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TRUE WEST MAGAZINE • HOW HOLLYWOOD SAVED THE DURANGO & SILVERTON RR • MARCH 2010







A Great Collection Just Got Better

The University of Tulsa and Gilcrease Museum are pleased to announce the acquisition of the Charles M. Russell Research Collection, which contains more than 13,000 objects from the life and work of one of the premier American West artists.

The new acquisition includes original sketches and drawings, illustrated letters and envelopes, volumes of personal and professional letters, photographs and negatives of the artist with family and friends, photographs of his artwork, documentation of artwork, poems, personal effects, and much more. Many of the items relate directly to the artist's works that are held by Gilcrease Museum.

With this new addition, Gilcrease Museum now is home to the finest collection of Russell material in the world. Bringing these two collections under one roof provides unparalleled opportunities for studying and understanding the work of this American master.

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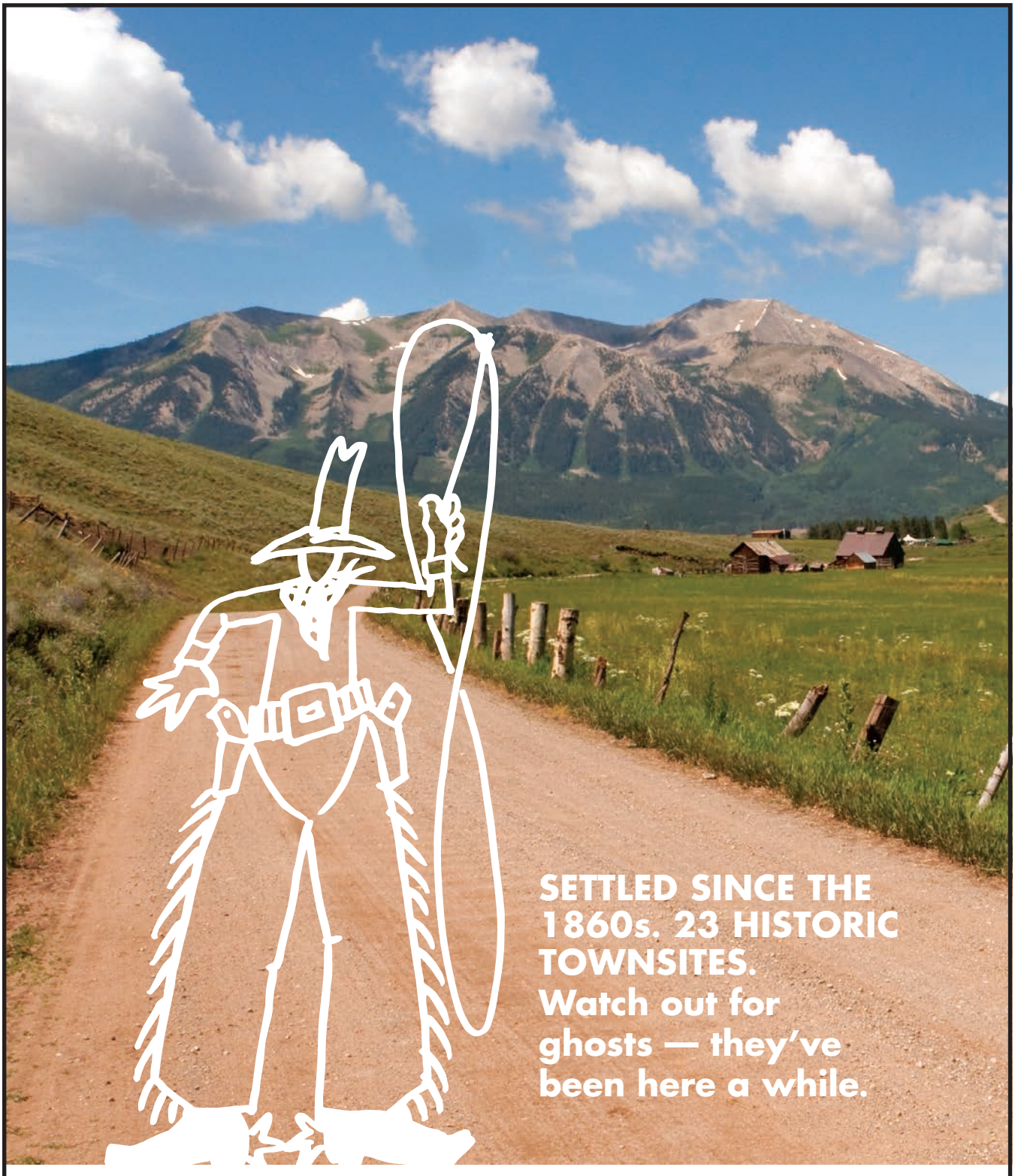
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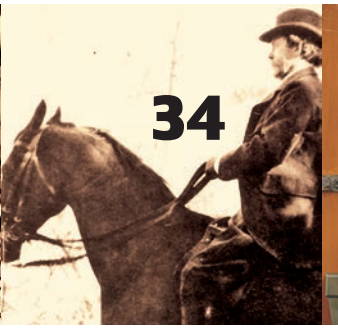
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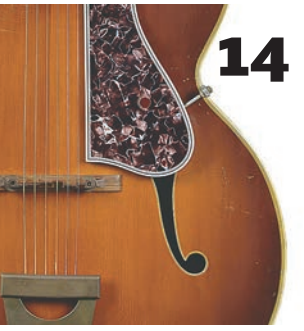
SLEEP INN

The Festival of the West is a production of Western Festivals, LLC.

March 2010 • Volume 57 • Issue 3







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Cowan's bids out a significant photograph of Quanah Parker, last chief of the Quahadi Comanche, standing with a portrait of his white mother who was recaptured in 1858.
—Meghan Saar

34 **GENERAL PALMER'S BABY RAILROAD**

The Durango & Silverton railroad may not have existed if not for Civil War general-turned-engineer William Palmer building his railroad through the Rockies.
—Joyce B. Lohse

38 **MOVIE TRAINS**

Tracking down the mechanical stars and rolling stock of Hollywood Western movies and TV shows, plus a map of train adventures you can participate in this year.
—Jim Clark

40 **HOW HOLLYWOOD SAVED THE DURANGO & SILVERTON**

A Ticket to Tomahawk not only featured the yet-unknown Marilyn Monroe, but it also helped save a historic railroad that is today one of Colorado's top attractions.
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52 **HORSE ROMANCE**
THE EVOLUTION OF WESTERN WEAR

The West was won from the back of the horse, and those who dress Western have never forgotten it. Here are our top picks to add some "horse romance" to your closet.
—G. Daniel DeWeese

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OUR COVER

How Hollywood Saved the Durango & Silverton Railroad.

— Cover design by Daniel Harshberger —

TRUE WEST
PRESERVING THE AMERICAN WEST

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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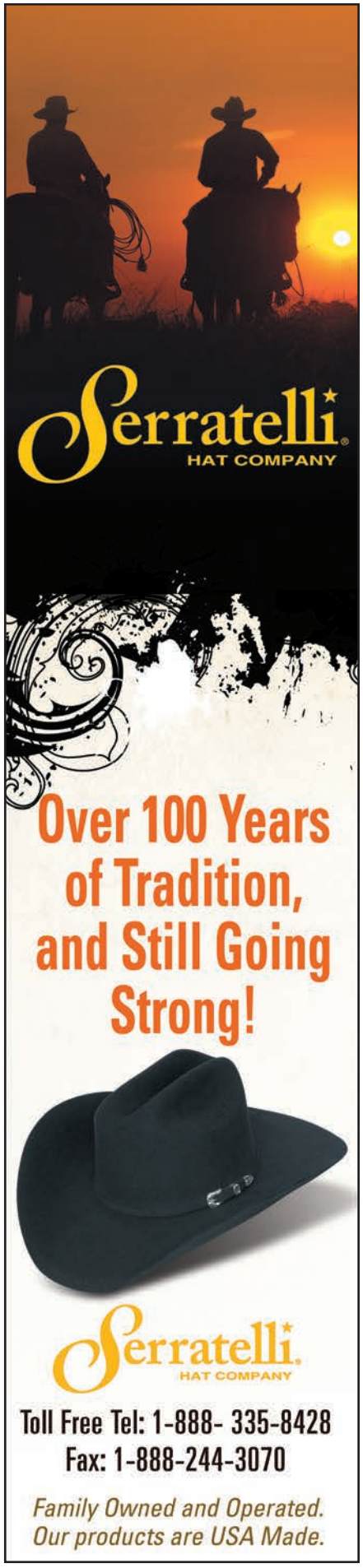
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The Money Train

A narrow gauge survives and thrives.

One Western film that cashed in on the Durango & Silverton Railroad is *Butch Cassidy and the Sundance Kid*. The movie, starring Paul Newman and Robert Redford (below), was produced for about $6.5 million. The film made more than $105 million and was the top grosser of 1969! Read our cover story about the narrow gauge railroad and its link to the "Blonde Bombshell" on p. 40.

Pictured here is the actual Union Pacific railcar after Butch Cassidy's gang, the Wild Bunch, had dynamited it during a 1900 holdup near Tipton, Wyoming.

– True West Archives –





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

Notable Actors Among the Westerns Utilizing the Durango & Silverton Railroad

- Rory Calhoun, Walter Brennan, Anne Baxter and Marilyn Monroe (in a bit part) in *A Ticket to Tomahawk* (1950)
- Paul Newman, Robert Redford, Katharine Ross and Sam Elliott in *Butch Cassidy & the Sundance Kid* (1969)
- Barbara Stanwyck in *Maverick Queen* (1956)
- Joel McCrea and Virginia Mayo in *Colorado Territory* (1949)
- Anthony Quinn and Marlon Brando in *Viva Zapata!* (1952)
- James Garner, Suzanne Pleshette and Jack Elam in *Support Your Local Gunfighter* (1971)
- Zasu Pitts in *Denver & Rio Grande* (1952)
- Kris Kristofferson in *The Tracker* (1988)
- Whoopi Goldberg in *Golden Dreams* (2001)
- Audie Murphy and Jimmy Stewart in *Night Passage* (1957)
- John Wayne, Henry Fonda and Debbie Reynolds in *How the West Was Won* (1962)
- Aaron Spelling in *Three Young Texans* (1954)
- Colonel Tim McCoy in *Around the World in 80 Days* (1956)
- Johnny D. Boggs, Thom Ross, Rusty York and Tracy Hutton in *Investigating History: Butch & Sundance* (History Channel, 2007).

Paul Newman as Butch Cassidy (at left) and Robert Redford as the Sundance Kid are viewing the aftermath of using too much dynamite on an express car. This was based on actual Wild Bunch robberies (see photo at top).

– Courtesy 20th Century Fox –

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- ★ 127th Doans May Picnic
- ★ First National Convention of the Great Western Cattle Trail Association
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WESTERN ROUNDUP

Experience the Old West.

Now Through March 7... Los Angeles, CA, **Masters of the American West:** Features contemporary Western art by more than 70 artists. 323-667-2000 • *AutryNationalCenter.com*

Now Through March 27... Canyon, TX, **Invitational Western Art Show & Sale:** Modern and historic art sale to benefit art conservation. 806-651-2244 • *PanhandlePlains.org*

Now Through April 14, 2010... Santa Fe, NM, **Fashioning New Mexico:** Represents two centuries of attire for daily life to special occasions. 505-476-1148 • *MuseumOfNewMexico.org*

Now Through April 25... Alpine, TX, **Trappings of Texas:** Nation's second-oldest Trappings show offers cowboy gear and Western art. 432-837-8730 • *Sulross.edu/~museum*

Now Through May 2, 2010... Tulsa, OK, **The Masterworks of Charles M. Russell:** Showcases more than 100 artworks and personal effects including letters, photos and his Colt. 918-596-2700 • *Gilcrease.UTulsa.edu*

Now Through May 16, 2010... Fort Worth, TX, **Edward S. Curtis—The North American Indian:** Displays more than 40,000 Curtis photos of 80 American Indian tribes. 817-738-1933 • *CarterMuseum.org*

Now Through Sept. 26, 2010... Bend, OR, **Sin in the Sagebrush:** Examines "immoral" frontier life via saloons, gambling and brothels. 541-382-4754 • *HighDesertMuseum.org*

MARCH

5-7... Guthrie, OK, **Wrangler Timed Event Championship:** Features PRCA cowboys in tie-down roping, steer roping and steer wrestling. 800-595-7433 • *LazyE.com*

11-14... Cartersville, GA, **Seventh Annual Southeastern Cowboy Gathering:** Fiddle, mandolin and banjo contests, and Dutch oven cook-offs. 770-387-1300 • *BoothMuseum.org*

18-21... Scottsdale, AZ, **Festival of the West:** Highlights Western film and TV celebrities, plus cowboy music, poetry and mounted shooting. 602-996-4387 • *FestivalOfTheWest.com*

19-21... Superior, AZ, **Apache Leap Mining Festival:** A parade and mining competitions to celebrate the town's silver and gold mining heritage. 520-689-0200 • *SuperiorArizonaChamber.org*



March 21-26
Tombstone, AZ, **Wyatt Earp's Vendetta Ride:** Follow Wyatt Earp's trail of vengeance against Curly Bill and the cowboys. Shown above are some of the trail riders who participated in 2009. 505-286-4585 • *Great-American-Adventures.com*

19-21... Denver, CO, **Denver March Powwow:** Celebrates American Indian heritage through drum groups, dancers and authentic fare such as fry bread. 303-934-8045 • *DenverMarchPowwow.org*

26... Las Vegas, NV, **Tuff Hedeman Vegas Shootout:** Championship match voted nine times as the "best bullriding in the world." 817-626-2855 • *CBRBull.com*

26-May 2... Wickenburg, AZ, **Cowgirl Up! Art From the Other Half of the West:** Features artworks by some of the West's top female artists. 928-684-2272 • *WesternMuseum.org*

26-28... Arlington, TX, **Texas Indian Market & Southwest Showcase:** Wildlife, American Indian and Western art, plus dance performances. 817-459-5000 • *IndianMarket.net*

26-28... Paso Robles, CA, **20th Anniversary Cattlemen's Western Art Show:** Features 60 artists and highlights paintings by Bob Coronato. 805-462-2810 • *CattlemensWesternArtShow.com*

27-28... Benton, AR, **Wild Horse and Burro Adoptions:** Wild horses and burros offered for adoption to folks providing humane, long-term care. 866-468-7826 • *BLM.gov*



March 10-14
Winnemucca, NV,
Shooting the West XXII:
Contests and photo workshops with Jay Dusard and *National Geographic's* Jodi Cobb. Shown at left is Dusard's photo of modern cowboys from Arizona's Oro Ranch. 877-623-3501
ShootingTheWest.org

27-28... Goliad, TX, **25th Annual Goliad Massacre:** Re-creation of the Fort Defiance occupation, plus a pilgrimage to Fannin Memorial. 361-645-3752 • *PresidioLaBahia.org*

APRIL

1-4... Del Rio, TN, **Wild West Days:** Cowboy poetry by Waddie Mitchell, music by Michael Martin Murphey and a dedication concert by Belinda Gail for her recently-deceased partner Curly Musgrave. 800-995-7678 • *FrenchBroadRiver.com*

7-10... Pocatello, ID, **Thunder Under the Dome:** Cowboys compete in roughstock and timed events at the Dodge National Finals Rodeo. 208-233-1546 • *DNCFR.org*

9-11... Tombstone, AZ, **Old West Founder's Days:** Celebrates the town's silver mining heritage, and features the Rose Tree Parade. 888-457-3929 • *TombstoneChamber.com*

10... Eureka, NV, **Crescent Valley Founder's Day Parade:** Celebrates the history and founding of this former mining boomtown. 775-468-0326 • *EurekaCounty.com*

10... Redding, CA, **Wild Horse and Burro Adoptions:** Wild horses and burros offered for adoption to folks providing humane, long-term care. 866-468-7826 • *BLM.gov*

16... Eureka, NV, **Sourdough Slim:** Performance by the yodeling cowboy comic and songster. 775-237-6006 • *EurekaCounty.com*

17-18... Arkansas City, KS, **Cowley County Railroad Heritage Days:** Train rides, rail art, Harvey House lunch and geocaches of rail sites. 620-442-6750 • *ArkCity.org*

17-18... Olathe, KS, **Legacy on the Santa Fe Trail:** Includes fast draws, gunfighters and living historians at the 1865 Mahaffie Stagecoach Stop. 913-217-7710 • *RGAmerica.org*

17-May 11... Fort Sumner, NM, **Free at Last—A History of the Abolition of Slavery in America:** Focuses on the development and condemnation of slavery during the 19th century. 575-355-2573 • *NMMonuments.org*

23-24... Dublin, TX, **Cowboy Culture Celebration:** Music by Jake Hooker and the Outsiders, horsemanship clinics and a kid's rodeo. 254-707-0119 • *CowboyCultureCelebration.com*

29-May 2... Genoa, NV, **Genoa Cowboy Poetry & Music Festival:** Performances by Don Edwards and Waddie Mitchell, plus dancing. 775-782-8696 • *GenoaCowboyFestival.com*

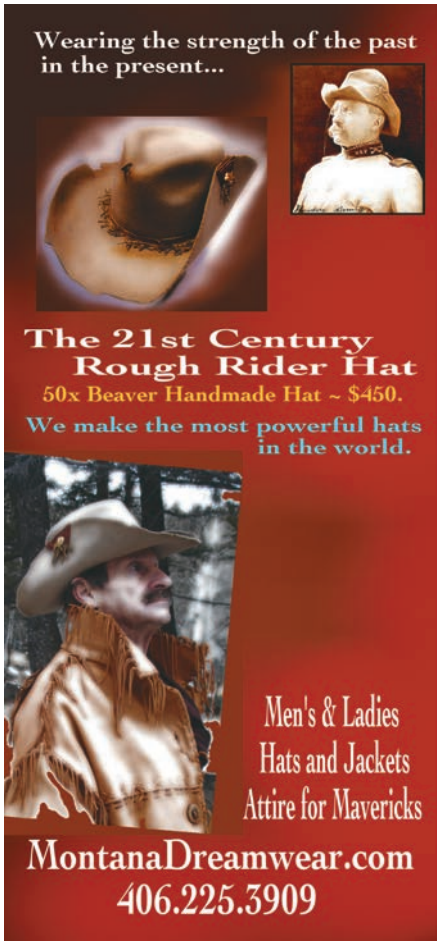
30-May 1... Duncan, OK, **Chisholm Trail Stampede:** Celebrates cowboy life through a rodeo, trail ride, parade and longhorn sale. 800-782-7167

30-May 1... Vernon, TX, **Great Western Trail Celebration:** Trail rides on the 1874 cattle trail, plus the 1883 Doans May Picnic. 940-553-1848 • *RedRiverValleyMuseum.org*

30-May 2... Jean, NV, **Grand National Competition of the Old West:** Re-enactors compete in blacksmithing and gold panning. 913-217-7710 • *RGAmerica.org*

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A Grave Matter for Mattie Earp

Mattie Earp had a hard life. Her afterlife hasn't been much better.



Picketpost Mountain looms over the Old Pinal Cemetery near Superior, Arizona. Above is the Mattie Earp shrine as it existed in 2008. The dowsers claim the marker was placed on her grave site and that a child is buried near Mattie's feet (information they gleaned from how their sticks wiggle). The inset image of Celia Ann Blaylock appeared on that shrine. For those interested in helping out with the cemetery project, please visit *PreserveTheWest.com* to join the True West Preservation Society.

– True West Archives –

You may know Celia Ann Blaylock—Mattie—from movies such as *Tombstone* or *Wyatt Earp*. She's the drugged out, paranoid shrew who tried the patience of her legendary common-law husband Wyatt Earp.

Now she's at the center of a cemetery controversy in Pinal County, Arizona—over a grave that may not even be hers!

Mattie Earp ended up somewhere in the Old Pinal Cemetery after she took a fatal dose of laudanum to ease her pain.

In reality, we don't know much about Mattie. It's believed she was born in Iowa in 1850 and headed West at age 16. She probably worked as a prostitute as she shifted from town to town. We don't know exactly when or where she and Wyatt got together. We don't know if she was hooked on drugs while she was in Tombstone. We don't know exactly when or how she and Wyatt broke up.

We do know that Josie Marcus showed up and stole Wyatt's love and affection away. Mattie went back to her nomadic lifestyle around 1882, again resorting to prostitution to get by. It was a downhill existence. She ended up in the mining boomtown of Pinal.

On July 3, 1888—losing her looks and her prospects and whatever hope an aging whore had—she killed herself with an overdose of laudanum. The next day, Independence Day, she was buried in the Pinal Cemetery.

It's unclear if her grave was marked.

For the most part, Mattie was forgotten. Wyatt and Josie never spoke of her. The important bio *Wyatt Earp: Frontier Marshal* made no mention of her. For sure, former Tombstone residents knew about her; occasionally she was briefly mentioned in print. But it wasn't until the 1960s that Mattie was included in the Earp story—and even then, the facts were obscured by ignorance and fantasy.

Somebody put up a simple marker for her at the cemetery in the 1950s, but it probably wasn't at the exact spot of her grave. Someone stole that marker in the '70s. In 1995, another somebody erected an imitation 19th-century headstone at this cemetery located on National Forest Service (NFS) property. The NFS removed it because the marker had been put up without government approval, a process that would have ensured archaeological sites at the cemetery were not damaged—even by a marker.

Within a few months, a larger memorial—a shrine, really—appeared at the same spot. This time, the NFS decided to leave it, fearing that an even bigger marker would sprout up if they took the current one down.

So that one remained, attracting some curious visitors to the area.

Until last summer. When someone began welding an iron fence around Mattie's marker, a ticked off NFS worker—ignoring orders—decided he'd had enough and removed the shrine. The NFS was not pleased, but for now, it has decided to keep out any replacements.

Enter the Arizona Pioneer & Cemetery Research Project (APCRP), a controversial group that, among other things, searches for unmarked graves in cemeteries. That's touchy enough, but members do it via dowsing, a process that involves a person walking through the cemetery with a metal rod (usually made from coat hangers) in each hand. Supposedly, when the two rods cross each other, a grave has been located. Then the dowser marks the grave, usually with whatever is at hand, but sometimes they construct a monument.

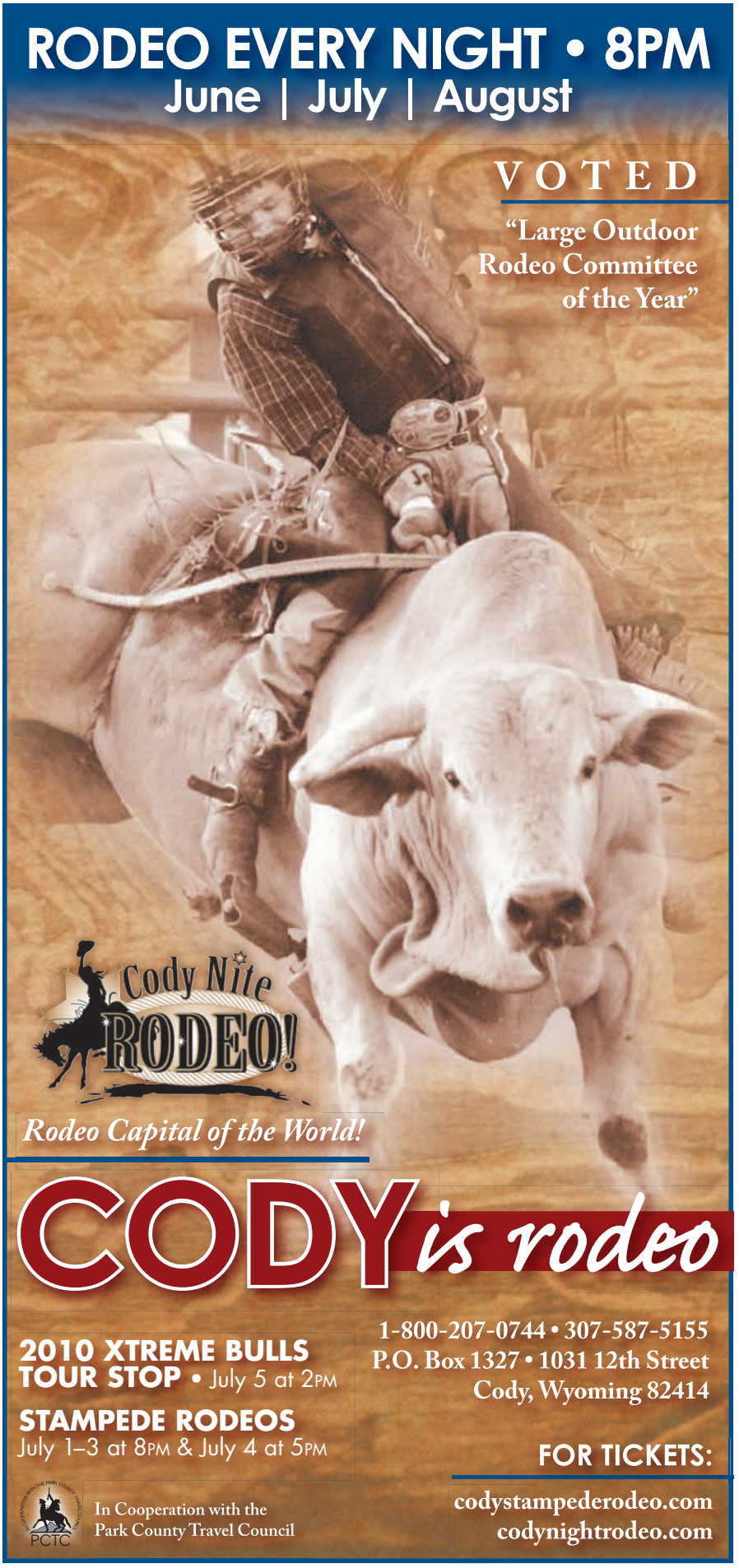
As you might guess, most scientists don't buy it. More important, archaeologists and preservationists worry about the damage done by such activity in historic cemeteries—and that does not even touch on the legal issues.

The Pinal Cemetery is among the cemeteries where APCRP members go dowsing. When they noticed the Mattie marker was missing, they raised a storm of protest—posting blogs and calling and sending letters to the forest service.

Forest Service officials met with APCRP reps last November, but in spite of the forest service's best efforts, the dowsers refused to see how their activities were disturbing the cemetery. No consensus was reached.

In the meantime, the True West Preservation Society is working on a proposal to protect and interpret the cemetery, which will be a component in a Legend of Superior Trail project in the not-so-distant future. And yes, the plan includes erecting an approved marker that places Mattie Earp in the context of the larger history of the Pinal area.

No matter what, you can bet Mattie's true grave site will remain as it has been to date—unknown.







Sacred Ground

The fight to save a historic landmark cemetery in Santa Monica Canyon.

Ernest Marquez can remember back eight decades of joyfully playing in his family's cemetery.

"I remember looking at the old wooden statue of San Lorenzo's face and feeling he was looking back at me; the statue had glass eyes then, and they seemed so real to me."

These days, Marquez is an 85-year-old historian and that cemetery is a historic landmark in the middle of California's Santa Monica Canyon amidst some choice real estate. It is his dream to secure a proper access to the cemetery, so people can experience the tranquility of sacred ground that has held his ancestors since the mid-1800s. And, oh yes, he wants a restored statue of San Lorenzo to go back to its rightful niche.

As a child, Marquez knew this entire Canyon as his family's rancho—some 6,656 acres known as Rancho Boca de Santa Monica that has a rich history.

For Marquez's family, that history began in 1769, when his great-great-great grandfather Francisco Reyes came to Alta California as a Spanish soldier accompanying Father Junípero Serra on his quest to build Catholic missions.

By 1784, the Spanish Crown had awarded Reyes a land grant covering the entire San Fernando Valley. Reyes went on to serve as the third mayor of the Pueblo of Los Angeles.

In 1839, the Mexican government gave Reyes's grandson, Ysidro Reyes, and his friend, Francisco Marquez, the Rancho Boca de Santa Monica land grant. These men were the great grandfathers of Ernest Marquez.

The Catholic families that called this home would have had more than a day's horseback ride to arrive at the nearest Catholic cemetery at the Plaza Church in Los Angeles, so they created their own cemetery on a sagebrush-covered hill that rimmed the Canyon.

When Mexico ceded California to the U.S. in the Treaty of Guadalupe-Hidalgo, which the U.S. Senate ratified in March 1848, rancho owners found they had to prove to the new government that their land claims were valid. Through appeals, this rancho stayed in the family's hands.



Standing in 2007 in front of the grave of Pascual Marquez, the last person buried in the historic cemetery, Ernest Marquez (at right) is shown here with Ysidro Reyes, Ernie's cousin and the third Ysidro Reyes in the family, who died in 2008.

– By Tish Nettleship –

Some land was eventually sold off, and the rest was divided up among heirs. Francisco's youngest son Pascual received the cemetery and the family adobe where he had been born in 1844. Over the years, the Marquez and Reyes families, along with their close friends, buried dozens of loved ones at the cemetery, marking the early graves with wooden crosses that have long since disappeared. Pascual was the last person buried in the cemetery, in 1916. His grave is positioned in the same spot that the bed in which he was born would have sat in the adobe house of his birth.

In 1926, the family sold most of its land—including the cemetery—to the Santa Monica Land & Water Company to be subdivided for homes.

The first savior of the cemetery appeared in the form of Dorothy Gillis Loomis, daughter of the owner of the water company, who was horrified to think of homes being built on top of graves. She convinced her father to set aside a double lot for the cemetery. On

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

top of that, she bought a wooden statue of San Lorenzo in Mexico that was carved from a tree trunk. She had the statue placed in a niche in the wall of the cemetery, where it will rest again soon.

When the land around the cemetery became a choice residential neighborhood (the cemetery stands on the back side of a lot that abuts San Lorenzo Street), the City of Los Angeles placed a four-foot-wide easement down a vacant lot to provide street access to the cemetery. After neighbors contended the easement had been terminated due to nonuse, Marquez took his fight to the courts for years. The Los Angeles Superior Court decided in his favor in 2005. Now Marquez hopes he and his supporters can purchase the lot and turn it into a meditation garden leading into the cemetery. This will bring greater awareness to the cemetery, as a wooden fence across the lot currently obscures any view of the cemetery from the street.

Marquez notes his family isn't alone in wanting the cemetery protected and accessible for its role in history. The City of Los Angeles designated the cemetery a historic landmark. La Senora Research Institute, which focuses on preserving the heritage of Rancho lands, has made the cemetery a major project, raising funds to restore its grounds and the adobe wall. Descendants from other branches of Rancho families have raised money for a new iron gate for the entrance, and a neighbor, Reese Relfe, had the severely deteriorated statute of San Lorenzo restored.

"Having this historical landmark lets people step back into time to remember that families were living in Santa Monica Canyon 180 years ago," Marquez says. He notes fourth graders from local schools visit the cemetery every year and says most visitors are struck with its tranquility and beauty.

"We hope our visitors understand how much our families loved California and contributed to its important and colorful history," Marquez says.

Marquez is the author of four award-winning books on early California history and is the historian at La Senora Research Institute. With the help of interns from five local universities, he is working on a book named *Rancho Boca de Santa Monica: From the Beginning*.





 BY MEGHAN SAAR

Sons of the Pioneers Spice Up Music Auction

The musical group that helped Roy Rogers get his Hollywood start kicked off Christie's Country Music sale.

Leonard Franklin Slye likely never would have become the actor we know as Roy Rogers had he not first found fame in a cowboy band he formed with Tim Spencer and Bob Nolan in 1933.

