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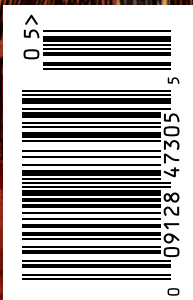
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Guess Who's Winning?

BY MARK BOARDMAN

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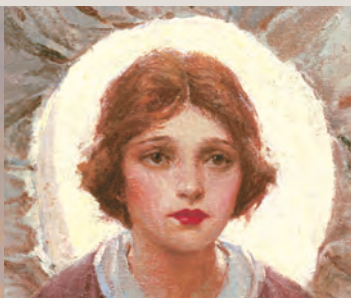
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TRUE WEST

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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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**OUR COVER**

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- Saturday May 23rd** - Fiddler's Contest Sign in - 8am - Depot area
RGA safety meeting - 8:30am - Badu park
Fiddler's Contest - 9am-1pm - Depot area
Western Artist Exhibition - 10am - Depot
RGA Competition - 9am till - Badu Park
All festival activities open - 10am till.....
Dinner/Dance - 7pm till 11pm - Depot area
- Sunday May 24th** - 8am - Cowboy Church - Badu Park
9am - RGA Competition resumes
10am - All Festival activities open
11am - Cowboy poetry, music, tall tale telling
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3pm - Awards presentation
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Film lovers will enjoy this trail ride through the Alabama Hills of Lone Pine, California, which served as the backdrop for hundreds of Westerns.

—Charley Engel

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—Candy Moulton

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Alamo historian Mark Lemon shares his encounter with a San Antonio cop, the worst large-budget Alamo film and how a famous singer gave his wife her garage back.

—Mark Lemon



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What Would Davy Do?

Alamo lovers cannot agree.



By the 1880s, the convento (building at left) was a grocery store and the church was a warehouse. This incredible image is a graphic recreation by Mark Lemon of what both looked like in 1836. See p. 88 to learn more about Mark.

— COURTESY MARK LEMON —

"This should be hallowed ground. There should be more here to honor the dead."

Like many boneheaded Americans, I always assumed the Alamo has been a cherished shrine since the day it fell. Not true.

As you will discover in our cover story by Mark Boardman (see quote above and article on p. 42), almost five decades after the sacrifice of the Alamo defenders, one of the last original sections of the fort still standing was a grocery store and the church was used as a warehouse! Unbelievable (and it gets worse). About 20 years after that, in 1903,

Davy, excuse me, David, takes a swing at the crass commercialism invading the sacred grounds that he and his fellow defenders died trying to save.

— PAINTING BY BBB —



the owner wanted to tear it down. Two women saved it, or at least part of it. That's how close the entire Alamo came to being obliterated forever.

Whew!

As the Alamo Curator Richard Bruce Winders aptly puts it, the entire fort needs to be honored. On that we all agree, but with the city of San Antonio encroaching from every direction, how do you do it?

Several years ago I was at a history conference with the Distinguished Professor of the University of New Mexico Paul Andrew Hutton when he took the call from filmmaker Gary Foreman asking Hutton to be on the board for a bold new plan to answer this very question. Hutton, who loves the Alamo more than any living human being I know, declined. Undaunted, Foreman (whose Alamo love rivals Hutton's) is pursuing his visionary plan in spite of Hutton's opposition.

Personally, I think Foreman's plan is inspiring and would love to see it implemented, but I also respect Hutton who reminds us that, "You don't build fake walls on historic ground."

What do you do when two sides love the same thing but can't agree on how to honor it? I'm not sure, but I think I know what Davy would do.



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

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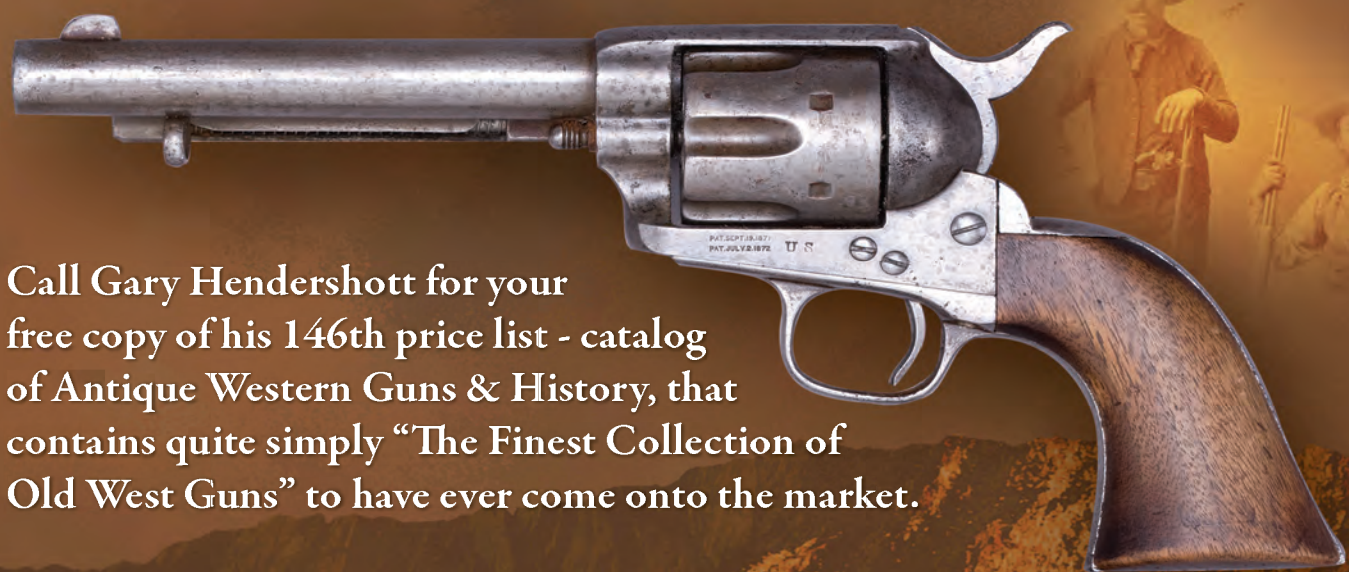
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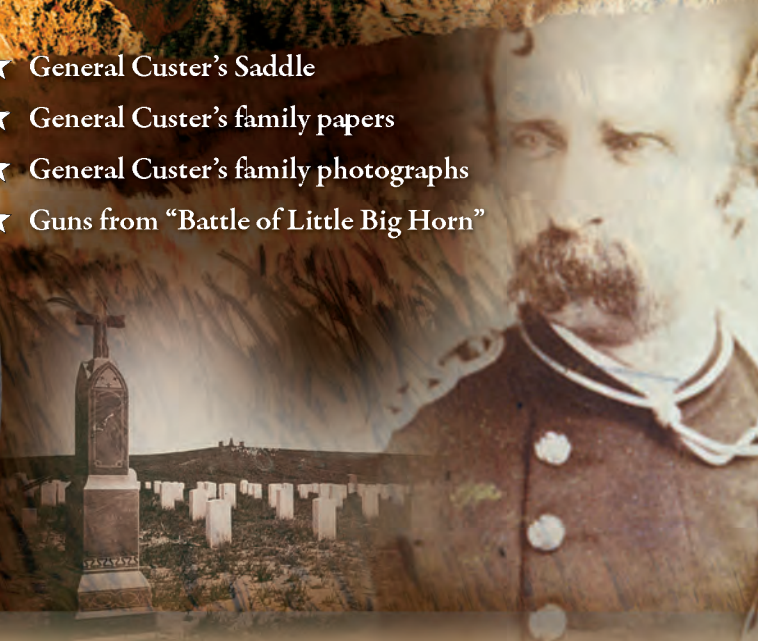


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7-9...Abilene, TX, **Western Heritage Classic 25th Anniversary:** This large bit and spur show offers a chuckwagon cook-off, matched horse races, a kid's rodeo, cowboy poetry and Western artwork.
325-677-4376 • WesternHeritageClassic.com

8-10...Pendleton, OR, **Cattle Barons Weekend:** Live the life of a cattle baron through saloon crawls, street dances and stock saddle bronc riding.
800-547-8911 • PendletonChamber.com

9...Prescott, AZ, **Evening at Sharlot's Place:** This art auction features pieces from artists including John Coleman and Bill Nebeker of the Cowboy Artists of America. Proceeds benefit the museum.
928-445-3122 • Sharlot.org

9-16...Fort Sumner, NM, **Billy the Kid Trail Ride and Fandango:** Travel 125 miles on horseback to Lincoln, retracing Billy the Kid's path, with a chuckwagon dinner included. 800-653-6460

14-17...Miles City, MT, **Miles City Bucking Horse Sale:** Bull riding, bronc riding, horse racing and a concert by Darryl Worley.
877-632-2890 • BuckingHorseSale.com

15-17...Norco, CA, **Norco Extreme Mustang Trail Challenge:** Mustangs compete to win after being trained by professionals for 100 days.
512-355-3225 • ExtremeMustangMakeover.com

16...Lawton, OK, **Armed Forces Day Celebration:** The nation's largest armed forces parade is held at this 1869 Indian Wars fort, also home to a museum housed in 26 of the fort's 46 historic buildings.
800-872-4540 • LawtonFortSillChamber.com

16-17...Silver Springs, NV, **Wild West Air Fest:** This airshow shares the stories of the featured antique and modern military airplanes, and the people who build and restore them.
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22-24...Llano, TX, **World Championship of Gunfighters:** The state's largest gunfighter competition boasts jail tours, period costume contests and Butterfield stagecoach rides.
866-539-5535 • LlanoChamber.org

22-24...Bandera, TX, **Cowboy Capital Rodeo Association Pro Rodeo:** Features rodeo classics such as calf roping, barrel racing and bull riding.
830-796-7207 • BanderaRodeo.com

22-25...Jackson Hole, WY, **Jackson Hole Old West Days:** Celebrates the area's rich mountain man heritage, with Elkfest held the week before.
307-733-3316 • JacksonHoleChamber.com

23-25...Tucson, AZ, **Wyatt Earp Days:** The spirit of Wyatt Earp lives on with a chili cook-off, 1880's fashion show and, of course, gunfight re-enactments.
520-457-3291 • WyattEarpDays.com



May 29-30

Winterset, IA, **John Wayne Birthday Celebration:** Enjoy a VIP dinner, music by Country star Lynn Anderson and pianist Lacey Black, and end the night with a showing of *Rio Bravo* under the stars.
877-462-1044 • JohnWayneBirthplace.org

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23-25...Prescott, AZ, **35th Annual Phippen Museum Western Art Show & Sale:** View works by more than 130 Western artists at the historic Courthouse Plaza.
928-778-1385 • PhippenArtMuseum.org

25-Sept. 26...Custer City, SD, **Fifth Annual Custer Stampede Buffalo Art Show & Auction:** Displays a variety of life-sized buffalo art; purchase your favorites at the auction in September.
605-673-5955 • CusterStampede.com

30-31...Wichita, KS, **Blue and the Gray—Brother Against Brother:** Explains military and civilian lifestyles during the Civil War through re-enactments and demonstrations.
316-219-1871 • Wichita.gov

JUNE

1-Aug. 1...Cody, WY, **Cody Nite Rodeo:** Rodeo stars entertain crowds every summer night at the Cody Stampede Rodeo Grounds.
800-207-0744 • CodyNiteRodeo.com

4-7...Elk City, OK, **Route 66 Days:** This showcase of classic cars celebrates the superhighway that brought unprecedented freedom to traveling the West.
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10-13...Miles City, MT, **125th Stockgrowers Association Celebration:** Honors the oldest working livestock ranches through a Stockman's Ball, horse-drawn parade and music by Whiskey River.
406-442-3420 • VisitMT.com

12-14...San Antonio, TX, **Texas Folklife Festival:** Discover ethnic food, music and dances from more than 40 different cultures found in Texas.
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13-14...Lexington, NE, **Plum Creek Rodeo:** Yearly cattle shows and team penning events lead up to this annual rodeo.
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6-20...Oklahoma City, OK, **Western Writers of America Annual Convention:** Mingle with the authors of some of your favorite Westerns and get your books signed at the book sale.
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800-999-1876 • Deadwood.org

19-21...Fort Laramie, WY, Fort William's 175th Anniversary: Talks by mountain men historians, living history of the fur trade and music by Mark Gardner and Rex Rideout.
307-837-2221 • NPS.gov/FOLA

20...Kearney, NE, Exhibition of a Pow Wow Celebration: Make bows and arrows and pottery, and enjoy authentic Indian cuisine while watching war dances performed by the Pawnee tribe.
877-511-2724 • Archway.org

20...Bend, OR, Muskets and Mayhem: The spirit of the 1880's lives on through frying pan tosses, period dress and delicious food.
541-382-4754 • HighDesertMuseum.org

21...Cody, WY, Whitney Gallery of Western Art's 50th Anniversary Celebration: The Whitney Gallery reopens with this fresh perspective of Western Art, combining traditional and modern artwork.
307-587-4771 • www.BBHC.org

22-28...Garryowen, MT, True West's Custer Ride: Trace Custer and his 7th Cavalry on this horseback ride from Crow's Nest to Last Stand Hill to the Little Bighorn Battlefield.
505-286-4585 • TrueWestAdventure.com

22-28...Edgewood, NM, End of Trail: Dedicated to the Wild Bunch, this SASS Cowboy Action Shooting event is held at Founder's Ranch.
877-411-7277 • SassNet.com

23-28...Sheridan, WY, Buffalo Bill Days: Celebrates the Wild West with a Pony Express ride and a Victorian Ball at the Sheridan Inn.
307-674-2178 • BuffaloBillDays.org

23-Aug. 1...San Antonio, TX, Texas Trails and Tales: Experience daily life as a Texan pioneer by enlisting in the calvary, roping or doing everyday chores using handmade soap.
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25-28...Denver, CO, 20th Annual Cody Old West Show & Auction: Features cowboy and Indian artifacts, and Western art and home decor.
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26-28...Hardin, MT, Custer's Last Stand Re-enactment: Experience the 20th Anniversary of Custer's "Last Stand" through a re-enactment of the 1876 Battle of the Little Bighorn.
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27-28...Roundup, MT, Runamuk Benefit Trail Ride: Ride the trail to Bull Mountain, then enjoy a barn dance, wine social and a horsemanship clinic, with proceeds donated to charity.
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27-28...Kenton, OH, Gene Autry Days: Pays tribute to the famous singing cowboy entertainer at the Hardin County Fairgrounds.
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To help encourage participation in preservation projects throughout the West, we will be sharing the hits and misses, as well as ongoing projects that readers can participate in. **If you have any projects we should know about, please e-mail: editor@twmag.com.**

MONUMENT FOR A MADAM

 **Mary Porter** held a unique position in **Fort Worth, Texas**, society in the 1890s. The Irish native operated a famously popular brothel, which city officials and the high and mighty reportedly visited.

When she died in 1905, Porter was buried in an unmarked grave at Fort Worth's **Oakwood Cemetery**, next to three other soiled doves. A couple of years ago, **Donna Donnell**, a member of the **North Fort Worth Historical Society**, decided to find out more about Porter. She found the long-forgotten grave and decided a marker would be appropriate for a person of such, er, standing.

Fort Worth Police Sergeant **Kevin Foster** provided the stone. **Donnell** and two others contributed \$125 each for the inscription. In January, the granite monument was unveiled.

The words on the marker? "Call Me Madam."

817-624-3531

OakwoodCemetery.net

AN OPEN & SHUT CASE

 Here's the good news: In January, **Arizona** dedicated its \$38 million **Polly Rosenbaum History and Archives Building** in **Phoenix**. Named after a longtime lawmaker with a special interest in preservation, this 124,000-square-foot facility houses archival material, including items on **Wyatt Earp**, and a triage room with a blast freezer to eradicate pest infestation and repair water damage from documents.

The bad news: In March, the building was closed to the public. Arizona's budget shortfall is to blame; officials are trying to shed \$1.45 million from the current spending plan. Researchers can still use the facility, by appointment. But for the most part, the archives are shut, at least through the end of the fiscal year on June 30.

602-926-3720

Lib.AZ.US/Archives



Fort Worth's Madam Porter is not to be confused with San Antonio's Madam Porter (left), whose establishment was located in the same red light district where Etta Place might have met the Sundance Kid.

— GRAVESTONE COURTESY
OAKWOOD CEMETERY —

MARY PORTER
"Call Me Madam"
b. Ireland, ca. 1844
d. Fort Worth, June 10, 1905

INDIANS ONLINE

 The Oklahoma-based **Cherokee Nation** rang in the New Year with a new cultural tourism website.

CherokeeTourismOK.com provides in-depth information on the history and culture of the nation, along with a list of attractions and a large section on famous **Cherokees**.

Of special interest to visitors is the ability to book online tours of Cherokee landmarks: **History Tour**, **Old Settler Tour**, **Civil War History Tour** and **Will Rogers History Tour**. Each is \$35 and includes lunch.

877-779-6977

CherokeeTourismOK.com

OH, GIVE ME A HOME...

 **Utah** is becoming one of the nation's leaders in the number of wild bison roaming within its borders.

In January, crews relocated 31 big shaggy from a herd in southeastern Utah to the remote, rugged **Book Cliffs**. The bison joined 14 others that had been relocated in August 2008.

The project dates back several decades; in 1941, 18 bison were moved from **Yellowstone National Park** to Utah's **San Rafael Desert**. That herd was later moved to the **Henry Mountains**.



More recently, the state (using contributions) paid \$4 million for three ranches in the **Book Cliffs** area and for grazing rights on public lands.

Nearby **Ute Indians** manage another herd; the state already has two other herds. All are allowed to run wild, much as they did in the mid-18th century, before most were killed off by hunters.

Officials expect the **Book Cliffs** bison to eventually number about 450.

801-538-4700 • Wildlife.Utah.gov

NEW MUSEUM FOR RUIDOSO

 A new museum opened in **Ruidoso, New Mexico**, last November (see p. 34). The **Ruidoso River Museum** is an eclectic collection put together by investor and part-time Ruidoso resident **Arnold Duke**. **City Bank New Mexico** is the corporate sponsor.

The museum houses an extensive collection of **Lincoln County War** items, including a gun and badge owned by **Sheriff Pat Garrett**. As far as eclectic goes, the museum also features collectibles owned by notables including **Elvis Presley**, **Princess Di**, **Britney Spears** and **John Wayne**.

The **Ruidoso River Museum** is open from 10 a.m. to 5 p.m. daily, closed Tuesday and Wednesday. Admission: \$5 for adults and \$2 for children.

575-257-0296

RuidosoRiverMuseum.com

HISTORY IN THE TREES

 The **University of Arizona** in **Tucson** is offering a three-week course on the interpretation and analysis of archaeological tree rings.

The **Dendroarchaeology Field School** (try to say that three times, fast) will teach dating methods through lectures, laboratory exercises and fieldwork. It includes a full week at various sites in western **New Mexico**.

The three-credit course runs May 18-June 15, and it is open to undergrads, grad students and professionals.

520-621-6465

www.LTRR.Arizona.edu

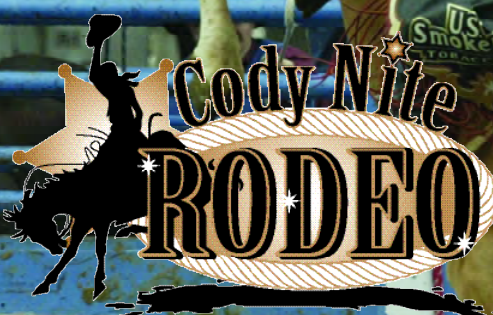


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Ghost Town King

Todd Underwood has started an underground sensation on the web.



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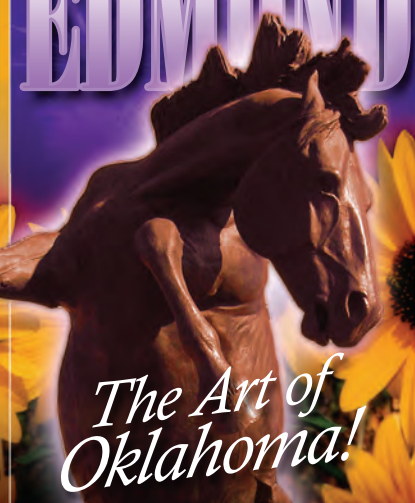
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Todd Underwood remembers standing next to his dad at an Arizona ghost town they'd discovered some 30-odd years ago and getting that marvelous feeling of wonderment:

Why did people live here, why did they leave and what did they do while they were here?

"I still feel that way today. Finding a new ghost town doesn't wear off," says the chemistry professor-turned-medical transport pilot who lives in Prescott.

That sense of awe is felt by tens of thousands of people who seek out those abandoned places we call ghost towns. "Before GPS systems and computers, they were very difficult to find," he notes. "If you could find a ghost town, you were pretty good!"

The mystique was too strong to keep quiet, so Underwood created a website that he hopes will be the "encyclopedia on ghost towns." *GhostTowns.com* is well on its way to fulfilling that dream, as he has posted thousands of ghost towns he visited in the U.S. and Canada.

It went online on March 25, 1998, and today the website averages 30-40 million hits a month, marking it among the top 10,000 websites in the world. It's been

Platte Station was a stage stop along Weston Pass, just outside of present-day Alma, Colorado, and it is just one of the many ghost towns featured on *GhostTowns.com*, run by Todd Underwood. He is shown above jeepin' with his wife Amy.

— COURTESY TODD UNDERWOOD —

featured on CNN and by the Smithsonian Institution. School kids use the site to write reports for history classes. Most of all, it's used by people who share Underwood's awe for places people once lived at and loved and then left.

Underwood shares his visits through words and photos on the site, as do his fellow "ghost towners" who flood it with their information and photos. He believes everyone's contributions are helping to preserve these abandoned spots. "These pictures are a snapshot in time," he says. "No matter what it's like today or what happens in the future, these pictures are a record. You know, it doesn't do the public any good if grandma has pictures that nobody sees."

The website shares a brief history of the ghost towns, directions on getting there, the current status of the town, special events, lists of books and videos on the subject, current events, TV

Jana Bombersbach 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.

channels and programs devoted to ghost towns and even lessons on how to become a proper ghost townner (one big hint: a real ghost townner takes nothing away but photographs).

If you think ghost towns are a Western phenomenon, this site quickly shows that is dead wrong. More ghost towns may be found in the West—each state has from 100 to 200—but even Midwest and Eastern states have many.

“The hobby of ghost townning is growing,” Underwood says. “When [my family] first moved to Arizona from Los Angeles in 1976, the people interested in ghost towns were metal detectors. But today, the thrill of finding a site and the thrill of getting to a site is felt by a whole community of ghost townners.”

He organized the website because he “wanted to have a historical record.” Since he’s been at this for so long, he knows how important that record is—and how fragile a ghost town can be.

His favorite sites are all in Colorado, where 10 months of the year, “they’re stuck in snow so nobody can get to them and destroy them.” Contrast that with the heartbreak he sees closer to home: “Nothing has been done in Arizona to protect the sites, which are accessible year round. That’s why Arizona has so few sites left.”

Near the Arizona community of Crown King is the ghost town Orobelle, which he first visited in the late 1970s. “When I first went there, it had a two-story building, but at this point, all that’s left is rubble as high as my knees. On any given day, if you go, somebody will be target shooting at what used to be buildings.” That’s just one of many examples of lost towns he could give, as he watches neglect and indifference—and some really bad manners—destroy these ghost towns.

He estimates that each month ghost townners add 10 to 30 new ghost towns and post as many as 500 new pictures. “When I started, you’d spend two to four days with maps, researching, trying to find one town,” he says. His website makes it easy to find the towns today.

“Ghost towns let us appreciate where we came from, appreciate history, appreciate the Old West,” he says. “It’s about how we can preserve our heritage and where we come from.”



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Good As Gold

The Colt Peacemaker has consistently maintained its value against gold.

Back in 1873, when Colt first introduced the Peacemaker, it sold for a whopping \$17.50!

That was nearly a month's wages for a laborer. You could purchase one with a \$20 gold piece—the old “double eagle” (which, interestingly, weighs about an ounce)—and get a couple of dollars in change. How often have you heard the phrase “good as gold” when someone is referring to the approximate value of something? In the case of the Colt Single Action Army (SAA) revolver, this measurement of value may have more validity than it would at first appear. Throughout the history of this gun, it has maintained a trade value the same as—or more than—one ounce of gold.

For many years after the Colt SAA was reintroduced in 1956, gold had

stabilized at \$35 per ounce, while a new Single Action Colt would cost you \$125. By the mid-1980s, gold had soared to prices that ran around \$500-\$600 per ounce, depending on the daily market prices. By then, a brand new, standard-grade blued and color case hardened Colt SAA (offered as a “special order” gun from Colt's Custom Shop) was costing around \$750-plus in most gun shops, and more if purchased directly from Colt's Custom Shop, where they were personalized to the purchaser's own taste.

Today, with gold selling for around \$700-plus per ounce—give or take (as of this writing)—and a new Colt now carrying a manufacturer's suggested retail of \$1,290 (blue) and \$1,490 (nickel), one can see that—as an investment—the old Peacemaker Colt has certainly done better than hold its own through the years with that ounce of gold.

Let's take a modern-day look at a Colt SAA produced around the time when the Peacemaker first made its appearance—and a \$20 gold piece from the same era. In today's collector market, a 19th-century \$20 gold U.S. coin in fair condition could be worth roughly around \$800, while a circa 1873 double eagle in mint

condition will set you back about \$3,000 or more—depending on mint marks and other specifics of interest to numismatists. Not a bad increase, eh?

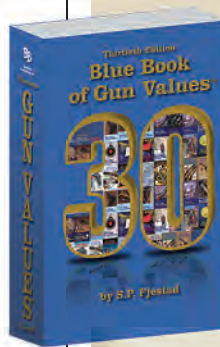
Well, according to the most recent edition of the *Blue Book of Gun Values*, vintage 1873 Colts with only about 10 percent finish start at around \$15,000, and early Colt Single Actions in 80 percent condition or better easily sell for prices in excess of \$55,000. In fact, more than one in such condition has brought well over \$75,000 at gun collector shows and firearms auctions in recent years, and those 1870s Colts with martial markings or engraving, pearl or ivory stocks, and other special features have sold for much more. Even Peacemakers from as late as 1896 (with blackpowder frames) will command prices starting at around \$4,000. Are Colt Peacemakers as good as gold? You bet . . . and then some!



