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JUNE 2015

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HISTORY OF THE AMERICAN FRONTIER

SPECIAL REPORT

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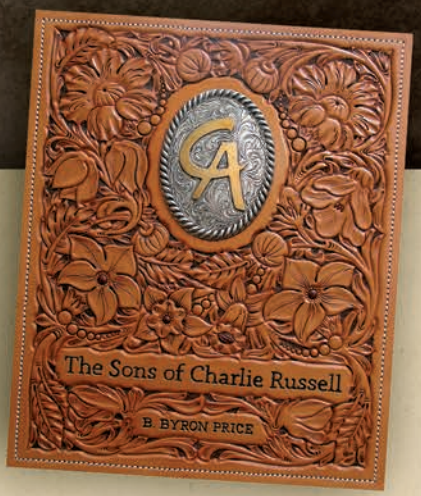

The Sons of Charlie Russell

This new book, published by the Joe Beeler Cowboy Artist Foundation, celebrates the 50 year history of the Cowboy Artists of America. The rich narrative is paired with numerous historical photos & illustrations by the artists, spanning the entire 50 years of this unique organization. The book is being distributed by OU Press, Norman, Oklahoma.

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Sunday, June 7, 2015: 9:00 am - 3:00 pm
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WE TAKE YOU THERE

Philip H. Sheridan (seated, second from left), the soon-to-be commanding general of the U.S. Army, organized this crew to escort President Chester A. Arthur (seated in center) to Yellowstone. Abraham Lincoln's first son, Robert, the secretary of war, sits to the president's left.

A President's Yellowstone Excursion

President Chester A. Arthur crossed the Gros Ventre River with his escorts during his horseback excursion through northwestern Wyoming to Yellowstone National Park in August 1883; seven years later, Wyoming became a state. Wyoming is celebrating its 125th anniversary in Laramie at the Wyoming State Historical Society's conference on June 11-14. Writers will also be gathering, in Cheyenne (Wyoming Writers, June 5-7) and Jackson Hole (Jackson Hole Writers, June 25-27). The president told reporters: "I shall rough it, just as the rest do, live and sleep in the open air, wear out my old hunting suit and, for the first time in my life, become a savage."

– ALL PHOTOS COURTESY LIBRARY OF CONGRESS –

TRUE WEST
HISTORY OF THE AMERICAN FRONTIER

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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True West Online
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June 2015 Online and Social Media Content

Yuma men courted their sweethearts by playing the flute, and Isaiah West Taber captured this tradition in this circa 1885 photograph taken in San Francisco, California. Find this and more historical photography on our "American Indians" 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 "April 7, 2015").
Blog.TrueWestMagazine.com

Join the Conversation
"I love snakes. I love to catch, keep, kill, skin, cook and especially eat. Trust me they taste great."
– Robert Saunders of Fitchburg, Massachusetts

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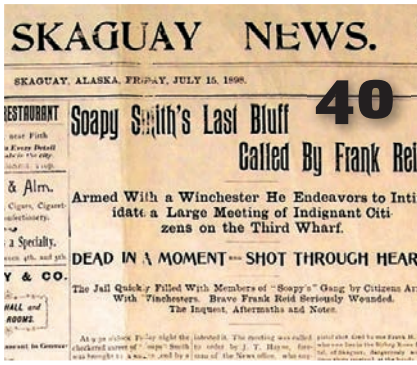

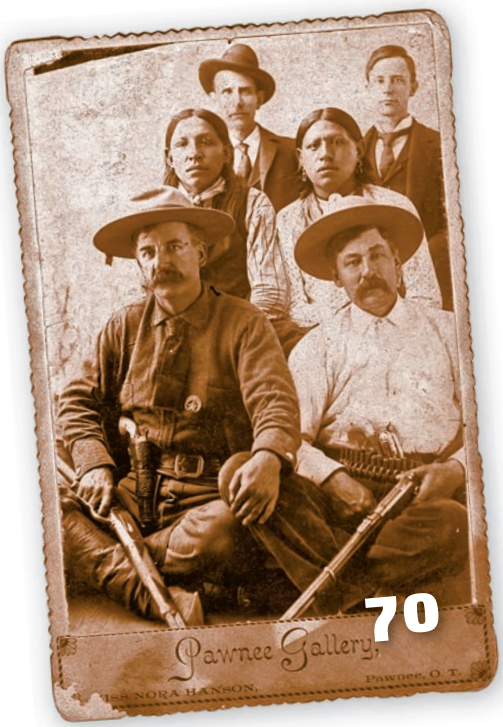

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Pursue the Old West's most notorious legends as you experience the places and sites they traveled along the outlaw trail.

—By Mark Boardman

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CRAZY ABOUT CRAZY HORSE

In our January 2015 coverage of "The 100 Best Historical Photos of the American Indian," we included an alleged photograph of Crazy Horse. We were up front about the Custer Battlefield Museum's provenance and that doubts existed. Inspired by our coverage, Angela Aleiss published an article for *Indian Country* to determine who this person could be.

– COURTESY CUSTER BATTLEFIELD MUSEUM –

Buffalo Bill Center of the West's Jeremy Johnston weighed in that this man wears cross-cultural attire comparable to Buffalo Bill Cody's Indian performers. Other photos of those performers reveal similar Westernized clothing with armbands and breastplates.

This man's breastplate raises yet another concern that this could not be a photo of the warrior who died on September 5, 1877. Featuring 51 per row, the breastplate dates later than the ones that appeared in 1877 or earlier, with double rows of between 14 and 25 hair pipes, says Donovin Sprague, a Minnicoujou Lakota historian who is distantly related to Crazy Horse.

ANDY THOMAS TAKES US FOR A RIDE

In March 2015 *What History Has Taught Me,* Andy Thomas states, "What most people don't know about me is I'm not much of a horseman." Not true! A few years ago, Andy spent several days riding with me in the rugged Miller Peak Wilderness in southern Arizona. He knows how to sit a horse!

Ron Izzo, *who runs Arizona Horseback Experience with his wife, Marge*

O. PERRINTLY NOT FRÉMONT

This 1862 photo has been mislabeled in our magazine (most recently in *Classic Gunfights*, February 2015) as showing Kit Carson with John C. Frémont in 1849. Carson, 13 years older, is actually standing next to Edwin O. Perrin, who was sent to New Mexico in 1861 by Secretary of War Simon Cameron to help arm New Mexican troops for conflict in the Southwest.

FLAGS OVER THE ALAMO?

Jimmie Burleyson of Leander, Texas, inquired about the two flags shown flying over the Alamo in *Opening Shot,* March 2015 (see detail at right); he believed only one flag flew during the battle, the Mexican flag of 1824. Artist Mark Lemon responded: We do not know exactly how many flags were flown at the Alamo during the siege and battle in 1836, but we know at least two were present: the two-star tricolor and the azure flag of the New Orleans Greys. The Mexican tricolor with the inscription "1824," while long being held by tradition as being the "flag of the Alamo" was documented to have been taken before the siege of the Alamo occurred.

William C. Bryan

Powder River Medal of Honor

I enjoyed John Langellier's piece on army medicos in the April 2015 issue. Nicely done. The pics were great.

One item especially caught my eye. You have a hospital steward, John Hendy, present in the Powder River fight. You might well conclude that Hendy chased the Sioux and Cheyenne during the Dull Knife battle near the end of the Great Sioux War. The only hospital steward present at the Powder River battle was William C. Bryan. He served (and fought) conspicuously at Powder River and was later awarded a Medal of Honor.

While both episodes are central Great Sioux War engagements, the Big Horn Expedition and Powder River fight of March 1876 was an entirely different movement from the Powder River Expedition and Red Fork or Dull Knife fight of November. Both battles occurred on the Powder River (or a tributary).

Paul Hedren, *author of an upcoming tome from the University of Oklahoma Press, working title,* Disaster at Powder River

Lincoln Convergence

When you seek Billy the Kid, all roads lead to one New Mexico town.

I got the call from the manager of the Lincoln Historic Site, Gary Cozzens, last summer. Would I like to visit Billy the Kid's Lincoln, New Mexico, as an artist in residence?

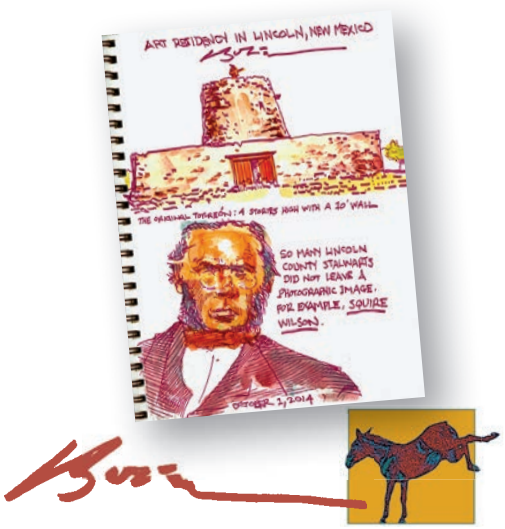
I only had one question: how much would I have to pay for this experience?

Turns out, the site actually wanted to pay me—and noted Kid authority Frederick Nolan—to come to Lincoln and search out the truth about the outlaw and the Lincoln County War. In my case, Gary wanted me to draw a bunch of illustrations to help fill in the missing history.

The first thing I did was call all my Kid Krazy friends to come join me for the first 10 days of October. The craziest of the Kid Krazy showed up (see photos at right).

Gary set me up in the conference room next to his office in the adobe home built by David Gallegos in 1904. We discussed several goals for the visit, including crafting a better visual presentation of Alexander McSween's house and gunfight (see p. 34).

My sketches and finished drawings will be on display in Lincoln this August 7-9 at the 75th annual pageant featuring the "Last Escape of Billy the Kid."



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As Bob Boze Bell sketched Lincoln's history (see drawings), he swapped Kid stories with fellow researchers: 1. Gary Cozzens. 2. Frederick Nolan. 3. Steve Sederwall. 4. Chuck Usmar. 5. Lori Goodloe, president of the Billy the Kid Outlaw Gang. 6. Shelly Buffalo Calf. 7. Linda Pardo. 8. (From left) Paul Hutton, Bob Boze Bell, Buckeye Blake and Drew Gomber.

– TRUE WEST ARCHIVES –

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

Quotes

"People keep saying, 'Science doesn't know everything!' Well, science knows it doesn't know everything; otherwise it would stop."

– Irish Comedian Dara Ó Briain

"Even as the fingers of the two hands are equal, so are human beings equal to one another."

– Islamic Prophet Muhammad

"Twenty-four-hour banking? I don't have time for that."

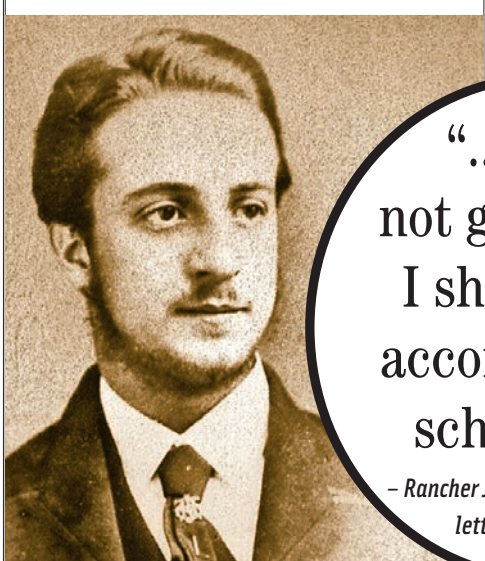
–American Comedian Steven Wright

"The danger of computers becoming like humans is not as great as the danger of humans becoming like computers."

– German Computer Pioneer Konrad Zuse

"When I was younger, I could remember anything, whether it had happened or not...."

– American Author Mark Twain

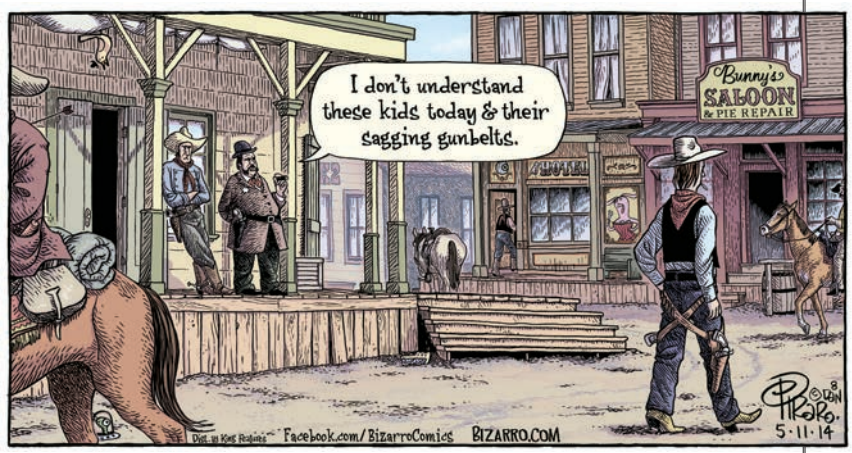


First man killed in what became New Mexico's Lincoln County War

"...I shall not get killed... I shall live to accomplish my schemes...."

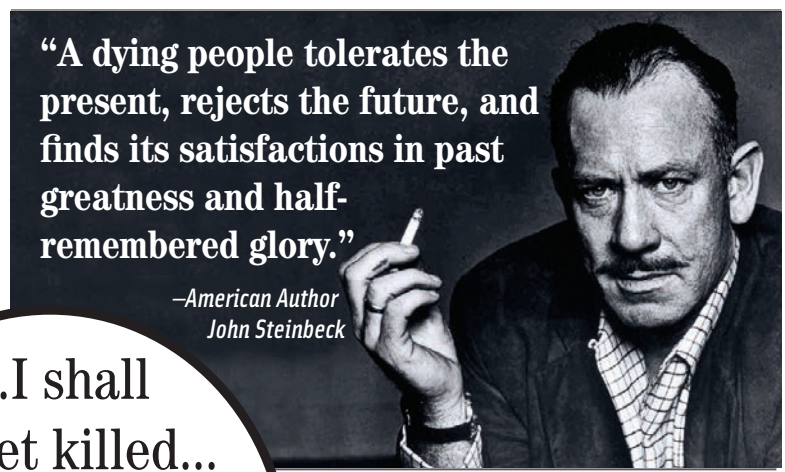
– Rancher John Tunstall, in an 1877 letter to his parents

Bizarro BY DAN PIRARO



"The future is messy...and the past is neat. It's always like that. That's because the people who chronicle the past are busy connecting the dots, editing what we remember and presenting a neat, coherent arc. We can publish the history of Roman Empire in 500 pages, but we'd need ten times that to contain a narrative of the noise in your head over the last hour. Even viral videos are easy to describe after they happen. But if these experts are so smart, how come they can never predict the next one?"

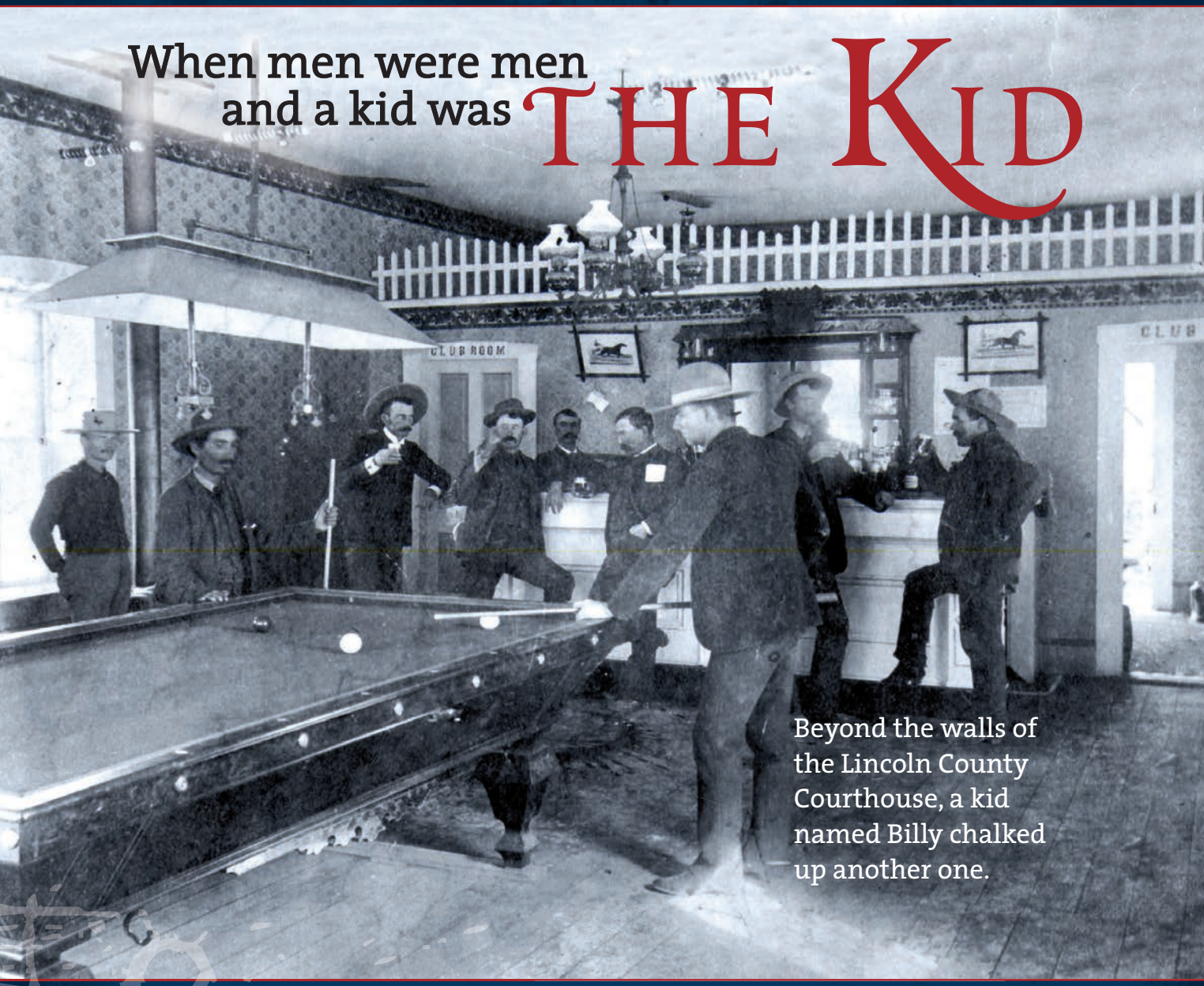
– Seth Godin, in his marketing blog, Seth's Blog



Old Vaquero Saying

"A dog in the hunt doesn't know he has fleas."

When men were men and a kid was THE KID



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

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NEW MEXICO HISTORIC SITES
nmhistoricsites.org

BY MARK BOARDMAN

Go West, Young Man?

Did anybody actually say that famous phrase?

New-York Tribune Editor Horace Greeley (inset) has been credited with a famous saying that inspired some pioneers to venture West.

– TRUE WEST ARCHIVES; GREELEY PHOTO COURTESY LIBRARY OF CONGRESS –

One of the most famous phrases of the 19th century, "Go West, young man!" reportedly inspired thousands of Eastern Americans to find their fortunes beyond the Mississippi. The statement perfectly conjures up Western expansion and manifest destiny.

Hold your horses, though. The phrase may be a great one, but its origin is iffy.

Tradition claims newspaperman Horace Greeley came up with the line, probably in his 1850 book *Hints Toward Reform*. Or maybe he used it in an 1860s editorial in his influential *New-York Tribune*. He must have used it in his many speeches during the 1870s…didn't he?

Not as far as history shows.

Fred Shapiro, the editor of *The Yale Book of Quotations*, says no evidence points to Greeley ever using the phrase in print or that he said those exact words.

Yes, he probably used a variation on it. For example, for an August 1838 *New Yorker* article, Greeley said, "If any young man is about to commence the world, we say to him, p ublicly and privately, Go to the West."

An 1853 biography quoted him saying, "I want to go into business, is the aspiration of our young men.... Friend, we answer to many...turn your face to the Great West, and there build up a home and fortune."

> "I would advise no one who is doing well to leave his business and go West...."

Greeley repeated words along those lines for the rest of his life.

Another story suggests a different origin, that scholar-turned-newspaperman J.B.L. Soule used "Go West, young man" in an 1851 editorial in Indiana's *Terre Haute Express*. Yet the term does not come up in a search of all of Soule's commentaries.

Shapiro, a librarian and researcher at Yale Law School, offers this theory. That somebody, someplace, sometime simplified Greeley's words into a catchphrase. But identifying that person may prove impossible.

Greeley, interestingly, was a bit tepid on taking his own advice. He did make a grand tour in 1859, visiting Colorado at the height of the gold rush before continuing on to California. A decade later, he invested in a Colorado colony that would come to be called Greeley. But move out West? After a lifetime in New York City? Not hardly.

He considered the region a place of "savage solitude and bleak desolation." In 1869 or early 1870, while promoting the town named after him, he said in a meeting, "...I would advise no one who is doing well to leave his business and go West, unless he is sure of bettering his condition."

Greeley understood that Western pioneers needed to be hardy, determined and ready to gamble everything on the chance of a new life. Being young was pretty much a necessity.

The frontier was not a place for everyone—especially a lifelong, ink-stained wretch from the East, who never actually said, "Go West, young man."

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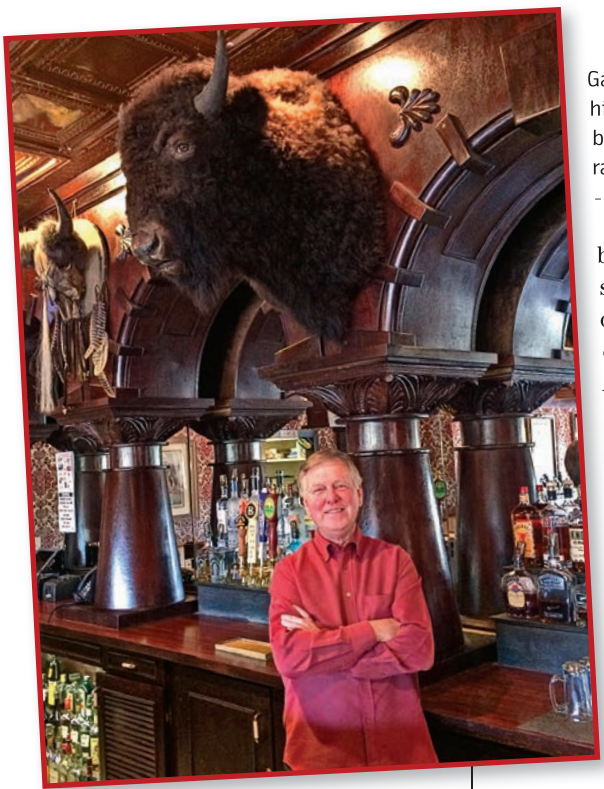
BY JANA BOMMERSBACH

The Biggest Buffalo Buff

An Arizona homebuilder has been in love with the buffalo...err bison...for a long time.



Gary Martinson is proud of his vast bison collection and his backbar at his Porter Mountain Steakhouse & Saloon in east-central Arizona. The bar originally graced Phoenix's Stockyards Restaurant where early-day ranchers ate their beef and drank their whiskey.

– BY SAM CIATU –

Buffalo are still roaming the American West—even in Arizona.

Outside the buffalo wildlife ranges in Raymond, east of Flagstaff, and House Rock, east of the North Kaibab, you can find an Arizona tribute to the "greatest icon that ever lived" in Navajo County.

If Gary Martinson's characterization of the buffalo sounds like hyperbole, forgive him. Martinson attended North Dakota State University in Fargo, where the college mascot is the mighty buffalo, or bison, as he knows it. (Historically, the beast was known as the buffalo, but technically the burly creature with a large shoulder hump and massive head that lives only in North America is called bison.)

While Martinson earned his master's degree in economics in 1969, he gathered bison memorabilia to not only support his team, but also out of respect for the animal that once massively populated the American frontier.

"There's no question it's a phenomenal icon of North America," he says. "I don't know why this country didn't choose the bison as its symbol instead of the eagle."

Given Martinson's penchant for these magnificent creatures, Bison Homes was a fitting name for his homebuilding company. When he moved to Arizona from North Dakota in 1983, his collecting really took off.

In 1999, he purchased the collection of the Buffalo Museum of America in Scottsdale—mounted heads, paintings, sculptures, bison belt buckles, buffalo nickels and about anything else associated with the buffalo and the American West.

Martinson has moved the collection a few times: to Bison Ranch in Heber-Overgaard, to Scottsdale, to the Grand Canyon and finally to his home in Show Low. About a third of his collection has ended up in his newest business, the Porter Mountain Steakhouse & Saloon in Lakeside.

> "I don't know why this country didn't choose the bison as its symbol instead of the eagle."

"I'm not shy in saying this is the nicest steakhouse in the White Mountains," he says.

The decor deserves a lot of credit, Martinson says, as the facility looks more like a Western museum. About 60 percent of the decorations is devoted to the bison—including a beautiful mounted head over the bar—and the rest is Indian artwork.

Martinson says he doesn't have any plans to open another bison museum, but he would like to sell the items as a collection to "somebody with the passion" to display them.

He especially wants to keep intact another part of the original museum's displays—the paintings and sculptures of Scottsdale's "first family" of Western artists, the Flagg family. Dee Flagg was a first-rate Old West woodcarver, while brother Monte was called the "Cowboy Rembrandt."

These days, the only bison collectible that ends up in Martinson's hands comes when his alma mater makes history on the football field, as it did in January, when it became the only college team to win four straight NCAA Division FCS Championships.

As Martinson would say, "Go Bison!"

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 has written two true crime books, a children's book and the historical novel *Cattle Kate*.

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BY MEGHAN SAAR

Wild Wilcox Robbery

The debate continues through companion art portraying the 1899 Wild Bunch robbery.

Members of the Russell Skull Society of Artists, Andy Thomas and Greg Kelsey teamed up to bring the Wild Bunch's 1899 train robbery in Wilcox to life. Thomas's oil (left) bid in at $70,000, while Kelsey's bronze (bottom left) hammered down at $25,000.

"What...is...history?" asked French Revolution leader Napoléon Bonaparte. "A fable agreed upon."

He went on to state, "...you will not find two accounts agreeing together in relating the same fact: some have remained contested points to this day, and will ever remain so."

When artists Andy Thomas and Greg Kelsey partnered up to portray the Wild Bunch robbery of the Union Pacific train that took place in Wilcox, Wyoming, on June 2, 1899, they confronted a controversy over the number of train robbers and even their identities. The story they agreed to tell manifested gloriously into an oil and a bronze that sold at the C.M. Russell Museum's auction fundraiser, held in Great Falls, Montana.

Historical accounts of the robbery differ: some of the crew, particularly the engineer W.R. Jones, stated they saw six robbers. Wild Bunch historian Jeffrey Burton was among the historians who believed six robbers were present. He even named them: George "Flatnose" Currie, Harvey "Kid Curry" Logan, Lonnie Logan, Harry "Sundance Kid" Longabaugh, Bob Lee and Ben "Tall Texan" Kilpatrick.

Historian Donna Ernst included Will Carver as one of the six robbers. Her history is the account the artists settled on. Kelsey portrayed three robbers in his sculpture, while Thomas portrayed the other three (from left): the Tall Texan, the Sundance Kid and Carver. "We opted to put chaps on them because of their backgrounds and the terrain they rode through to pull off the robbery," Thomas says.

In the oil, you can see the express car blown to smithereens by the outlaws' dynamite, scattering the loot that amounted to perhaps $50,000 in valuables.

But Kid Curry biographer Mark Smokov argues only Kid Curry, Flatnose Currie and Sundance Kid pulled off that robbery. "I have debated this with other Wild Bunch enthusiasts, writers as well as non-writers," he says, "and I still can't see evidence for more than three."

His assessment comes from the posse claiming the evidence showed only three robbers leaving the scene, as well as the court testimony presented in Lee's trial, in which most of the train crew and mail clerks stated they saw anywhere from two to three robbers.

> "I have debated this with other Wild Bunch enthusiasts...."

"As for Carver or Kilpatrick," he says, "they were still down in Alma, New Mexico. Carver was planning the Folsom robbery with Sam Ketchum and Elzy Lay. Butch Cassidy was at the WS Ranch. There is no evidence that any of them left the area and went to Wilcox."

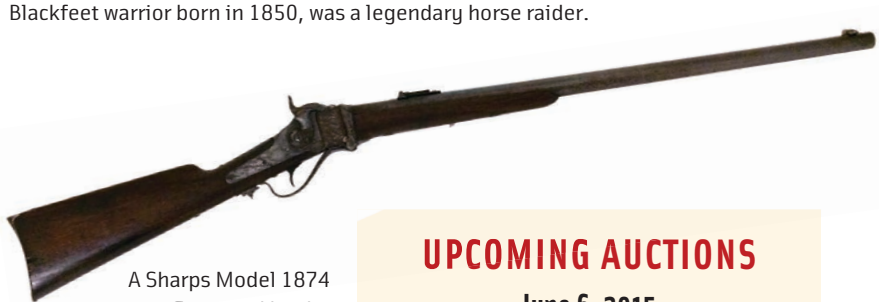
Let the debate continue. Collectors at the benefit auction on March 21 roped in more than $5.6 million.

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

The top bid went to Charles M. Russell's 1895 oil *For Supremacy,* which depicts a battle between Blackfeet and Crows; $1.5 million. The auction's top lots were all by Russell, excepting a bronze by James Earle Fraser.

The auction's top-selling bronze was Charles M. Russell's *Medicine Whip* (above) cast between 1912 and 1916. At $400,000, it bid in $100,000 over James Earle Fraser's 1918 bronze *The End of the Trail* (left).

Charles M. Russell's 1900 oil *Scouting Party;* $950,000. Wearing a wolf-skin bonnet and leading his party down a mountain trail, White Quiver, the Blackfeet warrior born in 1850, was a legendary horse raider.



A Sharps Model 1874 rifle owned by the cowboy artist bid in at $130,000.

Charles M. Russell's 1902 watercolor *An Indian War Party* numbers among the 230 finished watercolors the cowboy artist painted from 1896 to 1909; $275,000.

UPCOMING AUCTIONS

June 6, 2015
Old West Collectibles
Brian Lebel's Old West Auction
(Fort Worth, TX)
OldWestEvents.com • 480-779-9378

June 12, 2015
American History
Cowan's Auctions (Cincinnati, OH)
Cowans.com • 513-871-1670

June 13, 2015
Civil War & Militaria
Heritage Auctions (Dallas, TX)
HA.com • 800-872-6467

June 26-28, 2015
Historic Firearms
Rock Island Auction Co. (Rock Island, IL)
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1860 HENRY

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1866 Lever Action

1866 RIFLE

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BY PHIL SPANGENBERGER

An Axe of War

More than a hatchet, the tomahawk could be a weapon of war or the symbol of peace.

"Got to go tomahawk Kaiser Bill!"

These words from the WWI ditty about fighting against Kaiser Wilhelm II's Germany, sung as an American Indian by white songster Billy Murray, speak volumes about the tomahawk, one of the most iconic weapons of Indians.

The word "tomahawk," sometimes simply called a "hawk," was introduced into the English language during the 17th century. It is derived from the Powhatan Algonquian word "tamahaac," which, in turn, comes from the Proto-Algonquian root "temah," meaning "to cut off by tool," or by an axe.

Because Indians lacked metal working technology before Europeans arrived in the Americas in 1492 and colonization began, they crafted aboriginal implements—used for chopping, cutting or hunting, and as a weapon—made from either rounded stones or pieces of deer antler secured to a wooden handle by strips of rawhide.

> The first American tomahawks probably appeared in the Far West during Lewis and Clark's expedition.