They first called the band the Pioneer Trio. After Hugh Farr joined as a fiddler and his brother Karl followed as a singer, the group became a quintet known as the Sons of the Pioneers in 1935. His role in the band would help launch Slye as an actor to the point that he replaced the "Singing Cowboy" Gene Autry as the leading man at Republic Pictures in 1938 and became Roy Rogers. Pat Brady replaced him in the Sons of the Pioneers.

In its Country Music auction held on December 3, 2009, Christie's New York led off its sale with Roy Rogers collectibles that largely related to his career with the Sons. These collectibles conjure up memories of the band's popular songs, including "Tumbling Tumbleweeds," the group's first big hit in 1935 and a song that still resonates with people today. The Coen Brothers included it at the start of their 1998 comedy *The Big Lebowski*. And Jack Palance, who won an Oscar for his role as Curly in 1991's *City Slickers*, used this song to bridge a dam that had evolved between his trail boss character and Billy Crystal's character Mitch.

In the film, the two are sitting together around a campfire, during a cattle drive in New Mexico. Mitch's two best friends have taken him on this trip for his birthday, hoping it will help them all deal with their mid-life crises. As Curly sharpens his knife, Mitch begins to play his harmonica. Curly tells him to put it away—twice. Mitch pauses his playing and goes into a diatribe about how the relationship between the two of them has been precarious since they met, ending it with: "If you're going to kill me, get on with it. If not, shut the hell up. I'm on vacation."

Mitch resumes playing his harmonica. Curly gives him a long, hard stare and menacingly points his knife at the Easterner. Then Curly sits closer to a nervous Mitch and surprisingly begins reciting that famous Sons song to Mitch's tune, "See them tumbling down, pledging their love to the ground, lonely but free I'll be found, drifting along with the tumbling tumbleweeds."

More than half a century after the formation of the Sons of the Pioneers, the songs they sung are still bringing many of us together. Even more, the group continues to churn out Country-Western music. Roy Rogers was the last of the original members to die, but the legacy of his group has continued through his successors. Celebrating its 75th anniversary last year, the Sons will be on tour in 2010 and will perform at a summer dinner theatre in Branson, Missouri.

The Rogers portion of Christie's Country Music auction also included items linked to his wife Dale Evans; all the lots hammered in for a total of $136,600.

I like to imagine that those whose bids claimed a Rogers collectible still hear that Sons song deep in their hearts, on the range where each one belongs, "drifting along with the tumbling tumbleweeds."



While he performed with the Sons of the Pioneers, Leonard Slye played a 1930 C.F. Martin OM-45 Deluxe guitar. He would be a big-time movie star known as Roy Rogers by the time he picked out this Gibson Super 400 guitar in 1948 (he is shown holding the guitar in the photograph). Gibson credited it as the largest, loudest and most expensive archtop guitar produced by the company; $35,000.



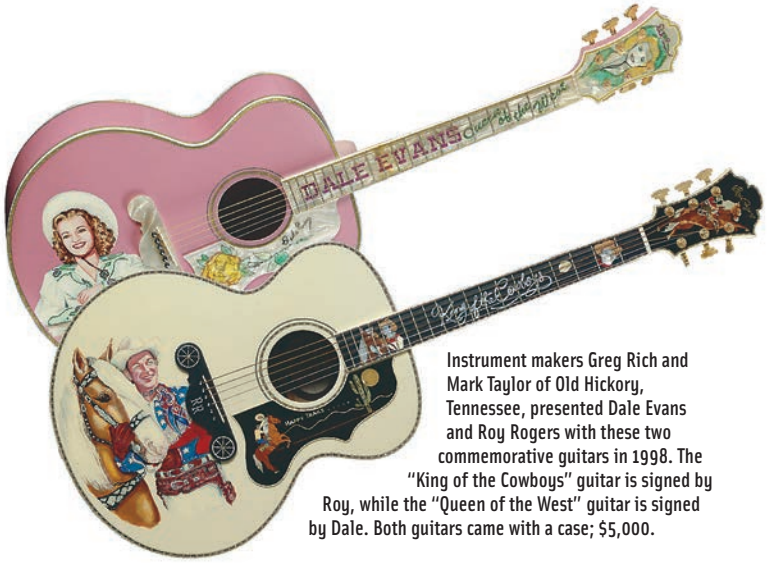
Hand-tooled by Slye himself, his Sons of the Pioneers leather stage vest features range scenes on the front pockets and the name of the band and its star-and-horse logo (shown) on the back of the vest; $9,500.

Notable Rogers Lots Included (All images courtesy Christie's Images Limited 2009)





Leonard Slye's handmade scrapbook is protected with a hand-tooled leather cover featuring "Sons of the Pioneers," a bucking horse image and his initials "L.F.S." The scrapbook holds newspaper clippings dating from 1934 and the band's publicity photos and film stills. The back cover is signed by Slye. Accompanying the scrapbook is a wooden song file case—built by Slye, containing hundreds of typewritten songs that are alphabetically organized—and a black notebook filled with a catalog of songs; $32,000.



Instrument makers Greg Rich and Mark Taylor of Old Hickory, Tennessee, presented Dale Evans and Roy Rogers with these two commemorative guitars in 1998. The "King of the Cowboys" guitar is signed by Roy, while the "Queen of the West" guitar is signed by Dale. Both guitars came with a case; $5,000.

UPCOMING AUCTIONS

March 6-7, 2010
American Indian Artifacts
Allard Auction (Mesa, AZ)
AllardAuctions.com • 888-314-0343

March 17-20, 2010
C.M. Russell Art Auction (Great Falls, MT)
CMRAuction.com • 800-803-3351

March 19-20, 2010
American Indian & Western Art and Collectibles
March in Montana (Great Falls, MT)
MarchInMontana.com • 307-635-0019

March 26, 2010
American Indian & Western Art
Cowan's Auctions (Cincinnati, OH)
CowanAuctions.com • 513-871-1670



NUDIE: TAILOR TO THE STARS

Many of the film costumes made for Roy Rogers were commissioned from Nudie's of Hollywood. Some of Nudie Cohen's wares worn by Rogers and included in this sale:

- Rhinestone-encrusted gunbelt and holsters (far left), which sold with a pair of brown, yellow and green leather cowboy boots for $18,000.
- White lace-up stage shirt (middle) featuring rhinestones, blue leather tassels and pink-and-blue musical note embellishments for $13,000.
- White lace-up stage shirt (left) featuring rhinestones, red-and-white leather tassels and blue star and horseshoe embellishments for $6,500. Turn to p. 52 to see Rogers in another shirt that celebrates his romance with the horse.

The Sharpshooter's Choice

The Marlin 1894 has evolved from arms adored by Wild West show shootists into a competitor's prized rifle today.

"Aim at a high mark" was the motto adopted (even copyrighted) by the legendary female sharpshooter Annie Oakley, reflecting her lifelong quest for excellence in shooting, as well as in her personal life.

It could be said that the Marlin Firearms Co. has produced firearms that shot for the same high mark as Annie Oakley's. She not only used several various Marlins, she was one of the company's favorite shooters, having been gifted with at least two highly ornate presentation rifles by Marlin.

By the time of the introduction of Marlin's 1894 model, besides the admiration of "Little Sure Shot," this highly respected firearms manufacturer also included among its most notable devotees: Wild West show sharpshooter Frank Miller, exhibition shooters Capt. A.H. Hardy and Mr. and Mrs. Gus Peret, and, in the mid-20th century, Colonel Larson (the only professional shooter on the Marlin payroll).

Around July of 1894, in a bold attempt to grab sales from the rifle giant of the late 19th century, Winchester, Marlin introduced its new smokeless powder rifle that, despite a checkered production history, would become one of America's classics—one that more than 115 years later is still being produced.

Featuring a new locking bolt and a two-piece firing pin, Marlin's Model 1894 was a short-action rifle chambered for the favored interchangeable rifle and handgun cartridges of the era. Made to rival the 1892 Winchester, Marlin's 1894 was similarly chambered for the .44-40, .38-40 and .32-20 cartridges, with a .25-20 chambered version introduced that November. In keeping with Marlin's other lever actions, starting with the company's popular Model 1889, the new 1894 incorporated the improved side ejection system; this made it possible for the firearm to be flat at top to mount a scope, which was more of a difficulty on traditional Winchesters.



This prospector with his burro loaded down is not only well equipped to strike it rich, but also to defend his claim. Besides his mining and subsistence supplies, he has a pistol-grip stocked 1894 Marlin thrust into the burro's load.

– True West Archives –

The precision workmanship and beautiful finish found in Marlin repeaters did not go unnoticed, and the guns sold well. From the time of the Model 1894's inception to 1906, more than 46,000 of that model's rifles, carbines and muskets left the factory, finding their way to hunting and mining camps, as well as in the saddle scabbards of good and bad men alike.

The Model 1894 was available in a variety of barrel lengths and magazine styles (short, half and full length), special takedown models, lightweight rifles and baby carbines, as well as with a host of other options such as engraving, checkered stocks and deluxe wood. It remained in production until 1915, when the company fell into the hands of J.P. Morgan and other investors who reorganized it as the Marlin Arms Corporation and converted the factory to the production of machine guns for the First World War. With the armistice, the company fell on hard times, eventually going bankrupt in 1924.

When the new Marlin Firearms Corporation opened its doors in 1929, the 1894 was listed in the company's catalog, though only limited manufacturing of some parts was undertaken. These newly produced parts were assembled with pre-WW I pieces in order to profit from warehoused stock of the model.

Production finally halted in 1935, but the model was given new life in 1969, when the "New Model 1894" was reintroduced in .44 Magnum. Since that time, almost 350,000 of the 1894 models have been produced in a variety of short cartridge chamberings—solid testimony to the '94 Marlin's popularity.

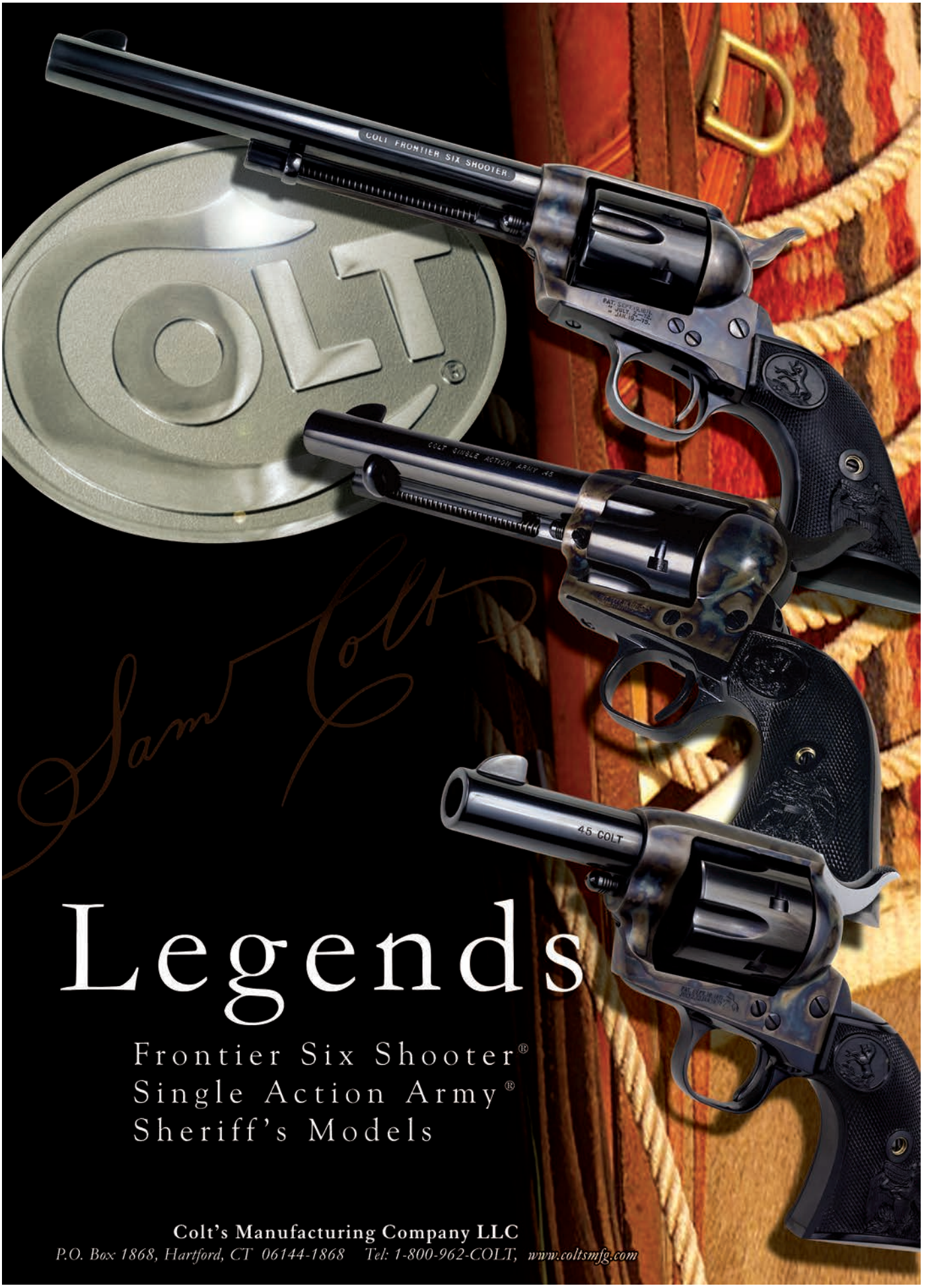
Thanks largely to the sport of cowboy action shooting, the 1894 Marlin is available today from *MarlinFirearms.com* in a number of variations and short-action calibers, such as the 1894 Cowboy, the 1894C and the 1894SS (stainless steel). Calibers include .38 Special, .357 Magnum, .44 Special, .44 Magnum and .45 Colt.



Marlin's 1894 Model (an original is shown here) was given new life in 1969, when the "New Model 1894" was reintroduced in .44 Magnum. Variants are still being manufactured by Marlin to this day.

– By Paul Goodwin –

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


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BY HENRY CABOT BECK

On the Set of *The Gundown*

Community members of an Arizona county team up with Gammons Gulch to attract more Westerns to the region.

Gammons Gulch is not entirely real; movie sets generally aren't, but this collection of buildings and props, encompassing a chunk of American myth and history that reaches from Billy the Kid to Bonnie and Clyde, is unreal in a completely unique way.

The place sits up in a kind of mid-level bluff, just visible from the road that runs a short distance north of Benson, Arizona. It's bright and breezy here, and the wind kicks up piles of yellow dust throughout the afternoon. On the grounds are Tommy Guns, a 1931 Buick, empty cans of Prince Albert tobacco and poles that came from the original Clanton family ranch near Tombstone. Gammons Gulch is a museum, a working film set and a tourist attraction.

On this December afternoon technicians are running about, lights are going up and going down, women in period lingerie are being made up in a room full of gangster memorabilia and some extras in full cowboy drag are tossing a football, unmindful of heaps of road apples (horse manure), while other actors are practicing their knife throws and bullwhip snaps. As Rod Serling used to say of *The Twilight Zone*, "this is the dimension of imagination."

If You Build It, They Will Come

Jay and Joanne Gammons actually live at Gammons Gulch, in one of the buildings. Their mission and life's work is to make the place attractive to both tourists and commercial enterprises. They recently constructed an entire saloon to accommodate the movie that is currently being shot, *The Gundown*. This classic Western will offer a few modern twists, and it stars Peter Coyote, William Shockley (*Dr. Quinn, Medicine Woman*), Sheree Wilson (*Walker, Texas Ranger*) and Andrew Walker.



Peter Coyote, on the set of *The Gundown*. Die-hard *Deadwood* fans may remember Coyote playing Gen. George Crook, who entered the mining town with troops called "Custer's Avengers" in 2004's "Sold Under Sin" episode.

– Courtesy Guy Atchley / AZPhotoGuy.com –



You may recognize Andrew Walker, who plays Cole Brandt, from his guest roles on *CSI* and *ER*, and as Cole Harper on *Sabrina, the Teenage Witch*.

– All photos courtesy Silver Bullet Films unless otherwise noted –

Dustin Rikert, the director, cowriter and coproducer of the movie, has just finished shooting a scene inside the new saloon. He releases his crew and cast for lunch before coming over to talk with me.

"Jay and Joanne are incredibly kind and decent people, and I've visited this set over the years. But the biggest snag in working here was the lack of a big-time looking saloon. I made an earlier Western, *Ghost Rock*, and I coproduced another, *Dual*, and so I'd been wanting to make another Western. William Shockley and I had some ideas we wanted to set in motion, and I wanted to bring a production back to Arizona. I came to the Gammons and I said, 'I want to film in your town and to do that, we're going to need a saloon.'

"So this community rallied together with the Gammons—they got it down, using an



The saloon that the community got together to build to encourage more movie shoots at Gammons Gulch. *The Gundown* Director Dustin Rikert helped them construct it to movie specifications.

original design I had. I've shot in a lot of sets, so I had a clear idea of what was needed to make the building film-friendly. It had to have a certain height for jibs, specific distances between rafters to accommodate lights and lighting clamps, and I wanted it to have different levels, so we built a high-roller section. There really is a special feeling shooting in a saloon that was built initially for our movie, but you'll hopefully see it in many movies to come."

Rikert is in his element, and it's clear that Westerns hold a special place in his life. "I've always loved the Westerns genre. To be honest, if somebody put a gun to my head and said you have to live and make movies in one genre, it would be Westerns, hands down, for me.

"The problem is, Westerns in some ways, are in decline because as the baby boomers get older and the younger generation comes in, there's no Western TV shows. The younger generation is not buying into Westerns because there are none being done. I don't think they'll ever die out because you get big enough names and a cool enough concept, you can make it work, regardless of time period. But you got to do Westerns that are marketed toward the younger demographic too, in hopes of getting them pulled in.

"The goal of this production is to create some Old West/*Indiana Jones*-esque action that's gritty—no CGI—just a gritty shoot-'em-up, but with a great, compelling story. Have a Gene Hackman-esque character, that's the William Shockley character. And when I mention Hackman, I'm talking *Unforgiven*, *Quick and the Dead*, these evil patriarchs. We're trying to go with that, give the picture that feel for the audience."



Sheree Wilson starred as assistant district attorney Alex Cahill (and sometimes love interest of the Texas Ranger) on *Walker, Texas Ranger*. In *The Gundown*, she plays the role of Sarah, the wife of Peter Coyote's character.

A Gritty Saloon Shoot-'em-up

As the break ends, the cast and crew head back to work, and I'm given the opportunity to watch a few minutes of filming inside the new saloon.

The Gundown is set in the Arizona desert in 1893. The plot focuses on an ambitious and ruthless saloon owner, Travis McCain (Shockley), who has come to oppose the more benign Thomas Morgan (Coyote), who runs the other tavern. Morgan's wife Sarah (Wilson) stands by her husband even though she has obviously noticed some hints of impropriety between him and a "soiled dove" Cassey May (Allison Gordon). Thrown into the conflict is Cole Brandt (Andrew Walker), a dispirited range detective and loner who is still grieving for his dead wife, and Newman Hicks (Paul McCarthy-Boyington).

Says Rikert: "We kind of wind up having a dynamic duo in this film in terms of our young gunslingers. We have Cole Brandt, a kind of a loner, drifter. And we have Newman Hicks, a guy who lives in town and works for Thomas Morgan. Morgan's a kind of mentor to Hicks, an aw shucks quiet type, and later Hicks ends up teaming up with Cole Brandt."

Hicks and Brandt join forces to go to war against Morgan's saloon adversary McCain, with the goal of saving the Arizona town of Dead River.

The scene I am observing, like 90 percent of filmmaking, is a snippet of nothing: extras are scattered around the barroom, Coyote is perched in the corner at a private table, Gordon enters the room, crosses and speaks to Coyote before exiting the frame. Coyote lights his

cigar. A grizzled extra in full costume—who apparently doubles as a production assistant—stands in the middle of the street outside and yells for quiet. The world stops, the camera moves across the room, the actors do their business and the director yells "cut!"

On the second take, Jay Gammons gets his cameo as the piano player in the scene, and in fact, he's a fine musician. It turns out he's been entertaining the cast and crew on the old barrelhouse piano throughout the production. Jay, as a kid, actually had a small part in *Rio Bravo*, which was shot at Old Tucson Studios. He can be seen running around Gammons Gulch in his straw hat (skimmer), bright red shirt and white suspenders, with his stubby cigar usually in need of a light.

Straight from *Dr. Quinn's* Saloon

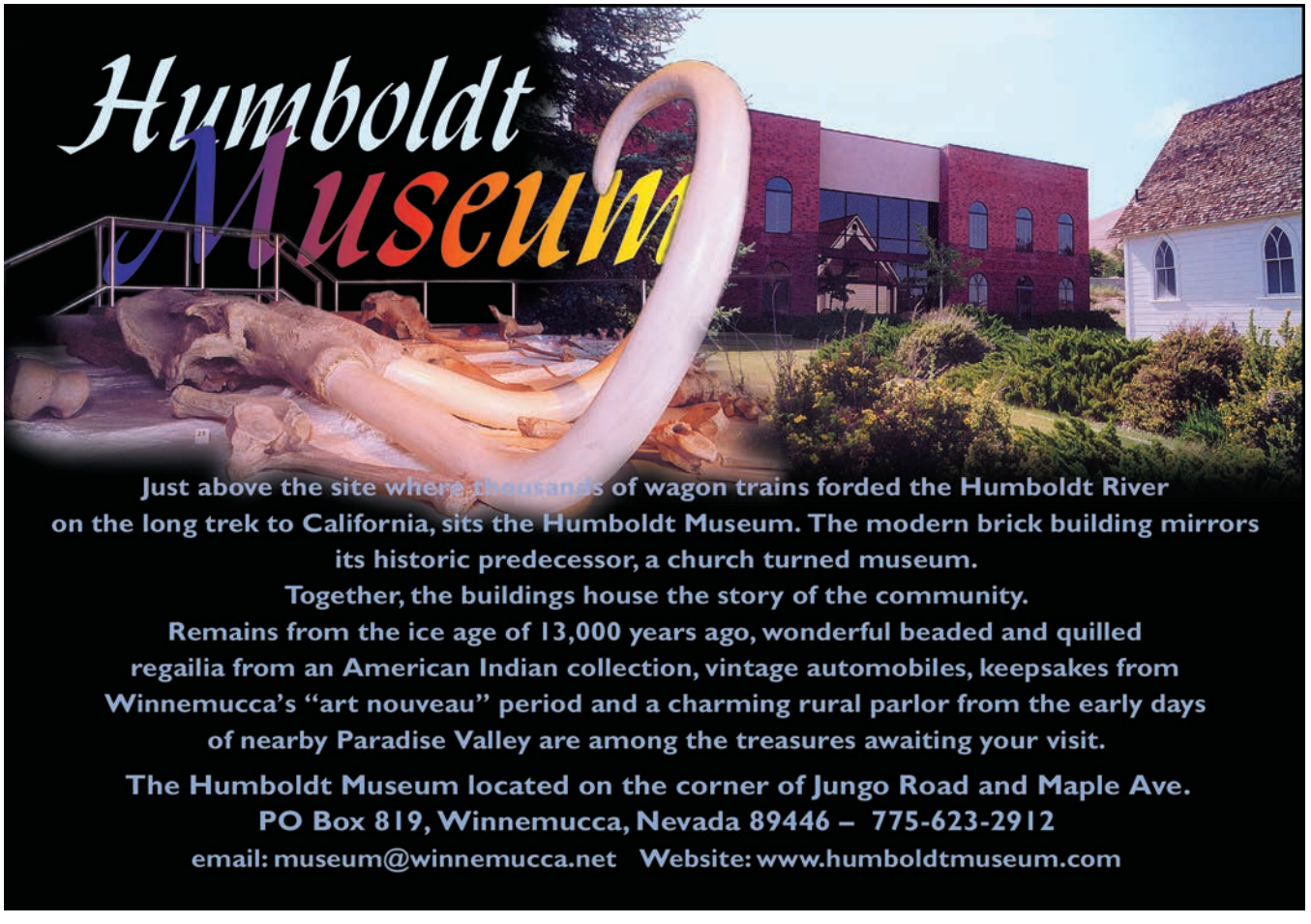
As I talk with Shockley, it becomes clear to me that these actors, Director Rikert and Producer David Bennett are starting to form a group.



Shooting the scene of Chris Swinney's character 8 Fingers Graves getting shot in the leg. At his grandparent's mine in Safford, Arizona, Swinney first learned about working with explosives at the age of nine. He has applied this skill to more than 20 years of work in the film business and as a firefighter. He helped with the rescue efforts at the World Trade Center on 9/11. Upon his return he helped his crew fight Arizona's largest recorded wildfire, the Rodeo-Chediski fire, which burned nearly 500,000 acres.

"[Bennett] and I started up a company. Started doing music videos, now we're doing movies," says Shockley. "With Sheree and Peter and Dustin and everybody, I think we're forming a troupe. Sheree and Dustin were working together. Dustin and I were working together. David and I. Peter and I. We're all being brought together based on friendship, first. Dustin and I have another script we'll work on after this."

Most audiences will remember Shockley best from his time on the series *Dr. Quinn, Medicine Woman*. "I was Hank Lawson, the saloon and brothel owner. I was the antagonist in the series, and I stirred the pot on a weekly basis. That was awesome fun. I love playing cowboys, for openers. *The Gundown* is my third period



A TICKET TO TOMAHAWK

Jana Bommersbach tells the story, on p. 40, of how 1950's *A Ticket to Tomahawk* helped save the Durango & Silverton Narrow Gauge Railroad. I'd like to draw some attention to the movie itself, which has a whimsy that isn't often found in Westerns, particularly at that time.

That whimsy may be because the husband-and-wife writing and directing team Mary Loos and Richard Sale weren't part of the Westerns film community, and they might not have felt obligated to paint inside the lines. Whatever the reason, the film offers a fair amount of dry wit, most of it coming from Dan Dailey's character Johnny Behind-the-Deuces, a sophisticated vagabond and vaudevillian. Johnny shows off his song and dance skills to impress cowgirl and peace officer Kit Dodge, played by Anne Baxter, who is as naïve as she is spunky. His show biz background explains how he also happens to be on a first-name basis with the notorious Crooked Knife, the leader of the Arapahos, who worked with him for a time in a Wild West circus, doing trick-riding and a "good knife throwin' act."

"You know Crooked Knife?" Kit Dodge asks. "Why, he's the dirty heathen that's been makin' war and causin' all the trouble!"

"He is not a heathen! He's a very high-type, clean-cut aborigine," says Johnny Behind-the-Deuces, "And you certainly can't blame him for makin' war. You'd be doin' the same thing if you were an Arapaho!"

The script for *A Ticket to Tomahawk* was nominated for a Director's Guild Award, so somebody must have noticed the quality of the writing at the time, yet the picture is still unavailable as a DVD. In fact, the sole reason YouTube offers clips from this movie is because of an uncredited appearance by the very young Marilyn Monroe, who gets tossed around by Dailey during his big dance number.



It's fair to say that *A Ticket to Tomahawk* anticipates the James Garner comedy Westerns of the late 1960s, and that Baxter's Kit has a lot in common with Gail Davis's Annie Oakley, who would show up on TV a few years later.

20th Century Fox might want to think about adding this movie to its upcoming DVD releases sometime soon—the film certainly deserves it.





In this close-up of a cast photo, William Shockley (back row, fourth from left) stands to the left of Peter Coyote. Fresh off their yet-to-air TV mystery *Last Will*, Shockley encouraged Coyote to work with him in *The Gundown*.

piece in the Old West, and I'd be thrilled to get another series that lasts 10 years. I enjoy that period in American History. I think it was very honest, very simple. A man was a man; a woman was a woman. If you stole a man's cow you got shot or hanged, there wasn't much to question. I just enjoy the rawness, the simplicity."

He adds, "It was tough, laden with problems, but it was what it was. And I like wearing a gun. I like smokin' and spittin' and cussin'. I'm just an old Westerner at heart."

Shockley seems to be especially at home as a Western villain.

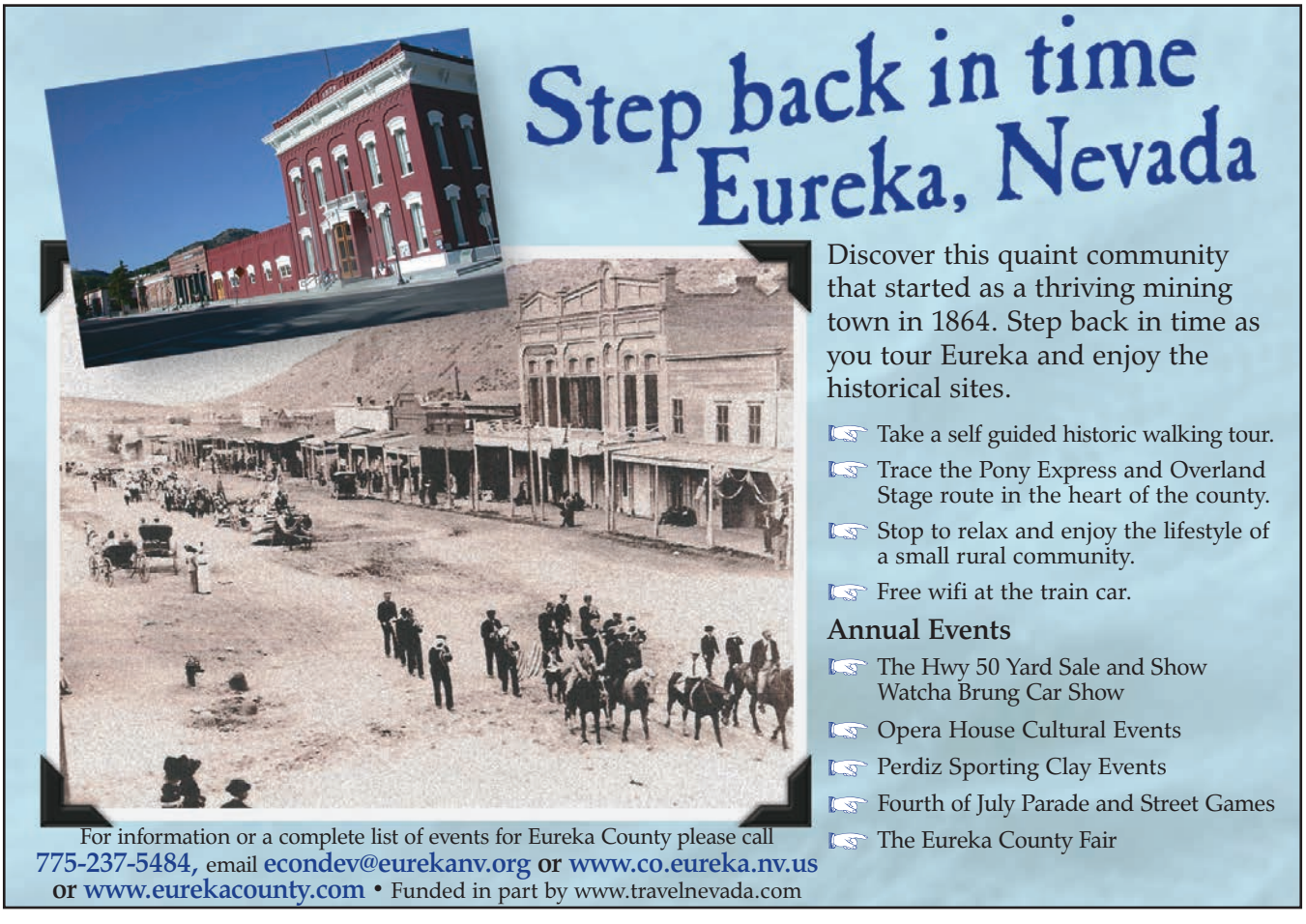
"It's what I do best, or so I've been told. I love it. There's no boundaries—that's what's good about it. The good guy has boundaries, generally. The villain gets to push the envelope. There were laws for the cowboys; it was a little more black and white. But for the bad guy, it's life on their terms."

