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OUR 61ST YEAR

MAY 2014

SPECIAL TOM HORN COLLECTOR'S EDITION

TRUEWEST

HISTORY OF THE AMERICAN FRONTIER

TOM HORN

Ten Myths & The Truth

By Larry D. Ball
from his upcoming
biography

Brand New
Buffalo Bill
Photos

A first look at
McMurtry's
new Western

The Last Kind Words Saloon

Hideout Guns

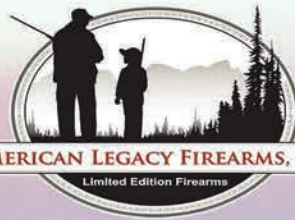
Rare and Never-Before-
Published Photos from
Steve McQueen's Last
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Unfortunately for Horn, his rather infamous reputation saw him accused of the killing of Willie Nickell, a 14 year old boy, in Wyoming. Horn was hanged in Cheyenne on November 20th, 1903.

It is wildly debated of whether or not he was guilty of Nickell's death. Regardless, Horn's death marked the end of the era of the cowboy, and the spirit of the Old West perished along with him.

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ROUNDUP ON THE CIMARRON

In this circa 1898 photo, cowboys round up cattle in the Colorado town of Cimarron where the Cimarron River joins the Gunnison River. Captain M.W. Cline brought cattle to the region in the 1870s; the area's first Denver & Rio Grande train rolled out of Black Canyon and into this camp near Cline's ranch. Cimarron became a livestock shipping hub, with local ranchers driving stock to the town in the spring or the fall to move the sheep or cattle to market (usually in Kansas City, Missouri) or to a winter range in the desert environs of Grand Junction.

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May 2014 Online and Social Media Content



Sharkey, the famous bucking bull, knocked off another rodeo cowboy in this photograph taken in 1913 by Ralph Doubleday. Find this and more historical photography on our "Western History" board.

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Go behind the scenes of *True West* with Bob Boze Bell to see this and more of his Daily Whipouts (search for "February 10, 2014").

Blog.TrueWestMagazine.com



Join the Conversation

"A reporter came to his 'star' house to interview him. The photographer was perplexed at how to handle Quanah's several wives. He confronted the war chief, 'Go and tell them only one may be in the photograph with you!' Quanah replied, 'You go and tell 'em.'"

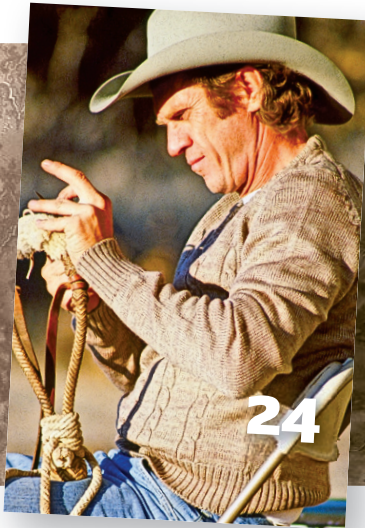
-Michael Malone of Fredericksburg, Texas



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Trying out an old companion

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The legacy of five centuries of Western history inspires contrition, contemplation and hope.

—Stuart Rosebrook

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Tom Horn's adventures in Arizona during the Pleasant Valley War fueled him for his later exploits.

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—Phil Spangenberg

36 BUFFALO BILL GOSED THE WORLD FAIR

The famous showman sure "showed up" the organizers behind Chicago's 1893 World's Columbian Exposition.

—Matt Braun

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Cover Illustration by Gary Zaboly/
Design by Dan Harshberger



Billy the Kid History Would Truly Be Different

In my opinion, William Bonney should not have been found guilty of killing Sheriff William Brady. Note, I did not say murder, because his killing was not a murder in my opinion. Mr. Brady was the one who committed the murder of the British rancher who Billy the Kid worked for. In fact, I understand that when the rancher was assaulted and murdered by Brady and his men, he was on his way to town to seek a remedy to the disputes before he was gunned down in cold blood.

If I were William Bonney's lawyer, I would have used the Second Amendment as a defense. This amendment was not put there to go deer hunting; it was put in place by the people of the United States of America to use against corrupt and murderous elected officials and corrupt politicians. Also, nations go to war and kill. William Bonney only went against a targeted murderer that day.

Anyway, if I were on that jury, I would have ruled "not guilty," and history would be different in this unique story. It would have sent shock waves, and there would have been better and more honest sheriffs and sheriff's men for a long time after this case.

—J. Crain
Collierville, Tennessee



TINTYPE REFLECTIONS

The [March 2014 cover] image of P.C. Baird, based on the buttons of his vest, should be reversed. Then the long-barreled Colt's revolver will be on his right hip. The holster length would suggest a barrel length of 10-12 inches (while the other revolver and holster appear to be of a 7½-inch barrel length).

Every time I try to talk myself out of believing that Wyatt Earp had a long-barreled Colt's revolver or Buntline Special, something new like this picture appears. Keep up the great work!

—David Curtis
True West Maniac #400
Newburgh, Indiana

Thank you for pointing that out. Many of the images we publish in True West were originally tintypes (such as the photo of Billy the Kid in the previous letter) and are, by nature, reverse images. Since we don't always know which photographs are tintypes and which aren't, we usually run them as they are, giving the reader an authentic view of the photograph.



— COURTESY JAMES BAIRD FAMILY —

A Horse of a Different Perspective



September 2012, Opening Shot: Stagecoach expert Doug Hansen speculates the horses in the front are larger because the wagon may have gotten a fresh pair from another hitch.

Mike Pellegatti, Phoenix, AZ: I have another perspective on this, and it has to do with the photographic equipment at the time. The lenses back then were made with a normal view perspective and just a bit on the wide angle side. Zoom lenses for cameras didn't exist. The horses in front appear bigger because that is the way the lens saw it, as those horses are closer to the camera than the back horses.

There are clues for this. Look at the reins. They are narrower in the back than in the front, meaning the horses in the rear are farther from the camera lens. No leather maker would make reins that went from narrow to wider. Same for the leather neckpieces that state WF&C (for Wells Fargo) on them; they appear to be different sizes.

What is interesting is the front right horse is hobbled. The photographer must have had a tough time keeping the team still for a 10-15 second exposure.

OVER 175,000 VIEWS

If a post on our Facebook page reaches 25,000 views within 24 hours, we consider it successful. This image of Quanah Parker shattered that number well before lunchtime! With more than 175,000 views and over 2,000 shares, this photo possesses a viral magic that has taken us by surprise. Be sure to follow True West Magazine on Facebook for your regular dosage of historical photographs.



The Two Faces of Tom Horn

Which version of our Tom Horn cover grabs your attention?

We are honored and excited to run an excerpt from Larry D. Ball's long-awaited biography on Tom Horn.

When it came time to illustrate our cover, I gave the assignment to Gary Zaboly, who tackled it with his usual zeal and attention to detail. I gave him marching orders to capture Horn in the Arizona phase of his career, but also to give a hint of the dark times to come.

Gary created his vision for that, planting Tom Horn's feet in Arizona, but shading his face as he looks off to the horizon, toward the controversy that awaited him much later in his life...one that has surprising ties to his time in Arizona, as Ball's article on p. 18 reveals.

Our publisher, Ken Amorosano, and others on the staff were not convinced this was the right cover for us (everyone agreed it looked like an old Joe "Hosstail" Small cover).

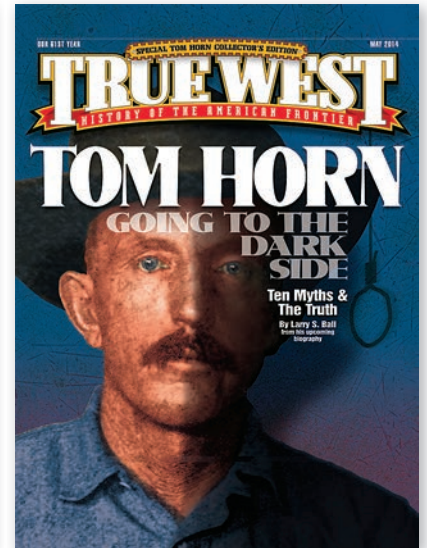
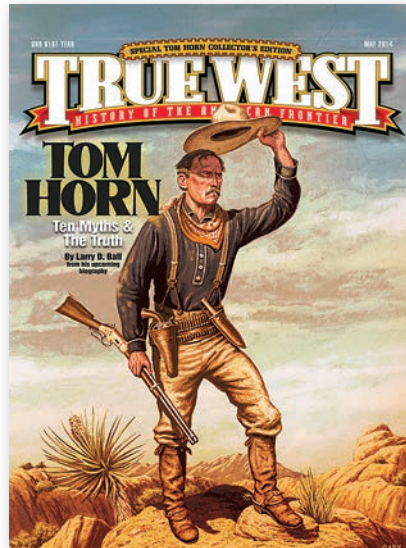
Our art director, Dan Harshberger, came up with an alternative cover, one with more edge. Ken loved this cover, but large numbers of our online fans did not.

We grabbed practically every subscriber who came into the office (we get a couple dozen a week) and brought them into our War Room to look at the two covers, asking them to weigh in on which one they would buy.

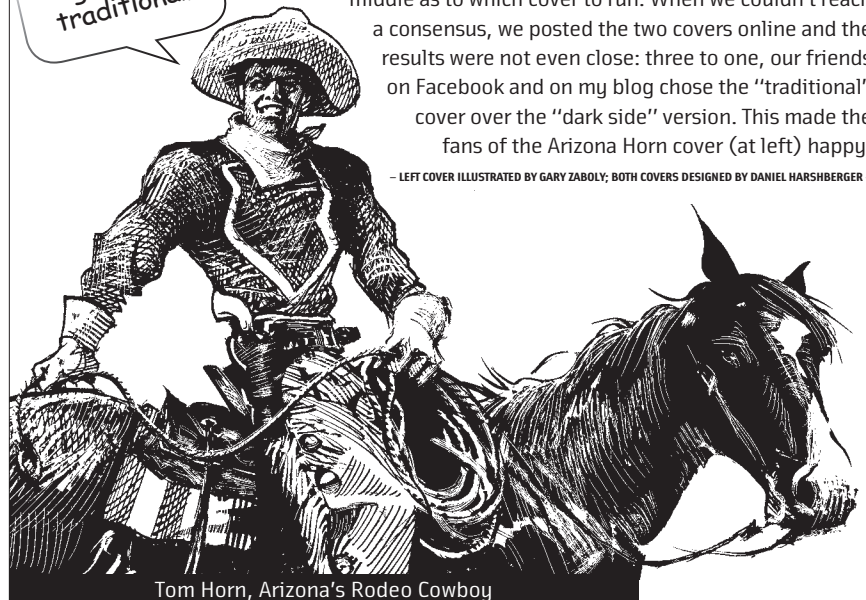
The kicker came when a reader, dressed as a northern California buckaroo, said, "Virtually, every book I've read on Horn spends the first 95 pages on his Arizona career, then shifts gears and spends the rest of the book on Horn being a child killer and psychopath. I would never buy the 'Dark Side' cover."

Okay. We heard that one loud and clear.

I personally believe Horn was always the same guy, doing the dirty work of the U.S. government in Arizona and parlaying that into the private sector, where he was chewed up and spit out. My tastes lean toward the dark cover, but I also appreciate the traditional. And you?



When in doubt, go with traditional.



Tom Horn, Arizona's Rodeo Cowboy

ILLUSTRATED BY BOB BOZE BELL -



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

Quotes

“It’s said that ‘power corrupts,’ but actually it’s more true that power *attracts the corruptible*. The sane are usually attracted by other things than power.”

– David Brin, in *The Postman*

“History is a relentless master. It has no present, only the past rushing into the future. To try to hold fast is to be swept aside.”

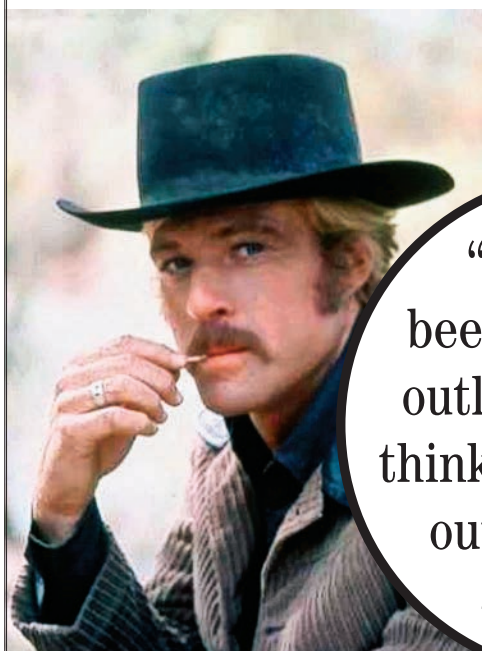
– Sen. Robert Kennedy

“The romance of cowboying disappears when it is 10 below and windy.”

– Cowboy craftsman Andy Stevens

“Before we set our hearts too much upon anything, let us examine how happy those are who already possess it.”

– Francois VI, duke of La Rochefoucauld



“I’ve always been attracted to outlaws because I think I’ve felt partly outlaw myself.”

– Robert Redford, in *The Hollywood Reporter*

Bizarro BY DAN PIRARO



“The compliment that helps us on our way is not the one that is shut up in the mind, but the one that is spoken out.”

– Mark Twain



Old Vaquero Saying



“It’s easy to stop making mistakes. Just stop having ideas.”

The Curious Murder of Manny Clements

No swift justice for the lawman with ties to Pat Garrett's assassination.

The 1908 Christmas holidays weren't good for Manny Clements. In fact, the year's end brought about his end as well.

That Manny would have a violent death should be no surprise. His Texas gunthrower father, Emmanuel Sr., died in an 1887 shoot-out. The baddest shootist of all, John Wesley Hardin, was Manny's first cousin once removed. And his sister, Sally, married assassin "Killin'" Jim Miller.

Manny himself didn't do a lot of shooting—although in 1894, he was hired to kill Pink Taylor in Alpine, Texas. Perched in a tree and firing into a saloon, Manny gunned down the wrong man. He hightailed to El Paso, where he became a lawman.

Manny apparently played both sides of the law. Research indicates he was linked to a group of New Mexico ranchers and bigwigs, including Oliver Lee, W.W. Cox, Bill McNew and legislator Albert Fall. These men had their fingers in a number of pies, including land and water rights, rustling, bribery and the smuggling of Chinese laborers from Mexico into the United States.

In late 1907, several of the men met in El Paso's Hotel St. Regis to plot the murder of Pat Garrett, the lawman who put Billy the Kid in the ground. Garrett had been after several of the ranchers for more than a decade; beyond that, his ranch was a prime spot for a human trafficking way station. Miller was reportedly paid \$1,500 for the hit, carried out on February 29, 1908 (see *True West* February 2014).

Later on that year, Manny was charged with armed robbery. Although he was acquitted, his law career was over. A heavily drinking Manny quite possibly threatened to blow the whistle on the Garrett assassination unless he was paid hush money.



Mannen Clements Jr. is shown with his fellow officers of the El Paso Police in 1897. He is seated second from the right. The first seated officer is George Herald, who, in his Texas Ranger days, delivered the death shot to Sam Bass in 1878 in Round Rock.

— COURTESY CHUCK PARSONS —

He got a different kind of payment.

On December 29, 1908, Manny was imbibing in El Paso's Coney Island Saloon, a headquarters of the Chinese smugglers. His drinking companion was Elmer Webb, identified as a member of the smuggling operation. At about 6:15 p.m., somebody walked up behind Manny and shot him in the back of the head with a pistol.

Neither Webb nor anyone else in the packed saloon saw anything. Whoever the shooter was, he got away clean, despite the presence of men at every door. Joe Brown was tried for the killing in a show trial, with no evidence and a not guilty verdict.

Burt Mossman, the first head of the Arizona Rangers, and John Hughes (very likely the legendary Texas Ranger captain) were seated at a booth nearby. When a

compatriot got up to take a look at Manny, either Hughes or Mossman said something to the effect of, "Sit down, we don't want to get mixed up in this."

Who could instill such fear (or apathy) into the hardened lawmen?

Manny's brother-in-law would fit the bill. Although the shooting did not fit his modus operandi—he ambushed victims in secluded places, using a shotgun—he had already done one contract for Fall and company, why not another, especially if it would keep quiet his involvement in the Garrett murder? Miller, who got even with his enemies and got away with it, put fear into the hearts of even the bravest men.

We will probably never know. What is clear is that Manny learned an old lesson the hard way: dead men tell no tales. ❖

Spirit Warriors Rise Up

The Little Big Horn battlefield presents the other side of the famous 1876 battle.



For American Indians, the story of the Little Big Horn battle is now complete, with the addition of the Indian Memorial, featuring the *Spirit Warriors* sculpture (center).

— BY BOB REECE, 2005 —

The Little Big Horn battlefield is the site of exquisite tragedy and triumph—depending on whose eyes are watching: tragedy for Lt. Col. George Armstrong Custer and half his 7th Cavalry, who were wiped out there in June 1876; triumph for the Lakota Sioux, Northern Cheyenne and Arapaho tribes, who won the battle to protect their ancestral lands.

But for years, the National Park Service honored only the 263 cavalry soldiers who had died that day, most of whom were buried in a mass grave later on. For years, the site was called the Custer Battlefield in honor of the controversial soldier who had led five companies to their deaths.

Today, we know it as the Little Bighorn Battlefield National Monument. Last summer, the erection of a permanent Indian Memorial completed the story. Sioux leader Enos Poor Bear Sr. didn't live long enough to realize that dream.

"My father worked on this since the 1950s," Enos Poor Bear Jr. says. "He led the fight to change the name from the Custer Battlefield, and he wanted our ancestors recognized. He said that a memorial for the tribes must not only contain a message for the living, but also a tribute to the dead."

Poor Bear Sr. pressed the issue hard during the 1960s, when he was chairman of the Oglala Sioux, and through the 1980s, as a member of the "Committee of Three" that also included Russell Means and Cheyenne leader Austin Two Moons. Means publicly began the fight by forcibly putting a plaque to honor the fallen warriors on the mass grave of the cavalry soldiers.

While some opposed any recognition to the American Indian side of the battle, many in the general public and political life saw the fairness of the fight.

"This began as a memorial to fallen soldiers, and Indians were seen as the enemy," recounts Ken Woody of the National Park Service. "This became a hot spot for all issues on taking land; it became a soapbox for people to talk about injustice. There was anger by the general public on the unfairness. That's gone now. Now we have monuments to both sides."

"This became a hot spot for all issues on taking land; it became a soapbox for people to talk about injustice."

spirit gates frame the 7th Cavalry memorial, while the 3,000-pound panels are engraved with the names of fallen warriors and memories from each of the 17 tribes they honor.

Poor Bear Jr. helped choose the quote to represent the Sioux. It is from Ta'Sunke Witko, better known as Crazy Horse: "My lands are where my dead are buried."

The triumph of June 25-26, 1876, was short-lived for the Indians. Most had surrendered within one year, and the Army succeeded in seizing the gold-rich Black Hills of South Dakota.

Poor Bear Jr. hopes visitors to the site will see both sides to the story: "I want them to take away an understanding that this was a great accomplishment by our people in trying to protect our way of life. We had a place on Mother Earth, and in this battle, we protected her."



Visit FriendsLittleBigHorn.com/meganveecethesis.htm to learn more about the history of the Indian Memorial. The author of three books, **Jana Bombersbach** has been Arizona's Journalist of the Year and has won an Emmy and two Lifetime Achievement Awards.

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Brand New Buffalo Bills

A Cody family auction unleashes numerous photographs “unknown” to Buffalo Bill Cody historians.



Two albums made for Buffalo Bill Cody by his ranch manager in Wyoming, Robert Farrington Elwell, featured 158 photographs, including these showing Cody readying for a noon meal in Sweetwater (left) and cracking a whip in a corral (below); \$9,500.



One of the first true international superstar entertainers, Buffalo Bill Cody earned worldwide notoriety for his Wild West show, which toured North America and Europe for more than three decades after he first formed the show in Nebraska in 1883. By the start of the 20th century, the showman was focusing on other investments, particularly his eponymous town in Wyoming, not far from Yellowstone National Park.

Cody's last surviving child, Irma Louise Cody Garlow, owned many of the family photographs auctioned off by Cowan's in Cincinnati, Ohio, on January 31. Passed down in the family, these photographs come from Patsy Garlow, Cody's direct great-granddaughter.

The Buffalo Bill Center of the West in Cody, Wyoming, acquired quite a few of the items at the auction, particularly the most notable sales: an album containing 301 images, mostly of the Wild West show and performers, and two albums of the showman at leisure, compiled by his ranch manager in Wyoming. The first album, which looks to have been compiled by Cody's wife, Louisa, contains “numerous photographs of Cody that were previously unknown to us,” says John Rumm, the director of the curatorial division who acquired the album at the auction on behalf of the museum.

Rumm also purchased nearly 100 photographs taken at Cody's TE Ranch, about 30 miles southwest of Cody.

This purchase dovetails nicely with photographs the museum acquired at an auction outside of Philadelphia from the estate of Stanley Groves, the Campbell Soup magnate who bought the TE from the Garlow family in 1918 and owned it until the early 1930s. “We now have a much more extensive and visual documentation of this historic ranch than we had before,” he says. “Of particular interest in this regard are photographs showing Cody himself helping to corral horses and oversee cattle on his ranch—previously, we'd only seen a very few such images, and those were of poor quality.”

Steve Friesen, the director of the Buffalo Bill Museum & Grave in Golden,

Colorado, also attended the auction. He mainly focused his purchases on materials associated with the *oskate wicasa*, the Indians who performed with Buffalo Bill's Wild West.

At the auction, collectors earned more than \$100,000 in bids on Cody photographs and memorabilia.



Notable Buffalo Bill Cody Lots Included

(All images courtesy Cowan's Auctions of Cincinnati, Ohio)



This is one of two hand-colored photos, bid on for \$1,800, by Steve Friesen for the Buffalo Bill Museum & Grave. "Particularly significant is the photograph with the women and children wearing headdresses, which is rather unusual and reflects a non-traditional use of a traditional item," says Friesen, adding, "Previously we had no images of women wearing headdresses."

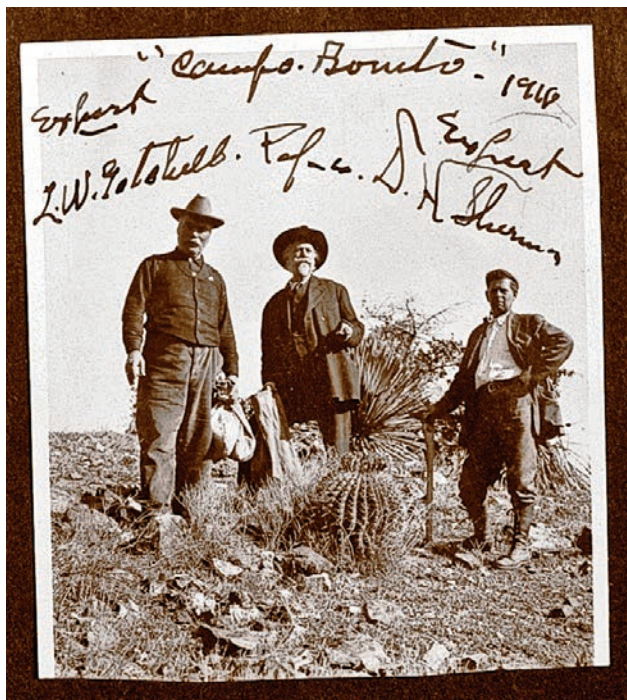


A game for perias

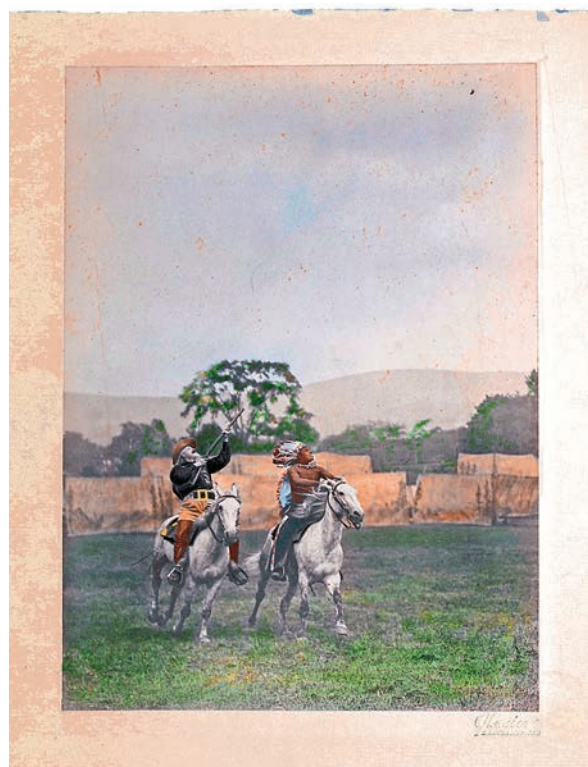
This large group portrait of Buffalo Bill's Wild West show Indians (right) includes Chief Iron Tail (center of third row); \$500. The Lakota chief, who became known internationally when he appeared in the lead with Cody at Avenue des Champs-Élysées in Paris, France, and the Colosseum of Rome, Italy, was also included in Elwell's album in a photo showing the chief on a blanket playing cards with an unidentified cowboy (above).



Cody, wife Louisa and two others stand by the flagpole, flanked by piles of antlers, in front of Cody's TE Ranch house on February 1, 1905, in this photo included among 24 TE Ranch photos; \$300.



Daughter Irma annotated many of the photos in an album that includes the above two shots of her father at his Arizona gold mine, Campo Bonito, in 1910. Also among the 69 photographs was a photo showing Cody escorting the "first ladies" to enter the Frost Cave near Cody, Wyoming, on February 11, 1909 (right); \$3,750.



This hand-colored portrait of Cody (far left) shooting glass balls thrown up in the air by the Indian riding alongside him was the highest-selling single image at the auction, met in price only by a portrait of Cody inscribed to his daughter Arta; \$3,750.

At left is the last photograph of Cody, taken outside his doctor's office, in Glenwood Springs, Colorado, seven days before he died of kidney failure in Denver on January 10, 1917; \$1,600.



John Rumm believes Cody's wife, Louisa, compiled the album of 301 photos, some of which feature the notation "Papa," that he purchased for the Cody museum. The album includes photos of Cody dressed as Santa Claus at what appears to be Campo Bonito in Arizona (above left) and Cody behind the scenes at one of his Wild West shows (left). The album's first image shows Cody in full show regalia, with his Winchester by his side (above); \$20,000.



UPCOMING AUCTIONS

May 10, 2014

Western & California Art
Heritage Auction (Dallas, TX)
HA.com • 800-872-6467

May 16-17, 2014

Contemporary Western Art
Western Art Association (Ellensburg, WA)
WesternArtAssociation.org • 509-962-2934

May 17, 2014

Historic & Antique Firearms
Amoskeag Auction Co. (Manchester, NH)
Amoskeag-Auction.com • 603-627-7383

The Buffalo Bill Museum & Grave owns the formal coat Cody wears in this photo. "Nice to have a photograph of him wearing the coat," Friesen says. One of a pair of photos of Cody in formal dress, this lot bid in at \$450.

BY LARRY D. BALL

HUNTING HIS OWN KIND

TOM HORN'S ADVENTURES

IN ARIZONA DURING THE

PLEASANT VALLEY WAR

FUELED HIM FOR HIS

LATER EXPLOITS.

Since arriving in Arizona Territory in 1881, Tom Horn had spent much of his time in the employ of the federal government, as an employee of the army or the White Mountain Apache Reservation at San Carlos. Until he left his position as superintendent of trains (chief of scouts) at Fort Bowie, on 30

September 1886, Horn had been in the field for seventeen months in active pursuit of renegade Apaches. With the deportation of the Chiricahuas, however, Horn left his civilian job with the military and returned to Aravaipa Canyon, which he thought of as home. Not only did he have mining property in the area, but several close friends in the canyon were always ready to offer him hospitality, and employment, among them Burt and Horace Dunlap, Dan Ming, and Elias A. Jones. In fact, he went directly into the employ of the Ming-Jones outfit in October 1886 and remained with them until early 1888, at which time he became foreman for the neighboring Dunlap spread, where he spent most of 1888 and part of the year 1889. Since work as a cowhand was often seasonal, Horn also worked roundups on other ranches, including the Chiricahua Cattle Company in the Sulphur Springs Valley. Indeed, Horn's "standing as a cow hand," recalled Horace Dunlap, was such that "he had a choice of employment" on any spread.

