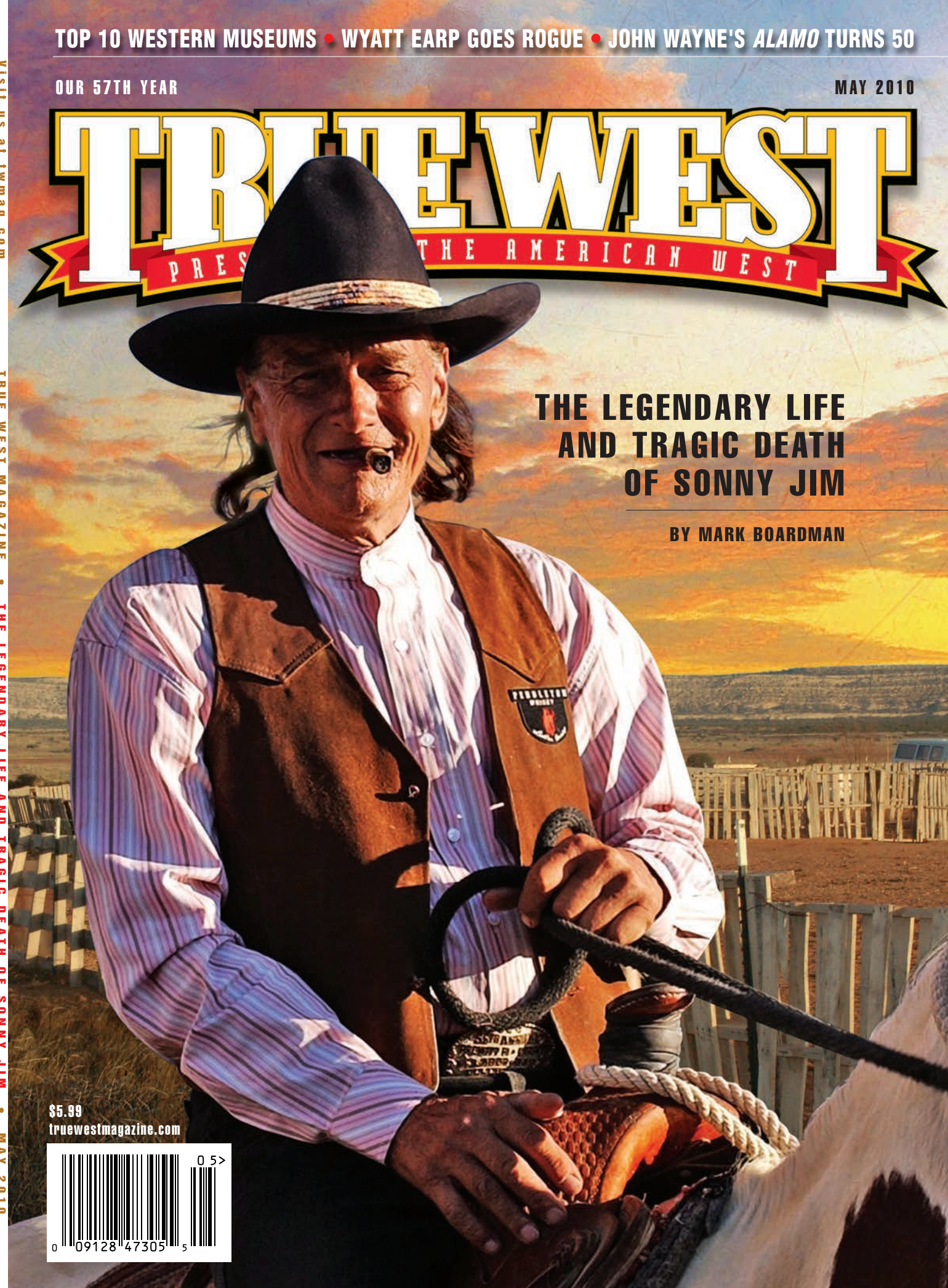
TOP 10 WESTERN MUSEUMS • WYATT EARP GOES ROGUE • JOHN WAYNE'S *ALAMO* TURNS 50

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MAY 2010

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BY MARK BOARDMAN

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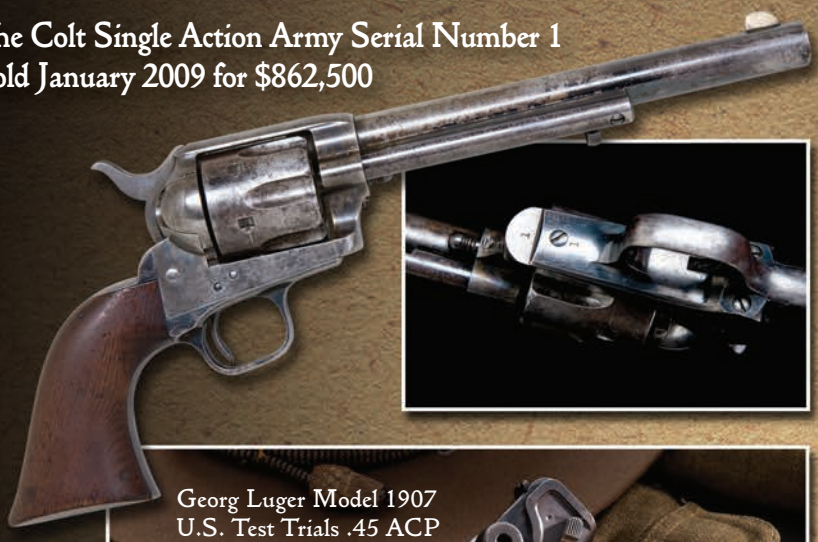
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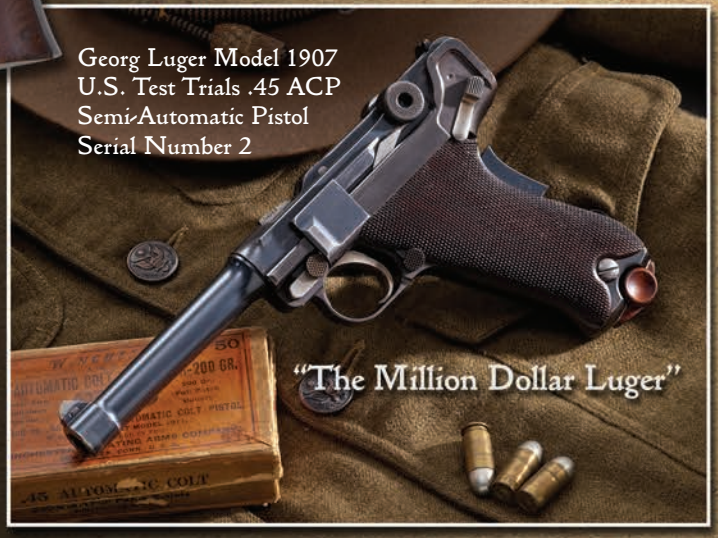
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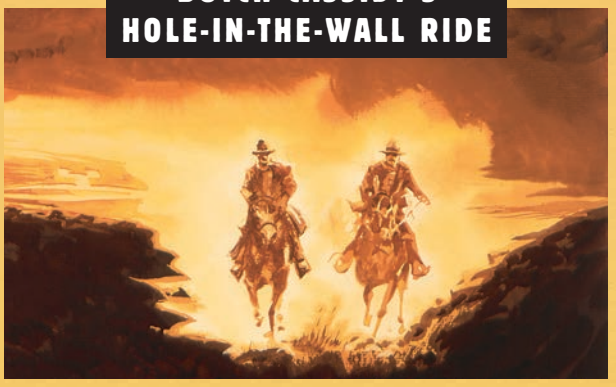
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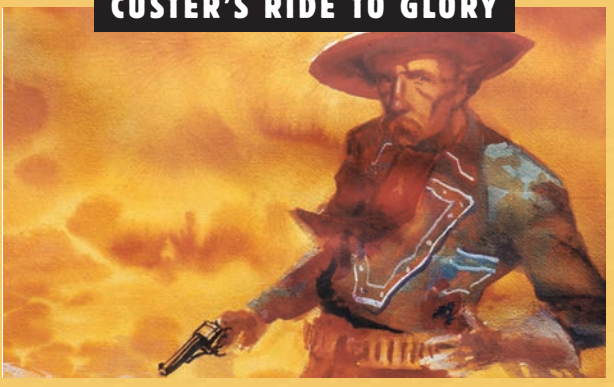
BUTCH CASSIDY'S HOLE-IN-THE-WALL RIDE



JUNE 13-18, 2010

Penetrate Butch Cassidy & the Sundance Kid and the Wild Bunch's outlaw stronghold, where the most dangerous mankillers dodged lawdogs and rode into Old West history.

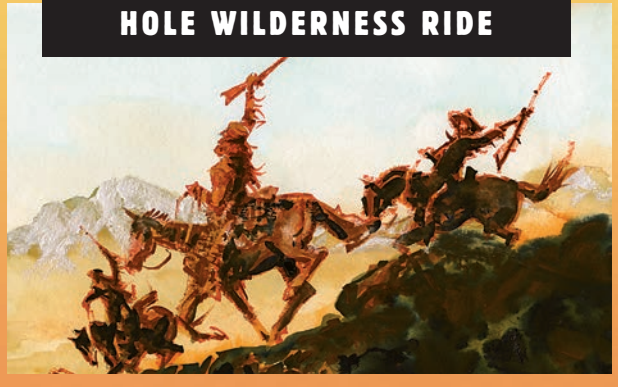
CUSTER'S RIDE TO GLORY



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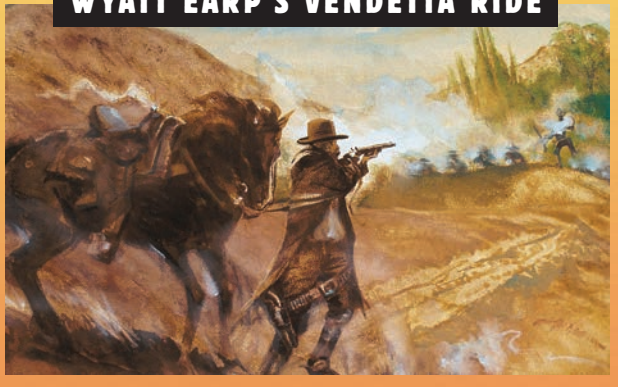
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Our fourth annual awards honoring this year's top Western museums, plus 25 kid-friendly museums that are sure to ignite the passion for history in the kids.
—Johnny D. Boggs

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Death Off the Reservation: The untold story of a Modoc-Navajo rodeo star who "lived in the Wild West and died in the Wild West way."
—Mark Boardman

50 **THINGS WE GET WRONG ABOUT DAVID CROCKETT**

In this 50th anniversary year of *The Alamo* film, an expert on Davy, er, David Crockett sheds the pop culture myth from the authentic history of this heroic frontier icon.
—William Groneman III

56 **STRAWS IN THE WIND**
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OUR COVER

The Legendary Life & Tragic Death of Sonny Jim.

— Cover design by Daniel Harshberger; photo courtesy Sonlatsa Jim-Martin —

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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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When the Legend Becomes Fact. . .

Print both.

Sonny Jim and Wyatt Earp belong together.

I got the call in late October of last year. Would we do an article on a legend of the Navajo Nation? He was a roper, a healer, B-ball player, a ladies man and a musician. Oh, and he died in a Wild West-style shoot-out the week before.

I initially said no, of course. It's a contemporary story, out of our traditional coverage era (1800s to 1920s). As the days went by I ruminated on the why of the decision. I finally came to this conclusion: history is not static. The tales of courage did not end with the O.K. Corral fight (more on that in a minute).

After another day, or so, of thoughtful introspection ("What would Joe Small do?"), I queried managing editor Meghan Saar and then our features editor Mark Boardman. Both readily agreed our readers needed to hear this story. We all believe, since we're grounded in the history of the West, that we have an obligation to make those parallels resonate into the present. It is a heartbreaking story, well told by Mark Boardman (p. 42).

We are also focusing on one of the killings during Wyatt Earp's Vendetta Ride (p. 52). While much is made of the outlaw nature of Sheriff John Behan's posse (he deputized Johnny Ringo, Curly Bill Brocius, Ike Clanton and other outlaw cowboys), the movies and more than a few books gloss over Wyatt's riders as being, for the most part, the opposite of Behan's posse.

Here's the booking info on the Vendetta-Men:

• **Wyatt Earp:** Arrested for horse stealing, prostitution and stealing school funds.

• **Doc Holliday:** Killed at least two men and suspected of several stage robberies.



In this issue, legendary rodeo champion Sonny Jim (above) rides shoulder-to-shoulder with Wyatt Earp.

• **Sherm McMaster:** Indicted for horse theft and stage robbery.

• **John Blount, alias "Turkey Creek" Jack Johnson:** Suspected in a stage robbery and of horse theft.

• **Dan Tipton:** Later convicted of smuggling Chinese immigrant labor certificates.

• **Origen "Hairlip" Charlie Smith:** Arrested by a Behan deputy while trying to buy a bottle of whiskey at a saloon.

• **Tony Kraker:** A saloon singer (the lowest of the low in my book).

If Behan's posse was loaded up with Cowboy scum, then Earp's posse was loaded up with gambling scum.

Most of the people in Arizona were appalled and disgusted by the actions of both sides during the vicious warfare in Cochise County. Interestingly, the press reports from the era read like the coverage of the violence in Iraq where Sunni factions attack Shiite factions.

Makes you wonder what fights the Iraqi re-enactors will portray in 2070?



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



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Now Through July 31... Amarillo, TX, **Art of the Western Saddle:** Exhibits a rare Loomis saddle, as well as a Bohlin, Keyston and the Visalias. 806-376-5181 • *www.AQHHallOfFame.com*

Now Through Aug. 22... Los Angeles, CA, **Home Lands:** Artifacts and photographs portray the contributions of women who settled the West. 323-667-2000 • *TheAutry.org*

Now Through Sept. 26... Bend, OR, **Sin in the Sagebrush:** Living history of "immoral" frontier saloons, gambling halls and bordellos. 541-382-4754 • *HighDesertMuseum.org*

MAY

1-Sept. 6... Cody, WY, **Splendid Heritage—Perspectives on American Indian Art:** More than 140 objects of art from the Woodlands, Plains and Plateau regions. 307-587-4771 • *www.BBHC.org*

6-8... Abilene, TX, **Western Heritage Classic:** National Finals of the RHAA Working Ranch Rodeo, plus bit and spur show, horse clinics and concerts. 325-677-4376 • *WesternHeritageClassic.com*

7-8... Fort Worth, TX, **Texas Frontier Forts Days:** Encampments of historic Texas forts offering cavalry, infantry and artillery demonstrations. 817-625-9715 • *FortWorthStockyards.org*

14-15... Worland, WY, **Washakie Museum Grand Opening:** Celebrates Big Horn Basin's newest edition with opening gala and plaque dedication. 307-347-4102 • *WashakieMuseum.org*

14-16... Miles City, MT, **Miles City Bucking Horse Sale:** Since 1914, bronc and bull riding, and horse racing, plus a trade show and nightly street dances. 406-234-2890 • *BuckingHorseSale.com*

14-16... Norco, CA, **Norco Extreme Mustang Trail Challenge:** Mustangs compete to win after being trained by professionals for 90 days. 512-355-3225 • *ExtremeMustangMakeover.com*



May 14-Sept. 5
Santa Fe, NM, **Sole Mates—Cowboy Boot and Art:** Exhibits the changing styles of cowboy boots through art and photographs, such as 2009's *Two Cowgirl Trophy* (above) by Greg Mac Gregor. 505-476-5072 • *NMArtMuseum.org*

15-16... Silver Springs, NV, **Lyon County Fly-In:** Nevada Gunfighters re-enact Old West gunfights at this Wild West air show with antique airplanes. 775-887-1294 • *LyonCountyFlyIn.com*

15-16... Centennial, CO, **Colorado Gun Collectors Assn. Annual Gun Show:** Since 1965, sells collectible firearms and cowboy artifacts. 760-872-4263 • *CGCA.com*

19-22... Loveland, CO, **Loveland Old West Round-Up:** Trade show of cowboy and Indian collectibles, and Western home décor. 406-834-3603 • *RoundUpProductionsLLC.com*

21-23... Sheridan, WY, **Rocky Mountain Leather Trade Show:** Offers workshops and speakers on the craft of leather, as well as vendors. 888-289-6409 • *LeatherCraftersJournal.com*

23-May 8, 2011... Santa Fe, NM, **Wild at Heart—Ernest Thompson Seton:** Shares how one wolf's death inspired the boy scout cofounder. 505-476-5200 • *NMHistoryMuseum.org*

28-29... Elko, NV, **California Trail Days:** An 1850s trail camp with Gold Rush tunes, oxen, wagon rides, Shoshoni crafts and gold panning. 775-738-1849 • *ElkoTrailDays.com*

28-29... Winterset, IA, **John Wayne Birthday Celebration:** A VIP dinner, music by Moe Bandy and the 50th anniversary showing of *The Alamo.* 877-462-1044 • *JohnWayneBirthplace.org*

28-30... Llano, TX, **Fifth Annual Texas Proud Festival:** Celebrate Texas with an Old Fiddler's contest and RGA World Championship competition. 866-539-5535 • *LlanoChamber.org*

28-31... Jackson Hole, WY, **Jackson Hole Old West Days:** Celebrate the area's rich mountain man heritage, with Elkfest held the week before. 307-733-3316 • *JacksonHoleChamber.com*

28-31... Antelope Island, UT, **Cowboy Legends Cowboy Poetry & Music Festival:** Headliners are musician J.C. Needham and poet Paul Bliss. 801-725-4866 • *CowboyPoetsOfUtah.com*

29-30... Prescott, AZ, **Southwest Indian Art Festival:** Contemporary pottery, baskets and paintings, plus dancing, fry bread and tacos. 928-445-1230 • *SmokiMuseum.org*

29-31... Prescott, AZ, **Phippen's Western Art Show & Sale:** More than 130 artists' artworks will be featured at the 1864 Courthouse Plaza. 928-778-1385 • *PhippenArtMuseum.org*

JUNE

4-Aug. 14... Canyon, TX, **Texas! the Musical:** Outdoor musical at Palo Duro Canyon shares challenges faced by settlers in the Panhandle. 806-655-2181 • *Texas-Show.com*

5-6... El Cajon, CA, **Western Heritage Days:** Celebrates the life of Olaf Wieghorst, "Dean of Western Art," via crafts, re-enactments and art. 619-590-3431 • *WieghorstMuseum.org*

11-13... Sisters, OR, **70th Annual Sisters Rodeo:** PRCA champs compete at the self-dubbed "Biggest Little Show in the World." 800-827-7522 • *SistersRodeo.com*



June 11-13
San Elizario, TX, **Billy the Kid Festival:** Commemorates the Kid's jailbreak of Melquiades Segura from the El Paso County Jail in 1876. Shown above is Billy the Kid.
915-594-8424 • *BillyTheKidFestival.com*

– Courtesy Robert G. McCubbin Collection –

12-13... Virginia City, MT, **George Ives Trial and Hanging:** Presents the history of Alder Gulch with the 1863 trial and hanging of George Ives.
800-829-2969 • *VirginiaCityMT.com*

12-20, 24-26... North Platte, NE, **NEBRASKALand Days:** Features a Buffalo Bill Rodeo and performance by Darius Rucker.
888-313-5606 • *NebraskaLandDays.com*

13-18... Hole-in-the-Wall, MT, ***True West's* Butch Cassidy's Hole-in-the-Wall Ride:** Ride the outlaw trail to the Wild Bunch hideout.
505-286-4585 • *Great-American-Adventures.com*

18-19... Kaycee, WY, **Chris LeDoux Memorial Park Dedication:** Pays tribute to the late rodeo champ with a bronco rodeo and concerts.
307-738-2444 • *KayceeWyoming.com*

18-19... Deadwood, SD, **Wild Bill Hickok Days:** Concerts, a rodeo and a fast draw championship celebrate the famous gunman.
800-999-1876 • *Deadwood.org*

18-20... Fort Laramie, WY, **Fort Laramie Rendezvous:** Celebrates mountain men and fur trappers from 1804-1840 with re-enactments.
307-837-2570 • *FortLaramieRendezvous.com*

22-27... Garryowen, MT, ***True West's* Custer Ride:** Trace Custer and his 7th Cavalry from Crow's Nest to Bighorn Battlefield.
505-286-4585 • *Great-American-Adventures.com*

23-July 3... Fort Worth, TX, **American Paint Horse Association World Show:** Watch world class competition from this Pinto spotted breed.
817-834-2742 • *APHA.com*

25-27... Prineville, OR, **Crooked River Roundup:** Celebrate the 65th anniversary of all things rodeo at the Crook County Fairgrounds.
800-447-5638 • *CrookedRiverRoundup.com*

25-27... Hardin, MT, **Custer's Last Stand Re-enactment:** Re-enacts the Battle of Little Bighorn from the perspective of Custer and his men.
888-450-3677 • *CustersLastStand.org*

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Tracking a Vendetta Rider

An international team unravels the story of Dan Tipton.

Most folks know that the violence in Tombstone, Arizona, didn't end with the Gunfight Behind the O.K. Corral in 1881.

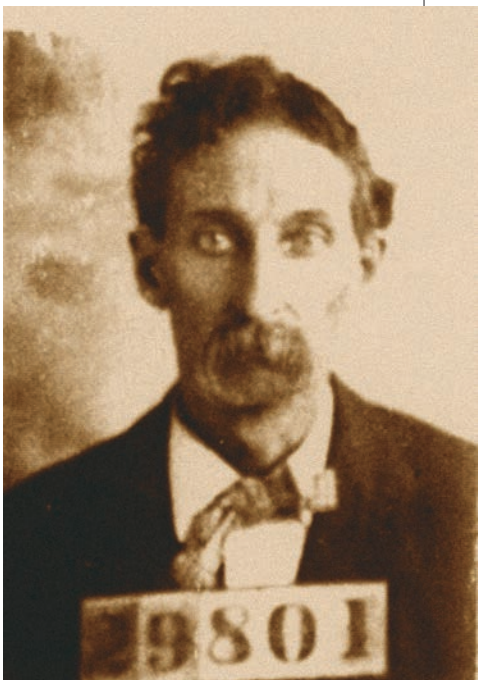
A number of shootings—several of them fatal—took place as the Cowboys and the Earps tried to gain an upper hand in the area. Perhaps most famous is the so-called Vendetta Ride, during which Wyatt Earp led several men in seeking revenge for the shootings of his brothers.

You've probably heard the names of some of Wyatt's compatriots on the Vendetta Ride: Doc Holliday, Texas Jack Vermillion, Turkey Creek Jack Johnson and Sherman McMaster (often erroneously misspelled as McMasters).

Then there's Dan Tipton. Until a few years ago, little was known about this member of the Earp posse. But thanks to Australian researcher Peter Brand, the expert on the Vendetta Ride and its participants, we now know a fair amount—including what happened to this forgotten avenger.

This mugshot of Dan Tipton was taken when he entered the Ohio Federal Penitentiary in 1897. Historians had not known what Tipton looked like until Australian researcher Peter Brand discovered the only-known photo of the Vendetta rider in 2000.

– Courtesy Ohio Historical Society –



Tipton was born in New York State in 1844. He served aboard the Navy's *USS Malvern* in the last few months of the Civil War. Then he drifted West.

Records show he came to Tombstone in March 1881. He called himself a miner, but he also practiced the gambling arts. Tipton became friends with the local "law and order" faction, including the Earps. Brand believes Tipton served as bodyguard to the Earp family after the attempt on the life of Wyatt's brother Virgil on December 28, 1881.

Late in the evening of March 18, 1882, somebody fatally shot Morgan Earp in the back as he played pool at Hatch's Billiard Room. Tipton had been there, watching the game.

He didn't accompany the Earp group to the Tucson railroad station, a couple of days later, where Wyatt and Co. gunned down Frank Stilwell. Wyatt had gotten a tip that Stilwell planned to kill Wyatt's brother Virgil, who was heading by train to Colton, California, for Morgan's funeral.

Tipton did ride with the Vendetta posse on March 22 when they went to a remote wood camp and killed Florentino Cruz, a.k.a. Indian Charlie.

He missed the shoot-out at Iron Springs on March 24 in which Curly Bill Brocius was killed, because Cochise County Sheriff John Behan had tossed him in jail on trumped-up charges. Tipton was released on March 25.

On March 27, Wyatt Earp sent a message to Tipton, who grabbed $1,000 donated by a mining magnate and met the posse at Henry Hooker's Sierra Bonita Ranch north of Willcox.

The riders continued to look for members of the Cowboy faction for a few days and then left Arizona on April 15. Tipton accompanied them through New Mexico and into Colorado, where most of the posse stayed to avoid arrest warrants from Cochise County.

After that, Tipton may have been a member of the so-called Dodge City Peace Commission in July 1883, but Brand hasn't confirmed

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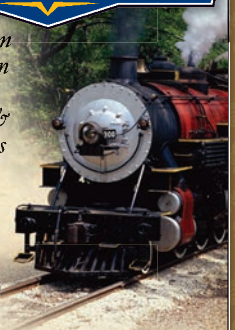
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Gravestone of Vendetta rider Dan Tipton is shown in this photograph taken while researchers Jean Smith and Mark Dworkin spoke at his grave during a gathering of Ohio historians on July 1, 2006.

– By Mark Dworkin –

that. By 1885, Tipton was working for U.S. Customs in El Paso, Texas.

In 1897, Tipton ran afoul of the law. Customs agents arrested him for smuggling forged Chinese immigrant labor certificates. He was convicted in October and sentenced to 20 months in the Ohio Federal Penitentiary.

The 53-year-old inmate lasted just four months behind bars before dying of Bright's Disease on February 25, 1898. He left no known kin. His body was buried in an unmarked grave at the Green Lawn Cemetery in Columbus.

That might have been the end of the story, if not for a collaborative international effort led by Brand. In 2003, Brand worked with researchers Mark Dworkin (Canada), Jean Smith (Arizona) and Roy Young (Oklahoma) to locate the exact spot of the grave, find Tipton's military service records and work with the U.S. Veterans Administration to place a marker at the final resting place in 2005.

A formal dedication was held on July 1, 2006. The headstone is plain, with just Tipton's name, his birth and death dates, and his military service. Nothing on it even suggests that the man buried there participated in one of the most controversial acts in Old West history.



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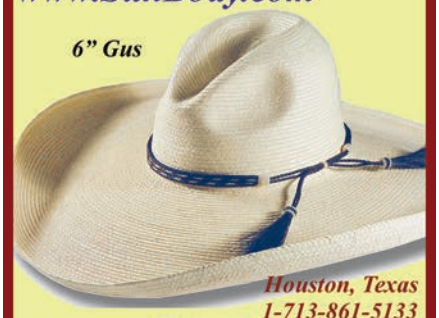
Horsetown USA
Norco, California May 14 - 16

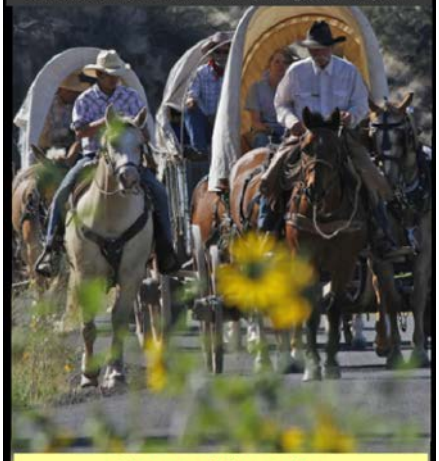
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Depression-Era Treasure

Hohokam canal culture saved in 1929 still offers answers to this day.

In Phoenix, which means rebirth, the realization that history could be found deep beneath the Arizona dirt came when what is now America's fifth largest city was nothing but a wide spot along a bad road.

Back in 1924, the much smaller town received a remarkable gift: a slightly excavated ruin that promised answers about the civilization that had inhabited this very ground centuries before the white man ever arrived—the Hohokam tribe that just seemed to disappear from Phoenix around 1450.

"The city realized it needed someone to take care of the gift, and that's how in 1929 it became the first city in the nation with a city archaeologist," says Todd Bostwick, the fourth man to hold the title, who has been in the job for the last 20 years.

Remember, this is 1929—the year the Stock Market crashed and sent America's economy into a tailspin, and this town of 48,118 people (according to 1930 census data) dedicates its time, attention and money to ancient ruins?

"You've got to remember what was happening in Phoenix at that time—there was quite a moment of cultural awareness," Bostwick says. Phoenix established South Mountain Park, which still is the largest urban mountain park in the nation; the Heard Museum was founded and remains to this day one of the nation's best anthropological museums; and the Arizona Museum of History was created.

Since then, the city has only looked forward in protecting the original culture which made the arid Sonoran Desert an agricultural mecca.

Today that gift is the Pueblo Grande Museum, recognized as a "world class archaeological museum" and Phoenix's only National Historic Landmark. Here people can walk through an urban village where the Hohokam once lived.

"The Hohokam cultivated hundreds of thousands of acres in this desert with a series of canals, making it the largest agricultural production in the Southwest and something that rivaled agriculture anywhere in the United States," Bostwick notes. "And the important thing is the Hohokam sustained that for 1,000 years."

But then, they disappeared. Historians are still trying to find out why—what caused the Hohokam to leave a community that in its time was the equivalent of Phoenix today?

"I think they voted with their feet," Bostwick says. "We don't find evidence of warfare or a massive epidemic, but there was a triple whammy: we know they suffered drought and there were major floods in the 1350s and 1380s, while native stories tell us there was social unrest in the community." The canals they left behind are still a major water distribution center for what is now a massive Phoenix area.

It's so important to study the Hohokam to avoid their mistakes in the



Archaeologist Todd Bostwick points out the sediment samples taken to help date the Hohokam canal. In the past 10 years, his office has investigated 135 sites and discovered 17 burials (the remains were repatriated to the Salt River Pima-Maricopa Indian Community).

– Courtesy Todd Bostwick –

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

future, he notes. "The Sonoran Desert of the Southwest is a magical environment, it always has been—that's what makes the Hohokam so remarkable; they found a balance for 1,000 years, and then they fell out of balance. Our research into the Hohokam is as valuable as any research in the world."

He's particularly proud Phoenix has passed strong and solid laws to protect ancient sites. Since the early 1980s, Phoenix has required anyone submitting an application for a construction project—be it the city or a private developer—to have an archaeological evaluation. Bostwick says, "If there's something there, we get in and remove it before the bulldozers arrive."

He says Phoenix is spending more on archaeological studies and excavations than any city in the nation—a reflection of the massive ancient cities that were here. "Before the recent economic downturn," Bostwick tells us, "it was not unusual for more than $1 million to be spent annually on archaeology projects . . . within the boundaries of Phoenix."

Besides overseeing all 700 archaeological sites within the city limits—yes, 700 so far and still counting—and making sure every construction project respects ancient ruins, Bostwick also has become an expert on American Indian rock art. He wrote 2002's *Landscape of the Spirits: Hohokam Rock Art at South Mountain Park*, which features photographs by Peter Krocek.

Back at Pueblo Grande, Bostwick remains energized by his crew's finds. "We just discovered an intact field where the city wants to build the new sky train at Washington and 44th Street," he tells us. "We can see the entire grid of planting and the entire network of canals—we had ideas about this before but to get the whole system is something!"

And all of the Old West Saviors who helped to make Pueblo Grande the majestic site it is today—from former Arizona Archaeological & Historical Society president Thomas Armstrong for his 1924 gift to Phoenix, to the first city archaeologist Odd S. Halseth, to Todd Bostwick—they're all something special too.

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Custer Portrait Shares a Hidden Story

An impressive autographed photo brings to light experiences felt by the "girl he left behind him."

"Our house at Fort Lincoln, Dakota" is a notation that many may not pay much attention to, other than as an identification of a depicted location.

It was written by Gen. George A. Custer, on the verso of his own portrait of him and the 7th Cavalry officers under his command, along with their wives and some infantrymen, which sold at Swann Galleries in New York City on February 11 for a $20,000 bid.

Auctioned off as part of the signed historical photographs from the Jerome Shochet Collection, this photograph taken by post photographer Orlando S. Goff (based in nearby Bismarck) is a treasure upon first impression. Along with the verso note, it was signed twice by "G.A.C." and inked with the names of each person in the photograph.

Yet that house in the background has its own story to share.

George's wife Libbie would first glimpse the house on November 16, 1873, the day she arrived at the fort, along with her husband George and his sister Margaret, who was married to George's first lieutenant James Calhoun. It's quite possible that Goff took this photo on that same day, when the regiment band welcomed the commander and his family by playing the 7th Cavalry's battle march, the quick-step tune of "Garry Owen."

"After four months spent in Michigan when Sister Maggie and I got here, we found this one of the largest Posts in the country, and our houses, substantial, wooden, all ready for us, all ready for housekeeping, made so by our husbands," Libbie wrote to Aunt Eliza in March 1874.

That house would become Libbie's full-time occupation, as the letter further shows: "You see, Aunt Eliza, it cost the Government so much to send our Regiment up here from the South, we think this will be our home for years to come. So I thought I would take pains to give it a permanent character. So for three months I kept painters and carpenters at work steadily. We curtained about twenty windows, carpeted almost all of the floors, and we had made a beautiful billiard-room with rented billiard-table. . . . This being the home of the Commanding officer it is much the largest, more entertaining being done here than in all the others put together."

Yet the next line she wrote was the most surprising of all: "Well, about a month since, in February, the house was burned to the ground. . . ."

Not only was Goff responsible for taking some of the last-known photographs of George A. Custer, he took the last-known photographs of this short-lived house! (You can see more of the house in other Goff photos.)

Libbie would go on to write that the "blaze had started in the attic" due to a "carelessly built, ill-pointed chimney in close proximity to the coal-oiled paper linings of the walls."

Libbie was right in presuming Fort Abraham Lincoln would be the Custer home for "years to come." In fact, the field headquarters was the last place she would make a home with her husband.



The Kit Carson signature in this Mathew Brady carte de visite exhibits signs of decay in the paper, created by the oxidation of the iron-gall ink, Tomaschett says. This is just one of the tests experts conduct to authenticate an autograph; $28,000.



The more writing that exists in an autograph, the easier it is for an autograph expert to compare it to other writings. "The Custer has a good deal of writing, which closely matches undisputed examples," says Marco Tomaschett of Swann's Autographs Department; $20,000.



Officers in the Mexican-American War of 1846-48 (from left): Gen. Winfield Scott, selling for $950; Lt. Ulysses S. Grant, selling for $1,800; and Col. Jefferson Davis, selling for $4,000.