In the 1870s, you could purchase a Colt Peacemaker with a \$20 gold coin, which weighs about an ounce, and get a couple of dollars in change. More than 135 years later, a 19th-century Colt Single Action Army could be worth several times the collector value of the coin. The classic 1873 Colt revolver has actually grown in value, when compared to an ounce of gold.

— COURTESY ROBERT F. MCGIFFIN AND
AUTHOR'S COLLECTION —

WHAT'S YOUR GUN WORTH?



(*Blue Book Publications*; \$44.95) If you want to find out your gun's value, this writer considers the new *30th Edition Blue Book of Gun Values*, by S.P. Fjestad, as the best source in helping you determine a realistic value of virtually any production gun—antique or modern. With nearly 2,300 pages of useful firearms production information, more than 350,000 gun prices, serialization, a trademark index and one million words of text describing what details and conditions determine up-to-date values, along with 80 pages of a unique full-color Photo Percentage Grading System, it is the largest, most complete price reference available.

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

Rare Russell is Collector's Bargain

Plus other "amazing deals" during Western Art Week in Great Falls, Montana.



They spent weeks solving the mystery of an illustration that none of the Charles M. Russell experts had ever seen before; it was like *Antiques Roadshow* and *History Detectives* combined.

Foremost Russell authenticator Ginger Renner had already confirmed that the drawing was indeed a Russell. "We didn't even have it in our library, and we thought we had everything on Russell in our library," she says.

By we, Ginger is referring to her deceased husband Fred, who had been collecting Russells since the age of five and spent more than 80 years accumulating and researching the artist's works. For the 22 years since Fred died in 1987, Ginger is the one who can spot the nuances that confirm whether a work of art is by Charlie or by a forger. Before Fred died, he had already passed on this responsibility to her, telling auction heads: "In fact, she has a better eye for Russell's work."

Ginger did not know the source of this illustration though; it was up to the others, working along with her on the Russell Catalogue Raisonné that was 11 years in the making, to trace its origin. These experts included B. Byron Price, director of the Charles M. Russell Center for the Study of Art of the American West, his able assistant Sharon Burchett and noted Russell author Brian Dippie.

The only identification they had to go on was the title in Russell's hand: "We found an old long rider and two dangerous looking strangers." That turned out to be enough. "The illustration, known as *Before the Trial*, was not reproduced in CMR's lifetime, apparently. It was intended to illustrate a serialization in *The Saturday Evening Post* in 1913 (Jennings and Irwin's *Beating Back*, an outlaw memoir), but was not used," Dippie says.

Russell had illustrated the 1914 biography of Al Jennings, an Oklahoma attorney-turned-train robber who was captured in 1897, with his life sentence reduced to five years; he eventually earned a presidential pardon in 1907. Page 288 of

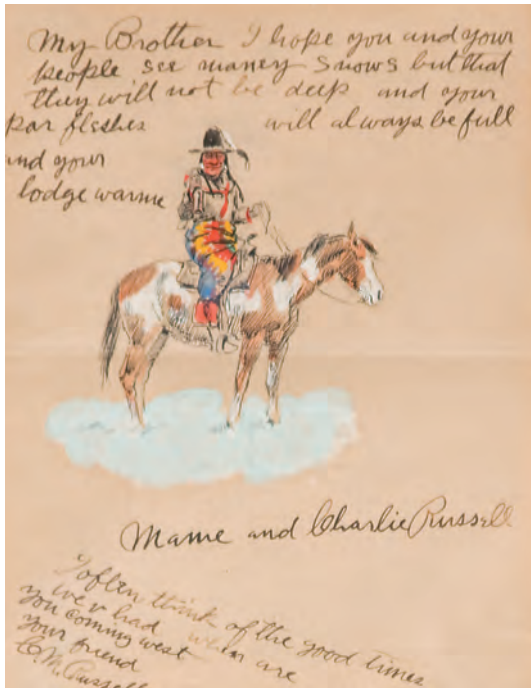
his memoir was the clincher: "We found an old long-rider who had belonged to a different gang from mine, and two dangerous looking strangers."

When the Russell illustration hammered at \$100,000 at the C.M. Russell Art Auction in Great Falls, Montana, on March 21, Ginger could barely contain her excitement. She stood right up and told auctioneer Bruce Bock that the buyer had gotten an amazing deal on this rare Russell artwork. To date, the auction record for the artist is a \$5 million bid for his 1918 oil painting *Piegans*, sold by Coeur d'Alene Art Auction in July 2005.

"Amazing deals" seemed to be the theme in Great Falls during Western Art Week, which included another historical art auction, March in Montana, held on March 20-21. An oil painting by Taos Society of Artists founder Joseph Henry Sharp went off the block at \$110,000. The auction record for the artist is \$1.28 million, for his 1903 oil *Medicine Teepee*, sold by Christie's New York in May 2008.



Notable Art Lots Included
(All images courtesy C.M. Russell Art Auction
and March in Montana)



C.M. Russell Top-Sellers: (opposite page) *Before the Trial*, en grisaille on paper, \$100,000 at C.M. Russell Art Auction; (from left) *My Brother*, illustrated letter, \$57,500 at C.M. Russell Art Auction; *Smokin' Up*, a bronze once owned by President Dwight Eisenhower, \$20,000 at March in Montana; Plaster doll, named "Peaceful Pete" by Ginger Renner, \$13,000 and plaster doll, named "Warrior-No-Mor," \$11,000 at March in Montana .

UPCOMING AUCTIONS

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May 15

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Skinner Auctioneers (Boston, MA)
Skinnerinc.com • 617-350-5400

May 20

American Indian Art
Sotheby's (New York)
Sothebys.com • 212-606-7250

May 20

American Art
Christie's (New York)
Christies.com • 212-636-2000



(Upper Left) The oil painting *When One is Old (White Paint Mountain)* was purchased by the personal physician to Thomas Gilcrease,



who had introduced him to Joseph Henry Sharp. (The Gilcrease Museum in Tulsa, Oklahoma, honored Sharp with his last exposition in 1949; Sharp died four years later.) "As a physician, he was knowledgeable and appreciative of Sharp's depiction of aging, thus purchasing it directly from Sharp. It has never before been offered on the market," says Charla Nelson, owner of Manitou Galleries who hosted "March in Montana" along with Coeur d'Alene Art Auction; \$110,000. (Left) Sharp's *Laguna* oil sold for a \$26,000 bid at the C.M. Russell Art Auction.

The Rifleman's Rifle Returns

The Winchester '92 that flipped like a machine gun!

Armed only with a Winchester rifle, a lone, lanky figure walks resolutely down a dusty frontier street.

Suddenly, with almost machine gun-like speed, he begins levering out shot after shot—nine rounds in about 1.5 seconds! He stops, flips the large loop lever of his '92 Winchester in his unique style, throws in another cartridge, then he grasps it at hip level, when the voice on the TV screen booms out... *The Rifleman*!

From 1958-63, ABC broadcast this popular, weekly Western program about a frontier homesteader and widower Lucas McCain, played by Chuck Connors, and his son Mark, portrayed by singer Johnny Crawford. *The Rifleman's* 1892 Winchester was as much a star of the show as were the actors, and it has become an icon of the golden era of TV Westerns.

Designed along the lines of John Wayne's famed movie Winchester, with the large lever loop, the *Rifleman's* Winchester differed only in its set screw in the trigger guard frame. For his swing-cock motion, Connors flipped the rifle forward to eject the spent case and load a fresh cartridge. On the upswing, the breech closed, cocking the action. As the carbine returned to the firing position, the set screw pressed the trigger, firing the carbine.

Standard in size, with its 20-inch barrel, you need to stand well over six feet tall to have the arm length to handle this rifle in the swing-cock motion like Chuck Connors used in the TV series.

In celebration of the 50th anniversary of *The Rifleman* series' TV debut (September 1958), Chuck Connors' iconic rifle returns as a limited edition of 1,000 replica rifles. Manufactured in Italy by Chiappa Firearms, the *Rifleman* rifle is distributed exclusively through Legacy Sports International under the "Puma 92" trademark.

Made as a .44-40 caliber saddle ring carbine, like Connors' original TV rifle, this version is fitted with a 20-inch round barrel, a color case-hardened receiver, butt plate, barrel bands, trigger and the unique large loop lever with the set screw. The screw on this *Rifleman* replica is a simulated trigger actuator and is non-functioning. The rifle can only be fired by manually pulling the trigger (after levering) for each shot.

In recognition of Chuck Connors, each carbine bears a commemorative medallion with his likeness, along with Connors' signature, which is laser-engraved on the right side of the stock. The legend "Limited Edition" is gilt etched into the right side of the receiver while his signature is gilt etched into the left side of the receiver. In addition, each *Rifleman* carbine comes with a "Certificate of Authentication," signed by Chuck Connors' son, Jeff, a copy of an original portrait of *The Rifleman*, painted by cowboy artist Lee Cable, a DVD with three *Rifleman* episodes and a biography and photos of Connors. Priced at \$1,249.95, and with only 1,000 guns being offered, this shooting symbol of one of the most popular programs that ran during the heyday of the great TV Westerns will likely not be available for long!



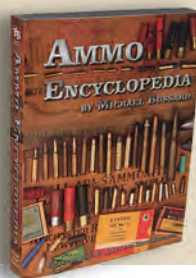
From 1958-63, former baseball player Chuck Connors starred as Lucas McCain, whose primary sidearm was this large loop 1892 Winchester that he could fire with almost machine gun-like rapidity by simply levering the carbine. He was a switch-hitter at bat, and he showed equal ambidexterity with the rifle, shooting around right or left corners.

— ALL PHOTOS COURTESY LEGACY SPORTS INTERNATIONAL —

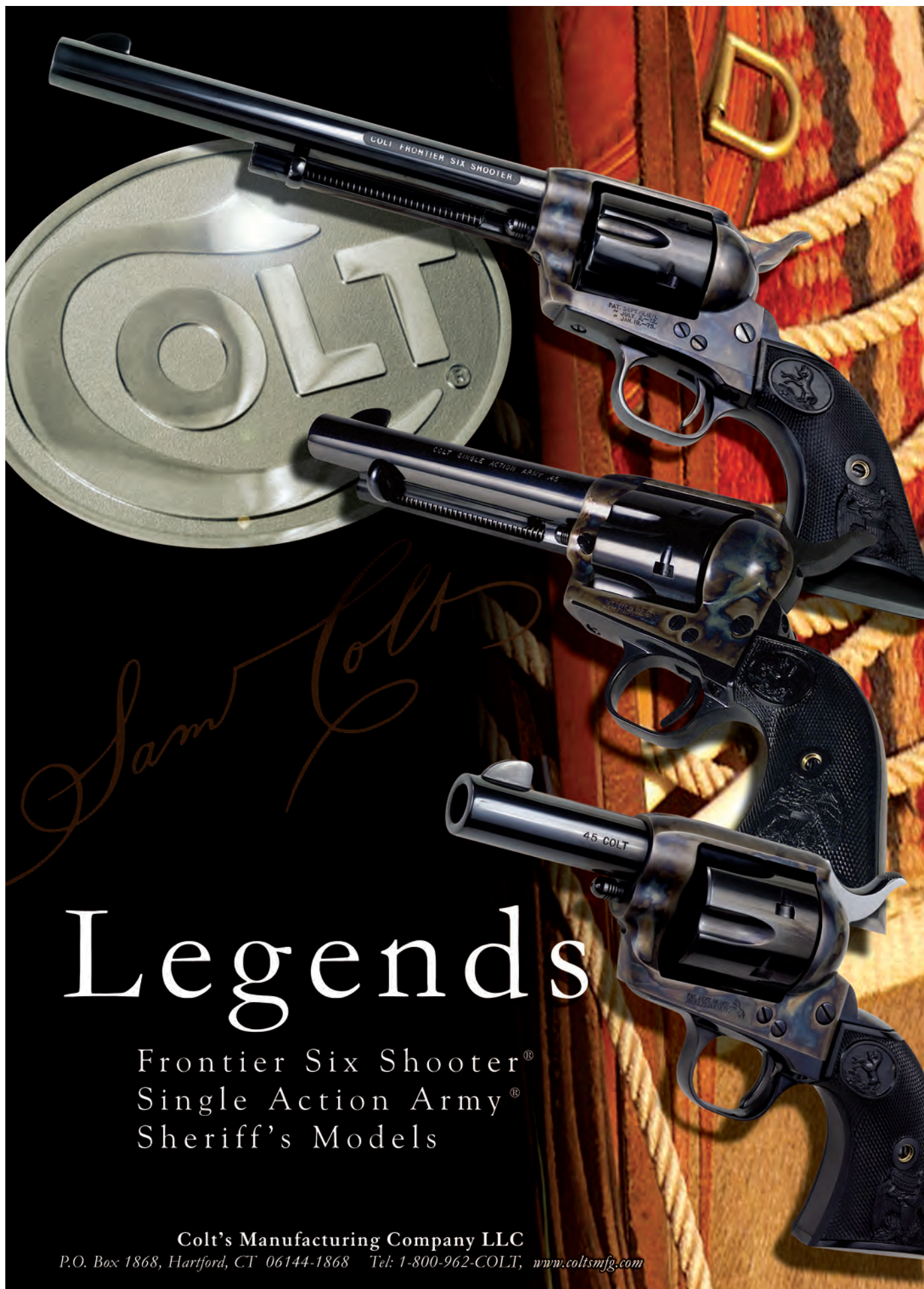
AMMO ENCYCLOPEDIA

Michael Bussard's *Ammo Encyclopedia* contains more ammunition information than any other single publication. Its 60 chapters are devoted to the history and development of rimfire, centerfire and shotshell cartridges, along with nomenclature ballistics chart dimensions. You'll also find interesting facts and stories about cartridges and their usage, over the centuries, by both civilians and the military. This great reference work for collectors, hunters, shooters and reloaders is priced at \$29.95.

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



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Standing Up For *Liberty Valance*

An exclusive analysis of John Ford's next-to-last Western by Kevin Costner.



The Man Who Shot Liberty Valance (1962) is the last truly important movie in the career of director John Ford.

As *Liberty Valance* begins, the period we see in the film is roughly the same time that Ford first began making Westerns, in the second decade of the 20th century. But the bulk of the story is a flashback that takes us to the 1870's, when most of the great Westerns, including Ford's, take place.

The flashback is a re-telling of events leading up to the defining moment in the

life of an Eastern tenderfoot, Ransom Stoddard (played by James Stewart), who arrived by stagecoach in Horace Greeley's West with a carpetbag full of law books and untested principles. Immediately upon his arrival, Stoddard is beaten to within an inch of his life by one gunfighter, Liberty Valance (Lee Marvin), and then rescued by another.

The picture never establishes an exact state, but we do learn the town is called Shinbone and that the majority of citizens who live here are launching a fight for statehood against the wishes of the cattle barons who first settled the place. Stoddard has arrived at a key moment.

The "pilgrim" phrase most often identified with John Wayne came from his repeated use of it in *The Man Who Shot Liberty Valance*. In the famous diner scene, Tom Doniphon (played by John Wayne, far left) says, "Pilgrim, hold it. I said you, Valance; you pick it up." Valance (Lee Marvin, left) replies: "Three against one, Doniphon."

— ALL *LIBERTY VALANCE* PHOTOS COURTESY PARAMOUNT —

Although his legal expertise is valuable, we can see that law books don't mean much when he's eventually forced to face Valance in a fight to the death.

That showdown, and Valance's death, pushed the lawyer into prominence, making it possible for Stoddard to revisit Shinbone decades later, as a three-term governor and two-term senator.

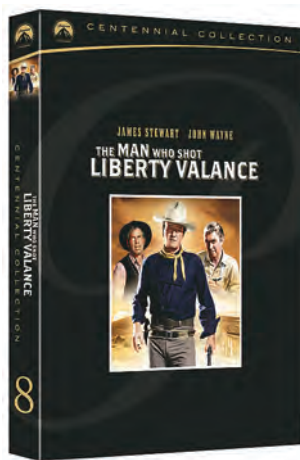
We meet Stoddard and his wife Hallie (Vera Miles) as they arrive by train to honor the death of Tom Doniphon, an unseen figure laid out in a pine box who has but a single mourner.

When the editor of the local paper gets wind of the arrival of Sen. Stoddard, he forces an audience, demanding to know why so prominent a figure would travel so far to honor a man who nobody but a handful of the local old timers knew. With a nod of encouragement from his wife, Stoddard decides to give them what they want, and maybe a little bit more.

The film is often described as a Mystery, but that's inaccurate. What this Western has is a key plot twist that changes the established facts of Stoddard's life, and the late Tom Doniphon (John Wayne) is at the core of it all.

Ford's frequent collaborations with John Wayne—*The Searchers*, *Stagecoach*, the cavalry trilogy—are defining moments for Wayne, Ford and the Western in general, which is why *Liberty Valance*, so late in his career and his next-to-last Western before *Cheyenne Autumn*, is so crucial.

A line in the picture gets quoted often, even by those who have never seen the movie. When Stoddard finishes telling the Shinbone paper the actual truth about Liberty Valance's death, the editor tears the story in half and throws it into the stove. "This is the West, sir," he says. "When the legend becomes fact, print the legend."



(Right) With his silver-handled whip, Liberty Valance (Lee Marvin) and his band of desperados hold up a stagecoach coming into town. Jimmy Stewart's character, lawyer Ransom Stoddard (on the ground), is attacked for suggesting the outlaw live by his conscience.

(Above) Available in May is the Centennial Collection edition of *The Man Who Shot Liberty Valance*, loaded with top-shelf extras including new documentaries, commentaries and a booklet.

As an audience, we're left wondering whether Ford is either justifying, or criticizing, an entire lifetime spent building our idea of the West. After years of wondering about Ford's feelings on the subject, we're left without an answer. What's clear is that *Liberty Valance* is a bittersweet look at the West, and that the film raises as many questions as it answers.

The picture is also tremendously affecting and entertaining, which isn't surprising since all of Ford's considerable skills as a filmmaker went into it.

Liberty Valance was shot relatively inexpensively in black and white (Ford's desire, say some. Budget problems, say others) and lacks any of Ford's trademark landscapes and poetic exteriors.

Wayne reportedly took the part of Doniphon grudgingly, unhappy that his role was smaller than what he was used to and because he didn't "get the girl." It's not hard to imagine that Wayne, who took his screen persona very personally, was disinclined to play a character who disintegrates physically and emotionally on screen and, as Woody Allen might say, in such small portions. Some of the material that's surfaced in biographies claim that Wayne was encouraged to take the part because Doniphon had "ambiguities," pretty much the rage in those method acting-crazy days, but that wasn't Wayne bait. "Perversion and corruption masquerade as ambiguity," he once said. "I don't trust ambiguity."



It's a good thing Wayne had someone like Ford around to occasionally shake him out of his chowderheaded notions of who he was and what he should and shouldn't be caught doing on screen. *Liberty Valance* is one of his best performances and one of the strongest moments in his entire career.

As Stoddard, Stewart is a kind of twitchy, good-intentioned innocent who manages to represent an inevitable and necessary civilizing element that will make the West livable. He also represents the triumph of talk over action, of compromise, of making life safe. Stoddard's purpose is to make the Doniphons and Valances obsolete . . . and he succeeds. But we don't watch Westerns to see folks going about their daily business in an orderly fashion.

That's where Lee Marvin comes in. His character Valance is so good and so completely evil that Marvin nearly steals the film from Wayne and Stewart, the same way that he stole *The Wild One* from Marlon Brando a few years earlier. Marvin is only on screen in a few scenes, but the impression he makes in the beginning is so powerful that his name alone sends

waves of dread through the folks in the picture and the folks watching the picture. The brief confrontation between Valance and Doniphon that takes place in a restaurant is something that Western lovers will never, ever forget.

Here's the final kicker: Even though *Liberty Valance* is a movie about Westerns and Western myth, what makes the movie truly endure is the tragic heartbreak that Wayne's character Tom Doniphon suffers when he comes to realize that Hallie, the woman he's been courting, and counting on, is now fixing her gaze at the whiny carpetbagger he had the bad luck to rescue in the beginning of the story.

When we first see the coffin, that impossibly tiny box in that stuffy windowless room, we're not mourning the death of the Wild West. It's Doniphon, offscreen, who breaks our hearts, a man shrunk and made smooth by decades of slow erosion.

Stoddard demands that Doniphon's boots and spurs and gunbelt be returned to his corpse. It turns out he hadn't worn a handgun in years. And Hallie, who is the secret driver of the events in the story,

"His ego wasn't so big, that he couldn't pick up a steak."

—READ ON TO FIND OUT WHO KEVIN COSTNER IS TALKING ABOUT



In 2003's *Open Range*, Kevin Costner (above) played a loner trying to escape his violent past. The real-life Costner is always ready to take on violence in a movie Western, and he shares why in his analysis of John Ford's *The Man Who Shot Liberty Valance*.

—COURTESY TOUCHSTONE PICTURES—

places a single cactus rose on Doniphon's coffin while her husband is elsewhere, talking to the press and "mending a few political fences."

Ford may have had a lot he wanted to communicate in his last great Western, but in the end, he made a picture about grief.

COSTNER ON VALANCE

Beginning with *Silverado* (1985), Kevin Costner has never been far from one Western project or another, and *Dances With Wolves* (1990), which he produced, directed and starred in, is one of only three Westerns to win a Best Picture Academy Award. Costner also starred in *Wyatt Earp* (1994), and his film *Open Range* (2003) is considered to be a modern classic. In fact, his infant son Hayes is named after a character in a Western he plans to make.

The Man Who Shot Liberty Valance is among Costner's favorite Westerns. He's even sung the theme song (it never played in the film) with his band Modern West.

TW: I see you've been including the song "The Man Who Shot Liberty Valance" in some of your live music sets. There's a YouTube performance—

KC: Yeah, probably from somebody's iPhone. But, yeah, I sang it to a couple of friends, Lute Olson, the [retired University of Arizona] basketball coach in Tucson, who suffered a stroke, and just 'cause it's an homage to guys who really kinda go their own way.

Do you mean the lyrics, or—

I just think the movie itself, *Liberty Valance*, the idea of heroism, of standing up for yourself.

Are you talking about the character of Ransom Stoddard or Tom Doniphon?

Well, both. Everybody has to stand up.

Liberty Valance, I find, is a film to take apart and re-examine.

I would say so. The interesting thing is that it's not a movie that's beautiful, in the

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sense that the town is a stage town, built on a sound stage, and it's not a beautifully rendered movie, so it has all the trappings that are going against it, except it's such a superior story that it reminds you that the play still is the thing.

What about the story draws you in?

The subtleties of it are what are so important to me: that John Wayne is losing a woman—he ain't gonna get this woman—and inside the black hat/white hat of Westerns to see the drama and pain that this woman is shifting, that this other man has something that he'll never have.

It's also when Wayne is most effective, to be honest, when he doesn't always have to carry the whole film. It's not that he couldn't carry films, but you see him in *Fort Apache* with [Henry] Fonda and when he is kind of in a secondary role, and he's very formidable.

I like three-hour movies and I like subplots, so I like the idea that there's this political life and the simplicity that,

when Jimmy Stewart's character is at the coffin and there's that cactus, the yellow rose, there's a lot of poetry. I love the poetry of Westerns. People go "What?" Yeah. "How can you like the poetry and like the violence?" It's like, that's what I love about it. I love the randomness of violence and the poetry. I think Lee Marvin was not a convenience for any hero to knock down. He was a formidable person. That scene over the steak is probably one of the best pieces of writing that you could ever see.

Why can't that be duplicated? Because people don't want to invest in that. It's like, the common language here, "Let's just get this story going." Or "Why can't they fight there?" Really stupid. "Can't there be a little gunplay? Can't Wayne, like, shoot a candle out and then it lets Lee Marvin know that he's really a bad guy?" And you go, "No. This is two heavyweights meeting, and the only thing that could stop it is Jimmy." It's just great architecture.

Not many people can look past the genre to see the poetry of a film like Valance, the work of an aging master.

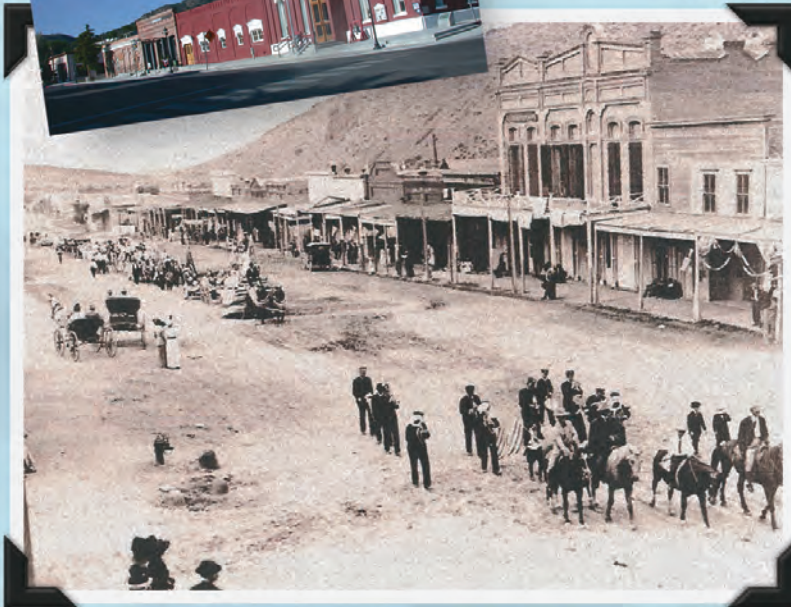
When Marvin beats that newspaperman, there's an unseen violence of beating a man when he's down. You realize how dangerous somebody like Marvin is, because a lot of times there's somebody to pull somebody off in a fight. Then you run into this great white shark, which is Lee Marvin, and he's a deadly sort. You can see he's charismatic, and you can see at any other time you could maybe have fun with him, be friends with him—listen, in that stupid movie, you know, the Indian hunters, what is that called? Lee Marvin and John Wayne.

The Comancheros.

The Comancheros. There's a beautiful movie in terms of the wide open spaces and stuff like that. But the best scene in that whole movie is the *Treasure of the Sierra Madre*-partnership going awry—Lee Marvin gets killed, in that



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poker scene, and Wayne knew who was a great actor.

Who knows what the personal dynamic was between Marvin and Wayne. Because the truth is, Marvin was at Tarawa. Marvin was a Marine, and John Wayne played a Marine. So the dynamic of what occurred on that set we'll never know, but John was probably smart enough to say, look, let's put him in *Comancheros* in a small scene because he can tear it up. That was the best scene in the movie.

