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29

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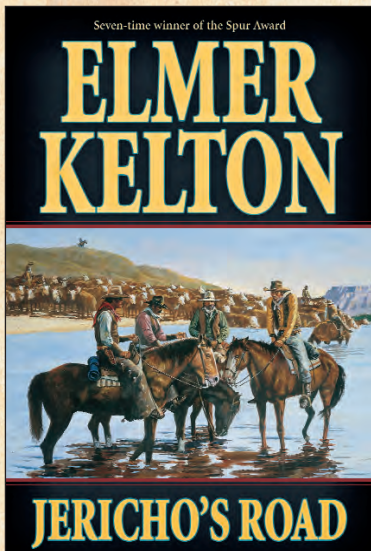
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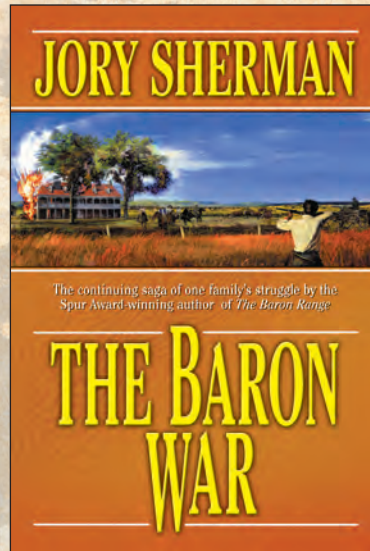
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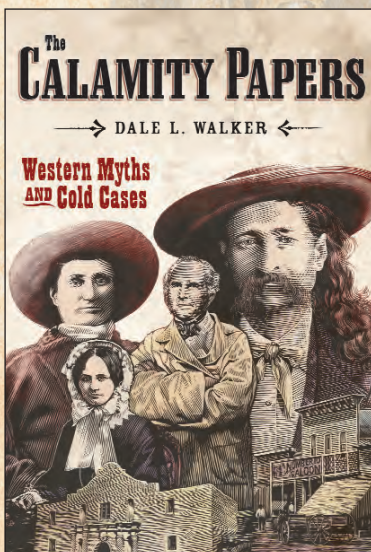
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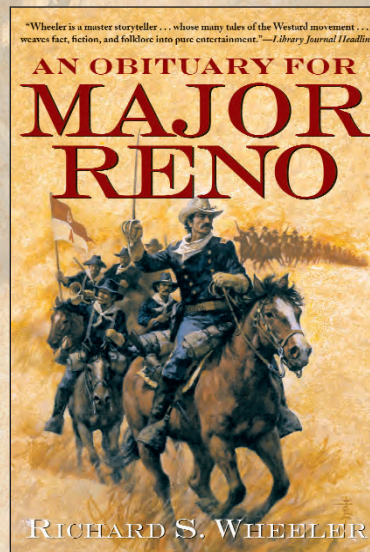
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TRUE WEST

NOVEMBER/DECEMBER 2004 • VOLUME 51 • ISSUE 10

22 COWGIRLS OF THE SILVER SCREEN

Western film heroines rode broncs, forded rivers, scrambled up mountains, kept their good looks intact, and most important, chiseled the hero into a better man.

— *Jana Bommersbach*

29 “DRAW!”

If you’ve ever wondered how to perform six-gun tricks such as the Underhand Road Agent Spin, Border Shift and Twist Draw, here’s your chance to learn.

— *Phil Spangenberg*

41 2004 HOLIDAY GIFT GUIDE

The perfect gifts for anyone who lives the Western lifestyle.

— *Special Advertising Supplement*

54 SKEWERING THE DUKE

John Wayne may have made some fine Westerns, but here are 10 that stink to high heaven.

— *Johnny D. Boggs*

56 THE 10 GREATEST WESTERNS NEVER MADE!

A renowned film critic shares his Western movie pitches that deserve to hit the big screen.

— *Allen Barra*

68 A FAMILY TRADITION

For the past century, one family has successfully managed the Pitchfork Ranch near Meeteetse, Wyoming (even despite Butch Cassidy’s horse thefts).

— *Candy Moulton*

75 EIGHT SECONDS TO ETERNITY

Pro-bull rider Cody Custer has much in common with his distant relative of Little Bighorn fame, and he’s also a cowboy in Christ.

— *Tom Carpenter*

92 GOIN’ HOLLYWOOD

Wa’al podner, when ya head ter th’ City of Angels, ya’ll wanna make sure yer map points ya ter these two museums.

— *Johnny D. Boggs*

94 RENEGADE ROADS

The Arkansas River was a major marker for pioneers and explorers, and much of their history is celebrated from Wichita, Kansas, to Leadville, Colorado.

— *Candy Moulton*

104 A WYOMING DYNAMO

Traveling in the footsteps of America’s trailblazers brings a “ring of authenticity” to author Candy Moulton’s works.

— *Lori Van Pelt*

109 A TRUE COUNTRY BREW

Fresh off his “Smoking Gun Tour,” Trent Willmon is really cooking with his debut album.

— *Sandy Whiting*

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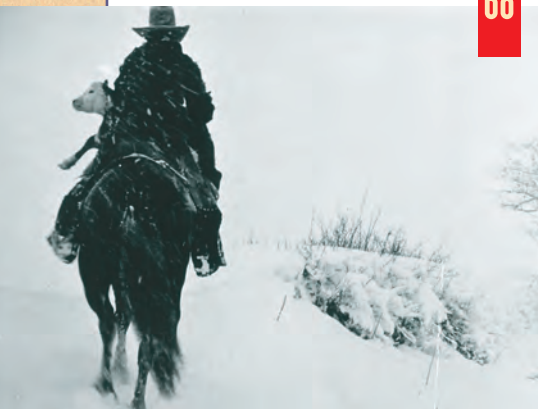
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68



DEPARTMENTS ON PAGE 8

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- 10 TO THE POINT**
Executive Editor Bob Boze Bell's editorial reveals why Curly Bill Brocius is a model maniac.
- 12 SHOOTING BACK**
Letters to the Editor.
- 16 WESTERN ROUNDUP**
A calendar of Western events. This issue spotlights Christmas at Old Fort Concho in San Angelo, Texas.
- 18 COLLECTING THE WEST**
Thomas Moran's Yellowstone painting breaks the artist's auction record at Coeur d'Alene Art Auction.
- 20 SHOOTING FROM THE HIP**
Belle Starr carried one. So did Billy the Kid, Tom Horn, John Wesley Hardin and many others.
- 51 WOMEN OF THE WEST**
The often misunderstood La Tules had a poker face and swift hands that made her Santa Fe's gambling queen.
- 78 CLASSIC GUNFIGHTS**
Did Curly Bill Brocius intentionally shoot Marshal Fred White?
- 84 WESTERNS**
The Westerns of 2004 showcased rebels with a cause, plus a DVD review of *My Darling Clementine*.
- 88 ART OF THE TRUE WEST**
Robert Broshears crafts the cadillac of stagecoaches.

- 90 OUTFITTING THE WEST**
Tom Paul Schneider's buckles are the billboards of our time.
- 100 TRUE WEST TRAVEL**
Where to play and stay in the West.
- 105 WESTERN BOOK REVIEWS**
- 111 TRUE MUSIC REVIEWS**
- 113 TRADING POST PROFILES**
A close-up look at the folks who keep the West alive.
- 114 TRADING POST**
A Western emporium.
- 124 ASK THE MARSHALL**
True West's answer man: Did Frank James die in a shoot-out involving his brother's killer, Bob Ford?
- 126 CLASSIFIEDS**
- 128 LAST STAND**
True West 4 years ago and "Are you a True West Maniac?"



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The Richard Farnsworth Tribute Rifle

From teenage Hollywood stuntman to the oldest actor ever nominated for an Academy Award for best actor, Farnsworth was the epitome of the soft-spoken, independent Westerner, on-screen and off.



The Monte Hale Tribute Rifle

Monte Hale appeared in Republic Pictures first color Western in 1946. Monte went on to star in many additional Republic Westerns, and was a fan favorite. This beloved actor was also the hero of a long-running series of Western comic books and had a role in the motion picture classic, "Giant."



The James Arness Tribute Rifle

James Arness began his acting career in cinema during the late 1940's and signed on with John Wayne's company to film several movies in the 1950's. For fans of the television Western, James Arness will always be remembered as Marshal Matt Dillon, the firm-jawed symbol of law and order in television's longest running Western series.



The Clint Walker Tribute Rifle

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Curly Bill: Model Maniac

He's everywhere! He's everywhere!

There is no verified photograph of Curly Bill Brocius, the cow-boy captain and nemesis of Wyatt Earp during Tombstone's turbulent years (actually only a span of about 15 months). So it's a tad ironic that an image of Curly has ended up to be flat-out ubiquitous (yes, that's Brocius on the logo of our new True West Maniac Club, taken from the painting at right, also shown on p. 79).

The most classic movie portrayal of the cow-boy captain has to be **Powers Boothe's** turn as Brocius in the cult classic, *Tombstone*. When we asked our staff what new t-shirt design they'd most like to see, **Minnesota Mike Melrose** piped up with, "Y'all killed two cowboys." One scratchboard later, and here he is (see left). If you'd like to order one, check it out at twmag.com.



Another reference to Curly is in **Phil Spangenberg's** feature article (p. 29) where he documents the infamous border roll and maintains correctly that this patented move has



Those who actually knew Curly Bill said he was always laughing, so that's how I portrayed him.

— ALL ILLUSTRATIONS BY BOB BOZE BELL —

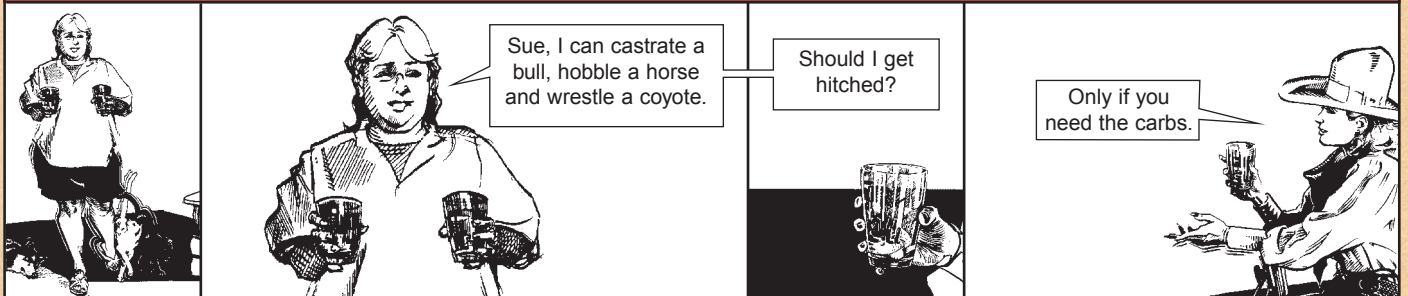
been attributed almost universally to Curly Bill when he "accidentally" shot Tombstone Marshal Fred White (see *Classic Gunfights*, p. 78). Although it's doubtful the real Curly Bill used this tactic, when you frame advance the DVD of *Tombstone*, you'll see that Powers Boothe uses the "Underhand Road Agent Spin" (described on p. 32).

When you factor in all of the True West Maniac logos at the bottom of participating advertisers in this issue (Maniacs get discounts when they buy from participating vendors), I count no less than 37 images of Curly Bill scattered throughout this issue. Not bad for a man who left no photo of himself.



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

HONKYTONK SUE: Sage Advice from the Queen of Country Swing





The Arm of Law and Order



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True West readers speak out.



This picture of a "California miner" sure fooled us. The poser is actually George W. Northrup of Minnesota.

— TRUE WEST ARCHIVES —

Poser Unmasked

It looks like you picked the classic bunkum photographic image to represent the California 49er on p. 29 (August 2004). This is actually an image of George W. Northrup of Minnesota, who never went to California, but posed for this picture, wearing a brand new, store-bought, red flannel overshirt and a made-up prop bag. If it really contained \$90,000 in gold at \$11 an ounce, I doubt his expression would be quite as serene with 500 pounds of gold on his leg!

KEN KNOTT
SACRAMENTO, CALIFORNIA

William Carter: The website www.ghosttowns.com agrees with the figure, but cites the year as 1880.

Off by an Ear

I must agree with Sally Alves that the two gentlemen said to be John Escapule are different people (p. 12, August 2004). I put 26 years in the photo unit, detective division of the New York City Police Department. My comments are based on having to identify a subject from either a mug shot or a morgue photo. We all have two physical features that never change throughout our lifetime: our fingerprints and the shape of our ears. A person can gain or lose weight, causing the face to fill out or thin to non-recognition, but this is where the ears come in. If you look at John Escapule's left ear, you will see it is pointy at the top and leans to the left. The left ear in the photo said to be him is closer to the head and the upper tip does not lean out.

ARTHUR J. WEISBERGER
SIERRA VISTA, ARIZONA

The writer's opinion reflects those expressed in most of the letters we've received concerning these photos.



A photo claimed to be of John Escapule (top) and the Real McCoy (bottom).

Respect Our Ears

What's wrong with HBO's *Deadwood* (Westerns, June 2004) is the use of profanity as adjectives in every sentence. Secondly, even if you can prove that Wild Bill and company talked that way, it's only a TV show—have a little respect for our ears. When actors like Edward G. Robinson and James Cagney play evil characters, they convince us of their evil capabilities through good acting and decent writing. The sad thing is that much of *Deadwood* is excellent. When it fails, the producers will scratch their heads in wonder. Well, you can't insult the people who most want you to succeed and win.

JIM DUNHAM
BOOTH WESTERN ART MUSEUM
CARTERSVILLE, GEORGIA

Custer: A Maligned Hero

After reading the article pertaining to Custer shooting himself (p. 42, June 2004) and subsequent reviews, I have to shake my head at all these revisionist beliefs. All are poppycock.

It is already well known that Custer was dropped by a shot to the left breast, the bloody wound on him when his body was found atop Custer Hill. The head wound was clean without powder residue or blood—a coup shot from a distance after he was already dead, no doubt while the warriors and families were going over the bodies and chopping them up. These revisionists just love to malign our heroes.

JOHN BOURDAGE
SEATTLE,
WASHINGTON



Robbery by Numbers

Your August 2004 issue on p. 34 references Marietta, Nevada, as a "must-see ghost town" that survived despite 30 stagecoach robberies in 1877. There were only four stagecoaches robbed in Nevada in 1877: two in White Pine County, one in Eureka County and one in Elko County. About 100 robberies occurred between 1863-1916.

R. MICHAEL WILSON
LAS VEGAS, NEVADA

Johnny D. Boggs responds: The stagecoach robbery figure comes from Ghost Towns of the West by

Cheering for Calamity

Thanks for printing an article on Calamity Jane in the August 2004 issue (p. 38). This article vindicates her from *True West* Editor R.G. Robertson's opinion in May/June 2002. With limited job opportunities, I still maintain that "a girl's gotta do what a girl's gotta do." I don't see any articles putting down men for visiting these houses of ill repute!

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Monument Valley Memories

The August 2004 issue had a print of von Schmidt's *Fort Apache* poster (p. 56-57). I worked on this film in the summer of 1947 in Monument Valley. I was 20, back from WWII and in college on the GI Bill, so it was a welcomed summer job.

Several years ago, I took actor Dick Farnsworth to lunch and we discovered we had both worked on *Fort Apache* (Dick doubled for Henry Fonda). We probably threw bedrolls down together in the big circus tent provided for us peons.

BERT MURPHY
ROSWELL, NEW MEXICO

A Cason Point

I'm a bit confused how the auction of Wyatt Earp's Colt Single Action Army (p. 18, September 2004) is tied in with the Cason manuscript, especially since Glenn Boyer had nothing to do with any of this. The only connection to it was Josie's comment that my grandfather was at Wyatt's bedside when he died.

CAROL MITCHELL
MESA, ARIZONA

True West regrets any confusion caused by references in the article to the controversial Earp historian Glenn G. Boyer and the Cason manuscript. References to the manuscript were intended to further substantiate the gun's provenance.



Corrections

- Best Bootmaker—Large Manufacturer Lucchese Boot Company is located in El Paso, not San Antonio, Texas, as reported in "Best of the West" 2004.

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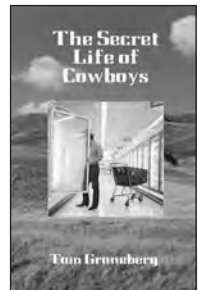
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Edited by John Neal Phillips

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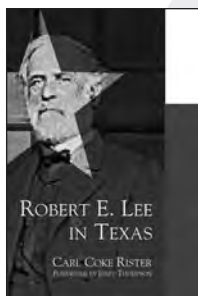


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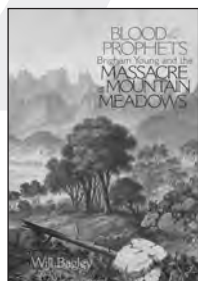


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WESTERN ROUNDUP

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November

Now through December 5, Oklahoma City, OK, **Sixth Annual Traditional Cowboy Arts Association Exhibition & Sale:** The National Cowboy & Western Heritage Museum presents the work of 14 North American gear makers. See and buy saddles, bits, spurs, braided rawhide gear and exquisite silver. **Information:** 405-478-2250 or www.nationalcowboymuseum.org

Now through December 31, Owensboro, KY, **Art of the American Frontier 1750 to 1850:** This exhibit compares period examples of frontier art with examples in the same medium by contemporary artists. Featured objects include powder horns, knives, cooking utensils and toys. **Information:** 270-685-3181

Now through January 9, 2005, Oklahoma City, OK, **Luis Ortega's Rawhide Artistry:** This special exhibit at the National Cowboy & Western Heritage Museum focuses on the work of Luis Ortega, America's foremost rawhide braider. **Information:** 405-478-2250 or www.nationalcowboymuseum.org

4-6, Abilene, TX, **Dean Smith Celebrity Rodeo:** This benefit for the John Wayne Cancer Institute includes over 40 stars of movie and TV Westerns, plenty of musical entertainment, rodeo, celebrity item auction and dance. **Information:** 800-256-4844 or www.celebrityrodeo.org

5-7, Dallas, TX, **The American West in Fiction:** Meet authors Win Blevins, Jack Ballas and more at this Western fiction symposium. Event includes art auction, open concert Saturday night and open performances all weekend. **Information:** 734-475-4569 or www.theamericanwestinfiction.com

5-7, Tombstone, AZ, **Third Annual Tombstone Western Music Festival:** Enjoy Western music concerts from Friday night through Sunday afternoon. Performers include the Desert Sons, Belinda Gail, Jim "Curly" Musgrave and Kip Calahan. Cowboy church is hosted at the Rose Tree Museum. **Information:** 520-457-3616 or tombstonewesternmusicfestival.com

6, Scottsdale, AZ, **Western Antiques Auction:** Sale includes items from the estate of Western illustrator Arthur Bernhard, Sterling Parade Saddle by Olsen-Nolte, Navajo rugs, saloon and gambling paraphernalia, Western artist Guy Deel's collection of cowboy props and a large collection of vintage books. **Information:** 602-485-4785 or www.arizonaartandantiques.com

December 3-5 San Angelo, Texas Christmas at Old Fort Concho

Come celebrate the holidays frontier style. Three days of period music, living history, food, entertainment, demonstrations, shopping, scheduled shows and an 1800's rendezvous/encampment on Fort Concho's parade field.

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Firing cannons is just one way re-enactors celebrate the holidays at old Fort Concho.

— COURTESY FORT CONCHO NATIONAL HISTORIC LANDMARK AND MUSEUM —

6-7, Paso Robles, CA, **12th Annual Paso Gathering Western Art & Cowboy Gear Show & Sale:** Features horsehair hitchers and makers of rawhide braiding, saddles, bits and spurs. **Information:** www.prpioneermuseum.com

6-7, Fort Worth, TX, **Great Western Shows:** The Fort Worth Convention Center hosts one of the nation's biggest military and weapons collectibles shows. Buy, sell or trade antique and modern firearms, ammunition, armor, edge weapons and a host of other Western memorabilia. **Information:** 512-996-8900 or www.greatwesternshow.com

6-7 & 13-14, San Bernardino, CA, **2004 Harvest Fair:** Take a trip back to the Old West through Country music, cowboy camps, sutlers, crafts, chuckwagon food, mariachi band and folkloric dancers. **Information:** 909-384-5426 or www.harvestfair.net

9-14, Heber City, UT, **10th Annual Heber City's Cowboy Poetry Gathering & Buckaroo Fair:** Waddie Mitchell hosts this event featuring poetry, music, cowboy gear and horse show. **Information:** 435-654-3666 or www.hebercitycowbypoetry.com

11-14, Tucson, AZ, **Tucson Cowboy Music Roundup:** This four-day event pays tribute to Tommy Doss of the Sons of the Pioneers. While you're listening to the tunes, enjoy the cowboy trade show, silent auction, Western style show and luncheon, chili cook-off and cowboy church. **Information:** 520-743-9328 or www.homeranchhands.org

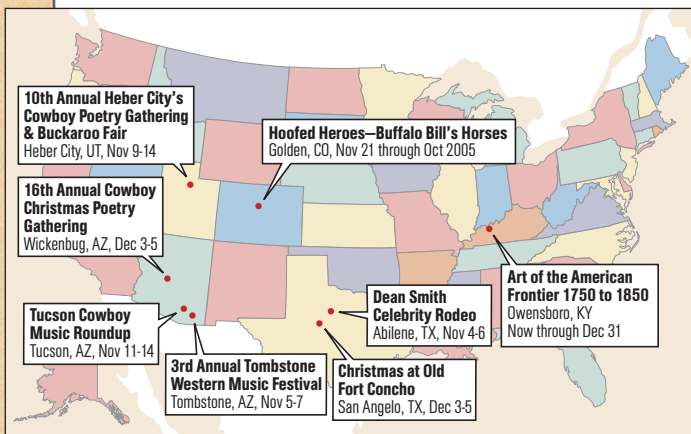
19, Litchfield Park, AZ, **Quest for Art Premier Art Show and Auction:** This show and sale, held in the prestigious Wigwam Resort, benefits the West Valley Center for the Arts. **Information:** 623-935-6384

21 through Oct 2005, Golden, CO, **Hoofed Heroes—Buffalo Bill's Horses:** This exhibit at the Buffalo Bill Museum and Grave salutes 21 horses Buffalo Bill owned and rode. Included are artifacts associated with his steeds, such as bridles, saddles, photographs and posters. **Information:** 303-526-0744 or www.buffalobill.org

December

3-5 Monterey, CA, **Sixth Annual Monterey Cowboy Poetry & Music Festival and Western Art & Gear Show:** On hand for this event will be Ian Tyson, Sons of the San Joaquin, Don Edwards, Tom Russell and Wylie and the Wild West. **Information:** 800-722-9652 or www.montereycowboy.com

3-5, Wickenburg, AZ, **16th Annual Cowboy Christmas Poetry Gathering:** Join cowboy poets, singers, musicians and ranchers as they celebrate just as they did over 140 years ago. Celebration concludes with cowboy church Sunday morning. **Information:** 928-684-5479 or www.wickenburgchamber.com



Submissions to Western Roundup are welcome. Please send all information and photos at least three months in advance to Western Roundup, P.O. Box 8008, Cave Creek, AZ 85327; info@twmag.com or fax it to 480-575-1903.



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BY MEGHAN SAAR

Yellowstone Painting Breaks Record

Thomas Moran's art still commands respect.

Collectors were willing to pay top dollar for Thomas Moran's 1908 commissioned painting of his original 1872 canvas, *Mists in the Yellowstone*, which was first presented to the U.S. Department of Interior. The Thomas D. Murphy Calendar Company of Red Oak, Iowa, used the painting to produce chromolithograph reproductions in its art calendars. Moran's 1908 painting sold at the Coeur d'Alene Art Auction in Reno, Nevada, on July 24, 2004, for the not too shabby price of \$4.4 million—almost double the previous auction record for the artist, according to the auction house. The auction's total sale brought in over \$16 million in bids.

Congress had been so inspired by Moran's paintings of Yellowstone that it created the United States' first

national park in 1872 to preserve his most potent subject. Sure, William Henry Jackson, the government-sponsored photographer, deserves credit for his photos of the park's hot springs, geysers and waterfalls, but if it's emotion and passion you seek, sometimes it's better found in an artist's depiction.

The auction's other top-selling paintings were by artists who also painted Western American experiences and landscapes: Charles M. Russell, Joseph H. Sharp and Maynard Dixon.

Moran once wrote that the impression Yellowstone left on him "will remain with me as long as memory lasts." Luckily for us, he and other artists left us masterpieces that transcend memory.



NOTABLE MASTERS' LOTS INCLUDED

(ALL IMAGES COURTESY COEUR D'ALENE ART AUCTION)



Mists in the Yellowstone by Thomas Moran, 1908, is one of about 60 works to which Thomas D. Murphy acquired the copyrights for use in his decorative art calendars; \$4.4 million.



Squaw Winter by Joseph H. Sharp, circa 1910, is dated based on a letter written to Amon Carter by Sharp, in which he states he was "building a little studio in back yard." The government had commissioned him to do so at the foot of Custer Battlefield in Montana, where Sharp painted such scenes as this one of the Crow Reservation; \$950,000.



Navajo Lookout by Charlie Russell, circa 1918-19. "They were not like the Indians I know but everything on them spelled wild people and horsemen and in a mixture of dust and red sunlight it made a picture that will not let me forget Arizona," wrote Russell in 1918, describing the Navajos he saw during a trip to Northern Arizona; \$550,000.

Upcoming Auctions

November 6

Western Antiques
Showtime Auctions and
Arizona Art & Antiques
www.arizonaartandantiques.com

November 12-14

Indian Art, Jewelry and Artifacts
Allard Auctions
www.allardauctions.com

November 15-17

Featuring the James Blackburn, Jr.
Collection of Fine U.S. Martial Arms
Greg Martin Auctions
www.gmartin-auctions.com

Cattle Drive by Maynard Dixon, early 1900s. A regionalist long before the term was born, Dixon argued that "American painting could best work its influence on the lives and thoughts of people when painters based their work upon native material and their native reaction to it," wrote Dixon authority Donald Hagerty; \$500,000.



BY PHIL SPANGENBERGER

Colt's "Self Cocker"

The Model 1877 double-action revolver.

Colt's Model 1877 double-action (DA) revolver has the dubious honor among savvy shooters and arms collectors as having the worst double-action system ever devised. The '77 Colt was built around the general lines (although somewhat scaled down) of the highly popular '73 Single Action Army revolver. Ironically though, Colt's '77 DA also contained several design elements from the company's pocket-sized New Line revolver, an earlier arm with somewhat inefficient designs.

When the revolver was first produced, Colt simply referred to it as the "New Double Action, Self Cocking, Central Fire, Six Shot Revolver." Noting that the six-gun's DA capabilities allowed for quite rapid firing, Colt distributor B. Kittredge of Cincinnati, Ohio, coined the nicknames "Lightning" for the .38 caliber and "Thunderer" for the .41 bore, but it is the Lightning name that has stuck with the gun crowd to this day. A handful were also produced in .32 Colt caliber, but such specimens are extremely rare.

Throughout its production, the handgun was plagued with a number of problems, including frequent breakage of its internal springs and an action that was often out of whack. Despite its weaknesses though, a fast action and smooth handling qualities endeared it to many—especially on the American frontier.