The pursuit of "color" had been one of Tom Horn's primary goals when he arrived in Arizona Territory, and he undertook various mining ventures, both alone and with partners. Most of his prospecting took place in the Deer Creek Mining District, which lay along the southern margin of the San Carlos Reservation, in the Santa Teresa Mountains, and farther south, in the Aravaipa Mining District. Initially, prospectors were enthusiastic about the Deer Creek District. In July 1888, the *Tucson Weekly Star* reported that the "veins of mineral ore" in this district were promising. In one mining venture, Tom Horn partnered with John P. Harr, a Willcox barber; Wid Childress, a cowhand; and Burt and Horace Dunlap in developing a mine near present-day Winkelman. When Horn needed ready cash for this venture, he worked as a mucker in the Aravaipa Mine or the Grand Reef Mine. The result was a valuable

digging that the investors named the Ore Hanna Mine.

In the midst of these endeavors, Horn received a visit from friends who resided in Pleasant Valley, in the northeastern corner of the Tonto Basin. These friends believed that his scouting and Indian fighting experiences would be of use in suppressing an

outbreak of violence in their region—the Tewksbury-Graham Feud or Pleasant Valley War. This conflict began as a vendetta. On one side stood the family of James D. Tewksbury, Sr., and his followers; on the other, Thomas H. Graham and his followers. This was not a typical range war such as the struggle between big ranching companies and small homesteaders in Wyoming in which Tom Horn would later become involved. The feuding factions in Pleasant Valley were modest settlers running small herds. As in many feuds, the starting point of the conflict was soon forgotten in the ongoing bloodshed.

While there had been minor shooting incidents between members of the two families in the early 1880s, the Tewksburys prompted an outcry in 1885 when they introduced a large flock of sheep onto traditional cattle ranges in Tonto Basin. (The owners of these sheep, Peru P., William A., and John F. Daggs, who resided in Flagstaff, had been near neighbors of the Horn family in Scotland County, Missouri, and one can only wonder if the Daggs brothers had something to do with Tom Horn's invitation to Pleasant Valley.) The Grahams were not blameless in the Pleasant Valley War, being accused of participating in a far-flung rustling enterprise that extended from the Navajo lands in the north to Mexico in the south. These grievances erupted into open warfare in 1887, forcing the residents of Pleasant Valley and vicinity to choose sides. The killing began in February when one of the Daggses' shepherds was mysteriously shot. In July, Martin "Old Mart" Blevins, a Graham partisan, disappeared without a trace. In the course of the next six months at least twenty people died violent deaths. "Although the feud is often described as a conflict between cattlemen and sheepmen," historian Gary L. Roberts rightly concludes, "prejudice and irrational hatred . . . kept the war alive."

In the 1880s, when Tom Horn stepped on the scene in Arizona Territory, he became embroiled in the Pleasant Valley War, a family feud range war that would extend Horn's sphere of violence from the hostile Indians of the Apache Wars to his fellow man.

— ILLUSTRATED BY GARY ZABOLY —

In the *Life of Tom Horn*, the author's cryptic remarks about his participation in the Pleasant Valley War left only questions and no answers:

Early in April of 1887, some of the boys came down from the Pleasant Valley, where there was a big rustler war going on and the rustlers were getting the best of the game. I was tired of the mine and willing to go.... Things were in a pretty bad condition.

It was war to the knife between cowboys and rustlers, and there was a battle every time the two outfits ran together. A great many men were killed in the war.... I was the mediator, and was deputy sheriff....

While the identity of this Pleasant Valley delegation is not known, Horace Dunlap declared that John Rhodes "sent for Horn." Rhodes, who had worked with Horn at San Carlos, was now foreman for John C. Shields's PK Ranch in Pleasant Valley. He would soon marry the widow of John Tewksbury, who was a victim of the feud. Edwin (Ed) Tewksbury, who became acquainted with Tom Horn during the 1882 Apache campaign, could well have been a member of the delegation.

There is some question about the date—April 1887—that Tom Horn

said he traveled to the Tonto Basin. Some writers, including Dan L. Thrapp, believe him. Thrapp has speculated that Horn may have been responsible for the disappearance of Martin Blevins, who vanished in July of that year. Thrapp based this theory upon Horn's remark to a Wyoming deputy U.S. marshal in 1902 that he killed his first man at the age of twenty-six and that his victim was "a coarse old sonofabitch." However, the testimony of Elias

Jones, Horace Dunlap, and other Aravaipa cattlemen indicates that Horn was working there throughout 1887. Burt Dunlap recalled that Horn "was absent for a few months" on business in the Tonto Basin in 1888, and William Clay Colcord, a Pleasant Valley rancher who also knew Horn, declared that he arrived there that year.

That Tom Horn went to Pleasant Valley as a "mediator" is also highly questionable, although some of his friends believed him. Al Sieber, who was aware of Horn's residence in Pleasant Valley, declared that Horn had refused to align with either of the feuding factions "although every inducement was offered him." Horace Dunlap asserted that Horn kept "clear of any connection with either faction" and that his purpose was to assist John Rhodes in



**“Things were
in a pretty bad
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and rustlers, and
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together.”**

– TOM HORN

maintaining “an armed neutrality and protect his employer’s interests,” as well those of Mrs. Al Rose, whose husband had also been killed. The truth was that Tom Horn, as a close friend of John Rhodes and Ed Tewksbury, could not avoid taking sides. Walter Tewksbury, a grandson of James Tewksbury, Sr., insisted that Horn “positively took an active part in the war.” However, by the time Horn arrived, most of the Graham faction had been killed or expelled, and enough of the Tewksbury faction remained alive to dominate Pleasant Valley. Bill Colcord’s assertion that Horn’s purpose was to assist in the “clean up [of] the Valley after Graham & Tewksbury had quit” fighting makes sense.

Just what official credentials, if any, Tom Horn carried to Pleasant Valley is also uncertain. He boasted that he represented three sheriffs simultaneously—William “Buckey” O’Neill of Yavapai County, Commodore Owens of Apache County, and Glenn Reynolds of Gila County—which was impossible. Owens was in office in 1887 and 1888, O’Neill in 1889 and 1890, and Reynolds in 1889. Crossdeputization among frontier lawmen was common, however, and it is possible, as Horace Dunlap later asserted, that Horn carried two deputy sheriffs’ badges, representing Sheriff George E. Shute of Gila County (1887–88) and Sheriff William J. Mulvenon of Yavapai County (1887–88). These two districts had primary responsibility for law enforcement in the Tonto Basin. Horn may also have carried another appointment that he did not care to mention, that of range detective. In researching the Tewksbury-Graham Feud, Earle R. Forrest encountered old-timers who insisted that Horn “was employed as a detective or spy by someone.” Some years later, Tom Horn’s brother, Charles, informed the *Denver Times* that Tom was “employed as a detective by prominent cattle and sheep men in Arizona.” Tom Horn later admitted to a Denver newspaper that he had killed men in various venues in Arizona: as an army scout, as a detective, and as a “regulator” in a campaign against cattle thieves. However, he insisted that these killings were “always in the interest of somebody else,” presumably meaning prominent cattle- and sheepmen (or an association) in the Tonto Basin.

Conditions in the Tonto Basin were certainly ripe for a range detective in the late 1880s. The rustling problem extended beyond the basin, as wielders of “the sticky rope”

plied their trade throughout eastern Arizona. To the east, in Apache County, ranchers formed the Apache County Stock Growers’ Association, with a view to launching a concerted effort against these desperadoes. Will C. Barnes, a former soldier and an acquaintance of Tom Horn, served as secretary of this organization. In November 1886, association members were instrumental in getting their “law and order” candidate, Commodore Perry Owens, elected sheriff of Apache County. This same organization also employed an especially aggressive detective, Jonas V. Brighton. In 1887, Brighton killed two rustlers, one of whom was Isaac (Ike) Clanton, of the notorious Cochise County band of outlaws. While there is no indication that Horn and Brighton were acquainted or worked in concert, their areas of responsibility were so close together that local residents sometimes confused the two. The two men were much alike—noisy and boastful—according to one writer, and “some gossips said that Brighton was actually the loud-mouthed Tom Horn,” though the writer points out that a self-promoter like Horn would not have wanted to be confused with anyone else.

Upon arriving in Pleasant Valley in 1888, Tom Horn conducted himself much as a range detective might be expected to operate. He adopted the guise of a cowboy and horsebreaker, a strategy he would later employ in Colorado and Wyoming. Indeed, Al Sieber, who may not have been aware of Horn’s real mission, understood that he “went to work in Pleasant Valley as a ranch hand.” Bill Colcord, a common cowhand at this time, worked roundups with Horn and Ed Tewksbury. One especially difficult job that Horn undertook was a horsebreaking stint for Silas W. Young, who had taken over the ranch of feud leader Tom Graham when he left the basin. These were wild Oregon horses, according to Bill Young, son of Silas. Horn “put on quite a show as he ‘took the rough’ out of them,” recalled Bill. The stalwart Horn, who was able to break “the big rank Oregon broncs with ease,” added Young, broke a “big, beautiful bay” especially for the youngster.

By the time Tom Horn arrived in the Tonto Basin, livestock men had formed a vigilante organization, the Committee of Fifty. Jesse W. (Bud) Ellison, owner of the Q Ranch near Payson, and his foreman, Glenn Reynolds, were reportedly the leaders.

“A bunch of mounted men... came into camp and were rather on the fight.”

—LIEUTENANT LEONARD WOOD

Many years later, Ellison justified his action by observing that “where you have these wars, always there’s got to be a cleaning-up process [afterwards]”—Tom Horn’s alleged purpose in the basin. If suspected thieves failed to leave on the vigilantes’ first warning, according to a St. Johns newspaper, “then comes the Regulators’ hideous carnival—the dangle of death.” While the vigilantes claimed that they belonged to neither of the feuding factions, several members of the Tewksbury faction, including John Rhodes and Ed Tewksbury, were members of the Committee of Fifty. Tom Horn was soon a member, not only because his friends belonged, but because he had grown close to Glenn Reynolds, a vigilante leader. Some Tonto Basin residents, who feared Reynolds as a dangerous type, soon grew to fear Tom Horn as well. John Henry “Rim Rock” Thompson, a Pleasant Valley rancher and fellow deputy sheriff with Horn at this time, recalled that many people considered Horn and Reynolds “killers.” On 11 August 1888, vigilantes hanged three suspected rustlers—James Stott, James Scott, and Jeff Wilson—just inside the Apache County border. According to Joseph Fish, a local historian, Reynolds and Horn were unquestionably among these regulators.

The survivors of this grisly vendetta were very wary of outsiders, as Lt. Leonard Wood found out. When Wood and a detachment of Fort Apache scouts entered the Tonto Basin to locate heliograph stations in August 1888, “A bunch of mounted men...came into camp and were rather on the fight,” he noted in his diary. Wood began to talk with the leader, who turned out to be John Rhodes, “a great friend of Tom Horn.” Once Rhodes learned of Wood’s connection to Horn, he graciously permitted Wood to continue on his way....

In the meantime, important changes were taking place in the Tonto Basin, where Deputy Sheriff Horn continued to reside. In November 1888, Glenn Reynolds was elected sheriff of Gila County. When Reynolds took office in January 1889, he persuaded Horn to stay on as his deputy in the far northern precincts. In March, the Arizona Territorial Assembly annexed to Glenn Reynolds’s jurisdiction that portion of Yavapai County in Tonto Basin that was affected by the recent vendetta, thereby increasing the responsibilities of Reynolds’s deputies in this region, Tom Horn and “Rim Rock” Henry Thompson.

In October 1889, Tom Horn entered the steer-tying event at the annual territorial fair in Phoenix. Rivalry was keen “among the cowboys all over the Territory,” recalled Horn, and “Charley Meadows...was making a big talk that he could beat me.” Apparently, the “boys” in the sheriff’s office in Globe, who were anxious to wager on Horn, persuaded Sheriff Reynolds

to give him time off to attend. When the two cowboys squared off against each other before “a huge crowd” on 17 October, Tom Horn won handily, with the remarkable time of one minute, nineteen seconds; Arizona Charlie followed with a distant two minutes, six seconds....

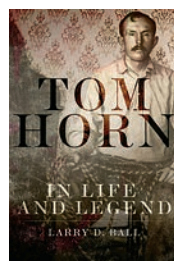
While Tom Horn was in Phoenix, in October 1889, the Apache Kid and four associates were convicted of the assault on Al Sieber and sentenced to seven years in the territorial prison in Yuma. In recalling these events, Tom Horn claimed that Reynolds originally intended for him to serve as Apache interpreter at these

court proceedings, but instead permitted him to attend the Territorial Fair. On 1 November 1889, Reynolds, with Deputy William D. “Hunkydory” Holmes, set off with the prisoners for the railroad at Casa Grande, ninety miles away. En route the following day, the Apache Kid and his fellow prisoners, speaking in their native tongue, which the lawmen could not understand, concocted an escape plot that resulted in the deaths of Reynolds and Holmes.

Tom Horn expressed great regret at not being present with Reynolds and Holmes. He believed that his knowledge of the Apache language would have enabled him to prevent this tragedy. “I won the prize roping at the fair,” he continued, “but it was at a very heavy cost.” However, there was something amiss in Horn’s assertion. The steer-tying event took place on Thursday, 17 October 1889; the lawmen were killed on 2 November, two weeks after the contest. Horn could have easily traveled to Globe in time to accompany Reynolds, had the sheriff requested his assistance. With the death of Glenn Reynolds, Undersheriff Jerry Ryan assumed the helm, and Tom Horn’s deputyship came to end. “In the winter [1889–90] I again went home” to Aravaipa Canyon, he recalled.

Although his duties as a deputy sheriff (and possibly as a cattle detective) in Pleasant Valley occupied only parts of two years, these experiences were important in setting the stage for his subsequent career as a Pinkerton operative and a range detective in Wyoming. These activities also marked the beginning of a change in the former scout’s conduct—from warring against hostile Apaches on behalf of the U.S.

government to hunting down white livestock thieves on behalf of the big cattle companies. In other words, he was now hunting his own kind.



This excerpt is from *Tom Horn in Life and Legend* by Larry D. Ball. Released in April 2014, the book is available at Amazon, Barnes & Nobles and directly from University of Oklahoma Press at OUPress.com or by calling 800-627-7377.

10



Tom Horn himself was the source of many of the myths that circulated about him. Yet not all of his claims were false; he was an avid rope braider (he's shown with one of his ropes in this photo of him in the jail in Cheyenne, Wyoming). But the idea that he braided the rope that hanged him stinks of legend!

— COURTESY ROBERT G. MCCUBBIN COLLECTION —

MYTHS ABOUT TOM HORN

The controversial frontiersman comes to life in a compelling new biography that debunks myths.

Tom Horn occupies a prominent, if controversial, place in frontier annals. While he had a varied career in his 43 years—miner, cowpuncher, pioneer rodeo star and lawman—his most enduring legacy was as a civilian packer and scout for the U.S. Army in the Apache campaigns of the 1880s, as a Pinkerton operative and, finally, as a Wyoming range detective.

As a means to leave his version of his life for posterity, Horn wrote his autobiography while awaiting execution in a Cheyenne jail. Although he concluded his life story nearly 10 years before his death, the autobiography has had much to do with the creation of his legend. Horn's exaggerations, especially in his account of the Apache campaigns, are glaring and untrustworthy. This book, when combined with tales that later circulated about Horn's activities as a "hit man" for Wyoming cattle barons, has had the effect of making the real Tom Horn difficult to discern.

1. Estranged from His Family

Horn asserted that his father, a fervent Disciples of Christ follower, was such a strict disciplinarian that he chased his son away from home at the age of 14. This was partly true. He was probably several years older when he left, and he maintained contact with his family. In the late 1870s, he and his older brother, Charles, ran their father's livery stable in Burrton, Kansas. When he became a Pinkerton operative in Denver, Colorado, in 1890, his sister Maude served as his housekeeper.

2. Chief of Scouts

Horn told readers that Al Sieber, the most noted civilian scout in the Apache Wars, hired him as an assistant in 1876, and that Horn immediately became a scout. However, Horn did not arrive in Arizona Territory until 1881. Army quartermaster records indicate Horn was first employed in September 1881 as a teamster at Whipple Barracks, near Prescott. He soon moved to the pack train service and remained there until 1885, when the Army began to use him as a scout. Only in the fall of that year did he become a chief of scouts, a position he held until October 1886.

3. Apache Fluency

One of Horn's most outrageous assertions was his fluency in the Apache language. The Missourian did not speak the Apache tongue well enough to interpret in formal negotiations. Horn did learn the border Spanish that prevailed in the Southwest well enough to serve as an Army interpreter in that lingo.

4. Geronimo's Interpreter

Horn declared that Apache war leader Geronimo insisted only Horn could serve as his interpreter. As a chief of scouts (several were always at work during campaigns), Horn was

present in the final pursuit of Geronimo in the summer of 1886, but he was never Geronimo's interpreter, and certainly not for the formal surrender in Arizona in September 1886. Horn did personally escort Geronimo to the train at Bowie Station that transported the captives into exile in Florida.

5. Horn's Apache Wife

While Horn did not admit in his autobiography that he took an Apache girl as his common-law wife on the San Carlos Reservation, Sawn, whom he called his "housekeeper," may have been his wife. In the Apache language, Sawn meant "my wife" or "my old lady." Furthermore, she may have given birth to one, possibly two, children by Horn. He reportedly deserted his family when he joined the Pinkerton National Detective Agency in 1890.

6. A Pinkerton Hero

Horn's performance as a Pinkerton operative was spotty. He won applause for helping catch the robbers who held up a train in Cotopaxi, Colorado, in August 1891, but he failed in another high profile case in Oregon. He was not only unsuccessful in locating the felons who had wrecked a train near Salem, but also, in an abrupt turn of events, was arrested for robbing a casino in Reno, Nevada! Two trials, and the influence of his employer, William Pinkerton, were required to gain an acquittal. While the citizens of Reno remained convinced of his guilt, Pinkerton asserted bandit Frank Shercliffe did the deed.

7. Mankiller, or Not?

In May 1892, the Pinkerton agency sent Horn to Johnson County in the aftermath of the Cattlemen's Invasion. Horn left the Pinkertons and gained employ with the Wyoming Stock

Growers Association and, later, entered the service of individual range barons. While Horn was never convicted in a court of law of assassinating an alleged livestock thief, by 1895 he had the reputation of being a killer-for-hire. He may have shot and killed at least four men, but the story that he killed 17 men in Colorado alone is pure myth.

8. Horn the Gunfighter

Horn's contemporaries never regarded him as a gunfighter. As a consequence, he failed to gain a place in the popular mind or in Hollywood equal to a Wyatt Earp or a Billy the Kid. (His reputation as a man who shot his victims from ambush diminished his appeal.) Nor was he an accomplished brawler. In spite of his impressive physique—six feet two at 180-200 pounds—Horn was ineffective with his fists and shunned the use of a knife.

9. Veteran of the War with Spain

When war erupted with Spain in April 1898, Nelson Miles, commanding general of the U.S. Army, sought out Horn for the civilian pack train. With the 5th Corps in Cuba, chief packer Horn supervised eight pack trains. In spite of the foul weather, enemy guerilla activity and chronic illnesses among his packers, Horn persevered and won applause. Yet the War Department rebuffed him when he sought a position as pack master in the Philippines.

10. The Fake Confession?

This is the unknowable myth. Horn's supporters claimed Deputy U.S. Marshal Joe LeFors employed underhanded means to extract a confession that the range detective had killed 14-year-old Willie Nickell. Whether the confession was true or not, it sealed the fate of Horn, who was executed in November 1903.

BY MARSHALL TERRILL

TROUBLED TOM HORN

THE PROJECT TOOK THREE
YEARS TO GO FROM
CONCEPT TO CELLULOID,
WITH FOUR DIRECTORS
AND TWO PRODUCERS.

Steve McQueen and troubled productions seemed to be synonymous. Look at any one of his classic films—*The Magnificent Seven*, *The Great Escape*, *The Sand Pebbles*, *Bullitt* and *Papillon*—each riddled with turmoil. Those productions, however, paled in comparison to his last Western, the highly underrated *Tom Horn*.

The project took three years to go from concept to celluloid, had its budget slashed from \$10 million to \$3 million, went through four directors and two producers, and experienced the painful death of McQueen's dog Junior, who was most likely gobbled up by wolves.

To tell the story, McQueen alternated between two shooting scripts—a sweeping epic by Tom McGuane, which was twice the size of a normal screenplay, and a scaled-down version by Bud Shrake—to see his vision through.

Weeks before principal photography, McQueen and Barbara Minty, his then-girlfriend who later became his third wife, visited Horn's grave at the Old Pioneer Cemetery in Boulder, Colorado, to see if he could "pick up on Horn's vibration." The actor later told friends that he felt Horn's presence and was asked by the legendary frontiersman to tell his story.

Tom Horn was a Western, but this film would not feature the sort of daring action sequences of McQueen's early Westerns. He was, in early 1979, a middle-aged man of 48, and time had finally caught up with him. Yet those traits played to McQueen's advantage.

First, he looked the part of Tom Horn, the aging cowboy. This was an ironic marked contrast to McQueen playing a teenaged boy in *Nevada Smith* at the age of 35. Second, his good looks were not left to carry the film; McQueen was forced to rely on his acting, and it paid off.

"From what I witnessed, Steve wasn't a method actor. In fact, he frowned upon that approach," Barbara Minty McQueen says. "Instead, he started his research by reading all the material he could get his hands on. He truly believed in presenting his character as honestly as possible, never wanting to make his acting a 'Hollywood' caricature or superhero. Realism was his driving force."

McQueen's dedication couldn't be denied. In addition to living on the set in a Winnebago on the plains of Nogales, Arizona, a few minutes from the Mexico border, for three months, McQueen served as the unofficial director, continually working on the script and going over his lines every night.

"Before we started shooting, Steve was running around in everybody's business. 'Put that light there. Was it there last time?' But it was all to make the shot better," costar Geoffrey Lewis recalled. "When they called for action, my back was to him, but when I turned around, I got the full force of Steve McQueen right in my face. He almost knocked me down. It was like a whack in the face. Those blue eyes.... It was pretty intense."

Tom Horn was completed in March 1979, and the initial reviews when the movie was released a year later were a mirror reflection of the box-office take—a mere \$12 million. One critic summed it up best: "*Tom Horn* suffered from public antipathy toward



— COURTESY WARNER BROS. —



the genre. In an earlier decade, this lyrical, deeply felt little film would have been hailed as a classic.”

More than three decades after its release, the movie has gained respect because, in many ways, *Tom Horn* and McQueen’s performance were ahead of their time. Audiences were used to action-packed Westerns with gunfights and brawls. McQueen offered them something different—a meditation of the West and a character study of one of America’s best-known figures of the era.

“*Tom Horn*, I thought, was Steve’s best movie,” says James Coburn, who costarred with McQueen in three films. “He was loose and free, and he wasn’t guarded. Most of his films he was guarded. He had a form. If the film wasn’t rigid enough, he was going to be good. I always felt Steve would really be a good actor if he ever grew up.... I think he finally did on *Tom Horn*. That was him finding his adulthood.”



Steve McQueen once famously said, “When a horse learns to buy martinis, I’ll learn to love horses.” He did, however, develop a deep bond with his on-screen quarter horse, Buster.

A leather-chapped McQueen sits in the director’s chair on the set of *Tom Horn* with a glass of iced down Old Milwaukee beer, his favorite beverage.

— ALL SET PHOTOS BY BARBARA MINTY MCQUEEN —

Marshall Terrill is the author of 17 books, most notably *Steve McQueen: The Life and Legend of a Hollywood Icon* (Triumph Books, 2010).

Costar Linda Evans was more than willing to take McQueen's advice on acting, which resulted in one of her best film roles.

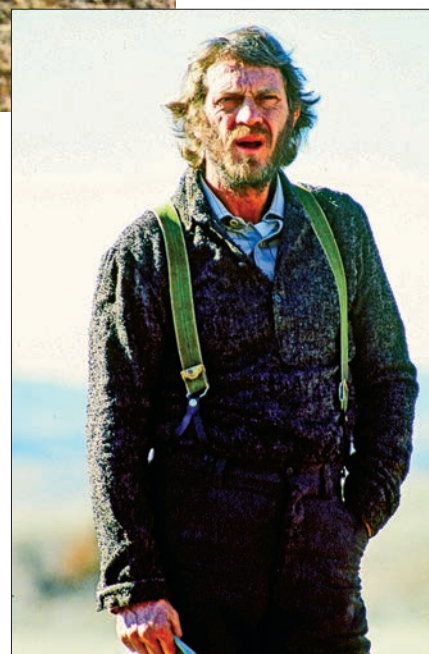
She later credited McQueen for giving her the confidence that helped her land a major role in ABC's *Dynasty*.



McQueen was so proficient riding horses that he used a hackamore instead of reins, which showed his level of expertise. A famous photo of the real-life Horn also showed him with a rope, which he was braiding for a friend to use in a rodeo.



The superstar with his dog Junior, who was part shepherd and part collie. Junior was protective of his owner and was a known biter, but McQueen loved him dearly. Barbara Minty McQueen says Junior perished in the Arizona desert, most likely eaten by a pack of wolves. She said Steve looked for him for days, and that was the only time she witnessed her husband cry.



Filmed in the Arizona desert near the Mexican border, *Tom Horn* has gained respect from Western buffs for McQueen's understated but authentic portrayal of one of America's best-known figures of the era.



While on the set of *Tom Horn*, with her then-boyfriend and later husband McQueen, Barbara Minty tried to get in on the fun of the jokes and wild stories the cast shared with each other. In the meantime, she captured some incredible set photographs, including this photo of McQueen holding court with his *Tom Horn* crew and the below shot of him in director mode.

COWBOYS HAVE ALWAYS BEEN MY HEROES

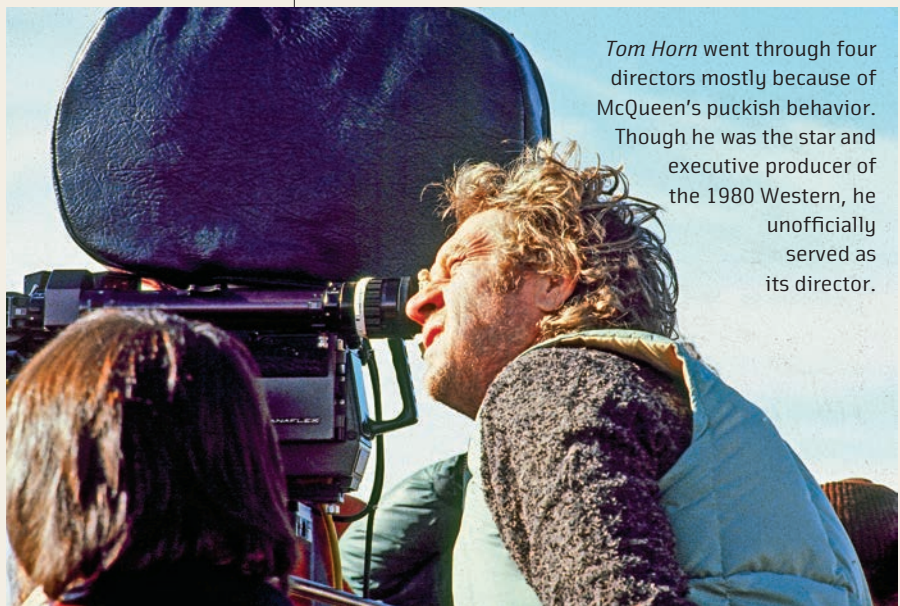
“Mama, don’t let your babies grow up to be cowboys.” Luckily, that Willie Nelson song didn’t apply to Slim Pickens and Richard Farnsworth.

I had the pleasure of getting to know these two fine men on the set of *Tom Horn*. Steve had known them for a number of years. Richard had worked with Steve as far back as *Wanted: Dead or Alive* in the late 1950s (Steve actually fired him on the first day for teasing him about his cowboy hat). As for Slim, their paths crossed during the filming of *The Getaway*.

I happen to think Slim Pickens was the coolest dude to walk the face of the earth. I followed him around like a little puppy dog. He’d round up all the male actors, extras and crew during breaks, and they’d go into a building near the set; I wasn’t included because it was a “guy thing,” and Slim didn’t want to offend any of the ladies. Of course, I have never been accused of being a lady and hid inside the building so I could be a part of the action. Slim told the absolute funniest, dirtiest jokes and wildest stories I’ve heard to this day. It didn’t take long for me to be caught because I’d start cracking up when the punch line was delivered, and inevitably they would catch me and kick me out. Slim was a character, so full of life and a wonderful human being. I just adored him.

Richard Farnsworth was the epitome of the gentleman cowboy and was one of the most beautiful men I’ve ever known. He was pretty much what you saw on the screen—kind, gentle and a very sensitive soul. After Steve passed away, I would see him occasionally when I played polo. He always made it a special point to come over and say hello. I just can’t praise him enough. Richard will always be remembered as one of the “good guys” in my book. Heck, if I had met him before Steve...who knows?