Peter Coyote's Wild Wild West

Peter Coyote is one of America's great unsung treasures, appearing in parts both large and small in dozens of movies for more than 30 years, including *E.T.*, *Jagged Edge* and *Erin Brockovich*. Of his Western characters, he's played Jim Bowie, Buffalo Bill Cody and, on the series *Deadwood*, Gen. George Crook. Coyote, who is held in particularly high regard as an actor in Europe, is also the voice of Ken Burns's multi-part PBS documentaries, and he has narrated dozens of other documentaries over the years.

In *The Gundown*, Coyote has top billing, yet Rikert managed to get all of Coyote's scenes done in two days. I ask Coyote how he got involved in the movie.

"Really it's about supporting William Shockley," he admits, "because Bill and I did a TV movie [*Last Will*] that hasn't



been released yet. We also have the same voiceover agent, and we get along; we have a lot of similar values.

"I do have a love for Westerns. My dad raised cattle, and I grew up around horses and cattle in the Delaware Water Gap in Pennsylvania. We had another ranch in Harlingen, Texas, because he had a business partner down there. All little kids want to be cowboys, and we had cowboys running around the place. I was never a great athlete, but I know how to rope and dally and I've worked cattle, so it's fun to come out here and work out these fantasies and just get paid for it.

"I like Westerns, but I really like Bill Shockley. And I like this guy Dustin. You know, my wife was the film commissioner of San Francisco, and it cost her four years and blood to get a two-percent rebate out of San Francisco to attract production companies. So here we are in Cochise County, and these guys have built this little village—they've ponied up money, they've built the bar. These cowboys and farmers, they understand the utility of film. As much as anything I want to come here and support that community."

WEB REVIEW

Laurie's Wild West



Laurie Powers is a Los Angeles-based writer who has a deep interest in Westerns and Pulp Fiction, which makes sense since her grandfather was **Paul S. Powers**, who, throughout the 1930s, wrote many stories for pulp magazines such as the *Wild West Weekly* shown here. Laurie runs a website, *PulpWriter.com*, about her grandfather, and she also manages Laurie's Wild West, *LauriePowersWildWest.Blogspot.com*.

Since September she has contributed 11 articles about the history of filmmaking in California's Santa Clarita Valley. Hundreds, possibly thousands, of Westerns were filmed there if you include TV series, beginning at least as early as *Broncho Billy's Christmas Dinner* in 1911 and continuing through the HBO series *Deadwood* and beyond. In the course of her articles she visits **William S. Hart's** remarkable home, the **Western Walk of Fame** in Newhall, California, the site of **John Ford's** first Western and **Harry Carey Sr.'s** Ranch in Saugus. Her blog features numerous images and helpful website links.

For those who might be visiting Newhall, the **Eternal Valley Memorial Park** is where one can visit the graves of several Western actors and movie crew members, as well as Country Swing superstar **Tex Williams** ("Smoke! Smoke! Smoke! [That Cigarette]") and Rockabilly legend **Gene Vincent** ("Be-Bop-A-Lula"), plus a memorial to American writer **Samuel Clemens a.k.a. Mark Twain**.



John Hauser (1859-1913)
"Standing Chief", 16 ½" x 11" gouache
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IN THE WORKS

Gunless

Canadian **Paul Gross** is an actor, director, songwriter, producer and screenwriter, but Americans will recognize him primarily as Darryl Van Horne in the current ABC series *Eastwick*, a part originally played by **Jack Nicholson** in the film version of **John Updike's** novel, *The Witches of Eastwick*.

Gross is also about to star as the Montana Kid in *Gunless*, a Western Comedy movie about a legendary American gunslinger who finds himself in a small Calgary community, Barclay's Brush, and who can't seem to inspire the local blacksmith to draw against him. Apparently, not a single working handgun can be found in the entire town. The picture features a lot of strong talent, including busy British actors **Sienna Guillory** and **Callum Keith Rennie**, and the production values look solid, so *Gunless* may turn out to be one of the best Westerns of 2010.



The picture is scheduled to release in the spring. In the meantime YouTube offers several short features and a trailer. You can also check out these better-than-average interactive websites: *Gunless.ca* and *BarclaysBrush.com*.

Sweetgrass

Sweetgrass, which opened in January at the **Film Forum** in New York, has gained universal praise as not only one of the finest new documentaries, but, as one critic put it, the "best Western of the last 20 years."

Of course the picture isn't a Western in the traditional



sense, but it is about one of the last sheep drives, a traditional event in the lives of a group of cowboys—a Norwegian family and their hired workers. Rancher **Lawrence Allested** and his herders move some 3,000 sheep 150 miles up Montana's Absaroka-Beartooth mountains, fighting the elements, fatigue, predators and an uncertain economic future. The documentary focuses on Lawrence, **Elaine Allested** (shown above), **John Ahern** and **Pat Connolly**.

The film is probably as close as any movie could get to an authentic portrayal of what pioneer cowboys

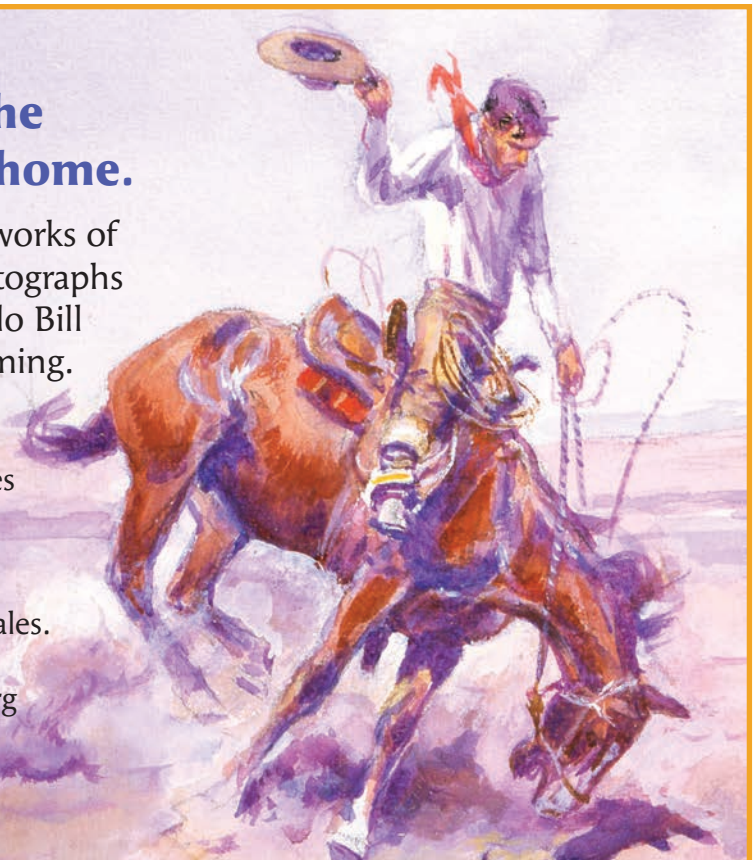
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Charles M. Russell (1864–1926). *Bronco Buster,* 1915. Watercolor on paper; 11 x 16.62 in. Gift of William E. Weiss. 58.72. (detail)



really went through on those drives, minus the cell phones and a few other modern accessories. The movie will be touring throughout the spring and the dates and places can be found on *SweetgrassTheMovie.com*, while trailers and clips can be found on YouTube.

Henry Cabot Beck is the Film Editor for *True West*, writes about pop culture in general for other publications and is a member of the Phoenix Film Critics Society.

YouTube THE WEST



YAHSI BATI

Cem Yilmaz is a major celebrity in Turkey, where he writes and acts in comedies that are apparently similar to Mel Brooks's. (His Science Fiction hit parody *Gora* drew comparisons to Brooks's *Spaceballs*.)

Now he's filming a Western spoof called *Yahsi Bati*, which is about two Turkish civil servants who have come to America bearing a gift from the Ottoman sultan to the U.S. president, sometime in the 1880s.

The production values, based on the trailer (search "Yahsi Bati" on YouTube), appear to be top notch, but there's no way to tell if the picture can cross the Atlantic with its humor intact. It's not as though Americans don't love a double helping of hoke—think *F Troop*—but Turkish hoke may be another animal altogether.

I do feel safe in assuming that no cowboy in the movie ever turns to Aziz (Yilmaz) and asks, "Aziz, why the long fez?"

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

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Henry James, 1843-1916, American Author

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By Meghan Saar

Mirror With a Memory

A precious daguerreotype captured in a print speaks of the appeal historical images can hold over collectors.

An Indian with his thick, long braids wrapped in otter fur stands beside an oil portrait of a woman and a baby.

Who was this man? What had happened to the people in the painting who were obviously important enough to the man that he wanted to be captured with them for time immemorial?

The size of a picture postcard, the photo of this Indian is an albumen print, which first came into being in 1850 and peaked in the 1860s-90s. Seeing the pencil markings "Leny. 1892," you would at least know the true or approximate age of the photo. And if you had your trusty tome of Carl Mautz's *Biographies of Western Photographers, 1840-1900*, you might figure out "Leny" could be photographer William J. Lenny. He partnered up with William L. Sawyers in Purcell, Oklahoma, to take photographs of the local Indians. Another marking "Comanche 196" would aid in identifying the man portrayed in the photograph.

The story behind the photo, though, is yet unknown to you, and that, combined with the visual impact of the image, is often what turns people into collectors of historical photographs.

That certainly was the case for Wes Cowan, who became fascinated with such photography while trolling antique shops as a graduate student at the University of Michigan in the 1970s. Over the course of 15 years, he would amass one of the best collections of Frank J. Haynes stereoviews and painfully part with it to start his own business–as an auctioneer. Today he is not only the owner of Cowan's Auctions but also a celebrity, recognized by many as one of the appraisers featured on PBS's *Antiques Roadshow* and as one of the sleuths who brings the true story of a collectible to light on *History Detectives*.

So what is the true story behind this photograph that hammered in at Cowan's on December 9, 2009, for $3,500?

Since numerous photographs exist of this Comanche chief, anyone versed in Comanche history would have recognized this man as Quanah Parker.

Yet this is not merely a portrait of him; even a casual glance at this image may open one's heart to the belief that an incredible story must lie behind this photo.

When Quanah left the photo gallery with his print in hand, he would return the portrait of the woman and child to a wall in his two-story home known as the Star House (its metal roof featured stars that mimicked those appearing on the uniforms of U.S. military officers). Located on the Comanche reservation near Fort Sill, Oklahoma, his home had been built in 1884, the same year that he ran an advertisement in *The Fort Worth Daily Gazette*, seeking a photograph he had heard existed of his mother Cynthia Ann Parker.

The daguerreian who had captured on film Cynthia Ann and her two-year-old daughter Prairie Flower in Fort Worth, Texas, in 1862 responded to the ad. "Mr. Corning has this daguerreotype, and says it is an excellent likeness of the woman as she looked then. It is now at the Academy of Art, Waco, and several photographs will be taken from it, one of which will be sent to the young Indian, who," the May 26, 1884, edition of the *Gazette* could not resist adding, "ought to be thus convinced that it is a good thing to advertise in the *Gazette*."

Quanah, the last chief of the Quahadi Comanche, finally possessed a permanent memento of his white mother who had been captured by the Comanche as a nine year old, raised by them and then recaptured by Texas Ranger L.S. Ross and his men in 1858 to be returned to her relatives–unhappily, if truth be told, as she missed her two sons she had been forced to leave behind, with Quanah as the eldest.

Over the past 15 years, Cowan's has sold a number of portraits of Quanah Parker, yet auctioneer Wes Cowan admits to us, "of the Parker images I've handled, this is the most poignant, and most compelling."

Even more special, the print not only speaks of a son's undying love for his mother, but also captures the chief at a pivotal moment in his own life.

"Free grass, free soil, free speech, free lunch, free whiskey will make a platform for a free fight in Texas," reported a pioneer paper in Dallas, *Norton's Intelligencer*, in May 1884.

What actually happened was closer to how the *Gazette* reported the "free grass"* issue on May 16, 1884, "'The time will never come in Texas,' says Gov. Ireland, 'when the cow shall not run on the commons. . . .'"

Thanks largely to Quanah's support of local Texas cattlemen such as Charles Goodnight and the Burnett

family, the year 1884 brought about the first major lease of Comanche tribal lands for grazing rights. The chief would find himself caught between the anti-lease faction and those who sided with him that the Indians may as well make money off of any land they are not using. He'd dismiss the former to Secretary of the Interior Henry M. Teller in February 1885: "I cannot tell what objection they have to it, unless they have not got sense. They are kind of old fogy, on the wild road yet, unless they have not got brains enough to *sabe [know]* the advantage there is in it."

The chasm would persist between his fellow Indians whom he characterized as "old fogy" and those who accepted the grass money. Parker would profit the most, not only materially, but also gaining respect and recognition among the whites and some of his fellows as the principal Comanche chief until his death in 1911.

Today, mother and son, who had been brought together much later in life via her image captured on a "mirror with a memory," lie buried next to each other in Oklahoma's Fort Sill Cemetery.

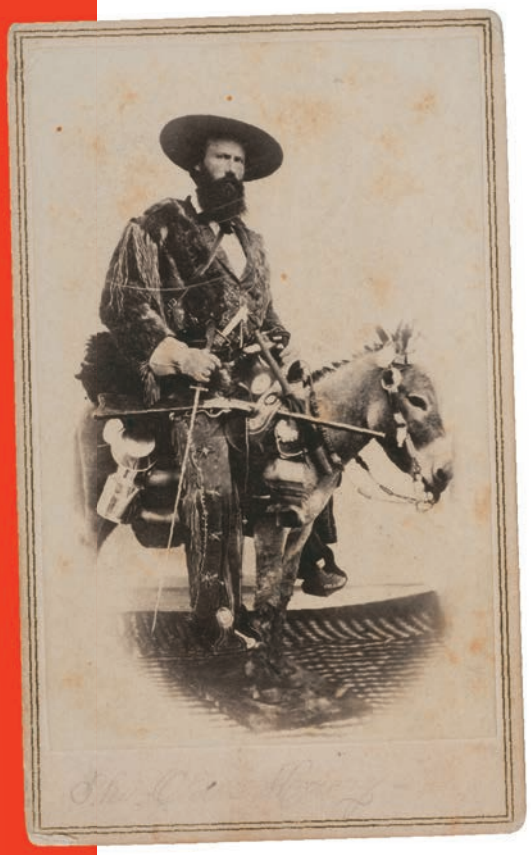
Many more such photographic treasures bid out at Cowan's auction in December, which totaled more than $565,000. A few of the most interesting ones are presented here.



Quanah Parker was the eldest of the three children his white mother had with her Comanche husband Peta Nocona. She was forced to leave her two sons behind when she was recaptured by the Texas Rangers, but one look at this photograph reveals the strong love that her eldest son had for his mother; $3,500.

– All images courtesy Cowan's Auctions –

*** "Free grass as used in state politics to-day applies to all uninclosed lands, public and private, and means that these lands shall remain rent free to stockmen," reported *The Fort Worth Daily Gazette* on June 5, 1884.**



Carte de Visite Markings: Written in pencil beneath the image is "Old Harry," with an E. & H.T. Anthony backmark.

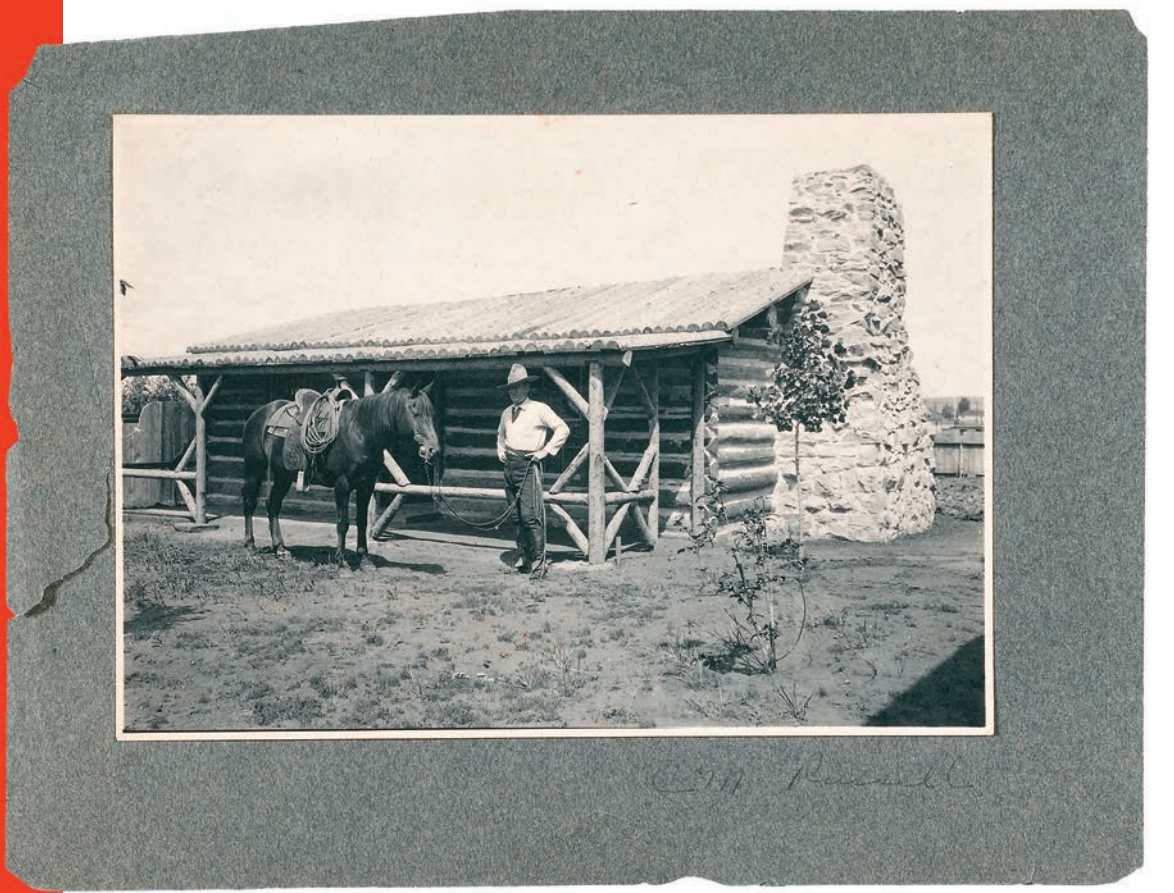
Story Behind the Carte de Visite: One guesses that the notation "Old Harry" must refer to the name of the burro, because the gentleman sitting on it is Col. Edwin O. Perrin. U.S. Secretary of War Simon Cameron sent Perrin in 1861 to help Col. Kit Carson train volunteers in New Mexico to fight against that territory's occupying Confederate forces. He was obviously well equipped to handle the task given what he carries on him in this CDV: a bowie knife, looking glass, sword and rifle, among other supplies.

Auction Bid: $450.

Silver Gelatin Photo Marking: Marked on the mount is "C.M. Russell."

Story Behind the Photo: The Cowboy Artist Charles M. Russell is standing with his horse in front of his log cabin studio. After his white frame home had been built in 1900 in Great Falls, Montana, he confided to his wife Nancy that he wished to have a log studio like the one he had once lived in. Nancy fulfilled his dream by having this studio built to the west of their house in 1903. She wrote of the cabin studio, "From that day to the end of his life [October 24, 1926] he loved that telephone pole building more than any other place on earth and never finished a painting anywhere else. . . . Sitting on his heels he would roll a cigarette with those long, slender fingers, light it, and in the smoke drift back in his talk to times when there were very few, if any, white women in Montana. It was Nature's country. If that cabin could only tell what those logs have heard!" Since 1966, the C.M. Russell home and log cabin studio have been recognized as a National Historic Landmark.

Auction Bid: $600.





Albumen Print Markings: Marked in the negative is "Tzoe or Peaches, Gen. Crook's Guide into Mexico," and beneath that some illegible notation in red ink. On the reverse, also in red ink, "This Indian will be sent to school and educated by the Government."

Story Behind the Print: As a correspondent for the *El Paso Times*, A. Franklin Randall accompanied Gen. George Crook's Sierra Madre expedition into Mexico in 1883. Helping Crook and his troops track the Chiricahua Apaches who had fled under the guise of medicine man Geronimo was the Cibicue Apache known to the Army as Peaches. Randall gave this photo of Peaches a copyright date of May 16, 1884, four months after Geronimo had surrendered to Crook (he would escape again the following May). With regards to the education of Peaches, he would become one of the Army's most trusted Apache scouts, eventually serving under Gen. John Pershing in his hunt for Pancho Villa in 1915-16. This photograph is sometimes attributed to George Ben Wittick, Randall's partner, so it is unknown which of the two actually took the photo.

Auction Bid: $800.



Cabinet Card Markings: Printed below the image is "Mummified Indian Maiden" and "(Copyright 1884. By H.H. Tammen & Co., Denver, Colorado)."

Story Behind the Cabinet Card: Although rare, sometimes a historical image is accompanied with a story, as was the case with this cabinet card. The text on the back provides a full description, noting that this mummified maiden was found by a party of miners on February 24, 1885, in a cave 20-feet deep on the Ute Reservation. She is described as being five feet four inches in height, dressed in Ute clothing and wrapped in an elk hide. But who is H.H. Tammen? He moved to Denver in 1880 and partnered up with Charles A. Stuart in 1881 to form Tammen & Company. This enterprise dealt largely in mineralogical specimens, curiosities and photographs of the American West, and this mummy was on exhibit in the shop. Tammen is also famous for helping convince Buffalo Bill Cody's family to allow his body to be buried in Denver, even though it was contrary to the showman's wishes.

Auction Bid: $600.



Carte de Visite Markings: Printed below the image is "People Escaping from the Indian Massacre, At Dinner on a Prairie. Photographed by one of the party." On verso is Whitney's St. Paul, Minnesota, backmark and a two-cent U.S. Internal Revenue stamp.

Story Behind the Carte de Visite: Joel Emmons Whitney opened his photography gallery in St. Paul in 1851, and he captured this view of white refugees from the August 1862 Dakota Sioux Uprising, which historians mark as the beginning of an ongoing confrontation between the Sioux and the U.S. government that would culminate in the battle at Wounded Knee in December 1890. The Dakota Indians had attacked because in this new state of Minnesota, they had lost so much of their land, had not received the promised government annuities and crop failure had led to a food shortage; because of all of this, by August of 1862, many of them were starving. A government trader dismissed their struggle, allegedly saying "Let them eat grass." Citizen soldiers under the command of Col. Henry Sibley would quell the uprising. By the end of December, more than a thousand Dakotas were held in jails and 38 of them perished in a mass hanging.

Auction Bid: $750.











Cabinet Card Markings: From a lot of four studio portraits, only the second of these two portraits at right contains markings. Printed on the mount is "Mountain Panther. The Chief, Warm Springs Indians–No. 8" and "G.V. Fry / Bucyrus, O."

Story Behind the Cabinet Cards: All four cabinet cards feature American Indian performers, yet the two performers selected here are both standing with a Stevens Tip-Up Rifle. Knowing the story of the rifle may help pinpoint when these photographs were likely taken. These rifles were stamped on the left side of the octagon barrel with "J. Stevens, A&T Co., Chicopee Falls, Mass. USA Pat. Sept. 6, 1864." About 16 variations of the rifle were made until 1895.

In the above tintype, California sharpshooter Lillian Smith is also armed with a Stevens Tip-Up. Smith toured with Buffalo Bill Cody's troupe from 1886-89. From that, we could make an assumption (yes, those are dangerous) that these rifles may have been prevalent among Wild West show performers in the 1880s.

Auction Bid: Lot of four Cabinet Cards, $450. As of press date, the Smith tintype remains unsold and may be purchased by contacting Cowan's at 513-871-1670.

(Opposite page) Silver Gelatin Photo Markings: Pencil markings on verso: "#60/ Neg No. 509/ White Man Runs Him/ Hairy Moccasin/ Goes Ahead–three Custer Scouts/ Around Cross where Custer Fell."

Story Behind the Photo: George A. Custer and his men famously perished at the hands of Sioux and Northern Cheyenne Indians during the 1876 Battle of the Little Bighorn. During his military expedition, Custer was assisted by Indian scouts, including the three shown here. In 1908, 1909 and 1913, Wanamaker department store heir Rodman Wanamaker funded expeditions of Indian chiefs and notable warriors. Joseph K. Dixon served as the official photographer, and the photos were released in his 1913 book *The Vanishing Race*. This photo likely was taken during the 1908 expedition, as that is when Dixon traveled to the Crow reservation in Montana and photographed Crow Indians at their camp at the Little Bighorn.

(This lot included the inset Dixon photograph of the 7th Cavalry graves and the Cross where Custer fell, looking across the Little Bighorn Valley.)

Auction Bid: $850.

TWO OUTSTANDING, DANDY,
FIRST THROUGH THE ROCKIES,

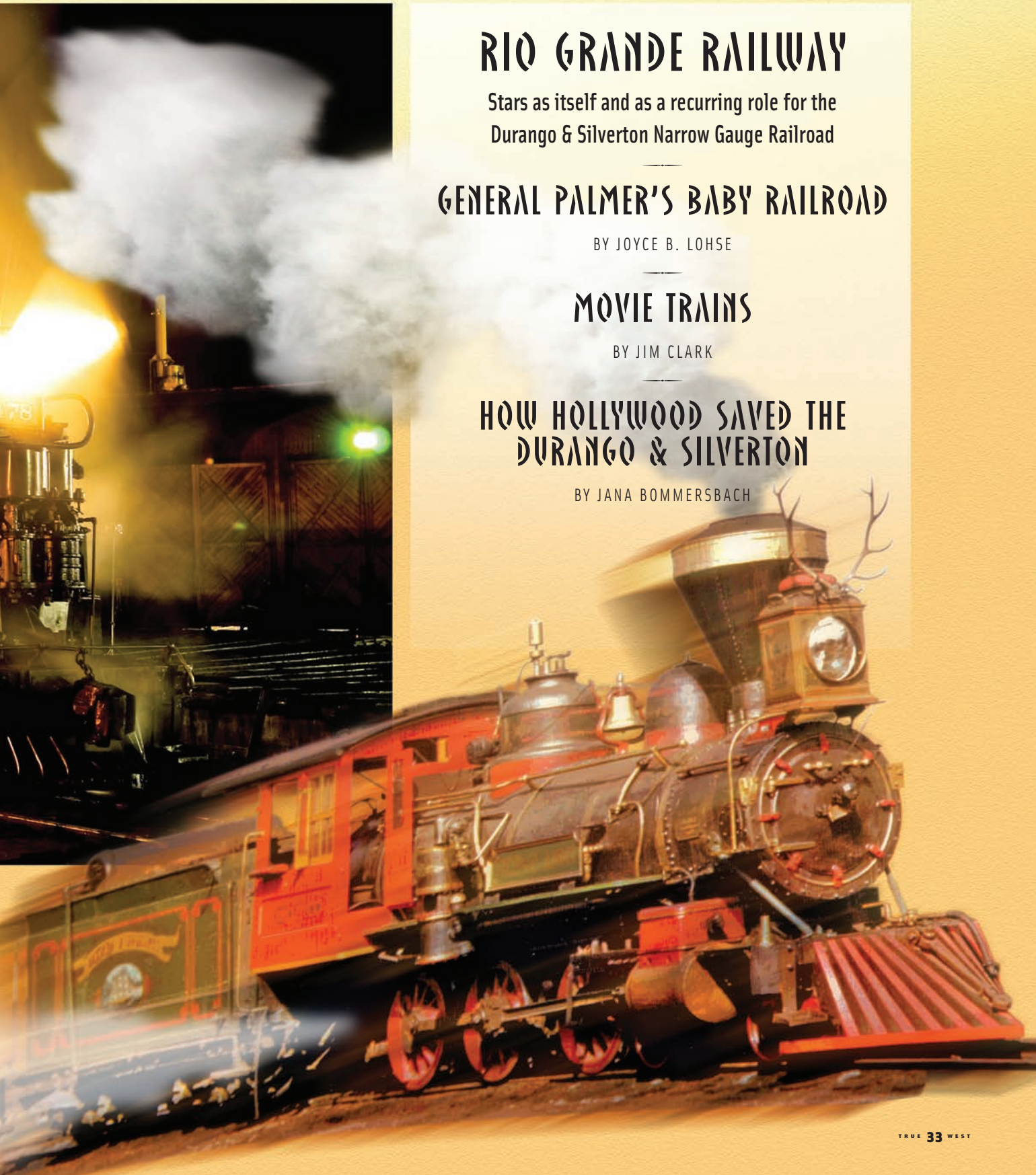


Looking like a star on a Hollywood studio lot, engine 478 is a former Rio Grande Railroad locomotive that is now operated by the Durango & Silverton Narrow Gauge Railroad.

– By Matt Inden / Weaver Multimedia Group –

BANG-UP RAILROAD FEATURES!

THEN HOLLYWOOD STEPS ON THE STAGE



RIO GRANDE RAILWAY

Stars as itself and as a recurring role for the Durango & Silverton Narrow Gauge Railroad

GENERAL PALMER'S BABY RAILROAD

BY JOYCE B. LOHSE

MOVIE TRAINS

BY JIM CLARK

HOW HOLLYWOOD SAVED THE DURANGO & SILVERTON

BY JANA BOMMERSBACH

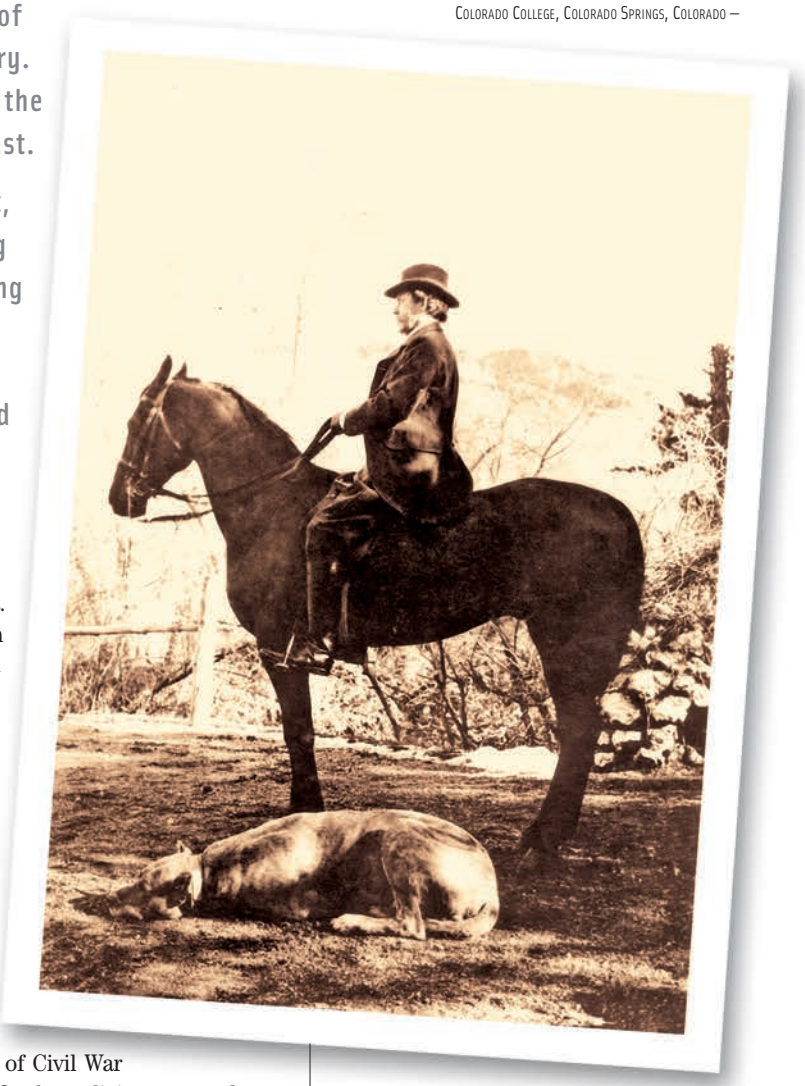
BY JOYCE B. LOHSE

GENERAL PALMER'S BABY RAILROAD

A Civil War general's journey to build a railroad "through the Rockies, not around them."