The .41 Colt chambering was the oft-used sidearm of none other than Billy the Kid. Army scout and manhunter Tom Horn also packed a

Belle Starr, sometimes known as the "Queen of the Bandits," was among many 19th-century Westerners who packed the 1877 Colt DA revolver. Her velvet dress is accented with an 1873 Colt Peacemaker at her waist, and she is holding a Colt "Self Cocker" revolver.

— TRUE WEST ARCHIVES —



These 1877 Colts are displayed on a period bib-front shirt with frontier memorabilia, including poker chips from the Acme Saloon, where John Wesley Hardin was killed, one of Hardin's business cards and a playing card that the infamous Texan shot and signed. The top gun is similar to the one Hardin probably used to blast the faro card, while the two below it are ejectorless pocket models—also called "Storekeeper's Models."

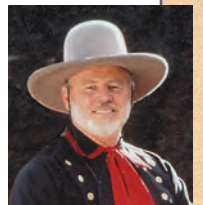
— COURTESY PHIL SPANGENBERGER —



'77 Colt, as did outlaw Cole Younger and lady "bandits" Pearl Hart and Belle Starr. The infamous Texas shootist John Wesley Hardin often packed a brace of .41 Thunderers in the last couple years of his life, and according to Colt's factory ledgers, the American Express Company issued approximately 1,200 of these "Self Cockers" to guards.

With a total production of 166,849 guns, spanning 32 years (1877-1909), standard grade guns were finished in blue with color, case-hardened frames or in nickel plating. Special finishes, engraving and other deluxe options were available at extra cost. Barrels ran from 1½ to 10 inches, with the norm being 2½ to 3½ inches sans ejector (the so-called "Storekeeper's Model"), and 4½ to 6 inches with the ejector rod and housing assembly.

In new condition, the '77 was an efficient arm. If the revolver was put to much work, however, the inherent weaknesses in its design became all too obvious. Based on its longevity and production figures, this was a fact that the late 19th-century, gun-buying public overlooked—probably because most handguns were carried more than they were actually fired. Nonetheless, the '77 Colt is notable as Colt's first foray into the double-action revolver field and as a classic of the Old West.





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HISTORY REPEATS ITSELF

Cowgirls OF THE SILVER SCREEN

BY JANA BOMMERSBACH

*From heartfelt
heroines to
villainous vamps.*

Clint Eastwood is probably right: "As far as I'm concerned, Americans don't have any original art except Western movies and Jazz."

Westerns are originals, all right. If you want to know how America sees itself, go see a classic Western movie. Nowhere is American folklore more exposed—here's where the nation's pioneer spirit is most evident, where we delight in the bad guys but revel in the triumph of good over evil.



Gail Davis starred in Annie Oakley from 1953-56. Davis is holding a pair of Colt double-action revolvers, configured to resemble Colt Peacemakers, enabling "Little Miss Sure Shot" to fire without cocking her hammers.

— ALL PHOTOS TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED —



So what role do women have in all this—how are they portrayed and what is their contribution? As Western star Marla Powers put it, “While the hero contributes the physical action that slays the ever-threatening dragons, it is the heroine who carries the civilizing values that lead us into the future.”

Women have usually played supporting roles in Westerns. “The genre seldom concerned itself directly with women, except as settlers in need of protecting, or as sweethearts who might or might not challenge the heroes’ courses of action,” says movie expert Michael H. Price of Fort Worth, Texas.

“The typical leading lady customarily was portrayed as an heiress (to a ranch or a farm or an oil field, of course) or a schoolmarm or an Easterner newly arrived in the Wild West. Dance hall types usually amount to lesser presences.”

Price has written numerous books, including a series of movie encyclopedias, and often lectures on the Western. “Westerns tend to objectify women as severely as the horror movies do,” he says. “Women most commonly were deployed for looks and a vulnerable air, the better to give the prevailing cowboy/lawman heroes a focus for their protective or paternalistic nature.”

Marla Powers, the two-gun star of *Rose of Cimarron* (1952), noted in the book *Ladies of the West*: “Most of the ‘ladies’ we remember are heroines in differing ways. Each of them, however—from the Saloon Girl or Madam with a generous heart, to the idealized, romantic, seemingly passive beauty—cause our hero to reveal a deeper aspect of himself and to become more than he was when our story began.” (Wonder what Clint would think about that?)

And how about the real-life men and women filming those scenes?

Powers, both a movie and TV star, offers this: “There are long hours on horseback, physical fights, the fording of rivers and streams, runaway horses or wagon teams, scrambling up rocky mountains, stumbling and tumbling around in all kinds of terrain or mud as the script demands. Then there are the weather conditions—scorching sun or bone-chilling wind, sudden cloudbursts and dust storms. But the heroines had the added burden of having to look good . . . no matter what!”

Women who left their mark on the Old West

Any student of this genre will have a personal list of favorites (and that will probably tell you as much about the viewer as about the actress). The sentimental favorite to lead the list would undoubtedly be Dale Evans, while few would argue that the incredible credentials of Barbara Stanwyck stand her shoulder-to-shoulder.

It’s your choice which film version of Calamity Jane you like best: Doris Day’s, which she always said was her favorite part in a long career, or Jean Arthur’s, which is considered a benchmark in Western performances. Is Jane Russell or Joan Crawford your image of a Western woman? How about Marlene Dietrich in her pairing with Jimmy Stewart in *Destry Rides Again* (1939) or Marilyn Monroe in *The Misfits* (1961)?

For some of us, women in Westerns mean Beverly Garland, who’s remembered for over 40 performances as “frank, intense, self-driven and the personification of the independent woman.” (She told one biographer that “My movies were too cheap to hire a stunt girl, so I had to do them myself!”)

And for most of us, Amanda Blake is one of the first images that comes to mind when thinking about Westerns, even though her movies



Gail Russell played a Quaker trying to tame John Wayne (right) in 1947’s *Angel and the Badman*. Russell and Wayne are seen here visiting with Republic Pictures founder Herbert Yates, on location in Sedona, Arizona.

Cowgirls OF THE SILVER SCREEN

are overshadowed by her role as Miss Kitty on *Gunsmoke*. This quintessential Western series ran from 1955-75 and her role as the dance hall madam in love with Matt Dillon defined the beautiful redhead who was born Beverly Louise Neill in New York in 1929. One of her last appearances was in a movie based on *Gunsmoke* broadcast in 1987. She died in 1989.

Long live the queen

There was only one “Queen of the West” and that was Dale Evans. We all know her, looking so lovely and so totally put together, as the pretty partner of singing cowboy Roy Rogers. Many don’t realize it was Dale who composed their famous theme song, “Happy Trails to You.”

Dale, born Francis Smith in Texas, had already been married three times when she went to Hollywood, where she played in several movies before her 1944 pairing with Roy that shaped her life. They were married in 1947 and became America’s reigning Western icons as they appeared in 28 films and their TV show, that ran from 1951-57.

They started their family with Roy’s three small children from an earlier marriage. Their only natural child died with Downs’ syndrome. They adopted three more children and today their offspring number 16 grandchildren and over 30 great-grandchildren.

After her movie career, Dale devoted herself to her deep religious beliefs. As an active evangelical lay minister, she came to symbolize all-American family values and domestic solidarity. Dale died in 2001.

Among her must-see movies are *Cowboy and the Senorita* (1944); *Yellow Rose of Texas* (1944); and *Sunset in El Dorado* (1945).

From Ziegfeld to Big Valley

If the proof is in the pudding, Barbara Stanwyck must rank at the top of any list of significant Western stars.

After all, Stanwyck had one of the longest careers of any actress in any genre—59 years, with 93 movies and a host of TV appearances as her legacy. She is ranked No. 11 on the American Film Institute’s “100 Years ... 100 Stars” list of America’s greatest screen legends.

Stanwyck was born in 1907 in New York as Ruby Stevens (and many wonder why she ever changed that great name). She

was orphaned at five and placed in a series of foster homes before she landed a part in the Ziegfeld Follies while a teenager.

“When I was a kid, I was so crazy about Westerns,” she once said. “I swore that when I became an actress, I was just going to do that.”

Although she made a couple early Western movies, most of her earlier screen roles focused elsewhere. She had four Academy Award nominations before she made her mark in her beloved Westerns—in the TV series that most defines her career: *The Big Valley* (1965-69), in which she plays the matriarch of the Barkley family. As Victoria, she earned an Emmy and defined what the strong ranch woman of the West was all about. In 1982, she was given an honorary Academy Award for “superlative creativity and unique contribution to the art of screen acting.” She died in 1990.

Broncs and bras

If you want to know where Josephine Ruth Clarke came from, just note her stage name, Reno Browne (known in her earliest work as Reno Blair). That’s where this rodeo queen got her start, serving as an extra in films shot on location in Reno, Nevada. When she moved to Hollywood, she performed as a stuntwoman and trick rider, since she was one of the few leading ladies who could actually ride. “I was an excellent rider and could do anything on a horse the studio wanted,” she once noted. “I did not need a double.”

Her first leading lady role was *Under Arizona Skies* (1946), and also notable are *Gentleman from Texas* (1946), *Across the Rio Grande* (1949) and *Fence Riders* (1950). She was once married to Hollywood cowboy Lash LaRue and, like Dale Evans, had her own comic book. She died in her hometown in 1991.

Minnesota-girl Jane Russell might have single-handedly improved the audience for Westerns—especially among young boys who drooled over the gorgeous, well-endowed brunette. Howard Hughes even had his aircraft engineers design a special bra for her debut in Hughes’ controversial film *The Outlaw* (1943). In 1948, she portrayed Calamity Jane (and come to think of it, who hasn’t?).

The sweet little face of Beverly Washburn was seen in countless TV Westerns. This was TV’s first child star, and although she didn’t get billing, she is in “the greatest story of the west ever filmed—*Shane*.”

Beverly, born in 1943 in Los Angeles, was on her way to stardom



Barbara Stanwyck (in buggy, seated right) brought her no-nonsense screen persona to her role as matriarch of the Barkley family in The Big Valley.



No matter if Dale Evans was helping Roy Rogers round up bad guys or riding the prairies on her horse Buttermilk, she always looked good for the camera.

— COURTESY WILDEST WESTERNS MAGAZINE —

*Jane Russell, a former dentist's receptionist, lit up the silver screen in her custom cantilevered brassière in Howard Hughes' *The Outlaw*.*



Cowgirls OF THE SILVER SCREEN

by the age of five. She became known as “queen of the criers,” and once said, “I am very emotional.

I’m told I even cry at supermarket openings.” She is found in several classic Westerns, both movies and TV: *Old Yeller* (1957); *The Lone Ranger* (1956); and several episodes of *Wagon Train*. By the time she reached her teens, she’d appeared in more than 500 TV shows and movies, and continues her career to this day.

Jane and Gene make big bucks

Another child actress of note was Jane Withers, a Top 10 box office champ during the 1930s. She was born in Atlanta in 1926 and was known as Dixie’s Dainty Dewdrop.

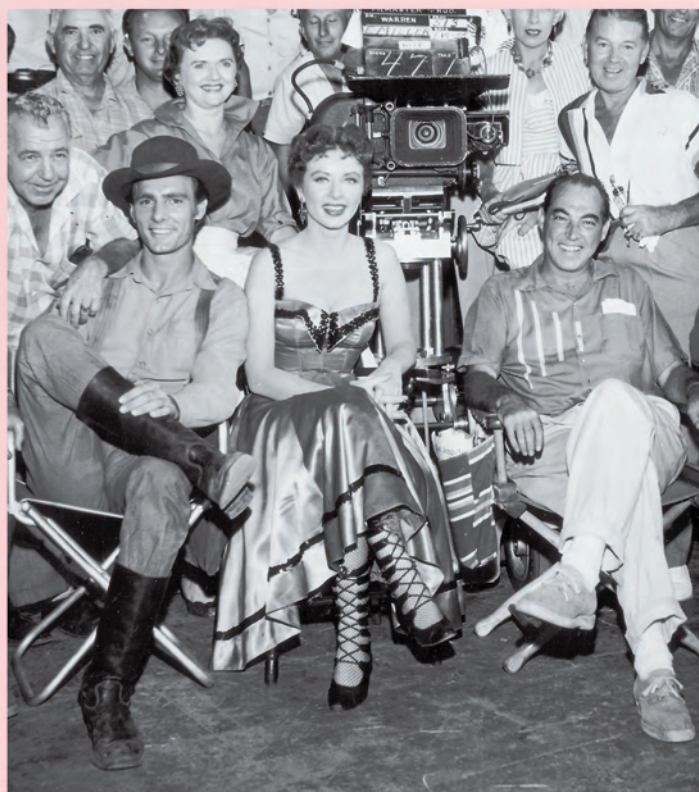
Walter Brennan played her grandfather in *Wild and Woolly* (1937), and she remembers always longing for Western-themed pictures. She got her wish with *Arizona Wildcat* (1938) and *Giant* (1956).

Most significantly, she costarred with Gene Autry in *Shooting High* (1940), even though they were stars at different studios in days when the studio system ruled Hollywood.

Jane actually was responsible for this film being made by 20th Century Fox, which then was headed by Joseph Schenck. As she told *Ladies of the Western*: “I wanted to do a film with Gene Autry, so I called Mr. Schenck. He told me Gene was Republic’s biggest star and they’d never loan him to Fox. So, I asked if he would loan me to Republic but he told me I was the number six box office draw in the country, and Fox would never loan me to another studio. He did agree it was a great idea, it would be box office dynamite!”

So Jane called Republic’s head, Herbert Yates, and the rest is history—three Fox stars were loaned to Republic in exchange for Gene coming over to make the picture with Jane. And Jane was right; *Shooting High* was one of the biggest box office pictures of the season. “I was happy as a lark to finally get to work with Gene Autry,” she remembered.

And viewers for years to come will continue to be happy as larks that good Westerns—featuring both men and women—are still being made.



Dennis Weaver (wearing cowboy boots) played Marshal Matt Dillon’s stiff-leg deputy in *Gunsmoke*, which also starred Amanda Blake (center) as Miss Kitty, the saloon girl with a heart of gold.

WORTH ANOTHER LOOK

When movie expert Michael H. Price trains a knowing eye on women in Westerns, he tells *True West* he knows what to look for: “The major test that I apply to any Western film’s portrayal of its women characters is this: Do the women in the ensemble cast show any gumption?”

If it’s gumption you want, he has several suggestions:

- Barbara Stanwyck in *Annie Oakley* (1935) and *Cattle Queen of Montana* (1954).
- Joan Crawford in *Montana Moon* (1930) and *Johnny Guitar* (1954).
- Jean Arthur’s impersonation of Calamity Jane in *The Plainsman* (1936).
- Dorothy Page, who starred in “the only series that attempted to establish a woman as a Western star.” The three-picture package in 1939 contained the films *Water Rustlers*, *Ride ’em, Cowgirl* and *The Singing Cowgirl*. Alas, Price says, “These low-budget entries were not particularly well made, but they represent a historic moment that was somewhat ahead of its time.”
- Gail Davis as the title character in *Annie Oakley* (a 1953 Gene Autry production), the first TV Western to boast a woman in the leading role.
- And Dale Evans even gets Price’s nod: “Evans’ work alongside [Roy] Rogers in their Republic pictures is a sustained study in that quality of gumption.”

“Draw!”

Six-gun trickery of the real and reel West.

Gun spinning is an age-old art that originated in the Wild West and lives on today as a colorful testimony to the pistolero’s skills.



— ALL PHOTOS BY LYNN PEDIGO —

FORWARD DRAW

While not considered a “trick,” performing a safe fast draw takes much practice. (1) With your hand over the revolver and your thumb poised forward to grasp the Colt’s hammer, (2) pull the gun upward

and rearward, bringing the muzzle to point forward. For safety’s sake, place your finger in the front portion of the trigger guard to prevent premature firing. (3) With the hogleg removed from the

leather and pointed downrange, cock the hammer. (4) Now that it’s cocked, thrust your arm forward, aim and pull the trigger. Remember, it’s better to draw slower and be safe.

On the silver screen

One of the signature moments of the professional pistolero on the big or small screen is when he twirls his six-shooter, or performs some other slick trick with such skill, ease and speed that virtually everyone in the audience knows that here is an expert. The filmmaker gives us a character who is as comfortable with a gun in hand as an artist would be with his brush . . . someone who has spent years perfecting his gun handling techniques to a fine art . . . one who is as graceful as he is deadly. From their earliest times, movies have made much of the gunfighter and his lethal skills. Almost every “B” Western star knew at least a couple of fancy gun

moves. Even in the epic Westerns, the performance of just a single twirl as a gun is holstered, or some other simple maneuver with the six-gun goes a long way toward revealing a character’s otherwise unstated skill.

Take the 1953 film *Shane* for example. Alan Ladd’s rapid fanning of his six-gun during a lightning fast shooting demonstration for an awe-struck Brandon DeWilde not only convinces little Brandon that

Disclaimer

The firing sequences used in this article show the use of blank cartridges. This is done for illustrative purposes only. Neither the author nor *True West* magazine recommend the use of any ammunition in performing the tricks shown here nor assume any responsibility for anyone attempting them.



FINGER FLIP

A fancy trick used to awe the pilgrims, the revolver is (1) lowered slightly to gain momentum for a toss upward. (2) It's then flipped upward into

a reverse turn. As the muzzle quickly rotates toward you, (3) flip the barrel forward by hitting just behind the front sight with your second finger. This flips

the gun forward and back downward, (4) so you can catch it in midair.

the gunfighter is a master with his hogleg, but it also tells the viewer that this is a man to be reckoned with. Other simple tricks, such as twirling the revolver into the holster, speak of six-gun skills far beyond that simple gesture. Recall the scene in TNT's *Riders of the Purple Sage* (1995), when actor Ed Harris guns down the villain in the saloon. He quickly twirls his 1860 Colt Army cartridge conversions, reverses them to butt-forward position in his hands and then holsters the guns while twisting them back to butt-rearward position as they sink into their leathers—all in one smooth action!

A full-on, gun twirling exhibition can be seen in the 1993 oater *Tombstone* when Michael “Johnny Ringo” Biehn struts his stuff by spinning his smokewagon in the face of Val “Doc Holliday” Kilmer (then Doc bests him by twirling his tin cup). Another instance of gun twirling mastery is found in the 2001 *American Outlaws* when Gregory Smith, who plays Jim Younger, boasts of his gun handling skills to let his brothers and Jesse James (Colin Farrell) know that he is old enough and good enough to ride with the gang. Smith proves his ability by performing a series of fancy spins, culminating in an over-the-shoulder flip.

Other six-gun tricks have also appeared on-screen—some to re-create a historical incident, while others are shown for the sole sake of drama and entertainment. Powers Boothe, playing Curly Bill

Brocius in *Tombstone*, dramatically recreates Brocius’ “Curly Bill” spin (*Tombstone* shows the underhand version) while shooting Marshal Fred White (played by Harry Carey Jr.). Or just last year, Kevin Costner displayed an impressive fanning technique in *Open Range*. And of course, who can forget the memorable two-gun “road agent spin” by Clint Eastwood in the 1976 classic *The Outlaw Josey Wales*? Six-gun trickery certainly plays an important and often memorable part in the drama of the silver screen.

Gunplay Made Easy

If you decide to have some six-gun fun, pick up the following programs. Each is tops in its field and has plenty to offer any six-gun aficionado.

Gunplay displays the six-gunning skills of several of the world's top trick gun artists, including Jim Dunham, Mark Allen and Arvo Ojalla (who taught gun handling to the stars during TV's golden age in the 1950s-60s).

Gunplay Made Easy is a shorter, strictly how-to instructional program featuring the talents of veteran stuntman and gun handler Alex Green.

Phil Spangenberg is proud to have been included in each of these shows. Retailing for \$25.95 each (shipping included), they are available in VHS or DVD from: Mark Allen Productions, Dept. TW, 3945 W. Reno Ave., Suite F, Las Vegas, NV 89118.



Real tricks of Old West shootists

Historically speaking, there were indeed some tricks employed by shootists of the Wild West, such as the road agent spin, fanning and the border shift. Besides the aforementioned Curly Bill incident, which took place in 1880, here are some examples of six-gun trickery actually used in the heyday of the frontier.

In Abilene, Kansas, in 1871, young Wes Hardin reportedly performed the road agent spin on Wild Bill Hickok, when he asked “Little Arkansas” to turn over his guns. It’s debatable whether or not this really happened, but nonetheless, the trick was a well-known maneuver. With Hardin’s skill with iron—coupled with his brashness—it may well have happened.

Gambler and gun hand “Cockeyed Frank” Loving killed another hard case, Levi Richardson, who bet his life on fanning his .44 Remington (rapidly firing a six-gun by repeatedly cocking the hammer with the palm of one hand while holding back the trigger). While chasing down Loving (whose gun had misfired) during a gunfight in Dodge City, Kansas, in 1879, Richardson lost his bet when he fanned off his six-gun’s ammo without results. Loving, who got his revolver working again, fired methodically at Richardson, dealing the winning and fatal hand.

Another haphazard fanning incident occurred in 1894 in El Paso, Texas, where feisty gunman and ex-Texas Ranger Bass Outlaw went on a drunken spree and fired a shot in Madame

Tillie Howard’s sporting house. Texas Ranger Joe McKidriect entered the backyard, finding Outlaw on the porch, and challenged Outlaw as to why he had fired the shot. Outlaw, who carried a Colt Single Action Army with the trigger guard removed and the trigger tied back so that the six-gun could only be fired by fanning it, viciously turned on the Ranger and fired point-blank in his face, then shot him again in the back as he fell. Constable John Selman was already on the scene and immediately went for his gun, but Bass got off another shot, missing Selman while momentarily blinding him with the blast. The constable returned fire, delivering a shot from his own Colt that tore through Outlaw’s left lung and exited his right shoulder. While falling, Outlaw fanned two more quick shots, wounding Selman’s knee and thigh. Shortly afterward, Outlaw surrendered his gun to Ranger Frank McMahon and was led to a nearby saloon where he collapsed. He died a few hours later. So much for fanning.

Some Western buffs believe that Billy Clanton used the border or Texas shift during the infamous Gunfight near the O.K. Corral. The border shift was the practice of quickly moving a handgun from one hand to another. It may have been executed because of an inability to fire effectively with the gun hand (sometimes called the strong hand), or a need to



HOLSTER FLIP

Perform this trick only with a holster that allows the gun to be laid upside down in the throat of the leather (here, Phil uses an 1880’s-style double-loop holster).

(1) With your thumb, flip the revolver upwards and forward, **(2)** so that it turns to its correct firing position. **(3)** In an instant, you catch the six-shooter, cock it

and fire—a difficult, impressive stunt performed strictly as entertainment.



UNDERHAND ROAD AGENT SPIN

In this version—used in *Tombstone*—the gun is (1) handed over butt first, with your middle finger in the trigger guard. (2) By quickly flicking your wrist, the Peacemaker will roll forward, while the palm of your hand grasps and cocks the hammer. (3) As the Colt rolls into the forward position, the weight of your middle finger on the trigger will release the hammer and fire the six-gun.

replace an empty gun with a loaded gun in the shooting hand. Clanton may have attempted the border shift because he had been wounded by the Earp faction.

The border shift was seen again in Fort Worth, Texas, in 1887. During an exchange of strong words, “Long-Haired Jim” Courtright pulled his revolver on gunman Luke Short, who was opening his coat to show that he was not packing iron. Big mistake for ol’ Long Hair.

Short had lied about being unarmed and quickly pulled his gun and fired at Courtright, tearing off the thumb on Courtright’s gun hand. Courtright tried in vain to execute the border shift so he could thumb back the hammer on his six-shooter with his other hand, but Short, taking advantage of Courtright’s dilemma, took careful aim and placed one accurate and deadly shot.

If anything can be learned from these incidents, it’s that most of these Western gunmen weren’t performing these tricks for the sake of show. They were playing in a high stakes game of life or death, where every move could decide their fate. Further, six-gun “slickery” was not always accomplished with as much polish as the silver screen would have us believe. No, it wasn’t fancy gun handling that won the day, but rather fast, deliberate and accurate shooting . . . backed by nerves of steel, the instinct to survive and a bit of luck that kept these men out of boot hill.

Learning the art of the pistolero

As a Western entertainer, performing as a fast and fancy pistolero and mounted sharpshooter, I’ve repeated some of the gun spinning tricks and horseback shooting feats made by Wild West show performers of yesteryear. While I never considered myself a competitive “fast” gun or an “expert” at gun spinning, I have learned a number of showy gun handling techniques that are sure crowd pleasers. Learning these gun tricks has allowed me to do a fair amount of movie work—doubling an actor’s hands with mine in performing the close-ups of six-gun trickery and working as a gun coach to several of Hollywood’s top stars, such as Mel Gibson, Will Smith, Colin Farrell, Ed Harris and Milla Jovovich.

I’ve been able to follow my passion for the Old West and perform some of the skills of the frontier era because of endless hours of practicing the pistolero’s art. Regardless of where such gunplay is performed—whether professionally or for personal satisfaction—safety should be the first consideration at all times! With this in mind, here are some basic rules of fast and fancy gun handling.

1. Practice with an unloaded gun. Some tricks manipulate the revolver in such a way that it sometimes points toward you.
2. Practice over a padded surface, such as a thick mat, bed or couch. If you are new to the gun spinning and fancy handling game, you’ll undoubtedly drop the revolver more than a few times.
3. Practice alone—at least at first—so you can build your confidence without the friendly jabs and jeers of well-meaning but disconcerting friends.

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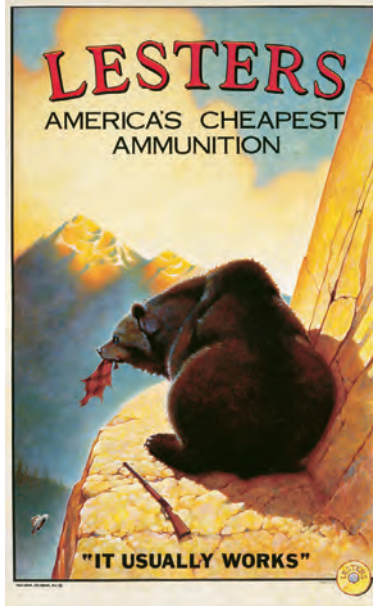
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OPEN-HANDED ROAD AGENT SPIN

This stunt is accomplished in the blink of an eye.

(1) Display your Colt innocently, in an open-handed manner. (2) Then quickly close your trigger finger around the trigger guard, pushing the gun into position in your palm and steadying it with your fingers. (3) With a very slight wrist movement, thrust the Peacemaker around so it points forward. At the same time, bring your thumb into position to cock the six-gun. (4) As it is being cocked, point your Colt in the proper direction, ready to fire, keeping your finger safely forward of the trigger to prevent a premature firing.



ROAD AGENT SPIN

In this trick that is known to have been used in the Old West, (1) the six-shooter is handed over, peacefully, butt first. (2) With your trigger finger in the guard and a slight flick of your wrist, flip the revolver upside down, (3) rolling it forward. Cock the hammer as the six-shooter (4) seats firmly in your hand, ready to fire. Notice your trigger finger should not be on the trigger for safety's sake.

