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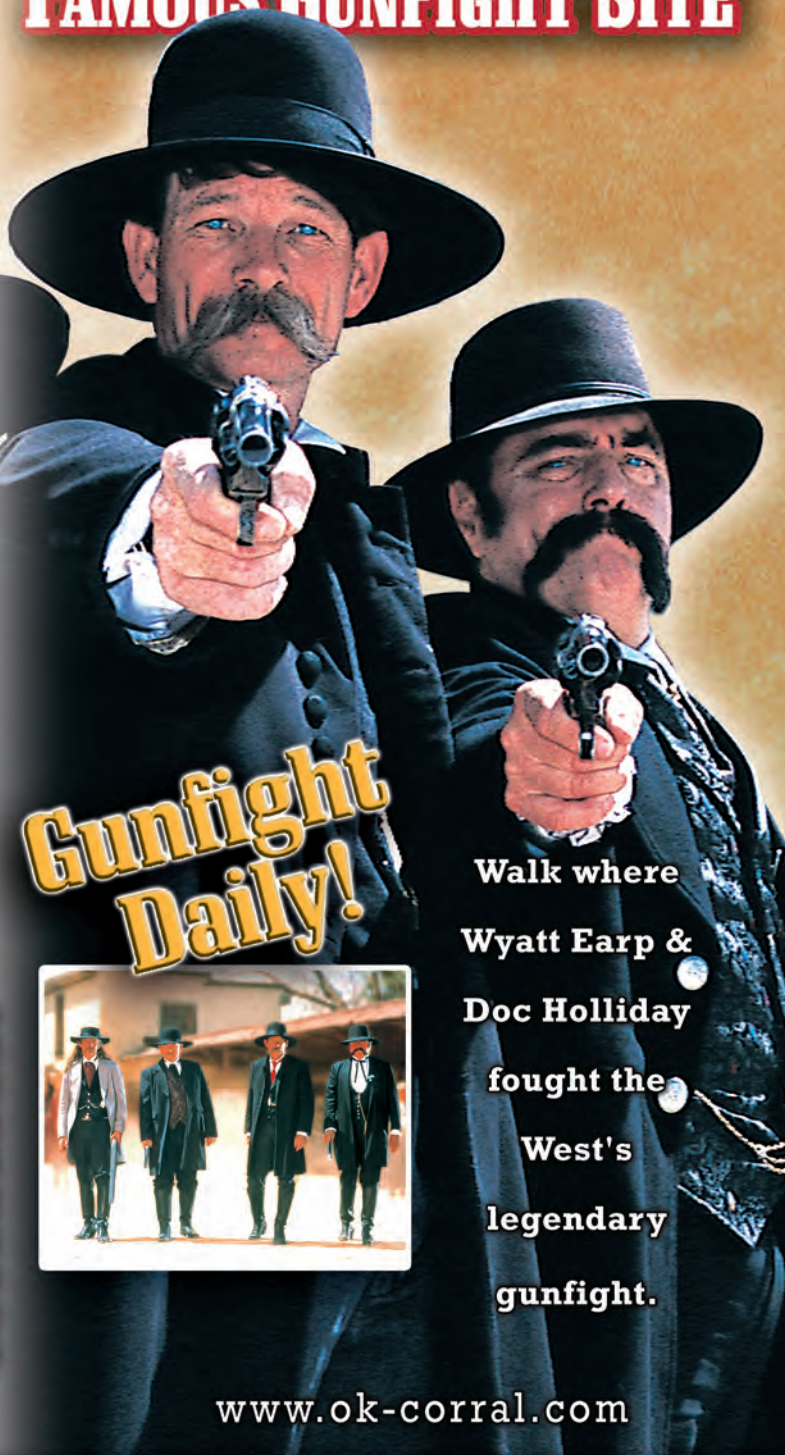
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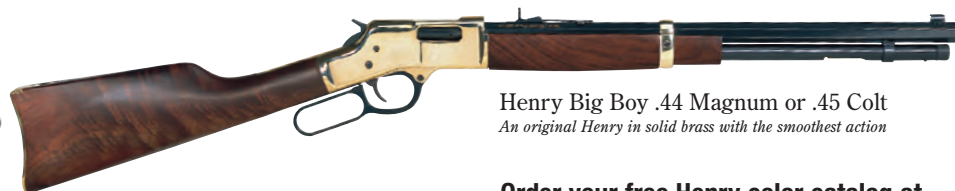
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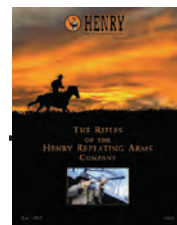
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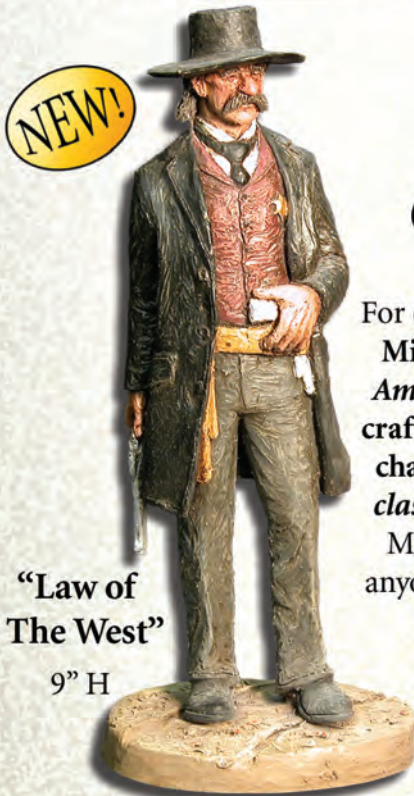
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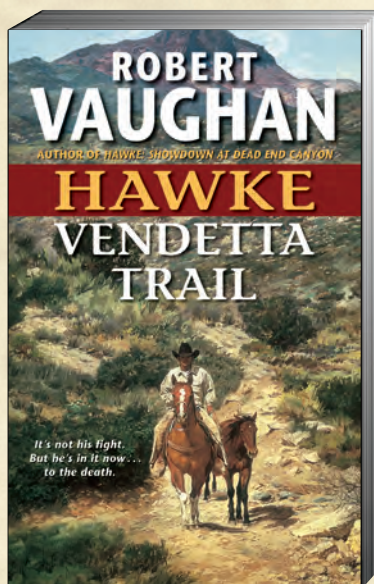
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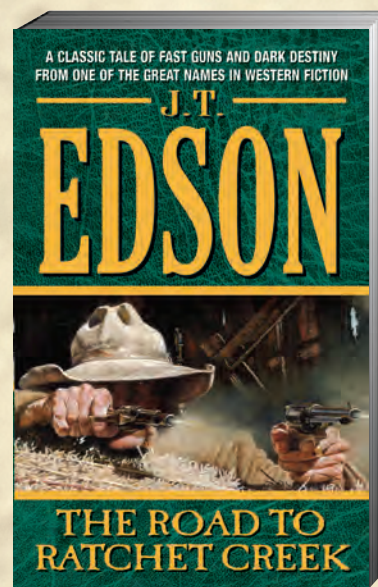
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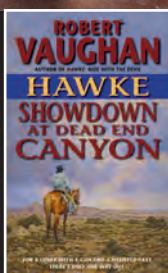
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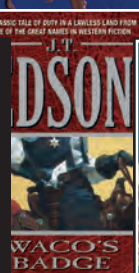
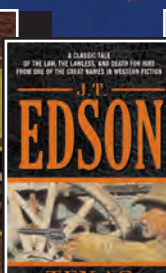
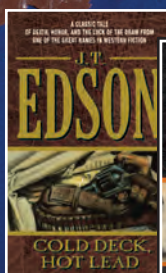
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- 22 LOST RIDERS OF THE SEGREGATED CINEMA**
Harlem heads West as Negro Cinema brands its own Westerns.
— William J. Felchner
- 29 A NATION OF HUNTERS**
A photographic journey of 19th-century hunters from Oklahoma City's National Cowboy and Western Heritage Museum.
— Lynda Haller
- 35 WILD WEST CONQUERS EUROPE**
Tracking three centuries of cowboys and Indians in the Old World.
— Frederick Nolan
- 41 HOMOS ON THE RANGE**
Was homosexuality in the Old West more common than most people believe?
— Jana Bommersbach
- 47 EXTRAS! EXTRAS! READ ALL ABOUT IT**
Killer Western DVD extras, with a *Good, the Bad and the Ugly* twist.
— The Editors
- 55 2005 HOLIDAY GIFT GUIDE**
Check off your holiday list quick with these Western gift ideas.
— Special Advertising Supplement

35



- 70 IS AMERICA READY FOR A GAY WESTERN?**
With *Brokeback Mountain* raising some ire among its laurels, our straight talk may open your eyes on this closeted topic.
— Meghan Saar
- 84 A TRAIL OF TWO CITIES**
Forget the feud. Create a friendship bridge between Omaha and Council Bluffs.
— Johnny D. Boggs
- 86 RENEGADE ROADS**
Following Wyatt Earp from Needles, California, to Tombstone, Arizona.
— Johnny D. Boggs
- 94 A LIGHT IN THE WILDERNESS**
Colorado clothier F.M. Light & Sons celebrates 100 years.
— Mark Boardman
- 96 BAD GUY TRACKS GOOD**
A noted Brushy Bill defender, W.C. Jameson shares his loot.
— Sandy Whiting
- 101 COUNTRY MUSIC WITHOUT PREJUDICE**
Find out why Big and Rich are 2005's hottest Country duo.
— Mark Boardman

- 118 NOONAN'S LAST STAND**
Homosexuality in the West can even be tracked to the men surrounding the boy general.
— Paul Hutton

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10 TO THE POINT

Executive Editor Bob Boze Bell's editorial on riding drag and other cowboy fun.

12 SHOOTING BACK

Letters to the Editor.

16 WESTERN ROUNDUP

A calendar of Western events. This issue spotlights the Wrangler National Finals Rodeo in Las Vegas, Nevada.

18 COLLECTING THE WEST

Northwestern tribal mask tops Indian Ethnographic sale at Skinners.

20 SHOOTING FROM THE HIP

Bisley bops the bull's-eye with its 19th-century target shooter.

64 CLASSIC GUNFIGHTS

Does Black Bart find poetic justice?

68 WOMEN OF THE WEST

The famous bar-room smasher sought to Carry A. Nation through her ax-wielding battles for prohibition.

72 WESTERNS

What do *Deadwood*, *Into the West* and *Brokeback Mountain* have in common? All three Westerns raise moral issues . . . and eyebrows.