The first contact with white traders brought natives the more durable iron axe (called "hatchet," "hachotz" or "hatchette" by the early Eastern explorers) and especially tomahawks with their hammer, spike or bowl on the poll end opposite the blade and its hollowed opening in the head for the shaft. A serviceable tool for

Leaping Panther has painted his entire body, possibly for a Shoshoni ceremonial dance, in this circa 1880s cabinet card. His tack decorated pipe tomahawk features cutout designs in the blade that appear to be of native animals. Iron-bladed hawks, like his, were abundantly produced by European and American cutlers.

– ALL PHOTOS COURTESY BOB CORONATO OF ROGUES GALLERY –

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With a hollowed shaft for smoking tobacco, this circa 1880s pipe tomahawk has a pewter blade, so it is most likely ceremonial. Elaborately decorated, the hawk features a carved and painted haft with a file-burnt design worked into it, as well as brass wire wrapping, brass tacks, a beautiful beaded and fringed drop and uses a .44 Henry cartridge case for the intake of the pipe.

daily chores, as well as for throwing, hand-to-hand combat or smoking, these combination tool-weapons immediately became one of the most highly prized items of barter with Indians out West.

While the first iron hatchets and tomahawks in America came from British and French sources in the northwestern territories and the Spaniards and French in the south and southwestern regions of the frontier, the first American tomahawks probably appeared in the Far West during Meriwether Lewis and William Clark's 1804-1806 expedition. Nevertheless, by the early to mid-19th century, the iron tomahawk had become a standard trade item and fighting implement of frontier Indians.

The pipe tomahawk, probably the most revered version of this combination utility, ceremonial and fighting axe, consisted of a bowl opposite the blade and a hollowed out shaft that could be used as a ceremonial smoking pipe, as well as a weapon. It was highly prized as a gift or for trade purposes.

The spiked tomahawk, made along the lines of medieval European battle axes, had either a straight or curved spike projection at the top of the hatchet's head.

The Missouri war axe, a large, thin-bladed hatchet with a short handle, was favored by tribes along the great bend of the Missouri River.

Although the Spontoon hawk blade may have been least efficient as a tool of labor, it became a deadly weapon in combat. Here, Crow brave Hold The Enemy brandishes a variation of a spontoon tomahawk, with its pointed, dagger-like blade and curled appendages, which give the hawk a look similar to a European military spear.

The spontoon tomahawk, with its dagger-like blade and curled or winged-like appendages, suggested a fleur-de-lis-shaped battle axe.

Although least practical as a cutting or chopping tool, each one of these tomahawks made formidable hand weapons and held some favor with Indians because of their graceful and artistic shapes.

Regardless of style or shape, like the Indian's bow and lance or the white man's rifle and revolver, the tomahawk was as important a practical tool as it was a weapon of combat. Whether left plain or adorned with tacks, beads, colored cloth, feathers, animal parts or even human appendages, the tomahawk also served as a symbol, representing the choice between peace or war, when white and red men met: one end was the pipe of peace; the other, an axe of war.

Phil Spangenberger 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.

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Dixie Gun Works offers a selection of authentically styled reproduction tomahawks, fur trade-type working hatchets, throwing hawks and decorative tomahawks, like the Bleeding Heart Pipe Axe (top) and the rugged Pipe Hawk (bottom). You can find these, along with a selection of tomahawk carrying sheaths, replacement handles and tomahawk heads, in the company's latest catalog (known as the Black Powder Bible among gun enthusiasts).

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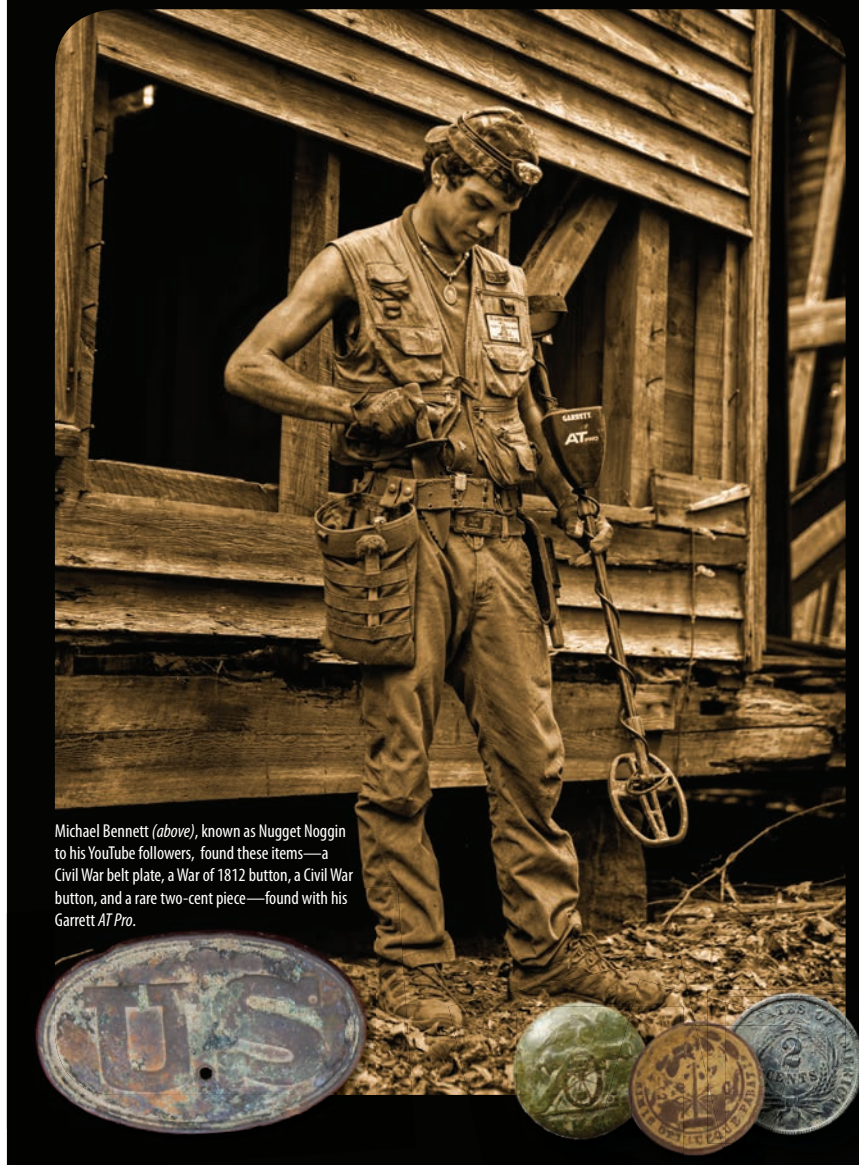

Michael Bennett *(above)*, known as Nugget Noggin to his YouTube followers, found these items—a Civil War belt plate, a War of 1812 button, a Civil War button, and a rare two-cent piece—found with his Garrett *AT Pro*.

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Michael Bennett knows that getting out there—off the beaten path—pays off. He has found countless early coins, Civil War relics, pieces of jewelry, and other artifacts using his Garrett All Terrain detectors.

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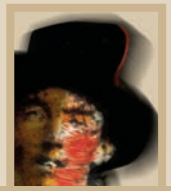
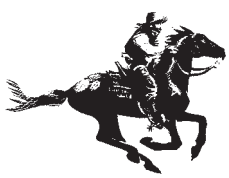
Still Riding High: As Lincoln gets set to celebrate the 75th annual pageant commemorating the "Last Escape of Billy the Kid," the notorious outlaw shows no sign of losing his place in New Mexico history.



SPECIAL REPORT

"What if everything we know about Billy the Kid is wrong?"

One hundred thirty-four years have passed since Billy the Kid's daring escape from the Lincoln County jail in New Mexico Territory. Sixty-three years have passed since two researchers discovered documents confirming the Kid's real name. Their findings have been the "rock upon which almost everything written about the Kid's life has been founded," says Fred Nolan, one of the foremost authorities on the Kid. But as new findings by Nolan and other Kid enthusiasts reveal, the Kid's long ride shows no sign of ending anytime soon. "What if everything we know about Billy the Kid is wrong?" Nolan asks. He starts off our journey by sharing how the only person who got the outlaw's story straight was the Kid himself.



– All illustrations by Bob Boze Bell –

BY FREDERICK NOLAN

Believe Billy

If you want to know the truths in Billy the Kid's story, look to the outlaw himself.

Nearly everything we know about Billy the Kid is either remembered or invented.

For example, one story of the Kid's murder trial in April 1881 has the judge telling the defendant that he was going to be taken to Lincoln, New Mexico, and "hanged by the neck until you are dead, dead, dead," to which the Kid jauntily replied, "And you can go to hell, hell, hell."

Yet the historical record shows the Kid did not speak after his sentence was read. Nonetheless, this story—and a great many more like it—pops up now and then, never quite dead.

So, who can we trust? Surprising as it may seem, the only one who appears never to have once lied about his life was the Kid himself (his alias may have been his only falsehood).

Yes, out of all the millions of words that have been written about him, the only reliable evidence of what he actually said are: his four-page, 1878 account for Frank Angel on John Tunstall's murder, his 1879 testimony at the Dudley Court of Inquiry, his notes and letters to Gov. Lew Wallace and to his lawyer Edgar Caypless and—although these, too, are iffy—his "interviews" with newspapermen Lute Wilcox in Las Vegas and Simeon Newman in La Mesilla.

All these accounts have one thing in common: no whines, no frills, no B.S.

Take the Kid's account of the killing of Tunstall, dictated to Juan Patrón for the Angel report, in which the Kid is identified as "deponent:" "Deponent had not more than barely reached [Dick] Brewer and [Rob] Widenmann who were some 200 or 300 yards to the left of the trail when the attacking party cleared the brow of the hill and commenced firing at him, Widenmann and Brewer. Deponent, Widenmann and Brewer rode over a hill towards another which was covered with large rocks and trees in order to defend themselves and make a stand. But the attacking party, undoubtedly seeing Tunstall, left off pursuing deponent and the two with him.... Shortly afterwards [the men] heard two other separate and distinct shots, and the remark was then made by [John] Middleton that they, the attacking party, must have killed Tunstall."

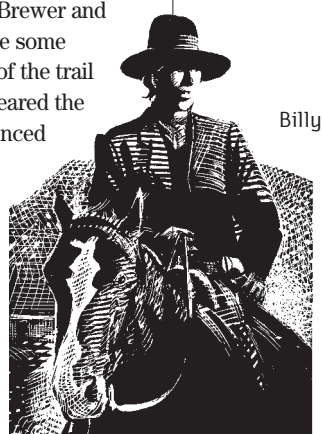
You get just the facts, nothing more, nothing less.

Quotes by others of what the Kid supposedly said or did range uneasily between folklore and fiction.

Everyone knows now that he didn't shoot a man dead in Silver City for insulting his mother, but earlier generations readily believed Ash Upson's tall tale.

On an even more spectacular occasion, did the Kid really throw that shotgun at Bob Olinger's shattered body and snarl, "Take that to hell with you!"? Maybe he did scream and curse, maybe he did snarl at Olinger's corpse—but who jotted it down? Someone who was there? Someone who heard about it after the event? Or worse still, someone who just…made it up?

Much later in his short and violent life (even book titles don't always play him fair) the Kid was still—when and if opportunity made it possible—not just honest, but sanguine about his own predicament, as in this (admittedly secondhand) snippet from a newspaperman's "interview" outside the jail in La Mesilla:



Billy: I cannot tell a lie.

"He appeared quite cheerful and remarked that he wanted to stay with the boys until their whiskey gave out. Said he was sure his guard would not hurt him unless a rescue should be attempted and he was certain that would not be done unless perhaps 'those fellows over at White Oaks come out to take me,' meaning to kill him. It was, he said, about a stand-off whether he was hanged or killed in the wagon. The Mesilla jail was the worst place he had ever struck. The sheriff wanted him to say something good about it when he left but he had not done so. He wanted to say something about John Chisum and it was some satisfaction to him to know that some men would be punished after he had been hung *[sic]*."

That, I suggest, is pretty self-controlled for a 21 year old, especially one handcuffed, shackled and chained to the back seat of an ambulance and "informed" that if anyone tried a rescue attempt, he would be shot first before his guards went after the attacking party.

Out of the hundreds—thousands—who have written about the Kid, nobody who knew him tried hard to find out more about his true identity. Because of that, he has no backstory: he did not talk much about his childhood. Where and when was he born? Where did he spend the first 10 years of his life? What were his father's name and occupation?

Yet, I am convinced that we can still discover more truths about the Kid, even though he is no longer here to tell us. The research I share on T*rue West* Magazine's website (see sidebar on p. 27) may be the beginning of us truly getting to know the man behind the outlaw.

Frederick Nolan is one of the foremost authorities on Billy the Kid and has written numerous tomes on the outlaw and on Lincoln County history.

"I wasn't the leader of any gang–I was for Billy all the time."

As Fred Nolan notes, the Kid was breathtakingly candid and forthcoming in his comments to reporters. On December 27, 1880, at the train standoff in Las Vegas, New Mexico, a reporter interviewed the Kid while a mob, on the other side of the train, threatened to overhaul him, the other prisoners from his gang and Sheriff Pat Garrett.

Among the gems the Kid told the reporter: "I don't blame you for writing of me as you have. You had to believe others' stories; but then I don't know as any one would believe anything good of me anyway." How's that for not blaming the messenger?

The Kid also told him: "I wasn't the leader of any gang–I was for Billy all the time."

As for that vicious crowd on the other side of the train, he said: "If I only had my Winchester, I'd lick the whole crowd." No wonder we remember the boy with fondness.

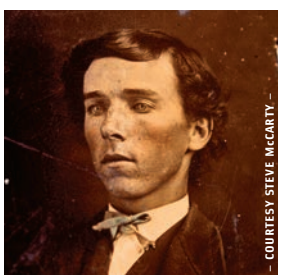
Is this a Photograph of Billy Playing Croquet?

– COURTESY RANDY GUIJARRO –

This photo, found in a shoebox of tintypes at an antique store in Fresno, California, has caused quite a stir. The owner believes it was taken near Roswell, New Mexico, to celebrate the marriage of Charlie and Manuela Bowdre (he identifies them as being on horseback). He also claims the picture includes William Bonney (inset), Tom Folliard, Sallie Chisum, Paulita Maxwell, Josiah "Doc" Scurlock, "Big Jim" French and Antonia Scurlock.

The owner states the photograph was taken in early September 1878, when several of the people in the photo were preparing to move to the Fort Sumner area. Let's be clear: history does not properly record the Bowdre move or marriage, although historians believe the couple moved from Lincoln County to Fort Sumner around September 1878 and that they got married in 1879. The 1880 census at Fort Sumner documents them as married and in the area.

The croquet photo and the efforts to authenticate it will be the subject of a National Geographic Channel documentary reportedly airing this fall



– COURTESY STEVE McCARTY –

– COURTESY FRANK H. PARRISH –

– COURTESY ROBERT G. McCUBBIN COLLECTION –

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THE BILLY THE KID WANNABE YEARBOOK

Ever since collector Bill Koch paid $2.3 million for the only known photograph of the Kid, image after image has surfaced, in hopes of cashing in as well. Several of these photos have sold for thousands of dollars. They all have two things in common: their owners claim the likeness is "dead on" and none of the images have solid provenance.

BY CHUCK USMAR

Billy the Irish

Was Henry McCarty, alias Billy the Kid, fluent in the Irish language?

An intriguing clue comes from Clark Hust, a cowboy who had worked as a boy for Pat Coghlan, an Irish immigrant rancher in Tularosa, New Mexico. Coghlan was born in Ireland in 1822 and moved to New York City when he was 26; he drove his first cattle to New Mexico in 1872.

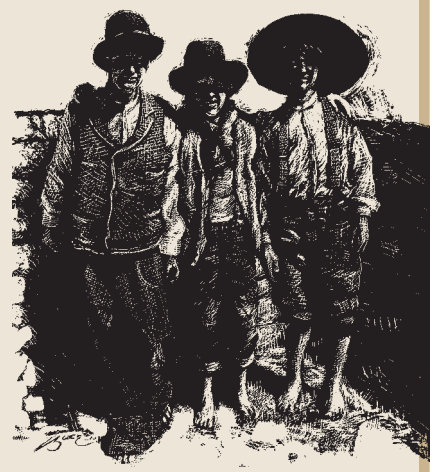
Hust recalled in a 1954 interview that the childless Coghlans had a surrogate daughter, their niece Mary, from Ireland. She did not speak English, and thus she could communicate only with the Coghlans…and Billy the Kid. The Kid acted as a translator between the niece and the ranch hands, including Hust.

In examining all the extant territorial newspapers from this period, I came across a mention in a Mesilla newspaper that stated the Coghlans and their niece had been in town visiting. The homesick niece ended up back in Ireland.

Coghlan, who died in 1911, bequeathed in his will what was left of his ranch to his nephew and two nieces in Ireland and Scotland, both of whom had the first name of Mary, and one of them must have been the niece Hust recalled.

Chuck Usmar is the author of the forthcoming book, *They Fought Billy the Kid: The Lives of Lawrence G. Murphy and James J. Dolan,* which promises to rebalance the prevailing view of the Murphy-Dolan side in New Mexico's Lincoln County War.

The Birth of an Outlaw



Billy the Kid biographer Frederick Nolan believes he has located the outlaw's birthplace.

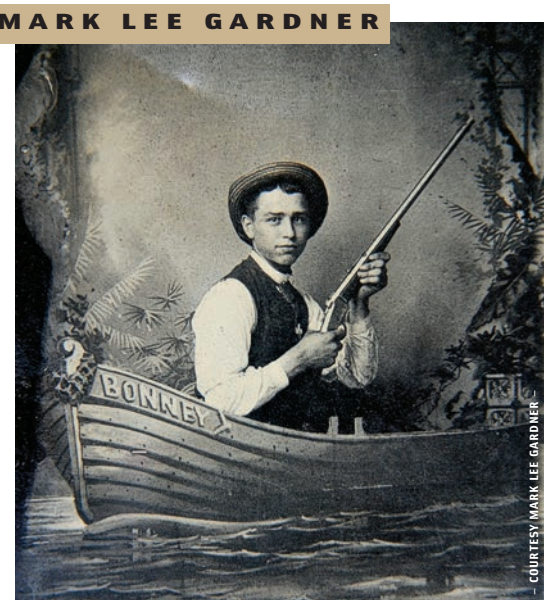
Historians first learned of the Kid's origins in the 1950s, when Robert N. Mullin and Philip J. Rasch documented the Kid's surname as McCarty and discovered an April 1879 newspaper article that claimed he came from New York.

Nolan has worked with researchers Susan Stevenson and her father, Gary Jones, to trace the witnesses present at the 1873 marriage of the Kid's mother and William Antrim. In doing so, he has narrowed down the birthplace to Oneida County, possibly Utica, in New York.

Please visit *TWMag.com* and search for "The Birth of an Outlaw" to read Nolan's article sharing his research.

How Did Henry Get His Alias?

BY MARK LEE GARDNER

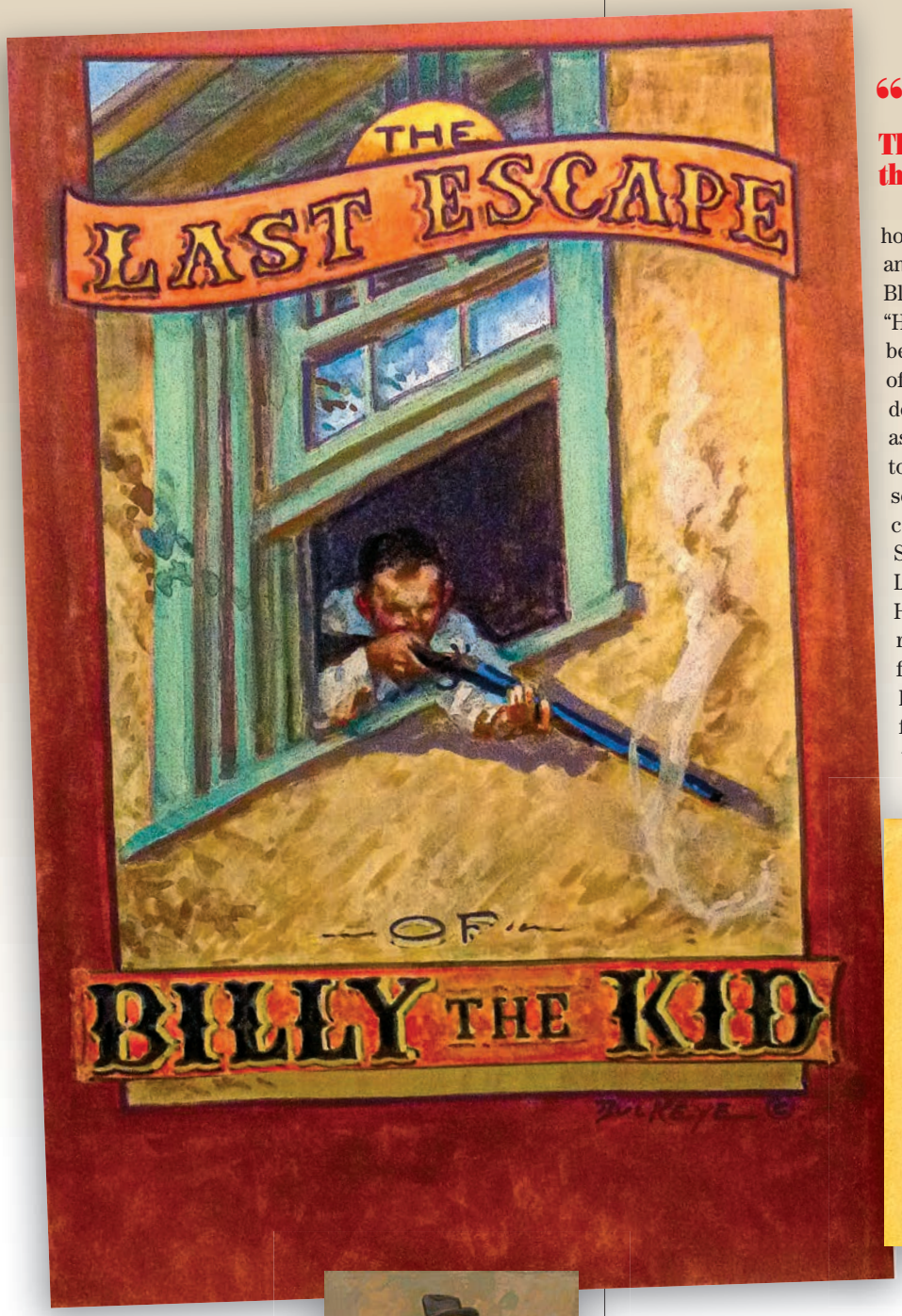


COURTESY MARK LEE GARDNER

Some things are just, as today's youth are fond of saying, random. I picked up the shown 1880s tintype in a Missouri antique shop a few years ago. What initially caught my attention was the gun the kid was holding, a single-shot Model 1885 Winchester Low Wall. Only recently, though, did I notice the name of the fake boat that was one of the photographer's studio props: Bonney. I naturally thought of one Billy the Kid.

We have spent decades seeking a logical explanation for his use of the alias William H. Bonney. But maybe "Bonney" was Billy's "Rosebud," except we don't get the big reveal that we get at the end of 1941's *Citizen Kane*, which means we are left to wonder. This frustrates us, because we are genetically programmed to make sense of everything, but lots of things in the past, without that big reveal, defy reason. And some things, even in history, are just random.

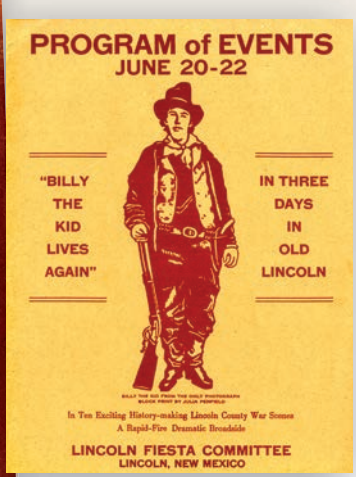
Mark Lee Gardner is the author of *To Hell on a Fast Horse: The Untold Story of Billy the Kid and Pat Garrett*. His next book, on Theodore Roosevelt and the Rough Riders, will be published in 2016 by William Morrow.



"Hello, Bob."

The 75th Annual Billy the Kid Pageant

This August 7-9, Lincoln, New Mexico, will host its 75th annual Billy the Kid Pageant. Artist and friend of *True West* Magazine Buckeye Blake has painted the art for this year's poster, "Hello, Bob." This scene depicts the moment before Billy Bonney unloaded both barrels of Robert Olinger's own shotgun into the deputy. The pageant was first held in 1940 as part of the Coronado Cuarto Centennial to commemorate the first coming of Spanish settlers into the region. The all-day celebration concluded with a drama based on Philip Stevenson's play, "Sure Fire: Episodes in the Life of Billy the Kid." San Patricio artist Peter Hurd played the role of the Kid that year, re-enacting the outlaw's daring 1881 escape from the Lincoln County Courthouse that launched the Kid's international fame. Folks from all over the world travel to Lincoln to watch the "Last Escape of Billy the Kid."



Billy the Kid (right), by Scottsdale, Arizona, artist Sherry Blanchard Stuart, sold at the Desert Caballeros Western Museum's 10th annual Cowgirl Up! show in March to art collectors Dick and Karol DeVore for $12,000.

– COURTESY OPEN RANGE GALLERY, SCOTTSDALE –

Artist Buckeye Blake's proposed sculpture of the Kid's corpse is a proposed installation for Billy's grave in Fort Sumner.

– BY BUCKEYE BLAKE –

Additional reporting by Cameron Douglas

BY DR. ROBERT STAHL

Seeking the Creation of the Kid's Death Record

Fed up with stories that the lack of a death record is evidence that Billy the Kid didn't die in July 1881 and instead lived on (think Kid imposter Brushy Bill Roberts), I petitioned the state of New Mexico to create such a record. (History records the Kid died on July 14, but an eyewitness stated he died a few minutes before 12:30 a.m. on July 15.)

The Kid's death at the hands of Lincoln County Sheriff Pat F. Garrett was confirmed by the coroner's jury report that was written in Spanish and signed by all six members, less than 12 hours after the Kid's death. Garrett had the document translated into English so he could collect his $500 reward. Because New Mexico Territory rarely issued death certificates in rural areas, an official coroner's jury report served the same purpose.

But some folks won't be convinced the Kid died in July 1881 until the death record exists. To accomplish this, I petitioned the 10th District Court in Fort Sumner, DeBaca County. Fort Sumner seemed the logical place to make this appeal, as the Kid was killed in Old Fort Sumner. But since Old Fort Sumner was in San Miguel County in 1881, I may be asked to petition the district court in Las Vegas. Either way, by the end of July, I hope to obtain a favorable ruling for the record to be created. I will then take the court order to the appropriate state office with the legal authority to create the death record. This document would legally dismiss anyone claiming to be the Kid after the death date as an imposter.

Dr. Robert Stahl is a retired history and social studies education professor from the College of Education at Arizona State University and an officer for the Scottsdale Corral of Westerners International.

Both sides of an actual counterfeit bill from the New Mexico ring.

– COURTESY STEVE SEDERWALL –

Billy Bonney's Bad Bucks

Did the Kid travel the counterfeit trail?

BY STEVE SEDERWALL

With all we know about Billy the Kid, most do not know he was part of a counterfeit ring.

The Sunday afternoon meeting had a business appearance. The Kid sported a new suit, as he ate with his new business associate, over a linen tablecloth. Outlaw Jesse James had put the two together.

The Kid's new friend, John Hays, had ridden with James in the Civil War. Hays was laundering money for New York counterfeiter William Brockway. He and the Kid cut a deal. The Kid had stolen cattle in the Panhandle for John Chisum's ranch, and the rancher had not paid him as promised. The Kid stole the cattle back. Chisum also owed money to Tom Folliard's uncle, Lane Cook. Cook and his cowboys drove the stolen stock to Kansas and handed them off to Hays, who paid them in counterfeit. Lane then deposited the cash in the Mastin bank in Kansas City, Missouri, before withdrawing it for good money.

Back in New Mexico, merchant and cattleman Jimmy Dolan brought the heat to Lincoln County when he "shoved the queer"—passed counterfeit cash—in Tularosa in 1880. The owner of the store forwarded the fake bill to the Secret Service, and the agency dispatched Operative Azariah Wild to New Mexico. Wild walked in on Dolan, unannounced, catching him with bad bucks in his safe. Dolan was forced to do what crooks do; he lied, claiming he was holding the money for Billy Wilson, who rode with the Kid. Dolan and Wilson were enemies, so Dolan's story was unlikely, but the feds dropped Wilson in the grease on the counterfeiting caper, just the same. That would have ended the story…except for one thing.

From working undercover, I knew the feds keep a sample from every case, even those from the 1880s. Inside the Secret Service vault, I worked with U.S. Marshals Service Historian David Turk to locate the sample of counterfeit that matched the bill described in Wilson's 1881 indictment. That information led us to the counterfeit ring and the Kid's involvement. Here is where the story gets interesting.

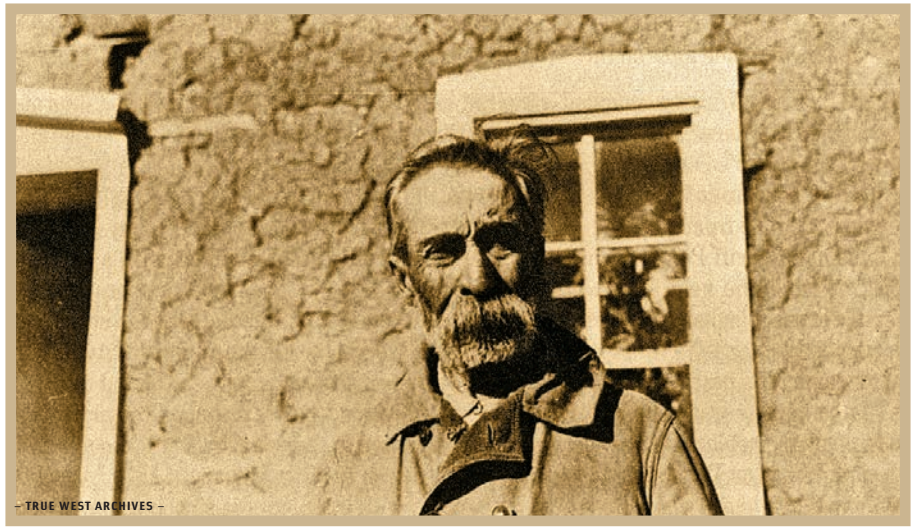
Four days after Dolan pointed the finger at Wilson, the Kid offered to be a government snitch. Why? Wild was on to him. A man named Smith had told Wild that the Kid was reading his reports while they were in the possession of mail carrier Mike Cosgrove.

This revelation could put Cosgrove's visit to the Las Vegas jail in a new light. Although Cosgrove told a newspaper reporter he brought five sets of new clothes to the Kid and his gang "To see the boys go away in style," I believe the gift was his ticket to see the boys alone so he could plead with them not to drop a dime on him for letting them read government reports.

The government didn't need the Kid as a snitch. Sheriff-elect Pat Garrett didn't break up the counterfeit ring in Lincoln County by arresting the Kid on December 23, 1880, at Stinking Springs. The counterfeiter Brockway was already talking to the Secret Service. The day before Thanksgiving 1880, Brockway pointed Secret Service Chief Andrew Drummond to the stolen silk paper, press plates and all his co-conspirators.

Meanwhile, in Lincoln County, New Mexico, new businesses opened, livestock was bought and sold, and mine claims filed—all bankrolled with Billy Bonney's bad bucks.

Steve Sederwall is a retired federal criminal investigator who owns Cold West Investigations. He participated in the investigation into Billy the Kid's DNA.



– TRUE WEST ARCHIVES –

"In great danger, he was the coolest man I ever knew."

–Yginio Salazar

How Did the Kid Get the Gun?