In 1870, a former Union Army general named William Palmer supervised construction of the Kansas Pacific Railway into Denver, Colorado. The arrival of the first steam engine as it chuffed into town at 15 miles per hour connected the community of not quite 5,000 people to the rest of the country. A route north to Cheyenne, Wyoming, attached the Union Pacific's east-west corridor to either coast.

Palmer recommended southbound development, with extensions to coal fields, mills and mining camps, to his Kansas Pacific employers. Favoring east-west migration routes, they turned down his proposal. As a result, the strong-minded, 33-year-old engineer formulated plans to build his own railroad.



William Palmer on his horse with one of his Great Danes on the grounds of Glen Eyrie, his 67-room castle in Colorado Springs, in the early 1900s. Public tours of the castle require a reservation.

– Courtesy Special Collections, Tutt Library, Colorado College, Colorado Springs, Colorado –

AN APPETITE FOR ADVENTURE

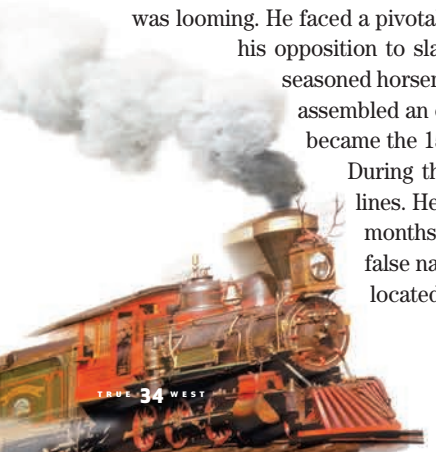
Palmer's passion for travel and trains was no accident. After a straight-laced Quaker upbringing and high marks in Philadelphia schools, he took a job with the Hempfield and Pennsylvania Railroads, hiking for miles through wilderness to survey new routes. As he wrote to a friend, "Nothing stops us—for a railroad line must be a straight one—a locomotive is not proficient at turning corners."

To expand his engineering knowledge, the teenage apprentice traveled to England to learn more about fuel and transportation. While in Europe, he made important business connections, which he captured in copious notes in his journals. To pay expenses, he sold journal articles he wrote. He also saved money by lodging with acquaintances. His knowledge and confidence grew, along with a healthy appetite for adventure.

When Palmer returned home to Philadelphia, the threat of Civil War was looming. He faced a pivotal dilemma. Although his Quaker religion opposed war, his opposition to slavery was strong. He felt motivated to take action. A seasoned horseman, he joined the Union Army as a cavalry captain. He assembled an elite crew of trusted friends and acquaintances, which became the 15th Pennsylvania Cavalry Regiment.

During the war, Palmer was captured as a spy behind enemy lines. He could have been hanged. Instead, he survived several months in a Confederate prison, where he cleverly adopted a false name, and was released in a prisoner exchange. He then located and regrouped his old regiment. When he left the army, he was a general, and he received the Congressional Medal of Honor.

After the war, the Rocky Mountains lured him westward, and he went to work for the Kansas Pacific Railway, an eastern division of the Union Pacific. In 1869, when he first saw Pikes Peak, he wrote in a letter, "Riding as usual on top of the coach, I got wet. But what of that? One can't



The train station at Palmer Lake, Colorado, a town named for William Palmer, on the Denver & Rio Grande route south of Denver. On its historic walking tour, Palmer Lake shares several structures dating to the beginning of this rail town, including the 1884 cabin built by Joel Frederick Vaile, an attorney for the Rio Grande, and the 1883 D&RG train station agent's home.

– Courtesy Palmer Lake Historical Society –



behold the Rocky Mountains in a storm every day." Seduced by the "free air and lonely plains" of the West, he envisioned a new railroad company, in which, a "host of good fellows from my regiment should occupy the various positions."

Once the Kansas Pacific was completed into Denver and Palmer's work was finished, he left the company. With little to offer beyond determination, enthusiasm and plans for a new railroad, he traveled back east to call on any and all business contacts, in search of private investors. During the course of his travels, he met and courted 19-year-old Mary Lincoln Mellon, known as Queen, from Flushing, Long Island.

After traveling to see Colorado for herself, where Palmer was hoping to build a home at the foot of Pikes Peak, Queen agreed to marry him in 1870. The newlyweds honeymooned in England, where Palmer met several times with his British business partner Dr. William A. Bell, a pal from an 1867 Kansas Pacific survey trip. Bell provided introductions to investors in London, while the pair studied narrow gauge construction. At three feet wide—instead of the standard four feet, eight-and-a-half-inch width—the rails were lighter weight and cheaper to build. More important, they allowed for steep grades and sharp turns on rail routes "through the Rockies, not around them." This would become the motto for the fledgling Denver & Rio Grande Railroad, known as the D&RG. The entrepreneurs ordered the 30-pound narrow gauge rails from Wales.



Statue of Gen. Palmer at the intersection of Platte and Nevada Avenues in Colorado Springs, Colorado.

– By Joyce B. Lohse –

THE DREAM BEGINS

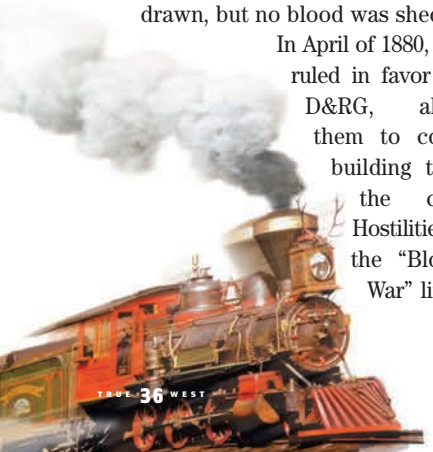
Throughout the West, industrialists with visions of progress and wealth raced to build railroad empires and claim land rights for expansion. Palmer's D&RG joined the competition. Grading and roadbed construction began south from Denver. New towns sprang up along the route. American Indians viewed the intrusion with a combination of curiosity and alarm. Train rides were offered to win their goodwill and calm their fears.

As he promised, Palmer began building a home at the foot of Pikes Peak. In 1871, when the D&RG arrived there from Denver, one log house existed in the barren town site, which would become Colorado Springs. While Palmer built his house, new residents arrived daily and the town grew. He visualized a city which would become a destination for travelers from all over the world.

Palmer pushed railroad construction toward New Mexico, pouring all resources into the narrow gauge line, widely known as the "Baby Railroad." Clashes were inevitable with competing companies. In 1878, when the D&RG reached westward along the Arkansas River toward the Leadville mining camp, a branch of the Santa Fe line challenged the D&RG's right to claim the narrow Royal Gorge Canyon.

A two-year skirmish ensued during which tempers flared and neither side budged. Conflict erupted when one company hired employees away from the other, mail service was disrupted, telegraph lines were cut and construction equipment was thrown into the river. The gunslinging lawman Bat Masterson was imported from Dodge City, Kansas, by the Santa Fe Railroad to maintain law and order. Firearms were drawn, but no blood was shed.

In April of 1880, a court ruled in favor of the D&RG, allowing them to continue building through the canyon. Hostilities from the "Bloodless War" lingered.



William Palmer's wife Queen, wearing mountaineering attire in 1876. When she traveled with her father to see Colorado for herself, an ill-timed spring snowstorm blew in to create an inhospitable welcome for their arrival. Although she was initially unimpressed, she overcame her misgivings about the territory and consented to marry Palmer.

– Courtesy Special Collections, Tutt Library, Colorado College, Colorado Springs, Colorado –



Even though the smoke had cleared, Palmer cautiously built a private schoolhouse for his children to protect them from kidnapping by rival companies.

CAUTION: BUMPS AHEAD

While the D&RG expanded, difficulties increased, finances stretched and maintenance deteriorated. To pay for land, repairs and supplies, investor interest payments were held back, as well as paychecks to employees, who were fatigued by long hours and back-breaking work. When a new board of directors accused Palmer of expanding the road too quickly, he resigned as president of the D&RG in 1883. His focus shifted toward development in Mexico and building a D&RG branch route, the Rio Grande Western, with connections to Salt Lake City and Ogden, Utah.

At the D&RG, problems amplified when a new president named Frederick Lovejoy was appointed. He resented Palmer, and he relished moving ahead without him. In a fit of temper, Lovejoy ordered a crew to tear up a mile of track west of Grand Junction, Colorado, near the Utah border, paralyzing interstate train travel between the two states. Soon after, the stalled D&RG and the Western lines both went into receivership until finances could be resolved, and tracks and hostilities mended.

By 1886, passengers in Utah eagerly bought tickets to ride the Western and the D&RG narrow gauge "through the Rockies, not around them." The meandering 735-mile route took 35 hours to Denver, passing through beautiful mountain scenery. Passenger tourist traffic increased, placing greater demand on the transportation network.



Portrait of a mature William Palmer.

– Courtesy Colorado Springs Pioneers Museum / 5997.0097.0108 –

As interstate traffic increased, the Baby Railroad presented a problem. Standard gauge transcontinental trains could not cross Colorado unless the roadbed contained a third rail, to allow for either standard or narrow gauge transit. Although three rail roadbeds were provided, narrow gauge rails were slightly shorter than standard gauge rails. Train cars rode unevenly, which caused dangerous shifts in freight and burning hot box fuel, and uneven wear of equipment and wheels.

Meanwhile, the D&RG appointed another new president, David H. Moffat, who planned a bold, direct route across the Rockies to increase interstate traffic. In 1887, Moffat announced that all D&RG railways would change to standard gauge. The railroad ordered 21,000 tons of steel for new rails at a cost of $6 million. By 1890, the railroad's conversion to standard gauge was complete.



The 15th Pennsylvania Cavalry at the 1907 Civil War Reunion hosted by Gen. William Palmer in Colorado Springs.

– Courtesy Pikes Peak Library District, Special Collections 001-4160-DI-72 –



Display of William Palmer's Union Army jacket, boots, portrait, saber, rifle, pistol, medals and other military items, including his Congressional Medal of Honor, at the Colorado Springs Pioneers Museum.

– By Joyce B. Lohse –

"THE ROAD IS HIS MONUMENT"

In 1901, Palmer sold his railroad holdings at a huge profit, for $6 million. With expansion into Mexico abandoned after New Mexico routes were claimed by the Santa Fe, Palmer sold his interests there as well. His method of celebrating retirement and financial success was unique. He rode the rails in a lavish private train car, connecting to one train, then another. He traveled the lines, a wandering nomad, looking up old friends, workers and employees—pioneers who built his original railroad. Imagine their surprise and amazement when Palmer arrived and presented them with sizable monetary gifts, amounting collectively to more than $1 million.

Palmer's final years were highlighted by a 1907 reunion with his loyal friends from the 15th Pennsylvania Cavalry troop. Immobilized by injuries due to a fall from his horse, Palmer paid all expenses to transport the surviving soldiers from his regiment to Colorado Springs for a week of reminiscing, sightseeing, hospitality and a rip-roaring grand party at his recently restored Glen Eyrie mansion.

Palmer died in 1909 of complications from his riding accident. In a 1920 speech to D&RG employees, Dr. William A. Bell said: "The present generation has little conception of the work done by Gen. Palmer. It is apt to think of later men as builders of the Rio Grande. The road is his monument. Those who followed have built on the foundation he laid. His work was in a virgin country in which he believed as few men are given to believe. He thought and acted in a big way."

Joyce B. Lohse is the author of the 2009 biography *General William Palmer: Railroad Pioneer*, published by Filter Press.

THE D&RG TODAY

The Rio Grande operated its steam engines from 1870-1980. The Silverton route held onto steam until 1980, but the Rio Grande began converting to diesel power in 1941 and most of its routes abandoned steam by 1969. **You can travel on former Denver & Rio Grande track via:**

- Colorado's Durango & Silverton Narrow Gauge RR (still runs steam train)
- Cumbres & Toltec RR, Antonito, CO, to Chama, NM (still runs steam train)
- Rio Grande Scenic Railway in Alamosa, CO (still runs steam train)
- Royal Gorge Route RR in Canon City, CO
- Amtrak's California Zephyr (includes a trip through the 6.21 mile-long Moffat Tunnel, which, when it opened in 1928, reduced the time it took to cross the Continental Divide from hours to minutes!)

Plus the Colorado Railroad Museum in Golden exhibits rolling stock such as the Rio Grande steamer C-28 #683 and #491, which features an engine rebuilt to narrow gauge.

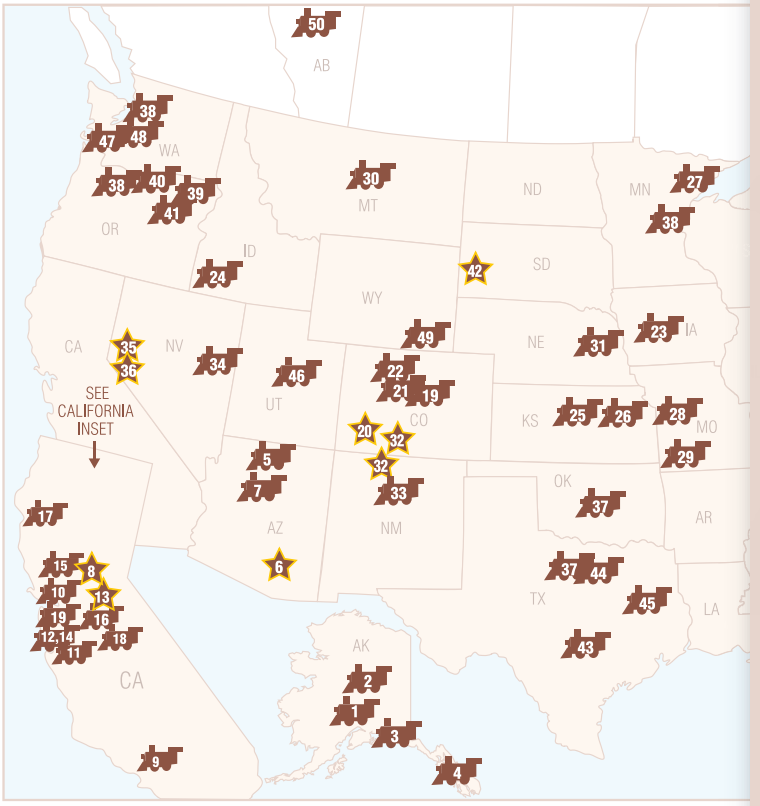


A standard gauge type 2-8-2 engine rebuilt to narrow gauge, this D&RG Western Engine #491 is housed at the Colorado Railroad Museum in Golden.

– By Joyce B. Lohse –

TRAIN ADVENTURES OUT WEST

Active trains Exhibits of locomotives, rolling stock and railroads featured in movies



1 Coastal Classic Train (Anchorage, AK)
2 Denali Star Train (Fairbanks/Anchorage, AK)
3 Hurricane Turn Train (Talkeetna, AK)
4 White Pass & Yukon Route RR (Skagway, AK)
5 Grand Canyon Railway (Williams, AZ)
6 Old Tucson Studios (Tucson, AZ)
7 Verde Canyon RR (Clarkdale, AZ)
8 California State Railroad Museum (Sacramento, CA)
9 Fillmore & Western Railway (Fillmore, CA)
10 Napa Valley Wine Train (Napa, CA)
11 Niles Canyon Railway (Fremont/Sunol, CA)
12 Santa Cruz, Big Trees & Pacific Railway (Felton, CA)
13 Railtown 1897 State Historic Park (Jamestown, CA)
14 Roaring Camp & Big Trees Narrow Gauge RR (Felton, CA)
15 Sacramento River Train (Woodland, CA)
16 Sierra Railroad (Oakdale, CA)
17 Skunk Train (Fort Bragg/Willits, CA)
18 Yosemite Mountain Sugar Pine Railroad (Fish Camp, CA)
19 Amtrak's California Zephyr (Denver, CO and Emeryville, CA)
20 Durango & Silverton Narrow Gauge RR (Durango, CO)
21 Georgetown Loop RR (Georgetown, CO)
22 Leadville, Colorado & Southern RR (Leadville, CO)
23 Boone & Scenic Valley RR (Boone, IA)
24 Thunder Mountain Line (Horseshoe Bend, ID)
25 Abilene & Smoky Valley RR (Abilene, KS)
26 Midland Railway (Baldwin City, KS)
27 Lake Superior & Mississippi RR (Duluth, MN)
28 Belton, Grandview & Kansas City RR (Belton, MO)
29 Branson Scenic Railway (Branson, MO)
30 Charlie Russell Chew Choo (Lewistown, MT)
31 Fremont & Elkhorn Valley RR (Fremont, NE)
32 Cumbres & Toltec Scenic RR (Chama, NM/Antonito, CO)
33 Santa Fe Southern RR (Santa Fe, NM)
34 Nevada Northern Railway (Ely, NV)
35 Nevada State Railroad Museum (Carson City, NV)
36 Virginia & Truckee Railway (Virginia City/Carson City, NV)
37 Amtrak's Heartland Flyer (Oklahoma City, OK; Fort Worth, TX)
38 Amtrak's Empire Builder (Portland, OR; Seattle, WA; St. Paul, MN)
39 Eagle Cap Excursion Train (Elgin/Minam, OR)
40 Mount Hood Railroad (Hood River, OR)
41 Sumpter Valley Railway (McEwen, OR)
42 Black Hills Central RR—1880 Train (Hill City, SD)
43 Austin Steam Train (Cedar Park, TX)
44 Grapevine Vintage RR (Grapevine/Fort Worth, TX)
45 Texas State RR (Rusk/Palestine, TX)
46 Heber Valley RR (Heber City, UT)
47 Chehalis & Centralia RR (Chehalis, WA)
48 Mt. Rainier Scenic RR (Elbe, WA)
49 Cheyenne Depot Museum (Cheyenne, WY)
50 Alberta Prairie Railway (Stettler, AB, Canada)

MOVIE TRAINS

BY JIM CLARK

Train buffs will be happy to know that some of the locomotives and rolling stock featured in Hollywood Westerns are on exhibit at museums, a film lot, a state park and railroads.

Jim Clark—the train man behind Steven Spielberg's TNT miniseries *Into the West* and the Will Smith feature *Wild Wild West*—shares eight sites he says will get your engine running.

1. Nevada State Railroad Museum
Carson City, NV

Locomotives: #18, 22, 25 and 27 from Virginia & Truckee RR, and #8 from the Dardanelle & Russellville RR, plus rolling stock.

FILMS:* *Union Pacific; Red River; Duel in the Sun; Wells Fargo; The Harvey Girls; Last Train from Gun Hill; Wild Wild West* (TV); *Jesse James vs. The Daltons; Return of the Badmen; Wichita; Roar of the Iron Horse* (serial); *Scandalous John*; and *Jesse James*.

2. California State Railroad Museum
Sacramento, CA

Locomotives: #21 from Virginia & Truckee RR and CP Huntington (museum's logo locomotive), plus rolling stock.

FILMS: *Union Pacific; Rock Island Trail; The Iron Horse; Wild Wild West* (feature film); *Into the West* (TV); and *Dr. Quinn, Medicine Woman* (TV).

3. Old Tucson Studios
Tucson, AZ

Locomotive: #11 from Virginia & Truckee RR.

FILMS: *Union Pacific; Horse Soldiers; Cimarron; Joe Kidd; Wild Wild West* (feature film); *Little House on the Prairie; Posse; Last Hard Men; Cheyenne Social Club; Judge Roy Bean; The Reivers;* and *How the West was Won*.

4. Virginia & Truckee Railroad
Virginia City, NV

Locomotive: #29.

FILM: *Dead Man*.

5. Railtown 1897 State Historic Park
Jamestown, CA

Locomotives: #3 and 28 from Sierra Railway, plus rolling stock.

FILMS: *High Noon; The Unforgiven; Petticoat Junction; Wild Wild West* (TV); *The Virginian; Little House on the Prairie; Gunsmoke; Back to the Future III; Big Valley; Tales of Wells Fargo; Last Ride of the Dalton Gang; Kansas Pacific; Rage at Dawn; Rawhide; Scalplock; My Little Chickadee;* and *The Rare Breed*.

6. Black Hills Central Railroad
Hill City, SD

Locomotive: #7, plus rolling stock.

FILMS: *Into the West; Gunsmoke; Orphan Train;* and *Scandalous John*.

7. Durango & Silverton Railroad
Durango, CO

Locomotives: #473, 476, 478, 480, 481, 482, 486, 42, 493, plus rolling stock.

FILMS: *Support Your Local Gunfighter; Butch Cassidy and the Sundance Kid; Night Passage; Denver and Rio Grande; The Texas Rangers; Ticket to Tomahawk; Viva Zapata!;* and *Three Young Texans*.

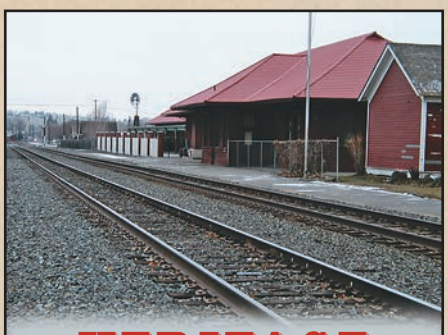
8. Cumbres & Toltec Scenic Railroad
Chama, NM

Locomotives: #463, 484, 487, 488, 489 and 497.

FILMS: *Where the Hell's That Gold?; Bite the Bullet; Missouri Breaks; The White Buffalo; Butch & Sundance: The Early Years; Showdown; Shootout;* and *Good Guys & the Bad Guys*.

* Films listed are a partial list of Westerns tied to the locomotives, rolling stock or railroad.

Railroad Museums

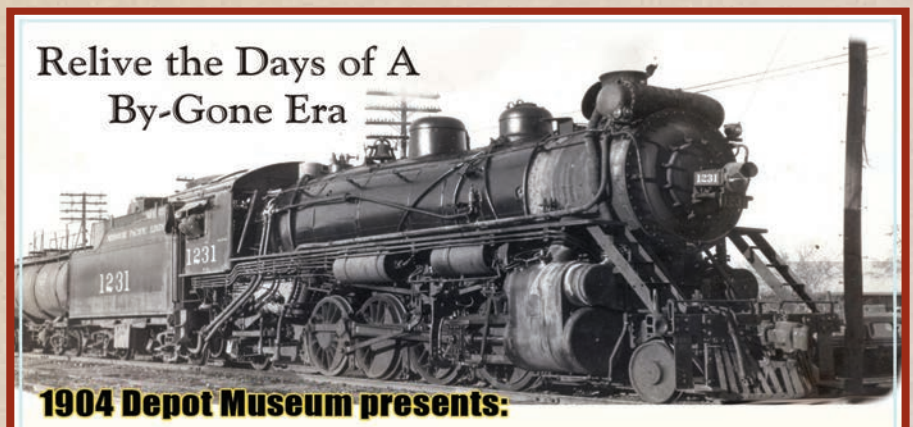


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BY JANA BOMMERSBACH

HOW HOLLYWOOD SAVED THE DURANGO & SILVERTON

A Ticket to Tomahawk *was the golden ticket that paved the way to one of Colorado's top destinations.*

Everyone's heard the iconic children's tale about the "little engine that could." But few realize a real-life version exists.

Call it the "movie that saved a railroad" because that's exactly what *A Ticket to Tomahawk* did for the Durango & Silverton Narrow Gauge Railroad that today is one of Colorado's top tourist attractions.

Millions have traveled the breathtaking route into the San Juan Mountains on a train so popular that it's hard to believe it once was old and tired and ready for the scrap yard. Then a California historian wrote a "delicious" screenplay and convinced producers to feature the old rail line. Marilyn Monroe was even cast in the film. But that's getting ahead of the story.



A Ticket to Tomahawk, with Dan Dailey in the center and the then-unknown Marilyn Monroe at the far right. The other showgirls are (from left) Barbara Smith, Marion Marshall and Joyce MacKenzie.

– Courtesy Paul Hutton –

HEADED FOR DOOM

The town of Durango, Colorado, was built by the Denver & Rio Grande Railway in 1880. Within two years, the railway already built the rail lines into the mountains to Silverton. Gold and silver were waiting to be shipped down that line—some say $300 million in precious metals rode those rails—yet the route was so beautiful that from the very beginning, passengers were encouraged.

But by 1893, silver prices dropped from $1.05 an ounce to just 63 cents an ounce. Ten large mines in the Silverton district closed. A few years later, a couple other mines played out. That wasn't the only disaster. A fire in 1889 had already pretty much destroyed downtown Durango.

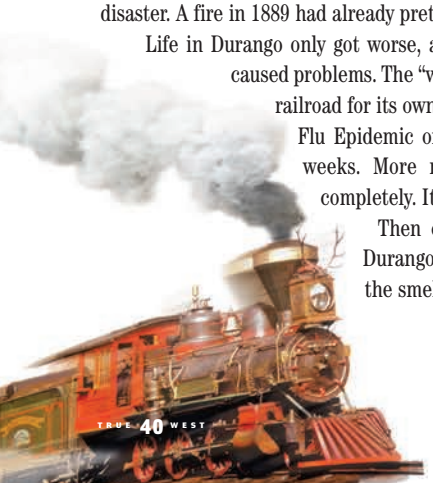
Life in Durango only got worse, and money never again was plentiful. Rock slides and floods caused problems. The "war to end all wars," WW I, came along, and the military ran the railroad for its own needs. The end of the war didn't end the misery. The Spanish Flu Epidemic of 1918 killed 10 percent of Silverton's population in just six weeks. More mines closed and finally, the railroad stopped operating completely. It would stay silent for a decade.

Then came WW II, and the government reopened the smelter in Durango to process, not silver, but uranium. The government operated the smelter into the late 1940s, but when that use ended, the railroad was again in danger of disappearing. In 1948, serious plans were entertained to sell off the rails and locomotives for scrap.

A small staff struggled along, trying to salvage the line as a tourist attraction, but their efforts looked doomed. Thankfully, Hollywood discovered this precious piece of Colorado and gave the world *A Ticket to Tomahawk*.

FLASH OF GENIUS

Screenwriter Mary Anita Loos hatched the idea for *A Ticket to Tomahawk* in her beautiful historic hacienda in Santa Monica, California—today the site of La Senora Research Institute.



She was fascinated by a narrow gauge model train engine that she and her first husband, Richard Sale, had bought. If she could write movies like her Comedy Western about two Easterners seeking their fortune from a gold mine that was discovered by a father who was murdered for it (1948's *The Dude Goes West*), "Why not a story about the little narrow-gauge tracks that did so much to open up the West?" she told the *Durango Herald-Democrat* in 1949.

"We did a lot of research and looked at all of the narrow gauge trains. But the incredible Animas Canyon was the deciding factor to make the movie here. I'm glad because you get a beautiful look at a beautiful place that wouldn't be known without the train," she added. (This and other stories from the making of the film are also shared in Fred Wildfang's book *Hollywood of the Rockies: The Spirit of the New Rochester Hotel*.)

For *A Ticket to Tomahawk*, released in 1950, she shared writing credits with her husband Richard, who also directed the film. "Screenwriting was really a 'social avocation' for her," remembers Tish Nettleship, who was like a daughter to the screenwriter and is the founder of La Senora Research Institute. She notes Mary Anita was a Stanford University-trained archaeologist. "Researching and writing accurate history was her love."

But Mary Anita, then 40 years old, put all that aside at just the right time. "Mary Anita wrote a delicious comedy of the times, and her real coup [was] she talked her Navajo friends into being in the film and playing Pawnees," Nettleship says.

GENERAL PALMER B-7

Allen Harper, the owner of the Durango & Silverton Narrow Gauge Railroad, has not forgotten the man behind the tracks his train runs on today. Harper paid homage to Gen. William Palmer (see p. 34) by having a business car originally built for the Denver & Rio Grande in 1880 restored at a cost of $250,000 in 2001. That work included updating the car for today—adding Internet service and flat screen TV's.

Don't get excited about riding in this baby though; the General Palmer B-7 is exclusively used by Harper, his family and their guests. You can get a peek at the private car, as it will be on exhibit at the annual Narrow Gauge Day celebration held to kick off the railroad's summer season. This year's celebration will be held on May 7.

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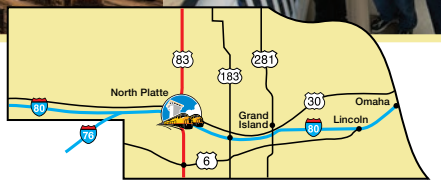
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The basic plot of this Western set in 1876 is a race between the train and stagecoach. Anne Baxter plays Kit Dodge Jr., the granddaughter of a railroad man. She must get the train to Tomahawk on time with at least one paying customer to win a Colorado Territory franchise. Her passenger is Johnny Behind-the-Deuces, a traveling medicine show entrepreneur played by Dan Dailey. She's opposed by a stagecoach line tough called Dakota, who is played by Rory Calhoun. The film had everything: cowpokes, an Indian attack, a narrow gauge steam train and a pretty young blonde who was so unknown she got no screen credit whatsoever, but who everyone will recognize as Marilyn Monroe.

Marilyn plays one of four dance hall girls on the train who perform an impromptu song and dance with Dailey— "Oh, What a Forward Young Man You Are"—on the way to Tomahawk. YouTube runs a clip of that song and dance.

The #20 locomotive used in the film is from the Rio Grande Southern, a narrow gauge railroad built in 1891 by Otto Mears that ran from Ridgway to Durango. Owned by the Colorado Railroad Museum in Golden, the 20 is "undergoing a full restoration to operating condition in Strassburg, Pennsylvania," says Jim Pettengill, vice president of the Ridgway Railroad Museum. It was "gussied up" in garish paint for the movie and named the Emma Sweeny. (A replica of the locomotive was created by 20th Century Fox for close-ups and later was used in the CBS series *Petticoat Junction*.)

"Mary Anita was presented by the railroad a commemorative plate showing the 'Emma Sweeny' as star of *Ticket to Tomahawk*," Nettleship says. "Another such plate was presented to the railroad's engineer for the filming, and his grandson brought his family's plate as a gift to La Senora when we did our first official screening of the film."

MOTHER NATURE STEALS THE SPOTLIGHT

The gussied up locomotive did not capture everyone's attention; nor did a cute Marilyn Monroe in a yellow hootchie-cootchie outfit. What struck filmgoers was the dress that Mother Nature wore as the line traveled up her mountain.

"Mary Anita's movie had such gorgeous scenery that people started showing up at the closed railroad office asking to take a scenic ride," Nettleship says.