4. Be sure to work in good lighting; shadows or other light/dark elements can be distracting. (If you ever ride the trail of the professional gun handler, you'll have to learn how to work under different, often less than ideal, lighting conditions.)
5. Take your time! This is a point that should not be overlooked. Learn the basic movements in each trick and repeat them over and over, slowly, until you feel confident to move to the next step. Once you feel comfortable with all of the moves involved, speed up your handling—a little at a time—then continue to perfect the trick by constant practice.

Good hands

Nimble fingers and dexterous hands are a must for six-gun trickery. If you are ambidextrous, so much the better since some stunts require both hands.

Continued on p. 40



TWO-HAND SWITCH

This trick is performed solely for the purpose of demonstrating the pistolero's art, to show how a single revolver can serve as two. Leave one Colt lying at your feet and (1)

draw your other weapon, (2) firing it to the right. Then (3) spin the six-gun in your right hand, taking hold of it with your left (keep your thumb extended). (4) Cock the hammer as

you bring the Colt into position for the next shot. (5) Without a pause, the Peacemaker is quickly swung into position for the second shot and fired in an instant.

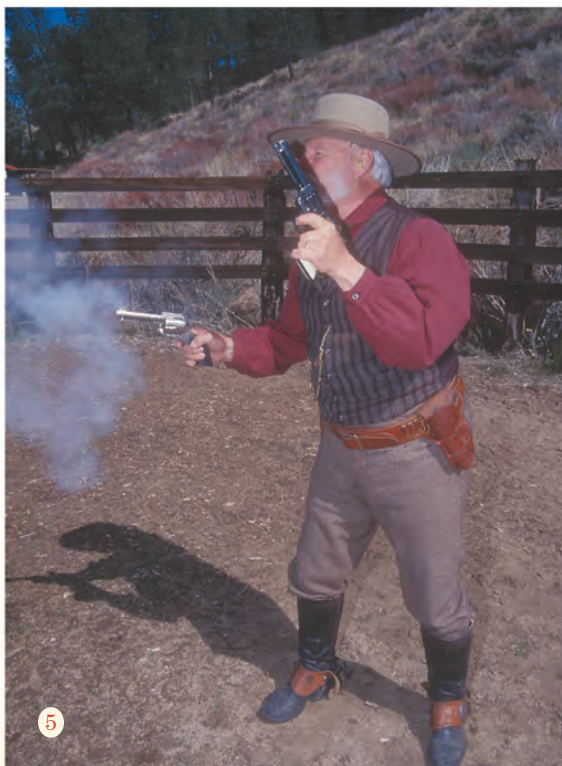


BORDER SHIFT

Also dubbed the Texas shift, this trick quickly transfers a gun from the weak (non-firing) hand to the strong (firing) hand while a just-fired revolver is tossed to the weak hand. (For easy identification, Phil works with a mismatched pair of Colts.) (1) Once you empty your first six-gun (ivory stock), you'll need to toss it to your left hand so you can continue shooting with your

second gun (nickel-plated), which you'll shift into your right hand. (2) Lower the right-hand gun a bit, to give yourself some momentum for the toss, then (3) flip it into the air in front of you while slightly angling it toward your left side as you simultaneously cock the hammer on the second gun (nickel-plated). (4) As the first gun (ivory stock) somersaults upward and over

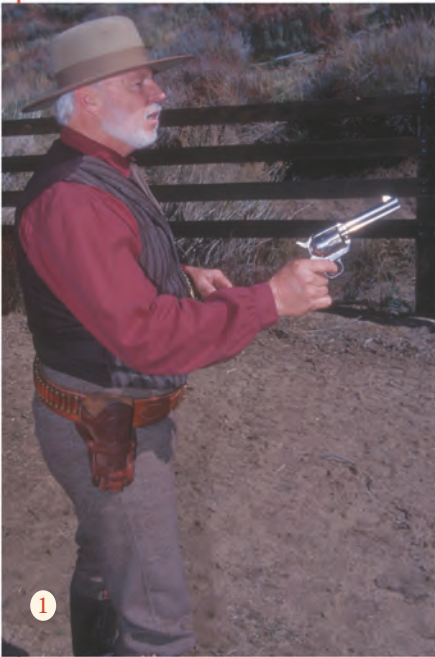
toward your left hand, shift the cocked gun from your left hand to your right. (5) Once the six-gun hits your right hand, catch the other revolver. A split second later, the six-gun in your right hand should belch smoke as you prepare to holster the other one. The entire maneuver should be performed in one second or so.



TWIST DRAW

The old-time technique for drawing a six-gun worn in the military style (butt forward) requires that (1) you turn your hand inward over the Single Action's stock, with your thumb positioned to cock the hammer.

(2) As you withdraw the revolver from the holster, twist and turn the butt away from the body. (3) When the six-gun faces the downrange firing position—away from the body—cock the hammer, aim and fire. This draw is also known as the “reverse” or “cavalry” draw.



SHOULDER TOSS

This colorful trick is a real crowd pleaser. **(1)** Hold the six-shooter by the stock only (finger out of the trigger guard) and extend your arm to get the maximum arc for the throw. Then quickly thrust it down, **(2)** while

flipping the gun rearward and downward. Don't let go of the gun until it's properly positioned for a good upward-flipping arc, and then **(3)** throw the Colt up. **(4)** The Colt will somersault over your shoulder,

completing one revolution. **(5)** Once it's in muzzle-up position, catch it. **(6)** With a firm grasp on the gun, cock the hammer, bring the Peacemaker down to the line of fire and blast away.



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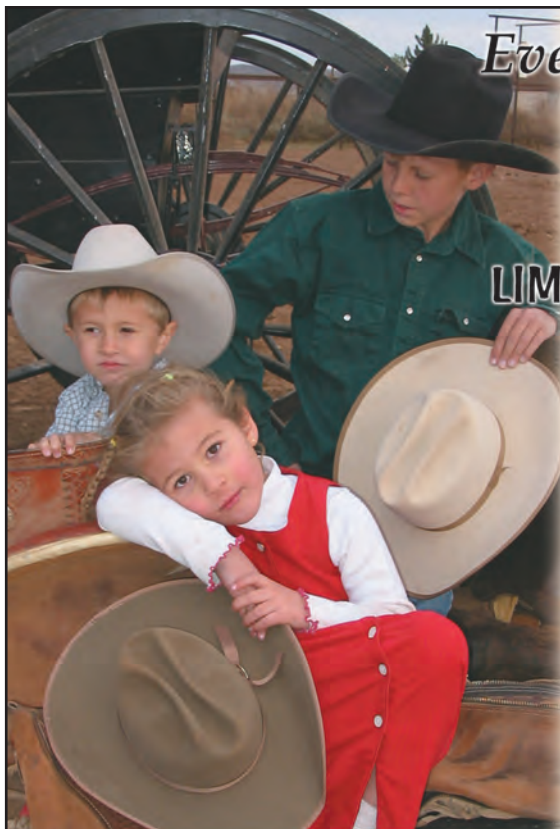
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Continued from p. 35

Some modern-day shootists I know are quite good at performing many of their gun tricks with either their right or left hand—most notably my longtime *amigo*, Western performer Jim Dunham, and world champion gun twirler Joey Dillon.

While learning gunplay, stay relaxed. It's imperative to be comfortable when handling firearms. Relax and enjoy practicing—but be safe. It doesn't take long to learn the basic moves for most of these tricks. Nevertheless, knowing the moves will do you no good unless you practice over and over again, until you can perform them so smoothly that it becomes second nature. Some tricks can be mastered in a few hours, while others take considerably longer, depending on how long you practice.

Don't make the mistake of being overzealous and tiring yourself out by practicing too much in a single session. The best way to perfect any trick is to practice with your unloaded gun for a few minutes at a time. This way, you don't tire your muscles to the point where they tense up and work against you, and you won't sour yourself on gun handling.

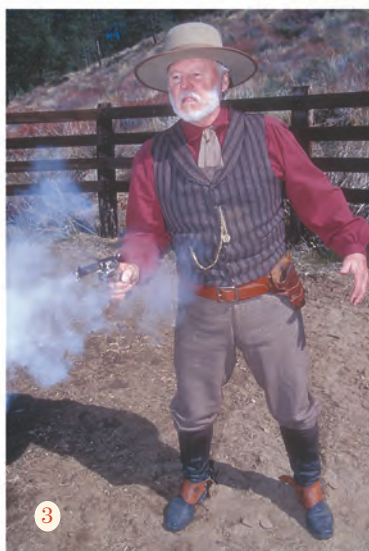
So what firearm should you use?

While the classic 1873 Colt Single Action Army, preferably in the 4¼-inch barrel length, is the arm of choice for gun handling, almost any revolver can be put into service. The main thing to remember is that the hammer, trigger and other critical parts of the six-gun need to be reached quickly and effortlessly, and for twirling, the revolver must have a trigger guard. The revolver's action should be smooth and even, and timing must be perfect, with all of the gun's sharp external edges smoothed out. A competent gunsmith can prepare and tune any gun you are considering using. Through the years, I've worked with a myriad of single action and double-action revolvers, as well as other types of arms—including a pair of battery-operated power drills for a zany TV series.

Well, there you have it—no deep dark secrets, just a few common sense tips to get you started in the right direction. Follow the guidelines I've laid out, take your time, be safe and practice, practice, practice!



Phil Spangenberg writes for *Guns & Ammo* magazine and is a character actor and Hollywood gun coach. His column, *Shooting from the Hip*, appears in every issue of *True West*.



CROSS DRAW

This was a favorite trick with Wild Bill Hickok. The six-gun is worn butt forward on a right-handed shooter's left side. With the holster slid slightly toward the front of your body, (1) reach across with your right hand and (2) draw the revolver, cocking it the moment it clears leather and your body. Remember to keep your trigger finger pressed against the forward portion of the trigger guard for safety's sake. (3) Bring the wheelgun into position and fire.



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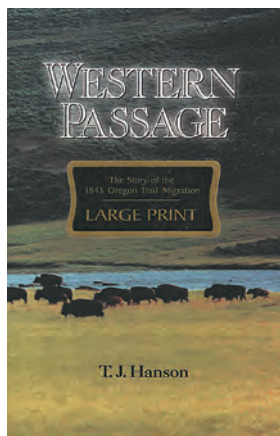


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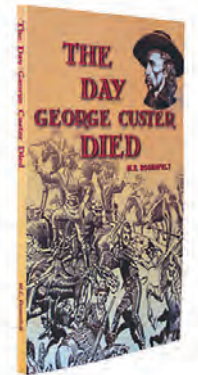
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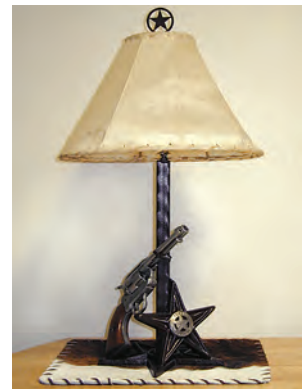
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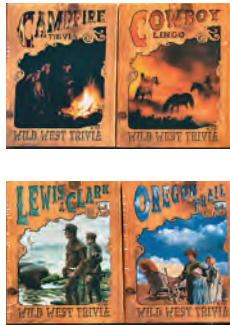
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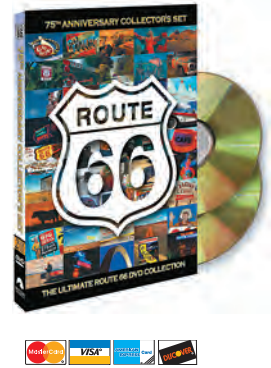
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BY JANA BOMMERSBACH

A Poker Face and Swift Hands

La Tules had brains, beauty and a winning hand.

She had four strong suits, which was fitting for a woman history would remember as the gambling queen of Santa Fe: She had smart business sense, she was politically savvy, she was beautiful and she was ambitious—using it all to make herself rich.

They affectionally called her “La Tules,” a Spanish nickname for Gertude, but she was formally La Dona Maria Gertrudis Barcelo.

Depending on which historian you read, the stories about this black-eyed beauty vary widely. Some early writers wrote about her with disgust: male writers because she dealt cards with men—an audacity that was heightened by her skill at the tables; women because she smoked and bared her shoulders—while common in Mexican culture, they were considered unpardonable sins in Anglo society. These writers’ “stories illustrate how one culture can misunderstand the customs of another,” writes Judy Alter in *Extraordinary Women of the American West*.

She was born Gertrudis Barcelo—forever keeping her maiden name—around 1800 in Spanish-controlled Mexico to well-to-do ranchers. Her parents insisted she be well educated, so she could “read, write, dance, sing and otherwise charm the world,” reports Mary Rodd Furbee in *Outrageous Women of the American Frontier*.

On June 23, 1823, she married Manuel Sisneros near Santa Fe, New Mexico, although little is known of him except that he fathered her two sons, both of whom died as infants, and eventually just vanished from history. The priest who married them referred to La Tules as “Dona,” a title given to women of high social standing.

At that time, Santa Fe was still a sleepy village surrounded by cattle ranches and a variety of Indian villages. But La Tules was smart enough to see the economic potential of this strategically-placed community, especially because Mexico had gained its independence from Spain and was anxious to attract new settlers. Mexico offered free land in what they called Nuevo Mexico (now the state of New Mexico) to any American who would convert to Catholicism and swear allegiance to the Mexican Government. Thousands saw this as their way to become landowners, and the Santa Fe Trail welcomed them all.



The gambling queen of Santa Fe was La Tules, born Gertrudis Barcelo, whose skill in dealing monte was often admired by the players who lost to her.

— ILLUSTRATED BY BOB BOZE BELL —

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time, the land's deed carried only her name, not her husband's.

Her new place was grand and glittering, with La Tules herself commanding the gaming tables where she was an expert at dealing a game called monte, played with 40 ultra-thin cards. "La Tules's poker face and swift hands were legendary," Furbee notes.

"She was also a shrewd businesswoman who made a fortune and enjoyed great power in a world where both power and money were usually held by men," Alter reports. "Residents of Santa Fe gave La Tules the same respect they gave to the governor and the priests, and she was openly received in the best places in society."

Americans encountering this woman and her glamorous life were often put off. One of the important books on the Santa Fe Trail, *Commerce of the Prairies* by Josiah Gregg, erroneously reported that La Tules came from Taos, was a woman of poor reputation and could not make a living, Alter notes. Others said she was born in France or Spain. But her harshest critic was Susan Magoffin, the granddaughter of Kentucky's first governor and the young bride of a trader. As Alter recounts, Magoffin wrote that La Tules "made her living by running a house where open gambling, drinking and smoking were enjoyed by all . . . with no thought of being socially degraded."

Yet, all of society—excluding uptight Anglo women—enjoyed the excitement at La Tules' casino. "La Tules grew rich catering to an amazing hodgepodge of people—senoritas of the Spanish upper classes, priests, soldiers, traders, immigrants, and outlaws. . . . Although Santa Fe grew more culturally segregated, especially after America gained control of the Southwest in 1848, that didn't hold true in La Tules's gambling parlor. There, race, ethnic background, and sex mattered far less than how much gold people laid on the table," Furbee notes.

The main rooms were ornate, with thick imported carpets, a mahogany bar and elaborate chandeliers. Then there were the private rooms behind thick walnut doors where only the elite were allowed. "Among the elite were professional gamblers, as well as top Mexican and U.S. officials and military officers," notes Furbee, adding that "the back rooms were rife with deal making as well as gambling. When the bigwigs negotiated land and trade deals, La Tules got in on the action. She soon became one of Santa Fe's largest landowners."

She also recognized political power when she saw it, for when the U. S. Army of the West occupied Santa

Did you know?



Western women eventually abandoned these dreaded hoopskirts.

— ALL PHOTOS TRUE WEST ARCHIVES —

Society was so strict and modesty so demanded in the 1800s that women went to elaborate and uncomfortable lengths to be acceptable. Although out of necessity, Western women abandoned the troublesome corsets and hoopskirts, "few could bring themselves to switch from riding sidesaddle to riding astride," reports Mary Rodd Furbee in her book on outrageous frontier women. Nor would most Western women wear pants, even though that would have been so practical. "Instead, some women sewed rocks into

their skirt hems to keep them from flying about in high winds," Furbee notes.

Champion steer roper Lucille Mulhall didn't have any problems switching from sidesaddle to riding astride.



Fe in August 1846, La Tules abandoned her heritage and befriended the Americans. She loaned money to Gen. Stephen Watts Kearny and Alter says she's credited with exposing a conspiracy against the Americans that prevented a massacre.

The thankful Americans arrived on the doorstep of her casino, and Furbee recounts that one officer announced, "Dona Barcelo, We are here to escort you to a victory ball." She supposedly danced the night away.

La Tules died in 1852 and had an elaborate funeral, attended by most residents of Santa Fe.

Her life story is told in a novel, *The Wind Leaves No Shadow*, by Ruth Laughlin Alexander and in a musical, *Viva Santa Fe!*



BY JOHNNY D. BOGGS

Skewering the Duke

The 10 worst John Wayne Westerns.



Although John Wayne holds the record as the actor with the most leading parts (in all but 11 of his films), his host of films did include some turkeys.

— ALL PHOTOS TRUE WEST ARCHIVES —

Pilgrim, I like *The War Wagon* and *McQ*, often whistle *The High and the Mighty* theme and spent the night in Cong, Ireland, because that's where they filmed *The Quiet Man*. *The Searchers* is my favorite movie, and the Duke's performance as Ethan Edwards ranks up there with Bogie's turn in *Treasure of the Sierra Madre* and John Garfield's in *He Ran All the Way*.

That said, many John Wayne flicks stink, and I'm not talking about his 1930s "B" movies, polemics (*Big Jim McLain*; *Blood Alley*; *The Green Berets*) or true turkeys (*The Conqueror*; *Barbarian and the Geisha*; *Jet Pilot*). Just his post-*Stagecoach* Westerns. These are the 10 worst. Pardon me while I duck.

10. *The Man Who Shot Liberty Valance* (1962): Now that I have your attention, this isn't a bad movie by any means. But director John Ford was losing his touch, Wayne and costar James Stewart were too old for their roles, and Edmond O'Brien's and Lee Marvin's scenery-chewing grow tediously overbearing with each viewing. How great would it have been had it been made 10 years earlier!

Maybe if all the principals in *The Man Who Shot Liberty Valance* were a little younger, the film not only would have looked better, it may have sounded better. Someone's memory must have lapsed because Gene Pitney's theme song for the movie never made it in. Instead, audiences heard music from Henry Fonda's 1938 film *Young Mr. Lincoln*. (From left: Lee Van Cleef as Reese, Lee Marvin as Liberty Valance, James Stewart as Ransom Stoddard and John Wayne as Tom Doniphon.)



BUILDING THE AMERICAN WEST



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January 12
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Charles Curtis takes his first step toward the vice presidency.

January 23
Charles Curtis of Kansas becomes the first Native American U.S. senator. He will become vice president in 1929.

February 25
U.S. claims protectorate over the Dominican Republic.

February 26
U.S. Congress members raise their own salaries from \$5,000 to \$7,500.

March 13
Financial panic leads to economic depression.

March 14
A presidential order prohibits Japanese laborers from entering the United States. President Roosevelt appoints the members of the Inland Waterway Commission, which oversees the relationship between the nation's rivers and lakes to forests, traffic congestion and other issues.

March 18
U.S. invades Honduras.

March 19
Lewer's Ranch, Nevada, gets 18.8 cm (over 7 inches) of rain, a state record.

March 23
Treaty between France and Siam defines the present-day Laos boundary with Thailand.



Harry "Handcuff" Houdini.

9. *The Alamo* (1960): Forget history. Wayne sure did. You have to wade through clichés and banal speeches about the republic to get to those first-rate battle scenes. Had actual events been like this, Alamo defenders and Mexican troops would have deserted out of boredom.

8. *Rooster Cogburn* (1975): *True Grit* meets *The African Queen*. Katharine Hepburn meets John Wayne. Should have worked. Didn't work because of a shoddy script, too many scenes involving the bad guys and a bland closing gunfight. It's better than Humphrey Bogart's Westerns, though.

7. *The Train Robbers* (1973): A Burt Kennedy-directed movie starring Ann-Margret and John Wayne with a twist ending, and the best scenes are conversations between Ben Johnson and Rod Taylor? Maybe if Ann had gotten nekkid. . . .

6. *Dakota* (1945): Why not *The Fighting Kentuckian*? you ask. Well, at least that 1949 Republic flick had Oliver Hardy. If Stan Laurel had costarred in *Dakota*, maybe this tiresome railroad landgrabbers horse opera would be worth a look.

5. *Rio Lobo* (1970): Even Wayne disliked director Howard Hawks' third telling of the *Rio Bravo-El Dorado* story, and the Duke sleepwalks through this one. Costars Jorge Rivero and Jennifer O'Neill can't act, although Jack Elam tries to save the movie.

4. *Cahill, United States Marshal* (1973): The Duke sings after the pre-credits shoot-out, and maybe this *True Grit-The Cowboys* wanna-be would have worked as a musical—at least better than *Paint Your Wagon*.

3. *In Old California* (1942): Wayne starred in eight movies in 1942, most of them forgettable. In this gold rush story, he's a



Can you forgive a movie that has Jim Bowie receiving a letter about the deaths of his wife and children when they actually died four years earlier? Such historical inaccuracies put *The Alamo* near the bottom of our John Wayne movie list. (From left, foreground: John Wayne as Davy Crockett, Richard Widmark as Jim Bowie and Laurence Harvey as William Travis.)

pharmacist who saves the day. Slow-moving, it still beats *Reunion in France* and *Lady for a Night*, two other 1942 offerings.

2. *The Undeclared* (1969): Rock Hudson effects a Southern accent. Supporting players Roman Gabriel and Merlin Olsen should have stuck to football. Okay, the horses look good, but the script's lame, and that's gotta be the Duke's sorriest hat ever.

1. *McLintock!* (1963): Wayne's spiral began with this overrated comedy, although he slipped in a few gems before his death in 1979. This movie isn't funny, and wife-beating jokes don't play well today, and shouldn't have played well in the 1960s.



Johnny D. Boggs' favorite John Wayne Westerns include *The Searchers*, *Angel and the Badman*, *She Wore a Yellow Ribbon*, *Hondo* and *Rio Bravo*.

1907

May 26

Marion Robert Morrison (a.k.a. John Wayne) is born in Winterset, Iowa.

Summer

Fort Shafter, the first permanent post for U.S. Army troops in Hawaii, is completed. (A temporary one had been set up in 1899.)

August 1

U.S. Army establishes the world's first air force.



Lusitania sets record crossing the Atlantic Ocean.

September 12

The passenger liner *Lusitania* arrives in New York City after setting a record crossing the Atlantic Ocean in five days.

August 25

Harry Houdini escapes from a policeman's handcuffs at the Orpheum Theatre in San Francisco, California.

November 16

Oklahoma is the 46th state to enter the Union. Congress refuses the citizens' vote to name the state Sequoia, after the Indian author of the Cherokee alphabet.

November 27

Union strike occurs at mines in Goldfield, Nevada. The mines will reopen in early January under military protection.

December 10

Rudyard Kipling receives the Nobel Prize for literature.

December 16

U.S. sends the "Great White Fleet"—16 battleships and 12,000 sailors and Marines—on its first cruise around the world.

December 31

At midnight, a ball drops to signal the new year for the first time in New York City's Times Square.



Sequoyia, author of the Cherokee alphabet.

The 10 GREATEST WESTERNS NEVER MADE!

What has happened to the Western? In contemporary Hollywood, one may as well ask what happened to the detective story, to the musical or to any other classic film genre. In comparison with other Hollywood staples, one might argue that the Western is in pretty good shape; it's just that it has ... well, evolved. *Wild Wild West* was an unsuccessful mutation of the Western and sci-fi; *Ravenous*, a surprisingly workable combination of Westerns and horror flicks. Recent films have transplanted the themes of traditional Westerns to the Near East (*Second Hand Lions*), the Middle East (*Hidalgo*) and Far East (*The Last Samurai*). Before long, Westerns will be going to other planets (though *Star Trek* boldly went

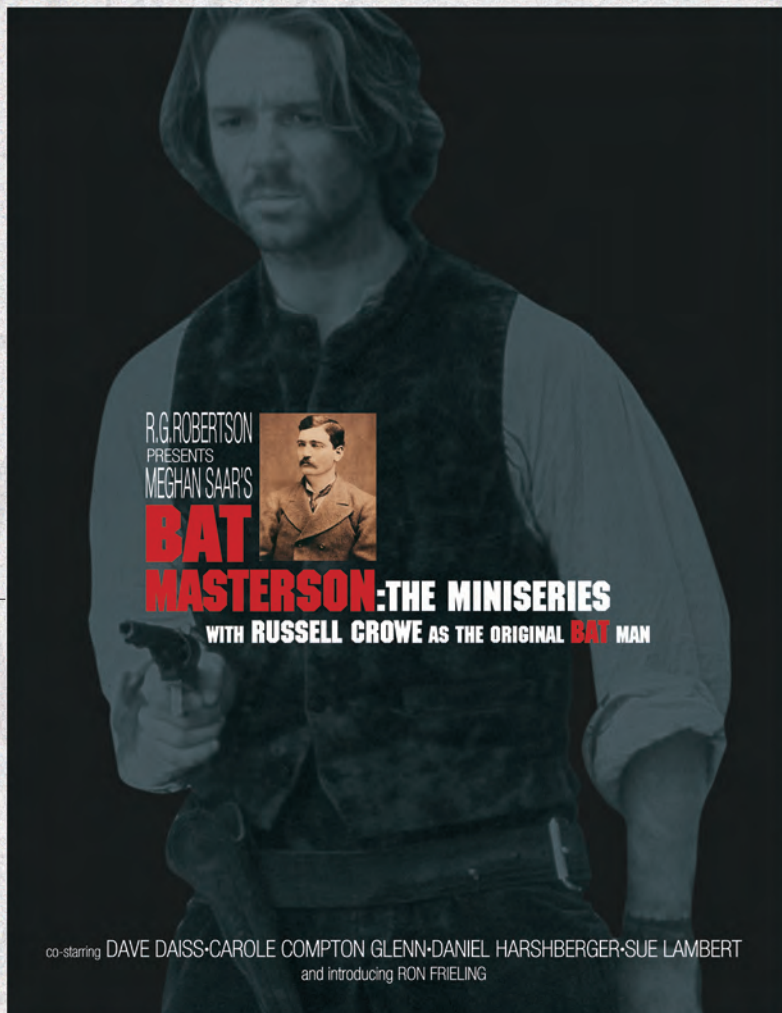
OR
NEVER
MADE
WELL.

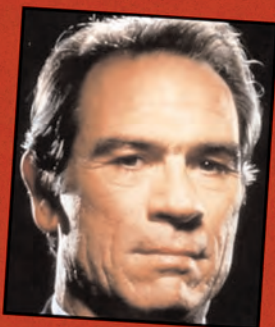
there more than 30 years ago when "Spectre of the Gun" put Kirk and Spock at the Gunfight at the O.K. Corral).

But before we give up on earth-bound Westerns, screenwriters should pause to consider that some of the best real Western subjects have either not been done or have not been done right ...