BY FREDERICK NOLAN

I have always doubted that, on the day Billy the Kid launched his do-or-die escape attempt from the Lincoln County Courthouse, he and Deputy James W. Bell would have been the only persons in that large building (formerly the Murphy-Dolan general store).

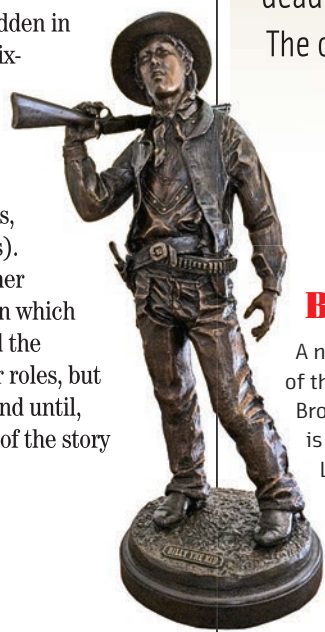
Over the years, indications of other participants or witnesses have trickled into the historical mainstream: that a day before the break, the Kid had a visit from Sam Corbet, who told him that a gun would be hidden in the outhouse; that on the day of the break, six-year-old Aristotle "Harry" Aguayo and his friend were playing marbles outside the courthouse (but perhaps were actually lookouts?); and the involvement inside the building of an adult Aguayo (touched on, alas, incorrectly, in a recent history of White Oaks).

Aguayo family descendants indicate another account of the escape waits to be told. One in which the Kid's close friend José Maria Aguayo and the Kid's biggest fan Yginio Salazar played major roles, but the family has embargoed the tale. Unless, and until, they choose to lift that barrier, their version of the story remains untold…and untried.

The Best Quote on Billy the Kid Ever Written

"Billy the Kid just keeps riding across the dreamscape of our minds—silhouetted against a starlit Western sky, handsome, laughing, deadly. Shrewd as the coyote. Free as the hawk. The outlaw of our dreams—forever free, forever young, forever riding."

–Paul Andrew Hutton,
New Mexico Magazine, *June 1990*



Billy the Kid Still Stands Tall

A new sculpture based on the illustration of the Kid by Bob Boze Bell has been cast by Bronzesmith foundry, and a 10-foot version is being proposed for a permanent home in Lincoln, New Mexico.

– BY BOB BOZE BELL –

BY PAUL SEYDOR

The Faults Do Not Matter

How Sam Peckinpah's *Pat Garret and Billy the Kid* illuminates the historical record.

Because we are dealing with a legend everyone seems to feel that it must be authentic. I am not interested in authenticity. I am interested in drama.

—Sam Peckinpah

Sam Peckinpah's last Western film is the only one he ever made about actual historical figures of the Old West, men who, like Peckinpah himself, were in the process of becoming legends even while they lived. It is practically beyond argument that *Pat Garrett and Billy the Kid* is by far the best and most important of the 50-plus films about Billy the Kid. But is the 1973 movie historically accurate?

Director Peckinpah thought so, but by this he seems mostly to have meant that he felt he had depicted the Kid as a killer rather as a hero.

Screenwriter Rudy Wurlitzer thought so too, but he seems to have meant only that by concentrating on the last three months of the Kid's life when, he believed, nobody knew exactly what the Kid was up to, he could be freely inventive without being false to history.

In fact, the Kid was more than just a killer and quite a lot is known about what both he and Garrett were doing those last three months, and little of it is portrayed with anything like strict accuracy in the film.

Kris Kristofferson reinvented Billy the Kid under the tutelage of a tormented yet brilliant Sam Peckinpah.

– ALL IMAGES COURTESY MGM, *PAT GARRETT AND BILLY THE KID* –

Does This Matter?

The question of historical accuracy as regards works of the imagination is in many ways a silly one. People who want history should read histories and biographies or watch documentaries. Novels, plays and films will always invent, distort or falsify because their priorities consist not in fidelity to facts, but in telling good stories.

Using facts as a kind of counter by which to club storytellers is a game the historian critic is always going to win because adapting history to fiction, drama or film always involves more elimination than inclusion, more reduction than expansion: composite characters have to be created; events discarded, changed, reordered or invented for the purposes of structure and plot (which life is all too rarely solicitous enough to supply); most problematic, perhaps because most susceptible of distortion, is the need to find a theme in the historical materials.

Storytellers are always going to try to find their own meaning in the material, which is something that history doesn't necessarily furnish. By this I don't necessarily mean a paraphrasable idea, though it could be that too, so much as a perspective or view of the material—that is, some idea, perception or emotion—that offers an entrée into it and a way of approaching, shaping and organizing it.

And when we have a writer with as distinctive a style as Wurlitzer's, to say nothing of Peckinpah's as a filmmaker—well, still less do we have any business expecting, let alone demanding, what is vulgarly called a biopic or a docudrama.

Shining a Light on History

One fairer question might be, does the story illuminate the history in ways that are valid as interpretations or simply as imaginative leaps that are revealing of certain kinds of truths unavailable by any other means?

The answer with respect to *Pat Garrett and Billy the Kid* is a very easy yes. What we might call the film's synoptic view of the events is more than amply corroborated by the most reliable historians, starting with Maurice Fulton, who wrote, "Scratch beneath the surface and you will find one

Pat Garrett (James Coburn) stands over the body of Billy the Kid (Kris Kristofferson) moments after the fatal shot.

thing as the prime mover in most of the Lincoln County troubles—money."

Wurlitzer, with Peckinpah's blessing, made this explicit in the scene with the men who represent the collusion of investors and land speculators who make up New Mexico's Santa Fe Ring, while its setting in the governor's hacienda adds politics to the mix. Throughout the rest of the film, these forces of commerce and big business in collusion with government are periodically referenced, their iron grip strongly implied.

The relationship between Lincoln County and the territorial government in Santa Fe allowed the filmmakers to give this theme an unmistakably contemporary slant, indeed a prescient one, because through so much of the conflict, Thomas B. Catron and his associates in the Santa Fe Ring remained background figures, aloof and detached, even as they controlled the purse strings and gave orders to Lawrence Murphy and James Dolan, owners of the general store known as the House.

The Watergate scandal did not break big early enough to have had much influence as such on the development of the screenplay, but by the spring of 1973, Peckinpah alluded to it in the note he appended to the end of the second preview. Even without that, however, there is enough in the Territorial Gov. Lew Wallace scene and elsewhere to suggest a society infected by corruption and ruled by powerful, insulated conspirators who commit high crimes and misdemeanors with impunity.

In *Pat Garrett and Billy the Kid*, figures like the land baron exist, but they are never seen; indeed, they're not even named or otherwise identified. When their lackeys refer to them, it is in a passive construction that makes them seem like inhuman, impersonal forces, so our attention is directed instead to the men they control like pawns: "[John] Chisum and the others have been advised to recognize their position."

The film has a particular resonance in our own time of multinational conglomerates where nobody seems to know who is in charge or can be held responsible for anything. I can't think of another retelling of the story of Garrett and the Kid that views the history in quite this way, but it is just one more example of what can be done with these materials if only you have writers and directors imaginative enough to do it.

Sadness and Tragedy

A big part of what drew both Peckinpah and Wurlitzer to depict this history is that, as the writer put it, "everybody knew everybody. That's where a lot of the sadness and tragedy come in."

No one has come close to inflecting this with as much pathos as Peckinpah does in *Pat Garrett and Billy the Kid:* scene after scene plays out as farewells, leave-takings, goodbyes, some peaceable, most violent, as individuals or groups find themselves in oppositions that didn't exist a few months ago and may not a few months hence, but they do right then, and so by violent attrition a way of life slowly, almost casually disintegrates before our eyes.

Peckinpah's special achievement in this film is his depiction of the death of the Old West, so tough minded, yet so elegiac, which continually forces us to question its values, its very worth, even as we are moved by its loss.

Because everybody knew everybody else, Peckinpah also believed that the idea of directness—if not honor, then at least forthrightness among thieves—was a practical value these people lived by, not merely a romantic myth.

"When Billy switched from Dolan to [John] Tunstall," the director stated, "he told his former buddies he was making the switch."

Peckinpah was here alluding to chapter eight from the Ash Upson part of *The Authentic Life of Billy the Kid*, where Billy rides out to inform Jesse Evans and the Boys that henceforth he was going to be working for Lincoln County rancher and merchant Tunstall (who would become the first man killed in what developed into the Lincoln County War).

Almost nobody believes this incident occurred—if it occurred at all—anything like as melodramatically as Upson imagined it. I personally don't think Peckinpah believed it either, but he seemed to have believed there was sufficient historical basis behind it for him to want the idea of it sounded in his film.

Author Paul Seydor has declared this the best shot of Sam Peckinpah with his Pat Garrett and Billy the Kid that he has seen. (From left) Peckinpah, James Coburn (Garrett) and Kris Kristofferson (the Kid).

The first scene in Fort Sumner he intended precisely to dramatize the point that Garrett takes the time and expends the effort to make the ride from Lincoln to inform the Kid and his gang directly and in person that he's now sheriff and that his new responsibilities include clearing the territory of outlaws and rustlers.

Although this scene never took place in history, the sheriff character as conceived by Peckinpah and Wurlitzer, and played by James Coburn, is nevertheless a remarkably credible dramatic embodiment of the historical figure, especially the Garrett seen in the prologue: the disillusioned, irascible, hot tempered ex-lawman, surrounded by people he detests, is easily recognizable from his historical counterpart, who spent his last bitter years in debt pursuing one failing moneymaking scheme after another.

Garrett's Story

Peckinpah has long and rightfully been credited with making *Pat Garrett and Billy the Kid* far more Garrett's story than the Kid's. I can't state for certain that *Pat Garrett and Billy the Kid* is the first and only fictional treatment to place Garrett center stage and in top position, but I don't know of another.

At the outset, dramatic irony as it applies to the Kid consists in our knowledge that he will die, but it's an event that we don't experience until the very end. With Garrett, however, the effect is far more powerful because we are actually shown his death at the outset—more than just shown it, in fact, but made to experience it with him.

Peckinpah went even further by intercutting Garrett's murder with the new Fort Sumner scene. The crosscutting between Garrett's body being riddled with his murderers' bullets and the buried chickens getting their heads shot off by the Kid and a younger Garrett 27 years earlier makes Garrett himself one of the instruments by which fate will cut him down as surely as it will the Kid, though it will take nearly three decades longer.

As realized on film, the crosscutting has the additional effect not just of reorienting the film toward Garrett, but also of making it his in an unusually direct and intimate way, such that it conditions our response to everything that follows. In effect, it established the point of view as Garrett's.

I do not mean this literally, of course, only that despite the alternating back and forth between the two principals once they've gone their separate ways, emotionally and psychologically the film remains Garrett's through and through.

By the time Peckinpah was finished, the Kid was so thoroughly absorbed into Garrett's psyche as a conflicting side of Garrett's personality that Billy all but ceased to exist as a character in his own right, or at least as a character with any sort of internal consistency.

The only tie that cannot be severed and that will survive even the finality of death is the fate that binds together the outlaw and the lawman: if ever two men shared a fixed purpose on a path laid with iron rails on which their souls were grooved to run, they were Pat Garrett and Billy the Kid. Yet in this fine, compressed, almost unendurably dark film, it is a purpose without apparent motive, a path without apparent design, a determinism that serves no higher plan in a world without apparent meaning.

Director Sam Peckinpah (left) and screenwriter Rudolph Wurlitzer (far left) chat together on the set. Wurlitzer is in wardrobe as Kid crony Tom Folliard.

This is an edited excerpt from **Paul Seydor's** *The Authentic Death & Contentious Afterlife of Pat Garrett and Billy the Kid: The Untold Story of Peckinpah's Last Western Film*, published this year by Northwestern University Press.

TRUE WEST EXCLUSIVE

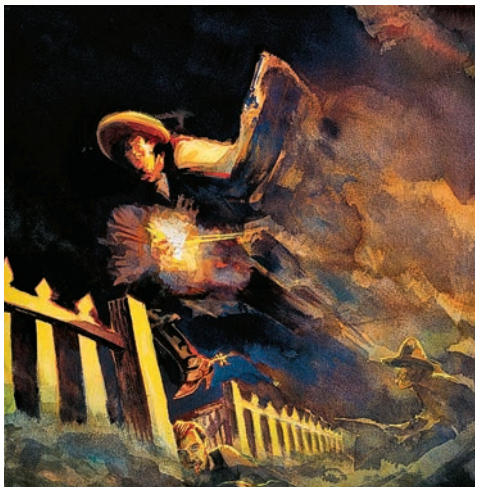
CLASSIC GUNFIGHTS

BILLY'S BACKYARD BREAKOUT

BILLY THE KID VS PEPPIN'S POSSE

HOW DID ALEXANDER MCSWEEN REALLY DIE?

REGULATORS ROUTED



Billy the Kid leaps over the dying body of Harvey Morris and makes his way to freedom.

– ILLUSTRATIONS BY BOB BOZE BELL –

BY BOB BOZE BELL

Based on the research of Frederick Nolan and Drew Gomber

JULY 19, 1878

Fire is licking at the last room—Susan McSween's kitchen. In this final refuge, her husband, Alexander, sits with his head in his hands. His 12 defenders are crowded into this crumbling, tiny space, where the walls are too hot to touch, and the air is heavy with smoke. The men are blackened, tired, thirsty and desperate, but they have decided to wait until dark before attempting to escape.

Housebound for nearly five days, having barricaded themselves the evening of July 14, the 12 Regulators in McSween's home have been holding their own until around 2 p.m. today, when one member of Lincoln County Sheriff George Peppin's posse, Andrew Boyle, torched the northwest corner of the house. The posse has warrants to arrest the Regulators, for the April 1 killings of Sheriff William Brady and Deputy George Hindman, and the April 4 murder of Andrew "Buckshot" Roberts. Even more, the posse is joined by Fort Stanton Col. Nathan Dudley and troops, with their howitzer.

At approximately 9 p.m., five defenders, including Billy Kid, run toward a gate in the side yard. (One report states they are not wearing boots or shoes.) Before they reach the gate, four Peppin men along the outside of the back wall spot them and open fire.

Law student Harvey Morris is shot dead at the gate. The remaining four, including the Kid, leap over his body and return fire as they race for the creek. Incredibly, they make it.

McSween and another group of his besieged men make their move. But as they approach the east gate, just outside the shadow of the flames, guns at the back gate explode, driving back McSween and his men. They stay in the corner "about five minutes" before making yet another attempt, which also sends them back into the shadows.

Gunshots and yells are heard from across the creek as the Kid and crew celebrate their hair-raising escape.

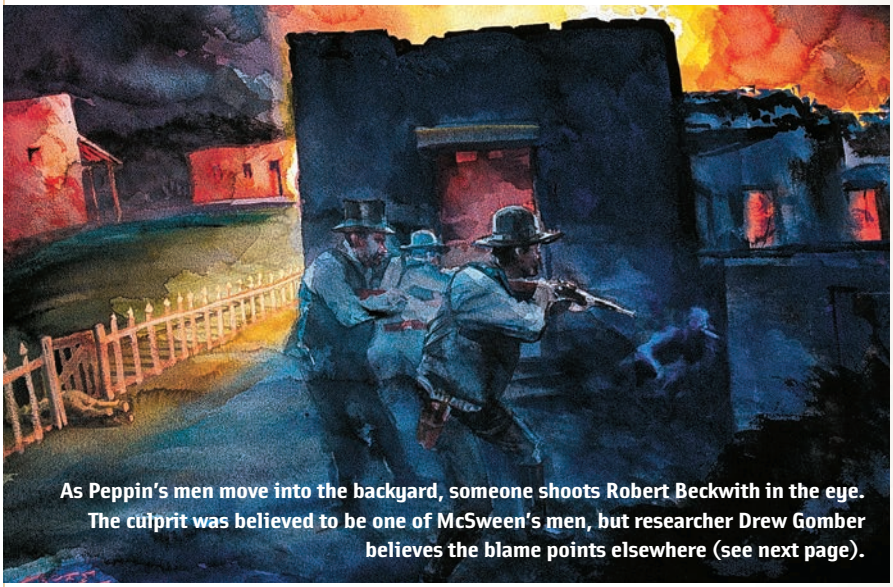
Ten grueling minutes pass. All the guns along the back wall are aimed at the darkness. Finally, McSween allegedly says, "I shall surrender."

Huddled along the back fence at the north gate are four Peppin men: Joseph Nash, Robert Beckwith, John Jones and Andrew Boyle. They are soon joined by a man known as "Dummy."

"I am a deputy sheriff, and I have a warrant for your arrest," yells Beckwith, just before he opens the gate and enters the backyard. Leading the quartet into the yard, Beckwith reaches the darkened corner when someone shouts, "I shall never surrender!" and Beckwith is shot in the eye. The men behind Beckwith empty their guns into the darkness.

As fire consumes the last wall, six bodies lie crumpled in the backyard: Alexander McSween, Francisco Zamora, Vicente Romero, Harvey Morris, Yginio Salazar and Robert Beckwith.

The fight is over.



As Peppin's men move into the backyard, someone shoots Robert Beckwith in the eye. The culprit was believed to be one of McSween's men, but researcher Drew Gomber believes the blame points elsewhere (see next page).

A Score Settled

Another look at the death of Alexander McSween.

By Drew Gomber

For me, one of the most nagging questions of the Lincoln County War is what truly happened immediately prior to Alexander McSween's death on the night of July 19, 1878.

After five days of violence, the naturally-timid McSween had seen enough. He called out to the opposition, asking if someone would accept his surrender and protect him from a lynch mob. Merchant Lawrence Murphy had departed the scene in May, but under the leadership of Lincoln County Sheriff George Peppin, one of Murphy's men, Robert Beckwith, a deputy U.S. marshal, stepped forward. Inexplicably, McSween reportedly screamed that he would "never surrender," at which point, all hell broke loose.

McSween's defiance, considering his personality and the lethal situation, does not ring true. Lewis Ketring helped me to answer what seemed unanswerable. Long-time researcher Ketring heard from Lincoln County War hobbyist Robert Mullin, who had corresponded with seminal researcher Maurice Fulton, the true details of what occurred that day:

As Beckwith drew close to McSween, Murphy man John Jones was watching from the shadows. Keyed up with adrenaline (and probably liquor), John raised his weapon and snapped off a shot at McSween, which hit Beckwith. An accident…or was it?

The following information was withheld in Fulton's time, most likely because some of John's nine brothers were still alive: John and Beckwith reportedly had bad blood between them (the cause is unclear), and John had seen an opportunity to end the conflict. He may not have missed his shot; perhaps his bullet went exactly where he intended. And perhaps that attempt on Beckwith's life had something to do with Seven Rivers Marshal Bob Olinger killing John in September 1879.

When John fired at Beckwith, the proverbial horse apples hit the fan. Everyone opened fire, and McSween, Beckwith and two others standing with McSween fell to the ground amidst a hailstorm of lead. They died in less time than it took you to read this sentence.

Law student Harvey Morris gets it in the back as he opens the gate. The Kid returns fire, causing several of the Peppin men along the back wall to duck. This probably saves the lives of the other men with Billy.

While history does not clarify whether the shot was accidental or deliberate, the scenario seems more viable than the one with McSween defiantly—and out of character—refusing to surrender. Some have suggested Murphy's merchant partner, Jimmy Dolan, added McSween's final epithet, to justify the killing. Then again, Dolan was blamed for just about every heinous deed that took place during the Lincoln County War.

Billy the Kid, by the time of McSween's death, had splashed across the Rio Bonito to safety. The Kid later avenged John's murder. Despite the fact the two had fought on different sides during the war, the Kid and John had remained friends (the Jones family had taken the Kid in when he arrived in the area, and he remained close to them for the rest of his short life).

The Kid advised John's mother Barbara—the legendary "Ma'am Jones of the Pecos"—that she keep her other sons off the vengeance trail; he would take care of John's murderer. On April 28, 1881, during one of the most dramatic jailbreaks ever to take place in the Old West, he shot and killed Lincoln jail guards J.W. Bell and Olinger. He had avenged his friend's death, but the outlaw would meet his own match that July.

Aftermath: Odds & Ends

Alexander McSween's servants, Sebrian Bates and George Washington, their eyes overflowing with tears, were forced to play their fiddles as the posse celebrated with whiskey. Andrew Boyle checked the bodies, kicking Yginio Salazar. As Boyle took aim to shoot him, Milo Pierce said, "Don't waste your shot on that greaser; he's long gone and dead as a herring."

McSween's body had five bullets in it; Harvey Morris was hit once; Vicente Romero had three wounds, in his torso and legs; Francisco Zamora took eight shots in the torso; and Robert Beckwith was felled with a shot in the head and one in the wrist.

The body of Beckwith, the only Peppin man to die, was taken to Lawrence Murphy and James Dolan's general store. Around midnight, the music and laughing faded as the victors went to bed. While the burning embers of McSween's former home crackled and popped, one of the bodies began to stir—and then crawl. Suffering from two bullet wounds (one in the back and the other in the shoulder), Salazar inched himself, painfully and slowly, a half mile to Jose Otero's home, where he was taken in. Miraculously, he lived.

After escaping McSween's burning house with his backyard ballet, Billy the Kid became one of the most famous men in New Mexico Territory.

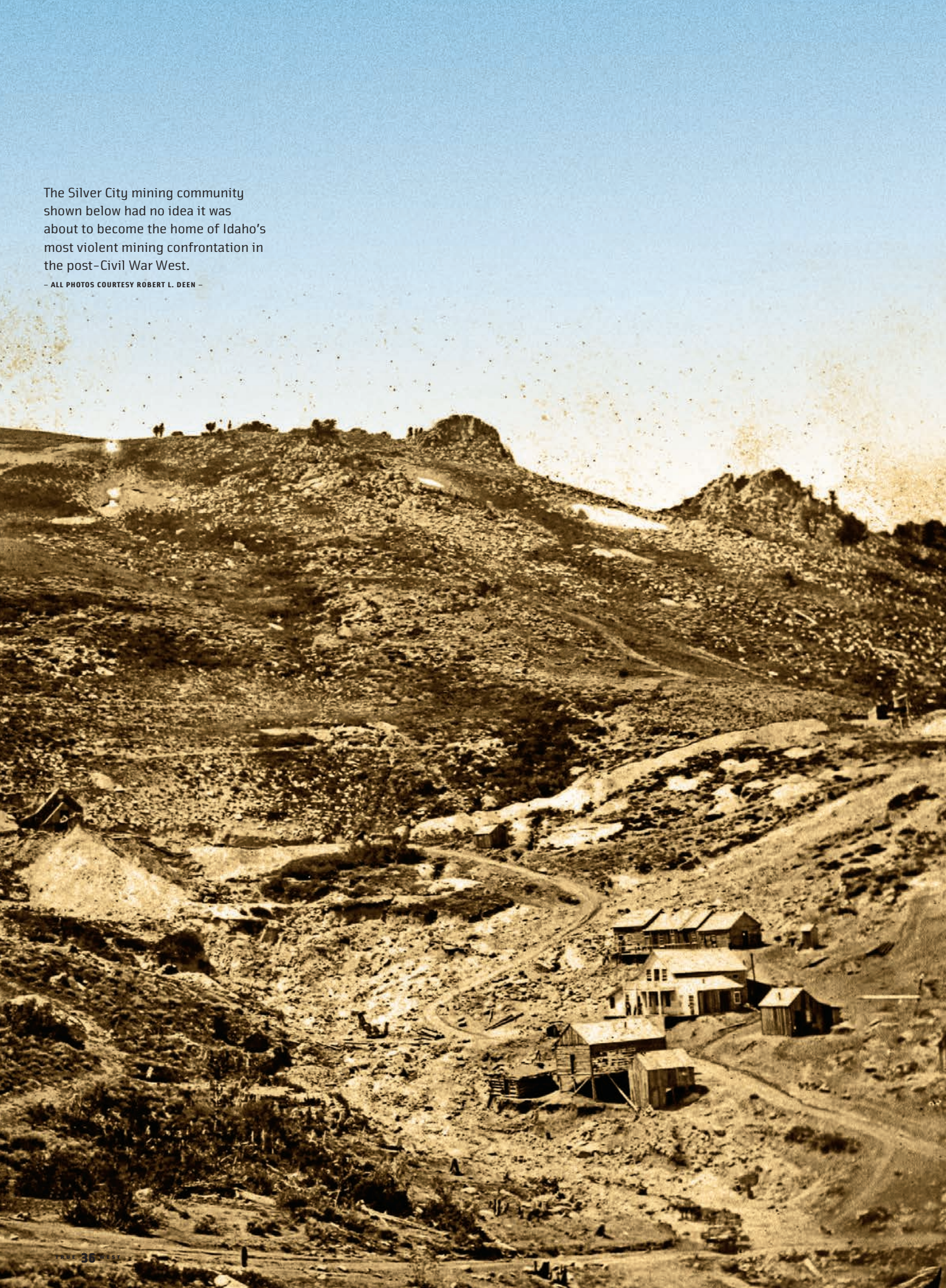
Recommended: *The Lincoln County War* by Frederick Nolan, published by University of Oklahoma Press.

Tradition claims Billy the Kid avenged John Jones's murder when he killed Deputy Robert Olinger (whose surname was misspelled on the historical marker outside the courthouse).

– TRUE WEST ARCHIVES –

The Silver City mining community shown below had no idea it was about to become the home of Idaho's most violent mining confrontation in the post-Civil War West.

– ALL PHOTOS COURTESY ROBERT L. DEEN –



BY ROBERT L. DEEN

War UNDER THE MOUNTAIN

DEATH AND DESTRUCTION IN THE GOLD MINES AT WAR EAGLE MOUNTAIN.

John C. Holgate died first, pistol in hand, leading his men down a smoke-filled mining shaft.

J. Marion More was gunned down in the streets of Silver City, Idaho—his supporters said murdered—only two days after signing a truce to end one of the era's most violent mining conflicts.

Prominent pioneers of Idaho's gold rush, both men fell victim to a dispute over what one 1867 visitor called the "richest and most wonderful deposit of quartz yet discovered in the United States—even eclipsing the famed Comstock Lode of Nevada."

The Breach

War Eagle Mountain rises 8,000 feet above southwestern Idaho's Owyhee Desert. The earliest lode discovery at War Eagle was the incredibly rich Oro Fino, near Silver City. Other mines quickly started nearby, including the Golden Chariot and the Ida Elmore.

Holgate, Hilary "Hill" Beachy and George Grayson owned the Golden Chariot. More owned the Ida Elmore with Col. D.H. Fogus. Born John Neptune Marion Moore in 1830, he had fled the California goldfields under mysterious circumstances and changed his name to J. Marion More.

The surface claims of the two mines overlapped—not an unusual circumstance for the times. When two shafts, being driven from opposite sides of the same ridge, intersected, the mines established neutral ground to separate the operations.

Then in 1868, someone breached the thin wall of rock separating the two shafts. Both parties claimed that the other had left its legitimate ore vein and entered into the competitor's lode.

At 300 feet below the surface, the mining crews quickly formed hard feelings. The law was distant and slow, and a single day's output of ore meant thousands of dollars. Both sides armed themselves, with both also claiming the other had done it first, and they had responded in self-defense.

> "They have stolen the mine and now their man Lockhart has killed me."
>
> –J. Marion More

The two mines became armed camps, with more than 100 men at hand—at least half had no duties other than fighting. "Barricades were erected; side pits were cut out along the drifts and levels as shelter for these guards.... Arms of all kinds—rifles, shotguns and pistols—were imported by the case and each [mine] had a magazine of ammunition within its works," one newspaper account stated.

Gunshots in Dark Passages

Violence soon flared, as each crew attempted to capture the works of the other. Whenever a light appeared within the tunnels, it was greeted by rifle and pistol fire. A reporter from *The Owyhee Avalanche* went to see for himself:

"Went down into the Golden Chariot and saw the 'bone of contention'—the place where the partition wall was broken down and the workmen in both mines met. The lights were extinguished, and we skedaddled, as we heard the reports of guns and pistols reverberating through the long dark passages. The fight had commenced. We felt considerably relieved upon gaining the surface of the ground and once more beholding the light of day."

The first casualties were not long in coming. The most prominent was Holgate, of the Golden Chariot. A Pacific Northwest explorer and prospector, Holgate was often called the "first settler of Seattle."

Like many aspects of the conflict, the details of Holgate's death are disputed. *The Owyhee Avalanche* reported that, on March 25, 1868, Golden Chariot miners attempted to overpower the other side through a mine tunnel. "Desperate fighting ensued during the charge...John C. Holgate...one of the foremost in the advance, was shot in the head, and must have died instantaneously."

The Idaho Tri-Weekly Statesman reported a different story: "Our community has been startled several times during the last three days by the most exaggerated rumors of battles and bloodshed between the Beachy & Grayson party and the Fogus party. We have taken some pains to arrive at the truth of the case as nearly as we could. It appears that J.C. Holgate has been killed, some say assassinated, murdered—not killed in a fight, but shot through the head without provocation."

Fighting came to a head on March 27, when the Golden Chariot crew drove their opponents from the mines. The battle continued on the surface. A lull on Saturday

At the time of the Owyhee Desert killings, millions of dollars of ore were being shipped out on freight wagons in Silver City, Idaho (see the Silver City wagon). With so much money at risk, boundary disputes could be deadly, as two gold mines at War Eagle Mountain proved in 1868.

and Sunday was not a sign of the end, but merely that the men were waiting for reinforcements to arrive.

The Truce

Idaho territorial Gov. David W. Ballard, alarmed by reports of high casualties and extreme violence, issued a proclamation on Saturday night, March 28. He commanded all to cease the violence, and he reminded the mining crews that "banding themselves together in armed parties to either commit aggressions or to resist them from similar parties is in violation of the law, subjects them to heavy punishment, endangers the public peace, and tarnishes the fair name of our Territory."

To back his words with iron, Ballard dispatched 150 U.S. Army troops from Fort Boise. These soldiers were due to arrive on April 5.

Deputy U.S. Marshal Orlando "Rube" Robbins left Boise immediately to serve the governor's proclamation to the belligerents. He arrived early the next day, March 29, after a six-hour ride. Within 60 minutes of his arrival, he had brought the principals to the table. By 2 p.m. on Monday, the parties had reached an agreement, exchanged deeds and driven stakes between the competing claims. The armed men withdrew and dispersed.

Before Hilary "Hill" Beachy (above) became one of the owners of the Golden Chariot mine in Silver City, Idaho, he was a man of enterprise in Lewiston. He operated the Luna House Hotel and a stage line. He famously had a dream about his friend Lloyd Magruder being killed, and when the dream came true, he went after the killers, who were hanged in 1864. He operated a stage line in Silver City before he died, at the age of 53, in 1875.

John R. McBride, chief justice of the Territorial Supreme Court, arrived in Silver City on April 1. He found an atmosphere of calm and "general rejoicing"—but this was not to last.

Respite Broken

McBride settled into quarters on the second floor of the Idaho Hotel for the night. Within an hour, shots rang out.

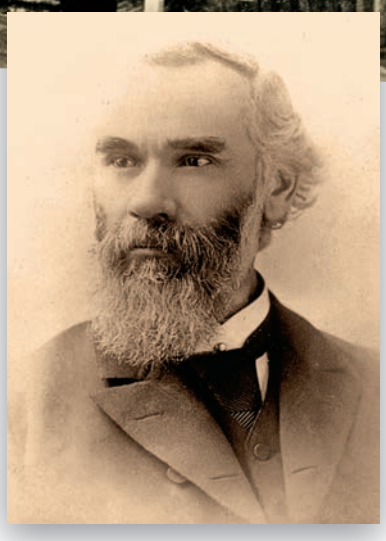
"The cause was soon explained," McBride stated. "Marion More was shot mortally, and two others wounded.

"A few minutes after I heard a rush of feet on the porch below. A crowd rushed up the stairway. I opened the door and saw Beachy and two others busy loading rifles and firearms, and a man by the name of Sam Lockhart, a friend of Beachy, holding a disabled arm, from which blood was dripping.