Barbara Minty McQueen is a former model-turned-photographer and the author of *Steve McQueen: The Last Mile...Revisited* (Dalton Watson Fine Books, 2012).



Tom Horn went through four directors mostly because of McQueen’s puckish behavior.

Though he was the star and executive producer of the 1980 Western, he unofficially served as its director.



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Hideout Hijinks

HOW DID PIONEERS CONCEAL THEIR GUNS IN THE OLD WEST?



Many hideout guns were not much larger than a playing card, a trick gamblers must have found fitting. While the real defensive value of these guns was questionable, they nonetheless found favor among the sporting set—gamblers, hustlers and prostitutes—and others who packed diminutive sidearms, such as Hopkins & Allen's five-shot, .32 caliber "Dictator" (inset, at top), seven-shot "Ranger 22 Long" (center) or "Ranger No. 2," a .32-bore five-shooter (at bottom).

— ALL PHOTOS COURTESY PHIL SPANGENBERGER COLLECTION UNLESS OTHERWISE NOTED; GAMBLERS PHOTO COURTESY HERITAGE AUCTIONS NOVEMBER 2007 —

San Francisco, 1853: As traveler John Steele strolled along a bustling thoroughfare, he suddenly found himself being crowded against a doorway and shoved into a small room by a stranger.

Reacting instinctively, Steele thrust his right hand against the door to prevent his assailant from shutting him inside, and with his left hand, he withdrew and cocked one of a pair of palm-sized, single-shot derringers he was carrying secreted inside his coat. Spying another bruiser standing in a side door, Steele quickly raised his pistol, causing the would-be attacker to withdraw, shutting the door behind him.

The fast-thinking Steele swiftly drew his second pistol. His initial would-be robber disappeared through another door on the opposite side of the room, and Steele made his way back onto the street.

Steele later recalled, "...on regaining presence of mind, [I] saw that the room was only about six feet square, but containing three doors....The fact that I had been pursued by a robber became apparent, and only instant resort to the pistols saved me from being robbed or worse. The room, into which I was so suddenly pushed, was evidently a prepared trap...."

~ The Civil Way ~

In the early days of the frontier, few laws restricted the carrying of firearms. In this wild, unsettled region—whether in the wilderness or in town—packing a weapon for personal defense was often a necessity. Many frontiersmen wore their guns openly.

As soon as civilization found its way onto the frontier, a number of Western communities began prohibiting the carrying of guns in public. Regardless of such local statutes, peace officers, gamblers and

those who lived on the fuzzy edge of law and order—along with some respectable bankers and shopkeepers—found it advisable to pack iron when out and about. In their effort to maintain decorum, the practice of carrying their hardware concealed from public view became de rigeur.

Although a handful of states once restricted concealed carry, all of them now allow it; Illinois became the last state to pass a law permitting concealed carry, with license applications first available on January 5, 2014. For those who wish to conceal their firearm, in accordance with the laws, of course, take a note from how frontier gentlemen and ladies hid their weapons out West.

~ Pocket Protectors ~

The most commonly employed method of "going heeled" in the Old West was carrying a handgun in one's pocket—or tucking it in the waistband, perhaps covered by a vest or coat. To hide long-barreled six-guns, frontiersmen would often lop the barrels short to conceal the weapon. Bear in mind that the 19th century was a time when trouser belts were seldom worn and pants were held up by either the use of galluses (suspenders) or a natural fit.

Besides openly packing his big, eight-inch barreled Smith & Wesson American .44 revolver, El Paso City Marshal Dallas Stoudenmire kept a Model 1860 Colt .44 cartridge conversion, with its barrel shortened to around 2½ inches, as his hideout gun.

Porter Rockwell, known as Mormon leader Brigham Young's "Avenging Angel," was known to carry a similar cap-and-ball Colt .44 as his concealed dealer of vengeance.



In order to give the appearance of respectability, Wyatt Earp is said to have had a special canvas pocket—large enough to accommodate a big revolver like his Peacemaker Colt—sewn to the inside of his frock coat.

— COURTESY CRAIG FOUTS —

Former Texas Ranger-turned-Deputy U.S. Marshal Bass Outlaw modified his Colt Single Action with a shortened barrel and had the trigger removed. The rear portion of the trigger guard was left intact to allow for a firm grip, since the gun could only be fired by thumb cocking or by "fanning" it. Unfortunately for Outlaw, this proved to be his undoing in a gunfight with El Paso Constable

John Selman on April 5, 1894, when, in a drunken stupor and after killing a Texas Ranger, Outlaw rapidly fired this six-gun several times at Selman, but only succeeded in wounding the lawman in the leg. Selman got off an accurate shot that proved fatal to the gunman.

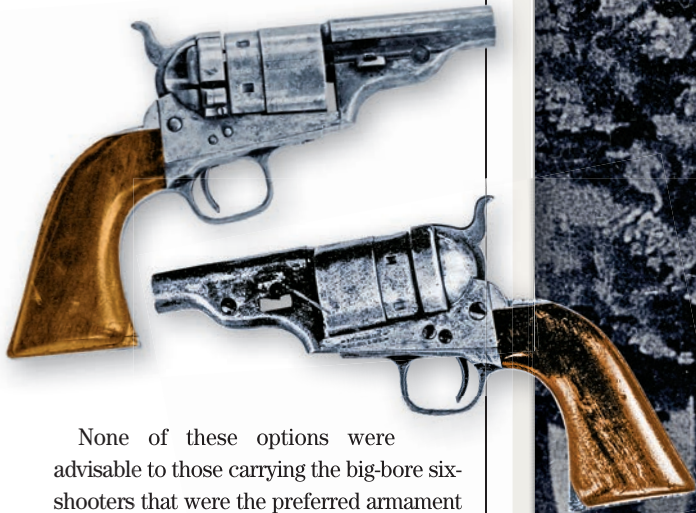
Pioneers looking for a small pistol to slip into one's pocket could purchase any number of derringers, such as the various Sharps four-barrel pepperbox pistols, Reid's "My Friend" Knuckle-Duster revolvers or any of several Colt pocket models. Another option included small spur trigger revolvers.

Without a doubt, the most successful of these pocket-type handguns was Remington's double derringer (also known as the Model 95), of which an estimated 150,000 were produced between 1866 and 1935. When tucked into a vest or coat pocket, a derringer would not produce any more of a bulge in one's clothing than would a pocket watch.

Some professional gamblers were known to have rigged special devices that allowed them to wear a derringer up their coat sleeve, inside of a hat or in a small holster attached to their galluses. The gun did sometimes get entangled in clothing, however, when the gambler withdrew it from a coat or trouser pocket.



Local ordinances against the wearing of sidearms caused a great number of frontiersmen to resort to packing hideout pistols; a vest pocket was a popular option to hide a spur trigger revolver like the above .22 short caliber "Union Jack No. 1."



None of these options were advisable to those carrying the big-bore six-shooters that were the preferred armament of many Westerners, as notorious Texas gunman John Wesley Hardin discovered. When he was captured in Pensacola, Florida, on July 23, 1877, Hardin had an 1860 model Army Colt .44 cap-and-ball revolver secreted on him. But since the gunfighter had his six-shooter strapped to his galluses, he was unable to grab it in time, making for a lucky day for the arresting officers.

~ How to Hide a Big Gun ~

So how did Westerners hide their big six-guns? Wyatt Earp reportedly had a special heavy canvas pocket sewn to the inside of his frock coat, spacious enough to carry a Colt Single Action Army revolver without detection.

Another means of secretly carrying weaponry were the high-topped boots worn by so many men on the frontier. Besides knives, small- to medium-sized handguns—especially the widely sold single-shot boot pistols of the early- to mid-19th century—could easily be hidden in these tall, stovepipe affairs.

Perhaps the most unusual mode of packing a six-gun was that practiced by Hardin in his later years in El Paso, Texas. Eyewitness accounts state that Hardin occasionally carried a pair of .41 caliber, double-action 1877 Colt “Thunderers” in his trouser pockets—with the muzzles pointing



Although El Paso, Texas’s City Marshal Dallas Stoudenmire’s favorite handguns were a pair of eight-inch barreled Smith & Wesson .44 American revolvers, he also packed a Colt 1860 Army converted by the Mason-Richards system to chamber .44 cartridges, with the barrel chopped down to around 2½ inches (both sides of hideout gun are shown at top). Reportedly, he carried this belly gun in a special leather-lined trouser pocket.

— STODENMIRE PHOTO COURTESY ROBERT G. MCCUBBIN COLLECTION —

up! In an interview appearing in the August 23, 1895, edition of the *El Paso Daily Times* (just four days after Hardin's death), Hardin's landlady said, "Yes, Mr. Hardin was certainly a quick man with his guns... He would place his [unloaded] guns inside his breeches in front with the muzzles out. Then he would jerk them out by the muzzle, and with a toss as quick as lightning, grasp them by the handle and have them clicking in unison."

A unique mode of packing the Peacemaker Colt—sans holster—was to thrust it into one's waistband, and then open the loading gate. The opened gate prevented the Colt from sliding down into the pants, keeping it at waist level for a fast draw. Generally

speaking, the system worked well, despite one frontier sheriff's misadventure while relying on this method. He later stated that in one gunfight, he drew his Colt in such haste that he forgot to close the loading gate. He got his first shot off without a hitch, but as the revolver was cocked for a follow-up shot, a cartridge slipped out of its chamber into the loading gate area and jammed the gun. Fortunately for the lawman, his first shot settled the dispute and further gunplay was unnecessary.

~ Hideout Holsters ~

For those who did carry smaller-framed revolvers or the slab-sided semi-auto pocket pistols (invented at the turn-of-the-19th-century), a form of gunleather known as the "hip pocket" holsters often filled the bill. These holsters ranged from simple, folded and sewn leather sheaths—perhaps with a button or spring metal clip for attaching to the waistband or pocket wall—to more complex designs incorporating spring-loaded trigger guard retainers for added security.

A much emulated style involved the use of a flat, rectangular piece of leather (sometimes utilizing two layers stitched together to form a stiff backing) that conformed to the general shape and size of a pocket. To this backing, a sheath that followed the general contours of a revolver would then be sewn. This kind of holster allowed the gun to be positioned for quick and easy retrieval. One example, patented

by inventor R.G.M. Phillips in July 1900, not only included the spring-loaded safety shroud over the trigger guard, but it also sported a metal tubular magazine for extra ammunition.

Regardless of how simply, or complicated, these hip pocket holsters



Even lawmen, bankers and shopkeepers packed iron, carrying pocket-sized spur trigger revolvers, like the .32 caliber "Defender" (at top) and the .32-bore "Ranger No. 2" (at bottom).

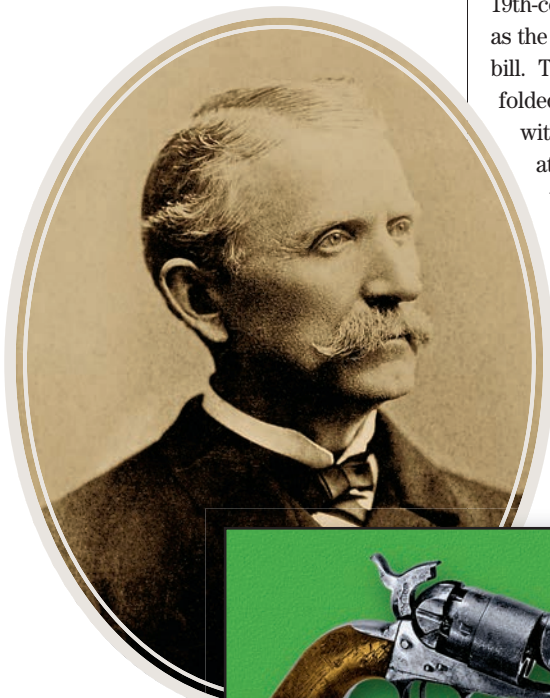
were constructed, the type was never a huge success in the Far West, although the holsters did see limited use. Their lack of popularity was undoubtedly due to the fact that this style of holster was just too small to accommodate the big smokewagons favored by many Westerners.

~ Heads and Shoulders Above the Rest ~

One holster type that did see fair usage out West was the shoulder holster. Contrary to popular belief, shoulder rigs were not a product of the gangster era of the Roaring 1920s. Rather, its roots lie with the gunfighters of the Old West—from both sides of the law. Even shoulder slings were common as early as Colt's Model 1848 Dragoons. The shoulder holster allowed Western shootists the luxury of being "well-heeled" while not attracting unwanted attention.

The most common type of shoulder rig used on the frontier, which is believed to be the earliest style, was the "Texas" pattern, which made its debut sometime during the late 1870s. Texas gunman Ben Thompson packed his pistol in such a manner.

This style of shoulder holster was a contoured and pliable, half-pouch-type, single-ply leather scabbard that was sewn, and sometimes also riveted, to a heavier,



Wells Fargo Detective James Hume, famed for tracking

down California bandit Black Bart in 1883, carried this cut-off 1860 Colt .44 percussion revolver as a hideout gun.

— COURTESY WELLS FARGO BANK COLLECTION —



DID YOU KNOW?

Despite the popularly held myths about the West being “wild and woolly,” far fewer cases of firearms-related crimes per capita occurred in the Wild West than exists in today’s more regulated society.

two-ply back panel. The rig relied on a looped shoulder strap and often a narrower strap affixed to the lower portion of both sides of the harness to secure it in place.

Unlike today’s rigs, this shoulder holster did not have a securing strap connected to the toe of the holster to fasten to one’s belt. That’s because belt loops on trousers were not commonly found on trouser waistbands during the frontier era. This drawback made drawing a slower, two-handed proposition. If trouble appeared to be forthcoming, a savvy gunman might carry his revolver partially withdrawn.

By the late 1890s, a much-improved “Clip Spring” or “Skeleton” model was available. This shoulder holster type may be the collaboration of two Montana saddlers—Al Furstnow of Miles City and E.D. Zimmerman of nearby Custer County—who began producing the model at about the same time.

This holster style consisted of the stiff, two-ply contoured backing with a single, leather covered, steel spring band, or strap, which supported the frame of the weapon, while the muzzle was held in place by a small socket at the base of the backing. This skeletonized rig left the firearm exposed for fast removal by simply pulling it forward, yet kept the gun held firmly in place. A leather

flap covering the upper portion of the handgun sometimes added protection against perspiration and also from snagging on clothing.

The early years of the 20th century brought Westerners the “Half Breed” shoulder rig. Similar to the Texas pouch shoulder rig, the Half Breed differed in that the seam facing the front of the wearer was left open, and the rig used the clip spring to hold the gun in place, giving the shootist the ability to quick draw by pulling the gun forward. The shoulder holster’s full, two-ply leather housing granted the wearer almost complete protection from the gun catching on clothing.

The Half Breed came too late for the Old West era, since Reno, Nevada, holster maker F.R. Lewis did not patent it until 1911, but it did see service during Prohibition when the West was still open and wild. Many of today’s shoulder holsters are based on the Half Breed design.

~ A Lady’s Companion ~

Men weren’t the only ones to pack iron in the Old West. Some women, especially the soiled doves of the Western frontier, found it necessary to go armed, though not always concealed.

In writing about the ladies of the evening in Julesburg, Colorado, in 1867, Henry M. Stanley recalled, “These women are expensive articles, and come in for a large share of the money wasted. In broad daylight they may be seen gliding through the sandy streets in Black Crook dresses, carrying fancy derringers slung



The diminutive size of spur trigger revolvers and derringer pistols made them ideal as hideout weapons, but largely ineffective, due to often impotent ammunition, like this .22 short rimfire round. As one frontiersman commented, “To the Far Westerner there is nothing so humiliating as to be threatened with or shot by a small caliber revolver.”



You can see why pioneers who wanted to secretly pack that extra ace favored spur trigger revolvers (see the .38 caliber five-shot “Favorite No. 4,” above left, and the seven-shot .22 short “Union Jack No. 1,” above right) by comparing their smaller sizes to an 1873 Colt Single Action (center).

Hideout Holsters



Some gamblers had special hideout holsters made for specific weapons, like this rare and neatly crafted holster fitted to the Sharps four-barrel .22 pepperbox derringer. This unique piece of Old West gunleather has a slanted loop on the reverse side, just large enough to fit over a suspender strap—a handy accessory for a gambling gent.



Some frontier-era gunleather producers turned out hideout holsters like this specimen—shown here with a .38 rimfire, five-shot Colt Pocket Conversion revolver—that was designed to be worn clipped to one's trousers, galluses or any article of clothing desired for concealed carry.



Early shoulder holsters were simple, like this circa 1900–1910 "Texas" pattern rig. Such holsters hung from the shoulder and were held in place by the wearer's coat. In this rig fitted to a five-inch barreled 1877 Colt "Thunderer," the leather features a shoulder strap secured by thongs that can be adjusted for fit.



In the early 20th-century West, when semi-automatic pistols were gaining favor, their slab sides made them ideal for concealed carry, as evidenced by this "inside the trousers" holster with its .32 ACP 1903 Hammerless Colt Pocket Auto. The holster's backing is inked in old script with "M.S. Hines, Cedar Rapids, Iowa."



Known as the “Bandit Queen,” Belle Starr often packed her guns for all to see. If she desired, though, the voluminous dresses of the Victorian age certainly allowed her and other females to conceal weaponry. Here, Starr ostentatiously wears a long-barreled Colt Peacemaker in a holster at her waist while she holds an 1877 Colt Lightning model at her side.

— TRUE WEST ARCHIVES —

to their waists, with which tools they are dangerously expert.”

For those women who wished to keep their armament secret, their heavy, bulky clothing afforded a multitude of hiding places. A madam could easily rig a small holster to her stocking garter or attach a tiny derringer to a string so she could tuck the weapon safely out of sight in her apparel. For that matter, almost any size handgun could be fairly well concealed within the folds of a Victorian-era female’s voluminous skirt or bustle.

In colder climes, women often wore muffs—soft cylindrical fur wrappings into which a woman placed her hands from

either end to keep them warm. Some firearm companies advertised “muff pistols,” small pistols that could easily be kept out of sight and at the ready, concealed inside these muffs.

Sometimes manufacturers marketed their small firearms directly to the ladies. The small .22 bore, five-shot pepperbox that was the invention of Charles Converse and Samuel Hopkins in August 1866 was manufactured in a small quantity (about 800 pistols) by the Continental Arms Company and sold under the trade name of “Ladies Companion.” Although not overly favored, a few of these did reach the Western market.

~ Never Fully Dressed Without a...Gun! ~

Regardless of how a Westerner might have concealed his or her pistol, many folks considered themselves undressed without a weapon. Or, as a frontiersman would put it, they were “not properly heeled” if they weren’t packing iron.

Law and order tried to civilize the Old West frontier in many ways, including with laws restricting the carrying of firearms in towns. But many Westerners found ways to flout such laws. Most didn’t see those weapons...until too late.



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



Some Westerners tucked their Peacemaker Colts into their waistband, with the loading gate open to keep the gun from slipping out. They had to remember to close the loading gate if the gun was drawn; otherwise the open gate could cause a cartridge to slip rearward and jam the gun during cocking.

— COURTESY GUNS & AMMO MAGAZINE —



Two of the frontier era’s more popular hideout guns were these .41 rimfire cartridge derringer pistols: Remington Model 95 (at top) and Colt’s Third Model derringer (at bottom).

BY MATT BRAUN

Buffalo Bill Goosed the World's Fair

The showman “showed up” the organizers behind Chicago’s 1893 World’s Columbian Exposition.

Buffalo Bill Cody was one of a handful of civilian scouts ever awarded the Medal of Honor for courage in battle. Yet his mettle would be tested many years later by a man who drafted blueprints and knew nothing of warfare on the Western plains. Cody often thought it was the finest performance of his life.

Daniel H. Burnham, the foremost architect in Chicago, Illinois, was appointed the director of works for the 1893 world’s fair. The official name of the fair, the World’s Columbian Exposition, commemorated the 400th anniversary of Columbus’s discovery of America. Upon his selection, Burnham wrote a prophetic entry in his daily journal: “Make no little plans; they have no magic to stir men’s blood...”

Indeed, from the outset, Burnham’s goal was to stir men’s blood. His mission, assigned to him by fair organizers and Congress, was to surpass the marvels of the Exposition Universelle produced by France and held in Paris in 1889. Acclaimed the world over, the fair had been so majestic and exotic that no one thought it could ever be equaled. Alexandre Gustave Eiffel, a French engineer, created the grandest spectacle of all.

The Eiffel Tower soared into the sky. More than 1,000 feet in height, it was the tallest man-made structure in the world, a feat of extraordinary ingenuity. America’s pride as an international power demanded a response, something to eclipse the French exposition and its Eiffel Tower. The World’s Columbian



Fresh off his successful European tour, Buffalo Bill Cody no doubt believed wholeheartedly that Chicagoans would want to see his spectacle...and he was right. His confidence in his appeal can be seen in promotional posters, such as this one that let his fans know “I am coming.”

— ALL IMAGES COURTESY LIBRARY OF CONGRESS UNLESS OTHERWISE NOTED —

Exposition was the answer, and four cities—New York, Washington, D.C., St. Louis and Chicago—submitted bids. After several rounds of intense lobbying, Congress awarded the charter to Chicago. Burnham spent more than \$22 million (almost \$600 million in today’s dollars) to make it happen.

Cody, from his ranch in Nebraska, immediately grasped opportunity in the Columbian exposition. His “Buffalo

Bill’s Wild West and Congress of Rough Riders of the World” show had recently returned from a hugely successful tour of Europe. Ever alert to profitable ventures, he foresaw fortune awaiting at the world’s fair. He promptly dispatched his partner and business manager, Nate Salsbury, to Chicago.

The exposition’s Committee of Ways and Means was the governing body for all concessions at the fair. Salsbury

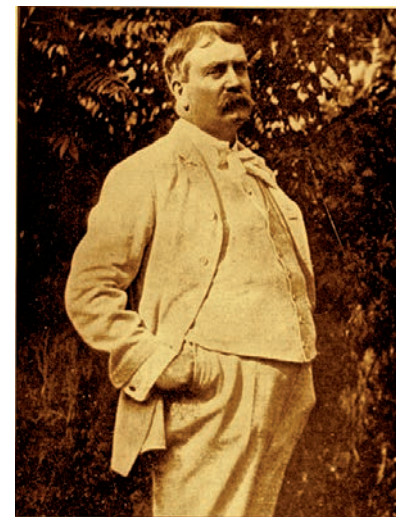


By the time Chicagoans met Buffalo Bill Cody, he was in his mid-40s and balding. But in the public's mind, the name Buffalo Bill conjured up an image of him, much like the one seen here, dressed in buckskins and wielding a rifle to hunt down the buffalo that gave him his famous name.

THE ESCORT
BUFFALO BILL
Hon. W.F. Cody



made an enthusiastic pitch, extolling the wonders of Buffalo Bill's Wild West extravaganza. After due consideration, the committee informed Salsbury that the tariff for a concession was 50 percent of



Daniel Burnham created quite the spectacle in Chicago. America needed it, as the year 1893 also plunged the nation into its worst depression.

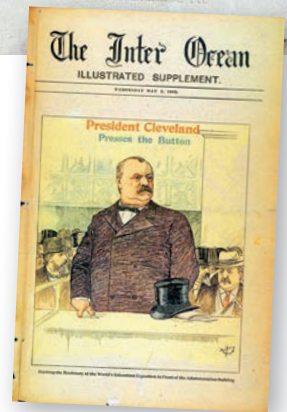
gross proceeds—not profits, but 50 cents of every dollar collected for admission.

When Salsbury returned to Nebraska, we can only imagine Cody's reaction. Quite probably he shouted something on the order of: "Fifty percent! Who do those S.O.B.s think they are?"

Within a short time, he would learn not just who they were, but more important, the grandeur of their plans. The Columbian exposition was envisioned as the most spectacular attraction in the world.

Burnham had hired a brigade of the most eminent architects, engineers and contractors in America. The fair would cover roughly one square mile, with more than 200 newly constructed buildings and 57 miles of roadways, along the Jackson Park shoreline of Lake Michigan, with the main buildings on a network of lagoons

Held to commemorate the 400th anniversary of Christopher Columbus's discovery of America, the World's Columbian Exposition in Chicago, Illinois, was just as grand as this "grand bird's-eye view" of the fair's grounds and buildings reveals.

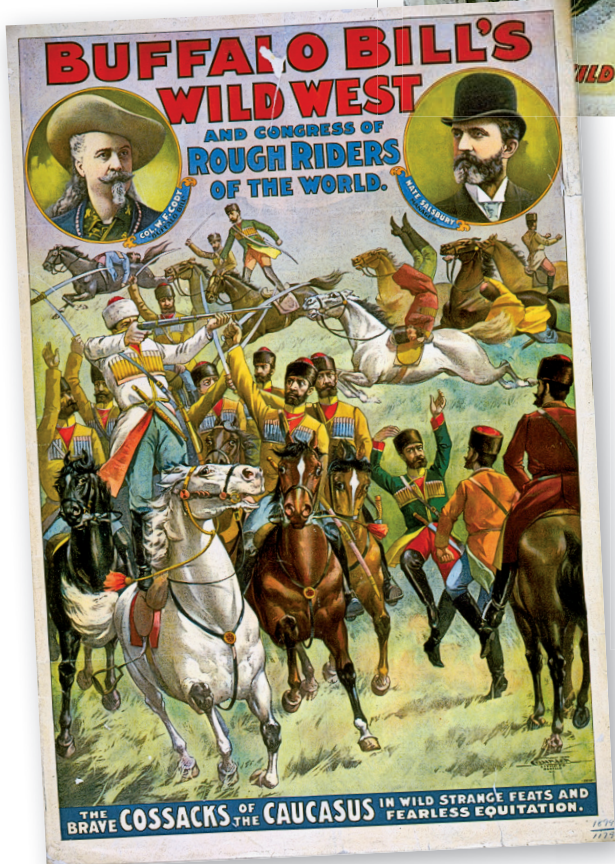
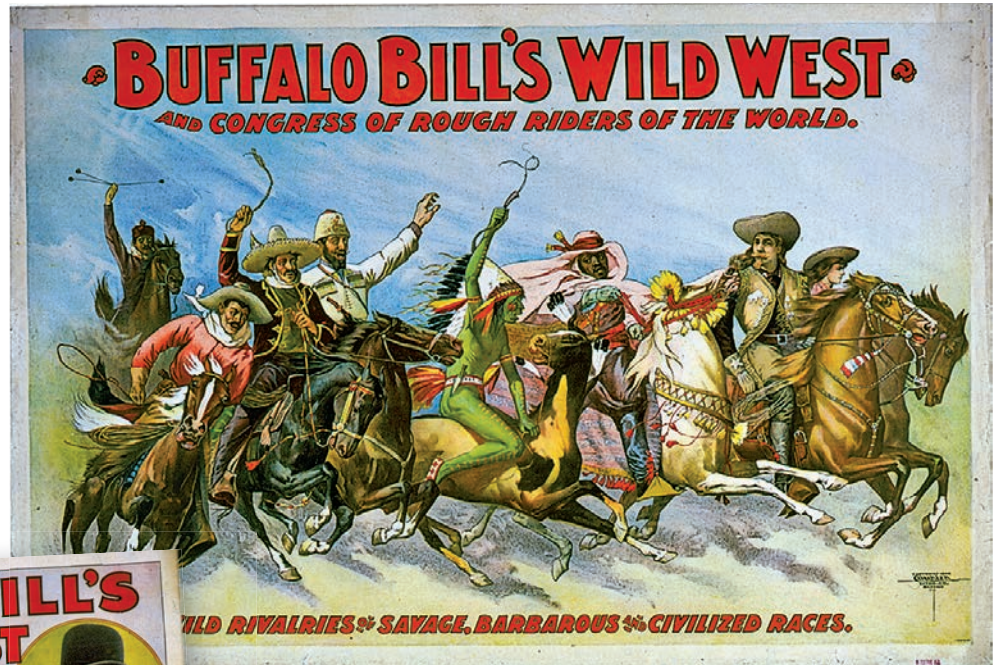


The above illustrated supplement presented President Grover Cleveland opening the Chicago world's fair on May 1, 1893, with the push of a button.

extending inland. The Midway alone was a mile long, and one structure, the Manufactures and Liberal Arts building, would occupy nearly 32 acres.

Designed to thrill and titillate, the attractions were drawn from around the globe. Great Britain would display a model of its latest warship, the *Victoria*. Germany would showcase the largest artillery piece ever made, firing a one-ton shell. Japan would host an immense

After Wounded Knee, Cody was not sure if he would be allowed to hire Indians again for his Wild West show. So he and Nate Salsbury began seeking out other racial primitives, such as Russian Cossacks and Argentine gauchos. They found a great success with these additions in their tour of Europe, and thus they renamed the show "Buffalo Bill's Wild West and Congress of Rough Riders of the World," just in time for the 1893 world's fair in Chicago.



