 that has been preserved into the 21st century.

This month, *True West* profiles five broad architectural categories of Western settlements and buildings built during America's development of the West from the 1830s to the 1930s that have been preserved, restored and even rebuilt: Army Forts, Historic Buildings, Main Street Districts, Train Depots and Hotels.



Guests at Colorado's Dunton Hot Springs in the San Juan Mountains can enjoy the soothing benefits of the resorts mineralized springs inside or outside the restored 19th century bathhouse.

- COURTESY DUNTON HOT SPRINGS -



**Fort Larned
National
Historic Site
Larned,
Kansas**

The signature sandstone blocks of Fort Larned's buildings (far left) were quarried nearby after the Civil War, and are the reason the historical structures of the Army post have been preserved since 1867.

- COURTESY NPS / FORT LARNED NHS -

Battle of Gettysburg hero Gen. William S. Hancock (left) was sent to Fort Larned in the spring of 1867 to negotiate peace with the local Cheyenne and Lakota, and instead, started "Hancock's War" after he ordered the burning of a nearby Indian village.

- COURTESY LIBRARY OF CONGRESS -

Military Life Well Restored on the Western Kansas Frontier

Fort Larned National Historic Site is a well-preserved 19th century Army post just west of Larned, Kansas, built to protect the Santa Fe Trail in 1859. The Fort, with its signature sandstone buildings built after the Civil War to replace the collapsing adobe outpost, was named in honor of paymaster general, Col. Benjamin F. Larned, an officer since the War of 1812. The base saw considerable action in the 1860s and 1870s during the Plains Indian wars.

Visitors who tour the Fort will learn about daily life on the frontier, Hancock's War, the Medicine Lodge Treaty of 1867 and the Buffalo Soldiers of the 10th Cavalry stationed at Fort Larned from 1867-1869 and in 1878. Re-enactors and staff in period dress greet visitors and provide informative tours about the Fort, with a special event every Labor Day Weekend.

Fort Larned is a great example of public and private preservation groups' dedication to saving historical Western sites. The Fort Larned Old Guard, a non-profit auxiliary, recently restored a circa 1870s Rucker Army ambulance, and purchased property north of the Fort that was the site



of a Cheyenne-Sioux Indian Village burned down during the Hancock War.

Experience History Today @ Fort Larned National Historic Site, [NPS.gov](https://www.nps.gov); Santa Fe Trail Center Museum & Research Library, Larned, [SantaFeTrailCenter.org](https://www.santafetrailcenter.org); Fort Larned Old Guard, [SantaFeTrailResearch.com](https://www.santafetrailresearch.com); and, Kansas Museum of History, Topeka, [KSHS.org](https://www.kshs.org).

Military and Trading Crossroads of the Santa Fe Trail

Fort Union National Monument sits squarely on the crossroads of the Mountain and Cimarron routes of the Santa Fe Trail east of Las Vegas and just north of Watrous, New Mexico. Lieutenant Colonel Edwin V. Sumner established the base in 1851 when he was ordered to reorganize the new

Fort Union's adobe ruins (opposite, below left) on the crossroads of the Santa Fe Trail are preserved as both architectural as well as contextual evidence of the community and conflict in the settlement of the Southwest.

- COURTESY NEW MEXICO TOURISM DEPARTMENT -

Future Civil War general, Edwin V. Sumner (below) served as military governor of New Mexico from 1851 to 1853, building Fort Union on the plains east of Santa Fe, both for strategic purposes and for military discipline.

- COURTESY LIBRARY OF CONGRESS -



**Fort Union
National
Monument
New Mexico**

Military Department No. 9 following the Mexican-American War. During the Civil War, local Hispanics volunteered in record numbers to defend their territory, Company "A" of the 3rd New Mexico Volunteer Infantry was organized at Fort Union and fought at the nearby Battle of Glorieta Pass, which celebrated its 150th anniversary on March 28, 2012.

Fort Union, which closed in 1891, survived into the 21st century as a National Monument because of local Masonic groups from nearby Las Vegas, New Mexico, which successfully organized and lobbied to save the Fort in 1929. In 1954, the Union Land and Cattle Company donated the majority of the 721 acres of the Monument's two units. From spring to fall every year,

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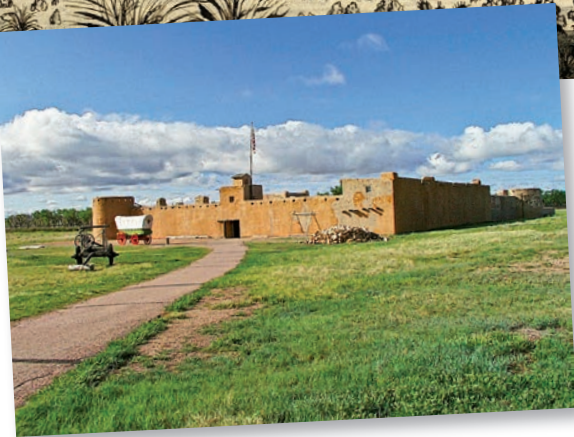
For more information on Elko area events visit:
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Bent's Old Fort National Historic Site
La Junta, Colorado



First constructed on the banks of the Arkansas River in 1833, Old Fort Bent (left) was rebuilt in 1976, after extensive archival research, as a living history center of early 19th century mercantilism on the Southern Plains and the Santa Fe Trail.

- PHOTOS COURTESY LIBRARY OF CONGRESS / NPS / OLD FORT BENT NSH -



from original architectural designs that would provide an educational window into our nation's past. Bent's Old Fort has a dynamic hands-on living history experience with rangers and docents in period dress eager to share their knowledge of life at the fort in the 1830s and 1840s.

preservationists work to maintain the 200,000 square feet of adobe walls of the Fort that have survived since the mid-19th century. Volunteers can contact the Monument's superintendent if they would like to help support the mission of the park today.

Experience History Today @ Fort Union National Monument, NPS.gov; Pecos National Historical Park, Pecos, NPS.gov; City of Las Vegas History Museum & Rough Rider Memorial Collection, Las Vegas, LasVegasMuseum.org; New Mexico History Museum, Santa Fe; NMHistoryMusuem.org; and, Palace of the Governors, PalaceOfTheGovernors.org.

A Bicentennial Living History Center on the Colorado Plains

Visitors will enjoy and appreciate touring the reconstructed Bent's Old Fort National Historic Site near La Junta, Colorado. Unlike numerous 19th century military and civilian outposts that have had minimal preservation or restoration, the federal government in the 1970s began a restoration process for America's Bicentennial that rebuilt historic sites

Audaciously imagined by the Bent brothers, William and Charles, and their partner from Taos, New Mexico, Ceran St. Verain, they constructed the first fort just north of the international boundary between Mexico and the United States on the Arkansas River in 1833. The "Castle on the Plains" became the key trading post between Indians, trappers and freighters on the Santa Fe Trail between Missouri and New Mexico. Freighters especially came to depend on the tradesman employed at Bent's Fort in Colorado who could repair their heavy wagons which had traveled 800 miles for 50 to 60 days, with a month of tough travel ahead of them before reaching Santa Fe, New Mexico. During the Mexican-American War, the fort became a key military post for Col. Stephen Watts Kearney's "Army of the West." Three years later disease and disaster led to the Colorado fort's abandonment, the once indomitable Castle of the Plains an early victim of American progress.