Of course, another home was quickly built for the commander and his wife. In that home, she would find herself comforting the wives, after hearing the distressful news that Lakotas had compelled U.S. Army soldiers to retreat on June 17, 1876, in what would become known as the Battle of the Rosebud.

On Sunday, June 25, while her husband George and his men were perishing on a Montana battlefield, Libbie found herself at her home with the women. They were all trying to console themselves by singing hymns, while one of them "sat dejected at the piano and struck soft chords that melted into the notes of the voices. . . . The words of the hymn, 'E'en though a cross it be, Nearer, my God, to Thee,' came forth with almost a sob from every throat," wrote Libbie in her 1885 memoir, *Boots and Saddles, Or Life in Dakota with General Custer*.

The news of the deaths of their husbands would not reach the wives until the day after the Fourth of July. "This battle wrecked the lives of twenty-six women at Fort Lincoln, and orphaned children of officers and soldiers joined their cry to that of their bereaved mothers," Libbie wrote. "From that time the life went out of the hearts of the 'women who weep,' and God asked them to walk on alone and in the shadow."

The last memories of her husband were made while Libbie rode beside him, accompanying him out of camp, that May. Behind them rode roughly 1,200 men and 1,700 animals. They first rode through Indian quarters, filled with the "moaning" of a "minor tune that had been uttered on the going out of Indian warriors since time immemorial." Then they passed Laundress Row, where the "wives and children of the soldiers lined the road" and "Mothers, with streaming eyes, held their little ones out at arms-length for one last look at the departing father." When the band struck up "The Girl I Left Behind Me," she wrote, "The first note made them disappear to fight out alone their trouble. . . ."

Those first notes betrayed the words behind them: "The hours sad, I left a maid, A lingering farewell taking. Whose sighs and tears my steps delayed. I thought her heart was breaking."

Libbie would stay at camp with her husband that first night and bid him farewell in the morning. She would, sadly, become that girl in the song: "In hurried words her name I blest, I breathed the vows that bind me; And to my heart in anguish pressed, The girl I left behind me."

The Jerome Shochet Collection hammered in at nearly $360,000.



Signed in pencil "Yours truly / Cole Younger," this photograph shows the ex-outlaw after his release from prison in 1901; $4,000.

Notable Photograph Lots Included
(All images courtesy Swann Galleries)

UPCOMING AUCTIONS

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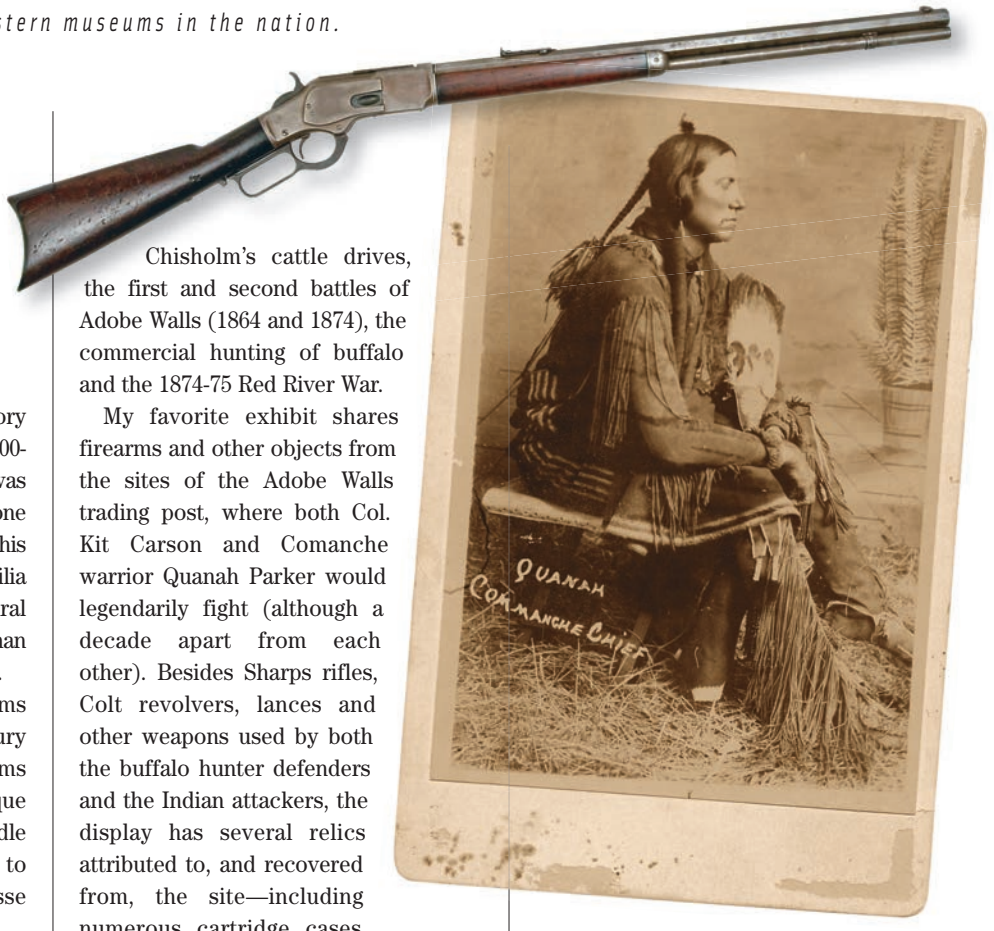
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Great Guns in the Panhandle

Featured at one of the best Western museums in the nation.

What was once the vast, empty, grassy plains country of West Texas is now the quiet little town of Canyon and the home to the Panhandle-Plains Historical Museum.

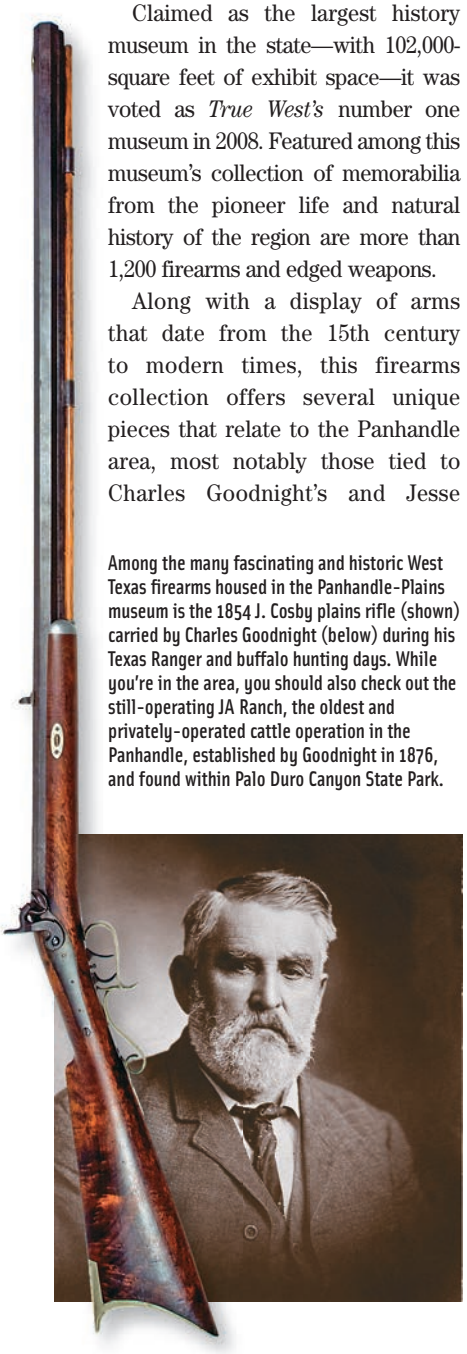


This 1873 Winchester rifle—the only one of famed Comanche chieftain Quanah Parker's firearms in a public collection—can be seen at the Panhandle-Plains museum. Parker (above) served as one of the Indian leaders at the battle at Adobe Walls in 1874 and as head of the last tribe of the Staked Plains during its fight in the Red River War. He was later named chief of all the Comanches on the reservation in Oklahoma.

– ALL IMAGES COURTESY PANHANDLE-PLAINS HISTORICAL MUSEUM –

Claimed as the largest history museum in the state—with 102,000-square feet of exhibit space—it was voted as *True West's* number one museum in 2008. Featured among this museum's collection of memorabilia from the pioneer life and natural history of the region are more than 1,200 firearms and edged weapons.

Along with a display of arms that date from the 15th century to modern times, this firearms collection offers several unique pieces that relate to the Panhandle area, most notably those tied to Charles Goodnight's and Jesse Chisholm's cattle drives, the first and second battles of Adobe Walls (1864 and 1874), the commercial hunting of buffalo and the 1874-75 Red River War.



Among the many fascinating and historic West Texas firearms housed in the Panhandle-Plains museum is the 1854 J. Cosby plains rifle (shown) carried by Charles Goodnight (below) during his Texas Ranger and buffalo hunting days. While you're in the area, you should also check out the still-operating JA Ranch, the oldest and privately-operated cattle operation in the Panhandle, established by Goodnight in 1876, and found within Palo Duro Canyon State Park.

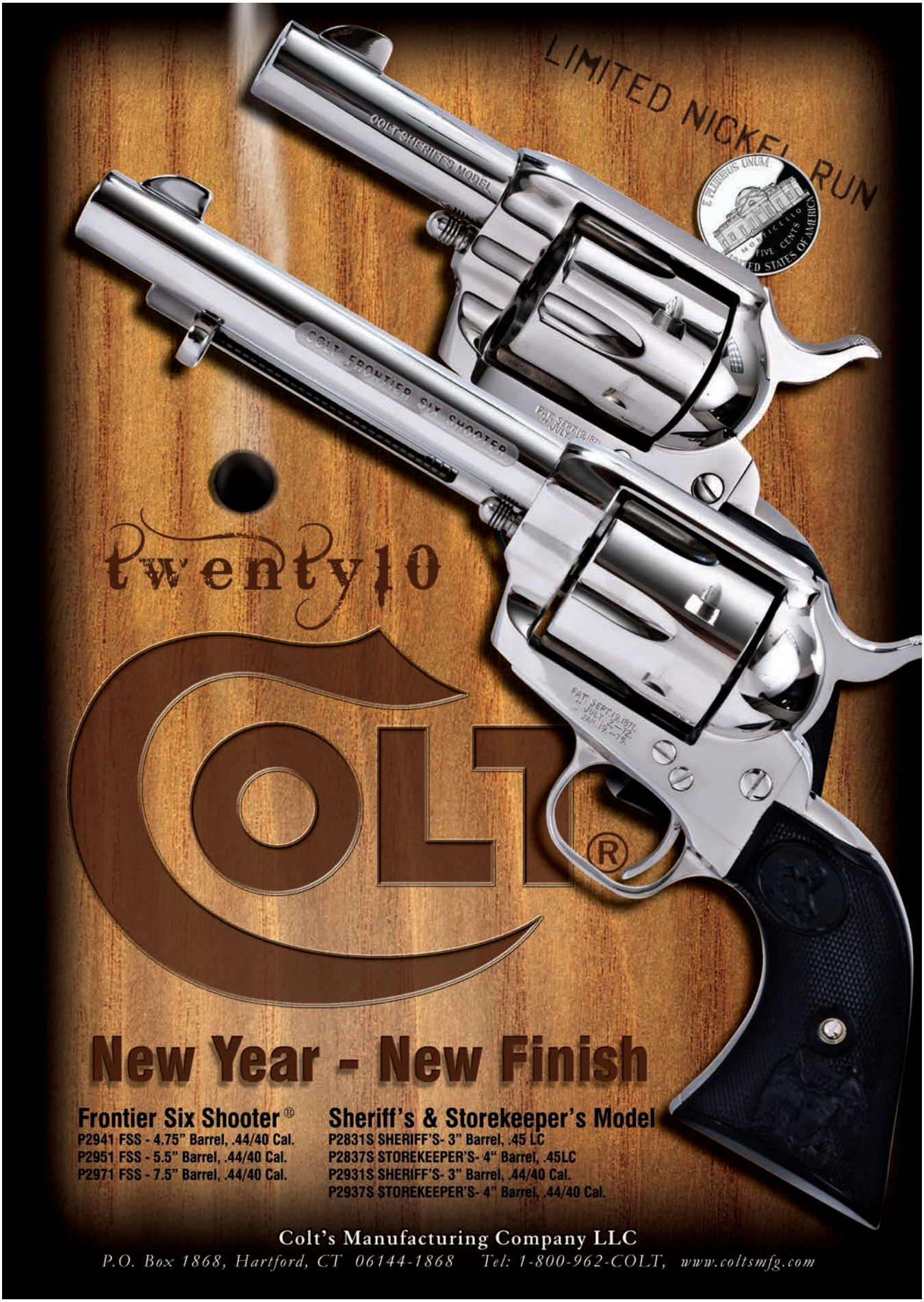
My favorite exhibit shares firearms and other objects from the sites of the Adobe Walls trading post, where both Col. Kit Carson and Comanche warrior Quanah Parker would legendarily fight (although a decade apart from each other). Besides Sharps rifles, Colt revolvers, lances and other weapons used by both the buffalo hunter defenders and the Indian attackers, the display has several relics attributed to, and recovered from, the site—including numerous cartridge cases, recovered bullets and, believe it or not, restored bullet-shattered glass windows!

With hundreds of fascinating guns on display at the Panhandle-Plains museum, space doesn't permit even a small listing of the best offerings. But among those firearms I find most interesting are: Quanah Parker's 1873 Winchester rifle (the only one of this Comanche chieftain's firearms in a public collection); Charles Goodnight's J. Cosby plains rifle, made in 1854 and carried by Goodnight while he served as a Texas Ranger and during his buffalo hunting days; one of Goodnight's later saddle guns, an 1874 Sharps .45-70 Business rifle; and Billy Dixon's 1873 Springfield Officer's rifle, carried while the famous long-shot rifleman served as a civilian scout during the Red River War, along with his Medal of Honor, awarded for his heroism during the Buffalo Wallow Battle in September 1874.

Other great guns include Colt Peacemakers attributed to early Texas lawmen and cattlemen; a Sharps New Model 1863 carbine marked "Co F 8th Cavalry," a unit that served in Fort Griffin, Texas; and a dug-up Colt Model 1860 Army .44 revolver, found along the route used by Col. Ranald MacKenzie's 4th Cavalry during the Red River War. Four of this Colt's six chambers are still loaded!

If, like me, you find this sampling of the Panhandle-Plains museum's firearms collection tantalizing, you owe it to yourself to check out this museum next time you're in West Texas.

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


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Fifty Years After *The Alamo*

Written for S.A.G.s, otherwise known as "Serious Alamo Guys."



Thirty minutes was cut from John Wayne's original 1960 release of *The Alamo*. Shown above is a rehearsal shot of one of the deleted scenes, "Death of the Parson," as featured in *The Alamo: A Visual Celebration of John Wayne's Epic Movie* by Lee Pfeiffer and David Worrell.

– Courtesy *Cinema Retro* Magazine –

Just how or why John Wayne first came upon the idea of making a movie about the Alamo is possibly the only mystery remaining in a movie that has been examined and covered from every imaginable angle during the past 50 years since its premiere.

Long before a single camera was cranked or an extra dressed up in a period costume, photographers, camera crews, journalists and press reps wandered around the set; *The Alamo* was one of the press-friendliest movies in history. Wayne was making sure that the world was watching; it was his baby, his first attempt to direct a film and the story he'd wanted to make for years.

YouTube THE WEST

Search for "Death of the Parson" and watch the deleted scene on YouTube!

The fact that Wayne was a publicity hound is actually a good thing for Alamo buffs and fans of Westerns and Wayne, because it means books have taken advantage of all that material, books such as *John Wayne's* The Alamo*: The Making of the Epic Film* by Donald Clark and Christopher P. Andersen (if you can find it) and the lavishly illustrated, rather pricey (but worth it) *The Alamo: A Visual Celebration of John Wayne's Epic Movie* by Lee Pfeiffer and David Worrell.

Inspiration Junction

Around 1945, Wayne decided he would turn the Alamo battle into movie-making history. Yet what turned the actor onto this 1836 battle that buoyed Texians for revenge and ultimately put an end to the Texas Revolution?

Historian and journalist Garry Wills, who wrote 1997's *John Wayne's America*, may have nailed the source. He recalls that the father of one of Wayne's closest friends from his early Hollywood days, Robert Bradbury, directed a 1926 silent film called *Davy Crockett at the Fall of the Alamo* (the first Crockett film was made in 1909). The teenaged Wayne may have even been on set while the movie was being filmed.

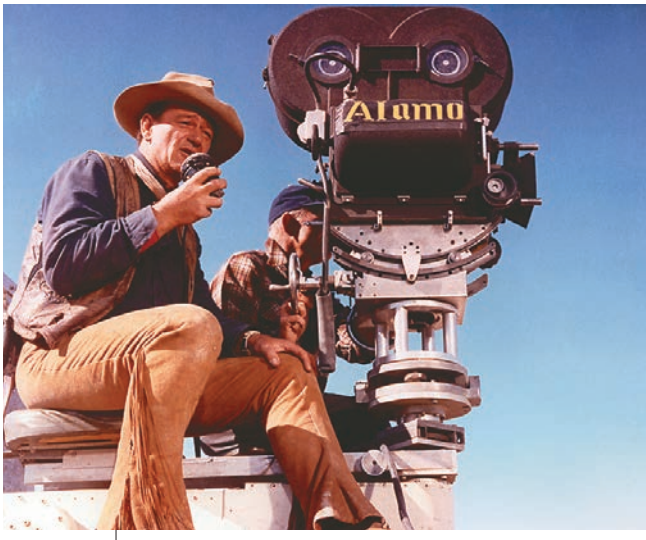
Actor as Director

These days an action star like Mel Gibson can make a movie as strong as 1995's *Braveheart* and Kevin Costner can direct and star in 1990's *Dances With Wolves*, whereas in 1960, stars like Wayne did not often put themselves in the driver's seat.

Yet Wayne's acting contract with Republic Pictures offered him the chance to launch his own pictures under the Republic umbrella. In 1947 Wayne produced and starred in *Angel and the Badman*, which was written and directed by his friend and former Chicago journalist James Edward Grant. Grant went on to write many of Wayne's more iconic films, such as 1953's *Hondo* and 1963's *McClintock*. Wayne spent nearly 15 years working with Grant on his script for *The Alamo*.

Wayne first approached Republic president Herbert J. Yates in the late 1940s with the idea of making an Alamo film. Yates, by all accounts, kept Wayne believing the film might happen. But as time rolled on and Wayne was hitting a series of career highs, the actor grew frustrated, grabbed his shingle and left Republic.

A couple of years later Republic did make an Alamo movie, 1955's *The Last Command*, starring Sterling Hayden as Jim Bowie and the wonderful Arthur Hunnicutt as Davy Crockett. The flick may have pinched some ideas from the movie Wayne pitched Yates, because certain fictions are the same in both pictures (such as having Crockett, seconds away from being skewered by Santa Anna's soldiers, tossing a torch into a roomful of gunpowder and going out in an explosion of glory). Yet given that screenwriter Warren Duff was a veteran of a good many first-rate Warner Brothers pictures and the producer of 1947's *Out of the Past*, I find it difficult to imagine Duff would deliberately lift anything from Wayne's project.



Long before it was common for actors such as Mel Gibson and Kevin Costner to helm a camera, John Wayne got in the driver's seat, beginning with 1947's *Angel and the Badman*.

– All images courtesy Walt Disney Pictures, unless otherwise noted –

In any case, *The Last Command* is much less of a spectacle than *The Alamo*, but in some ways it's as good or better, especially where the writing is concerned. Interestingly, both films were shot in Brackettville, Texas, where you can still see the Alamo replica Wayne commissioned to be built for the movie (unfortunately Alamo Village is no longer open for tours).

By 1959 Wayne had everything in place to make his Alamo movie. He had the financing, the studio and the locations. He had the set designer, his cast (loaded with character actors from dozens of Wayne's other films) and his cinematographer. He also had the score composed by Dimitri Tiomkin, the same man who had written the music for 1948's *Red River*, 1954's *The High and the Mighty* and 1959's *Rio Bravo*.

In making the film, Wayne did make at least one compromise He had no desire to play Crockett, either because he needed more time to direct and less to act, or perhaps because he didn't want to tackle a part that Fess Parker owned. Wayne was more interested in playing Gen. Sam Houston, a much smaller part in the film. Yet the investors were determined; Wayne as Crockett was a deal maker, so he forged on to play the frontiersman in his last days of life.

A S.A.G.'s Critique

Today legions of fans remain devoted to the movie, and to the historical event that should have informed it (the classic is not nearly as accurate as director John Lee Hancock tried to be in 2004's *The Alamo*). Yet even diehard fans admit Wayne's *Alamo* features flat and sometimes overwrought writing.

Rick Hassler, a journalist based in El Paso, Texas, belongs to an elite group of friends who discuss the movie and the battle in details:

"I'll tell you . . . John Lee Hancock calls us Alamo nuts, Alamo heads and Serious Alamo Guys—'S.A.G.' It might not be known to anybody outside, but if

TW/BIT

MY FAVORITE BAD GUYS

– *Whooper Crane, writer for* Cowboy Chronicle

Strother Martin



Jack Palance



Lee Marvin



Jack Elam



Bruce Dern



you call somebody a SAG, you know it's a fellow Alamo guy."

Hassler was first exposed to the movie at the age of seven. "People were getting blown up on the big screen, run through with bayonets and swords and stuff. I just enjoyed the spectacle," he admits. "John Wayne playing Davy Crockett—how much better can it get? Even though when he spouts some of those homespun lines—such as, "You can't get lard lessen you boil the hog"—well, there are things that he doesn't quite get right."

Yet in spite of Wayne's experiences in front of the camera, he was not a natural director. He lacked the instincts of the greats who had directed him, such as John Ford, Howard Hawks, Henry Hathaway and William Wellman.

For instance, Richard Widmark as Bowie comes across as flat and disinterested. The stories that came from the production suggest that Wayne and Widmark were at odds politically, but I'd wager that the problem was a matter of

WAYNE STUNTMAN SPEAKS OUT

Alamo superfan and longtime journalist Rick Hassler asked *True West* if we wanted to see an interview he had conducted last fall with a stuntman and extra, John Quinn, who was present during much of the production of *The Alamo*. Of course we did! Here are a few of Quinn's observations:

On describing John Wayne in one or two words:

"Well, is outstanding one or two words? He just amazed me at the capacity he had for work and handling problems in public. He was a champ. He's got that quality, that inner strength."

On whether he ever saw Wayne get angry on the set:

"Oh, he'd get mad at himself if he blew a line, but he'd also get impatient with some of his crew, if, you know, they weren't getting things done fast enough. He would jump on them, but it would only last a while—they knew he wasn't going to hold it against them forever."

On Wayne filming *The Alamo* at Brackettville:

"It was his element to be out there, in the middle of nowhere, with his stuntmen and his cameras and knocking it out, you know. So someone who has never seen that before—I think every spectator, every person who went to the set to watch the filming, was impressed with his expertise."

On his favorite memory of Wayne on *The Alamo* set:

Well, I saw him swapping blows with his stuntmen—now that was impressive. You know, they'd punch each other in the arm once in a while and kid with each other. The touching thing was when little Aissa [Wayne's daughter] was doing the birthday scene—she's playing Capt. Dickinson's daughter—and he comes over and directs her in the most delicate, sweetheart way you ever could imagine a big, burly guy like that doing."



chemistry, and in Widmark possibly lacking confidence in Wayne as a director.

On the other hand, Chill Wills chews more scenery than Santa Anna's cannons in his role as Crockett's companion Beekeeper. Somebody should have slipped him a mickey. When the picture finished, Wills launched an aggressive campaign to get a supporting actor Academy Awards nomination, which actually had the opposite effect—it nearly killed any chance the picture had of being recognized by the Academy, and Wayne had to publicly distance himself from Wills's efforts. But when the time came, *The Alamo* brought in six nominations and one win, a tech award, for sound.

All in all, Wayne did a darn good job for a first-time director. The scene that comes the night before the final battle is especially fine.

"The best line in that movie," Hassler says, "is when he and Thimblerig [Denver Pyle] are sitting over there on the wall and Thimblerig says to him, 'What are you thinking, Davy?' Wayne replies, 'Not thinkin', just rememberin'.' That line sent chills up and down my spine."

Wayne's Patriotic Fervor

In 1960, the drive-ins and indoor theaters were loaded with couples and friends and families who knew what going to a John Wayne movie meant. *The Alamo* was Wayne in spades. It was big and loud and proud; it was Wayne, or rather the screen character Wayne played, personified.

Yet why did the famous actor want to work on *The Alamo* project in the first place? His wife suggested he wanted to make the movie due to his unease at not having served in WW II. Wayne may have felt that his patriotism and ideals needed expressing in the profoundest and grandest possible way.

In *A Line in the Sand: The Alamo in Blood and Memory*, by Randy Roberts and James S. Olson, Wayne's daughter Aissa says, "I think making *The Alamo* became my father's own form of combat.



The Alamo's Davy Crockett death scene. Wayne originally wanted to play Gen. Sam Houston, but investors pushed him to don the coonskin cap instead and play the iconic frontiersman.



More than an obsession, it was the most intensely personal project in his career."

Wayne was also convinced that *The Alamo* was a commercial project. Wayne would never have thought to make a movie that he didn't think his fans would want to see. Wayne was many things, but no one ever accused him of having artistic pretensions. And *The Alamo* did in fact make money. Wayne had to sell his interest in the picture to United Artists to make back his investment, but he said several times that everybody made money on the movie but him.

Have You Seen the Original *Alamo*?

After the initial road show engagement, *The Alamo*, which ran 192 minutes, was cut by Wayne, who removed 30 minutes of footage. The cut included a lengthy birthday party sequence featuring Wayne's own daughter Aissa, who was barely a toddler at the time, as the birthday girl. For years no one could find the missing footage on an intact print, until one turned up in Toronto. That print was used to created a laserdisc edition of the film and a VHS release. Unfortunately, fans who are desperate to get a look at the full version will have to snag a cassette or a laserdisc version on e-Bay, because the 70mm print that provided the longer cut was damaged by MGM. At this point only a master restorer with a substantial capital investment would, possibly, be able to restore the film.

"Robert Harris is trying to find funds to restore the movie right now," says Lee Pfeiffer, co-author of *The Alamo: A Visual Celebration of John Wayne's Epic Movie*. "He restored many Hollywood film classics, including *Lawrence of Arabia* and *Vertigo*. That said, the long version is not better than the shorter version, but it is interesting to see what was cut: primarily a birthday party, the death of the villain Emil Sande and Crockett speaking over the dead parson during the battle. None of these scenes significantly impact the story."

Even though MGM doesn't apparently have any desire to make a special anniversary edition DVD available, or even



FESS ELISHA PARKER JR.

(August 16, 1924 – March 18, 2010)

The actor who launched a craze for coonskin caps in the 1950s, thanks to his TV portrayal as Davy Crockett (above), died of natural causes at the age of 85 on March 18.

He first portrayed the frontiersman in December 1954 as part of ABC's *Disneyland* show. The first three episodes were turned into the 1955 movie *Davy Crockett, King of the Wild Frontier*.

Parker later starred as another frontiersman Daniel Boone from 1964-70. After that, he retired from show business and went into real estate; he eventually opened up his own vineyard and winery.

Born in Fort Worth, Texas, on August 16, Parker loved to point out that Crockett's birthday was August 17. For those of you who still have your coonskin caps, dust them off and wear it in memory of one of our favorite Crocketts ever.



a blu-ray edition of the current DVD, a 50th anniversary screening of *The Alamo* will take place at John Wayne's Birthday celebration in Winterset, Iowa, on May 28-29. The folks there really load up these annual celebrations, and this year the guest of honor will be Aissa Wayne, the star of the birthday party scene that later got cut from the movie. The John Wayne Birthplace Museum will also be hosting a fundraiser for the new learning center it hopes to build to make it the only museum dedicated to the world-renowned actor.

Fifty Years Later

Fifty years after *The Alamo* premiered, the political hot button issues of John Wayne's day are present once again in ours, with right versus left and blind catchphrases like "socialism" being tossed about in exactly the same way they were in the 1960s, when the Civil Rights movement, missiles in Cuba and the Cold War got white hot.

For Wayne, it was a tough time politically. The Eisenhower era was at an end and two weeks after Wayne's movie premiered, John F. Kennedy, who Wayne strongly opposed, was elected President. The times were definitely a-changin'. Were Duke Wayne around today, he'd probably feel about Obama the way he felt about Kennedy. (You can get a sense of Wayne's Republican views by reading the lines he stated while acting as Crockett; turn to Bill Groneman's article on the frontiersman on p. 51.)

The Alamo may have also had some allegorical import for Wayne. Wayne saw Gen. Santa Anna and his Mexican warriors as mirroring the Soviets in some fashion. Yet, overall, Wayne's *Alamo* is a simple story of brave men who made a choice, knowing they would die—everything else is background. Similar events can be found in history, such as the battle at Thermopylae, where the Spartans stood their ground against the Persian horde.

Allegory or simple heroics, Wayne's version of the battle of the Alamo is as moving as any version that came before or since. Wayne managed to see a dream he carried made real, and 50 years later, that dream lives on, as does the Duke.

DVD REVIEWS

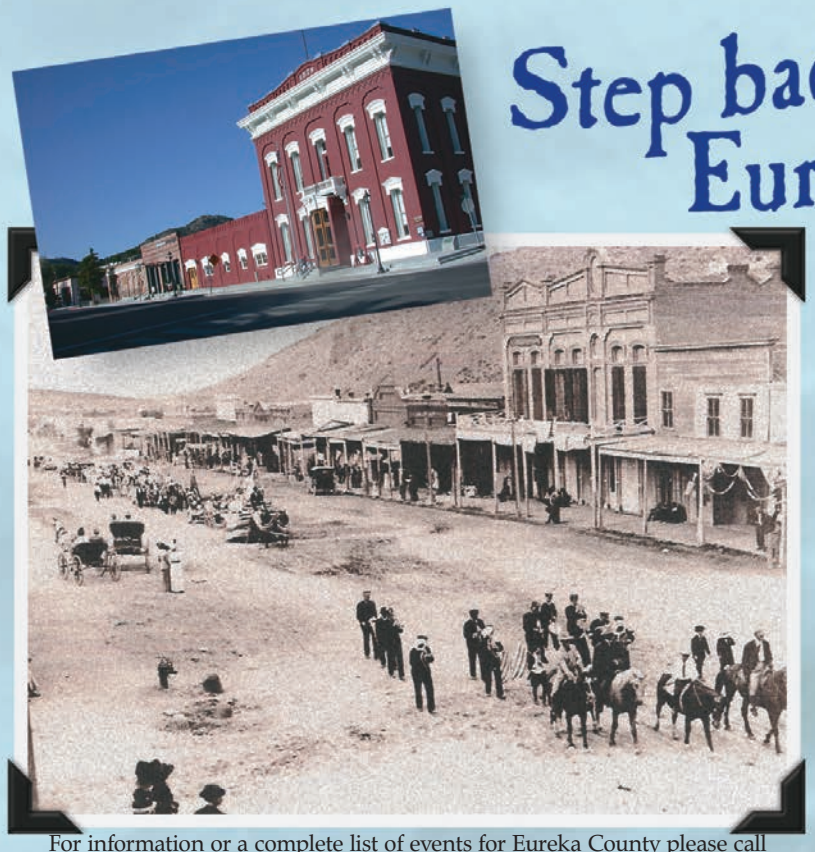
Tombstone: Blu-Ray Edition

(*Walt Disney Video; $29.99*) Like 1969's *Butch Cassidy and the Sundance Kid*, 1993's *Tombstone* is a movie that appeals to audiences inside and outside the Westerns fan base. Also like *Butch and Sundance* the primary reason is the amazing chemistry between the two leads, in this case, Wyatt Earp **(Kurt Russell)** and Doc Holliday **(Val Kilmer)**. It doesn't hurt that the picture also has a crackerjack script, more than a few great scenes, a busload of fantastic character actors at their best and a lot of solid slam-bang action.



So it's great news that *Tombstone* is finally being given the blu-ray treatment. Except for one thing.

Movie fans in general and *Tombstone* fans in particular raved when the 2002



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"Director's Cut" edition of *Tombstone* was not only given the deluxe bells-and-whistles treatment—with improved sound and picture and a slew of extras—but also contained four minutes of additional footage.

The problem is, the blu-ray edition returns us to the earlier 130-minute length. This is a shame because the extra material in the film actually makes a difference. Among other things it shows us a couple of key moments in Doc Holliday's private life. Kilmer's Holliday may be the most important single element of the entire picture. Take Kilmer out of this film, and it would deflate by more than half.

In other words, this is what added footage ought to be and rarely is in new DVD releases. Anyone who has peeked at **Kevin Jarre's** legendary script, or followed the history of the bumpy, troubled production, knows that where this picture is concerned, more is way better. *Tombstone* fans remain convinced that quite a bit of material is in locked vaults just begging to be reintegrated into the film, although it's also understood that a lot of Jarre's script never saw a Klieg light.

I suppose until such time as the powers-that-be decide to invest in a full-on reconstruction of this terrifically entertaining and beloved movie—one that involves the participation of key players, the studio and a chunk of crucial financing—we'll have to be happy with what we get.

High Plains Invaders

(Vivendi Entertainment; $14.93) In the year 1893, something nasty lurks in the woods near the mining community of Amarenth, Colorado. Any seasoned monster movie aficionado knows that we won't get a good look at this "thing" until train robber Sam Danville **(James Marsters)**, noose in place, is less than two seconds away from the Big Drop. Monsters just love to interrupt hangings.



You might recognize Marsters from his fine work as the punky British vampire Spike on *Buffy the Vampire Slayer* or as the alien cyborg Braniac in *Smallville* or, currently, from the *Battlestar Galactica* spinoff series *Caprica*. Clearly this is an actor who is at home with all things weird.

The monster has to make its appearance, because Marsters, clearly the star of this lo-cal picture, can't die in the first scene. It just isn't done.

Right on cue. It's a giant, quasi-insectoid, four-legged, extraterrestrial killing machine with a raygun tail and a face that frankly no one could love. We learn that the monster and his buddies are on a scavenger hunt for uranium. That a giant bug beast without fingers or hands or even tentacles could manage to muster up the technology necessary for interstellar space travel is only slightly less plausible than the fact that none of the handguns people are firing at the thing will be invented for several decades.

Never mind. All that matters is that the monsters are cool, Marsters is always good and this little picture, a Western shot in Romania, while nowhere near as fun as 1990's *Tremors* or as creepy as 2008's *The Burrowers*, is a passable way to kill a couple of hours.