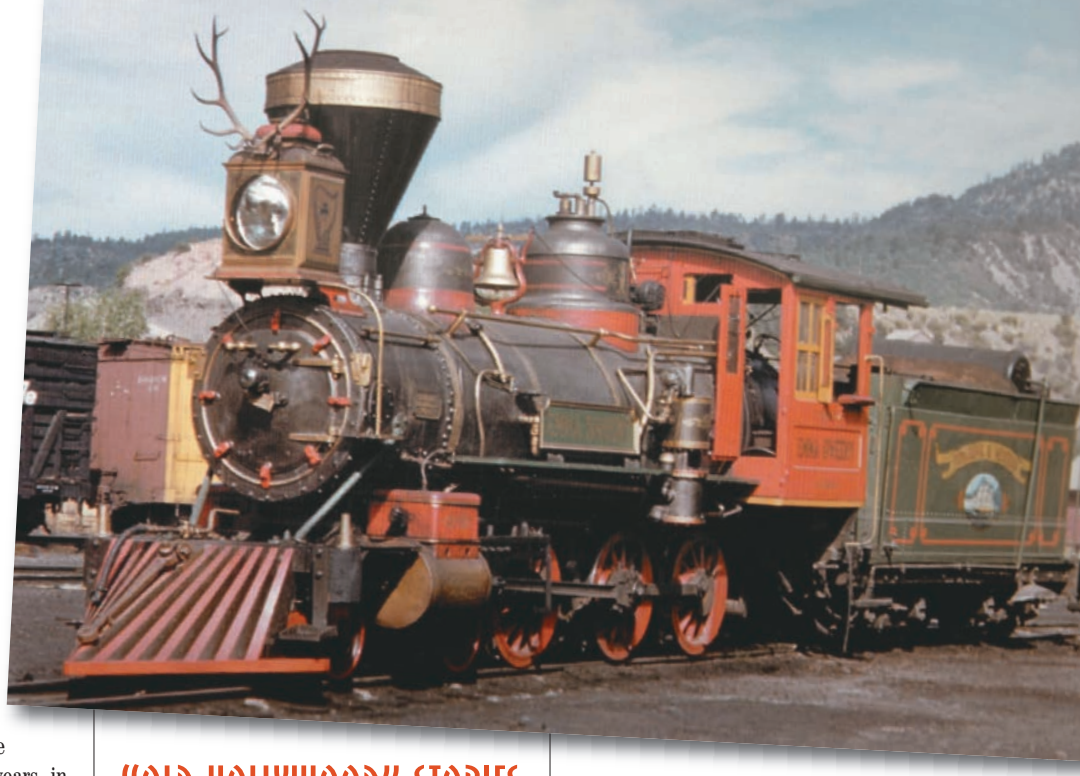
The movie reviews took notice. In the *All Movie Guide* by Hal Erickson, he writes, "The film's never-take-a-breath action scenes are played out against some of the most gorgeous Colorado scenery ever captured on Technicolor."

The *New York Times* reviewer Bosley Crowther wrote on May 20, 1950: "It was filmed, for the most part, amid scenery that is lovely on the Technicolored screen. Shot very largely on location in western Colorado, it does have an airiness and a beauty that you don't often find in such films."

The official website of the railroad today cites *Ticket to Tomahawk* as its first savior. (Director Raoul Walsh actually captured it first on film, for a train robbery scene in 1949's *Colorado Territory*; but Loos made the railroad a star in her screenplay.) Other movies shot on location followed: *Across the Wide Missouri, Denver & Rio Grande, Viva Zapata!, Around the World in 80 Days*. By the time Hollywood used the railroad line in *Butch Cassidy and*







Emma Sweeny, the Rio Grande Southern Locomotive #20 featured in *A Ticket to Tomahawk*, is owned by the Colorado Railroad Museum in Golden and undergoing full restoration to operating condition.

– True West Archives –

the Sundance Kid, in 1969, the Durango & Silverton Narrow Gauge was both a National Historic Landmark and a National Historic Civil Engineering Landmark.

Charles E. Bradshaw Jr. bought the line as it approached its 100th birthday in 1982. He restored the original engine #481, and after 20 years in retirement, it went back into service. He continued his restoration work, replacing some 10,000 railroad ties, weatherizing engines and coaches for winter use, and expanding the line. "By 1986 there were four trains running to Silverton with a fifth running to Cascade Canyon Wye!" the railroad's website states.

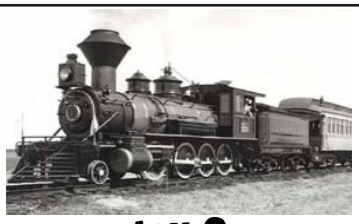
"Old Hollywood" Stories

Just as colorful as the tale of the movie is the story of the woman who wrote the script.

Mary Anita Loos was born on May 6, 1910, in San Diego. Her father was Dr. Richard Loos, cofounder of the Ross-Loos Medical Clinic. She grew up in a California hacienda built by Jose Mojica, an operatic tenor and Mexican movie star who became a Franciscan priest. He sold it to her father. She eventually inherited it, but she always kept Mojica's former bedroom ready for him whenever he visited California.

"So Mary Anita had all the Mojica stories, many of which were highly confidential," Nettleship says.





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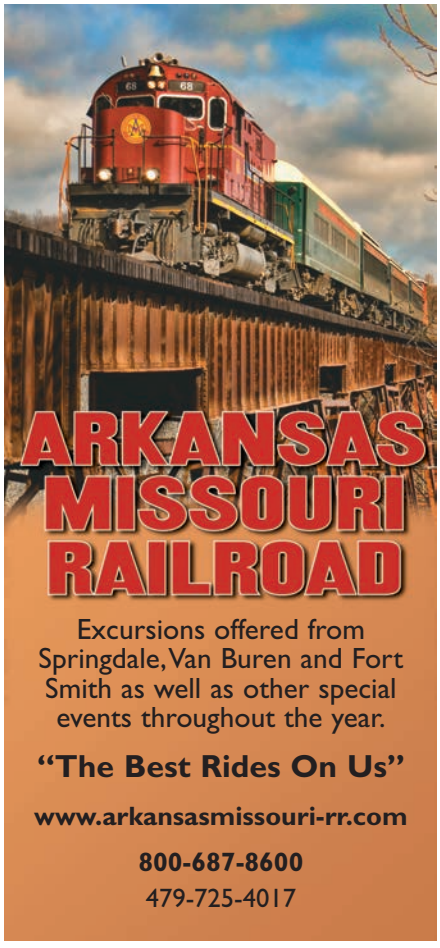
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Jean Harlow in 1932's *Red-Headed Woman* with Anita Loos (at right), aunt of Mary Anita Loos. Like her niece, she too would end up with a tie to Marilyn Monroe; she wrote the 1925 novel that was adapted as 1953's *Gentlemen Prefer Blondes*.

Ticket to Tomahawk would bring Mary Anita her biggest fame as a screenwriter. She and Sales were nominated in 1951 for the Best Written American Western by the Writer's Guild of America.

Besides writing, she was a producer, publicist and actress. Her last recorded writing credit for Hollywood was as one of three writers for the 42nd annual Academy Awards in 1970.

Eventually, financial circumstances led her to sell the hacienda to her friend Lyle Wheeler, and she moved a few blocks away. She continued attending dinner parties and events at the hacienda. When it was sold to La Senora in 1976, "Mary came with it as its docent," Nettleship says.

"Throughout her lifetime Mary Anita continued to entertain in the hacienda, bringing the elite of Hollywood talent to the new owner's dinner table to transfer the 'Old Hollywood' stories to a new generation. When she married for a second time in 1980 she did so at the hacienda, with her best friend Eddie Albert singing all the verses of September song to a virtual roster of the still living Old Hollywood talent," Nettleship says. She notes that Mary Anita's aunt Anita Loos was the more famous screenwriter of the family; among her novels adapted for film is *Gentlemen Prefer Blondes*, starring, you guessed it, Marilyn Monroe.

"Over almost 30 years of celebrating all family holidays with Mary Anita, taking my newborn grandchildren on their first outings to Great Grandmother Mary Anita's house and sharing the dinner table several times a month with her elderly (to my young eyes at the time) friends of such accomplishment, I guess I'm a living repository of their stories," Nettleship says. "To the extent feasible, I've confirmed stories told to me."

Mary Anita died in Monterey in October of 2004. But her film that so changed history lives on, as does the railroad it saved.

Today, the Durango & Silverton Narrow Gauge Railroad provides year-round service. As it was from Day One, the historic locomotives are 100-percent coal fired and steam operated. The line is operated by American Heritage Railways.

As the locomotive winds up that stunning mountain, with scenery so spectacular you think you're in a postcard, you can almost hear the steam locomotive singing, "Yes I can, yes I can."

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

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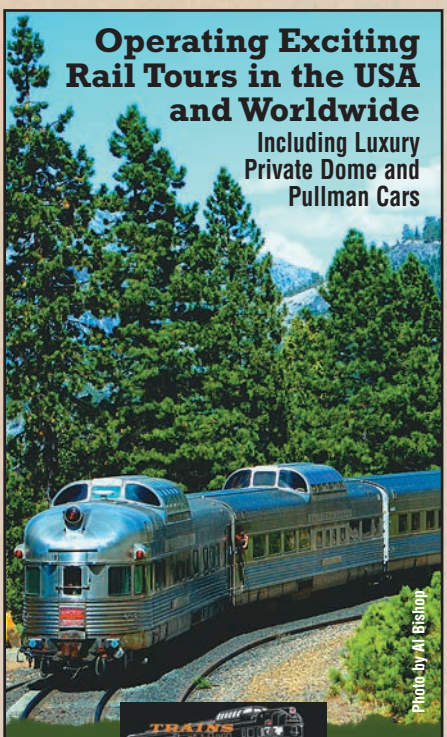


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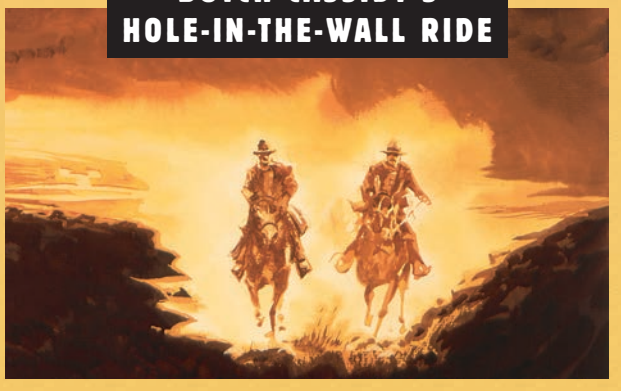
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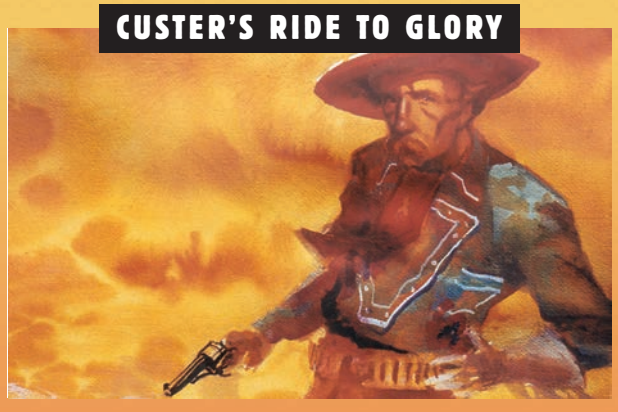
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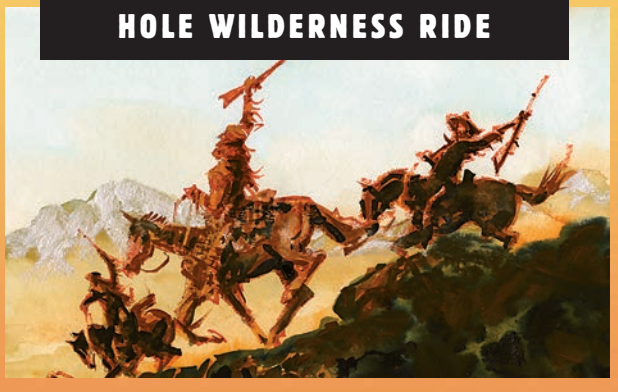
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McKINNEY MEETS HIS MAKER

JIM McKINNEY & AL HULSE VS CALIFORNIA LAWMEN

"MY JIM WAS A FINE SON, BUT WHEN HE DRANK HE COULD, AND WOULD, KILL."



Jeff Packard (left) and Will Tibbet.

– COURTESY BAKERSFIELD POLICE DEPARTMENT –

BY MARK BOARDMAN

Maps & Graphics by Gus Walker

Based on the research of Harold L. Edwards

APRIL 19, 1903

Acting on a tip, a 10-man posse surrounds the Bakersfield, California, establishment known as the Joss House, a combination meeting place, religious shrine, rooming house and opium den. Their target is Jim McKinney, wanted for two murders in Arizona and another in California.

At around 10 a.m., Bakersfield City Marshal Jeff Packard and Kern County Deputy Sheriff Will Tibbet are searching inside the house; they are about to enter the first floor room of Al Hulse, a known associate of McKinney, and his prostitute girlfriend Jennie Fox. The door swings open—directly in front of the officers is McKinney, shotgun leveled at them. Behind him and to his right is Hulse, pointing a rifle. Miss Fox is trying to find cover.

For some reason, McKinney hesitates. Packard fires his rifle at the outlaw but misses. Hulse puts a bullet into Tibbet's right side. The lawmen back away from the room and move a few steps toward a back door. McKinney unloads one barrel of his shotgun, hitting both officers. Tibbet exits the house and stumbles down the stairs, collapsing in the backyard.

Packard is right behind his injured colleague, but as he attempts to escape he is shot again by both McKinney and Hulse. Badly wounded, the marshal finds some cover behind a privy door in the backyard.

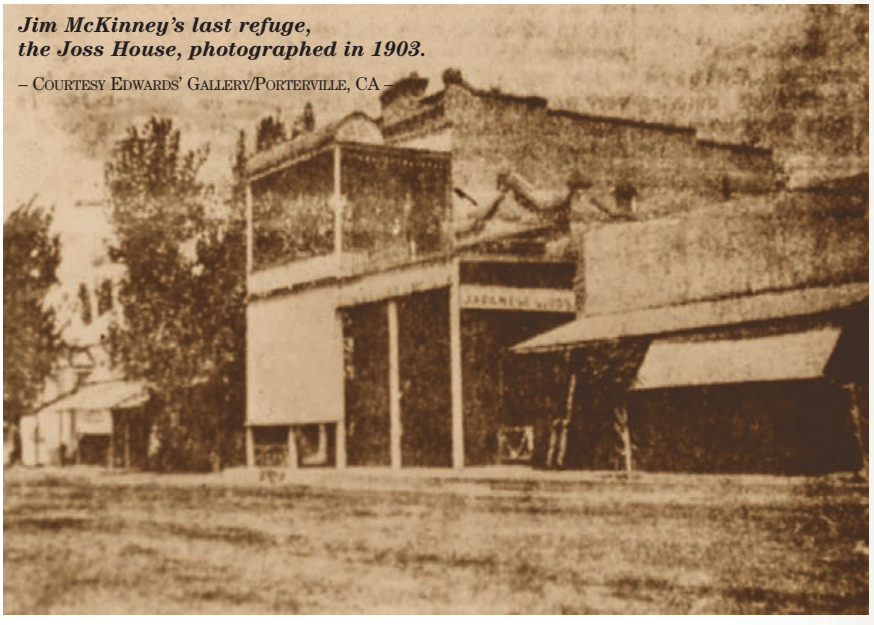
The rest of the posse heads down an alley to the back of the Joss House. As they do so, Hulse and his girl escape through the unguarded front door.

Deputy Marshal Ernest Etter reaches the backyard and fires his pistol at McKinney, who stands in the back doorway. The shots miss. Deputy Sheriff Bert Tibbet—Will's brother—is also at the scene. He spies McKinney, still partially framed in the door, and opens up with his shotgun, hitting his target in the neck and driving him back into the house. Satisfied with his strike against McKinney, Bert leaves to assist his wounded brother.

Kern County Deputy Gus Tower runs down the alley to help and sees McKinney through the kitchen window. Tower shoots and misses, but his gunfire forces McKinney to move again to the back door.

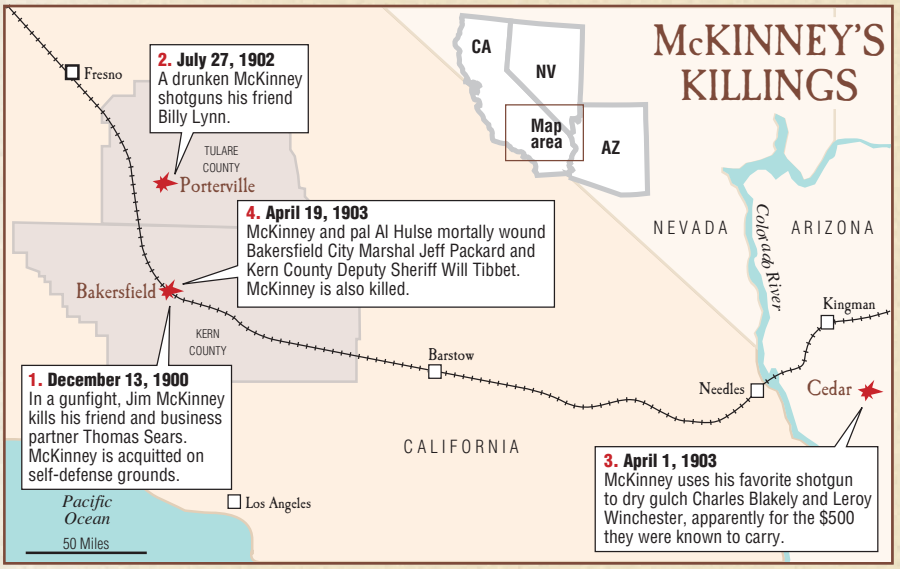
Bert, still helping his wounded brother, sees the badman in the doorway and fires the second load of shot. McKinney is hit in the left side of the face. The blast pushes him inside the Joss House; his body drapes over the railing to the stairs that lead to the basement hop room.

Jim McKinney, a most violent man, is, appropriately, dead by violence.



Jim McKinney's last refuge, the Joss House, photographed in 1903.

– COURTESY EDWARDS' GALLERY/PORTERVILLE, CA –



The Making of Jim McKinney

By most accounts, Jim McKinney was a good guy—genial, generous and a great employee (cowboy, teamster, miner)—until he hit the age of 24 in 1884.

At that point, the central California resident got involved with gambling, whores and booze—lots and lots of booze. When he drank, McKinney got mean. The tally: at least six shooting scrapes, a knifing, numerous fights, many jail stints and nearly five years in California's oldest prison San Quentin. And that's not counting four killings.

The last three murders—in 1902 and 1903—put Jim McKinney on the run, through Arizona and Mexico and back to California.

Haggard and hungry and worn down, he went back to his old stomping grounds of Bakersfield. In mid-April of 1903, he sought refuge with Al Hulse, who he had palled around with for about 18 years. Hulse was a touchy character, an alcoholic and a hophead, who had his own resume of violence.

Jim McKinney went to Hulse's room in Chinatown to figure out his next move.



A photograph of the back of the Joss House, taken after the 1903 shooting.

– Courtesy Edwards' Gallery/ Porterville, CA –



Jim McKinney (standing) when he was a solid and respected citizen. Seated is Julius Scott, the nephew of Porter Putnam, founder of Porterville.

– True West Archives –

Aftermath: Odds & Ends

Kern County Deputy Will Tibbet was moved to the Southern Hotel, where he died at around 1 p.m..

Bakersfield Marshal Jeff Packard was taken to his home. In spite of several operations, he died of his wounds at five the next morning.

Jim McKinney was buried in the family plot at Porterville, about 50 miles north of Bakersfield. His grave is unmarked.

Al Hulse was picked up a few blocks from the Joss House. He was convicted of second-degree murder in July of 1904 and sentenced to life in prison. Awaiting appeal, he served his time at the Kern County Jail. On October 16, 1906, he cut his own throat with a straight razor.

Kern County Deputy Sheriff Bert Tibbet collected $2,250 in rewards for killing McKinney. He gave the money to his brother's widow.

Tibbet's son Lawrence was seven when his father died. He grew up to become one of the most famous baritones singing at the Metropolitan Opera from 1923-50. He was nominated for an Oscar for his role in Laurel and Hardy's *The Rogue Song* (1930).

The Joss House stood virtually unchanged until a major earthquake rocked Bakersfield in August 1952. The building sustained major damage and had to be torn down. A bronze plaque commemorating the shoot-out is in the sidewalk where the place once stood.

Recommended: *The Killing of Jim McKinney* by Harold L. Edwards, published by Edwards Publishing Co.



Bakersfield, California, circa 1903, two blocks from where McKinney killed his friend Long Tom Sears in 1900.

– True West Archives –



Roy Rogers first starred with Dale Evans in 1944's *The Yellow Rose of Texas*. Throughout the 1940s, their wardrobes were made by Nathan Turk and Rodeo Ben, with Nudie Cohen making costumes for them in later years (see *Collecting the West* on p. 14). They also wore off-the-rack clothing by a company that is still big in the Western shirt business today: Rockmount Ranch Wear. In this publicity photo, Roy's shirt (maker unknown) features horses, horseshoes and a cactus on each cuff.

– True West Archives –

BY G. DANIEL DEWEESE

THE EVOLUTION OF WESTERN WEAR

HORSE ROMANCE



"The horse is an archetypal symbol which will always find ways to stir up deep and moving ancestral memories in every human being."

–Paul Mellon, American Thoroughbred Breeder

The West was won from the back of the horse. Mounted conquistadors easily subdued American Indians initially terrified by the strange beast. The term "Comanche Moon" references September raids by Comanches into Mexico for horses in the 1700s. Spanish horses quickly reached the Northern Plains and transformed the lives of nomadic Indians living there. The U.S. Cavalry, horse-drawn wagon trains and cattle herded by mounted cowboys pushing cattle across the prairie effectively ended the nomadic ways of Indians within 80 years.

In effect, the West would not be the West were it not for the horse. It is only fitting that, absent official recognition of its historic and cultural importance, contemporary Westerners often wear a horse on their backs—or on their wrists, around their waists, from their ears, or on their feet. Take a look at your wardrobe and accessories. If you dress Western, you probably have something bearing the image of a horse—whether it's a brand logo embroidered on the chest or a design element on a piece of jewelry.

This retro-inspired Dosido boot from Ariat features horsehead cutouts on the shaft, Western-themed cutouts on the contrasting wingtip and collar. The full-grain leather boot contains moisture-wicking, antimicrobial sock liner, a gel pad in the forefoot and Duratread outsole with exclusive ATS forked composite shank. Boot has an 8½-inch shaft and leather-wrapped, two-inch heel. The Dosido is available in brown with blue wingtip and bronze accents or black with red brush-off wingtip and silver accents (shown); $170.



Patricia Wolf has hand painted a wild horse stampede across her black suede jacket, called Indian Summer; $799.

– ALL IMAGES COURTESY MANUFACTURERS UNLESS OTHERWISE NOTED –

THE EVOLUTION OF WESTERN WEAR



This zip-top tote from American West has hand-tooled horsehead and horseshoe designs in vegetable tanned, antiqued brown leather. The trim includes silver spots and a silver signature keepsake. Part of the "Everyday Cowgirl" collection, this 9-by-10-by-4-inch handbag comes with a protective storage bag and is backed by the American West lifetime guarantee; $164.

Artistic tributes to the grace, power and beauty of the horse permeate Western culture dating back to the Lascaux cave images drawn 16,000 years ago. Horse art and motifs on contemporary Western apparel are direct descendents of that legacy. The earliest horse art was likely an attempt to capture the spirit, strength and beauty of horses; wearing clothes bearing horse images echoes that desire. Whether it is the Indian pony interpreted by designer Patricia Wolf on her leather vests, jackets and skirts, or the sleek silver Mustang head depicted on a bracelet by Eimer Design, the presence of horses on clothes and accessories imbues the wearer with the spirit and the aura of the horse.

However vividly or subtley you want to declare your affinity for horses, you'll find every which way to express yourself in nearly every category of Western wear and accessories. Judy Wagner, marketing director for Montana Silversmiths, summed it up when she said, "It really is all about the horse. That's what ties us all together. It started way back when. It was ranchers who had horses, now it's people who like the lifestyle who like horses. That's the common thread."



Wild horses stampede across this extra large (15-by-8-by-4-inch) purse by Double J Saddlery. The purse features antiqued, engraved copper dots, as well as brown chap leather and a Western yoke made from hair-on calf; $425.



Matching the Double J purse at right, this three-inch belt is made out of brindle hair and features antiqued, engraved copper dots and an antiqued copper bar buckle; $275.



A hand-engraved bucking bronc and rider in 14 karat gold fill graces the Top Hand buckle set from Vogt Western Silver. This solid Sterling Silver four-piece buckle set is accented with hand-cut 14 karat gold fill floral scrollwork. Five synthetic rubies adorn the buckle, keepers and tip; $565. A matching bronc and rider design is also available in a money clip from Vogt.



The "Lucchese Classics" collection includes this Caiman crocodile hornback boot with hand-tooled bucking bronco art on the shaft; $2,299. "Lucchese Classics" are made-to-order boots built on the standard Lucchese last and size scale.



Rail employees helped popularize pocket watches after an 1891 train wreck led to the adoption two years later of a standard for pocket watches. Pay homage to the past with this horsehead pocket watch from Montana Silversmiths, featuring an engraved design in silver plate as a cover and a Classic Chain for a fob; $100.







Lesley Rand Bennett, who specializes in equine jewelry, evokes romance with her horse pendant formed in the shape of a heart. Made out of solid 14k gold with diamonds, the pendant is $1,475, with the 16-inch Omega chain selling for $800. The matching earrings are $1,200.

The Mustang, America's first true horse, is a popular symbol on jewelry that makes a classic, understated statement. Men can dress up their Western shirts with Mustang cuff links, hand carved out of wax and then cast in Sterling Silver by Max Lang (above, top, $115). Women can adorn their wrist with a bangle bracelet featuring a Mustang horsehead from Eimer Design on five mm Sterling Silver stock (above, bottom, $72).

Embroidered shirts predate Rockmount Ranch Wear, but Rockmount founder Papa Jack Weil streamlined many costly processes. For that vintage look, both men and women will want to check out Rockmount's updated-but-authentic designs. Rockmount's elaborately detailed "Horsehead & Saddle" shirt is 100-percent cotton gabardine with horse-themed embroidery front and back. (Note the similar "horsehead-in-horseshoe" design on Roy Rogers's shirt, p. 52.) Available in three colors in children's and adult sizes from $80 to $129.



Horses and horseshoes declare an affinity for the Western lifestyle in these items from M&F Western Products.

The M&F pinstripe Cowgirl cap features an embroidered kicking horse and rhinestone accents; $23.

Nocona belts and buckles include horsehead and horseshoe motifs and running horses conchos. The rhinestone-studded horsehead buckle is 2¾ by 3 inches; $25. The brown leather belt features running horse conchos and comes with a harness buckle; $60.

The Wild West clasp handbag from Nocona features rhinestone accents, a denim strap and plenty of kitschy cowboy appeal; $125.

Women will enjoy this retro shirt from Scully, featuring smile pockets with arrows and kicking Mustangs embroidered on the front and back yokes. Made out of 65-percent polyester and 35-percent rayon, the shirt sells for $69.95.

THE EVOLUTION OF WESTERN WEAR

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Sweet Bird Studio: 303-440-9891 • *SweetBirdStudio.com*
Vogt Western Silver: *VogtSilversmiths.com*



An orange bucking bronc is embroidered over the Cruel Girl signature logo on this striped shirt made out of plain weave cotton. Button closures include contrast orange stitching on the sleeves and collar button holes; $53.

This popular t-shirt from Ranch Royalty Clothing Co. features a cowgirl riding a bucking horse. Design details include a punchy cowgirl hat and leggings, and roses at the horse's feet; $36.





The "Rock the Range" line of headwear from Greeley Hat Works includes this "Borrow Freedom" Sterling Silver accent piece made by Sweet Bird Studio. The turquoise horsehead includes silver, antiqued tin accents and the hand-engraved message, "In Riding a Horse We Borrow Freedom." The hat is hand shaped from fine European hare blend. The hat and trim sell for $760.

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

Living Like the Boggs

True West contributing editor Johnny D. Boggs and his wife Lisa's home stays true to Santa Fe's style.

What better place for writer Johnny D. Boggs and realtor Lisa Smith to live than the outskirts of Santa Fe, New Mexico, at the edge of a greenbelt?

They live close enough to the city for shopping excursions and good food, far enough away that son Jack has plenty of room to hike and play.

Drawing inspiration from the Pueblo Indians and the Colonial Spanish, their Pueblo Revival home—a popular regional style of architecture in Santa Fe—features three bedrooms, two baths and two living areas at 2,200 square feet on almost two acres. Located off a dirt road, the home is surrounded by Southwestern landscaping that includes piñon and juniper trees, cholla cactus, Hot Lips sage, Jupiter's Beard, sedum, yarrow and purple mums.

Their home fits perfectly into the New Mexico landscape. The interior is a blend of bright Southwestern colors like turquoise and tomato red accented by Johnny's custom boots and hats, and Lisa's collection of crosses.

Every room features a ceiling inspired by old-century Spanish architecture of the Southwest. The den offers a coved ceiling, which curves upward and is rounded at the corners. Two of the ceilings in the bedrooms feature vigas, which are logs supporting the roof. The living room offers up vigas and latillas, which are peeled sticks laid between the vigas. The kitchen gets a splash of color on its ceiling: tomato red.

The Spanish Mission style is also revived in the Boggs's home in their choice of tile for the flooring. Throughout most of the house, you'll find Saltillo tile complete with "dog prints" on some of the tile (as saltillo dries in the Mexican sun, dogs routinely walk over the not quite dry tiles, leaving their marks). The kitchen floor is dressed up in colorful talavera Mexican tile.

Dramatic views from the back patio of the Sangre de Cristo and Jemez mountain range will top off a day of writing or even hiking since a convenient trail begins at the back gate leading to an arroyo.

As inviting as the outdoors are, the interior of this home is both decorative and livable. You'll find baseball caps, awards, Indian relics and even a small bench from the Ozarks, purchased when Lisa and Johnny were still dating—and in which that romantic Johnny hid her engagement ring when he popped the question.

Accent pieces include a Chimayó weaving that hangs in the hallway, a sculpture of a mother, father and child that was a gift to Lisa from her dad when Jack was born, plus movie posters and lobby cards that Johnny purchased on e-Bay when Lisa wasn't watching. She got even though and purchased a lamp at Lots of Furniture—her favorite place to shop in Dallas—"as a present to myself after leaving a dead end and absurdly dysfunctional job."

Among their collection: a vintage Remington typewriter Lisa bought at an antique shop in Dallas (she notes that Johnny still misses his manual Smith-Corona), a Winchester ammo box, some bottles, a Civil War replica belt, horns and an "Angry Mob" toy collection a friend gave Johnny because he thought it might come in handy for research. Lisa says, "Johnny's friend is quite insane." Of course now we have to figure out just which of Johnny's friends she may be referring to . . .