Experience History Today @ Bent's Old Fort National Historic Site, NPS.gov; La Junta, VisitLaJunta.net; Comanche National Grassland, Springfield, FS.USDA.gov; History Colorado

Center, Denver, HistoryColorado.org; Governor Bent Museum and Gallery, Taos, New Mexico, LaPlaza.org; and, Palace of the Governors, Santa Fe, PalaceOfTheGovernors.org.



Oregon Trail Fort Provides Living History for Generations

The Surgeon's Quarters at Fort Dalles Museum and Anderson Homestead is the oldest surviving building on the museum grounds. Built in 1856, the gothic structure has been home to the Fort's museum since 1905, when the preservation of the building was assured through the lobbying efforts of the ladies who led the "Old Fort Dalles Historical Society." One of the Oregon's oldest museums, the Wasco County/City of The Dalles Museum Commission has managed the site, which symbolizes both the territorial heritage of Fort Dalles' location on original terminus of the Oregon Trail, but also as a preservation victory for a state that has a limited number of pre-Civil War historic structures.

The Fort Dalles' Surgeon's Quarters (bottom left, previous page) built in 1856, was an early preservation victory for The Dalles' community leaders, who in 1905 successfully saved the building both for future generations, and as the Fort Dalles Museum (right).

— PHOTOS COURTESY COLUMBIA GORGE DISCOVERY CENTER —

Visitors to the Surgeon's Quarters will learn about the life of Brevet Brig. Gen. Dr. Joseph Lee Bullock Brown who lived in the surgery during from 1856 to 1859. Brown, a career Army medical officer, served with distinction from 1850 to 1886, including additional Western duty stations in Texas, Kansas, Washington and Nebraska. Fort Dalles, which is listed on the National Register of Historic Places, is also home to three preserved buildings from the 1890s Anderson Homestead, which was moved from nearby Pleasant Ridge in the early 1970s.

Experience History Today @ The Fort Dalles Museum and Anderson Museum,

**Fort Dalles Museum
The Dalles, Oregon**



FortDallesMuseum.org; The Columbia Gorge Discovery Center and Wasco Historical Museum, *GorgeDiscovery.org*; The Dalles Area Chamber of Commerce, *DallesChamber.com*; and, Oregon Historical Society and Oregon History Museum, Portland, *OHS.org*.

High Culture Unites Preservationists in Territorial Capital

The Elks Opera House in Prescott, Arizona, opened its theater doors on February 20, 1905, offering the residents of the mile-high city a festive mixture of

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**The Elks
Opera
House
Prescott,
Arizona**



Prescott's Elks Opera House (above and right), an architectural masterpiece—and community treasure—as soon as its doors opened in 1905, is one of the most successful private-public preservation efforts in the 150-year history of Arizona's first territorial capital.

— PHOTOS COURTESY BILL OTWELL / OTWELL ASSOCIATES ARCHITECTS —

dances, music, theater, vaudeville and community events. Architect John J.R. Minor Jr. designed the popular Opera House which screened its first silent movie in 1915. (Tom Mix made dozens of silent movies in the Prescott area for Selig Polyscope Pictures and Fox in the 1910s and 1920s.) Able to seat up to 736 patrons, the Elks eventually became the town's movie house before it was temporarily used for live theater in the mid-1970s.

Today, the Opera House has been restored to its early 20th century grandeur and renamed the Elks Theatre & Performing Arts Center. Restoration of the unique theatre was a community preservation victory that was completed after 13 months of restoration, supervised by Bill Otwell of Otwell Associates Architects from June 2009 to July 2010 when it reopened to a gala grand opening. Owned by the Performing Arts Center since 2012, the Elks Theatre rebirth as a fully operational entertainment venue is symbolic of how a community, through private and public dollars—and determined preservationists—can save a significant architectural landmark and return it to purposeful use for present and future generations.

Experience History Today @ Elks Theatre & Performing Arts Center, PrescottElksTheater.com; **Sharlot Hall Museum,** Sharlot.org; **The Phippen Museum,** PhippenArtMuseum.org; **The Smoki Museum,** SmokiMuseum.org; and, **Prescott Chamber of Commerce,** Prescott.org.

Oklahoma Homestead Celebrates Sooner Heritage

The Harn Homestead and 1889ers Museum in Oklahoma City, Oklahoma, is a unique history museum celebrating farm life in the Sooner State since the land run in April 1889. William Fremont Harn came to Oklahoma City in 1891 when the federal

government appointed him to sort out land-rush legal disputes. Harn soon bought land throughout the city, including a 160-acre homestead in which he built a simple home for himself and his wife Alice. When she wanted to return home to Ohio, he ordered a Queen Anne style home shipped by train from Chicago and constructed in 1904.

Harn became a well-known developer and attorney during the early decades of Oklahoma City, donating 40 acres of his farm, along with 40 acres from his partner J.J. Culbertson, for the site of the new state capital in 1910. He and Culbertson developed much of his original homestead, but after his death in 1944, Harn's remaining property passed to his niece Florence Wilson. In 1967, she donated her inheritance to Oklahoma City.



**The Harn
Homestead
Oklahoma City,
Oklahoma**



William F. and Alice Harn's elegantly restored 1904 Victorian home (left and above) at the Harn Homestead and 1889ers Museum is the preservation centerpiece of the living history museum in downtown Oklahoma City.

— PHOTOS COURTESY HARN HOMESTEAD —

Today, the Harn Homestead is listed on the National Register of Historical Places, maintains 9.4 acres with seven historic buildings, including the Harns' Victorian-era home, a one-room schoolhouse and the homestead's historic stone and cedar barn. The gardens and grounds include an educational 19th century farm and garden for students to enjoy hands-on experiences of life on a territorial farm.

Experience History Today @ The Harn Homestead and 1889ers Museum, HarnHomestead.com; National Cowboy & Western Heritage Museum, NationalCowboyMuseum.org; Oklahoma History Center, OkHistory.org; and, Oklahoma Heritage Association, OklahomaHeritage.com.