IN THE WORKS

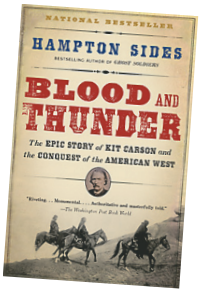
Hurt Locker's Kit Carson

Tony Mark has an interesting history as a producer, beyond the recent Oscar-winning 2009 Iraq War film *The Hurt Locker*. He also produced *And Starring Pancho Villa as Himself*, which received eight Emmy nominations and one win for sound.

Mark will be making a big-screen adaptation of **Hampton Sides's** ambitious 2006 novel, *Blood and Thunder*, which uses the life of Kit Carson to pry open the innards of 19th-century America. Mark lives in Santa Fe, and Kit Carson's home was in nearby Taos, with the entire state of New Mexico serving as a backdrop to the events in his life, all of which may help to explain Mark's interest in a project of this sort.

Carson was the key to the West, and his character mirrored the nation's: good, bad, indifferent, hungry, relentless and brutal. The frontiersman has never gotten his due in the movies; he was an amazing man who accomplished unimaginable things.

For that reason, putting him up on the screen may be harder than it sounds. Nothing is more wearying for a moviegoer to endure than a recapping of the high points of a life that's vast and varied. It's like a symphony of unending crescendos. But you can count me among those who want to see it attempted.



Read what Hampton Sides originally thought about Kit Carson on *TWMag.com*; search for "Hampton Sides."

Happy Trails Biopic

Chris Enss and her occasional collaborator **Howard Kazanjian** are responsible for many fine books about the real West, particularly the role women played in it, and the reel west, a la **John Wayne**, singing cowboys and **Roy Rogers** and **Dale Evans**.

Enss tells us a biopic based on the life and trials of Roy and Dale is scheduled to go into pre-production in 2012, with **Clint Black** (who else?) as Roy and his wife **Lisa Hartman-Black** as Dale.

The movie will be based on two of the authors' books on the pair. Veteran Westerns director/writer **Walter Hill** *(Geronimo)* is attached to helm the picture which, for now, has the title *Happy Trails*.



Clint Black (right) will star as the cowboy singer and actor Roy Rogers (above) in a biopic due out in 2012.

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

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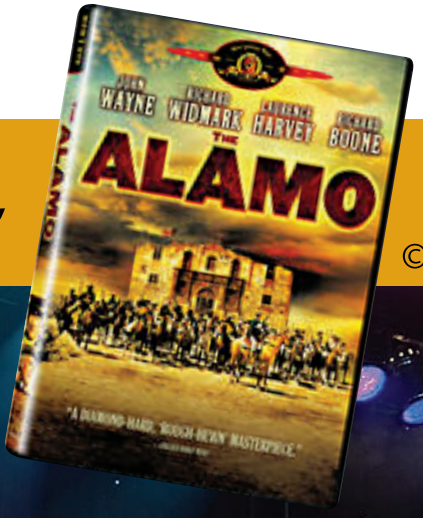
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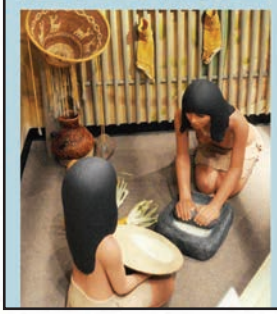





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TOP 10 Western Museums of 2010

BY JOHNNY D. BOGGS



New Mexico has always attracted people who thought outside the box (or outside their own cattle herds), dropouts from society and people who found power in various forms. The New Mexico History Museum highlights many of these individuals, such as political magnate Thomas Catron (first column) and outlaw Billy the Kid (second column).

– COURTESY NEW MEXICO HISTORY MUSEUM –

1 *New Mexico History Museum*
Santa Fe, New Mexico

I hadn't seen lines like this since I tried to get into a bookstore in Dallas, Texas, where actor Jimmy Stewart was autographing copies of his book of poetry. That was like trying to get into a Dallas Cowboys home playoff game.

On May 24-25, 2009, when the New Mexico History Museum opened, visitors waited patiently to check out the exhibits. The line stretched for blocks. Now, granted, admission then was free, but museum officials expected 10,000 visitors over the two-day event. They got 20,658.

This is Santa Fe, New Mexico, where there's always something going on, and this is a city with no shortage of museums. Yet the popularity of this new history museum still hasn't slowed down.

"We passed the 100,000 mark at five months," marketing manager Kate Nelson says, "and recently coursed past 120,000."

In 2000, when the museum was housed at the Palace of the Governors, annual attendance was under 90,000.

It's never easy to pick the Museum of the Year, but the New Mexico History Museum gets our nod for 2009.

This 96,000-square-foot facility—30,000 designated for exhibit space—is just part of a historic campus that also includes the Palace of the Governors, the 400-year-old seat of Spanish government; the Fray Angélico Chávez History Library; the palace's photo archives; the Palace Press, which also exhibits the state's first printing press that arrived via the Santa Fe Trail in 1834; and the Native American Artisans Portal Program, where Indians sit underneath the Palace Avenue portal selling jewelry.

The core exhibit, "Telling New Mexico: Stories from Then and Now," is as diverse as the culture, and history, of New Mexico. It takes visitors through the native years, into the Spanish Colonial period (maybe the best part of the museum), to the Mexican rule, the Santa Fe Trail, the Mexican-American War, U.S. territorial rule (including the Lincoln County War) and statehood to the present (from the Manhattan Project to the Taos hippie communes).

You have to admire the architecture too, especially the 300 replica, 17th-century arrows hanging from the ceiling in "Telling New Mexico." The arrows were handcrafted by volunteers from pueblos throughout the state and from Friends of Archaeology, which supports

the Museum of New Mexico Foundation of which the New Mexico History Museum is a part.

Among the historic treasures found in the museum's exhibits: Mexican Revolution Gen. Pancho Villa's death mask; Apache Chief Cochise's peace pipe; frontiersman Kit Carson's beaded pouch; Mexican-American War Gen. Stephen Watts Kearny's field desk; and the Segesser Hide paintings, the earliest-known depictions of Spanish Colonial life in the U.S., which illustrate the ambush of an expedition led by New Mexico's lieutenant governor in present-day Nebraska in 1720.

Special events, kid-friendly activities and changing exhibits kept things hopping throughout 2009. Expect a busy year again at the New Mexico History Museum, and perhaps some more long lines, as 2010 is the year Santa Fe celebrates its 400th anniversary.

505-476-5200

NMHistoryMuseum.org

2 *Adams Museum & House*

Deadwood, South Dakota

It's hard to find a more consistent museum than this Black Hills gem, founded in 1930 by Deadwood pioneer W.E. Adams and reopened, and reinterpreted, in 2000. Sure, you'll see displays on Wild Bill Hickok and Calamity Jane, but the museum also showcases those forgotten miners, the Chinese and Jewish immigrants, and few museums offer such a wide range of special events like the Adams does. Last year, visitors got to hear from lifelong friends North Dakota Deputy Sheriff and later President Teddy Roosevelt and Deadwood's Sheriff Seth Bullock (played by re-enactors). And—we're sorry we missed this one—they also got to attend a chocolate workshop where chocolate was discussed, made and, yep, eaten.

605-578-1714

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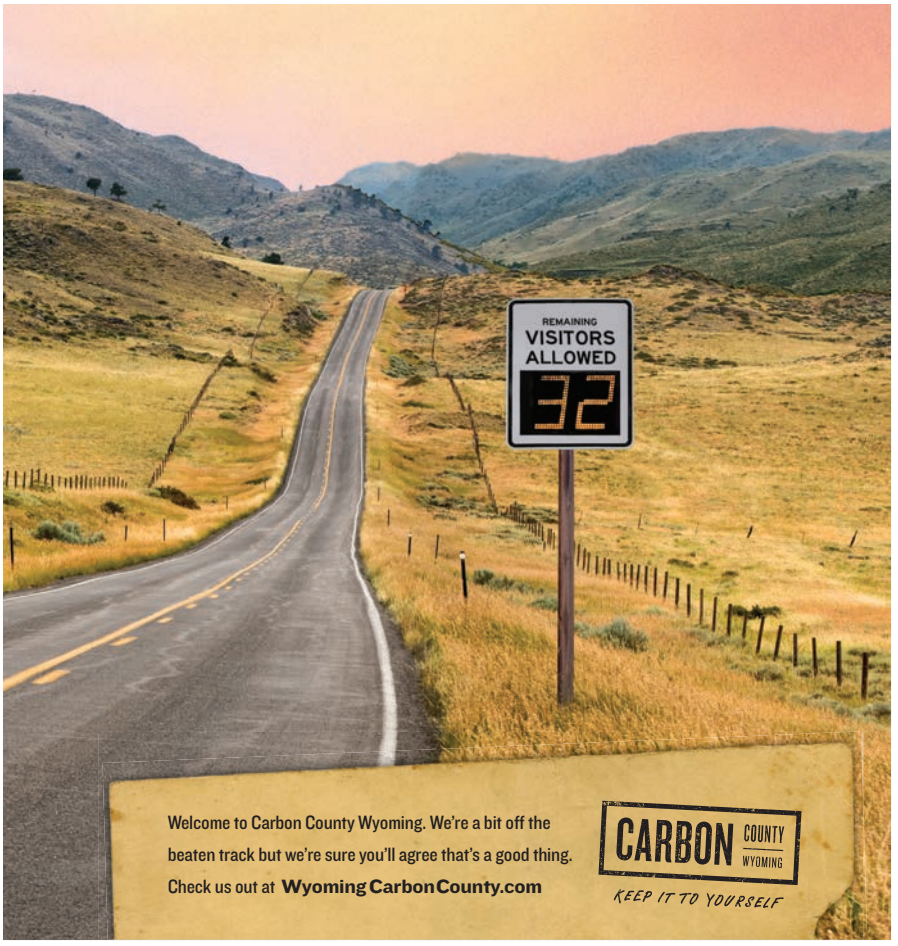
Shirt, ca. 1860, Plains Sioux, tanned deerskin, porcupine quills, glass seed beads, human hair, sinew, mineral pigments. WC880313

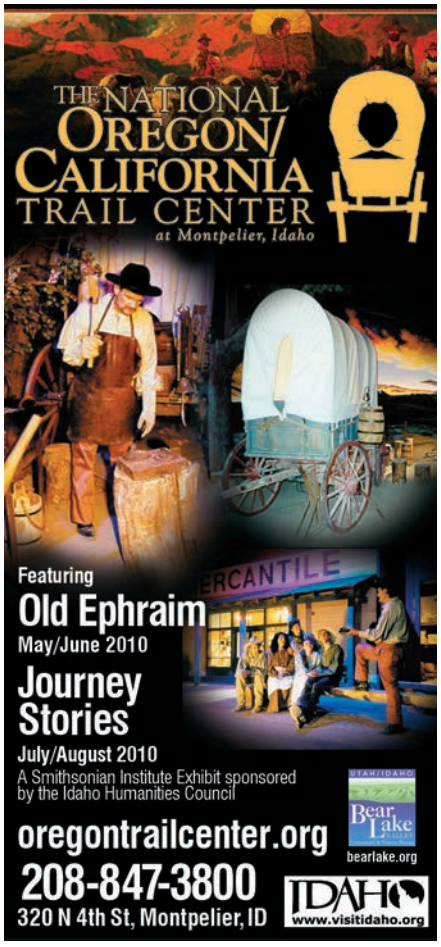
This exhibition was organized by the Utah Museum of Fine Arts, University of Utah, Salt Lake City, Utah from the collection of John and Marva Warnock.

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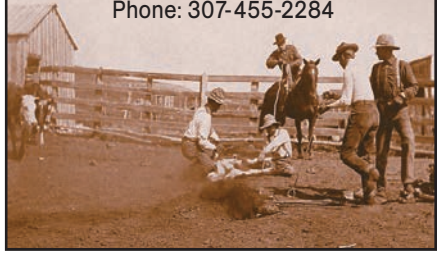


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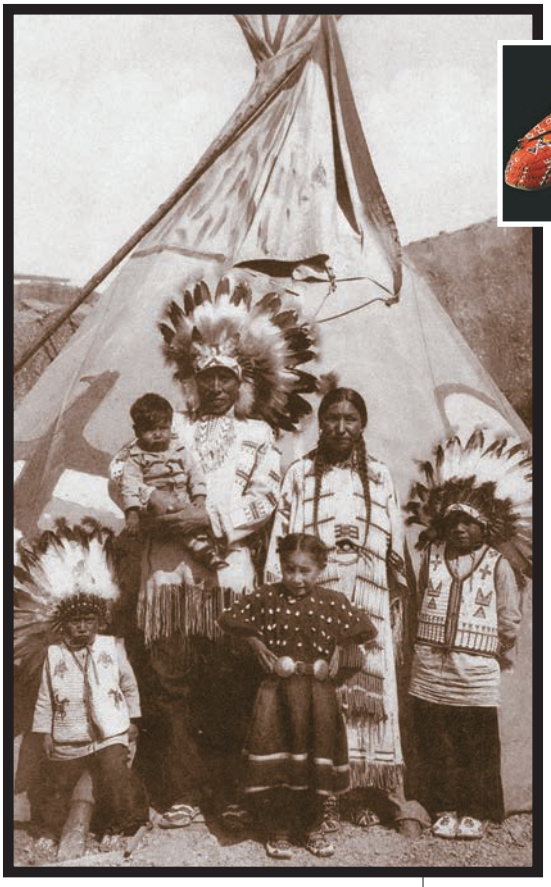
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TOP 10 Western Museums of 2010





A Belgium exhibit on loan to the Buffalo Bill Museum & Grave in Golden, Colorado, featured Lakota items from the 1935 World's Fair, including: (inset) moccasins that belonged to Joshua Spotted Owl and (left) the Little Moon family at the 1935 World's Fair (from left): Francis, Joe holding baby Wilson, his wife Rosa, Pauline and Gilbert Aloysius.

– Courtesy Francois Chladiuk –

3 *Buffalo Bill Museum & Grave*
Golden, Colorado

First off, it's hard to beat the view from Lookout Mountain, where Wild West showman Buffalo Bill Cody and his wife are buried. We are expecting great things in the future from this museum, founded in 1921 by Johnny Baker, with a renovated timeline about Buffalo Bill's life and a new building in the works. Yet what impressed us last year was a special exhibit, "Found in a Belgian Basement: Lakota Artifacts from the 1935 World's Fair." These pristine artifacts—including moccasins, beaded vests, breastplates and dresses—were taken to Brussels by Lakotas, who sold them after the fair to a local butcher. The exhibit of artifacts that had languished for nearly 75 years in a Belgian basement (hence the name) included photographs from the World's Fair showing the items on display. The artifacts were acquired in 2003 by collector Francois Chladiuk, who came from Belgium to the February opening; also in attendance were a Lakota family member and the mayor of Brussels.

303-526-0744
BuffaloBill.org

4 *Panhandle-Plains Historical Museum*
Canyon, Texas

How big is the collection at the Panhandle-Plains Historical Museum? Consider the fact that only seven- to 10-percent of its collection of some two million items are on display at any one time, and you can see it's monumental. Yet it's the special exhibits that keep bringing us back to Texas's largest history museum. Last year, the Panhandle-Plains exhibits ran the gamut—from saltillo tiles and Southwestern textiles to Navajo rugs, Will James and the Alamo—but what really intrigued us was the museum's tribute to Woody Guthrie, "It's Been Good to Know Yuh: Woody Guthrie in Pampa, 1929-1936." Unveiling the formative years of the folk singer/songwriter's life, the exhibit included an April symposium featuring Nora Guthrie and Anna Canoni, daughter and granddaughter, respectively, of the man who gave us "This Land is Your Land," "Do Re Mi" and "Deportee (Plane Wreck at Los Gatos)."

806-651-2244
PanhandlePlains.org

5 *High Desert Museum*
Bend, Oregon

Nature meets history in this fascinating museum that lets visitors get up-close-and-personal to not only almost 30,000 historical artifacts and artwork, but also more than 100 rescued wild animals (otter, lynx, hawks, falcons, spotted owls, wildcats, eagles. . .). High Desert Museum is also a living history museum where you can help a frontier homesteader with her chores. Events last year ranged from fossil digs to mining days to a wild mustang adoption. You can tell the founder of this museum was the kind of man who would raise a wolf cub for his high school biology class (which he did). Founder Donald M. Kerr's dream of bringing people closer to nature lives on here.

541-382-4754
HighDesertMuseum.org

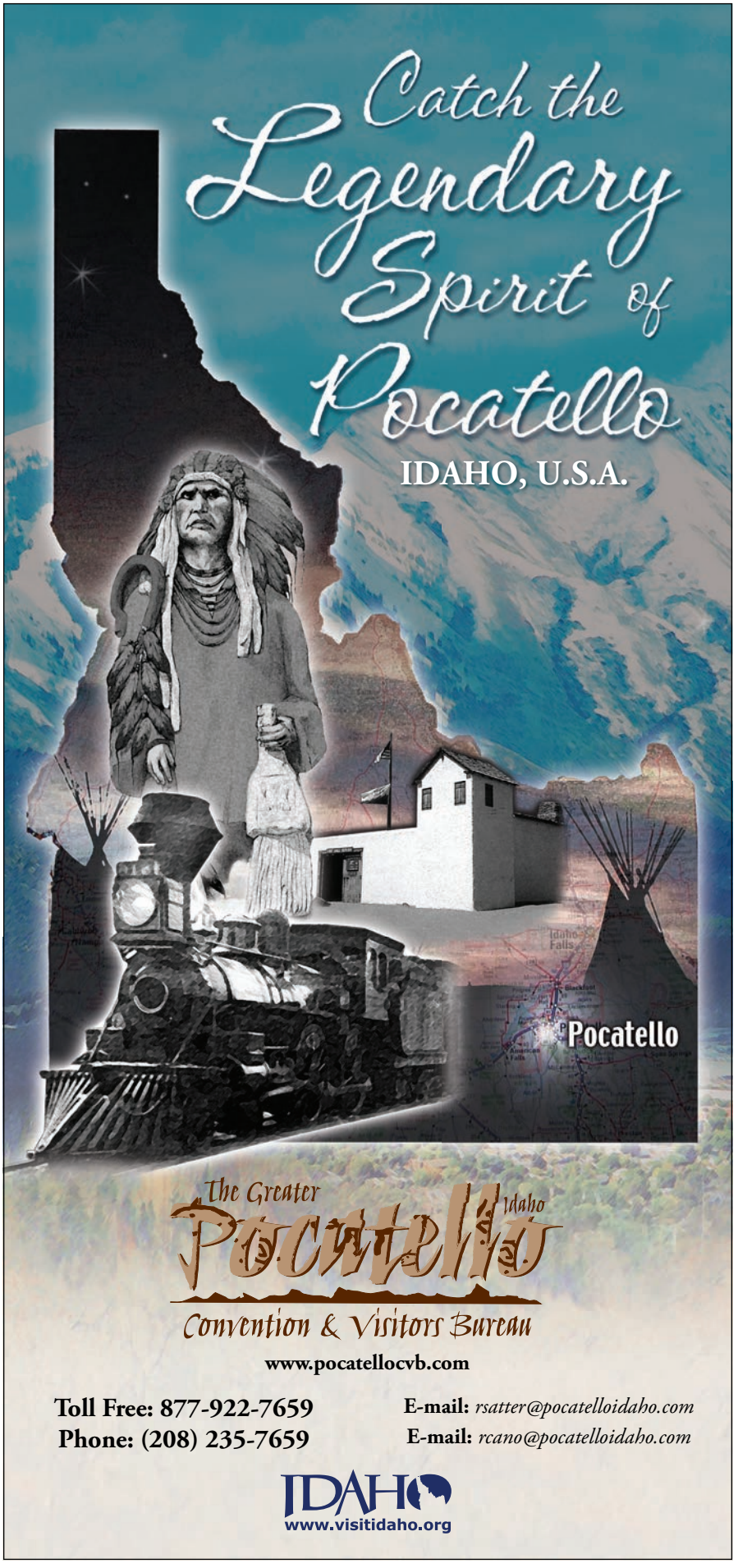
6 *Plains Indian Museum*
Cody, Wyoming

In January 2009, the Buffalo Bill Historical Center received a "Save



Boot Hill Museum's newest exhibit is a replica of Dodge City's first church, Union Church (above), where peace officers Bat Masterson and Wyatt Earp served as deacons under Rev. Ormond W. Wright (see inset photo of the pair, with Wyatt seated, in Dodge). Allie, the widow of Wyatt's brother Virgil, wasn't a big fan of Wyatt's, reports Allan Barra in his 1998 book *Inventing Wyatt Earp*. She wrote, "What got me was that Deacon Wyatt strutted up and down the aisle wearin' his gun on the outside of his coat. None of the others did. And it sure wasn't like the meek and lowly Jesus."

– Union Church: Courtesy Boot Hill Museum; Masterson & Earp: Courtesy Robert G. McCubbin Collection –



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Western author Zane Grey (most known for his 1912 novel *Riders of the Purple Sage*) and his wife Dolly (shown) owned a vacation cabin near Payson, Arizona, during the 1920s. Today, the replica cabin houses the Rim Country Museum.

– Grey: Courtesy Beth Lynch Counseller; Cabin: By Robert Ray –

America's Treasures" grant for the long-term preservation of the Paul Dyck Plains Indian Buffalo Culture Collection. Dyck, an artist who studied the Plains Indians, collected more than 2,000 pieces dating from the late 1700s to the 1890s before his death in 2006, and these objects are being displayed on a rotating basis. Add to that the center's annual Powwow and the other amazing artifacts on display, and it's easy to see why Crow tribal historian Joseph Medicine Crow calls this museum "a living, breathing place. . . ."

307-587-4771 • *www.BBHC.org*

7 *National Oregon/California Trail Center*

Montpelier, Idaho

If only those hardy souls who traveled the Oregon and California Trails had it this good: 2,000 miles in one hour. That's the journey visitors undertake in this living history adventure on a simulated wagon train (with hydraulic oxen), offering hands-on experiences. The center, built at a documented encampment site, has seen increased visitation since opening in 1999. Last year, the museum also housed the "Abraham Lincoln in Idaho" traveling exhibit, showing Honest Abe's ties to Idaho through artifacts on loan from the National Archives, Idaho Historical Society and private collections.

866-847-3800
OregonTrailCenter.org

8 *Boot Hill Museum*

Dodge City, Kansas

Any museum that sponsors an annual "Testicle Festival" has to be honored. As part of Dodge City Days, the Bull Fry and Bash serves up Rocky Mountain oysters each July. Yet there's more going on down reconstructed Front Street than just can-can dancers and calf fries. In July of last year, the First Union Church was dedicated, a new reconstruction that shows the transformation of Dodge City from wild and woolly burg to permanent, civilized town. The cowtown's peace officers Wyatt Earp and Bat Masterson were deacons of the original interdenominational church, built in 1874 or '75.

620-227-8188 • *BootHill.org*

9 *Cripple Creek District Museum*

Cripple Creek, Colorado

Hats off to this museum for acquiring two historic cabins, one from the gold mining town of Cripple Creek and the other—a former home of retired prostitute "French" Blanche LeCoq—from the ghost town of Midway. Miners working in the Cripple Creek mining district passed through Midway (hence the name), stopped in at its watering hole and some, obviously, visited the local soiled doves. LeCoq's cabin was probably built between 1896 and 1900. The other cabin is "one of only about five surviving original log cabins in town," museum director Jan Collins says. The project was two years in the making, with the cabins finally moved to the museum grounds in September. Plans call for the cabins to be furnished as they would have looked during their heydays. The museum's portrayal of the last great Colorado gold rush in 1890 just gets better and better.

719-689-2634 • *Cripple-Creek.org*



The attire of this Northern Plains Lakota male doll, circa 1880, echoes the changing styles of the late 19th century. You can see trade materials, such as glass beads, wool cloth and German silver, that have been added to the traditional clothing.

– Courtesy Plains Indian Museum / Buffalo Bill Historical Center, NA.507.130 –

10 *Rim Country Museum*
Payson, Arizona

Visitation has more than doubled since the replica Zane Grey cabin (the original burned down in a 1990 forest fire) was dedicated in 2005. Don't think, however, that this museum is just about a famous Western novelist. Displays tell the stories of the area's Indians and rodeo cowboys, lumberjacks and miners, moonshiners and firefighters. Special events in 2009 ranged from a Civil War re-enactment to parades and, of course, the dedication of the Gib Stiles Collection of 294 items, featuring several Zane Grey first editions, as a permanent exhibit in the cabin.

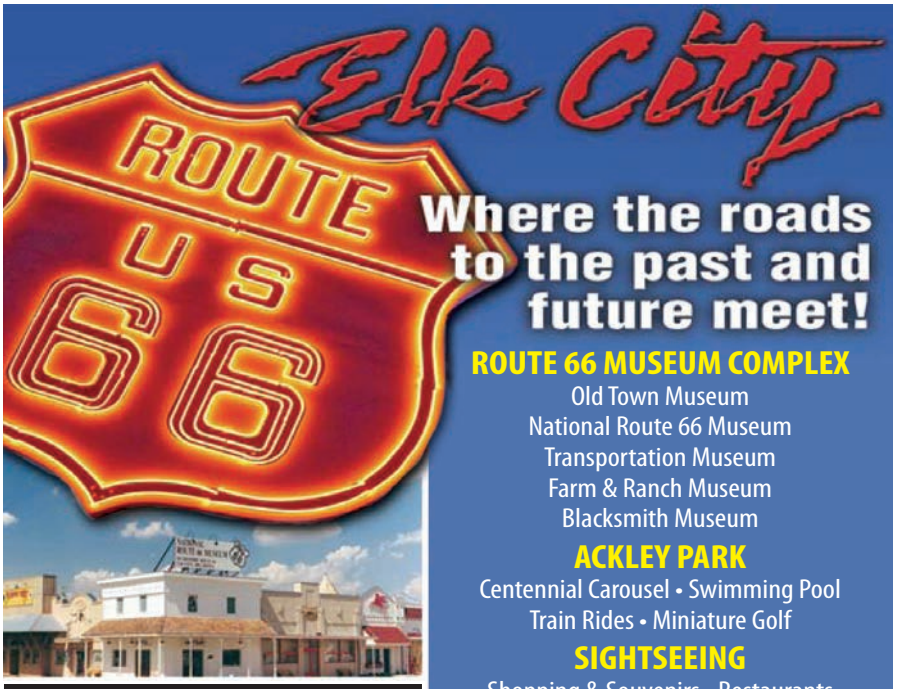
928-474-3483

RimCountryMuseums.com

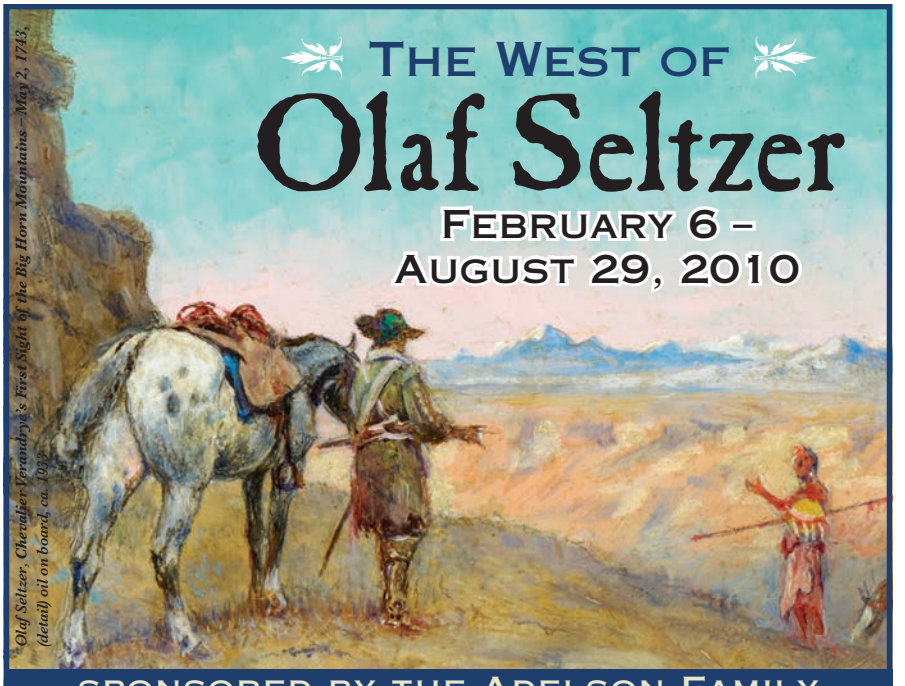


You can meet bobcats, porcupines and otters daily at the High Desert Museum in Bend, Oregon. At living history events, you can meet a whole 'nother kind of animal: re-enactors. Every October, the Civil War comes to life in Oregon when the Sagebrush Soldiers (above) re-enact the military drills and patrol of the 1st Oregon Volunteer infantry.

– Courtesy High Desert Museum –



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BEST WESTERN ART MUSEUM

Just when you thought Tulsa, Oklahoma's **Gilcrease Museum** couldn't get any better, the University of Tulsa, which manages this world-class facility, acquired the C.M. Russell Research Collection in September from the Colorado Springs Fine Arts Center.

The addition of more than 13,000 objects that cover practically all of cowboy artist Charlie Russell's life and work makes our choice of Western Art Museum of the Year pretty easy.

We're talking about original sketches and drawings, Russell's illustrated letters and envelopes, plenty of letters written by and to the great Montana artist, newspaper clippings, photographs, artifacts, family photo albums, personal effects, even paints, brushes and palettes—all collected by Homer Britzman, Russell's biographer, with help from Nancy, Charlie's wife, after Charlie died in 1926.



This photograph of cowboy artist Charles M. Russell at work is one of the more than 13,000 objects linked to his life that the Gilcrease Museum in Tulsa, Oklahoma, acquired in 2009. The Gilcrease also impressed us with its exhibit on Chiricahua Apache sculptor Allan Houser. His *Future* bronze, one of six created in 1985, is shown in the inset.

– Images courtesy Gilcrease Museum / Future: Copyright Chiinde –



The museum did not disclose the price of purchase. Yet University President Steadman Upham was quite pleased with the purchase, stating: "Our acquisition will allow Gilcrease to open new avenues of research into the life and works of one of the American West's defining artists. Having these materials together under one roof will provide unparalleled opportunities for researchers to study the materials in the Russell Research Collection within the context of the masterworks at Gilcrease."

Several of those items, by the way, are on display through May 2, 2010, in the Gilcrease's "The Masterworks of Charles M. Russell: A Retrospective of Paintings & Sculpture."

As if that collection alone wasn't enough to make up our minds, the Gilcrease, in November, debuted a special exhibit, "Unconquered: Allan Houser and the Legacy of One Apache Family," which showcased the life, legacy and artwork of one of the world's most important 20th-century sculptors.

HONORABLE MENTIONS

Whitney Gallery of Western Art (Cody, Wyoming): To celebrate its 50th anniversary, this Buffalo Bill Historical Center museum unveiled a new look, and new interpretation, in June, putting the works of master artists of the American West—George Catlin, W.H.D. Koerner, Alfred Jacob Miller, Frederic Remington, Charlie Russell, N.C. Wyeth to name a few—into a fresh context.

Booth Western Art Museum (Cartersville, Georgia): A great museum for history and art, the Booth debuted "The Black West: Buffalo Soldiers, Black Cowboys & Untold Stories," which highlighted the works of 16 contemporary black artists of the West who tell visual stories of not only soldiers and cowboys, but also explorers, rodeo stars and women. Co-curator "Cowboy" Mike Searles kicked off the exhibit with an opening night lecture.

Comanche National Museum and Cultural Center (Lawton, Oklahoma): Opened in 2007, this museum preserves the tribe's culture, history and, especially, its language, but it has also evolved into a comprehensive Comanche art collection. In August, the Oklahoma Museums Association awarded the museum a "Promotional Piece" award for its TV commercial "Celebrating Josephine Wapp." We figured the exhibit itself, which ran February 10-April 30 of last year and showcased the life and works of this 97-year-old finger weaver, was worth an honor too.

Desert Caballeros Museum (Wickenburg, Arizona): From tours, art classes and lectures, this desert oasis is always worth visiting. Highlighting last year's special events were "A Victorian Wedding" fashion show and the always popular "Cowgirl Up!" exhibition and sale. Women artists of the West definitely have a fan in this museum.

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25 KID-FRIENDLY MUSEUMS

Based on 25 creative, attention-grabbing events held in 2009 that excited the kids!

We know, and emphasize, the importance of getting our youth interested in their history and heritage. That's one reason we're always impressed with the five museums at the Buffalo Bill Historical Center in Cody, Wyoming, and the variety of workshops, traveling trunks and kid-friendly events hosted there. It's a big reason we're looking forward to 2013 when the Buffalo Bill Museum hopes to have its exhibits reinterpreted and reinstalled, and made a lot more kid-friendly.

"We have to make Cody relevant to people today," says John C. Rumm, curator of Western American History at the Buffalo Bill Museum, "and not just a romanticized holdover from the 19th century."

The BBHC isn't alone, of course. Several museums across the country offered kid-friendly initiatives last year, and continue to do so.

OUR FAVORITE 25:

1 TRAVEL BACK IN TIME: Of course, that's what you do at any museum, right? But we're especially taken with the "Time Travelers" program at the River of Time Museum in Fountain Hills, Arizona. Each year, area students, mainly in grades four-six, are invited to become youth docents for one of the museum's 11 sections. They learn about being a trapper, miner, soldier, geologist and more. Now that's how to get kids hooked on history. Awesome!

2 LEARN FROM A DISTANCE: You don't have to travel to learn history and art. The Amon Carter Museum in Fort Worth, Texas, presented "distance learning programs" (videoconferences, more or less) that reached more than 14,000 students across the country during the 2008-09 school year. During a spring "Abraham Lincoln Turns 200" videoconference in which students were shown the sculpture *The Freedman*, depicting a slave breaking free of his chains, a third-grade boy said, "He's thinking about standing up, walking around and looking at his future." That's pretty insightful.

3 SKIP SCHOOL: Not really. When budget cuts forced the Redmond School District into a four-day school week (no school on Friday), the High Desert Museum in Bend, Oregon, offered the YES (Youth Engaged in Science) program. Students at Obsidian Middle School took part in lab experiments, outdoor observations and studied environmental science as part of a Choice Fridays plan that allowed students to sign up for various programs "to enhance their day and assist those parents who need child care or hope for improving their students' academics."