"In front of the hotel an angry mob was gathering and voices wild with passion and loud with threats and cursing filled the air. 'Bring him out; Hang him!' yelled the crowd.

"As Beachy rapidly loaded weapon after weapon, he exclaimed, 'The man

Judge John R. McBride (inset) traveled to Silver City at the request of the Idaho Territory governor. He found a surprising calm, but after settling in at the Idaho Hotel (right), he would find death and destruction.



who comes to take Lockhart out of this hotel without a warrant, will die before he reaches the head of the stairs!'"

Ida Elmore's Owner Goes Down

Before he met his maker, More had been enjoying a celebratory meal with friends and had drunk heavily. Drink made the generally quiet man quite irritable. After he finished his meal, he met Lockhart and another Golden Chariot man on the street. They exchanged words.

More was unarmed, but he carried a rough cane. He raised it as if to strike Lockhart, who backed away a pace, drew his pistol and shot More in the chest.

Ben White and Jack Fisher, More's friends, drew their weapons. White's pistol misfired, but Fisher's shot struck Lockhart in the arm. Lockhart shot again and struck Fisher in the leg.

Lockhart later insisted that Fisher had fired first, and that he had fired only after being shot in the arm.

More staggered 50 yards down the street and collapsed in front of the Oriental Restaurant.

McBride came down from the hotel and went to More's side. "He had been shot in the breast, the ball penetrating the lungs, and he was rapidly failing," he recalled. "He was able to converse in a faint voice and recognized me when I took his hand and spoke to him. He said; 'They have stolen the mine and now their man Lockhart has killed me.'"

More died three hours later.

The gunman, Lockhart, was described contradictorily in the newspapers.

Lockhart was a "man known as a very desperate character, who has been employed in Nevada for years past, to fight for contending mining claimants, and who was brought from that State by the Golden Chariot party to engage in the late war on the mountain," *The Idaho World* reported.

The Owyhee Avalanche defended Lockhart as "never known to begin a quarrel with anyone; is no 'desperado' or rough, unless these terms be applied to a peaceful citizen because he fights for his life when assailed."

Lockhart's arm wound eventually turned to gangrene and had to be amputated. Blood poisoning then set in, and the gunman succumbed to death on July 13.

The End Finally Comes

To prevent a return to all-out war, authorities placed all participants in the shooting under arrest and questioned them until Lockhart's guilt was established.

"So the Owyhee War ended," wrote a somber Judge McBride, who later took a personal tour of the mine shafts where the fighting had occurred.

"On one level there was a heavy timber used as a support for the roof, probably fifteen inches in diameter. It was filled with bullets and had been so frequently struck and pierced that at one place about two or three feet from the floor it was cut nearly in two. It was said that this one piece of timber had been struck by two thousand bullets," he wrote.

The bullet-laden beam served as a fitting monument to Idaho Territory's most unusual and violent mining episode.

Robert L. Deen is the author of *Owyhee County*, an Arcadia book published this May that features photography from the Owyhee County Historical Society.

BY DANIEL R. SELIGMAN

THE GREATEST OF CONFIDENCE MEN

CANADA BILL WAS THE OLD WEST'S THREE-CARD MONTE KING.

IN the mid-19th century, an industrializing and expanding republic presented innumerable opportunities for artistes with the appropriate combination of skill and amorality to separate an unsuspecting soul from his money.

William Jones, a.k.a. Canada Bill, exploited those opportunities expertly, relentlessly and shamelessly, and with the unabashed admiration of his fellows. Indeed, if the favorable opinion of one's peers is any measure of greatness, Canada Bill has got to be among the greatest of confidence men.

His game was three-card monte, and his genius was in playing the role of the guileless bumpkin so effectively that he routinely won large sums of money from purportedly sophisticated gamblers who thought they had spied an easy mark.

Born in a tent in Yorkshire to English Romani parents, Canada Bill demonstrated a youthful aptitude for cards and emigrated to Canada in his early 20s—probably sometime in the 1850s—and there acquired the nickname by which he would henceforth be known. He developed considerable expertise in three-card monte. In partnership with Dick Cady, he fleeced unsuspecting gamblers in Canada for several years before leaving for richer harvests south of the 49th parallel.

Most took William "Canada Bill" Jones for an easy mark because he wore clothes several sizes too big and asked lame questions of his fellow card players. But he was wiser than he looked, and he conned folks out of nearly half a million dollars—roughly $11 million today.

– ALL IMAGES TRUE WEST ARCHIVES –

Three-card monte is a card version of the shell game. A dealer places three cards face down on the table, briefly showing one as the target or "money card," typically a queen or an ace. The dealer then rapidly moves the cards, randomizing their positions, and challenges the opponent to identify the target, betting a sum of money on the outcome.

The con part involves the use of "cappers" (also known as "ropers" and "decoy ducks"), individuals in collusion with the dealer who persuade the unsuspecting of an opportunity to make easy money. To be successful, the con requires skillful sleight-of-hand, the soul of an actor, an intuitive understanding of human psychology, patience and sheer nerve. Canada Bill had all those traits.

In the United States, Canada Bill operated in New Orleans and the surrounding areas in Louisiana with several partners, notably George Devol, who wrote extensively about Canada Bill in his memoirs. They worked the riverboats and railroads, as well as the city itself, with Devol assuming the role of capper. Devol claimed Bill as a close friend, lauding his honesty and generosity—presumably referring more to his relations with his partners than with his marks.

Devol's notion of honesty among thieves was curious indeed, for the relationship was not without its betrayals. On a steamboat on the Red River, Canada Bill and Devol conned a player out of $3,800; when Canada Bill split the proceeds with Devol, the con man claimed the pot totaled only $3,500. Devol later got back at his partner when he conspired to have a purported sucker secretly in league with Devol unexpectedly pick the money card. In another incident, Devol arranged to have a player win $2,500 from Canada Bill, but Canada Bill paid with a short pile of bills—a "road roll," which Allan Pinkerton, the

This confidence man has found his mark to participate in a game of three-card monte. The money card is usually a queen, which is why the game is also known as "find the lady."

"I know it's crooked, but it's the only game in town."

Scottish American spy and creator of the Pinkerton National Detective Agency, described as a "showy pile of bills of small denomination," presumably with larger bills on the outside to conceal the true sum. The partners broke up after that.

During construction of the Union Pacific and Central Pacific Railroads, Canada Bill worked Kansas City, Missouri, and Omaha, Nebraska, and points in between in the company of "Dutch Charlie." When the Union Pacific Railroad prohibited monte, Canada Bill tried to negotiate. In return for the exclusive right to three-card monte, Canada Bill offered the railroad $10,000 per year ($25,000 by some accounts) and a promise to work only commercial travelers from Chicago, Illinois, and Methodist preachers. His offer was turned down.

In 1874, Canada Bill moved to Chicago and, with two partners, opened four gambling establishments, apparently in collusion with the police. He made in the neighborhood of $150,000 in Chicago—a princely sum, in excess of $3 million today.

He squandered nearly all of his fortune. Canada Bill, like many of his profession, was careless with money. While he unfailingly won at three-card monte, he lost big time at short card games, such as faro and seven-up, which resulted in him dying penniless at the charity hospital in Reading, Pennsylvania, in 1877. Mason Long, a repentant drinker and gambler and one-time capper for Canada Bill, recalled Canada Bill drinking himself to death (Devol stated this was a lie).

Canada Bill offers a lasting legacy in several quotes attributed to him, perhaps erroneously. He is said to be the source of the following gems, which match his character: "A Smith and Wesson beats four aces." "It's immoral to let a sucker keep his money." This last was quoted by Mike McDermott (played by Matt Damon) in the 1998 movie *Rounders*, about a high-stakes poker player.

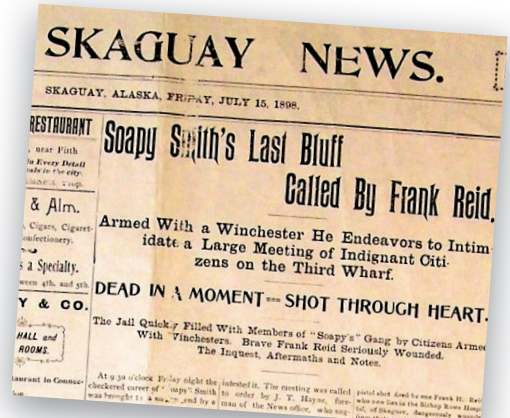
Canada Bill is probably best known for his memorable comment after betting on a faro game he knew was fixed to cheat. Several versions of the incident exist, but they all end with a comment along the lines of: "I know it's crooked, but it's the only game in town."

Canada Bill was buried in Reading. His Chicago friends, hearing of his demise, raised the funeral expenses and enough additional money to erect a monument. On the occasion of Canada Bill's funeral, as his body was being lowered into the ground, one of the mourners believed that Canada Bill's body was not, in fact, in the coffin. John Quinn wrote in *Fools of Fortune* that someone offered a bet of $1,000 to $500 that the body was not there, which no one took, and that a friend remarked "he had known Bill to squeeze through tighter holes than that."

Everyone loves a good story, and what better way to conclude Canada Bill's life than with a suggestion that the taker might have lost the bet? But news accounts of his funeral reveal that the lid was removed and the gambler's body was in the coffin after all. Even the monte king could not pull off the biggest gamble of all and cheat death.

Jefferson Randolph Smith (above), another famous Old West con man, known as Soapy Smith, won a Klondike miner's sack of gold after several rounds of three-card monte…but never got to spend it. He and his shills stole the gold when the man refused to pay. Smith lost his life in a shoot-out with the vigilance committee the next evening, on July 8, 1898, in Skagway, Alaska (see newspaper at right).

Daniel R. Seligman is a retired engineer who lives in Needham, Massachusetts.



SKAGUAY NEWS.

SKAGUAY, ALASKA, FRIDAY, JULY 15, 1898.

RESTAURANT

& Alm.

Soapy Smith's Last Bluff Called By Frank Reid.

Armed With a Winchester He Endeavors to Intimidate a Large Meeting of Indignant Citizens on the Third Wharf.

DEAD IN A MOMENT — SHOT THROUGH HEART.

The Jail Quickly Filled With Members of "Soapy's" Gang by Citizens Armed With Winchesters. Brave Frank Reid Seriously Wounded. The Inquest, Aftermaths and Notes.

TOM AUGHERTON

Esther Ross

THE PRESCOTT GIRL'S CHRISTENING OF THE *USS ARIZONA* SYMBOLIZED THE START OF A NEW ERA OF THE WEST.

In 1907, Esther Ross would have enjoyed attending the annual Fourth of July Frontier Days Rodeo and Parade (above); eight years later, she practiced breaking water-filled syrup bottles against a tree in her Prescott backyard before her big day christening the *USS Arizona* (inset).

– TRUE WEST ARCHIVES/COURTESY LIBRARY OF CONGRESS –

A century ago, the 17-year-old daughter of an ambitious Prescott, Arizona, pharmacist had traveled over three days and 2,400 miles to New York to represent her youthful state as the chosen christener of the *USS Arizona*. Fifty thousand or more gathered under bright skies at the Brooklyn Navy Yard on June 19, 1915, to cheer on young Esther Ross, just three years after Arizona had become the 48th state.

Gov. George W.P. Hunt had chosen Esther to represent the state from her father William's nomination. Unbeknownst to all, his choice would fatefully change the innocent Prescott girl's life. She had been born two years before the famous July 14, 1900, fire that consumed most of the downtown business district, including Whiskey Row. Prescott, founded in 1864, was the Yavapai County seat, former territorial capital, and during Esther's childhood, a mining-ranching-merchant community on the rise, up from 1,779 citizens in 1890 to nearly 5,100 by 1910.

> "I christen thee *Arizona!*"

No one could have known on that bright Saturday morning in 1915 what lay beyond the maritime horizon for the great ship and its crews, some not yet born. Back in Arizona, the Mexican Revolution raged across the border, keeping the troops at Fort Huachuca alert, while most of the territorial forts across the state, including Prescott's Fort Whipple, were on the wane or had been decommissioned. In Yavapai County, copper and cattle were king, with transcontinental railroads shipping the beeves and processed ore east and west to feed and fuel the industrial revolution.

The *USS Arizona* had two christening bottles—ignoring maritime tradition to satisfy the Arizona temperance movement. The first bottle was champagne and the second contained water collected after the March 18, 1911, completion of Arizona's Theodore Roosevelt Dam. As Esther pulled back the ropes and swung them toward the ship as it slid from its holding blocks into the harbor, she shouted, "I christen thee *Arizona!*" The champagne bottle broke; the bottle of Arizona water did not. It was the one and only time two bottles were used to christen a Navy ship.

Esther returned to Prescott until she married and moved to California. When asked about the *Arizona*'s christening, Esther said, "I thought it would be over when I got home, that it would just be an episode in my life and people would forget about my role. Instead, it has followed me throughout my life…." Esther Ross Hoggan died on August 12, 1979, at the age of 81.

Tom Augherton is an Arizona-based freelance writer. To learn more about Esther Ross's Prescott, and the *USS Arizona,* he recommends Sharlot Hall Museum *(Sharlot.org)* and the Arizona Capitol Museum *(AZLibrary.com).*

Esther Ross never imagined that her life would be forever tied to *USS Arizona*'s fateful destiny at Pearl Harbor after she was picked from obscurity to christen the battleship in 1915. In 1977, she christened a 27-foot replica above its sunken namesake, and helped dedicate a memorial with one of the ship's anchor's at the Arizona State Capitol Mall.

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BY JOHNNY D. BOGGS

STEINBECK'S TRAIL

California's Old West heritage beckons travelers from the sea to the desert.

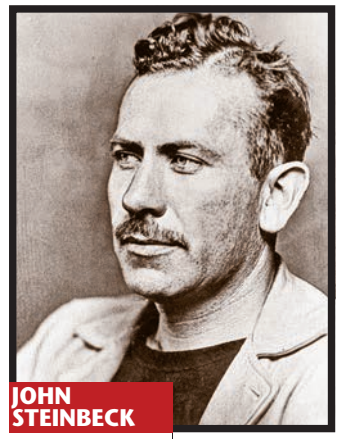
John Steinbeck's works often bridged old California history with the rapid social changes of the 20th century. Salinas resident William Henry Jackson captured this 1890s scene of the Hacienda Salinas irrigation works prior to the railroad's arrival and the rich agricultural valley's modern transformation during Steinbeck's lifetime.

– COURTESY LIBRARY OF CONGRESS –

At a book signing a while back, legendary Western writer Max Evans *(The Rounders, The Hi Lo Country, Goin' Crazy With Sam Peckinpah and All Our Crazy Friends)* was asked to name his favorite writers. The first one he mentioned was John Steinbeck. Davy Crockett/Alamo historian William Groneman III also writes a lot about Steinbeck. I have a collection of Steinbeck first editions; next to Mark Twain, he's my favorite author.

Aside from his *The Red Pony* (1937), Steinbeck is often overlooked as a Western writer, but when people ask me to name the best Western novel of all time, I'll often push A.B. Guthrie Jr.'s *The Big Sky* down a notch to select *The Grapes of Wrath*. Hey, it's about land, family and the last great Westward migration. Not only that, Steinbeck's *Travels with Charley covers* much of the West, and it's easy to find Western elements within *In Dubious Battle, Of Mice and Men, East of Eden, The Wayward Bus.*

Steinbeck wrote in *Travels With Charley*, "You can't go home again because home has ceased to exist except in the mothballs of memory."



JOHN STEINBECK

– TRUE WEST ARCHIVES –

He also wrote the screenplay for *Viva Zapata!* (although I prefer *Lifeboat*).

Born in 1902 in Salinas, California, Steinbeck wrote mostly about his native state. This year marks the 75th anniversary of Steinbeck's Pulitzer Prize for *The Grapes of Wrath*—he would later win the Nobel Prize for Literature and the U.S. Medal of Freedom—and while seeing Steinbeck's stamping grounds, you can also soak up Old California history.

Barstow

Bakersfield might have the Weedpatch Post Office from *The Grapes of Wrath*, but Barstow is close to the old state inspection center in Daggett, which Steinbeck also wrote about in his landmark novel. The station, built in 1930, was used until 1953.

For history buffs, nearby Calico Ghost Town, first a silver, then a borax—yes, borax—boomtown in the late 1800s, still brings in visitors. Credit Walter Knott of Knott's Berry Farm for helping preserve this site in the 1950s.

Santa Barbara

I can't find a restaurant that serves "soup, lettuce and string bean salad, pot roast and mashed potatoes, pineapple pie and blue cheese and coffee," which Doc discovers in Santa Barbara in *Cannery Row*—I can't even find Steinbeck's son, Thomas, who lives here—but I can find just about everything else.

Chumash Indians and their ancestors were here 13,000 years ago, and the Spanish began exploring the region as early as 1542. Talk about history. The Carriage & Western Art Museum houses a bevy of carriages, stagecoaches and saddles; Casa de la Guerra, constructed in 1819-27 by one of Santa Barbara's wealthiest citizens, became the political-cultura—social center of the pueblo; El Presidio de Santa Barbara was founded in 1782 and—even in pricey downtown—is now a state historic park; and then there's the Queen of the Missions, Old Mission Santa Barbara, founded by a Franciscan friar, Fermín de Lasuén, on December 4, 1786, the day of the Feast of St. Barbara.

In fact, following Steinbeck takes you through much of Alta California's mission country–La Purisima Concepción, San Luis Obispo de Tolsa, San Miguel Arcángel, Nuestra Señora de la Soledad, San Carlos Borromeo del Rio Carmelo. Keep those missions in mind if you stop at a California winery. After all, "mission grapes" pretty much started the wine industry here. There's even a Steinbeck Wines—no apparent relation—in Paso Robles. Doc stopped in Paso Robles, too, as well as in Santa Maria, during his drive south from Monterey, though he was after burgers and beer, not vino.

King City brings to mind *East of Eden*, and Soledad might have you remembering *Of Mice and Men* and *The Long Valley*, but I'm making a beeline to the coast.

Monterey-Carmel-Big Sur

Historic Monterey was the setting for *Tortilla Flat*, *Cannery Row* and *Sweet Thursday*—not to mention the early second-season episodes of Walt Disney's *Zorro* TV

Historical Marker

In Monterey, a monument pays tribute to John Steinbeck. Created by Steven Whyte, the monument features the author and eight others: marine biologist Ed Ricketts, a Chinese fisherman from the mid-1800s, Flora Woods and one of her girls from Cannery Row, and four entrepreneurs who helped revitalize the "rotting remnants" of the district and turned it into a tourist destination. "First inhabited by Native Americans, then settled by the Spanish," reads the plaque on the monument dedicated in 2014, "Monterey later became home to many Chinese, Italian, Portuguese, Mexican, Filipino, Norwegian, Scottish and Japanese immigrants, among others."

Near Barstow, the town of Calico boomed in the late 1800s because of silver and nearby borax, and was preserved and turned into a tourist attraction by Walter Knott in the 1950s.

– JOHNNY D. BOGGS –

The Franciscan missions, like San Carlos Borromeo de Carmelo Mission in Carmel, influenced much of California's history while Steinbeck influenced much of 20th-century California.

– COURTESY CAROL M. HIGHSMITH/LIBRARY OF CONGRESS –

series, which Steinbeck did not write but I still love–while *Flight* was grounded in stunningly majestic Big Sur.

Steinbeck moved to the old capital of Spanish California in 1944, but he wasn't the first writer captivated by coastal California. Robert Louis Stevenson arrived in 1879. In fact, many believe that Stevenson transported what's now Point Lobos State Nature Reserve, on the drive south toward Big Sur, into *Treasure Island.*

Steinbeck would also frequent Carmel, where Mission San Carlos Borromeo de Carmelo features five museums. The church's "crooked dome" became the inspiration behind the mission in last chapter of *The Pastures of Heaven.*

After touring the Santa Barbara Mission, visitors to the historic city should visit the living history center, El Presidio Santa Barbara, which was built in 1782. While only a couple of buildings are original, the presidio has been meticulously reconstructed on the fort's original foundations, and provides a first-hand view of military life in Old Spanish California.

– JOHNNY D. BOGGS –

Monterey hasn't forgotten its cannery heritage. The first plant opened in 1902—the year of Steinbeck's birth—and the last sardine was canned in 1964. Monterey's gem today might be the Monterey Bay Aquarium, which, somewhere, must bring a smile to the face of Ed Ricketts, the marine biologist who collaborated with Steinbeck on *Sea of Cortez* and was immortalized as Doc in *Cannery Row* and *Sweet Thursday*.

San Jose-San Francisco

From here, we're off to San Jose (home of The Martha Heasley Cox Center for Steinbeck Studies at San Jose State University). It's also where you'll find the circa-1797 Luís María Peralta Adobe, the city's oldest building and the last remaining structure from El Pueblo de San José de Guadalupe, near the San Pedro public market. Across the street stands the restored mansion of former San Jose Mayor Thomas Fallon, who served with John C. Frémont. Both buildings are preserved by History San José.

On the other hand, San Francisco, home of Levi's jeans, is more Dashiell Hammett territory (I even discovered a street named

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JOAQUIN MURRIETA

– TRUE WEST ARCHIVES –

after that great mystery writer), but Steinbeck wrote a number of newspaper articles about the Dust Bowl transplants here, and few cities are so diverse (Chinatown, Fisherman's Wharf) and historic (Wells Fargo, Willie Mays, plus Wyatt Earp's grave in nearby Colma).

Joaquin Murrieta Country

Steinbeck never wrote about Old California's most famous bandit—Walter Noble Burns did—but Joaquin Murrieta, "the Robin Hood of El Dorado," makes a great deviation on the way back to Salinas. It's still hard to strip away the myth of the bandit or patriot (depending on your point of view) who became a legend during the gold rush days, before he was killed (or not) by California Rangers in 1853.

You can drive through his country, and stop at a few markers around Clayton (where Murrieta worked as a vaquero in Contra Costa County before being driven into outlawry), Livermore (Murrieta's Well, where he herded his mustangs) and Coalinga (where he hid out in the Joaquin Rocks and was allegedly killed).

Salinas

Now I'm back in *East of Eden* country—Salinas.

The home Steinbeck's parents bought—then 130 Central Avenue (as mentioned in *East of Eden*), now 132 Central Avenue—was built in 1897 and still stands, bringing in tourists and hungry visitors.

The Steinbeck draw, of course, is the National Steinbeck Center, a $12 million museum that opened in 1998 and showcases the author and his work and preserves more than 40,000 Steinbeck papers and other items.

The old Carnegie Library can also be found in Old Town Salinas. In 1939, angry citizens burned copies of *The Grapes of Wrath.* That might explain why Steinbeck left California in 1945, exiling himself to New York, where he died in 1968.

"Tom Wolfe was right," Steinbeck wrote in *Travels With Charley.* "You can't go home again because home has ceased to exist except in the mothballs of memory."

Carmel artist Steven Whyte's Cannery Row Monument is the latest tribute to Steinbeck. Unveiled in 2014, its $1 million cost was covered by private donations.

– SEEMONTEREY.COM –

Steinbeck, who grew up in this Victorian house in Salinas, wrote in his attic room while in high school. "I used to sit in that little room upstairs, and write little stories and little pieces and send them out to magazines under a false name and I never put a return address on them," he recalled years later.

– JOHNNY D. BOGGS –

The canneries have long been closed, but Cannery Row booms in Monterey, where Steinbeck lived briefly in the mid-1940s but wrote about often, including in the novels *Tortilla Flat* (1935), *Cannery Row* (1945) and *Sweet Thursday* (1954).

– SEEMONTEREY.COM –

Steinbeck did come home, though. His ashes were interred in The Garden of Memories Cemetery in Salinas. And his memory and legacy linger on, side-by-side with Old California history.

Detour:

San Jose's Winchester House

Her father-in-law created "The Gun That Won The West," but Sarah Lockwood Pardee Winchester left her own legacy.

The daughter of a Connecticut carriage manufacturer married William Wirt Winchester—Oliver's son—in 1862, but when her infant daughter died in 1866 and Sarah's husband followed in 1881, she fell into a depression and sought a spiritualist (or, as Hoyt Axton wrote in his song "Mr. Winchester's Gun", "a hoodoo") to help.

Since Winchester weapons had killed plenty, Mrs. Winchester was told to move West and build a great house to silence those spooks. She found the perfect site near San Jose, California, in 1884, and went to work building.

Sarah Winchester spent more than $5.5 million building her luxurious mansion in San Jose.

– CAROL M. HIGHSMITH/COURTESY LIBRARY OF CONGRESS –

She never finished—and she lived until 1922.

By then, the house had 160 rooms, 2,000 doors, 47 stairways, 13 bathrooms, six kitchens, 47 fireplaces, 17 chimneys, 10,000 windows, and nails carpenters didn't finish hammering once they learned she was dead and they were out of work after almost 38 years of constant construction.

Now a California State Historical Landmark, the "mystery house" is open for guided tours, which might leave you reconsidering that remodeling job you're planning.

Johnny D. Boggs recommends listening to Woody Guthrie CDs while traveling across Steinbeck country.

– SEEMONTEREY.COM –

The Monterey Visitors Center is the perfect place to start a heritage tour of John Steinbeck's Old California.

PLACES TO VISIT / CELEBRATIONS & EVENTS

Old Spanish Days Fiesta, August 5-9, *Santa Barbara;* **Old Mission Santa Barbara; Cutler's Artisan Spirits; Highway 1, American National Scenic Byway,** *Big Sur;* **Carmel Mission,** *Carmel;* **National Steinbeck Center,** *Salinas;* **Cannery Row,** *Monterey;* **Monterey Bay Aquarium; California Historical Society,** *San Francisco;* **Winchester House,** *San Jose;* **Calico Ghost Town,** *Yermo.*

GOOD EATS & SLEEPS

Good Grub: Opal Restaurant and Bar, *Santa Barbara;* **La Mexicana Restaurant,** *Paso Robles;* **Big Sur Roadhouse,** *Big Sur;* **House of Nanking,** *San Francisco.*

Good Lodging: The Upham Hotel & Country House, *Santa Barbara;* **The Vagabond's House,** *Carmel;* **Glen Oaks Big Sur,** *Big Sur;* **The Chancellor Hotel,** *San Francisco.*

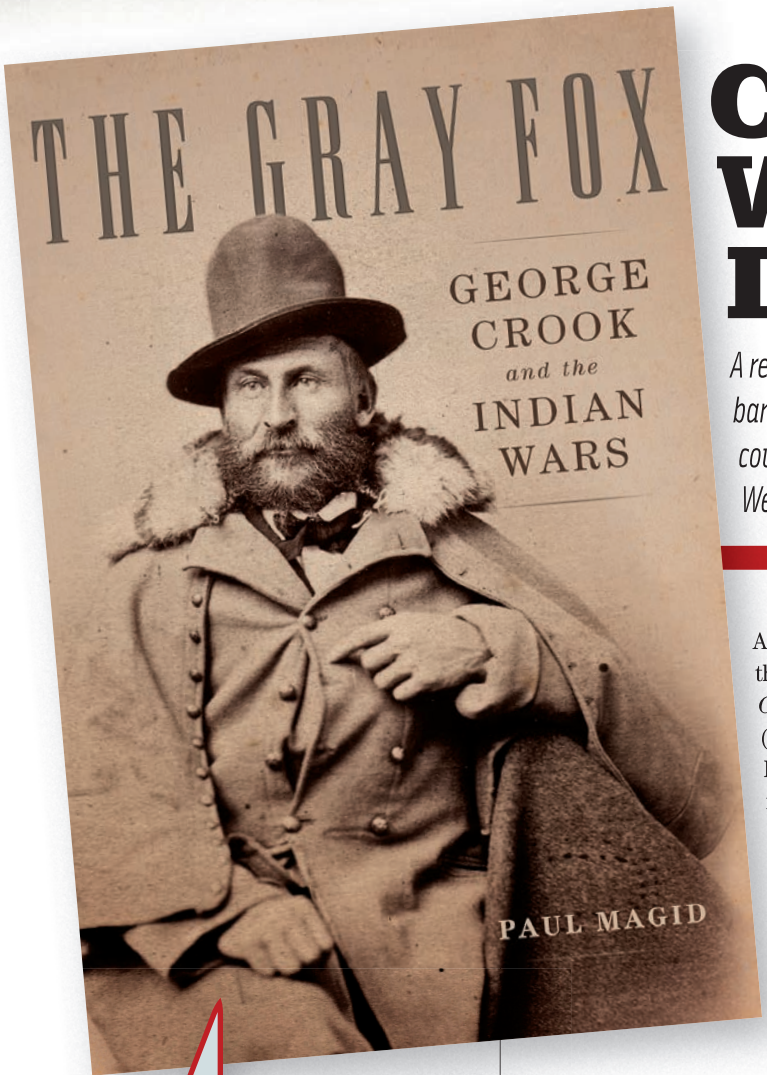
GOOD BOOKS/FILMS & TV

Good Books: *The Grapes of Wrath* by Susan Shillinglaw; *Steinbeck Country: Exploring the Settings for the Stories* by David A. Laws; *The Joaquín Band: The History behind the Legend* by Lori Lee Wilson; *WPA Guide to California* by Federal Writers' Project; *Competing Visions: A History of California* by Robert Cherny, Gretchen Lemke-Santangelo and Richard Griswold del Castillo.

Good Films & TV: *Of Mice and Men* (United Artists); *The Grapes of Wrath* (20th Century-Fox); *East of Eden* (Warner Bros.); *The Red Pony* (Republic); *Viva Zapata!* (20th Century-Fox).

WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



Crook's Western Destiny

A revealing biography of Maj. Gen. George Crook, a famed bank robbery investigated, the legend of an American cowboy revealed, a hero of the Alamo, and tales of early Western motorists.

As historians mark the conclusion of the sesquicentennial of the American Civil War and the beginning of the American Indian Wars that lasted from 1865 to 1890, Paul Magid's *The Gray Fox: George Crook and the Indian Wars* (University of Oklahoma Press, $29.95) is the perfect military biography to bridge the two major conflicts that dominated United States history in the 19th century. In the second volume in Magid's biography of Crook, the historian's research is extensive and the bibliography and endnotes will quickly become extremely valuable tools for scholars studying and writing about Maj. Gen. George Crook, his life, military career and relationship with the Indian tribes and leaders in war and peace.

"...what was "most intriguing [was that] his aggressiveness on the battlefield belied a compassion for his enemy..."

The book's title, *The Gray Fox*, is the moniker the Apaches gave Crook because he "pursued his enemy with such single-minded ferocity," symbolizing "a herald of ruin or 'impending death' in their culture." The author's research into Crook's complex personality—which made him equally feared by his enemies, both Indian and American, and respected by his junior officers and Native leaders—is at the foundation of the biography and is expertly woven throughout the its

Paul Magid's extensive research in *The Gray Fox* reveals Crook's duality as a military leader in the Sioux Indian wars: He was an unrelenting soldier who was both feared and respected by Ogala leaders including Young Man Afraid of His Horses.

– COURTESY OF NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (85714) –

In *The Gray Fox: George Crook and the Indian Wars,* author Paul Magid details the importance of Maj. Gen. George Crook's (center) mutual admiration and loyalty to his aides (left to right) Lieuts. John Bourke and Azor Nickerson.

– COURTESY SHARLOT HALL MUSEUM –

conclusions on the general's role in settling the West. According to Magid, what was "most intriguing [was that] his aggressiveness on the battlefield belied a compassion for his enemy that would come to dominate his dealings with his former foes during his later years."