The 1893 program printed by Blakely Printing Company of Chicago featured biographical sketches of Cody and cast, as well as a history of the Wild West show.

white, creating a luminous brilliance under the arc of searchlights that played over the grounds at night. A clever wordsmith at the *Chicago Tribune* promptly enshrined it for the world as the "White City."

For all that, Cody was not one to be denied. The exposition was scheduled to run six months, May 1 to October 30, and he meant to be there—without handing over 50 percent of his gate receipts. He dispatched Salsbury once again to Chicago, where the manager leased about 15 acres of land adjacent to Jackson Park.

On March 20, a long train carrying the Wild West show arrived at the rail yards. Unloaded from the cars were 100 former cavalry troopers, 46 cowboys, 97 Cheyenne and Sioux Indians, 53 Cossacks and Hussars, and several herds of animals, including horses, buffalo and elk. America's darling sharpshooter, Annie Oakley, was greeted by a mob of newspaper reporters.

In a game of one-upmanship, Buffalo Bill's Wild West and Congress of Rough Riders of the World opened on April 3, four

outdoor exhibit of its unique Buddhist temple. Egypt's "Streets of Cairo" would present half-clad women in the *danse du ventre*, the famous belly dance. Attendees would walk through a Moorish palace, an Algerian Village and pavilions from Canada, Norway and Russia.

Along the lagoons and roadways, a wooded island would be created out of trees and willow cuttings and other landscape beauties. Theodore Baur's bronze sphinx, mummified

would be exhibited; the living Aunt Jemima would make her debut, marketing a pancake mix; and legend claims two brothers would sell (most likely outside the gates) a molasses-coated popcorn and peanut concoction that later became known as Cracker Jacks. Contractors would employ upwards of 20,000 workmen to transform Burnham's vision into reality.

Every building in the exposition compound was painted a soft shade of



Situated by a lagoon, the Palace of Mechanic Arts (left) had three arched 125-foot trusses that made the interior look like three train houses, placed side by side.

On May 1, 1893, a crowd gathered to watch President Grover Cleveland and other dignitaries mark the grand opening of the World's Columbian Exposition (below).



weeks before the exposition. The show presented bronc busters and wild animals, a cowboy band tooting popular tunes, a choreographed Indian attack on the Deadwood stagecoach (vanquished by mounted troopers) and a realistic staging of "Custer's Last Stand." In daring feats of marksmanship, Oakley blasted an impossible array of targets, and Cody, on horseback, shattered glass balls thrown into the air. On some days, every seat in the 18,000-seat arena was sold out.

Burnham was understandably outraged. But on May 1, with great fanfare, the World's Columbian Exposition staged its grand opening.



Egyptian belly dancers, including the one shown here, were seen gyrating their hips on the "Streets of Cairo" on the middle of the Midway, adjacent to the ferris wheel, at the world's fair in 1893.

President Grover Cleveland led the procession into the fairgrounds, followed by carriages occupied by assorted dignitaries from America and a host of foreign countries. Behind them were around 150,000 Chicagoans, on foot and jammed into omnibuses and streetcars. The approaching crowd was greeted by 1,500 members of the Columbian Guard, attired in blue uniforms, white gloves and black capes. Attendance on the fair's best day, Chicago Day, was 761,942 people, which beat out the best day, by almost half, at the Paris exposition.

At the center of the Midway was America's response to the Eiffel Tower.

George Ferris, an engineer from Pittsburgh, Pennsylvania, had constructed a gigantic wheel 264 feet in diameter and 264 feet high. Quickly dubbed the "Ferris Wheel," it revolved in circular motion with 36 cars, each holding 60 people, for a total capacity of 2,160 passengers. Powered by twin thousand-horsepower engines, with an assemblage of 100,000 parts, the wheel weighed more than 2.4 million pounds when filled to capacity. Dominating the Midway, illuminated by thousands of brilliant lights, the ferris wheel was visible from miles away. French dignitaries attending the fair reluctantly conceded that it was the "engineering marvel of the age."

Nonetheless, Cody often upstaged the exposition. On one occasion, fair officials refused a request by Mayor Carter Harrison that the poor children of Chicago be admitted for one day at no charge. Ever the consummate showman, Cody immediately announced a "Waif's Day" at the Wild West. He offered every child from Chicago free train tickets, free admission to his show and free access to roam the Wild West encampment. To top it off,



The world's fair that preceded the one in Chicago, the Exposition Universelle in Paris, France, didn't turn down Buffalo Bill Cody's offer to showcase his Wild West troupe. When Cody's cowboys and Indians had time off from performing their show outside of the official exposition in Chicago, some of them got a firsthand look at the new ferris wheel (above), which opened at the world's fair on June 21.

he also gave them all the candy and ice cream they could eat, free of charge. Fifteen thousand children swarmed the Wild West, and Cody was hailed as a "champion of the poor."

After a dazzling six-month run, the World's Columbian Exposition closed on October 30. To commemorate the occasion, full-sized replicas of the *Nina*, *Pinta* and *Santa Maria* sailed across Lake Michigan and landed at Jackson Park. Actors playing the parts of Columbus and the various ships' crews clambered ashore in authentic costumes and claimed the

New World for Spain. The following day, fair officials paid off the last of the \$22 million grant used to fund the exposition.

Buffalo Bill's Wild West and Congress of Rough Riders of the World closed a day later. During its engagement, an average of 16,000 spectators attended each of the 318 performances, for an overall attendance exceeding five million. Cody cleared about a million dollars in profit (nearly \$30 million today). He used part of the proceeds to found his namesake town, Cody, Wyoming; build an extensive fairgrounds for North Platte,

"One time the guards took me into a little house that had four windows. When we were seated the little house started to move along the ground...our little house had gone high up in the air, and the people down in the Fair Grounds looked no larger than ants...I watched many of these little houses going up and coming down, but I cannot understand how they travel. They are very curious little houses."

—Geronimo

The original ferris wheel built for Chicago's world's fair was exhibited in St. Louis for its 1904 Louisiana Purchase Exposition, before it was demolished two years later. Geronimo rode the ferris wheel while he was at the world's fair in St. Louis (he stands in the center, with other Indians at the fair).



Nebraska; and retire the debts of five Nebraska churches. The balance went toward expanding the panorama of his Wild West extravaganza.

In the end, Cody departed Chicago with a million in cash and the irony of the last laugh. He never paid a red cent to Burnham or the World's Columbian Exposition.

The recipient of Western Writers of America's Owen Wister Award for Lifetime Achievement in Western Literature, **Matt Braun** has written nearly 60 novels and books, with more than 40 million copies in print.

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TEXAS RANGERS VS FENCE CUTTERS

P.C. BAIRD
CORRALS FENCE CUTTERS



After the Green Lake shoot-out, Mason County Sheriff John Calvin Butler (above) recruits P.C. Baird to be his chief deputy.

- COURTESY MASON COUNTY HISTORICAL COMMISSION -

BY BOB
ALEXANDER

WITH AN ASSIST BY BOB BOZE BELL

Based on the research of Bob Alexander

Corporal Phillip Cuney Baird of the Texas Rangers is ready to catch some fence cutters.

The previous night, he led Pvts. W.A. Mitchell, W.W. Baker and Oscar D. Baker on a stakeout at a ranch that had its fence cut.

The two Greer brothers who own the downed barbed-wire fence, William Joseph "Joe" and G.B. "Green," are sheep raisers in Edwards County. With Texas undergoing severe drought, the Greer boys had fenced off their waterhole, Green Lake.

Cowmen were angry—intolerantly so!

The Greer brothers had sought the help of Texas Rangers to ensure that the fence stays up. The problem is rampant; in just the previous year, fence cutters struck in more than half of Texas's 171 organized counties.

In the dead of night, Cpl. Baird and three Rangers—including two who are not related by blood, but are brothers of the badge—secreted themselves near Green Lake, hoping to catch the fence cutters in the act, after the wire was spliced and tacked back into place.

In this new day, the cut to the chase proves effortless for these Rangers. Around 4:30 p.m., they watch four fellows cut the wire. Any preplanned apprehensions the Rangers may have had, though, detonate with explosive reverberations.

Mark Hemphill, Henry Burton, John Brunson and John Bailey, a convicted murderer and escaped convict wearing the alias John Mason, are not inclined toward peacefulness when these Rangers challenge them. Curse words are hurled and Winchesters bark as the cutters seek cover behind brush and a waist-high rock fence. Ranger W.W. Baker catches a bullet; the wound in his left side knocks him down and out of the fight.

From a nearby hilltop, Green witnesses the battle—estimating nearly 150 shots are exchanged. Impressed by the Rangers' gunfighting grit and Baird's unruffled demeanor, he notes that, during the gunfight, the corporal is "ever ready with words of encouragement to cheer on the brave boys under his command."

Green watches as Oscar fumbles, mistakenly trying to jam a Colt .45 cartridge through the loading gate of his .44-40 caliber Winchester, an error of enormity.



P.C. BAIRD

Subsequent to Oscar's slipup, Green witnesses an act of heroism.

"Mason stepped from behind his bush and raised his gun to shoot Mitchell," he later reports. "Baker's gun cracked and Mason staggered back with a bullet in his breast. Quick as lightning Mitchell planted another one in his bosom. Mason moved back behind the brush, but

in doing so exposed himself to

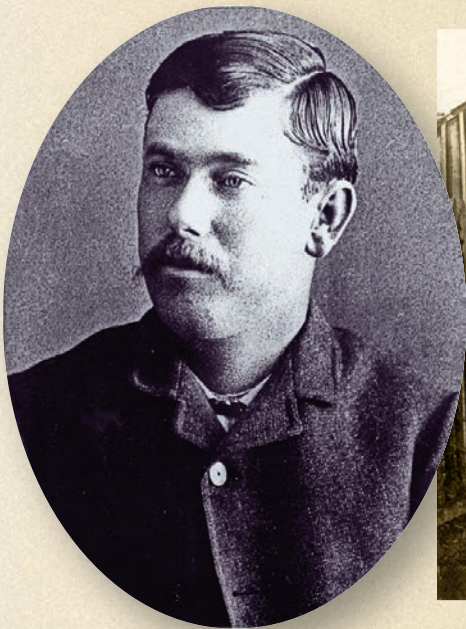
Baird's fire, and soon the smoke boiled from that gentleman's gun and down went Mason with a bullet in his brain."

The other three cutters escape on horseback—temporarily. The breathless Rangers cannot reach their horses, hidden away over a mile distant, so as not to chance a whinny upsetting their plans of capture.

Ingeniously, Baird jerry-rigs a bucket and suspends it above W.W.'s oozing lesion, providing a continual drip through a nail hole, which trickles a "small stream of water on the wound to keep down inflammation."

Baird telegraphs Capt. Lam Sieker at Company D headquarters: "Send men to Green Lake, Edwards County had fight with fence cutters. Baker wounded bring Wagon to move him. My wagon at Wright's, please bring it. One cutter Killed."





Although Oscar D. Baker initially fumbles with his Winchester rifle during the shoot-out, he courageously rises to action to save his fellow Ranger.

- COURTESY TEXAS RANGER RESEARCH CENTER, TEXAS RANGER HALL OF FAME & MUSEUM -



At the time of the gunfight, Austin Ira Aten (above) is one of the Texas Rangers helping Baird roundup murder suspects in the Texas Hill Country.

- COURTESY TEXAS RANGER RESEARCH CENTER, TEXAS RANGER HALL OF FAME & MUSEUM -



During his career as Mason County sheriff, Baird (far left) tracks down a hatchet killer, Ernest N. Kelly (left), who serves a life sentence for his treachery.

- COURTESY MASON COUNTY HISTORICAL COMMISSION -



After he sets aside his gunfighting days as a Texas Ranger, Baird becomes sheriff of Mason County in 1889.

- COURTESY MASON COUNTY HISTORICAL COMMISSION -

Aftermath: Odds & Ends

After John Mason's body lay unmolested for 22 hours in the July sun, and the nearest magistrate 45 miles away and unavailable, P.C. Baird made the command decision to bury it, absent an inquest.



A pair of doctors traveled from their practice in Junction City and patched up the wounded Pvt. W.W. Baker, charging \$10 for seeing the patient and \$1 per mile for the trip.



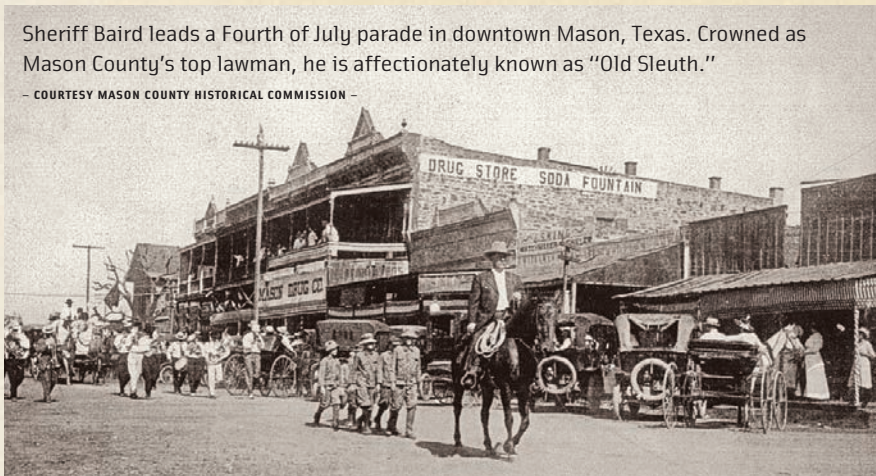
When the three fence cutters are ultimately caught, they claimed they had been attacked by unknown assailants, since the Rangers were not wearing uniforms. The son of one of the bad guys pressed charges, and the Rangers had to post bond. But in the end, the Rangers were cleared of any wrongdoing.



Recommended: *Bad Company & Burnt Powder: Justice and Injustice in the Old Southwest* by Bob Alexander, an upcoming book due out from University of North Texas Press

Sheriff Baird leads a Fourth of July parade in downtown Mason, Texas. Crowned as Mason County's top lawman, he is affectionately known as "Old Sleuth."

- COURTESY MASON COUNTY HISTORICAL COMMISSION -



BY TOM AUGHERTON

Happy Jack

Courageous Inupiat artist from a frozen frontier.

The stars fill the dark sky. The night is deadly cold in the winter of 1872. Near Cape Nome, Alaska, the dead are seen trying to return to this world.

Arching over the barren landscape of the Inupiat village of Ayasayuk, high in the sky, are the intermittent appearances of the ancestors' ghostly figures. In tumbling colors of purples, yellows, reds and green, like faces peering around giant curtains, the souls of the dead have come back to observe the living. Or so many here believed, when gazing upward at the Northern Lights, they could see the souls silently cascading down from a dark heaven.

That night a child is born, the third to father Anatwanuk and mother Anyayak. He is Angokwazhuk. But the newborn and family are living at the fragile edge of survival on a frozen frontier as far west as America stretches. Within a few years, the boy's father and one sister are dead, and his mother has moved her remaining two children to the Diomed Islands between Russia and Alaska.

Her decision and the Arctic changed her son's life forever. Though still young, Angokwazhuk earned a reputation as a skilled hunter. But on one hunting expedition with a childhood friend, the two became trapped upon drifting ice

and were unable to return to shore. The sea ice trapped them for a month during the darkness of winter. He survived. His friend died. Finally, he was able to reach a shoreline but unable to walk, he slowly dragged himself home. Both feet were frozen and were amputated at the ankles.

Angokwazhuk would never hunt again and learned to walk on two stumps. Economic survival shifted from hunting—to carving the remains of others' hunts. He joined his Inupiat ancestors in their tradition stretching back 2,000 years of carving ivory as tools and artwork.

In 1892, a whaling ship captain hired the 19-year-old Eskimo to teach him the centuries-old art of scrimshaw. Angokwazhuk's shipmates gave him the permanent moniker of "Happy Jack." His time on the whaler introduced him to another culture and transformed him as an artist. He now carved Western objects for sale: cribbage boards, miniature whaling ships and engraved walrus tusks. He enhanced his careful-incisions with India ink, graphite and ashes, even

startlingly, reproducing perfect imitations of newspaper photos in halftones with the use of a needle and ink.

Happy Jack supported his family with a substantial income, influencing numerous young Eskimos to become artists. Ironically, he became such a celebrity of his era, as an artist and as a popular personality, that many unknown carvings have been mistakenly credited to him. He could never read or write, and thus rarely signed many of his carvings, only copying his name when asked.

In 1918, the worldwide Spanish influenza pandemic traveled to the Alaskan frontier and Happy Jack, 46, became another, in the millions of deaths. Fortunately for us, his spirit and life live on through his timeless art—and courageous life story of survival and courage.



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

Angokwazhuk would never hunt again and learned to walk on two stumps.



The first professional Eskimo artist, Happy Jack moved to Nome, Alaska, in 1900 to sell his popular ivory art to the gold-hungry miners, possibly even to Wyatt and Josie Earp.

— PHOTOS COURTESY LIBRARY OF CONGRESS —



In the early 1900s, Happy Jack, photographed with his wife (unnamed) became a popular and profitable artist during the Alaska gold rush with his intricate and popular ivory carvings, which inspired a generation of young Eskimos to become scrimshaw artists.

BY JOHNNY D. BOGGS

Kansas Cattle Towns, Then and Now

In search of the Sunflower State's Wild West from Baxter Springs to Dodge City.



Cowboys might be on the back burner in Newton these days, but history and heritage aren't. Proof can be found checking out the historical markers on buildings in downtown, or at the Harvey County Historical Museum & Library, the Halstead Heritage Museum & Gallery or at the Kauffman Museum in North Newton.

— COURTESY LIBRARY OF CONGRESS —

“**T**he only market that Texans can rely on at present for their stock is Bakster [*sic*] Springs, Kansas ...” a Texas drover wrote from present-day Oklahoma back in 1867.

Bakster? Yeah, even back in 1867, Baxter Springs didn't get much respect as a cattle town. “The First Cowntown in Kansas” reportedly opened for Texas Longhorn business as far back as 1866. By 1872, Baxter Springs was just a memory to Texas cattlemen and cowboys.

What had started as a small prairie village in 1861 was booming with cowboys, cattle buyers, gamblers, gunmen and prostitutes by 1868...

And today?

That's my question on this journey. Which Kansas cowtowns still promote that wild and woolly heritage? So I drop by the Baxter Springs Historical Center & Museum to meet historian Larry O'Neal and get a tour of the town.

Once, gold and silver were exchanged—no currency, since Texans were apprehensive about greenbacks—for Texas beef, and Baxter Springs boomed. But these days, the local economy is suffering, and many citizens and businesses promote Baxter Springs as something other than a cattle town.

I guess they're getting their kicks on Route 66. "Only 13.2 miles of Route 66 pass through Kansas," O'Neal says, and Baxter's the biggest of the three Kansas communities the Mother Road motors through.

And history buffs? These days, what interests them is the Civil War. The museum sits on the spot where William Quantrill lined up his men to attack Fort Blair in 1863. The Massacre of Baxter Springs—"the zenith of Quantrill's career"—followed.

Regarding the cattle days, artifacts are exhibited at the museum, and the land where the cattle grazed hasn't changed much. But hay, lead, zinc and baseball replaced cattle (the New York Yankees

found Mickey Mantle playing here for the semi-pro Whiz Kids in the late 1940s).

"Our heritage goes back a long time," O'Neal says. "I think we need to accentuate [the cattle days] more. How do we do that? Quite frankly, I don't know."

Abilene: "The Wickedest and Wildest"

What I'll hear at practically every cowtown is this: "After the cowboys left, most towns wanted to forget about that part of their history."

I'm eating lunch with Jeff Sheets, historian for the Heritage Center of Dickinson County in Abilene, the town that Joseph McCoy helped turn into one of the quintessential cowtowns. What had started as a small prairie village in 1861 was booming with cowboys, cattle buyers, gamblers, gunmen and prostitutes by 1868, but after 1871, Abilene's reign had ended.



Old Abilene Town started in the 1960s and saw its heyday during Abilene's 1967 centennial, but its future was in jeopardy before Historic Abilene, a nonprofit, was formed in 2004 to purchase and restore it back into a fully functional (tourist) town.

— PHOTO BY JOHNNY D. BOGGS —

Yet, while many cowtowns faded into ghost towns or forgotten small towns, Abilene boasts a population of roughly 6,700 and visitors galore.

"It didn't hurt," Sheets says, "to have a president living here."

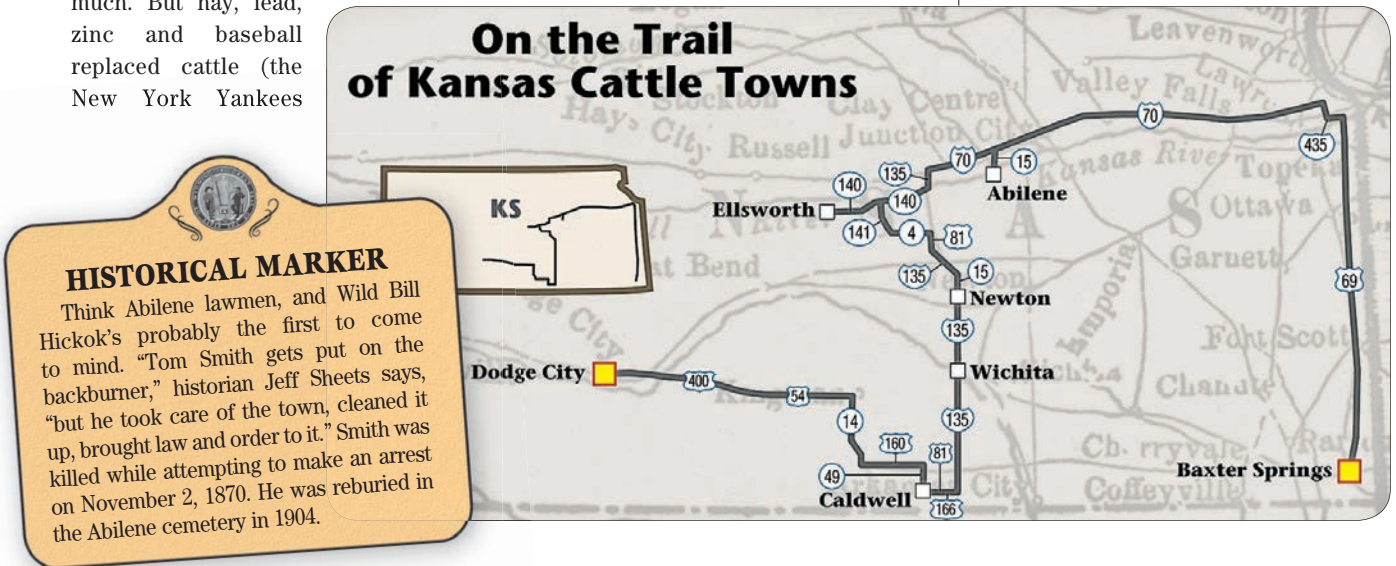
Having the Dwight D. Eisenhower Presidential Library, Museum and Boyhood Home is important, but Abilene isn't sweeping its cowboy dirt under the rug.

You can get your history at the Heritage Center (and take a ride on the circa 1901 C.W. Parker Carousel). Then head over

to Old Abilene Town for gunfights, can-can girls and sarsaparilla. "It's entertainment," Sheets says, "not historic."

The Abilene and Smoky Valley Railroad operates seasonal excursion and dinner rides, and the American Indian Art Center shows another side of Abilene's Western heritage.

On the Trail of Kansas Cattle Towns



HISTORICAL MARKER

Think Abilene lawmen, and Wild Bill Hickok's probably the first to come to mind. "Tom Smith gets put on the backburner," historian Jeff Sheets says, "but he took care of the town, cleaned it up, brought law and order to it." Smith was killed while attempting to make an arrest on November 2, 1870. He was reburied in the Abilene cemetery in 1904.



Built along the Kansas River, the Kansas and Pacific railhead of Ellsworth, Kansas, 60 miles west of Abilene, usurped Wild Bill Hickock's cattle town in 1871 and reigned gloriously as one of the queens of Kansas cattle towns until 1875, when Dodge City, its railhead even closer to Texas, took over the crown as the most infamous of all cowtowns.

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Ellsworth: "Wickedest Cattle Town in Kansas"

From Abilene, Jim Gray, Ellsworth's resident historian known as "The Cowboy," advises me to take "the old 40 highway" (now State Highway 140) to Ellsworth. Smart people know that they should listen to Gray.

"You are traveling through CK Ranch country," Gray tells me. "Top Hereford cattle since the 1940s. Old 40 is right on the Smoky Hill Trail. The 140-141 intersection is classic Smoky Hills rangeland."

When I meet him for an early supper, Gray says, "Grass and cattle are still a major part of the Ellsworth experience. I think that's what separates Ellsworth from Kansas's other cattle towns."

That, and the fact that most cowtowns don't have someone as passionate about Western history as "The Cowboy."

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The Old Cowtown living history museum preserves Wichita's frontier heritage.

The Wichita and South Western Rail Road's arrival in 1872 provided a link to ship cattle to the Eastern markets, and in 1873, some 66,000 head of cattle were shipped out of Wichita.

— PHOTO BY JOHNNY D. BOGGS —

For a town of 2,400, Ellsworth keeps its history alive with big dreams. The biggest? Turning the old Signature Insurance Building into the National Trail Drivers Hall of Fame, envisioned as an interactive museum, research facility, restaurant and theater.

Smaller dreams have already been realized to celebrate the history of Ellsworth's cowtown glory days of 1871-1875. The Ellsworth Historical Plaza Walking Tour is lined with 17 frontier silhouettes and interpretive signs. The Hodgden House museum complex includes the stone livery, among the last liveries in Kansas still standing on a main street. And the 1873 limestone jail might



not have a roof, but it hasn't been torn down to make room for a McDonald's.

And you can still get a mighty good chicken-fried steak at Paden's.

Newton: "Bloody and Lawless"

On the other hand, just north of Wichita, I find that the town once dubbed "Bloody Newton, the wickedest town in the West" has become the "Breadbasket of the World."

The cowtown era "is not our primary focus," Kris Schmuker tells me at the Harvey County Historical Museum. "Our history didn't start or stop there."

But Milburn Stone, Doc Adams from TV's *Gunslinger*, was born in Harvey County!

Oh, well, you have to understand that this area is home to one of the world's largest populations of Mennonites, and that's where tourists focus. Not just at the



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historical museum, but even at North Newton's excellent Kauffman Museum, although at the latter I do follow a walking path to a Chisholm Trail marker and look at the old cattle swales.

On the other hand, the food's upscale and really, really good. And the only "Bloody Newton" vibe I really find is from irate and irrational drivers. It's still a train town, and people get a tad angry when they have to stop for long freights. Then they take it out on drivers of Ford Mustangs with New Mexico plates.

Maybe Newton has decided to focus on Mennonites and tasty bread and let Wichita deal with cowboys.

Wichita: "Cowtown"

Which Wichita does well. After a delightful stay at the Inn at Glenstrae, I head over in the morning to the Delano District to visit Hatman Jack.

Once, this district was where "anything goes in Wichita," but today it's fairly quiet. And Jack Kellogg isn't just making and selling hats at his store. He's the Delano's resident historian.

"Wichita, in its infinite wisdom, had the Delano separated from Wichita proper," Kellogg says, "so that those terrible statistics would not blemish the city's reputation." Of course, the city



GOOD EATS & SLEEPS

Best Grub: Grub: Van's Steakhouse (*Baxter Springs*); Hitching Post Restaurant (*Abilene*); Paden's Place Restaurant & Bar (*Ellsworth*); Reba's Restaurant (*Newton*); Mead's Corner Coffeeshouse (*Wichita*); The Last Chance Saloon (*Caldwell*); Central Station Bar & Grill (*Dodge City*).

Best Lodging: Inn on Riverstreet (*Baxter Springs*); Abilene's Victorian Inn (*Abilene*); Rancho Milagro (*Brookville*); Holiday Inn Express Hotel & Suites (*Newton*); Inn at Glenstrae (*Wichita*); Hampton Inn & Suites (*Dodge City*).

also decided to fine brothels, bars and gambling houses, leading to the old saying: "The streets of Wichita were paved with the sins of Delano."

Hatman Jack's isn't the only place to learn about history. Old Cowtown



Once a booming cattle town because of the Rock Island Railroad, Caldwell, Kansas, promoted itself as a gateway city to the prized land of Oklahoma's "Cherokee Strip," which President Grover Cleveland declared open for settlement at noon on September 16, 1893, a day that saw 100,000 settlers cross into the strip country from north and south, including 10,000 from Caldwell.