4 EXPERIENCE THE CIVIL WAR AT NIGHT: El Rancho de las Golondrinas, a living history museum just outside of Santa Fe, New Mexico, has Civil War re-enactments each May, but kids and adults also enjoyed a free candlelight tour taking visitors to various vignettes in which re-enactors depicted the everyday life of soldiers and civilians during the 1862 Confederate invasion of New Mexico Territory. The cookies and hot chocolate afterward were pretty good too.

5 X MARKS THE SPOT: The Phippen Museum in Prescott, Arizona, has always emphasized educational programming and community outreach, and curators consistently come up with entertaining art activities for kids. We were tickled with one particular 2009 session, "Map Legends!", in which children created antiqued watercolor maps to lost gold mines or other hidden treasures.

6 GET ATTACKED BY A WOLF: Or get caught in a buffalo stampede . . . or experience a gunfight at the Bee Hive Saloon. At Frontier Texas! in Abilene, the Century of Adventure, a state-of-the-art interactive, multimedia theater, uses lights, cameras and, above all, action to tell the story of the frontier history of Texas.

7 SING HAPPY TRAILS ONE LAST TIME: Sadly, the Roy Rogers-Dale Evans Museum closed its doors after six years in Branson, Missouri. The museum originally opened in California in 1967, but declining attendance caused Roy Rogers Jr. to say adios on December 12, 2009. Roy Jr., by the way, will be performing at Branson's Mickey Gilley Theater this year. Goodbye, good luck, and may the good Lord take a likin' to ya.

8 LEARN ABOUT HONEST ABE: To celebrate Mr. Lincoln's 200th birthday, the Abraham Lincoln Library & Museum in Springfield, Illinois, put together a traveling exhibit, "Abraham Lincoln: Self-Made in America," with several learning stations that last year reached the Dallas Heritage Village in Dallas, Texas; West Baton Rouge Museum in Port Allen, Louisiana; Four Mile Historic Park in Denver, Colorado; Branigan Cultural Center in Las Cruces, New Mexico; and "Temecula Reads! Lincoln" libraries in Temecula, California. The exhibits head east and west through September 2010.

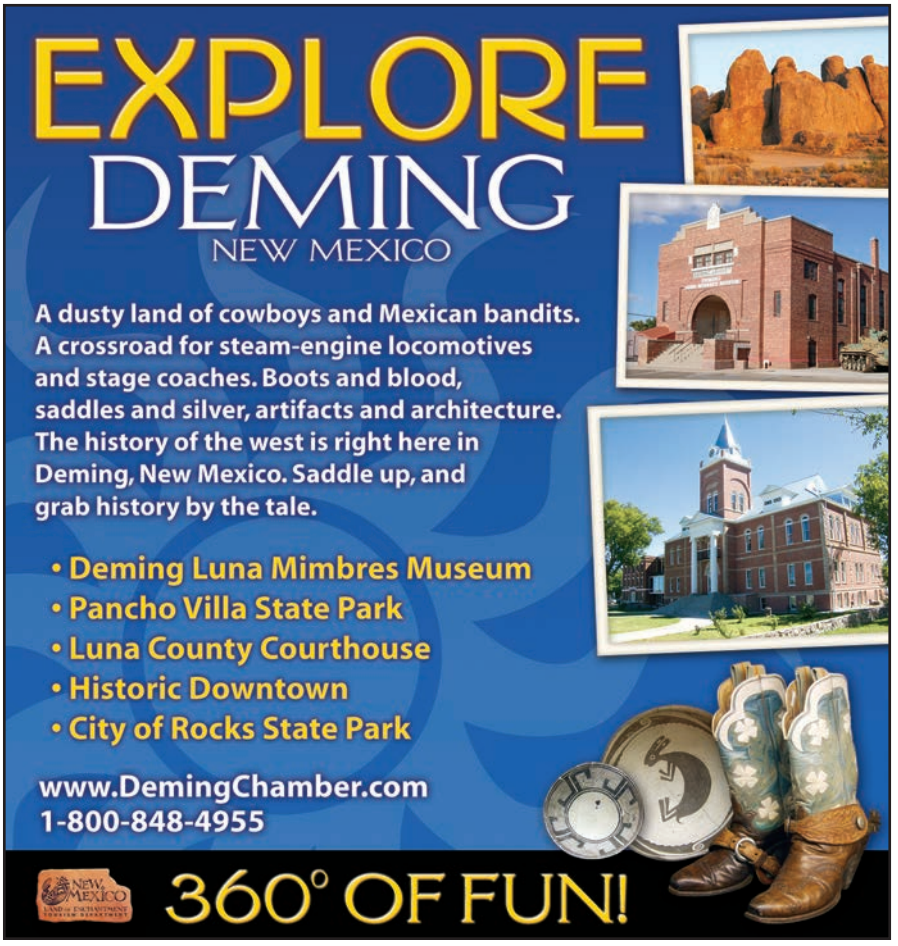
9 GET MACABRE: Moms may not like it, but we're betting every boy and plenty of girls who take a field trip to the Pinal County Historical Society Museum in Florence, Arizona, will get a kick out of the various prison death house displays. Hangman's nooses, dual chairs for the gas chamber and a gallows trap door top the list. Sign us up to chaperone the next school outing.

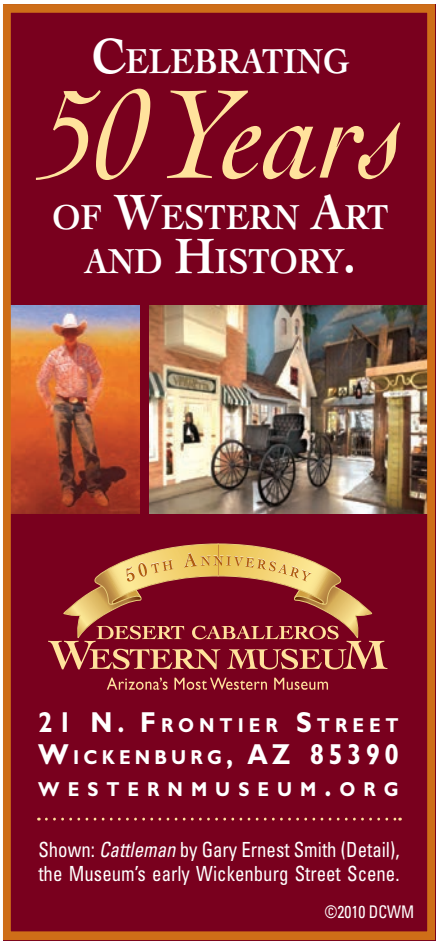
10 EAT YOUR BEANS: The Chuck Wagon Gathering and Children's Cowboy Festival at the National Cowboy and Western Heritage Museum in Oklahoma City, Oklahoma, celebrated its 20th anniversary last year, bringing in more than 10,000 kids and grownups for stagecoach and covered wagon rides, hands-on activities, the music of Red Steagall and Don Edwards, and plenty of biscuits, stews, cobblers and, yep, beans.

11 LISTEN TO A STORY: Nobody tells children's stories better than Joe Hayes, whose whimsical tales highlighting Indian, Hispanic and Anglo cultures have been a weekend staple July through mid-August for the past 25 years at the Wheelwright Museum of the American Indian in Santa Fe, New Mexico.

12 BE A MOUNTAIN MAN: Each May, the Museum of the Mountain Man in Pinedale, Wyoming, brings in elementary schoolchildren from across southwestern Wyoming for its Living History Days, an educational program that teaches kids—and grownups too—about life during the fur trade era. Call it a "kiddie rendezvous."

13 MAKE HISTORY WITH THE ARTS: The Chisholm Trail Heritage Center in Duncan, Oklahoma, puts third-, fourth- and fifth-graders in the Old West, with living historians,









Kids can literally "saddle up" at the Panhandle-Plains Historical Museum in Canyon, Texas. And if mom and dad need a date night, they can give the kids a night at the museum during "Parents Night Out."

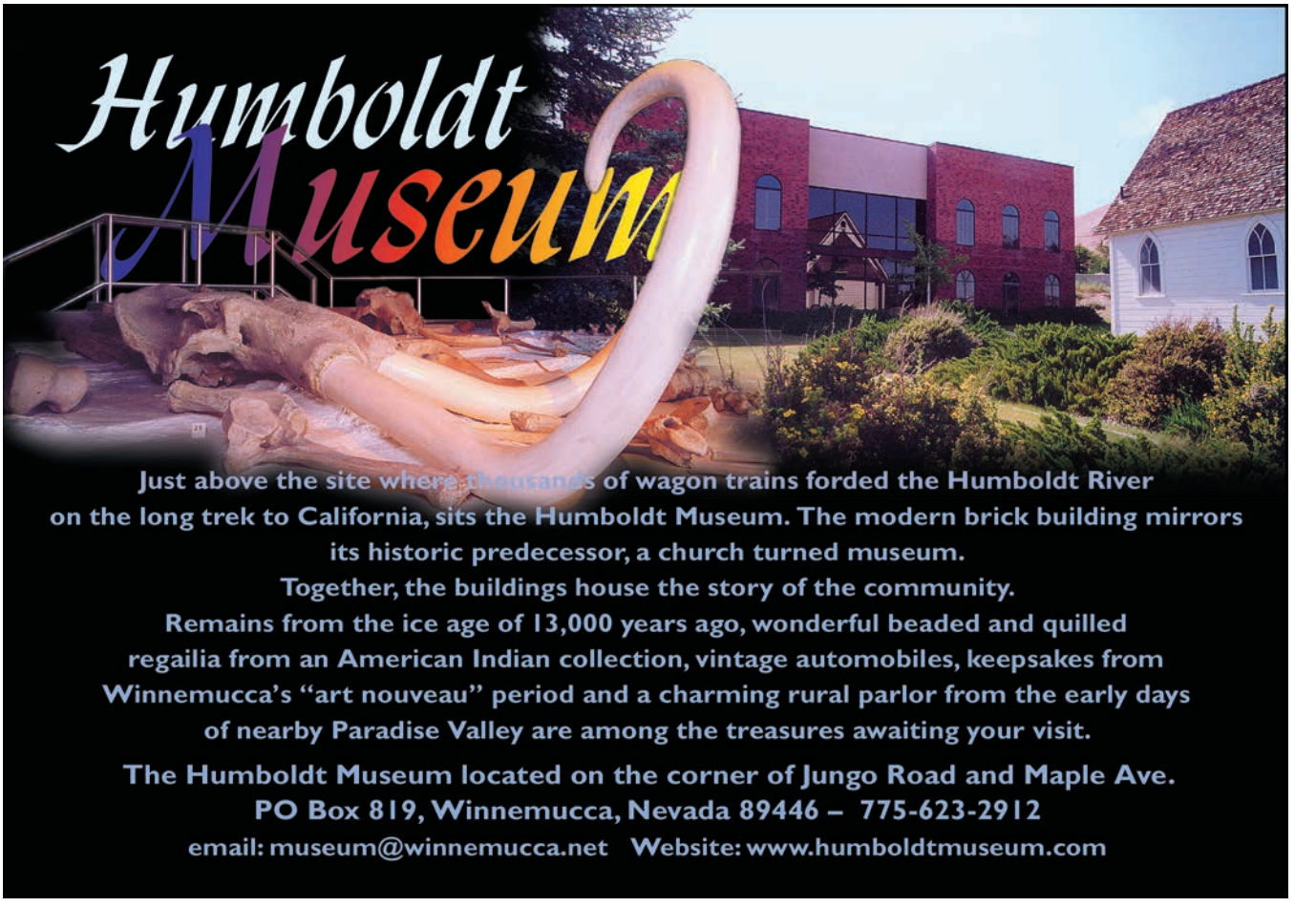
– Courtesy Panhandle-Plains Historical Museum –

art classes and music classes, in a pretty intensive, but incredibly fun, 3.5-hour program.

14 EXPLORE YELLOWSTONE: What we'd give to experience the "Greater Yellowstone Adventure" at the Buffalo Bill Historical Center's Draper Museum of Natural History in Cody, Wyoming. Third- through fifth-graders explored the Yellowstone region, learning about plants, animals and geology through interactive and hands-on demonstrations. Those lucky kids!

15 MAKE AN INDIAN BASKET: The Autry National Center in Los Angeles, California, holds various "Western Weekend Workshops" on Saturdays throughout the year for children. In October, we were captivated by the Autry's workshop on American Indian basketry in which participants not only learned about the techniques, materials and functions of various Indian baskets, they also got to create their own to take home.

16 SELL YOUR ART: Any tourist in Santa Fe, New Mexico, has likely strolled through the portal at the Palace of the Governors and maybe even bought a piece of jewelry from one of the Indian artists selling their wares. In July, the New Mexico History Museum sponsored a Young Native Artists Show in which children and



grandchildren of the artists associated with the Palace Portal Program showed their own arts and crafts at the Palace of the Governors' courtyard. Now that's passing on the tradition.

17 WRITE A POEM (1): The art programs at Desert Caballeros Western Museum in Wickenburg, Arizona, aren't just visual. The museum organizes a "Children's Cowboy Poetry Contest" that includes lessons (not just about poetry, but Western history and heritage), after which students submit their original poems. Nine winners are then selected to recite their work at Wickenburg's Cowboy Christmas Poetry Gathering in December.

18 WRITE A POEM (2): Not every aspiring poet lives in Arizona. The Booth Western Art Museum in Cartersville, Georgia, sponsors the annual Georgia Youth Cowboy Poetry Contest. The top 10 in each of four age categories (elementary school through 12th grade) are invited to recite their poems before a panel of judges. Last year's contest drew 500 Baxter Black wannabes.

19 TAKE A HIKE: Superstition Mountain Museum in Apache Junction, Arizona, sponsored several "Adventures in the Sonoran Desert" for children ages eight to 11, with informative day hikes around Apache Junction and Gold Canyon, and a guided tour of the museum, including the Elvis Presley Memorial Chapel, an old set from the 1969 movie *Charro*, moved here after a fire destroyed much of the Apacheland Movie Ranch in 2004.

20 BECOME A SCAVENGER: The A.R. Mitchell Museum of Western Art in Trinidad, Colorado, is more than just a great collection of Western art in a historic 1906 building. It also is the host of a scavenger hunt for children. Plus, we think kids and adults might enjoy that re-enactment of the "Clay Allison Shoot-out" each August—not to mention the museum's 1700s elk hide painting.

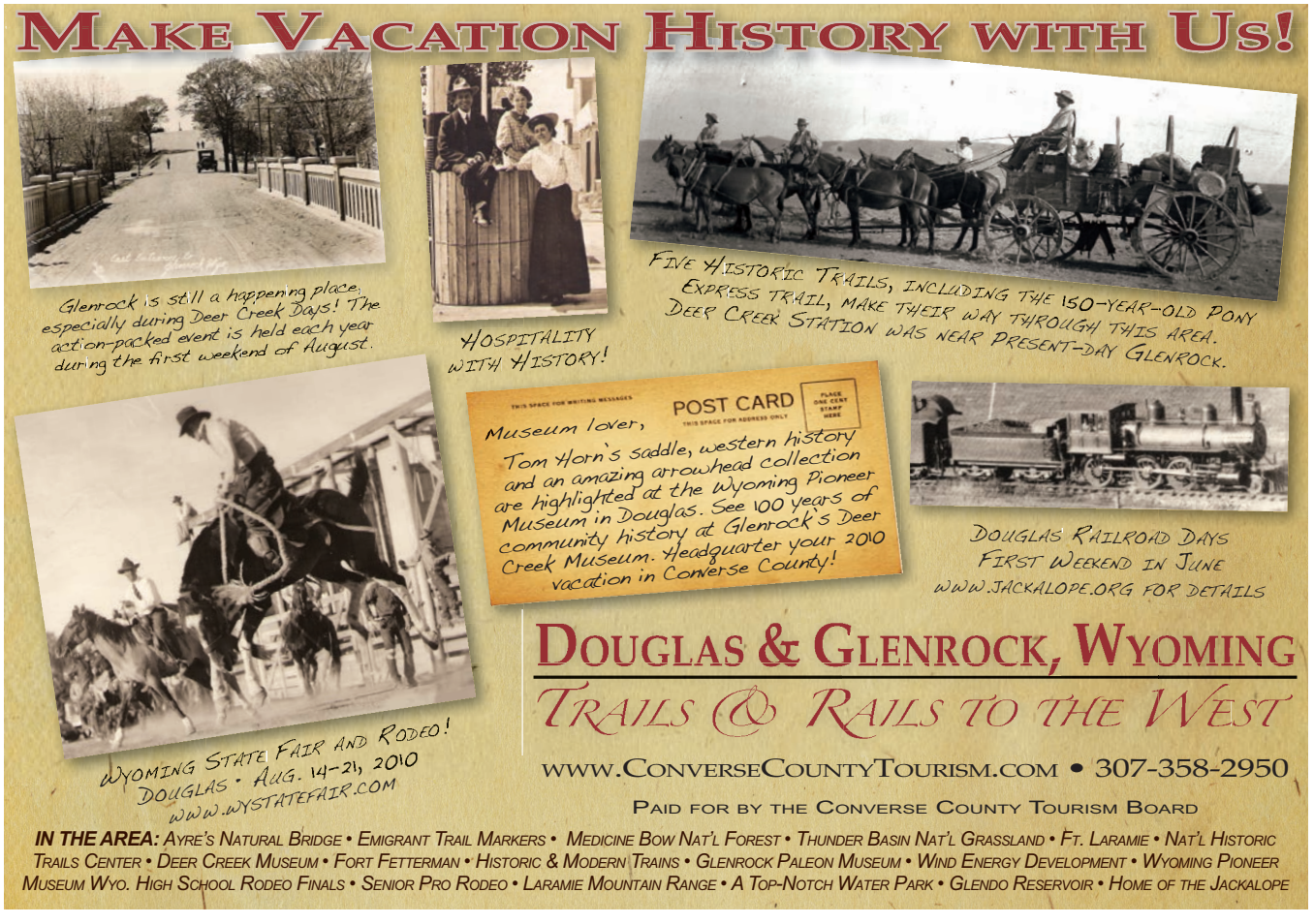
21 BE A QUILTER: The National Oregon/California Trail Center in Montpelier, Idaho, showcased and honored the local youth "who are preserving and perpetuating the pioneer craft of quilting" with a special exhibit, "Youth Quilts on the Oregon Trail," that ran throughout May 2009.

22 GIVE MOM AND DAD A BREAK: "Parents Night Out" is a collaboration between Amarillo's American Quarter Horse Hall of Fame & Museum, Amarillo Museum of Art and Don Harrington Discovery Center, and Canyon's Panhandle-Plains Historical Museum that allows children ages four-11 to be dropped off ($20 for first kid; $15 for each additional). Mom and dad get to go on a date, while the children take part in various fun, and educational, activities.

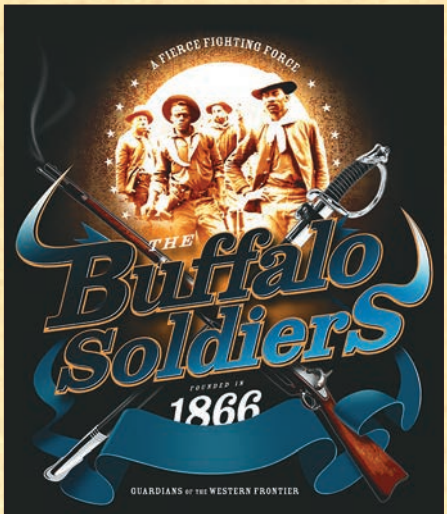
23 KEEP TIME: The Dakota Discovery Museum in Mitchell, South Dakota, is an excellent children's museum that teaches our youth all about art, history and culture. A summer exhibit, "Keeping Time," taught visitors all about horology (that's the study of timekeeping devices), clocks and even watch repair from the early 1900s.

24 SING HAPPY BIRTHDAY: The Stuhr Museum of the Prairie Pioneer, a living history museum in Grand Island, Nebraska, allows special birthday parties at various sites on the museum grounds, including the Static Train Display. What better way is there to celebrate a b-day and learn a little about Western history?

25 RIDE A PONY EXPRESS HORSE: You don't have to worry about getting thrown, either, on the Wild Thing Carousel at the Patee House Museum in St. Joseph, Missouri, which also features the restored Pony Express headquarters. Expect a crowd this year as the Pony celebrates its 150th anniversary.



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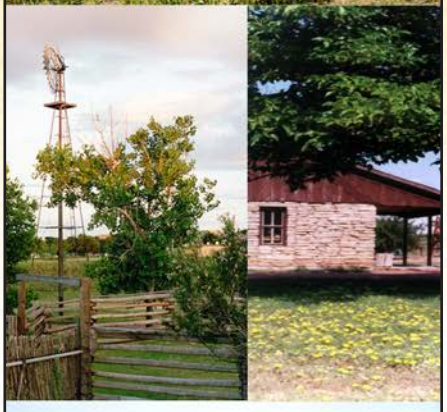
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BY MARK BOARDMAN

THE LEGENDARY LIFE & TRAGIC DEATH OF

Sonny Jim

"HE LIVED IN THE WILD WEST AND DIED IN THE WILD WEST WAY."

About 1,000 people came to praise the old Indian cowboy, not bury him. They came from far and wide, from California to Oklahoma to Oregon and more, braving the late October cold and snow and icy roads to sing songs and swap stories. They were professionals, housewives, cowboys, Indians and Hispanics and whites. They were friends and kin and admirers of the man who called himself Sonny Jim, who many said was one-of-a-kind. He'd packed two or three lifetimes into his 68 years—and yet he died way too early, a peaceful soul victimized by senseless violence.

"He lived in the Wild West and died in the Wild West way," his friend Sammy C. said that day.

By the time those people gathered for his memorial service—October 29, 2009, at Red Rock State Park near Gallup, New Mexico—Sonny Jim was already a legend in many parts of the West.

You probably haven't heard of him. It's high time you did.

Sonny Jim was an impressive guy. He would have been the perfect cover model for a New West magazine—not only in his dress, but also in his physical attributes. He was remarkably handsome, and at 6'1" and 200-some pounds, standing straight as an arrow and moving with the gracefulness of a mountain lion, he looked like an athlete. But even more important, he greeted everyone with a winning smile and with kind words. He listened intently, making folks feel special. People were drawn to Sonny Jim, and he to them.

He was born Clyde Shacknasty James at the Klamath Indian Agency in Oregon on December 28, 1940. His mother Luella—the daughter of German immigrants—exposed the youngster and his three sisters to music, the arts and their Modoc heritage. Father Clyde passed on athletic talent, a love of basketball and a dedication to the cowboy way. He had Sonny Jim throwing rope around the house as soon as the youngster could walk, and he was on horseback at about the same time. Sonny Jim worked on those skills hour after hour, day after day. It was an eclectic household. And Sonny absorbed it all.

The family moved to Taos, New Mexico, when Sonny was in junior high, and he began hanging out with his half-brother Woody Crumbo Jr. A cowboy named Slim Evans took a shine to the boys and put them on several of his horses—"I can't tell you how many times our butts hit the ground," Woody says.

Slim's nephew Max also took an interest in the kids. At the time, Max Evans was a noted artist, but he was about to switch over to what would become an award-winning career in Western fiction writing. He also decided to switch cow horses, and he gave Sonny and Woody his old mount Sleepy Kay. "They started learning to rope on Sleepy Kay," Evans wrote in his book *For the Love of a Horse*. "She was exactly right for them. Eventually, they turned her into a steer jerking horse."

In his teens, Sonny Jim became a star basketball player, a noted rodeo cowboy, a talented musician and an advocate for American Indian cultures. He went back to Oregon after high school and adopted the moniker Sonny Jim to honor his grandfather. Many people would never know him as anything else—just Sonny Jim.

– All photos courtesy Sonlatsa Jim-Martin unless otherwise noted –



Sonny Jim, showing his rodeo awards in an undated photo from the 1970s.

In the early 1960s he returned to New Mexico to live among the Navajo, partly because he married a Navajo woman and partly because the tribe had an active and competitive rodeo circuit. He also loved the tribal culture and the people; their laid back ways suited his personality and lifestyle.

Central and northeast New Mexico had their own allure too. The changing of the seasons. Long stretches of land that haven't varied since the Old West days. Rocky buttes and mountains rising toward the sky, ringing pastures for cattle and horses, and farms for growing produce. It was all a spiritual man like Sonny could want.

The Navajo quickly accepted him. He came with an open heart and a respect for the people who call themselves "Dine." Navajo Nation Judge T.J. Holgate—also a rodeo competitor—calls Sonny Jim an in-law, a member of the Navajo family and says that Sonny Jim was loved and respected wherever he went.

Well, for the most part anyway. Some of Sonny Jim's competitors at the Navajo rodeos were a little suspicious of this guy with light skin and white facial features; they made him produce his tribal registration papers before he was allowed to ride. But that quickly blew over.

The old Modocs prized great speakers and orators above all others. They weren't alone in that, of course, and that may help explain Sonny Jim's legend.

He was a born storyteller, and many of his tales were about his own life. Now that had its problems. A great storyteller often won't let the facts get in the way of entertaining the audience, and Sonny was no exception. Even members of his own family weren't sure which of his stories were true.

He claimed to have toured Asia with the Harlem Globetrotters during the early 1960s, playing for their traveling opponents and also giving presentations on American Indians.

Sonny said that he played backup guitar for both Willie Nelson and Waylon Jennings in the early 1970s.



CHIEF OF THE HARDCOURT

Sonny Jim's father Clyde was the first American Indian pro-basketball player, starting his career with the Tulsa (OK) Diamond Oilers in 1927.

Sonny's sister Cheewa James says, "When it came to action on the court, my dad was as strong a warrior as those who fought in the Modoc War."

Nicknamed "Chief," Clyde James was inducted into the American Indian Athletic Hall of Fame in 1977.

Sonny Jim was a basketball star himself, playing against the Harlem Globetrotters (see Sonny Jim above, beneath the basketball hoop) on a tour of Asia in the early 1960s.

He was involved in the American Indian Movement in the 1970s, working to expose the plight and support the rights of American Indians.

He was trained as a medicine man, and many in the community considered him a gifted healer of body and soul.

He told how he'd won the national all-around Indian Cowboy title in 1969 and '70, was the top Indian bareback rider in 1970 and the steer-wrestling champion in 1982—at the advanced age of 41.

All of those stories turned out to be . . . true.

But Sonny also hedged on some small points, like his real age. For years, a lot of folks thought he was 10 years younger than he actually was.

Those kinds of sketchy details just added to the Sonny Jim mystique. Folks knew the stories, but they didn't know everything about the storyteller. That's how he wanted it.

Part of the legend came from the life he led. Sonny Jim was a travelin' man, a seeker who wandered the West in search of meaning and the perfect rodeo ride. His half-brother Woody says the road was Sonny's home—clichéd, perhaps, but true.

At this point, it might be instructive to consider four years in the life of Sonny Jim.

In 1978, a 17-year-old Papago (now Tohono O'Odham) from Arizona named Sy Johnson finally met the man he'd heard so much about. Sonny Jim was a larger-than-life figure, and the angry, rebellious teen was drawn to him. The feeling must have been mutual; Sonny invited Sy to go with him on a journey. The kid quit school, packed some bags and headed out.

Over the next few years, the two moved across the West, competing in rodeos and taking odd jobs to pay their expenses. For

a few months between the end of November and the start of April, they would return to their homes, ranching and cowboying and doing whatever else needed to be done.

Sy remembers that it was a hand-to-mouth existence, simple but satisfying. They'd sleep in the open, just like their ancestors had. They'd often hunt for their food. Some weekends they'd hit four or five rodeos—sometimes getting rodeo groupies to chauffeur them in the girls' cars ("They were a lot more comfortable than our truck."). Sonny was a good-looking guy, and the ladies found him to be charismatic.

But Sy took away more than memories and belt buckles. "I was a kid, and I had long hair and didn't get along with many people. Sonny Jim taught me to have pride in myself as a person, and to have indigenous pride in my heritage and my people. He changed my life."

He's not alone in that statement.

For Sonny Jim came into contact with countless people over the years. He grew close enough with many that he considered them family; it's unclear just how many folks he called adopted sons or daughters or brothers or sisters (he considered Sy Johnson an adopted little brother). He didn't need a government document to prove it (in fact, he didn't care very much for government documents in general). But they were family, every bit as much as his eight children and 18 grandchildren.

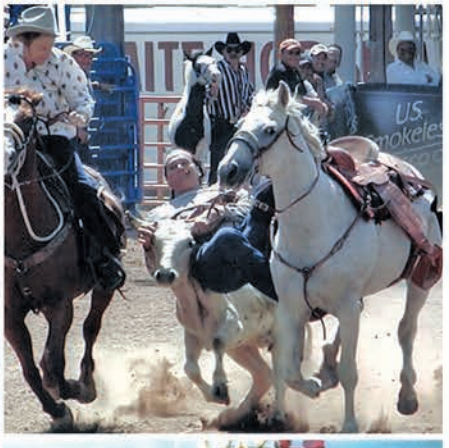
Talk to folks about Sonny Jim and you'll hear the same comments over and over again. Unique. A free spirit. Incredibly talented at everything he did. An Old West cowboy who should have been born 150 years ago. A wonderful guy.

Some also think he had a gift of healing. Author Max Evans was the biggest believer of all, saying Sonny Jim had the strongest capacity of medicine than just about anybody he'd encountered. For decades, he urged



One of the last competition shots of the man—shows Sonny Jim riding with his right shoulder (dislocated) bound up.







Sonny Jim's mother passed on a love of music to her son, from opera to Native songs to Country. Sonny Jim performed with a variety of groups in the Southwest, often playing at honky-tonks and rodeos.



Sonny Jim was addicted to rodeo, says his half-brother Woody Crumbo Jr. The sport was his passion for most of his life. Sonny continued to compete until his death at 68, usually against people less than half his age. He took pride in beating the youngsters.

Sonny Jim to give up the rodeo and focus on being a medicine man. Sonny would promise to do so—after the next contest. Or the contest after that. Or the one after that. "He just couldn't give up the rodeo, even though he knew he should," says Woody Crump Jr. "It was too much in his blood."

All of them remembered Sonny Jim with his trademark stogie, whether he was bulldogging or roping during Indian rodeos, or shooting the breeze with folks. He even had one clenched in his teeth that fateful October day.

His daughter Sonlatsa Jim-Martin—Sonny called her Sunshine—says that her dad would give anything to people in need, from money to clothing to knowledge and advice to physical help.

Part of that was his caring nature. But his sister Cheewa James says that Sonny had no modern conception of material things or money; they just didn't mean anything to him, so it was easy to give them away.

Ironically, that life approach contributed to his death.

Sonny was good friends with Wayne Johnson, a rancher with a spread just outside San Rafael, New Mexico (about five miles south of Grants and an hour southeast of Gallup). Johnson was 75 and in failing health; Sonny often took him to doctor's appointments and helped out around Johnson's ranch. A grateful Johnson began drawing up documents to give his land to Sonny.

To be honest, it wasn't much of a spread, just three or four acres on a windswept plain, surrounded by other, mostly empty plots. Johnson's land was and is a mess—a half dozen or so beat up cars, three decrepit trailers of various sizes and makes (Johnson lived in the blue trailer), some sheds and chicken coops and assorted trash. The place looks like a junkyard.

To make matters worse, some Navajos consider the San Rafael area to be a dark place, full of negative energy.

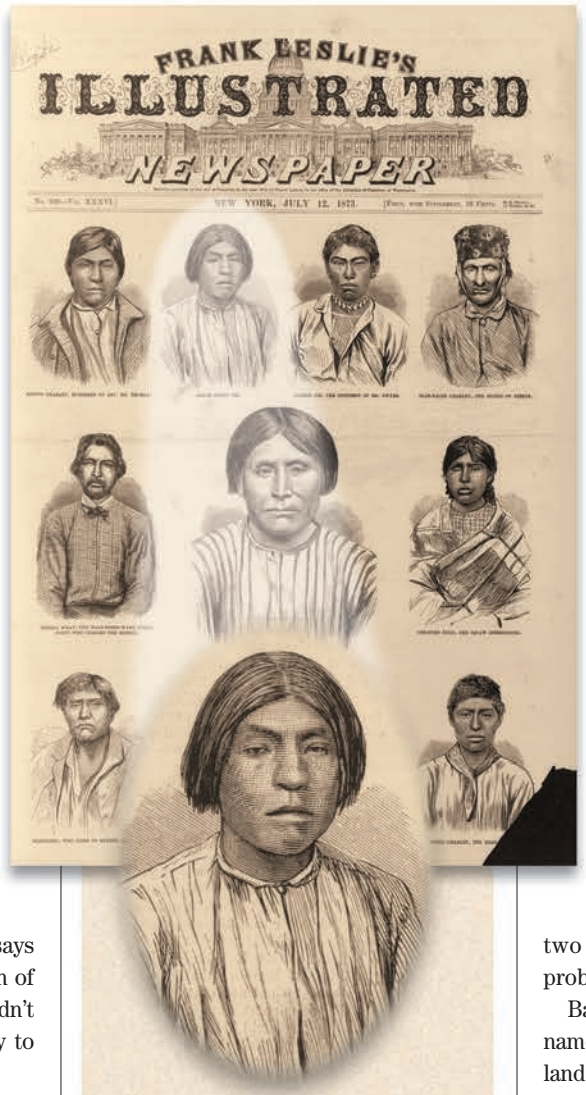
But the land was Johnson's, and he wanted to give it to Sonny. The two of them had to take care of a problem first.

Back in 2005, Johnson allowed a drifter named Danny Stanfield to squat on his land, living in an old bus that Stanfield had been driving around. The relationship cooled over the years; by the middle of 2009, it was positively sour.

On the afternoon of October 23, 2009, Johnson, Sonny Jim and his ranch hand Fernando Begay went to tell Stanfield that he had to move. Johnson had asked Sonny to go with him, in part because Sonny was younger and in good shape, just in case they ran into trouble, but also because Sonny was a renowned negotiator and peacekeeper who could talk his way through anything.

When they got there, they tore down a fence that Stanfield had put up on the property. Stanfield came out and started arguing with Johnson. Then he headed back into his bus. When he returned, he wore a .38 Ruger holstered at his hip. Sonny Jim pulled out his cell phone and called 9-1-1.

Stanfield drew his gun with one hand and a pair of handcuffs with the other,



SHACKNASTY JIM

Sonny Jim's great-grandfather was Shacknasty Jim, leader of a small band of Modocs in the 1870s.

Shacknasty Jim was an active participant in the Modoc War against the U.S. But conditions got tough in those California lava beds, and he, along with about a dozen other Modoc warriors, surrendered on May 22, 1873. The front page of *Frank Leslie's Illustrated Newspaper* on July 12 featured portraits by Louis Heller of those 11 Modoc Indians, including Shacknasty Jim (above).