76 TRUE WEST STYLE

From the Old West's outlaw hideouts, today's cabins sure seem cozy, and we found great holiday gifts to maintain that comfort level.



64

80 READERS SERVICE INDEX

92 TRUE WEST TRAVEL

Where to play and stay in the West.

97 WESTERN BOOK REVIEWS

103 TRUE MUSIC REVIEWS

104 PURVEYORS OF THE OLD WEST

A close-up look at the folks who keep the West alive.

105 TRADING POST

A Western emporium.

115 CLASSIFIEDS

116 ASK THE MARSHALL

True West's answer man: Is the cowboy song "Little Joe the Wrangler" about a real person?

120 LAST STAND

True West 38 years ago and "Confessions of a True West Maniac."



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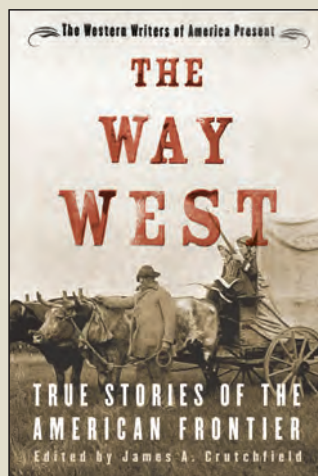
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NEW TALES of the OLD WEST

Edited by **James A. Crutchfield**
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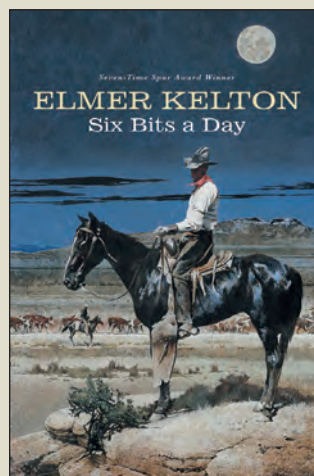


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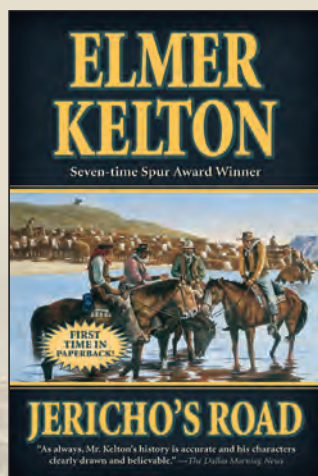


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Riding Drag

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If there's one thing you can say about most cowboys, it's that they have a ribald sense of humor.

So, it's no surprise to us that part of the "Cowboy Way" is making light of, and reveling in, borderline accepted activities, such as cross-dressing and role reversal (see Exhibits A, B and C, at right).

To boot, in the Old West, men slept together as a matter of course and convenience, thinking nothing of it. But in our hyper-homo-sensitive era, the very hint of such an arrangement brands everyone and anyone involved as queer. I'm sorry, but that's just homo-ridiculous.

For example, Jesus Silva was a friend of Billy the Kid. In fact, he was a pallbearer at the Kid's funeral in July 1881. In the 1920s, a newspaper reporter interviewed him, and the old-timer told about the Kid sleeping over at Silva's place many times. The subsequent headline in the paper was: "Fort Sumner Man Slept With Billy the Kid." Hard to imagine that headline today. Still, it's funny in a Western kind of way, and if you don't think it's funny, well, I would question your Western credentials.

In short, we have become too uptight and polarized about a topic that is as everyday as castration and stag-dancing on a ranch. Lighten up, America.

Hey, this came in too late to include elsewhere in the issue, but I have to get it in. In December, Turner Classic Movies (one of my favorite channels on earth!) is presenting an original documentary and world pre-



Exhibit A:
A Kingman, Arizona,
judge has fun
impersonating Carry
Nation (see p. 68
for more on her).



Exhibit B: Western tough guys
William Smith (at left), L.Q. Jones
(center) and Buck Taylor enjoy a
cross-dressing fashion show at
Utah's Kanab Western Legends Film
Festival last summer.



Exhibit C: Ranch cowboys get down with their female side.

— EXHIBIT A: MOHAVE COUNTY HISTORICAL SOCIETY; EXHIBIT B: JERI L. DOBROWSKI;
EXHIBIT C: TRUE WEST ARCHIVES —

miere honoring one of Hollywood's most significant Western directors, Budd Boetticher, who died in 2001. He's responsible for *Seven Men from Now*; *The Tall T*; *Decision at Sundown*; *Buchanan Rides Alone*; *Ride Lonesome*; and *Comanche Station*. Check out *Budd Boetticher: "A Man Can Do That"* on December 21. The documentary is narrated by Ed Harris and executive-produced by Clint Eastwood, who

is interviewed for the doc, along with other directors, such as *Pulp Fiction*'s Quentin Tarantino and *Ray's* Taylor Hackford.

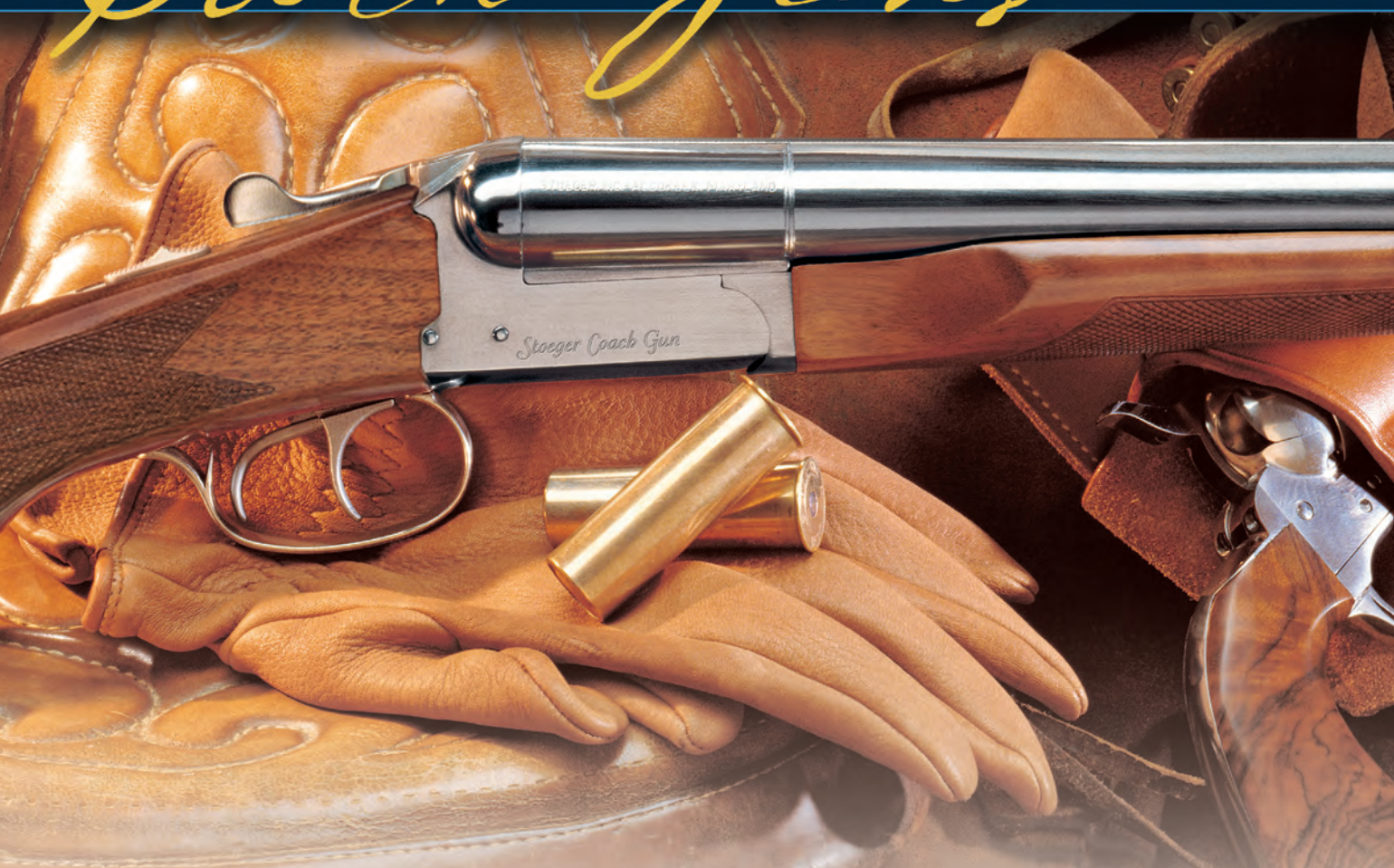


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HONKYTONK SUE: Sage Advice from the Queen of Country Swing



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True West readers speak their piece.

Suicide . . . or not?

Poor Johnny Ringo, propped up against a tree, 700 feet from a house, with his head blown off, a souvenir taken from his scalp, his ammo belt on upside down and he had taken off his boots to go chasing after his steed (*Classic Gunfights*, August 2005). If you buy into the latter, we need to talk about the oceanfront property that I have for sale in Arizona.

It seems all too convenient to me that the suicide is based on a bullet hole in the tree and the angle of the bullet entry through his head. The same angle of entry can just as easily be explained as having occurred while on the back of a galloping horse. Modern forensics may put a damper on faking suicides, but back in the 1800s, it would have been a lot easier to pull off.

Michael A. Earp
Earp's Western Foods
Mukilteo, Washington

I have the impression that many modern readers are suspicious of Ringo's suicide because they do not realize how common suicide was on the frontier in the late 1800s. George Hand's Tucson diary, which he kept during the 1870-80s, records numerous cases of fellows doing themselves in. For example, Tucson's Toole Street is named for James Toole, who was elected mayor of Tucson four times in the 1870s. He committed suicide in 1884.

Neil Carmony
Tucson, Arizona

Dawes Dispossession

Crediting Helen Hunt Jackson with helping "secure passage of the 1887 Dawes Act" (*Women of the West*, August 2005) shows that she was more emotional than bright. The Dawes Act was a sneaky maneuver, which dispossessed the Sioux of almost half their land. Washington well knew that a Sioux family could not survive by farming 160 acres of poor land. My love is the U.S. Cavalry, which gets the blame for America's "national shame" simply by being put in the middle between roaming hunters who lived with the land and acquisitive

A Dicey Game

I picked up your special gambling issue (September 2005). Being a longtime bucker of the tiger, I flipped straight to Sherry Monahan's "Rules of Faro." Though I enjoyed the piece, the punter in me must call her on a couple of points.