- COURTESY LIBRARY OF CONGRESS -



“Our cowboy heritage is part of our DNA,” says Brent Harris, the marshal of Boot Hill Museum, which has re-created a full scale version of Dodge City’s infamous, mostly wooden, Front Street as it was before it was destroyed in a fire in 1885.

— HARRIS PHOTO COURTESY DODGE CITY CVB / HISTORICAL PHOTO TRUE WEST ARCHIVES —

Museum, founded in 1953 as a collection of five buildings, has continued to grow into an outstanding living history museum. The Wichita-Sedgwick County Historical Museum has a collection of some 70,000 artifacts and tells the city’s history on the museum’s four floors from Indians to cowboys to farmers to aviators.

Even the neighboring Fidelity Bank, which has offices in the old Wichita Carnegie Library, pays tribute to the cowboy heritage. Bryan Haynes was commissioned to paint *The Four Horsemen of Wichita, Spring 1871*, which hangs on a second-floor wall and depicts Wichita leaders meeting with Texas drovers and persuading them to bring their beef to Wichita.

Caldwell: “The Border Queen City”

Down south, I learn that the “Border Queen,” Caldwell—just above the Oklahoma border—isn’t about to forget its cowboy days.

When the Opera House, which opened in 1881, was condemned and about to be razed, the Caldwell Historical Society bought the building for back taxes owed and began a four-year restoration project. Reopened in 2006, the Opera House is home to cultural and entertainment events, and has a number of historic displays inside.

This is where I meet historians Karen Sturm and Rod Cook, who begin telling me a million stories about Caldwell. I mean, they really like Caldwell. And aren’t about to let the town change.

Historic markers can be found across the city, detailing people, shoot-outs and saloons. More history can be learned at the Border Queen Museum and at Heritage Park, and the Last Chance Saloon, which serves great steaks. South of town, the “Ghost Riders of the Chisholm Trail” silhouettes brag about the town’s wild days.

“A small town has an advantage over a big city when it comes to preserving history,” Sturm says. “We get high school, even grade school kids involved in history, re-enacting, because this is their history, their heritage, that they’ve grown up with.”

Dodge City: “Queen of the Cowntowns”

Of course, the Queen of the Cowntowns has never even considered forgetting its heritage. Welcome to Dodge City.

“People come here, and they don’t know what to expect,” Brent Harris tells me before we stroll through the Boot Hill Museum. “But they don’t expect this.”

Harris is Boot Hill’s marshal ... ambassador ... biggest fan.

It’s easy to think of the museum and its reconstructed Front Street and Boot Hill cemetery as a tourist trap, but the museum is filled with historic treasures of Dodge City’s past. Chalkey Beeson, who along with William Harris bought the Long Branch Saloon in 1878, was an avid collector. So when the Beeson Museum closed in 1964, Boot Hill acquired much of that estate.

Whether you’re looking for entertainment, a history fix or research, you’ll likely find it at Boot Hill.

And Dodge has even more. Tourists will find much to occupy their time at the Home of Stone and old Fort Dodge. And for those that want the gambling experience, Boot Hill Casino & Resort is ready to take your money. The games, of course, are honest these days.

“People come from all over the world,” Harris says. “Dodge City is a treasure, and I’m just proud to be a part of it. If you haven’t noticed, I’m pretty passionate about history and this town.”



Johnny D. Boggs worst part of his road trip was when he learned that Café on the Route in Baxter Springs, Kansas, had closed.

GOOD BOOKS, FILMS & TV



Good Books: *The Chisholm Trail* by Sam P. Ridings; *The Cattle Towns* by Robert R. Dykstra; *Wide Open* by Larry Bjornson; *The Times of Wichita* by Bruce H. Thorstad; *Red River* by Borden Chase.

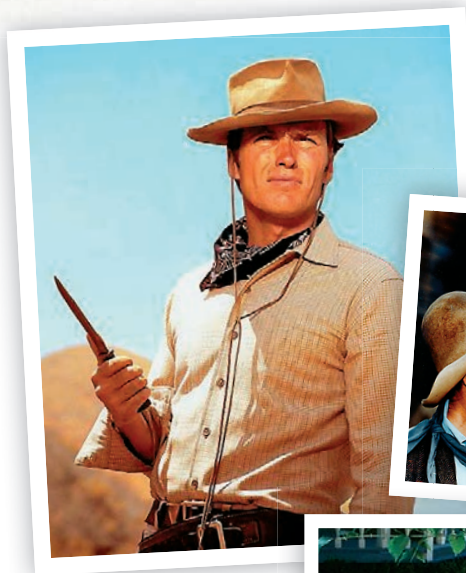
Good Films & TV: *Dodge City* (Warner Bros., 1939); *Abilene Town* (United Artists, 1946); *Red River* (United Artists, 1948); *Gunfight at the O.K. Corral* (Paramount, 1957); *Sarah, Plain and Tall: Winter’s End* (CBS, Hallmark Hall of Fame, 1999, filmed at Old Cowntown Museum, Wichita).

WESTERN MOVIES

DVD & TV SERIES
BY C. COURTNEY JOYNER

A True Giant

William Blinn helped perfect the form in various Westerns, from Bonanza to Here Come the Brides.



As a screenwriter, William Blinn has put his stamp on quite a few successful TV Westerns, including CBS's *Rawhide* with Clint Eastwood, ABC's *Here Come the Brides*, CBS's *Gunsmoke* and ABC's *The Big Valley* (clockwise, from top left).

— PHOTOS COURTESY CITED TV NETWORK —

shows (*Starsky & Hutch* and *The Rookies*) and the man behind one of the most enduring, and endearing, family shows

but neither one of us was dumb, so the scripts had a certain intelligence. Finally, we wrote a spec *Rawhide* ("Incident of the Portrait"), and that was the first sale."

Blinn was a fan of *Rawhide*'s downbeat tone supplied by producer Charles Marquis Warren, who had brought the same sensibility to *Gunsmoke*. "*Rawhide* was moody, with deliberate pace, lots of close-ups, pre-dating Sergio Leone in a way. Of course, you couldn't do the violence, but [Warren] made the show different," Blinn says. "When I worked *Rawhide*, Paul King was the producer, so I never met Warren. Ted Post directed our first show and did it very well. It had a terrific cast, with John Ireland and Ted de Corsia.

"But I don't think they knew what they had in Clint Eastwood. At one point, we had Rowdy Yates hear some bad news about another character, and we gave him an emotional 'Oh, no' reaction, and the front office said, 'The kid can't handle that stuff.' Did you ever hear anything so stupid in your life?"

After selling a spec script to *Laramie*, Blinn and Gleason found themselves getting assignments, but their first hire wasn't what they expected: "*My Favorite Martian*," Blinn reveals, "and neither Mike nor I really had the heart for that kind of sitcom. That's very specialized writing; we could do it, but it just wasn't in our genes."

T rue giants don't need to declare themselves, they just are, and William Blinn, the quiet man from Ohio, is a true giant. Blinn has a talent for telling unusual stories, with a deep emotional center, which propelled him to the "top of the mountain" when he became a staff writer on *Bonanza*.

His work on the NBC mega-hit lasted a single season. Then he moved on to other Westerns, including riding herd on *Here Come the Brides*, before changing television forever with his Emmy Award-winning script for *Brian's Song* and his adaptation of Alex Haley's *Roots*.

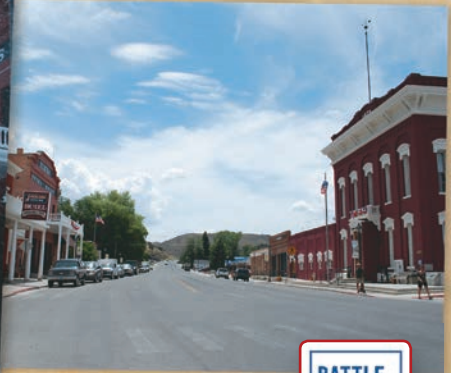
One of the most amazing qualities about Blinn is his ability to function in all genres. He is the creator of two seminal cop

ever broadcast, *Eight is Enough*.

But long before the Emmys and accolades, Blinn was a scrapping young writer, trying to find a way into TV. He and buddy Michael Gleason, later the co-creator of *Remington Steele*, wrote spec scripts, hoping someone would take notice.

"Mike and I are lifelong friends, and we were both stage managers in New York, working television and theater. We were seeing a lot of shows, and right, wrong or indifferent, we said, 'We can write better than this!' Of course, we couldn't," Blinn tells *True West*. "We came out to the West Coast and wrote spec scripts for *Twilight Zone* and all these shows, and it was awful. We suffered from a woeful lack of knowledge about the medium,

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With their individual reputations growing, Blinn and Gleason amicably split, with Gleason moving on to *Peyton Place*, and Blinn hired on for *Bonanza*, after writing a spec episode.

Bonanza was a plum assignment. The problem was that the show was in upheaval. "I was a staff writer on *Bonanza* for the first season without Pernell Roberts. The people doing the show didn't like Pernell, but they were very insecure, because they didn't know how the chemistry was going to change among the characters, now that there were only three guys instead of four," Blinn says. "I thought it was great, because the rules changed. We didn't have to stick to all the old formulas, because the dynamic was different now.

"That season was the first time, I think, that Mike Landon had an inkling that he could write and direct. He was always in the office, pitching stories, but what Mike loved to do was comedy. A very funny guy, and he came up with some good stories, and we did two of those."

With one less Cartwright, the dynamic among the family unit was also changing. "The only conflict was that Mike felt he was a grown man and shouldn't be bossed around anymore. And Lorne [Greene] agreed," Blinn says. "They were ill at ease with the 'Big Daddy' nature of Lorne's character [Ben Cartwright] and the 'Little Boy' aspect of Mike's character [Joe Cartwright], but they knew that television lives have a different calendar. Characters mature much slowly, because the audience likes them a certain way...."

"At the end of the season, Denne [Petitclerc] and I went off to do *Shane* at Paramount, and [Producer] David Dortort wanted us both to stay. *Bonanza* was the top of the mountain, but somebody else had created that mountain. We were the fourth team through the pass, and it was time to move on."

Moving on meant working on a show from its inception, in this case, a series based on Jack Schaefer's classic novel and the George Stevens film.

"*Shane* was interesting because the guys who were running it were based in New York. Herb Brodtkin and his group were winning Emmy after Emmy for *The Defenders*, but weren't Western people," Blinn says. "And here Denne and I are, a little smarter after *Bonanza*, but not a

"But I don't think they knew what they had in Clint Eastwood... the front office said, 'The kid can't handle that stuff.'"

lot, still enjoying this great adventure. We were doing shows the way you weren't supposed to do them, but we didn't know that. That offered a lot of freedom.... We had guys who'd never written Westerns before, and they made some mistakes, but they also took us to these

new, dark and creative areas that more traditional writers might not have done."

In contrast to an Alan Ladd type, casting David Carradine also gave the series an unusual twist. "David was a very serious actor," Blinn says. "I remember a scene: he was buying candy for the boy in the general store, and he was to cross the store to talk to another character. David said, 'I don't think I'd do that, because I'm buying candy for the kid, and I wouldn't leave him, because I love him too much.' I thought that was a little too fine-tuned, but this was an actor who was thinking."

When *Shane* was canceled, Blinn propelled himself into *The Big Valley* and *Gunsmoke* before becoming the creative force behind *Here Come the Brides*. That series marked Blinn as one of the most talented dramatists in television.

Blinn's early love of Westerns has never left him, and he has returned to the genre time and again, most recently as a novelist.

"My favorite Western of all time is *The Ox-Bow Incident*," he admits. "It's a small story, but with large themes. Not gunfight driven. It's about the people. Westerns are larger than life, but the passions aren't phony. The West is a survival place, and you're in survival mode, living your life, and you do what you have to do."

DVD REVIEW

SUGARFOOT (SEASON ONE)

(Warner Archive; \$39.95) When Director Michael Curtiz was shooting 1954's *The Boy from Oklahoma*, he probably never imagined this easygoing vehicle for Will Rogers Jr. would become a TV series, but Warner Bros. likely had an inkling that it would.

In the 1957 to 1961 ABC series *Sugarfoot*, Will Hutchins starred as Tom Brewster, a gentle soul wandering the West and looking for his next cowpoke job, while studying law by mail. Without fail, Brewster stumbles into trouble, and he always tries to figure his way out using country-boy logic, instead of drawing a gun.

Like Bret Maverick, Brewster was a different stripe of character than the career sheriffs and badmen who populated other Westerns. Stepping away from the shoot-'em-up formula became *Sugarfoot's* trademark.

Sugarfoot's tone made it consistently entertaining, but several episodes stand out. The pilot, very much the script for the Curtiz film, has our reluctant hero facing down Billy the Kid, played by Dennis Hopper.

"Misfire," from a story by Alan LeMay, has Brewster defending a boy accused of murder, with the unwanted help of love-crazy Patience Preston (played by Connie Stevens) and her basset hound. James Garner pops up in a cameo as Maverick.

In a serious episode, "The Bullet and the Cross," Charles Bronson is a half-breed Indian who goes on the run when authorities believe he strangled his fiancée. The B-movie icon Lee "Roll 'em" Sholem directed. Bronson is tremendous, with Hutchins ably showing his dramatic chops.

Sugarfoot: The Complete First Season is a wonderful rediscovery. The transfers of the 20 episodes are top-notch, although no extras. Perhaps Hutchins will agree to make commentaries for Season Two? 

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



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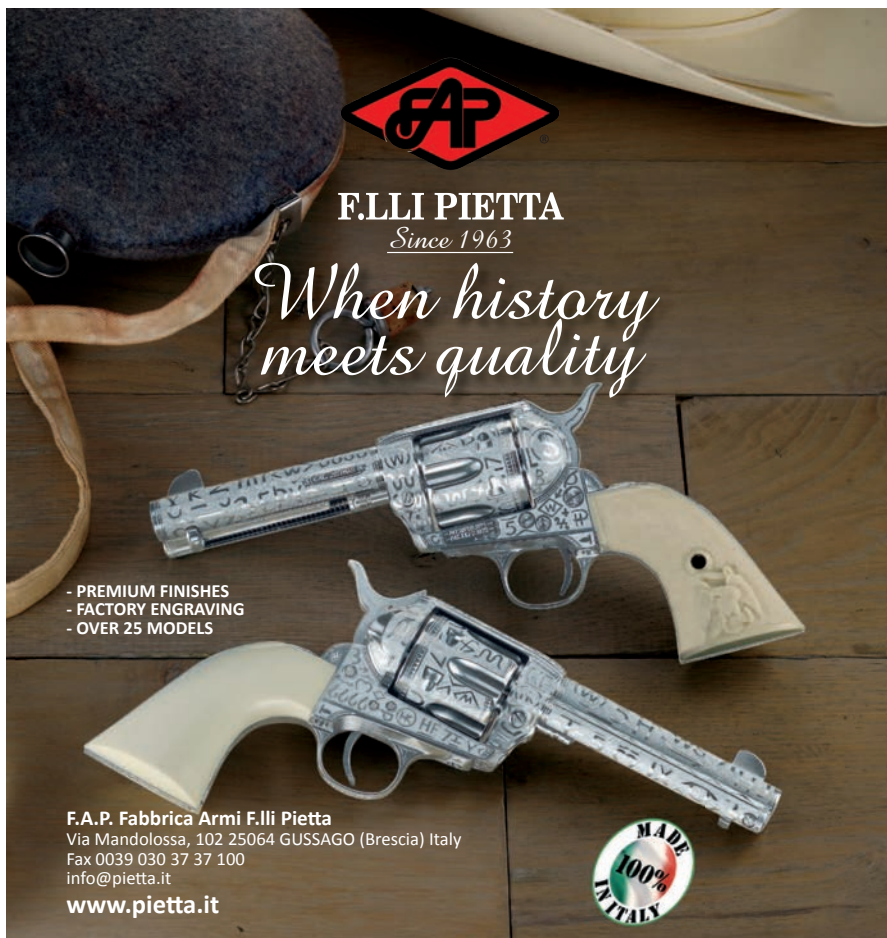
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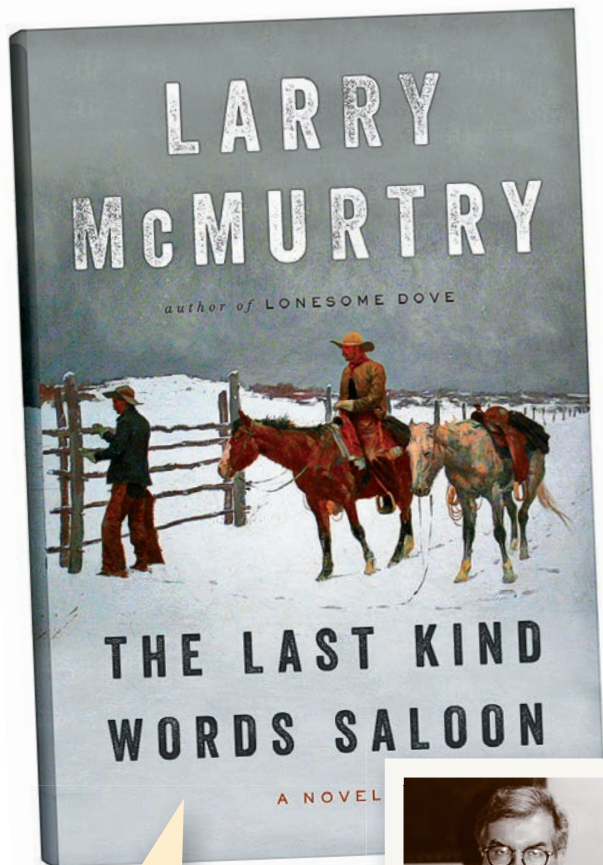
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WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



Gamblers, Gunfighters & Saloon Girls

Wyatt and Doc saddle up across destiny into the West; new books on South Pass, Duke Wayne, A.B. Hammond and the Tombstone cowboys.

THE LAST KIND WORDS SALOON

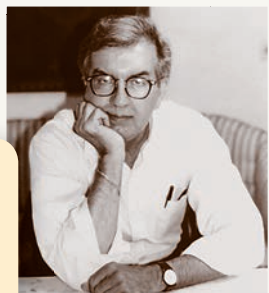
For over half a century, author Larry McMurtry has brought the West alive to readers through his lean, lyrical prose. His personal experiences growing up in Archer City, Texas, and his passion for the land, and the stories of the men and women, who lived and loved, fought and died in the Western lands to build a life worth living is reflective in his latest novel, *The Last Kind Words Saloon* (Liveright Publishing, \$24.95). His first Old West tale since *Telegraph Days* (2006), McMurtry, in an homage to John Ford's ensemble Western films, returns us to his all-star cast of Western heroes, heroines, outlaws and renegades, including the Earp brothers, good friends Wyatt Earp and Doc Holliday, Nellie Courtright and Buffalo Bill Cody, Charles and Mary Goodnight, Chief Quanah Parker and Gen. William Sherman. As a seasoned bard of the Old West experience, McMurtry, provides the reader with a caveat preface before the reader saddles up with Wyatt and Doc on their journey into infamy: "*The Last Kind Words Saloon* is a ballad in prose whose characters are afloat in time; their legends and their lives in history rarely match."

Filled with ironic, edgy rawhide humor, McMurtry's story of two good friends, Wyatt and Doc, and their women and addictions, is the thread that ties the novel together as the two men waltz across the West from Texas to Tombstone and their date with destiny. Wyatt and Doc's dialogue, like Jack Schaefer's *Monte Walsh* characters

Monte Walsh and Chet Rollins, two-steps and swings across the page like a Bob Wills barn dance:

"'Before you go to the trouble we best figure out if you're in the right town,' Wyatt said. 'This is Long Grass, which is nearly in Kansas, but not quite. It's nearly in New Mexico, too, but not quite. Some have even suggested that we might be in Texas.'"

'It depends on your notion of where Texas stops,' Doc said, for clarity's sake."



Larry McMurtry

"*The Last Kind Words Saloon* is a ballad in prose whose characters are afloat in time; their legends and their lives in history rarely match."

Larry McMurtry reunites many of his favorite Old West characters, such as Wyatt Earp, Doc Holliday, Buffalo Bill Cody and Charles Goodnight in his latest fable of the Old West, *The Last Kind Words Saloon*.

— COURTESY DIANA LYNN OSSANA —



Author Will Bagley chronicles the determination of Benjamin Bonneville (above), who served later in the Civil War as a Union general, to be the first to take wagons over South Pass to supply the trading posts in the Oregon Territory in 1832.

— PHOTO COURTESY LIBRARY OF CONGRESS/MAP COURTESY WILL BAGLEY —

WESTWARD ACROSS THE DIVIDE

While McMurtry's sense of humor and dry wit defines the dialogue—and the characters throughout the novel—he also provides a voice whose sensibility foresees the changing West and those who might survive its raw, violent frontier days just beyond the edge of civilization. But instead of creating a new character similar to newspaper editor Dutton Peabody in John Ford's film adaptation of Dorothy Johnson's short-story, "The Man Who Shot Liberty Valance," McMurtry brings back one of his richest characters, Nellie Courtright from *Telegraph Days*, a reporter of the changing West. As tough and independent as Mark Twain in *Roughing It*, Nellie's subtle sarcasm as an honest chronicler of the West, belies her skills of survival in love and war, and allows her to be McMurtry's voice of the West's transition from frontier to Hollywood. Like in *Telegraph Days*, McMurtry concludes his novel with Nellie restless in her 1920s Santa Monica, California, home, sanguine with her sunset view of the Pacific, and the knowledge that she had once known all the men and women of *The Last Kind Words Saloon*. One can only hope it is not the last time we read of Nellie exploits and adventures across the great, imagined West of Larry McMurtry.

—Stuart Rosebrook

Will Bagley, today's most knowledgeable historian of the overland trails experience, has focused his narrative expertise on the most important point on those routes: South Pass. This quickly paced, extensively researched book, *South Pass: Gateway to a Continent* (University of Oklahoma Press, \$29.95) takes readers across the Rocky Mountain pass from the days of early Indian use and travel, to the Robert Stuart expedition of 1812 that identified the logical route for westward expansion. Place combines with people and events, the whole shared through the words of prior travelers such as Stuart, Broken Hand Fitzpatrick (1824), Narcissa Whitman (1836), Ephraim Hanks (1856), Gen. Frederick Lander (1857), Sir Richard Burton (1860), Ezra Meeker (1906) and dozens more. This is remarkable history of a place Bagley calls "a national treasure," and an argument that South Pass deserves the highest level of preservation efforts. —Candy Moulton, author of *The Real and Imagined Duke*



The sound and the fury: Quentin Tarantino threw a fit and filed suit when his script *The Hateful Eight* was leaked on the Internet. Too bad. He is one of the few filmmakers creating Westerns like his muses Budd Boetticher, Sergio Leone and Sam Peckinpah.

On the flip side, author Chris Enss (see profile in "Build Your Western Library"), shared that her book on Dora Hand, co-authored with Howard Kazanjian, *Thunder Over the Prairie: The True Story of a Murder and a Manhunt by the Greatest Posse of All Time* is in development with a famed creative trio of blockbusters, director Walter Hill, producer Frank Marshall and writing partner Kazanjian. Enss tells us that, at a recent script meeting, everyone was given a copy of *True West* to inspire the film's authenticity and style.

Mongo rides again! In May, writer-director Seth McFarlane will release *A Million Ways to Die in the West*, the biggest Western comedy since Mel Brooks's *Blazing Saddles*. Filmed in the Southwest, including Monument Valley (I promise, funnier than last year's *Lone Ranger*) stars MacFarlane, Charlize Theron, Liam Neeson and Sarah Silverman, who will definitely not be mistaken for *Gunsmoke*'s "Miss Kitty."

—Stuart Rosebrook





THE DUKE: A LEGENDARY LIFE

John Wayne liked J.R.R. Tolkien. That's a fact in Scott Eyman's new biography *John Wayne: The Life and Legend* (Simon and Schuster, \$32.50). Where other biographers have struggled to

create a singular image of this complicated man, and his work, Eyman has succeeded. Presenting memories, and facts, culled from dozens of interviews with family and friends, sometimes contradicting each other, Eyman affords us an intimate look at Wayne. This isn't a stained glass portrait of a saint, but the story of a man's life, with its glories and defeats. Duke would

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

—WAYNE PHOTO COURTESY PARAMOUNT PICTURES; BOOK COVER COURTESY SIMON AND SCHUSTER —

ROBBER BARON OR ENTREPRENEUR?

Italy had its banditti, Spain and Mexico their banditos. But when Americans sought a synonym for the clumsy "tycoon," they reached all the way back to feudal France and medieval Germany to find the right word—baron. Such is the case of the hard-nosed timber entrepreneur of Greg Gordon's *When Money Grew on*

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Historian Greg Gordon's biography of timber baron A.B. Hammond's rise to power and prominence is an extraordinary story of a man who arrived in the West as a wood cutter for steamboats on the Missouri and 1930 as California's wealthiest lumberman with ownership of the largest redwood forests in the United States.

- COURTESY ORHI 35060, OREGON HISTORICAL SOCIETY -

Trees: A.B. Hammond and the Age of the Timber Baron (University of Oklahoma Press, \$29.95). He was the product of his times, the post-Civil War years that Mark Twain, in a serious mood, called "The Gilded Age—of corruption. What makes this volume more valuable than a run-of-the-book stacks biography is that it serves as a nice guide to the often violent wheeling and dealing of Hammond's heyday. —Richard Dillon, author of Wells Fargo Detective: A Biography of James B. Hume

ODE TO THE COWBOYS

Former Cochise County ranch wife Joyce Aros was, she writes, "exposed for a time to some old-time cowboys." From there she makes a leap of faith that the Clantons and McLaurys were ranchers, not rustlers, in defiance of all evidence (including the opinions of Sheriff John Behan and

his deputy William Breckenridge). We can understand them, she writes, "if we understand the 'code of the west,'" which unfortunately for the rest of us was



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CHRIS ENSS'S RECOMMENDED READS



Award-winning author Chris Enss finds inspiration every day from the men and women who built the American West. Like the women in her most recent book, *Love Lessons from the Old West: Wisdom from Wild Women*, Enss has also overcome great odds to become a top selling author of women's Western history. Growing up in Arizona, Enss's goal in college was to become a professional comedienne like Phyllis Diller. She paid her dues on the comedy circuit and writing for Carol Burnett and Rosanne Barr in L.A., before she moved back to the Southwest to pursue a career in writing, which eventually brought her to her home in California's gold country.

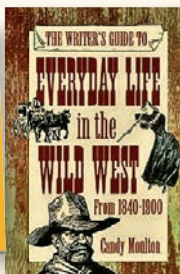
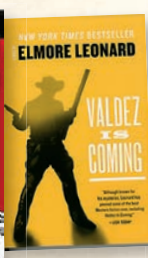
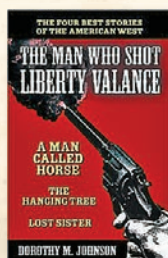
Today, Enss is the author or co-author of 16 books, has a book on *The New York Times* nonfiction bestseller list, *The Doctor Wore Petticoats: Women Physicians of the Old West*, and, a film in development based on *Thunder Over the Prairie: The True Story of a Murder and a Manhunt by the Greatest Posse of All Time* (details in "Rough Drafts"). A lover of books and authors, Enss's highly recommends that anyone who loves the West, should own these five Western classics:

- 1 **The Man Who Shot Liberty Valance: And a Man Called Horse, the Hanging Tree, and Lost Sister** (Dorothy Johnson, Riverbend Publishing): Billed as the "Four Best Short Stories of the American West," my favorite is "The Man Who Shot Liberty Valance." She sculpted these characters so well. She just wanted to be proud of the lives they lived. My favorite single line is "when I die they won't say I am a coward."
- 2 **Valdez is Coming** (Elmore Leonard, William Morrow): Elmore Leonard's prose is lean and economical; I love books where the bad guy receives justice in the end.
- 3 **The Writer's Guide to Everyday Life in the Wild West from 1840-1900**, (Candy Moulton, F+W Media): An

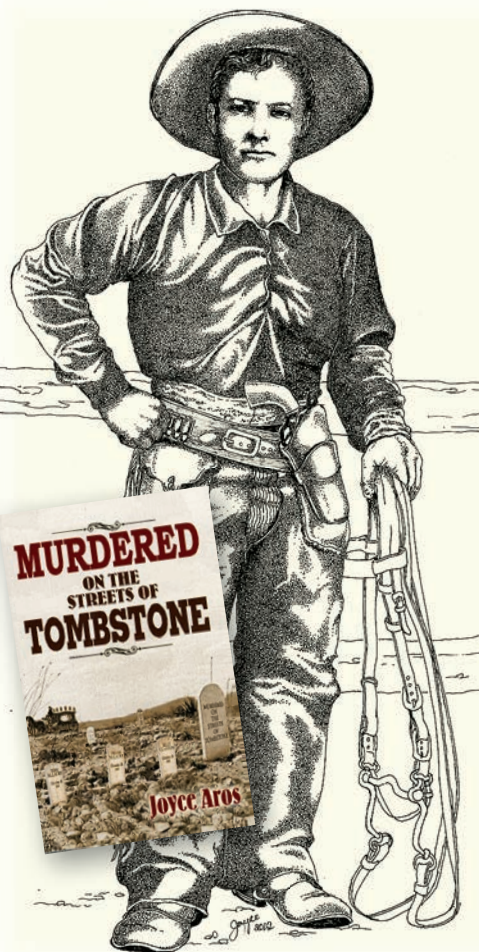
indispensable resource for writers, every writer of the West should own a copy. Mine is dog-eared and filled with notes and bookmarks from constant use. I love it.