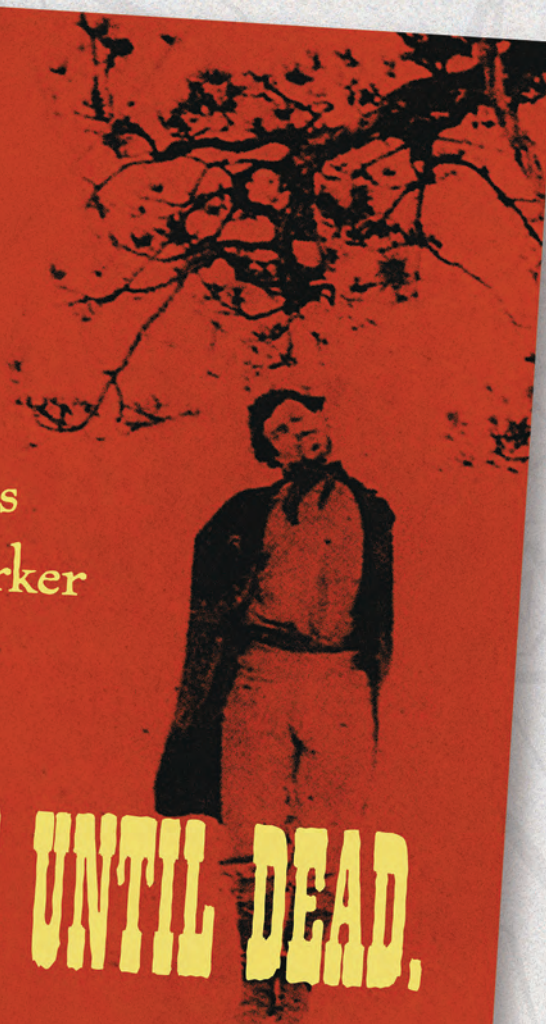
Bat Masterson: The Miniseries

From the Battle of Adobe Walls (when he was 21) to Dodge City at its roaring peak to the streets of turn-of-the-century New York, Bat's life merits at least three, two-hour segments. His girlfriend dies in his arms in a saloon shoot-out; his brother, the marshal, is gunned down in the streets and Bat avenges him; Doc Holliday, whom he despises, is wanted for murder and Bat, out of loyalty to Wyatt Earp, rides in to save him. You couldn't make up stuff this good. Russell Crowe is about the right age to play Bat at all three stages of his life.





Tommy Lee Jones
as Judge Isaac Parker
in



BY THE NECK UNTIL DEAD.



ALSO STARRING Molly Parker as the good girl in the bad dress

EXECUTIVE PRODUCERS Bob and Trish Brink

DIRECTED by Robert Ray

ASSORTED PEONS Abby Pearson, Gus Walker, Meghan Saar

A True West Films production in association with Triple B Pictures

By the Neck Until Dead

The Life of Isaac Charles Parker. He's never gotten the movie he deserves, largely because of a book written two years after his death that unfairly depicted him as a sadistic near-mass murderer. How lawless was the Arkansas Territory administered by this federal judge? In 21 years, he presided over 88 hangings, not a lot when you consider that 65 of his marshals were killed in the line of duty. He got along well with the local Indian tribes and fought for better schools in Fort Smith; where's the bad news? This role is just waiting for Tommy Lee Jones.

Don't Give Him No Lip!

Bill Pickett

Has anyone more worthy had to wait longer for a movie than the greatest bulldogger of them all? Black heroes in every other area of American culture have had their moment; when does the real King of the Cowboys get his shot? His *mano-y-toro* face-off in a packed Mexican arena is the stuff of legend. Denzel Washington, are you listening?

DENZEL WASHINGTON

IS

BILL PICKETT

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A TRIPLE B Production
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Executive Producer R.G. ROBERTSON
Screenplay by ALLEN BARRA
Produced by MEGHAN SAAR
Directed by ROBERT RAY

Filmed in Panavision®
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The 101 Ranch: The Miniseries

The rise of the Miller Brothers' Oklahoma empire from cattle ranch to traveling Western show—they were bigger than Buffalo Bill, whose show they absorbed—to the production of early Western silent films, the story of the Millers and the 101 is the story of the evolution of the West from real to reel. Bill Pickett, Tom Mix and Will Rogers were just a few of the greats who got their start with the 101.



ONE MAN WITH COURAGE MAKES A MAJORITY.

ONE MAN STAND

THE ELFEGO BACA STORY.



directed by **QUENTIN TARANTINO**

starring **ANTONIO BANDERAS • JENNIFER LOPEZ • WOOD**

SOUNDTRACK BY LOS LOBOS IN DOLBY DIGITAL

The **10**
GREATEST
WESTERNS
NEVER
MADE!

Quanah Parker

The story of the Comanche tribal leader whose mother was a captured white woman just calls out for the great Wes Studi. From the Battle of Adobe Walls to battling U.S. government bureaucrats to his cameo role in *A Bank Robbery*, Parker's story is a microcosm of the American Indian experience from the frontier to the Industrial Age.

One-Man Stand

In an age of rising Hispanic consciousness, what icon of the Old West could be more suitable than the gunfighter, deputy sheriff and lawyer from New Mexico who, inside a crumbling adobe hut, held off a crowd of angry cowboys for 24 hours in the most famous one-man stand in Old West history? Baca made it to television in the late '50s thanks to Walt Disney, with Robert Loggia as Elfego, but it's time for a big screen version. Jordi Mollà, who played Juan Sequin in *The Alamo*, would be a fine choice.

*He was half white
but all Comanche...*

produced by **BOB BOZE BELL**
directed by **RG ROBERTSON**
original screenplay by **MEGHAN SAAR**
starring **WES STUDI**

QUANAH PARKER

ABBY PEARSON and TRUE WEST FILMS present

Outlaw? or Saint?
Either way he hit
the Mother Lode.

bring me the head of joaquin murrieta

Starring **BENJAMIN BRATT** With **JULIE ROSE** And **MEGHAN SAAR**
Introducing **BRITNEY CLARK** as *Rosita Feliz*

Opens Friday!



Bring Me the Head of Joaquin Murrieta

When the screenwriters for *The Mask of Zorro* made the hero the brother of Joaquin Murrieta, they were tapping into one of the Old West's most enduring myths. The California gold rush bandit—whether he was a Chilean peasant immigrant (as argued by Nobel Prize-winning poet Pablo Neruda) or a native Mexican (so claimed by Nobel Prize-winning poet Octavio Paz) or one of several bandits whose deeds collected under a single, lyrical name—is the most enigmatic outlaw of Spanish California. The cloud of myth that has grown up around his story simply makes it a richer mine for a screenwriter as well as a golden opportunity for a hot young actor of Hispanic descent, like Benjamin Bratt.

TONY SHALHOUB

THE CHARLIE SIRINGO STORY

**COWBOY, CATTLEMAN, PINKERTON DETECTIVE
HE RODE WITH THE BEST AND HUNTED THE WORST**

A TRUE WEST FILM TONY SHALHOUB DAVE DAISS
RON FRIELING JASON BENEFIELD AND SAMANTHA SOMERS
"THE CHARLIE SIRINGO STORY" DIRECTED BY SUE LAMBERT
PRODUCED BY GUS WALKER CASTING ABBY PEARSON
MUSIC SUPERVISION BRITNEY CLARK SOUNDTRACK AVAILABLE



The Charlie Siringo Story

The son of Italian immigrants to Texas, Siringo has had several minor portrayals in films, but, incredibly, has never been given center stage in his various roles as cowboy, cattleman and Pinkerton detective. (He chased Butch Cassidy and claimed to have known Billy the Kid.) Why didn't Sergio Leone latch onto this guy? He could have given new meaning to the term "Spaghetti Western." We're not sure why, but somehow *Monk's* Tony Shalhoub seems perfect for the role of a frontier detective.

The **10**
GREATEST
WESTERNS
NEVER
MADE!

Timothy Olyphant
is
Seth Bullock—

FRONTIER MARSHAL

Deadwood Marshal!
Teddy Roosevelt's Friend!
Rough Rider!



STARRING Timothy Olyphant
EXECUTIVE PRODUCERS Gus and Patti Walker
DIRECTED by Meghan Saar
PRODUCED by Samantha Somers
MUSIC by Britney Clark



A True West Films production in association
with Triple B Pictures

Seth Bullock—Frontier Marshal

There probably aren't many *Deadwood* fans who know that Seth Bullock was a real person, a highly respected marshal during the wildest period of *Deadwood* and, in later life, a close friend of Teddy Roosevelt and an officer in the Rough Riders. Who could play him? Timothy Olyphant could do the latter half of his life with a tinge of gray.

The **10**
GREATEST
WESTERNS
NEVER
MADE!

COMING SOON!

Get ready for a series of graphic novels by Bob Boze Bell, featuring authentic characters and stories ripe for the big screen.

Free Mickey Free: Kidnapped by Apaches at age 10, Mickey Free grows up a tortured soul. "Half Mexican, Half Irish and all son of a bitch," is how Chief of Scouts Al Sieber describes Mickey. Cursed with an errant (cocked) eye and used as an interpreter in the Apache Wars, Mickey is "the snake eye with the forked tongue," in Geronimo's eyes. How Mickey ends up in the White House is a story in itself.



This is Where Cole Younger Dies:

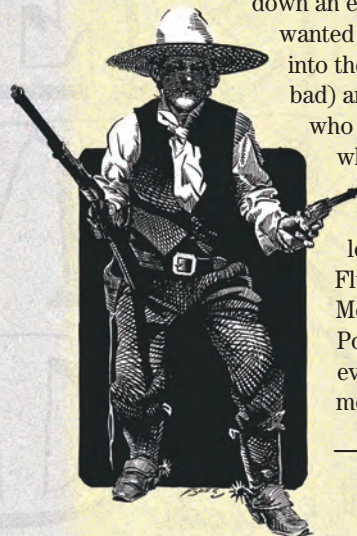
The outlaw life of Cole Younger ends with a hail of bullets in the mud at Hanska Slough. That's where the story begins! Cole Younger lives another 33 years, several of them as head nurse. On his deathbed, Cole finally confesses what actually went down during the botched Northfield robbery and why Frank and Jesse James abandoned him and his brothers.

Slaughter: On the run as the most wanted man in New Mexico, Texas John Slaughter claims a new life on a ranch on the Arizona-Mexico border. He



later turns lawman and rids Cochise County of outlaws just like himself. Not bad for a sawed-off stutterer.

Bisti Badman: Legendary lawman Commodore Perry Owens is brought in by the Santa Fe Railroad to track down an escaped Carlisle Navajo student wanted for murder. Owens tracks his prey into the Bisti Badlands (*Bisti* is Navajo for bad) and discovers a worthy adversary who has learned, all too well, the white man's ways at the white man's school.



El Kid: Finally, after at least a thousand tellings, the legend of Billy the Kid gets the full Mexican treatment. Fluent in Spanish, El Kid roams between the Northern New Mexico villages of Anton Chico, Puerto de Luna and Portales, and Tascosa, Texas, with a *querida* (girlfriend) in every plaza. *El Kid* depicts the authentic life of the West's most notorious legend, after the Lincoln County War.

—Bob Boze Bell

THE MOST FAMOUS FEMALE GAMBLER IN THE WILD WEST
DOC HOLLIDAY LUSTED FOR HER
OTHER MEN JUST WISHED THEY COULD BEAT HER

ANGELINA JOLIE
IS LOTTIE DENO IN

QUEEN OF HEARTS

CASTING BY WARREN DATER • STERLING DERRINGER • MANNY HUSBANDS • WITH BOTCHED TAT AS DOC HOLLIDAY
A JOHN HUSTON PRODUCTION • DIRECTED BY PANCHO N. LEFTY • FILMED IN TRUE WEST COLOR AND PANAVISION

**Lottie Deno
Queen of Hearts**

Titian-tressed Lottie Deno, the most famous female gambler of the frontier, was described by one historian as "a girl who always kept a card table between her satin-sheathed curves and the boys." Doc Holliday was reportedly smitten by her. "Mystic Maude," as she was known, was so cool she once watched two men kill each other in a gunfight in front of her Fort Griffin home without batting an eyelash. Who to play her? We think Angelina Jolie would be dynamite as a redhead.

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—Doc HOLLIDAY

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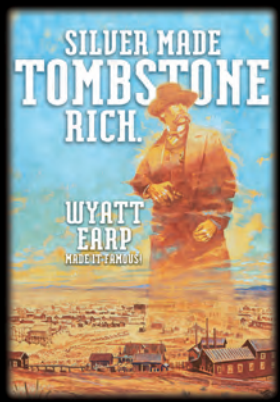


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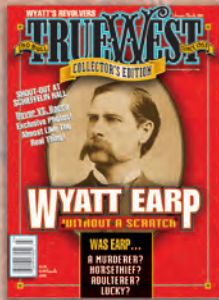
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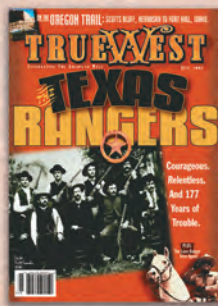
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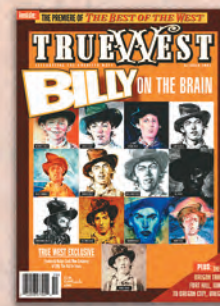
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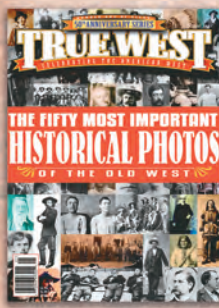
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*No image gives a better understanding
of Wyoming's harsh winters than
that of a cowboy carrying a calf
to safety during a blizzard.*

— COURTESY BUFFALO BILL HISTORICAL CENTER,
CODY, WYOMING; GIFT OF MR. AND MRS. CHARLES
BELDEN; P.67.1030 —

A Family Tradition

For the past century, the Pitchfork Ranch has been managed by one family.

Otto Franc and his Pitchfork

Hunting drew Count Otto Franc von Lichtenstein to Wyoming's Bighorn Basin in 1877, but the German also sought land where he could establish a ranch. The following year, he returned and constructed a log cabin on the Greybull River. Soon, he purchased a herd of 1,200-1,500 Hereford cattle, trailing them from Montana's Gallatin Valley to his new ranch, named for the brand: Pitchfork.

By the mid-1880s, Franc had an estimated 15,000 cattle, plus the requisite number of horses necessary for cowboys working on the ranch. But those animals attracted the attention of rustlers. Once, when some horses went missing, Franc swore out a complaint against Al Hainer and his partner, Robert LeRoy Parker, better known as Butch Cassidy. Although Cassidy attempted to show he had bills of sale for the horses in his possession, Franc's charge stuck and Cassidy was convicted and sentenced to two years in the Wyoming Territorial Prison, marking the only time the outlaw spent time behind bars.

Meeteetse, the community nearest to the Pitchfork, became the gathering place for cowboys and ranch owners. The Meeteetse Merc, established in 1899, later served as a company store for the Pitchfork Ranch, remaining in business under the ranch ownership for three-quarters of a century.

Otto Franc's days on the Pitchfork ended with a shotgun blast in 1903. He had gone hunting alone and when he did not return, a search began. Franc was found dead near a fence, with his gun leaning against the wires.

L.G. Phelps and the Z Bar T

Free range attracted other cattlemen to the Bighorn Basin, men such as Louis G. Phelps, who ran the Z Bar T Ranch at the time of Franc's death. Phelps acquired the Pitchfork, later adding other ranches—including the Whit Ranch, 91 Ranch and Bar TL—to the holdings, building a ranch empire encompassing around 250,000 acres. By 1909, the combined ranches had more than 10,000 cattle and 20,000 sheep.

Phelps' son Eugene met Charles Belden when they attended Massachusetts Institute of Technology in 1909. The two young men, Belden from California and Phelps from Wyoming, toured Germany in a new

Packard automobile during one college summer. Belden purchased a Zeiss Palms camera to record the journey, beginning a hobby that became his passion and contributed to his legacy. After their trip, Belden worked on the Pitchfork Ranch and in 1912, he married Eugene's sister, Frances.

Charles Belden

Photographs made on the Pitchfork Ranch by Belden attracted worldwide attention when they were published in *National Geographic Magazine*, *Life Magazine* and *The Saturday Evening Post*. Belden and Eugene Phelps took over joint management of the Pitchfork in 1922 upon the death of L.G. Phelps. At the time, the ranch still ran large numbers of cattle and sheep, but Eugene preferred to tinker with equipment rather than raise livestock and Belden's first interest revolved around his camera.

As cattle markets plunged in the 1920s-30s, the ranch faced severe economic downturns. Although the Pitchfork remained a sheep and cattle operation,

Continued on p. 72

Pitchfork Facts

- Otto Franc ran Herefords when he established the Pitchfork. Today, the Turnells have Salers crossed with Red and Black Angus.
- The ranch currently runs 2,000 cows, plus 1,000 yearlings.
- The last sheep from the Pitchfork were sold in 1964.
- The ranch once had 250,000 acres; now it has 125,000 acres, including forest grazing leases.
- In 1981, a wild colony of black-footed ferrets—an animal then thought to be extinct—was located on the Pitchfork and neighboring ranches. When the animals were threatened with a disease that killed prairie dogs—their primary food source—a ferret recovery project began in 1986 that involved capturing the wild ferrets and launching a breeding program at Wyoming's Sybille Wildlife Research Center. Beginning in 1991, captive-bred ferrets were again released into the wild; the Pitchfork had played a pivotal role in preserving a species.



Pitchfork cow foreman Jack Rhodes, Sr., riding in a blizzard along Timber Creek, c. 1926-27. Rhodes was cow boss on the ranch until 1936, and his son Jack Jr. also rode for the Pitchfork in the 1940s.

— COURTESY BUFFALO BILL HISTORICAL CENTER, CODY, WYOMING; GIFT OF MR. AND MRS. CHARLES BELDEN; P.67.51 —





Sometimes the cowboys escaped the bitter Wyoming temperatures by spending time in the bunkhouse, but these three saddled horses indicate that they didn't intend to be indoors for long.

— COURTESY BUFFALO BILL HISTORICAL CENTER, CODY, WYOMING; GIFT OF MR. AND MRS. CHARLES BELDEN; P.67.626B.1 —



A Pitchfork cowboy moves a steer on a winter day in the 1920s.

—COURTESY BUFFALO BILL HISTORICAL CENTER, CODY, WYOMING; GIFT OF MR. AND MRS. CHARLES BELDEN; P.67.295 —

It Takes the Right Woman

When Otto Franc, who established the Pitchfork, died from a gunshot, L.G. Phelps bought the property. Since that time, for the most part, ranch operations have passed through the maternal line from Phelps to his daughter, Frances; his granddaughters, Margot and Annice; his great-granddaughter, Frances "Lili;" and now to great-great granddaughters, Tracy, Tammy and Cindy; possibly eventually to great-great-great granddaughters Stormi, Kaeli and Darby. Oh, yes, there is also a great-great-great grandson, Tanner, carrying on the family tradition at the Pitchfork.



Cow foreman Jack Rhodes, Sr., carrying a small calf in his lap and wearing Charlie Belden's hat, follows a cow in the snow, pushing her toward lower country, c. 1938-39.

— COURTESY BUFFALO BILL HISTORICAL CENTER, CODY, WYOMING; GIFT OF MR. AND MRS. CHARLES BELDEN; P.67.286 —

Continued from p. 69

it added a dude ranch to increase revenue. It was during this period that Belden performed perhaps his greatest service to the continuity of the Pitchfork.

Riding horseback across the vast acreage at the edge of the Absaroka Mountains, he photographed ranch life: cowboys moving a herd to summer pasture, a lone rider carrying a calf through a blizzard, a Hereford bull in full bellow and a cowboy sitting cross-legged, eating from a tin plate of beans. Published in *Dude Rancher* and other magazines, the images personified life on a Wyoming ranch and attracted visitors who stayed in cabins built on Timber Creek. The dude operation closed during WW II and then had a couple of successful years in the late 1940s before ceasing operations permanently.



Herefords break a trail through deep snow in a country where winter comes early and stays late.

– COURTESY BUFFALO BILL HISTORICAL CENTER, CODY, WYOMING; GIFT OF MR. AND MRS. CHARLES BELDEN; P.67.292 –

Just as there was often friction between Charles and Eugene over management of the ranch, there also was tension between Charles and Frances Belden, and so they divorced in 1940. Eugene died four years later in a car accident. By then, the operation was becoming fractured as Eugene had four children and Frances and Charles Belden had two living daughters, Margot and Annice. Jack Turnell, who married into the family and in the 1970s became manager of the Pitchfork, wrote in *Brand of a Legend*: “The Pitchfork’s 250,000 acre ranch was split twice in the forty years following L.G. Phelps. And it went broke, or close to it, twice.”

The Pitchfork today

By the late 1950s, the Pitchfork had again rejuvenated itself into a profitable ranch and was under management of Calvin Todd, who had married Margot Belden. In 1971, the Todds indicated they wanted to sell the ranch, a property then owned in varying amounts by other members of the Phelps-Belden family. The matriarch of the clan, Frances Phelps Belden, opposed such a sale, leading other family members to purchase Calvin and Margot’s share of the ranch. Subsequently, Jack Turnell, who had married Annice’s daughter, Frances “Lili,” became ranch manager, proving once again that if you wanted to manage the Pitchfork, be qualified, and if you happen to marry into the family and have a good life together, the Pitchfork would provide a great experience.

Jack and Lili returned to the ranch with their three daughters, Tracy, Cindy and Tammy. They now own a third of the original Franc-Phelps holdings—the Whit, Armstrong and Herman Ranches—and have leased the remaining two-thirds from Dr. Lennox Baker and Greg Luce of Virginia, who have “just settled in to understand the whole system and have been great to work with,” Turnell says. “In my opinion, they kind of saved the Pitchfork.”

Baker and Luce did that by purchasing the ranch, putting development easements on some sections to ensure its future as a cattle ranch and “preserving what we want to preserve,” Turnell says. Some of the easements are for



L.G. Phelps began his ranching empire on the Z-T Ranch, and it became a part of the larger Pitchfork operation after the death of Pitchfork founder Otto Franc. These horses are in a corral at the Z-T Ranch.

– COURTESY BUFFALO BILL HISTORICAL CENTER, CODY, WYOMING; GIFT OF MR. AND MRS. CHARLES BELDEN; P.67.611.1 –

Otto Franc started the Pitchfork in 1879 when he bought more than a thousand head of Hereford cattle in Montana and trailed them to the Greybull River country. The ranch still raised Herefords, such as this bellowing bull, in the 1930s.

– COURTESY BUFFALO BILL HISTORICAL CENTER, CODY, WYOMING; GIFT OF MR. AND MRS. CHARLES BELDEN; P.67.275A.1 –



wildlife, but they “never totally interrupt the ranching business” because Baker and Luce “totally understand the ranching relationship to the environment,” Turnell adds.



Candy Moulton makes her home near Encampment, Wyoming, where Jack Turnell taught agricultural education just prior to assuming management of the Pitchfork Ranch in Meeteetse in 1971.

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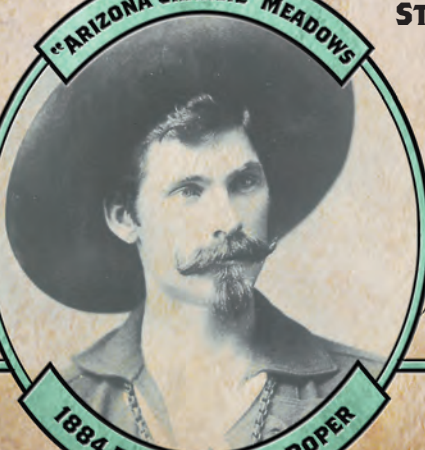
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Cody Custer's faith gives him a winning ride.

How long is eight seconds on the back of a bucking bull?

"When you're having trouble, eight seconds is a long time," Cody Custer says. "When things are really clicking, eight seconds isn't long enough."

After 19 years of eight-second rides, Cody retired in 2003 as one of the top professional bull riders in the world. He has seen bull riding evolve from homegrown rodeos with small money and big risks to televised rock-and-roll extravaganzas with corporate sponsors, millions in prize money—and the same risks. Along the way, Cody's religious faith has evolved, too.

An Arizona native, Cody was born on August 30, 1965. He rode his first calf at age five. "I grew up around it," Cody says. "All my heroes were cowboys. I didn't ride bikes or play sports. I wanted to ride bulls."

In the early '70s, his parents, Jim and Dixie Custer,

owned a campground and rodeo arena east of Flagstaff. Cody and his brothers, Jim Bob and Danny, gradually turned 30 head of roping steers into riding steers. "Riding bulls is exciting," Cody says, "Little boys like dangerous things."

The family moved to Wickenburg where Cody competed in high school rodeos, winning the state bull riding championship twice and the bareback bronc championship once. He graduated in 1984 and began his professional career.

Bull riders' lives had lots of

windshield time as they followed the money from rodeo to rodeo. They traveled light and slept in their trucks, pinched the pennies of their prize money, rode without health insurance and bonded with their fellow bull riders. Cody Custer and Jeff Crockett became good friends. Whenever their paths crossed, their conversations would turn to Christ, an uncommon topic among the hard-living, hard-riding rodeo culture. "I called myself a Christian," Cody says, "but there really wasn't any evidence of my Christianity." Cody saw that evidence in Jeff, who willingly professed his faith to all who would listen.

The first premise of bull riding: It's not a question of whether you'll get hurt; it's only a question of when and how badly. In 1987, Cody had surgery to correct a knee injury. When a bull rider gets hurt, he can't ride, and when he can't ride, he can't win. No prize money, no supper.

Things got pretty lean for Cody. In 1988, he won \$3,400 in Dodge City, and "I thought I'd never see another poor day."

Then on August 28,



A distant relative of George Armstrong Custer, pro-bull rider Cody Custer (left) proves that courage and determination still run in the Custer family.

— GEORGE A. CUSTER PHOTO COURTESY PAUL HUTTON; CODY CUSTER PHOTO BY MARK SCOTT —

Jeff Crockett got killed in a rodeo.

“Jeff’s death opened my eyes to how fleeting life is,” Cody says. “I decided to rededicate my life to the Lord.”

Things began to change.

He met his wife Stacey in 1990. “She’s stayed with me through thick and thin.” Thick was winning the bull riding World Championship title in 1992. Thin was a five-year string of injuries that included a torn left bicep tendon, dislocating his right shoulder twice, a broken right thumb that required pins to repair and a dislocated left shoulder. His lower jaw is criss-crossed with scars. When he returned to the circuit more than money motivated him.

“What God has given me is no accident,” Cody says. “I don’t know that I was the best bull rider in 1992, but God had a reason for that. He has used bull riding to strengthen my faith.”

In 1993, the same year that Cody and other bull riders began wearing protective vests, 21 bull riders got together to start a collective bargaining organization called Professional Bull Riders, Inc. They believed that people would come to watch bull-riding competitions. Bull riders would control their own destinies; they could get health insurance and have medical staff on hand. They were right. In the next 10 years, the annual prize money climbed from \$250,000 to \$9.5 million.

Cody was healthy again by 1997, and the next six years were good. Instead of driving all night to get to a PBR



Cody Custer hangs on for dear life, hoping Justin's Pet won't end up tap dancing on his head.

— BY ANDY WATSON —

event, Cody would fly in the same day. He would show up at the arena a couple of hours before his scheduled ride. Bull riders aren't known for their workout regimens. “I do lots of stretching before I ride,” says Cody, but he didn't start working out with weights until he turned 30. “A bull rider can't be all bulked up.” Cody's height and weight are typical for bull riders: 5'8" and 145 pounds.