Magid's expertly focuses *The Gray Fox* on Crook's role in the Indian Wars between 1865 and 1877. With in-depth detail, he chronicles the veteran's determined military style in pursuing victory over the Native tribes, and demonstrates Crook's empathy for his enemies' valiant defense of their homeland, while earning the respect of the tribal leaders he fought and defeated. The biography focuses on three major campaigns: the Snake War against the Northern Paiute, Bannock and Shoshone of 1867-1870; the Yavapai War of 1871-1875 against the Western Apache and Yavapai; and, the Sioux War against the Northern Plains tribes in 1875 to 1877. According to Magid, "These wars called upon the more aggressive aspects of Crook's character and his skills as a military leader as he waged war in three separate arenas against dissimilar tribes inhabiting radically different terrains spanning the West."

As in his first volume on Crook's life, *George Crook: From the Redwoods to Appomattox*, Magid's conclusions about the controversial military leader depend heavily on primary sources from the general's peers and limited material left behind by the enigmatic, native Ohioan. Magid writes, "Crook left behind neither letters nor diaries that might have provided clues to the riddle of his personality."

A graduate of West Point in 1852, Crook "eschewed the trappings and protocol of rank and even the uniform of an officer, [but] he harbored strong ambitions for recognition and promotion." And although Crook published an autobiography before he died, the accomplished but modest general left his descendants and historians with limited personal details about his career—a challenge to generations of chroniclers who have attempted to give George Crook his proper due in the annals of American history. Fortunately, biographer Paul Magid pursued his goal of writing the most comprehensive history of the American warrior with the same tenacity that Crook pursued his enemies in war and defended them in peace.

— Stuart Rosebrook

ROUGH DRAFTS

The Western Writers of America annual conference this month in Lubbock, Texas, will honor a writer I hold in great esteem, Win Blevins, with the organization's highest award, the Owen Wister Award.

I first met Win Blevins through his beautiful prose that carried me away from my home in North Hollywood, California, on a fantastic journey across the plains and high into the Rockies step-by-step with the mountain men in *Give Your Heart to the Hawks* (Nash Publishing, 1973), which my father recommended to me soon after he read it. My dad, Jeb Rosebrook, knew I had read the junior biographies of Kit Carson and Jim Bridger, and that I would love Blevins' passion for the West and the fur trapper era. He was right, and it is one of my top five Western books of all time–and it is still in print. Blevins has written 31 books, including a post-World War II Western, written with his wife, Meredith Blevins, titled *The Darkness Rolling* (Forge, 2015), set in his beloved Monument Valley. Another Blevins book I treasure is his invaluable *Dictionary of the American West*.

In a new tradition, Blevins also will be inducted into the WWA's Hall of Fame with 16 other living Saddleman/Wister Award recipients, along with all prior winners who are deceased.

–Stuart Rosebrook

[Author's Note: For more on Win Blevins, turn to page 96 where Win tells us all about "What History Has Taught Me."]

BUILDING YOUR WESTERN LIBRARY

Bill Neal's *Skullduggery, Secrets, and Murders: The 1894 Wells Fargo Scam that Backfired* reveals the role of Sam Houston's son, defense attorney Temple Houston (third from left), who fought for the acquittal of Alfred Son in the murder of Wells Fargo agent Fred Hoffman.

– COURTESY FERGUSON 515, REPRINTED BY PERMISSION OF WESTERN HISTORY COLLECTIONS, UNIVERSITY OF OKLAHOMA –

OLD WEST CSI

It had all the makings of a nice little score. George Isaacs stuffed five sacks of mostly blank paper scraps and presented them at the Wells Fargo office in Kansas City, requesting that the money be shipped to him in Canadian, Texas. After his outlaw friends robbed the train, Isaacs would claim his insured $25,000 from the bank. Things got complicated fast when Sheriff Tom T. McGee was killed in a gunfight at the station in Texas, and Isaacs was now arrested for murder. But who was behind the failed scheme? Was it the penniless Isaacs or more powerful players? With impressive scholarship and deft investigative work, Bill Neal presents *Skullduggery, Secrets, and Murders: The 1894 Wells Fargo Scam That Backfired* (Texas Tech University Press, $34.95), a lucid dissection of the 1894 case, shrouded in layers of inaccuracies.

— *Patrick Millikin author of* Phoenix Noir

AN ALAMO LEGEND FOR ALL GENERATIONS

The Alamo is arguably the most recognizable shrine in the state of Texas. Ron J. Jackson and Lee S. White's *Joe, the Slave Who Became an Alamo Legend* (University of Oklahoma Press, $29.95) tells the story of a slave's life from the plantation to the Alamo and beyond. The narrative recounts the horrors of man's inhumanity to man. It's a well-researched and scholarly review of Joe's life and experiences. The content is consistent with the documents recorded for the Slave Narratives from the Federal

Fun Western Romance!

On the trail of a runaway teacher and her pupil, will this tracker follow orders or risk his job to take up a more worthy pursuit?

A Worthy Pursuit by Karen Witemeyer

After Shannon Wilde literally follows mountain man Matthew Tucker over a cliff, can they learn to live together—for better or worse?

Now and Forever by Mary Connealy
Wild at Heart #2

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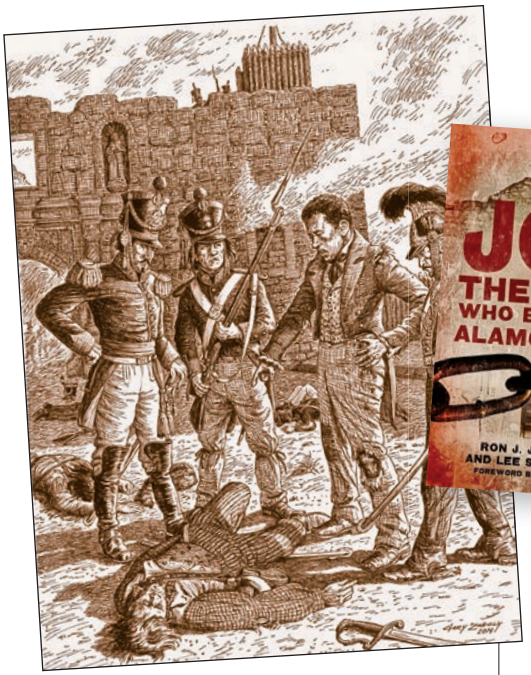


In *Joe, The Slave Who Became an Alamo Legend,* authors Ron J. Jackson Jr. and Lee Spencer White provide a detailed account of how the Mexican army used Joe—depicted in this illustration titled Joe Identifies Alamo Bodies—to identify the dead defenders of the Texas rebellion.

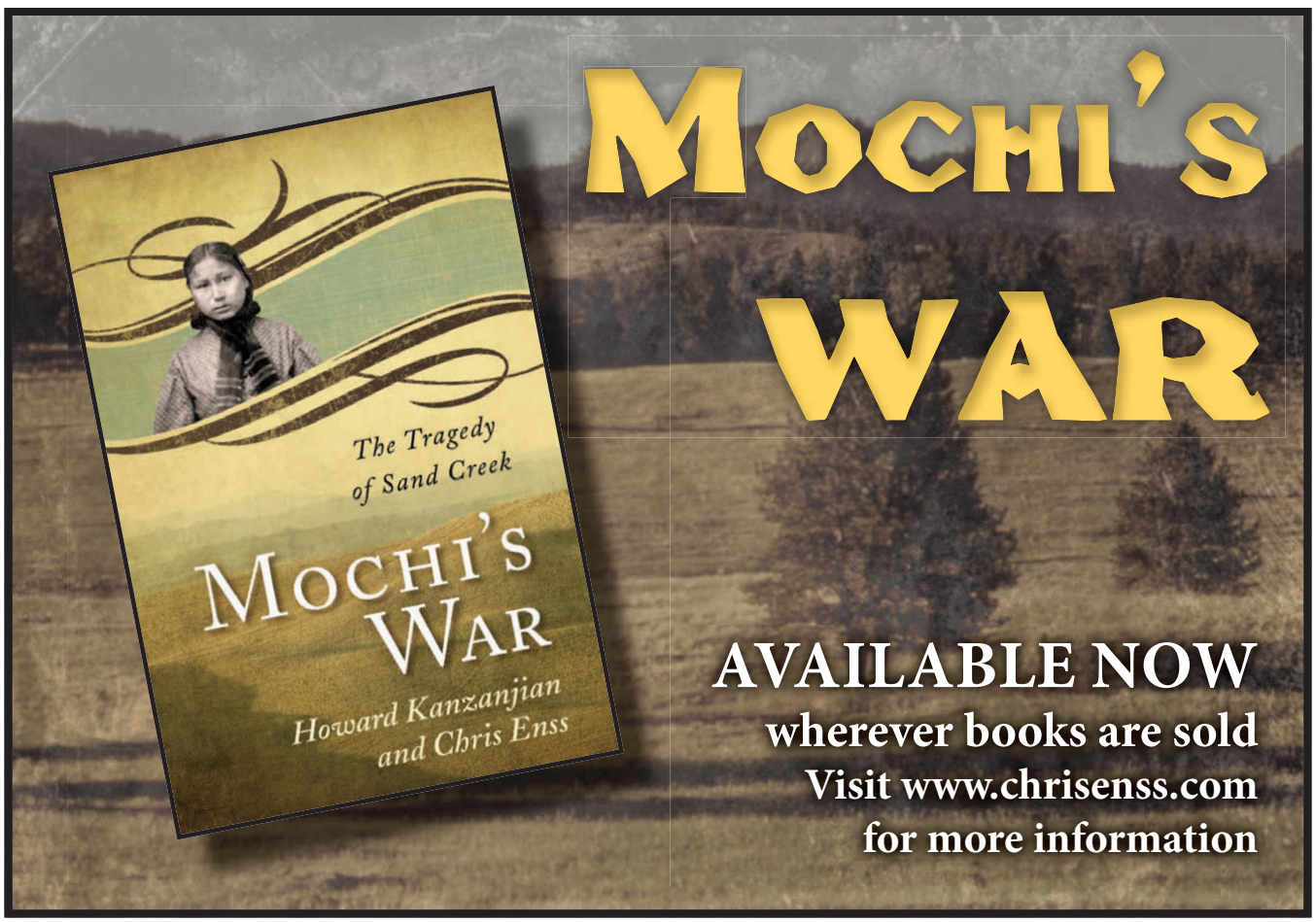
– COURTESY OF THE ARTIST GARY ZABOLY –

Writers' Project. The difference in this book is the context. The authors provide vivid examples of Joe's interactions with well-known characters in Texas history. I was intrigued by Joe's personal relationship and dedication to his slave master Lt. Col. William Travis. Ironically, the authors drew many parallels between Joe's quest for freedom and the defenders of the Alamo. When the Alamo curators update the reader board that lists the occupants of the Alamo on March 6, 1836, it should include a footnote that states "For further information please read *Joe, the Slave Who Became an Alamo Legend.*"

— Captain Paul J. Matthews, Executive Director of the National Buffalo Soldiers Museum

ON THE TRAIL OF THE AMERICAN BUCKAROO

Jeremy Agnew has taken on a massive task in *The Creation of the Cowboy Hero: Fiction, Film and Fact* (McFarland, $45), tracing not only the origins of the cowboy/hero image in our culture, but its still-felt impact, while contrasting the image with the realities of the West. In all, Agnew does a very fine job with his historical references, and the research is heavily noted, but the



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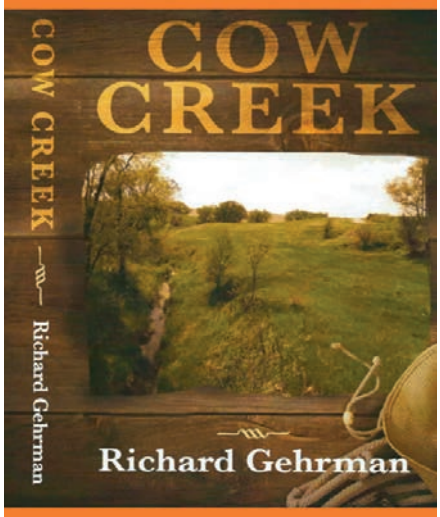

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BUILDING YOUR WESTERN LIBRARY

AUTHOR BILL BROOKS SHARES HIS LOVE OF GREAT WESTERNS

According to Bill Brooks, "Writing has brought me experiences I never would have otherwise had." He loved the history of the West and grew up watching Roy Rogers, Gene Autry and Lash LaRue. In his twenties, he realized he wanted to be a writer, but like many before him, his trail to success was not easy. He never gave up hope, even after numerous rejections of manuscripts. Brooks' first Western novel, *The Badmen*, was published by Walker & Co. in 1992. He has published nearly 40 novels, including *The Stone Garden: The Epic Life of Billy the Kid*, named by Booklist as one of the ten best Westerns of the 2000s. Brooks' latest Five Star Western was released in May, *The Righteous Revenge of Lucy Moon*.

Five authors and novels that inspire him as a writer:

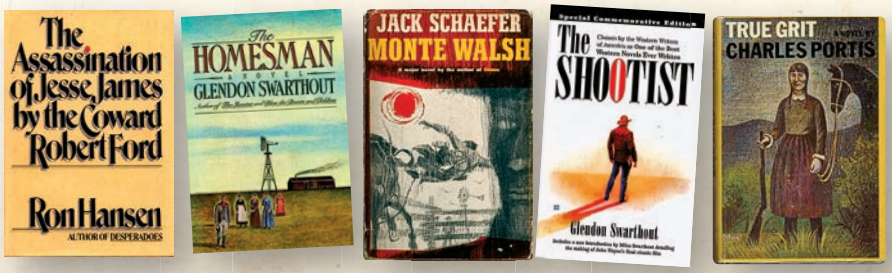
❶ ***The Assassination of Jesse James by the Coward Robert Ford*** (Ron Hansen, Harper): This happens to be my favorite Western. Hansen is a skilled and gifted writer, and to read his book on Jesse puts me right there throughout the outlaw's life and with his gang. I love the authenticity and its keen insight into both the bad Jesse and the good Jesse, and of course that of his killer, the ill-fated Robert Ford.

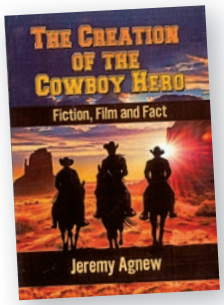
❷ ***The Homesman*** (Glendon Swarthout, Simon & Schuster): This was not only one of my favorite Westerns, but one of my favorite novels, period. Swarthout never wrote a bad novel, in my opinion, and this was simply his best because it did not follow a traditional Western storyline.

❸ ***Monte Walsh*** (Jack Schaefer, Houghton Mifflin): This is the best of Schaefer's books, even though I know *Shane* is considered his most popular. But you can't read Monte without connecting right off with his abusive home life as boy who runs off and comes to be the man who never met a horse he couldn't ride. The dialogue and scenes are as authentic as cowboy beans and Arbuckle.

❹ ***The Shootist*** (Glendon Swarthout, Berkley): It's hard not to include another Swarthout novel. The storyline is unique—a dying gunfighter seeking his final peace as he realizes his past mistakes and regrets many of them. It includes one of the best lines I've ever read in a novel when John Bernard Books says, "I won't be wronged. I won't be insulted. I won't be laid a hand on. I don't do these things to other people, and I require the same from them."

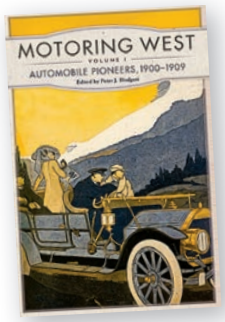
❺ ***True Grit*** (Charles Portis, Penguin): A classic in the sense of Mattie Ross's authentic first-person narrative. From the opening sentence, "People do not give credence that a fourteen-year-old girl could leave home and go off in the wintertime to avenge her father's blood…" It achieves in that opening what every good novel should ascribe to—draw the reader immediately in to the story. Mattie is likable, determined and fully capable; we shall never forget her.





book needs more breathing room, as major subjects, like the meteoric rise of the Western paperback, or the films of Eastwood, are dashed through in a few paragraphs. *Cowboy Hero* shapes up as an important reference on a huge subject, while encouraging further reading.

— *Courtney Joyner, author of* The Westerners: Interviews with Actors, Directors, Writers and Producers



EARLY KICKS MOTORING WEST

The first decade of the 20th century was an incredible time of transition and exploration, and yet, surprisingly, few historians have attempted to document it. Editor Peter Blodgett in *Motoring West: Volume I: Automobile Pioneers, 1900-1909*, (The Arthur H. Clark Company, $34.95) provides the reader an enthralling series of richly detailed time capsules from this era through a compilation of reprinted magazine articles, company brochures and journals penned by pioneering motorists, prefaced by his engaging introductions. If you enjoy reading of high-spirited adventure, feats of endurance, perseverance, trials, tribulations, colorful characters and trailblazing on the Western frontier, this book will be a welcome addition to the nightstand and library.

— *Jim Hinckley, author of* The Illustrated Route 66 Historical Atlas

Editor Peter Blodgett's volume of essays, *Motoring West,* tracks how the rise of the automobile culture in the first decade of the 20th century gave rise to the good roads movement and auto tourism to the West's natural wonders, like the Grand Canyon of Arizona.

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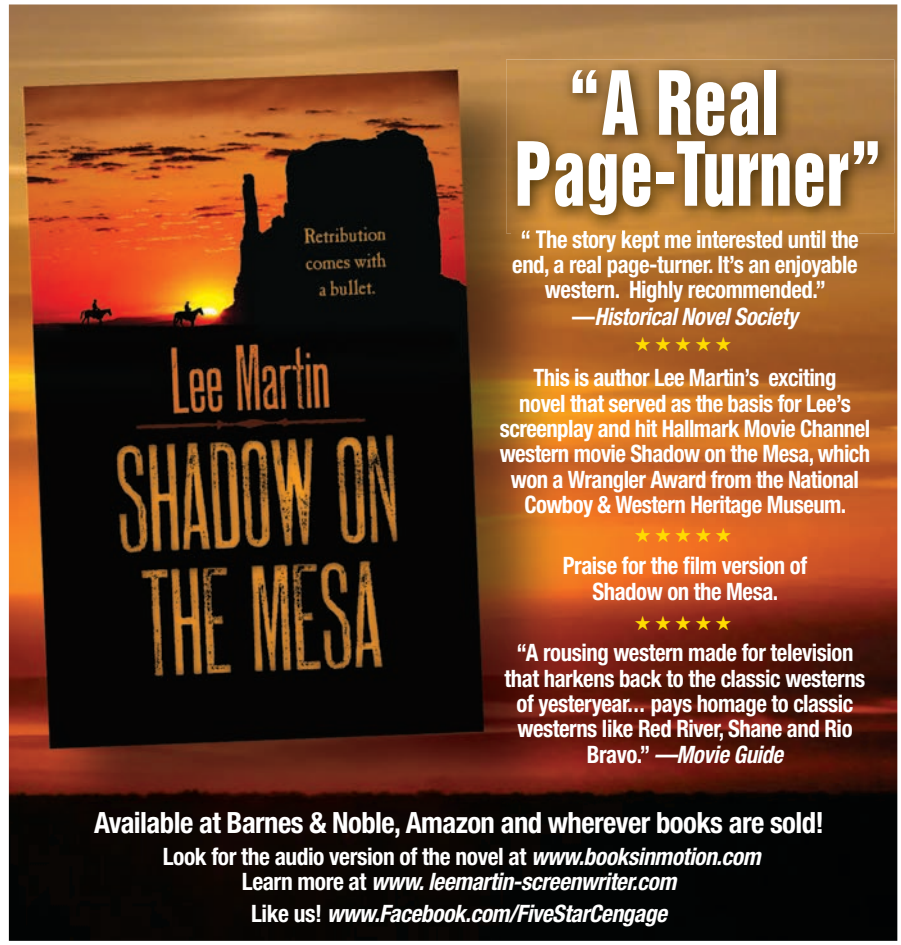


BY C. COURTNEY JOYNER

Inside Straight

Talking with director Dick Lowry, the man who turned Kenny Rogers into the Gambler.

April marked the 35th anniversary of CBS's airing of *Kenny Rogers as The Gambler*. The now-classic Western television movie set ratings records, had four sequels, won multiple Emmy Awards and gave Kenny Rogers a trademark identity and a theme that's one of the biggest hits in Country music history.

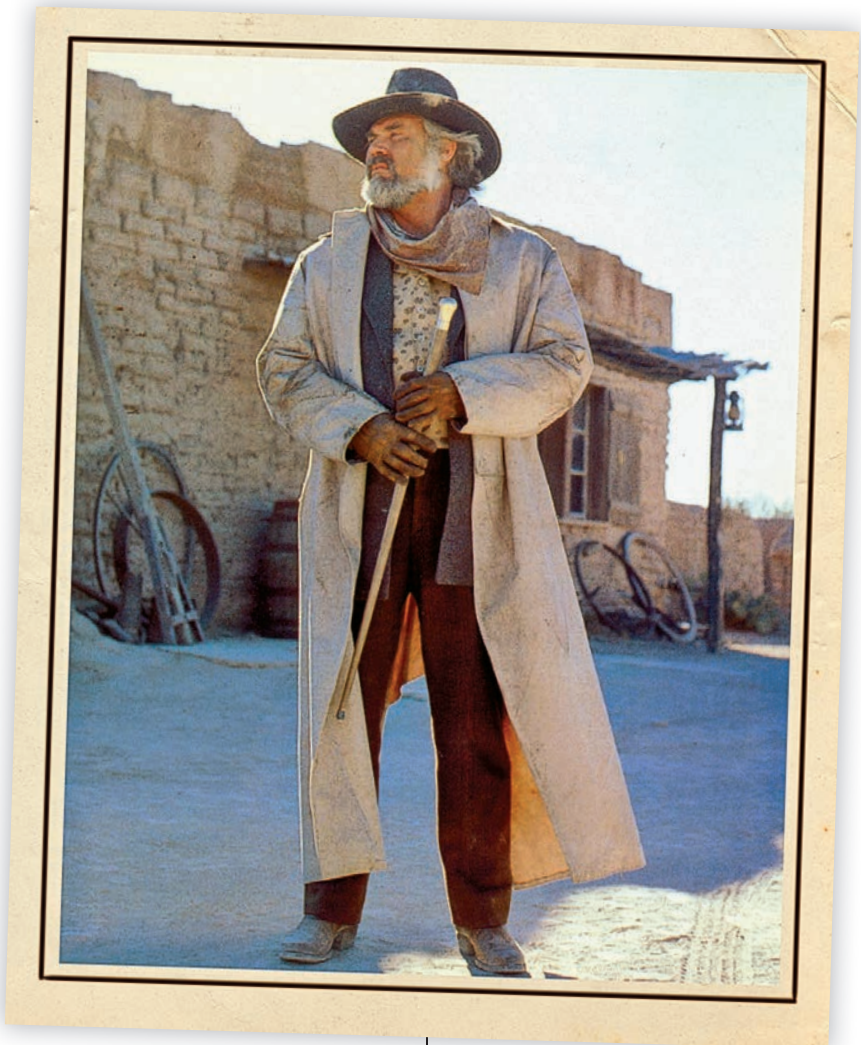
Rogers is being honored by the Country Music Hall of Fame in Nashville, Tennessee, where he was inducted two years ago, six decades after he began his hit music career. The biographical exhibit at the museum, open through June 14, includes the gun belt and Western outfit worn by Rogers in the five-part *Gambler* series.

> "You keep running into these TV cowboys; it can be a little funny."

While exploring *The Gambler's* history, I learned something remarkable. Dick Lowry, *The Gambler's* director and filmic engine for its success, didn't think he was the right man to guide the adventures of card sharp Brady Hawkes (Rogers) who teams with the grown son he never knew and then takes on a gallery of Western villains, with either a six-shooter or a royal flush.

In 1979, Lowry was a young director on the rise, scoring his first jobs on the hits *Barnaby Jones* and *Buck Rogers in the 25th Century*, when he was offered *The Gambler*. What interested the producers wasn't his television work, but *The Drought*, a short he had made at the American Film Institute, starring fellow Oklahoman and Westerns TV icon Clu Gulager.

"I was lucky enough to make a film that got into the finals for short films for the Academy Awards. I didn't get a nomination, but it was seen by an awful lot of important



In 2011, Kenny Rogers appeared on Jimmy Fallon's late night show and belted out "The Gambler" song with the Roots, the house band. Fans got excited when Fallon asked if another movie was in the works, and Rogers said the first scene would have to involve a shoot-out, so he could get shot in his bad shoulder and knee. But, alas, a sixth movie has not come to pass.

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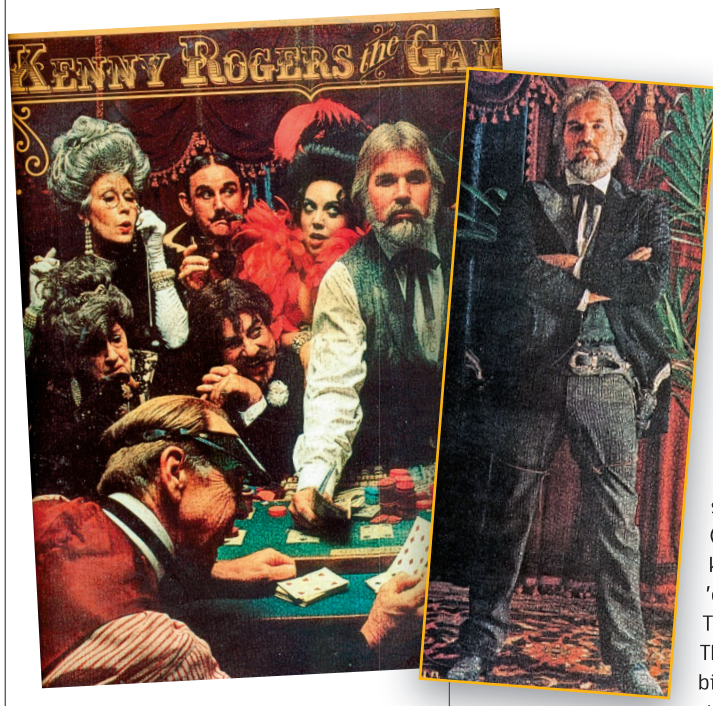


A rare breed who took a hit song and turned it into a TV phenomenon, Kenny Rogers has not been "out of aces." Last year, he taunted his fellow card players by singing part of his song a cappella ("you've got to know when to hold 'em") in a Geico TV commercial. This year, he is the biggest attraction at the Country Music Hall of Fame and Museum; his biographical exhibit includes the costume he wore on the five-part CBS series.

– COURTESY CBS –

people in the industry, which was a huge deal at the time," Lowry says.

"Jim Byrnes had written *Gambler* (based on the song), and the producers were considering another director who'd made a damn good Western. I knew I couldn't do better, but they said, 'We think you'll make Kenny Rogers comfortable, and your personalities will mesh.' And I said, 'Let's get 'er done,'" Lowry says, with a laugh.

The producers' instincts were right. Lowry carefully guided the Country superstar through his first leading acting role, supporting him with a fine cast that included Gulager. Lowry chose veteran cameraman and Oscar winner Joseph Biroc (*It's a Wonderful Life)* to give *The Gambler* classic Hollywood gloss.

"Joe was about 76 at the time, and a crotchety son of a gun," Lowry says, "but that old-style look worked great for a Western."

The Gambler was a hit beyond expectations, soaring in the ratings, as well as establishing Lowry. "Once I did *Gambler*, I was really on the radar, and worked pretty steadily from then on," Lowry says.

Lowry reteamed with Rogers and Byrnes for the dark-toned drama *Coward of the County,* a stark contrast to *The Gambler*, written by *Gunsmoke* veteran Byrnes.

"That's a favorite, and the role was perfect for Kenny, but (drama) was a whole other ball game than *Gambler*," Lowry says. "When we came back to *The Gambler*, what people seemed to enjoy most was the humor."

The first *Gambler's* success guaranteed a sequel, with the network expanding it into a two-night event. Written by Byrnes, *The Gambler: The Adventure Continues* was a 195-minute epic, showcasing the easy humor of the first film, and Rogers' now-confident screen presence.

"Movies of the week were seven acts in 98 minutes. *Gambler II* had a seven-act situation for both nights, and the end-of-night one has to be the biggest cliffhanger, to pull 'em back for night two."

Thanks to Lowry, the epic worked. *Gambler II* was another smash, leading, naturally to *Gambler III: The Legend Continues.* When not guiding Brady Hawkes, Lowry directed 18 television movies between 1983 and 1991, including *Wild Horses* with Rogers and the superb miniseries *Dream West*, before taking on *The Gambler Returns: The Luck of the Draw.*

Written by Jeb Rosebrook *(Junior Bonner)* and Joe Byrne, *The Luck of the Draw* had wilder humor than before and brought a plethora of famous TV cowboy heroes, including Hugh O'Brian (as Wyatt Earp), Gene Barry (as Bat Masterson) and Clint Walker (as Cheyenne Bodie), to ride along with Rogers.

"Jeb was on set every day, rewriting and keeping Kenny's character within the zone of what he does best. [Kenny] was worried that I was taking it into too humorous a direction. I said, 'You keep running into these TV cowboys; it can be a little funny,'" Lowry says.

"I loved the scene with Paul Brinegar, talking about all the old Westerns. He did such a great job, playing the old cookie he'd done in *Rawhide*," he adds.

The Luck of the Draw was another winning hand, and *The Gambler* made one last ride, without Lowry, who was busy with more movies, one being the superb adaptation of Elmore Leonard's *Last Stand at Saber River*, with Tom Selleck.

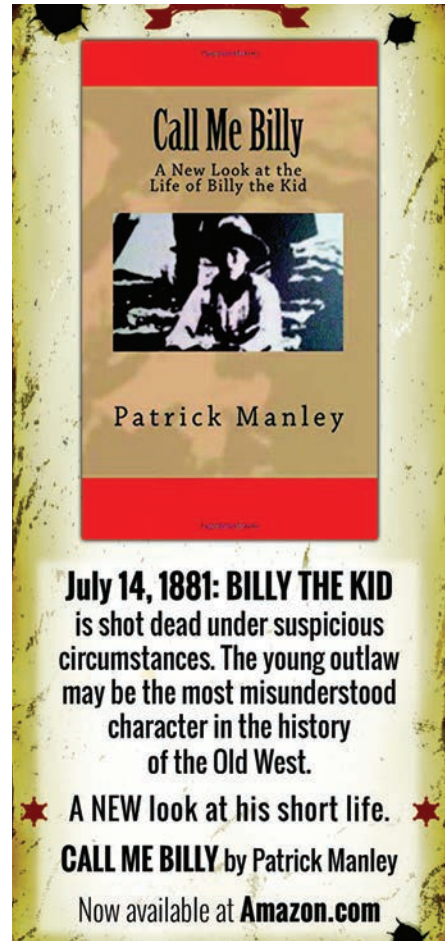
The popularity of *The Gambler* series hasn't ebbed, with new fans constantly discovering them. This truly pleases the talented director, who originally felt he might not be right for the job: "I had a very blessed career, worked with wonderful people. But every time you finished shooting a picture, you were convinced you'd never work again. That's the life of the director."

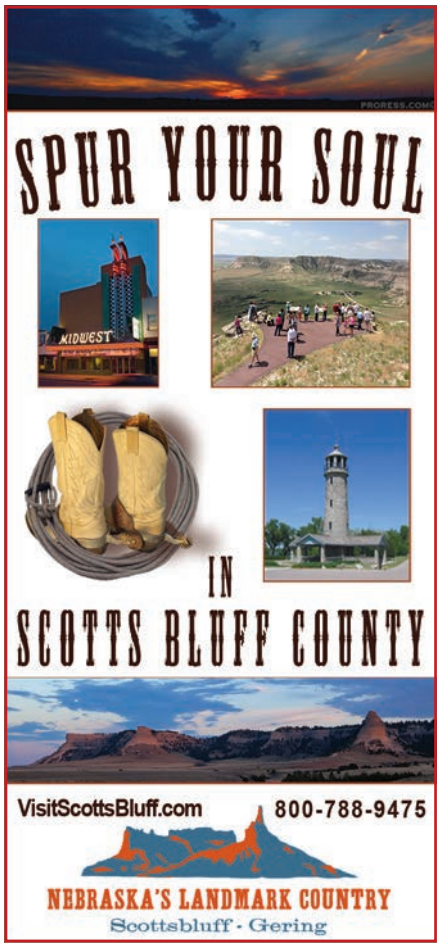
DVD REVIEW

WHITE COMANCHE

(Warner Archive; $21.99) We have all grabbed collections of public domain Westerns from the grocery store, which means some of us own a washed-out copy of 1968's *White Comanche*. The notoriously camp "William Shatner as twins" Euro-Western has been restored into a clean, richly colored print. A hilarious, head-scratching oddity, Shatner's *White Comanche* will never look or sound better.