4 **The Ox-bow Incident** (Walter Van Tilburg Clark, Arrow Books): A classic that has defined Western literature and film since it was published in 1940.

5 **The Ballad of Frankie Silver** (Sharyn McCrumb, St. Martin's Griffin): One of my absolute favorites; Sharyn McCrumb has taken a true murder story in North Carolina in 1833, and interwoven it with a fiction story. She is so creative the way she has done it, it is mesmerizing, an Old West mystery that keeps you on edge of your seat.

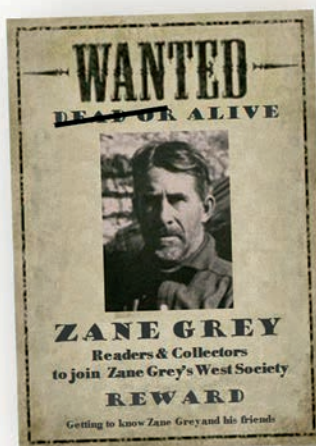


never written down. Her conclusion in *Murdered on the Street of Tombstone* (Goose Flats Publishing, \$26.99) that the cowboys were murdered in the street fight is reached by disregarding all testimony to the contrary. Aros is very talented, and her drawings of the participants, particularly the cowboys in period outfits, are superb. —*Allen Barra, author of Inventing Wyatt Earp: His Life and Many Legends*



Author Joyce Aros provides a detailed defense of the cowboys, including Billy Clanton (above), who were killed in their shoot-out with the Earp brothers and Doc Holliday behind the O.K. Corral in Tombstone on October 26, 1881.

— COURTESY JOYCE AROS —



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A TWISTED BIT OF HISTORY BY JOHNNY D. BOGGS

The Real Birth of Westerns

IN 1939, WESTERN MOVIES FIRED BLANKS.

No doubt about it. Western movies were reborn in 1939, catapulting the genre into big-time Hollywood that lasted some 60 years. *Stagecoach*, *Destry Rides Again*, *Jesse James*, *Dodge City* are considered classics. But watch them again, and you will see something else these movies have in common.

They stink.

All right, maybe stink is a bit harsh. But these movies aren't *Red River*, *The Naked Spur* or *The Wild Bunch*. Heck, they're not even *Station West*, *Silver Lode* or *Chisum*.

Stagecoach? Sure, the film made John Wayne a star and won two Academy Awards. It even got director John Ford an Oscar nomination—despite the fact that you can spot truck tracks in some scenes and, even worse, the shadow of the camera and operator when the stagecoach crosses the river. Besides, the only performance Andy Devine ever gave that didn't annoy me came in 1932's

Marlene Dietrich's role in *Destry Rides Again* would be parodied often, most famously by Madeline Kahn in 1974's *Blazing Saddles*.

—COURTESY UNIVERSAL PICTURES—

Law and Order, when his character was hanged fairly quickly.

Destry Rides Again? It's charming, but, honestly, are we supposed to buy Marlene Dietrich, with her harsh German accent, as a saloon tart named Frenchy? I'm a huge fan of James Stewart, but I

prefer him when he's trying to break Dan Duryea's face in *Winchester '73*, not carving napkin rings.

Dodge City? Errol Flynn would grow to hate Westerns (he did make a really good one, though nobody went to see

Rocky Mountain in 1950). Maybe *Dodge City* isn't as insipid as *The Oklahoma Kid* (another idiotic Warner Bros. release from 1939, putting Hollywood's great gangsters, Jimmy Cagney and Humphrey Bogart, in cowboy duds), but it's hokey. And boring. And the shoot-out finale is lame.

Stagecoach, *Destry*

Rides Again, *Jesse*

James, *Dodge City* are

considered classics.

But they stink.



Jesse James? Fans of the Younger boys were likely irritated that Cole, Bob, John and Jim didn't show up in this melodramatic waste of celluloid and Randolph Scott. The Youngers got even, though, because Jesse and Frank don't appear in 1949's *The Younger Brothers*. Jesse's granddaughter, Jo Frances James, said, "About the only connection [*Jesse James*] had with fact was that there once was a man named James, and he did ride a horse."

Union Pacific? I'll buy Barbara Stanwyck as an Irish gal about as quickly as I'll accept Dietrich as Frenchy. Cecil B. DeMille is the most overrated director this side of King Vidor, and here's another climactic gunfight that is dull. With the exception of a few Westerns, Joel McCrea is much more interesting in non-Westerns, like 1940's *Foreign Correspondent*, 1942's *Sullivan's Travels* and 1943's *The More the Merrier*.

Even B-power Republic Pictures tried an A-list film in '39. But about the only thing *Man of Conquest*, starring Richard Dix as Sam Houston, got the studio was a lawsuit from Marquis James, who accused the studio of plagiarizing his Pulitzer Prize-winning biography *The Raven*, which isn't as monotonous as *Man of Conquest*.

The Westerns of 1939 were caught between silly B-programmers and Hollywood's serious A-list films, like *Mr. Smith Goes to Washington*, *Of Mice and Men* and *The Wizard of Oz*. Seriously, where did Flynn get that hat in *Dodge City*? And Tom Tyler in *Stagecoach* looks like he just came off a shoot at Monogram Pictures.

Not until after WWII did Hollywood really discover what the Western—and the West—was all about. That's why I'd rather watch *My Darling Clementine*, *Westward the Women*, *Rawhide*, *No Name on the Bullet* or *Devil's Doorway*.

As far as 1939 Westerns are concerned, heck, give me *Harlem Rides the Range* or *Henry Goes to Arizona*. Then again, you may not agree with me; I think *Gone with the Wind* stinks too.

Johnny D. Boggs does like some pre-Code Westerns like *Hell's Heroes* and *Cimarron* (the Richard Dix version) and silents like *Hell's Hinges*, *Three Bad Men* and *The Wind*.

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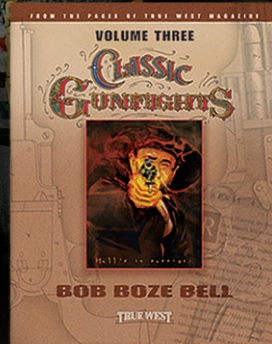
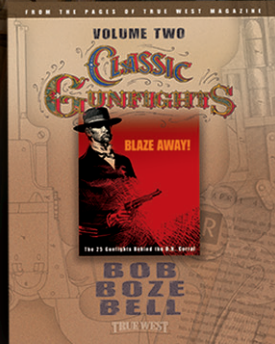
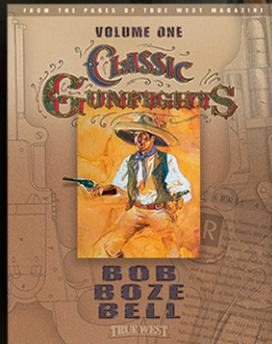
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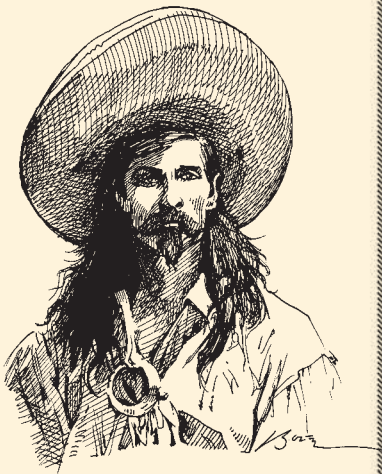
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A Snowball's Chance

Abraham Henson Meadows was born under an oak tree in a snowstorm. After his family moved to Arizona in 1877, he grew into a big-strapping cowboy, standing at six feet six, and competed in Payson's first cowboy contest in 1884. Five years later, Buffalo Bill Cody saw Tom Horn and Meadows rope in Tucson and offered them both a job with his Wild West show. Horn declined, but "Arizona Charlie" ended up touring the world, eventually launching his own show. When he trekked to the Yukon Territory for the gold rush, he built the Palace Grand Theatre in Dawson, which is still in operation. After he cashed out, he retired in Yuma, thinking the city's hot climate would allow him to beat his premonition that he would die as he was born, in a snowstorm.

On December 9, 1932, a freak snowstorm hit Yuma, and Arizona Charlie died after operating on his own varicose veins with a pocket knife. He was 73.

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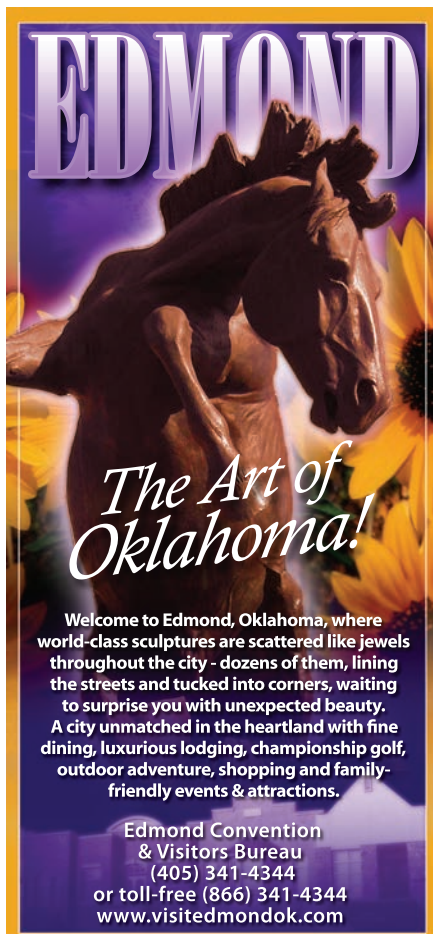
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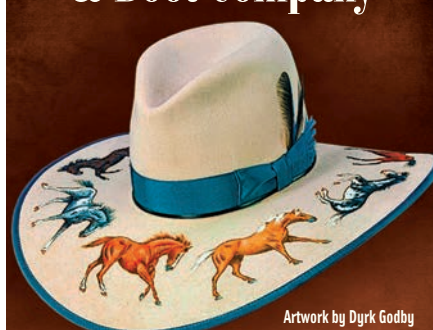
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Poverty Croquettes

A delicious 19th-century trick for leftovers.



Croquettes first appeared on English dinner tables in the 18th century. In the mid-1800s, Americans knew croquet as a lawn game. The food version didn't become widely popular in the States until the late 1870s, twenty years after recipes for croquettes began to be published.

Not unlike pie, croquettes were a thrifty way to use leftovers and extend one's meals. When croquettes gained popularity, the most common types were chicken and sweetbreads for main dishes, and potato for breakfast. The croquettes were generally shaped in cones or cylinders, but they could also be flattened.

A Denver newspaper reported how a housewife mastered the art of frugality with her croquettes. She served them to friend Isabel Gordon Curtis, who was astounded at how good they were. In 1898, she wrote a story about the visit and how her hostess had served her croquettes, but she could not detect the flavor. She

asked, "I know it is not quite the proper thing to ask, but might I know how these croquettes are made?"

The hostess smiled and said, "These are poverty croquettes."

"Poverty croquettes? Somehow that doesn't seem to be quite the right sort of

a name for them; they are quite the best I ever ate," Curtis replied.

The hostess deferred to her husband to explain. He told their guest, "I eat this sort of thing about once a week and I've got to confess I like them.... Yet I dread horribly to watch them made. I don't believe I could eat them if I were to see the things that go into them."

"...I dread horribly to watch them made. I don't believe I could eat them if I were to see the things that go into them."

The hostess went on to say that she saved all the meat scraps from a week's worth of dinners to make her croquettes. She used a table sausage grinder to make the filling.

Curtis was stunned, but then again, who was she to question some of the best croquettes she had ever eaten?

Making croquettes did, and still does, require some patience to craft them perfectly according to Victorian standards. The *Bismarck Daily Tribune* noted something to that effect in an 1888 article titled, "How to Keep a Husband." The story began, "I tell you, winning a husband is only a pleasure to a woman, but keeping him is a penance.... Conscious of her abilities and inabilities as a wife, a wise woman will learn how to keep a husband just as she learns how to keep house, to make chicken croquettes, chocolate creams, bread...and if she doesn't, why some syren [*sic*], with the sunshine in her tresses and the perfume of wild olives about her will secure for her a permanent vacation."

Home cooks and chefs began experimenting with croquettes. As the turn of the 20th century neared, recipes for rice, veal, lobster, turnip, plum pudding and even ice cream croquettes became popular.

Potato croquettes are some of the easiest types to make, so try your hand at the "husband-keeping" recipe.



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

POTATO CROQUETTES

4 medium potatoes, peeled and boiled

1 oz. butter

Pinch salt, nutmeg and sugar

1 egg

3 eggs, beaten in a separate bowl

Bread crumbs

Salt for sprinkling

½ c. oil and ½ c. butter

Mash the potatoes and add the butter, salt, nutmeg, sugar and one egg. Mix well, but do not overbeat. Chill for one hour. When cool, shape into cylinders or balls and then dip in eggs. Next, dip in bread crumbs.

Melt the oil and butter in a deep cook pot over medium high heat. Gently place the croquettes into the oil and fry until golden. Drain on a paper towel and season with salt.



Recipe adapted from *The Republic* in St. Louis, Missouri, March 23, 1896

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Twain is Born

And half the Donner Party dies. Reno, Nevada, is full of history.

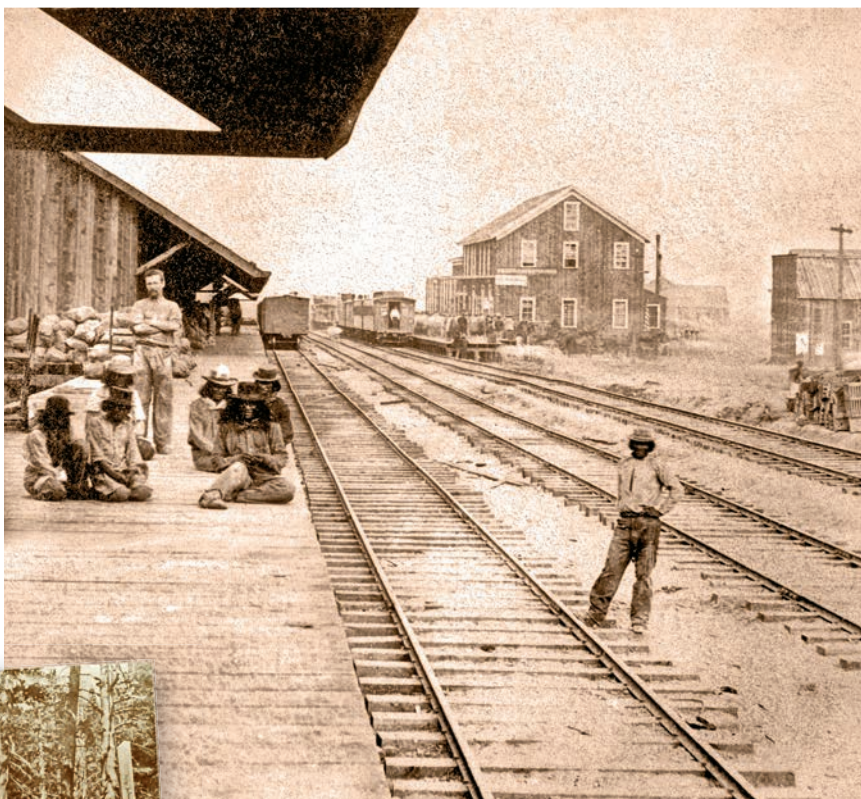
Franklin Graves lay dying. On Christmas Day, 1846, he called his 19-year-old daughter, Mary, to his side. “You have to do whatever you can to stay alive,” he told her. “Think of your mother and brothers and sisters If you don’t make it to Sutter’s Fort, and send help, everyone at the lake will die.... Use my flesh to stay alive.”

Mary and the rest of the Donner Party did what they had to do. Ultimately, 48 of the 87 original members of the most ill-fated emigrant group in American history survived.

“They had no idea this freak storm was coming,” says Chris Enss, who has written a slew of books and articles about some of the notable women of the Old West, including Mary Graves. “It was the last place where they were still looking forward to getting to their Promised Land.”

Jedediah Smith and other mountain men were the first whites to cross the high passes through the rugged Sierra Nevada range. Emigrants followed—first a trickle, then a flood. Many followed the Truckee River across Truckee Meadows, the site of modern Reno.

The region may have remained not much more than a way stop on the road to California if it hadn’t been for the Comstock Lode, a rich vein of gold and silver ore that prospectors found in 1859 near Virginia City.



(Above) The arrival of the Central Pacific Railroad in 1868 and the Virginia & Truckee short line in 1872 ensured Reno’s future.

— COURTESY NEVADA STATE RAILROAD MUSEUM —



(Left) Members of the Donner Party cut these trees near Alder Creek in the Sierra Nevada Mountains to make cabins. The high stumps reflect the deep snow in the winter of 1846-47.

— COURTESY LIBRARY OF CONGRESS —

“...everyone at the lake will die. Use my flesh to stay alive.”

The discovery had a profound and lasting effect on Nevada’s history. Statehood came just five years afterwards, but the mines fueled the Silver State’s economy for decades, producing more

than \$300 million worth of ore from 1859 to 1882.

Charles Fuller built a toll bridge across the Truckee River to connect

Virginia City with the California Trail shortly after the discovery. Myron Lake bought the bridge and built a stable, mill and hotel nearby. He called the settlement Lake’s Crossing.

Among those drawn to the area was a prospector-turned-newspaper-reporter named Samuel Clemens, who lived in Virginia City from 1862 to 1864. He first used the pen name “Mark Twain” during his stay. Today, visitors to the historic mining town can see Twain’s

WHERE HISTORY MEETS THE HIGHWAY

desk, chair and a few of his books at the Mark Twain Museum at the Territorial Enterprise.

Railroad promoters quickly realized a line could be built across Donner Pass and along the Truckee River. Working east, the Central Pacific Railroad crossed the Sierra Nevada range in 1868 and soon reached Lake's Crossing, which was renamed after Union Gen. Jesse Lee Reno, killed in the Civil War at the Battle of South Mountain.

In 1869, a predominately Chinese labor force completed a meandering 21 miles of the Virginia and Truckee Railroad, connecting Virginia City to the mills along the Carson River. The Virginia and Truckee Railroad reached Reno in 1872. It was a defining moment in the region's history, says Wendell Huffman, curator of the Nevada State Railroad Museum in Carson City.

"The railroads tied the towns together," he said, "and the Central Pacific route through the mountains secured Reno's place in history."

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



True West map by Gus Walker

Reno is an ideal base camp for a long weekend tour of historic mining towns, beautiful natural wonders and modern attractions (*VisitRenoTahoe.com*), such as the National Automobile Museum. Here are a few heritage sites just a short drive from "the Biggest Little Town in the World":

CARSON CITY

About two-thirds of the locomotives and railcars at the Nevada State Railroad Museum date from before 1900; many saw service with the Virginia and Truckee Railroad.

Museums.NevadaCulture.org

VIRGINIA CITY

Mark Twain enjoyed Adah Menken's risqué performance at the original Piper Opera House, destroyed in the Great Fire of 1875. Its replacement burned in 1883.

Today's beautifully restored opera house opened in 1885.

NPS.gov

GENOA

Pioneers established Mormon Station (now a State Park) in 1851 to serve emigrants on the California Trail. The settlement, renamed in Genoa in 1855, is the oldest town in Nevada. Today's park holds scads of pioneer artifacts, along with a replica of the original trading post.

Genoa.Nevada.org

PYRAMID LAKE

The Paiute War erupted in May 1860, forcing the only suspension of mail service in Pony Express history. Chief Numaga won the war's first battle, Texas Ranger John Hays the second. A marker near the junction of Nevada State Route 447 and Chicken Road describes the clashes.

NevadaWeb.com

TRUCKEE, CALIFORNIA

The rifle William Eddy used to kill a grizzly bear is just one of the artifacts in the Emigrant Trail Museum at Donner Memorial State Park. The Pioneer Monument honors all the emigrants who made the great trek west.

Parks.Ca.gov

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16

Historical Destinations That Will Make You Weep

The legacy of five centuries of Western history inspires contrition, contemplation and hope.

BY STUART ROSEBROOK



Young Second Lt. John Jordan Crittenden, temporarily assigned to Lt. James Calhoun's Company L of the 7th U.S. Cavalry from the 20th Infantry, was 22 years old when he was killed at the Battle of Little Big Horn. He was initially buried near his men, at the request of his family, on "Calhoun Hill" before he was reinterred in the Custer National Cemetery next to the battlefield in 1931.

The American West, imagined and celebrated worldwide in art and literature, film and television, is equally a land of grace and grief. Since Columbus sailed the Atlantic, world history changed, not just in the Americas, but, around the globe, with the near immediate exchange of peoples, culture, food, precious metals, commodities, politics, religion, animals and disease. The story of the European-American settlement of the Western United States, and the legacy of the last five centuries of history, good and bad, will equally elate and temper one's imagination as you understand the heartache and loss which happened with such violence and conflict as generations struggled, fought and died to control the land and rich resources of the American West.

For the first time in *True West* magazine, we share with you our top historic Western sites guaranteed to make you cry, get misty or at least genuflect on our history—and the strength of the generations who have endured and persevered—no matter the gravity of the tragic events of the past.



1

1 • Great Plains of North Dakota: The Near-Extinction of the American Bison

Once roaming the continent from Canada to Mexico, estimated at one time to number more than 50 million, the near extinction of the bison in the 1870s, and the collapse of the indigenous American Indian cultures dependent on the nomadic herds, is unfathomable to modern Americans. Many factors, including drought, the introduction of horses, cattle and sheep, and overgrazing and American Indian tribes overhunting prior to the Civil War, was the perfect mixture to create the calamity of the buffalo. The purposeful destruction of the last six million buffalo to destroy the culture of the Plains Indian tribes remains one of the great tragedies of the settlement of the post-Civil War West. In 1886, a young Iowa naturalist, William Temple Hornaday went to Montana to study one of the last wild herds of bison. His call to action in his ground breaking study, *The Extermination of the American Bison*, saved the noble animal, which had dwindled to just more than a thousand, including the Yellowstone

herd of 200 (left) protected in the national park. Today, the buffalo in Yellowstone are one of the most visible and important symbols of the American conservation movement, with more than 220,000 on private and public lands. When you walk the grounds and visit the National Buffalo Museum in Jamestown, North Dakota, in the heart of the Northern Plains, your guaranteed to shed a tear for the keystone species the Lakota, the Buffalo Nation, called *tatanka*.

Experience History Today @ National Buffalo Museum, Jamestown, North Dakota, BuffaloMuseum.com; Yellowstone National Park, NPS.gov; Draper Natural History Museum, Buffalo Bill Center of the West, Cody, Wyoming, CenterOfTheWest.org

2 • Acoma Pueblo: Acoma Pueblo Battle and Massacre, Acoma, New Mexico

The Spanish Empire's lust for land and wealth, in competition with its European and Ottoman rivals, had hardened its soul, even when carrying a missionary cross in the one hand opposite the sword. Across the Americas, Spanish violence and exploitation of the indigenous peoples, including slavery, mass murder and Western diseases led to the death of millions, is overwhelming to contemplate. In New Mexico, in 1599, a young conquistador, Don Juan Onate, given the grant to settle the region, took offense to the killing of a dozen of his

men in a skirmish at Acoma Pueblo (below). In retaliation, he ordered his soldiers to attack the Pueblo. More than 500 warriors were killed and 300 women. Of the approximate 5,200 Acoma Indians still alive, Onate ordered every male over 25 to lose their left foot (only 24 did) but all males, 12 to 25 and all females over 12, were dispersed into slavery for 20 years. A long history of mistrust between the Spanish and American Pueblo Indians, which ultimately resulted in the Pueblo Revolt, was once again evident in 1998, on the 400th anniversary of Onate's founding of New Mexico. In Acalá, New Mexico, the right foot was cut off the conquistador's statue, symbolically demonstrating that the Acoma people still grieve for those treated so viciously four centuries ago.

Experience History Today @ Pueblo of Acoma, New Mexico, PuebloOfAcoma.org; Indian Pueblo Cultural Center, Albuquerque, IndianPueblo.org and New Mexico History Museum, Santa Fe, NMHistoryMuseum.org



2



3 • Cherokee Heritage Center, Tahlequah, Oklahoma: The Trail of Tears

When President Andrew Jackson enforced the Indian Removal Act of 1830, the majority of Indians east of the Mississippi were moved into the Indian Territory of the future state of Oklahoma. The Indian Territory, became the most populated Indian state in the nation, forever defining the cultural future of the Eastern Tribes. The Eastern Indians, many decimated by war, disease and competition for natural resources, were forcibly removed from all states in the East, including the Five Civilized Tribes of the South, the Cherokee, Chickasaw, Choctaw, Creek and Seminole, including Cherokee leader John Ross (above) whose wife died on the way to Oklahoma. The Choctaw went first in 1831, the first “trail of tears” to Oklahoma, where they would be joined eventually by more than 40,000 American Indians forcibly relocated from their homes, thousands dying along the way. National historic trail markers have been placed in nine states from Georgia to Oklahoma, as well as numerous historic sites and museums, as symbolic reminders of the tragedy of the Trail of Tears.

Experience History Today @ Cherokee Heritage Center, Tahlequah, Oklahoma, CherokeeHeritage.org, Five Civilized Tribes Museum, FiveTribes.org, Muskogee, Fort Gibson Historic Site, Fort Gibson, FortGibson.org; Chickasaw Cultural Center, ChickasawCulturalCenter.com; and, National Park Service National Guide to Trail of Tears Historic Sites, NPS.gov



4 • Fort Bowie National Historic Site, Bowie, Arizona: The War with the Chiricahua

The battle for control of life giving waters of Apache Spring near Apache Pass in the northern foothills of the Chiricahua Mountains is symbolic of life in the desert Southwest of the United States and northern Mexico. When the Americans took over the region from Mexico in the 1840s and 1850s, the United States had continental plans, including national roads and railroads across Apacheria, a broad space of the Southwest from West Texas to Arizona. The young Republic inherited centuries of conflict and distrust between the Apache with their neighbors, the tribes they raided regularly in the region, and the Mexicans, descendants of the Spanish who had been so so cruel, so long ago. When the Butterfield Stage Line was built across southern Arizona, the stage company built a station near the springs, a traditional camp for Cochise’s band of Chiricahua. Control over this simple spring, led to the Bascom Affair, and Cochise’s war with the United States. Fort Bowie was built nearby in 1862, but peace

between the Chiricahua, led later by Geronimo (above, at right, with Naiche, son of Cochise, at Fort Bowie), would not end until 1886, and the tribe once feared by all, was shipped east to prison in box cars, including the Chiricahua Army scouts, never to return to Arizona.

Experience History Today @ Fort Bowie National Historic Site, Bowie, Arizona, NPS.gov; Arizona Historical Society, Tucson, ArizonaHistoricalSociety.org; and, Fort Huachuca Museum, Huachuca.com

5 • The Alamo, San Antonio, Texas: The War of Texas Independence

Today, the Alamo (below) is remembered as the shrine of liberty and symbolic of the sacrifice Americans were willing to make to secure future



lands for the expanding, young Republic. The War of Texas Independence in 1836 was a conflict of no quarter and little mercy, with the Alamo defenders killed to the last man and their bodies burned. In the next battle, at Goliad, after the Texas forcers surrendered to the superior Mexican force, Gen. Santa Ana ordered the rebels executed. More than 300 were marched out of town and shot; those who lived, were clubbed to death. Those who could not walk because of wounds, were killed where they sat. "Remember the Alamo!" and "Remember Goliad!" became the battle cry's of therevolution. At the the battle of San Jacinto, where Gen. Sam Houston defeated Mexican leader Santa Ana, the Texans returned the pain, inflicting unmerciful casualties on the once proud army of Mexico, killing 700 in a frenzied attack on the outmanned Mexicans. The battle for independence was won that day by Texas, and the legend of the Alamo, Goliad and San Jacinto live on, but without unimaginable and unmerciful casualties on both sides.