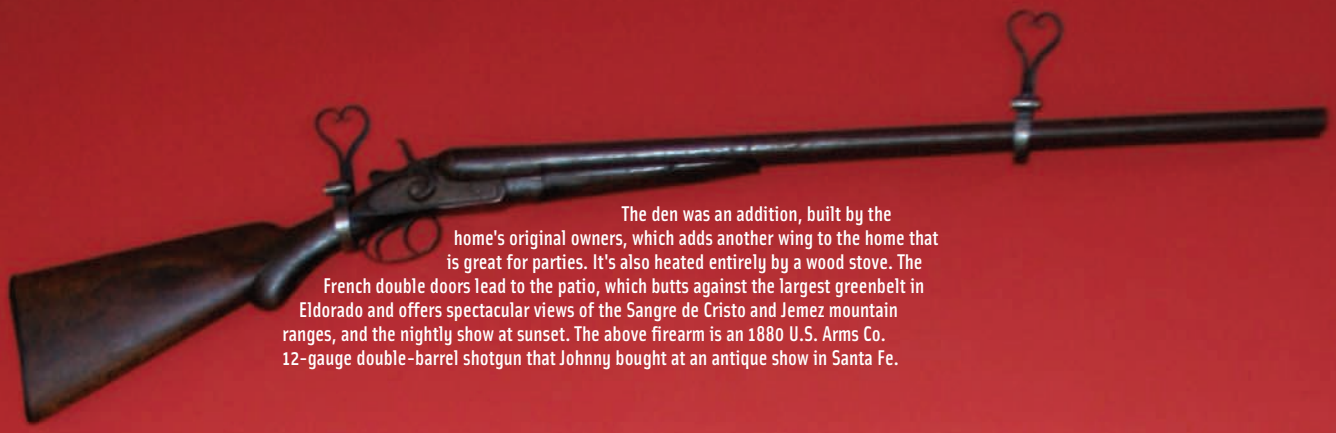


(Left) Displayed on the turquoise wall in the den are various pieces of "functional" Indian artwork, including a Comanche bow and arrow, and Crow shield. Johnny frequently peruses the wares at the prestigious Santa Fe Indian Market to add to his collection.

(Below) Santa Fe has one of the nation's most stringent building codes–behind only Charleston, South Carolina–in an attempt to preserve the architectural charm of the area's Pueblo Revival-style architecture. The house isn't adobe, though, but stucco.

– All photographs by Bill Lindley –

Candy Moulton is the author of *Roadside History of Wyoming* and *Roadside History of Colorado,* both published by Mountain Press Publishing Company.



The den was an addition, built by the home's original owners, which adds another wing to the home that is great for parties. It's also heated entirely by a wood stove. The French double doors lead to the patio, which butts against the largest greenbelt in Eldorado and offers spectacular views of the Sangre de Cristo and Jemez mountain ranges, and the nightly show at sunset. The above firearm is an 1880 U.S. Arms Co. 12-gauge double-barrel shotgun that Johnny bought at an antique show in Santa Fe.



Above the closet doors in Johnny's office hang several of his hats, most made at Rand's in Billings, Montana. The loft area offers more display space for various artifacts and a few samples from Johnny's movie poster collection.

can't be me as all I've ever bought Johnny were drinks.

As you might imagine in a writer's house, most everything has a story behind it, or is connected to a friend. Two pieces of art in the master bedroom and two in the front hallway are by ol' Max Evans (author of *The Rounders*, *The Hi-Lo Country* and dozens of other recognized works), who once made his living as a Taos artist. Acrylic paintings by Nocona and Quanah Burgess (descendants of Quanah Parker, the last chief of the Quahadi Comanches, see p. 26) hang in the den. Lisa has artwork signed to her by Denver artist Carrie Fell.

Johnny has collected a Gros Ventre sheath and Southern Cheyenne pouch, both purchased at Santa Fe Indian Market, plus a Comanche bow and arrow and Santo Domingo quiver, purchased at the What Not Shop in Cerrillos, New Mexico. He bought a Crow shield in South Dakota, a Cherokee tomahawk in Oklahoma and a wooden Eastern Woodland Indian quiver at an estate sale in Texas.

Johnny's Wrangler Award, received from the National Cowboy and Western Heritage Museum for his novel *Spark on the Prairie*, is displayed in the den along with his Spur Award-winning books: *Camp Ford* and *Doubtful Cañon*. In his office, which is totally too neat for a writer, books are stacked and stuffed into cases that have other important items: two of his Kansas City Royals ball caps (he has three) and his ball cap from Century Bank, which represents his tenure as assistant coach for Jack's Little League baseball team.

Lisa wanted the interior to have a "happy hacienda" flavor when she chose the colors. The prints on the wall are signed to Lisa by Denver's renown contemporary Western cowgirl, the artist Carrie Fell. Johnny just needed additional storage space for his boot collection. As Lisa notes these are all Johnny's boots, but not *all* of Johnny's boots. They are (from left) Paul Bond; vintage Acme from the 1950s or 1960s; vintage, bootmaker unknown, but Johnny had to buy them at a Taos shop when they fit and had his initials carved on them; Paul Bond; and Rodney Ammons.



(Right) A nearly eight-year-old Jack, Lisa and Johnny sit on the banco in the den, in front of a photograph of singer Johnny Cash that was taken in 1967 by Baron Wolman, the first chief photographer for *Rolling Stone* magazine.







(Above) Adding warmth and more color to the master bedroom are the turquoise kiva fireplace and the tile-block window design, plus a couple of signed prints of pen-and-ink artwork by Johnny's friend, author and former Taos painter Max Evans.

(Right) The dining room wall displays several crosses acquired by Lisa, many of those picked up at Santa Fe's Spanish Market held in the Plaza each July, including silver, wood-carved and milagros (crosses adorned with silver-plated religious charms).



Lisa is continually amazed that as Johnny adds bookcases to his office, they are almost immediately filled.

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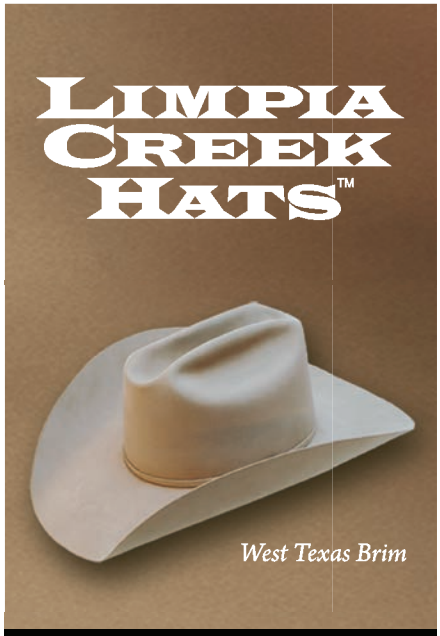
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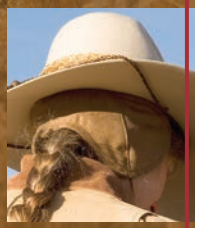
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Sunday Dinner

Plus an 1897 recipe for Rhode Island Clam Chowder.



– By Sherry Monahan –

What do you get when you combine good food, family, friends, laughter, music and entertainment? A pleasant old-fashioned Sunday feast!

That's exactly what Sarah Erlach, who grew up in Jackson, Nebraska, in the late 1800s recalled. "This town used to be pretty big. We used to have horse racing and everything on Sunday. My father always had one horse in the races; just home people, no outsiders in the race; ran only for pleasure, not for money . . . the Indians used to come up from the agency and dance their war dances for the whites here. When the country got settled up everyone would come in on Sunday to church and have a good time in the afternoon, and then go back to their farms and work all week; they did that way regular."

Whether you call it supper or dinner, the Sunday meal was usually more special than a meal on any other day of the week. The noon day meal was traditionally called dinner, and the evening repast was supper. For most farmers, Sunday was a day of rest and hearty eating. For city folks it could mean the same thing or it could mean a day of frolicking and dining out. Regardless of where they lived, most people got together with family, friends and neighbors to enjoy the day. In the bigger towns and cities, such as Denver, Colorado, Tombstone, Arizona, and Kansas City, Missouri, folks went out to dine. Most of the local restaurants or hotels placed their Sunday Bill of Fare in the papers to tempt hungry patrons. The papers also provided "suggested" bills of fare for those who wanted to entertain or dine at home.

The *Kansas City Daily Star* posted a suggested bill of fare for the ordinary housewife in 1896. It included items for Sunday's breakfast, dinner and supper. Dinner suggestions were: Clam soup, fricassee of chicken, browned potatoes, creamed onions and rice pudding. By the mid- to late 1800s almost any type of American food, including salmon and clams, was available in cans.

Captain William Hembree grew up in Polk County, Oregon, in the mid-1800s and remembered this: "As I said before, we worked every day but Sunday, and except for chores, Sunday really was a day of rest, and a very welcome one. The day was really a quiet and holy day in those times. My family was not what one would consider over much pious or

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

RHODE ISLAND CLAM CHOWDER

4¼ lb. of salt pork or bacon, diced

4 medium potatoes, cubed

2 onions, sliced

1 cup boiling water

½ cup water crackers, crushed

1 tsp. salt

½ freshly ground black pepper

2 cans clams, chopped

1 bottle clam juice

Sauté pork fat or bacon over low heat in a medium stockpot and cook until browned. Place the crackers in a glass measuring cup and add enough boiling water to cover and let stand for three minutes. Drain off any excess water.

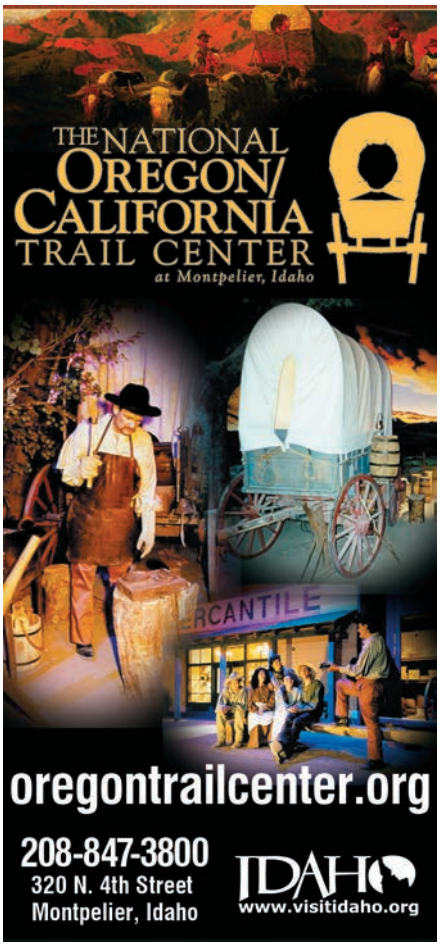
Add the clam juice, water, onions, potatoes, crackers, salt and pepper to the salt pork or bacon. Cook uncovered, over medium heat, until the potatoes are tender—about 20 to 30 minutes. Add the clams and cook another five minutes. Garnish with crumbled bacon and a fresh green herb like thyme or parsley. Serves four.

Recipe from *Butte Weekly Miner*, March 4, 1897. It has been slightly modified for today's cook.

religious, for those times, but it seemed that every family embraced some sort of faith."

Frank Dixon of Hastings, Nebraska, recalled his Sundays during the late 1800s: "Now during the week when no dance or anything special going on we didn't doll up. On Sundays went to church or at least Sunday school. . . . In the summer we were a little slack on this as picnics down on the river were so much the go. Nearly every one went and in big bunches. . . . We would hire a wagon or wagonette or hayrack, all chipping in. Then would buy pop or ice cream. Then the girls would furnish the eats. Ham and cheese sandwiches, pickles, hard boiled eggs and cakes."

"The old-fashioned Sunday dinner was wonderful," recalled Anna Potter Davis, who moved to Chamberino, New Mexico, in 1898. She added, "We were always prepared for company on Sunday, for all of the bread, pies, cakes doughnuts and cookies were baked on Saturday. . . . Sometimes we would have baked chicken with dressing and gravy."







Only in Tahlequah. . .
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(Above) Banjo pickin' and three-part harmonies fill the air during the Red Fern Festival. Visit RedFernFestival.com for more information.



Tahlequah is a popular place to travel the river by raft, canoe or kayak.

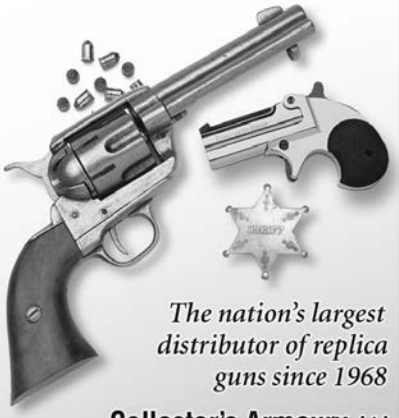
The Murrell Home (below) and the Thompson House are reminders of the high lifestyle led by some before the Civil War.



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Cherokee Nation's Tahlequah, OK

Our #7 True Western Town of 2010.

Last March 6, a direct descendant of Sequoyah, the mayor of Tahlequah and the principal chief of the Cherokee Nation were among those who came together to honor an important exchange that took place 100 years ago.

In 1909, the Oklahoma legislature purchased the 1889 Female Seminary and surrounding land from the Cherokee Nation. The Founder's Day celebration in March was just one of many instances to come in which the Nation hopes to work with its capital city of Tahlequah to ensure the local history is shared.

Principal Chief Chad Smith began forging this partnership with Tahlequah two years ago, at an August conference announcing the Nation's formation of a Cultural Tourism Department. "We can't make this happen by ourselves. We need your help. It's simple, the Cherokee Nation wants to tell its story. Our self interest is to develop a partnership with you to tell our story."

On hand to cover the conference was the *Cherokee Phoenix*, the first American Indian newspaper, printed since 1828, and created as a direct result of Sequoyah inventing the Cherokee alphabet seven years earlier.

For the paper, staff writer Will Chavez interviewed Beth Herrington, who serves on the Tahlequah Historic Preservation Advisory Board. She told him that the THPAB was looking forward to partnering up with the Nation.

Herrington is certainly a good ally for the Cherokee Nation. She offers up tours of the city's historic sites, such as the 1854 home of a Cherokee merchant, on INTV's *Historical Tahlequah*. When it came to writing the entry on Tahlequah for the *Encyclopedia of Oklahoma History & Culture*, the Oklahoma Historical Society turned to her.

Of all its efforts to bring its tribal history to light, the Cherokee Nation put its best foot forward by spreading its philosophy to the citizens and officials of Tahlequah. *Gadugi*—working together for the benefit of all—is alive and well in the Cherokee Nation (population 270,000) and its capital city of Tahlequah (population 16,600). Included here are some of their numerous treasures.

Favorite Local Cuisine: Tommy Lee Jones and Wes Studi are among the actors who have eaten at Echota House; try its buffalo filet mignon and cowboy caviar.

Best Art Galleries of the West: Murv Jacob's Studio, and the gallery and art shows at Cherokee Heritage Center.

Best Bookstore of the West: The Riverhawk Shoppe at Northeastern State University. The campus is also home to the 1889 Cherokee Female Seminary.

Historic site schoolchildren visit: The George M. Murrell Home, built by the merchant in Park Hill in 1854 after he and his family were forcibly relocated during the Cherokee Trail of Tears era of 1838-39.



The 1844-75 Cherokee Nation Supreme Court building.

twmag.com extra

Miss a profile of a True Western town? Visit the Travel section in our online archives.

Special thanks to **Mayor Ken Purdy**, a Tahlequah native serving as mayor since 2004, and **Beth Herrington**, a retired music educator, for sharing their love of the town with us.



Before Tahlequah, Tahlonteeskee was the Cherokee capital until 1839; this replica council house honors that memory.

Do-Not-Miss Attraction: The Thompson House, built in 1882 by a local merchant for his son, Dr. Joseph M. Thompson, who served as the health officer for the Cherokees.

Old West Attractions: Living history exhibits and archives at the Cherokee Heritage Center, and the Tahlequah Round Up rodeos held in May through September at the Cherokee County Fairgrounds.

What to do in March? Attend eagle watches and loon tours at Tenkiller State Park and the nearby Western Hills Guest Ranch nature center.

Local History Event: The 1860 Lawn Social, held every June at the Murrell home, features period re-enactors, games, music and craft demonstrations.

Popular Local Radio Personalities: Husband and wife Shane & Cindy Lea, whose morning show airs on 102.1 FM.

Avg. House Cost: $71,600.

Avg. Temperature: In the summer, 90 to 66; in the winter, 55 to 32.

Best Time of Year: Spring, with its blooming Redbud and Dogwood trees.

Preservation Projects: Cherokee Nation Entertainment continues its preservation efforts on the Supreme Court building and the Cherokee National Prison. This past December, the Cherokee Capitol received a $150,000 grant from Save America's Treasures to assist in the repair of the roof and foundation, and to help install a drainage system.

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APR. 30TH - MAY 2ND: JEAN, NV. (20 MIN. FROM LAS VEGAS)
"GRAND NATIONAL COMPETITION OF THE OLD WEST"
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MAY 22ND - 23RD: LLANO, TX.
"4TH ANNUAL SHOOT-EM-UP"
LLANO, TX. CITY PARK

JUNE 26TH - 27TH: MEADE, KS.
"DALTON DAYS WILD WEST FEST"
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Surviving Festival of the West

Celebrities galore are sure to congregate at the 20th-anniversary event.

The Rockin' M Wranglers don't really look like wranglers, and Jim and Jeanne Martin certainly don't sound like most wranglers I've known.

The couple is yodeling away on the main stage. Most wranglers I know don't yodel and don't even try. Yet the crowd is tapping its collective boots while I make my way to the talk and autograph session.

It's standing-room only there. Robert Fuller, best known for his starring roles on TV's *Laramie* and *Wagon Train*, is telling a story about actor Jack Lord. Lord is best known as Steve "Book 'em Danno" McGarrett in *Hawaii Five-O*, but years before that, he played guest parts on TV shows such as *Wagon Train*. In fact, this seems to be a gripe session about Lord, who, if these stories are true, was one big prima donna.

The crowd laughs at Fuller's story. I move on to where so many people are hoping to shake Clint Walker's or Hugh O'Brian's hands that I can't even see Cheyenne Bodie or Wyatt Earp.

This is the National Festival of the West—organizer Mary Brown's heartfelt tribute to just about everything Western, though mostly TV and movies—which celebrates its 20th anniversary March 18-21 at WestWorld in Scottsdale, Arizona. The festival brings together a who's who of Western stars, or maybe that should be a who was.

Ty Hardin's sitting at his table. Alone. He doesn't look happy watching Walker and O'Brian sign all those autographs. Then again, he hasn't had too many jobs since *Bronco* went off the air back in 1962.

I drop by Wyatt McCrea's table. He's smiling. Wyatt's grandfather was Joel McCrea. I'd smile too if I were kin to Joel McCrea. I'd smile if I were as handsome as Wyatt, who is an actor, rancher, horseman and a nice guy.

I turn back, passing Buck Taylor's booth. Buck's an artist and actor whose repertoire ranges from starring as Newly O'Brien on CBS's *Gunsmoke* to Turkey Creek Jack Johnson in 1993's *Tombstone*. He's smiling, talking to fans while he paints. I'd smile too if I were Buck Taylor, even though Buck's starting to look more and more like his dad, the late Dub Taylor (who'd never be mistaken for Wyatt or Joel McCrea). Buck's an amazing artist, who can paint, talk to fans and listen to Robert Fuller's Jack Lord stories at the same time.

I wander outside, past the food vendors, down the hill and past the Mountain Man Rendezvous and Sutler's Row. The 9th Memorial Cavalry re-enactors are talking to a family about the buffalo soldiers. No Jack Lord-type stories here. These stories are full of pride, even though these troopers seem a little long in tooth and a little wide in paunch to be riding across Arizona chasing Apaches. But that's okay. They're doing what they want to do, spreading the knowledge about the buffalo soldiers who helped bring civilization to the West.

I'm off to hear Buck Taylor tell some stories about working on *Gunsmoke*, but I stop at the music stage. An old man dressed in black is standing in front of the mic. He starts singing. I'm amazed. Johnny Western has to be well past 70, but his voice doesn't show any age. Man has a set of pipes on him. He shares a story about how Dimitri Tiomkin called him one morning, said he was recording a theme song for a TV Western but the singer couldn't read music. Tiomkin asked Johnny if he could get to the studio and cut the song so that the singer, who turned out to be Frankie Laine, would know how to sing it. Johnny grabbed his chance.

"I didn't tell Dimitri," Johnny says, "that I couldn't—still can't—read a lick of music."

A few minutes later, he's launching into the theme to CBS's *Rawhide*.

My feet start tapping. Buck Taylor will have to wait—as long as Johnny Western isn't yodeling.



Why Festival of the West is such a huge attraction—celebrities like most of these classic TV cowboys (shown from left): Will Hutchins (*Sugarfoot*), Peter Brown (*Lawman*), Jack Kelly (*Maverick*), Ty Hardin (*Bronco*), James Garner (*Maverick*), Wayde Preston (*Colt .45*) and John Russell (*Lawman*).

– Courtesy Warner Bros. Pictures –

Johnny D. Boggs has never said anything bad about Jack Lord, other than the fact he was a lousy actor.


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The Russian River's Redwoods

Trail riding in a California preserve saved by a Civil War colonel.

I can only imagine what the settlers of California's Russian River must have thought as they stared up at the towering redwood trees.

I know I was amazed as I rode in Armstrong Redwoods State Natural Reserve, beneath redwoods that rose up to the sky the length of a football field, with trunks the width of a truck.

Russian fur traders hunting coastal sea otters first came to the Russian River area in the early 1800s, followed later by loggers, who harvested the plentiful wood from the large trees. The wood was in great demand in nearby San Francisco, where it was used to build homes during California's Gold Rush era. So many enormous redwoods were collected at camps along the Russian River, that one camp was given the name "Stumptown."

If it hadn't been for Civil War Col. James Armstong, who purchased and protected the area that is Armstrong Redwoods today, I probably wouldn't be able to enjoy this 805-acre forest, where some trees are more than 1,000 years old. In the 1870s his sawmill was producing millions of board feet of lumber per year for his lumber business. The colonel saw something special in this redwood grove. Riding among the redwoods with naturalist Laura Ayers, I was beginning to understand what he might have seen.

Ayers's love of horses and nature fuels her lifestyle, which, since 1983, has involved taking travelers like me out for riding tours via her and her husband Jonathan's company Armstrong Woods Pack Station. I call it a lifestyle because anyone who has horses knows that it's a full-time existence. Horses envelope you, showing you more of yourself and more of the world, making them an apt vehicle to explore a place like this redwood forest. As I walked along on patient Linton, a chestnut horse in his mid-teens, I was shown a world where the mere calm presence of these redwoods tells stories of the unique history of the area.



Laura Ayers (at left) of Armstrong Woods Pack Station rides with Darley Newman, who is ducking beneath a redwood while a cameraman films above her for Newman's PBS show *Equitrekking*.

– All images courtesy Darley Newman –

We passed by a hollowed out trunk, left over from a past fire. The thick bark of the redwood is amazingly resilient; its high levels of tannins help make them extra resistant to insects and fire. More of the core of this tree had burned than the outside, leaving a hollowed out area. Ayers tells me the settlers ran a fence around trunks like this, so they could use them as goose pens to contain their chickens and geese.

Linton and I passed under a fallen tree, standing diagonal to the ground. If you've ever thought about the philosophical query "If a tree falls in a forest and no one is around to hear it, does it make a sound?" Ayers will tell you that it does; it really does! She's spent most of her life in that forest—long enough to hear a redwood fall. She says that it sounds like a giant boom, so

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



Born in Ohio in 1824, James Armstrong served in the Civil War. After his release from the service, he moved his family to California in 1874. He built his Big Bottom Mill in a redwood forest that became a natural reserve after he died at age 76 in 1900.

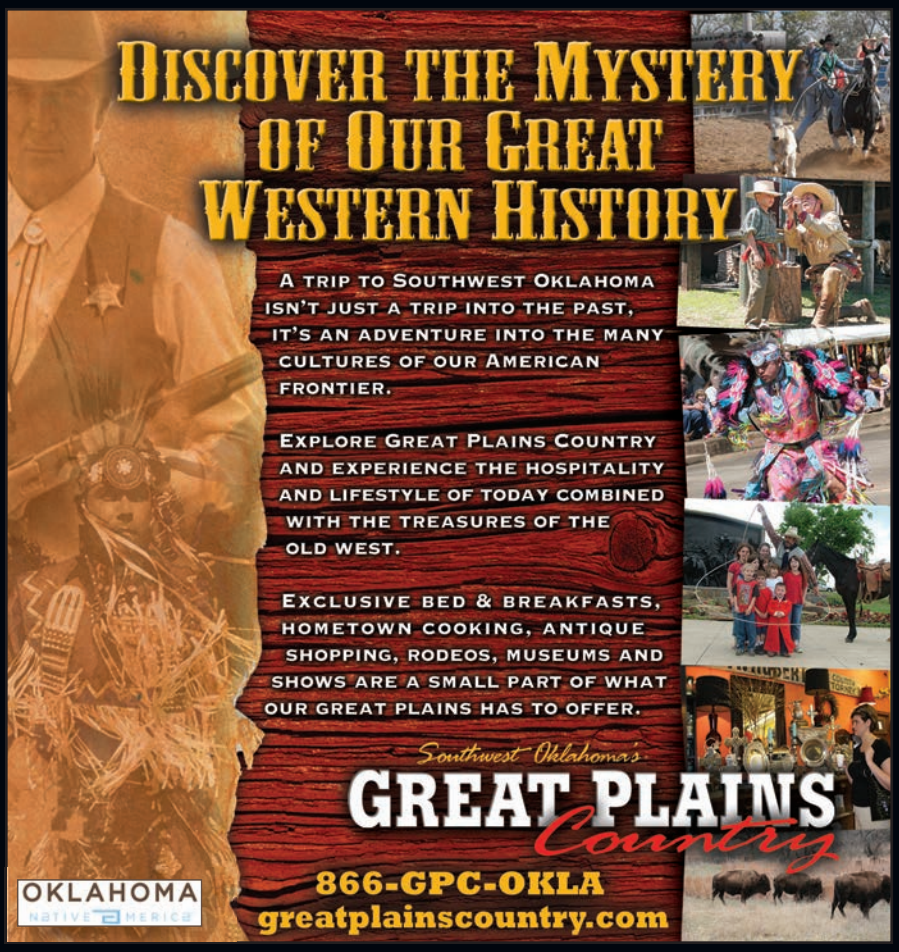
loud that she didn't know what it was at first. The ground shook, and she felt 1,000 years of history falling.

If you're coming to ride with Ayers, I hope you get to ride a horse like Linton. I rode him with a simple bitless bridle, and he responded with even the slightest of cues, allowing me to examine the knobby burls on one tree and look up at the rays of light streaming through the branches high above. Ayers caters her day and overnight rides to beginners and experienced folks, matching each with a horse appropriate to the skill level.

It's cool and quiet riding among the redwoods. Because of the deep shade, not as many plants blanket the ground and thus not as many critters choose to stay here. I listen, but I don't even hear any birds. As we ride by a tree that has fallen across the trail and been cut to reveal its diameter and clear the way, I realize that it would take a long time to count the tree's rings to reveal its age.

Even though Ayers rides here all the time, she says she always sees different things. The forest to her is special, just as it was to Col. Armstrong.

"I guess I feel that these trees are old souls," says Ayers, as we stand in the shade. "You know they've seen so much. I mean here we are dwarfed by them riding through here, but they've seen other peoples, other cultures, so much of life. You know that we're really insignificant, and it just kind of puts everything in perspective for me. You know it's really hard to take yourself seriously, when you are dwarfed by these 1,000-plus year-old giants."





RENEGADE ROADS



Old Sacramento is home not only to the Pony Express Statue and Park, but 53 historic buildings. The 28-acre site is registered as a National and California Historic Landmark.

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

BY CANDY MOULTON & JOHNNY D. BOGGS

The Pony Rides Again, 150 Years Later

Retracing the original route from St. Joseph, Missouri, to Sacramento, California.

The Pony began when Johnny Fry rode from Pikes Peak Stables in St. Joseph, Missouri, on April 3, 1860.

Its lifespan was short, a mere 18 months, but wow, has it become an important story—an icon—of the American West. We guess that's because it involved tough young men who found adventure and excitement during a pivotal period in the nation's history—that unsettled time just before the Civil War.

William H. Russell, William B. Waddell and Alexander Majors founded the Pony Express in response to the need for faster communication between Eastern and Western areas of the country as the threat of Civil War escalated. From the get-go, it was a two-way service, so when Fry set off with the mochila from St. Jo, another rider also departed from Sacramento, California, the western terminus of the 2,000-mile overland trail, riding east.

During the 150th anniversary of the Pony, who better to send down the mochila trail than our *Renegade Roaders* Johnny D. Boggs and Candy Moulton. How did they keep track of each other? Via mail, of course!

ST. JOSEPH, MISSOURI

Dear Johnny,

I just checked—the horses are in the stables, the mochila is packed with maps, guides and mail, and it's almost time for the first rider of the Pony Express Sesquicentennial to head out on the trail. What say, you and I make our own relay across the route?

Naturally, the Pony Express Museum and Patee Park will host the first events on April 1-3, which include a Buffalo Bill Cody look-alike contest and a concert by Michael Martin Murphey.

The cool thing about the Pony Express Museum is that it is on the site of the original stables. When you take the tour the guides point out a water well and an excavation that shows some of the original stable construction.

Each year members of the National Pony Express Association (NPEA) carry mail across the route by relay riding, just as the original Pony boys did. Although the reride generally takes place in June, that does not mean it is easy. The riders have found themselves in snowstorms in Wyoming in the middle of the night. In 2009, they rode through mud and rain in Nebraska, proving that even today the mail transfer business is demanding physically.

For this year's reride, all of the riding will take place during daylight hours from June 6-26 as the relays travel the entire distance from San Francisco, California, to St. Joseph, Missouri. This plan will allow communities across the route to hold events coinciding with the mail run. Since mail deliveries in 1860-61 were made on both eastbound and westbound runs, the reride also alternates; this year's reride will begin in the west and travel to St. Jo where the culminating event takes place on June 26. The city will celebrate with a river crossing and a parade, with riders passing the Pony Express monument and ending at the Patee House Museum.

Now I'm sure you realize one rider couldn't cover that entire distance on the same horse. In order to provide the quick service desired, the mail carriers worked in relays. The riders averaged about 10 miles per hour, with the first westbound trip made in nine days and 23 hours, and the eastbound journey in 11 days and 12 hours. (I've never quite figured that out, since the wind would be at your back from the west.) To provide a place to change horses, or get a meal, the riders used a series of stations set roughly 20 miles apart. Those used for a quick change of horse were relay stations, while the home stations served as places for the riders to actually live between their runs. As you head west into Kansas, you'll find evidence of these stations, so I'm handing off on the first relay.

Your Pal,
Candy

KANSAS

Dear Candy:

Having insulted various locals about what passes for Mexican food in this state, I must beat a hasty retreat across these amber fields of grain. But not without stopping, just across the Missouri River, in Atchison.

It's only fitting that Atchison was on the Pony Express Trail. This city has always been a transportation hub. After all, it's the first city mentioned in the Atchison, Topeka and Santa Fe Railroad. It's the birthplace of Amelia Earhart, and even Lewis and Clark camped here on July 4, 1804. A good place to bone up on local history is the Atchison County Historical Society Museum, located in the 1880s Santa Fe Depot. And, no, Atchison isn't forgetting its place on the Pony Express Trail. On June 25, mail will be relayed into town from Kennekuk, the way it was delivered during the last two months of the Pony's operation.

Just up U.S. 73 is another transportation town Horton, which the Pony galloped through before the Rock Island Railroad town even existed. Horton wasn't founded until 1886, but that won't stop the city from celebrating the Pony's legacy at noon on June 22.

The first home station west of St. Jo was in Seneca, on U.S. 36, and it's a good place to climb out of the saddle. The home station, the Smith Hotel, is long gone, but the Pony Express Museum across the street at Fourth and Main features a saloon, blacksmith shop, stables and many relics from the hotel. While you're in town, check out the Fire Station Museum—and, specifically, that restored 1922 Stutz fire engine—a couple blocks from the Pony, but keep in mind tours are by appointment only. Then hit the road to the cream of Kansas's Pony stops.