In *Valance*, the personal dynamic between the men was really what's part of the success. It all comes together, the writing and the actors. When you think about the actors who got *Valance*, they're very, very dynamic people.

Like Andy Devine, the Shakespearean fool who shows up in Ford pictures.

Yeah, but it is our Shakespeare, the Western. Without a doubt, *Valance* is a classic beauty—it's a much more dynamic movie than *High Noon*.

As simple as it seems on the surface, this is a complicated film.

Absolutely. The movie travels, and it was ambitious. People say, "It's two different movies—we don't need to go back and see the Jimmy Stewart thing. Can't we be really sure about who killed who, and—." [Laughs.]

The tragedy is the broken heart of Tom Doniphon, but I sometimes think there's another tragedy; Ransom Stoddard, for all his success and achievements, has never gotten out from under this lie.

But I don't think he is living a lie in his mind. He stood and drew. At the end of the day, he was in front of Marvin and he drew. He didn't back down, and he drew. He was gonna put one right between Valance's eyes. How fate stepped in; it did step in.

What do you think about Hallie putting the cactus rose on Doniphon's coffin?

That just shows her inner strength as to who she was, that this was a man linked to [her and her husband] forever. I think we would be reading too much into that.

I'm writing a script with a friend, and

there's a moment when a guy is really infected by a woman, but he only knows her for seven days. It's called *The One*. She is kind of like the one in his life. Then we find him, four years later, and he has a wife and a child. And he's named the child after this woman, the one. Someone asks the woman, "Why would you allow your child to be named after a woman who your husband was with?" She says, "I'm going to tell you, but you're not going to really understand." What she says is very succinct, but it shows her class, and you feel like, good, he's with a good woman. We're not sad that he's not with this quirky woman who we liked for seven days, who made a big difference in his life. He's with somebody who's very formidable.

I think that when Hallie puts the cactus rose there, she's saying, "I love this man too, but I made a life with you. And I'm not sorry, and I know that you've had to live a lie, but it was never a lie. You stood out there, you stood there, and why fate interceded, it did, because it did."

Stoddard does violate his law-and-order principles.

Exactly, but the point of the West was that the rules were always rewritten. It was a moral stance. It was, it was a species moment.

A what?

It was like, you're being a male. Of the male species. It was like the dog in Faulkner's book *The Bear*. That dog couldn't keep calling himself a dog if he didn't go out and do what he was supposed to do. [Laughs.]

Some guys, if they're crossed a little bit, they react. This is me. It takes me about 99 yards to come undone. Then I have one yard that's absolutely mine. And it's such a mistake once somebody enters into it, because I'm malleable, I'm not a pushover, but I'm like, "What the f---?" But what is that one yard? It could be something you say to my wife, about my children, about my friends, whatever.

Me, myself, I can take a lot, but there's a certain moment where a person says a line's been drawn. A formidable person even knows when it happens, because he

looks across and he goes, "Oh my God, I've pushed this person too far." There are some people, if they're bumped into, they want to fight on the street. They just want to do it.

So what happens is a line got crossed for Jimmy Stewart, and it had nothing to do with the rules. It had everything to do with why the species endures; I'm going to stand up for myself against this f---ing asshole. No matter what.

There's no way Stewart imagined he would survive the fight.

No. When Rock Hudson loses that fight in that diner (*Giant*, 1956) for the ability to sit next to his little Chicano grandchild, and Elizabeth Taylor says, "You never stood taller." That makes me want to cry. So we realize that great honor can come out of defeat.

If you live.

If you live. But even if you don't live, sometimes you live forever.

In a sense, Stoddard did, because decades after the fight, he's still known as the Man Who Shot Liberty Valance

Yeah. And he can't change that anymore than I can't change that *Waterworld* made a ton of money, because they won't write it. I can't change that it's a hugely, hugely successful and a really good film. Flawed nonetheless, but most films are. But I can't change that thing that's out there.

I can't tell people that I'm not in love with golf. They just won't believe it. You know? It doesn't really, really matter, and I mean, it's been printed 1,000 times—"You don't? Really?" Then I'll talk to some interviewer who says, "Well, you're a good golfer," and I go, "Have you not done your f---ing homework, or do you not believe what you've read?" [Laughs.]

That's because your work in the film Tin Cup has jumped out beyond who you are. It might not be such a bad thing.

It's not a bad thing, but I think Stewart, in a certain moment, goes, "Okay, I can't just go around correcting everything. I'm not sure if I killed him or not."

You believe Stoddard might actually be at peace with his past?

Hallie made a choice. That's who she was going to go with anyway. And this film deals with ego. That's why the scene in the diner over the steak is so important, because that's all about ego—the measuring of each other. So Jimmy Stewart, to save everything, his ego wasn't so big, that he couldn't pick up a steak.

Off the floor—

And did you see Lee Marvin? He did not want that fight to occur. You saw that Wayne really did. Wayne took that second line, that second line is more important than the first one. "You pick it up, Liberty." Right? That's an important line. But that second line is the most important line, "You don't have a fight here." Then Wayne says, "I'm makin' it my fight."

I'm not saying the lines exactly right, but it's that second line, which really changes the staged picture. It's like Boom! You go, "Now, what will Marvin do?" That's glacial right there. It's frozen. That staged picture is frozen right there, until somebody does something.

Wayne, letting Marvin know he's willing to die over a steak.

Right. And what it is, it's a miscalculation for a bully. It doesn't make Lee any less of a bully, because we know he's formidable. But it's not where he wants the fight to occur. Right then, the bully is thinking, "I should have shot him in the back 100 f---in' times before now, and I wouldn't be having this problem right now." But there he is.

In the original short story, the Wayne character says to the Stewart character, "You faced him. You went to meet him. If you got to be proud of something, you can remember that. It's a fact you ain't got much else."

That's my point. I think Stoddard is haunted forever by that moment, but he has to live with it. The truth was, he wasn't the Robert Vaughn character in *The Magnificent Seven*, hiding behind the wall. That was never him.

He wasn't weak; hysterical, maybe.

No. It's adrenaline. It's out of your league. It's like, "What's going on here? I'm a man of principle; how did I f---ing get drawn into this?" There's a point where a man doesn't care if he dies, and that's where Jimmy Stewart went.

It doesn't help the film that Stewart's character was meant to be much younger than 54-year-old Stewart.

What happens is that you can't always find formidable actors. Films are fraught with those mistakes. In fact, Wayne put those characters in a lot of his terrible movies. You see these Ricky Nelsons and *The Sons of Katie Elder*, these guys, they're not formidable young guys. They don't even seem like his younger brothers. What happens is you realize you have to have somebody who's substantial. If you can find them at the appropriate age, you do it; and if you can't, you keep going up until you find someone who can carry the weight of the part.



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IN THE WORKS

True Grit Remake

The Coen Brothers, the team responsible for *No Country For Old Men*, will tackle as their next project a new version of Charles Portis's beloved Western novel *True Grit*. The Coens intend to remain closer to the book, rather than reference the earlier version of the picture, made in 1969, which won an Oscar for John Wayne.

From Deadwood to Hollywood

Sopranos creator David Chase is working with HBO on a new miniseries, *Ribbon of Dreams*, about the early days of Hollywood. The two principal characters will be a mechanical engineer and a "cowboy with a violent past."

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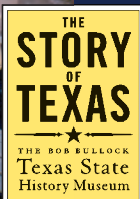
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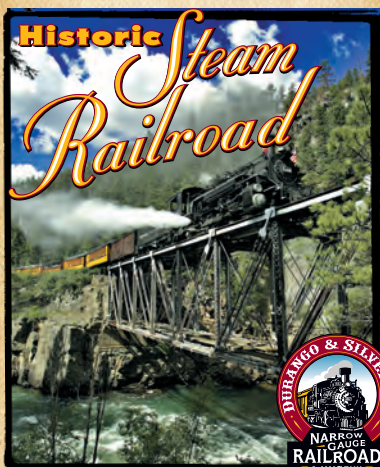
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TOP 10 WESTERN



The struggles faced on the Oregon Trail come to life at the Great Platte River Road Archway: You'll see the historic slogan "Oregon or Bust" on the side of the wagon (top right) and the broken down wagon next to a grave site scene that brings home the pain felt by those who lost loved ones during their push westward (bottom right).

— COURTESY GREAT PLATTE RIVER ROAD ARCHWAY —

1 GREAT PLATTE RIVER ROAD ARCHWAY

KEARNEY, NEBRASKA

We opted for a little brass, a lot of sass and a ton of vision with our history when we selected this year's top museums based on their grand showcases of the American West last year. If you're zipping along I-80, the Great Platte River Road Archway—*True West's* Museum of the Year—might send you into a spin (it being the only historical educational monument granted air rights over a federal interstate highway). But when you pull yourself from underneath your airbag, check out this grand adventure in Kearney, Nebraska.

Like a fort straddling I-80, the Archway documents the nearly 500,000 men, women and children—trappers and traders, pioneers on the Oregon Trail, Pony Express riders, stagecoach jehus and passengers, railroaders—who headed west between 1843 and 1869.

Yet this privately owned museum doesn't stop there. It covers the Lincoln

Highway, and it celebrates sandhill cranes and classic cars, American Indians and drive-in theaters and diners—150 years of Westward migration, transportation and communication—relying on a knowledgeable staff (in period attire), computer graphics, life-size dioramas and a 1961 rag-top Cadillac.

Outstanding exhibits bring the Oregon, California, Mormon Trails, and a whole lot more, to life, drawing visitors ranging from former President Bill Clinton to actor Jack Nicholson (his movie *About Schmidt* was filmed at the Archway).

An architectural marvel, the \$60 million, 79,000-square-foot museum opened in June 2000, and it refuses to slow down (unlike truckers on I-80). Future plans include a Pawnee earth-lodge reproduction and an American Indian interpretive center, the addition of the Nebraska Firefighters Museum and a celebration of the Lincoln Highway's centennial in 2013.

Brass, sass, vision . . . and a 1,500-ton structure crossing 308 feet of interstate highway, anchored by 60-foot-long, 25-foot-high, two-foot-thick concrete abutment walls, this is one roadside attraction that's definitely worth the stop.

877-511-2724 • Archway.org

2 C.M. RUSSELL MUSEUM

GREAT FALLS, MONTANA

The buffalo (okay, bison) has to be the animal most identified with the West, and that shaggy beast got its due when "The Bison: American Icon, Heart of Plains Indian Culture" opened in December at the museum dedicated to artist Charles M. Russell. Filling three galleries, the permanent exhibit—three years and \$1.5

MUSEUMS OF 2009

BY JOHNNY D. BOGGS



million in the making—unveils the bison's role in American history.

3 ADAMS MUSEUM & HOUSE

DEADWOOD, SOUTH DAKOTA

The historic building in one of the West's most famous (or infamous) towns continues to fuel interest in Western history with a wide blend of interpretive exhibits as well as public presentations by top historians. Where else could you learn about mapmaking, Norwegian embroidery and Seth Bullock, take in a classical

guitar concert or attend a historic preservation symposium?

4 SACRAMENTO HISTORY MUSEUM

SACRAMENTO, CALIFORNIA

It's a long way from Milwaukee, but the beer was flowing (figuratively) when "Capital Brew: Hops, Barrels & Bootleggers" opened at this great museum in historic Old Town, an intoxicating exhibit at a museum that

NEW MEXICO HISTORY MUSEUM TO OPEN

Sure, you're thinking, another museum is exactly what Santa Fe, New Mexico, needs. After all, the City Different already has museums dedicated to folk art (Museum of International Folk Art), the Bataan Death March (Bataan Memorial Military Museum and Library) and a myriad culture and art centers (Center for Contemporary Arts; El Museo Cultural de Santa Fe; Institute of American Indian Arts; Museum of Indian Arts and Culture; Museum of Spanish Colonial Art; New Mexico Museum of Art; Wheelwright Museum of the American Indian). Don't forget Palace of the Governors, the USA's oldest, continuously occupied public building, and the fantastic living history museum El Rancho de las Golondrinas. Heck, half the town is pretty much a museum.

Yet the **New Mexico History Museum**, with a grand opening scheduled May 24, may be Santa Fe's most ambitious and publicized museum since the **Georgia**

O'Keeffe Museum (yep, that's another one) opened in 1997.

Serving as the anchor of a campus to include **Palace of the Governors**, the **Palace Press** and the **Fray Angélico Chávez History Library and Photo Archives**, the state-of-the-art, 96,000-square-foot **New Mexico History Museum** will tell the state's story in permanent and temporary exhibitions, from Indians to the atomic bomb. Billy the Kid, Kit Carson and Geronimo will be there, along with Juan de Oñate, Don Diego de Vargas and the Harvey Girls. Families can gather at the Discovery Center for hands-on activities, while artifacts and collections will be stored in a 12,000-square-foot, climate-controlled storage vault.

"The **New Mexico History Museum** will be the starting place for the New Mexico cultural experience," Gov. Bill Richardson says, "for every New Mexican from every corner of our state and for our many guests who visit the Land of Enchantment."

specializes in fun, informative displays. Beer's a pretty good subject to brew up interest and get younger folks inside a history museum.

5 BOOTH WESTERN ART MUSEUM

CARTERSVILLE, GEORGIA

Undoubtedly the most ambitious and hardest-working Western art museum in the country, this 80,000-

TOP 10 WESTERN MUSEUMS OF 2009

square-foot gem (with a 40,000-square-foot addition under construction) explores the West through not only art (Maynard Dixon to Andy Warhol) but also symposiums, re-enactments, movies and a youth cowboy poetry contest. The special invitational exhibit "21st Century Regionalists: Art of the New West" showed the vibrancy of the contemporary Western art scene.

6 WASHITA BATTLEFIELD NATIONAL HISTORIC SITE CHEYENNE, OKLAHOMA

To commemorate the 140th anniversary of the battle George Custer's 7th Cavalry brought to the Cheyenne Indians on the Washita River, the National Park Service gave visitors artwork, music, re-enactors and lectures, including a talk by Henrietta Mann, great-granddaughter of Washita survivor White Buffalo Woman. To reach out in a different venue, historian/actor Louis Kraft performed his one-man play, *Ned Wynkoop: Long Road to Washita*, at Cheyenne High School Auditorium.

7 FAVELL MUSEUM KLAMATH FALLS, OREGON

Small town, amazing museum. That seems to be the consensus for this 17,000-square-foot learning center "dedicated to the enhancement and understanding of the history of the West, preservation of American Indian artifacts and culture, and exhibits of notable contemporary Western art." Besides, where else can you buy Southwestern jewelry in the Pacific Northwest—on a free-admission day, no less?

8 RUIDOSO RIVER MUSEUM RUIDOSO, NEW MEXICO

We expect to hear a lot more about this two-story newcomer to the museum world that focuses on Billy the Kid, Pat Garrett and the Lincoln County War but doesn't overlook the rest of the area's rich history. Here you cannot only see the badge and gun A.J. Fountain gave Garrett but also a tiara worn at Queen Victoria's wedding? Go figure!

9 CHISHOLM TRAIL HERITAGE CENTER DUNCAN, OKLAHOMA

Only 10 years old, the museum has already tripled in size, and its reputation continues to grow. Dedicated to educating children and adults about the history and heritage of the famous cattle trail, the museum offers a wide range of exhibits and special events.

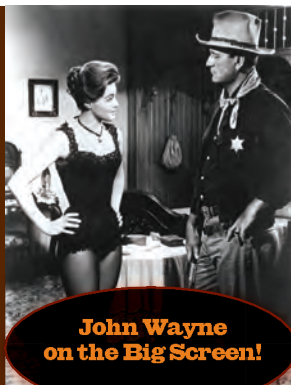
10 NATIONAL HISTORIC OREGON TRAIL INTERPRETIVE CENTER BAKER CITY, OREGON

Focusing on the story of overland migration allows visitors to experience the Oregon Trail indoors (a 25,000-square-foot facility that includes a massive, full-scale diorama will almost have you coughing from trail dust) and outdoors (four miles of hiking trails leading to a dozen Oregon Trail overlooks, and a one-mile stretch of wagon ruts).

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25

THINGS YOU COULD DO AT A MUSEUM IN 2008 (AND NOT GET TOSSED OUT!)

1. Get Your Gun Fix

The Buffalo Bill Museum and Grave on Lookout Mountain in Golden, Colorado, opened two new permanent exhibits: "Firearms of the Wild West," with weapons that belonged to William F. Cody and Johnny Baker; and "On Indian Battlefields," containing Indian War-era guns that Baker collected.

2. Count Coup on Charlie Russell

The great cowboy artist was the focus at the Sid Richardson Museum in Fort Worth, Texas, when "Charles M. Russell and the Art of Counting Coup" showcased

"Colliding Cultures," one of seven themed exhibits at the Booth Western Art Museum, shares artworks detailing the westward movement of European settlers and the Indian Wars, anchored by a large mural, *Red Butte and Mountain Men* (shown on the back wall), created by Maynard Dixon in 1935 for the Kit Carson Café in San Francisco.

— COURTESY BOOTH WESTERN ART MUSEUM —

Russell's oils-on-canvas, *Counting Coup* and *When Blackfeet and Sioux Meet*, and a sculpture, *Counting Coup*—along with a letter, written and



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illustrated by Russell, detailing the inspiration for the three works.

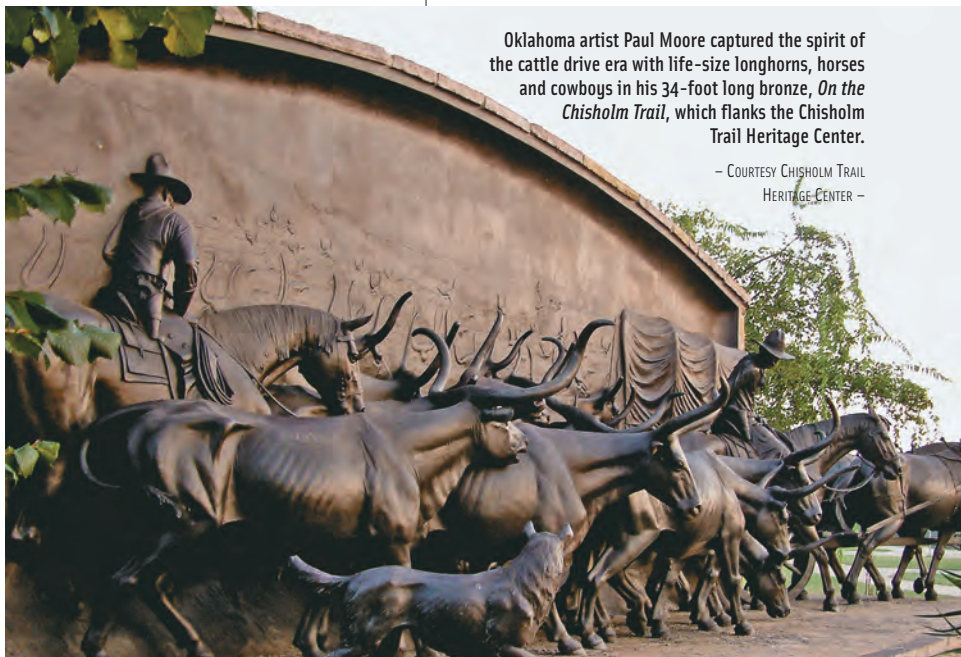
3. Get a Talking To

The Museum of the Fur Trade wasn't tied down to Chadron, Nebraska. You could find the museum represented across the nation in all sorts of events, including the symposium "Smallpox on the Upper Missouri" held at Fort Union, North Dakota.

adventures range from the Johnston's Army Adventure Camp for Boy Scouts and other history camps for kids to a Civil War Encampment that brought in more than 1,000 visitors last year.

7. Carry the Mail

When the call went out, 150 people jumped at the chance to ride for the Pony Express, or rather play a rider (it was a casting call, after all) in a 60-minute video, *Days of the Pony Express*, for the



Oklahoma artist Paul Moore captured the spirit of the cattle drive era with life-size longhorns, horses and cowboys in his 34-foot long bronze, *On the Chisholm Trail*, which flanks the Chisholm Trail Heritage Center.

— COURTESY CHISHOLM TRAIL
HERITAGE CENTER —

4. Take a Trek

Collaborating with five heritage sites, Historic Denver launched the Denver Story Trek—a customized journey by car, bus or bicycle through several Denver neighborhoods that shares the history of the Colorado capital.

5. Crawl Into a Wolf Den

The Montana Historical Society museum in Helena kept the kids in mind with a replica of a wolf's den as part of the long-term exhibit "Neither Empty Nor Unknown: Montana at the Time of Lewis and Clark;" there were no live wolves to bite the kids, nor scare the adults.

6. Go Back in Time

Few museums do it as well as Camp Floyd/Stagecoach Inn State Park in Fairfield, Utah, where time-traveling

Pony Express National Museum in St. Joseph, Missouri. The video was released in September. (Pssst, expect more big things as the museum prepares for the Pony's 150th anniversary next year.)

8. Buy a Terpnig Original

If you had \$1.25 Million—that's what *Hard Trails Wore Out More Than Ponies*, Terpnig's 40-by-50 oil-on-canvas, sold for last year at the Masters of the American West Fine Art Exhibition and Sale at the Autry National Center in Los Angeles, California, one of the nation's premier museum art events.

9. See Oregon (Through an American Indian's Eyes)

"Oregon is Indian Country" opened at the Tamástslikt Cultural Institute in

Pendleton, using tribal stories and photographs (both historic and contemporary) for a moving look at the nine federally recognized tribes that call the state home.

10. Go Cruising

The annual Cruise Nite—Nebraska Travel & Tourism Industry's 2008 Outstanding Event—at the Great Platte River Road Archway in Kearney, Nebraska, brought in classic cars, barbecue, Ford Mustangs and Conestoga wagons from the Oregon Trail. What's not to love?

11. Drink Some Merlot, Catch a Show

You probably wouldn't associate wine tastings and dinner theater with mining, but the National Mining Hall of Fame Museum in Leadville, Colorado, is always creating inventive ways to bring in crowds—like an annual wine-tasting event in February, and a special performance of *The Complete History of America (Abridged)* last December.



Asked to paint the "ideal American Quarter Horse," equine artist Orren Mixer followed suit in a 1968 oil. The bronze depiction of that horse, sculpted by California artist Mehl Lawson, welcomes visitors as they enter the American Quarter Horse Hall of Fame and Museum.

— COURTESY AMERICAN QUARTER HORSE HALL OF FAME AND MUSEUM —

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12. Save A Pot

The Arizona State Museum in Tucson held a party after receiving the 2008 National Preservation Award for Demonstrated Excellence and Outstanding Commitment to

Nudie, the rodeo tailor for Roy Rogers's variety TV show in the late 1950s, made these hand whip stitched boots featuring a classic double eagle design and encrusted with rhinestones.

— COURTESY ROY ROGERS-DALE EVANS MUSEUM —

the Preservation and Care of Collections from the American Institute for Conservation of Historic and Artistic Works and Heritage Preservation. (What a mouthful!) That honor was worth celebrating, because for years the museum has been preserving its collection of Southwestern Indian pottery that numbers more than 20,000.

13. Celebrate the Oklahoma Cowboy Band

Last year, visitors put aside their copies of *The Legend of Sleepy Hollow*. The Washington Irving Trail Museum in Ripley, Oklahoma, near the writer's 1832 campsite, sponsored Carla Chlouber's book, published by Arcadia Publishing, about the first cowboy band to play over the radio.

14. Celebrate a 50th

More than 600 American Indian artists and thousands of tourists gathered in Phoenix, Arizona, to celebrate the golden anniversary of the Heard Museum's Guild



In the "We Are" gallery of Tamástslikt, this historic image of Jim Badroads carrying the 48-star U.S. flag at the Pendleton Round-Up helps depict the history of U.S. citizenship for tribal members of the Confederated Tribes of Umatilla.

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15. Catch a Lot of Hot Air

Or cold air. Or lukewarm air. With more than 100 restored water-pumping windmills, the American Wind Power Center and Museum in Lubbock, Texas, remained dedicated to saving these great saviors of the Great Plains. The windmills may still save these plains yet.

16. Sing Happy Trails

Celebrating its 41st anniversary, the Roy Rogers-Dale Evans Museum in Branson, Missouri, held its fifth annual "Round Up" fund-raiser, a veritable family reunion complete with a special museum tour by Roy Rogers Jr. and a Sons of the Pioneers chuckwagon dinner and show.

17. Ride the Rails

From Thomas the Tank Engine to the Polar Express to art shows and the



William F. "Buffalo Bill" Cody's favorite saddle, made by Collins and Morrison of Omaha, Nebraska, in 1897.

— COURTESY BUFFALO BILL MUSEUM & GRAVE —

Festival of Trees Disabled Charity fund-raiser, the Durango and Silverton Railroad Museum in Colorado continued to make railroad buffs happy before and after they took a ride on one of America's most scenic narrow gauge train adventures.

18. Think You Can

Not to be outdone—and with tons and tons of historic rolling stock, it's hard for the Texas State Railroad living history museum to be outdone—the Palestine-to-Rusk rails celebrated Watty Piper's classic children's book with *The Little Engine That Could* Rail Tour.

19. Revisit The Shootist

The Buffalo Bill Historical Center in Cody, Wyoming, held a presentation on the late author of *The Shootist*, *They Came to Cordura* and *The Homesman*. In 2008, Glendon Swarthout was inducted into the Western Writers of America Hall of Fame, and the BBHC houses this Hall

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Ever mindful of bringing Deadwood's history back home, the Adams Museum & House purchased a Wild Bill Collection at Little John's Auction in 2006. Now visitors can view the 1860 Colt Richards conversion pistol (shown above) reportedly worn by Wild Bill Hickok when he was killed while playing a game of poker at the Saloon #10 on August 2, 1867, letters written by Hickok and a Smith & Wesson Model 3 Russian revolver owned by his close friend Charlie Utter.

— COURTESY ADAMS MUSEUM & HOUSE —

of Fame exhibit outside the McCracken Research Library. Fitting that then-First Lady Laura Bush awarded the BBHC the 2008 National Medal for Museum and Library Service.

20. Horse Around

No better place for kids to horse around, or learn about horses, than at the American Quarter Horse Hall of Fame & Museum in Amarillo, Texas, which sponsored a number of events, including Horseology 101 and 102 camps, and the Two Bits for Your Brain Youth Art Show.