Sonny Jim's great-grandfather then helped track down Modoc Chief Captain Jack (who was hanged, along with three others, in October 1873).

For his trouble, Shacknasty Jim was spared the hangman's noose and shipped off to a new reservation in what is now northeast Oklahoma. He died of tuberculosis in 1881 at the age of 30.

– Courtesy Library of Congress –



Sonny Jim, standing to the left of his daughter Sonlatsa "Sunshine" Jim-Martin, and with her family at the James Reunion in Gallup, New Mexico, in July 2009. For Sonny, family went well beyond blood.





The land where Sonny Jim and Wayne Johnson were killed on October 23, 2009. The alleged murder weapon, in its holster, lies in the middle of the dirt road.

– All images on this page courtesy *Cibola Beacon* newspaper in Grants, New Mexico –

Danny Stanfield squatted on this section of Wayne Johnson's land. On October 23, Sonny Jim and Johnson tore down the metal fenceposts that Stanfield had recently erected (foreground). Stanfield came out of his bus (background) to confront the men– with tragic results.

Members of Sonny Jim's family were still devastated over his death at the November 6 arraignment of accused killer Danny Stanfield. He appeared via television feed from the Cibola County Jail.





telling Johnson and Sonny Jim that they were under citizen's arrest. Just what happened next is a bit fuzzy. But apparently Sonny—still on the phone—made a slight move toward Stanfield, who opened fire. Sonny was hit in the chest. Stanfield turned and shot at Begay, who was running for his life down a nearby road. Those shots missed. Stanfield then went after Johnson, who was grabbing for a small derringer, and shot him. Stanfield reloaded the Ruger and shot both men again, once each in the head.

Sheriff's deputies arrived on the scene within minutes. As they approached Stanfield, he tossed the holstered gun down and yelled, "You're damn right I shot them! It was self-defense."

The evidence and Begay's testimony showed otherwise. Stanfield was arrested and indicted on several counts, including murder. As of press date, he was in jail awaiting trial.

Just the weekend before, Sonny Jim had competed in bulldogging, overcoming an injured right shoulder to participate. And he was 68 years old.

At Red Rock State Park, six days after the shooting, Sonny Jim's memorial service closed with his widow Bobbie leading his saddled horse around an outside arena—the symbol of his last ride. The snow fell, and his Navajo friends called it a good sign, since the flakes were nourishing the land with water.

Then his protégé Matt Vail burst out of a gate and charged his horse after a steer, remembering Sonny Jim's life in rodeo. At that moment, the snow stopped and the sun came out. That's considered a sign of good fortune for all involved.

Only at Sonny Jim's funeral. . . .

The Modoc believe that when a person dies, his life force goes west of the mountains (probably the Cascades of northern California).

Sonny Jim has got to be an exception. His spirit was always just too free to be contained in one place.



Sonny Jim in his Indian cowboy finery at the James family reunion in 2009. Sonny celebrated his Modoc roots throughout his life—as well as the traditions of other tribes, including the Navajo.

THE MODOCS

Sonny Jim's Modoc ancestors came from southern Oregon and northern California. They were fishermen, hunters and gatherers.

An 1864 treaty with the U.S. relegated the Modocs to a reservation (alongside their longtime enemies, the Klamath). The agreement wasn't ratified until 1870. By then, tribal leader Captain Jack had led his band off the reservation and into California.

The U.S. Army took action in 1872. The Modoc War lasted roughly one year; at the end of the conflict the Modocs were sent to a reservation in what is now northeast Oklahoma.

By 1909, the federal government allowed Modocs to relocate to Oregon, and many did. But the tribal headquarters stayed in Oklahoma.

About 200 members live at the Oklahoma reservation. Another 600 reside in Klamath County, Oregon, the old ancestral homelands, mostly enrolled with the Klamath tribe.

Maybe his life force will follow his ashes (his body was cremated, in the Modoc tradition). Over the next year or so, Sonny Jim's family plans to visit certain spots in the West that Sonny believed were special and sacred, sprinkling some of his earthly remains at each location—places that are not bound by time or space.

The Indian cowboy has gone home.



Sonny Jim, in the bulldog arena, with his ever-present cigar in his mouth.

Mark Boardman is the Indiana-based Features Editor for *True West*. For the record, Mark has never played with Waylon or Willie or the Harlem Globetrotters. But then again, how many guys—other than Sonny Jim—have ever done that, and been a medicine man too?

SONNY JIM ROAD TRIP DIARY

You can find out more about Mark Boardman's search for Sonny Jim on his blog at the *True West* community website: *TrueWest.ning.com*

If you are not a member of our community already, you should join now—it's where you can learn what the *True West* editors are working on and where you can talk with our other readers who truly live the True West lifestyle.

PLEASE HELP!

No one has yet claimed the body or possessions of Wayne Johnson. Authorities believe he has a daughter named Becky—last name unknown—living in northern California. If you have information about her or another relative of Johnson's, please contact Sgt. Bill Marion of the Cibola County Sheriff's Office at 505-876-2052.

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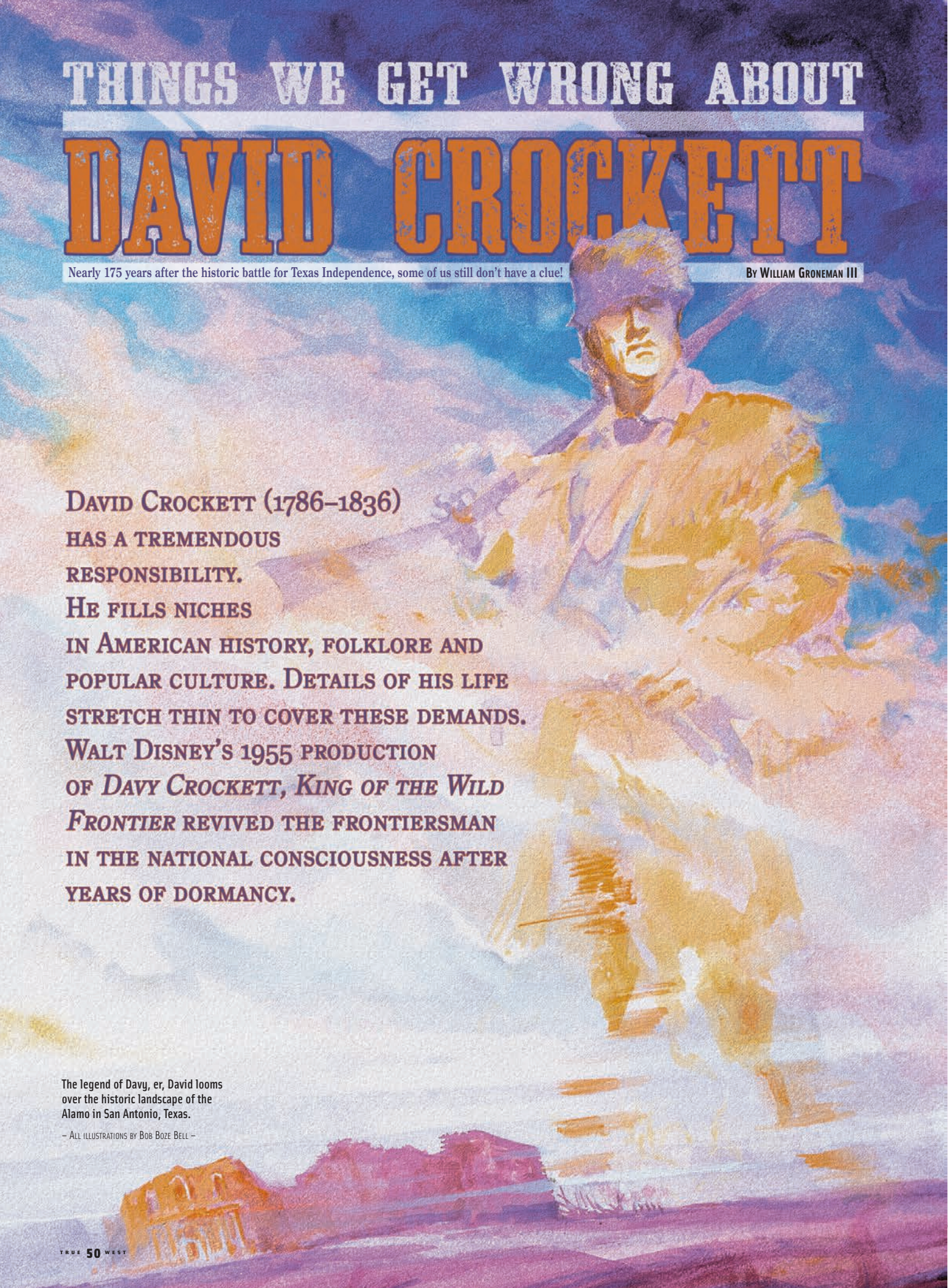
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THINGS WE GET WRONG ABOUT DAVID CROCKETT

Nearly 175 years after the historic battle for Texas Independence, some of us still don't have a clue!

By William Groneman III



David Crockett (1786–1836) has a tremendous responsibility. He fills niches in American history, folklore and popular culture. Details of his life stretch thin to cover these demands. Walt Disney's 1955 production of *Davy Crockett, King of the Wild Frontier* revived the frontiersman in the national consciousness after years of dormancy.

The legend of Davy, er, David looms over the historic landscape of the Alamo in San Antonio, Texas.

– All illustrations by Bob Boze Bell –

Today's historians work hard to dispel beliefs about the man engendered by the earlier and popular ABC miniseries. Still, after hundreds of books, documentaries and movies, misconceptions persist. Some of the most outlandish claims made about him include those stating David Crockett. . .

Wasn't Davy:

Crockett signed his correspondence with "David." In print, others—including President Andrew Jackson—called him Davy. Crockett even referred to himself as Davy during a speech in Ohio on July 12, 1834.

Was lazy:

Crockett worked as a drover, freighter, farm hand, hatter, farmer, soldier, scout, magistrate, justice of the peace, town commissioner, militia officer, Tennessee State legislator, member of the U.S. House of Representatives, hunter, trail blazer for new roads, author and finally a volunteer soldier in the 1835-36 Texas Revolution.

Was uncouth:

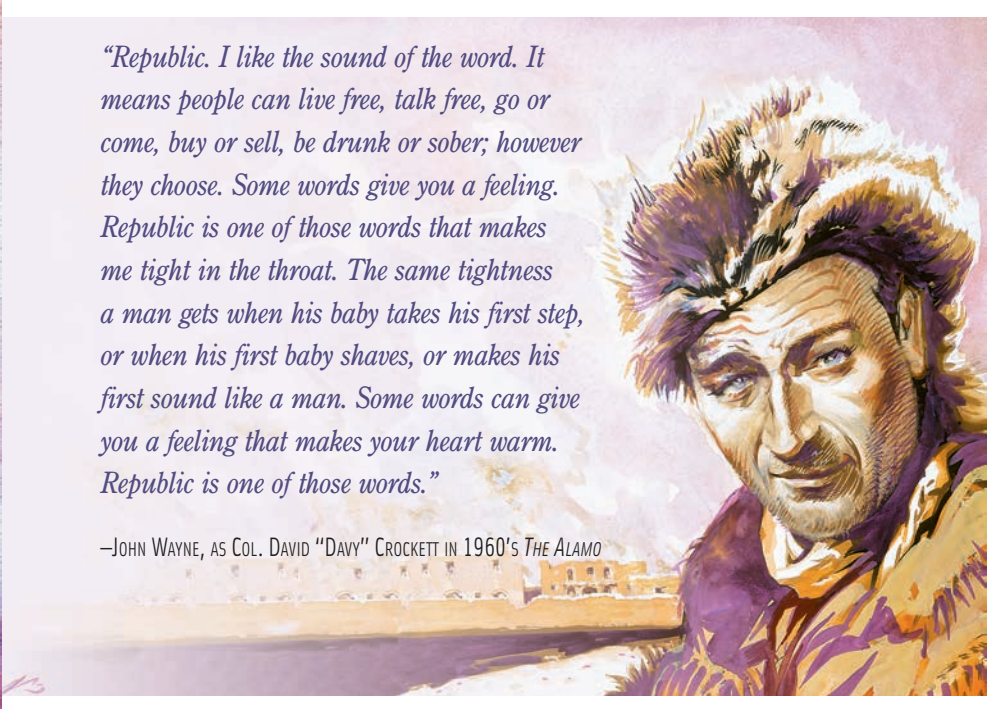
Contemporaries described him as: "A pleasant, courteous, and interesting man, who, though uneducated in books was a man of fine instincts and intellect . . . a man of high sense of honor, of good morals, not intemperate, nor a gambler" (Sen. Ephraim H. Foster); ". . .rarely, if ever, exhibited in conversation or manner, attributes of coarseness of character that prevailing popular opinion very unjustly assign to him. I cannot recall to mind an instance of his indulgence in gasconade or profanity" (painter John Gadsby Chapman); and "just such a one as you would desire to meet with if any accident or misfortune had happened to you on the highway" (*Niles' Register*, September 7, 1833).

Was of diminutive stature:

Contemporaries described Crockett as: "Tall in stature and large in frame" (Helen Chapman); "About six feet high—stoutly built" (*Cincinnati Mirror* and *Western Gazette of Literature*); "About six feet high, weighed about two hundred pounds, had no surplus flesh, broad shouldered, stood erect, was a man of great physical strength" (John L. Jacobs).

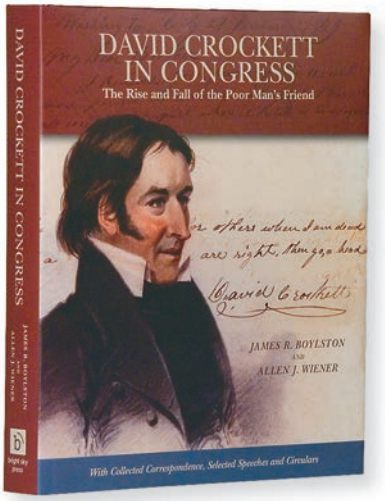
Never wore a coonskin cap:

Matilda Crockett said of her father's departure for Texas that "He was dressed in his hunting suit, wearing a coon skin cap." James Davis, seeing Crockett leaving Memphis for Texas wrote, "He wore that same veritable coon-skin cap and hunting shirt." Sarah S. King recalled Alamo child survivor Enrique Esparza stating Crockett "Wore a buckskin suit and a coonskin cap."



"Republic. I like the sound of the word. It means people can live free, talk free, go or come, buy or sell, be drunk or sober; however they choose. Some words give you a feeling. Republic is one of those words that makes me tight in the throat. The same tightness a man gets when his baby takes his first step, or when his first baby shaves, or makes his first sound like a man. Some words can give you a feeling that makes your heart warm. Republic is one of those words."

—John Wayne, as Col. David "Davy" Crockett in 1960's *The Alamo*



Latest on Davy: ***Crockett in Congress*** **($29.95) focuses on Crockett's career as a public servant. The book, written by Jim Boylston and Allen Wiener, is the first to assemble all of Crockett's letters, holographs and portraits.**

– Published by Bright Sky Press –

Abandoned his family:

Crockett left his family in autumn 1835 and died at the Alamo in March 1836. Before setting out he wrote to his brother-in-law, "I want to explore Texas well before I return." Daughter Matilda recalled that he wanted to move his family immediately, but her mother convinced him to look the country over first. He arranged a barbecue and barn dance for family and friends before he left, hardly the actions of a man abandoning his family.

Kept a journal at the Alamo:

Richard Penn Smith created the spurious *Col. Crockett's Exploits and Adventures in Texas* under Crockett's name four months after the frontiersman's death. Many works still cite it as Crockett's own.

Was executed after surrendering:

The main source of his "surrender at the Alamo" is the handwritten De la Peña "diary." Yet no record of this "diary" exists before 1955. Plus, not one page is in De la Peña's handwriting. A number of details are obviously lifted from other sources available only after De la Peña's death. The word "surrender" never appears in the document in regard to Crockett. A journal of the Texas campaign in De la Peña's handwriting mentions the Alamo only in passing and Crockett not at all.

William Groneman III is the author of the 2005 biography *David Crockett: Hero of the Common Man*.

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

WYATT GOES ROGUE

WYATT'S POSSE VS FLORENTINO CRUZ

NUMBER TWO FOR MORG



Florentino Cruz is allegedly paid to watch the horses on the night of Morgan Earp's murder.

– ILLUSTRATIONS BY BOB BOZE BELL –

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Mark Boardman, Allen Barra and Timothy W. Fattig

MARCH 21-22, 1882

Fresh from avenging the murder of Wyatt Earp's brother Morgan by killing Frank Stilwell at the train station in Tucson, Arizona, Wyatt and his Vendetta riders, seven or eight in all, return to Tombstone.

When Sheriff John Behan receives a warrant to arrest the Earp party for the Stilwell killing, the sheriff tries to talk to Wyatt. Wyatt replies, "I have seen you once too often," and quickly rides out of town with the others, never to return to Tombstone again.

On March 22, the Vendetta riders set off to find the next conspirator, Pete "Spence" Spencer, at his wood camp in the South Pass of the Dragoons. The teamster at the camp, Theodore D. Judah, later describes what happens next: Wyatt "immediately asked where Pete Spence was . . . he also asked after Indian Charley *[sic]* a half-breed, and I told him that he wasn't there. . . . He asked me when Pete Spence would be out in the camp again."

Disappointed by Judah's responses, Wyatt turns his attention to the camp's Mexican laborers. With Sherman McMaster serving as his translator, Wyatt asks them if they have seen any horses in the area with saddles on—a sure sign of the Cowboys the posse is seeking. He again receives no help.

Wyatt and his men ride off toward the main road to Tombstone. Judah and a laborer start up a hill to see what Wyatt and his men are up to. "We had not gone 20 feet," Judah later testifies, "before we heard shooting. . . . We walked up the hill further *[sic]* and saw [the Earp posse] on the other side of the road, on top of the hill," and we watched them for about three minutes.

Laborers Manuel Acosta and Epimania Vegas see Florentino Cruz, a.k.a. Indian Charlie, flee from the Earp party. "The pursuing party spread out, some on each side, and others immediately following," Acosta later says. Vegas adds, "I saw the man that was shot running and jumping from side to side. I saw him fall."

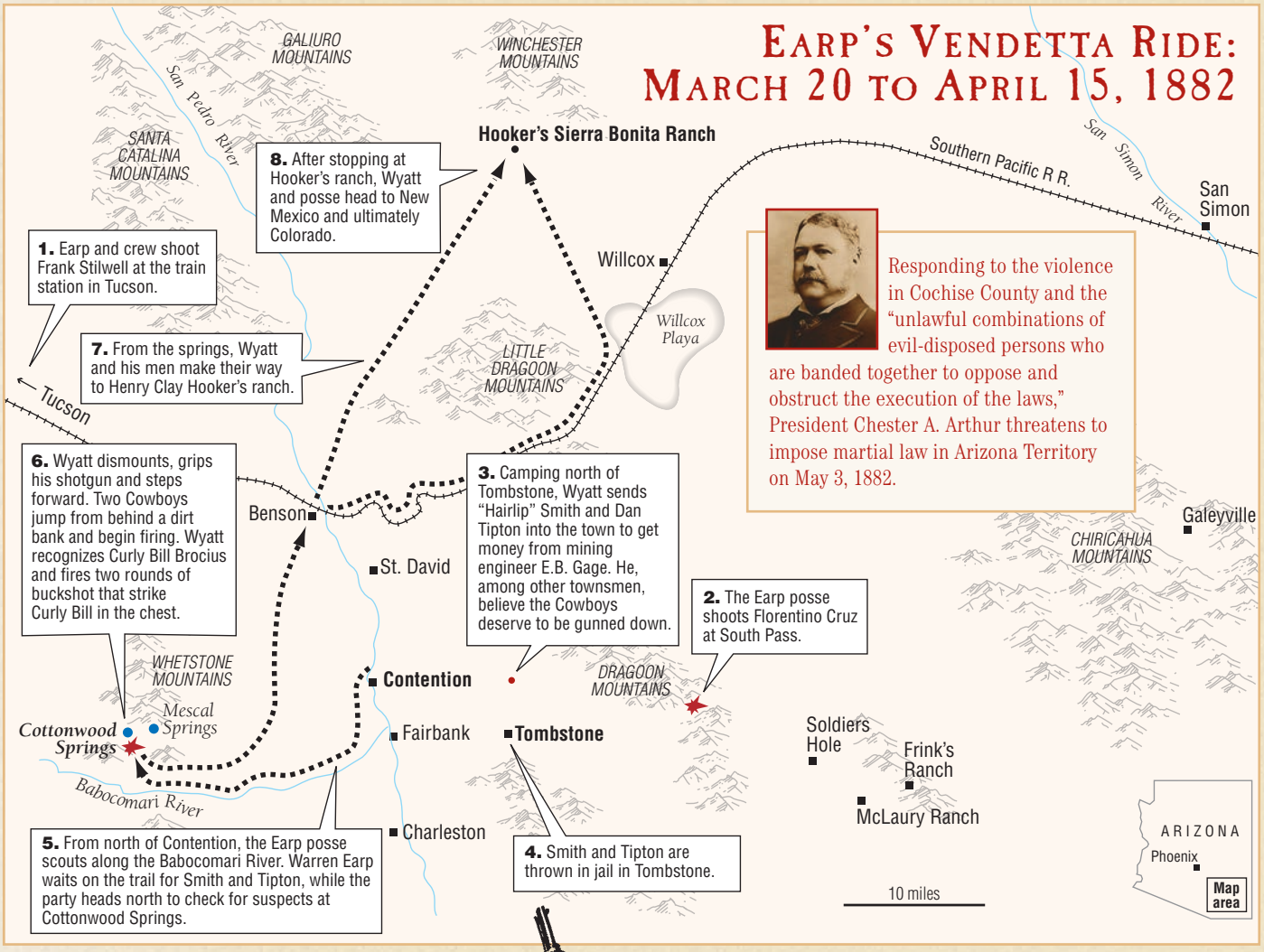
Cruz is found with four wounds. Wyatt's tally is now two for Morgan.



Wood camps, such as this one near the Silver King mine in Arizona, supply fuel for boilers in the mills. Pete Spencer has a similar camp in the South Pass of the Dragoons. The Earp posse visits the camp while looking for Spence and Cruz. But Spence has surrendered to Sheriff John Behan, who allows Spence to keep a pistol in his jail cell for protection. Florentino Cruz is not so lucky.

– TRUE WEST ARCHIVES –

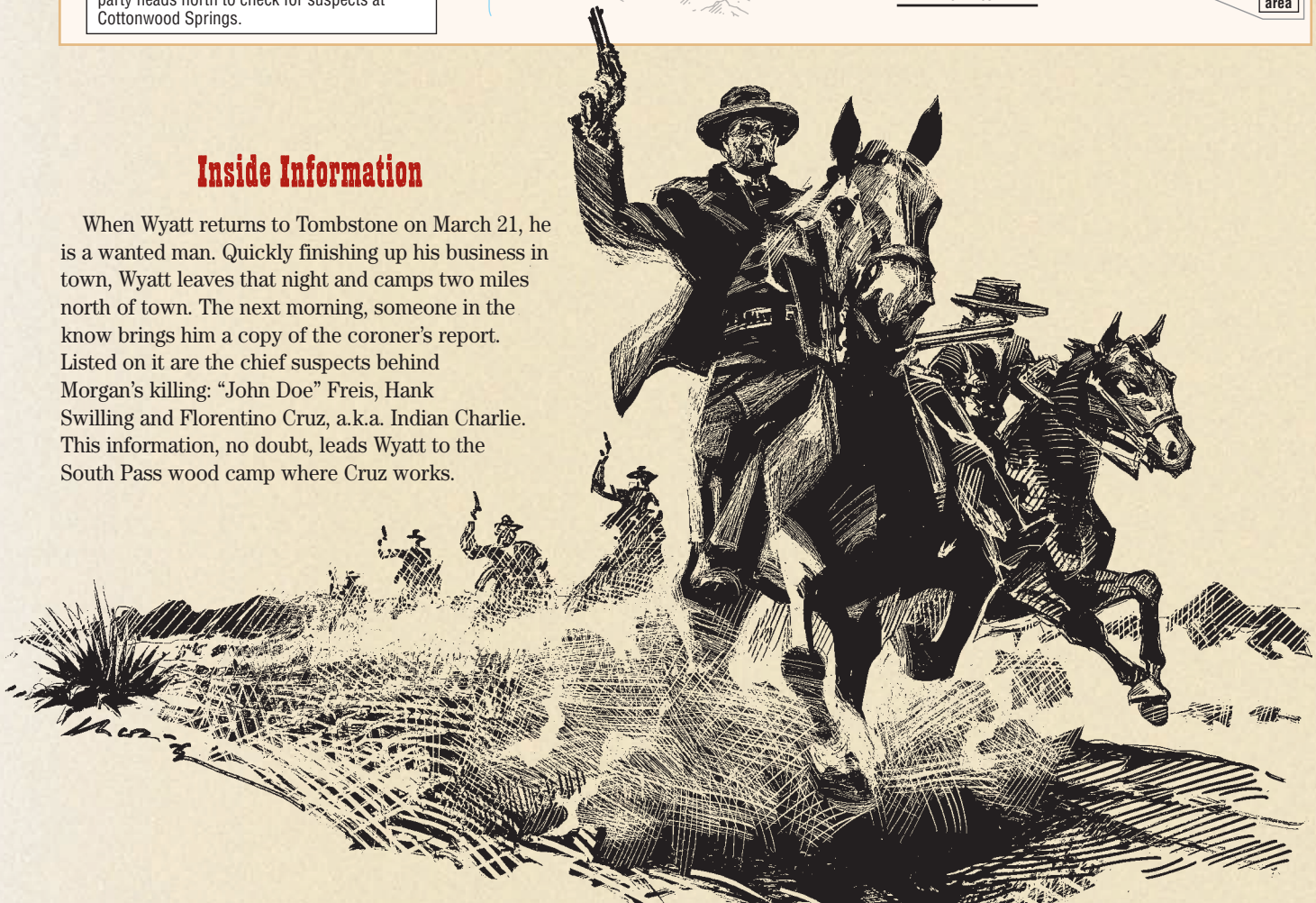
Earp's Vendetta Ride: March 20 to April 15, 1882



Responding to the violence in Cochise County and the "unlawful combinations of evil-disposed persons who are banded together to oppose and obstruct the execution of the laws," President Chester A. Arthur threatens to impose martial law in Arizona Territory on May 3, 1882.

Inside Information

When Wyatt returns to Tombstone on March 21, he is a wanted man. Quickly finishing up his business in town, Wyatt leaves that night and camps two miles north of town. The next morning, someone in the know brings him a copy of the coroner's report. Listed on it are the chief suspects behind Morgan's killing: "John Doe" Freis, Hank Swilling and Florentino Cruz, a.k.a. Indian Charlie. This information, no doubt, leads Wyatt to the South Pass wood camp where Cruz works.





Famed frontier lawman Wyatt Earp goes rogue after the assassination of his brother Morgan.

Two Views of a Fight

Judah's Account

At the coroner's inquest for the killing of Cruz, teamster Theodore Judah's testimony conflicts with some of what Wyatt told his biographer Stuart Lake, which Lake recorded in 1929's *Frontier Marshal*.

Judah testifies that six riders arrived at Spence's ranch. He says that during Wyatt's interrogation, he told Wyatt that he had left Spence behind in Tombstone at 9 a.m. (Actually, Spence had turned himself in to Sheriff Behan for protection against the Earps; he was even allowed to carry a pistol in his jail cell.)

Judah then testifies about what he saw on the hilltop, after hearing the gunshots. He says he saw the Earp party "on the other side of the road, on top of the hill" and that "two or three got off their horses and were there two or three minutes." Then the Earp party departed down the road, heading east (away from Tombstone), until they disappeared into the hills.

After the Vendetta riders left, Judah says he went back to the camp and worked until evening. Only after that did he go out in search of Cruz and discover his body, riddled with bullets.

Earp's Account

Nearly half a century later, Wyatt Earp tells Lake that he rode into the camp and immediately recognized Indian Charlie (Cruz). While he questioned Judah, he waited for Cruz to "betray himself."

Autopsy Results

Dr. George E. Goodfellow, who conducted the autopsy on Cruz's body, stated that: "The first shot entered at the right temple, penetrating the brain; the second produced a slight flesh wound in the right shoulder; the third entered on the right side of the body near the liver, and made its exit to the right of the spine. . . . The fourth struck in the left thigh." The coroner's jury decided that Cruz died from gunshot wounds "inflicted by Wyatt Earp, Warren Earp, J.H. Holliday, Sherman McMasters *[sic]*, Texas Jack Johnson and two men whose names are unknown to the jury."



Wyatt and crew rode down Cruz, who was caught afoot while hunting strays. Wyatt, and one or two others, dismounted and grilled Cruz for several minutes until Earp dispatched him. Just like he had at the Stilwell shooting, Doc Holliday probably plugged Cruz as well.

Sure enough, Cruz began running up an incline. When the suspect was about 100 yards up the draw, Wyatt ordered crack-shot Sherm McMaster to bring him down. ("Don't kill him; I want him to talk.") After the shot rang out, Cruz grabbed his left thigh and collapsed.

Wyatt gathered up Cruz who, with the help of translations from Sherman McMaster, "broke down and offered to tell what he knew of the outlaw plots." Cruz ratted out the shooters of Virgil Earp (Frank Stilwell, John Ringo and Hank Swilling, the bastard son of the late Jack Swilling, founder of Phoenix) and of Morgan (Frank Stilwell shot Morgan, while Curly Bill Brocius and Hank Swilling shot at Wyatt, but their shots missed). Cruz also said he heard Stilwell brag he had killed one Earp and put another, Virgil, "out of business." (Cruz also ratted out the perpetrators of the December 15, 1881, attack on Earp family friend John Clum.)

In response, Wyatt asked Cruz, "Neither of my brothers nor I ever harmed you, did we?" Cruz replied no. "Then what made you help kill my brother?"

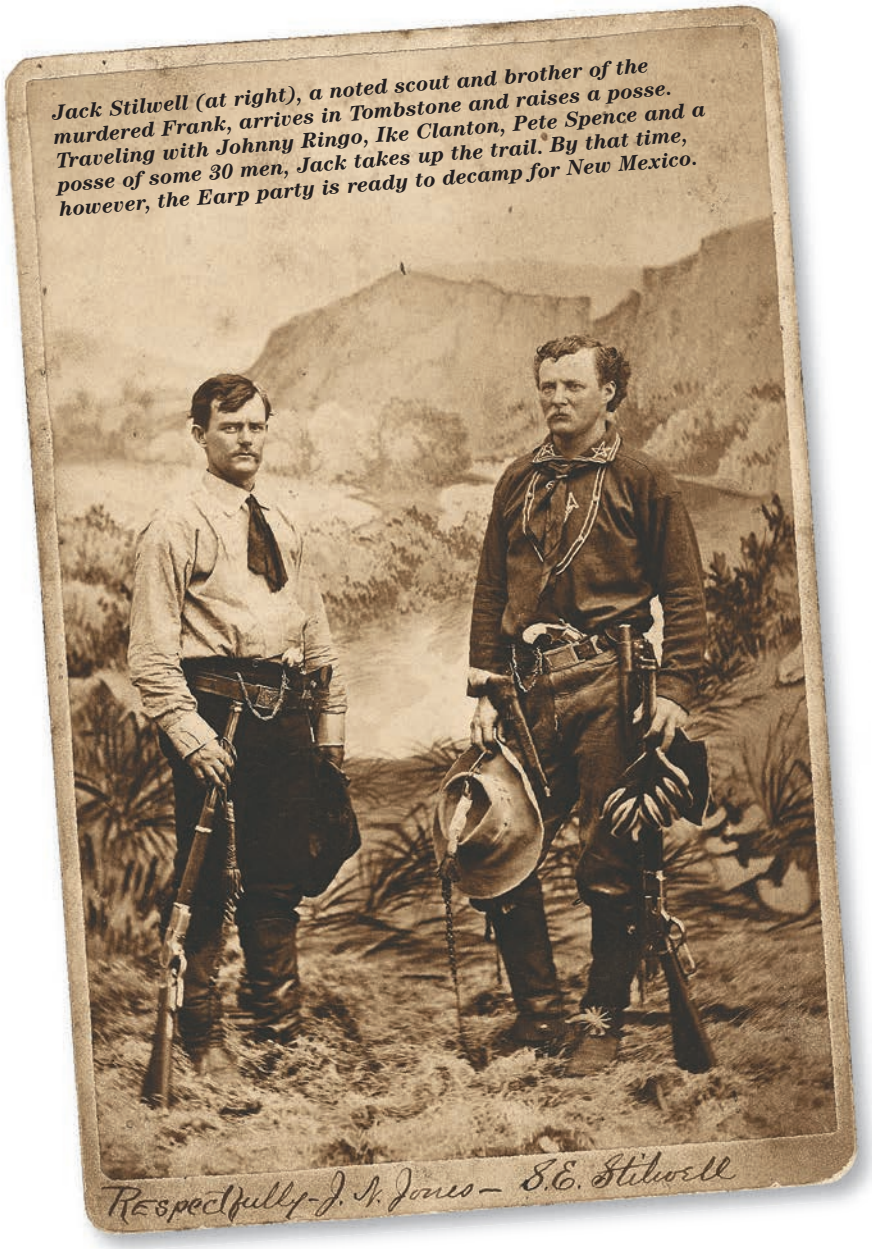
Cruz told Wyatt that the Cowboys were his friends and that Curly Bill had given him $25 to stand watch. ("That twenty-five-dollar business just about burned me up," Wyatt admitted to Lake.)

Wyatt challenged Cruz to a duel, giving him the chance to draw his weapon any time he liked. Counting to three in Spanish, Wyatt drew and the "Buntline Special flashed from the holster and roared three times."

BBB's Take

Instead of Cruz's long confession, he probably didn't have time to say much. It is more likely Wyatt, still reeling from the loss of his favorite brother, snapped and simply killed the hapless Cruz. After all, a mere 96 hours after the assassination of Morgan, two suspects had paid for his death with their lives.

If you believe the legend, a third (and maybe more) was about to join them.