“I've been on thousands of bulls in my life,” Cody says. “Now it's all a confidence deal.” He doesn't waste time in the chute. “I get on, slide up to

the rope, nod my head and let reactions take over.” It's all about balance. Cody tries to keep his shoulders out over the bull's shoulders, leaning forward and squeezing with his legs. The toughest bulls to ride have speed, strength and like to change direction.

The strategy is simple—hang on for eight seconds without touching anything with his free hand, then get off and get away without the bull stepping on him. Of all the injuries, getting stomped by a bull is the most dangerous. Vests and helmets can deflect a pile-driving hoof, but a square hit can still be fatal.

That's why lots of bull riders will offer up a Rabbit's Foot kind of prayer, “Save me God. I hope I don't get killed tonight.” Cody sees prayer differently. “Bull riding is a way to present the Gospel.” He and other Christian bull riders have developed a PBR ministry that offers to cowboys and fans alike the opportunity to share testimony and profess their faith in the love and kindness of Jesus Christ.

That faith has pulled Cody from PBR competition. “Bull riding is a year-round sport that requires one hundred percent commitment,” says Cody, but as his ministry continues to grow, his focus has shifted. “I'm an evangelist.”

Cody is the director of judging for the PBR, and with his ministry expanding, the future looks bright for this cowboy in Christ.

Tom Carpenter lives in Flagstaff, Arizona.



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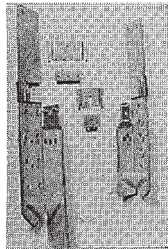
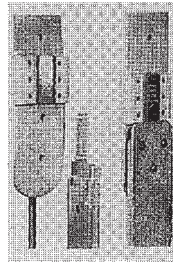
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CURLY BILL BROCIUS VS MARSHAL FRED WHITE

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Curly Bill, Dick Lloyd and others enjoy a “tall bucking” at Brown’s corral before retiring to Corrigan’s saloon.

— ALL ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

Maps & Graphics by Gus Walker
Historical editing by
Neil Carmony

OCTOBER 28, 1880

Fresh off the trail from San Simon, Arizona, where some believe he and his pals treed the town and attempted to hijack a locomotive, Curly Bill Brocius brings his mayhem to Tombstone.

After a “tall bucking” at Brown’s corral, the boisterous cow-boys retire to Allen Street and land in Corrigan’s saloon (see p. 80). The cow-boys are joined by a local, Andrew McCauley, cow-boy Dick Lloyd (the tall buckler), rancher Frank Patterson, Ed Collins, Andrew Ames and a Charleston miner named James Johnson. After several drinks, the eight-man party spills out onto Allen Street, with one or more of the men pulling their pistols and firing several shots “at the moon and stars.”

Curly Bill tries to stop the shooting, saying—according to an eyewitness—“this won’t do, boys,” but the men continue their promiscuous fuselage. As locals gather on the street to see what all the shooting is about, three in the cow-boy crowd, including Curly Bill, run behind a building on the south side of the road.

Town Marshal Fred White suddenly

appears from around the corner. Several men run up, including Wyatt Earp, just as the marshal says, “I am an officer, give me your pistol.” As Curly Bill reaches behind to pull out his pistol, Wyatt gets behind Curly Bill and wraps his arms around him to see if he is carrying any more weapons.

Grabbing the barrel of Curly Bill’s pistol, Marshal White barks, “Now, you God damned son of a bitch, give up that pistol!” As he tries to jerk the pistol out of the cow-boy’s hand, it goes off.

“I am shot!” says White, as he falls. The muzzle blast sets his pants afire, and someone snuffs the flames.

Wyatt brandishes a borrowed pistol and clubs Curly Bill on the head, knocking him to the ground. “What have I done?” Curly Bill demands. “I have not done anything to be arrested for.”

Wyatt grabs the cow-boy by the collar and marches him over to the small wooden jail, mere feet away from the fracas. Wyatt and his brothers Virgil and Morgan round up the rest of the party and arrest Ed Collins, Andrew Ames, Dick Lloyd, Frank Patterson and James Johnson.

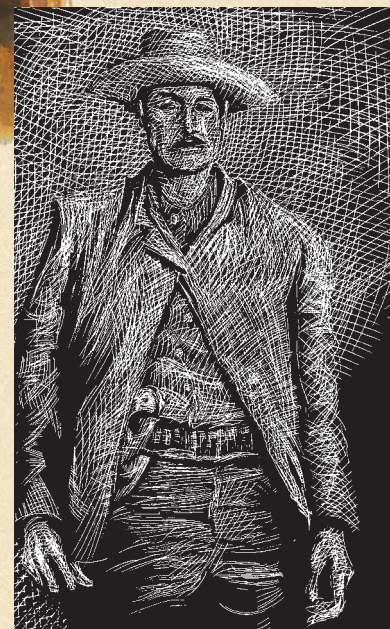


The Tombstone Daily Epitaph’s initial reports do not identify the shooter’s name. A later edition the next day reports that the shooter gives “his name as ‘William Rosciotis.’” Two days later, his name becomes “Byoscins” and “Broscins.” It’s quite possible Curly Bill is making it up as he goes along to keep the press and Texas officials off his trail (he is wanted in Texas).



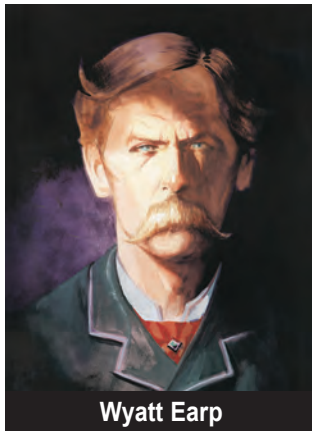
Terror from San Simon

After shooting Marshal White, Curly Bill (above) tells Tombstone authorities he is from San Simon, Arizona, a small railroad stop on the Southern Pacific line, not far from the New Mexico border. Two weeks prior to the Tombstone shooting, a group of four cow-boys terrorized San Simon “by dint of firing their revolvers,” and in the parlance of the times “treed the town.” They also forced a train engineer “to take to the brush leaving his engine in their hands; but as the fire was out, they could not use it.” Although Curly Bill and his cronies were not named in the newspaper account, many believe this was their handiwork. Fellow cow-boy ne'er-do-well, Dick Lloyd (right), traveled with Curly Bill to Tombstone and was among his cronies.



Wyatt Earp Exonerates Curly Bill

Two months after the shooting, on December 27, 1880, a hearing is held in Tucson to examine the charges against Curly Bill. Wyatt S. Earp is called for the territory and testifies:



Wyatt Earp

"I was in Billy Owen's saloon and heard three or four shots fired; upon hearing the first shot I ran out in the street and I saw the flash of a pistol up the street about a block from where I was; several shots were fired in quick succession; ran up as quick as I could, and when I got there I met my brother, Morgan Earp, and a man by the name of [Fred] Dodge; I asked my brother who it was that did the shooting; he said he didn't know—some fellows who run behind that building; I asked him for his six shooter and he sent me to Dodge; after I got the pistol . . . I ran between [one of the participants] and the corner of the building; but before I got there I heard White say: 'I am an officer; give me your pistol;' and just as I was almost there I saw the defendant pull his pistol out of his scabbard and Marshal White grabbed hold of the barrel of it; the parties were not more than two feet apart facing each other; both had hold of the pistol, and just then I threw my arms around the defendant, to see if he had any other weapons, and looked over his shoulder, and White saw me and said; 'Now, you God damned son of a bitch give up that pistol;' and he gave a quick jerk and the pistol went off; White had it in his hands, and when he fell to the ground,

Continued on p. 82

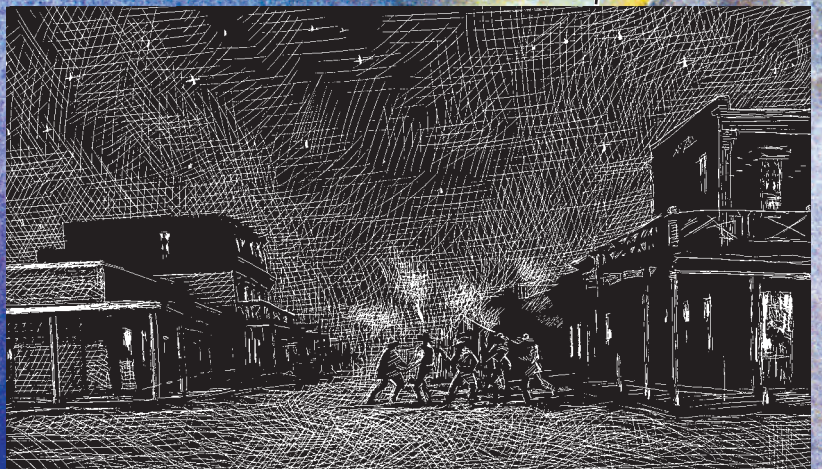


The Drinking Party

Curly Bill and fellow cow-boy Dick Lloyd are joined in the Alhambra Saloon (also known as Corrigan's) by rancher Frank Patterson, Ed Collins, Andrew Ames and a Charleston miner named James Johnson

Billy Owen's saloon is located at Fifth and Allen. (On which corner is unknown.)

The party of drinkers spill onto the street and several pull their revolvers and fire at the moon.



Morgan (below left) and Wyatt Earp (below right, unarmed) run toward the sounds of the shooting.

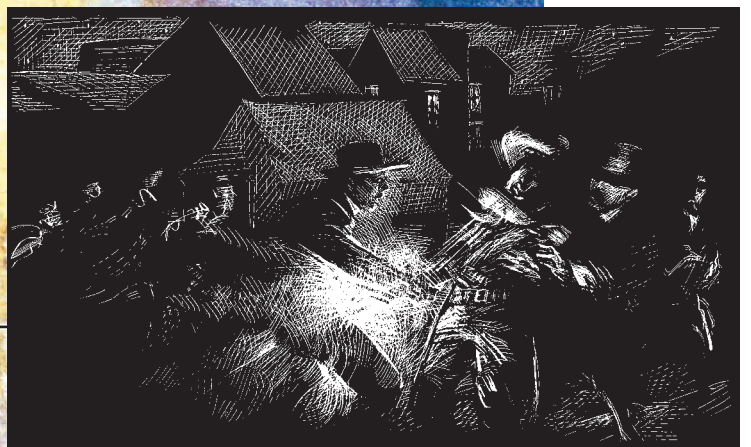


Fifth Street

Allen Street

Sixth Street

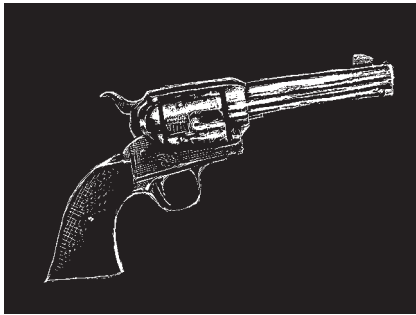
The shooting of Tombstone Marshal Fred White takes place in this area.



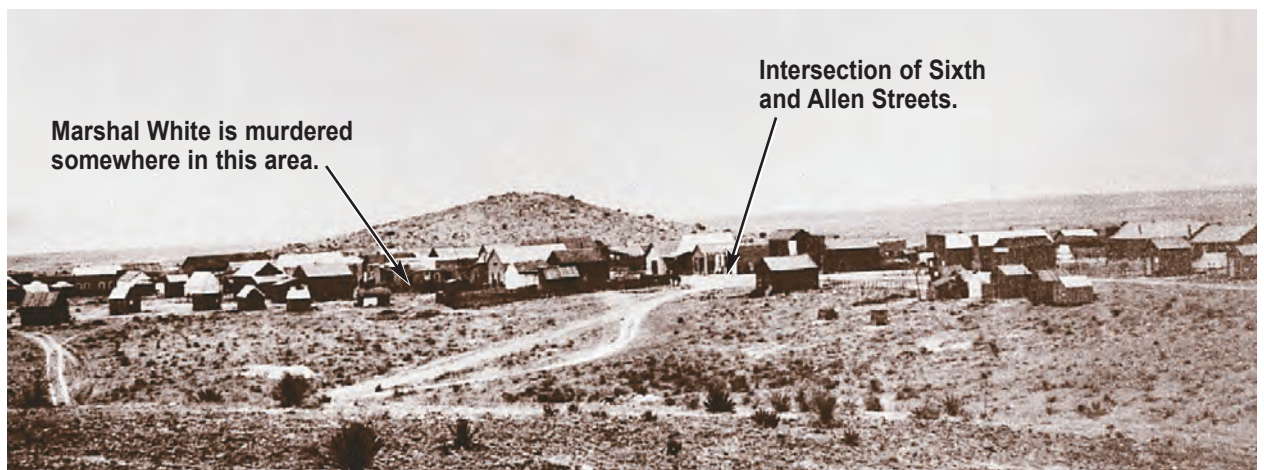
Continued from p. 80

shot, the pistol dropped and I picked it up; as he fell, he said, 'I am shot.' . . . when I took defendant in charge he said, 'what have I done? I have not done anything to be arrested for.' When the pistol exploded I knocked defendant down with my six-shooter; he did not get up until I stepped over and picked up the pistol, which had fallen out of White's hands as he fell. I then walked up to defendant, caught him by the collar and told him to get up. I did not notice that he was drunk; if he was I did not notice it. . . . I examined the pistol afterwards and found only one cartridge discharged, five remaining. The pistol was a Colt's 45 calibre."

After hearing more witnesses, including Morgan Earp and Curly Bill himself, Justice Joseph Neugass called the killing a "homicide by misadventure" and the court dismissed charges against Curly Bill.



Gunsmith Jacob Gruber also testifies at the murder hearing, telling the court he examined the pistol and found "a defect in it . . . the pistol can be discharged at half-cock."



This is a good view of the crime scene, taken in 1879, looking northwest from across the gully toward downtown.



Wyatt Earp (center, with pistol) and his brother Virgil (left, with shotgun) establish a “deadline” around the jail and warn everyone not to cross it. The Earps and others guard the jail all night against lynching. At the time of the White shooting, Tombstone has a makeshift wooden jail. Fred Dodge later describes it: “This Lockup was about 10' by 12' and made of 2x4—one on top of the other and Each one spiked down to the other—it was quite Strong and Secure for the ordinary purpose.”

“Rumor at the time being rife that Marshal White would not live until sundown, and that a Vigilance committee was organizing to hang the prisoner, it was deemed best to take him at once to Tucson. A buggy was at hand and Deputy Sheriff [Wyatt] Earp, accompanied by George Collins, started. They were guarded for several miles out of town by Messrs. Virgil and Morgan Earp, and others.”

—Tombstone Daily Epitaph, October 29, 1880

Aftermath: Odds & Ends

Andrew Ames pleaded guilty to carrying concealed weapons and discharging them on the public streets. He paid a \$40 fine. Ed Collins, Dick Lloyd and James Johnson also pleaded guilty to carrying concealed weapons and were fined \$10 each. Frank Patterson was discharged as he had “used every effort to prevent the disturbance by his companions.”

The morning after the shooting, Marshal Fred White was in critical condition. He gave a statement, taken under oath, in which he said the shooting was an accident.

Wyatt Earp brought Curly Bill before Judge Michael Gray. Curly Bill asked the court for a delay to secure counsel and his request was granted. At 10 a.m., Curly Bill returned with an attorney, Judge John Haynes of Tucson, who was in town for a speech. As the day wore on, rumors circulated that White would die by sundown (he died the next day, on October 30).

After transporting Curly Bill to Tucson, Wyatt and “Shotgun Collins” stayed the night at the Palace Hotel before heading to Tombstone. On his return, Wyatt told the *Epitaph* that during the trip, Brocius had admitted he was an escaped prisoner from Texas and that he “stopped a stage in El Paso County, Texas, killing one man and dangerously wounding another.”

After sitting in jail for two months, Curly Bill was exonerated, partly due to Wyatt Earp’s testimony. Unfortunately, upon his release, Curly Bill had not learned his lesson and went on a tear.

Recommended: *Curly Bill: Tombstone’s Most Famous Outlaw* by Steve Gatto, published by Protar House.

BY MEGHAN SAAR

Rebels with a Cause

A Year of the Western.



Butch Cassidy and the Sundance Kid has earned such respect that the National Film Registry picked it as one of 25 films to preserve for future generations.

— TRUE WEST ARCHIVES —



Kevin Costner rode *Open Range* on the heels of Robert Duvall, Tom Cruise left Custer's destruction to become *The Last Samurai*, Tom Selleck cowboied in *Monte Walsh* and Cate Blanchett showed the true grit of a Western woman in *The Missing*. These Westerns came out last year, when the Library of Congress' National Film Registry deemed 1969's *Butch Cassidy and the Sundance Kid* worthy of preservation as representing "America's living past."

American cinema had never met a pair like these "two bit outlaws on the dodge." Robert Redford, a new guy on the scene, played the Sundance Kid (to Paul Newman's Butch), launching him into the public eye when the movie earned numerous Oscars. The film's comedy-of-errors approach made the movie light enough to be enjoyable, but yet it had enough historical intrigue to keep Old West buffs interested, as well.

Other rebels with a cause certainly found their way on this year's movie premiere list. And although the legends were equally difficult to pin down, the attempts were, for the most part, noteworthy.

The Alamo

This time around, Davy Crockett is a fiddle-playing sharpshooter who doesn't meet expectations as a club-

swinging patriot but instead surrenders in the face of an insurmountable army and ends up executed per Santa Anna's orders. Controversial though this portrayal may be, the movie might have succeeded had it not been turned into a politically correct homage to the Mexican and Texan/Tejano's courage in battle.

Ned Kelly

The most successful Aussie film in 2003 practically went straight to video for its U.S. release. But one look at this story of chivalrous bushrangers who clad themselves in iron, ready to face death in front of 160 rifle-carrying policemen, helps explain why this is the 12th film to tell the story. Ned Kelly endures police harassment of his sister and their unlawful jailing of his mother, ends up shot in the legs and is eventually declared guilty of murder and hanged. Talk about the perfect vehicle for outlaw mythology: it completely twists our understanding of order, honor and justice. The filmmaker doesn't try to earn our empathy for Superintendent Francis Hare and his police gang.

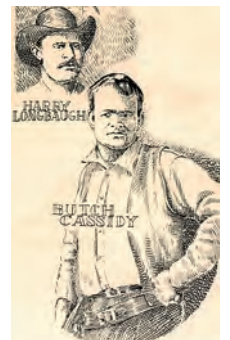
There's no line in the sand to straddle here. One side is picked, and it's that of the "coldest blooded murderer ever on record."

Hidalgo

Although it may have bristled the hairs of horse enthusiasts with its claims of a 3,000-mile endurance race that never took place and an American rider who never could have won it, *Hidalgo* won the race in Blockbusters everywhere when it became the number one DVD release in its opening week. Seabiscuit may have touched the hearts of some horse lovers, but *Hidalgo* is a horse more to their liking. Who couldn't identify with Viggo Mortensen's character, Frank T. Hopkins, when he tells the sheikh's daughter, Jazira, that he is risking his life for her because "my horse likes you?" Yes, it claims to be based on a true story (it isn't), it throws in Western elements to spice up the storyline (Buffalo Bill's Wild West Show and Wounded Knee) and it has a few inexcusable factual and geographical

Outlaws Sundance Kid (upper right) and *Butch Cassidy* (lower right) are still close to our hearts.

— ILLUSTRATED BY AL MARTIN NAPOLETANO





errors (the country of “Iraq” didn’t exist until the 1920s; and there is no mountain range behind the Statue of Liberty). But what does all that matter in this predictable tale of two underdogs who win the Ocean of Fire? Apparently, moviegoers still love the classic tale of a man and his horse.

Pancho Villa

Antonio Banderas doesn’t play a pretty boy this time around, but instead a charming, yet self-serving, deadly Mexican Revolutionary general who tries to win American approval through a Hollywood guise. Before this movie, most of us were probably unaware that Hollywood had bankrolled Villa’s army. The film rightly earned HBO nine Emmy nominations, including best lead actor for Banderas’ portrayal as the Mexican General first known as Doroteo Arango. And that makes *And Starring Pancho Villa as Himself* one of the

(From top left) Billy Bob Thornton brought star power to his role as Davy Crockett, but The Alamo still bombed in theaters; Orlando Bloom as Joe Bryne and Heath Ledger as Ned Kelly are members of the Kelly Gang in the Aussie Western Ned Kelly; Viggo Mortensen wasn’t the only star in Hidalgo since his horse made some pretty big waves with audiences, as well; Robin Weigert, who plays one of Deadwood’s most gritty characters, Calamity Jane, earned an Emmy nomination for best supporting actress in a drama series.

— THE ALAMO PHOTO BY DENA NEWCOMB / TOUCHSTONE PICTURES; NED KELLY PHOTO BY JOHN TSLAVIS / FOCUS FEATURES; HIDALGO PHOTO BY RICHARD CARTWRIGHT / TOUCHSTONE PICTURES; AND DEADWOOD PHOTO BY DOUG HYUN / HBO —

Channel Surfing

- **Wild West Tech:** The History Channel. Cheating devices for gamblers, the telegraph as a warning system against train thefts, Wild West sanitation and crafting skinning knives are just a few of the tools the pioneers used out West. Keith Carradine hosts this refreshing look at frontier technology.
- **Deadwood:** HBO. The series’ opening season was such a success that *Variety*’s Alan Sepinwall honored episode four, “Here was a Man” as one of the top 10 best scripted dramatic moments of the past season.
- **Cowboy Action Shooter:** Outdoor Living Network. SASS sponsors this new program that follows its members’ cultural and social activities across the United States. Gunslingers share their techniques, gun manufacturers are introduced and historic sites are visited at each SASS competition.
- **Westerns Channel:** Starz!/Encore network. Classic and modern Westerns are featured on the only cable channel that offers 24-hours of your favorite shoot-em-ups.
- **20X Rodeo High:** RFD-TV. Sponsored by the National High School Rodeo Association and 20X Wrangler, *20X Rodeo High* shows off the buckin’ talents of today’s rodeo teens.

only Western releases of this year that has a mule’s chance of making the film registry’s preservation list decades from now.

Deadwood

Say what you will about *Deadwood*, but no one can deny that Director David Milch is the only one today attempting to depict just how dirty, grimy and downright profane living in the 1800s could be. If everyone wants Doris Day to be their Calamity Jane, as is claimed by some, then why do many others howl for a higher standard of accuracy in historical films and TV shows? This series has earned praise from critics everywhere, won the coveted “Best of the West” Golden Boot Award, given to a best new Western movie, documentary or TV series and garnered 11 Emmy nominations for HBO, winning an Emmy for Best Directing for a Drama Series and one for Sound Editing.

This year’s Westerns had their hits and misses. Some failed because the truth was boring; others succeeded because their fiction showcased the glory of the West. Most worked because they were a mixture of both fact and fiction. Westerns are still about entertainment; they’re not supposed to “stick to the facts, ma’am” just because they start from a historical mindset. The film, *Butch Cassidy and the Sundance Kid*, had it right with its tagline: “Not that

it matters, but most of it's true." Audiences shouldn't look for where the directors and producers and set designers went wrong. If they did, how would a film ever succeed that had outlaws performing bicycle tricks as "Raindrops Keep Fallin' on My Head" plays in the background? George Roy Hill's film succeeds because an audience can recognize where a film goes right. If the story wrapped around the historical facts is a compelling one, then that's the bonus every history lesson should offer—a prize that matters in the end because it attracts interest in the truth.

So thank HBO for raising awareness about Deadwood's past and for its look into a complex general named Dorothy (Doroteo is the Spanish masculine form of Dorothy). Thank Disney for exposing a new generation to the Alamo's heroes and for another cowboy-equine relationship worth noticing. And thank Focus Features for broadening our horizons to a different Wild West found in the land of Oz. Thank them all for the good, but especially thank them if the Westerns they made intrigued you enough to find out more about those who came before you.



The West in Non-Westerns

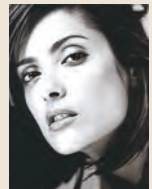
Some movie premieres this year included plot elements that may interest Western movie fans.

- *The Last Shot* is actually a comedy about an undercover FBI agent (Alec Baldwin) who poses as a Hollywood producer on a Western set as part of a sting operation. His true aim is eventually discovered by the filmmaker (Matthew Broderick).
- *The Aviator* is a movie about the aviation career of Howard Hughes, who was also a Western filmmaker. He had his aviation engineers design a cantilevered bra for Jane Russell to wear in his Western potboiler, *The Outlaw*. Actor John C. Reilly, who plays Hughes' business manager in *The Aviator*, told *Premiere* about the 10-page memo surrounding the bra's design, which stated aerodynamic instructions like, "We're coming up over the nipple, we need to increase the lift."

WESTERNS

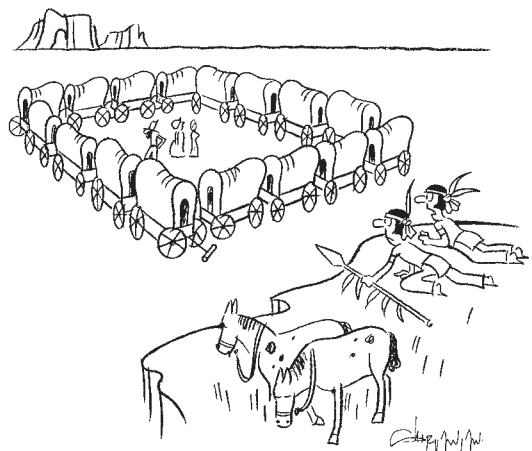
IN THE WORKS

Sexy señoritas **Penelope Cruz** (upper right) and **Salma Hayek** (lower right) are set to play feisty bank robbers in a Comedy Western, *Bandidas*, which has begun filming in Real de Catorce, Mexico, where 2001's *The Mexican*, starring **Julia Roberts** and **Brad Pitt**, was also filmed. French Producer **Luc Besson** cowrote the screenplay with **Robert Mark Kamen** and has hired directors **Espen Sandberg** and **Joachim Roenning**.



Scribe **Kirk Ellis** of Santa Fe, New Mexico, is one of 200 New Mexicans who will be working on **Steven Spielberg's** project *Into the West* until May 2005. Four films of the six-part series will be shot in New Mexico. The series is scheduled for a TNT release in 2005.

Attention: U.S. Film Studios! Aussie Western *Clancy of the Overflow* hit a financial snag and is now seeking help from a U.S. studio. Oz investors raised only about \$10.5 million, four million shy of the minimum. Director **Simon Wincer** currently owns 20 percent of the film, which has Producer **Mark Pennell** hoping Wincer will remain as helmer. The movie is based on Clancy, a horseman from *The Man from Snowy River*, a 1982 Aussie hit film.



"It's gonna be tough rounding those corners."



Allen Barra gives the two-disc DVD release of *My Darling Clementine* two thumbs way up.

— TRUE WEST ARCHIVES —

DVD RELEASE

My Darling Clementine

There aren't too many DVD releases of classic Hollywood films that justify an elaborate concept. For the most part, they're filled with

gratuitous commentary and frivolous interviews. The special two-disc issue of John Ford's *My Darling Clementine* is a rare and lovely exception. More than just a nostalgic evening at the movies, the discs trace the film's evolution into a classic and then look back to its legendary roots.