**"Belle of the Southwest"
Anchors Heritage of Mexican
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The city of Las Vegas, New Mexico, includes 900 buildings on National Register of Historic Places. Founded along the Gallinas River on the Santa Fe Trail by Mexican settlers in 1835, downtown was built in Spanish Colonial style, with a central plaza and four surrounding blocks that could easily be defended. The eastern New Mexico city became a primary commercial center, growing in importance with the arrival of the Santa Fe Railroad in 1880. The post-Civil War era in Las Vegas is also famous for numerous notorious residents and visitors, including Billy the Kid, Doc Holiday, Big Nose Kate and Wyatt Earp. In June 1899, Teddy Roosevelt's Rough Riders, many of whom were from New Mexico, chose Las Vegas as the official location of their annual reunion. In 1961, the Rough Rider Collection was officially received by the City of Las Vegas and is the signature collection of the Las Vegas History Museum.

Historic preservation is important to the city of Las Vegas which has worked to create a vibrant downtown that celebrates its historic architectural heritage. Key sites in Las Vegas include

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Historic Plaza Hotel, Las Vegas, New Mexico



The restoration and expansion of the Historic Plaza Hotel in downtown Las Vegas, New Mexico, (above and right) blending the neighboring 19th century Charles Ilfeld Building into the hotel, has made it the model of preservation—and community activity—on the plaza of city.

— COURTESY NEW MEXICO TOURISM DEPARTMENT/HISTORICAL PHOTO TRUE WEST ARCHIVES —

the Historic Plaza Hotel, Old City Hall, the Masonic Temple, the La Castaneda Hotel and the Dr. H.J. Mueller House, an 1881 Victorian home with an octagonal tower. Currently, the 1882 E. Romera House and Fire House is being renovated to include a fire and water museum.

The Historic Plaza Hotel, Las Vegas, New Mexico, which opened its doors to patrons in 1882, is one of the most significantly successful preservation and renovation projects in downtown Las Vegas. Made famous by the Rough Riders, the Plaza Hotel hosted the Spanish-American War veterans reunion until the last one in the 1970s. Today, the award-winning Plaza remains a historical cornerstone of the community, hosting numerous annual events. the award-winning Plaza remains a cornerstone of the community.

The Historic Plaza Hotel was completely renovated in 1982 and expanded in 2009, when the adjacent Charles Ilfeld Building, was renovated, nearly doubling the capacity of the original hotel. Byron T.'s Saloon, named after the hotel's official ghost, Bryon T. Mills, and the Landmark Grill restaurant, offer visitors an 1880s ambience with a 21st century flair. Don't forget to ask at the front desk about Mills, the former owner of the hotel, who is said to be quite a friendly and active ghost, as well as a permanent resident of Room 310.

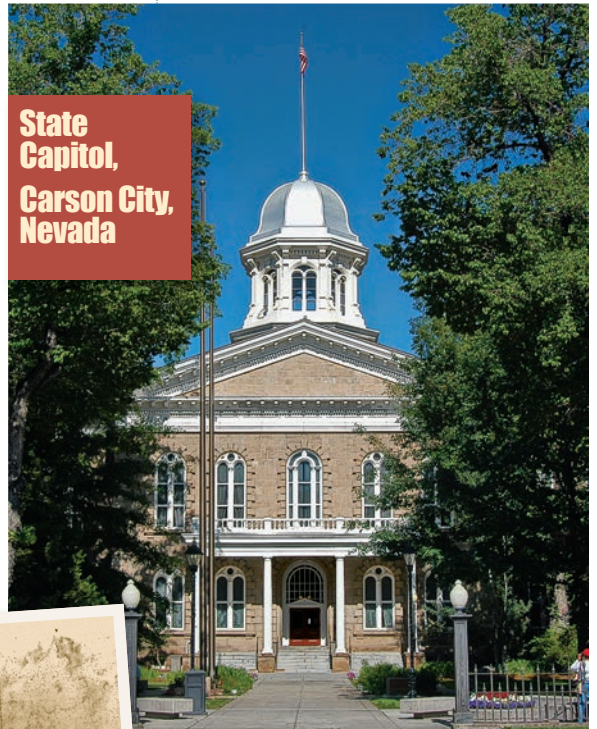
If you would like to enjoy a guided or self-guided walking tour in Las Vegas, visit the Las Vegas Citizens' Committee for Historic Preservation at the Santa

Fe Trail Interpretive Center located in the city's historic Bridge district.

Experience History Today @ City of Las Vegas History Museum & Rough Rider Memorial Collection, LasVegasMuseum.org; Historic Plaza Hotel, PlazaHotel-NM.com; Las Vegas Main Street, MainStreetLVNM.org; Las Vegas-San Miguel Chamber of Commerce, LasVegasNewMexico.com; Santa Fe Trail Interpretive Center, SantaFeTrailNM.org; and, Las Vegas Citizens' Committee for Historic Preservation, LVCCHP.org.

Pioneer's Gamble Pays Off on Carson City

Carson City, Nevada's Historic District was created in 1982 to promote preservation and positive development and growth amidst the City's central,



State Capitol, Carson City, Nevada

cultural resources. The downtown area encompasses historic homes and mansions, churches and commercial buildings, a hotel and saloon, and a former brewery and U.S. Mint, which is home to the local Nevada State Museum.

Carson City's roots date to the California Trail days when a crossroads settlement of Eagle Creek served travelers and immigrants to California. In 1858, the entrepreneurial Abraham Curry bought the settlement and renamed it Carson City with the goal of his town becoming the future state capital. His gamble paid off when Carson City became the territorial



Nevada's ornately built State Capitol building (above) is the second oldest west of the Mississippi River.

— COURTESY NEVADA TOURISM —

In Carson City in 1866, Wells Fargo's stagecoaches (left) connected Nevada's capital to the nation.

— COURTESY LIBRARY OF CONGRESS —

capital in 1861 and then the permanent seat of state government in 1864.

Carson City served the needs of immigrants, travelers and the mining industry. An important crossroads on the California Trail, the Pony Express and the Butterfield and Wells Fargo stage lines had stations in the city. In 1869, another major silver strike led to the Virginia & Truckee Railroad being built from Virginia City to Carson City. With so much silver and gold being mined nearby, the U.S. Mint operated a branch in Carson City from 1870 to 1893. The Capitol was built in 1871, with a series of historic additions made to accommodate the growth of Nevada's state government. The neoclassical Italianate style building is on the National Register for Historic Places and is open weekdays for self-guided tours.

Experience History Today @ Carson City Historic District, *Carson.org*; Carson City Visitor's Bureau, *VisitCarsonCity.com*; Nevada State Museum and Mint, Carson City, and Nevada State Railroad Museum, *Museums.NevadaCulture.org*.