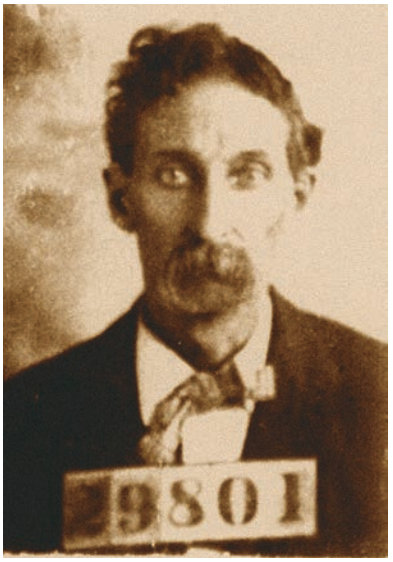
Jack Stilwell (at right), a noted scout and brother of the murdered Frank, arrives in Tombstone and raises a posse. Traveling with Johnny Ringo, Ike Clanton, Pete Spence and a posse of some 30 men, Jack takes up the trail. By that time, however, the Earp party is ready to decamp for New Mexico.

Spying for the Earps

After the killing of Florentino Cruz, Wyatt Earp sent Dan Tipton (below) and Origen "Hairlip" Charlie Smith into Tombstone on a two-fold mission: convince mining magnate E.B. Gage to give them $1,000 to fund the Vendetta posse and scout around to see what Sheriff Behan and the Cowboys were doing. No doubt suspicious, Behan ended up arresting the two on March 23, on charges of resisting arrest and conspiracy.

Both men were released on bail, raised by Bob Hatch (owner of the saloon where Morgan Earp had been shot and killed) and others, on March 25. The hollow charges were dropped.

Smith headed off immediately to rejoin Wyatt's crew. Tipton stayed in Tombstone until he heard from Wyatt, then he collected the money from Gage (and possibly another $1,000 from unknown donors) and made his way to Henry Clay Hooker's Sierra Bonita Ranch north of Willcox, where he rejoined the Earp riders on March 27. (For the latest news on Tipton, turn to p. 10.)



Aftermath: Odds & Ends

After killing Florentino Cruz, Wyatt Earp had one more deadly encounter at Cottonwood Springs in the Whetstone Mountains (see map; newspapers of the day state it was at nearby Iron Springs). During that gunbattle on March 24, he may, or may not, have killed Curly Bill Brocius and wounded others.

With several posses on their trail, Wyatt and his men made a plan to flee Arizona by way of Silver City, New Mexico. After a stop at Henry Clay Hooker's ranch in Arizona, and a near miss with John Behan's posse, the crew decamped for New Mexico and ultimately Colorado. Arizona authorities were unsuccessful in trying to extradite the fugitives.

Dan Tipton stayed with the Earp party all the way to Albuquerque, New Mexico, where Wyatt and Doc Holliday had a falling out (allegedly over Doc calling Wyatt a "jew boy" based on his budding romantic relationship with Behan's ex, Josephine Sarah Marcus). The group split up, with Tipton and Doc traveling together to Colorado.

As author Casey Tefertiller so aptly puts it, "The Vendetta that had enthralled newspaper readers of the West had ended. The flow of blood would quickly be replaced by a flood of ink."

Because of the bloodbath, Arizona politics turned ugly. At the next election virtually any candidate (read: Republican) aligned with the Earps lost at the polls.

Recommended: *Classic Gunfights: Volume II: Blaze Away! The 25 Gunfights Behind the O.K. Corral* by Bob Boze Bell, published by Tri Star-Boze Publications; *Inventing Wyatt Earp: His Life and Many Legends* by Allen Barra, published by Carroll & Graf Publishers; and *Wyatt Earp: The Biography* by Timothy W. Fattig, published by Talei Publishers.

BY G. DANIEL DEWEESE

THE EVOLUTION OF WESTERN WEAR

STRAWS IN THE WIND

"One can thresh the straw of history until he is well worn out, and also is running some risk of wearing others out who may have to listen. So I will waive the telling of who the first cowboy was, even if I knew; but the last one who has come under my observation lives down in Florida. . . ."





(Left) Frederic Remington's 1895 portrayal of Florida's "cracker cowboys"–so-called because of the "crack" sounds their whips made when snapped. (Above) Rather than the "peaked parasol hats of straw" noted on Chinese rail workers in Utah, the members of this Chinese hose team in 1888 Deadwood, South Dakota, wear flat-top straws.

– Left: *Harper's Magazine* (You can purchase a copy of the article at *Harpers.org*); Above: Courtesy Adams Museum & House No. 1204 –

Thus began Frederic Remington's 1895 article, "Cracker Cowboys of Florida," for *Harper's Magazine*. He was not too impressed with these cowboys, compared to those he had seen out West. He called them "wild-looking individuals, whose hanging hair and drooping hats and generally bedraggled appearance would remind you at once of the Spanish moss. . . ." The great Western artist also snickered, "They had on about four dollars' worth of clothes between them."

Straw hats were most likely a part of the "cracker cowboy" wardrobe due to Florida's sultry weather. In the Old West, though, ranchers and cowboys largely stuck to their felt hats; you were more likely to see miners, peasants and farmers wearing straw hats. Finely-woven toquilla Palm straw hats became a popular form of headgear among the Forty-Niners. These Ecuadoran-made hats were acquired by boatloads of miners making ports-of-call in Quito or hordes of miners trekking the Isthmus of Panama—all en route to the California goldfields. (These hats later became the height of fashion around the world after President Teddy Roosevelt was photographed wearing one on a Panama Canal dig site in 1906. Roosevelt's hat was mistakenly identified as a Panama hat, but the name stuck.)

The most common examples of straw hats worn in the Old West can be seen in photographs of Chinese laborers, including those hired to build the first so-called transcontinental railroad, near the end of the Civil War. A few months after the completion of this celebrated rail line between Omaha, Nebraska, and Sacramento, California, a

Images Courtesy Manufacturers Unless Otherwise Noted

travelogue written for the Indianapolis, Cincinnati & Lafayette Railroad Co. (*The Cincinnati Excursion to California*, published in 1870) described Chinese rail workers in Utah in their traditional peasant garb, including their hats. "A gang of Chinese laborers, in loose blue muslin garments and peaked parasol hats of straw, were grading a new switch at the station," reads the account, dated September 7, 1869.

Despite its humble association with "cracker cowboys" and miners and laborers, straw would gain favor as a hat material with cowboys out West as their social and cultural status rose. That development largely came about because of the popularity of rodeos. Ranches traditionally got together in the spring to gather and work cattle and horses. These roundups often included competitions among the various ranch crews to see who was handiest with a rope, or who could stay on the back of a wild horse. By the 1920s, radio and movie portrayals of the Wild West spawned the demand for live-action spectacles. With producers staging contests in cities throughout the U.S., these rodeos often featured cowboys wearing, you guessed it, straw hats. Simple economics may have been the reason for this change. "Rodeo cowboys didn't want to trash their good fur felt hats, so they started wearing straw cowboy hats during the events because they were cheap," suggests Longfellow Deeds, hatmaker and owner of the Last Best West store in Calgary, Alberta.

Although straw cowboy hats are frequently cheaper to purchase than fur felt hats, they too can have a hefty price tag. A Montecristi Panama hat can run you $10,000!

Over time, straw hats have become more popular with cowboys and Westerners in general. They frequently replace their felt hats with straws at the first hint of spring. (Many in the warm-weather Southwest choose to wear straw hats all year long.)

Nowadays, straw is something of a misnomer when it comes to cowboy hats. Slicing, splicing and interlacing rye or oat stalks into hats is a dead art. Modern straw cowboy hats are plaited or woven from fibers from the leaves and stems of palm trees, agave and hemp plants, and assorted vines from far flung tropical locations such as Madagascar. Hats made from these fibers include sisal, raffia, jute and palm, and each fiber is selected for its durability and pliability. The most popular straw cowboy hats—Toyo, Bangora and Shantung—actually share a common ancestry with Japanese origami. These hats are made from a twisted yarn called washi, which is produced from pulped Manila hemp.

As with felt hats, the quality grades used by some makers of straw hats have no common source. Some straws feature Xs, while others have stars. The type and tightness of the weave is a major factor in grading and pricing straw hats, but so is the finish and trim package.

When shopping, you'll see mostly Shantung hats in stores; by one estimate, Shantungs make up 65 percent of all straw cowboy hats sold these days. In selecting a straw hat best suited for you, you should consider not only how much you want to spend, but also how you will wear and use the hat. Included throughout the article are sidebars about some of your straw hat options to help you figure out the best choice for you. So go ahead, pick a straw.

PALM, also known as braided palm leaf, are durable hats made from a variety of palm and palmetto trees and plants in Guatemala and Mexico. Palm hats can be inexpensive to moderately expensive, depending on the finish and trim. They are also the heaviest straw hats. Two finishes are available: natural (with a softer body) and pressed (more rigid body). Straw sombreros are traditionally braided palm. Cowboy-style Palm hats frequently feature vented crowns to allow air to circulate.



The "Burnout" Palm leaf straw from Greeley Hat Works is hand-singed for vintage effect. The crown has a Gus center-crease, while the high-rolled brim has a colorful hand-stitched edge. Trim includes leather hatband with metal studs and a Sterling Silver hat pin by Sweetbird Studio called "True Strength." Hat pin features an engraved banner reading "True Strength is Delicate," and a turquoise heart pierced by a silver sword under a coral rose amid sterling flames; $430.



"Sedona" Palm leaf hat from SunBody Hats has a pencil-rolled, five-inch brim with contrasting faux leather edge lacing. The 5½-inch crown has a Gus crease. The beaded hatband features horse hair tassels. "Sedona" is handmade in Guatemala, and finished and shaped in Texas; $90.

– By G. Daniel DeWeese –



The "Horse Trough" natural Palm straw hat from Jaxonbilt Hat Co. features a flat top Boone crown set off with a metal-studded turquoise hatband. Shown in a flamboyant five-inch Rough Stock brim, with turquoise whip stitched edge, this hat is available in several brim sizes and trim options; the combination shown here sells for $79.

PANAMA hats, primarily made in Ecuador, are handwoven hats made out of unadorned paja toquilla (carludovica palmate) palm fiber. Prized for their supple durability and lightness, Panamas are priced according to the quality of the hat. Fine, evenly-colored fibers and smooth, tight and regular weaving are key grading factors. Look for ivory or tan colors; pure white Panama bodies have been bleached or painted, a process that makes them less durable than natural straw bodies. A good Panama hat, properly cared for, can last for years.



The "H.C.A." genuine Panama hat by Óptimo Custom Hatworks features a slightly sloped, four-inch Plantation-style crown with a semi-calado weave for ventilation and beauty; the 3⅛-inch brim is a solid Cuenca weave with an open 45-degree curl. Handmade and finished with a smooth roan leather sweatband, the hat costs from $200 to $1,000, depending on availability and weave type. The leather hatband, accented with a Sterling Silver buckle set and hand-stamped conchas, is $195 and sold separately. This hat and hatband combination sells for $945.



This genuine Panama cowboy straw hat is handwoven in Ecuador from toquila straw and features a hand-hitched horsehair hatband, plus a two-inch roan leather sweatband, by Bronco Sue. The above hat is shown in a center crease, 5¾-inch vented crown and a five-inch brim; custom made for $275.

JUTE, one of the most widely cultivated plants in the world, makes hats prized for their smooth, shiny surface and natural strength. Jute is second only to cotton as the most widely-used natural fiber in clothing, rugs, burlap bags and other woven products. Jute hat bodies are lacquered to maintain shape.



Intertwined Sisal, Jute and Shantung straws are used to make the "Ketchum" from Resistol. This hat features a vented crown with a Cattleman crease, a five-inch brim and a leather sweatband. Each hat is dipped and lacquered four times for strength and durability; $70.

RAFFIA, native to Madagascar and the east coast of Africa, makes extremely light, flexible and strong hats that will not crack when dry. The natural color of the straw is light brown. The finished hats are often not lacquered, and they can be shaped and reshaped when wet or steamed.



Rough and tumble Raffia straw makes up this rakish pinch-front crown from Shady Brady. This crushable, reshapable unisex hat features a wire-reinforced brim with a pencil-rolled edge. The twisted hatband feeds through the inside edge of the brim to form the adjustable stampede string; $42.

THE EVOLUTION OF WESTERN WEAR

SISAL is a stiff fiber from the Agave sisalana plant native to Mexico and Central America; Brazil is the biggest producer of the straw today. Sisal hats are light, stiff and inexpensive. The highest quality Sisal hats are called Parasisal (or Parisisal).



Sisal straw "Bosque" from Atwood Hat Co. has a 4¾-inch crown with a reverse diamond all-around vent pattern. The brim is four inches. The hatband is leatherette; $44.95.



The limited edition "Ode to Lonesome Dove" straw hat from Montana Dreamwear is inspired by a scene from 1989's CBS miniseries, *Lonesome Dove*, in which Lorena spreads a blanket and a few possessions to create a tiny patch of civilized beauty in the wild, open prairie. The hat's accents include dyed antique lace and a delicate rose made from thinly shaved wood. The hat is made from Parisisal straw handwoven in the 1950s; $200.

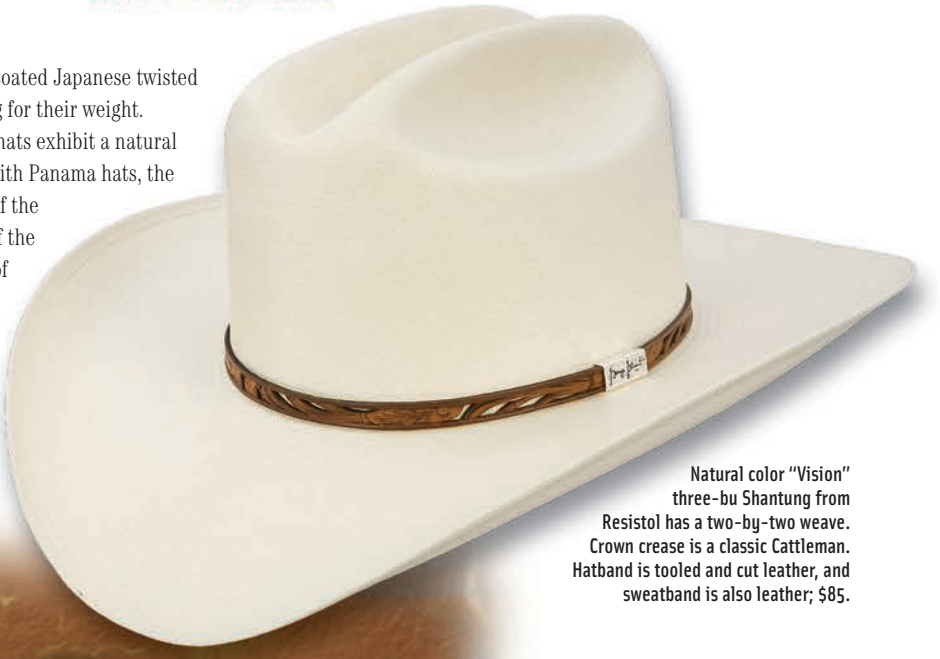
TOYO hats are inexpensive straws made from uncoated washi twisted yarn. Machine woven, toyos are often glazed to retain shape and add luster to the finished hat. They are also available unglazed for a soft, collapsible hat, somewhat like an unglazed Panama.



This twisted Toyo straw hat from Bronco Sue is handwoven and hand creased. The open-weave hat features a 4½-inch crown in a wide alpine crease and a 3½-inch brim, with a two-inch roan leather lambskin sweatband. Genuine Navajo Sterling Silver and turquoise conchos accent the leather hatband; $245.

THE EVOLUTION OF WESTERN WEAR

SHANTUNG is handwoven in China from coated Japanese twisted yarn called washi. Shantung hats are pliable and strong for their weight. Developed in the 1970s to compete with Panamas, the hats exhibit a natural silky sheen likened to Shantung silk used in suits. As with Panama hats, the quality and price of the Shantung reflect the fineness of the yarn—measured in Japanese bu—and the tightness of the weave. One- and two-bu Shantung hats cost hundreds of dollars. Most popularly priced Shantungs—from $80 to $120—are four-to six-bu hats. The finest hats will have a one-by-one weave, while most Shantungs will be made in a more durable two-by-two herringbone weave. Hat trim and detailing will also affect the price. Finished and shaped hat bodies are lacquered to retain shape.



Natural color "Vision" three-bu Shantung from Resistol has a two-by-two weave. Crown crease is a classic Cattleman. Hatband is tooled and cut leather, and sweatband is also leather; $85.



New 10X Shantung straw hat from Tony Lama features a 4¼-inch Double S crown crease and a four-inch brim with a Houston flange. This ivory straw hat has tan accent patterns around the vent on the crown and a leather hatband with antiqued metal conchos and buckle set; $66.



Two-toned "Granger" by Stetson is five-bu Shantung in a two-by-two weave. The hat features a vented, Cattleman-creased crown, which is trimmed with a leather hatband and antiqued silver Stetson logo cross piece, and includes a leather sweatband; $84.

BANGORA, also known as Bandera, are inexpensive hats made from uncoated washi twisted yarn. Bangoras are machine woven and glazed or lacquered. They come in various shades of tan and brown, or are dyed black.



Shantung in a two-by-two, black-and-ivory weave is rated 20 stars by American Hat Company. The "Cool Hand Luke" 5½-inch crown is vented with eyelets; the four-inch brim has the "Cool Hand Luke" flange. The hatband is a black, two-cord grosgrain ribbon with an antiqued metal American logo bar piece; $79.

– By G. Daniel DeWeese –



Sleek black Bangora straw is the 20X "Cutter" from Justin brand by Milano Hat Company. Low cowboy-creased crown has an all-around vent, with a four-inch brim and two-cord trim ribbon; $59.95.



Faux zebra skin covers the brim of "Wild Streak," a five-bu Shantung straw in a Silver Belly finish from Charlie 1 Horse. Center-creased crown has eyelet venting; sueded leather hatband completes the look. The hat also features a leather sweatband; $130.



The 5000X "El Tesoro" Shantung straw from Larry Mahan's Hat Collection is handwoven two bu in a solid two-by-two pattern. Shown with a Cattleman-creased crown and a 3½-inch Rancher-shaped brim, the hat features genuine ostrich trim with a gold-and-silver, three-piece buckle set. Available by special order, this Shantung hat is fully lined with satin, has a two-inch leather sweatband and comes with an octagon Larry Mahan hatbox; $590.

American Hat Company: 800-392-4197 • *AmericanHat.net*
Atwood Hat Company: 800-496-1086 • *AtwoodHats.com*
Bronco Sue Custom Hats: 575-630-1912 • *BroncoSue.com*
Charlie 1 Horse Hats: 800-428-2077 • *Charlie1Horse.com*
Greeley Hat Works: 888-367-2428 • *GreeleyHatWorks.com*
Jaxonbilt Hat Company: 208-756-6444 • *JaxonbiltHats.com*
Justin Authentic Headwear: 800-325-4287 • *MilanoHats.com*
Larry Mahan's Hat Collection: 800-325-4287 • *MilanoHats.com*
Montana Dreamwear: 406-225-3909 • *MontanaDreamwear.com*
Óptimo Custom Hatworks: 520-432-4544 • *OptimoHatworks.com*
Resistol Hats: 800-347-7434 • *ResistolHat.com*
Shady Brady Hat Company: 707-462-9441 • *ShadyBrady.com*
Stetson Hats: 800-347-7434 • *StetsonHat.com*
SunBody Hats: 800-310-7093 • *SunBody.com*
Sweetbird Studio: 303-440-9891 • *SweetbirdStudio.com*
Tony Lama Hat Collection: 800-256-8646 • *MFWestern.com*

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

Western Flair the Duke Would Appreciate

The Olson family is living the dream at John Wayne's former ranch property.

John Wayne had solid ranch connections in Arizona. He and partner Louie Johnson once owned the Red River Ranch, which included more than 14,000 acres of farmland and desert near Stanfield, roughly 15 miles west of Casa Grande.

He also owned the 50,000-acre 26 Bar Ranch near Springerville, and he had an 80,000-head cattle feeding operation. The Duke would often arrive at the Stanfield ranch in an airplane. That dirt air strip he used is now the tree-lined driveway leading to Bobbi Jeen and Jim Olson's home.

The Olsons own about 100 acres of the Red River Ranch where they live and raise horses and cattle, and grow some oats and Bermuda grass hay. They use the place where the Duke tied down his airplane as a parking lot for the bunkhouse.

Besides the land, the Olsons have other connections to John Wayne. They assist in putting on the "Louie and the Duke Classics" fundraiser in Casa Grande. The golf tournament, dinner/auction and team roping event not only brings the community together, but also supports the John Wayne Cancer Foundation.



Jim, Bobbi Jeen and Rowdy Olson with Whiskey Hangover, Jim's roping horse. Jim says the nine-year-old mare is a "no nonsense" horse with a bit of an attitude, so her name fits well. Bobbi's belt and accessories are custom made by Kendra Williams, the official silversmith of 2009's "Louie and the Duke Classics" fundraiser held in Casa Grande, Arizona.

Their mission-style stucco home blends well into the desert landscape. Bobbi Jeen, a model, stuntwoman and actress, keeps busy with photo shoots at the home and working on the *Arizona Country* series for AZ-TV, where she will be the host of 26 episodes taking viewers on adventures throughout Arizona. "I'll be introducing amazing people and listening to wonderful Country music," she says. "I am very excited about this new adventure. And I love the fact that I get to promote what I love, the Western lifestyle."

As the broker for Arizona and New Mexico Ranch Real Estate, Jim's company sells farms, ranches, acreage and horse properties in Arizona and New Mexico. Jim, a member of Western Writers of America, has also written two books,



The bunkhouse is patterned after the Olson home, and friends often stay there when they come to visit. The horse, of course, is tied next to the tack room.

(Opposite page) The wide, covered veranda is a shaded location for relaxing on a bentwood chair.

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





The Olsons have "branded" their living room with Western memorabilia and comfortable leather couches, one of them covered with a steer hide from their ranch. As Jim puts it, "The only brand on it is one of ours! Bred, born, raised, fattened out and eaten all right here on our ranch, and now his hide will forever decorate the place."

John Wayne, *There Rode a Legend* and *My Cowboy Heroes*.

Bobbi Jeen and Jim, who have an eight-year-old son Rowdy James, designed and built their home. The entry leads into the living room with its large log beams and neutral walls—neutral, that is, except for the wall that was once part of a cattle corral. The first thing you see when stepping into the home is that old wood wall. Finding the right boards to build it was a bit of a challenge, until Jim realized that the worn wood on a shipping alley in a set of corrals on a ranch he had leased would be perfect. To get the wood for his house, he offered to "upgrade" the corrals; the ranch owner readily agreed.

"What he didn't know," Jim says of the rancher, "was that we would have built a whole new set of pipe corrals just to get those old planks for the house! They are hard to come by, and they fit that wall perfectly with not one splice in any of the runs."

Hanging on the wall are a collection of belt buckles, a mirror made from a horse collar, lanterns, stirrups and other cowboy gear. Like that wall of memorabilia, the Olsons have imprinted their house with family heirlooms and collectibles. One bedroom includes furnishings that once belonged to Bobbi Jeen's great-grandparents, including the bed, dresser, sitting table and an antique radio used as a nightstand.

They also showcase several antique and collectible rifles in their home. Some are family heirlooms, and some they have purchased or bartered over the years, Jim says. One is a John Wayne Commemorative



Several firearms are featured throughout the Olson home, including this John Wayne Commemorative .32-40 Winchester lever action rifle that Bobbi bought Jim as a Christmas gift. Check out *WayneEnterprises.com* for a list of John Wayne commemorative firearms available for purchase today.

.32-40 caliber Winchester lever action rifle that Bobbi Jeen purchased for Jim as a Christmas present. It has the original box, rifle scabbard, two boxes of shells that came with it and the certificate of authenticity. The rifle has never been fired or even had a shell in the chamber.

Other rifles on display in the home are a Winchester Model 1892 (.25-20 caliber) that was made in 1917; a Winchester Model 1890 (.22 short) made in the 1930s and a Winchester Model 1892 (.38-40 caliber). The last rifle was custom made in 1905. It features a half-round, half-octagon barrel and a round "pop up" sight, making it quite unusual.

Since they raise cattle and horses (both Jim and Bobbi are team ropers), the Olsons built a bunkhouse with separate living quarters patterned after their own home, including the same tile, slate, travertine, wood and color palette. "We have people stay there all of the time," Jim says. "Photographers doing shoots or friends coming by to rope and stay a few days."

Temple Grandin's Tie to Red River Ranch



– By Steve Jurvetson / CC –

Dr. Temple Grandin is a noted autistic who has wowed the world with her innovative work in the livestock industry. Most recently, she shared her story at the TED 2010 conference (left) and Claire Danes stars as her in the HBO special.

One of Grandin's early livestock design projects was creating a dip vat for John Wayne's Red River feed yard in 1978. Her ability to put herself inside cattle's heads helped her to see that the steel decline that cattle were forced to slide down into the vat was traumatic for them and contributed to drownings. One of her most innovative features of the dip vat she designed for the feed yard was a concrete slide with deep grooves. Replicating the ground by cattle watering holes, this slide gave them a feeling of secure footing; the cattle simply plopped into the water.



Roping and riding are an everyday part of life for the Olsons. They have plenty of space for tack in their bunkhouse that offers both a tack room and guest quarters.



The value of the Sears and Roebucks furniture—bed, dresser, radio nightstand and sitting table—in the guest bedroom comes from the fact that it once belonged to Bobbi's great-grandparents, was passed to her grandma and then to her mother. Bobbi's mother also made the quilt and pillows, decorated with photos of Bobbi's grandparents. The antique photo on the radio shows Grandma Whiteley, making this room one where Bobbi can literally surround herself with her ancestors.



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As American as Apple Pie

Far more than just apple pies were prevalent on the frontier.



"Before we were out of the mountains, we met a relief train from the Willamette Valley . . . as flour was being offered at $1.00 per pound, and as we were on the bankrupt list, our folks didn't buy any.

"Some kind-hearted person, better off than ourselves, generously gave us a small supply. There being an abundance of huckleberries at hand, we gorged ourselves on huckleberry pie, which proved a life-saver," recalled Mrs. J.R. Bean, who was a little girl when her family arrived in Oregon City, Oregon, in the mid-1800s.

Pie has been around since the 1300s and became an American tradition as soon as the settlers landed. Pie is not only tasty, but it was a popular food staple because it allowed cooks to extend even the most meager ingredients (bread used much more flour than pie). Both sweet and savory pies graced the tables of Western pioneers.

Pies were so popular that songs were (and still are) written about them. L.C. McBride, who moved to Nebraska in 1865, recalled the song "Nebraska Land," that was "to be sung to the tune 'Beulah Land'—as sung many times by the G.A.R. quartette. . . . It starts, 'I've reached the land of corn and wheat / of pumpkin pie and potatoes sweet / I got my land from Uncle Sam / and I am happy as a clam.'"

Miss Nettie Spencer, who grew up in Oregon in the 1870s, proved how big an event the Fourth of July celebration was in her town by the amount of pies her mother made: "On our first big Fourth at Corvallis mother made two hundred gooseberry pies. You can see what an event it was."

Pioneers took such pride in their pies, that they often boasted about who made the best ones. May Bailey Jackman, a schoolteacher in the 1890s who grew up in Mesilla Valley, New Mexico, had this to say about her mother's pies: ". . . well, I suppose you think your mother made the best pies and doughnuts you ever ate—that's only natural. But I feel certain that you would have changed your mind if you had been lucky enough to taste my mother's doughnuts and pies."

While eating too much pie can make you feel a little sick, poisoned pie can downright kill you. That's exactly what Mrs. Honschild of Pleasant Hill, Nebraska, had planned. In 1874, for reasons unknown, she laced her husband's dinner pie with strychnine. He died, and after the deadly dessert was analyzed, she was promptly arrested and burned to death.

Pies were so well liked, they were sometimes stolen. William Flynn lived in Sumner, Nebraska, during the late 1800s when he was appointed as special police

APPLE PIE

4 to 6 tart apples, peeled, cored and sliced

¼ – ½ cup sugar

½ tsp. cinnamon

¼ tsp. salt

¼ cup flour

2 pie crusts

Butter, cut into ¼ –inch squares

Line a nine– or 10–inch pie pan with one crust. Combine apples, sugar, cinnamon, salt and flour in a bowl. Stir to coat the apples evenly. Put the apples into the pie crust. Place a few pieces of butter around the pie and cover with the second crust.

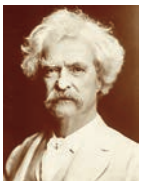
Bake for about 40 minutes at 350°F or until the apples are tender. Serve with ice cream or whipped cream.

Modified recipe courtesy
Aberdeen Daily News
(South Dakota) on April 3, 1885

officer to watch the neighborhood boys on Halloween night. Several of them slipped in the back door of the church and stole some pies the ladies had brought for supper. He knew who they were and later decided to try a little psychology to deter them from stealing pies again. He walked up to them and said, "Mrs. P. has the reputation of being the dirtiest cook and house keeper in this part of the country [and] would like to have her pie tins back." One of them spoke up and said, 'Was those Mrs. P. pies?' Oh my God; I'll never steal another pie as long as I live.'"

Restaurant bills of fare listed their items in several categories—pie had its own section! The varieties were endless: chicken pot pie, blueberry, currant, custard, huckleberry, lemon, mince, sweet, squash and the American apple pie.

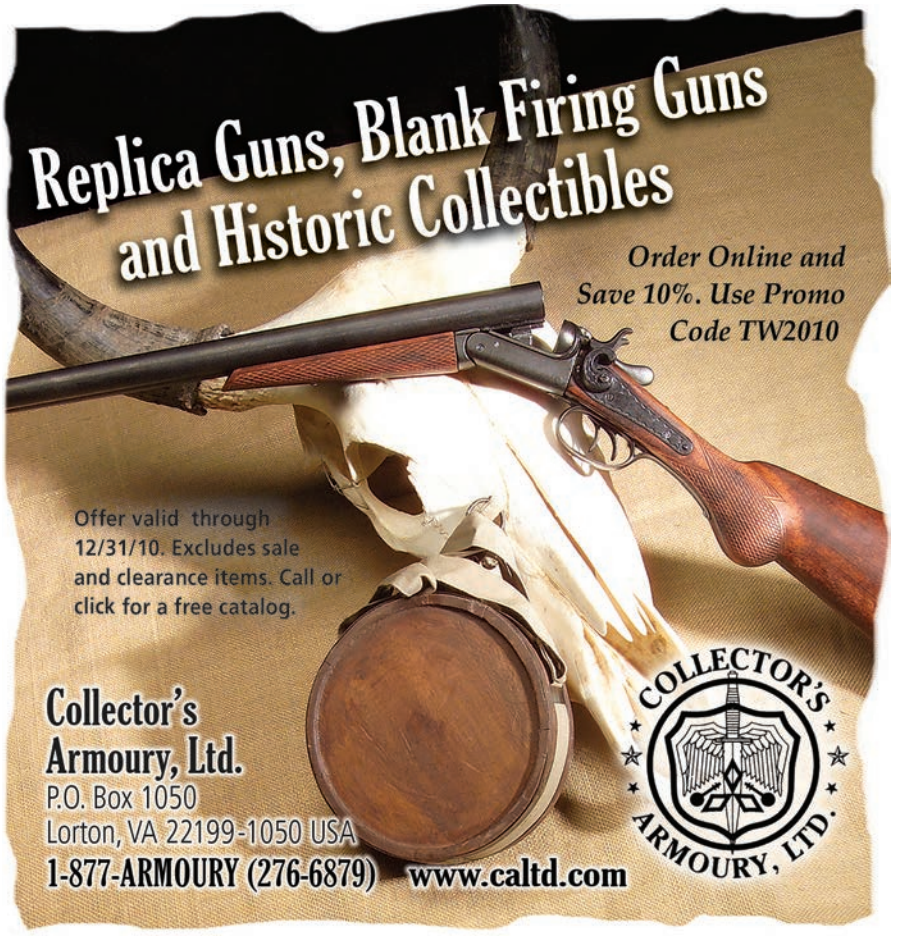
Sherry Monahan has penned *Taste of Tombstone*, *Pikes Peak: Adventurers, Communities and Lifestyles*, *The Wicked West* and *Tombstone's Treasure: Silver Mines and Golden Saloons*. She's appeared on the History Channel in *Lost Worlds*, *Investigating History* and *Wild West Tech*.



"Apple pie . . . Peach pie. American mince pie. Pumpkin pie. Squash pie. All sorts of American pastry."

***– Mark Twain's list of American pies he craved while traveling in Europe for 1880's* A Tramp Abroad**





twmag.com extra

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

Fort Pierre, South Dakota

Our #6 True Western Town of 2010.

Bone-chilling cold held Fort Pierre, South Dakota, in its icy grip the evening of January 27, 2010, as six men met in the city's cozy Log Cabin Information Center.

I don't live in Fort Pierre, but in Pierre, its neighbor across the Missouri River, so I invited experts to help me describe what it's like to live in this historic Western town: Sam Tidball, Fort Pierre's mayor, Darby Nutter, cowboy and president of the Verendrye Museum, Zay Norman, rancher, Mike Pellerzi, cowboy, and John Duffy, historian.

Surrounded by pioneer artifacts, antique saddles and old photos of Fort Pierre buildings and citizens, we had a free-flowing discourse on Fort Pierre. Below is only the tip of the iceberg of Fort Pierre's history and what you'll find here today. By the way, Fort Pierre is pronounced "Fort Peer."

Population: 2,400 people and "10,000 cattle on Fridays," John Duffy says. Friday is sale day at the Fort Pierre Livestock Auction.

What's the latest gossip? "We're working the Scotty Philip Trail Ride," Darby Nutter says. The ride takes place in 2011 to commemorate the 100th anniversary of the death of Philip, one of the few people who helped save the buffalo from extinction, at his pasture several miles north of town.

Good Cowboy Bar: Duffy's Chateau Lounge, where, Mike Pellerzi says, six-time PRCA bronc-riding champion Casey Tibbs, stock contractor Erv Korkow and other rodeo cowboys met in 1955 to form the South Dakota Rodeo Association.



At the log cabin info center (from left): Mike Pellerzi, Zay Norman, John Duffy and Darby Nutter (missing Mayor Tidball).

Popular Local Hangout: Dave Dahl's Diamond D Saddle Shop. Ticked off by a couple of locals, Calamity Jane shot holes into the ceiling that now houses the saddle shop, Nutter says.

Favorite Local Cuisine: "That would be steak and Budweiser," Nutter says. Find good steak at Chateau Lounge, roast beef at Chuckwagon Café and walleye at McClelland's (outside of town, north on Highway 1806, the year Lewis and Clark returned down the Missouri River).