21. Call Somebody a S.O.B., Only Smile When You Say It

The Carbon County Museum in Rawlins, Wyoming, headed down to Saratoga as a sponsor of the first Wyoming Film Festival. On tap, naturally, was *The Virginian*, the 1914 silent version of Owen Wister's Wyoming-set novel, directed by Cecil B. DeMille.

22. Make Your Vote Heard

You couldn't escape the 2008 presidential election, even at the Bob Bullock Texas State History Museum in Austin. "Cowboys and Presidents" showcased the Wild West of the Oval Office, from

The Washington Irving Trail Museum is located on the site of the October 20, 1832, encampment where Washington Irving, author of *Rip Van Winkle* and *The Legend of Sleepy Hollow*, traveled with Jesse Bean and his Rangers. He wrote about their journey through Oklahoma in *A Tour On the Prairies*.

— COURTESY WASHINGTON IRVING TRAIL MUSEUM —

presidents like Teddy Roosevelt, Lyndon B. Johnson, Ronald Reagan and outgoing Texican-Pres. George W. Bush, to artifacts like Benjamin Harrison's longhorn chair and Bill Clinton's *High Noon*-inspired childhood drawings. Visitors cast their ballots for their favorites in interactive voting booths.

23. Sing Happy Birthday

The Panhandle-Plains Historical Museum in Canyon, Texas, celebrated its 75th anniversary with a special, nostalgic exhibit, "Telling Stories, Connecting Lives," that traced the history and growth of Texas's largest history museum.

24. Salute a General

As part of its "Military in the West" exhibit, the Nelson Museum of the West in Cheyenne, Wyoming, continued to honor Army and Air Force generals who have made a difference in the 20th century. After all, Cheyenne is home to F.E. Warren Air Force Base.

25. Salute a Vet

The ever-expanding Pinal County Historical Society Museum in Florence, Arizona, dedicated a Blue Star Memorial Monument, complete with an honor guard and music, on Veterans Day.



A water tower near the depot at Palestine, a terminus for the railroad operated by the Texas State Railroad Museum.

— COURTESY TEXAS STATE
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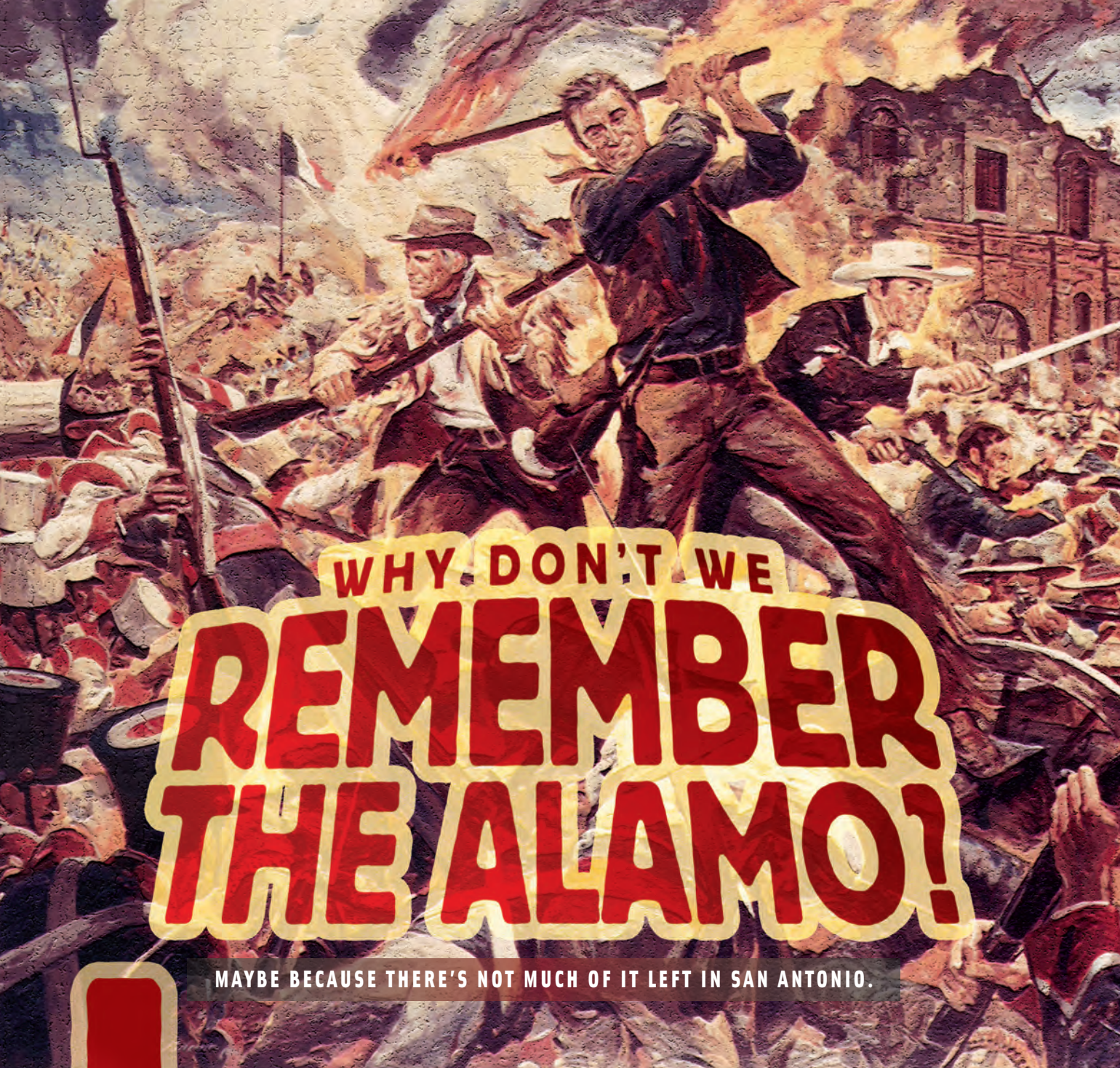
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WHY DON'T WE REMEMBER THE ALAMO?

MAYBE BECAUSE THERE'S NOT MUCH OF IT LEFT IN SAN ANTONIO.

It's a chilly afternoon, with a hint of rain in the air of San Antonio, Texas. I'm walking the streets, taking in the sights and sounds. I pass by an old block of buildings, filled with t-shirt and novelty shops. The *Guinness Book of World Records* attraction is right next to the Ripley's Believe

It Or Not haunted adventure. Music blares, weird mannequins grab the attention and garish colors overwhelm.

But my mind isn't taking all that in. I'm imagining that same space, 173 years earlier, when more than 200 brave men died defending an old mission.

BY MARK BOARDMAN

Reynold Brown's painting shown here was used as the poster art for John Wayne's 1960 film *The Alamo*. When Peter Ustinov visits the real Alamo in San Antonio in the 1969 spoof film *Viva Max!*, he takes a sightseeing tour. Upon passing this poster, he is told John Wayne was portraying David Crockett, and he decides to use this as a password after he has taken the Alamo: anyone who wants to be granted entrance is asked "John Wayne" and has to respond "Richard Widmark." The last time the Alamo made it to the big screen was when Billy Bob Thornton played Crockett in 2004's *The Alamo*.

— COURTESY PAUL HUTTON —



On this spot, their leader, Col. William Barret Travis, had his headquarters. Just north of where I'm standing, in what's now the lobby of the U.S. Post Office, he died during the early part of the battle.

Most of the folks who are walking by *Guinness's* or *Ripley's* don't know it, but they're in the Alamo.

Who Knows?

I'm not an expert on the Alamo, not by a long shot—not the battle, the buildings, the

preservation, the literature, whatever. So on this day, I need some help; it comes in the form of Alamo Curator Richard Bruce Winders and Dorothy Black, a member of the Alamo Committee of the Daughters of the Republic of Texas (DRT), the group that oversees the landmark.

Their first point: Most folks don't know the Alamo. We're standing outside the front door of the church, looking directly across the street, as Winders explains, "If you look to the west, you see the Crockett

Block of buildings that dates back to the 1880s; you're looking at where the old west wall was. If you're looking to the north and see the Post Office, you're looking at where the old north wall was. If you know that, you can see these indications. If you don't know that. . . ."

But there's nothing that tells anyone. No printed information available at the church. No signs or plaques. An audio tour includes some of the information, but most visitors choose not to take it.

We walk south, to the front corner of the church, where a diagonal line of walkway stones heads out into the Plaza. Most folks don't see the pattern because it doesn't really stand out. "Do you know what that is?" Winders asks. I have no idea. "That's where the low wall stood in March 1836," Dorothy explains. "Davy Crockett and his Tennesseans manned that position." They were basically fighting at ground level with little cover—not the scene from Disney's *Davy Crockett* where Fess Parker is swinging his rifle like a club from the parapets. If Dorothy and Bruce hadn't pointed it out and explained, I'd have never known.

We continue walking as Dorothy goes back inside, continuing her preservation work on the church. Winders and I head southeast, on Commerce Street, an area that's not near the River Walk or the Alamo or any of the old missions—in other words, it's off the beaten path. We come to a stone wall with a couple of signs on it: this is where the Mexicans burned the bodies of at least some of the Alamo defenders. It's generally believed that somewhere around here—nobody knows for sure—the ashen remains were buried. Few visitors ever come here.

"But this should be hallowed ground," I say. "There should be more here to honor the dead." Winders agrees. "This is owned by the city, and most city officials don't know about this site," he explains. I'm stunned as we walk back west, beyond Alamo Plaza, and to the pedestrian plaza.

Here is where the Texians drove out Mexican forces in 1835, effectively declaring war. It's where Santa Anna was headquartered during the Alamo siege, where he raised the flag of no quarter. Some still believe that the Alamo defenders' remains are interred at the Plaza's San Fernando Cathedral. The city is renovating this area, making a pedestrian park (similar to what many preservationists want at the Alamo) with a fountain, intricate stone walkways, landscaping, that sort of thing. The city is pumping a lot of money into this—the original \$12.2 million budget will

probably double by the time everything's finished. Yet there are no signs that explain the history of this site, save for a small plaque on the cathedral.

How will people who come here—visitors and San Antonio residents—learn about the amazing history of this place?

And how did the Alamo get to this point?



Davy Crockett's Tall Tales Ride is part of the Ripley's Haunted Adventure, which opened in the Alamo Plaza in 2002.

— COURTESY GARY FOREMAN —

"I'm afraid we're in danger of losing our history. Not just the buildings. We're not doing a good job of telling the stories and letting people know what happened and why it's important."

The Road to Misunderstanding

Alamo historian Alan C. Huffines says it comes down to ignorance. "City officials think it's already preserved," he says. "Because the iconic emblem is preserved—the church, and the first story of the convento."

DRT member Dorothy Black—a native San Antonian—agrees: "One reason that the city tends to ignore Alamo Plaza is that it is a political nightmare for elected officials."

Of course it is. Look at the groups that have an interest in the Alamo—the feds, the state, the city, local businesses, the DRT, historians, preservationists. Getting everybody on the same page? It's hard enough to get them in the same book.

Mark Lemon, author of *The Illustrated Alamo 1836*, says another factor is location, location, location. "The Alamo has suffered from its proximity to the town, which grew up all around it in an era before the term 'historic preservation' really meant anything." As a result, the outer walls were buried under buildings. The exact location of the defenders' remains was forgotten. Visitors to the church and convento often ask, "Is that all there is?"

Popular culture hasn't helped much. Disney's 1950s TV show and 2004 movie wrongly played up the church as the central location of fighting. So did the John Wayne flick from 1960. Heck, the famous hump wasn't even built until 1850, 14 years after the battle. But for most folks, that rounded church peak is the symbol of the battle. That's what they come to see—not the original outer wall sites in the Plaza.

Without better interpretive markers, signage or maps, the misconceptions continue, generation to generation, only strengthened with the passage of time.

Alamo Accolades

In all fairness, some progress has been made at the Alamo site. In 1977, the National Register approved the Alamo Plaza Historic District. The next year, the

REBUILDING THE ALAMO PLAZA

Arguments over how to best preserve the Alamo persist to this day. Filmmaker Gary Foreman's proposal for the Alamo Plaza is the best developed plan, by far, albeit one that's generating both positive and negative buzz.

The major points: close the remaining streets, knock down the Crockett Block of buildings, re-create the 1836 walls of the mission and convert the post office into a high tech interpretive center.

The debate starts over demolishing the Crockett Block, which includes

buildings dating to 1882. Foreman argues that old buildings are not always truly historic. "Why are people coming to Alamo Plaza?" he asks. "It has nothing to do with those buildings on the west side. They're coming here for the Alamo and the Battle of the Alamo."

"Gary's plan has much to commend," says historian Paul Hutton. "His idea for a state-of-the-art museum in the old Post Office is right on and much needed." Hutton does not agree, though, that the Plaza should be demolished for a reconstruction. "The story of San Antonio did not end on March 6, 1836, and these historic buildings are an integral part of that continuing story. History is ongoing and never stops at any given point—no matter how dramatic or romantic that moment may be."

The other bone of contention is the re-creation of the walls. Some historians decry such acts as "fake history." Hutton sees building anything new as desecration. "Leave it alone," he says. "The power of the sacrifice of those brave heroes for our freedom and continental destiny needs no Hollywood sets to bring their story to life. Their sacrifice resides in the blood-soaked walls of the church—all that is left of the ramparts they so gallantly defended. Let us resolve to preserve what is left and to provide a fitting atmosphere for reflection and contemplation. We need no further destruction or reconstruction to enhance the power of this immortal site." Even Alamo Curator Bruce Winders worries that such walls may not accurately reflect what was present during the battle.

Foreman responds that much is known about the 1836 structure to assure accuracy. Other historic landmarks—like "Old Ironsides," the *U.S.S. Constitution*—are almost entirely

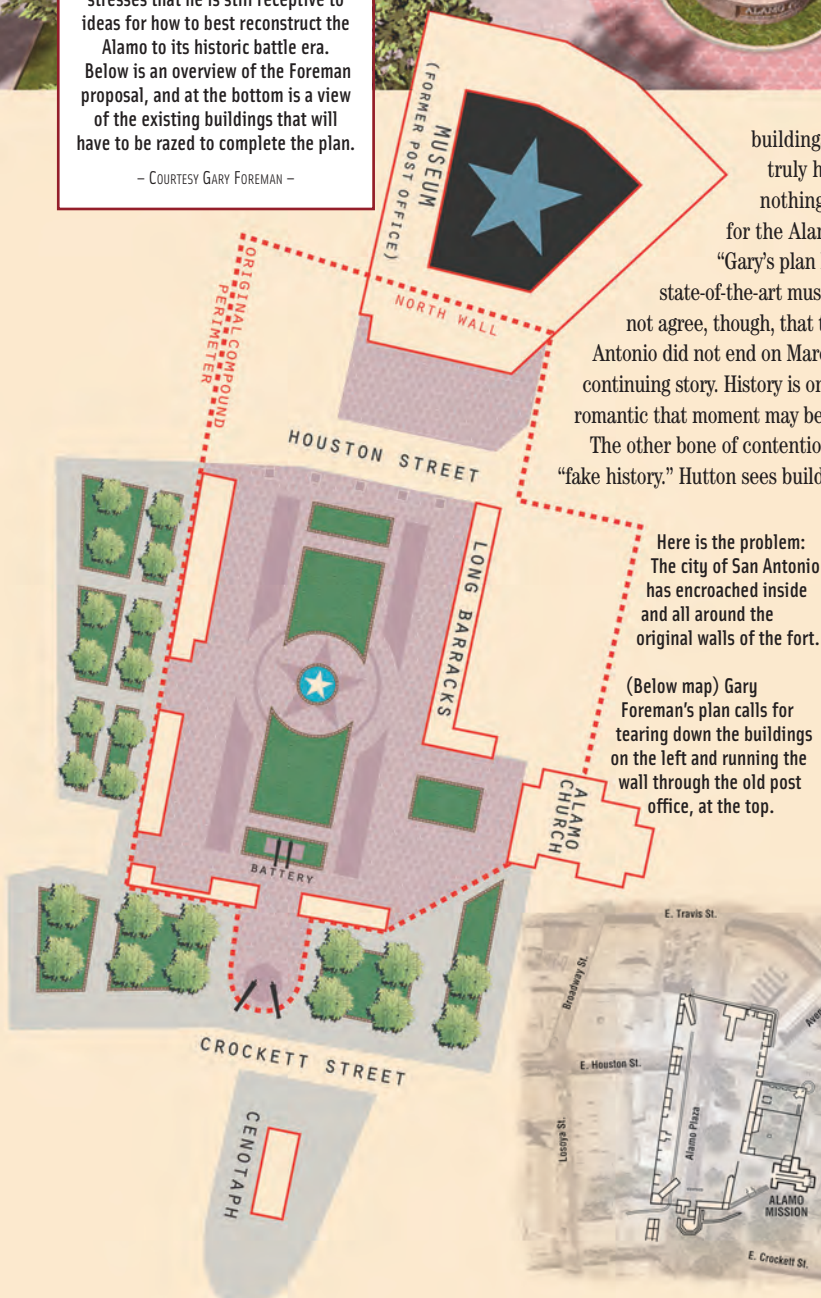
rebuilt, he says, and contain few original materials. Money may be the ultimate deciding factor. Foreman estimates rebuilding the Alamo Plaza will cost \$350 million. In today's economy, the project may be a tough sell.

The Foreman plan has gained the support of noted Alamo authors William Groneman, Alan C. Huffines and Mark Lemon. If nothing else, it's a starting point for debate—and renewed interest in the Alamo.

YouTube Video: "Alamo Plaza A Star Reborn"

A bird's-eye view, looking north, of the initial proposal for the Alamo Plaza created by Gary Foreman. He stresses that he is still receptive to ideas for how to best reconstruct the Alamo to its historic battle era. Below is an overview of the Foreman proposal, and at the bottom is a view of the existing buildings that will have to be razed to complete the plan.

— COURTESY GARY FOREMAN —



"Fight of My Life"

"Wink" Crigler tells Arizona developer her ranch is "not for sale."

"Wink" Crigler grew up as a true child of the Old West—a granddaughter of pioneer ranchers in northeastern Arizona, she learned to ride a horse and respect the land on her father's White Mountain ranch.

Dad gave his Saramarge the cute nickname that has stuck for a lifetime as a teacher for 24 years, the wife of a rodeo Quarter Horse trainer and now, in her "retirement years," the rancher who is still protecting the homestead.

These days, her X Diamond Ranch, nestled in South Fork Canyon on the Little Colorado River near the village of Greer, not only is home to 200 "mother cows" but is a popular vacation spot for those who come to its log cabins to trout fish, horseback ride, mountain bike and hike in the ponderosa pines. She even has a small museum on the ranch to commemorate the history of the area, including nearby Fort Apache, established in 1870.

The X Diamond is one of 10 Arizona ranches selected by the University of Arizona Science Department to monitor range health, and Wink has been involved with the National Riparian Grazing Management Team to keep the extensive vegetation growing near the river on her land thriving. She's active with the Ranching Heritage Alliance, a group that promotes goodwill and relationships, and works to protect the "traditions and integrity" of ranching.

"I say it every day, I was blessed to be born here," says Wink. "I know the importance of lifestyle and preserving open space."

She never dreamed that she would face the "fight of my life" to protect her ranch. She couldn't have imagined she'd spend

four years in a courtroom fighting off a developer who has gained notoriety as one of the most destructive developers Arizona has ever seen.

"It was totally absurd and the most miserable thing I ever had to fight in my life," she says. "He was so intimidating and rude, but I'm a very determined person and I stuck to my guns."

It all began several years ago when a Scottsdale developer named George Johnson bought some 35 acres next door to Wink and told her he wanted to buy her ranch. "I said 'No, it's been in my family since 1890, and it's not for sale.'" He asked her if she wanted to be his "partner" in redeveloping the land into houses and condos and mobile homes; she again said she had no interest.

"The next words out of his mouth were 'I'll force you out,'" she recalls. Within 30 minutes, he had started. She remembers driving down the road that has led into her ranch for more than 100 years—one of those "easements" that started out as a cow trail and then became a wagon trail and then became a gravel road—a strip of land that has been used by the same people for the same reasons for so long, it appears on every area map as the entrance to the X Diamond Ranch.

Johnson had discovered this easement had no formal decree. "Nobody had ever questioned it, so it had never been through the courts," says Wink, adding that Arizona law recognizes this kind of "everybody-knows" roadway, stating that once an easement is in constant use for seven years, it is permanent. This one had outdone that by some 93 years, but Johnson didn't care. "He thought he could use his money and his power," she says.

When she drove toward her ranch that day, she saw Johnson's threat come to life; he had sent his bulldozers to the entrance of her ranch and ripped up the road. "There were deep furrows and people couldn't get

in or out," she remembers. She was flabbergasted at the assault on her ranch, but that wasn't the end of it.

"He built a pig pen on the side of the road and put in two pigs. He put up lights and a sign that said 'Please don't feed Wink.' That stayed up a couple years."

Once she caught him driving through her pasture, and she told him to get off her land. More than once he threatened he was going to "go after" her land leases with the state and U.S. Forest Service. "Everybody advised me to be very careful with him," she says.

Although she admits the conflict was scary and miserable, she kept fighting. "It was my whole life at stake," she says. "I knew I was right. I wasn't going to back down. People say you can't make a difference, but you can."

The most heartwarming part was that she found she wasn't alone in fighting a developer who has the dubious distinction of three times paying the highest environmental fines for despoiling the land in the history of Arizona. (At one point, five state agencies were suing him at the same time.) He has also paid record fines to the U.S. Environmental Protection Agency.

"Hundreds of people came on board to write letters for me and testify for me," Wink says. Arizona's Land Department went to bat for her in court. So did the Forest Service. So did her neighbors.

After she spent more than \$40,000 in legal bills, the court did just what Wink knew all along it should do, ruling that the road into her ranch had long ago met the criteria for a permanent easement. Johnson eventually sold his neighboring acres and went away.

For being a true woman of the Old West, Wink was named an "Arizona Culturekeeper" by the Arizona Historical Foundation, and she will be one of 100 Arizonans honored during the Centennial Statehood Celebration in 2012.



San Antonio City Council took a similar action for the Plaza and surrounding area.

In 1985, an exhibit on the history of the Alamo was installed in the convento's Long Barrack Museum.

In 1994, the street directly in front of the church—Alamo East—was shut down to traffic. An Alamo Plaza Study Committee was set up to consider future development in the area. The Wall of History was installed in 1997, another exhibit telling the story of the Alamo.

Last year, the Alamo debuted a 55-minute audio tour of the facility, complete with narration, sound effects, music—and a historically accurate portrayal of the battle.

The website *TheAlamo.org* does a great job of covering the history—including the Plaza and the important locations, such as the funeral pyres and San Fernando Cathedral, associated with the battle.

The Daughters of the Republic of Texas have dedicated themselves to preserving the structures—painstaking work that can involve using toothbrushes and materials to remove hand oils and groundwater salt from the walls of the church.

The pop culture aspect of the place (which once included the coonskin cap worn by John Wayne in his movie of the Alamo) has been diminished; real history is emphasized. But even curator Bruce Winders admits that “there is still room for improvement”—especially in the Plaza.

Solutions?

What's to be done to make the site the best it could be? Ask 10 people, and you'll probably get 10 different answers. The most ambitious plan comes from Gary Foreman, a Chicago-area based film producer. He's been one of the most vocal and high profile proponents in the field of Alamo preservation for 27 years. Foreman wants the entire Plaza redone to reflect the 1836 mission—a project that would close the remaining streets, tear down the Crockett block of buildings and rebuild the old walls, plus convert the post office into a multimedia, high tech interpretive center. The Foreman project is as controversial as it is big (see p. 45).

Others have more modest plans. The starting point for those: Getting rid of the traffic. “You take your life in your hands when you cross the two streets around the Alamo,” Huffines says. “We could decide that we're not going to move any

buildings and just shut those streets down, and it would improve things dramatically.” Mark Lemon agrees, “Every day, thousands of cars buzz right through the interior of the compound where Texas's greatest heroes bled and died defending their rights. That in and of itself is outrageous and disrespectful.”

Curator Bruce Winders concurs that closing the site off from street traffic “would help reinforce the impression that this is a special area. Which would then help with the interpretation of the space.”

If the streets were closed, then the entire area could be converted into a pedestrian plaza, with historical markers. The carnival atmosphere generated by the Crockett Block businesses may not entirely disappear, but at least a pedestrian-friendly site would be a step in the right direction.

Convincing the powers-that-be won't be easy. The 1994 closing of Alamo East, directly in front of the church, only took place after American Indians complained that the street ran over some of their burial grounds. “Closing the remaining streets is going to take a lot of things, including public pressure coming from the constituents, coming from citizens of San Antonio and the visitors,” says Foreman. “Because people forget who's really paying the bills there. It's not the locals. It's the people who come to see the Alamo.”

Money Talks

Where do we go from here?

Back to the streets of San Antonio on that chilly afternoon with a hint of rain in the air. Winders and I are headed back toward the Alamo after our walking tour of the area. We're both silent, thinking about a heritage that's tantalizingly close, yet a meaning that's lost on most people.

“I'm afraid we're in danger of losing our history,” Winders suddenly says. “Not just the buildings. We're not doing a good job of telling the stories and letting people know what happened and why it's important.”

As he says that, we come into view of the classic front of the Alamo church, a reminder of a glorious past and an uncertain future. I know what Bruce is thinking, because I'm thinking the same thing: something must be done. Soon.



ALAMO: QUICK FACTS

Ownership: State of Texas.

Operation: Since 1905, the Daughters of the Republic of Texas oversee the site.

Budget: Approximately \$5 million per year. More than 90 percent comes from gift shop sales. Special projects and capital improvements are funded by private grants.

Tourism: Between 2.5 million and 3 million visitors each year.

Admission: Free.





Wink Crigler, 67, on her saddle horse White, gathering the X Diamond Ranch remuda in the morning.

— BY SCOTT BAXTER / SCOTTBAXTERPHOTOGRAPHY.COM —

1724

Construction begins on Mission San Antonio de Valero—the Alamo—at current site.

1836

Battle of the Alamo.

1850

The U.S. Army adds the famous rounded peak to the front of the Alamo church.

1883

Catholic Church sells current Alamo property to State of Texas for \$20,000.

1884

State of Texas grants guardianship of Alamo church to city of San Antonio.

1905

State of Texas purchases Alamo convento (Long Barrack), then grants custody of that and church to the Daughters of the Republic of Texas.

1913

The upper story of the two-story convento was demolished in another chapter of the fight between Adina de Zavala and Clara Driscoll.