The article neglects to mention the dealing box, developed first by Robert Graves in the 1820s, and the casekeeper. The deck was not "placed face up on the table," but was inserted face up into the dealing box. The casekeeper displayed a running tally of cards dealt, so that by the time the last turn came, it was indeed easy to know which three cards remained. Using *Hoyle*, particularly older editions, as a source can be a dicey game. The name was—and is—used generically (much like *Webster's* on dictionaries) and doesn't guarantee accuracy. Still, an informative article and a bang-up issue.

John R. Sanders
San Dimas, California

The Editors: Sherry Monahan's "Rules of Faro" was a book excerpt created for the most generic of users who are not likely to have a dealing box or casekeeper. In Sherry's defense, she certainly knows both of their applications to faro. Also, the Collecting the West article on gambling paraphernalia in that issue showcased both of those items.



John loves faro so much he even named his dog Faro (right). John also claims he's the first kid on his block to own a faro layout (above; casekeeper is shown at bottom).

— BY JOHN R. SANDERS —



Europeans who are still destroying the land for their selfish gain. There was no way the Indian way of life could have survived even if the white man had acted honorably.

Derek Stafford, M.A., Ph.D.
Tucson, Arizona

Slip Up on Tipton?

Candy Moulton's *Renegade Roads* has once again reminded us of the amazing beauty one can find while traveling the Outlaw Trails. This time, her travels took us along trails taken by Butch Cassidy and the Sundance Kid (September 2005). Like many others have done, she mistakenly credits them with participating in the Union Pacific train robbery in Tipton, Wyoming. While the duo may have helped plan the holdup, most historians agree they were on their way to instead rob the bank in Winnemucca, Nevada, which turned out to be more lucrative. Although they were not at

Tipton, their nephews were (see below; Paul Ernst and Bill Betenson, great nephews of Sundance and Butch respectively).

Donna B. Ernst
Author of *Sundance, My Uncle*
Lederach, Pennsylvania

The Editors: By the time the Tipton robbery took place, the Wild Bunch was well known. But eyewitness accounts were unreliable, as they are now. Unless Butch or Sundance were positively identified, or admitted to their participation, we don't know for sure if they were there or not.

Tom Mix Hat Mystery SOLVED!

How did the Tom Mix hat (p. 66, September 2005) come into being? About 30 years ago, Stetson offered a Stagecoach Collection: extra tall, wide brimmed hats with the names of silent and early B-Western actors' names imprinted on the hatband. The "Tom Mix" came in silver belly and later black, with the front dent-side crease put in at the factory. Later that year, when I was at the annual convention of the Western Clothing Manufacturers to perform my "Fast and Fancy Gun Handling"



Sundance and Butch nephews at the site of the Tipton robbery.

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act, I met the president of Stetson. I told him, "To sell a grey hat with the wrong crease and call it a Tom Mix is like Cadillac advertising a special gold car. But when it arrives, it is blue and made by Toyota." The president confided in me that everyone felt only rodeo queens and Montie Montana would buy a pure white hat (which Tom Mix often wore). Since the white hat cost more to make, they chose the more popular silver belly. The crease chosen was the style that most of the stars were wearing at the time.

Jim Dunham

Director of Special Projects at Booth Western Art Museum in Cartersville, Georgia



Dorman's Coonskin Cap

What? No Coonskin Cap?

The coonskin cap is alive and kickin'!
(Written in response to the Nov/Dec. 2003 *Alamo* cover, remarking that Billy Bob Thornton is not sporting a coonskin cap.)

Dorman Nelson

Granada Hills, California



We Welcome Your Comments

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—Joe Small, True West founder

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NOVEMBER

Now through Nov. 20...Phoenix, AZ, **40th Annual Cowboy Artists of America Sale and Exhibition:** Features over 100 new works by members of the Cowboy Artists of America. **Information:** 602-252-8382 or www.caashow.org

Now through Dec. 4...Oklahoma City, OK, **Traditional Cowboy Arts Association Seventh Annual Exhibition and Sale:** A showcase of the best of saddlemaking, silversmithing and rawhide braiding. **Information:** 405-478-2250 or www.nationalcowboymuseum.org

Now through Dec. 31...Canyon, TX, **From Necessity to Fashion: Clothing of the American West:** This Panhandle-Plains Museum exhibit reveals the Western lifestyle's influence on American fashion and popular culture. **Information:** 806-651-2244 or www.panhandleplains.org

Now through Dec. 31...Los Angeles, CA, **First Peoples Art of the Northwest Coast:** View a legacy of carved and painted objects, including cedar masks, jewelry prints and silkscreens, at the Southwest Museum of the American Indian. **Information:** 323-221-2164 or www.autrynationalcenter.org

Now through Jan. 15, 2006...Kerrville, TX, **In Focus: Photographing the Alberta and Montana Frontier, 1870-1930:** The Museum of Western Art presents historical photographs of Indians, mounted police, cowboys and ranching. **Information:** 830-896-2553 or www.museumofwesternart.org

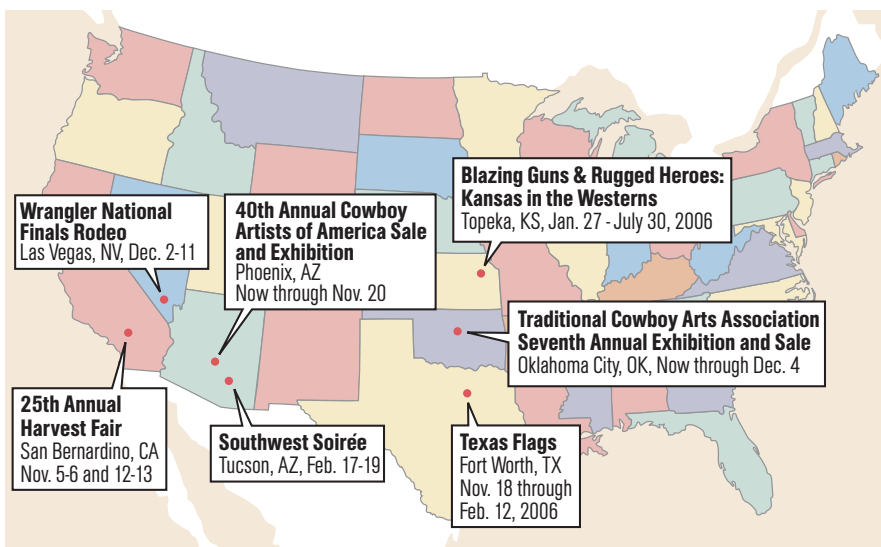
4-6...Tombstone, AZ, **Fourth Annual Tombstone Western Music Festival:** Listen to a variety of Western performers, including Dave Stamey, Kip Calahan and the Texas Trailhands. **Information:** 520-547-3616 or www.tombstonewesternmusicfestival.com

5-6...Mt. Washington, CA, **15th Annual Intertribal Marketplace:** Southern California's largest Indian arts sale where more than 100 artists display and sell their arts, crafts and cultural items. **Information:** 323-667-2000 or www.autrynationalcenter.org

5-6 and 12-13...San Bernardino, CA, **25th Annual Harvest Fair:** Features Country music, Old West shows, cowboy camps, sutlers, crafts, chuckwagon food, a mariachi band and folklorico dancers. **Information:** 909-384-5426 or www.harvestfair.net

9-13...Death Valley, CA, **Death Valley '49ers Encampment:** This event is the primary source of income for the '49ers, who promote the understanding and appreciation of Death Valley. Entertainment includes an art show, music, poetry photography and breakfast gatherings. **Information:** 760-786-2331 or www.deathvalley49ers.org

26 through Dec. 17...Tucson, AZ, **Hank Williams—Lost Highway:** This biographical musical combines Williams' songs with his life story



to pay tribute to one of the masters of American roots music. **Information:** 520-622-2823 or aztheatreco.org

17-19...Tombstone, AZ, **12th Annual Clanton Gang Reunion:** Clanton clan gathering includes historical speakers and tours, and look-alike and best-dressed contests. **Information:** www.clantongang.com

18-20...Los Angeles, CA, **A Continent of Stories:** Native Voices at the Autry presents Native American playwrights telling their stories through plays directed and acted by Native Americans. **Information:** 323-667-2000 or www.autrynationalcenter.org

18 through Feb. 12, 2006...Fort Worth, TX, **Texas Flags:** Thirty rare Texas flags from 1835 to 1944, each with a story behind it, will be displayed at the National Cowgirl Hall of Fame. **Information:** 800-476-FAME or www.cowgirl.net

22-27...Scottsdale, AZ, **CMSA World Championships:** This Cowboy Mounted Shooting Association event attracts about 250 competitors from 47 states and Canada. **Information:** 480-683-0485 or www.cowboymountedshooting.com

DECEMBER

2-4...Wickenburg, AZ, **17th Annual Cowboy Christmas Poetry Gathering:** Featured poets include Belinda Gail, Curly Musgrave, Yvonne Hollenbeck and Rolf Flake. **Information:** 928-684-5479 or www.wickenburgchamber.com

JANUARY 2006

9 through Feb. 3, 2006...Wickenburg, AZ, **Second Annual Caballeros Art Ranch:** A series of five-day workshops for aspiring artists will be taught by watercolorist Mark Kohler, landscape painter Merrill Mahaffey, sculptor John Coleman and painter Donna Howell-Sickles. **Information:** 800-684-5030 or www.sunc.com

14 through March 26, 2006...Scottsdale, AZ, **16th Annual Celebration of Fine Art:** Over 100 artists develop their work in makeshift tent studios along Scottsdale Road. **Information:** 480-443-7695 or www.celebrateart.com

27-July 30, 2006...Topeka, KS, **Blazing Guns & Rugged Heroes—Kansas in the Westerns:** A showcase of movie posters, lobby cards and costumes from Westerns, ranging from 1936's *Dodge City* Trail to 1999's *Ride with the Devil*. **Information:** 785-272-8681 or www.kshs.org

FEBRUARY

3-5...Sierra Vista AZ, **14th Annual Cochise Cowboy Poetry and Music Gathering:** Enjoy storytellers, poets, singers and musicians paying tribute to our Western heritage and ranch life. **Information:** www.gathering06.com

17-19...Tucson, AZ, **Southwest Soirée:** This festive gathering kicks off Tucson's rodeo celebration. The trade show features Western Americana, including Cowboy and Indian collectibles. **Information:** 406-834-3603 or www.roundupproductionsllc.com

DECEMBER 2-11

Las Vegas, Nevada

Wrangler National Finals Rodeo

During the December 9th rodeo performances, contestants will wear a special edition shirt to coincide with National Breast Cancer Awareness Month. The initiative is titled "Are You Tough Enough to Wear Pink?" Proceeds from shirt sales will benefit cancer research.