Marysville is home to the only Pony Express home station still standing on its original site, the Pony Express Original Home Station No. 1, Barn & Museum. Built in 1859, this limestone building now includes an annex, which was



BEST OF THE ROAD

Lodging: Hampton Inn (*St. Joseph, MO*); Stein House Bed & Breakfast (*Seneca, KS*); Country Inn and Suites (*Kearney, NE*); Ramada Plaza Riverside (*Casper, WY*); Peery Hotel (*Salt Lake City, UT*); Red Lion (*Elko, NV*); Delta King (*Sacramento, CA*).

Dining/Watering Holes: Galvins (*St. Joseph, MO*); Marigold Bakery and Cafe (*Atchison, KS*); Alley Rose (*Kearney, NE*); Liras (*Lingle, WY*); Miners and Stockman Bar (*Hartville, WY*); Crown Burger (*Salt Lake City, UT*); Machis Restaurant & Bar (*Elko, NV*); Jim-Denny's (*Sacramento, CA*).

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dedicated in 1991, that tells the story of the Pony.

The last stop in Kansas is in Hanover, where the original Hollenberg Station still stands. Built in 1857 by Gerat and Sophia Hollenberg as a way station for Oregon and California Trail trekkers, it also served the Pony as a relay station. A visitor's center provides a grand overview of life on the trails and with the Hollenbergs.

From here, I can see the Nebraska state line, so I'm handing you the mochila.

Your obt. servant,

Johnny

NEBRASKA

Dear Johnny,

When my kids were about as big as your Jack is now, I traveled all across Nebraska conducting research for one of my books. This is a long state, and the way we got across it was by popping a Mike Blakely CD in the car player and putting the gas pedal down. (Don't tell Mike, but my kids still remember those long drives and threaten me if they get in the car and I have one of his CDs playing.) Anyway, Nebraska has lots of trail miles—those of the Oregon, California, Mormon and, of course, the Pony Express. As I ride north out of Kansas, my first stop on the trail is at Rock Creek Station, off Highway 8 just south of Fairbury, with its trail ruts made by wagons beginning in the 1840s. Pony Express events here on June 21 take place at 3:45 p.m. when the mail is slated to arrive. Will it be on time?

From Rock Creek I'm off to Fort Kearny, one of the critical provisioning points on the overland trails in the 19th century as well as a station for the Pony. On June 20 an old-fashioned picnic with costumed interpreters will begin at 1 p.m. and continue until 5 p.m. when the Pony rider arrives with the mail. Earlier in the day mail events will be held in Cozad at Willow Island Station at 10 a.m. and, even earlier, at 8 a.m., at the Machette Pony Express Station in Gothenburg's city park.

Besides Fort Kearny State Historic Site, visit the Platte River Archway in Kearney, an interpretive center that literally spans I-80. While the big events for the reride are in June, a visit to this North Platte River stretch anytime in March or April will be a treat as "Crane Watch" takes place. Thousands of sandhill cranes stopover here as they fly from their southern ranges to summer nesting grounds in Canada and the Northwest Territories. This has

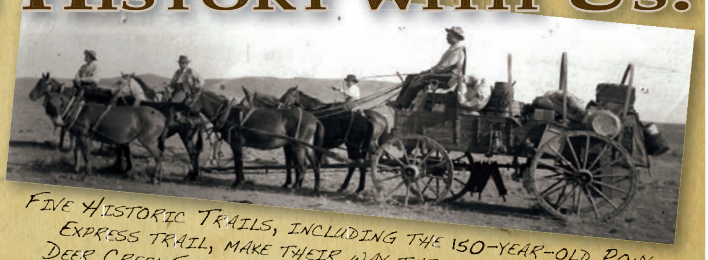
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The Pony's Western terminus in Sacramento was found here. Purchased by Benjamin F. Hastings at a sheriff's auction in 1853, his namesake building not only housed Wells, Fargo & Co. but also the California Supreme Court.

to be one of the greatest concentrations of waterfowl in the country, and it is really one of those experiences to put on your "1,000 Things To Do in My Lifetime" list. Since this is a historic migratory route for the birds, I'm betting the 1860s Pony riders saw cranes here when they were running the mail a century and a half ago.

Heading west from Kearney, take U.S. Highway 30 through Gothenburg with its original Pony station located in the city park, continue through North Platte (home of Bill Cody's Scouts Rest Ranch) and head on to Ogallala, best known for its cowboy and cattle trail roots. South of the town, Ogallala Trails Park will hold events on June 19 as the Pony arrives.

From here the Pony trail angles along the South Platte River to Julesburg, Colorado, before swinging back north into Nebraska to travel past Chimney Rock State Historic Site

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and Museum at Bayard. Continue on to the Scottsbluff-Gering area and visit Scotts Bluff National Monument, the Platte Valley Museum and the Farm and Ranch Museum with its displays of antique farm equipment ranging from horse-drawn implements to steam engines.

Handing off,
Candy

COLORADO

Dear Candy:

Colorado's my kind of Pony Express state. It's short. Really short. Like, here I am in Julesburg, home of Jack Slade, the "most bloody, the most dangerous and the most valuable citizen that inhabited the savage fastnesses of the mountains." Or so says Mark Twain, and who am I to argue with Sam Clemens?

Actually, Julesburg is the home of a massive welcome center on I-76, where stands Brenda Jean Daniher's bronze salute to the riders, *God Speed to the Boy and the Pony*. Julesburg, founded at the Upper California Crossing on the South Platte River, was first called "Jules's Ranch" after trapper-trader-rancher Jules Reni, then "California Crossing" before finally earning its current handle.

You can check out how wicked the town was at the Fort Sedgwick Depot Museum and the Fort Sedgwick Museum. I'm not sure how wild things will get at a barbecue and music festival scheduled for the eve of June 19, but at least Slade won't be gunning down any dancers.

I'm done. Told you this was a quick trip.

Yours truly,
Johnny

P.S. This Slade character interests me. While you're traipsing across Wyoming, I'm heading over to Virginia Dale, another Slade station, northwest of Fort Collins near the Wyoming line. See you at the Utah border.

WYOMING

Dear Johnny,

You slacker! Admittedly the mileage of the XP Trail in Missouri is about equal to that of Colorado, but heavens to Betsy, Nebraska is nearly three times the length of trail you wrote about in Kansas. Now here I am in Wyoming . . . another major trail state. But it's home for me, so thanks for giving me this leg of the relay.

By the way, in the days of the Pony, much of Wyoming was actually Nebraska or Utah Territories. These days folks like me who were born in Wyoming have off-color jokes about both those states.

Road Trip Tunes

CDs for the Ride: *The Border of Heaven* by Connie Dover (Taylor Park Music); *Cowboy Cool* by Royal Wade Kimes (Wonderment Records); *Girls & Horses* by Templeton Thompson (Réve Records); *Follow the Trail* by Carin Mari & Pony Express (self produced).

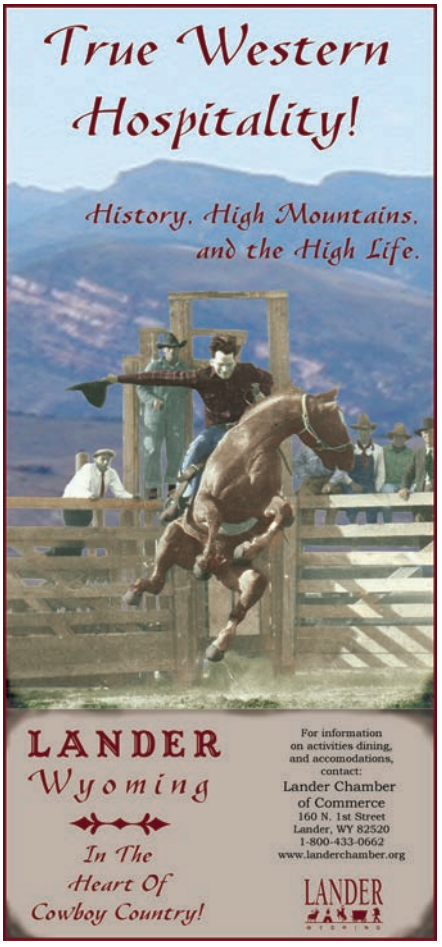
Honkytonks Worth the Stop: The State Room (*Salt Lake City, UT*); Marilyn's on K Street (*Sacramento, CA*).

If You're in the Neighborhood: About an hour southeast of Salt Lake City, the Heber City Cowboy Poetry Gathering and Buckaroo Fair brings in more than just poets, but also some of the top names in Western music, such as Michael Martin Murphey, Riders in the Sky, Sons of the San Joaquin and Don Edwards. This year's event is scheduled for November 2-7.

But, since I think we can agree we need to hook Jack and other kids on history, I won't share those tales here. The first major point that's a good kid place in Wyoming is Fort Laramie, which is arguably the most important historic site in the state. I say that because it was pivotal in four of the major historical eras: fur trade, Indian relations/wars, overland trails and frontier military. The fort offers a living history program over the Fourth of July and another in August.

The Pony boys loped their horses west along a route now basically along U.S. 26 and I-25. Since I know you are always on the lookout for a good hamburger, I recommend a detour. At Guernsey, take the side trip three miles north to Hartville, home of the Miners and Stockman Bar, and the best burger I've had in many a year on the road. If you ride through Douglas in mid-August, take in the Wyoming State Fair.

Casper did not exist during the days of the Pony, although there was a bridge across the Platte River, giving the area—and the Pony Express Station—the name Platte Bridge. Fort Caspar (named for Lt. Caspar Collins, who was killed in a fight with Northern Plains tribesmen in July of 1865) is the successor to Platte Bridge Station. The fort plans on presenting Pony Express programs and exhibits this summer. Head up the hill from the fort to the National Historic Trails Interpretive Center, where you'll see a







mochila used in modern-day rerides by the NPEA. It has signatures on it of the men and women who keep this tradition alive today.

At the trail center, you and Jack should take your own ride across the prairie by climbing into the stagecoach for a virtual trip between two stations. On the eve of June 16, you both can watch the relay rider arrive with the mail.

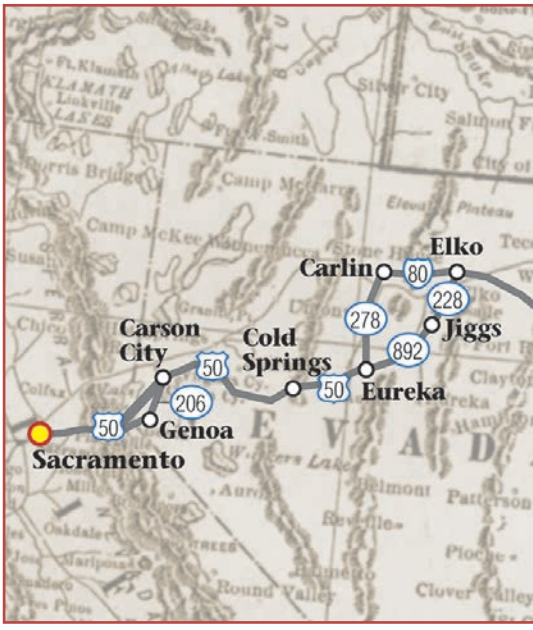
Instead of following Highway 220 west out of Casper to Independence Rock, stick to the trail itself by driving west on Zero Road and then Natrona County Road 319 (also called Oregon Trail Road). You can pick up a map at Fort Caspar or the Trails Center. This route puts you on the track of the Pony (and the other main emigrant trails) and past the sites of the Willow Springs and Horse Creek Stations.

For the Pony, the area near Independence Rock became Sweetwater Station, while less than 10 miles west was Devils Gate. Be sure to climb the east face of Independence Rock for one of the greatest views in the West. Looking east you'll see the Sweetwater River and the largely undeveloped land and ruts of the emigrant trails. To the west you can see the south end of the Rattlesnake Mountains and Devils Gate, plus the Sweetwater River. If you are here during the afternoon of June 16, you might see the Pony rider heading east.

I strongly encourage you to take in this view soon as it could change forever before long. All across Wyoming plans are underway to develop wind power projects; one is proposed on private land east of Independence Rock. If it goes in, I can almost guarantee the open space feeling and view you now have from the top of Independence Rock will change.

Enough of my soapbox, head on west following the Sweetwater River until you reach South Pass on Highway 28, which will take you through Farson to the Green River and southwest to Granger, where a mail event takes place at Hams Fork Station on June 15 at 1:15 p.m. Drive to Fort Bridger for a visit to the re-created Bridger trading post and the military-era buildings. From here it's a short hop on over to Utah.

Still yer Pal,
Candy



UTAH

Dear Candy:

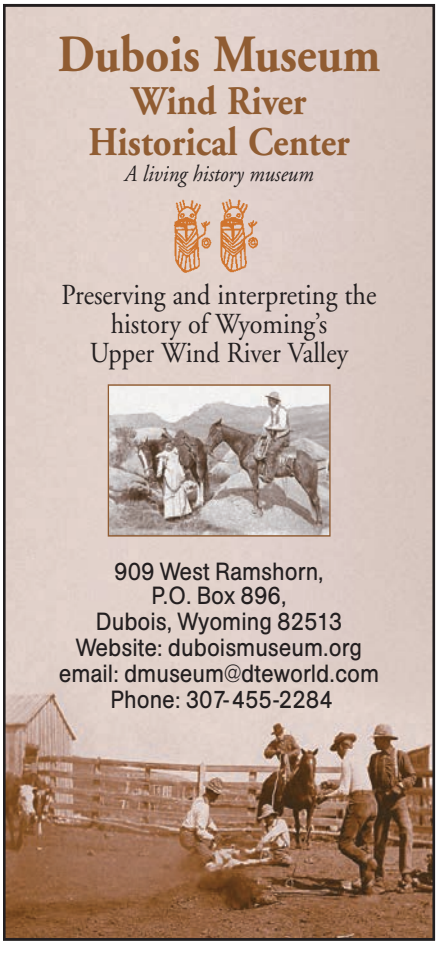
I know why the Pony came through Utah. It wasn't for those spectacular desert vistas at Simpson Springs Station down in Tooele County. It had to be for the hamburgers.

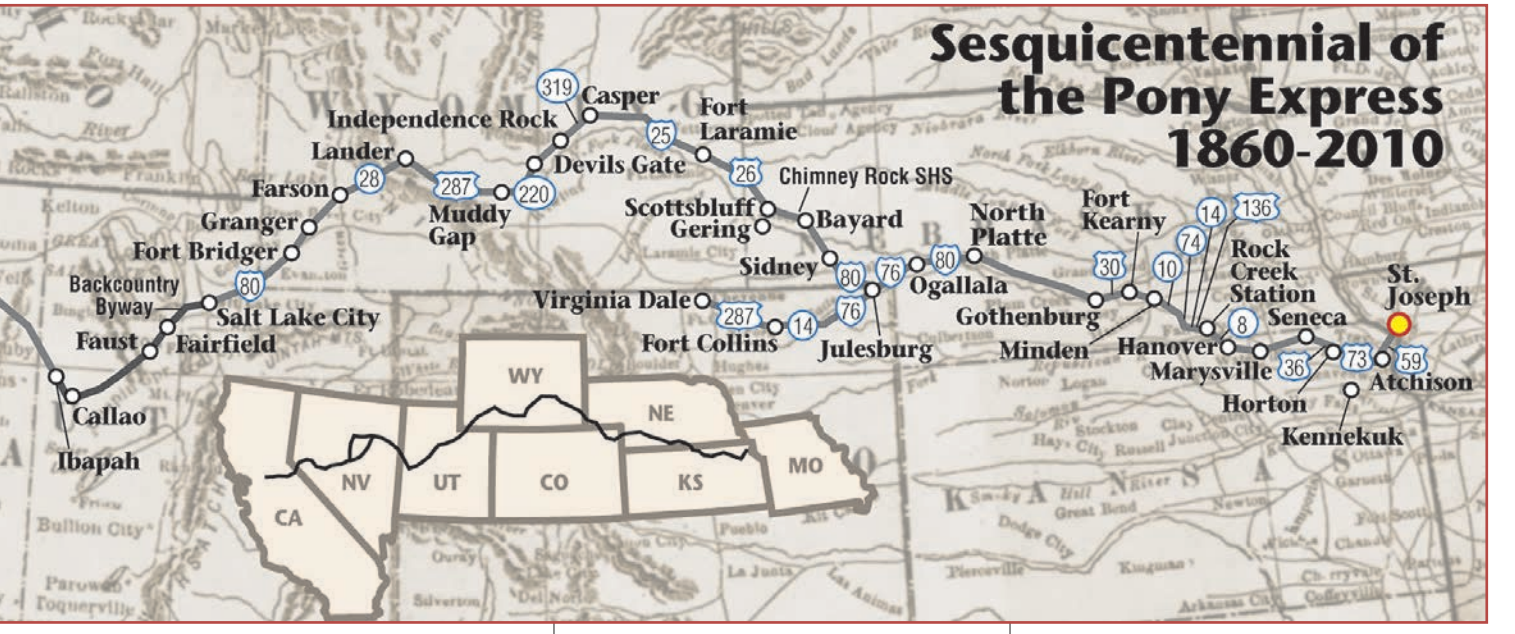
Those Crown Burgers in Salt Lake City—whoever thought up that pastrami cheeseburger deserves a Nobel Prize—and the wonderful variety of burgers (washed down by delicious milkshakes) at the Burger Bar in Roy are enough to make a Pony Express horse cringe at carrying all that extra weight the riders just put on.

But I digress. Utah's big day for the Pony is June 14. That morning, a presentation at Camp Floyd/Stagecoach Inn will take place in Fairfield.

Camp Floyd, the first military installation built in present-day Utah (1858), helped







keep the Pony riding during troubles with the Indians. While the adobe building that served as the Pony station is long gone, the two-story Stagecoach Inn, built by John Carson in 1858, served as the first stop south of Salt Lake City on the Overland Stage route. Restored in the summer of 1959, the frame building looks like a comfortable spot to take a siesta.

But not on June 14. Because later that morning, they'll be dedicating a new Pony Express monument over at Eagle Mountain. That evening the fun continues at This is the Place Heritage Park, a 450-acre living history museum in Salt Lake City—complete with more than 40 original or replica buildings—which examines life in Utah from the Mormon arrival in 1847 to statehood in 1896.

To see real Pony country, take the Bureau of Land Management's Backcountry Byway from Fairfield to Faust, Lookout Summit, Simpson Springs (complete with a campground and reconstructed station), Fish Springs and through the Snake Valley to Callao and on over to Ibapah—133 miles, most of it gravel and dirt, marked by monuments to or ruins of 14 Pony station sites. The Byway is open year-round, but

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AND THE 150TH PONY EXPRESS ANNIVERSARY



OLD SACRAMENTO
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2010 will mark the 150th Anniversary of inception of the Pony Express. And from June 6th to the 26th, the National Pony Express Association will conduct an anniversary re-ride over the 1,966-mile route from Sacramento, California, through Nevada, Utah, Wyoming, Nebraska, Colorado and Kansas to Missouri.

WWW.DISCOVERGOLD.ORG



Russell, Majors and Waddell selected the first floor of St. Joseph's newest hotel, the Patee House, as the headquarters for their Pony Express venture. Today it is a transportation and communications museum. Pony fans will be especially interested in the railway mail car invented to speed mail on the XP.

– True West Archives –

four-wheel drive vehicles with chains, tow rope or winch are a must after heavy precipitation. Wonder what the Pony riders would think of that.

Worn out,
Johnny

NEVADA

Dear Johnny,

Wow, I got a little windy in Wyoming . . . guess it's just natural in that state.

Here I am in Nevada. The traditions of the buckaroo and cowboy are still maintained at the National Cowboy Gathering and Folklife Center in Elko, which of course hosts the granddaddy of gatherings every January. While in Elko also check out the Northeastern Nevada Museum with its outstanding display of Will James art and the Ruby Valley Pony Express Station, which has been moved to the site from its original location. The adjacent Sherman Station is a good place to pick up information about the Pony trail. A new California Trail Interpretive Center is in place just west of town. It is not yet fully operational, although it has some exhibits with others being planned.

From Elko follow the Pony trail south through Jiggs, on through Diamond Valley and end up at Fort Churchill, which was constructed beginning July 20, 1860. This outpost guarded the Pony Express route and other mail routes. The fort was in place only until 1869, but the site is now a Nevada State Historic Park. Nearby Buckland Station, a half mile south of Fort Churchill, served the Pony Express and also the Overland Stage Road.

Stay on Highway 50 through Carson City to Genoa, the first permanent settlement in the valley, founded in 1851 by Mormon traders. South of Genoa, take Foothill Road past the Van Sickle Station, location of a large hotel built by Henry Van Sickle in 1857 and which served as a trading post, freight station, Pony Express station and stagecoach stop. Several of the original buildings remain standing.

For the sesquicentennial, reride events are planned June 8 in Genoa (6:30 p.m.), June 9 in Carson City (8 a.m.) and Fort Churchill (2 p.m.), and June 12 in Schellbourne (mid-morning).

Exhausted myself,
Candy

CALIFORNIA

Dear Candy:

I know why you wanted me to take California on this *Renegade Roads* trip. (Readers: Candy doesn't drive through cities, and Sacramento is a big city.) But once you get to Old Sacramento, you can park your car, kid, and step back into time at this 28-acre site of historic buildings.

Here, the Pony ended its ride on horseback. Oh, sure, the mail would be carried on down the Sacramento River to San Francisco, but by ferry, not pony. In fact, on June 6, the mail will come up the river by ferry to Old Sacramento, expected to arrive at 8 p.m., and the next morning, a rider will take off at 11 a.m., and the Pony Express will live again.

Then again, the Pony is always alive in Old Sacramento.

The Western terminus was at 2nd & J Streets at the B.F. Hastings Building, now a small but informative Wells Fargo History Museum complete with original gold scales. While walking around Old Sacramento, I've also checked out the Sacramento History Museum and the California State Railroad Museum and, naturally, the Pony Express Statue at Pony Express Park on 2nd & J Streets.

SIDE ROAD

THE PONY GOES TO DC

The Pony Express begins its 18-month-long celebration of the Sesquicentennial with events in Washington, D.C. An address by Camille Bradford at the National Postal Museum on April 10 will highlight the "Pony Express Diamond Jubilee: Revisiting the Excitement of the 1935 Rerun." On April 14, NPEA members will give their own presentation at the National Postal Museum, detailing events of the Slide Ride, International Ride and Olympic Torch ride. On April 15, they will "Carry a Message to Congress" by delivering–via horseback of course–messages for delegates and committee members from each of the eight states the Pony Express Trail covers.

Hmmm, one thing I'm not certain about the rider on that statue: Is he coming, or is he going? Oh, well, how about if we meet at the lounge on the *Delta King* and discuss it over a bottle or two of California pinot noir?

Best,
JDB

Dear Johnny,

I'd meet you except for one thing. I don't drink whatever pinot noir is . . . as you darn well know, I drink Jack Daniels. Oh, if I did make it out there, you'd be doing the driving!

Too bad you can't "wish" the *Delta King* riverboat to life and have it ferry you to Fisherman's Wharf, since, as you know, the overland route ended in Sacramento, but the mail delivery continued on to San Francisco. The steamboat *Antelope* was chosen to carry James Randall's eastbound mail on April 3 and Billy Hamilton's westbound mail that arrived on April 13.

By the way, are you trying to butter me up by calling me "kid," so, if I do make my way out there, I'll buy that first drink?

Bottom's up in salute to the Pony!
Candy

At press time, **Johnny D. Boggs** owed **Candy Moulton** 1,317 Jack-and-Cokes, but that total has undoubtedly increased by now.

Travel America's Loneliest Road to ride a Ghost Train.

The haunting sound of a locomotive whistle can still be heard echoing across the high desert plains of Pony Express Territory. From 1906 until 1978, the Nevada Northern Railway transported copper to the mainline. The Nevada Northern Railway National Historic Landmark and Nevada Northern Railway offer a look back at this rail system with rides that travel the original tracks from Ely to the Robinson mining district.













Pony Express Territory is home to some of the Old West's liveliest towns including Fernley, Dayton, Fallon, Austin, Eureka, and Ely. Each of these communities has its own story to tell with heroes and villains and times of booms and busts.

Dayton Old Town Dayton lies at the mouth of Gold Cañon on the Carson River. After gold was discovered in California, thousands of fortune seekers trekked west and often camped in this area while waiting for the snow to melt in the Sierras. Many of the old buildings now serve as restaurants and shops. For historic adventure near Dayton, Fort Churchill is a short drive away.

Fernley The City of Fernley is the gateway to both Pony Express Territory and Black Rock Desert. Established in 1904, Fernley was originally a railroad town and the old depot is still standing. Visitors can also enjoy unique scenery and outdoor recreation at nearby Pyramid Lake. It's one of the largest lakes in the United States and is included in the National Scenic Byways Program.

Fallon At the turn of the century, Fallon was a dusty crossroads between St. Clair and Stillwater. Since that time, it's evolved into a rich agricultural area and is home to Stillwater wetlands, a bird watchers haven. For a glimpse of what life was like along the Pony Express trail, one of the stations can be found at nearby Sand Springs Pony Express Station/Desert Wildlife Study Area.

Austin Austin was once the mother of mining camps and a flourishing Old West town. A look into its past can be experienced by visiting the old Gridley Store, Stokes Castle, St. George's Episcopal Church, the Methodist Church, or St. Augustine's Catholic Church. In addition to having eleven buildings listed on the National Register of Historic Place, remnants of the Nevada Central Railroad can still be seen.

Eureka Eureka was settled in 1864 by prospectors who discovered silver at nearby Prospect Peak. In the early 1990s, Eureka began to preserve its rich history with the restoration of the Eureka Opera House. Built in 1880, the opera house was a movie theater in the 1940s, then stood idle until Eureka County restored it in 1993. It now serves as a convention center and cultural arts center.

Ely Ely is another impressive mining town, its growth dependant upon the boom and busts so common in the West. Outdoor murals and sculptures depict local history and were created by artists from all over the world. There's also a historical village consisting of a general store and several shotgun houses that tell the stories of various ethnic groups that worked for the mines and railroad.

Discover life along the trail.



Dayton Fernley Fallon Austin Eureka Ely

PONY EXPRESS TERRITORY

Hot off the press.



FRONTIER MILITARY READS

Back in 1992, Fred Nolan produced one of the standards of Western history. ***The Lincoln County War: A Documentary History*** was the most complete look at the New Mexico fracas and the legends it spawned, including Pat Garrett and Billy the Kid. Jump ahead nearly 20 years and Nolan has updated the book in a revised edition (Sunstone Press, $50). It includes some corrections, updated biographies of several participants and a new foreword. They say you can't improve on the greats—but this book proves 'em wrong.

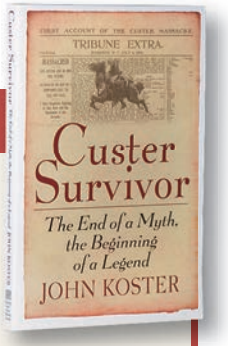
Speaking of standards, James Donovan's 2008 effort on the most famous Indian fight in U.S. history is one. If you missed his ***A Terrible Glory: Custer and the Little Bighorn—the Last Great Battle of the American West***, you've got another chance. The paperback edition is out (Back Bay Books, $16.99), and it is a must read. Donovan takes an evenhanded approach to telling the tale, from the lead-up to the battle itself and then the aftermath. *A Terrible Glory* is comprehensive, eye opening and an absorbing read. There's a reason Donovan was named *True West's* Best Western Nonfiction Writer of 2009—and this is it.

Kent State historian Kevin Adams's ***Class and Race in the Frontier Army: Military Life in the West, 1870-1890*** (University of Oklahoma Press, $34.95) is somewhat mistitled. Almost all of it deals with class separation in the army, especially between officers and enlisted men. Adams intelligently shows how most frontier officers were focused on social status and not on military strategy. The everyday soldier was frequently detailed to common labor. As a result, the U.S. military was too often unprepared for the challenges of the West. That cost a lot of lives on both sides.

Noted researcher/writer Robert Wooster reaches some of those same conclusions in ***The American Military Frontiers: The United States Army in the West, 1783-1900*** (University of New Mexico Press, $39.95). His narrative follows American expansion from the Ohio Valley throughout the West. The highly readable account shows the vital role the army played over those years—but it also makes a strong case that the military never really understood the frontier, whether it was the whites or Indians or Hispanics who lived there, or the climate or geography. That lack of empathy led to a lot of mistakes in the field of battle.

Douglas McChristian spent more than two decades as a National Park Service historian and administrator, and he has shared his knowledge in a number of highly regarded books. Add ***Fort Laramie: Military Bastion of the High Plains*** (Arthur H. Clark Company, $45) to the list. This is the first comprehensive look at this key installation and the people who came in contact with it. It is fascinating, informative and a lot of fun. *–MARK BOARDMAN*

CUSTER EXPERT SPEAKS OUT!



CUSTER SURVIVOR: **Sergeant August Finckle**, Company C, 7th Cavalry, died at the Little Bighorn on June 25, 1876—or didn't, if his real name was **Frank Finkel** and he falsified his birthplace and age when he enlisted in 1872.

Official histories list Finckle as K.I.A. (killed in action), but Frank Finkel lived to the ripe old age of 76, dying in 1930. He finally broke his silence in 1920 while pitching horseshoes with friends in Dayton, Washington, and told how he came to survive Custer's Last Stand. It was simple, really. On a wounded horse, twice wounded himself, he escaped from the battlefield and after a ride of several days reached a shack where he was nursed back to health. He kept his secret for fear of being branded a deserter.

A brief flurry of publicity followed the publication of his claims in 1921. By then letters that supposedly confirmed his story had been lost in a fire—a convenient fire, skeptics would say. After all, Finkel did not attend the big 50th anniversary commemoration in 1926, where soldiers were present who remembered Sgt. Finckle. But **John Koster**, relying mostly on an analysis of Frank Finkel's signature, argues in *Custer's Survivor* (Chronology Books, $16.95) that among the scores of fake sole survivors of Custer's Last Stand, he was the real McCoy.

In order to make the case for Finkel, Koster has to show that he was a liar. He lied when he enlisted, and when he dished up "self-serving hokum" to explain his failure to report to military authorities after the battle. Why, then, believe he told the truth in 1920? The answer lies in an intriguing paradox: because there were no survivors of Custer's Last Stand, we can never be sure there were no survivors. *—Brian W. Dippie, author of* Custer's Last Stand: The Anatomy of an American Myth

Custer Survivor is available from Chronology Books at *HistoryPublishingCo.com* • *845-398-8161*

Wanted Poster Fonts Are Actually Egyptian?


War Department, Washington, April 20, 1865.
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THE MURDERER
Of our late beloved President, Abraham Lincoln.
IS STILL AT LARGE.
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EDWIN M. STANTON, Secretary of War.

This Wanted poster is one of the earliest to bear a fugitive's photograph. Included among the photos of conspirators for President Abraham Lincoln's 1865 assassination is a publicity shot of actor John Wilkes Booth.

Those "almost square-block serifs hanging for dear life onto needle-thin verticals" on Old West Wanted posters are actually so-called Egyptian fonts created in the early 19th century for large broadsheets posted in public squares, reported *[FPO]* magazine in Summer 2008. The type style was first commercially introduced by Vincent Figgins, under the name Antique, with copies of specimen dated 1815 and 1817.

"Following Napoleon's Egyptian campaign . . . an intense cultural fascination with all things Egyptian followed," *[FPO]* reported. In London, artifact shows became popular, and these shows were advertised on broadsheets using the new slab serif fonts. In no time they became associated with and known as Egyptian fonts.