Best Bookstore of the West: "Well, I guess this is where we give Pierre a plug," says Mayor Sam Tidball. Prairie Pages offers "lots of excellent Western books."

Best Spot to View Wildlife: View buffalo at: Ted Turner's ranch west of town on the Bad River Road, Triple U Ranch on Highway 1806 where Kevin Costner filmed many of the scenes from *Dances With Wolves* and at the Lower Brule Sioux Tribe's Buffalo Interpretive Center south of town.

Historic site schoolchildren visit: The Verendrye Monument, where in 1913 several schoolchildren found a lead plate Chevalier and Louis Verendrye left in 1743, claiming this area for France.

Do-Not-Miss Attraction: The Casey Tibbs Rodeo Center, devoted to the history and stars of South Dakota rodeo.

Old West Attractions: Verendrye Museum, with its pioneer and ranch items, including original ox yokes used on the Fort Pierre to Deadwood Trail. "Our grandfathers put it together to preserve our culture," Zay Norman says.

The Fort Pierre Monument, a mile north of Fort Pierre, is the site of Fort Pierre Choteau Jr., built in 1832, a major outpost of the American Fur Company.

Cedar Hill Cemetery, where George the Kid and Black Dick are among the Old West characters, ranchers and soldiers buried here.

Popular Local Event: "We know how to celebrate the Fourth!" Mayor Tidball says. The morning starts with a parade that, Nutter boasts, has "got to be the longest parade in South Dakota," followed by rodeos in the afternoon and night (with fireworks).

Average House Cost: $127,419. Realtor Cathy Sonnenschein says Fort Pierre has "become a desirable place to live because of new development along the Missouri River with its waterfront access."

Average Temperature: Summer: 89°F to 62°F; Winter: 28°F to 3°F.

Who knows Fort Pierre's history best? I consider John Duffy and Darby Nutter a modern-day version of Lewis and Clark exploring Fort Pierre's past.

In Fort Pierre, everyone knows: Ed Duffy (okay, he's John's uncle, but that's beside the point), because he's been serving whiskey and beef for 65 years at the Chateau Lounge.

Preservation Project: Finished the restoration of Fort Pierre's 1890 jail, with plans to focus on preserving Fort Pierre's downtown next.

Neighborly Love: "People are good at helping each other here," Mayor Tidball says. "The city just sent two portable generators to Eagle Butte where they lost electricity in the recent blizzard." Eagle Butte is a city on the Cheyenne River Sioux Tribe Reservation north of Fort Pierre. "That's right," Norman agrees. "People still know how to neighbor in Fort Pierre and the surrounding country."

Special thanks to author and re-enactor **Bill Markley,** Fort Pierre's **Mayor Sam Tidball**, President of the Verendrye Museum **Darby Nutter**, rancher **Zay Norman**, cowboy **Mike Pellerzi** and historian **John Duffy** for sharing their love of the town with us.

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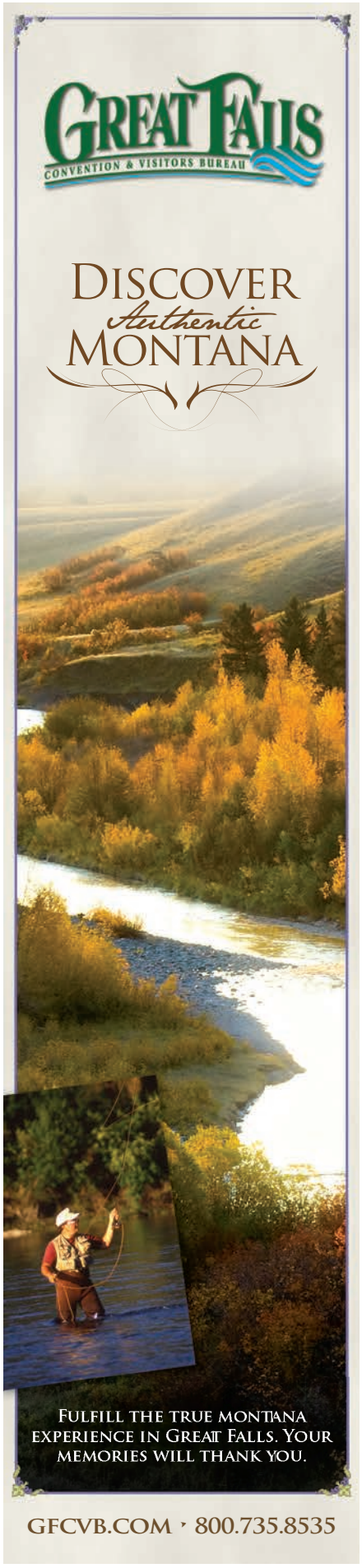
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Centennial Celebration

Glacier National Park—loved by both John Muir and C.M. Russell.





Lake Josephine, a gateway to Grinnell Glacier. The area that now encompasses this national park had about 150 glaciers in 1850; today, it is home to only 26. (Inset) Artist C.M. Russell sits outside his Bull Head Lodge near Lake McDonald, with his wife Nancy and their adopted son Jack, in 1924.

– Above: By Donnie Sexton / Montana Office of Tourism; Inset: Courtesy C.M. Russell Museum, Great Falls, MT –

Of the quotes about Glacier National Park, I remember John Muir's writing: "Give a month at least to this precious reserve. The time will not be taken from the sum of your life. Instead of shortening it, it will indefinitely lengthen it and make you truly immortal."

Muir was right. I visited Glacier for just a few days in 1990, and whenever I think about that trip, I feel immortal.

Glacier National Park celebrates its 100th anniversary this year—the rededication is May 11, but the party lasts all year—and this is a centennial worth celebrating: Going-to-the-Sun Road, Shining Mountains, Gunsight Pass, 1.2-million acres of bears and beargrass, mountain goats and mountain vistas.

Says Kass Hardy, a Glacier park ranger and the park's centennial coordinator: "It's a sublime place, and we're very fortunate to have it."

Glacier is a place for hiking, for swatting mosquitoes as big as Boeing 737s and for being awed and humbled at the most breathtaking country I've ever seen.

"Wander here a whole summer, if you can," Muir wrote. "Thousands of God's wild blessings will search you and soak you as if you were a sponge, and the big days will go uncounted."

I ask Hardy to name her favorite place in Glacier. She has to think about it. "I would say . . . ah, let's see . . . the Two Medicine area is probably my favorite part of the park. Two Medicine is one place I'm very much drawn to."

In the days before the Going-to-the-Sun Road (which opened in 1933), Two Medicine was a popular tourist destination. It's now a fairly quiet campground, where the Two Medicine

Johnny D. Boggs also looks forward to the centennial celebration for Arches National Park in 2071.

"If its [*sic*] laying down you need Lake McDonald is the best bed ground in the world and my lodge is open and the pipe lit for you and yors [*sic*]. You know that Lake Country sings the cradle song to all who lay in her lap."

–Charles M. Russell, June 17, 1918

Chalet (built by the Great Northern Railway in 1914) lies at the shore of Two Medicine Lake. Today the registered historic landmark is a camp store.

Glacier became a forest preserve in 1900, but that didn't stop mining and homesteading, so folks such as anthropologist George Bird Grinnell lobbied hard for national park status. Senator T.H. Carter of Montana introduced a bill on December 11, 1907. Washington politics being no different then than now, Carter had to try two more times before he made much headway. Yet with assistance from fellow Montanans Charles N. Pray in the U.S. House of Representatives and Joe Dixon in the U.S. Senate, the bill finally passed. On May 11, 1910, President William Howard Taft signed the bill, and Glacier was born.

Glacier's Centennial (check out *GlacierCentennial.org*) is a celebration too big to be held just at the park. This is a statewide party. Helena's Montana Historical Society has put together a traveling exhibit, "Land of Many Stories: The People & Histories of Glacier National Park," which explores the park through photographs, graphics and text. It runs through February 26, 2011.

In Great Falls, the C.M. Russell Museum has its own special exhibit on Bull Head Lodge, the vacation cabin cowboy artist Charlie Russell and his wife built on Glacier's Lake McDonald in 1906. Charlie loved Glacier. You can find pictographs he created on the fireplace of Lake McDonald Lodge. The display runs through September 25, 2010.

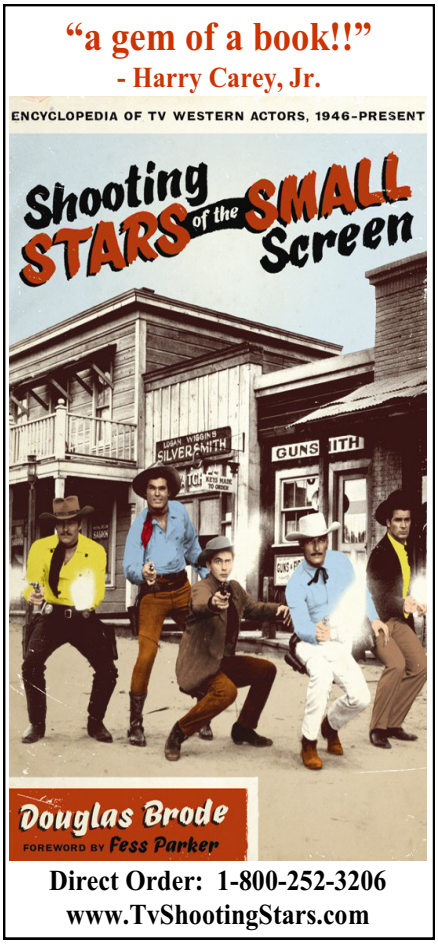
These fine exhibits are worth visiting, but if you want to feel immortal, you need to see Glacier. In person.

"I get e-mails every day from people from Minnesota, New York, Florida," Hardy says. "It's amazing what this place does to people. There's something really spectacular about Glacier that a lot of people hold very dearly."









Grape History on a Sunset Ride

Hitting the trail in California's Wine Country at Sugarloaf Ridge park.

As I sauntered through an open meadow on Romer, a black-and-white Tennessee Walking horse, I thought about the first ranchers who lived in the fertile valleys of today's Sugarloaf Ridge State Park in California's Wine Country.

Sugarloaf Ridge was not included in the Agua Caliente Mexican land grant of 1836, but it did serve to separate Juan Wilson's Rancho Los Guilicos from Rancho Caymus, owned by George C. Yount, the first American pioneer to settle in Napa County, arriving to the area in 1831.

Thanks to the Bear Flag Revolution, spurred on by Col. John C. Fremont in 1846 and issuing a declaration of independence from Mexico, a few other American homesteads began cropping up in the 1850s-70s. The Luttrell family was one of those, settling here in 1860-93. Today, you can find the Luttrell vineyard's vertical furrows on a slope northwest of the ranger's residence. Settlers like the Luttrells planted their vineyards with cuttings supplied by Catholic priests at Mission San Francisco Solano, established in 1823 as the northernmost mission in the chain of 21 missions built in Alta California. Yount himself planted table grapes here in 1838.

My guide on this trip was Erin Bettinelli, co-owner of Triple Creek Horse Outfit. Breathing in the almost sweet air and listening as my horse's legs swished through the tall wheat-colored grass, I could see why San Francisco city slickers and others from far locales would want to venture to this part of Wine Country.

Located between Napa and Sonoma Valleys, Sugarloaf Ridge State Park offers 25 miles of horseback trails. Our destination was the summit of Bald Mountain, where, on a clear day, you can see San Francisco Bay, the Sierras and Mount Saint Helena.

When Bettinelli pointed out the upside-down, ice cream cone-shaped ridge off in the distance at the southern end of the park, she told me the name Sugarloaf Ridge harkens back to when sugar was sold in irregular loaves, cut off of a larger loaf by a grocer. Customers would have walked out of the store with something resembling the triangular ridge.

I imagine this ridge served as a navigational marker for the area's earlier inhabitants, the Wappo Indians. They lived in the Wilikos village at the head of Sonoma Creek, which runs through the park. I found myself using Sugarloaf Ridge as a marker, while Erin and I rode out to catch the Sonoma Sunset.

The Wappo tribe farmed this fertile land, living in long, grass thatch huts.



Erin Bettinelli (at left) and Darley ride through the lush meadows of California's wine country in Sugarloaf Ridge park.

– Courtesy Darley Newman –

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

They often ventured to the nearby coast to trade for shells and collect items to eat, such as salt and fish. When the Spanish arrived to colonize the region in 1823, the Wappos were more successful than other local tribes at holding their ground. Yet cholera and smallpox epidemics killed off most of the tribe; even so, Wappos still survive to this day.

The sparse development of the Sugarloaf Ridge area by the Wappos, the Mexican ranchers and the American homesteaders has left the land relatively wild. As Erin and I began to climb up Vista Trail, California bay, scrub oak and chamise encased the shaded trail. The presence of poison oak made me glad to be on the trail on horseback. Deer, gray fox and (rarely) bobcats can be seen in Sugarloaf, but for me, this unique vegetation most piqued my interest. The trail snaked up past Pacific Madrone trees with their distinctive, reddish orange, peeling bark that sheds like a lizard's skin. The Wappos and settlers might have used the tree's berries to make cider or in fires for cooking or warmth. The hard wood burns long lasting.

When we finally reached the top at more than 2,700 feet, our two horses lined up together, overlooking Napa and Sonoma Valleys, ready to take in the sunset. Sonoma derives its name from the area's Indians, and it means "Valley of the Moon," yet its sunset impressed me. The intensity of the light truly made it one of the most beautiful sunsets that I have ever seen.

In the distance, I could see the town of Napa and, though far away, a spec of San Francisco. When Napa Valley Railroad began running in 1868, grape growers shipped their crops to Napa and then via steamer to San Francisco.

As Erin and I sat together, in silence, at the top of Bald Mountain, I thought about those hardy pioneer winemakers. The California Wine Association had lost more than nine million gallons of wine during the San Francisco earthquake and fire of 1906. Yet the industry rebounded. The wine flowed again, and it still flows to this day.

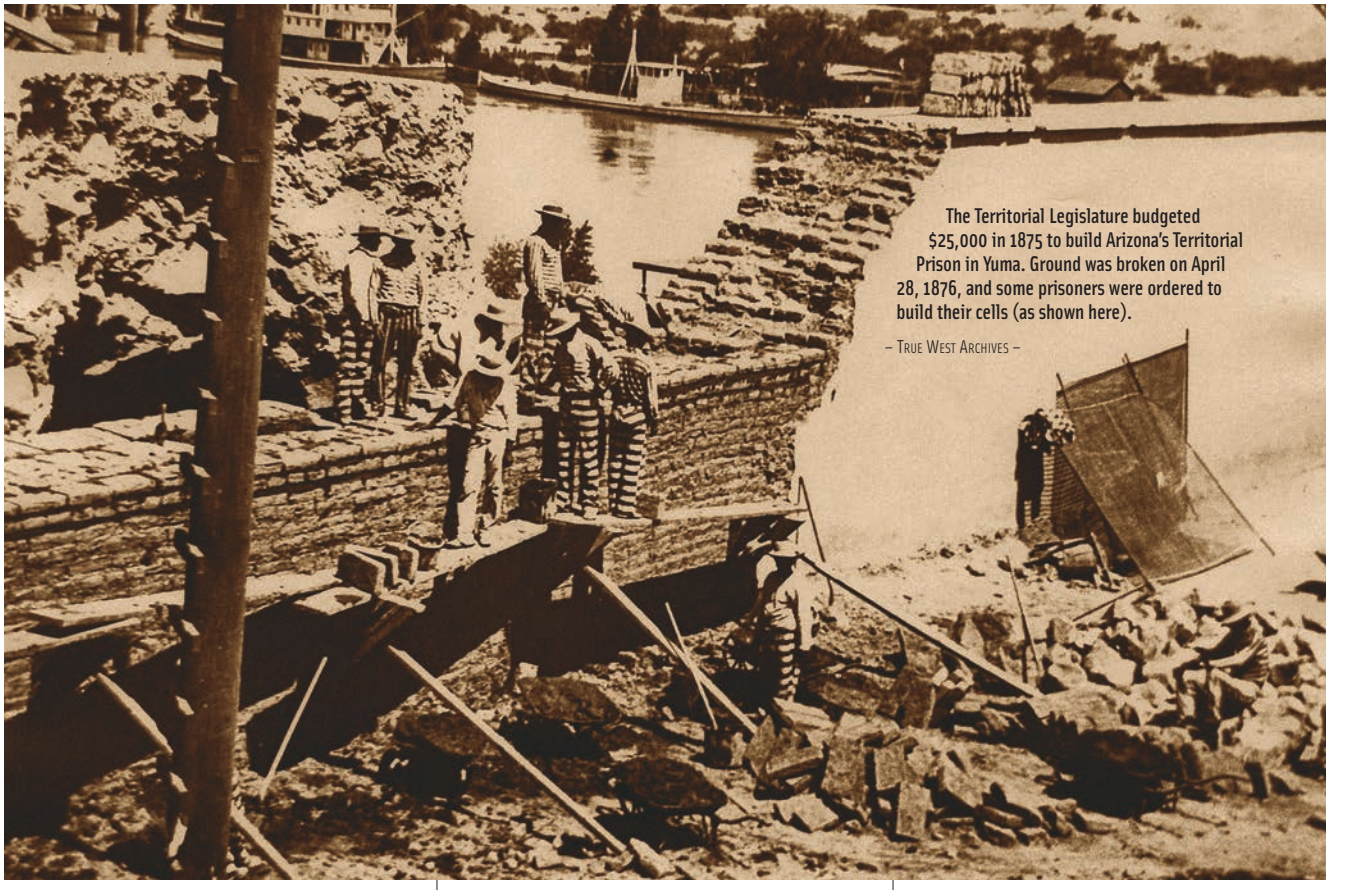
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The Walls of a Prison Will Never Hold Me

Following the inmate trail from Angola, Louisiana, to Yuma, Arizona.



The Territorial Legislature budgeted $25,000 in 1875 to build Arizona's Territorial Prison in Yuma. Ground was broken on April 28, 1876, and some prisoners were ordered to build their cells (as shown here).

– True West Archives –

Angola, Louisiana, might not be considered the West to some folks, but I don't think I've ever seen any roundup get as Western as its prison rodeo—and I've attended plenty of rodeos.

The Angola Prison Rodeo opens with an event called Bust Out, in which all six chutes open simultaneously, releasing felons on bulls. The last man on wins. Keep in mind that most of these inmates have as much experience, and business, riding roughstock as I do. It's wild, and it gets wilder.

Angola's prison rodeo started in 1965, and it has grown from a small event, not open to the public, to the "Wildest Show in the South," with a stadium that packs in 7,500 paying spectators. The rodeo is held one weekend in April (17-18 in 2010) and every Sunday in October, complete with an arts and craft festival (for sale: spurs handcrafted from prison toilets) and plenty of Southern prison cookin', from po-boys to fried fatback.

Louisiana's only maximum security prison houses more than 5,100 inmates—52 percent serving life sentences. And "life means life in Louisiana," prison officials keep telling me.

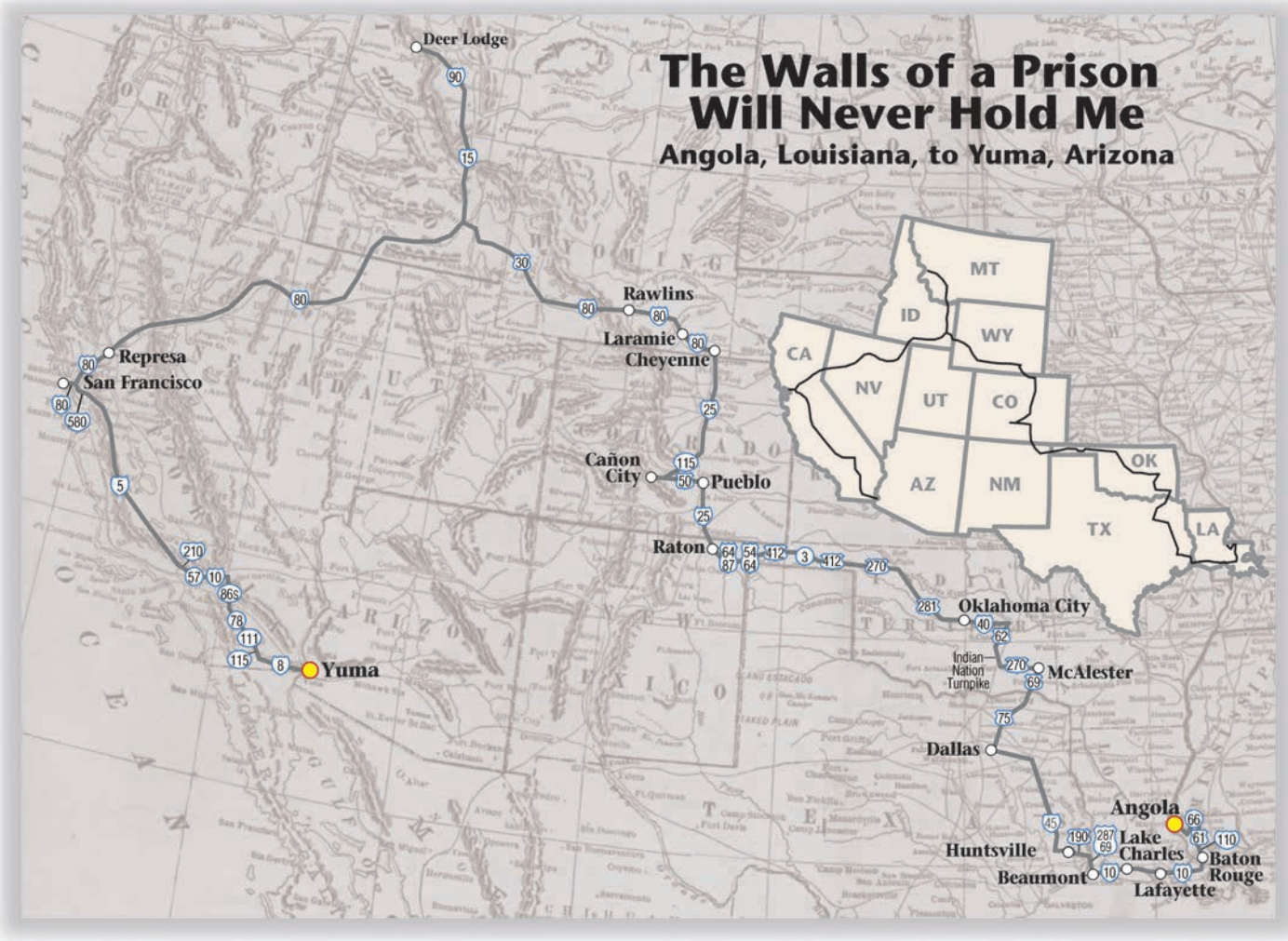
Angola's prison got its start in 1880, when ex-Confederate Maj. Samuel James bought an 8,000-acre plantation and began keeping inmates in the Old Slave Quarters. James had been awarded the state pen's lease in 1869. Prison conditions were brutal, about a thousand times worse than depicted in the Steve McQueen movie *Nevada Smith*. You can get a feel for that at the prison museum, which opened in 1998. The T-shirts inmates are selling at the rodeo put it bluntly: "Angola Ain't No Place To Be."

Unless you're visiting for the annual rodeo, of course.

"Rodeo brings out the best in the inmates," warden Burl Cain says. "It gives them a chance to be cheered for. We're generating hope instead of despair."

Huntsville Slammer

Alas, the Huntsville slammer no longer puts on its rodeo. That event ended in 1986, but you still have plenty to see at the Texas State Penitentiary in Huntsville, alias Huntsville Unit, alias the Walls Unit. After all, these brick walls once held notables such as Kiowa chief Satanta, musicians David Crosby and Huddie Ledbetter, psycho gunfighter John Wesley Hardin and a Great Depression-era bank robber named Clyde Barrow.



"A lot of our visitors say they're kin to either John Wesley Hardin or Clyde Barrow," says museum director Jim Willett, as he shakes his head in disbelief that the list of relations could be so long.

The museum opened in 1989 and moved to its current location off Interstate 45 in November 2002. Visitors to the museum number about 23,000, or 13.5 times the maximum (all-male) inmate population. Museum displays—including "Old Sparky," the electric chair used on 361 prisoners between 1924-64—tell the story of the prison, which opened for business in 1849.

Visitors can also take a driving tour around the prison, where you can see the now-defunct rodeo arena. Farther from the walls is Peckerwood Hill Cemetery, the 22-acre boneyard that marks the resting place of more than 1,700 prisoners, including Satanta, who committed suicide at the prison in 1878 (his remains were later moved to Fort Sill in Lawton, Oklahoma).

OK's Prison Rodeo, Not So Okay

Before statehood, convicts in Oklahoma and Indian territories were shipped to the Kansas state pen in Lansing. But since 1908, the Oklahoma State Penitentiary in McAlester has been home to inmates. These days, you'll also find death row and a museum.

You used to be able to find a "behind the wall" prison rodeo too, but not this year. In February, the McAlester Chamber of Commerce announced that the Oklahoma State Prison Rodeo would be suspended for 2010 because of state budget shortfalls.

August would have marked the 70th anniversary of the rodeo, which brought in record attendance last year. "Unfortunately, the reality is we just don't





As a federal pen, Alcatraz (shown above in the 1890s and at right as it looks today) claims that no prisoner ever escaped. Of the 14 attempts involving 36 prisoners (two hardcore guys tried it twice), six were shot and killed.

– All images by Johnny D. Boggs unless otherwise noted; 1890s photo True West Archives –





Butch Cassidy wasn't the only celebrity who hung his hat at the territorial prison in Laramie, Wyoming (above). Butch's younger brother Dan Parker, Clark "the Kid" Pelton and Ellijah Canary were among the notorious outlaws who spent time here. Then again, who the heck were Parker, Pelton and Canary? Did Paul Newman ever play them in a movie?

have the number of correctional officers available to transport and secure the offenders who participate in the event," warden Randy Workman says.

Oh, well, at least the prison museum's still operating. Or was, at least, as of press date. The small museum tells the story of the state pen, including the 1973 riot that left three inmates dead, 21 inmates and guards hurt, 12 buildings burned and an estimated $30 million in damages.

Dept. of Corrections for a Cannibal

Since the Territorial Prison in Cañon City (later named Colorado State Penitentiary) housed its first guest in 1871, it has confined a number of inmates, including Colorado's most famous cannibal, Alferd Packer. Packer's cell tells his story, while 31 other cells inside the circa-1935 Women's Correctional Facility—now the Museum of Colorado Prisons—relate the history of the prison and the stories of its prisoners.

Also on display are the gas chamber and the prison's last hangman's noose. The museum is next to the Colorado Territorial Correctional Facility, a.k.a. "Old Max." When I was walking toward it, a guard racked his machine gun from his post on the wall. Showoff. He didn't look as tough as the guard at the Walls Unit in Huntsville who told me to get my butt off state property.

Wyoming's Big Houses

I don't think Wyoming has as big a crime problem as Texas, but it has two prison museums worth seeing. First stop, the Wyoming Territorial Prison State Historic Site in Laramie.

"The Big House Across the River"—and big it was, built of white and red stone in 1872—housed more than 1,000 men and at least a dozen women. The Wyoming Territorial Prison became the Wyoming State Penitentiary in 1890, then housed sheep and cattle for the University of Wyoming until 1989, when the good citizens of Laramie decided the Big House needed to be restored. The prison opened as a historic site in 1991. That's a good thing too. After all, this is the pen that once housed Butch Cassidy.

Today, visitors can tour the prison, as well as the warden's house and the broom factory, where inmates made brooms between 1892 and 1902. Wyoming's brooms swept up dirt across the Western United States and as far away as Honolulu, Japan and Hong Kong.

In 1903, inmates were transferred to the new state pen in Rawlins, so I'm off to the Wyoming Frontier Prison museum. The 1901 prison incarcerated some 13,500 folks during its 80-year history.

Guided tours at the museum take visitors through the dark, depressing but enlightening walls. This prison also had a broom factory, at least, until inmates burned it down during a 1917 riot. Baseball, not rodeo, was the popular sport among prisoners and guards. And between 1949 and 1981, the year the prison closed, inmates manufactured, you guessed it, license plates!

Montana's Medieval Prison

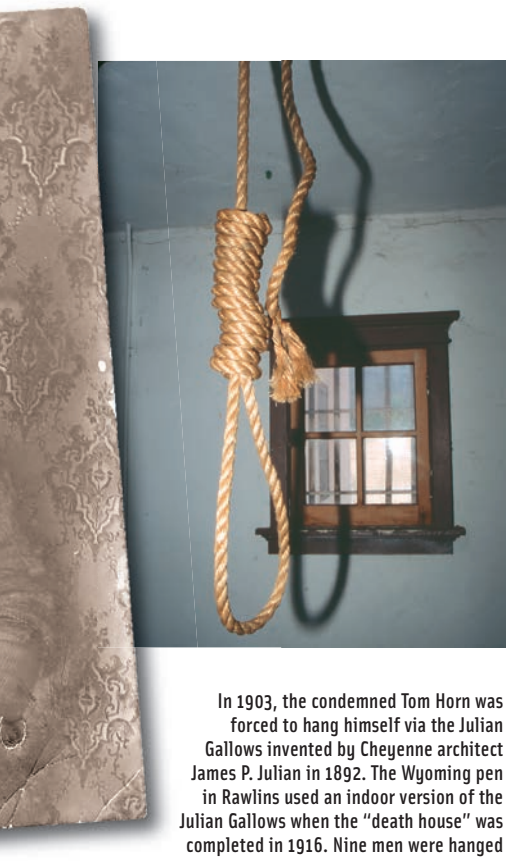
I'm hoping to find a deal when I pull into the Old Prison Museum gift shop in Deer Lodge, Montana. Maybe a horsehair-stitched belt for . . . oh, well, that's a bit out of my budget. But the Old Prison Museum is a deal; you can take a self-guided tour of the compound that housed inmates from 1871 until it closed in 1979.

The walls weren't always stone. Originally surrounded by a 12-foot-high wooden fence, the Deer Lodge prison got a facelift under the direction of Frank Conley, who served as warden from 1890 to 1921. Warden Conley wanted his inmates to

Road Trip Tunes

CDs for the Ride: *At Folsom Prison* by Johnny Cash (right, Columbia/Legacy); *At San Quentin* by Johnny Cash (Columbia/Legacy); *The Definitive Leadbelly* by Leadbelly (Snapper). **Honkytonks Worth the Stop:** *Sons of Hermann Hall* (Dallas, TX); *Route 66 Road House* (Oklahoma City, OK); *Cowboy Bar* (Laramie, WY); *Biscuits and Blues* (San Francisco, CA).





In 1903, the condemned Tom Horn was forced to hang himself via the Julian Gallows invented by Cheyenne architect James P. Julian in 1892. The Wyoming pen in Rawlins used an indoor version of the Julian Gallows when the "death house" was completed in 1916. Nine men were hanged at the Rawlins prison before the state switched to the gas chamber in 1936.

– Tom Horn: True West Archives –

work, so he had them construct a massive stone wall 4½-feet thick. Inmates made 1.2 million bricks to complete the 1896 cell house and other buildings. The place looks like a medieval castle.

How tough was it here? Well, check out the display of work shoes, which inmates with escape on their minds were forced to wear. They had concrete soles and weighed about 20 pounds each.

From Cash's Folsom to "The Rock"

Folsom prison may offer more than Johnny Cash, yet the Folsom Prison Museum (actually, its official name is the Retired Correctional Peace Officers Museum at Folsom State Prison, but that's a mouthful) in California's Gold Country pays a lot of tribute to the Man in Black and his famous live 1968 album.

Built to relieve overcrowding at San Quentin—where Cash made another dynamite live album in 1969—Folsom opened for customers in 1880. The first escape came about the same year. That's because the blue granite wall did not yet surround the prison (which also did not have any heating or plumbing). The Greystone Chapel Cash sung about, written by inmate Glen Sherley,

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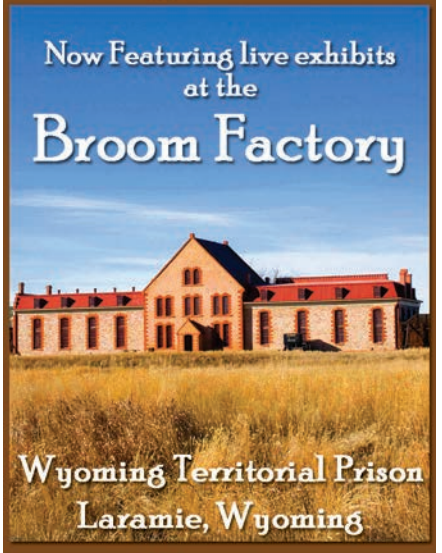
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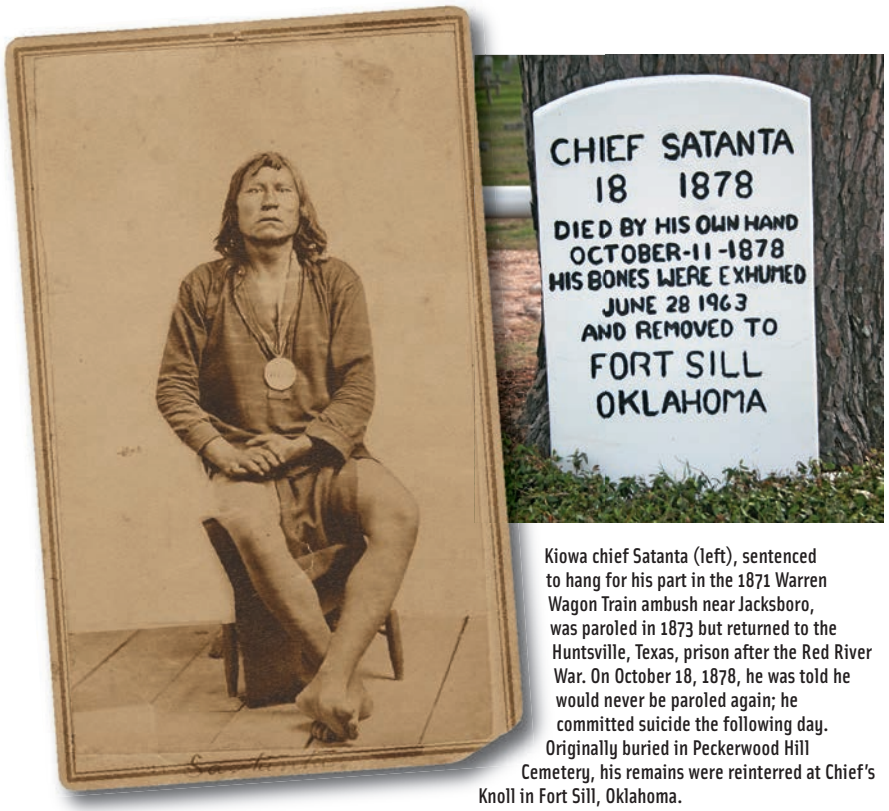


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was completed in 1903, and the walls finished 20 years later.