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





The Bitter Truth

A strong root that poisons horses and generally satisfies humans.

– BY SHERRY MONAHAN –

I get hoarse after eating strong horseradish, but Henry Scammell felt otherwise. "Horseradish will afford instantaneous relief in most obstinate cases of hoarseness. The root possesses the most virtue, though the leaves are good till they dry," wrote Scammell in his 1897 cookbook, *Cyclopedia of Valuable Receipts*.

He recommended cooks add horseradish to milk to preserve it, but I bet using that milk for tea or coffee would not have been tasty. He also suggested it for homemade cider, both as a sweetener and a way to clear up cloudy cider.

Horseradish was enjoyed as a food—especially with meats like roast beef—and served straight up or as a sauce. One famous condiment company, Heinz, got its start selling horseradish from the family vegetable patch! In the post-Civil War era, Heinz began selling horseradish to the masses as a canned good.

Near Omaha, Nebraska, A. Fallon and a boy named J. Thompson had a hankering for horseradish that led to their arrest for larceny in December 1891. A deputy marshal discovered the pair with a gunny sack of freshly dug horseradish, stolen from a "truck garden," a business that provided locals with a supply of freshly grown produce throughout the growing season. Joe McPherson reported the robbery because he was getting sick of the frequent raids on his garden.

Folks also used horseradish as medicine to supposedly cure ailments like "Grippe" and "Dropsy," and as a poultice for aches and sprains. The Cherokee tribe used horseradish to treat asthma and relieve coughs and bronchitis. Despite the horse in its name, don't ever give horseradish to your horse; it's poison for them.

> Combining whiskey and horseradish might have been deadly to one poor soul.

Combining whiskey and horseradish might have been deadly to one poor soul in Little Rock, Arkansas. In June 1900, a wife gave her ill husband some whiskey with a side of horseradish.

"There was great excitement among the colored Baptist population yesterday on account of the death under alleged suspicious circumstances of Jeff Beard, colored, who was the janitor of the First Baptist Church...the attending physician, Dr. Suggs, colored, thought there were symptoms of poisoning," *The Arkansas Gazette* reported on June 29, 1900.

At the coroner's inquest, "...a verdict of death from unknown causes, supposed to be natural, was rendered," the newspaper reported. "Dr. Young says death was probably due to a congestive chill. His wife said he drank all the whisky *[sic]* but did not eat the horseradish. Although the combination might be such as would produce paroxysms of pain, still it would not be fatal."

Horseradish landed on the dinner table in novel form in Helena, Montana. Instead of passing condiments separately for a dinner of raw oysters, folks were handed a plate with a lemon on it. "It is open at the top, and its contents have been entirely removed. It has then been filled with a sauce made of tomato catsup, horseradish and similar things to those used in an oyster cocktail. Before eating them each oyster is taken up on the fork and dipped in the sauce within the lemon," *The Daily Independent* reported on February 16, 1900.

Make Helena's tasty cocktail sauce from the shared recipe and serve it up 1900s-style, in a lemon!

COCKTAIL SAUCE

1 cup catsup
1 to 5 tablespoons horseradish
¼ teaspoon salt
2 teaspoons lemon juice

Combine all the ingredients in a bowl and stir to blend. Note: Add any amount of horseradish to your liking.

Recipe created by Sherry Monahan

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.

George Catlin's
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George Catlin, Buffalo Bull, Grazing on the Prairie, 1832-1833, oil on canvas, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr.

George Catlin, Bird's-eye View of the Mandan Village, 1800 Miles above St. Louis, 1837-1839, oil on canvas, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr.

The exhibition, *George Catlin's American Buffalo,* explores Catlin's representation of buffalo and their integration into the lives of Native Americans through forty original paintings by the artist.

George Catlin's American Buffalo is organized by the Smithsonian American Art Museum in collaboration with the National Museum of Wildlife Art in Jackson Hole, Wyoming. Generous support for the exhibition has been provided by Mary Anne and Richard W. Cree, and Lynn and Foster Friess. Additional support for the exhibition and the publication was provided by the William R. Kenan Jr. Endowment Fund and the Smithsonian Council for American Art. Support for Treasures to Go, the Museum's traveling exhibition program, comes from The C.F. Foundation, Atlanta, Georgia.

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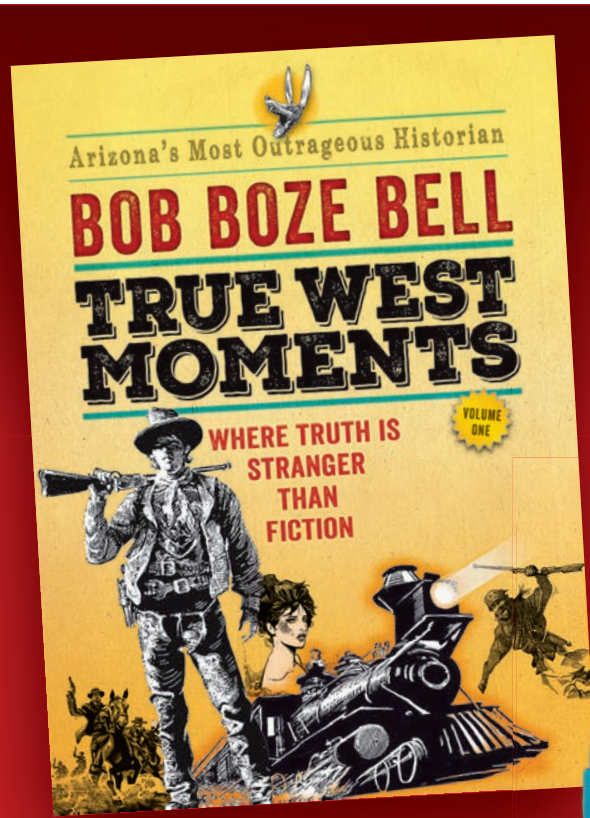

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SURVIVAL OUT WEST

BY TERRY A. DEL BENE

Combating a Prairie Fire

PHILIPPE RÉGIS DE TROBRIAND'S TACTIC IS STILL USED TO FIGHT FIRES TODAY.

Soldiers constructed Fort Stevenson out of materials salvaged from the land, such as cottonwood logs and local clay formed into adobe bricks. But at least it was not made out of sod; embers from a prairie fire would have quickly consumed the above homestead.

– TRUE WEST ARCHIVES –

At 25, Philippe Régis de Trobriand emigrated from France to the United States on a dare. He came from a family with a long tradition of military service; his father was a general in Napoléon Bonaparte's army.

– COURTESY NATIONAL ARCHIVES –

Frenchman Philippe Régis de Trobriand settled in New York City in the 1840s and served with the Union Army during the Civil War. The Army retained Brig. Gen. de Trobriand at the end of that conflict, and he went on to serve as a colonel in the Dakota Territory during the turbulent post-war years. A superb writer and excellent artist, he left behind journals that provide an exceptional vision of military life on the Northern Plains.

In late 1868, de Trobriand found himself with a real fight on his hands, against a persistent foe. His enemy was not the usual Indians raiding his post at Fort Stevenson in present-day North Dakota. On the afternoon of November 3, clouds darkened the horizon. At first, the distant plumes of boiling smoke were a curiosity, but then he could see strong winds were driving a fire directly toward the post.

Despite rosy predictions that the fire would burn out before reaching the fort, de Trobriand ordered the guardhouse prisoners to cut willows and bundle them for fighting the fire. For a while, the fort seemed destined to avoid the conflagration. Portions of the fire reached the Missouri River, and in other places, the fire seemed to turn back on itself and flicker out. Yet fickle winds swept up a wall of flame, threatening disaster anew.

DE TROBRIAND STOOD HIS GROUND, DESPITE BEING ENGULFED BY BLINDING AND CHOKING FUMES.

In a most unmilitary fashion, Col. de Trobriand called his men to action, shouting,

HISTORY IN ART

BY ILLUSTRATOR ANDY THOMAS

The painting shows the latter stage of the incident, when Philippe Régis de Trobriand has pulled the troopers back to the road. Some are fighting the fire at the road, while others handle maverick flames that have leapt past it.

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"Everybody out!" Roughly 80 men scrambled out of the buildings and began swatting and stamping out the flames.

Throughout repeated "charges" and "retreats" of his troops, de Trobriand affected the air of an aloof Victorian officer, standing his ground, despite being engulfed by blinding and choking fumes leavened with burning embers. He took no part in physically assisting his men in the work of the moment.

The colonel ordered a retreat to a road and conceived a tactic that is still used in wildland firefighting. He had a portion of his men fight the fire at the road's edge, while another detail attacked spot fires that developed as winds carried embers over this narrow barrier. Once an area was burnt over and the leading edge of flames extinguished, the blackened ground served as a bastion against further encroachment.

Shifting soldiers from one point of danger to another, de Trobriand isolated a defensible area around the main post buildings. The post was saved, and all off-duty men were back in their bunks by eight that evening.

Terry A. Del Bene is an archaeologist and freelance writer who worked for many years for the Bureau of Land Management in Wyoming before he retired to Alaska in 2010.

Prairie Fires of the Great West, an 1872 color lithograph published by Currier & Ives, used a train chugging by the menacing flames to reinforce how close danger could come to frontier pioneers.

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SURVIVAL TIPS

HOW TO COOK OUTSIDE WITHOUT SPREADING A FIRE

On the frontier, being able to cook without spreading a fire was a matter of life and death. A prairie fire can spread, well, like wildfire, as it quickly encompasses thousands of acres, with the potential to kill almost every living thing in its path.

Historical pyromaniacs, like 1830s Plains explorer Francesco Arese, who loved to watch the prairie burn at night, while sipping champagne, and 1830s Fort Clark fur trader Francis Chadron, who set fires in the Dakota Territory out of boredom, were unusual. Most people took great care to assure that the cooking fire remained under control.

For an outdoors hearth, dig a deep pit and encircle it with stones for additional protection. Be careful when cooking foods rich in grease and oils, as they can ignite a sudden and potentially deadly grease fire. The grease flares up and, in an instant, scorches clothes and skin, and removes facial hair.

Keep a bag of salt handy (do not pour water as it will create a fireball). Salt poured on the burning grease will quickly extinguish the flames.

Similar to Col. de Trobriand's instructions that his men fight the prairie fire at the road's edge, Frederic Remington illustrated these Indians burning a refuge to escape the flames.

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BY JOHN STANLEY

There's Gold in Them Thar Hills

Visitors to Grass Valley, California, will discover the heritage of the gold rush in the Sierra foothills.

By 1866, the gold-filled hills surrounding Grass Valley had made the settlement the richest in the region. The former roughhewn mining camp boasted such amenities as the Exchange Hotel (later renamed the Holbrooke) and service from a cross-country stage line. The Empire Mine produced profits well into the 1950s.

– PHOTOS COURTESY LIBRARY OF CONGRESS –

Grass Valley was once the golden heart of one of the most dramatic eras of the Old West—the California Gold Rush. The little town, tucked up in the Sierra foothills between Sacramento and Lake Tahoe, is practically bursting with historic treasures, ranging from celebrated mines and splendid museums to houses that once belonged to some of the most famous—and infamous—characters of the era.

"You are ensconced in history from the moment you arrive here," says prolific Western author Chris Enss, who has lived in Grass Valley for nearly 25 years. (Her latest book, *Wicked Women: Notorious, Mischievous, and Wayward Ladies from the Old West*, was released in February.)

> "You are ensconced in history from the moment you arrive here."

Prospectors poured into the region after George McKnight stumbled across an outcrop of gold-laden quartz in 1850. Before long, the rough-hewn gold camp was California's most prosperous mining town. William Bourn developed the Empire Mine, which became the biggest, deepest and richest operation around. By the time it closed in 1956, the Empire had produced nearly six million ounces of gold. Get the whole story at the Empire Mine State Historic Park.

The boomtown had 150 saloons at one point, Enss says. And, she notes, cathouses were often located right next to mine shafts. "Location, location, location. It was important back then, too."

Lola Montez

Lotta Crabtree

Hard-rock miners from Cornwall, England, adept in the use of the high-tech pumps that keep mines from flooding, flocked to the region. By some estimates, around 60 percent of the town's population was of Cornish extraction by the 1890s.

You can taste that influence today in many downtown restaurants, which still serve Cornish pasties, the hearty meat-and-vegetable

meals that were once a staple of a miner's diet. "When you come to Grass Valley, you just have to have a pastie," says Enss, noting that today's restaurants use some of the original 19th-century recipes.

Several celebrities lived in Grass Valley over the years, including the actress and courtesan Lola Montez (aka the Countess of Landsfeldt), who scandalized audiences with her suggestive "Spider Dance." The Montez House, a replica of her original home, now serves as the local chamber of commerce and visitor center.

One of Montez's neighbors was a precocious little red-haired girl named Lotta Crabtree, who charmed audiences with her singing and dancing. Lotta performed in mining camps throughout the region and, as appreciative miners tossed gold nuggets and coins at her feet, Lotta's mother gathered up the proceeds in her apron. Crabtree later became one of the most acclaimed—and wealthy—actresses of the era. The Crabtree House has been designated a California Historical Landmark.

Visitors to Grass Valley can still enjoy a stay at the historic Holbrooke Hotel, built in 1862 (and originally named the Exchange Hotel). While you're there, enjoy a drink at the 1855 Golden Gate Saloon, which locals claim is the oldest continuously operating bar in the West.

– DENNIS BASHOR/COURTESY GREATER GRASS VALLEY CVB –

Grass Valley has a slew of buildings listed on the National Register of Historic Places. You can belly up to the bar at the Golden Gate Saloon, which first opened in 1852. Although it burned down in 1855, it was promptly rebuilt to become what townsfolk say is the oldest continuously operating saloon west of the Mississippi River. An annex, added to the saloon in

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WHERE HISTORY MEETS THE HIGHWAY

– DENNIS BASHOR/COURTESY GREATER GRASS VALLEY CVB –

Start your visit at the Grass Valley Chamber of Commerce and Visitors Center, and then hit the road to check out some of the region's historical treasures.

GrassValleyChamber.com

Malakoff Diggins State Historic Park

For nearly 25 years, miners scoured the canyons here with high-pressure water cannons. It was a massive operation; the drain alone was a 7,847-foot-long tunnel that ran through bedrock.

MalakoffDigginsStatePark.org

Nevada County Narrow Gauge Railroad Museum

During its 66-year run, the NCNG Railroad (affectionately nicknamed the "Never Come, Never Go") hauled passengers, freight and more than $2 million worth of gold. Beautifully restored railroad cars give visitors a fascinating look at an age gone by.

NCNGRRMuseum.org

South Yuba River State Park

Check out the longest single-span covered bridge of its type; take a look at the antique wagons in the park's historic barn; or take a docent-led history tour. Be sure to try your luck at gold panning while you're here.

SouthYubaRiverStatePark.org

Nevada Theatre

California's oldest theater opened in September 1865. A little over a year later a young author named Mark Twain took the stage to talk about his visit to the Sandwich Islands (Hawaii). The theater is still used for stage and film productions.

NevadaTheatre.com

Second-generation mining baron William Bourn Jr. extended his family's wealth with investments in gas and electricity, in addition to expanding the Bourn mining operations in Grass Valley. The luxurious Bourn Cottage is the centerpiece of the 13-acre garden estate, which is now Empire Mine State Historic Park.

– PHOTOS BY DENNIS BASHOR/COURTESY GREATER GRASS VALLEY CVB –

1862, became the Exchange Hotel; new owners renamed it the Holbrooke Hotel in 1879. Guests have included Mark Twain, Jack London, Ulysses S. Grant and several other presidents. The hotel remains open for business.

The North Star Mine Powerhouse and Pelton Wheel Museum holds a fascinating assortment of antique engineering artifacts, including the largest Pelton wheel (an especially efficient type of water turbine) ever built.

Visit Grass Valley in June to enjoy its Gold Rush Days. For a taste of Cornish culture, drop by in March for the St. Piran's Day event, or come for the Cornish Christmas Celebration.

John Stanley was a longtime newspaper travel writer and photographer.

Living history docents demonstrate blacksmithing to visitors touring the grounds of Empire Mine State Historic Park in Grass Valley.

– DENNIS BASHOR/COURTESY GREATER GRASS VALLEY CVB –

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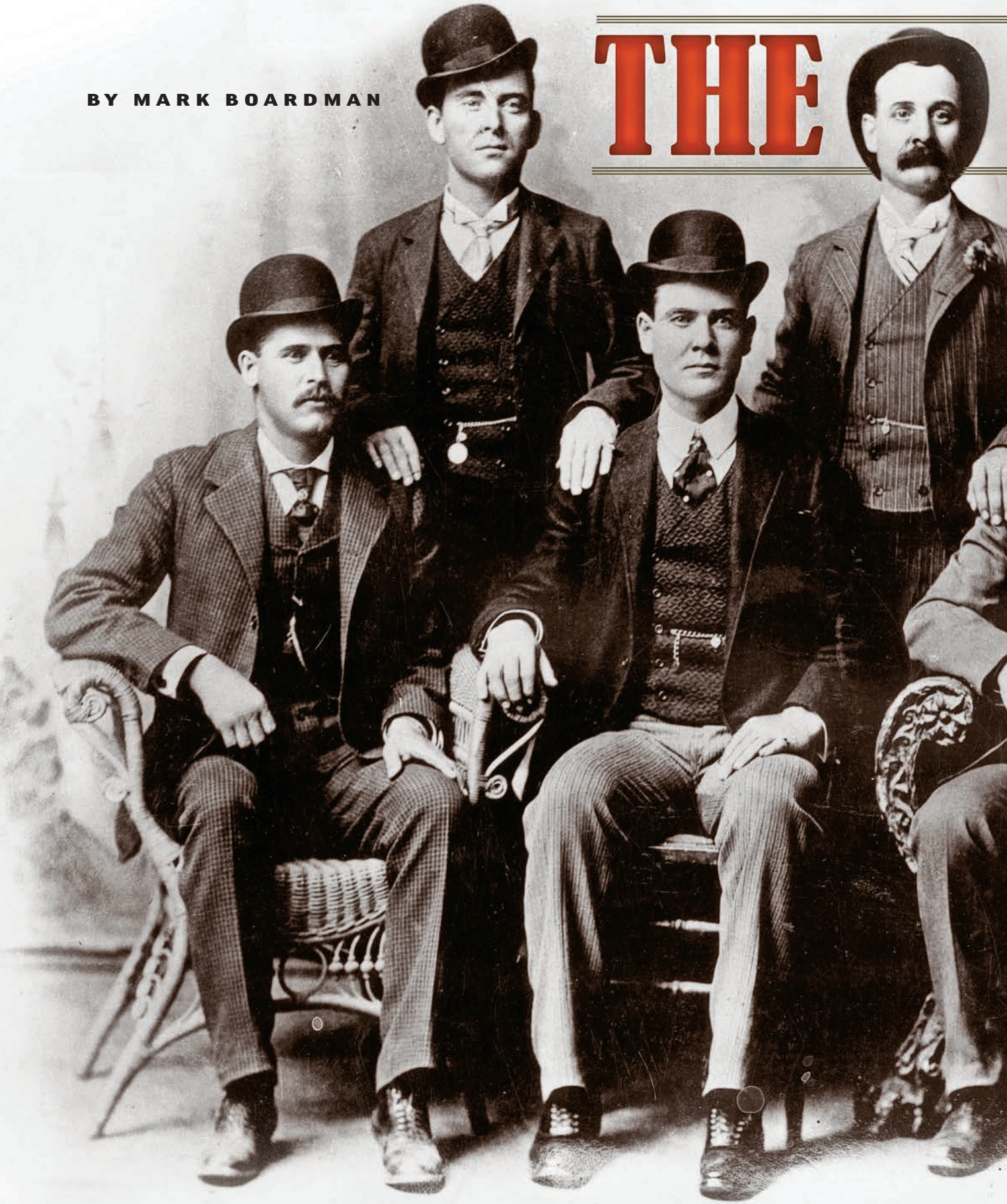
BY MARK BOARDMAN



OUTLAW TRAIL

Travelers can track the Old West's most notorious legends.

The two riders pounded the trails and roads of eastern Utah on that late April afternoon in 1897. They kept up a quick pace—had to, since they were being trailed by a bunch of guys armed with guns and questions.

Questions like "Where do you think you're going with that money you just stole at Castle Gate?"

The posse wouldn't get the answers they were looking for; outlaws Butch Cassidy and Elzy Lay made sure of that. They had fresh mounts and provisions already stashed at locations on the trail.

Butch and Elzy were headed about 120 miles southwest, to the elevated plateau called Robber's Roost, an outlaw hideout where they and their nearly $9,000 take would be safe from the law.

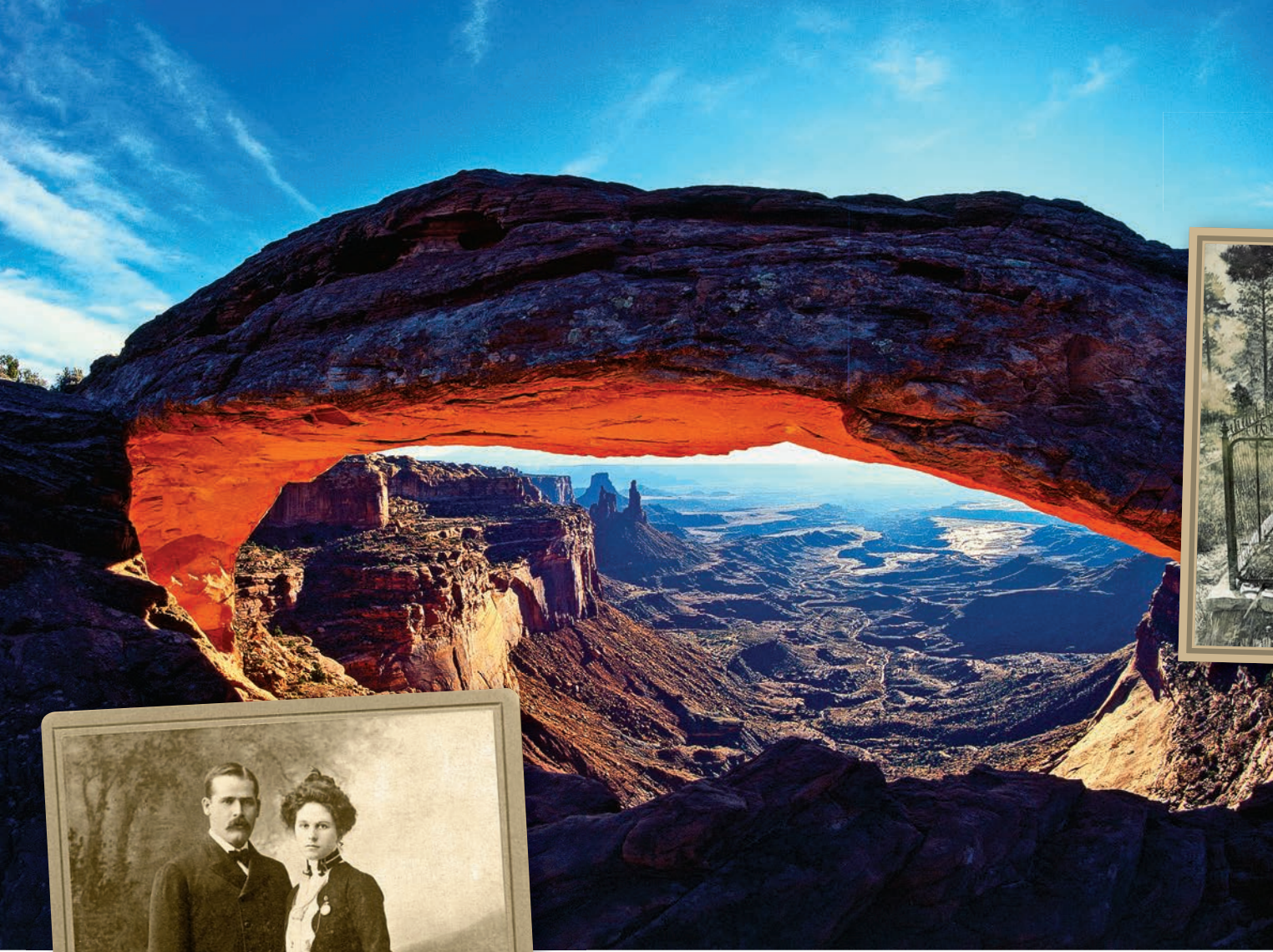
The boys had just traveled part of the Outlaw Trail. It was a trail they knew well, having ridden it countless times over the years.

The West was—and is, to a large extent—filled with the trails followed by the pioneers, settlers, bandits and lawmen of old. And it's still possible to visit many of those places, to see what those guys saw, to experience what they experienced (hopefully without the running gunfights). And there are some pretty neat museums and other institutions to check out as well.

Let's mount up and hit the trails.

Known as the Fort Worth Five, these members of the Wild Bunch enjoyed their 1901 holiday in the Texas cowtown, a comfortable respite from their wilderness hideouts in the canyon lands of southeastern Utah (above).

– COURTESY ROBERT G. McCUBBIN COLLECTION/UTAH OFFICE OF TOURISM/UTAH OFFICE OF TOURISM –



Harry Longbaugh, aka The Sundance Kid, and his girlfriend, Etta Place, posed in New York City before Longbaugh headed to Bolivia with his legendary partner Butch Cassidy.

– COURTESY LIBRARY OF CONGRESS –

The Wild Bunch's outlaw trail to their Robber's Roost hideout runs just west of the endless maze of badlands of Canyonlands National Park, between Hanksville and Moab, Utah (above).

– UTAH OFFICE OF TOURISM –

THE REAL OUTLAW TRAIL

The Outlaw Trail wasn't really one specific trail, but a series of hideouts that ran from Montana through Wyoming, Colorado, Utah, New Mexico, Arizona, Texas and even into Mexico.

The best-known hideouts included the aforementioned Robber's Roost in southeast Utah. Then there was Brown's Hole/Park, a tough Colorado canyon area near the Wyoming and Utah borders. But perhaps the best known was Hole-In-The-Wall, the Wyoming valley surrounded by imposing rock formations and few entrances.

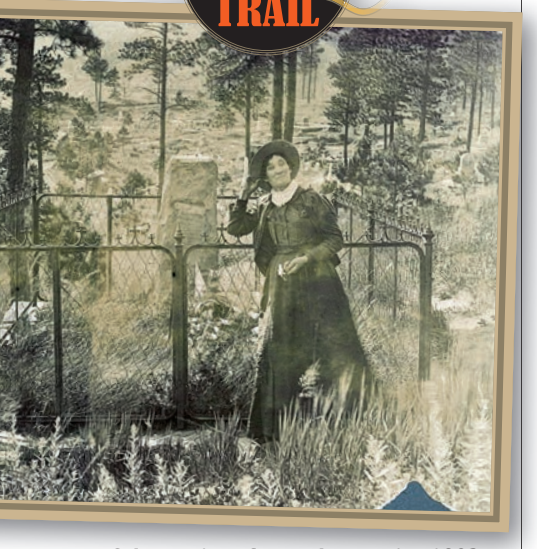
The three areas have been set aside by the federal government, protecting them from development. So with some effort, you can still see them as the Wild Bunch did.

And Castle Gate? Where Butch and Elzy pulled the robbery? It's a ghost town, abandoned more than 40 years ago.

Off the Trail

The nearest town to Castle Gate is Helper, about 120 miles southeast of Salt Lake City and seven miles northwest of Price. It's where the Wild Bunch stayed while they were planning the holdup. Its Western Mining and Railroad Museum has a treasure-trove of history. *WMRRM.com*

When in northeast Wyoming, check out the town of Buffalo (the Wild Bunch did on many occasions), about 70 miles north



Calamity Jane famously posed in 1903 next to the grave of her friend Wild Bill Hickok on Mt. Moriah above Deadwood, South Dakota.

– J.A. KUMPF/COURTESY LIBRARY OF CONGRESS –

of Hole-In-The-Wall. The Jim Gatchell Museum has much on the local and infamous Johnson.

Put Your Boots Up!

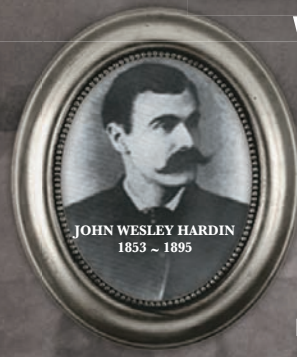
Butch and the boys knew Nine Mile Canyon, about six miles southeast of Price, Utah. It's actually about 40 miles long. Ancient petroglyphs adorn the ruggedly high walls. And Cassidy pal Matt Warner also placed his name in bold letters on the rocks. *CastleCountry.com*

WILD BILL: ROCK CREEK STATION TO DEADWOOD

Wild Bill Hickok's story and legend ended in Deadwood in 1876. But the whole thing got started 15 years before and 580 miles to the southeast.

It was at a place called Rock Creek Station, a stop-off on the Oregon Trail and Pony Express/Overland Stage route. Wild Bill was working there in the late afternoon of July 12, 1861, when the former owner of the property showed up. David McCanles was ticked because the new owners were behind on their payments.

Concordia Cemetery
History To Die For...



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THE OUTLAW TRAIL

The rebuilt Old Style Saloon #10, an homage to Deadwood's Wild West past, welcomes visitors on the trail of gunfighter Wild Bill Hickok (inset).

– COURTESY SOUTH DAKOTA TOURISM/ ROBERT G. McCUBBIN COLLECTION –

Just exactly what happened is unclear. But tempers got out of hand; McCanles and two of his men were killed.

It was Hickok's first brush with notoriety but certainly not the last, with the finale at that saloon card table at the appropriately named Deadwood.