Like virtually all frontier lawmen, the real Wyatt Earp was no saint but a rough-edged character who spent most of his formative years in saloons—which, of course, was where most of the action was. ("We had no YMCAs," he explained to his biographer Stuart Lake.) The most famous of all Western shoot-outs, the so-called Gunfight at the O.K. Corral, came about as the result of numerous professional and personal complexities, including Wyatt's political rivalry with the shady Cochise County Sheriff John Behan and, possibly, both of their affections for a young Jewish girl named Josephine Marcus, who ended up spending nearly half a century with Wyatt.

Neither Marcus nor Behan put in an appearance in the film, though, in fact, Ford knew the real Wyatt and had Stuart Lake on hand for consultation. Their presence would have complicated the director's near-primeval vision of good versus evil—evil, here, being personified by Walter Brennan's Old Man Clanton, who horsewhips his sons for forgetting that "when you pull a gun, kill a man." Victor Mature's Doc Holliday, a character who lives close to the fine line between right and wrong, gives his loyalty to Wyatt for a simple compelling reason: Earp represents something better than the Clantons.

Ford took only the barest bones of the Earp-Tombstone saga, omitting what he chose and embellishing what he kept. Henry Fonda's taciturn portrayal of Earp is letter-perfect as far as it goes, but Doc Holliday, a frail dentist from Georgia, is transformed into Mature's robust surgeon from Boston. (Mature is also fine, though as tubercular looking as a Kodiak bear.) In this telling of the Earp saga, the facts hardly matter: as Wyatt Earp III phrases it in the section on historical commentary, "You don't come to this film looking for the facts, you come looking for the poetry."

You can see the movie's reflection in recent Westerns such as *Tombstone* (1993) and last year's *Open Range*. *My Darling Clementine* illustrates why this generation of film enthusiasts embraces the films of John Ford, not for a nostalgic view of history—Ford's intention was never to depict history—but to connect with the vision that Ford and much of America once held of itself.

Allen Barra is a former film critic for Newhouse Syndicate newspapers and currently writes a column on historical films for *American Heritage* magazine. He is also the author of *Inventing Wyatt Earp: His Life and Many Legends*.

BY MEGHAN SAAR

Stagecoach Holds Up

Robert Broshears sculpts the cadillac of stagecoaches.

Woodsman Daniel Boone helped pave a trail in 1775 through the Cumberland Gap, connecting Southeast Kentucky and Tennessee—the famous Wilderness Road. When he forged this new migration highway, he was welcomed by a boy who had already traversed that wilderness.

Sculptor Robert Broshears' great-great-great grandfather, 16-year-old Samuel Mason Brashears (the surname changed over the years), is said to have joined Boone's party at that point, with experience learned from his brother Joseph's land speculation in the area, says Charles Brashear, who has published five of a nine-volume history of the Brashears family.

At first, it made sense for Robert, a retired Washington State patrol officer, to paint and sculpt the wildlife that his ancestor once lived freely amongst. (He even presented former French President Valery Giscard d'Estaing with his Leopard bronze in 2000.) But then Old West history started drawing him to its characters—Wyatt Earp and the deadly dentist, Doc Holliday. Eventually, Robert let the West take him on a bumpy, invigorating ride through stagecoach lore. His first stop: the 1939 film *Stagecoach*.



Robert Broshears crafted a stagecoach so authentic you'll wish you could ride in it.

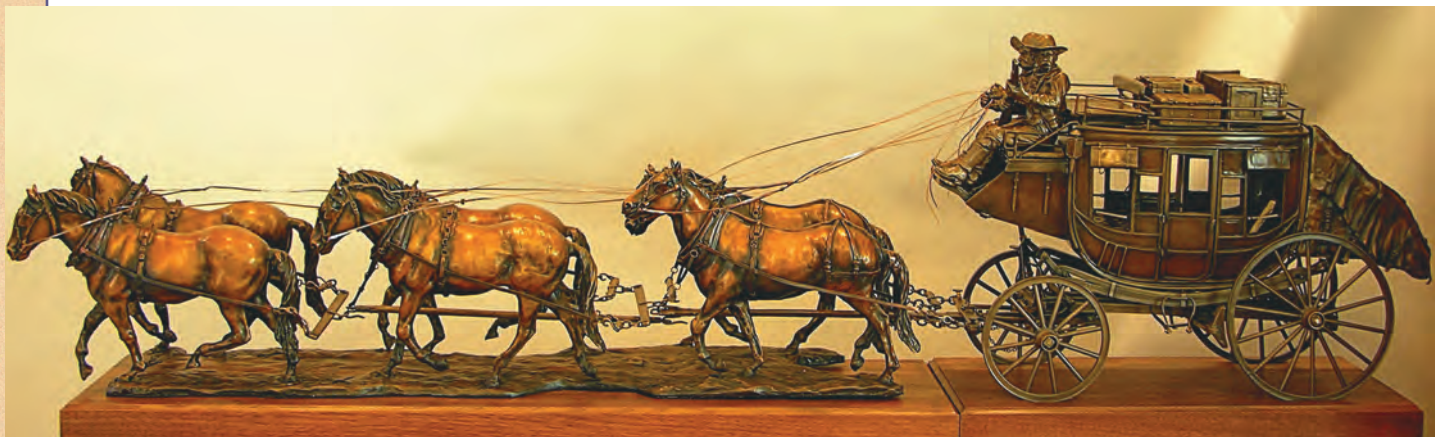
Andy Devine's character, Buck, may not have liked driving a stagecoach through Apache country, but he was at the mercy of Director John Ford, who had a Frederic Remington painting in his mind's eye. When Ford filmed Buck's stagecoach racing across a barren landscape, he borrowed directly from Remington's 1903 painting, *Downing the Nigh Leader*.

The "spirit of [Remington's] hand" sometimes guides Robert's hand as he sculpts. But the only thing he's borrowed from the artist, who died 25 years to the day before Robert was born, is Remington's ability to evoke motion from a still bronze.

As with all his bronzes, Broshears has done his homework. *Stagecoach* was just one of his many sources, which also included the Time Life series on the Old West and Carlos Arnaldo Schwantes' *Long Day's Journey: The Steamboat and Stagecoach Era in the Northern West*. In addition, two important plans helped him become a connoisseur of draftsmanship: original, 1848 concord coach designs from the

"My study of the stagecoach era was a whole new adventure into history," says Robert, adding that he didn't realize there were so many styles. Most notable are the celerity coach, often called the mud wagon, commonly used to transport passengers and freight to mining towns, and the concord coach (which he sculpted below), designed to allow the Westering soul to travel in "comfort and luxury."

— ALL IMAGES COURTESY ROBERT BROSHARS —



Smithsonian Institution and Ivan Collins' 1959 plans for a miniature scale stagecoach model from the Oregon Historical Society Press.

After four years and 170 molds, Robert has crafted a six-up stagecoach in 1/8th scale of a full-size concord coach with all its working parts in order: the wheels turn, the steps fold down and the brakes work. A shotgun guard sits next to the driver, who holds the lines, guiding the six horses hitched to this five-foot long cadillac of stagecoaches, which also carries four snug passengers.

At its first showing in July of this year, the stagecoach ran off with the "Best of Show" prize for a bronze at the National Rodeo and Western Art Show in St. Paul, Oregon. Despite living in the 21st century, Robert still takes after his trailblazing relative.



(Below) The stagecoach was built piecemeal out of metal and wood before Robert disassembled it to cast the pieces in bronze. (Right) Doors that open are just one moveable part in this fully functional stagecoach. Collectors will appreciate Robert's attention to detail, even down to the strongbox (shown in front of the stagecoach) that is stowed under the driver's seat.



BY CORINNE BROWN

Engraving a Message

Tom Paul Schneider's buckles are the billboards of our time.



Museum of the Big Bend in Alpine, Texas, celebrated its 10th Anniversary hosting the Trappings of Texas Art Show in 1996. To commemorate the occasion, Schneider crafted this one-inch Ranger Buckle Set.

“Engraving is communicating, as old as history itself. From the beginning of time, people have incised to make a mark,” explains Tom Paul Schneider, a custom hand-engraver who’s prepared to keep the tradition alive, one belt buckle at a time.

If you think buckles were created just to hold your belt together, think again. They’re a part of popular culture; in fact, they’re the billboards of our time. Buckles advertise, inform and identify. They add glamour and status to the Western wardrobe.

“Both their message, shape and style are very revealing,” Tom says. “They’re as distinctly different as an individual’s signature.” A great buckle says as much about the wearer as it does about the man who made it. A custom, hand-engraved buckle is a partnership: the result can be a masterpiece.

Tom likes to think his engraving talent flows through his genes. His grandfather was a blacksmith

who shod mules in WWI in France. Tom thrives on the creativity required: no two pieces are ever the same. He loves the challenge of the medium.

“Metal, cold and hard, is very unforgiving; it’s up to the engraver to bring it to life,” he explains.

You’d never know it to look at the intricate, glowing surfaces of Tom’s masterpieces in silver, and not just buckles, but bits, spurs and jewelry, too. A student of his craft for 27 years, Tom started as an apprentice to a saddle maker. Engraving his own silver accents came naturally. He worked as a ranch cowboy as well, raising a family and devoting more and more time to the engraver’s art. Eventually he turned to engraving full time, selling wholesale, all the while studying the work of great engravers such as California legends Dave and Dan Murray, Fran Harry and Mark Drain.

A featured artist in the Trappings of the American West show, Tom’s career took off after one of his buckles appeared



An unfeeling piece of metal comes to life in Tom Paul Schneider’s capable hands.

– ALL PHOTOS COURTESY TOM PAUL SCHNEIDER –



Women, make your mark! This bracelet features a 10K gold initial and is made of heavy 14-gauge sterling silver.



Teammates Turtle Powell and Monty Joe Petska received their championship one-inch Ranger Buckle Sets after they bested the previous six-steer record of 44.62 seconds with a score of 43.75 seconds at this year's Bob Feist Invitational Team Roping Classic.

on the cover of the catalogue. "I'm lucky," he says, "I've never advertised. All my work, wholesale or direct, comes from word of mouth."

Today, Tom's a designer of trophy buckles for competition cowboys of all kinds, including the California Cowboy Gathering and the Working Ranch Cowboys Association National Finals. Whatever the challenge, he approaches each piece with a fresh eye. In the engraver's tradition, which hails back to *vaquero* and European metal artistry, Tom uses Western or Spanish influences with elaborate types of scrollwork; Italian influence via graphics; and elements of Germanic style with bold scrollwork and flourishes. Like most other engravers, his lettering exhibits the greatest originality—names and organizations carved with exquisite precision, decorative but legible.

Next time you see a stunning buckle, take a closer look. It might be a work of art. A Tom Paul Schneider, if you're lucky.



Corinne Brown is a native Coloradan, Western author, staff writer for *Persimmon Hill* and fashion writer for *Western & English Today*.



Top hand Stoney Jones was awarded this Schneider buckle after he was named the Working Ranch Cowboys Association's All Around Champion Cowboy in 2003.



Actor Barry Corbin (left) was presented this buckle (far left) for his role as Roscoe Brown in the 1989 CBS miniseries, *Lonesome Dove*.

Goin' Hollywood

A True West road warrior tackles LA's freeways.

What would Jedediah Smith be thinking? After all, that grand wayfarer didn't have numbers for landmarks when he first blazed across Southern California in the 1820s. What happened to the West? I wonder, thinking back to the days of John G. Bourke, who recorded directions as such:

"Wa'al, podner, jest keep right down this yere street past the Palace s'loon, till yer gets ter the second manure-pile on yer right; then keep to yer left past the post-office, 'n' yer'll see a dead burro in th' middle of th' road, 'n' a mesquite tree 'n yer lef', near a Mexican 'tendajon' (small store), 'n' jes' beyond that's the Gov's outfit. Can't miss it."

Nowadays directions are less colorful, and much more mathematical.

"Take the 14 to the 5, south on the 5, then east on the 134."

Could explorers like Smith or soldiers like Bourke (granted he was writing about Arizona, but Phoenix and Tucson are now becoming little LAs) find their way around the City of Angels today? I have time to ponder questions such as these while touring the Hollywood West.

Case in point: A few months earlier, I drove from my in-law's pad in Orange County (55 to the 22 to the

405 to Studio City) to have lunch at Warner Brothers with friend Dan Gagliasso. (Side note: Warner Bros. has one of the most secretive film museums in Hollywood. Granted it's mostly Harry Potter these days, but there are still some tributes to Bogey, Clint and the Duke.) I left at 10:15 a.m. for a 12:30 lunch. Hit the road back at 3 p.m. Made it to O.C. five hours later.

Yep, plenty of time to think.

Today, stuck on the 134, I'm thinking about Bill Hart. It's easy to roll your eyes at actor types, but two of the biggest stars of their era, William S. Hart (1864-1946) and Gene Autry (1907-1998), left us a couple of great museums.

I'm on the way back from Hart's last home, La Loma de los Vientos, in Newhall (off the 14, near the 5). The silent-screen film legend of *Tumbleweeds* fame moved to the Spanish Colonial Revival mansion after retiring in 1925.

Hart loved animals (you can visit the graveyard of his dogs, plus the burial plot of his trusted horse, Fritz) and art (his home is full of Charles Russell, Joe De Yong and Frederic Remington originals). Mostly, this New York-born actor loved children.

Hart's last will and testament stated that his Horseshoe Ranch would be for public use, free of charge. The 265-acre park is well-maintained by the LA County Department of Parks and Recreation.

Once I get off the 134, I find my way to the Autry National Center's Museum of the American West, singing cowboy Gene Autry's gift to Western fans.

"It has always been my intention to build a museum which would exhibit and interpret the West, and show how it has influenced America and the world," Autry said.

He did it, too, opening this museum in 1988.

"I thought this was going to be a museum about Gene Autry," a tourist says.

Well, yeah, it honors Singing Gene and movie stars, but it also houses an amazing amount of Western art and historical artifacts. In fact, this is one of the best Western museums around.

Once I leave the Autry, even LA traffic doesn't annoy me. Say, isn't that Jedediah Smith behind the wheel of that rusted-out VW Bug stalled in the center lane?

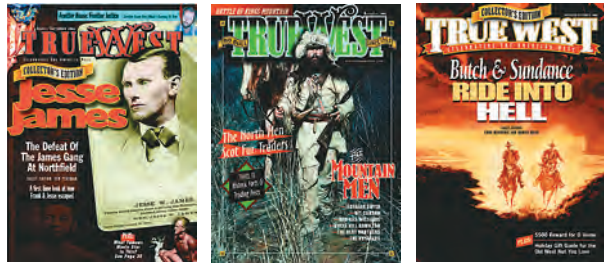
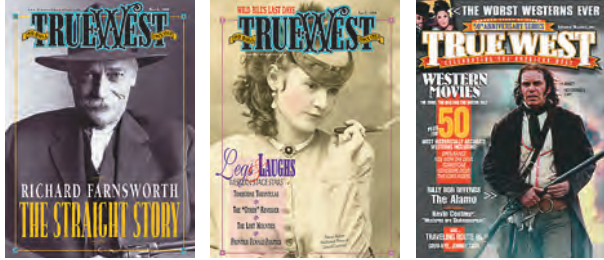


For the true Hollywood experience, road warrior **Johnny D. Boggs** recommends Uncle Bill's Pancake House in Manhattan Beach and Dal's Classic American Grill in Burbank.



Singing cowboy Gene Autry's museum, now called the Museum of the American West, is part of Los Angeles' Autry National Center, which also houses the Southwest Museum of the American Indian and the Women of the West Museum.

— BY JOHNNY D. BOGGS —



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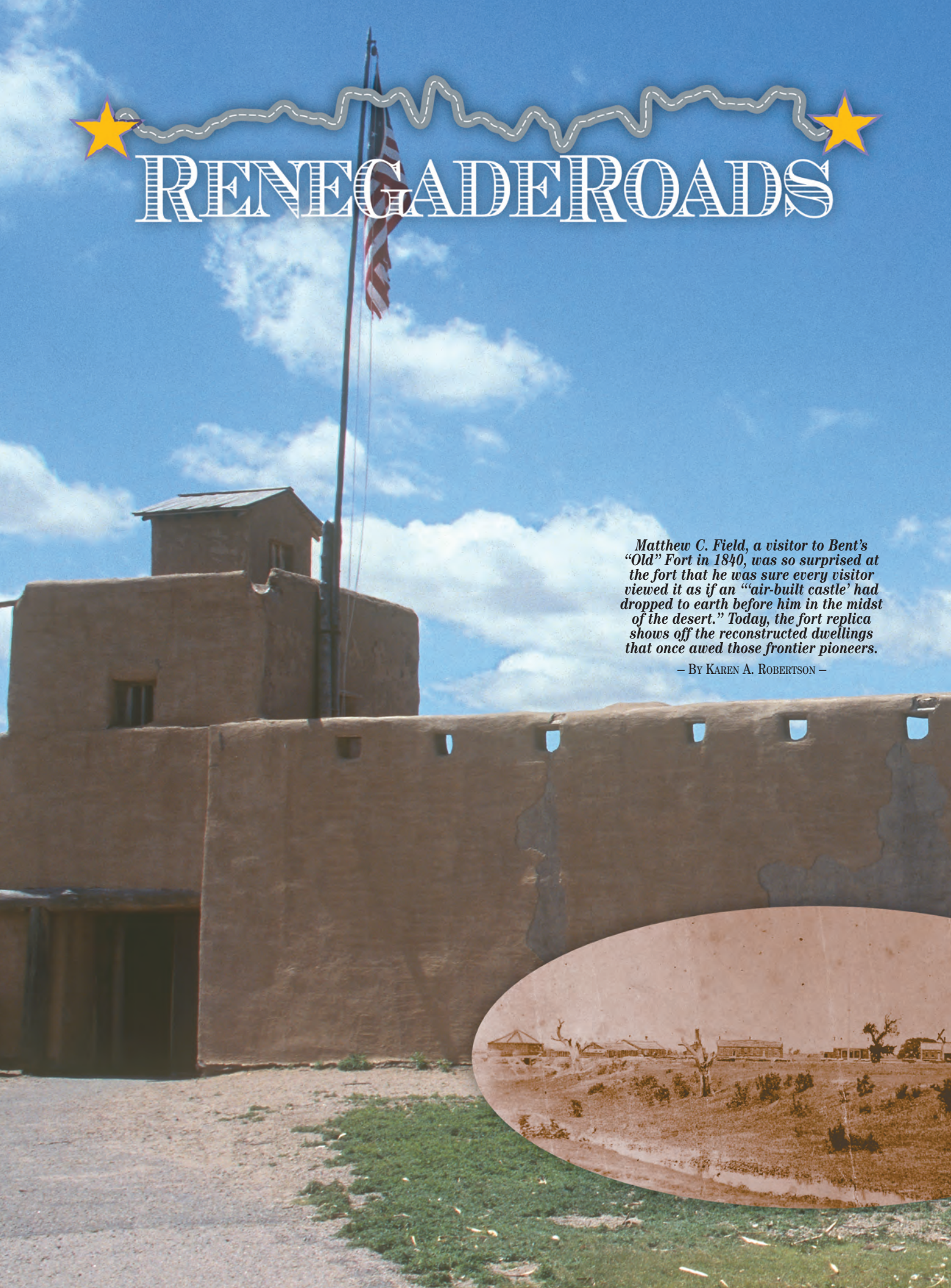
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RENEGADEROADS



Matthew C. Field, a visitor to Bent's "Old" Fort in 1840, was so surprised at the fort that he was sure every visitor viewed it as if an "air-built castle" had dropped to earth before him in the midst of the desert." Today, the fort replica shows off the reconstructed dwellings that once awed those frontier pioneers.

— BY KAREN A. ROBERTSON —



Following the Arkansas River

From Wichita, Kansas, to Leadville, Colorado.

I'm driving around Wichita, Kansas, looking for the Arkansas River and I can't find it. That is probably because I'm pronouncing it like the state of Arkansas (with a "saw" at the end) and I find out the people around Kansas pronounce it like their state. Now that I know how to say the river's name in this region, I finally spot it, after taking the time to see some of the Wichita sites like the re-created frontier community of Cowtown and the Wichita Indian Center, but the river runs slowly here so I head upstream.

I soon find myself in Yoder, Kansas. You will have to slow down in this Amish and Mennonite community because you'll be sharing the road with horse-drawn carriages or women pulling Radio Flyer wagons filled with children or goods they either intend to sell/trade in town or that they bought/traded for in town (the goods, not the children). The Yoder hardware store has a hitching rail on one side, and the shelves are lined with lanterns, crockery and Radio Flyer wagons. Across the street you can purchase dolls or doilies, and another business sells meat, cheese and other food items. Not far away is Yoder Wood Products, with handcrafted furniture ranging from beds to bureaus.

The river flows slowly past Hutchinson, Kansas, a sprawling city with an interesting array of antiques in downtown stores. This is home to the Kansas State Fair, held each September, and the Dillon Nature Center, open year-round. Following Highway 96 west of Hutchinson, I am attracted by the sign to Hedrick's Exotic Animal Farm. Okay, I admit, the camels, ostriches and zebras caught my eye, too. I wheel in to find a bed and breakfast lodge complete with kangaroos, water buffalo and other critters. I

help feed the giraffes, pet the baby white camel and leave smelling like I'd been in a barnyard, which of course I had.

After I leave Hutchinson, the

Located on the confluence of Pawnee Creek and the Arkansas River, Fort Larned was a stopping point for many emigrants traveling the Santa Fe Trail. A camp on Pawnee Fork was established in 1859, becoming Camp Alert in 1860 and finally was named after the U.S. Army Paymaster General, Col. Benjamin F. Larned, later that year when it moved to its final site, 2½ miles upstream.

— ALL PHOTOS TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED —

river makes a bend toward the west and I feel more at home—or at least headed that way. I know that the Arkansas (by any pronunciation) was a major marker by which early travelers reckoned. Coronado rode along it in the 1540s when he sought Quivira, reaching a point east of Ellinwood, Kansas. Zebulon Pike traveled along the river on his explorations of the area in 1806. After 1821, traders between Atchinson, Kansas, and Santa Fe, New Mexico, followed it while using the Santa Fe Trail as a road of commerce between two nations.

Frontier Posts Along the Arkansas

Just west of Larned, Kansas, I stop at the Santa Fe Trail Center to view its collection of pioneer-era buildings, including a one-room schoolhouse, railroad depot and re-created dugout and sod house, but the real attraction in this neck of the woods (yes, indeed, this part of Kansas has a few woods) is Fort Larned.

Named for Benjamin F. Larned, paymaster-general for the U.S. Army, Fort Larned was moved to this site on the Pawnee Fork of the Arkansas River in 1859. Captain Henry W. Wessels, Company C, Second Infantry, served as the initial post commander, dealing with Kiowa, Kiowa-Apache, Comanche, Arapaho and Southern Cheyennes. At its former location a few miles east, Fort Larned served Santa Fe Trail traffic. At the new site, it became the dominant military post in this area of Kansas, and under the 1861 Fort Wise Treaty, served as the agency for Indians in the region.

When treaty negotiations took place in South Central Kansas that led to the Medicine Lodge Treaty of 1867, a large amount of gifts and provisions for the Indians were transported from Fort Larned. Today, Fort Larned is one of the best preserved Indian War-era forts anywhere, and it is operated by the National Park Service, with re-enactors often on hand to give you the feeling you have stepped back in time.

The river seems not much more than a large creek near Larned, having been drawn down by irrigation and other uses in this area and upstream, so I continue west into Colorado and make my way to the

SIDE ROAD

Best of the Road

Good Sleeps

Delaware Hotel (Leadville, CO); and Abriendo Inn B&B (Pueblo, CO.)

Good Shopping

Country Traditions (Yoder, KS); and Historic Arkansas Riverwalk (Pueblo, CO).

second important frontier-era post along the Arkansas: Bent's Fort.

St. Louis fur trapper and trader William Bent and his brother Charles had independent trading ventures on the Santa Fe Trail before they joined with Céran St. Vrain (who had first traveled the Santa Fe Trail in 1824) to form the Bent, St. Vrain Company in 1831. The company quickly became involved in a commercial trade enterprise covering thousands of square miles in present-day Colorado, New Mexico, Arizona, Kansas, Nebraska, Oklahoma, Texas, Utah and Wyoming. The partners started with a trading house in Taos, New Mexico, and William Bent oversaw construction of the Bent, St. Vrain Company adobe fort on the Arkansas River in 1833.

In 1847, Englishman George Frederick Ruxton described the fort: "Bent's Fort is situated on the left or northern bank of the river Arkansa, about one hundred miles from the foot of the Rocky Mountains—on a low and level bluff of the prairie which here slopes gradually to the water's edge. The walls are built entirely of adobes—or sun-burned bricks—in the form of a hollow square, at two corners of which are

circular flanking towers of the same material. The entrance is by a large gateway into the square, round which are the rooms occupied by traders and employees of the host. They are small in size, with walls colored by a white-wash made of clay found in the prairie. Their flat roofs are defended along the exterior by parapets of adobe, to serve as a cover to marksmen firing from the top. . . . In the centre of the square is the press for packing the furs; and there are three large rooms, one used as a store and magazine, another as a council-room, where the Indians assemble for their 'talks.' Whilst the third is the common dining-hall."

The adobe fort had a ready trade market with the Cheyennes because William Bent had married Owl Woman so it took little time for the Bent, St. Vrain Company to dominate trade in the Upper Arkansas Valley.

William scouted for Stephen Watts Kearny in 1846 as the latter made his way along the Arkansas River to Santa Fe for the beginning of the Mexican-American War. After Kearny took Santa Fe without firing a shot, Charles Bent became governor

(Right) In 1806, Zebulon Pike spotted this peak he first called Grand Peak, after proclaiming no one would ascend such a mountain. In 1859, it was a target for gold-seeking miners. By the turn-of-the-century, people were ascending the peak in horse-drawn wagons, including Katherine Lee Bates, who was inspired to write "America the Beautiful" after her 1893 visit.



A horse-drawn trolley rolls through Garden City, Kansas, in 1887. Today, Garden City is home to the Buffalo Game Preserve, one of Kansas' three largest buffalo herds.

SIDE ROAD

Special Events

- **Kansas State Fair:** Hutchinson, Kansas, in September.
- **Santa Fe Trail Days:** Fort Larned NHS, annually on Memorial Weekend.
- **Traditional Holiday Celebration:** Bent's Fort NHS on December 3-4, 2004, offers candlelight tours, wagon rides and frontier cooking.
- **Colorado State Fair:** Pueblo, Colorado, in late August-early September.

of New Mexico. His rule was short-lived, however. Indians killed him in 1847 when they revolted in Taos. Two years later, William Bent abandoned Bent's Fort and blew it up. Today, the fort has been re-created and is operated by the National Park Service.