**Renewal and Restoration
Lauded in Heritage Rich Hill
Country Town**

Llano, Texas's Main Street Program celebrates a community proud of its Lone Star history. Founded in June 1856, the Llano County seat did not begin to grow until after the late 1870s. In 1885, a new, ornate county courthouse was built, reflecting the town's growing pride and importance in the state's economic growth during the Gilded Age. In 1886, iron ore was discovered in the county, bringing the railroad and heavy investment to the growing town. In 1893, the courthouse burned, replaced with the current county courthouse, which is on the National Register for Historic Places. Unfortunately, the iron boom faded and the city declined from the 1890s to the 1920s. Since then, Llano's economy has focused on its strengths: ranching, farming, rail shipping and granite mining. In the 1980s, Hill Country



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(L to R) David C. McCanles & James Butler "Wild Bill" Hickok

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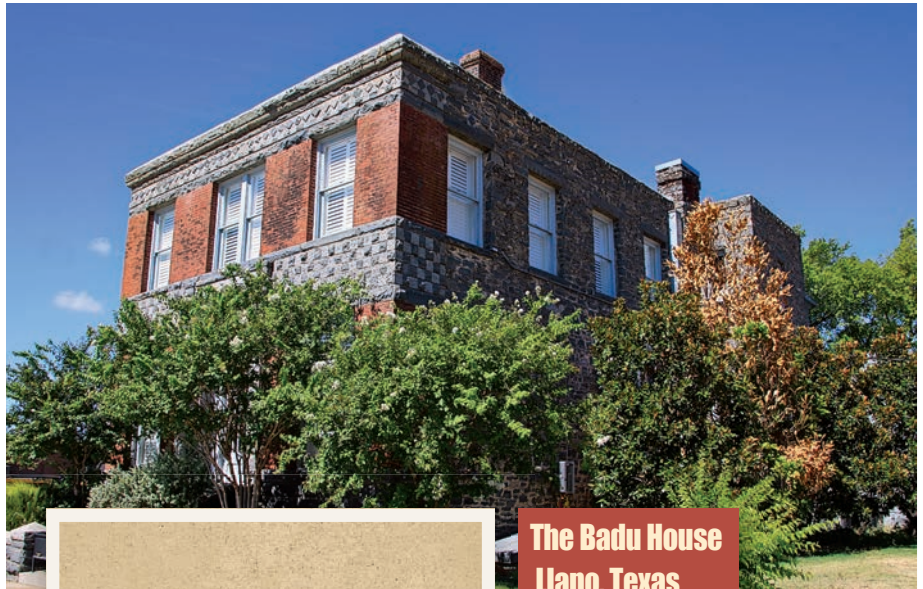
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**The Badu House
Llano, Texas**



The Badu House (above and left) in Llano, Texas, is symbolic of Llano's Main Street preservation movement and community activism to save the remaining masonry buildings constructed during Llano's iron ore boom of the 1890s.

— PHOTOS COURTESY LLANO CHAMBER OF COMMERCE / VISITORS CENTER —

tourism also became a key contributor to the local economy. Community leaders and preservationists sought recognition of key historic structures, leading to the restoration of the Llano County Redtop Jail and the Badu House. Today, the Badu, once a bank and residence, is a bed and breakfast. The Llano County Historical Museum, housed in the historic Bruhl Drugstore, also has a restored frontier log cabin as a key educational exhibit.

Today, Llano's Main Street Program is in its second decade of preservation and restoration of the city's downtown district. In 2007, the restoration of the Llano County Courthouse was completed, a symbol of city's commitment to its heritage and history. In 2013, with funds to restore Main Street facades, the old *Llano News* newspaper office received a restoration facelift, which, along with its neighbors on

the historic street, have been revitalized since 2002. New sidewalks and gardens also connect the central district with Pioneer Park in the Railyard District and Museum with the bridge over the Llano River to the Library and Red Top Jail.

Experience History Today @ Llano Main Street Program, LlanoMainStreet.com; Llano County Historical Museum, LlanoMuseum.org; Friends of the Red Top Jail, RedTopJail.com; The Badu House, TheBaduHouse.com; and, Llano Chamber of Commerce, LlanoChamber.com.



**Northern Pacific
Railway Depot
Ellensburg,
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**The Durham Museum
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**Grand Omaha Depot Welcomes
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The Durham Museum in Omaha, Nebraska's Union Station is one of most significant history museums and preservation successes in the American West. The Union Pacific Railroad headquarters have been in Omaha since 1862, but it wasn't until 1929 that a train station of architectural significance was built in the railway's hometown. Architect Gilbert Stanley Underwood designed the 124,000 square-foot, art-deco masterpiece, which opened in January 1931. The architectural wonder greeted millions of rail travelers until its closure in 1971. The City of Omaha was given the building in 1973, which they used as the Western Heritage Museum. In 1995-1996, the historic building and museum were renovated, and in 1997 it was renamed the Durham

County seat. Since 2010, the Friends of the Northern Pacific Depot have invested \$1.2 million in the restoration of the station. This spring a new fence, curbs and pavers will be installed around the station. Hayden says approximately \$800,000 of repairs, upgrades and restoration is still required to complete the final 40 percent of the project. Nonetheless, the community has witnessed how a grass roots organization has saved one of

Ellensburg's most significant architectural and historical buildings.

Experience History Today @ Friends of the *Northern Pacific Depot*, [Facebook.com/EllensburgDepot](#); Ellensburg Downtown Association, [EllensburgDowntown.org](#); Kittitas County Historical Museum, [KCHM.org](#); Cascade Association of Museums and History, [KittitasHistory.com](#); Kittitas County Chamber of Commerce, [KittitasCountyChamber.com](#).

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The restoration of the art-deco exterior of Omaha, Nebraska's Union Pacific Union Station (right) was one of the primary preservation goals of the City of Omaha when it decided to work with local benefactors to transform the 1931 train depot (left, opposite) into the state-of-the-art Durham Museum in the mid-1990s.

- PHOTOS COURTESY DURHAM MUSEUM/NEBRASKA TOURISM -

Museum in honor of benefactors Charles and Margre Durham.

Since 1997, the Durham Museum has established an international reputation for excellence in museum management, with strong ties to the Smithsonian Institution, National Archives, the Library of Congress and Chicago's Field Museum. Restoration and preservation is ongoing to assure that the historic Union Station and its ancillary properties, such as the recently renovated 1899 Boiler Plant, will be sustained for generations. Visitors to the Museum should not miss the crown jewel of interior's restoration, the Suzanne and Walter Scott Great Hall. The grand concourse soars



65 feet, is 160 feet long and 72 feet wide, and inspires visitors with its detailed craftsmanship and architectural motifs.

Experience History Today @ The Durham Museum, DurhamMuseum.org; Douglas County Historical Society, OmahaHistory.org; Gold Coast Omaha Historic Preservation Association, OmahaHistoricDistrict.org; and, HistoricOmaha.com.



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**Dunton Hot Springs
San Juan Mountains,
Colorado**

The miners who built the rugged Dunton mining camp (above) in Colorado's San Juan Mountains in the 1880s would not recognize their humble homes restored and transformed into one of the most luxurious hotel spas in the American West.