Information: 866-388-3367 or www.nfexperience.com



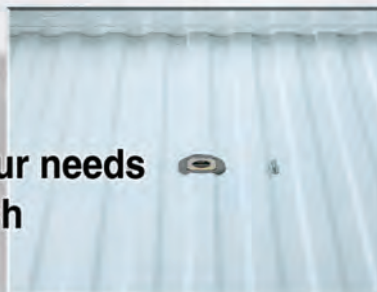
The "Tough Enough to Wear Pink" shirt for men and women will go on sale in October.

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The Living Visits the Past

Northwest Indian masks bring spiritual relief to Skinners auction.

Native people of the Pacific Northwest believe the living can visit the past by listening to their ancestors.

For one such tribe, the Tsimshian, “the mask looks beyond material reality to see the spirits within the world,” states *Listening to Our Ancestors*, a National Geographic book accompanying next year’s same-titled exhibition at Washington, D.C.’s National Museum of the American Indian.

Collectors definitely took the time to look and listen mindfully through the eyes of one 19th-century Tsimshian mask. The winning bid for the top-selling lot came in at almost four times its original estimate at Skinners Auctioneers’ September 10th auction in Boston, Massachusetts.

Because most Northwest Coast material is housed in museums, which began collecting the artifacts in the late 19th century-early 20th century, there isn’t much material on the market, says Douglas Deihl, director of Skinners’ American Indian and Ethnographic Department. “A lot of collectors were fighting for the items,” he adds.

Another rare mask they clamored for was a Kwakiutl cedar mask, which transformed its human wearer into the spirit of the Killer Whale. The cedar helps connect the wearer to the land, and the tribe credits so much of its culture to this tree, that it even calls it the tree of life.

Although many of the ceremonial masks throughout the Northwest Coast signify the importance of seeing by featuring mobile eyes, only the Tsimshian example has been crafted this way (its eyes rotate to red, which Deihl says may signify a transition from life into death).

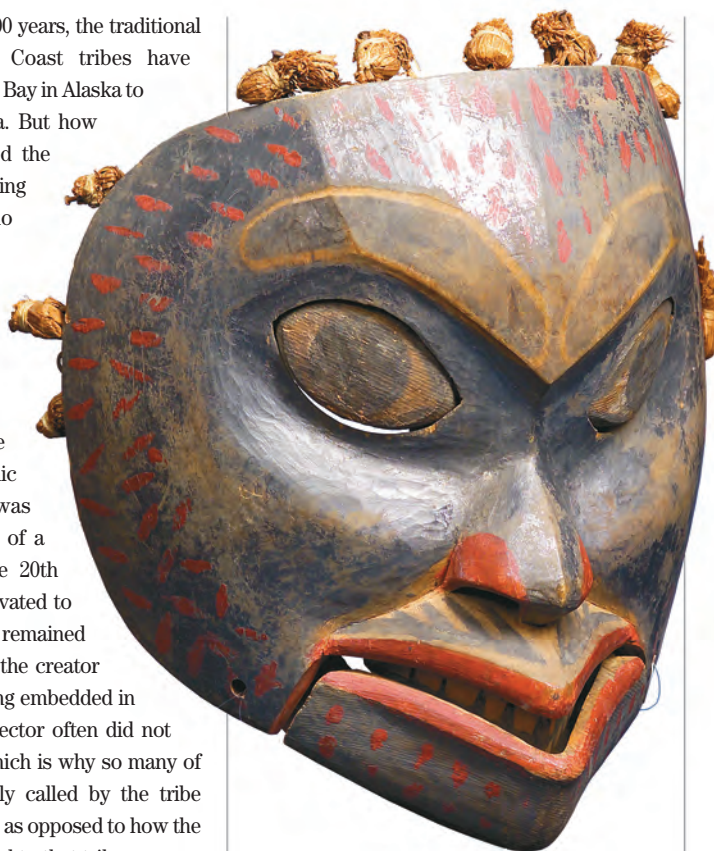
In the National Geographic book, the Tsimshian tribe describes why mobile eyes are integral to Northwest tribal masks. “Seeing and hearing are important to our culture: people who do not take the time to look and listen mindfully are considered unworthy. Seeing and hearing properly lead to understanding and wisdom.”

For more than 10,000 years, the traditional lands of Northwest Coast tribes have extended from Yakutat Bay in Alaska to the Olympic Peninsula. But how collectors have viewed the material culture coming from the tribes who inhabit these lands has changed over the years. In the 18th century, the objects were viewed as travel souvenirs. In the 19th century, they were viewed as ethnographic evidence that was testimony to the lives of a vanishing race. In the 20th century, the pieces elevated to art, where they have remained thus far. Even though the creator understood the meaning embedded in these objects, the collector often did not even bother to ask, which is why so many of these items are merely called by the tribe from which they came, as opposed to how the items were instrumental to that tribe.

The American Indian Ethnographic sale brought in almost \$1.6 million in bids.



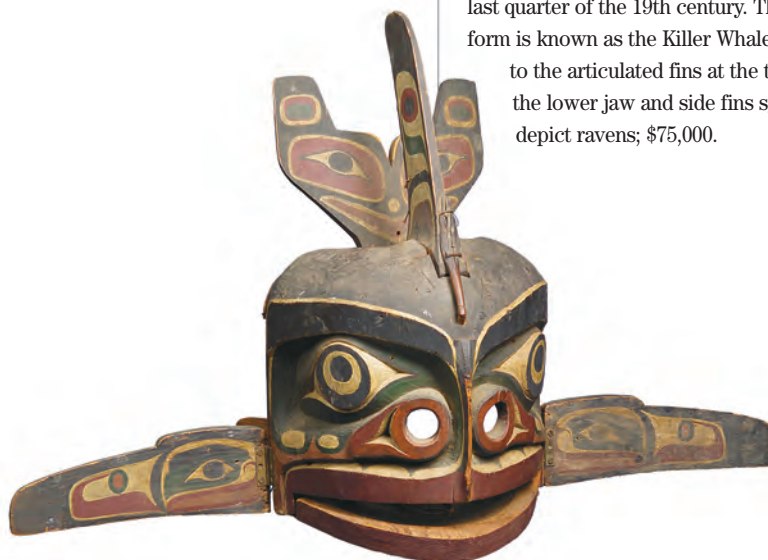
Notable Indian Lots Included
(All images courtesy Skinners Auctioneers)



Northwest Coast Cedar Masks

Tsimshian (above), second half of the 19th century. The large cedar form features a face with human and avian characteristics, and an articulated jaw and eyes; \$230,000.

Kwakiutl (left, a.k.a. Kwakwaka'wakw), last quarter of the 19th century. This cedar form is known as the Killer Whale mask due to the articulated fins at the top, while the lower jaw and side fins symbolically depict ravens; \$75,000.



Northwest Cree Quilled Cloth Pouch

"This Indian bag was made by the squaws and used by Titian Peale during Longs Rocky Mountain Expedition in 1819-1820," states the bag's paper label. The U-shaped bag (right) is made from blue trade cloth and has tightly loomed polychrome geometric quillwork with quill-wrapped hide loops and a braided cloth carrying strap.

While touring with Maj. Stephen H. Long's expedition, Peale was appointed assistant naturalist. His drawings from this trip attracted such wide attention that artist Karl Bodmer and German Prince Maximilian paid a visit to see Peale's art before the 1830s' expedition across the American West that made Bodmer's Indian art famous; \$80,000.



UPCOMING AUCTIONS

November 5

Santa Fe Art Auction
Classic Western American Art
www.santafeartauction.com

November 11-13

American Indian Antiques Auction
Allard Auctions
www.allardauctions.com

December 3-5

Warren Greatbatch Single Shot Collection
Rock Island Auction Company
www.rockislandauction.com

Will Soule Photograph Album

Will Soule photographed these Southern Plains Indians while touring the Plains during 1867-73. The album contains 41 photographs (shown in the left column are unidentified Kiowas; right column, from top: Big Chief; Gary Leggings; Sitting in Saddle). This album was given to Will's sister, Salucia Abbott Soule, and descended among family members; \$60,000.



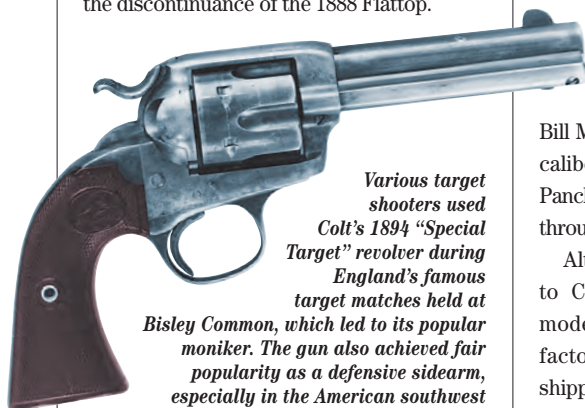
Bisley Bops the Bull's-Eye

Colt's redesign pleased 19th-century target shooters.

The sleek-looking Colt Bisley revolver traces its beginnings to the closing decades of the 19th century, when the sport of target shooting was reaching a peak in popularity and many firearms companies were introducing target versions of their guns.

In 1888, in response to the demands of handgun marksmen of the day, Colt Firearms introduced its "Special Target" revolver. This new single-action, now known as the "Flattop," was merely a variation of the standard 1873 Peacemaker that had been improved for target shooting. Targeting enthusiasts, however, still cried out for more improvements. Working closely with some of these serious target shooters, Colt redesigned the flattop target revolver (specifically, adding a larger grip and a curved hammer and trigger). In 1894, Colt introduced this "Special Target" revolver.

The very first of these handguns with target sights and flat-topped frames were shipped to Colt's London agency. This latest model's spectacular performances in England's famous target matches, held at Bisley Common, led to Colt renaming the revolver the Bisley model. The gun was quickly accepted by many of the best-known target shooters of the period. While some marksmen still clung to their 1888 flattop single-actions, the Bisley quickly eclipsed the older target revolver, ultimately leading to the discontinuance of the 1888 Flattop.



Various target shooters used Colt's 1894 "Special Target" revolver during England's famous target matches held at Bisley Common, which led to its popular moniker. The gun also achieved fair popularity as a defensive sidearm, especially in the American southwest and Mexico.