Colorado's first American-built structure

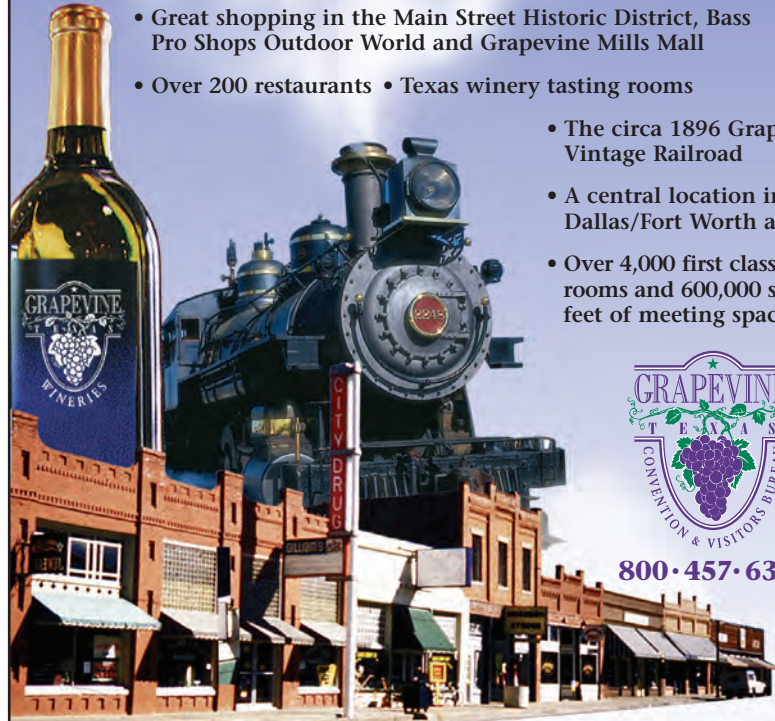
In July 1806, Lt. Zebulon Pike (who was promoted to captain while on his mission) followed the Arkansas through this area. On November 15, from camp on the Purgatoire River, a mile upstream from its confluence with the Arkansas River, Pike first saw the Rocky Mountains and the peak that now carries his name. He wrote: "At two o'clock in the afternoon I thought I could distinguish a mountain to our right, which appeared like a small blue cloud . . . When our small party arrived on the hill they with one accord gave three cheers to the Mexican mountains."

By Friday, November 21, 1806, Pike and his men were west of Rocky Ford, a place named because it was a good place to ford the Arkansas River. It's now known for its cantaloupe. I can't resist the roadside stand, so I stop to buy a melon, which serves as a fine lunch.

As Pike traveled west of this area, he met a war party of Grand Pawnees and gave them "a carrot of tobacco, one dozen knives, 60 fire steels and 60 flints." But then the Indians "demanded ammunition, corn, blankets, kettles &c

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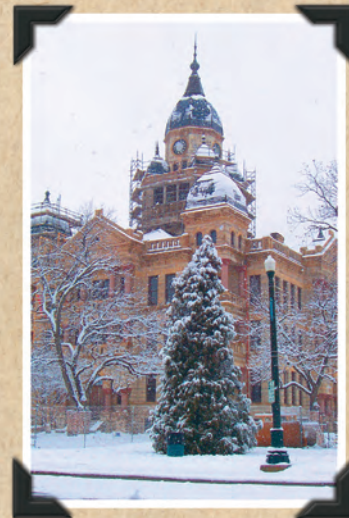
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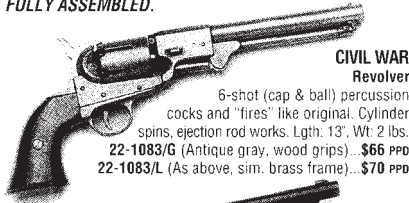
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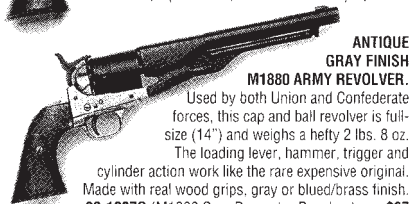
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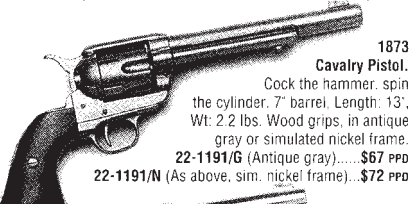
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all of which they were refused." This
caused the Indians to become more
aggressive and Pike to order "my men
to take their arms, and separate
themselves." He avoided an armed
conflict, but the Indians took a sword,
tomahawk, broad axe, five canteens
and other small items from Pike's party.

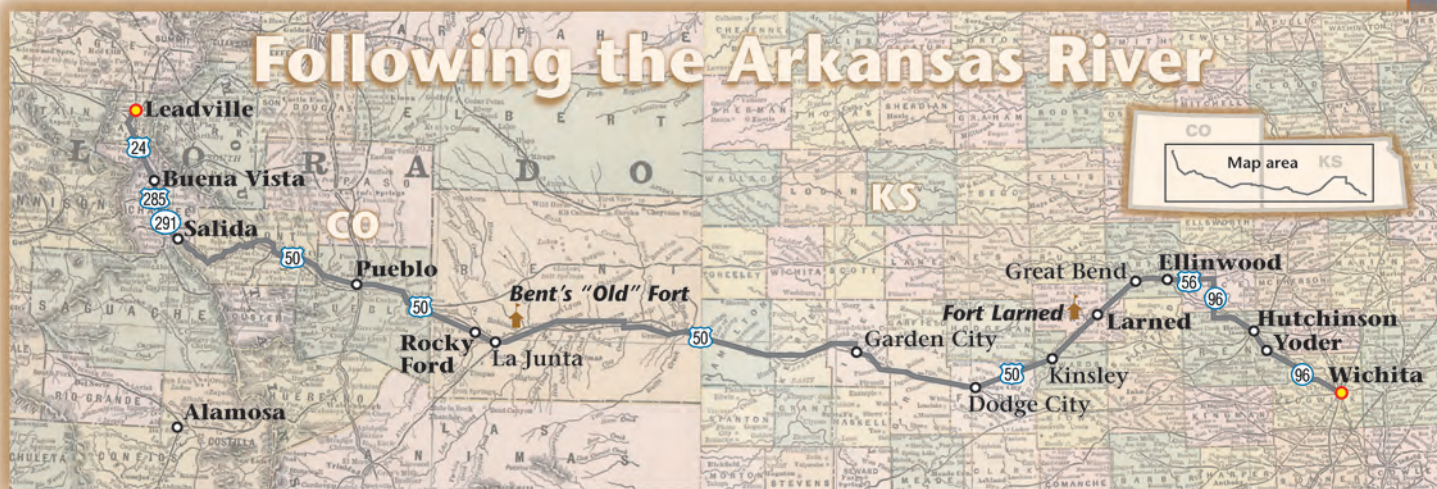
The following day, Pike and his men
reached the site that is now Pueblo
and built a defensive area of logs,
recognized as the first structure ever
built by Americans in Colorado. Pike
continued exploring to the west and
north, circling around the mountain
that now bears his name. On Thursday,
November 27, he wrote: "The summit of
the Grand Peak [Pikes Peak] which was
entirely bare of vegetation and covered
with snow, now appeared at the
distance of 15 or 16 miles from us, and
as high again as what we have
ascended, and would have taken a
whole day's march to have arrived at its
base, when I believe no human being
could have ascended to its pinical
[pinnacle]. This with the condition of
my soldiers, who had only light overalls
on, and no stockings, and every way ill
provided to endure the inclemency of
the region; the bad prospect of killing
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Following the Arkansas River



Pueblo, Colorado, when redstone arrived from the nearby mining town, Redstone, which was well-known for its "Ruby of the Rockies"—the estate of town founder John Cleveland Osgood. In 1892, his mining operation merged with an iron and steel manufacturer to become the Colorado Fuel and Iron Company.

detention of two or three days, which it must occasion, determined us to return."

Pike's party turned southwest, passing the Royal Gorge of the Arkansas River on December 5, before finally establishing a stockade at a camping place in Mexican territory some five

miles from present-day Alamosa, Colorado, where he was later taken into custody and force-marched to Santa Fe.

The heart of the Rockies

I avoid such diversions and continue following the Arkansas. In Pueblo, I visit the re-created El Pueblo, an early trading center, and then wander the Historic Arkansas Riverwalk, with its parklike setting and river tour boats. West of Pueblo, the river becomes clearer, swifter, more powerful. Over eons, it cut through solid granite to create the Royal Gorge, a 1,000-foot canyon that can be viewed from above on the Royal Gorge Bridge, or from below by taking a ride on the Royal Gorge Route Railroad. West of the gorge, the Arkansas turns north and slices through the valley from Salida through Buena Vista, turning to whitewater near its headwaters at Leadville. All through this beautiful valley, with the massive Collegiate Peaks soaring to the west, the Arkansas is popular for river rafters and kayakers. Here in the heart of the

Rockies, I end my journey along the Arkansas, confident that as long as the 14,000-foot peaks here remain snowcapped, the Arkansas will continue flowing to Wichita.



Candy Moulton has two new books due out soon: *Frontier & Military Sites of Colorado*, forthcoming from Barbed Wire Publishing, and *Chief Joseph: Guardian of the People in the American Heroes series* being published in March by Forge.

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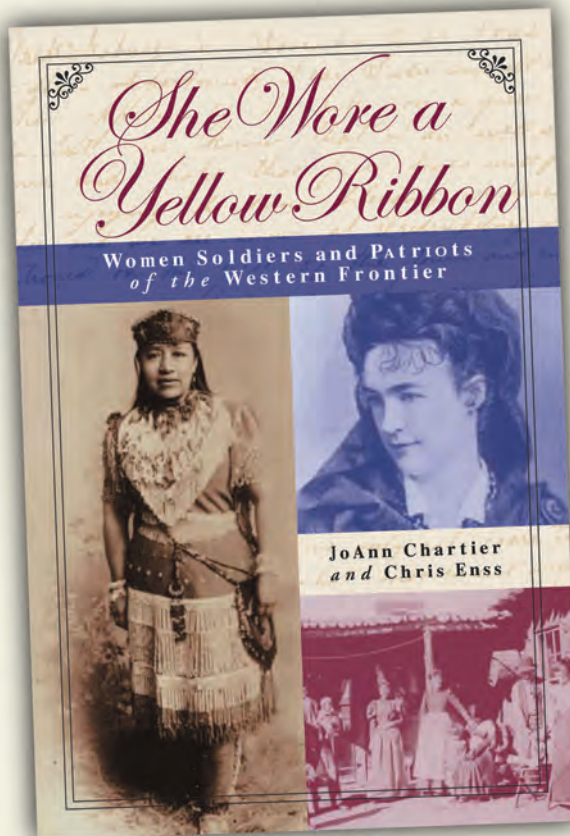
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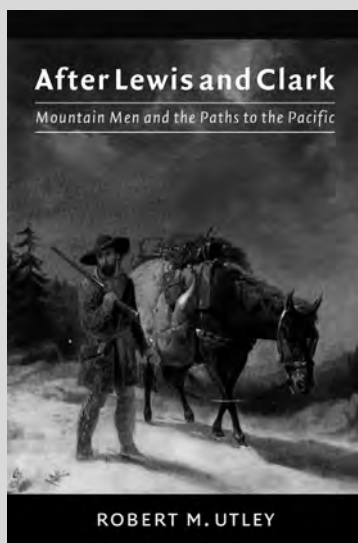
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A Wyoming Dynamo

Candy Moulton travels the footsteps of America's trailblazers.

On the sagebrush-speckled range in South Central Wyoming on a hot June afternoon, author Candy Moulton showed me her accommodations for the night—a canvas tent pitched near a sturdy covered wagon. Clad in a red calico dress, matching sunbonnet and muslin apron, she traveled with wagon master Ben Kern and others along the Cherokee Trail, one of several re-creations she has participated in during the past decade.

The wagons logged only 10 miles per day, but Moulton, a native of Encampment, Wyoming, continually runs in high gear. The author of 12 books about the American West and countless articles for newspapers and magazines, she also edits Western Writers of America's *Roundup Magazine* and the newsletter for the Oregon-California Trails Association. Tucked inside Moulton's tent were various research materials for her most recent work, *Chief Joseph: Guardian of the People* (scheduled for a March 2005 release), a premier title in Forge Books' new American Heroes series.

She strives for "the ring of authenticity" in her work. Prior to writing about Joseph, she traveled most of the Nez

Perce Trail and had already written a reference book on Indians, *Everyday Life Among American Indians from 1800 to 1900*.

The chief is best known for his association with the 1877 Nez Perce War, a conflict he tried to avoid when he led his people away from their home ground in a 1,500-mile flight to escape life on a reservation. "One

of the great myths of the Nez Perce War is that Joseph was the supreme war chief of the tribe," Moulton says. "In fact, he was not a war chief at all—that was a role for his brother Ollokot and other Nez Perce band leaders." Moulton explains Joseph's life should teach us "to appreciate the power of the land we live on and to recognize that there is really nothing more important than family, freedom and a home."

During her more than 30 years of writing, she has often focused on her home state as well as various trails. Her recent work includes documentaries. She cowrote *Footsteps to the West*, the interpretive film at the National Historic Trails Interpretive Center in Casper, Wyoming, and served as a historical consultant and associate producer on the project. More recent films include, *Seven Journeys in the West*, a Lodestar Production produced for the BBC, and Kurtis Productions' *Investigating History* program about the Mountain Meadows Massacre, written by Paul Andrew Hutton, who, like Moulton, is also a *True West* contributing editor.

"In all three cases," she says, "I have put together opportunities to film wagon trains and trails experiences. This is easy for me because I have spent weeks traveling by wagon on various emigrant trails, starting with the Bridger Trail in 1990 and including the Oregon, Mormon, California, Bozeman and Cherokee Trails."

Another prized project is the anthology, *Hot Biscuits*, which she coedited with noted Western novelist Max Evans. That book contains short fiction focusing on ranch life. But writing nonfiction gives Moulton the most satisfaction. "The true stories of the American West are so interesting and fascinating I like finding them and sharing them and have no reason to create fictional characters to tell them."



Lori Van Pelt lives about 20 miles from her friend, Candy Moulton, and is the author of *Amelia Earhart: The Sky's No Limit*, the second in Forge's new American Heroes series.



Candy Moulton's writing career began at age 16, when she wrote for the Saratoga Sun newspaper. Now she writes for numerous publications and is the author of 12 books on the West.

— COURTESY CANDY MOULTON —

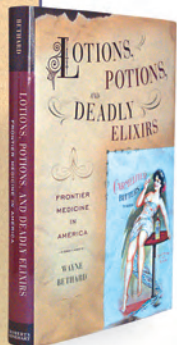


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This book resulted from the author's addiction to family history, but it is an interesting narrative, not a bare-boned genealogy. It reviews our history from the American Revolution to the present as its events touched members of one Texas family and their Gholson ancestors in Virginia and Kentucky. Part I is more interesting than Part II, which covers the general history of the country from the Revolution through the War of 1812. Part II is the story of Texas, with its own revolution, Indians, Texas Rangers and cattle drives. The book's flaws, more than compensated by the author's enthusiasm and hard work, are the hunks of direct quotation that interrupt Cook's narrative; they could have been condensed or paraphrased. Also, the huge number of endnotes is unnecessary. On some pages, every sentence has an endnote numeral. —RICHARD H. DILLON

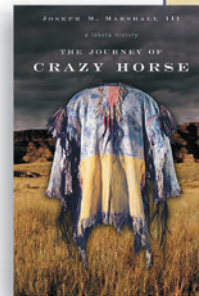


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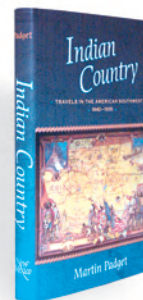
literature! The author, a Lakota from the Rosebud Sioux Indian Reservation, presents the story of Crazy Horse with captivating and enlightening insight. Through the life of this revered warrior, Marshall unfolds the last days of the Sioux as a free nation. Informative, poignant and historically accurate, the book shows us the Fetterman battle and those on the Rosebud and the Little Bighorn through eyes that saw them for what they really were. At the center of these desperate wars was Crazy Horse, champion of his tribe's survival. This reader was left with the feeling of having just experienced a cultural epiphany. —CHUCK LEWIS



INDIAN COUNTRY

MARTIN PADGET, UNIVERSITY OF NEW MEXICO PRESS, \$37.95, HARDCOVER.

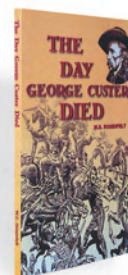
What must the Indians have thought when they saw an Anglo heading their way, waving a pen and paper? Perhaps they wondered, "and they think we're odd?" Nineteenth-century writers and artists must have figured their intrusion was forgivable, for they were introducing a little-known nation to their fellow brethren. Padget's collection of the writers' works intelligently shows us how people like Helen Hunt Jackson and John Wesley Powell conditioned popular conceptions of the Native Americans. His book's so convincing that I think Padget's next project should turn the tables in a collection of Indian writings about Anglos that shows how those commentaries affected Indian society. That'd be a pair for the library. —MEGHAN SAAR



THE DAY GEORGE CUSTER DIED

W.E. ROSENFELT, OZARK BOOK DISTRIBUTORS, \$14.95, SOFTCOVER.

The Day George Custer Died is written more as a textbook than a novel. W.E. Rosenfelt, whose background is in education, uncovers some of the myths and conflicting stories of the fateful day at the historic Battle of Little Bighorn where George Custer lost his life. It is an interesting read full of facts about the battle plan from both camps: the major players in the conflict, their strategies and reasoning for such an enormous battle and the surprising victor. —JENNIFER OLDRIDGE





RODEO TIME IN SHERIDAN WYO

TOM RINGLEY, PRONGHORN PRESS, \$23.95, SOFTCOVER.

When the Sheridan Rodeo was established in 1931, the purse for the rodeo in Sheridan, Wyoming, was \$15,000. Today, it is 10 times that amount. This book is full of the history of the Sheridan Rodeo and chock-full of historic photos. Although Sheridan is now on the PRCA rodeo circuit for all competing cowboys, that wasn't always the case. Yet, the founders dug in, bulldogged and roped their way to make this rodeo venue a success. An impressive story, an exciting read. —LINDA WOMMACK

THE OVERLAND MAIL: 1849-1869

LEROY R. HAFEN, UNIVERSITY OF OKLAHOMA PRESS, \$24.95, SOFTCOVER.

Hafen's 1926 history of postal shipping in the early American West is still as interesting as it ever was, and it tells you all you ever wanted to know about carrying the mail during the two decades before the 1869 completion of the transcontinental railroad. The steamships, Butterfield

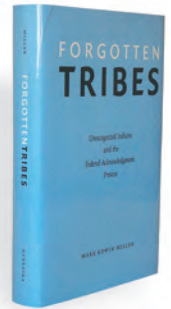


stage lines, Wells, Fargo & Co., Pony Express and all other attempts to shorten travel time from the East to the West Coast are all defined in minute detail. It's a readable and adventurous exploration of this pioneering era of communication usually not covered by other Pony Express books. —CHUCK LEWIS

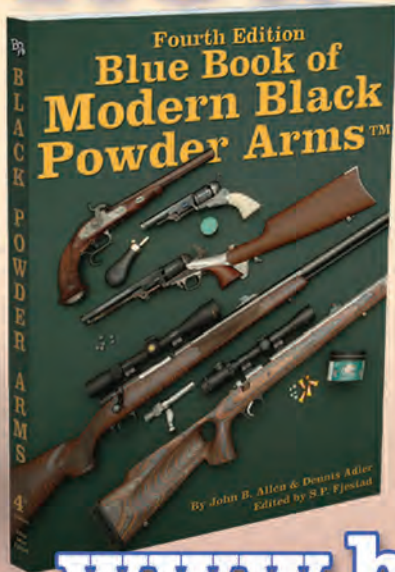
FORGOTTEN TRIBES

MARK EDWIN MILLER, UNIVERSITY OF NEBRASKA PRESS, \$59.95, HARDCOVER.

The subtitle hardly makes the contents crystalline-clear—"Unrecognized Indians and the Federal Acknowledgement Process." But since it's from Nebraska Press, you can be pretty sure that it's a good book. While it doesn't exactly "read like a novel," the text is more interesting than the textbook format makes it look. Its case histories of Indians seeking formal recognition by the government as genuine tribes reveal how such recognition ("acknowledgment" in Federalese) is bureaucratically difficult. And securing it is not just a matter of local pride, or even grants and tax exemptions. The recent success of Indian casinos makes the process a whole new ball game. And it's passing strange to see our beloved National Park Service as a bad guy. Bent on terminating a band of Shoshonis in Death Valley, the folks in Smokey Bear hats employ a mix of brutality and hypocrisy. —RICHARD H. DILLON



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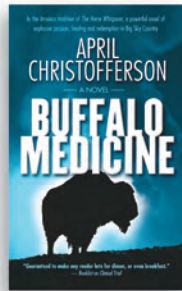
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FICTION

BUFFALO MEDICINE

APRIL CHRISTOFFERSON, FORGE, \$7.99, SOFTCOVER.

There's a deadly game being played across the Big Sky Country with the last free-ranging bison's fate at stake. A series of attempts on Veterinarian Jed McCain's life makes it plain he's facing murderous opposition as he attempts to prove to the Cattlemen's Association that Yellowstone Park buffalo can't transmit the virulent brucellosis to their herds. Doggedly forging on, he's nearly blown up in his laboratory. Although Jed loses a ranching sweetheart during his adventure, he gains a winsome environmentalist in this fast-paced novel of explosive action and subtle intrigue. —BILL GARWOOD




THE LAST BEST WEST

LONGFELLOW DEEDS, A LAST BEST BOOK, \$24.95, SOFTCOVER.

The Last Best West is the story of Wasey Bruce and his quest for justice against the evil Poke Roberts. After committing yet another heinous crime, Poke decides that Klondike Gold Rush country is where he and his cronies need to be. Meanwhile, Wasey has received word to put a muzzle on Poke and his

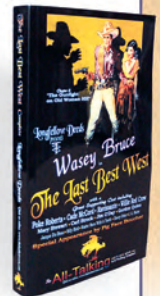
LEWIS AND CLARK VIEWMASTER COLLECTOR SET

CHARLEY VAN PELT, FINLEY-HOLIDAY FILM CORP, \$20.00.

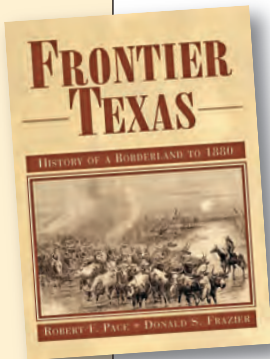


What a fantastic idea to issue a Lewis and Clark travelogue with a viewmaster! Although the actual words from the explorers themselves do paint an exciting picture of their journey, author Charley van Pelt tells their story in a condensed text that is enlivened by viewmaster slides. When you read about Lemhi Pass or Pompey's Pillar, you can click to the image and see their glory for yourself, just as you can for many of the other sites along the Lewis and Clark Trail. Thumbs up for interactive history. —MEGHAN SAAR

outlaws. Wasey packs up his cousin, his wife and a friend to make the long trek. The four experience a wonderful journey that highlights the Old West countryside and the wild days of yesteryear. *The Last Best West* is also a refreshing Western in that the female characters are more prominent and less supporting. —JENNIFER OLDRIDGE



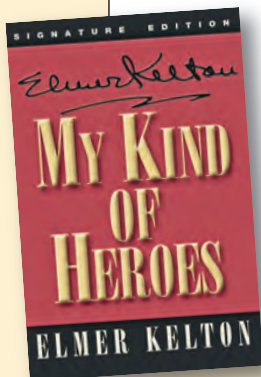
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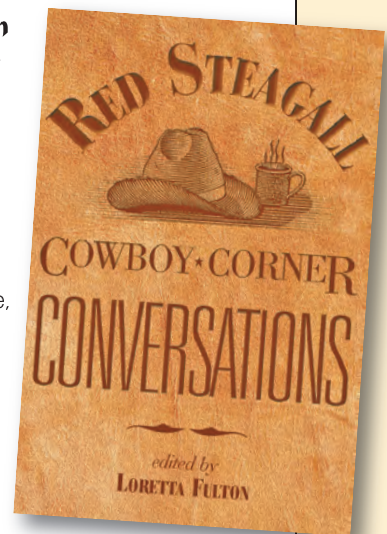
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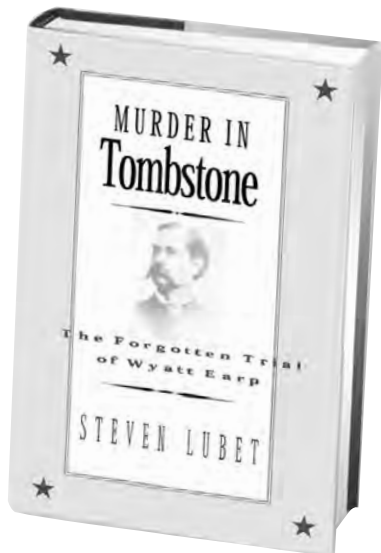
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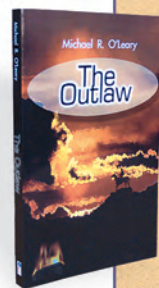


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AUTHOR HOUSE, \$10.50,
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Jim Carson was cast out early by his family, and outlaw life came naturally to him. After too many botched bank robberies, too many nights on the run in the backcountry and too many deadly showdowns with thieves and murderers, Jim tries to change his ways. He rides his black horse away from trouble and into a surprising new life as Dan Foss, trusted ranch hand. In the small town of Elder, Dan saves a girl from a runaway wagon and murderous villains. He defends his boss against cattle rustlers. He falls in love. But the day comes when he can't hide from the poster: “Jim Carson Wanted Dead or Alive.” Dan must either let his kind boss hang for a crime he didn't commit or expose his own outlaw past to a judge and sheriff. *The Outlaw* would have benefited from some rigorous editing, but it is a classic Western tale of a good guy gone bad, then good again. —CYNTHIA GREEN



THE BOUNTY TRAIL

RICHARD S. WHEELER,
PINNACLE BOOKS, \$5.99,
SOFTCOVER.

Lovely Grass Widow Maybelle mourns the days when her ghost town of Pearlygates was in its prime. Owning everything in sight, she's still broke. When she's joined by charming swindler Colonel Raines and the aptly-named “Safe” Cracker, an unbeatable triumvirate is born. With Cracker's explosive expertise and the Colonel's con, Maybelle's abandoned mine becomes a Golconda that's soon aced-out by ferocious claim jumpers. Held together by Maybelle's grit, the trio wins the last hand. This highly readable tale proves Wheeler is a master of a colorful and little exploited genre reminiscent of Bret Harte. —BILL GARWOOD



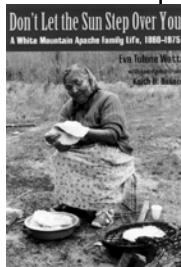
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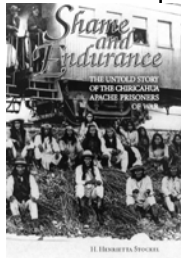


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BY SANDY WHITING

A True Country Brew

Trent Willmon's music really cooks.

Barbequed with a hint of barley smoke could describe Sony Music's new Western tunesmith and vocalist Trent Willmon.

But whatever you do, don't call him a cowboy. Having grown up with the Real McCoy on a ranch in West Texas, Trent reveres that special breed—the guys who don't have a retirement plan and work dawn to dusk for \$60 a day. "My heroes have always been cowboys," says Trent, matter-of-factly.