- COURTESY DUNTON HOT SPRINGS -

Owens River Valley Hotel Hosted Film Stars

The Historic Dow Hotel and Dow Villa Motel in Lone Pine, California, has been a home away from home for Hollywood's producers, stars and crews for decades when filming in the picturesque Owens River Valley and Alabama Hills, beneath the snow-covered peaks of the eastern Sierra Nevada. Lone Pine resident Walter Dow built the hotel in the 1920s, with 55 rooms and a front-porch view of Mount Whitney. Stars such as John Wayne, Errol Flynn, Gene Autry and Robert Mitchum stayed at Dow's quaint and comfortable inn, quickly giving it a reputation as the place to stay in Lone Pine. In 1957, Dow sold the hotel to two couples Mr. and Mrs. Joe Bonham and Mr. and Mrs. Ivan Turner, who maintained the hotel while building the Dow Villa Motel next door. The Dow is still family operated by the

Bonham daughters, who are dedicated to serving the communities of Lone Pine and Hollywood, while welcoming travelers from around the world to their charm-filled, recently restored, historic Dow Hotel.

Experience History Today @ Dow Hotel and Dow Villa Motel, DowVillaMotel.com; Lone Pine Film History Museum, LonePineFilmHistoryMuseum.org; Lone Pine Chamber of Commerce, LonePineChamber.org.

A Hot Springs Retreat in a Historic Colorado Mining Town

Dunton Hot Springs, in the San Juan Mountains, is one of the most unique restoration projects in the West. Dunton was founded on the West Delores River 12 miles from Rico as a mining town in 1885.

Historic Dow Hotel Lone Pine, California



The Dow Hotel, Walter Dow's vision of luxury for Hollywood's movie stars and producers who were making pictures on location in California's Owens River Valley, has recently been restored as it nears its 90th year as Lone Pine's signature historic hotel.

- COURTESY DOW VILLA MOTEL -

Dunton's isolation in the highly mineralized San Juan Mountains, not far from trains bearing heavy loads of gold and silver, as well as miner's payrolls, would have made it, and its saloon, a favored way stop for train robbers such as Butch Cassidy and the Sundance Kid, who allegedly carved their names (below) into the bar.

— COURTESY DUNTON HOT SPRINGS —



The isolated community grew as the mines were expanded, growing from 50 residents in the 1890s to its peak of 260 to 300 locals in 1905. With the closure of the mines in 1918, community members Joe and Dominica Rosario bought the whole town and turned it into a cattle ranch. The beautiful alpine valley and hot springs became a dude ranch in the 1970s and 1980s, before the property was sold to the current owners in the 1990s. Today, the historic buildings of the Dunton ghost town and ranch have been restored and transformed into an exclusive, luxury resort, with 14 cabins, bathhouse, spa, chapel, and the original saloon and dance hall. According to lore of the mining town, Butch Cassidy and the Sundance Kid carved their names into the Dunton bar, but the real lore being created in Dunton today is the rustic, luxury enjoyed by the guests at this exclusive mountain retreat.

Experience History Today @ Dunton Hot Springs, *DuntonHotSprings.com*; Dolores Chamber of Commerce, *DoloresChamber.com*; Telluride Chamber of Commerce, *TellurideChamber.com*.



Stuart Rosebrook's first memory of a National Historic Landmark community is Jerome, Arizona, a central Arizona mining town that was nearly abandoned by the early 1960s, but today is a thriving artist colony dedicated to preserving its architectural past.



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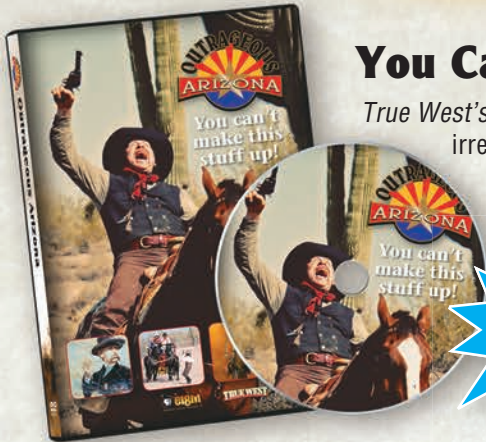
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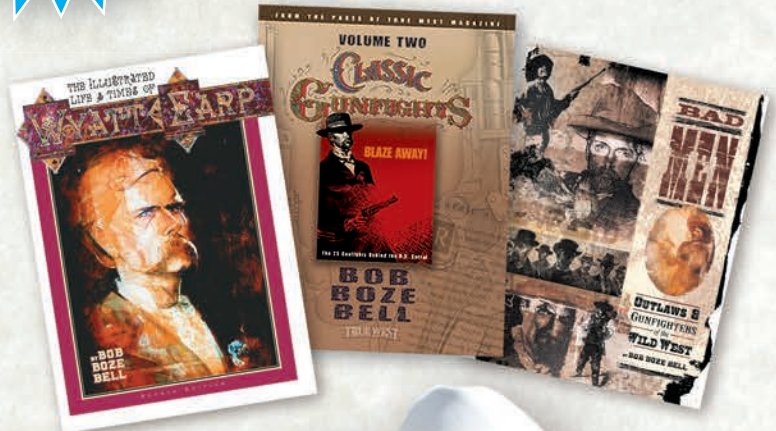
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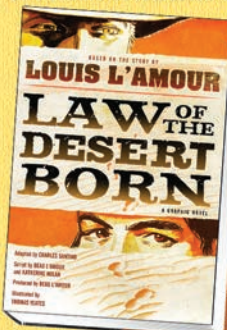
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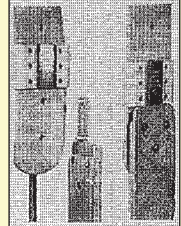
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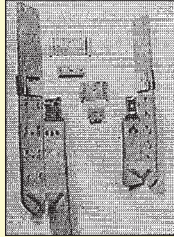
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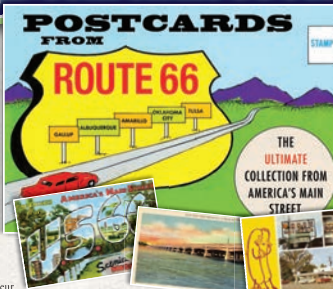
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Rapid City, SD, June 15: Trained ranch and rope horses for adoption at this sale hosted by the Black Hills Stock Show Horse Committee.
605-355-3861 • BlackHillsStockShow.com

ART SHOWS

ANSEL ADAMS: AN AMERICAN PERSPECTIVE

Oklahoma City, OK, Closes June 1: Nearly 60 photographs showing the West's natural beauty are on display at Oklahoma City Museum of Art.
405-236-3100 • OKCMOA.com