Ironically, however, the Bisley model was produced in both standard frame and flattop versions in a variety of chamberings, including the most popular calibers of the day—.32-20, .38-40, .41 Colt, .44-40 and .45 Colt. Due to the gun's popularity with target shooters, small numbers of Bisleys were chambered for rounds like the .32 Colt, .32 S&W, .38-44, .38 S&W Special, .44 S&W Russian, .450 Eley and .455 Eley, to name a few, but are quite rare today. One .44 and two .45 smoothbore models were also made on special order—probably for Wild West show usage. Like the 1873 Peacemaker, the Bisley was turned out in barrel lengths of 4¼, 5½ and 7½ inches. Specimens with 3, 3½ and 4-inch tubes—sans ejectors—were also produced, along with a few in other custom lengths.

For the next two decades, this slick-looking six-shooter was used by cowboys, sportsmen, adventurers and target shooters alike. The Bisley's rakish, low profile styling, balance and superb handling characteristics made it a popular arm—especially in the American southwest and in northern Mexico. California stage robber—later turned Canadian train robber—Bill Miner packed a 5½-inch Bisley in .41 Colt caliber, and Mexican Revolutionary Gen. Pancho Villa is said to have owned several throughout his colorful career.

Although discontinued in 1912, according to Colt's advertising, assembly of Bisley models continued until mid-1915 and factory records reveal that guns were shipped as late as November 1919. The term "hogleg," which is so often used when



This souvenir photo from the famed Miller Brothers 101 Ranch Wild West Show, titled "The Belle of the Ranch," illustrates the Colt Bisley's presence as a Western sidearm around the turn of the 20th century. This lovely lass, however, better shove that pistol farther into her holster if she intends to keep it!

— ALL PHOTOS COURTESY PHIL SPANGENBERGER'S COLLECTION —

referring to the standard Colt Peacemaker, reportedly stems from the old-timer's nickname for the Bisley's grip. It's this distinguishing feature, coupled with the six-gun's low hammer, which adds so much appeal to the profile of the handsome and classic Colt revolver.

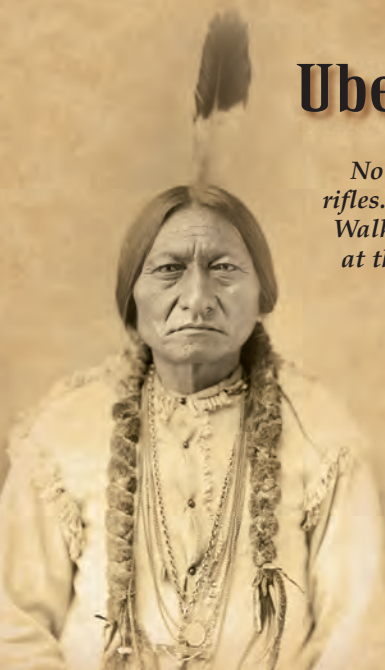




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Lost Riders of the Segregated Cinema

Negro Cinema brands its own Western.

They were the trailblazers of their day—a visionary group of actors, writers, directors, producers and businessmen whose stage was the old Negro Cinema.

Born of both necessity and opportunity, the “segregated cinema” created by these entertainment pioneers operated for four decades, bringing to movie houses an array of films predominantly made by and for African Americans.

From 1916-50, the Negro Cinema turned out over 500 pictures, including mysteries, comedies, musicals, serials, documentaries, gangster flicks and, yes, Westerns. The latter, of course, have proven to be among the most culturally interesting, bearing telling titles such as *A Chocolate Cowboy*, *Two Gun Man from Harlem*, *The Bronze Buckaroo*, *Black Gold* and *Harlem Rides the Range*.

Black star rising

Black Americans had been involved in the motion picture industry from the beginning. From 1900-12, entrepreneur C.E. Hawk, along with other blacks, had toured the southeastern United States, exhibiting the latest films from the burgeoning movie business, then located primarily on the East Coast. During that same period (the exact year is unknown), Edward Lee opened the doors of the first black-owned movie theater in the United States at 13th and Walnut Streets in Louisville, Kentucky.

In the ensuing years, black Americans took on an even greater presence in the film industry. The year 1913 witnessed

the founding of the Foster Photoplay Company in Chicago, which was the first black-owned motion picture production and distribution entity. In 1916, the Lincoln Motion Picture Company was established in Los Angeles by black film pioneers Noble Johnson, Dr. J.T. Smith and Clarence Brooks. Lincoln's first movie, *Realization of a Negro's Ambition*, was released later that year.

Harlem heads West

Westerns occupy their own small niche in the Negro Cinema. More than a dozen black-cast, Western-theme features were made between the years 1916-1950, according to Henry T. Sampson's seminal, 1995 book, *Blacks in Black and White*.

The first black-cast Western may well be *Trooper of Company K*, which was released by the Lincoln Motion Picture Company in late 1916. Directed by Harry Gant and starring Noble M. Johnson as “Shiftless” Joe, Beulah Hall as Clara Holens and Jimmy Smith as Jimmy Warner, this film examines the life of a young black man who enlists in the U.S. Army and later serves with the all-black Tenth Cavalry (commanded by white officers) near Casas Grandes, Mexico. The Tenth then sees



Famed bandleader Louis Jordan (1908-75) starred in *Look-out Sister*, released in 1948. Among the musical numbers by “Two Gun” Jordan and his Jivin’ Cowhands were “Don’t Burn the Candle at Both Ends,” “My New Ten-Gallon Hat,” “Boogie in the Barnyard” and “My Sweet Little Chick Comes Home.”

— ALL PHOTOS COURTESY ROBERT BROSCH ARCHIVAL PHOTOGRAPHY, ALLEN PARK, MICHIGAN —

NEGRO CINEMA

1913
Chicago, Illinois, becomes home to Foster Photoplay Company—the first black-owned motion picture production and distribution entity.

1916
Black film pioneers Noble Johnson, Dr. J.T.



Filmmaker Oscar Micheaux: 1884-1951.

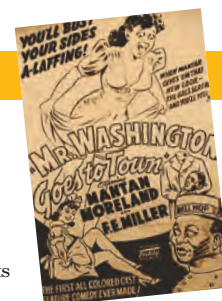
Smith and Clarence Brooks establish the Lincoln Motion Picture Company in Los Angeles, California. The studio's first movie, *Realization of a Negro's Ambition*, is released later that year.

1918
Black movie impresario Oscar Micheaux founds the Micheaux Film and Book Company in Chicago.

1919
James Smith opens the first black-operated movie casting office for black performers in Los Angeles.

1921
Black film production reaches its peak in the United States with nearly 40 releases.

1924
The Colored Actors Union is formed in New York City.



This 1941 film features the comedy team Flournoy Miller and Mantan Moreland.

1925
Oscar Micheaux's *The House Behind the Cedars* breaks all attendance records at New York City's Roosevelt Theater.

1930
The first independently produced black-cast sound

action against Mexican troops at the Battle of Carrizal on June 21, 1916, where the lead character, "Shiftless" Joe, distinguishes himself in combat when he rescues his wounded captain.

Filmed in California's San Gabriel Valley, *Trooper of Company K* (a.k.a. *A Trooper of Troop K*) had quite a realistic aura to it, as many of the troopers or "buffalo soldiers" seen in the picture were either current or former members of the famed Ninth and Tenth Cavalry, which boasted of the best horsemen in the American Army. In addition, many of the Mexican soldiers used in the film had previously fought during this era when U.S. troops had been conducting operations south of the border in pursuit of the notorious Mexican bandit, Pancho Villa.

"*The Trooper of Company K* will rank as an exceptional picture if only for its historical value, commemorating as it does the battle of Carrizal, where our boys made such a good fight against overwhelming odds, sacrificing their blood and life for their country," reported the black-owned newspaper *The California Eagle* in its October 10, 1916, review.

In 1919, the Micheaux Film Corporation brought to the black cinema *The Homesteader*, a film based on the Oscar Micheaux novel of the same title. Illinois-born Micheaux (1884-1951) was one of the giants of the Negro Cinema, whose quality movie work (over 30 feature films as a producer alone) is duly recognized by entertainment historians today.

Written and directed by Micheaux and starring Charles D. Lucas, Evelyn Preer, Vernon S. Duncan and Iris Hall, *The*

Homesteader was a love story set in the wilderness of the Dakotas, with Lucas playing the title role of a black homesteader named Jean Baptiste. The movie, made for an estimated \$15,000, was shot on location in Winner, South Dakota.

"*The Homesteader* is not a sensational picture or story as western stories go," reported the black-owned newspaper the *Chicago Defender* in its February 22, 1919, review, "but it is the story of the west as it is, a theme that proves educational as well as interesting."

The year 1921 witnessed the release of *The Crimson Skull* by the Norman Film Manufacturing Co. of Jacksonville, Florida. This big black-cast Western thriller of its day featured principal stars who were two of the Negro Cinema's most celebrated performers, Anita Bush and Lawrence Chenault. The film also showcased the "World's Champion Wild West Performer" Bill Pickett, "the one-legged marvel" Steve Reynolds and "30 Colored Cowboys" in support, as the promotional material blared.

R.E. Norman, the white owner of Norman Film, was apparently interested in producing a realistic cowboy picture, according to a September 7, 1921, letter, which he addressed to George P. Johnson of the black-owned Lincoln Motion Picture Company: "We are producing a couple of Western pictures in Oklahoma with an all-colored cast and are in need of female talent



Come On, Cowboy! was released in 1948. It starred the great black character actor Mantan Moreland (1902-73). Moreland played Chappie, the Cook in the 1939 Tex Ritter picture *Riders of the Frontier*, one of his numerous other screen credits.

with riding ability for cowgirl parts. . . . We can also use a good Mexican character for heavy and would appreciate you putting us in touch with other colored talent having real merit."

The Crimson Skull was filmed in the all-black city of Boley, Oklahoma, whose citizens provided the background for this

picture, Aristo Films' *Georgia Rose*, is released.

1937
Black-cast film classic *Dark Manhattan* premieres in Los Angeles.

1939
The first black-cast horror film, *Son of Ingagi*, is released.



This 1939 film is believed to be the only horror film to date with an all-black cast.

1941
The first black-cast comedy feature film, *Mr. Washington Goes to Town*, makes its debut.

1944
Negro Soldier, a documentary on blacks in WW II, is released.



Future President Ronald Reagan narrates Wings for This Man.

1945
Wings for This Man, the story of the now-famous black Tuskegee airmen of WW II, hits movie theaters.

1950
Absorbed by mainstream Hollywood, the black film industry fades into history.



The Betrayal is the last film made by Micheaux in 1948.