1927-37

State and city acquire property adjacent to the Alamo.

1940

Construction and dedication of Alamo Cenotaph memorial.

1960

Alamo designated National Historic Landmark, the same year John Wayne's film premieres.

1966

Alamo listed on National Register of Historic Places.

1977

Alamo Plaza Historic District approved by National Register.

1994

Alamo Plaza Study Commission appointed.
Alamo East Street closed to vehicular traffic.

1997

Dedication of Wall of History.

2008

Alamo audio tour provided to visitors.



The earliest known photograph of the Alamo is this daguerreotype taken before 1850.

— COURTESY CENTER FOR AMERICAN HISTORY, UNIVERSITY OF TEXAS AT AUSTIN —



A photo of the Alamo taken after the U.S. Army modified the front of the building to include the famous "hump."

— TRUE WEST ARCHIVES —



San Antonio's famous Alamo Plaza, complete with a two-story bar, circa 1880.

— COURTESY SAN ANTONIO LIGHT COLLECTION AT THE INSTITUTE OF TEXAN CULTURES, SAN ANTONIO, TEXAS —



PROGRESSION OF THE PLAZA

IMAGES COURTESY PAUL HUTTON

The battle over the Alamo has never ended, although the weapons have shifted from bayonets and cannon to words and ideas.



In the early 1900s, the combatants were Clara Driscoll and Adina de Zavala (shown above). As leaders in the Daughters of the Republic of Texas, these preservationists had convinced the state to grant custody of the place to their organization in 1905.

They eventually split up over what should be done to the convento (Long Barrack). Driscoll wanted it demolished and replaced by a park, putting more emphasis on the church. Zavala argued that the convento was too important historically to destroy. At a public hearing in December 1911, state officials agreed with Zavala. The convento stayed, although its second story was razed in 1913.

By then, the Alamo Plaza had already been encroached by modern attractions; around 1882, British-born architect Alfred Giles turned the west wall into what is known today as the Crockett Block. Modern changes have continued, since the Plaza is prime real estate, smack dab in the center of San Antonio.

The fight between history versus progress is shown best in these historical illustrations and postcards of Alamo Plaza.



A conceptual drawing of Mission San Antonio de Valero (Alamo) in the 1700s, created by Rolla Taylor in 1911 for Adina de Zavala's restoration crusade.

In 1845, less than 10 years after Santa Anna's troops took back the Alamo, these ruins of the Alamo were sketched by Jacob Edmund Blake, a lieutenant for the U.S. Army Corps of Topographical Engineers.



Horse and buggies were present at the Alamo Plaza as late as 1907, as an article in *The Southwestern Reporter* related a lawsuit brought by Robert M. Murphy for damages sustained by him and his children after a horse and wagon belonging to Swift & Co. ran into his wagon. (He lost, as the defendants stated the horse had been startled by a sprinkling cart that threw water on him.)

The Hugo & Schmeltzer mercantile firm is present in both of these postcards. The Army left the Alamo in 1876, and the Catholic Church sold the convento to businessman Honore Grenet, which he remodeled to house his grocery store (he leased the church as his warehouse). Grenet died in 1882, and his estate sold this building four years later to Charles Hugo, Gustav Schmeltzer and William Heuermann for \$28,000. They too ran it as a grocery store.

When Schmeltzer threatened to sell it in 1903 to someone who wanted to tear it down, Adina de Zavala convinced him to give the rights to buy it to the Daughters of the Republic of Texas (DRT). Her fund-raising fell short of the goal, but oil and cattle heiress Clara Driscoll stepped in. She generously donated \$50,000 (on top of other money she had already donated) to save the building, for which the Texas Legislature reimbursed her in 1905. Custody of the convento was granted to the DRT.





At left is a great view of the Crockett Block. By 1937, the purchase of property surrounding the Alamo was finally completed when City Fire Station No. 2 was converted into Alamo Hall.

Shown above, you can see the Clifton George Company, a development firm that started in 1909 when Clifton George took over the struggling 1890 company that had purchased the "Arsenal Lot" in Alamo Heights from Hiram H. McLane.

Hotel Bowie is practically covered in Ford Motor Company signs. The first Ford Texas operations began in 1909, and the company has continued to support San Antonio's arts and culture, including a \$5.5 million donation to renovate the historic Alameda Theater and toward opening the Museo Americano.

The above photo was taken during World War I, as evident by the "Food Will Win the War / Don't Waste It" billboard.



Postcards like the one at left often showed the Alamo and not the surrounding Plaza. This practice started back in 1877, when the city opened its rail service for tourists. That same year, tourist Harrier P. Spofford wrote that the mission was a "reproach to all San Antonio. Its wall is overthrown and removed, its dormitories are piled with military stores, its battle-scarred front has been revamped and repainted and market carts roll to and fro on the spot where flames ascended . . . over the funeral pyre of heroes."

A view across the modern Alamo Plaza of the west front of the church building shows how much the city has grown around this shrine to Texas liberty.

— BY RACHEL C. SABINO-GUNARATNA —



1824

Did David Crockett Die Near These Cannon?

Cannon discovered in the San Antonio River could be tied to the historic Alamo battle.

By David J. Wolfe

Historians say 23 cannon at the Battle of the Alamo were in battery in the northwest and southwest walls, as well as positioned in critical areas including before the main gate, in corrals and in the church. Yet what happened to them after the battle?



Standing near the four-pound Alamo cannon placed on the steps of the Cowtown Coliseum is (from left) Hub Baker, executive director of the coliseum, Wes Clay and his business partner Shirley Applewhite (they serve as consultants to museums and collectors).

— By DAVID J. WOLFE —

Cannon were that era's Colt pistols. The saying, "God made man, but Sam Colt made them equal," stood true for cannon—only tenfold. Most cannon of that era, made in Spain from 1800 to about 1820, weighed from 650 to 850 pounds, and it took a carriage to move one, at least two mules to pull it on a carriage and at least five men to man one. They had helped force Santa Anna and his 2,100 Mexican troops into a 13-day siege, until the troops overwhelmed the Texans on March 6, 1836.

The 200-plus Texans defending the Alamo—including William Barret Travis, Jim Bowie and David Crockett—knew Santa Anna would enforce his threat of "no quarter" if they surrendered, and the force as a whole knew it couldn't escape.

In 1939, more than a century after the Alamo battle, workers cleaning the San Antonio River, to build the now famous San Antonio River Walk, dredged up two iron cannon from muddy graves, about 100 yards from the Alamo site. The four-pound cannon had an oversized cannon ball jammed into its muzzle. The four- and six-pound cannon both had their cascabels and trunions broken off, and they were spiked.

How these two relics ended up at the Alamo Iron Works is a mystery, although the owner must have understood their historical significance.

Wes Clay, a San Antonio native, was attending the University of Texas at Austin and working part time cataloging the Texas History Museum's collection in 1957-58 when he heard about the discovery of Alamo relics. Instinctively, he knew what they were: battle cannon. He wasted no time purchasing both.

"I paid \$20 for both of them. I paid another \$5 to get help and put them in the back of my convertible," he says. He stored them until December 26, 2008, when both cannon were moved to a temporary home on the front steps of the coliseum at the Fort Worth Stockyards.

Several cannon were unearthed during the excavation of the Alamo; several cannon are in the hands of private parties; while a few others are on display at museums, says Richard Bruce Winders, curator of the Alamo, who holds a Ph.D. from Texas Christian University in American and Spanish Borderlands

In November 1835, rather than proclaim independence from Mexico, the Texas provisional government declared allegiance to the 1824 Constitution of Mexico, favoring the previous republican government over Santa Anna's dictatorial rule. To punctuate Santa Anna's repression of Texian rights, they created the above variation of the Mexican flag. Although popular culture places this flag flying over the Texans at the 1836 Battle of the Alamo, there is no proof to support the claim.



histories. “The fate and condition of the cannon tells the story most people are unfamiliar with,” he adds. “Many assumed the Alamo—the church and the surrounding buildings—were destroyed in the battle. They were damaged, but not destroyed.”

Santa Anna had left behind 1,000 of his troops to rebuild the Alamo as a garrison he would need once the Texians were defeated. Unfortunately for him, he saw defeat first, at the Battle of San Jacinto, after which he was a prisoner and forced to sign the Treaties of Velasco, obligating all Mexican troops to withdraw below the Rio Grande.

Alamo troops received different orders: Destroy the Alamo, so it could never be used again.

“This is when the outer walls were knocked down and combustibles were burned,” Winders says. “Since [Santa Anna’s] troops did not have the means to take the cannon, they spiked them.” In military terms, that means the Mexicans made the cannon inoperable by driving a metal spike into the cannon’s touchholes. They also forced oversized cannon balls

into the muzzle. In addition, they broke off the cascabels and trunions, used to support the breech of the cannon and mount them.

“The soldiers apparently rolled the useless tubes into the irrigation ditches and maybe into the river,” Winders says. This scenario fits the two cannon Wes Clay purchased.

Crockett’s Cannon?

Did David Crockett die near one of these Alamo cannon? “Crockett’s body was seen by Susanna Dickenson as she left the church, presumably on her way to the gate. If so, this would place his body in the Camp Santo area and within the vicinity where he was supposedly assigned (palisade by the church). There was one cannon here,” Alamo historian Alan C. Huffines says.

So what caliber of cannon was located at the Camp Santo area? Mark Lemon’s book, *The Illustrated Alamo 1836*, shows that four 4-pound cannon were at the Alamo. He places each one at: the south palisade, the lunette, the northeast courtyard (a.k.a. the Cavalry courtyard) and, yes, the Campo Santo in front of the church. No one can say

The Coonskin is Legit: Many have decried Disney’s version of “Davy” Crockett wearing a coonskin cap at the Alamo as unlikely. Yet Alan C. Huffines tells us that a newspaper account states Crockett was wearing the cap on his way to Texas. Plus, Alamo eyewitness Susanna Dickenson recognized Crockett’s mutilated body by “his peculiar cap, lying by his side.” The above illustration also shows Crockett’s rifle as broken off, supported by at least one account. The “Lone Star and Stripes” flag flying over the church was used during the Texian War of Independence and may have been at the Alamo. The artist clearly did his research, even though the Alamo looks more like how it did as an Army post in the 1850s.

— TRUE WEST ARCHIVES —

for sure, but it is certainly within the realm of possibility that Crockett could have died near the four-pound cannon dredged up from the river that now rests in front of the Cowtown Coliseum.

Whether or not this is *that* four-pounder, these cannon are a tactile reminder of those who gave their lives for a free Texas. Next time you visit Fort Worth, “Remember the Alamo” by running your hand across these formidable cannon.



David J. Wolfe is a freelance writer and photographer from Carrollton, Texas, and writes for *American Cowboy* and *Western Shooting Horse* magazines.

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CLASSIC GUNFIGHTS

HOW DID DAVY REALLY DIE?

DAVID CROCKETT VS SANTA ANNA'S ARMY

DID HE GO DOWN
SWINGING?

YOU AND WHAT ARMY?



*Crockett faces his attackers
with the courage of a lion.*

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Dan Kilgore and Bill Groneman.

MARCH 6, 1836

Just after midnight, Gen. Santa Anna orders his 2,064 troops to move toward their assault positions. Select *Soldados* (soldiers) stealthily sneak up on Texian sentries, who lie in dugouts positioned away from the Alamo, and slit the guards' throats.

Just before sunrise (around 5 a.m.) a *soldado* from the second column yells out "Viva Santa Anna!" His comrades echo the cry. Furious that he has lost the element of surprise, Santa Anna orders his musicians to sound the attack. A rocket battery fires the signal.

Four Mexican columns surge out of the darkness toward the shadowed walls of the Alamo. Awakened by the shouts, the Texians quickly man their cannon and commence a furious enfilade fire from the church and corral batteries, forcing the attackers coming in from the east to move north.

Musket and cannon fire pour from the walls of the Alamo, and three attacking columns stall at the north wall. The Texians are holding their own and laying down a deadly fire.

Momentum lost, Santa Anna commits his reserves. *Granaderos* (grenadiers) and *zapadores* (sappers) charge into the fight and finally succeed in breaching the Texian defense. Meanwhile, the *cazadores* (light infantrymen) breach the Alamo's southwest corner from the west side. The Texians fighting there are quickly overwhelmed and fall back, taking refuge in the adobe apartments, convento and church. Mexican troops pour into the compound unchecked; others seize the abandoned batteries, turn them around and fire at the retreating Texians with their own cannon.

Hand-to-hand combat is fierce. The fighting turns especially bloody as the Mexican troops go room to room, overwhelming each pocket of resistance and shooting and bayoneting everything that moves.

Some 60 defenders break out of the Alamo heading east on Gonzales Road, but Santa Anna's cavalry is waiting and cuts them down.

An hour after the initial attack, David Crockett stands alone, still proudly and tenaciously defending his diminished position (see map, opposite page). A frightful gash angles across his forehead. Holding the barrel of his shattered rifle in his right hand and a Bowie knife dripping with blood in his left, Crockett faces his attackers with the courage of a lion. Twenty dead or dying Mexicans lie beneath his buckskin-clad feet.

The man from Tennessee crouches, daring his attackers to take him. As they move in for the kill, David swings wildly until he finally falls, fighting like a tiger until his last dying breath. The fight is over.

Well, Not Exactly

That's how we in the U.S. celebrated the death of the "King of the Wild Frontier" for a good part of the 20th century. Exemplifying the Texas creed that you have no business telling a story unless you can improve it, David's death scenario grew each time the story was retold.

Then, in 1955, at the height of the Disney David's fame, a memoir from Mexico surfaced, claiming David had surrendered. For a long time, historians belittled and rebuked José Enrique de la Peña's memoir. When they finally looked closely at the corroborating evidence, David's dramatic final scene began to change.

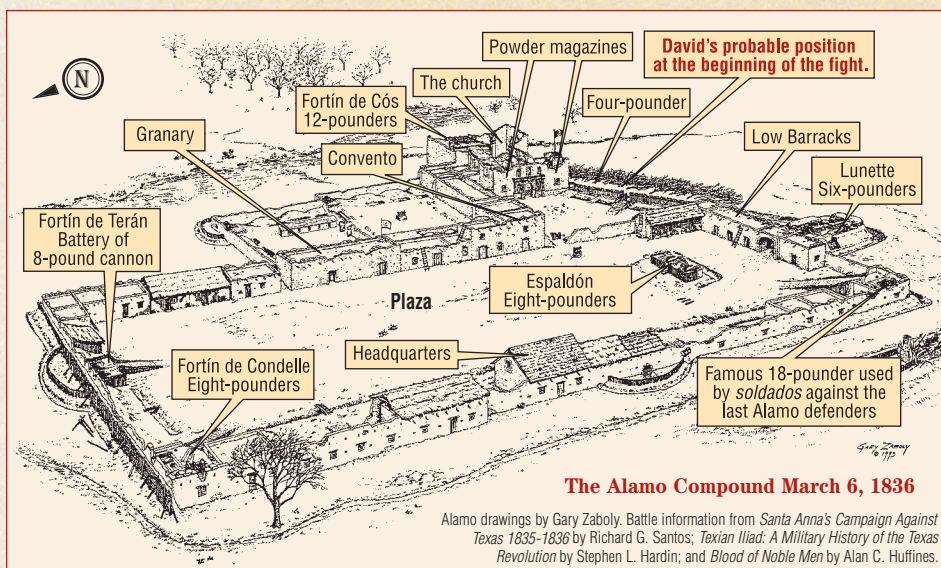
Let's take a look at the historical record:

Anglo Accounts

One of the first official reports of the Alamo fight comes from Gen. Sam Houston, writing to the commander at Goliad, March 11, 1836: "After the fort was carried, seven men surrendered and called for Santa Anna and quarter. They were murdered by his order."

Houston doesn't name Crockett, but his report reveals that from the beginning officials knew that a group of Alamo defenders had surrendered.

Here's a condensed version of one of the first news reports, appearing in the *Morning Courier & New-York Enquirer* on July 9, 1836:



"Six Americans were discovered near the wall yet unconquered. They were surrounded and ordered by General [Fernandez Y] Castrillón to surrender, which they did under a promise of protection."

One of the six stepped forward with "a bold demeanor." The troops noticed his "firmness and his noble bearing." An undaunted "David Crockett" boldly faced Gen. Santa Anna, looking him "steadfastly in the face."

"Sir, here are six prisoners I have taken alive; how shall I dispose of them?" Gen. Castrillón asked his commander.

Santa Anna fiercely looked at Castrillón, replying, "Have I not told you before how to dispose of them? Why do you bring them to me?"

Several junior officers pulled their swords and lunged at Crockett and the others, plunging their swords into "the bosoms of their defenseless prisoners."

Mexican Accounts

Ramón Martínez Caro, Santa Anna's personal secretary, reports in an 1837 pamphlet published in Mexico that "there were five who were discovered by General Castrillón while the

soldiers stepped out of their ranks and set upon the prisoners until they were all killed."

De la Peña's memoir offers a somewhat different account: "some seven men had survived the general carnage and, under the protection of General Castrillón, they were brought before Santa Anna. Among them ... was the naturalist David Crockett, well known in North America for his unusual adventures ... Santa Anna answered Castrillón's intervention in Crockett's behalf with a gesture of indignation and, addressing himself to ... the troops closest to him, ordered his execution. The commanders and officers were outraged at this action and did not support the order ... but several officers who were around the president and who, perhaps, had not been present during the moment of danger ... thrust themselves forward ... and with swords in hand, fell upon these unfortunate, defenseless men just as a tiger leaps upon his prey. Though tortured before they were killed, these unfortunates died without complaining and without humiliating themselves before their torturers."



At far left is an 1834 print of David Crockett that is based on a lost oil painting by Samuel Osgood.

— COURTESY DAVID ZUCKER —

This 19th-century etching of Gen. Antonio López de Santa Anna (near left) is based on a circa 1850 daguerreotype.

— COURTESY PAUL HUTTON —

Aftermath: Odds & Ends

Although the David Crockett surrender scenario remains contentious, especially in Texas, author Dan Kilgore concludes, "Four officers and a sergeant—all of whom participated in the assault and observed the final tragedy—specifically identified Crockett as one of the captives. ... Their accounts have come to light over a long period of time, several having surfaced only recently. Any one of them, standing alone, could be subject to question, but considered as a whole, the statements provide stronger documentation than can be claimed for any other incident during the battle."

Others believe David didn't even die at the Alamo. In 1840, William White's letter, printed in the *Austin City Gazette*, reported a visit to Guadalajara, Mexico, where a native stated a Texas prisoner had been forced to work in a mine. The enslaved miner was, of course, David Crockett. White claimed that Crockett wrote a letter to his family in Tennessee and had asked White to mail it for him. Even though the letter never arrived, David's son, John Crockett (a congressman from Tennessee), allegedly went to Mexico to search for his father.

"Too much has been made over the details of how David died at the Alamo. Such details are not important. What is important is that he died as he had lived. His life was one of indomitable bravery; his death was a death of intrepid courage. His life was one of wholehearted dedication to his concepts of liberty. He died staking his life against what he regarded as intolerable tyranny," wrote James A. Shackford in his 1956 book, *David Crockett*.

Recommended: *How Did David Die?* by Dan Kilgore, published by Texas A&M University Press; and *Death of a Legend: The Myth and Mystery Surrounding the Death of Davy Crockett* by Bill Groneman, published by Republic of Texas Press.

A nod of the head started an explosion at breakneck speed and thundering hooves. Eyes focused straight ahead, beyond the horse's ears. With dead-on aim, a rope was thrown, lassoing the calf. There was a leap off the horse, the calf was flipped to its side with another rope wrapping once, twice and a half times around the animal's legs. Time!

Now imagine someone with just one leg roping that calf. Say what? That's just how "Oklahoma Pete Haverty, the one-legged cowboy," as he was billed in rodeos, did it during the 1920s-40s.

Pete was born in Oklahoma Territory in 1895, with blood poisoning costing him his left leg at the turn of the 20th century. His leg was amputated about halfway between his hip and knee. Although prosthetics like Dr. Dubois Parmlee's, with a polycentric knee and a multi-articulated foot, were around, they were not readily available, so Pete took to using a crutch. When he was 10, the adventurous boy persuaded his father to take him along on a trail drive from southern Arizona to Kansas; his life was never the same.

"He just had a way with horses," says his son Dell Haverty. "I don't know how he did it with just one leg, but he did it, and he could do anything." His father was not a man for self pity, Dell adds, "It never

entered his mind, and growing up we never thought of him as being any different."

During the Depression, Pete worked as a state livestock inspector in Benson, Arizona. His niece, Ruth Burton, remembers him driving a car on dirt roads, shifting and accelerating with his one leg. That car hauled the horse trailer, as he and his family went to rodeos. "We went nearly every weekend," recalls Ruth, "and nearly every small town around here had [a rodeo]."

"[The rodeo organizers] paid his entrance fees to come to Salinas, California, a couple of years where he would rope exhibition," recalls Dell. Ruth remembers how that became the family's summer vacation. "He'd just depend on winning something to pay for it." And he did.

Pete Haverty died at the age of 63, with his body giving out long before his spirit. "He had a good zeal for life," says Dell. "He didn't regret anything and didn't cry about anything, just took everything as it came."

Oklahoma Pete Haverty had made a name for himself, just by doing what came naturally to him with a horse, a rope and a will to win.



Pete, taking a ride in 1932 with his son Dell, who would follow his father's footsteps into rodeo competition. Dell became World Champion Cowboy in 1951, and he is a member of the Rodeo Hall of Fame in Oklahoma City, Oklahoma.

Pete started calf roping in rodeos when he was 20, in 1915. This photo, taken in 1929 or 1930 at the Tucson Rodeo, shows seasoned competitor Pete hopping away from the calf he roped and tied. He was the header, while his partner Jimmy Kane was the heeler. Pete's horse stands by, patiently still, doing its job by holding the rope tight.



How'd he get up there? Known to hop barbed wire and climb up on corrals, Pete Haverty is the cowboy on the fence with the hat, talking with rancher Jack Speiden, wearing the white shirt. This is summer 1936, and the young man sitting next to Pete is 19-year-old John F. Kennedy, working as a ranch hand that summer on Speiden's place in Benson, Arizona, long before he became our nation's 35th president.

— ALL PHOTOS COURTESY DELL HAVERTY, RUTH BURTON AND ROGER HAVERTY —





One-Legged Cowboy

Oklahoman Pete Haverty stood his own in the rodeo arena and even crossed paths with J.F.K.

by Susan Sorg

Susan Sorg is a writer and former TV producer who grew up in Arizona, with family ranching roots going back generations in the southeast corner of the state. She currently lives in Maine.

Pete rides as a state livestock inspector in southern Arizona in the 1940's, carrying his crutch on his left side where there's no leg. Riding was a pure balancing act, which he had mastered by the age of 10, when he went on his first trail drive from Arizona to Kansas.

Pete and his wife Margaret, shortly after they were married in Tombstone, Arizona, in 1923. Area ranchers and relatives remember Pete shoeing horses, milking cows and swinging himself on and off of horses. He also made his own crutches, from split 2x2's, pipe and rubber from a car tire.



My wife Dana and I rode into the heart of the Alabama Hills, a place I had been to thousands of times in my 50-plus years, even though I'd never set foot here before.

Situated west of Lone Pine, California, in the beautiful but stark Owens Valley, the Alabama Hills have been the setting for more than 350 movies, TV shows and commercials—many, many of them Westerns. Since 1920, when Fatty Arbuckle starred in *The Round Up*, the Hills helped define the image of the West. Its rounded, bouldery-shaped mounds of weathered granite formations were perfect for staging ambushes, hiding out from the law, holing up in a sandstorm or mining for gold.

Towering mountains also play a role in the mythos of the West. Whether used as a backdrop for westward migration, a barrier to be overcome in a howling snowstorm, rich timberlands to pillage or great

pasturelands filled with cattle, the mighty Sierras, which soar over the Alabamas, are ever-present in hundreds of Westerns.

And what Western worth its salt was without a barren desert crossing? The dry lakebed of Owens Lake is custom-made to substitute for Death Valley (just over the Panamint Range), the Mojave Desert or anywhere else that called for a scene of utter emptiness.

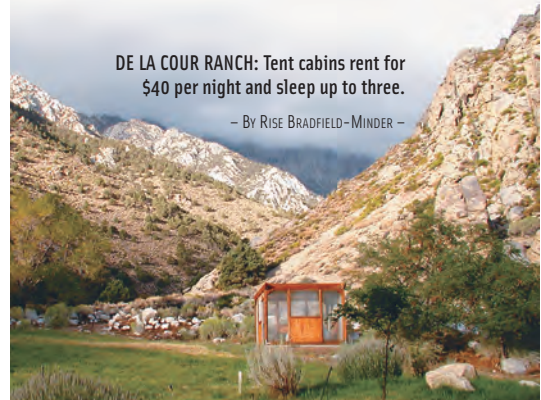
Besides passing for all the Western states, the region around the Hills has stood in for distant lands as well—Kyber Pass in India, Old Mexico, Peru, Argentina, even outer space! Only about 200 miles from Hollywood, the sleepy town of Lone Pine offered the director a palette as big as all the outdoors, as weird as another planet or as desolate as the ends of the earth.

Trail History

The rounded boulders just west of town got their name in 1864 from prospectors during the great War Between the States. These men, Southern sympathizers, wanted to celebrate the victories of the Confederate cruiser, *The Alabama*, which caused some \$60 million worth of damage

DE LA COUR RANCH: Tent cabins rent for \$40 per night and sleep up to three.

— BY RISE BRADFIELD-MINDER —



to 60 Union vessels. The moniker for their placer mines was soon applied to the entire region of rocky outcroppings. Signs of mining still dot the area, mostly on the north end of the rocks.

The town itself was named for a solitary tree that grew at the mouth of Lone Pine Canyon in the mid-1800s. It was first a supply depot for miners. Civilization followed the argonauts, and farmers and merchants settled the place. The arrival of the Carson Colorado Railroad provided a permanent link with the outside world. Lone Pine was nearly leveled on March 26, 1872, during an earthquake, with an estimated Richter magnitude of 7.6 to 8, similar in intensity to that of the great San Francisco quake. Twenty-seven of

Back Trail to the Reel West

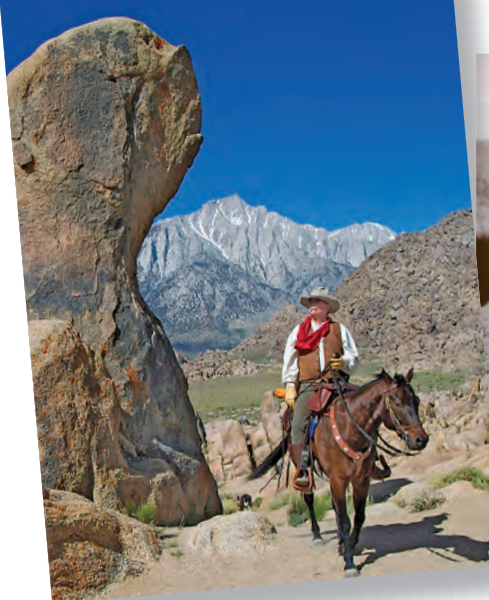
Saddle up a time machine and return to the Golden Age of Westerns at the Alabama Hills.