Experience History Today @ The Alamo, San Antonio, TheAlamo.org; Goliad State Park and Historic Site, TPWD.State.tx.us; and, San Jacinto Museum of History, LaPorte, SanJacinto-Museum.org



6 • Whitman Massacre, Walla Walla, Washington

The Oregon Territory was first settled by missionaries following the end of the fur trade and before the Oregon Trail pioneers began crossing the country for new lands to farm. The Whitman's, who built their

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PHOTOGRAPHIC VIEWS FROM THE GREAT NORTH-WEST

7

years later, five of the Indian leaders were hanged for their crimes. Descendants of the Cayuse leaders, including the daughter of Tomahas (previous page), were moved on to a reservation near Pendleton, Oregon, with Umatilla and Walla Walla Indians. The incident remains one of the darkest in the West's earliest days of settling the Northwest.

Mission near Walla Walla, Washington, were killed in a massacre that still clouds regional history of the Northwest and led to retributions and mistrust of the Oregon Indian tribes which culminated eventually in the Nez Perce War nearly 40 years later.

Dr. Marcus Whitman and his wife Narcissa, who with 11 others were murdered by Umatilla and Cayuse Indians on November 29, 1847, were accused by the Indians of poisoning 200

Cayuse that Whitman was inoculating for measles. The great cultural gap between the missionaries and Indian tribes had been building for 11 years, since the Whitman's arrival in 1836 (they were some of the earliest families to settle in Oregon). The tragedy did not end that day. The Indians took more than 50 women and children hostage, exchanging them later for guns and supplies. One of the girls that died in captivity was the daughter of Joe Meek. Three

Experience History Today @ Whitman Mission National Historic Site, near Walla Walla, NPS.gov; Fort Walla Walla Museum, FortWallaWallaMuseum.org; and Northwest Museum of Arts & Culture, Spokane, NorthwestMuseum.org

7 • Battle of Little Big Horn, Montana

The defeat of Gen. George Custer at the Battle of Little Big Horn remains one of the most poignant moments in American history.

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The story of the proud, overconfident cavalry leader who zealously underestimates the capability of his opponents, the 7th Cavalry under his command wiped out, and a legendary story of the West emblazoned by the fates on tablets of history. Yet, when you walk the grounds and hillsides of the battlefield, when you walk through the cemetery, and pause at the monuments to the soldiers and warriors who fought and died that June day in 1876, you weep not just for the dead that day, but those who fought, died and suffered before and after Little Big Horn in the American-Indian wars. Little Big Horn's national cemetery and the battlefield memorial (previous page) built over the mass grave of soldiers, is a sacred place. Keep your handkerchief nearby as you walk the hillside between the monument to the 7th Cavalry and the Indian Tribes, friends and foe, who fought and died so long ago.



Experience History Today @ Little Big Horn Battlefield National Monument, Montana, NPS.gov; Custer Battlefield Museum, Garyowen, Montana, CusterMuseum.org; and, Buffalo Bill Center of the West, Cody, Wyoming, CenterOfTheWest.org

8 • Battle of Washita, Oklahoma

Symbolic of the post-Civil War battles under the national supervision of Sherman and Sheridan, between the Army and in the West, Custer's "victory" over peaceful Southern Cheyenne Chief Black Kettle is one of a series

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LITTLE CROW, ST. PAUL.
 C. Sioux Chief and Leader of the Indian Massacre of 1862, in Minnesota
 (reproduced according to Act in Congress, by J. E. Whitney, in the year 1864)

of U.S. Army attacks on Plains Indians who were preparing for peace. The winter conditions (previous page) exacerbated the conditions for the survivors and the East Coast papers began to question the Army's policy of attacking peaceful tribes and the killing of women and children. Custer, who saw it as a military victory, not a massacre, never did completely recover from Washita in his military and political career, even labeled "Squaw Killer" by his detractors in the press, a moniker that surely haunted him to his final day on a hill above Little Big Horn.

Experience History Today @ Washita Battlefield National Historic Site, Cheyenne, Oklahoma, NPS.gov; Fort Sill National Historic Landmark Museum, Fort Sill, FortSillMuseum.com; Plains Indians and Pioneers Museum, Woodward, PIMI.info; and, Southern Plains Indian Museum, Andarko, IACB.DOI.gov

9 • Dakota Uprising, New Ulm, Minnesota

During the Civil War, the frontier settlers were vulnerable to attack by superior Indian forces, and in 1862 the Sioux uprising in Minnesota led to more than 600 settlers killed, dozens of Indian leaders hanged and the beginnings of a war with the Sioux that would infamously culminate nearly 30 years later at Wounded Knee. Chief Little Crow (above) was a respected leader of the Sioux, negotiating a peace treaty in 1851, but in 1862, after years

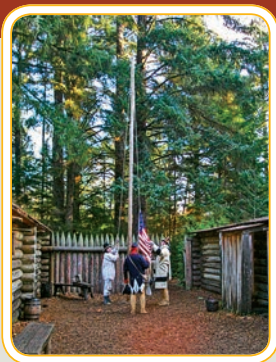


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of abuses towards his tribe, he had to support the war which would ultimately lead to the end of the Dakota Sioux culture in Minnesota and the hanging of 38 of his fellow tribal members (the largest hanging in U.S. history). The once revered peacekeeper found refuge in Canada, but on July 3, 1863, he and his son returned to his land in Minnesota to steal horses. He was mortally wounded and when his son was caught, identifying his father, Little Crow's body was dug up, scalped, mutilated publicly and beheaded before being thrown into a garbage pit at a slaughterhouse. His remains have since been returned to his descendants and a statue in his honor stands above the Crow River in Hutchinson, Minnesota.

10 Western History Shrines That Will Inspire You



- COURTESY FORT CLATSOP NATIONAL MEMORIAL -

1. The Arch, St. Louis, Missouri
2. The Alamo, San Antonio, Texas
3. Custer National Cemetery, Little Big Horn National Historic Battlefield
4. Yellowstone National Park, Wyoming, Montana and Idaho
5. Palace of the Governor's, Santa Fe, New Mexico
6. The Golden Gate, San Francisco, California
7. Point Loma National Monument, San Diego, California
8. Mount Rushmore National Memorial, Keystone, South Dakota
9. Crazy Horse Memorial, Custer, South Dakota
10. Fort Clatsop (above), Astoria, Oregon

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of abuses towards his tribe, he had to support the war which would ultimately lead to the end of the Dakota Sioux culture in Minnesota and the hanging of 38 of his fellow tribal members (the largest hanging in U.S. history). The once revered peacekeeper found refuge in Canada, but on July 3, 1863, he and his son returned to his land in Minnesota to steal horses. He was mortally wounded and when his son was caught, identifying his father, Little Crow's body was dug up, scalped, mutilated publicly and beheaded before being thrown into a garbage pit at a slaughterhouse. His remains have since been returned to his descendants and a statue in his honor stands above the Crow River in Hutchinson, Minnesota.

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10



en route to California and were attacked by the Utah Territorial Militia, many dressed as Indians to lay blame against the local Paiute. The Nauvoo Legion, led by Isacc C. Haight. William H. Dame and John D. Lee (the only attacker to be tried, convicted and executed for his crimes, 17 years later), a five day battle occurred when the Legion attacked the settlers. Fearful of reprisals, Dame ordered a trick cease fire under a white flag, and when the Utah militia entered the wagon camp, they turned on the emigrants, marching them out and killing them all but the youngest. The bodies were left in shallow graves, many desecrated by animals, the belongings ransacked and stolen, and kind nearby settlers, rescued the living youngsters. Today, the Meadows is a national historic monument, a somber reminder of one of the most shameful events to occur along the pioneer trails to the West.

10 • Mountain Meadows Massacre, Mountain Meadows, Utah

While history focuses on numerous atrocities against American Indians during the settlement of North America, the massacre on September 11, 1857, of 120 innocent emigrants. The Arkansas Baker-Fancher emigrant wagon train (above) was

Experience History Today @ Pipestone National Monument, Pipestone, Minnesota, NPS.gov; Minnesota History Center, St. Paul, MinnesotaHistoryCenter.org; and, Brown County Historical Society Museum, New Ulm, BrownCountyHistoryMuseum.MN.org

Experience History Today @ Mountain Meadows National Historic Monument, Mountain Meadows, Mtn-Meadows-Assoc.com;



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T. H. O'Sullivan, Phot.

No. 88—View of Estufa Ruin, Cañon de Chelly.

11

Natural History Museum of Utah, Salt Lake City, NHMU.Utah.edu; Pipe Spring National Monument, Pipe Spring, Kaibab-Paiute Reservation, Arizona, NPS.gov

11 • Canyon de Chelly, Arizona

During the Civil War, the New Mexico Territory, like much of the Western United States, was undermined in ongoing conflicts

with local Indian tribes, including the Navajo, who for more than three centuries had been in conflict with the European-American settlers in the region. Kit Carson, who had settled in Taos, was tapped by the federal government to negotiate peace with the Navajo who would not end their heritage of raiding the stock of New Mexico's ranchers and settlers. Carson marched his

American force into Navajo Country and defeated the Navajo, including the bands who lived in Canyon de Chelly (left), where they farmed and tended their peach orchards, which Carson's men chopped down. The Navajos, led by Manuelito, were marched to a lonely place called Bosque Redondo in New Mexico. The tribe was exiled for five years before they signed a treaty in 1868, promising never to make war with the United States again. In exchange for

peace, they returned to their homeland, which today is the largest reservation in the country.

Experience History Today @ Canyon de Chelly National Monument, Chinle, Arizona, NPS.gov; Navajo Nation Museum, Gallup, New Mexico, GGSC.WNMU.edu; Bosque Redondo Historic Site, Fort Sumner, NMMonuments.org; and, Kit Carson Home and Museum, Taos, KitCarsonHomeandMuseum.com

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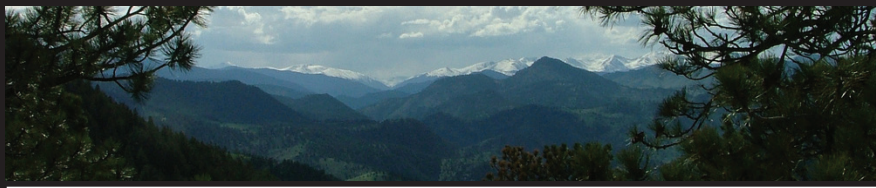
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12 • The Battle of Wounded Knee, South Dakota

Two weeks prior to the battle, Chief Sitting Bull was killed during an attempted arrest by Indian Tribal police. With the Ghost Dance escalating, and numerous armed bands of Sioux, including Spotted Elk's (Big Foot), converging on the Pine Ridge Lakota Indian Reservation, the Army was sent to de-escalate the rising tensions. The end of the West for many, the Battle of Wounded Knee is the nadir of the American Indian wars with the Northern Plains tribes. On December 29, 1890, on a freezing winter day (above), under the worst possible conditions, the United States Army, under direction of Col. James Forsyth of the 7th Cavalry, attacked and killed at least 150 Sioux, many of them unarmed as they were tracked down and killed while in flight from the battle. The Wounded Knee Museum in Wall, South Dakota, has brought a new sense of public understanding to this tragic and complex event, but like the battle and massacre itself, the Wounded Knee Memorial to the Indians and soldiers who died that day, is in a forlorn cemetery on the Pine Ridge Indian Reservation, and is in great need of respect, attention and understanding

Experience History Today @ Wounded Knee Museum, Wall, South Dakota, WoundedKneeMuseum.org; Akta Lakota Museum and Cultural Center, AktaLakota.STJO.org; and, Indian Museum of North America History, Crazy Horse Memorial, Custer, CrazyHorseMemorial.org

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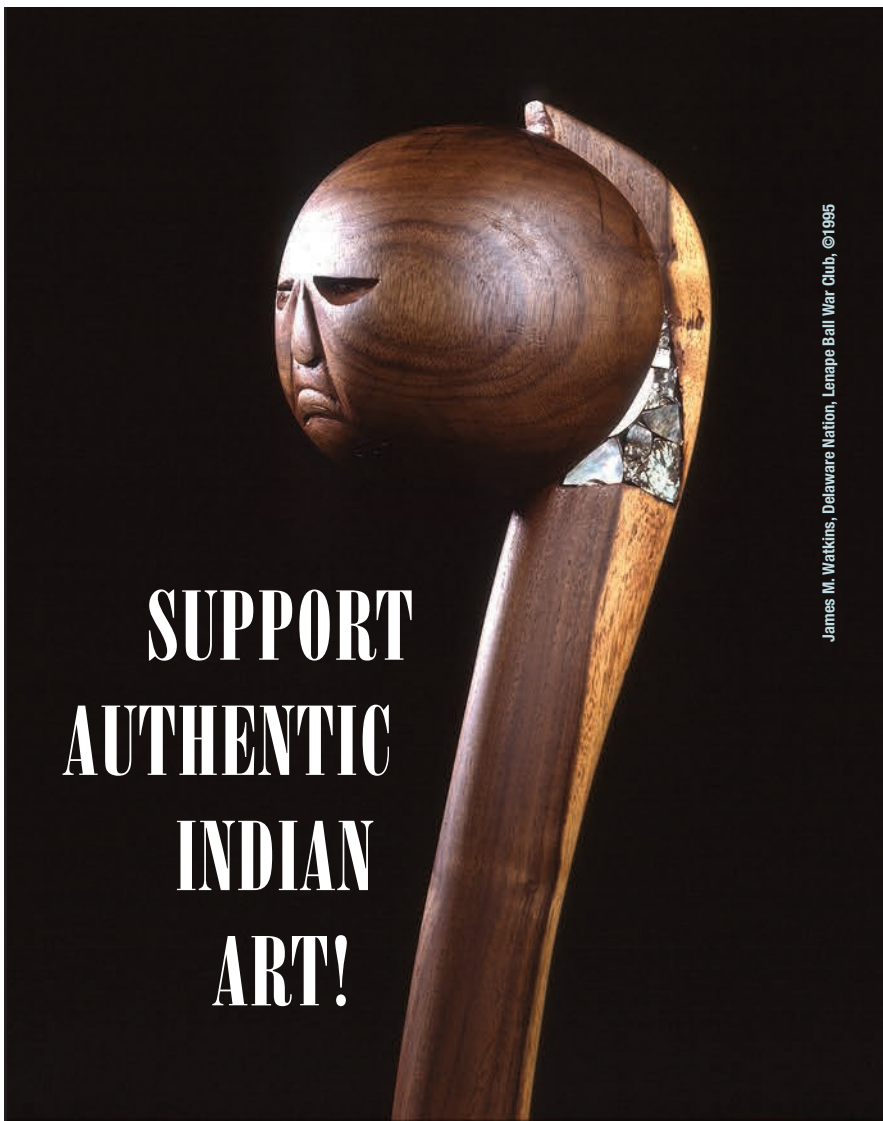


10

**Western Sites
That Will Make You Misty**



1. Bear Paw Battlefield (above), where Chief Joseph surrendered
2. Promontory Point, Utah
3. The Columbia Bar, Astoria, Oregon
4. Cheyenne Jail, Cheyenne, Wyoming, where Tom Horn was held and hanged
5. Glenwood Springs, Colorado, where Doc Holiday died
6. Tom Mix Memorial, Pinal Pioneer Parkway, near Florence, Arizona
7. John Wayne Birthplace, Winterset, Iowa
8. Marshall's Sawmill, Coloma, California
9. Lincoln, New Mexico
10. Chimney Rock, Oregon Trail, Nebraska



James M. Watkins, Delaware Nation, Lenape Ball War Club, ©1995

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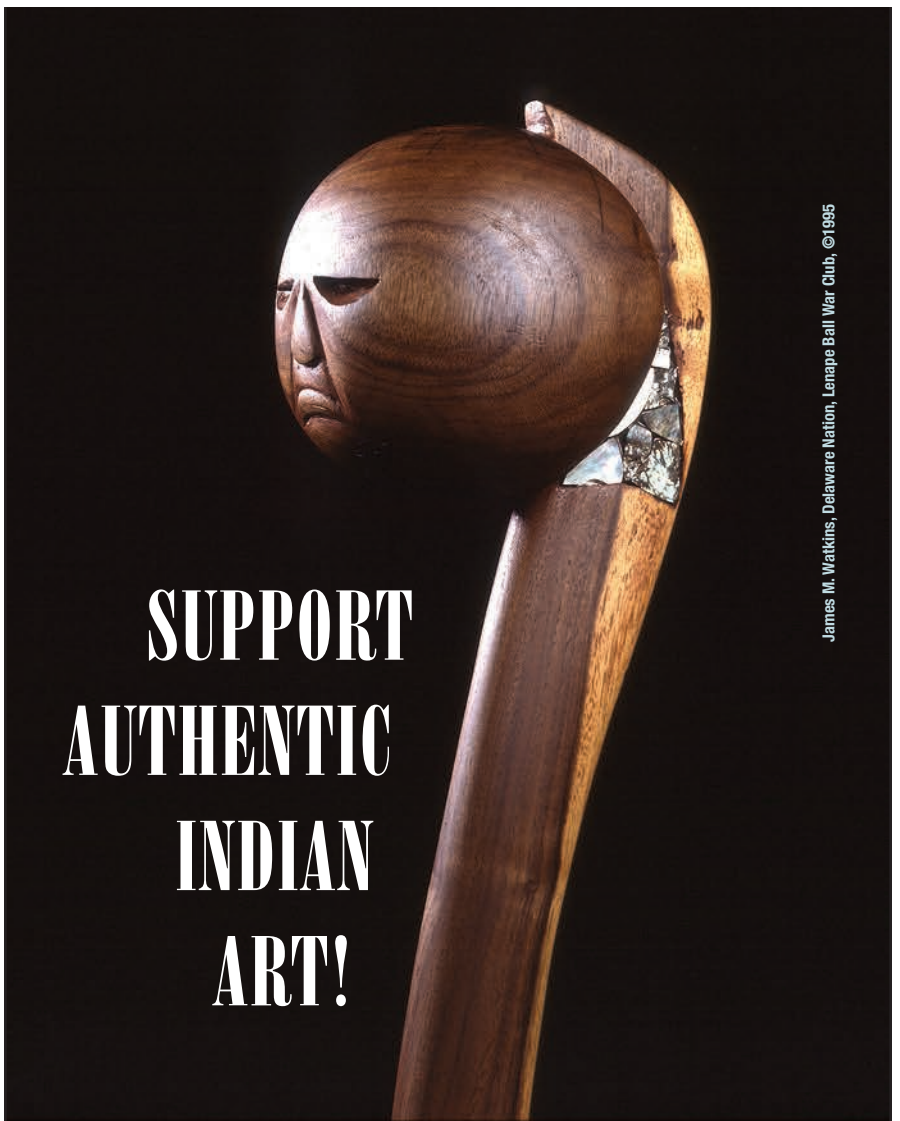




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13

13 • Donner Party Disaster, Truckee, California

The Donner Party was eager to get to California and they decided to take a new trail, the Hastings Cutoff through Utah rather than follow the traditional trail to Fort Hall or Soda Springs, Idaho Territory, where the trail cut south. With numerous setbacks and internal fighting, getting lost on the trail, and delays on the supposed shortcuts, the doomed emigrant party did not make it to the Sierra's west of Truckee Meadows (today's Reno, Nevada) before November. Record snowfall trapped them near Truckee (Donner) Lake for four to five months. Many of the men,



14

Funeral of Quanah Parker, Chief of the Comanches, at Post Oak Mission, near Cache, Okla. Feb. 24, 1881. Copyright 1911 by Edw. Ross.

2000 miles of adventure



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women and children who survived, 48 of the 87 who started for California in April, resorted to cannibalism to survive. Today, visitors to Donner Memorial State Park can visit the Emigrant Trail Museum and walk where the ill-fated emigrants camped near the lake and pass (previous page) that carries their name in remembrance today.

Experience History Today @ Donner Memorial State Park and Emigrant Trail Museum, Truckee, California, Parks.Ca.gov; Nevada Historical Society Museums, Reno and Carson City, Nevada, Museums.NevadaCulture.org; California Trail Interpretive Center, Elko, CaliforniaTrailCenter.org; and, National Frontier Trails Museum, Independence, Missouri, CI.Independence.MO.us

14 • Fort Parker Massacre, Fort Parker, Texas

The attack on Fort Parker would change Texas, American and Comanche history. With the abduction of Cynthia Parker, future mother of Quanah Parker, the legendary half-white Comanche chief, the massacre's aftermath reverberates through time as a cultural event that even shaped our imagined understanding of the West with *The Searchers*, book and movie, loosely based on the historic abductions of white children by the Comanche. When Chief Parker, once the most feared Indian leader on the Texas-Oklahoma frontier, was buried on February 24, 1911 (previous page), more than 2,000 attended his funeral. Buried in finest buckskins, next to his mother's grave in the cemetery in Cache, Oklahoma, Parker was still only in his early 60s at his death from heart disease. Yet, for many, the Comanche leader's death at such an early age could easily have been from a broken heart, living and fighting between two cultures most of his life, a captive when he was born, and a captive of the 20th century when he died.

Experience History Today @ Old Fort Parker, Groesbeck, Texas, FortParker.org; Bullock State History Museum, Austin; TheStoryOfTexas.com; Comanche National Museum and Cultural Center, Lawton, Oklahoma, ComancheMuseum.org

15 • Columbia River Gorge

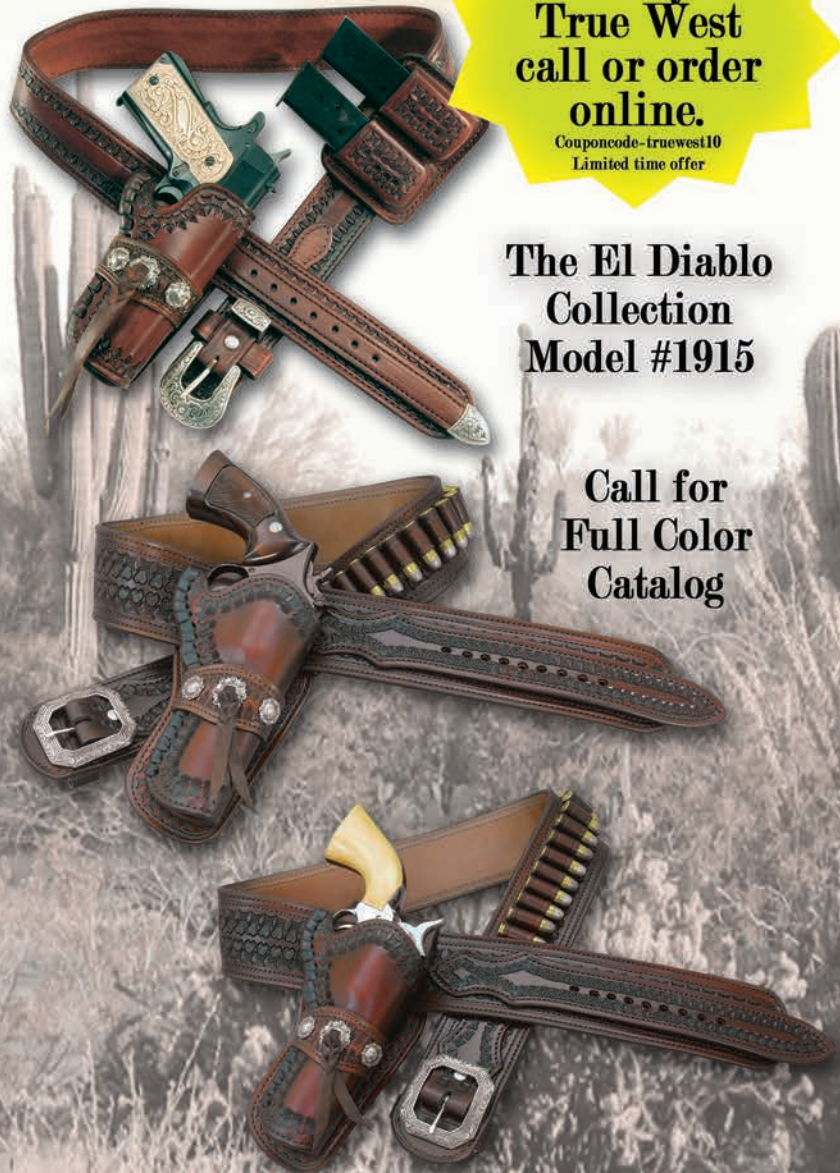
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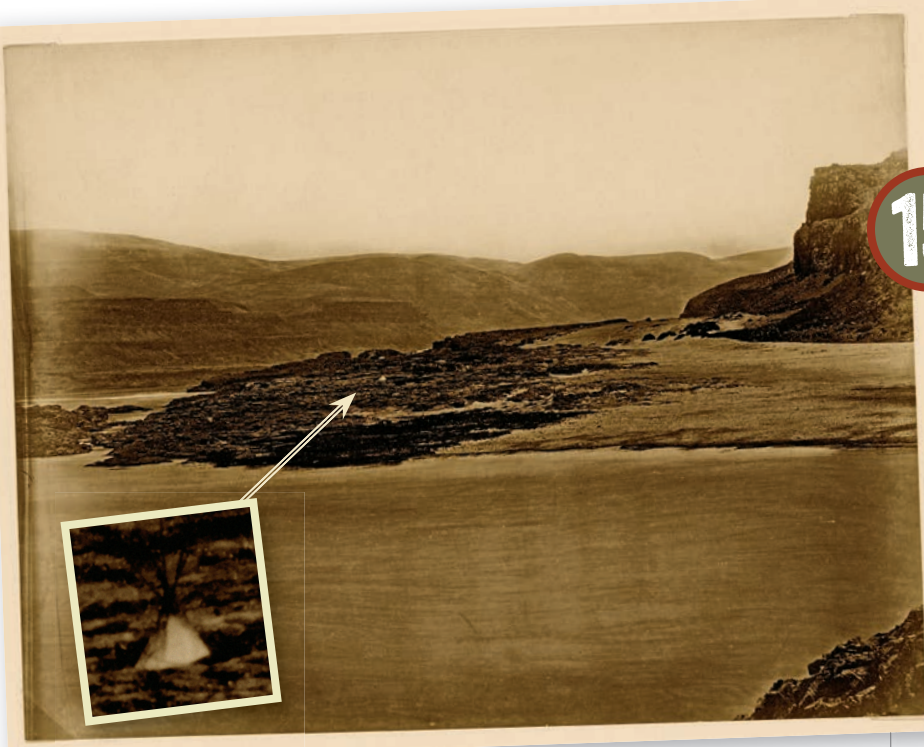
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indigenous tribes that for thousands of years had fished the salmon for sustenance from famed locations such as now drowned Celilo Falls. The tragedy of the Gorge is twofold: the tragic loss of life of settlers and their children who drowned in the rapids of the Columbia, so close to the promised land of the Willamette Valley; and, with the river dammed, the end of a way of life for the local Indian tribes who had lived and fished along the river for hundreds of years. It is guaranteed to make even the stoic weep.