1913 - 1950

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six-reel silent. At the time, Boley was a thriving prairie town, boasting of its own electric plant, a modern water works, a national bank and, according to one newspaper, "ranchers who owned their own mounts and could ride like the wind."

The Crimson Skull was a story of Western justice. When the community is threatened by an outlaw gang known as "The Skull and his Hooded Terrors," the concerned townsmen organize "The Law and Order League," which promptly fires the

Harlem on the Prairie, released December 9, 1937, was the first black-cast musical Western. It starred Herb Jeffries, who had first made his splash in the music world singing with jazz great Earl "Fatha" Hines and his orchestra. Between 1913 and 1950, over 200 film companies were started to produce black pictures.

toady sheriff and replaces him with Lem Nelson, the fearless owner of the Crown C Ranch. Aiding Lem in his new duties is Bob Calem, foreman of the Bar L, who infiltrates the secret outlaw band.

In its film review, the black-owned *Cleveland Gazette* called *The Crimson Skull* “a virile breath of the golden west,” duly noting that “Bill Pickett, our veteran world’s champion bulldogger, proves that he is one of the greatest trained riders and ropers that the west has produced and does stunts that call for real skill.”

In 1923, the Micheaux Film Corporation released *The Virgin of the Seminole*. Shot in Roanoke, Virginia, and starring William Fountaine, Louise Borden and Shingzie Howard, this picture was set in the Northwest and the Southeast, where it chronicled the adventures of a young black man who earns his spurs with the Royal Canadian Mounted Police. Later, thanks to a huge reward collected in a gun battle with an outlaw, the ex-Mountie buys a spread and becomes a successful rancher.

Also in 1923 came Norman Film’s *The Bull-Dogger*, one of the Negro Cinema’s most famous pictures, “featuring Bill Pickett, the black hero of the Mexican bull ring, in death-defying feats of courage and skill, such as wild horse racing, roping and tying wild steers,” so reported the movie’s official press book. Joining Pickett in the cast were his fellow *Crimson Skull* performers, Anita Bush and Steve Reynolds. The renowned Pickett (1870-1932)—also known as “The Dusky Demon”—was the originator of bulldogging (wrestling a steer to the ground and biting its lip in order to subdue it) and later became the first black to be inducted into the National Rodeo Cowboy Hall of Fame in 1971.

One year later came Monarch Productions’ *The Flaming Crisis*, which starred Dorothy Dunbar, Calvin Nicholson, Henry Dixon and Talford White in a story of outlaw gangs set in the Southwest. Said reviewer Carl Beckwith in the black-owned newspaper, *Kansas City Call* (May 30, 1924): “A word of well-earned praise can be said for every member of the cast, even down to the hard-working cowboys, who furnish the atmosphere. *The Flaming Crisis* should set a standard for other productions in the future—interesting, well-acted and carefully directed.”



Rhythm Rodeo, starring Troy Brown, Jr., the Four Tones and Our Gang Twins, was released in 1938. Along with other black films, it played in Negro theaters around the country, which included the Strand in St. Louis, the Roy in Denver, the Rosebud in Los Angeles and the Harlem in Baltimore, among many others.

In 1925, a notable black Western comedy short titled *A Chocolate Cowboy* was released to theaters by Cyclone. Produced by William M. Pizor, it starred Fred Parker and Teddy Reavis. Parker would later appear in a number of other mainstream Westerns, including *Riders of the Rio* (1930), *The Rawhide Terror* (1934), *Wild Horse Canyon* (1938) and *Prairie Gunsmoke* (1942).

On May 7, 1928, *Black Gold*, another fine picture from Norman Film, made its debut in New York City. Promising “Action! Love! Thrills!,” this movie featured Laurence Criner, Kathryn Boyd, Steve Reynolds, Alfred Norcom and real-life U.S. Marshal E.B. Tatum in a modern-day Western set among the oil fields of Oklahoma.

The Black Roy Rogers

In 1937, the 6’7” multiracial, big-band singer Herb Jeffries, born September 24, 1911, in Detroit, cast himself as cowboy crooner Jeff Kincaid in Associated Features’ *Harlem on the Prairie*—the first black-cast musical Western. Jeffries, with his rich

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Harlem Rides the Range, the last of Herb Jeffries' four musical Westerns, was released on February 1, 1939. Jeffries (also billed as Jeffrey), like some of his white movie cowboy counterparts, took to ornamenting his car with bronze Western motifs.

baritone voice, had started his musical career as part of a trio, singing as a teen in his hometown. With a letter of recommendation from the great Louis Armstrong, Jeffries then found work with

Jazz musicians Erskine Tate, Earl "Fatha" Hines and the legendary Duke Ellington.

Produced by Jed Buell, *Harlem on the Prairie* also featured bug-eyed comic actor Mantan Moreland, Spencer Williams (who

later starred as Andrew Hogg Brown on TV's *Amos 'n' Andy*, 1951-53) and two musical groups, the Four Tones and the Four Blackbirds. Songs heard in the film included "Romance in the Rain," "Old Folks at Home," "Albuquerque" and "A Range in Heaven."

Jeffries, whom many black youths thought of as their very own black Roy Rogers, went on to star in three more musical Westerns: *Two Gun Man from Harlem* (1938), *The Bronze Buckaroo* (1939) and *Harlem Rides the Range* (1939). *The Bronze Buckaroo*, with Jeffries as Bob Blake, the Singing Cowboy and Lucius Brooks as his sidekick Dusty, was filmed at the all-colored N.B. Murray's Dude Ranch in Victorville, California. Catching *The Bronze Buckaroo* at the Apollo Theater in New York City was Duke Ellington, who later hired the singing black cowboy for his orchestra, where Jeffries performed the band's big hits "Flamingo" and "Satin Doll."

Other black-cast musical Westerns were also produced by the Negro Cinema. From 1938, there's *Rhythm Rodeo*, an "all colored cast picture from Hollywood," which features Troy Brown, Jr., the Four Tones (Lucius Brooks, Rudolph Hunter, Leon Buck, Ira Hardin) and Our Gang Twins.

From 1948, there's Astor Pictures' *Look-out Sister*, featuring big-band leader Louis Jordan and his Tympany Five along with a stunning revue of Hollywood beauties. Made for \$60,000, *Look-out Sister* was set mainly at a modern dude ranch and featured Jordan, with assistance from saxophonist Paul Quinichette and pianist Bill Doggett, singing numbers such as "My New Ten-Gallon Hat" and "Jack, You're Dead."

The old black-cast Oaters eventually gave rise to a new breed of black Westerns decades later during Hollywood's "blaxploitation" era. They included fare such as *Buck and the Preacher* (1972), *The Legend of Nigger Charley* (1972) and *Adios Amigo* (1976).



William J. Felchner is a graduate of Illinois State University. His articles have appeared in *Frontier Times*, *Old West*, *Persimmon Hill*, *Hot Rod*, *Military Trader*, *Western & Eastern Treasures* and *Corvette Quarterly*.

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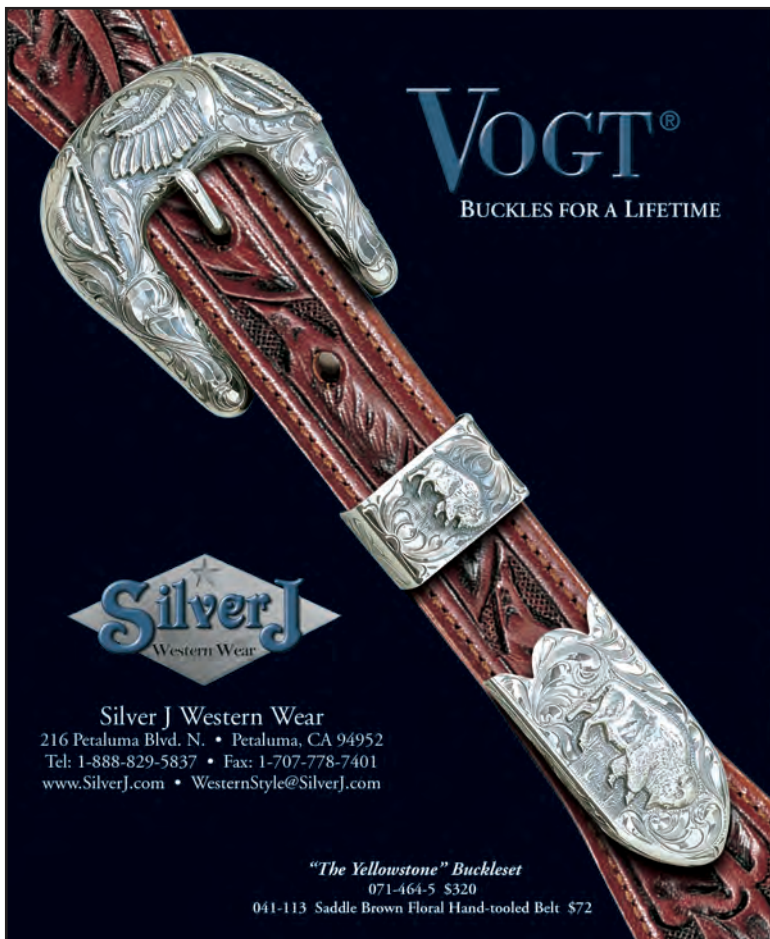
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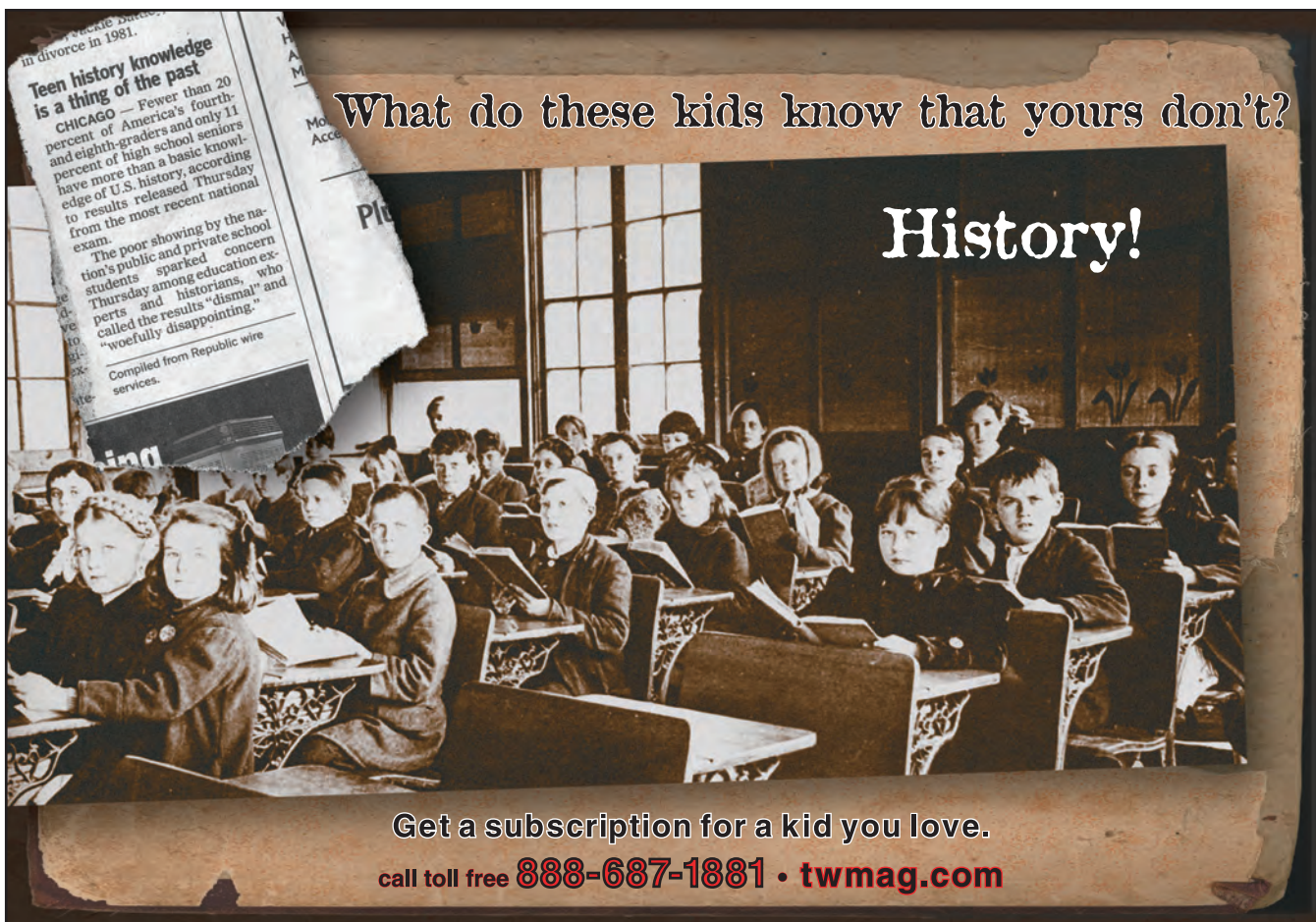