By CHARLEY ENGEL



Mount Whitney, the tallest peak in the lower 48, always adds a dramatic backdrop to any movie. At left, George Peppard seems to have simply ridden right over one of the nation's steepest escarpments in *How the West Was Won*. (Above) Charley Engel's wife Dana is shown on Movie Flats Road.

— MODERN PHOTOS COURTESY CHARLEY ENGEL;
STUDIO PHOTOS COURTESY BEVERLY AND JIM
RODGERS MUSEUM OF LONE PINE FILM HISTORY —



(Above) Virginia Mayo gets rough treatment from Kirk Douglas when she tries to interfere with the U.S. marshal's duties in 1951's *Along the Great Divide*. (Left) The author rides past arguably the most readily recognizable monolith in the Alabama Hills, dubbed Gene Autry Rock.

approximately 250 residents died as the town's many adobe buildings crumbled.

Lone Pine today is known as the "Gateway to Mt. Whitney," which, at 14,405 feet above sea level, is the highest point in the lower 48 states. The Whitney Portal Road passes right by the Alabama Hills and ends at a campground and trailhead that leads to the famous peak.

A Hoppy Vacation

My interest on this trip was not high up in the lofty Sierras, but down on the flats where movie magic has been made for so many years. I am a long-time, avid collector of Western films, but it wasn't until I watched the Hopalong Cassidy series of films on Encore's Westerns Channel that I marveled at the stunning backdrops used in his films. I had to find out where these Hoppys were filmed and haul my ponies down there.

Lone Pine, California, kept popping up in the credits. After months of waiting out winter, I visited this mecca of Western film

locations. I picked up a copy of Dave Holland's book, *On Location in Lone Pine*, loaded the ponies and headed south, from my family's ranchette near Bend, Oregon, to the Owens Valley.

Once my wife and I arrived, we weren't settling for a driving tour of the movie locations; that's only scratching the surface. The best way to see the place is to get out of your vehicle and ride out among the rocks and crags on horseback.

Slow down a bit to savor this fabulous locale at a slow walk, or else you're going to trailer back home disappointed. It takes less than an hour to horseback ride in a straight line from Ruiz Rocks to the Mobius Arch and back on Movie Flats Road. Where's the fun in that?

Instead, take the time to find and ride through the Lone Ranger ambush canyon and hear the roar of gunfire again. Gallop down Movie Flats Road with Yakima Canutt and hold your breath as he performs his famous under-the-wagon stunt. Hide with Hopalong Cassidy and California Carlson as they dodge the bad guys at the Hoppy Rocks. Pause with Gene Autry, Smiley Burnette and young Ronald Sinclair under a monolith now known as Gene Autry Rock.

You'll need at least three or four days of riding to cover most of the nooks and crannies in this labyrinth of wild and twisted boulders. Even weeks of riding will lead you to merely a portion of the movie locations. Your memories of John Wayne, Tom Mix, Hoot Gibson, Errol Flynn, Gary Cooper, Dale Evans, Robert

Mitchum, Roy Rogers, Jack Elam, Randolph Scott and Clint Eastwood will ride with you as you wind your way through the rocks under a blazing sun.

The lands here are managed primarily by the Bureau of Land Management. Most anything you can do on BLM land, you can do here as well, including camping out among the Alabama Hills. By May, temperatures can soar to the 80s, but only the high 90 to low 100-degree temperatures during July and August preclude much horseback activity. It was 105 degrees during my trip in late spring, but luckily, we discovered the one and only grove of shade trees on public land in the neighborhood where we could string a highline for the horses' comfort. (The trees are easy to spot on the south side of the Whitney Portal Road, just past Horseshoe Meadows Road.) Be prepared, as no forage is available and water from Lone Pine Creek is hard to access due to the steep creek bed and thick underbrush. Please practice "Leave No Trace" camping techniques to help ensure future horse use in the area.

For riders looking for cushier digs, the De La Cour Ranch is five miles south of the Alabama Hills on Horseshoe Meadow Road and offers two cabins with full kitchens, as well as outdoor barbecues. Group tenting sites for camping are also available. The ponies can be housed in pipe corrals and a barn with four stalls with outdoor runs.

If you have ever wanted to experience the Reel West and ride in the hoofprints of Hoppy, Gene and Roy, saddle up your own time machine and take the back trail to the Alabama Hills.



LONE PINE FILM FESTIVAL

Want personalized tours of many of the filming locations in the Alabama Hills? Mark your calendar to attend the 20th Annual Lone Pine Film Festival on October 9-11.

While in town, visit the Beverly and Jim Rodgers Museum of Lone Pine Film History, which features props, posters, costumes and other memorabilia from films made in the area.

760-876-9103 • LonePineFilmFestival.com



Charley Engel has written about horses and where to ride them for 15 years from his studio in a converted tack room in Bend, Oregon.

Cowboy Bunkhouse

Ranch manager Dee Steed's adobe-style home at the historic Kay El Bar Guest Ranch.

Dee Steed was born in Wyoming's Star Valley; he knocked around Wyoming with his cowboy father, worked cows himself and spent six years on the rodeo circuit.

He hit the circuit finals a few times, even broke into the top 15 cowboys, and he was willing to climb on all manner of broncs.

Steed traded his Wyoming range for the warmer climate of Arizona 14 years ago and punched cows for the Four Paw Cattle Company. The outfit "had a lot of bronc horses, and I just loved working there, but 12-14 hours in the saddle every day just started getting to me," he says. "I rodeoed professionally for six years, and I broke a few things along the way. Those things kind of catch up to you."

Besides that Steed found himself talking "to the cows or my horse." So he began working for the Kay El Bar Guest Ranch near Wickenburg, Arizona (welcoming guests since 1926), where he became manager two years ago. He says the principle of ranching at a dude ranch operation is similar: "You're herding dudes rather than cows."

Now instead of talking to his horse or the cattle, he has an opportunity to meet people from all over the world. "They're on vacation; they're having fun. It's kind of a positive thing," he says. "I always said the worst thing I could do is go work for a dude ranch. But by golly, down here in Arizona, it's not a bad way to make a living."

On the ranch Steed manages the staff and the stables, he takes guests on rides and he gathers the horses with the aid of his dog Reba, named after Country singer Reba McEntire. "We named her that when she was just a pup because she was just singing all the time," he says. "She's my jingler. We have about 40 head of horses, and she runs them in every morning." As ranch dog, she also "meets and greets all the people."

Steed's home these days is a one-bedroom, one-bath stick-built structure covered with stucco, giving it the appearance of adobe. The circa 1950



home was completely renovated, down to the studs, last summer. Its ceiling was raised, opening up the kitchen and living room into one huge room. Dee has a big screen TV in there, and on some nights, you'll find the room full of wranglers gathered around it watching bull riding.

Inside, the home is furnished with the trappings of a cowboy. A longhorn steer head hangs above the fireplace. "A Navajo friend of mine gave it to me," says Steed, adding, "I actually taught him how to shoot a bow and arrow . . . which is kind of funny, a cowboy teaching an Indian how to shoot a bow and arrow."

Dee Steed, whose decorating style is best described as "Simple Cowboy," manages the Kay El Bar with the assistance of his dog Reba, who "jingles" the horses and greets the guests.

— ALL PHOTOGRAPHS BY JOHN BECKETT / JBECKETTPHOTO.COM —

On the coffee table are medicine rattles, also given to Steed by Navajo friends after he was injured when a rodeo bronc slammed him into a fence, breaking his leg. Possibly the most interesting item in the home is a Two Grey Hills Navajo rug from Shiprock, Arizona. "Believe it or not, I found it here on the ranch," Steed says. "It was wadded up in the old laundry room that we tore down and rebuilt. It

The stucco exterior gives this Kay El Bar home an adobe appearance with the Southwest feel enhanced by the large clay planters.

was in the corner, looked like it had been used for a rag.” Steed recovered the rug and washed it by hand three times before eventually hanging it in his living room. He believes it is a “pretty valuable rug.” Just the story of how he found and salvaged it gives the rug value.

His small L-shaped kitchen with pine cabinets has a bar with the ranch brand embedded in the top. Steed says he likes to cook steak, potatoes, spaghetti and chili beans, and uses his own recipes; he doesn’t have a cookbook. And because he seldom eats sweets, he doesn’t have a cookie jar either.

The spare furnishings of the bedroom include a bed, ceiling fan and a combination of Navajo rugs and saddle blankets strewn on the floor. He has several guns on the wall, including a Savage 30.30 that was a gift from his father, a Henry rifle and a .22 that he uses for “plinking.”

Steed calls his decorating “Simple Cowboy.” Work clothes, boots and hats are the “accents” to the spare furnishings.

The Kay El Bar is a “hidden jewel,” he says, a place for a cowboy to enjoy horses, people, the aid of a good dog and to relax at night after the work is all done in a home strewn with cowboy gear and a bit of Indian medicine.



Kay El Bar
Guest Ranch:
800-684-7583
KayElBar.com



Gold Fever

The search continues in Arizona's Bradshaw Mountains.

In the Bradshaw Mountains outside of Phoenix, Arizona, I saddled up with my guide Milton Joseph and two other riders to search for gold with Windwalker Expedition.

Joseph is an English endurance rider whose horses are well trained and forward going. The ride can be what you make of it. We stuck to the walk-and-trot in order to enjoy the views of the mountains covered with saguaro, cat's claw, prickly pear, hedgehog cactus, jumping cholla and ocotillo.

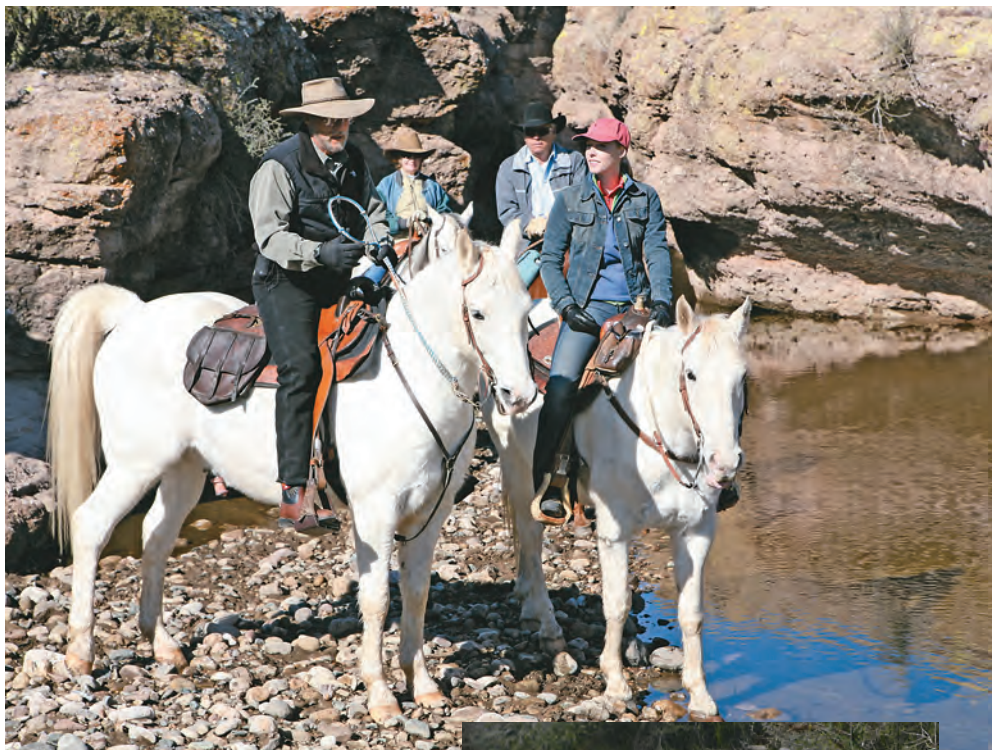
Be careful when searching for gold in this area. The sheer number of cacti and abandoned mines can be avoidable hazards by staying on designated trails.

We passed some small wild burros, descendants of those abandoned when the gold petered out in the late 1800's. Burros were used as pack animals to haul supplies, like ore, to mill sites or mining areas. Today they roam the mountains in small packs.

When we descended down a steeper route to Humbug Creek, Joseph pointed out evidence of area mining, a pile of sand and rocks by the creek. People are still prospecting here.

Our destination was Humbug, one of more than 40 ghost towns in the Bradshaw Mountains. Humbug's sole resident David Burns has been searching for gold at this mining site for more than 25 years. David walked with me around some of the abandoned buildings, which he told me date back to the 1920s. At its peak, around 200 people lived in Humbug. Miners from Humbug used to walk 20 miles uphill to Crown King to drink inside its saloon. Those miners had to be dedicated to make that hike through the desert.

We walked to Humbug Creek, dubbed so when claims proved disappointing here in the 1860s; prospectors sang a different tune in the next decade with the discovery of solid placer deposits.



David had a suction dredge set up to vacuum the sand and gravel from the creek. We took to the sluice box next and managed to find some small shards of gold. I had gold fever the second I saw a shiny spec. David's eye gleamed as he pulled a small tube filled with water and gold out of his pocket to show me his recent findings. I was impressed by the large amount of gold in his tube, and that was just from a few weekends of work. I, myself, still keep a small tube of gold that I found while searching in the Appalachian Mountains in Quebec. Gold panning can be addictive, especially if you just find a little, but you know that more gold is out there.

We didn't find any big nuggets with David, so we got out of the sun and headed into a mine tunnel. We traveled up the mountain to El Paro Bonito, a mine that operated from 1882, when Charles Chompie discovered gold here, until 1934. The mine could have more gold, something David would like to find out, if the price of gold gets high enough.

As I stood by the mine, I reflected on the historic gold rush days and the



Prospector David Burns vacuums up sand from Humbug Creek as Darley Newman and guide Milton Joseph look on. (Top, from left) Trail riders Milton Joseph, Donna Russ, Bill Creighton and Darley Newman.

— COURTESY DARLEY NEWMAN —

possibilities of striking it big in the Bradshaws. The day had been a real adventure for me; from horses to wild burros, myriad cacti and other flora to gold and local legend and history. Gold fever can strike even the most unassuming participant.



Darley Newman is the host and producer of the Public Television series *Equitrekking*®, which takes viewers on horseback riding vacations around the world. Check your local listings for dates and times of this stunning high definition series and visit equitrekking.com.



Dee likes to work with leather, repairing tack needed in his job.



The steer head above his stone fireplace and the medicine rattles on the coffee table were given to Dee by Navajo friends to heal him after injuries. He found the Navajo blanket wadded in the corner of an old building on the ranch, washed it by hand and now has it on the wall of his living room.

During last summer's renovation of the home, raised ceilings opened up the kitchen and a gorgeous slab of wood was carved out for the top of the kitchen bar.



Candy Moulton lives and writes near Encampment, Wyoming.



Dee works on a saddle, while ranch dog Reba keeps an eye on visitors from the porch. The exterior steps and railing were made by a former wrangler of the ranch.

Once a bronc rider on the PRCA circuit, Dee now often rides Badger, hobbled here and waiting for the next trip out with Kay El Bar guests.



The Kay El Bar Guest Ranch near Wickenburg is a "hidden jewel" where up to 27 guests visit each week enjoying Arizona riding and hospitality.





Montana

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chocolate for breakfast.**

Nope—not a candy bar. “Chocolate” was a popular beverage in the 1800s and was served right along with coffee. When your meal arrived, it may have looked a little different than what you would recognize today, but some of the products used to make the breakfast would be darn right familiar. It’s likely you were eating Quaker Oat Meal, your biscuits were made with Royal Baking Powder and your chocolate was made with Baker’s Chocolate.

For dinner or supper you might have seen a cruet of Heinz sweet mixed pickles sitting next to a bottle of Lea & Perrin’s, and maybe a bottle of catsup from Crosse & Blackwell of London. You might have nibbled on Bremmer’s crackers and Underwood’s deviled ham with Coleman’s mustard. Once salads came into fashion, they were usually topped with Durkee’s salad dressing.

Shopping for those familiar products back in the day would have been quite



On the frontier, place and season often influenced what foods appeared on your plate. This girl looks to be enjoying a cup of chocolate with her late breakfast in this 19th-century stereograph by Richard Ross Whiting.

— HISTORICAL PHOTOS TRUE WEST ARCHIVES —

different. J.P. Schofield of Lincoln, Nebraska, interviewed in 1938, said that produce “...used to about all come in barrels. The grocers didn’t even have sacks and used a sheet of paper wrapped in funnel shapes. Sugar, oatmeal, in big barrels.”

Items we take for granted today were often coveted in the Old West. “Soda crackers were a luxury. I used to steal these when my father had his store. A cracker to we [*sic*] children was much like a piece of candy to children now. These crackers were always kept in a large barrel back in the store. I suppose they were kept in back because there was so little call for them. People could not afford such luxuries in those times,” recalled Mrs. Minnie Ford, who lived in Canyon City, Oregon, in the mid-1800s.

Pickle auctions? Yep, one took place in Sonora, Mexico, in September 1851. Joe Bellow was a mining engineer who doubled as an auctioneer. His traveling partner and mining speculator Frank Marryat



Henry D. Seymour and William Heston registered the Quaker trademark in 1877. Consumers liked these oats because they came in a small paper package with cooking instructions; their competitors’ product was sold in a not-so-handly 180-lb barrel.

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*.



Sample this chocolate recipe for breakfast or for an after dinner treat. Spice it up a bit by adding a little of your favorite libation!

PLAIN CHOCOLATE #2

½ square of dark chocolate or
1 heaping T. of chocolate chips

1 T. sugar

1 T. hot water

1 cup milk

Place the chocolate, sugar and water into a saucepan. Allow to slowly melt over low heat. Use a whisk to blend until smooth and glossy.

Add the milk and allow to warm, but do not boil. Make two proper tea cups or one large mug.

—*Cocoa and Chocolate: A Short History of their Production and Use* (1886; slightly modified by author).

remembered the auction, “The miners prefer buying every thing at auction, although I imagine the purchasers suffer in the long run by this principle, the ‘loafers’ gain by it; for (supposing you are a loafer) you have only to mix with the crowd of bidders, and take out your clasp-knife; you can then make an excellent meal from the samples exposed to view, presuming always that your constitution will stand a mixture of salt butter, Chinese sugar, pickles, and bad brandy.”

Coffee was a major staple in the Old West—whether it be in restaurants, ice cream parlors, private homes or on cattle drives. Arbuckles’ Coffee was popular then, and it still is today. A cowboy who rode the range in the 1880s in Brownwood, Texas, recalled, “Boiled beef and Arbuckle Coffee was our standby. The boys used to say if old man Arbuckle ever died, they’d all be ruined, and if it wasn’t for Pecos water gravy and Arbuckle Coffee, we would starve to death.”



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Lawton, Oklahoma

Remembering a massacre near the "soldier house at Medicine Bluffs."

Fort Sill is the first place that comes to mind when I think of Lawton, Oklahoma.

Especially during the month of May, which is when, in 1871, a wagon train loaded with corn was attacked by Kiowa chiefs on the road between Montana's Fort Belknap and Texas's Fort Richardson.

Seven men were killed on Capt. Henry Warren's wagon, while one, Thomas Brazeale, escaped to Fort Richardson, some 20 miles away. He related to authorities that their Indian attackers had been from Fort Sill.

Today you can still visit the Sherman House, named for Gen. William Tecumesh Sherman after he arrested the Kiowa chiefs—Satanta, Satank and Big Tree—for what came to be known as the Warren Wagon Train massacre. Sherman's party had passed by the Warren train just an hour before, but apparently Indian superstition had saved his party from attack.

During the post's earliest days, Maj. Gen. Philip H. Sheridan was stationed here during winter 1869 to stop Indians from raiding settlements in Texas and Kansas. Some of the scouts who served at this fort included Buffalo Bill Cody and Jack Stilwell. The post was called Camp Wichita, then labeled the "soldier house at Medicine Bluffs" by the Indians and finally named Fort Sill after Sheridan's friend, Brig. Gen. Joshua Sill, who was killed in the Civil War.

But Lawton is not just Fort Sill, and John Hernandez, executive director for

the Museum of the Great Plains, shares why the city is worth scouting.

Good Cowboy Bar: CW Scooters, the city's most popular bar since the Electric Cowboy closed.

Favorite Local Cuisine: Salas Mexican Restaurant & Cantina; I recommend the Deluxe Mexican dinner.

Best Art Gallery of the West: Leslie Powell Gallery, which showcases works by Oklahoma artists.

Best Spot to View Wildlife: Wichita Mountains Wildlife Refuge, protecting Texas longhorn cattle, bison and the endangered Black-capped Vireo since 1901.

What historic site do most of the schoolchildren visit? The 1909 Mattie Beal Home, recently restored in 2005.

Do-Not-Miss Attractions: I admit my bias, but it's true, the Museum of the Great Plains tops my list—especially its outdoor exhibits with the original Blue Beaver schoolhouse and the Elgin depot. And, of course, historic Fort Sill. Director Towana Spivey has just completed the museum's new "Warrior's Journey" exhibit.

Old West Attraction: Medicine Park, a resort that has seen the likes of Will Rogers, Pretty Boy Floyd, Roy Rogers & Dale Evans.



The Fort Sill Gun Detachment is a group of volunteers interpreting 19th-century artillery history at the post museum.

Event to Attend in May: The Tour of the Wichitas Bike Ride held on May 2 is a beautiful ride that includes stops at Fort Sill's historic properties.

What radio personality do the locals listen to? Critter, on 94 FM, whose parting words of wisdom include "Any day above dirt is a good day."

Average House Cost: \$135,000.

Average Temperature: Summer ranges from 70s-high 90s; Winter ranges from 30s-mid-50s.

Who knows Lawton's history best? Lynn Musslewhite, retired Cameron University professor and co-author of a biography on Kate Barnard (1875-1930).

Who's the person in Lawton everyone knows? Lauren Nelson, Miss America 2007.

Preservation Project: Tar seep cleanup at Fort Sill. The project began in 1987 and wasn't expected to be finished until 2014, but it was completed nine years early and \$21.8 million under the projected cost.



Fort Sill occupies the southern part of Wichita Mountains, a short drive from Lawton.

Special thanks to John Hernandez, executive director for the Museum of the Great Plains, for sharing his love of the town with us.



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You know . . . western Montana.

Just about every tourist looks west, toward those Rocky Mountains and beyond, but I'm pointed east to a cowtown that not enough people notice unless they need gas or a motel along Interstate 94. Miles City just doesn't get enough recognition.

Except in May.

On May 14-17, Miles City will get about Western as the West can get. I'm talking about the World Famous Miles City Bucking Horse Sale, "BHS" for short. Cheyenne Frontier Days may call itself the granddaddy of 'em all, but the buck begins here, as bareback and

saddle bronc horses are introduced to the rodeo world. Many great bucking horses kicked off their careers here, and I do mean *kicked*.

The show celebrates its 59th anniversary this year, although its roots trace back to circa 1914, when stock contractors started checking out bucking horses during the Miles City Roundup days. Today, the BHS throws a loop much wider than the Eastern Montana Fairgrounds.

The show is a cross between Mardi Gras and the National Finals Rodeo; part rodeo icon Larry Mahan, part Western author icon Louis L'Amour. *Guns, Smoke* meets *Junior Bonner*. A little bit of *Independence Day*, and a lot of *Armageddon*. In other words, the BHS can get a little Western.

You bring in a bunch of cowboys and rodeo fans—a lot of them as wild and as crazy as bucking horses—and you're asking for trouble. So I ask Jim Schaefer, executive director of Custer Country Montana, how many people are arrested or lynched each year during the BHS. "We don't keep track of the arrests, just the hangings," he jokes. "There were 30 of those last year."

Now, that's my kind of town.

Besides the BHS, Miles City will help the Montana Stockgrowers Assn. celebrate its 125th anniversary on June 10-13. You'll enjoy a parade, a street dance and a "ranch rodeo cowboys calcutta" that sounds downright painful (that is, if you're a ranch rodeo cowboy).

But Miles City isn't just bucks and bruises. It's history. Why,

Opened in 1941 in Miles City, the Range Riders Museum was built on the site where Col. Nelson A. Miles constructed a cantonment to secure the area after the disastrous defeat of Custer in 1876.

— ALL PHOTOS BY JOHNNY D. BOGGS —



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Johnny D. Boggs recommends the Comfort Inn, the 4 B's Restaurant and not ordering some sissy *Sex in the City* drink at any Miles City watering hole.



You gotta love a town where the Bison Bar is just one door down from the Montana Bar. The latter has been serving ranchers and cowboys since 1893.

the Range Riders Museum sits on the site of the old Fort Keogh cantonment, circa 1876. In 1939, a bunch of history- and preservation-minded cowhands and ranchers decided to keep the past alive, and the museum opened two years later. Today the Range Riders Museum is home to a huge gun collection and plenty of exhibits and artifacts housed in the officers quarters, coach house, homestead house, schoolhouse and a recreation of old Miles Town's Main Street.

Miles Town, before it got promoted to "city," came about after Nelson A. Miles and the Army set up shop in August 1876. Promoting temperance, Miles kicked all sin sellers out of the fort.

Temperance? Montana? I think not! The fact that Miles City did things the Montana way, and not the Nelson A. Miles way, is easily verified today.

You'll find Lucky Lil's, the Silver Star, the Bison Bar, Blue Moon Casino and the Olive Hotel lounge. Of course, you gotta like the Cattle-Ac, which advertises its casino in the "private entrance located behind the saloon."

To really see Miles City, stagger inside the dean of cowboy watering holes and belly up to the bar. I'm talking about the Montana Bar. It dates to 1893, although it was expanded and remodeled in 1914. The historic bar is as authentic as the pressed-tin ceiling and the bullet hole by the door.

I ask the bartender how many gallons of beer they go through during the Bucking Horse Sale.