YELLOWSTONE AND THE WEST: THE CHROMOLITHOGRAPHS OF THOMAS MORAN

Omaha, NE, Opens June 7: Features Thomas Moran images from one of the first illustrated publications about the West to be printed in color.
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Albuquerque, NM, June 2-8: A celebration of cinema, community and the arts at the heart of Albuquerque's Route 66 culture.
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HERITAGE FESTIVALS

CARSON CITY RENDEZVOUS

Carson City, NV, June 6-8: Enjoy a mountain man encampment, trade show, gunfight shows, Pony Express re-rides and dutch oven cook-offs.
800-638-2321 • VisitCarsonCity.com

FORT WALLA WALLA DAYS

Walla Walla, WA, June 7-8: At the 1858 fort, walk through mountain men encampments and view Civil War artifacts and Plateau Indian beadwork.
509-525-7703 • FortWallaWallaMuseum.org



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Oklahoma City, OK, June 5-7: More than 1,200 American Indian artists, dancers and singers perform in a celebration of their heritage.
405-427-5228 • RedEarth.org

ROCK CREEK TRAIL DAYS

Fairbury, NE, June 7-8: Honors its Oregon Trail stage station legacy with living history demonstrations and a mounted cowboy shoot-out.
402-729-5777 • Fairbury.com

HOMESTEAD DAYS

Beatrice, NE, June 8-15: A community celebration of Western history with an amateur BBQ competition, a car show and a parade.
402-223-2338 • BeatriceChamber.com

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Albuquerque, NM, June 9-14: Enjoy world-class performances at one of the oldest flamenco events outside of Spain.
505-246-2261 • VisitAlbuquerque.org

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Carson City, NV, June 13-14: This 1858 town switches gears to display classic street rods, muscle cars, motorcycles and more.
800-638-2321 • EventsNevada.com/Legends

SANTA FE TRAIL DAYS

Trinidad, CO, June 13-15: Re-enacts Santa Fe Trail history, plus offers a street dance, chili cook-off, pet parade and concerts.
719-846-9285 • HistoricTrinidad.com

PACIFIC PRIMITIVE RENDEZVOUS

Forbestown, CA, June 13-21: Experience pre-1840 life in a living history encampment that will take you away from modern technology.
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925-485-1325 • ZGWS.org

NEBRASKALAND DAYS

North Platte, NE, June 18-28: This celebration of Nebraska's heritage includes the Buffalo Bill Rodeo, an art show and a carnival.
308-532-7939 • NebraskalandDays.com

HISTORIC LECOMPTON TERRITORIAL DAYS

Lecompton, KS, June 27-28: Celebrates territorial heritage with a Kansas slave/free state debate shared via re-enactment and tours.
785-887-6285 • LecomptonTerritorialDays.com

TERRITORIAL DAYS

Chama, NM, June 27-29: Dress 1880s-style for this rail town's re-enactments, plus enjoy Jicarilla Apache events and fast draw shoots.
575-209-0164 • RioArribaStuntmenAssociation.com

MUSIC FESTIVALS

SEDONA BLUEGRASS FESTIVAL

Sedona, AZ, June 4-8: Bluegrass performances by musicians who include Ben Sollee, Darol Anger & the Furies, Pick and Holler and Sonoran Dogs.
928-204-2415 • SedonaBluegrassFestival.org

FOLK, FINE AND FUNKY: BUFFALO BILL IN ART

Golden, CO, June 1-30: Artistic depictions of Buffalo Bill Cody range from paintings, such as Alick Ritchie's *A Far Eastern Artist's Idea of Buffalo Bill* (right), to a pen and ink drawing on an oyster shell.

303-526-0744 • BuffaloBill.org



JAMES TAYLOR IN CONCERT

Albuquerque, NM, June 11: Sandia Pueblo's tribal government hosts a concert by James Taylor at a venue overlooking the majestic Sandia Mountains.

505-796-7500 • SandiaCasino.com

RE-ENACTMENT

PONY EXPRESS RE-RIDE

Gering, NE, June 11-21: Embark on this trail ride adventure from California to Missouri over the 1,966-mile Pony Express National Historic Trail.

308-436-9700 • XPHomeStation.com



WESTERN ART & GEAR SHOW

Lubbock, TX, June 21: Enjoy live music by Jake Hooker & the Outsiders (above) as you shop for Western paintings, sculptures, spurs, bits and leatherwork.

806-742-0498 • RanchingHeritage.org

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Sisters, OR, June 13-15: This PRCA rodeo offers up bull riding, steer wrestling, tie-down roping, team bronc riding and a rodeo parade.

541-549-0121 • SistersRodeo.com

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Bowie, TX, June 21-28: The Texas hero is celebrated with a rodeo, parade, art show, pet parade, Indian artifacts show and more.

940-366-1887 • JimBowieDays.org

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Ask The Marshall

BY MARSHALL TRIMBLE

Drunk and Guilty?

Was Tom Horn really guilty of the murder for which he was hanged?

Scott Duvall
Appleton, Minnesota

Tom Horn was hanged in Cheyenne, Wyoming, on November 20, 1903, for the ambush killing of 14-year-old Willie Nickell. The debate on his guilt or innocence is still going on.

Dean F. Krakel, author of *The Saga of Tom Horn*, believed Horn did shoot Nickell in a case of mistaken identity. In *Tom Horn: Blood on the Moon*, Chip Carlson argued that Horn most likely didn't kill the boy.

Horn "confessed" to the killing when lawman Joe LeFors got him drunk—



Before Joe LeFors duped a drunken Tom Horn into confessing to the murder of Willie Nickell, he had earned fame as the lawman who pursued Kid Curry and other Wild Bunch Gang members after a train robbery in 1900.

— COURTESY CHIP CARLSON —



On March 18, 1882, Campbell & Hatch's billiard parlor was the site of a gruesome murder; Wyatt Earp's brother Morgan was shot and killed while playing a game of pool with Bob Hatch, one of the saloon's proprietors. The parlor probably looked similar to the one at Kelly's Wine House, depicted (above) in the *Tombstone Daily Nugget* on October 5, 1881.

— TRUE WEST ARCHIVES —

and had a stenographer hidden to take down Horn's statement. Such evidence wouldn't be allowed in today's courts. In fact, in a mock trial held in 1993, the jury acquitted Horn.

Did Old West-style gunfights take place after 1910?

Kerry Creech
Lake City, Florida

The West was still pretty wild, especially in remote areas like the Galiuro Mountains of Arizona. On February 10, 1918, a posse rode there to arrest Tom and John Power for draft evasion. Without warning, the posse opened fire with a shot that mortally wounded the boys' father, Jeff, as he stood in the doorway of the family's cabin. A gunfight ensued. When the smoke cleared, three of the four-man posse were dead. Another posse pursued the Power boys (and their pal Tom Sisson) in what was then the largest manhunt in Arizona history since the hunt for Geronimo. The criminals were captured and sent to prison.