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A Nation of Hunters

A photographic journey of 19th-century hunters in the West.

Hunting has been a fixture of North American life from long before the founding of the United States.

Before and after the coming of European settlers, hunting game was an important aspect of Indian life. Jamestown founder John Smith relates the earliest recorded instance of European hunting activity: 148 wildfowl killed with three shots.

"We have been a nation of hunters ever since," notes an exhibit on these early-day hunters at the National Cowboy and Western Heritage Museum in Oklahoma City. Running through December 11, the exhibit continues the museum's 50th Anniversary celebration by showcasing hunting weapons and trophies, and vintage field and studio photographs of 19th-century hunters.

The photography of hunters and hunting can be examined from multiple perspectives. First, there is the distinction between personal and studio photography. Second, the photographs can be viewed on subject matter (shown in the following selection of photography): portraits; hunters with their kills; hunting camps; and posed commercial photographs.

— ALL IMAGES COURTESY NATIONAL COWBOY AND WESTERN HERITAGE MUSEUM /
EXHIBITION BY JONATHAN NELSON —



Perfect examples of commercial photography: (left) Aged hunter with his stuffed menagerie, circa 1885; (left, above) The lack of wear on the "hunter's" holster, cartridge belt and Model 1876 Winchester rifle indicate he is likely a dude. This cabinet card was taken by Charles D. Kirkland in Cheyenne, Wyoming, circa 1884.

These three young hunters are using Winchester and Marlin repeating rifles and have already bagged one doe, which has been hung from the tree. Also hanging from various tree limbs are articles of clothing, a rifle scabbard and a flask. The men have also prominently displayed a whiskey bottle in the lower left of the circa 1895 photograph.





These two young hunters display half-stock, percussion sporting rifles almost as tall as they are. The gun on the left is heavily ornamented with silver and would have been quite expensive. Both hunters wear large leather game bags and powder horns around their necks, although only the powder horn on the right is visible in this circa 1865 carte de visite.



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(Above) The stylishly dressed hunter Georgia Gray poses in the studio with her sleeping hunting dog and Stevens Ideal rifle. The cabinet card was taken by E. Hamel in Lexington, Nebraska, circa 1890.

(Left) Rather formally dressed, these female hunters pose with their guns and their Springer Spaniel dog in front of a tent. The rifle leaning against the tent is a Model 1873 Winchester; the woman on the left holds a Model 1892 Winchester. Clearly "mugging" for the camera in this circa 1900 print, the woman on the right aims her pistol at the photographer, while the seated woman holds a liquor bottle on her lap.



(Above) Six Wyoming hunters pose in front of nine antelope carcasses hung on a log that's supported by a tree and a wagon. Guns pictured in the 1906 photograph include a Model 1893 Marlin lever action rifle, a Model 1886 Winchester carbine and a Model 1895 Winchester lever action rifle.

(Right) This bearded subsistence hunter poses with two elk, which he shot in the Sultan Basin of the Cascade Mountains in western Washington. The hunter carries his rifle on a sling and wears a cartridge belt in this circa 1890 cabinet card.



Lynda Haller is the Director of Public Relations at the National Cowboy and Western Heritage Museum.



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Wild West Conquers Europe

Three centuries of cowboys and Indians storming the Old World.

I've lost count of the number of times I've been asked the question: How come you Brits are so interested in the American West?

And I know for a fact that the same question is asked of my German, Dutch, Italian, Swiss and even my Japanese friends. Obviously, we've all been influenced by the movies we saw as kids, by cap pistols and BB guns, by the games we played and the books we read and are still reading, and our visits, when we've made them, to the places where Wild Bill Hickok, George Custer, Wyatt Earp, Billy the Kid and Jesse James made their mark on history.

But the European fascination with the American West goes back a lot farther than

our lifetimes. In fact, it's been traced to the beginning of American history. Records show Native Americans were brought to England from Virginia as early as 1584; in 1606, five Abnakis from Maine toured the country. Although little written record of the 1606 visit survives, it can be confidently presumed they stopped traffic wherever they went.

So it takes only a little imagination to picture the scene 10 years later, when one of the most celebrated Indian women of all time landed at Plymouth with 12 other Powhatan tribespeople: her name was Matoaka, better known as Pocahontas. Famous, thanks to Virginia settler John Smith, who, in his *True Relation* published in 1607 (could this qualify as the very first "Western?"), had shared his capture by the Powhatans, who sentenced him to death, only to be saved by the intervention of Pocahontas, then just a child. Clearly, British fascination with the vast, wild New World and its savage inhabitants dates back to this legend.

During her tour of England, Pocahontas was presented to King George and Queen Anne, and her portrait was painted by several renowned artists. By 1614, she had married Sir John Rolfe, one of the Jamestown settlers, and during her stay in England, she was socially known as Lady Rebecca Rolfe. When she died at the tragically early age of 21 after giving birth to a son, she was buried at St George's Church in Gravesend, Kent. Among her descendants were Lady Edwina Mountbatten, Vicereine of India, and Lady Nancy Astor, the first female member of Parliament.

Our fascination with the Indians continued. Thayendanegea (a.k.a. Joseph



Pocahontas (shown above, being baptized in 1614) and Chief of the Maquas (shown right, in 1710) were just a few of the Indians who visited Europe long before Wild West shows invaded the Old World.

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Brant) was the leader of the Mohawks who sided with the British during the War of Independence, which began in 1775, the year he visited London. In 1818, a party of Creeks and Seminoles (also British allies during the War of Independence) visited London. In 1840, famed Indian artist George Catlin—who was to become the pre-eminent Western showman of his age—brought a contingent of Iowa Indians to London, staging "Tableaux vivants of the Red Indian" at Egyptian Hall, which were seen by over 30,000 people. These developed into two programs that received "loud and repeated acclamation." One featured an attack, war dance, ambush, "dreadful" scalping, victory dance and reconciliation between the tribes. The second showed a shaman at work, Catlin painting Indians, a wedding, Pocahontas' rescue of John Smith,



The holdup of the Deadwood stage was a favored event at Buffalo Bill's show. For this act, the showman convinced the city's leading citizens to ride in the stagecoach.

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wrestling, lacrosse, gambling and dancing.

In 1844, Catlin teamed up with George H.C. Melody, who had arrived in July with a party of Iowas. They performed before Prime Minister Benjamin Disraeli and gave public performances at Lord's Cricket Ground and Vauxhall Gardens. The following year, Catlin took his Indians to Paris, France, where a public already conditioned by James Fenimore Cooper's *Leatherstocking Tales* and Chateaubriand's popular renditions of life in the American

Buffalo Bill's Wild West traveled to Europe eight times, spreading the myth and romance of the West far and wide. This poster, printed circa 1892, trumpets one of the show's tours.