"Oh, gosh," he says. "Five thousand?" My kind of town.

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Herding Belligerent Bison

This foe will outrun your horse at Utah's Antelope Island.

If you get up close, especially when one decides to charge you on horseback, bison can be pretty scary beasts.

They look prehistoric, with their gnarled, clumped fur hanging off in various places, like someone grabbed a random handful and pulled. As Ron Brown and I worked on moving a herd of about 40 of them, I realized how hard a bison roundup can be and how dangerous it is to work them on horseback. Once Ron gave his first shout of "Ha" and charged toward them, I knew that I was in for a new experience and a wild ride.

I was on Antelope Island—just outside of Salt Lake City, Utah—the largest island in the Great Salt Lake and since 1981, a state park where bison, antelope and coyotes roam free. With the snow-capped Wasatch Mountain range in the distance, this open space area is a beautiful place to ride. I traveled to Antelope Island to ride with Ron Brown, of R&G Horse and Wagon, whose horses are not only well trained, they are horses to the stars, having appeared in blockbusters *Far and Away*, *Return to Lonesome Dove* and *Geronimo*. Forrest, my Quarter Horse Thoroughbred cross, was well trained. He neck reined with only the slightest touch, and though he did get excited during the bison work (what horse wouldn't?), he listened to me very well.

The Tithing Herd

Before our bison roundup, I meet Ron at the stables on the Fielding Garr Ranch property. You can still spot bison and deer by the springs near Garr's sun-dried adobe ranch cabin that he built in 1848. The next year, at the behest of Brigham Young—the first governor of the territory of Utah and the second president of the Church of Jesus Christ of Latter-Day Saints—rancher Fielding Garr managed

the church's herds of horses, sheep and cattle. The livestock was used to entice settlers to move to the area.

"The members, they paid their tithing with livestock instead of money," Ron says. "And so then they brought the animals here. The church used them to transport and bring members of our church from Europe and all over the world."

I notice few trees on the island. I can only imagine how cold it would be in the winter without a wood fire for heating. Ron points to the ground below me at a large, dry buffalo chip, which folks gathered to use for cooking and for heating their homes.

Ron asks me if I want to gallop. Since the ground near the ranch is relatively flat, it's a good place to ride faster. I feel so free as Forrest bounds along the ground. I hold him back at first, not wanting to make Ron's horse think that we are racing, but Ron gives me the okay to loosen up and let him run at the pace he chooses, so I do. We race a little ahead of Ron—Forrest likes to lead—but then we keep a consistent pace with him and his horse. In the distance I see a large herd, and we head right for it. An annual roundup in November keeps the herd of bison healthy; Ron and I were about to hold a smaller version of this event.

Watch Those Horns!

The free-roaming bison on the island look ancient but are fast moving. A bison can turn and run at you, reaching speeds of 30 miles per hour. Ron warns me about some of the dangers involved in working bison, including getting gored and thrown up into the air, and tells me to watch them carefully. He also cautions that bison can turn 90 degrees at a run, something no horse can do.

Ron points out a particularly big bison that looks like he might charge me. It's not just the defensive stance that the bison takes, but his piercing eyes that alert me to the danger. I steer Forrest away and around to another group, which scatters.

To get these bison moving in a cohesive



Along with herding horses through the lava fields of Iceland, this ride at Antelope Island is one of the most exciting rides Darley Newman has ever taken. She's shown above with her guide Ron Brown.

— BY DARLEY NEWMAN —

direction, we pull a sneak attack, riding farther back toward the hills and around the bison, and then coming at them from behind. As the herd heads down toward the water and we gallop after them, Forrest is definitely charged up.

While the area around the ranch is flat, the high point of Antelope Island offers broad views of the area. After expending some energy with the bison, we climb to the top. We take in the snow-covered Rockies as the sun begins to set. Salt Lake City glimmers in the distance.

I can just see explorers Kit Carson and John C. Fremont hunting here in 1845. After shooting two antelope, Fremont wrote: "... in grateful supply of the meat they furnished, I gave their name to the island." In 1893, a dozen bison made it to Antelope Island, after nearly capsizing on John Dooly and George Frary's small sailboat. Today 600 of these rambunctious bison roam free; you won't be able to miss them when you come here for your trail riding adventure.



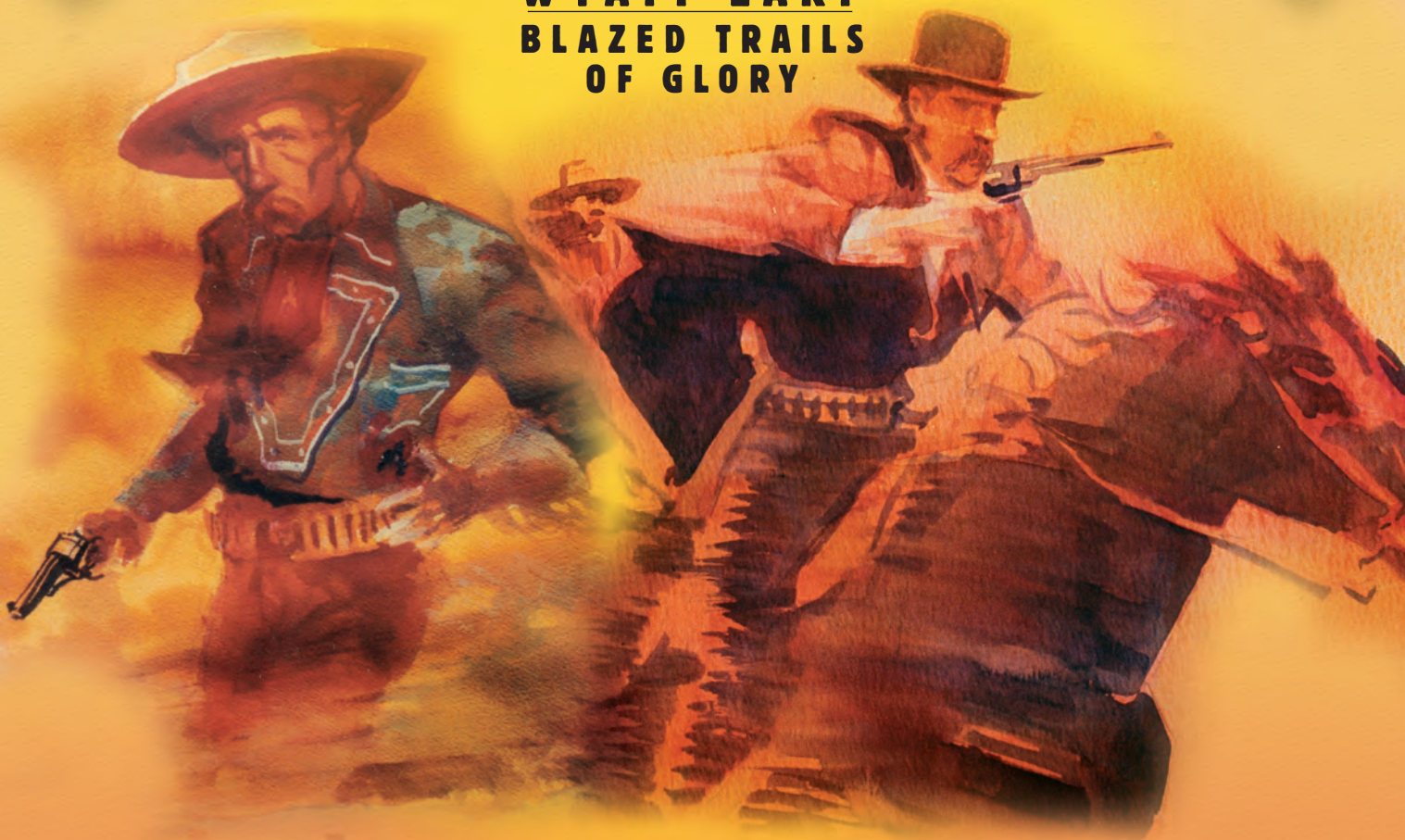
Darley Newman is the host and producer of the Public Television series *Equitrekking*®, which takes viewers on horseback riding vacations around the world. Check your local listings for dates and times of this stunning high definition series and visit equitrekking.com.

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RENEGADEROADS

As Eliza Spalding and Narcissa Whitman traveled west with the fur brigade, they journeyed along the Sweetwater River in central Wyoming, a broad valley that provided plenty of grass for their livestock and good water for them to drink and cook with.

— ALL PHOTOS BY CANDY MOULTON —



When Narcissa and Eliza arrived at the rendezvous camp on the Green River in western Wyoming on their journey west in 1836, they were the first white women to ever visit such a gathering. The sights, sounds and smells of the camp must have been quite surprising for the missionary women as they handed out religious tracts.



Trailing Narcissa Whitman & Eliza Spalding

From St. Louis, Missouri, to Spalding, Idaho.

Narcissa had entered into a marriage of convenience with Dr. Marcus Whitman to fulfill her lifelong desire to serve a mission.

Traveling with her husband to what would become their mission among the Cayuse Indians, she was accompanied by Eliza Spalding, wife of Rev. Henry Spalding.

These two missionary wives were the first white women to cross the Rocky Mountains, accompanied by a fur brigade and their missionary husbands in 1836. Their journey across the West to their new homes in eastern Washington and northern Idaho demonstrated to people in the eastern United States that white women could make the journey of hundreds of miles, eventually inspiring the great overland migration to Oregon.

Narcissa and her husband established and operated the Whitman Mission, near present-day Walla Walla, Washington, until their deaths at the hands of Indians in 1847. Eliza Spalding and her husband managed the Lapwai Mission in Spalding, Idaho.

Following a hasty wedding in Angelica, New York, because they needed to get on the road, the Whitmans set off for Cincinnati, Ohio, where they joined the Spaldings. The two couples then struck out for St. Louis, Missouri, where they joined missionary volunteer William Gray, three additional missionaries headed for the Pawnee villages and five Nez Perce youths. They had hoped to travel with a fur caravan, but it had already departed, leaving them rushing to catch up.

Gateway to the West

We will begin following these missionary wives in St. Louis, a place known as the "gateway to the West." An excellent starting point is at the Museum of Westward Expansion and the St. Louis Arch.

Narcissa described St. Louis: "The buildings are not splendid, many of them are uncouthly constructed, and it has the appearance of a city going to decay." This city at the time was rough with its mixture of Kentucky hunters, French Creoles,



This drawing of Narcissa Whitman is attributed to Oliver W. Dixon. She was described as having blonde hair, grey-blue eyes and fair skin with a cheerful personality, whereas Eliza Spalding was reportedly frail and sickly with a stubborn resolve.

— ALL HISTORICAL IMAGES
TRUE WEST ARCHIVES —

Canadian fur trappers and merchants who had a broad assortment of goods.

The party departed St. Louis by steamboat, traveled through Liberty and Independence, then turned north past St. Joseph before heading overland from the Otoe Mission near Bellevue, Nebraska. Here they found that the fur caravan had already started for the rendezvous and was several days ahead of the missionary party. Knowing they must travel with the traders in order to have a more direct route to their destination, the missionaries pushed on, traveling up to 60 miles a day in long, grueling trips that, as Dr. Whitman noted, "tested the abilities of our ladies." But the concerted effort paid off as they overtook the fur caravan. In crossing the

plains, the missionaries had two wagons, a light Dearborn that belonged to Eliza Spalding, which was used by both missionary couples, and a freight wagon hauling goods and supplies.

To follow their general route from St. Louis, Missouri, follow I-70 west to Independence. Take the time to visit Independence Square, the recognized genesis of the Oregon Trail, and also the National Frontier Trails Museum.

Leaving Independence, pass through Liberty then travel north on I-29 to St. Joseph, another jumping off point for travelers headed to Oregon Country. Continue north to Council Bluffs, Iowa, before turning west on Interstate 80, which passes north of Bellevue, Nebraska.

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A wrought iron fence protects the original foundations of the Spalding Mission, constructed in 1837, when Henry and Eliza Spalding established the mission.

Nebraska Crossing

The missionary party and fur caravan eventually met up and followed the Platte River west. To track them, take I-80 through to Kearney, where I recommend a stop at the Great Platte River Road Archway and a visit to Fort Kearny, a military post established just over a decade after the Whitman-Spalding women crossed through this area.

The women found it “awkward work to bake out of doors at first” but soon became “accustomed to it.” They stopped for noon breaks and by the time they had reached central Nebraska, they had used most of their supply of flour,

retaining only enough to thicken the broth that came from cooking buffalo.

Our route takes us from Fort Kearny west along the Platte River (I suggest driving on U.S. 30 rather than I-80). Eliza described this region’s “majestic sand bluffs” and “extensive plains,” noting the prairie was covered with “delightful scenery to the eye of the traveler.” Fortunately for the party, buffalo herds were plentiful, so they had food. While Narcissa found the meat “relishes well,” Eliza did not fare so well and was “quite sick” from the repetitive diet.

Near North Platte, make a stop at Sioux Lookout, a few miles west of Fort McPherson and the highest point in

GHOST TOWNS

& Those On the Rebound

Ruby, AZ

Mining in the area of Ruby predates the discovery of rich ore bodies by Henry Ehrenberg and Charles Poston in 1854 by almost a century. Yet murder, not mining, ensured the small, picturesque community would have a place in history after a series of grisly murders in the early 1920s resulted in the first use of an airplane to track outlaws in Arizona.

Founded

1870, as Montana Camp; name changed to Ruby with the establishment of a post office in 1912.

Peak Population

Nearly 2,000

Busted!

Closure of mines in 1942 led to abandonment.

Getting There

From Nogales, drive north 21 miles on I-19 to Hwy. 289, turn west. Follow the signs and continue west 25 miles. Four-wheel drive is not needed, but ground clearance is important.



— BY JIM HINCKLEY / ROUTE66CHRONICLES.BLOGSPOT.COM —

Jim Hinckley's book, *Route 66 Backroads*, is published by Voyageur Press/800-826-6600.

Lincoln County. This prominent landmark on the overland trails is named thus because the Sioux reportedly scouted the Oregon Trail from this overlook.

Just west of Ogallala, our route angles northwest on U.S. 26, traveling through Ash Hollow and the North Platte River Valley toward Scotts Bluff. Take the time to walk the trails at Windlass Hill and to view the exhibits at the Chimney Rock Visitor's Center before indulging in another break at Scotts Bluff National Monument. There you will find a stunning collection of artwork by noted photographer William Henry Jackson, who, at age 81, began a new career painting the fur trade, California's Gold Rush and the Oregon Trail.

Overland to Laramie

From Scotts Bluff (located in Gering and just south of the town of Scottsbluff), continue west to the next great trail site: Fort Laramie. This Wyoming post was not in place when the Whitman-Spalding party passed through, but an earlier establishment—a fur trade post that originated as Fort John and later became Fort William—served travelers.

At Fort William the fur caravan left its wagons and repacked the supplies onto horses and mules. The missionaries abandoned their large wagon too, putting as much as they could on the lighter Dearborn wagon. From this point to their missions, the two women would ride horseback on the sidesaddles they had brought with them for that purpose.

Our route continues west on U.S. 26 and then northwest on I-25 to Casper, where I highly recommend a visit to both Fort Caspar and the National Historic Trail Interpretive Center. If you want to get a sense of how it felt to travel across the prairie in the 19th century, climb aboard the stagecoach at the trail center.

The Oregon Trail and the route the missionary-fur caravan took veered away from the North Platte River at what is now Casper. In a two-day, nearly 60-mile crossing, the group struck out for the Sweetwater River. Although they no doubt passed Independence Rock, in their day, it was not the landmark register

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The Spalding Presbyterian Church stands in Nez Perce National Historic Park in Lapwai, Idaho. The graves of both Henry and Eliza Spalding are nearby.

of emigrant names that it later became and did not warrant any particular attention. They reached South Pass on July 4, 1836, and were coming very close to the fur rendezvous.

To follow their route take Wyoming Highway 220 west of Casper to Muddy Gap, U.S. 287 north toward Lander, then Wyoming Highway 28 west to Farson.

In 1906, when trail veteran Ezra Meeker began marking the Oregon Trail, he placed a monument at South Pass recognizing the crossing by Eliza Spalding and Narcissa Whitman. It is located on one segment of the trail through the broad

open pass, although the missionary party is believed to have crossed the Continental Divide farther to the north on another of

SIDE ROAD

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the trail segments. That day Eliza wrote in her diary, "crossed a ridge of land today called the divide; which separated the waters that flow into the Atlantic from those that flow into the Pacific."

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MuseumOfTheMountainMan.com

Rendezvous On the Green

The gradual ascent to the divide may have made the crossing seem unremarkable, but almost certainly when the fur caravan and missionary party arrived at the fur rendezvous on the Green River at a place north of today's Pinedale, Wyoming, everyone likely felt a measure of excitement. Rendezvous was a raucous gathering of mountain trappers and traders plus Indians of various tribes.

The appearance of the two white women must have been a reminder of home for the mountain men and a surprise to the Indians. When the westbound party hove into sight, a welcoming party raced out to greet it, raising high-spirited whoops and brandishing weapons that they fired into the air. This exuberance of a mountain greeting is something you can experience each year during the annual Green River Rendezvous held in mid-July in the Pinedale area. To learn more about the rendezvous and the mountain men, visit the Museum of the Mountain Man in Pinedale.

Nez Perce guides took the missionary party on west from the Rendezvous across western Wyoming and into Idaho. To see rendezvous country, travel north from



The first Indian subject ever painted by E. Irving Couse was his 1891 oil *The Captive*, based on the 1847 Whitman Massacre. It was first shown at the Paris Salon in 1892 and is now owned by the Phoenix Art Museum.

Farson on U.S. 191, to Pinedale and Daniel. Then take U.S. 189 southwest to Kemmerer, picking up Highway 30, which

will take you across the Bear River Divide and into Idaho. A stop at the California/Oregon Trail National Trail

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Fort William on the Laramie—1834-1841 by Rex Allen Norman

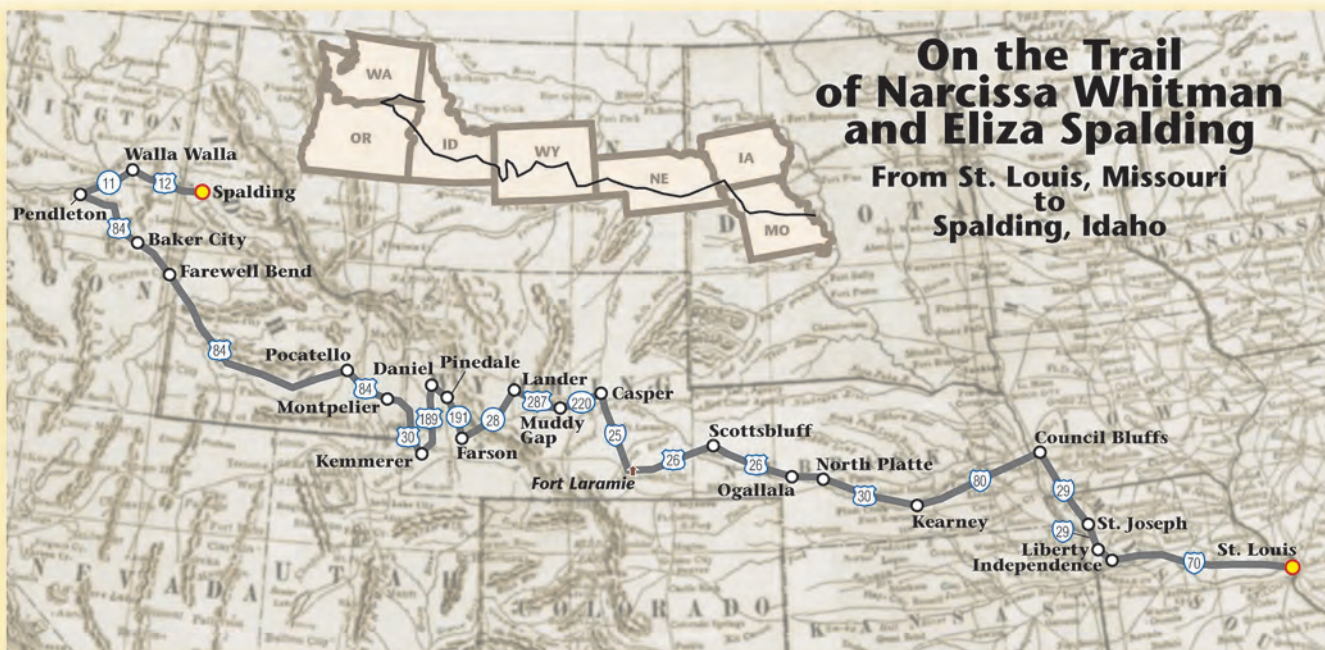
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Interpretive Center in Montpelier is recommended. Then follow U.S. 30 northwest through Lava Hot Springs (a good place for a soak or swim) and take



Mountain men at the 1836 rendezvous attended by the missionary women may have been dressed as this re-enactor is at a recent event in Wyoming.

I-84 north to Pocatello for a stop at Fort Hall, another re-created fur trade-era post.

Hudson's Bay Company trader Nathaniel Wyeth established Fort Hall in 1834 on the Portneuf River of southeastern Idaho. A day before reaching Fort Hall, an axle on the wagon broke, leading Dr. Whitman to make modifications and turn it into a two-wheeled cart (to his wife's chagrin; she would have left the wagon behind).

The missionaries had a long, hot crossing as they traversed the Snake River Plain. Our route continues west on I-84 through Twin Falls, Boise and Nampa, Idaho, before leaving the Snake River at Farewell Bend, Oregon. Continue across eastern Oregon and toward the Blue Mountains, where, along the southeastern flank of the range, you'll find Baker City, home to the National Historic Oregon Trail Interpretive Center.

Whitman Massacre

When you cross the Blues and reach Pendleton, take route 11 north to Walla Walla, Washington, site of the Whitman Mission—Wailatpu—the Place of the Rye Grass, which Marcus and Narcissa established to serve the Cayuses.

Henry and Eliza Spalding turned back to the east, eventually following the Clearwater River to its confluence with

Lapwai Creek. There they established a mission they called Lapwai, known to the Indians as the Place of the Butterflies; it is also known as the Spalding mission. It lay in the heart of Nez Perce country at a site long used as a tribal winter camp. To reach their mission, drive east on U.S. 12 through Clarkston, Washington, and Lewiston, Idaho, and on to Spalding.

While the Spalding Mission at Lapwai continued for many years, the Whitman Mission had a shorter life span. On November 29, 1847, following an outbreak of measles that killed many tribal members, the Cayuses rose against the doctor and his wife, killing them plus nine other people and taking many mission residents, including women and children, captive. Today both the Whitman Mission and the Spalding Mission are National Historic Sites, the latter a feature of the Nez Perce National Historic Site.

The significance of this trip Eliza Spalding and Narcissa Whitman made in 1836 comes from the fact that they demonstrated that Eastern white women could cross the country and establish homes in the West. They would be followed by hundreds of thousands migrating on the Oregon, California and Mormon Trails.



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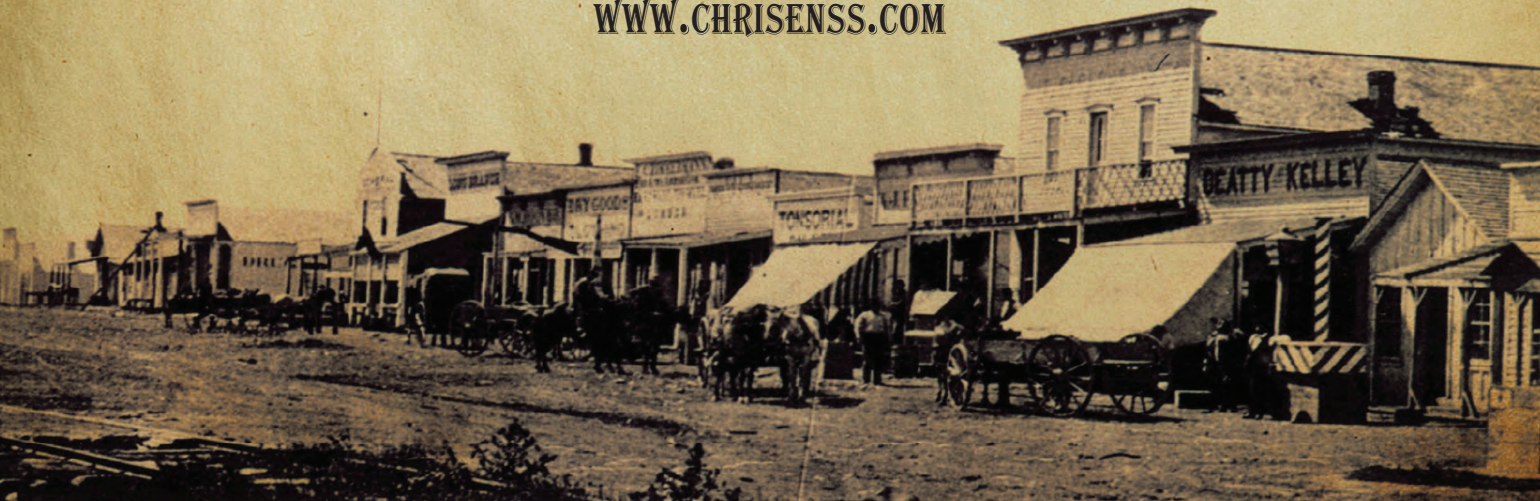
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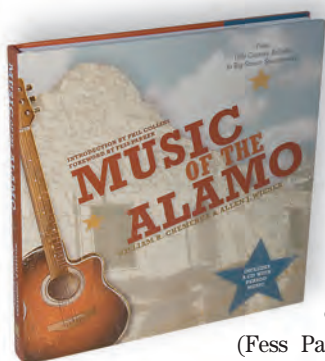
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NONFICTION

Music of the Alamo

WILLIAM R. CHERMERKA & ALLEN J. WIENER, BRIGHT SKY PRESS, \$29.95, HARDCOVER; 866-933-6133.



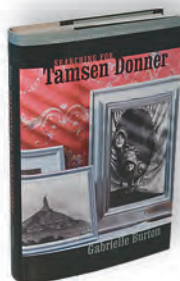
The authors claim this book contains the only complete list of songs surrounding all aspects of the Alamo. I wouldn't know, but as I read this detailed account, while listening to the accompanying CD, I wouldn't doubt it. From music of the time period to the music that followed in folk ballads, musicals, child tunes, Hollywood films and TV

(Fess Parker writes the foreword), all are given great detail in this wonderful account. This book had to be a labor of love for the authors—one being a chronicler of the Beatles' career, the other, the founder of the Alamo Society and author of several works regarding the Alamo. This coffee-table book is a great addition for any Alamo history buff. —LINDA WOMMACK

Searching for Tamsen Donner

GABRIELLE BURTON, UNIVERSITY OF NEBRASKA PRESS, \$26.95, HARDCOVER; 800-755-1105.