If not cowboy, then how to describe this new kid who's found himself on Sony's menu? Chef—he owns his own catering business—songwriter, boat builder, welder, singer, horse trainer, jockey, repairman and dad. If he hasn't

cooked it up and added it to his slate of talents, give him a few minutes, and he'll find the ingredients.

After receiving his first guitar at age 16, Trent started mixing his own musical brew. Still, performing wasn't on his top shelf. Instead, honors received from both 4-H and FAA won him a scholarship to South Plains College in Levelland, Texas. Despite his desire to obtain an agricultural degree and follow the family into ranching, he fell into the "boys gone wild" stew during his first year away at college—doing everything but studying and passing exams.

Losing his scholarship turned into a good kick in the stomach. Forced



Throughout the summer, Trent Willmon sang on his "Smoking Gun Tour," named after a gun-shaped barbecue smoker that he and a friend built. He gave his fans a choice of smothering his victuals with "hoss" sauce or "wuss" sauce.

— COURTESY TRENT WILLMON —



"Choose a job you love and you will never have to work a day in your life."

— Confucius

to take a hard look at his self-styled menu, he investigated the various degrees South Plains College offered. Leaving agriculture, he decided to marinate his skills in its music program.

A year later, Trent knew he wanted to slather his own special sauce on the songwriting world of Country music. A glance to the future revealed Nashville simmering on the horizon. In 1995, he packed his old pickup, left Texas' Lone Star Beer and headed to Music City suds.

But too many cooks flattened the foam on his mug. Trent lamented, "Coming in at 10:30 in the morning to write a song with another writer in an office, I just didn't feel like I was doing what I was meant to do here."

It didn't take long for him to realize he missed performing. Hence, he clocked out of the office scene and began a three-year hitch with his own house band, which allowed him time to hone his skills both as a vocalist and performer.

With all his experience, one would expect a recording contract at the next turn. Instead, a leaky roof, bad sound and outright band guffaws scratched Trent right off the bill of fare at Tootsie's Orchid Lounge. The success chuckwagon went down the ol' In-Sink-Erator.

Time for this part-time cowboy and chef to pack his guitar and barbecue grill and go home? Nope. Friends kept him cooking. Eventually, another pot began to ferment with a different record label.

Sony Music's Nashville President John Grady says, "When I first saw Trent perform, I knew right away that I wanted to work with him. He connects with people."

Here's to "Wishin' Well" for Trent Willmon. May all his future brews foam all the way to platinum.

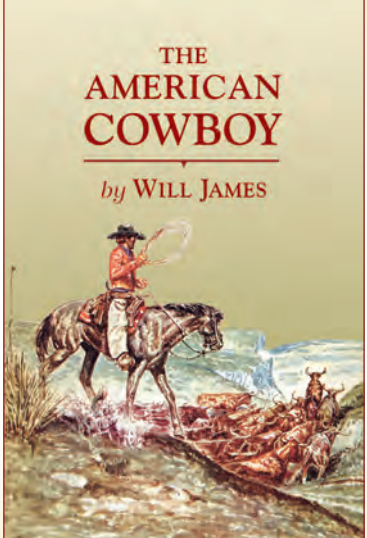
Visit twmag.com to see Trent Willmon's video, "Dixie Rose Deluxe's Honky Tonk, Feed Store, Gun Shop, Used Car, Beer, Bait, BBQ, Barber Shop, Laundromat."

Sandy Whiting, a member of the Western Writers of America, makes her home just off the Chisholm Trail in South Central Kansas.



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BIG BENDER RECORDS, 2004.

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As the sound from this laid-back, four-piece washes over me, I turn to my compadre and say “This is great! What are they doing playing here? Did we stumble into Quentin Tarantino’s next movie?” This evocative CD contains 16 Classic, Traditional and Rockabilly Country songs. About half were written by guitarist Dave Hall and half by bassist Donnie Jerome, with a Marty Robbins tune thrown in for good measure. You’d better discover them before Quentin actually does.

—BILL GROLL / COUNTRYROOTSMUSIC.COM

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Rollie Stevens

DESERT STAR RECORDS, 2003.

Can an Arizona firefighter be the next Marty Robbins? Award-winning vocalist

Rollie Stevens interprets favorites like Robbins’ “All Around Cowboy” and “Man Walks Among Us” better than the original. Michael Martin Murphey’s “Wildfire” and Willie Nelson’s “My Heroes Have Always Been Cowboys” are sure winners too. Stevens’ own “Rodeo Man” may become a Western classic, one of his 150 originals! With the mix of Spanish guitars, a resonant voice and fine delivery, this CD is so danceable you’ll grab the first partner. —CORINNE BROWN



CHURCH AT THE WAGON

Fletcher Jowers

PISTOL HILL MUSIC, 2003.

If you feel smothered in buildings and revival tents, then come to the *Church at the Wagon*. Beside the crackling campfire, “John Three Sixteen” bids listeners

welcome to “The New Range” when this earthly life reaches its end of the trail. Fletcher Jowers has created his own sweet cowboy melodies accented with gospel “kicks.” Each song highlights a biblical scripture without being preachy. This CD would be a nice addition to any collection. —SANDY WHITING



CARRYING ON

Ralph Stanley II

REBEL RECORDS, 2004.

Yes, he is the son of the legendary master of Bluegrass and Mountain music. No, he isn’t getting by on daddy’s reputation. Stanley II’s not only “Carrying On” the family tradition, but also his own career with this, his fourth release. Imagine a middle ground, a lovely meadow if you will, in the surrounding forests of stately Bluegrass and Traditional Country music; this is where you will hear “Two” singing. His warm baritone voice carries mountain inflections on this excellent disc he has cowritten, along with traditional favorites by A.P. Carter, Tom T. Hall and Carter and Ralph Stanley, amongst others. —BILL GROLL / COUNTRYROOTSMUSIC.COM

SONGS FROM THE LONESOME PRAIRIE

Rick Pickren

BIG STRIKE MUSIC, 2003.

Sometimes familiar is better than new and like comfort food, we return to what we know with a smile. Grin away—Pickren’s album includes timeworn traditionals from John Lomax’s collection and three originals that exhibit unpretentious sincerity and a fine, refreshing voice as rich as Swiss chocolate. “Jesse James” is my pick. Quite the music man, Pickren plays harmonica, guitar, banjo and mandolin. A descendant of Buffalo Bill, this award-winning actor and songwriter/musician has reinvented the cowboy song. Like corn flakes, “taste ’em again, for the first time!” —CORINNE BROWN



CONTENTED MUST BE

Bruce Molsky

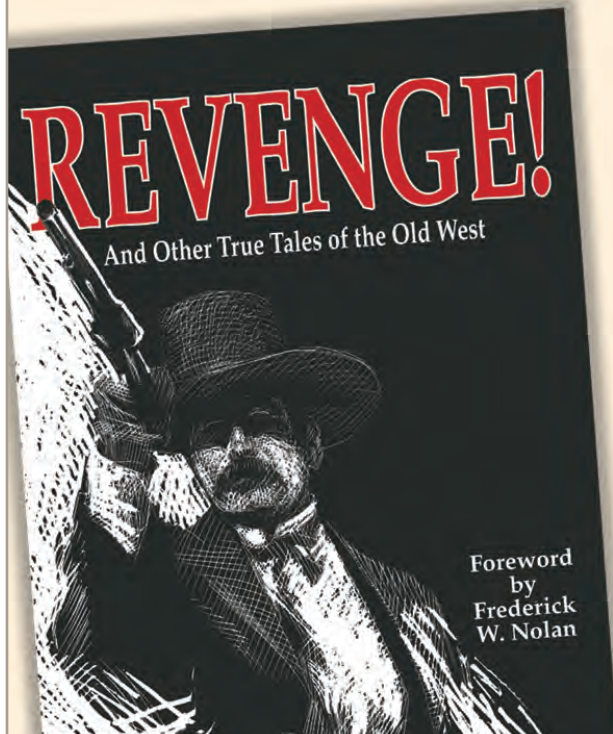
ROUNDER RECORDS, 2004.

Fiddlers who get their liner notes written by national fiddle champion Marc O’Connor must be worth their rosin and Bruce Molsky is no exception. Although an up-to-date musician, Molsky prefers to steep his musical brew with Traditional Appalachian Mountain sounds, vigorous Blues and intricate African rhythms. Besides being a featured performer on Garrison Keillor’s radio program *A Prairie Home Companion*, Molsky is also a highly sought after fiddle and banjo instructor and has taught musical workshops across the United States. If you like 100% traditional fiddle music, then contented you will be with this album. —GUS WALKER



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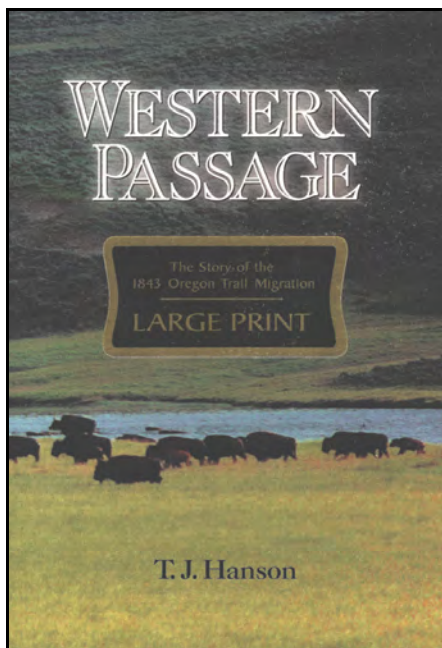
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Today, over 400,000 visitors per year visit Trail Dust Town, not only chowing down on mesquite-broiled Cowboy Steaks, but also riding the C.P. Huntington Narrow Gauge Railroad, panning for gold at Gabby's Gulch, visiting the Museum of the Horse Soldier, enjoying the award-winning Old West stunt shows on Dragoon Street and sampling the products and services offered by the town's Old West merchants.

A word of warning though: Don't go into the Pinnacle Peak Steakhouse wearing your new \$200 Armani necktie or dinner will suddenly get very expensive. You see, neckties aren't allowed in the dining room, and if a waitress sees you wearing one, she'll snip it off quicker than the cowboys at the Agro ranch turn young bulls into steers.

According to legend, Tucson, Arizona's Trail Dust Town grew from a movie set that was built in the early 1950s for a now-forgotten Glenn Ford film. The original owner turned the set into an Old West theme park, anchored by a restaurant that quickly became a Tucson institution, the famous Pinnacle Peak Steakhouse.

In 1963, the Agro Land & Cattle Company, which is owned by Western sculptor Dan Bates, purchased Trail Dust Town and Pinnacle Peak, planning to serve its own cattle at the steakhouse. Sometimes well-laid plans work too well, and in this case, the restaurant's demand for beef soon exceeded



Dan Bates, owner of the Agro Land & Cattle Company, bought Trail Dust Town in 1963. He's shown here with his favorite horse, Dove.

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Since then, Cimarron has compiled an impressive list of "firsts": the first to make a gun so closely resemble the original, one needed to read the name on the barrel to be sure; the first to introduce authentically marked U.S. Cavalry and Artillery weapons; the first to offer the Civil War-era Henry rifle, the Quigley and Billy Dixon Sharps rifles, and the 1872 Colt Open Top and Richards-Mason Conversion revolvers.

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Perhaps the greatest accolade offered Cimarron regularly occurs at gun shows, where Mike often displays a collection of Colt Paterson, Walker, Army and Navy revolvers made with Cimarron's "Original" distressed finish that makes the weapons look as if they had been plucked straight out of Samuel Colt's factory. Gun collectors and dealers continually stop by Mike's booth, asking if the guns "are originals." Mike never lies when replying, "You are correct. They are Cimarron 'Originals.'" ★

— R.G. Robertson



Mike Harvey not only owns Cimarron F.A. Co., but he also owns Texas Jack's Wild West Outfitters and is shown here with one of the showman's posters.

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Cimarron F.A. Co. is based in Fredericksburg, Texas, where the company markets historical gun reproductions.

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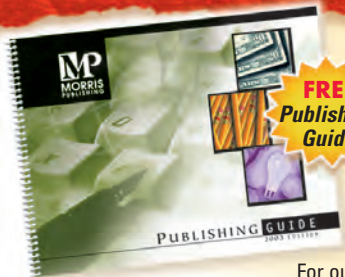
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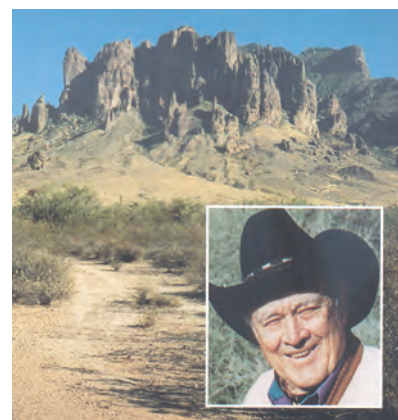
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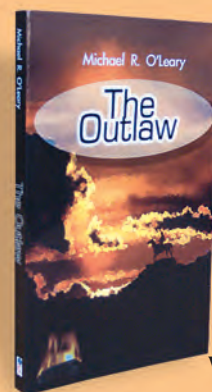
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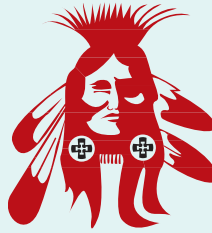


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Did Frank James die in the last shoot-out with the Ford that was still living?

Richard Dalton

Via Fax

Frank James died peacefully of old age at the James farm in Clay County, Missouri, on February 18, 1915. His ashes were kept in a vault until his wife Annie's death in 1944. Their ashes were interred together on her family's property.



This Frank James souvenir postcard was made from a hand-tinted photograph of the “outlaw” taken at the entrance to the family farm.

— COURTESY ROBERT G. McCUBBIN —

Bob Ford was shot and killed by Ed O’Kelly in Ford’s saloon in Creede, Colorado, on June 8, 1892.

Those tales of Frank James avenging Jesse’s murder were only in the fertile mind of Hollywood writers.

Are there pictures of Zwing Hunt?

Craig Brewer

Fairdale, New York

Zwing Hunt is one of the more interesting characters in the Tombstone saga, but there is no known photo of him.

He came from Texas and reached Arizona with a cowhand named Billy Grounds (Boucher) around 1880. He was a free spirit, running with Curly Bill Brocius and his bunch.

Absolutely fearless and an excellent shooter, Zwing “would do to go tiger hunting with,” it was said. He and Grounds were suspected of rustling and thought to be involved in a murder.

A posse led by Billy Breakenridge surprised the outlaws at Jack Chandler’s ranch, located about 10 miles from Tombstone. During the fight, Grounds was killed by a blast from Breakenridge’s shotgun and Zwing was hit in the back when he tried to make a run for it. A lawman and two posse members were wounded. Zwing was taken to a hospital in Tombstone where he escaped on the night of April 27, 1882, with the help of his brother Hugh, who loaded him in a wagon and quietly drove out of town. Hugh later claimed Zwing was killed by Apaches; however, there’s a good chance he returned to Texas, rejoined his family and stayed out of trouble.

Who was Billy Wilson?

Ron Mance

Cicero, Illinois

Billy Wilson was one of New Mexico’s Lincoln County warriors. He later became sheriff of Texas’ Terrell County, where he was killed by a drunken cowboy.

As a girl in Kingman, Arizona, I took music lessons from Mrs. Cole, whose husband Walter told me he had been *The Tombstone Epitaph* editor and that he coined the phrase “Tombstone: The Town Too Tough to Die.”

Marcella Bloomfield

Middleton, New York

Bill Kelley, editor of the *Epitaph*, organized the first Helldorado Days in 1929. The following year, he sold the newspaper to Walter Cole, who, along with Mayor Krebs, continued the celebration.

Tombstone historian Ben Traywick says Cole actually said, “A Spirit that

will Never Say Die,” and the locals changed it to “Town Too Tough to Die.”

Do you think Custer was seeking glory at Little Bighorn? And would he have turned down a presidential nomination if offered?



Charles Avra

Via the Internet

Custer was undoubtedly looking for glory. He had become an outstanding cavalry officer because he possessed an abundance of dash and élan.

Engaging in combat was how an officer advanced his career in the years following the Civil War. A soldier could expect one battle in a five-year enlistment. Since he was trained to fight, a good officer would never run away from one. Custer pulled all kinds of strings to get himself reinstated so he could lead the Seventh Cavalry against the Sioux and Cheyenne in 1876.

As far as the Democratic presidential nomination goes, it’s been argued both ways whether he was going to be offered the nomination or not. Custer never talked about it. I believe it was pure speculation.

Did the Indians really use smoke signals or is that something out of Hollywood?

Larry Smith

Austria

Sending messages by smoke signals was a simple form of communication used mostly by the Plains Indians and in the Southwest since smoke talk was of little use in woody or mountainous areas. The natives used green wood or leaves to create smoke, while a blanket

The last photo of Custer, taken less than two months before his death.

— TRUE WEST ARCHIVES —

helped hold and release the smoke in short or long puffs for some prearranged signal to their friends. Obviously, the message couldn't be too long or complex, but it did serve a simple purpose. The use of mirrors was also an effective way to signal or send brief messages.

Was Tom Horn a hired gun in the Pleasant Valley War?

*Roland Sherry Clark
Via the Internet*

Horn was allegedly a friend of Ed Tewksbury, whose feud with the Graham ranch resulted in the Pleasant Valley War.

Horn's role in the feud has never been established. His autobiography, written while he was awaiting hanging, greatly embellished his role.



As a scout during the Apache Wars, Pinkerton agent, U.S. deputy marshal, "stock" detective and rodeo performer, Tom Horn led a full though short life before going to the Cheyenne gallows in 1901 for the murder of 14-year-old Willie Nickell.

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Marshall Trimble is Arizona's official historian. His books include *The Arizona Trilogy* and *Law of the Gun*.

If you have a question, write: Ask the Marshall, PO Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@sccmail.maricopa.edu



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Advertiser Index

Advertiser	Page #	Advertiser	Page #
A-1 Beer Prints	17	Legendary Guns	118
All That Cowboy	114	Limpia Creek Hat Co	39
Allard Auctions	118	Louis L'Amour Trading Post	119
America Remembers	9	Lucchese Boots	34
Austin Hall Boot Co	118	Making of Shane	33
Bar S Grips	122	Maze Creek Studio	121
Big Bender Records	123	Meeteetse Museum District	74
Big Horn Print Gallery	119	Michael Garman Galleries	5
Birdcage Theatre/Boothill	Inside Back Cover	Michael R. O'Leary	116
Black Hills Wild Horse Sanctuary	101	Mojave Drums	100
Blevins Mfg. Co	77	Monroy	115
Blue Book Publications	106	Morris Publishing	115
Blue Loon Fine Arts	33	Mountain Press Publishing	110
Bronco Trading Co	39	MuZette's Montana Tours	101
Buck Cassidy	118	Nailhead Spur Co.	121
Buckles, Etc	119	Nat'l Mining Hall of Fame & Museum	101
C Sharps Arms	116	North Pole West	114
Catalena Hatters	52	OK Corral	2
Cave Creek Guitar Shop	123	Old West Signs.com	121
Cherokee Iron Works	34	Oregon Trail	112
Chevelon Canyon Ranch	125	Pacific Sunset Publishing	33
Chugwater Chili	118	Pleasant Valley Saddle Shop	120
Cimarron F.A. Co	119	Powder, Inc	117
Circle M Trailers	114	Ranks Mercantile	121
Clayton C of C	102	Rare Newspaper	119
Collectibles Insurance Agency	39	Rawhide	52
Collector's Armoury	98	Rex Allen Museum	100
Colt's Manufacturing Co	11	Rim Country Regional Chamber	74
Coltsfoot, Inc	122	Robert Broshears	1
Cowboy Exchange	117	Rollie Stevens	123
Crawford & Co	119	Ron W. Fischer	110
CrazyHorseWest.com	114	Roy Rogers Music	13
Creede & Mineral County C of C	101	Ruxtons Trading Post	116
Curly Bill's B&B	101	Santa Clarita	
D. Wyatt Taylor	74	Cowboy Festival	Inside Front Cover
Dave Ellis Canvas Products	123	SASS	33
David Ranch	102	ScarletMask	112
Delaware Hotel	98	She Wore a Yellow Ribbon	103
Dennis A. Yoder	120	Sierra Coyote Publications	118
Denton CVB	97	Silver J Western Wear	114
Design Evolution	115	Skeleton Creek Productions	115
Dickinson Cattle Co	116	Southwest & Beyond	122
dimenovels	123	Stan Hope	120
Double E Guest Ranch	100	Statehouse Press	107
Down Under Saddle Supply, Inc	39	Stoeger Industries	21
Dwain Bond	117	Sturm, Ruger & Co	7
Early West, The	28	Texas Country Furniture	117
Edward R. Hamilton Books	117	Texas Gunslinger	123
Faust Gallery	17	Texas Jacks	116
Festival of the West	100	Texas Tech University Press	108
Fillmore Western Rail	100	Texas True	123
Flat Creek Saddle Shop	120	Tom Hirt	122
Fort, The	98	Tom Paul Schneider	121
Fred Harman Museum	100	Tor/Forge Books	4
Gallery of Frontier Americana	115	Trail Dust Town	102
George Boutwell	116	True West Dinnerware	117
Good Time Stove	121	Two Rivers Gallery	3
Grapevine CVB	97	University of Arizona Press	109
Hall & Hall Real Estate	14	University of Nebraska Press	103
Hometown Country	120	University of Oklahoma Press	15
Irma Hotel, The	101	Viking Publishing	Back Cover
Jackson Hole Soda Co.	114	Vintage Gun Leather	120
Jaxonbilt Hat Co	115	Western Shadows	114
John (Jack) Koblas	103	Western Ways Studio Prop Rentals	122
John Beckett Photography	77	Wickenburg C of C	52
Jordan Antiquarian Books	109	Wild West Mercantile	125
Katz N More	119	Woodland Valley Ranch	14
Kirk Ratajesak	116	Wyoming Angels	118
Land of the Dawn	122	Yale University Press	108
Lawman Badge Company	120		

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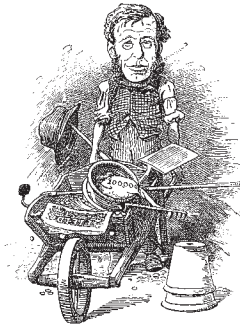
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"I need a list of your employees and records of how much you pay them," the agent demanded.

"Well, there's my hired hand who's been with me for three years. I pay him \$600 a week plus free room and board. The cook has been here for 18 months, and I pay her \$500 a month plus free room and board. Then there's the half-wit that works about 18 hours a day. He makes \$10 a week and I buy him cheap cigars," the rancher replied.

"That's the guy I want to talk to; the half-wit," the agent said.

The rancher said, "That would be me."

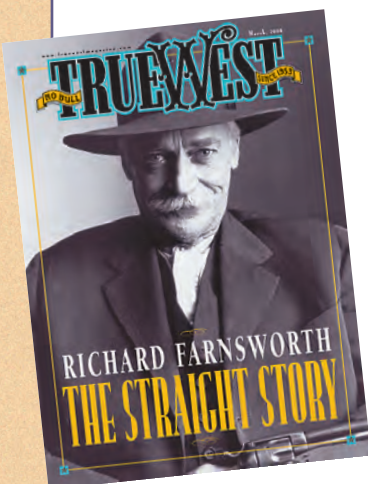


4 YEARS AGO: MARCH 2000

In this issue, actor Richard Farnsworth tells us he isn't donning a cowboy hat at the Academy Awards (he earned a best actor nomination as lawnmower man Alvin Straight in *The Straight Story*). His favorite movie set was *Spartacus*; Wyatt Earp is numero uno ("nothing phony about him"); and *Will Penny* has the most accurate portrayal of cowboy life.

Actor Richard Farnsworth had plenty to say about Hollywood Westerns, including sharing his top five all-time favorites. Well, he did cave in and name six.

— TRUE WEST ARCHIVES —



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—R.G. Robertson

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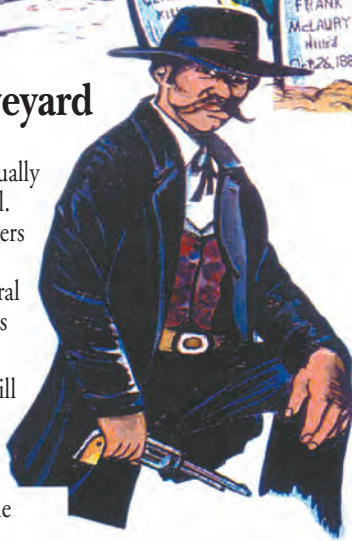
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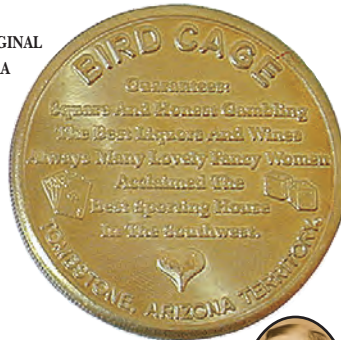
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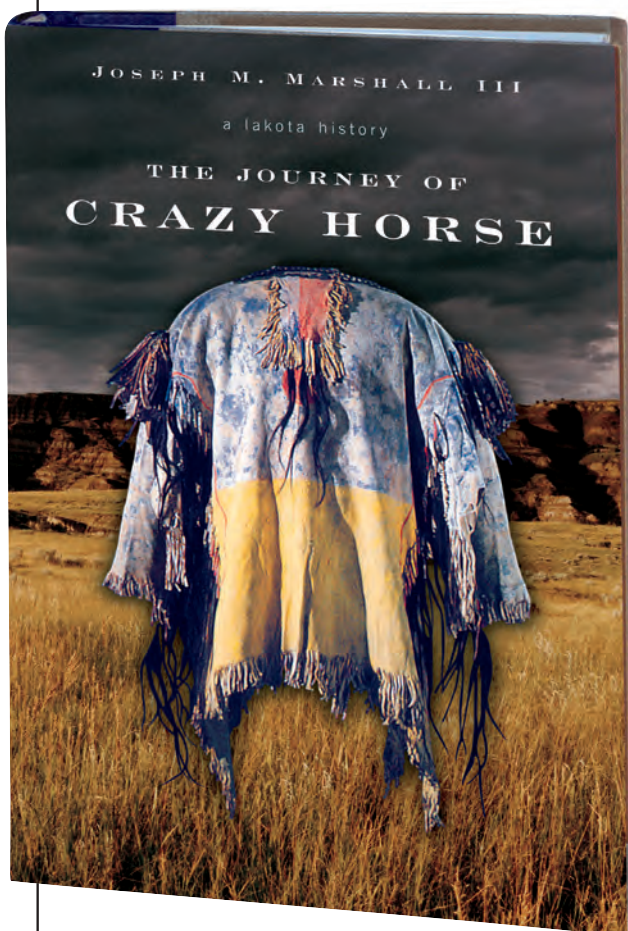
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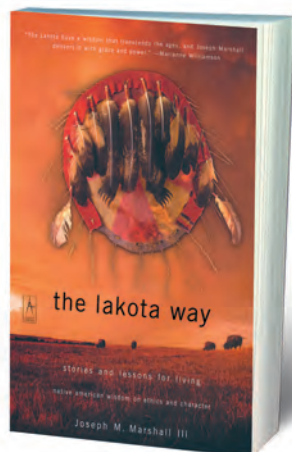
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