That's just one example. A fair number of Old West-style shoot-outs in the not-so-Old West occurred up until the 1930s.

When did billiards become popular in the Old West?

Paul W. Hughes
Vacaville, California

Billiards as an indoor table game was first mentioned in a 1470 inventory for King Louis XI of France, although the cue stick wasn't developed until around 1800. The game—with object balls numbered one to 15—reached the American West by the 1840s. Billiard or pool tables became common in the nicer saloons. Folks bet on the games, but the limited number of players who could compete meant that billiards wasn't as popular among gamblers as were faro, craps and poker.

How did cowboys brush their teeth?

Byron Lloyd
Snellville, Georgia

Tools to clean teeth have been around since prehistoric times. The forerunner to the toothbrush was a "chew stick"—a twig with a frayed tip on one end that acted as a brush.

The Chinese invented the first toothbrush, in 1498, using hog or horsehair bristle, but the first U.S. patent

for this toothbrush didn't come until 1857; it wasn't mass-produced until 1885. Americans didn't routinely brush their teeth until the 1940s, when WWII soldiers taught them to brush daily.

Movies would have us believe that everyone on the frontier had clean, healthy teeth. Truth is, nearly everyone had rotten teeth, or their choppers were stained by tobacco or coffee (which may explain why most folks didn't smile in period photos).

Folks also weren't as aware of how germs spread. A community toothbrush, which hung in stagecoach stations and other public eating places, was shared by anybody who felt compelled to clean his or her teeth.

In the *Tombstone Territory* TV series, why are the characters given fake names when the show was based on real events?

Henri Bronsgeest
Fallon, Nevada

Let's just say the ABC series took a literary license, as many Westerns did during the 1950s to 1960s. The newspaper editor wasn't called John Clum, like he was in real life, because *Tombstone Territory* was a fictional account of the history of the "Town Too Tough to Die." Even though the leading characters were fictional, the show did sometimes include real-life characters such as Curly Bill Brocius and Geronimo.

The stories were pure fiction, but the guest stars were interesting. *Tombstone Territory* featured the great Lee Van Cleef, James Coburn, Angie Dickinson, Harry Carey Jr., Jack Elam, Leonard Nimoy and Michael Landon.



In addition to *Tombstone Territory*'s "Geronimo" episode, Angie Dickinson (at right) appeared in many Western TV shows and movies, including *Death Valley Days*, *Gunsmoke* and *Rio Bravo*.

- RIO BRAVO PHOTO COURTESY WARNER BROS. -

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What HISTORY HAS TAUGHT ME

I know someone is into Billy the Kid as soon as they ask me what he was really like, as if I knew him personally.

Some people are Kid Crazy, and some people are Kid haters. I prefer the Krazies.

The best time I've ever had playing music is performing with my son, Vance, who is a heck of a young fiddle player. Check us out on YouTube!

The secret to writing a good book is finding a great story and telling it not only unlike any previous author, but also with the same freshness, excitement and suspense as when that story first unfolded.

Don't get me started on for-profit filmmakers who want your expertise gratis. I can't tell you how many times a major cable channel has asked for a free interview—while everyone else on the production gets paid.

You can't reason with those who believe Jim Miller killed Pat Garrett. Ha!

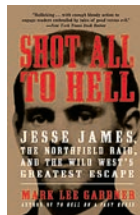
The part that stunned me about the James-Younger Northfield Raid in 1876 was the incredible stamina of the outlaws. Cole Younger's feet were in such bad shape after two weeks on the run that when his water-soaked boots were removed after his capture, his toenails came off with them.

My favorite book of all time is probably 1947's *The Man-Eating Leopard of Rudraprayag* by Jim Corbett. It is the true definition of edge-of-your-seat storytelling.

My next book will be about Theodore Roosevelt and the Rough Riders.

What most don't know about me is I was attacked by a coyote while turkey hunting. After telling the emergency room doctor a little about myself, he said, with no little awe in his voice, "You sure lead an interesting life."

During the height of the Billy the Kid pardon issue, in 2010, I discovered an unknown Lew Wallace interview from May 1881 in which the New Mexico governor admitted that he had promised the Kid a pardon in exchange for his testimony before a grand jury. A number of writers and scholars had disputed the fact that an actual "pardon" was offered to the Kid.



Mark Lee Gardner will head to Gold Rush Country, Sacramento, California, to accept two Spurs from Western Writers of America at its convention held from June 24–28.



MARK LEE GARDNER, SPUR WINNER

A native of Missouri's Jesse James Country, Mark Lee Gardner is the author of *To Hell on a Fast Horse: Billy the Kid, Pat Garrett, and the Epic Chase to Justice in the Old West* and the Spur award-winning *Shot All to Hell: Jesse James, the Northfield Raid, and the Wild West's Greatest Escape*. For the last 28 years he has called Colorado home, where he lives with his wife, Katie, and where their two children, Christiana and Vance, were born. Combining two of his passions, music and historical photographs, he strums his vintage five-string, open-back banjo, while his son holds a violin, in the above ferrotype made by Quinn Jacobson.

My favorite instrument is a Wildwood open-back, five-string banjo, made for me in 1982.

I first met Rex Rideout, who time travels with me whenever we play our frontier songs on our vintage instruments, at a fur trade re-enactment at Bent's Old Fort more than 30 years ago. Who knew he would one day star in a major motion picture alongside Harrison Ford and Daniel Craig?

The rarest book in my library is a specially bound, first edition, two-volume set of 1844's *Commerce of the Prairies* inscribed by author Josiah Gregg. Because Gregg inscribed the set to a Mexican merchant, I believe the books traveled with Gregg down the Santa Fe and Chihuahua Trails.

The best place to hunt turkey is—I'm not telling.