This odd-but-interesting book provides an easy way of briefing someone on the tragic story of the Donner party, trapped in winter snows during 1846-47 in California's Sierra Nevada. The company was made notorious by its survivors adopting cannibalism to save themselves from starvation. The author, perhaps because of her background in feminist movements of the 1960s, became obsessed with the role of Tamsen Donner, wife of the party's leader George. After years of studying books on the subject (McGlashan, Stewart, King) and Donner manuscripts, she followed Tamsen's footsteps westward, all the way to her presumed death site at Alder Creek, near Donner Lake. The back-and-forth arrangement of the text, from history to the Burton family's travelogue, is well-handled. Only the first section, with its background of the author, is a bit tedious. —RICHARD H. DILLON



The Sutton-Taylor Feud

CHUCK PARSONS, UNIVERSITY OF NORTH TEXAS PRESS, \$24.95, HARDCOVER; 800-826-8911.



Some revisionist researchers say the Sutton-Taylor war—which claimed some 80 lives between 1868 and the early 1890s—wasn't a feud but an outlaw gang (the Taylors) fighting the law (the Sutton faction). Texas historian Chuck Parsons strongly rebuts that argument in his new book. His detailed account and analysis show what

Through a blend reminiscent of TV's *Gunslinger* and *Deadwood*, this tale has enough twists to keep one turning the pages.

happens when different groups are determined to fight to the death, eye for an eye: a blood feud. Pistoleer John Wesley Hardin provided the star power for the fandango, but the horrific violence and terror engendered by the Suttons and Taylors gave the feud a near mythic status that lives even today. —MARK BOARDMAN

Custer Into the West

JEFF BROOME, UPTON & SONS PUBLISHERS, \$45, HARDCOVER; 800-959-1876.

The well-researched *Custer Into the West* focuses on George Armstrong Custer's summer campaign of 1867, from the 7th Cavalry's departure at Fort Hays on June 1 to its arrival at Fort Wallace on July 13. This was Custer's first year on the Plains and his first official expedition against hostile Indians, which was cited for massive blunders. The never-before-published journals and maps of Lt. Henry Jackson, Custer's itinerary officer, describe this problem-beset march in Volume 11 of the "Custer Trails" series. Though this campaign and events afterward resulted in Custer's court-martial and subsequent suspension from service for one year, Jackson's documents disclose Custer "acted remarkably well during this expedition." —STEVE SHAW



As Big as the West: The Pioneer Life of Granville Stuart

CLYDE A. MILNER II & CAROL A. O'CONNOR, OXFORD UNIVERSITY PRESS, \$34.95, HARDCOVER; 800-445-9714.

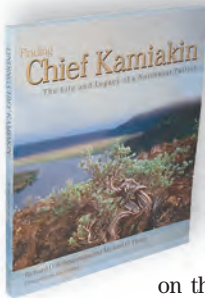


Seven years after his death in 1918, Granville Stuart's second wife published his two-volume pioneer memoir. In it, he had romanticized his 40 years in Montana and avoided unsavory aspects of his history—such as abandoning his 11 half-breed children after his Shoshoni wife died. This new biography tries to sort out the real from the self-aggrandized life. The differences reveal Granville's character, yet the frequent comparisons between the memoir and the truth often interrupt the flow of his saga. Nonetheless, Granville's illustrious life lays bare the late 19th-century attitudes toward land, Indians and family. Freethinking and resilience propelled his Montana adventures, just as much as greed and arrogance. —CYNTHIA GREEN

Finding Chief Kamiakin

RICHARD D. SCHEUERMAN AND MICHAEL O. FINLEY, WASHINGTON STATE UNIVERSITY PRESS, \$34.95, SOFTCOVER; 800-354-7360.

This oversized and extra-illustrated paperback introduces us to a neglected chief, Kamiakin of the Yakimas. Among the illustrations



are beautiful color plates of the landscapes, as well as original drawings of Indians by Gustavus Sohon. The book offers much information

on the Army's campaigns of the 1850s in the Pacific Northwest, as well as details of tribal life. Among the officers facing Kamiakin were George McClellan, Phil Sheridan and E.O.C. Ord of later Civil War fame. Among the Indians described here, besides Kamiakin, are his son Cleveland, Chief Moses, Spokane Garry and Tilcoax, chief of the Palouse Indians. Wounded in battle in 1858 and exiled for a year, Kamiakin returned home and became the patriarch of the Yakimas. After he died, a fossil hunter desecrated his grave and took the chief's head. It has never been located, and the tribe has never forgotten the atrocity.

—RICHARD H. DILLON

Big Sycamore Stands Alone

IAN W. RECORD, UNIVERSITY OF OKLAHOMA PRESS, \$39.95, SOFTCOVER; 800-627-7377.

This tome offers a thorough treatment of the history and culture of Arizona's Aravaipa Canyon and its people, the Western Apaches. Comprehensive accounts of their sacred homeland and the Apache identity are told through oral histories, from their early native history

to the San Carlos Apache Reservation. Centering on the Camp Grant Massacre, this book provides a well-rounded history presented in a way that brings new insight to the reader. —LINDA WOMMACK



FICTION

My Eyes Have a Cold Nose

ELIZABETH FACKLER, SUNSTONE PRESS, \$26.95, SOFTCOVER; 800-243-5644.

Sensitive and intuitive, this book features an unusual theme. Blind since birth, Elizabeth "Gigi" Garrett is a retired concert pianist who lives in a small New Mexico town during the

THE LAST RENEGADE

An action-packed Western from Spur Award Finalist Mike Kearby. Set in 1877 Texas, *The Last Renegade* is the story of Young-Man-Listens, an eleven year old Kwahadi Comanche captured by buffalo hunters and sold to a traveling circus troupe. With sixteen illustrations by award-winning artist, Mack White.



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What HISTORY HAS TAUGHT ME

I reluctantly acquiesced to my wife Marcie's idea that we take a steamboat cruise on the Mississippi River in 1998; I assumed it would be boring. We chose to dress in period-appropriate clothing—as a riverboat gambler and his lady. We had a ball! We enlightened our like-minded friends; then we thought, let's organize trips so more people can enjoy this!

Our trips are different from most because I cram them with the history of the area. Civil War battlefields, antebellum homes, knowledgeable guides—I throw it all in. Plus, and this isn't mandatory, the group dresses in period-correct clothing, which really separates us from the crowd.

We get silly with red long-john pajama parties. For the most part, attire on these trips includes hoop skirts and bustled gowns for the women; military uniforms, knee high boots, frock coats and vests or buckskins for the guys.

The best thing anyone said to me after a trip was that he gained confidence riding with me. This Cowboy Mounted Shooter, who rode with me on "Custer's Ride to Glory," said the trip proved he could spend six hours in the saddle every day, jump creeks, swim on horseback across a swift, swollen Little Bighorn River and learn cavalry maneuvers. He had ridden more, seen more and learned more than he ever had previously.

Our 7th Cavalry troops become well-trained cavalrymen. We ride in columns, with Custer and his scouts in the lead. When a command, such as "Left into Line," is given, each cavalryman must be able to perform the maneuver without hesitation. For those of us interested in history, the cavalry training part of the tour lends itself well to our knowledge base.

My horses are supplied by Kevin McNiven, who owns a remuda of horses he hires out to the movies and has served as wrangler to stars such as Tom Cruise, Mel Gibson and Kevin Costner. Safety is my paramount concern, and these horses are the best trained for the experiences I offer.

Each individual is given a horse based on their experience level. I usually opt for "Cupcake."

"Wyatt Earp's Vendetta Ride" promises to be a hoot! I'm very excited to have *True West* Executive Editor Bob Boze Bell along as our historian. Imagine walking the streets of Tombstone with Bob and having him at Johnny Ringo's gravesite and at the exact spots where Wyatt's posse killed Florentino Cruz and Curly Bill (he'll also share the controversy behind Curly Bill's death site). Riders will be a part of Wyatt Earp's posse or the Cowboy faction.

My college best friend and I loved Paul Newman and Robert Redford's film so much we filmed our version, *Butch and*



STEVE SHAW, TOUR OPERATOR

Steve and Marcie Shaw (shown above at Gettysburg Battlefield) developed Great American Adventures in 1998, offering steamboat cruises, train rides and historic horseback rides. A former B-52 navigation instructor and a retiree from the automotive industry, Steve is a member of Western Writers of America and the Single Action Shooting Society, and the author of *Beyond the Rio Grande*. He has appeared on History Channel's *Wild West Tech* and on A&E's *Biography*. Visit Great-American-Adventures.com or call 505-286-4585 to find out more about his adventures.

the Kid. The 30-minute, 8mm movie was shown at my going-away party for Officer Training School. My Air Force recruiter, still a good friend to this day, was more than a little surprised and uncomfortable—he hadn't known my love for Westerns.

Everyone thought I had lost my mind when I chose to serve at Ellsworth Air Force Base in Rapid City, South Dakota. The base was within a short driving distance of the Black Hills and the Badlands, and the legends of Sitting Bull, Crazy Horse, Custer and Wild Bill Hickok; I was fulfilling one of my dreams. (Not surprisingly, my SASS alias is Ellsworth.)

History has taught me that reading about history or watching history unfold on the screen is only one, very small aspect of the learning curve.

Other tour operators who put on a Custer Ride charge upwards of \$2,500 (or so I hear). I'm less expensive at around \$1,850 because I don't have to pay my mortgage, feed my kids and put money away for a rainy day. Other group organizers do this for a living. I don't; it's a hobby. That's about \$13,000 for 20 riders that I don't pocket—quite a savings for a group adventure.

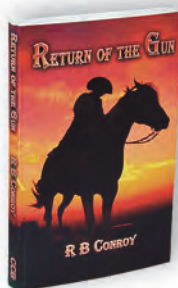




Great Depression and is helped by her seeing-eye dog Teene. Gigi's father was the famous lawman Pat Garrett. When a young woman in town is murdered, Gigi becomes involved in solving the mystery. A relationship develops between Gigi and the local sheriff, while she remembers what her father told her about tracking killers. Carefully written, this memorable read shows readers what life in perpetual darkness can be about. —PHYLLIS MORREALE-DE LA GARZA

Return of the Gun

R.B. CONROY, CCB PUBLISHING, \$20, SOFTCOVER;
574-834-9945.

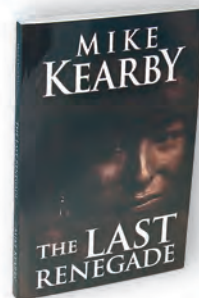


Again, Jon Stoudenmier, one of the West's most invincible gunfighters, takes the same well-worn trail leading to trouble. In this story, he leaves behind his Arizona sweetheart to visit their future California dream hacienda. When he rides into the gold camp of El Cabrera and finds it in the pockets of greedy mining czar George Stanton, he readies his six-guns. After organizing the miners to revolt, he rides to his own

property but is drygulched, receiving three bullet wounds. The resilient Stoudenmier challenges Stanton and his gunmen to meet him and a body of armed miners face-to-face. He gets the drop on Stanton and orders everyone, including himself, to drop their weapons—now it's Stanton's move. Through a blend reminiscent of TV's *Guns smoke* and *Deadwood*, this tale has enough twists to keep one turning the pages. —WILLIAM GARWOOD

The Last Renegade

MIKE KEARBY, TRAIL'S END BOOKS, \$14.95, SOFTCOVER;
254-246-2545.



In 1877 Texas, Comanche teenager Young-Man-Listens is captured by a white posse and sold to a traveling circus. After two years of humiliating captivity as a sideshow attraction, Young-Man-Listens is released by a sympathetic 11-year-old white boy. Beginning with an adult storyline, the plot gradually becomes muddled as it turns next into Young Adult and finally into a children's story. Peppered throughout the text are numerous cartoon illustrations. This story might have been better off targeting one age group of readers. —PHYLLIS MORREALE-DE LA GARZA

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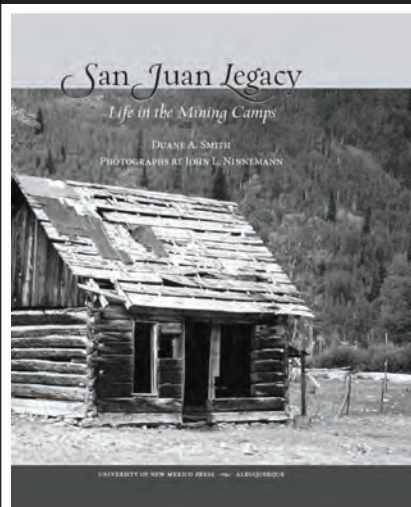
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Blood on the Prairie

STEVEN M. ULMEN, EAGLE ENTERTAINMENT,
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Toby Ryker, chief scout of the Sixth Minnesota, is a red-headed, half white-half Chippewa man. Living life to the brim, he would rather ride the prairies than plough them. But his Sioux neighbors, despairing a life of near starvation and broken treaties, rise up like a prairie whirlwind in September 1862. They mercilessly ravage the frontier, killing more than 1,000 settlers on Indian lands in the greatest storm of death rivaled only by the Civil War battles decimating the South. Ryker must remain loyal to the Army, aid his Indian kinsmen or just stand aside. When the outgunned Sioux surrender, Ryker is left with still one more bitter duty. Somehow he must find words to comfort the sorrowing wives of the 38 warriors who are condemned to hang.

—WILLIAM GARWOOD



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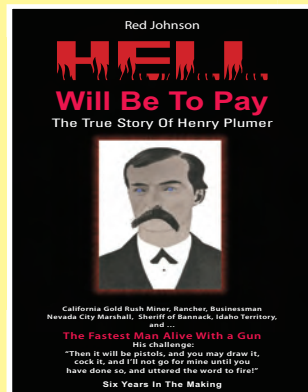
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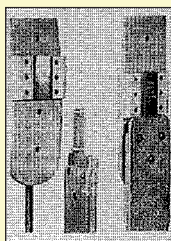
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The Fastest Killer in the Old West

The cholera epidemic of 1873 struck fear on the frontier.

In August 1873, Dr. J.B. Van Velson, city physician for Yankton, capital of Dakota Territory, reported upon the arrival of some Russian emigrants who came directly from their port of entrance in New York City to settle temporarily in unoccupied buildings throughout the town.

These Russians were to be located “upon the farms in the territory that had been selected for them,” he wrote. The large majority of these emigrants “were of the lower classes, filthy in persons and habits” and “in the majority of instances, it was impossible to compel them to adopt any sanitary precautions in their lives; the utmost repugnance was shown to the use of privies, both sexes preferring to urinate and defecate immediately around the building in which they were located.”

Dr. Van Velson then described the multiple deaths from cholera among these people and others in Yankton, sometimes occurring after only a few hours illness. His theory, widely held by other physicians at the time, was that cholera was brought by immigrants in this country from endemic areas overseas.

The 1873 cholera epidemic in Yankton was only a small part of a greater epidemic that affected at least 18 states and territories, including the state of Texas and the Territory of Utah. The epidemic was so severe that it led to a joint resolution of Congress on March 25, 1874, authorizing an “inquiry into and report upon the causes” of this disaster. President Ulysses S. Grant submitted the 1,144-page report, authored by Dr. John M. Woodworth (supervising surgeon, U.S. Merchant Marine Hospital Service), to Congress on January 12, 1875. The more than 7,000 cases and hundreds of deaths described in this report were probably only a small fraction of the actual morbidity and mortality of this epidemic.

The association between unsanitary conditions—especially drinking water contaminated with infected human feces—and the development of cholera was basically understood in 1873 America. Physicians also realized that contact with the “cholera poison” coming from an infected patient’s vomit or diarrhea could lead to the spread of the disease. The importance of hygiene was underscored by Dr. Woodworth’s conclusion: “What vaccination is to small-pox, disinfection is to cholera.”

We know today that cholera is caused by an enteric (fecal) bacterial organism called the *Vibrio cholerae*. In its severe form, the disease is characterized by the sudden onset of painless, profuse, explosive, “rice water” diarrhea with

nausea and vomiting. Untreated cases lead to rapid dehydration, electrolyte imbalances, kidney failure and shock (circulatory collapse) culminating in death, sometimes within a few hours. The descriptions of untreated cholera patients are among the most disturbing in the medical literature. While losing fluids from both ends of the digestive tract, the patient is afflicted with an insane thirst; in a matter of hours, his skin shrivels and ages from dehydration.

Very often, on the frontier, cholera patients suffered and died quickly without any medical attention. A cholera epidemic could wipe out 50 to 60 percent of the population of a wagon train or small settlement. Consequently, quarantine was one method widely used on the frontier to limit the spread of the disease.

The modern treatment for cholera is centered upon the immediate replenishment of fluids and electrolytes either orally, intravenously or both. Often antibiotics are administered in conjunction with rehydration therapy. Early medical treatments varied widely. Some included the administration of laudanum (opium), sulphur, sulphuric acid, spirits of camphor, turpentine, acetate of lead and even mustard plasters placed over the stomach and bowels. Some early remedies correctly included the replenishment of fluids by the ingestion of salt and sugar or even lemonade.

Compared with many other diseases, the treatment for cholera is fairly simple and effective. In this column, I usually write from the comfort of the 21st century about often obsolete and misunderstood medical problems that afflicted our predecessors in the Old West. How is it, then, that, as I write this article, the number of cholera cases in the current outbreak in Zimbabwe Africa is greater than 12,700 and the death toll stands at more than 1,100? Dr. Woodworth, where art thou?



Below decks of a Mississippi River steamer stricken by cholera, illustrated in Dr. John Maynard Woodworth's 1875 book on the epidemic.

— COURTESY 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.

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In a typical Westerns saloon scene, most patrons wear hats. Wouldn't hats be removed upon entering?

Jim Greene
San Diego, California

Saloons were social gathering places for men only, and they usually kept their hats on. Most photographs of men in saloons show them wearing hats.

Hats were as much a part of a man's attire as his boots. With the exception of high-class gentlemen's clubs, men kept their headgear on in saloons.



Only the waiter is hat-less in this saloon photo. The unpopularity of hats can supposedly be linked to JFK. The 35th president declined to wear the customary top hat to his inauguration; hat sales began falling the next day.

— ALL IMAGES TRUE WEST ARCHIVES —

Did any Old West outlaw find that crime did pay?

Justin Loughman
Rancho Santa Margarita, California

Quite a few cow thieves wound up becoming big ranchers by “stealing a start,” while some small-time crooks wound up owning prosperous businesses. So-called “King of the Frontier Con Men” Jefferson Randolph “Soapy” Smith, a gangster and crime boss, became rich—but he was shot and killed at the age of 38.

During the 15 years the James Gang was active, they stole an estimated \$200,000, yet Jesse James's assassination left his family destitute. Like most of his ilk, Jesse was a big spender.

After Emmett Dalton got out of prison, he headed for California where his notoriety enabled him to make connections and make a fair amount of money in real estate and the movies. Al

Jennings, one of history's most inept train robbers, did the same thing.

But as far as famous outlaws becoming rich at their trade, and living long enough to enjoy it, they were as scarce as horseflies in December.

Why don't we hear more about the Arizona Rangers?

Phill Stricklin
Mesa, Arizona



Their time, 1901-09, was brief compared to the Texas Rangers and a little late to be considered a part of the “Old West” era (1890 is the cutoff point for Turnerian historians). Even so, Arizona was wilder in the early 1900s than many other places were during the heyday of the Wild West. It took men with bark to enforce the law, and the Arizona Rangers were certainly up to it.

Jeff Milton called Harry Wheeler, the last captain of the Rangers, the best man with a gun he ever saw, and Milton saw a lot of good men.

I'm proud to say that I'm an honorary Arizona Ranger. So is Bill O'Neal, who wrote the excellent history *The Arizona Rangers*.

Who is the American Indian Massai?

Ross Taylor
Nashville, Tennessee

A Mimbres Apache, Massai was born circa 1847 and died 1911. He became a famous Apache warrior in 1886 for his grand trek following his escape from a train that was transporting his people to Florida. Guided by his instincts, traveling by night and sleeping by day, he escaped west of St. Louis, Missouri, back to his homeland in the Black Range in the vicinity of Silver City, New Mexico. The journey took some three months to complete.

At the Mescalero Reservation, he kidnapped a young Apache woman and took her into the Black Range, where they remained on the run for 25 years. In 1911 he was shot and killed by an assailant north of the former agency at Warm Springs. Whoever did the deed burned his body.

Paul Wellman's novel about Massai, *Bronco Apache* (1936), along with the Burt



Army scouts Massai, Apache Kid and Rowdy.

Lancaster film *Apache* (1954) brought widespread attention to the warrior.

Eve Ball interviewed Massai's last living child, daughter Alberta Begay, who shared the last years of his life in the July/August 1959 *True West*.

What can you tell me about China Mary of Tombstone fame?

Bill Wilson
Glade Spring, Virginia

The first Chinese arrived in Arizona in the mid-1870s just prior to the arrival of the Southern Pacific Railroad.

During the 1880s, Tombstone had a population of about 500 Chinese, including China Mary. Her real name was Sing, but the Chinese often adopted white names such as Mary or John. An astute businesswoman, she became the “godfather” to the Chinese community. She ran a store, controlled opium dens and gambling, and secured jobs for Chinese laborers in the white community. She guaranteed her workers' reliability and honesty. Her warranty was “them steal, me pay.” She collected their wages and no doubt took a cut. She also supplied hops to the girls in the red light district.

China Mary was also famous for her generosity. Her kindness to those in need was legend around Tombstone. A cowboy broke his leg once, and she arranged and paid for his care.

China Mary died of heart failure in 1906 and was buried in the city's Boot Hill Cemetery.

Western novels often use the term “drifter,” but did cowboys use it?

O. J. Hurst
Otis Orchards, Washington

The term was quite common among cowhands, who were mostly young, footloose and fancy-free. They wanted

to do and see a lot before they settled down. Being a cowboy afforded them that opportunity. During the heyday of the open range (1866-86), they had their pick of jobs, giving them a chance to work for outfits from Texas to Montana. If you read the autobiographies of men like Andy Adams, Charlie Siringo and Joe Fussell, you'll find they never stayed in one place for long.

Other drifters might have been on the dodge from the law. Still others were rangeland beggars and saddle bums who took advantage of Western customs of giving food and tobacco to people passing through.

I've compiled this list of the Westerns top bad guys: James Best, Robert Wilke, Jack Elam, Lee Van Cleef, Claude Akins, Leo Gordon, Henry Silva, Ted de Corsia and Jack Palance. Who else would fit in with these guys?

*Gary Rader
Blue Springs, Missouri*

Western movies have produced some great villains. Along with the ones you've listed here are some of my favorites: Bruce Dern, Warren Oates, Richard Boone, Strother Martin, Donald Pleasence, Walter Brennan, Lon Chaney Jr., Robert Mitchum, Eli Wallach and John Dehner.

I realize some of these actors weren't perennial bad guys, but they did play classic villain roles.

Share your favorites on our TWMag.com community board for *Ask the Marshall*.



Walter Brennan as Old Man Clanton in *My Darling Clementine* (1946).

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Don't get me started on respected Alamo artists who pompously sit on their laurels, let their research stagnate and then come unglued after viewing my work. My message: Grow up, stop crying, get current with your data and then maybe we can all get along . . . but I'm not holding my breath.

With the possible exception of Alamo researcher Rick Range, there is no one alive more driven to get the actual architectural details correct regarding the Alamo compound than I am.

For my obsessions you can blame me. Then again, one person's "obsession" is another person's "getting things done."

Most people don't know I am a closet Journey/Steve Perry fan. Eighties music rules.

For my money the best Alamo movie is *ALAMO: The Price of Freedom* (long version). It has the best Travis, the best Santa Anna, a pretty good Crockett, passable Bowie, excellent sound, great combat scenes, excellent depiction of the lighting conditions and a heart-rending scene with Travis and Angelina Dickinson (who was an infant at the time of the Alamo battle). Too bad it's only seen at the IMAX theater in San Antonio.

The worst large-budget Alamo film is John Wayne's 1960 *The Alamo*. Oddly enough, it's pretty entertaining, but I still cannot watch it without my finger on the fast forward button.

If I could go back in time I'd like to think I'd have the courage to march beside my great-great grandfather into the Wheat Field at Gettysburg on July 2, 1863. A company commander in the 18th Georgia Infantry, he was the only soldier from Georgia who has been awarded the Confederate Medal of Honor (by the Sons of Confederate Veterans).

My wife Alla lost the garage to a scale model of the Alamo. Luckily, my Alamo buddy, the singer Phil Collins, rode in to the rescue, bought the model and had it shipped to San Antonio where people may view it—and it's safe from the ravages of my cat.

What history has taught me is that every man has within himself the power to make himself either visible, or invisible, to the world. If you choose to make yourself visible, make sure it's for a good, and not an evil, purpose.

When I was a kid, I drew the Alamo battle many times, once even on the bottom of our coffee table. But the only models I made were plastic models of WW II airplanes. I never made an Alamo model. Little did I know. . .



MARK LEMON, ALAMO HISTORIAN

Mark Lemon is an artist specializing in Civil War-era themes, as well as an Alamo historian and author of *The Illustrated Alamo 1836: A Photographic Journey*. He just received the Reuben Potter Award from the Alamo Battlefield Association for scholastic excellence in the field of Texas history. He lives in Acworth, Georgia, with his family.

Another historic site I cherish besides the Alamo

is just about any battlefield of the War Between the States. It is simply awe-inspiring what those men did for causes they believed in. Also, for all its commercialism, Tombstone, Arizona is an evocative place which, when the tourists leave, the wind blows gently and the music filters out into the streets at night, gives me a spooky sense of real history.

I was stopped by a police officer in San Antonio recently for failure to come to a complete stop at a stop sign, and for a registration that was slightly out of date. Noting I was from Georgia, he asked what I was doing in San Antonio. I said that I was an Alamo author, in town for the Alamo symposium. Well, it turns out he was the great-great-great grandson of William T. Malone, an Alamo hero and defender who was also from Georgia. He asked me to be careful and let me go on my way. Needless to say, William T. Malone has now become my personal favorite Alamo defender.





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