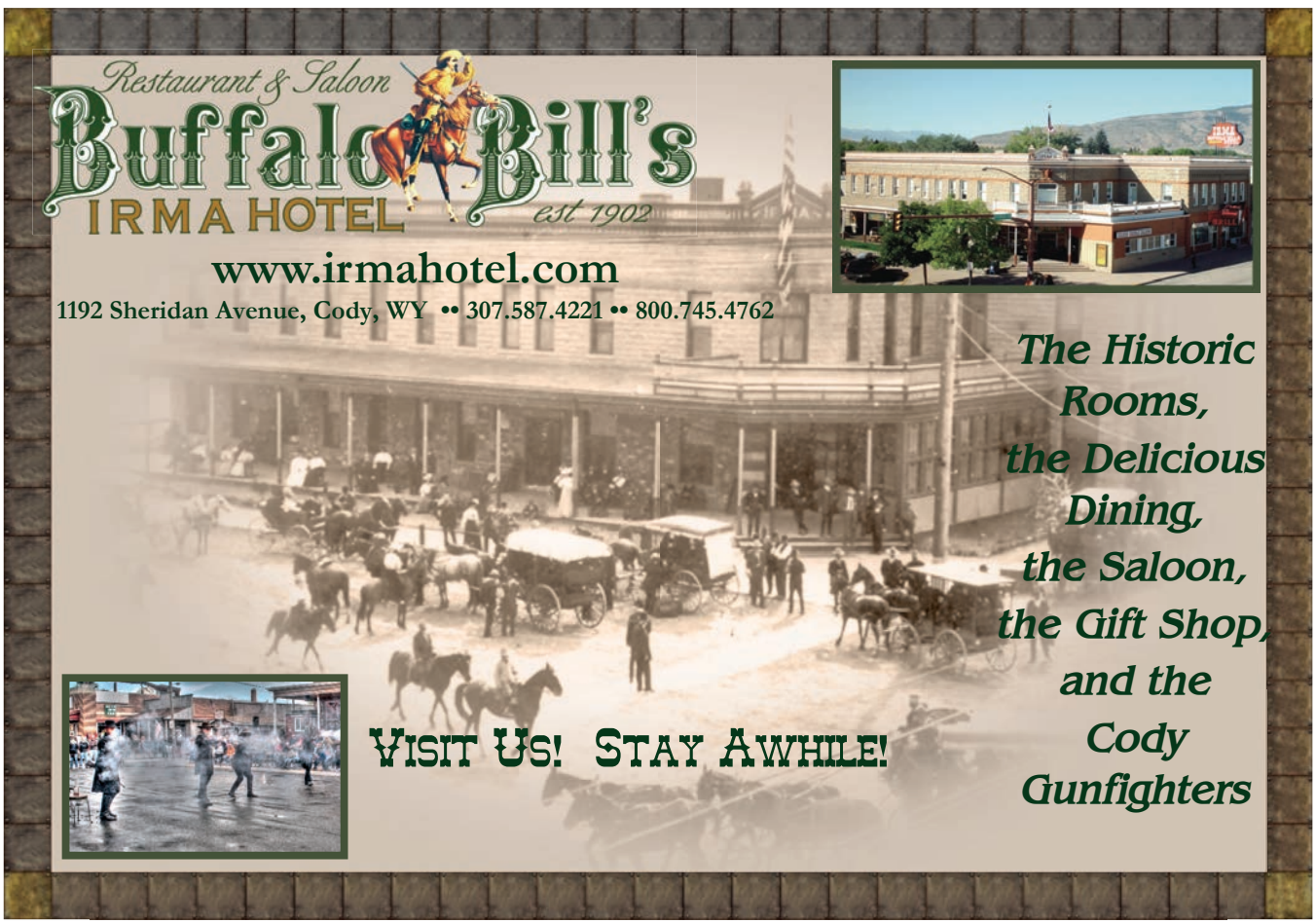
Off the Trail

Rock Creek Station—about 67 miles southwest of Lincoln, Nebraska—is now a state park, with reconstructed buildings and many artifacts for viewing. Nearby are some of the most pristine trail ruts anywhere on the Oregon Trail. *NebraskaStateParks.ReserveAmerica.com*

In Deadwood, the Adams Museum is one of the top institutions of its kind in the West, with many items dating back to the time of Wild Bill and Calamity Jane. *DeadwoodHistory.com*

Put Your Boots Up

Famed Deadwood lawman Seth Bullock and his partner Sol Starr opened the Bullock Hotel in 1896. The place is open for business today, with 28 rooms, a restaurant and a casino. *HistoricBullock.com*



EARPS AND McLAURYS: FROM IOWA TO TOMBSTONE

One of the great ironies of the gunfight near the O.K. Corral is that the Earps and the McLaurys spent their formative years in Iowa (although about 100 miles apart).

In November 1873, 24-year-old Frank McLaury—still living at home in Buchanan County—got into a fight with a neighbor and was charged with assault and battery. Frank was found guilty and did 30 days in jail. When he got out, Frank and younger brother Tom headed southwest.

After a stopover in Texas, the brothers ended up in Arizona. That didn't work out so well.

While best known for the deadly gunfight in Tombstone, Wyatt Earp (far left) and Frank McLaury both grew up on Iowa farms, situated about a two-days' ride from each other. The Earp family home (above), where Morgan, Warren and Adelia were born, celebrates Wyatt's childhood in the Dutch settlement.

– COURTESY TRUE WEST ARCHIVES/PELLA HISTORICAL SOCIETY & MUSEUMS –

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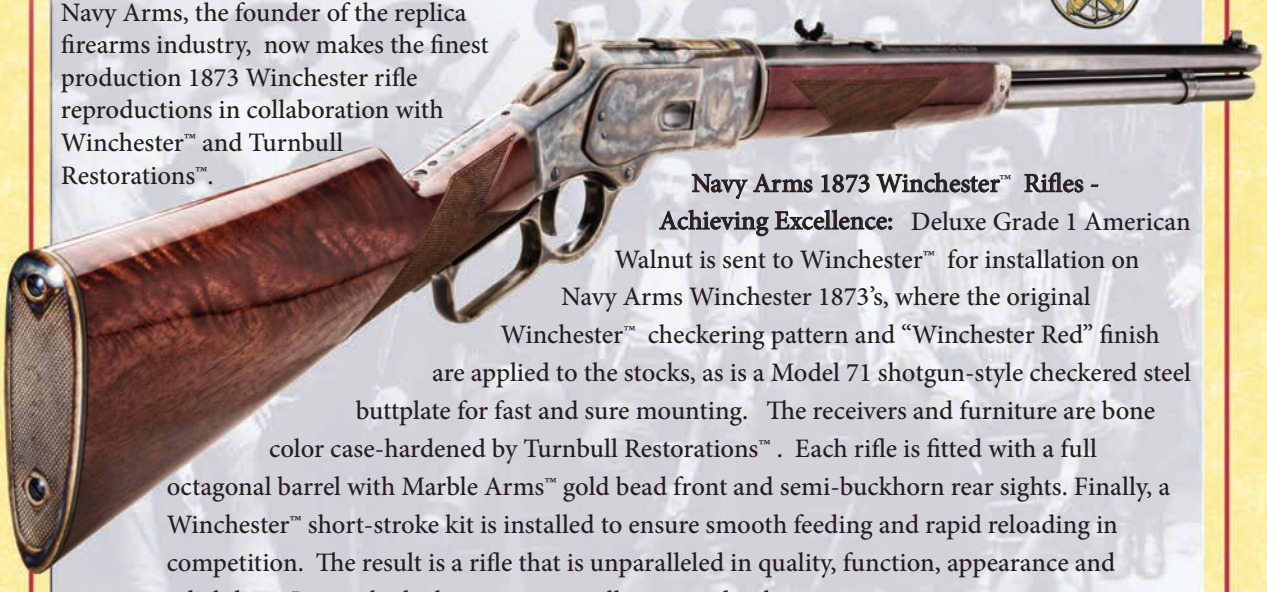

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Off the Trail

Pella's Historical Village and Vermeer Windmill (about 43 miles southeast of Des Moines) includes the Earp homestead, the place where Wyatt lived off and on from age 2 until 16 or so. *PellaHistorical.org*

Tom and Frank McLaury spent some time in Fort Worth, Texas, where their older brother Will practiced law. The stockyards museum features numerous exhibits on the history of the city "Where the West Begins." *FortWorthStockyards.org*

And Tombstone? Well, the entire town is history, isn't it? Including Boot Hill, where Tom and Frank McLaury (and fellow combatant Billy Clanton) are buried. *BoothillGraves.com*

Put Your Boots Up

The legendary Bird Cage Theater opened its doors on Christmas 1881—right in the middle of the Cowboy/Earp problems. The place provided music and dancing and booze and more. It's still open for visitors, a showcase of Tombstone history and legend. *TombstoneBirdcage.com*

BILLY AND PAT: FROM LINCOLN TO FORT SUMNER

Billy the Kid's last journey started in the early evening of April 28, 1881. That was when he killed two of his jailers and escaped from the Lincoln County Jail—he wasn't too eager to be hanged for murdering a Lincoln County sheriff and deputy. He headed for familiar ground, Fort Sumner, about 90 miles northeast (by the current highways, about 140 miles), where he had many friends.

In mid-July, Sheriff Pat Garrett and two deputies made their way to Fort Sumner. The final act, in the bedroom of Pete Maxwell, was something of an accident. Billy and Garrett never expected to run into each other there. And Garrett initially wasn't sure it was the Kid who'd taken the fatal bullet.

Garrett left the place in triumph. Billy stayed forever. Both became legends.

Off the Trail

Lincoln (60 miles west of Roswell) is one of the most authentic Old West towns anyplace. Check out the old courthouse where the Kid was held and killed the two jailers. *LincolnCountyNM.org*

And at Fort Sumner (158 miles southeast of Albuquerque), the Old Fort Sumner Museum has a number of Billy-related items. And just behind it is the fenced-in gravestone of Billy and two of his gang members. *FortSumnerChamber.com*

Put Your Boots Up

Just across the street from the old courthouse is the Wortley Hotel. Deputy Bob Olinger was eating there when Billy the Kid made his escape—it was Olinger's last meal, since the Kid killed him in the process of breaking out. It is still a wonderful hotel and restaurant. *WortleyHotel.com*

The Wortley Hotel (above) in Lincoln, New Mexico, welcomes visitors on the outlaw trail of Billy the Kid (left) and Pat Garrett (right), who was once its proprietor.

– COURTESY WORTLEY HOTEL/TRUE WEST ARCHIVES/ MR. AND MRS. JAMES JOPLIN –

After fighting Billy the Kid and his gang in New Mexico, outlaw Jessie Evans (inset photo is presumed to be Evans) moved his criminal ways to Texas in 1880, but the Texas Rangers (above) were ready for him and his gang, and Evans' criminal career ended in the state prison.

TEXAS RANGERS AND THE JESSIE EVANS GANG: FORT DAVIS TO PRESIDIO DEL NORTE

Jessie Evans was a hard case who fought against Billy the Kid and the Regulators in the Lincoln County War and managed to put a few notches on his pistol. When that conflict ended, he moved his operations into Texas.

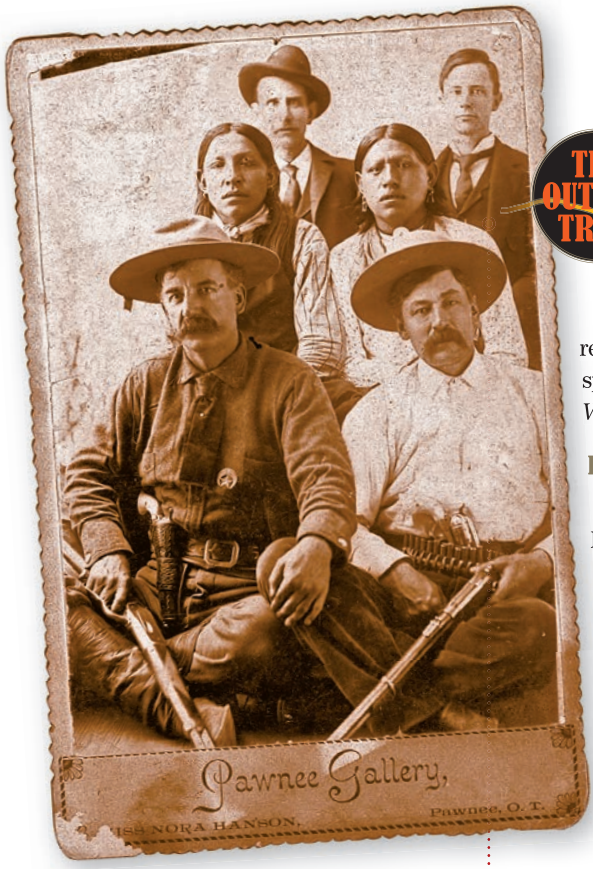
In-mid May 1880, the Evans Gang hit several places around Fort Davis. They escaped northeast about 90 miles to Fort Stockton, but the law followed and they headed about 100 miles southwest to Presidio Del Norte, just across the Rio Grande. The Texas Rangers followed.

The lawmen ran into the fugitives about 19 miles northeast of Presidio del Norte on July 3. A running gun battle started, leaving one dead and one wounded on each side before Evans and company surrendered.

By the way, for all his misdeeds, Jessie Evans spent 18 months in prison before escaping and disappearing from history.

Off the Trail

Fort Davis (approximately 200 miles southeast of El Paso) is home to one of the best-preserved Indian Wars military posts, dating back to 1854. A fair amount of it looks just as it did in Jessie Evans' day. *NPS.gov*



THE OUTLAW TRAIL

Deputy Marshal Henry Andrew "Heck" Thomas (front, lower left) paused to have his photo taken with his posse in Pawnee, Oklahoma Territory—a rare moment of rest for the highly regarded lawman who served the U.S. Marshals office from 1885 until 1902.

– COURTESY ROBERT G. McCUBBIN COLLECTION –

Presidio Del Norte is today's Ojinaga, Chihuahua. Its twin, Presidio, Texas, is the gateway to the amazing Big Bend region with natural wonders and splendors unseen anywhere else. *VisitBigBend.com*

Put Your Boots Up

About 21 miles southwest of Fort Davis is the town of Marfa. See the historic courthouse and the old jail across the street. *VisitMarfa.com*

HECK THOMAS AND BILL DOOLIN: INGALLS TO LAWSON

September 1, 1893. A 14-man posse tried to sneak up on the Bill Doolin Gang in Ingalls, about 10 miles east of Stillwater, Oklahoma. It went bad; three officers were killed and almost the entire gang escaped. But the heat was on. Over the next three years, several of the outlaws bit the dust.

Doolin was captured in Arkansas and jailed in the territorial capital, Guthrie, in January 1896, but he broke out that July and made his way to the town of Lawson—now called Quay—about 55 miles northwest.

The law went after him. Deputy Marshal Heck Thomas and nine men ambushed Doolin near his father-in-law's house, leaving him dead in the road.

Off the Trail

Ingalls is basically a ghost town, with the remains of a few of the old buildings still standing. You can pretty much imagine the Doolins shooting it out with the law.

Guthrie is located just 30 miles north of Oklahoma City. Check out the Oklahoma

Black Bart (right) may have been a dapper outlaw, but even gentlemen go to prison and San Quentin (far right) became his home from 1883 until 1888.

– TRUE WEST ARCHIVES –

Territorial Museum for exhibits, artifacts and more. And nearby, in the Summit View Cemetery, Bill Doolin and a few of his outlaw pals rest forever. *OKTerritorialMuseum.org*
CityOfGuthrie.itlnet.net

Put Your Boots Up

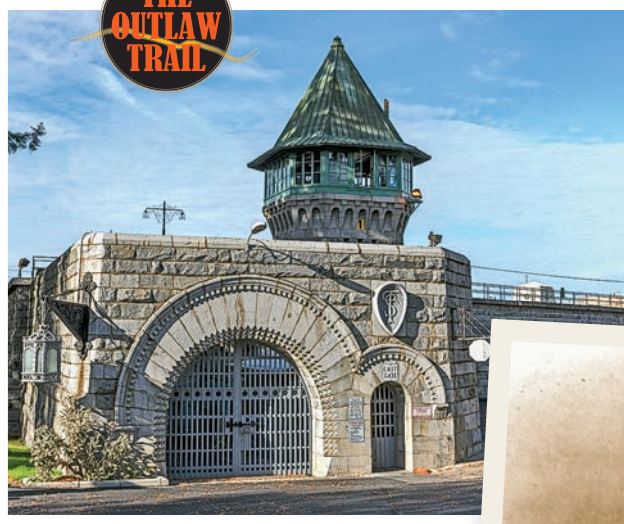
Gages Steakhouse is located in the basement of historic Sand Plum Building of the Victor Block built in 1893 in Guthrie's Historic District. It is a great place to grab a drink or have a big steak with all the amenities of the Old and modern West. *GagesSteakhouse.com*

BLACK BART: SISKIYOU TRAIL FROM SAN FRANCISCO TO THE WILLAMETTE VALLEY

Between the middle of 1875 and the fall of 1883, Charles E. Boles—calling himself Black Bart in a poem he left at one holdup site—pulled more than two dozen stagecoach jobs, all in northern California and southern Oregon. He favored the rugged Siskiyou Trail (now I-5), which covered the mountainous region between Portland and San Francisco.

Witnesses called him dignified, with a booming voice and polite manner. He was always on foot. And what his victims didn't know—his shotgun was always empty.

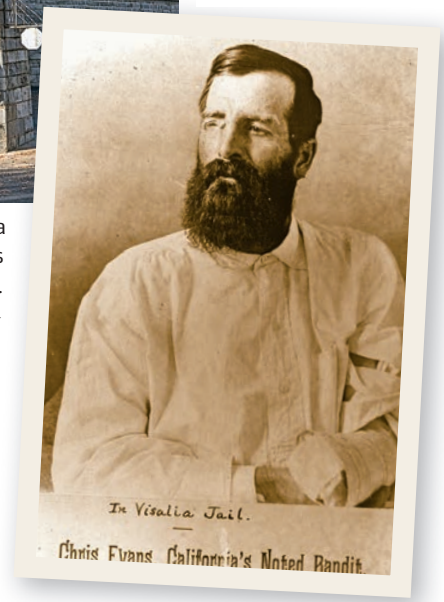
In November 1883, Bart dropped a handkerchief at a robbery outside Copperopolis, California. The hankie had a laundry mark on it which detectives



THE OUTLAW TRAIL

Today, tourists can tour the Folsom Prison Museum, but for outlaw Chris Evans, 17 years behind an iron door in a four-foot by eight-foot stone cell was no vacation.

– COURTESY CAROL M. HIGHSMITH, LIBRARY OF CONGRESS –



Former soldier and scout Chris Evans sought a new life as a California miner. He later traded his shovel and pick for an outlaw's mask and gun.

–CALIFORNIA STATE LIBRARY –

traced back to San Francisco. They caught Boles, who pleaded guilty to just the last stickup. He did four years at San Quentin and then disappeared.

But the legend of the greatest stage robber in U.S. history remains.

Off the Trail

The historic mining town of Copperopolis, California, is still around and celebrates its heritage. Four buildings are on the National Register. *CalaverasHistory.org*

The old Siskiyou Trail passes through cities like Medford, Oregon. The Southern Oregon Historical Society has done an excellent job of preserving buildings in that city as well as in Ashland and Jacksonville. *SOHS.org*

Put Your Boots Up

Stop in at the town of Yreka, California, right near the Oregon border and on the old Siskiyou Trail. The county museum includes five historic buildings, one dating back to 1856. It has much related to the area's gold-prospecting roots. *SiskiyouCountyHistoricalSociety.org*

EVANS AND SONTAG, ROBBING THE RAILS: VISALIA TO FOLSOM

Chris Evans and John Sontag made a rep for robbing trains in central California between 1889 and 1892.

In August 1892 railroad detective Will Smith and Tulare County Deputy Sheriff George Witty searched Evans' Visalia home (around 190 miles north of L.A.), looking for evidence of a train stickup.

Evans and Sontag, both armed, confronted the pair. The lawmen ran; the outlaws opened fire. Both Smith and Witty were hurt before the shooting ended.

Evans and Sontag managed to stay away from the law for about 10 months. Sontag was fatally wounded in a shootout on June 11, 1893; Evans lost an eye and an arm before being captured.

Chris Evans spent 17 years at Folsom Prison, about 20 miles northeast of Sacramento.

Off the Trail

The Tulare County Museum in Visalia has a large collection of exhibits and artifacts from the pioneer era. *TulareCountyHistoricalSociety.org*

Folsom Prison is still a working facility. But the prison museum, located in a historic house on the grounds, offers a view of the history of the big house and its inmates. *FolsomPrisionMuseum.org*

Put Your Boots Up

Evans and Sontag made their way through the town of Merced, about

midway between Folsom and Visalia. They probably saw the courthouse (but not a courtroom), built in 1875. It now houses a wonderful museum that chronicles the history of the region known for its agricultural and commerce foundation.
MercedMuseum.org

APACHE KID: SAN CARLOS AGENCY TO YUMA PRISON

Gila County (AZ) Sheriff Glenn Reynolds and a deputy were taking nine prisoners from the Globe area to Yuma Prison, about 260 miles away. It was a tough task, made tougher by one of the convicts—the wiley Apache Kid.

The journey to justice began via stagecoach on November 1, 1889. The captives got out to walk at a steep section of road. They took advantage of that and attacked the guards. Reynolds and the deputy were shot to death.

The Apache Kid was cavalry scout Al Sieber's protégé before the White Mountain Apache avenged his father's murder in 1887 and began his reign of terror across the Southwest.

– COURTESY ROBERT G. McCUBBIN COLLECTION

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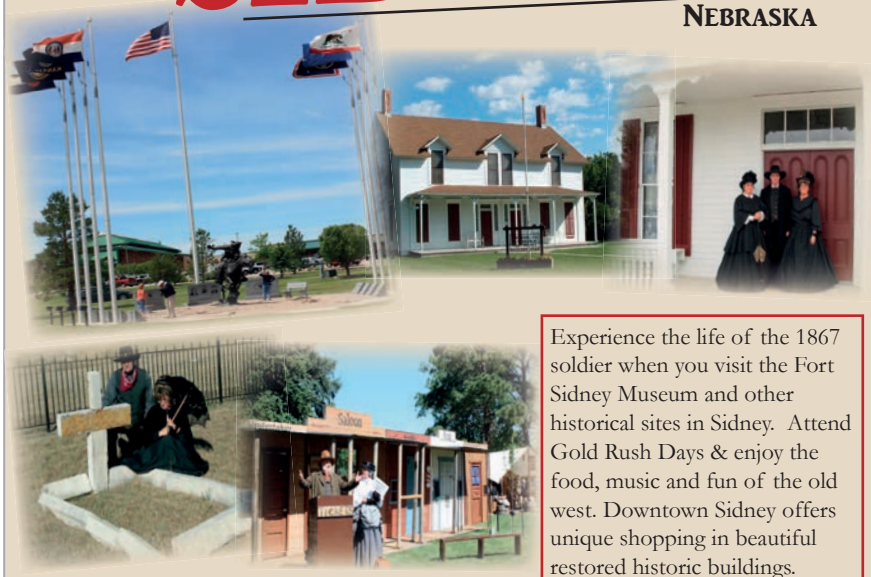

Experience the life of the 1867 soldier when you visit the Fort Sidney Museum and other historical sites in Sidney. Attend Gold Rush Days & enjoy the food, music and fun of the old west. Downtown Sidney offers unique shopping in beautiful restored historic buildings.

For more information contact:

Cheyenne County Visitor Center

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All of the Apaches were captured or killed in short order except the Apache Kid, who continued his one-man war against authorities, whites and Mexicans throughout the region. He supposedly was killed in Mexico in 1890.

Off the Trail

The San Carlos Apache Cultural Center is in Peridot, about 20 miles east of Globe, Arizona. It has much on the history and culture of the tribe, especially in that region. *SanCarlosApache.com*

The Gila County Historical Museum in Globe features a number of exhibits on local heritage—including the infamous Pleasant Valley War feud. *GilaHistorical.com*

And even if the Apache Kid didn't make it to Yuma, you can visit the territorial prison. It's now a state park. *AZStateParks.com*

Put Your Boots Up

It's likely that the Kid and his captors traveled through what is now the Sonoran Desert National Monument. It's more than 487,000 acres of incredible landscape with three mountain ranges, a huge saguaro cactus forest and numerous historic trails. *BLM.gov*

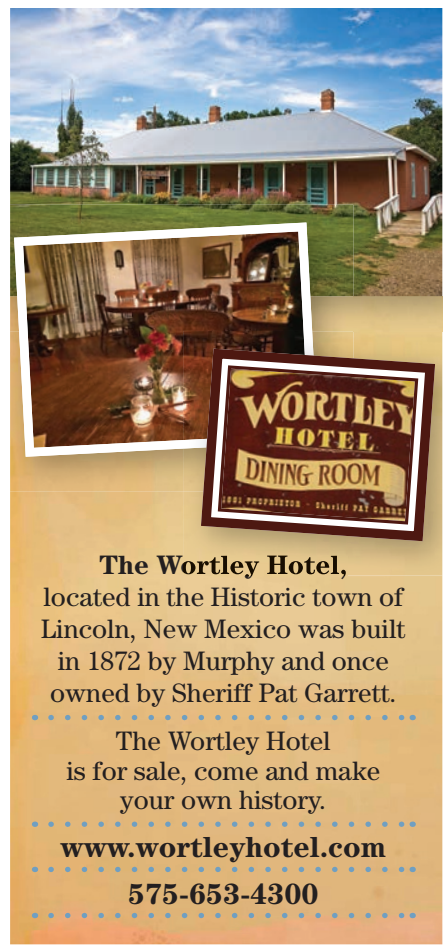
The Apache Kid and five members of his gang were en route to Yuma Territorial Prison on November 1, 1889, when they overpowered Gila County Sheriff Glenn Reynolds and his guards, killing the sheriff and all but one of his men.

– YUMA VISITORS BUREAU-VISITYUMA.COM –

THE KANSAS COWTOWNS: ABILENE TO DODGE CITY

Abilene and Dodge City, Kansas. Separated by about 185 miles; forever linked by Texas cattle drives and the men who hit those towns.

Among those were the British-born Thompson brothers, Ben and Billy, gamblers by profession and gun handlers by practice.



THE OUTLAW TRAIL

English-born Ben Thompson (left) had a long and notorious career on both sides of the law, including serving as marshal of Austin, Texas, in 1881. Today, Dodge City's Boot Hill Museum welcomes visitors who stride the "historic" boardwalk of the "Queen of the Cowtowns."

– TRUE WEST ARCHIVES/COURTESY DODGE CITY CVB –

They started off in Abilene. The Thompsons partly owned and ran a watering hole known as the Bull's Head; it was outside that establishment where Marshal Wild Bill Hickok did his last two killings in 1871.

Following some interludes in other Kansas and Texas burgs, the brothers hit Dodge City in 1877, looking to make easy money at the tables. At one point, Ben playfully threatened to shoot entertainer Eddie Foy; Bat Masterson took his gun away before anything bad happened.

The cowtowns slowed down after that. The Thompsons relocated to Texas, where Ben was murdered in 1884 and Billy died in bed 13 years later.

Off the Trail

Old Abilene Town has managed to save and restore a number of buildings dating

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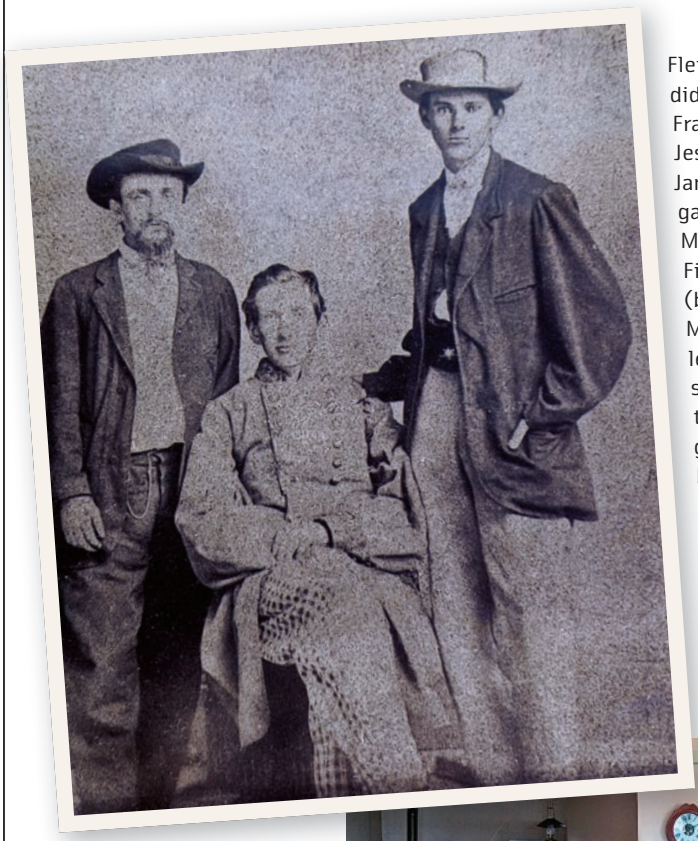


Fletch Taylor (left) did not accompany Frank (seated) and Jesse James on the James-Younger Gang's gamble to ride from Missouri to rob the First National Bank (below) in Northfield, Minnesota. The caper led to a legendary shootout and manhunt that destroyed the gang. Today, the bank is a museum and centerpiece of Northfield Historical Society's annual Defeat of Jesse James Days.

– TRUE WEST ARCHIVES/COURTESY NORTHFIELD HISTORICAL SOCIETY –

back to the pioneer days. Combined with The Heritage Center, that's three different museums.
OldAbileneTown.webs.com
HeritageCenterDK.com

At the other end of the line, Dodge City features its Boot Hill Museum and Boot Hill Cemetery. You've heard of those, no doubt. *BootHill.org*

Put Your Boots Up

If you head down the trail from Abilene to Dodge, you'll run into the town of Great Bend, which has its own Old West history. The Barton County Historical Society Museum and Village features several restored buildings. *VisitGreatBend.com*

THE JAMES-YOUNGER GANG OUTSIDE ITS COMFORT ZONE: KANSAS CITY TO NORTHFIELD

The James-Younger Gang, based mostly in northwest Missouri (modern suburban Kansas City, Missouri), ventured to various locales to acquire cash.

In September 1876 they traveled 400 miles northward, to Northfield, Minnesota, 45 miles south of Minneapolis. It's not exactly clear why they went up there. The outlaws probably thought the First National Bank would be an easy job.

Oops. Townsmen fought back hard and then chased the outlaws through the countryside. Only Jesse and Frank James managed to get back home to Missouri. Three of the outlaws were killed, and the Younger brothers did time at state pen.

Jesse and Frank never did really recapture the days of glory (unless you want to count Jesse's death in 1882 as glorious).

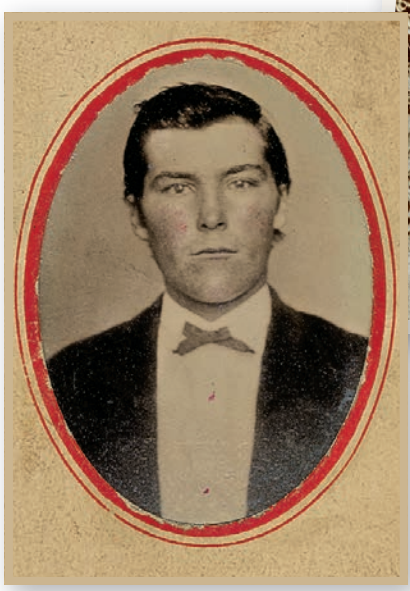
Off the Trail

A number of Jesse James sites are within 60 miles of Kansas City. His Farm and Museum is in Kearney, about 25 miles north. Another 35 miles takes you to St. Joseph, the Jesse James Farm, the Pony Express Museum, and the house where Jesse was gunned down by Bob Ford. *JesseJames.org*
PonyExpress.org

In Northfield, the First National Bank is a museum. And each September, the town holds The Defeat of Jesse James Days, with re-enactments and activities honoring the citizens (including two who died) battling the outlaws. *NorthfieldHistory.org*

Put Your Boots Up

The James-Younger Gang originally planned a robbery for the town of Mankato, almost 60 miles southwest of Northfield. The Blue Earth County Historical Society is something to check out, with a great museum and the R.D. Hubbard House, which dates back to 1871. *BechsHistory.com*



THE LIFE OF JOHN WESLEY HARDIN: FROM BONHAM TO EL PASO

John Wesley Hardin got a relatively innocent start in 1853, born outside of Bonham, Texas, about 70 miles northeast of Dallas. It probably was the last innocent time of his life.

Over the next 21 years, he may have killed 40 men.

Wes was finally captured and jailed in 1877. And after he got out, he made his way to El Paso. Hardin went bad, again, and ticked off folks. At the top of the list—a constable and hard case named John Selman.

Old John gunned Hardin down from behind in the Acme Saloon on August 19, 1895. El Paso was 700 miles and much violence away from Bonham.