Another famous prison, down the road and offshore from San Francisco, is the famous Alcatraz Island. Used by the military as early as 1850, Alcatraz began taking in prisoners in 1861. A jail was built in 1867, and the following year Alcatraz was designated to house





Kiowa chief Satanta (left), sentenced to hang for his part in the 1871 Warren Wagon Train ambush near Jacksboro, was paroled in 1873 but returned to the Huntsville, Texas, prison after the Red River War. On October 18, 1878, he was told he would never be paroled again; he committed suicide the following day. Originally buried in Peckerwood Hill Cemetery, his remains were reinterred at Chief's Knoll in Fort Sill, Oklahoma.

– Satanta: Courtesy Robert G. McCubbin Collection –

military prisoners. The Department of Justice acquired "The Rock" in 1933, and the island became a federal prison the following year. Al Capone spent some time here. So did Machine Gun Kelly, Alvin Karpis and the "Birdman of Alcatraz" himself, Robert Stroud.

The pen closed in 1963 and was declared a National Historic Landmark in 1986. To get there, you'll need to book a ticket through Alcatraz Cruises, located at Pier 33 not far from San Francisco's famous Fisherman's Wharf. When packing for the trip, remember what Mark Twain said: "The coldest winter I ever spent was a summer in San Francisco."

Cold has never been used to describe the final stop on this prison tour.



Before the land was deeded to Texas in 1885, many prisoners in Huntsville were buried at Peckerwood Hill Cemetery in a pine box. No one knows exactly how many inmates are buried here.

Arizona's Territorial Prison Saved

Talk about a stay of execution: The Yuma Territorial Prison State Historic Park was set to close its doors on March 29. Earlier this year, the Arizona State Parks Board voted to close 13 parks because of budget reductions. Yuma was not the only park that drew a black bean. The historic sites of Fort Verde, Tubac Presidio, Lost Dutchman, Picacho Peak and even the Tombstone Courthouse are scheduled for closure.

The closure would have been not only a blow for Yuma—the prison is the city's best tourism draw— but a slap in the face to Western history lovers, and even Western history. But on March 10, Yuma Mayor Al Krieger announced that, based on projections of tickets and merchandise sales, the community will reach its goal of raising $50,000. That amount was raised to match the $50,000 the Yuma Crossing National Heritage Area gave to save the museum. "That means that the Yuma Territorial Prison will remain open and operating," Krieger says.

The first seven inmates entered the hot, desolate, brutal Territorial Prison in Yuma on July 1, 1876. Everything you've ever heard about Yuma is likely true, although docents try to convince me that Yuma was a model prison, and the inmates were treated humanely. It was even home to one of Arizona's first public libraries. I wonder if they had Elmore Leonard's great 1972 novel about Yuma, *Forty Lashes Less One*, available for checkout.

Over its 33 years, Yuma's prison housed 3,069 prisoners, 29 of those women, including stagecoach robber Pearl Hart. Twenty-six of those prisoners escaped, though only two managed to get out from behind the prison walls. In 1907, overcrowding forced construction of a new pen in Florence, and the last prisoner left Yuma on September 15, 1909.

Thank goodness the museum was saved. A prison road trip just wouldn't be the same without seeing those iron bars in Yuma.

TWOBIT

OLD WEST ICONS WHO WERE CONS



Cole Younger
Went to the Stillwater prison for 25 years following the 1876 James-Younger raid in Northfield, Minnesota.



Billy the Kid
From late 1880-1881, he spent several months at the jail in Santa Fe, New Mexico.



John Wesley Hardin
Tried to escape many times during his 17 years at the prison in Huntsville, Texas. He was pardoned in 1894.



Emmett Dalton
Starting in 1893, he served 14 years of a life sentence in Lansing's Kansas State Penitentiary. He was pardoned in 1907.



Butch Cassidy
July 1894 found the horse thief behind bars in Laramie's Wyoming State Penitentiary; he served 18 months.



Pearl Hart
Served four years of a five-year sentence at Arizona's Yuma Territorial Prison before being pardoned in 1902.



Apache Kid
Beginning in 1888, he served 18 months on the Rock (Alcatraz), offshore from San Francisco, California.

Johnny D. Boggs's first paying freelance gig was a prison story for a gardening magazine. The editor called him and said, "John, I have this prison story I need written, and you're the first person I thought of."

Hot off the press.

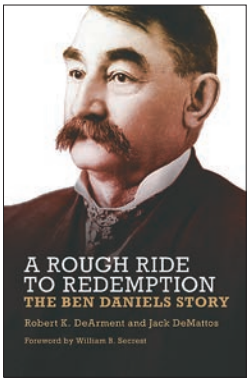
Reading Up On Old West Characters



Thomas William Ward was a remarkable figure in the Texas Revolution. Losing his right leg to cannon fire, he steadfastly remained in the military until he lost his right arm, again from cannon fire. Forever known as "Peg Leg," he went on to further the cause of Texas, serving as commissioner of the General Land Office and as a three-term mayor of Austin. In the biography ***Peg Leg*** (Texas State Historical Association, $39.95), author David C. Humphrey offers a first-rate account of the man, his honor and his sacrifice for life and country.

Another man who sacrificed for his country was Theodore Roosevelt. The admiration for Roosevelt, Montana hunting and all things outdoors is evident in Dan Aadland's well-written ***In Trace of TR: A Montana Hunter's Journey*** (University of Nebraska Press, $29.95). In tracing TR's hunting treks, the author tracks elk, much as the 26th president once did, through the rugged Big Horn Mountains and the Absaroka Wilderness. The book is interlaced with stories of Roosevelt's hunts, and it offers a keen perception for the Montana landscape and the man who loved the adventure as much as the sport. *–LINDA WOMMACK*

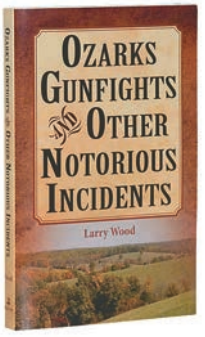
Alias Soapy Smith (Klondike Research, $26) by Jeff Smith is a massive biography of a notorious outlaw of Denver, Colorado, and Skagway, Alaska. The author's zeal is explicable; Jefferson "Soapy" Smith was his great-grandpa. But Soapy was a pretty small-caliber outlaw compared to, say, Billy the Kid; much more of a gambler-turned-con man than a murderous thug. His grandson does not whitewash him in this well-rounded character study.



A Rough Ride to Redemption (University of Oklahoma Press, $29.95) is written by Robert DeArment and Jack DeMattos. DeArment has an uncanny ability to dig up interesting old gunmen lost in the footnotes of stories on Billy the Kid or Butch and Sundance. He has done it again, now with DeMattos. Ben Daniels was an ex-con who "converted" to serving as a lawman in Dodge City, Kansas, as a Rough Rider in Cuba and finally as a U.S. marshal. *–RICHARD H. DILLON*

Ozarks Gunfights and Other Notorious Incidents

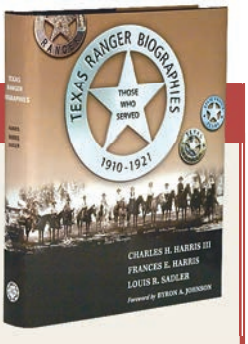
LARRY WOOD
(PELICAN, $15.95).



Nowhere was the Civil War fought more bitterly with its guerrilla raids and counter raids than in the turbulent Ozarks region. Yet war's end brought little peace as death refused to ride away. As early as mid-1865 James B. Hickok shot down a fellow gambler in Springfield, Missouri, for winning his watch and wearing it about. Then such senseless gunfights echoed throughout the Ozarks for a bloody century, including Bonnie and Clyde's murderistic mayhem and featuring other notable characters such as Bill Doolin, the "Bloody Bender" family, Cora Hubbard and Emma Malloy. Larry Wood's 25 bizarre episodes make this a hard-to-put-down book.

–WILLIAM GARWOOD

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As **Charles & Frances Harris** and **Louis Sadler** have found in writing ***Texas Ranger Biographies: Those Who Served, 1910-1921***, research into the Texas Rangers can be mind-numbingly complex. Only recently have devotees of Ranger history begun to examine issues such as ethnic and cultural diversity, who was or who was not a Texas Ranger and the "official" founding date of the Texas Rangers. This book adds valuable information, but the findings are not likely to gain universal acceptance. Ethnic heritage and classification of service are two examples of the discussions that will likely continue.

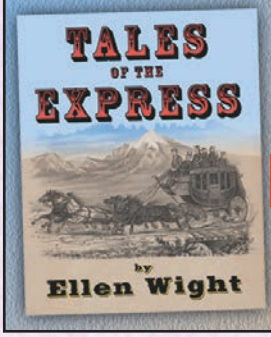
During the Mexican Revolutionary period that this book covers, the state made provisions for mass "Ranger" enlistments. This work will likely reopen debate regarding categories of Special Rangers (railroad detectives, oil field security and cattle detectives) and the massive recruitment of Loyalty Rangers.

The Harrises and Sadler have made an invaluable contribution to Texas Ranger scholarship with this landmark addition.

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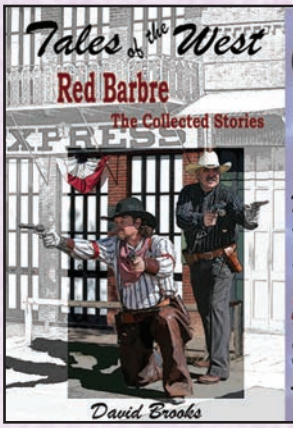
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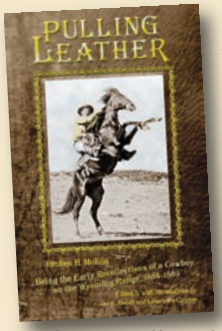


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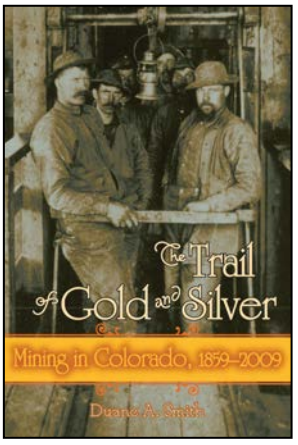
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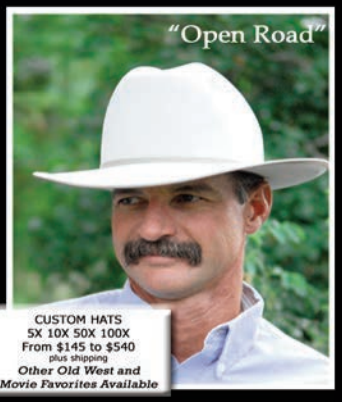
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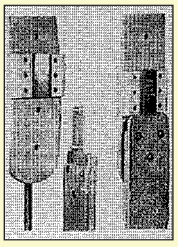
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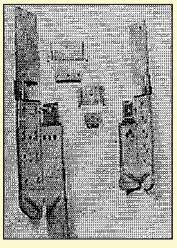
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Mellow-Trauma

Spilling the blood on Old West cinema fistfights.

"Mellow-Trauma" appears dozens of times in just about every Western movie where the prerequisite for success is at least one and, better yet, even two fistfights.

Whether the movie is portraying a bar fight, an altercation at the corral or some street fight over a favorite gal, many of the films depict one man slugging another in the jaw, breaking a chair over his head or pounding him in the stomach, miraculously, without any serious residual injury. A lot of blood may spill out, but those fighting cowboys usually recover to reappear in later scenes with little to show for the beatings that would appear to have been catastrophic for an ordinary man.

Having worked many Friday and Saturday nights in the emergency room, I witnessed the casualties of fistfights. The reality is that individuals who receive as little as a single punch to the jaw or face are most often down for the count and incapacitated for days to weeks.

On more than one occasion, I evaluated and treated not only the man who received the punch, but also the fool who threw it. The former may have presented with a broken jaw or nose. The latter often hurt even more with a broken hand. This unpleasant injury usually involves the fracture of one or more of the metacarpal bones in the hand. These bones connect the fingers to the wrist at the knuckle. This injury is descriptively called a "Boxer's" or "Brawler's" fracture; and boy, does it hurt, for a very long time.

For such inaccurate portrayals of the consequences of these bare-knuckled fisticuffs in so many of its Westerns, Hollywood deserves a medical D-.

One outstanding exception to this medical fantasy within the genre of Old West storytelling comes from the pen of Marilyn Durham, in her depiction of the fate of young Billy Bowan. Fellow outlaw Coleman Dawes pummels Bowan mercilessly to the abdomen in the acclaimed movie and book *The Man Who Loved Cat Dancing*. Consistent with his characteristically youthful and obnoxious behavior, Bowan miscalculates once too often and attacks (in the book) and sasses (in the movie) the older and meaner Dawes. Explicitly in the movie and implicitly in the book, Dawes proceeds to pound Billy's abdominal midsection blow after blow, also with probable smashes to the thoracic (rib and lung) area, until interrupted by Jay Grobart, the leader of the outlaw pack. By the time it was over Bowan had to be tied to his saddle as the gang departed into the wilderness.

Durham's subsequent description of the mortal consequences of this beating is masterfully completed and medically accurate. After traveling six miles, she writes, Billy looked "sick and sober." He vomited "sobbing with the effort." Soon



Love comes to blows in 1958's *The Big Country*. After being berated by his sweetheart for not stepping up to the challenge of a fight, greenhorn Jim McKay (Gregory Peck, at right) privately smacks down the challenger, ranch foreman Steve Leech (Charlton Heston), who also loves that same girl. Realistically, their bare-fisted beatings would have KO'd or disabled one or the other in a fraction of the time depicted.

– Courtesy United Artists –

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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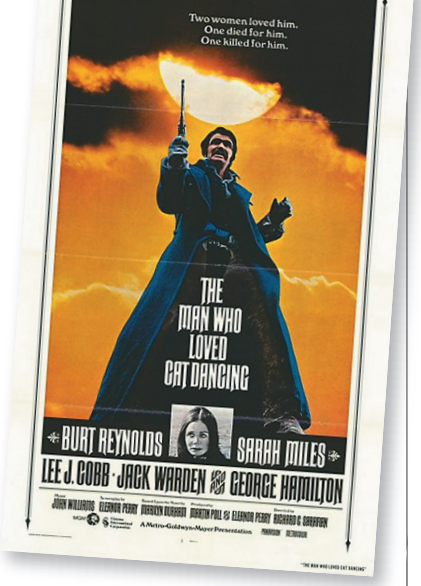
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Find out why this 1973 Western knows how to fight bare-fisted!

– Courtesy MGM –

Billy said, ". . . my gut's killing me. It's worse than busted ribs. I had them before. I think old Dawes messed up my insides some."

Durham continues, "In the morning, it was obvious . . . that Billy wasn't going anywhere under his own power. He was semi comatose. His face was the color of raw dough. . . . His stomach seemed swollen and rigid. . . ." Even 20 drops of Elixir of Opium could not dull his pain. After a little over a day following the beating, "Billy was unconscious. . . . His breathing was stentorian [like loud snoring]. . . . His face and hands were swollen and he stank with fever." The unconscious and moribund Billy was eventually put out of his misery by a gunshot from an Indian rifle.

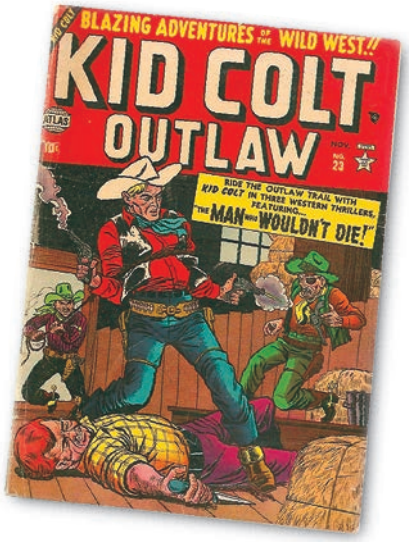
This clinical drama is an accurate portrayal of intra-abdominal hemorrhage (bleeding), including the possible fracture of the capsule of the spleen or liver, intestinal damage and fractured ribs with a possible partial pneumothorax (collapse of the lung). Collectively, this real trauma led to peritonitis (abdominal wall inflammation), shock and inevitable death, even if Billy had received the best medical attention of the day (which he did not).

So the next time you see Hoppy, Gene or Roy get clobbered by the bad guy with several punches to the jaw or gut, just think how Marilyn Durham would depict their clinical conditions. To a man, each would lay injured on bedrest, not riding off into the sunset, with his hat in the air and a smile on his face.

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Kid Colt's premiere in 1948's *Kid Colt: Hero of the West* lasted four issues; then the title changed to *Kid Colt: Outlaw* (see issue #23 above). This series ran for three decades and ended with its 229th issue.

– Courtesy Marvel Comics –

Can you tell me something about the comic book hero Kid Colt?

Dan Clutter
Denison, Iowa

Kid Colt was a 1950s Marvel Comic hero. His real name was Blaine Colt, and he wore a red shirt with a black-and-white, Pinto-style vest. His horse's name was Steel.

The first Kid Colt comic book came out in August 1948. Kid Colt became an outlaw after he killed a bad guy who'd murdered his pa. It was a fair fight, but circumstances forced him to become a fugitive. Deep down we all knew he wasn't really an outlaw, because he kept rescuing beautiful women from a fate worse than death.

He appeared in other comics during the 1950s, including the *All-Western Winners*, *Two-Gun Western* and *Gunsmoke Western* series.

Kid Colt made a comeback in the late 1960s and early 1970s with Two-Gun Kid and the Rawhide Kid in the *Mighty Marvel* Series. He was also in the *Giant-Size Kid Colt* reprint series. The *Kid Colt* signature series ended in April 1979 after 229 issues.

He was revived in 2000, but the four-issue series *Blaze of Glory* was more of a caricature of the originals. Writer John Ostrander and artist Leonardo Manco killed off Kid Colt in the last issue.

Can you tell me something about the Apache of southern Arizona?

George Rodriguez
Newalla, Oklahoma

Let's start with early 1861, when Cochise was wrongly accused of kidnapping the boy who grew up to become the great scout Mickey Free.

War resulted, lasting 10 years until a trusted white man named Tom Jeffords managed to arrange peace talks between the chief and Gen. Oliver Howard. Cochise asked for a reservation in the Chiricahua Mountains, his homeland, with Jeffords as his agent. General George Crook approved the treaty. Yet upon Crook's transfer, other Apache groups began using the reservation as a staging area to launch their traditional raids into Mexico.

Due to vehement protests by the Mexican government, the U.S. government moved the Chiricahua to a location farther away from the Mexican border—to a Godforsaken place called San Carlos, already home to other Apaches and the Yavapai. A new phase began with bands led by leaders like Geronimo, Chatto and old Nana. They bolted the reservation and went off raiding across Arizona, New Mexico and Mexico.

After a tough fight, Geronimo surrendered in September 1886. The final humiliation came when the Apache (including army scouts) were loaded up on the trains and shipped to Florida. The two-year holding place ended up lasting until the Apache were eventually moved to Oklahoma in 1894. As a tribe, the Chiricahua were never allowed to return to Arizona.

Do the terms "homesteader," "sodbuster" and "nester" refer to the same type of pioneer?

Jack A. Graves
Turlock, California

Basically, yes!

"Homesteader" comes from those settlers taking advantage of the Homestead Act, which allowed them to claim 160 acres out West. All they had to do was make a go of it for a few years and gain title.

"Nester" was a term given derisively by cowboys and cattlemen who fancied themselves as footloose and fancy free—as opposed to a man with a family—settled in their own little nests.

"Sodbusters" was a name open range cowboys gave to farmers who were, in the words of cowboy artist Charlie Russell, "turning the grass upside down," or busting up the sod to plant corn. Other uncomplimentary terms include "plow chaser," "hoe man" and "soddy."

Did cowboys suffer hearing loss from exposure to gunfire?

Dan Prough
LaGrange, Indiana

I'm sure some experienced hearing loss from being around the loud sound of gunfire, especially blackpowder firearms (which are particularly noisy).

But old-time lawmen, outlaws and gunmen didn't shoot their weapons that often—not nearly as much as today's re-enactors and entertainers, who may fire their guns daily.

The picture of Yellowstone Kelly in the recent *True West* shows that he is missing a little finger. Do you know the story behind that?

Donald Tusher
Gadsden, Alabama

The prairie was devoid of conventional building materials such as wood and stone, but sod from densely-rooted prairie grass was plentiful. Pioneers cut the sod into rectangles and stacked these like bricks to form walls. Many different types of roofs were used, including building the soddy into the side of a hill, as shown here at Sylvester Rawding's homestead, north of Sargent, Nebraska, in 1886.

– All images True West Archives unless otherwise noted –



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



Yellowstone Kelly

In the summer of 1869, Yellowstone Kelly was hunting outside of Montana's Fort Peck when he ran into a group of Sioux. Kelly himself didn't give many details, but he was hit in the left hand, losing much of his little finger.

Since no surgeon worked at the fort, a freighter sharpened an old harness knife, gave Kelly some booze and chewing tobacco, and amputated the rest of the digit. Kelly went back out hunting almost immediately.

Luther Kelly was obviously one tough son of a gun.

What does the term "High Chaparral" mean?

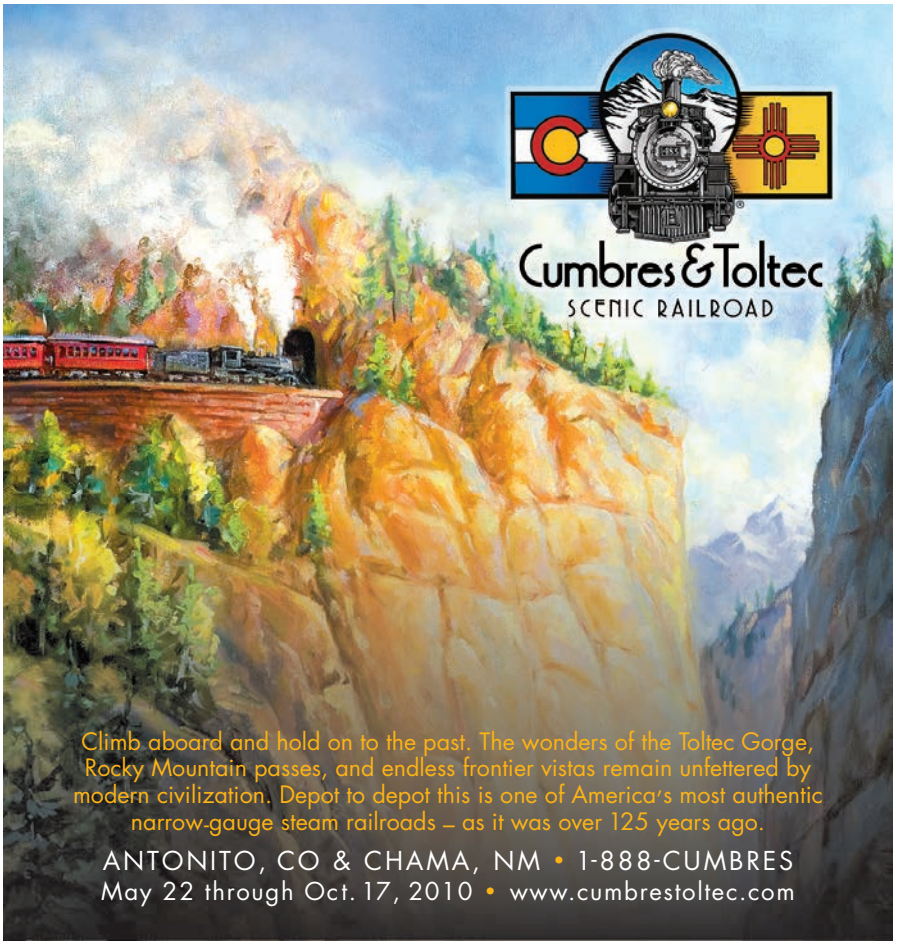
Gerald Patterson
Burlington, Washington

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Before answering your question let me define "chaparral," or as it's sometimes spelled, "chaparal." This Spanish word means scrub brush, bramble bushes or brush thicket.

Chaparral is found on the slopes of mountains below the level of the ponderosa forests (between 5,500 and 7,000 feet above sea level). Some examples of chaparral: scrub oak, Manzanita, sumac, mountain mahogany, buckthorn, barberry, jojoba and Apache plume. Folks down in south Texas call those thickets brasada.

So "high chaparral" would be a physical description of the country I just described. Naturally, NBC picked it up as a good name for its series that aired from 1967-71 and featured the Cannon family and its High Chaparral Ranch in the 1870s Arizona Territory.





What HISTORY HAS TAUGHT ME



WILLIAM C. PORTER, ATTORNEY

A criminal defense attorney in Phoenix, Arizona, William C. Porter is also one of the founders of the Powerhouse Gang that preserved the 1909 Kingman powerhouse, converting the structure into the Route 66 Museum. He has also served on the board of the Mohave County Historical Society since 1977. As a founding member of Arizona Attorneys for Criminal Justice, he has raised $1.2 million for local nonprofit organizations. In 1994, he reorganized the Arizona History Convention so that it now provides an annual forum for state researchers and a common meeting ground for historic preservation.

My favorite book is Michener's *Centennial*. I like an author who can draw you into history through family lines stretching over decades or, better, centuries. I even commissioned artist Detha Phillips from Sedona to do three big oil paintings of scenes from *Centennial* expressly for me back in the late 1970s. They are still among my favorite artwork.

I remember when Lake Havasu City was known officially just as Site Six and why. (The Army Air Force acquired it as an emergency landing during WW II.) Yeah, I'm into historical trivia big time.

I firmly believe in *non illegitimi carborundum* (Don't Let the Bastards Wear You Down).

Other advice I regularly follow: "In dealing with difficult people, it is better to have a camel inside a tent pissing out than outside pissing in"—better to include difficult people rather than exclude them. And: "Don't sweat the small stuff, but always remember that everything is small stuff."

Once, on my way to Dallas from Houston, I stopped for gas, exited the station back the way I came and drove more than 100 miles before it dawned on me! Dang, I felt dumb! But then I started laughing and couldn't stop. (I've always been able to laugh at myself, and I think maybe that's a good thing.)

Most people don't know I'm secretly antisocial as Hell and hate being in crowds!

The first job I ever had was at the age of 10, when I helped set print and ink for the newspaper in Williams. (A really nasty bit of work but worth 25 cents an hour—a lot of money to me!)

The best and worst job I've ever had was working as a news radio DJ. There were days I hated it! But it was good for me, as I had to discipline myself to take the bad in order to have the good, and to put up with idiots when necessary.

I became an attorney because I never found anything else I wanted to do more where I could make decent money legally.

My favorite place in Arizona? How can one choose in a state loaded with places like the Grand Canyon, Monument Valley, Boyce Thompson Arboretum, Kartchner Caverns and Tonto Natural Bridge State Park (Oh wait! The State Legislature just forced that one to close!).

My least favorite place in Arizona? Easy! The State Legislative buildings in Phoenix.

The scariest thing that's ever happened to me took place while I served in Vietnam. I had to keep a helicopter in the air (with no notion whatsoever of how to land it) after the pilot was knocked senseless by a seagull. Only one Army JAG officer was killed in Vietnam, but, for about half an hour, I was pretty sure there were going to be three more that day (September 17, 1970; you don't forget the date of something that spooky!).

I fell in love with *How the West Was Won* way back in the 1960s. But maybe the most moving, emotional, touching movie for me was an obscure little piece, 1995's *The Cure*. It was about a young boy dying from AIDS and befriended by an older teen who becomes determined to save him. I get tears in my eyes just thinking about it. Darn! Don't tell anyone I cry in the movies, but it does happen occasionally.

History has taught me that it repeats itself over and over. Confucius supposedly said, "Study the past, if you would divine the future."

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Treasures of Gilcrease: Selections from the Permanent Collection

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

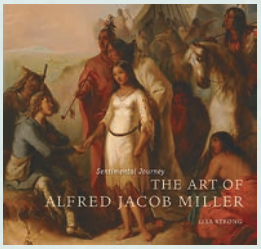
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In Contemporary Rhythm: The Art of Ernest L. Blumenschein

By Peter H. Hassrick and Elizabeth J. Cunningham

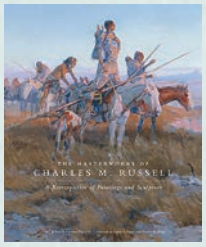
The definitive work on Blumenschein's life and art, *In Contemporary Rhythm* describes not only his place in the Taos colony and Western art but also his far-reaching influence on mainstream American art and national aesthetic developments. The book examines the artist's 64-year artistic career, first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



Sentimental Journey: The Art of Alfred Jacob Miller

By Lisa Strong

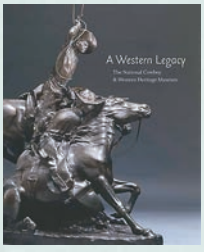
A groundbreaking study of the first Western artist to journey into the heart of the Rocky Mountains. Lisa Strong takes a new approach, however, by examining how Miller tailored his Western scenes to suit the specific needs and interests of local American audiences. She also crosses national boundaries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



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

Edited by Joan Carpenter Troccoli

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A Western Legacy: The National Cowboy and Western Heritage Museum

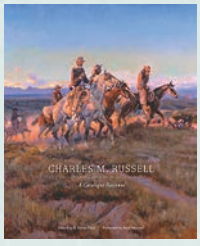
A Western Legacy presents for the first time in one volume numerous color images of the museum's signature artworks and artifacts, accompanied by an interpretive essay. Illustrations range from Western art by Charles M. Russell, Frederic Remington and others; stunning boots, chaps and saddles; a diverse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



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By William H. Goetzmann and William N. Goetzmann

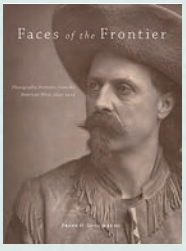
For many people, "Western art" immediately conjures images by Frederic Remington or Georgia O'Keeffe—but there's so much more. From early explorers' first sketches of the Rockies to the modern earth sculptures of Michael Heizer, images of the American West are as multifaceted as its cultures. This remarkable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



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Edited by B. Byron Price

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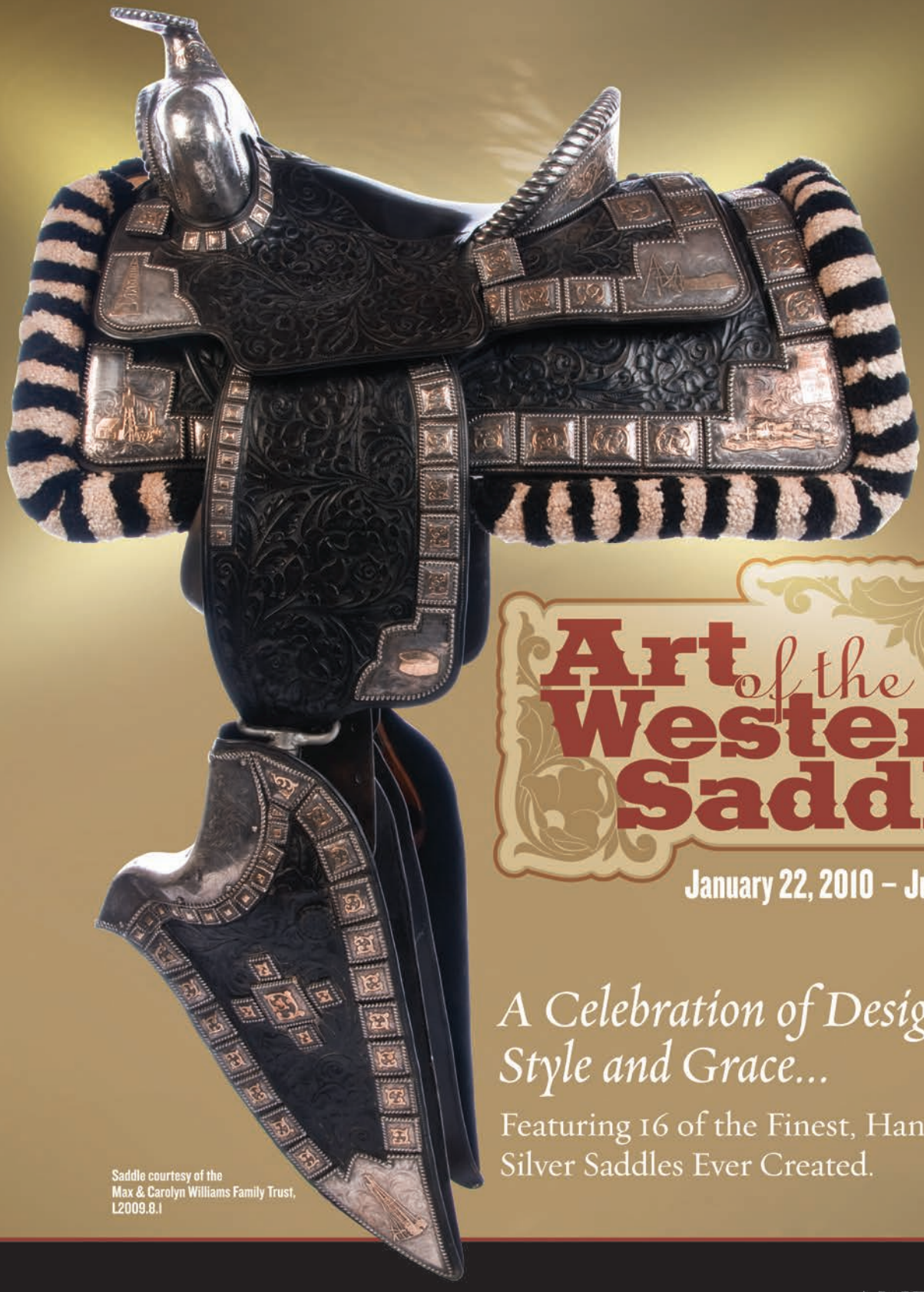


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By Adam Duncan Harris

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A Celebration of Design, Style and Grace...

Featuring 16 of the Finest, Handcrafted Silver Saddles Ever Created.

Saddle courtesy of the Max & Carolyn Williams Family Trust, L2009.8.1

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Museum Hours: Monday-Saturday, 9 a.m.- 5 p.m.

For more information please call (806) 376-5181, or visit us at *www.aqhhalloffame.com*

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