LAS VEGAS, NEW MEXICO

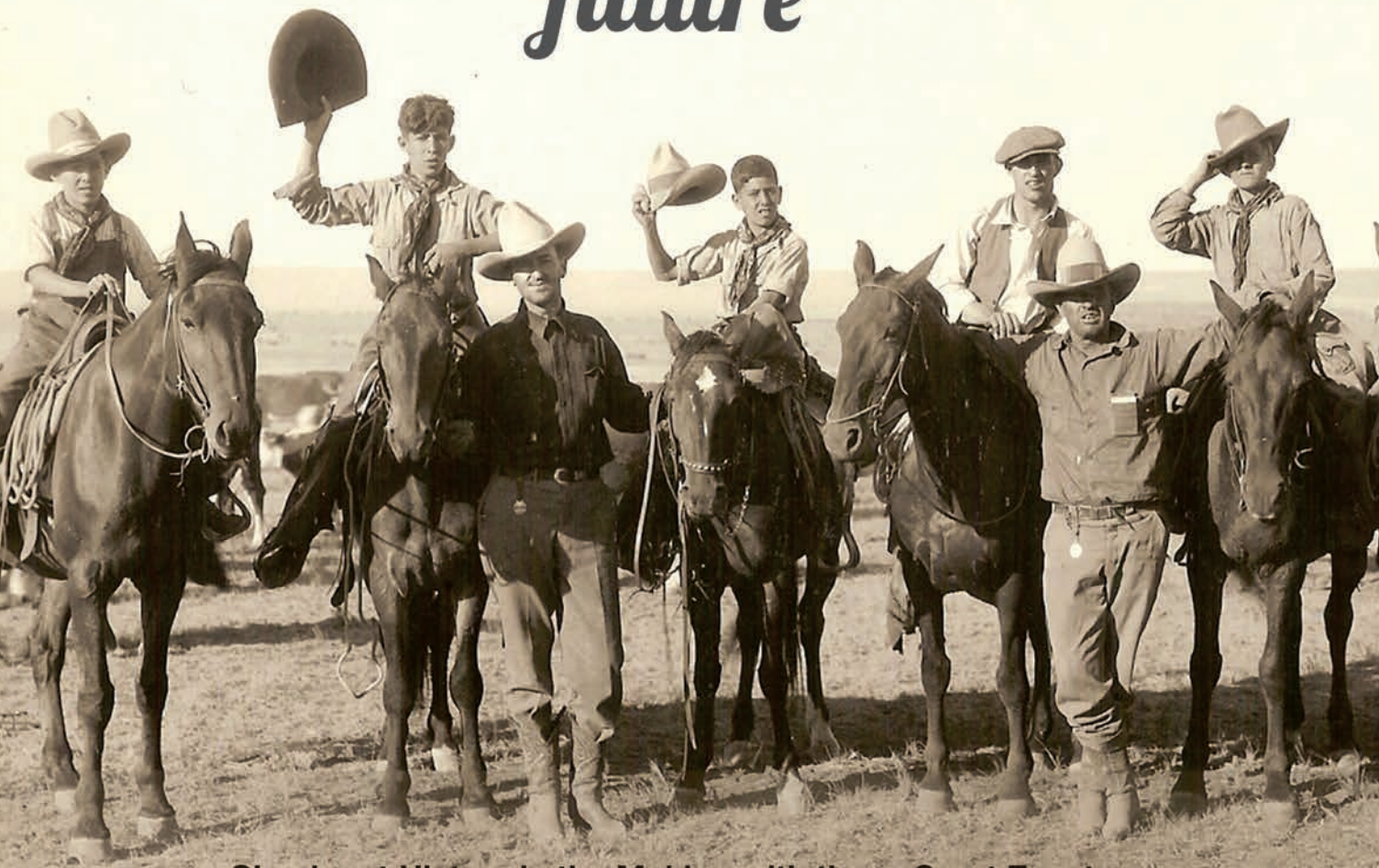
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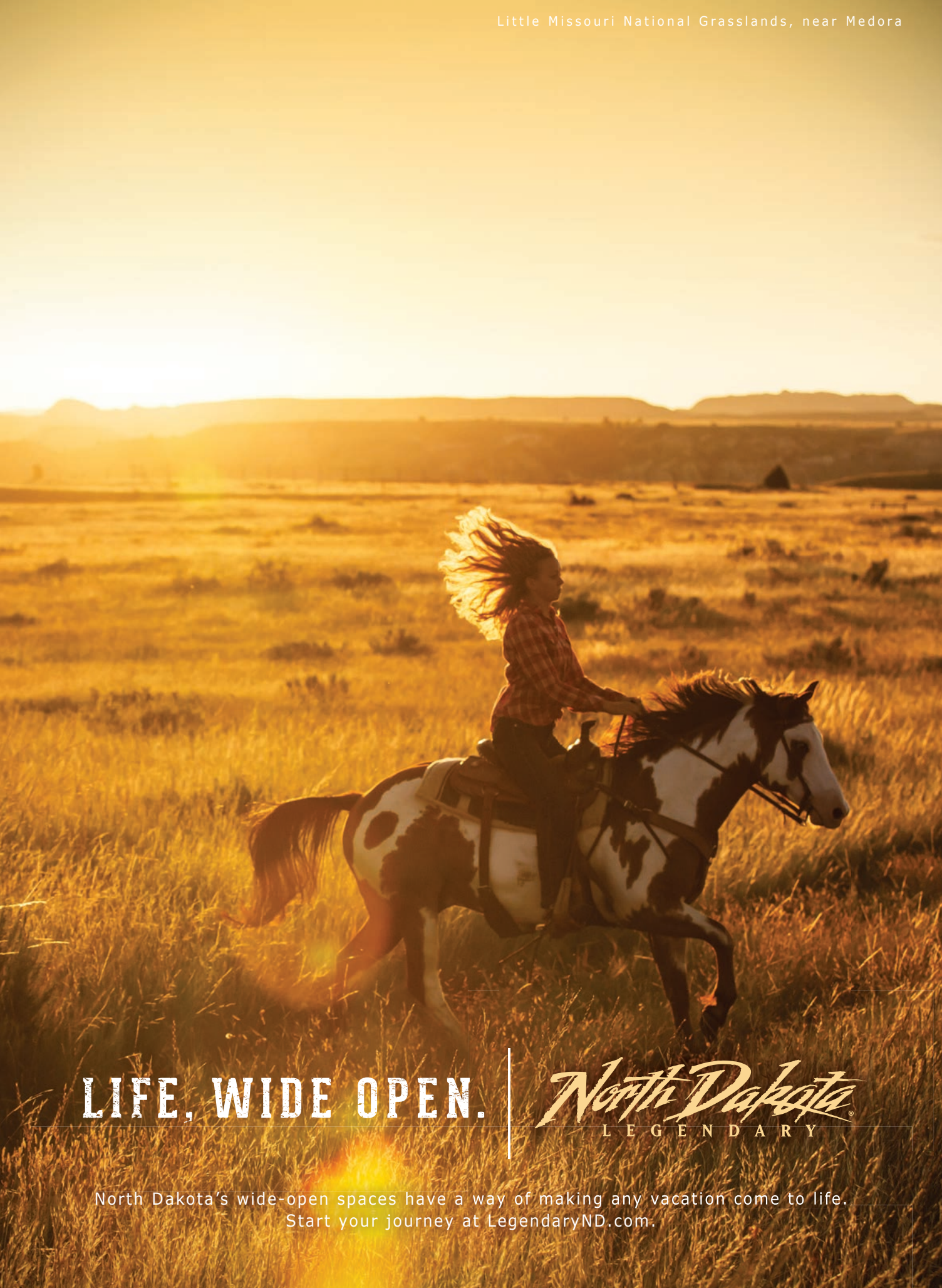
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