By the 1850s, these fonts were long out of favor. Printers who made their way to the American West brought with them these bargain fonts that successful printers on the East coast no longer wanted. "So, ironically, fonts associated with an early 19th-century European cultural craze had become secondhand goods that were used extensively in the American West," *[FPO]* reported, and, thus, became forever associated with the Wanted poster. Amazing.

–THE EDITORS



Barbara Fifer and Martin Kidston share the stories behind famous Old West Wanted posters in *Wanted!*, published by Farcountry Press (*FarCountryPress.com* • 800-821-3874).



Explore Yesterday's Railroading

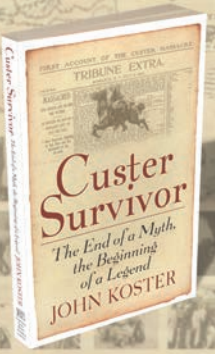
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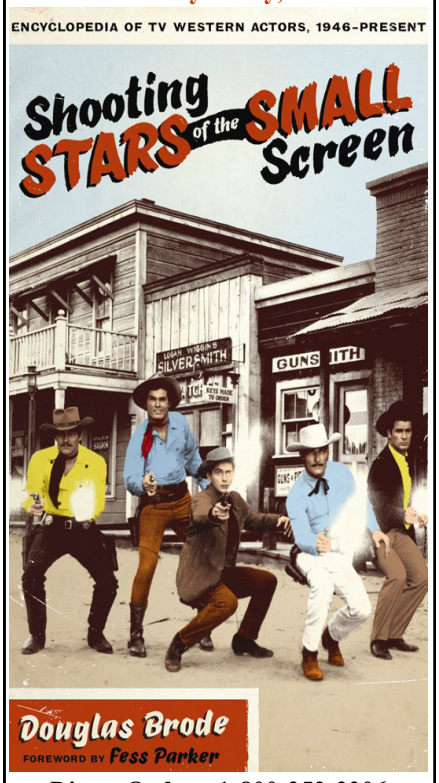
"Well written ... carefully reasoned ... Essential reading for scholars and students of the West. Highly recommended." —Library Journal

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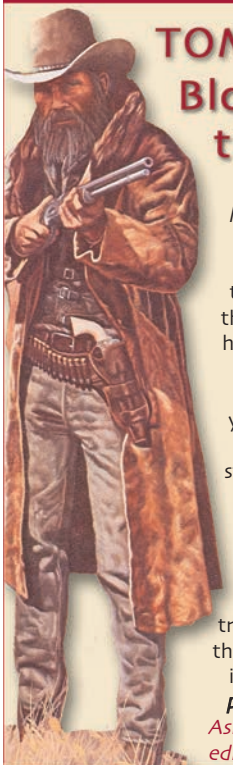
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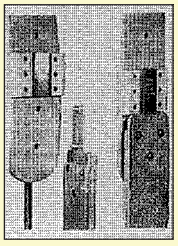
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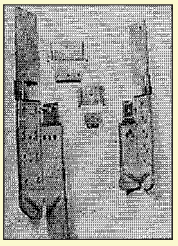
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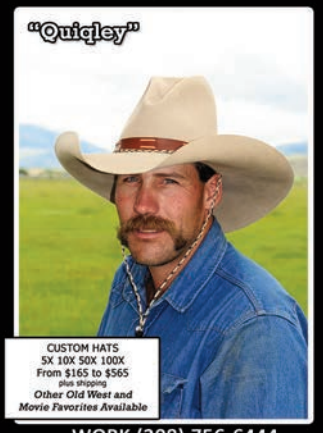
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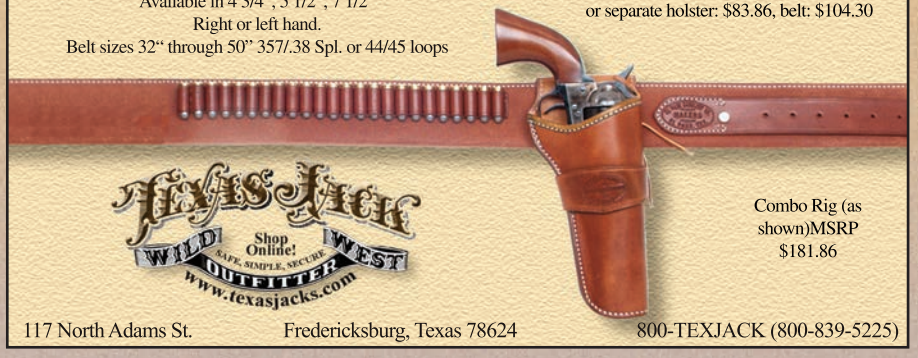
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Sawbones, Literally

Amputation was a gruesome solution to avoid surgical complications.

Let's revisit those beginning scenes in *Dances With Wolves*, when Lt. John Dunbar (Kevin Costner) is lying, bootless, with an injured right foot in the surgical tent awaiting medical attention.

Upon his arrival, rather than starting treatment, the two exhausted surgeons, or "sawbones," decided to take a coffee break, giving Dunbar a short time to examine his surroundings. He saw filthy instruments and metal pans full of blood and gore. He focused upon the pile of boots near his gurney. Using a wooden cane, he retrieved a usable boot. He tried to pull it over his injured foot; but he was unable to bear the pain. He broke the cane in two and while biting down on the broken half, suffering agony beyond description, he pulled the boot over his injured foot and left the surgical tent to pursue a suicidal quest that turned him into a hero.

The name "sawbones," often applied to a military surgeon or frontier doc, was correctly derived. In that horrible tent behind battle lines, men arrived with gunshot wounds, saber or knife lacerations, blunt trauma, avulsion (tearing) or crush injuries, infections and partial or complete amputations. Lacking time, with limited options, battlefield surgeons often treated severe extremity injuries or infections with amputation, a procedure usually requiring the sawing of bone.

Reader Amelia Metz, from Durango, Colorado, wants to know the gruesome details of this grisly surgery; so this month I will describe just how this procedure was performed.

Consider an alternative screenplay in which the exhausted surgeons discovered the mess tent had run out of coffee. Both men, therefore, returned their attention to Lt. Dunbar. These docs did not have the time to offer proper medical care to the lieutenant, who was one of many other soldiers with serious injuries. After examining Dunbar's mangled foot, both docs decided upon amputation. The question was whether to saw off his whole foot or only part of it.

Let's assume the injured foot sustained significant tissue damage, with vascular compromise (poor blood flow) and nerve injury just distal (farther down the

A typical Civil War–era military issue surgeon's saw, along with a convoluted mound of amputated legs and feet at a Civil War army hospital.

– True West Archives –



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

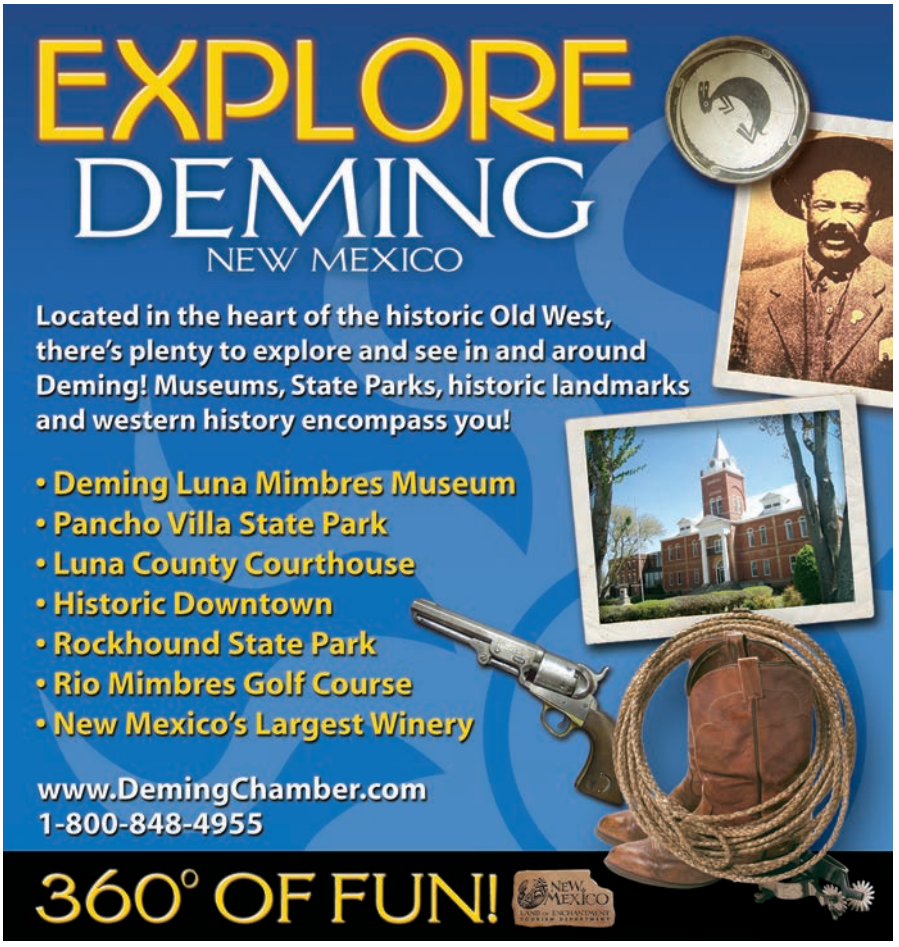
foot) to the metatarsal bones (those bones just below the ankle joint that are analogous to the long bones of the hand, distal to the wrist joints). In the trauma surgeon's mind, absent amputation, Dunbar's injury was a perfect setup for the development of gangrene that could lead to the lieutenant's death from blood poisoning.

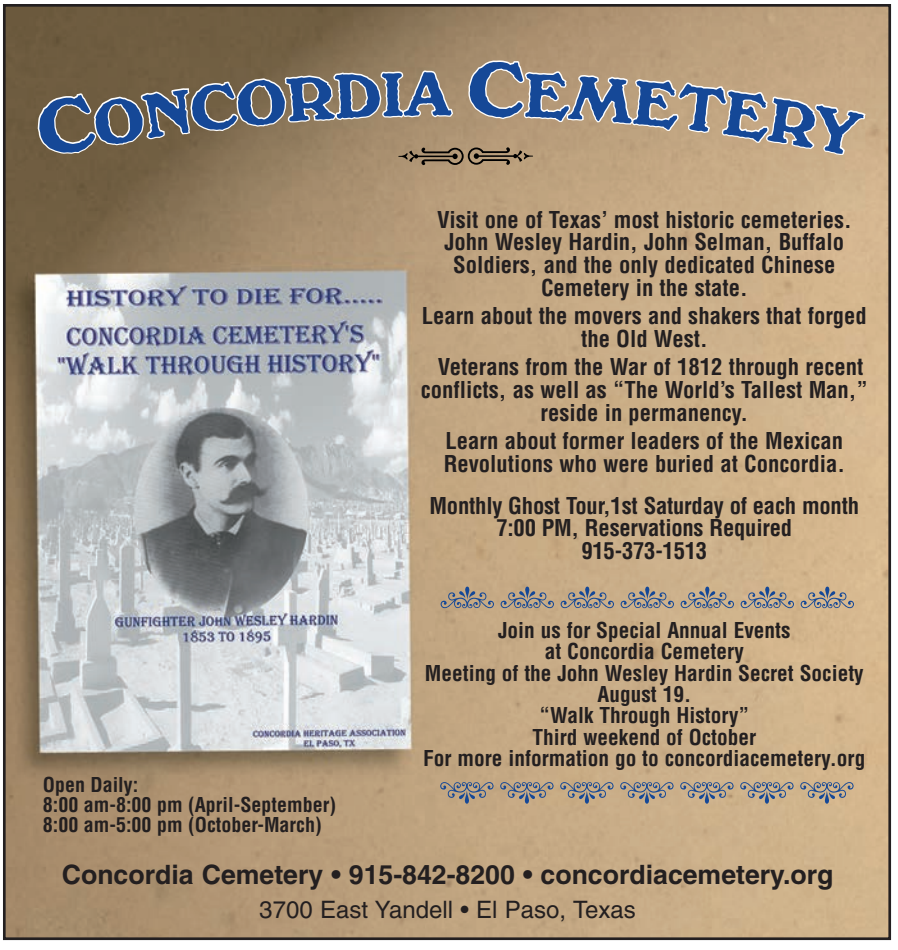
Under ideal circumstances, the surgical objective would be to remove as little of the foot as possible, leaving healthy tissue, adequate skin flaps and a surgical stump upon which the amputee could remain relatively mobile and comfortable. A partial foot amputation, however, would be a more complicated and time-consuming procedure than simply amputating the foot above the ankle. These sawbones had no time (or probably skill) to risk the complexity of amputation involving the metatarsal bones. In 1887's *Manual of Operative Surgery*, Dr. Joseph D. Bryant described a partial foot amputation through the complex anatomy of ligaments (tie bone to bone), tendons (tie muscle to bone), nerves, bones and blood vessels. Dr. Bryant indicated, "Over twelve percent are reported to have died from the operation alone."

Our "sawbones" would probably have proceeded with an amputation of the entire foot above the ankle. Dr. Bryant reported, "This may be considered one of the most practical of the operations on the foot and ankle. It is followed not only by a low rate of mortality, but also by a most serviceable stump, either with or without an artificial appliance."

In our alternative screenplay, Lt. Dunbar would have lost his entire right foot. Within minutes, it would have been thrown onto the gruesome heap of other amputated body parts piled nearby, waiting to be buried or burned.

Dunbar still would have survived his ordeal, but his next destination would not have been out west to Fort Hays, Kansas. In those unforgiving days, he probably would have been sent home to cope as a cripple without the services of an orthotist (an artificial limb maker), a physical therapist or a vocational specialist to help him train for a new job.





How common was locoweed poisoning in the Old West?

Wesley Egli
Picture Rocks, Pennsylvania

Loco comes from the Spanish, meaning "mad" or "crazy." Scientifically, locoweed is any number of plants widespread in the West, some of which contain a neurotoxin. The plant was a problem in the Old West, and it's said to be the most widespread poisonous plant problem in today's West as well. A big part of the trouble: it's relatively palatable to livestock. Cattle and horses tend to eat locoweed in the spring and fall when it's the only green plant available in many areas. Yet relatively few cases exist of locoweed poisoning in humans.

When horses or cattle eat the plant, they go "loco." Not usually fatal, the effect still can be serious on grazing animals. Most of the time, animals possess a dull, dazed look and act depressed and lethargic. They start losing weight. Livestock that overdose on locoweed can eventually starve to death or become so weak they make easy prey for predators.

Although some of the toxic effects resolve after animals are removed from infested areas, the neurological damage may be permanent.

What was the make of revolver used by Clint Eastwood in *Pale Rider*?

Arthur Wagner
Kerrville, Texas

Our firearms expert and Field Editor Phil Spangenberger tells us: "The gun used in *Pale Rider* was a New Model 1861 (not an 1863) Remington revolver. These are commonly misnamed as the 1858 Remington—of which there is no such animal. Navy Arms founder Val Forgett Sr. called his replica of the '61 Remington the 1858 to avoid problems with patent rights.

"I know Clint used the 1861 model because I made his holster for the gun. He pulled the lever down to slide out the cylinder base pin (there is no barrel wedge on a Remington) and removed the cylinder. With the cylinder removed, he replaced it with a fully loaded cylinder, held in a cylindrical pouch attached to his gunbelt (I didn't make the pouch).

"This was a very accurate re-creation of how the early Remington cartridge conversion revolvers could be reloaded."

What can you tell me about Canyon Diablo, Arizona?

TWMAG.COM FORUM

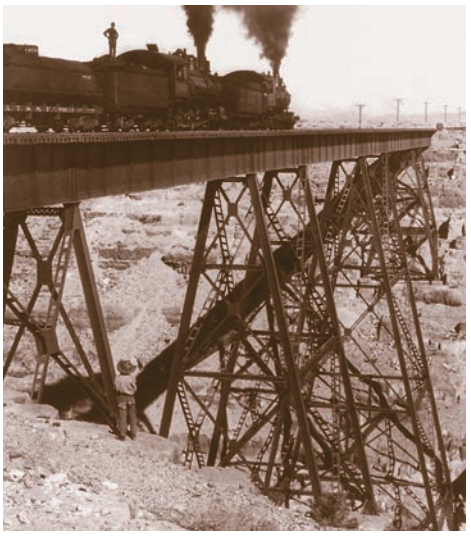
Cindy Smith
Cartersville, Georgia

When the Atlantic and Pacific Railroad was building a transcontinental line along the 35th Parallel during the early 1880s, the railroad had to construct a bridge across Canyon Diablo, east of Flagstaff. (Running into financial difficulties, the A&P would be taken over by the Atchison, Topeka & Santa Fe, which completed the bridge in 1882.)

During the time of bridge construction an end-of-track town Cañon Diablo was established. The population was 2,000, and the town's main drag—Hell Street—featured 14 saloons, 10 casinos, four bordellos and two dance halls. During the one year of its existence, 35 people allegedly died violently—all men except for the town's most popular working girl, Clabberfoot Mary, who had her throat cut.

Boomtowns like this were awfully hard to police, mostly because they were located out in the middle of nowhere. The nearest city to Cañon Diablo, Prescott, was a three-day ride away. These towns also attracted the dregs of society who followed the rough and tumble construction crews, eager to separate them from their money on payday.

Gladwell Richardson wrote a book (now out of print) about the town titled, *Two Guns, Arizona*. He was known to embellish his stories considerably, so we don't have an accurate recorded history.



The original bridge that arrived on site was not long enough to span Cañon Diablo. Even though the crew had to wait for the manufacturer to make and ship out the rest of the bridge, survey work still continued.

– All images True West Archives –

In several Old West saloon photos, a sign hangs over a door near the bar signifying "Club Room." What is a Club Room?

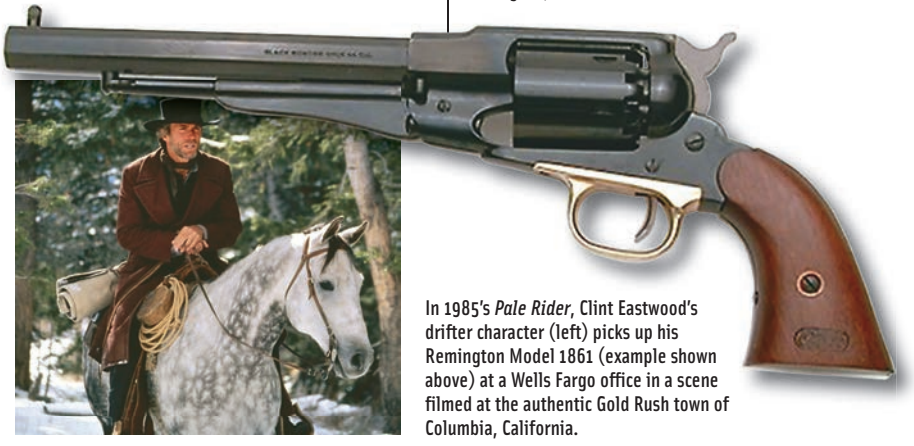
Glen Jones
Rogers, Arkansas

A club room was a saloon, but it could also be a social room in the establishment where political meetings or other gatherings were held.

In the early days of Flagstaff, Arizona, the town had a saloon called the "San Juan Sample and Club Room."

What was a typical breakfast in the Old West?

Manuel Solis
Arlington, Texas



In 1985's *Pale Rider*, Clint Eastwood's drifter character (left) picks up his Remington Model 1861 (example shown above) at a Wells Fargo office in a scene filmed at the authentic Gold Rush town of Columbia, California.

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

Frontier fare usually depended on what was available in a certain place at a certain time. A typical breakfast might consist of biscuits and gravy, pancakes, sausage or bacon, and eggs. Steak and eggs was also popular—providing somebody was raising plentiful chickens and cattle in the area. In other places, like a new mining town, folks might have to settle for just pancakes. Coffee was pretty much a given everywhere.

In 1870 Prescott had one eating establishment run by a woman named Mary Ramos, better known as "Virgin Mary." Outside her log cabin was posted a sign that read: "Meals cost $25 in gold per week, payable in advance."

The posted menu—for breakfast, dinner and supper—was simple:

Fried Venison and chili
Bread
Coffee
Milk (goat)





The word of a frontier doc lends some credence to the tale that Jesse James (at right) met up with Billy the Kid (at left).

Do you believe the story that Jesse James met Billy the Kid in 1879?

Philippe Morcrette
Talence, Gironde, France

That account comes from Dr. Henry F. Hoyt, a friend of Billy's, who was working in the Exchange Hotel in Las Vegas, New Mexico, in 1879.

In late July, while having dinner in the Adobe Hotel in Hot Springs, he ran into Billy and a companion the Kid referred to as "Mr. Howard from Tennessee." The Kid later told Hoyt that Mr. Howard was, in reality, Jesse James, who was in town visiting a boyhood friend from Missouri. The Kid claimed Jesse offered him a job robbing trains, but that he had replied it was not his line of business.

The tale certainly seems plausible to me as the Doc also noted James's telltale missing fingertip. Some historians, though, fault the account since the Doc did not record it at the time but rather decades later, in his 1929 autobiography *A Frontier Doctor*.

UPCOMING
Wild Horse and Burro
ADOPTIONS



Peter Robbins Photo

March 6	Redlands, CA
March 11 - 13	McAlester, OK
March 15 - 17	Hugo, OK
March 18 - 20	Durant, OK
March 19 - 21	Buckeye, AZ
March 19 - 20	Valley Center, CA
March 26 - 27	Edinburgh, IN
March 27 - 28	Benton, AR
April 9 - 10	Devore, CA
April 10	Redding, CA
April 15 - 17	Marshall, TX

EXTREME MUSTANG MAKEOVER
March 19 - 21 Albany, OR

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Bureau of Land Management
Wild Horse and Burro Program

What HISTORY HAS TAUGHT ME



JEFF HILDEBRANDT, STARZ ENTERTAINMENT

Jeff has made his living in radio and TV for more than 40 years. Since 1994, he has been a driving force behind Encore Westerns (he is shown here, at right, with Encore Westerns announcer Bill Barwick). His special tribute to "100 Years of John Wayne" was awarded a Wrangler by the National Cowboy and Western Heritage Museum. He is the only cowboy poet to ever perform in mainland China, and he often shares his poetry at cowboy church services across the United States. His latest faith-based book is *Ridin' for the Boss and the Brand.*

The essence of a great Western to me is John Wayne. I think his characters and the stories told, for the most part, convey the myth of the American West. Thanks to *True West* Magazine, we know what the West was really like. But when I see a John Wayne movie, I see the West the way it should have been.

On the Westerns Channel we receive tons of requests for movies that haven't been seen in decades, in particular those of Buck Jones and Randolph Scott. But recently, we are hearing from fans of the Classic TV Westerns. They are very outspoken. When we announced that we would be showing *The Virginian*, *Have Gun, Will Travel* and *Gunsmoke*, I heard an outcry from the *Cheyenne* contingent worried that we would take their favorite series off the air. I assured them that *Cheyenne* stays.

If I had a wand I would look like Tom Selleck and sound like Sam Elliott.

***True West* Moments came about because** several years ago, Bob Boze Bell proposed doing a half hour *True West* program. I told him that shorter segments, between movies, would be seen much more than a program. Hence, *True West Moments*.

The most gracious Westerns star is hard to single out. I loved working with Dennis Weaver for eight years, and I enjoy my friendship with Clint Walker and Dale Berry. Monte Hale was wonderful. "Dobe" Carey, Buck Taylor and Ben Cooper are a joy to be around, but then, so are most of the stars you'll talk to at festivals around the country. Stuntmen Dean Smith and Neil Summers have gone out of their way to help me avoid some potentially embarrassing situations. I will tell you one of my thrills was meeting Wilford Brimley. I'd been warned that he can be abrupt. But when I asked him for an interview at the Dean Smith Celebrity Rodeo, he got right up, willing to answer any question.

Performing cowboy poetry on the Great Wall of China was not as strange as I had imagined. We had an interpreter, but everywhere we performed in China, we had a largely English-speaking audience. They don't have our Western heritage, so I tried to adapt my poetry to include movie cowboys they had seen. It was a wonderful adventure, but I couldn't wait to get home and have some good Chinese food.

My most successful cowboy poem is probably "Cowboy Up, America." I had the good fortune to be invited to perform that in 2004 at Carnegie Hall in New York City.

When it comes to programming Westerns 24/7 most people don't understand that we program 16 different movie channels and since we are non-commercial, we have to share our resources. We do what we can with what we have to update our movie selection every month.

I can't say I ever get tired of hearing from viewers. Unfortunately, I don't have time to answer everything.

My favorite Westerns are *She Wore a Yellow Ribbon*, *Angel and the Badman*, *Conagher*, *Tombstone* and *Open Range.*

I tend to shy away from foreign attempts to capture the cowboy era. I agree with Charlton Heston's comment at the Golden Boot Awards. Only America can make a Western movie.

For my money you can't beat a corned beef on rye sandwich and a piece of cheesecake from the Carnegie Deli in New York City.

My parents always told me to love your family, clean your room and wear clean underwear just in case.

What history has taught me is if more people had guns, fewer people would need to use them. There are people out there who will stop at nothing to kill us. You can't talk them out of it; you just need to strap on a Colt .45 and face them head on.

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Treasures of Gilcrease: Selections from the Permanent Collection

By Sarah Erwin, Anne Morand, Kevin Smith, Daniel C. Swan

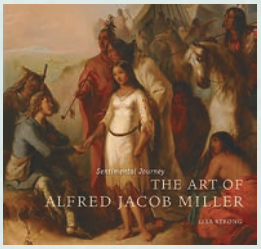
In 1938, Thomas Gilcrease, a native of Tulsa, Oklahoma, opened the first museum devoted to the art of the American West. *Treasures of Gilcrease* samples the beauty and breadth of the museum's unsurpassed holdings. The fine art collection alone boasts more than 10,000 American works by master artists such as George Catlin, Charles M. Russell, Thomas Moran and Frederic Remington. *Treasures of Gilcrease* offers a vivid and engaging tour through these collections in the company of the experts who know them best. 179 color, 16 b&w illus., 198 Pages. ~~$39.95~~ $27.97 Hardcover, ~~$19.95~~ $13.96 Paperback.



In Contemporary Rhythm: The Art of Ernest L. Blumenschein

By Peter H. Hassrick and Elizabeth J. Cunningham

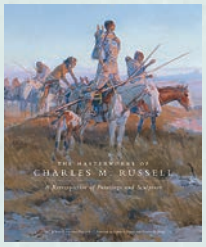
The definitive work on Blumenschein's life and art, *In Contemporary Rhythm* describes not only his place in the Taos colony and Western art but also his far-reaching influence on mainstream American art and national aesthetic developments. The book examines the artist's 64-year artistic career, first as an illustrator and then a painter, revealing how his technique evolved and how his schooling and the artistic movements of his time informed his work. 133 color, 24 b&w illus., 416 Pages. ~~$34.95~~ $31.46 Paperback.



Sentimental Journey: The Art of Alfred Jacob Miller

By Lisa Strong

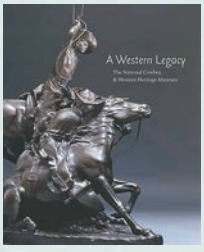
A groundbreaking study of the first Western artist to journey into the heart of the Rocky Mountains. Lisa Strong takes a new approach, however, by examining how Miller tailored his Western scenes to suit the specific needs and interests of local American audiences. She also crosses national boundaries to explore how Miller's paintings helped promote a vision of Scottish aristocratic identity. 100 color illus., 238 Pages. ~~$45.00~~ $40.50 Hardcover.



The Masterworks of Charles M. Russell: A Retrospective of Paintings and Sculpture

Edited by Joan Carpenter Troccoli

In the decades bracketing the turn of the 20th century, Charles M. Russell depicted the American West in a fresh, personal and deeply moving way. To this day, Russell is celebrated for his paintings and sculptures of cowboys at work and play, his sensitive portrayals of American Indians and his superlative representations of landscape and wildlife. This handsome book—a companion volume to the acclaimed *Charles M. Russell: A Catalogue Raisonné*—showcases many of the artist's best-known works and chronicles the sources and evolution of his style. 214 color and b&w Illus., 304 Pages. ~~$65.00~~ $58.50 Hardcover, ~~$39.95~~ $27.97 Paperback.



A Western Legacy: The National Cowboy and Western Heritage Museum

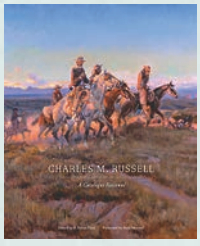
A Western Legacy presents for the first time in one volume numerous color images of the museum's signature artworks and artifacts, accompanied by an interpretive essay. Illustrations range from Western art by Charles M. Russell, Frederic Remington and others; stunning boots, chaps and saddles; a diverse selection of traditional and fine art by American Indians; military artifacts; antique photographs; an assortment of rodeo trophies; superlative firearms; and memorabilia from the entertainment world. 274 color, 50 b&w illus., 256 Pages. ~~$59.95~~ $41.95 Hardcover, ~~$29.95~~ $20.97 Paperback.



The West of the Imagination (Second Edition)

By William H. Goetzmann and William N. Goetzmann

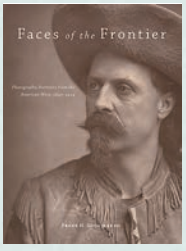
For many people, "Western art" immediately conjures images by Frederic Remington or Georgia O'Keeffe—but there's so much more. From early explorers' first sketches of the Rockies to the modern earth sculptures of Michael Heizer, images of the American West are as multifaceted as its cultures. This remarkable book embraces them all. The new edition by the Pulitzer Prize-winning historian and his son is significantly expanded and updated, and shows that the West is a vibrant mirror of the American cultural diversity. 339 color, 116 b&w illus., 640 Pages. ~~$65.00~~ $45.50 Hardcover.



Charles M. Russell: A Catalogue Raisonné

Edited by B. Byron Price

The result of more than a decade of research and scholarship, *Charles M. Russell: A Catalogue Raisonné* is published in cooperation with the Charles M. Russell Center for the Study of Art of the American West and with the C.M. Russell Museum. Charles M. Russell is our most beloved artist of the American West. Lavishly illustrated with more than 200 color and black-and-white reproductions of Russell's greatest works, this beautiful volume features essays by Russell experts and scholars. Original owners of the book will also have unlimited access to an online catalogue that contains more than 4,000 works. 170 color and 65 b&w illus., 368 Pages. ~~$125.00~~ $112.50 Hardcover



Faces of the Frontier: Photographic Portraits from the American West, 1845-1924

By Frank H. Goodyear III

Faces of the Frontier showcases more than 120 photographic portraits of leaders, statesmen, soldiers, laborers, activists, criminals and others, all posed before the cameras, who made their way to nearly every mining shanty-town and frontier outpost on the prairie. Drawing primarily on the collection of the National Portrait Gallery, this book depicts many of the people who helped transform the West between the end of the Mexican War and passage of the Indian Citizenship Act. 147 color and b&w Illus., 320 Pages. ~~$45.00~~ $40.50 Hardcover.



Wildlife in American Art: Masterworks from the National Museum of Wildlife Art

By Adam Duncan Harris

For more than two decades, the National Museum of Wildlife Art in Jackson, Wyoming, assembled the most comprehensive collection of paintings and sculptures portraying North American wildlife in the world. *Wildlife in American Art* presents for the first time a generous sampling of the museum's holdings from the Western wilds of George Catlin to the desert drama of Georgia O'Keeffe. In charting this history, the book explores the evolving relationship between Americans and the natural resources of this continent. 135 color Illus., 320 Pages. ~~$55.00~~ $49.50 Hardcover, ~~$35.00~~ $24.50 Paperback

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