Off the Trail

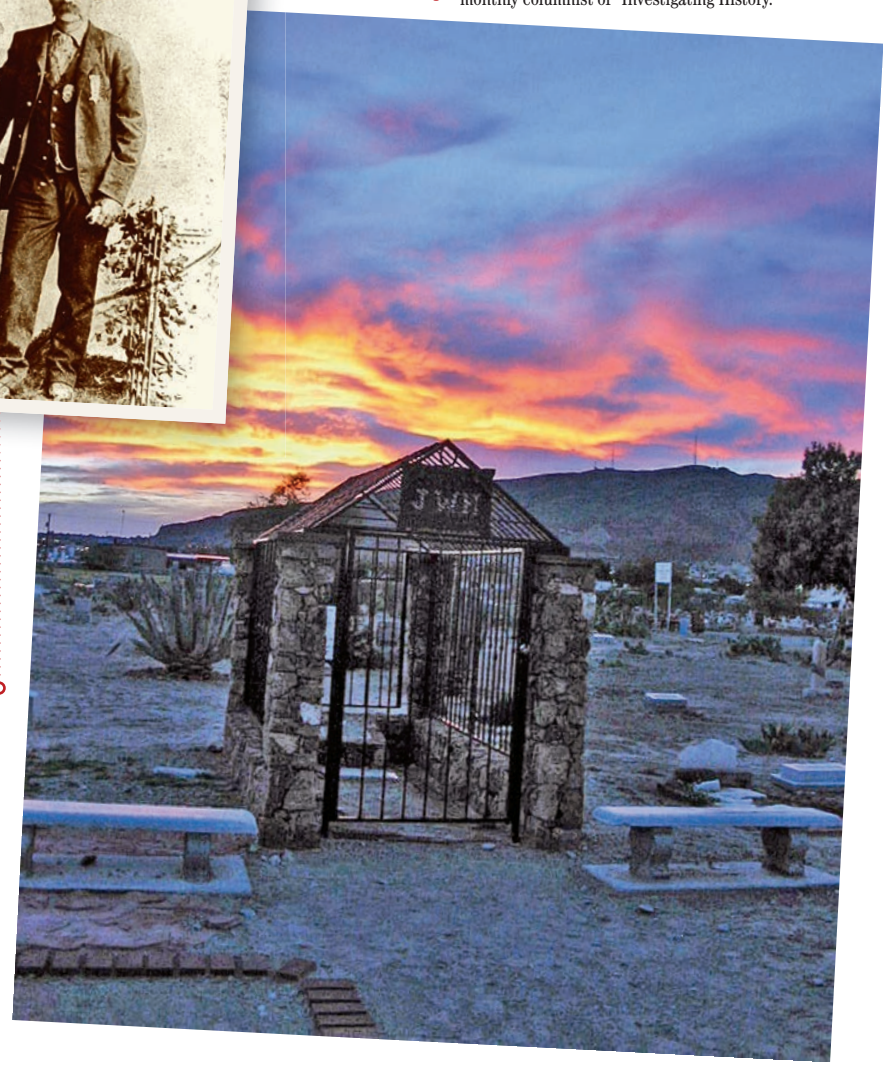
Bonham doesn't necessarily like to claim Hardin. But they've got a great institution in the Fannin County Museum of History, located in a 1900 railroad depot. *FanninCountyHistory.org*

As for El Paso, well, you can visit Wes himself at the Concordia Cemetery, one of the biggest tourist draws in the area. And not far away is the grave of Hardin's killer, John Selman, who took a fatal bullet himself eight months after he dispatched the famed gunfighter. *ConcordiaCemetery.com*

Put Your Boots Up

Reportedly, Wes considered being a lawyer at San Angelo, about midway between Bonham and El Paso. The city's Old Town has several restored, historical buildings dating back to the 1880s. It's a glimpse of what things looked like during Hardin's time. *VisitSanAngelo.org*

Mark Boardman is *True West*'s features editor and the monthly columnist of "Investigating History."



Texan John Wesley Hardin (above, far left) started his outlaw trail of killing at the age of 15 outside Moscow, Texas, in 1868. Even after 16 years of prison, he didn't stop until Constable John Selman (above, left) put a bullet in the killer's head on August 19, 1895. Ironically, Selman's grave is very close to Hardin's (above) in El Paso's Concordia Cemetery.

– TRUE WEST ARCHIVES/COURTESY VISIT EL PASO –

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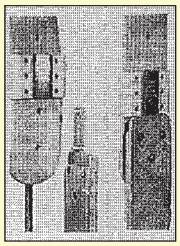

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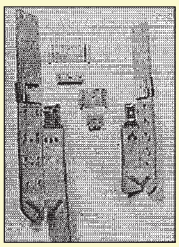

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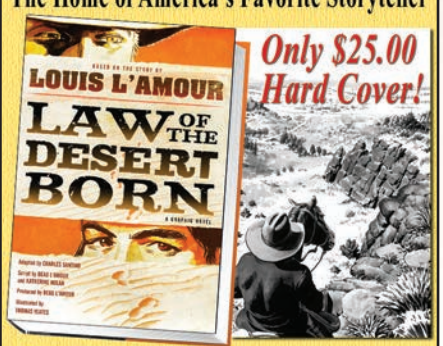

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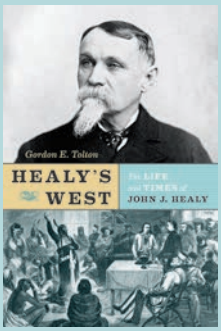

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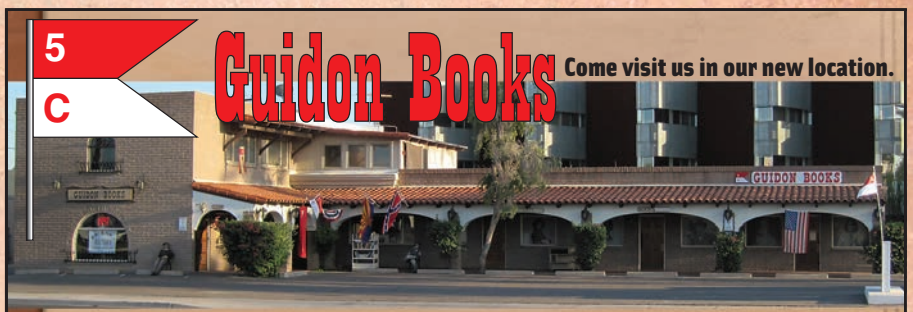

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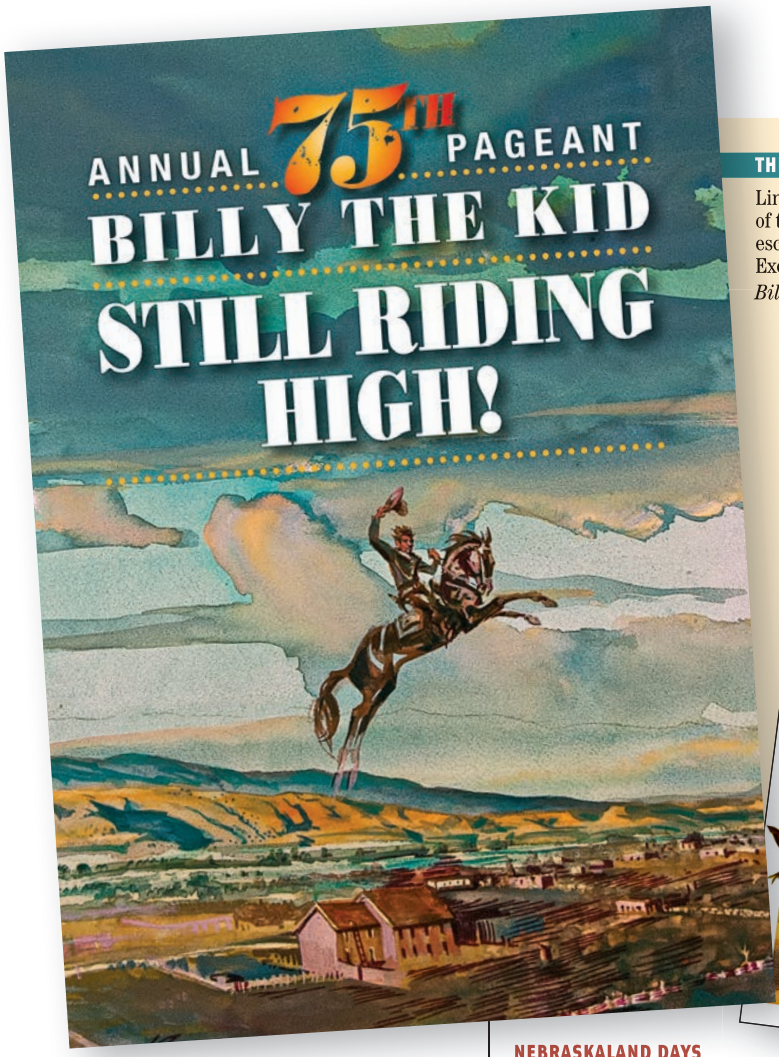
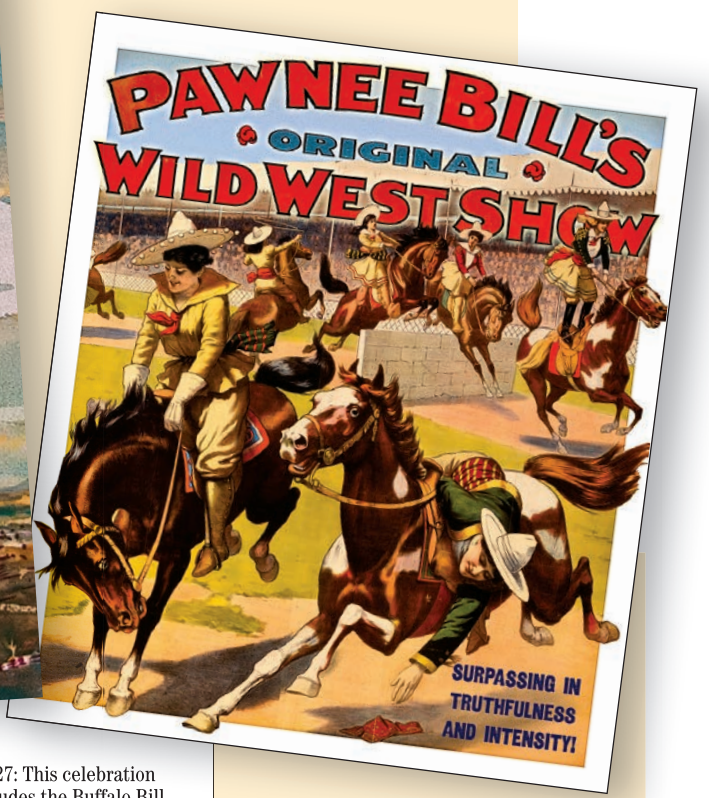
Western Roundup

FOR JUNE 2015



THE LAST ESCAPE OF BILLY THE KID

Lincoln, NM, August 7-9: Watch history re-enactments of the notorious Lincoln County War, including the "last escape of Billy the Kid," plus an appearance by *True West* Executive Editor Bob Boze Bell.
BillyTheKidPageant.org



PAWNEE BILL'S WILD WEST SHOW

Pawnee, OK, June 12-13: Re-enacts Pawnee Bill's 1888 Wild West show of cowboys and Indians at the historic ranch site.
918-762-2513 • *OKHistory.org*

ADVENTURE

CRAZY HORSE VOLKSMARCH

Custer, SD, June 6-7: Run the 10K to the world's largest mountain carving in progress—a granite likeness of Oglala Lakota leader Crazy Horse.
605-673-4681 • *CrazyHorseMemorial.org*

JUNE LAKE HORSE DRIVE

Bishop, CA, June 21-24: Experience the life of a cowboy and herd 100 head of horses along the trail from the pack station to the winter pasture.
888-437-6853 • *FrontierPackStation.com*

HERITAGE FESTIVALS

FORT WALLA WALLA DAYS

Walla Walla, WA, June 6-7: At the 1858 fort, walk through mountain men encampments and view Civil War artifacts and Plateau Indian beadwork.
509-525-7703 • *FortWallaWallaMuseum.org*

GOLD RUSH DAYS

Sidney, NE, June 12-13: Experience the 1870s lifestyle with historical skits, re-enactments and demonstrations, plus cowboy music and poetry.
866-545-4030
SidneyCheyenneCountyTourism.com

NEBRASKALAND DAYS

North Platte, NE, June 17-27: This celebration of Nebraska's heritage includes the Buffalo Bill Rodeo, an art show and a carnival.
308-532-7939 • *NebraskalandDays.com*

FORT UNION RENDEZVOUS

Williston, ND, June 18-21: This 19th-century fur trade fair includes a variety of period arts and crafts, music and family-friendly activities.
701-572-9083 • *NPS.gov*

HISTORIC LECOMPTON TERRITORIAL DAYS

Lecompton, KS, June 19-20: Celebrates territorial heritage with a re-created Kansas slave-free state debate, plus historical tours and demonstrations.
785-887-6617 • *LecomptonTerritorialDays.com*

PACIFIC PRIMITIVE RENDEZVOUS

Forbestown, CA, June 19-27: Experience pre-1840s life in a living history encampment without modern technologies or conveniences.
541-905-2042 • *PacificPrimitiveRendezvous.com*

UMATILLA LANDING DAY

Umatilla, OR, June 27: Celebrates the Columbia River gold rush town's history with re-enactments, museum tours, a parade and craft booths.
541-922-4825 • *UmatillaOregonChamber.org*

MUSIC

TEXAS! OUTDOOR MUSICAL DRAMA

Palo Duro Canyon, TX, Opens June 2: This outdoor musical re-creates the stories of Texas Panhandle settlers, plus features a chuckwagon dinner.
806-655-2181 • *Texas-Show.com*

LONE PINE FILM HISTORY MUSEUM CONCERT IN THE ROCKS

Lone Pine, CA, June 13: Tony Suraci, the Highwayman, and His Posse of Nine pay tribute to the pioneers of Outlaw Country music.
760-876-9909
LonePineFilmHistoryMuseum.org

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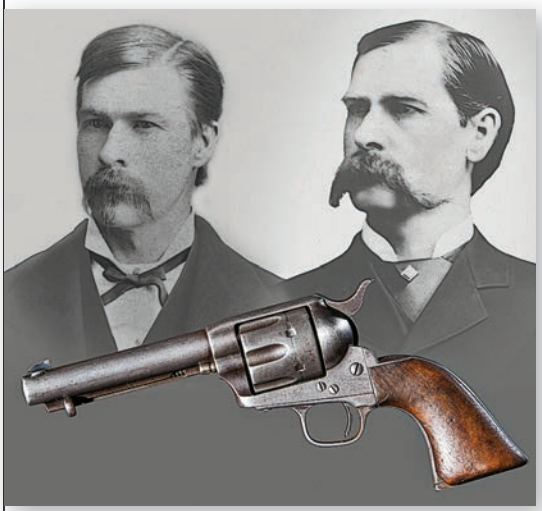
575-534-5030 • *SilverCityProRodeo.com*



BRIAN LEBEL'S OLD WEST SHOW & AUCTION

Fort Worth, TX, June 6-7: Displays Old West collectibles for sale, including an auction of notable artifacts, such as Frank Stilwell's Colt Model 1873 Single Action Army revolver (above), believed to be the gun he used to kill Morgan Earp.
480-779-9378 • *OldWestEvents.com*

POWWOW

RED EARTH FESTIVAL

Oklahoma City, OK, June 5-7: More than 1,200 American Indian artists, dancers and singers perform in celebration of their heritage.
405-247-5228 • *RedEarth.org*

FORT ROBINSON INTERTRIBAL GATHERING

Crawford, NE, June 12-14: At the 1874 post Fort Robinson, the region's Indian tribes share their culture through songs, dances and storytelling.
308-632-1311 • *PanhandlerCD.com*

RODEOS

SISTERS RODEO

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*

RENO RODEO

Reno, NV, June 17-27: The self-proclaimed "Wildest, Richest Rodeo in the West" features rodeo competitions that include team roping, steer wrestling and bull riding.
775-329-3877 • *RenoRodeo.com*

JIM BOWIE DAYS

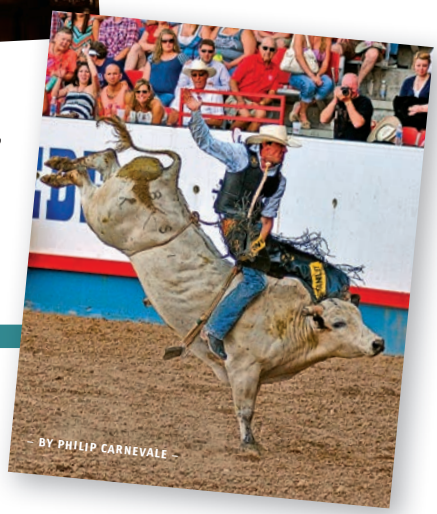
Bowie, TX, June 20-27: Texas Revolution hero and frontiersman Jim Bowie is celebrated with a rodeo, parade, art show, pet parade and Indian artifacts show.
940-366-1887 • *JimBowieDays.org*

TRIBUTE TO WESTERN MOVIES DAY

Montrose, CO, June 13: This celebration of the numerous Westerns filmed in the state of Colorado also commemorates the state's frontier heritage through re-enactments and historical demonstrations.
701-572-9083 • *NPS.gov*

TRUE WEST RAILFEST

Durango, CO, August 13-16:
Join *True West* Magazine's Executive Editor Bob Boze Bell and friends aboard the 1881-82 Durango & Silverton Narrow Gauge Railroad for a celebration of railroading and the Western lifestyle.
970-247-2733 • *DurangoTrain.com*



PRESCOTT FRONTIER DAYS

Prescott, AZ, June 29-July 5: Held since 1888, the Prescott rodeo that claims to be the "world's oldest" delivers more rodeo action in steer roping, bull riding and team roping, plus a parade.
928-445-3103 • *WorldsOldestRodeo.com*

TWMag.com:
View Western events on our website.

GREELEY STAMPEDE

Greeley, CO, June 25-July 5: This professional rodeo features bull riding and steer wrestling competitions, plus a Western art sale and an Independence Day parade.
970-356-7787 • *GreeleyStampede.org*

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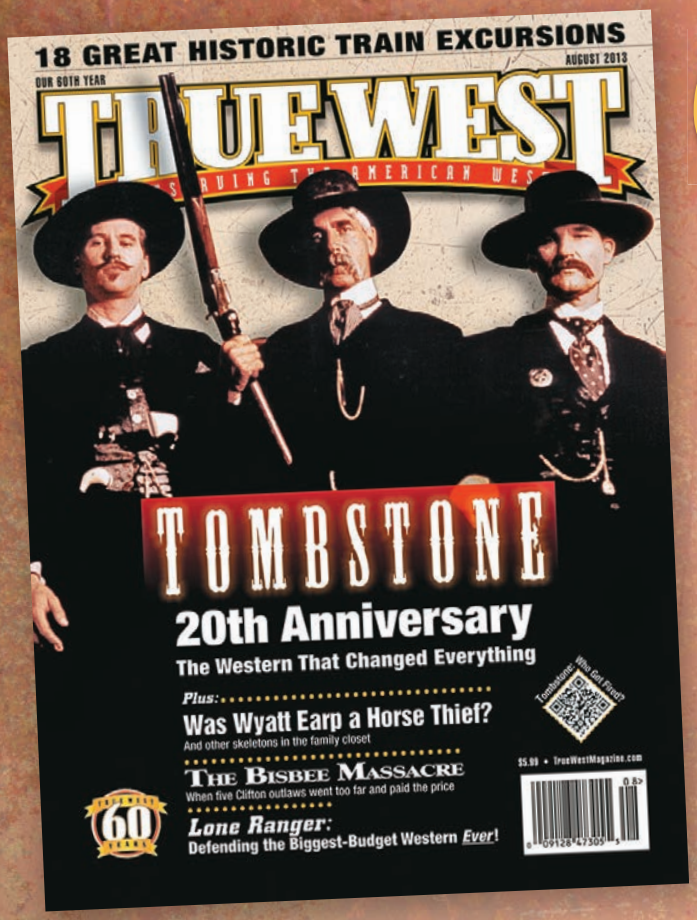

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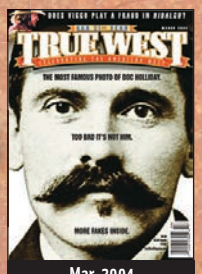
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2006
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- ☐ Nov: Armed & Courageous
- ☐ Dec: Legend of Climax Jim

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- ☐ Feb: Rocky Mountain Rangers
- ☐ ~~Mar: Arizona Rangers~~
- ☐ Apr: US Marshals
- ☐ May: Texas Rangers
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- ☐ Sep: Ambushed on the Pecos
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Marshall Trimble is Arizona's official state historian and the vice president of the Wild West History Association. His latest book is *Arizona's Outlaws and Lawmen*. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu

Apache Kid's Obscure End

Was the Apache Kid never caught?

Paul Gordon
St. Thomas, Ontario, Canada

The Apache Kid was never brought to justice. His people prophetically named him Haskay-bay-nay-ntayl, which means "brave and tall and will come to a mysterious end." Convicted of assaulting San Carlos Chief of Scouts Al Sieber and sentenced to seven years in prison, he escaped from a detail taking him to Arizona's Yuma Territorial Prison in 1889 and disappeared. No one knows what happened to him after that.

How many horses have been injured during filming of Hollywood Westerns?

Barry Waldman
Centereach, New York

Records of animal injuries weren't kept in the early days. During the chariot race in the 1925 film *Ben Hur*, up to 150 horses were killed.

Yakima Canutt, the legendary Hollywood stunt man (and occasional John Wayne double), created one dangerous procedure involving horses. His Running W device threaded a wire, anchored to the ground, through a ring on the cinch, to the fetlocks of a galloping horse. When the horse reached the end of the wire, his forelegs were yanked out beneath him. The animal fell and launched the rider forwards spectacularly—but the horse was often injured or killed.

Restrictions were put in place after dozens of horses died in 1936's *The Charge of the Light Brigade* (star Errol Flynn helped raise the issue). But the last straw came when a horse was jumped off a cliff by the producers of 1939's *Jesse James*. The animal drowned; the horse either broke its spine or panicked.

The Hays Code banned apparent animal cruelty in 1940.

John L. Sullivan (center) stands with the Chicago Cubs baseball team. Sullivan loved baseball, having been offered a contract by the Cincinnati Red Stockings prior to becoming a prizefighter. Coincidentally, boxing champion Rocky Marciano—who was often compared to Sullivan—briefly played baseball for a Chicago Cubs farm club.

– ALL PHOTOS TRUE WEST ARCHIVES –

In the 1980 movie *Tom Horn*, starring Steve McQueen, Horn has a run-in with heavyweight boxing champion John L. Sullivan. Did that truly happen?

Chris Castleberry
Glendale, Arizona

You're referring to heavyweight champion "Gentleman Jim" Corbett, rather than John L. Sullivan, and Horn did not have a run-in with the boxer. However, the screenwriters may have borrowed from a true incident.

While perusing my 1977 history of Arizona, I ran across a story about Sullivan visiting Tombstone in 1884 to put on an exhibition of fisticuffs. He offered to pay anyone who could stay in the ring with him for two rounds. One of the challengers was Jim Younger, a black cowboy working for rancher John Slaughter. Younger staggered the champion with a roundhouse blow in the first round, but the pugilist recovered and won the fight.

At the time of the champion's trip, the five men convicted in the so-called Bisbee Massacre were awaiting the hangman's noose in the Tombstone jail. Sullivan paid them a visit.

Dan Dowd admonished his fellow Irishman: "John Sullivan, you think you are a great man because you can knock out one man in five rounds, but our sheriff here, who is much smaller than you, can knock out five men in one round."

What is the legend of El Tiradito?

Vanessa Keller
Scottsdale, Arizona

El Tiradito (The Outcast) is in Barrio Viejo in Tucson, Arizona, and is supposedly the world's sole shrine for a sinner.

Yakima Canutt aboard Culdasac in Walla Walla, Washington, 1917.

The shrine to El Tiradito in Tucson, Arizona.

Of the shrine's many origin stories, my favorite dates to an 1870s ill-fated love affair between 18-year-old sheepherder Juan Oliveras and his mother-in-law. The father-in-law discovered the pair and killed Oliveras in a jealous rage. Oliveras, guilty of a sin, couldn't be buried in consecrated ground, so he was laid to rest where he died.

As time went by, the women in the barrio romanticized the affair. They visited the site to light candles and pray for God to forgive Oliveras.

The shrine soon evolved into a place to pray for a wish, most particularly for parents concerned about their flirtatious daughters. The legend grew that when the candle burned through the night, the wish would be granted.

Some visitors to the shrine today claim to have heard Oliveras's remorseful mother-in-law crying in the night for her lost lover.

Did Clay Allison get in a gunfight with Deputy Sheriff Charles Faber?

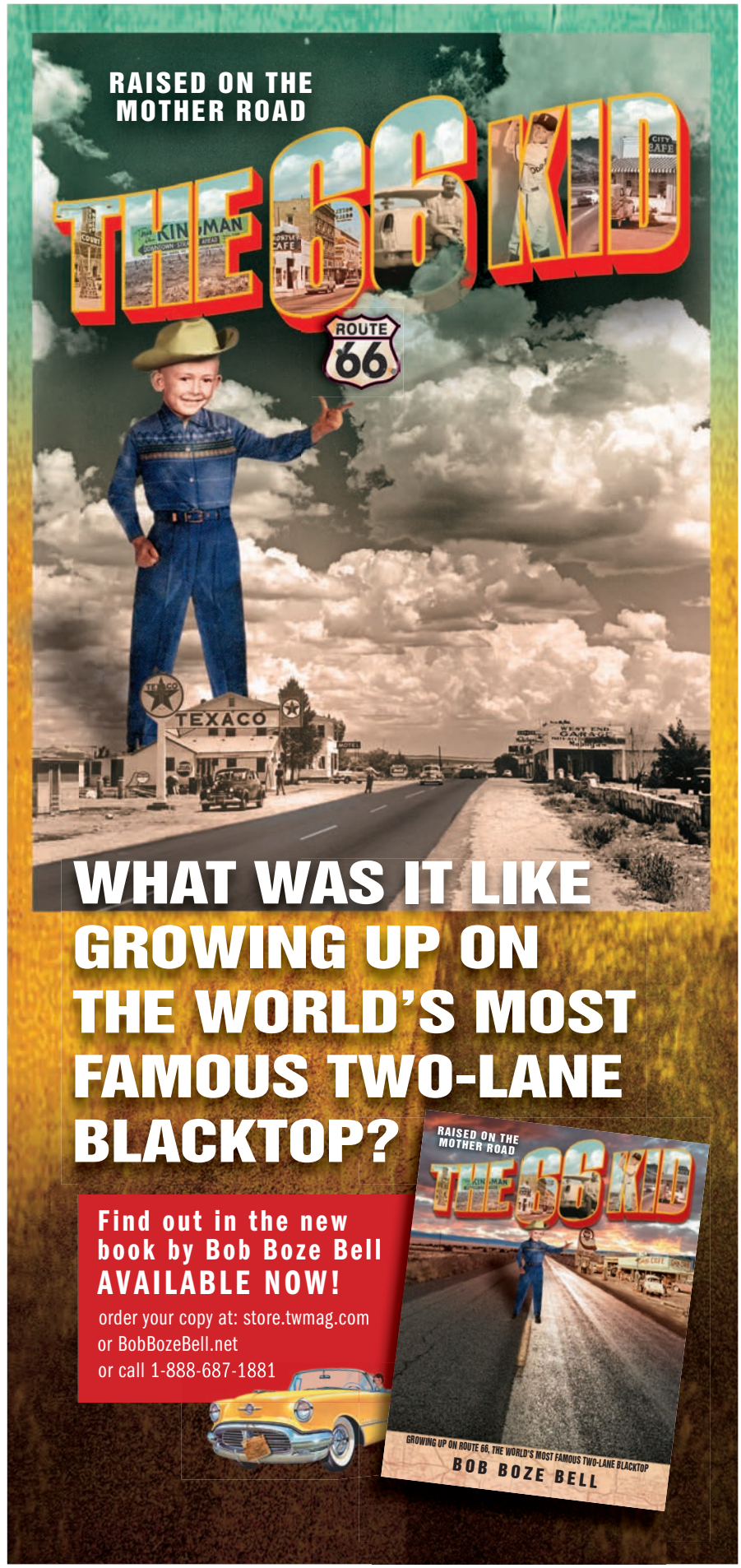
Butch Kelly
Lamar, Colorado

Yes. On December 21, 1876, in Las Animas, Colorado, Clay Allison and brother John were on a glorious drunk, harassing partiers in the Olympic Dance Hall. Deputy Sheriff Charles Faber asked them to check their guns, but they refused.

Faber grabbed his shotgun and deputized two men. As the lawmen entered the hall, someone hollered, "Look out!" John turned around just in time to catch a load of buckshot in the chest and shoulder.

Clay fired four quick shots at Faber, hitting him once in the chest. Faber fell to the floor, dead; the two deputies fled. Clay dragged Faber's body across the floor so his brother could see that vengeance had been done.

John survived his wounds. Because Faber had fired first, the Allisons got off on a claim of self-defense.



What HISTORY HAS TAUGHT ME

Growing up in Little Rock, Arkansas, grounded me. In college, a professor pointed out to me, "You've written this poem for people who know who Agamemnon was." I went into shock. I didn't want to write stuff my own family (or common people) wouldn't read. After being racked by stress, I saw the answer. Use Mark Twain as a model—serious subjects, approached in language anyone can read.

When I moved to New York City, I was a total ignoramus. I didn't know what pastrami was, what a subway was, what acceptable dress in class at Columbia University was, etc. Yet I had the greatest time of my life.

My years at the *Los Angeles Herald-Examiner* empowered me. Went from drama critic to movie critic to entertainment editor in six months. Met some of the most famous people in the world—writers, directors and actors—became good friends with some, learned from many, and realized I could do this.

When writing *The Darkness Rolling*, I learned that my darling wife Meredith and I can collaborate and come up with a really nifty book.

If I could interview Jim Bridger, I'd ask how many Indian wives is the right number.

If I were a mountain man, I'd be fulfilling my motto in life, "I do what I want to do."

***Give Your Heart to the Hawks* has been** a miracle. Forty-two years consecutively in print!

To make a living as a writer: First, you must speak from the heart. Second, you must be heard.

The canyonlands of Utah—to quote my friend Ed Abbey—"This is the most beautiful place on earth. There are many such places."

The freedom I found in the mountains was that I could truly rely on myself, and I would come through for me, and my partners. The importance of that cannot be understated.

Spiritually, I am a pipe carrier, a leader of the sweat lodge, the grateful receiver of many visions, a sun dancer. In short, I walk the red road.

When I got caught in the whiteout near Palm Springs, California (!!!), I spent two nights alone in howling winds, far below zero, with no sleeping bag, no parka, no food or water. I made up my mind to live. And barely did. But my feet will never be the same.

Win Blevins will receive this bronze statue of a buffalo created by Robert Duffie at the Spur Award ceremony held on June 27, during the Western Writers of America Convention in Lubbock, Texas, that starts on June 23.

WIN BLEVINS, OWEN WISTER WINNER

This year's recipient of the Owen Wister Award, given by the Western Writers of America for lifetime contributions to Western literature, Win Blevins has authored more than 30 books, including the Spur-winning novels *Stone Song: A Novel of the Life of Crazy Horse* and *So Wild a Dream*. His first book, *Give Your Heart to the Hawks,* was published in 1973. He worked for 15 years as an editor for Forge at Macmillan Publishing. He lives in Bluff, Utah, with his wife, mystery novelist Meredith Blevins (see the above photo of the happy couple), with whom he has written his latest novel, *The Darkness Rolling.*

People would be surprised to know I took several trapeze lessons in my 70s.

I almost became a classical musician. Most people don't know that I play accordion, tuba, piano and more.

Western films have it easy. They don't have to work to create the main character—the landscape.

The Navajo people taught me the wonder of magic in stories.

My favorite Western word is chile.

If William Shakespeare wrote about the West, he'd have written the same stories.

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