Experience History Today @

Columbia Gorge Discovery Center/Wasco County Historical Museum, The Dalles, Oregon, GorgeDiscovery.org; Oregon Historical Society and Oregon History Museum, Portland, OHS.org; and, Columbia Gorge Interpretive Center Museum, Stevenson, Washington, ColumbiaGorge.org

of President Thomas Jefferson's dream of a northwest passage to the Orient. Visitors to The Dalles, Oregon, the original terminus of the Oregon Trail, who stand along the river bank and watch the barges of grain moving slowly

west to ocean going ships in Portland, the nation's largest inland port, can hardly fathom what the emigrants faced when they reached the Columbia River Gorge (above, circa 1860) in the 1840s. Nor would the ancestors of the

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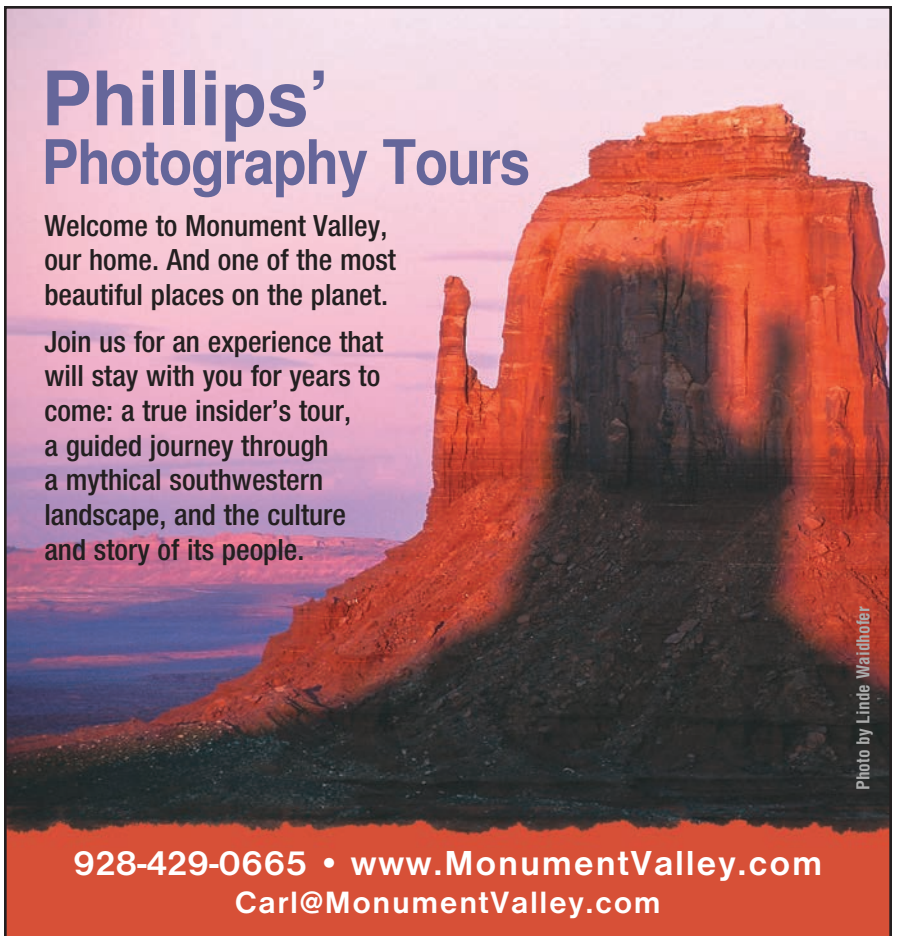


Photo by Linde Walthofer

928-429-0665 • www.MonumentValley.com
Carl@MonumentValley.com

**16 • Quantrill's Raid,
Lawrence, Kansas**

The bloody border war between Kansas Jayhawkers and Missouri Red Legs has legendary ramifications, including a rivalry of two states that has lasted more than 150 years, the beginnings of the legend of the James-Younger Gang, and one of the worst American civilian atrocities of the Civil War, Quantrill's Raid. On August 21, 1863, William Quantrill led a deadly force of guerilla fighters into Lawrence, burning the Kansas city to the ground, (right) terrorizing the citizens, robbing banks, looting stores, and leaving 185-200 dead men and boys behind. The raid, in retribution for a band of malicious Jayhawkers operating out of Lawrence, and the death of some sisters and daughters of Missouri raiders in a collapsed Kansas City jail, the massacre



in Lawrence led to a scorched earth policy in western Missouri, where Kansas Jayhawkers burned out and displaced thousands of Missourians in four counties near the Kansas border. While Quantrill fled to Texas, his bushwhacking force was never the same, and in 1865 he died in Kentucky of battle wounds, but two of his men, Frank and Jesse James would ride on into history.

Experience History Today @ Watkins Museum of History, Lawrence, Kansas, WatkinsMuseum.org, Historic Lecompton, LecomptonKansas.com; Fort Scott National Historic Site, Fort Scott, NPS.gov; Freedom's Frontier National Historic Area, multiple locations, Eastern Kansas and Western Missouri, FreedomsFrontier.org

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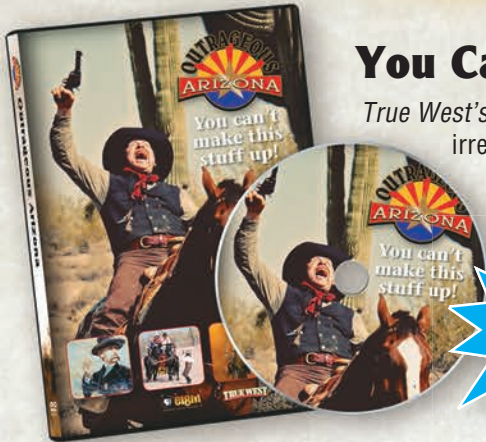
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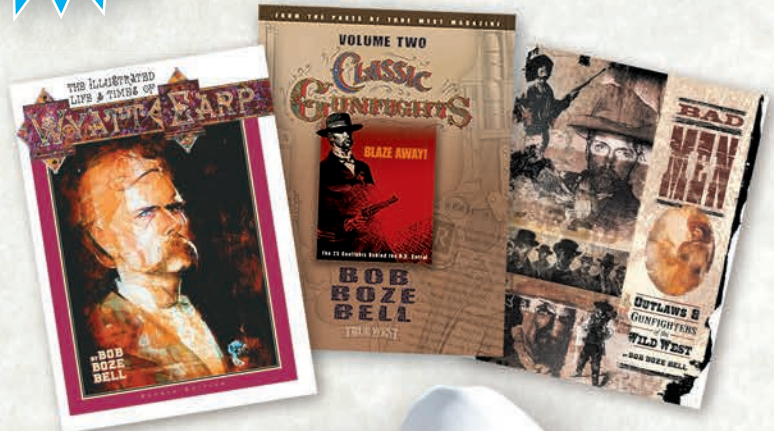
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FOR MAY 2014



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PRESCOTT'S 150TH: A TERRITORIAL DINNER

Prescott, AZ, May 30: To ring in Prescott's 150th birthday, Sharlot Hall Museum will host a catered dinner cooked from historically-inspired recipes. The 1885 photo shows Judge John Howard and others having a picnic at Fort Misery, Arizona's oldest log cabin, which is still on the grounds at Sharlot Hall.

928-445-3122 • Sharlot.org

ANIMAL ADOPTIONS

MILES CITY BUCKING HORSE SALE

Miles City, MT, May 15-18: Watch rodeo action originating from southeastern Montana, along with bucking horse sales and street dances. 406-234-2890 • BuckingHorseSale.com

WILD HORSE AND BURRO ADOPTIONS

Riverton, WY, May 16-17: Wild horses and burros from Western states are offered up for adoption to folks who will provide long-term care. 866-468-7826 • BLM.gov

ART SHOWS

QUILT RETREAT AT OREGON TRAIL CENTER

Montpelier, ID, May 1-3: Veteran quilter Jenny Doan of Missouri Star Quilt Company will host a trunk show and teach two quilt classes. 208-847-3800 • OregonTrailCenter.org

DOWNTOWN EDMOND ARTS FESTIVAL

Edmond, OK, May 2-4: Over 100 artists from across the United States gather to showcase their paintings, sculptures, jewelry, pottery and more. 405-249-9391 • DowntownEdmondOK.com

TRAIL OF TEARS ART SHOW & SALE

Park Hill, OK, Closes May 25: Features authentic American Indian art and competitions in several categories at one of Oklahoma's oldest art shows. 888-999-6007 • CherokeeHeritage.org

AUCTION

HISTORIC & ANTIQUE FIREARMS

Manchester, NH, May 17: Historic firearms on the auction block could include Winchesters, Colts, sporting rifles and flintlock pistols. 603-627-7383 • Amoskeag-Auction.com

MOVIE TRIBUTE

JOHN WAYNE BIRTHDAY CELEBRATION

Winterset, IA, May 23-24: Join actress Lana Wood for a benefit dinner at John Wayne Birthplace Museum to celebrate the Duke's life and movies. 877-462-1044 • JohnWayneBirthplace.Museum

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Victorville, CA, May 17: Featuring Rex Allen Jr., this evening of entertainment benefits the Happy Trails Children's Foundation. 760-240-3330 • HappyTrails.org



CALIFORNIA TRAIL DAYS

Elko, NV, May 31-June 1: Discover how settlers lived and survived the California Trail in the 1850s with historical displays and presentations. 775-738-1849 • CaliforniaTrailCenter.org





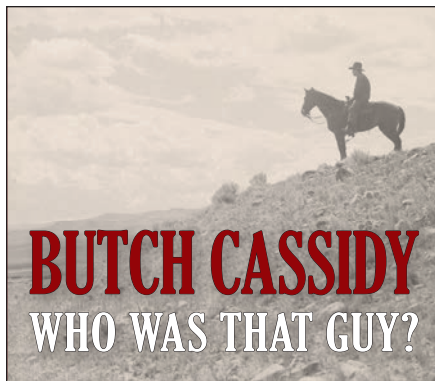
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NARROW GAUGE DAYS

Durango, CO, May 2-3: Join the Silverton Brass Band (shown above) at the Durango depot to celebrate the Durango & Silverton Narrow Gauge Railroad's 131 years of service to Silverton, Colorado.
970-247-2733 • DurangoTrain.com

HERITAGE FESTIVALS

HEARTLAND STORYTELLING FESTIVAL

Beatrice, NE, May 1-2: Held since 1998, this old-fashioned storytelling event features nationally known storytellers who bring the Old West to life.
402-223-3514 • NPS.gov

GENOA COWBOY FESTIVAL

Genoa, NV, May 2-4: Cowboys from all over the United States gather to enjoy live music, poetry, historical demonstrations and workshops.
775-782-0326 • CowboyPoetryGenoa.com

SANTA MARIA FEAST DAY

Acoma, NM, May 4: Honoring the McCarty church's patron saint, this feast has traditional dancers and vendors lining the road to the church.
800-747-0181 • AcomaSkyCity.org

FRONTIER FORT DAYS

Fort Worth, TX, May 9-10: The Texas frontier comes to life with fort camps, military parades, American Indian exhibitions and more.
817-625-9715 • StockyardsStation.com

PENDLETON CATTLE BARONS WEEKEND

Pendleton, OR, May 9-11: The legacy of the region's cattlemen and ranchers are honored with bronc riding and a cowboy collectibles auction.
541-377-6834 • CattleBarons.net

GOLDEN SPIKE RE-ENACTMENT

Brigham City, UT, May 10: Celebrates the 145th anniversary of the first Transcontinental Railroad and honors the workers who completed it.
435-471-2209 • NPS.gov

TEMECULA WESTERN DAYS

Temecula, CA, May 17-18: Watch the Temecula Gunfighters and other re-enactors perform shoot-outs and skits, and enjoy live Western music.
951-694-6480 • CityOfTemecula.org

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Tonopah, NV, May 24-25: Honors the rancher credited with the original silver claim that launched one of Nevada's biggest mining booms.
775-482-6336 • TonopahNevada.com



MEET THE PIONEERS

Baker City, OR, May 24-25: Living history interpreters bring frontier characters to life for history buffs of all ages.
541-523-1843 • OregonTrail.blm.gov



WYATT EARP DAYS

Tombstone, AZ, May 24-26: Gunfights, hangings and skits re-enacted in the streets of Tombstone, plus a chili cook-off and an 1880s fashion show. 520-457-3511 • TombstoneChamber.com

NATIVE VOICES AT THE AUTRY

Los Angeles, CA, May 28-29: Free staged public readings of new works from America's leading American Indian theatre company. 323-667-2000 • NativeVoicesAtTheAutry.org

MUSIC FESTIVALS

RAMONA BLUEGRASS & OLD WEST FEST

Ramona, CA, May 4-5: Hot Club of Cowtown and more Bluegrass acts perform, plus a historical encampment features Old West music. 760-789-6173 • RamonaBluegrassFest.com



AZTEC FIESTA DAYS

Aztec, NM, May 29-June 1: Near Ancestral Pueblo ruins, this town celebrates its history with a parade, a carnival, high noon shoot-out and a car show.

505-334-7646 • AztecChamber.com



EDMOND JAZZ AND BLUES FESTIVAL

Edmond, OK, May 24-25: Smooth Jazz and Blues fill Stephenson Park on Memorial Day weekend as live bands and artists perform. 405-341-3321 • EdmondJazzAndBlues.org

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INDIAN MARKET AND POWWOW

Morrison, CO, May 17-18: Enjoy multi-region powwows and an authentic native market inspired by Old Bent's Fort's tribal history. 303-839-1671 • TesoroCulturalCenter.org

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RAM PRCA PRO RODEO

Bandera, TX, May 24-25: The rodeo includes PRCA-sanctioned bareback riding, steer wrestling, calf roping and bull riding. 830-796-7207 • BanderaRodeo.com

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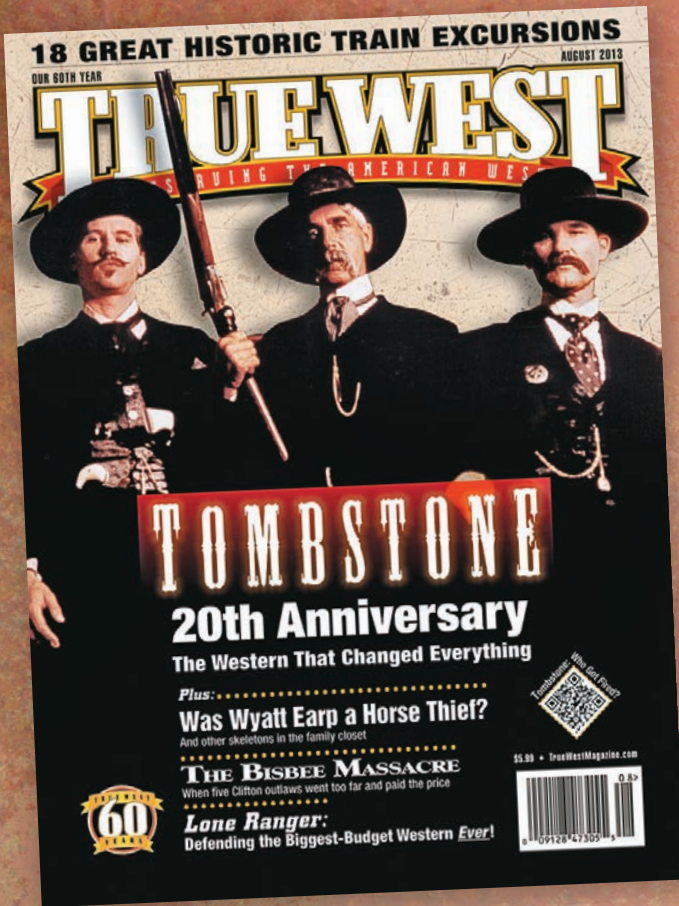
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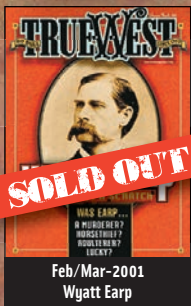
Dec-2000
Mountain Men



Jan-2001
Topless Gunfighter



May/June-2001
Custer



Feb/Mar-2001
Wyatt Earp



Nov/Dec-2002
Butch & Sundance



Jul-2003
Doc & Wyatt



Mar-2004
Fakes/Fake Doc



Sep-2004
Wild Bunch



Jun-2005
Jesus Out West



Dec-2006
Buffalo Gals & Guys



Oct-2006
Tombstone/125th OK Corral



Oct-2007
3:10 to Yuma



Oct-2008
Charlie Russell



Sep-2009
500 Yrs Before Cowboys



Nov/Dec-2010
Black Warriors of the West



Apr-2011
True Grit/Bridges & Wayne



Jun-2012
Wyatt on the Set



Jul-2012
Deadly Trackers



Jan-2013
John Wayne



Mar-2013
Arizona Rangers



Nov-2013
Soiled Doves

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- Feb: Chief Buffalo Horn *Sold Out!*
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- Apr: Lotta Crabtree
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- Jun: Frontier Half-Bloods
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- Aug: John Wayne
- Sep: Border Breed
- Oct: Halloween Issue
- Nov: Apache Scout
- Dec: Mountain Men

2001

- Jan: Topless Gunfighter
- Feb/Mar: Wyatt Earp
- Apr: Geronimo Smiling
- May/June: Custer
- Jul: Cowboys & Cowtowns
- Aug/Sep: Wild Bill
- Oct: Redman
- Nov/Dec: Doc Holiday

2002

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- Feb/Mar: Alamo
- Apr: The Scout
- May/June: Wayward Women
- Jul: Texas Rangers
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- Oct: Billy On The Brain
- Nov/Dec: Butch & Sundance

2003

- Jan: 50 Historical Photos
- Feb/Mar: 50 Guns
- Apr: John Wayne
- Spring: Jackalope Creator Dies
- May/June: Custer Killer
- Jul: Doc & Wyatt
- Aug/Sep: A General Named Dorothy
- Oct: Vera McGinnis
- Nov/Dec: Worst Westerns Ever

2004

- Jan/Feb: Six Guns
- Mar: Fakes/Fake Doc
- April/Travel: Visit the Old West
- May: Iron Horse/Sacred Dogs
- Jun: HBO's Deadwood
- Jul: 17 Legends
- Aug: JW Hardin
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- Oct: Bill Pickett
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2005

- Jan/Feb: Rare Photos
- Mar: Deadwood/McShane
- Apr: 77 Sunset Trips
- May: Trains/Collector's Edition
- Jun: Jesus Out West
- Jul: All Things Cowboy
- Aug: History of Western Wear
- Sep: Gambling
- Oct: Blaze Away/Wyatt
- Nov/Dec: Gay Western? Killer DVDs

2006

- Jan/Feb: Mexican Insurgents
- Mar: Kit Carson
- Apr: I've Been Everywhere, Man
- May: The Racial Frontier
- Jun: Playing Sports in the OW
- Jul/Aug: Dude! Where's My Ranch?
- Sep: Indian Yell
- Oct: Tombstone/125th Ok Corral
- Nov: Gambling
- Dec: Buffalo Gals & Guys

2007

- Jan/Feb: Cowboys Are Indians
- Mar: Trains/Jim Clark
- Apr: Western Travel
- May: Dreamscape Desperado/Billy
- Jun: Collecting the West/Photos
- Jul: Man Who Saved The West
- Aug: Western Media/Best Reads

- Sep: Endurance Of The Horse
- Oct: 3:10 To Yuma
- Nov/Dec: Brad Pitt & Jesse James

2008

- Jan/Feb: Pat Garrett/No Country
- Mar: Who Killed the Train?
- Apr: Travel/Geronimo
- May: Who Stole Buffalo Bill's Home?
- Jun: The Last Cowboy President?
- Jul: Secrets of Our Nat'l Parks/Teddy
- Aug: Kendrick's Northern CBs/Photos
- Sep: Saloons & Stagecoaches
- Oct: Charlie Russell
- Nov/Dec: Mickey Free

2009

- Jan/Feb: Border Riders
- Mar: Poncho Villa
- Apr: Stagecoach
- May: Battle For The Alamo
- Jun: Custer's Ride To Glory
- Jul: Am West, Then & Now
- Aug: Wild West Shows
- Sep: Vaquero/500 Yrs Before CBs
- Oct: Capturing Billy
- Nov/Dec: Chaco Canyon

2010

- Jan/Feb: Top 10 Western Towns
- Mar: Trains/Pony Express
- Apr: OW Destinations/Clint Eastwood
- May: Legendary Sonny Jim
- Jun: Extreme Western Adventures
- Jul: Starvation Trail/AZ Rough Riders
- Aug: Digging Up Billy the Kid
- Sep: Classic Rodeo!
- Oct: Extraordinary Western Art
- Nov/Dec: Black Warriors of the West

2011

- Jan/Feb: Sweethearts of the Rodeo
- Mar: 175th Anniv Battle of the Alamo
- Apr: Three True Grits

- May: Historic Ranches
- Jun: Tin Type Billy
- Jul: Viva, Outlaw Women!
- Aug: Was Geronimo A Terrorist?
- Sep: Western Museums/CBs & Aliens
- Oct: Hard Targets
- Nov/Dec: Butch Cassidy is Back

2012

- Feb: Az Crazy Road to Statehood
- Mar: Special Entertainment Issue
- Apr: Riding Shotgun with History
- May: The Outlaw Cowboys of NM
- Jun: Wyatt On The Set!
- July: Deadly Trackers
- Aug: How Did Butch & Sundance Die?
- Sep: The Heros of Northfield
- Oct: Bravest Lawman You Never
- Nov: Armed & Courageous
- Dec: Legend of Climax Jim

2013

- Jan: Best of the West/John Wayne
- Feb: Rocky Mountain Rangers
- Mar: Arizona Rangers
- Apr: US Marshals
- May: Texas Rangers
- Jun: Doc's Last Gunfight
- Jul: Comanche Killers!
- Aug: Tombstone 20th Annv
- Sep: Ambushed on the Pecos
- Oct: Outlaws, Lawmen & Gunfighters
- Nov: Soiled Doves
- Dec: Cowboy Ground Zero

2014

- Jan: Best 100 Historical Phtoos
- Feb: Assn. of Pat Garrett
- Mar: Stand-up Gunfights
- Apr: Wyatt Earp Alaska

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Nock Nock

In 1960's *The Alamo*, Jim Bowie used a seven-barrel pepperbox rifle. Did such a gun exist? And did the real Bowie have one?

Joe "Doc" Amason
Delano, California

You're referring to the .52 caliber Nock gun. This seven-barreled flintlock smoothbore firearm, invented by James Wilson in 1779 and produced by Henry Nock, was intended for snipers in the rigging of ships to allow them to fire volleys onto the decks of enemy ships in close-quarter fighting.

Unlike a pepperbox, which is a multiple-barrel repeating firearm, a volley gun fires all the barrels simultaneously. The recoil of shooting seven barrels at once was enough to break a man's shoulder. It could also set the sails on fire. In short, the Nock gun wasn't a practical weapon for use in combat.

Richard Widmark's Jim Bowie did use one, but that was pure Hollywood. The defenders of the Alamo relied on their long-barreled rifles to hold Antonio López de Santa Anna's army at bay for 13 days. Bowie, sick and confined to his bed, could never have managed to fire the heavy Nock gun.

Do any records indicate Wyatt Earp and Wild Bill Hickok met?

John McCaffer
Queen Creek, Arizona

Wild Bill Hickok biographer Joe Rosa clears up the story for us: "I believe that it was Stuart Lake who first suggested they did meet, in his fictional biography of Earp. I think he based the meeting on the story that Hickok put some shots from his pistol into a saloon sign one hundred yards away. But his date of 1871 in Market Square, in Kansas City [Missouri], does not make sense. Hickok did not appear



Ask The Marshall

BY MARSHALL TRIMBLE

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, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu



Jim Bowie (Richard Widmark) blows down a group of Mexican soldiers with his .52 caliber Nock gun (inset) near the conclusion of 1960's *The Alamo*.

— FILM COURTESY UNITED ARTISTS; NOCK GUN TRUE WEST ARCHIVES —

in KC until late December of that year. In several books devoted to Earp, various family members have been quoted as stating that Wyatt saw Hickok, but none of them suggested that they were buddies. So my answer would be that there is no evidence that they ever met."

A gambler in a high-stakes poker game runs out of money while holding a winning hand of four aces. He asks the players to pause the game so he can get a loan at the bank. Is this Hollywood or a true story?

Barry Waldbaum
True West Maniac #1499
Centereach, New York

It's Hollywood. I believe you're referring to the 1966 film, *A Big Hand for the Little Lady*, starring Henry Fonda and Joanne Woodward; some posters for the film featured a hand holding four aces. Fonda's character is a poor poker player who gets in a game of five-card draw with the richest high rollers in the territory. He's in way over his head, but has apparently been dealt a killer hand (we never get to see the final hands in the movie).

Betting becomes heavy, and he runs out of chips. He's allowed to go to his room to get more cash, and the game continues. The stress causes Fonda's character to have a heart attack, but the game goes on,

since wife Mary (Woodward) has taken over for him. After seeing her hand, the tight-fisted banker gives her a loan, causing the other players to fold.

In real poker, the "table stakes" rule prevents you from buying more chips and betting them during the same hand. But it's a fun movie.



A Big Hand for the Little Lady provided the last screen appearance of comedian Chester Conklin, whose roughly 300-movie career began in 1913.

— COURTESY WARNER BROS. —



William Frederick Cody, circa 1875, before he would be known around the world as Buffalo Bill.

- COURTESY GEORGE EASTMAN HOUSE COLLECTION -

How did “being heeled” come to mean “being armed?”

*Bill Murray
Pleasant View, Utah*

“Being heeled” is tied to the term “well-heeled,” which means having plenty of money (wearing quality shoes was a sign of prosperity). In the Old West, at least in theory, a person was better off carrying a firearm—and thus he (or she) was “heeled.” The term was first applied, in 1866, to gamecocks with spurs strapped to the heels, giving them advantage in a cockfight.

Was there a female Texas Ranger during the Old West era?

*Kim Adrian
Davenport, Iowa*

Not in the Old West. The Texas Rangers are an elite division of the state police with a storied history dating to 1823. Two women joined the force in 1993. Three women currently serve with the Texas Rangers.

Who is the most popular character the Old West ever produced?

*Ronnie Bishop
Nashville, Tennessee*

Hard to say—and it depends on whether we’re talking about popular at that time or today. If we’re talking about the former, I’d have to say Buffalo Bill Cody has to rank up there. He was the real McCoy when it came to being a Western hero, and then he formed his entertainment show and took it around the world. He was probably the best-known American on earth, and thus the most popular. ❏



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What HISTORY HAS TAUGHT ME

What most don't know about Doc

Holliday is that he didn't go west for his health. Some report he left Georgia because of a wandering spirit, or, as Bat Masterson wrote in *Human Life* magazine, because of a quick trigger finger. If he were seeking a health resort, Georgia was full of them, and famous for a few. So something else must have sent him west. Bat's story seems most likely to me.

My craziest research memory is being dropped off at the end of a dark gravel road, at nighttime, by a trolley driver who insisted that I had to see the "Vapor Caves." Turned out the Vapor Caves were the reason Doc went to Glenwood Springs, Colorado. Funny thing is, the trolley driver didn't know I was writing a book about Doc.

The biggest misconception about Doc is that he was Wyatt Earp's lifelong friend; truth is, they only spent a few years together. Bat Masterson may have been Doc's truer friend, since he helped Doc out of his dire legal troubles in Denver, while Wyatt was hiding out in the mountains of the Gunnison.

The South's influence on Doc is seen in how he stayed loyal to his friends, against all odds. That sort of family kinship is a hallmark of Southern honor, and the Earps became Doc's family when he was far from home.

On a chilly, rainy day in Griffin, Georgia, I stood at the cemetery where local historians believe Doc was moved (see photo) after his initial burial in Glenwood Springs, Colorado. An elderly man called me on my cellphone, saying he had found my number through the Holliday House. He asked, "Do you think Doc Holliday is buried in Griffin?" I laughed and replied, "I do now!" Could have been a coincidence, but didn't feel like it.

Gone with the Wind's connection to Doc is a complicated bit of family history. Doc's cousin and rumored sweetheart Mattie Holliday was also cousin to Margaret Mitchell, who wrote the book. It's Mattie whom a dying Doc remembers in the movie *Tombstone* when he tells Wyatt: "I was in love once. My first cousin....She was all I ever wanted."

Doc's dexterity with cards is typical of all the dentists I have known—they all do something crafty with their hands when they're not doing dentistry. My dentist husband spends part of our summer vacation at the beach carving intricate sand castles, a bigger version of the carving he does in the office.

The most knowledgeable Doc historian is Dr. Gary Roberts, author of *Doc Holliday: The Life and Legend*. We were



How the West Was Won grabbed seven-year-old Victoria Wilcox's heart, and she fell in love with the West. Then came *True Grit*, *Here Come the Brides*, *Bonanza*, *Lonesome Dove*: "I learned to love Western history through story, which is why I value historical fiction."



VICTORIA WILCOX, AUTHOR

Thanks to her father, who wanted to see the historic sites in Georgia's Fayette County, Victoria Wilcox discovered a home built circa 1855 by the uncle of the famous Doc Holliday who played there as a child. Gossip that the home was to be torn down for a parking lot roused Wilcox to form a group to save the home and turn it into a museum of Fayette County history. The museum work led to her researching the life of Holliday, which inspired her to write her trilogy, *Southern Son*. The second book, *Gone West*, is out this May.

writing our books at the same time. Some of his book ended up in mine; some of mine ended up in his.

I followed a paper trail in Dallas and learned that, contrary to all the old biographies, Doc's shooting affray with Charlie Austin was not laughed at or proof he was a bad shot. In fact, both were arrested, and Doc was tried on a charge of attempted murder. He was acquitted, then ran up a string of gambling charges. The man who emerged from my research wasn't a killer, but an addicted gambler, throwing away his job and respectability over games of chance.

I was bemoaning the difficulty of trying to find the facts about people who hadn't wanted their lives examined, when my mother said, "Then you'd never learn how to write a novel." She inspired me to weave the history into a fictional narrative.

Keeping history alive in historical fiction means forgetting that you know what's going to happen. Your characters haven't a clue, so you have to write as if you're clueless too. Readers tell me that they are surprised when they realize what's happening because they never saw it coming, even though they knew it was.



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Wyatt Earp

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Wyatt Earp

Bat Masterson

William "Bill" Tilghman

Cowboy War in Kansas, February 1887

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