— COURTESY BUFFALO BILL HISTORICAL CENTER / CODY, WYOMING / GIFT OF THE COE FOUNDATION; 1.69.167 —

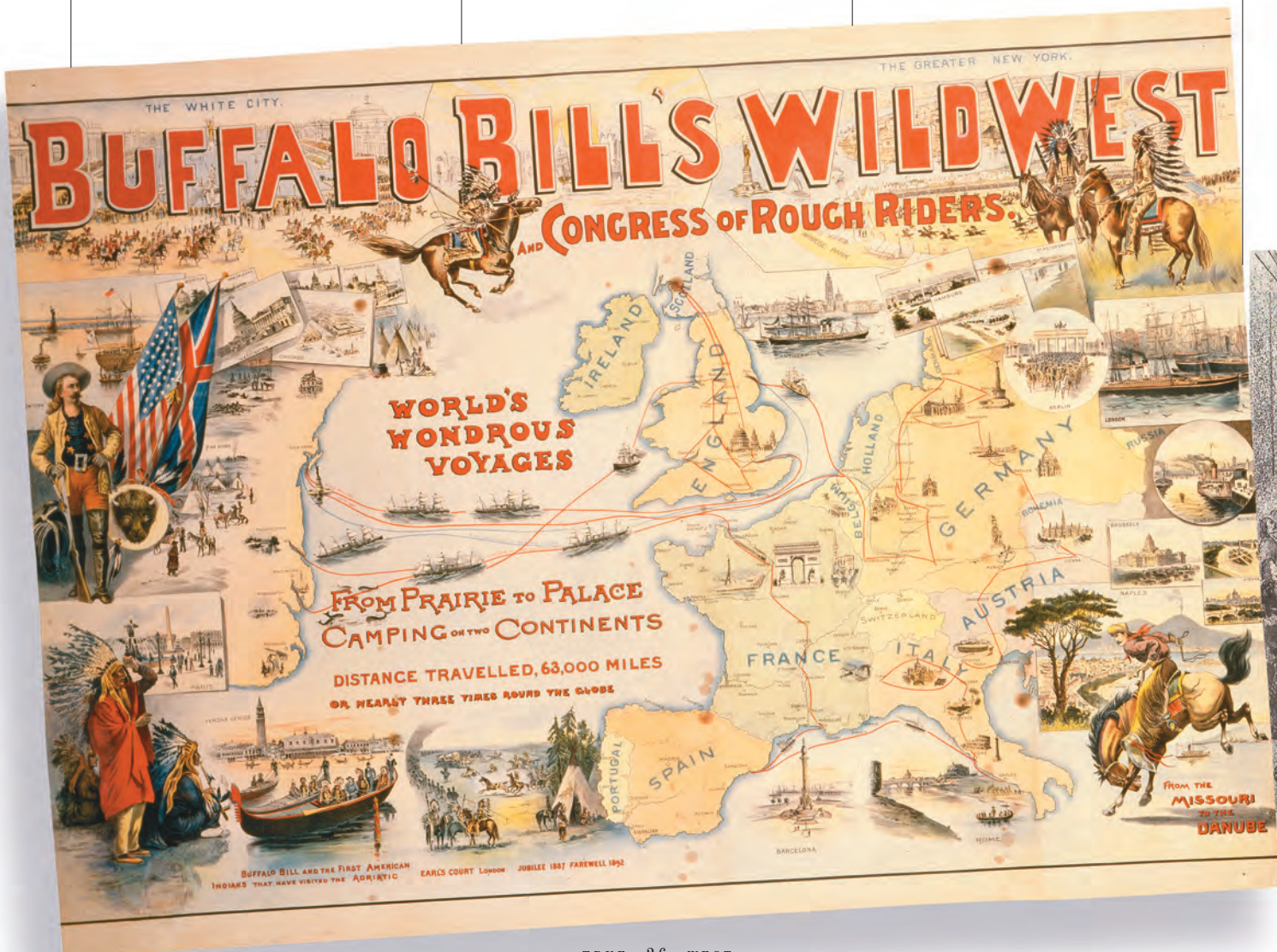
West flocked to performances at the Salle Valentino in the rue St. Honoré, a 150-foot hall that allowed the Indians to demonstrate their skill with bows and arrows.

Catlin's career as a showman came to an end early in 1846. His Iowas had asked to return home, following the death of the wife and child of their leader. They were replaced by a band of 11 Ojibways, who performed before King Louis Philippe of France, who in turn recommended them to the King of Belgium. In that country, however, eight of the Indians contracted smallpox and two of them died. Stunned by their deaths—for he had campaigned vigorously against the exposure of American Indians to the white man's diseases—Catlin never again mounted a Wild West show.

Buffalo Bill's Wild West

It was not until 30 years later that William F. Cody, "Buffalo Bill," took many of Catlin's ideas and transformed them into a whirling, non-stop spectacle that embodied and celebrated the "romance" of the American West with its cowboys, Indians, sharpshooters and trick riders.

After huge successes in the U.S., Buffalo Bill's Wild West show first came to England in 1887 during the ongoing celebrations for Queen Victoria's Golden Jubilee. He brought the British a vision of the American West such as no one had ever imagined, let alone seen. Picture the crowd's bedazzlement as four kings—of Denmark, Greece, Saxony and Belgium—were driven around the Earls Court arena in the Deadwood stage (with



William Cody and four unidentified Indians see the sights of Venice in this hand colored fotografo by Paolo Salviati, titled "Only Indians ever in Venice."

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Buffalo Bill whipcracking away and Edward, Prince of Wales, beside him on the box). Imagine an audience that included not only the likes of you and me but the crown princes of Austria, Norway, Germany and Sweden, and the Duke of Sparta, the Duchess of Leinster, the Countess of Dudley, the Grand Duchess Serge of Russia, Princess Victoria of Prussia and Prince Louis of Baden, all attended by lords and ladies-in-waiting. So completely did its advent dominate public consciousness, so huge was its success, that virtually overnight, Buffalo Bill was a living legend. His Wild West show became the toast of not only England but, within a year, of

Europe, as well.

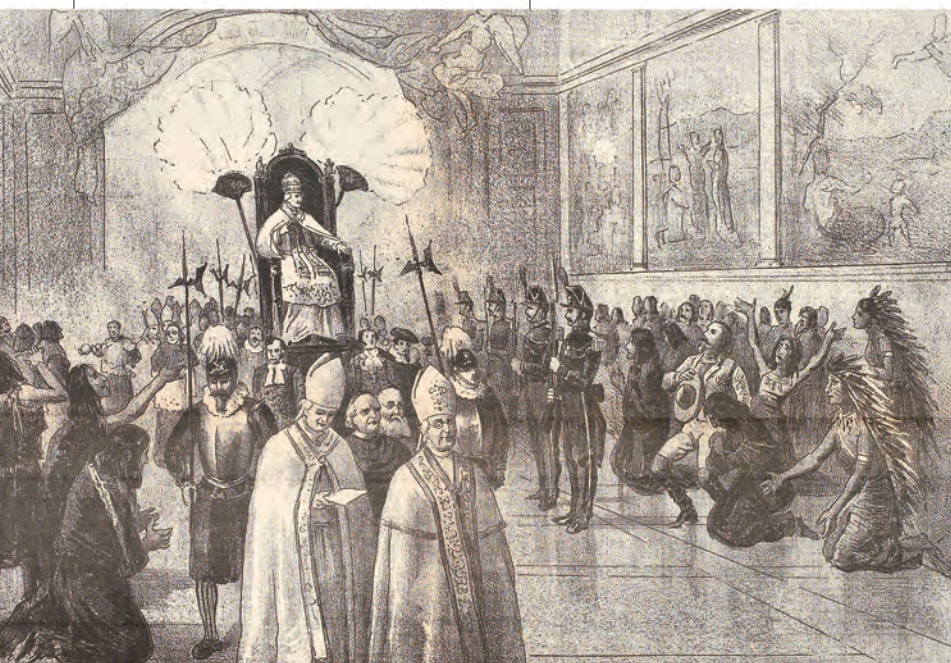
In 1889, Buffalo Bill's Wild West returned to play London and to appear at the Paris Exposition (attended by 32 million people who came to see the newly-completed Eiffel Tower) and then went on to tour Europe: visiting France, Spain, Italy (with a special

performance at the Vatican), Austria and Germany, where legend has it, Annie Oakley shot a cigarette out of the mouth of the future Kaiser Wilhelm. The Wild West show returned to England again in 1892, 1901, 1902, 1903 and finally in 1904, when the majority of the performances took place in Cornwall—the British Southwest. In 1905, they played the entire season in France: opening April 2 in Paris and closing November 12 in Marseilles.

Era of the Wild West show

The show's enormous success spawned a whole series of imitators. Doc Carver's Wild West toured Europe and Australia, and lasted until about 1893; Adam Forepaugh added a circus element and invented a set piece called "Custer's Last Rally"; Pawnee Bill's Historic Wild West was big time after a failure or two. Colonel Frederick T. Cummins' Miller Bros. 101 Ranch Wild West staged an Indian Congress at the Omaha Exposition in 1907 and later toured Europe. In all, there were about 125 Wild West shows on the road. In 1912, the Sarazani Circus was the first European show to feature real American Indians.

The era of the Wild West show came to an end partly because of restrictions imposed following the outbreak of WWI but, more specifically, because of the shows' financial



During the 1889-90 tour of Europe, Buffalo Bill and his performers visited Rome, "where Pope Leo XIII singled out the performers for a special blessing," reports the 2005 book Buffalo Bill in Bologna by Robert W. Rydell and Rob Kroes.

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Taken on May 29, 1904, this photograph shows the “only North American Red Indians ever at Lands End, England.”

— COURTESY BUFFALO BILL HISTORICAL CENTER / CODY, WYOMING / P.69.972 —

decline and the death of its inventor and finest practitioner, Buffalo Bill, who “went west” himself on January 10, 1917.

The Wild West shows dramatized the American West in Europe to a greater degree than had ever been done before, and they were, without question, the creator of the myth of the cowboy as a folk hero. The Western of fiction and motion picture that sprang to birth alongside it descended directly from the spectacle created by Buffalo Bill and his many rivals.

From the appearance in 1903 of the first movie, *The Great Train Robbery* (a Western, of course), and notably between the 1950-

1970s, the Westerns boomed. A golden age of movies accompanied by a flood of novels made it one of the bestselling genres in publishing and library lending. It was quite common for a Western novel to sell a quarter of a million copies in paperback in England alone and dozens—both fiction and nonfiction—were published every month.

American West in today's Europe

From the ranks of those moviegoers and readers were born re-enactment groups who dressed up in full cowboy or Indian regalia, maybe trying their hands at fast drawing and fancy shooting. In Germany, thousands of fans gathered (and still gather) at Bad Segeberg in Schleswig-Holstein to enjoy the annual Karl May Festival. Established in 1952, the festival shows movies that continue to be made about the adventures of “Old Shatterhand” and “Winnetou”—characters created in the 1890s by Karl May, an ex-convict-turned-writer who actually

never set foot in the United States.

And the attraction wasn't just found in Germany. Italy's Emilio Salgari, Hungary's Ferenc Belányi, France's Gustave Aimard and England's Capt. Marryat, G.A. Henty and Mayne Reid produced hundreds of sensational Western adventures. France's George Fronval wrote 600 published books about the American West—54 of them about Buffalo Bill—between 1925 and his death in 1975. He was also a prime mover in Le Paris Western Club's creation of a “Vallee des Peaux-Rouges” near Senlis, which featured “Redskins,” sheriffs and deputies, and even its own shooting range. In a more serious vein, and during this same time frame, a group that called itself the Westerners, dedicated to researching the facts behind the legends, was born in Chicago. Soon, other groups—Corrals, as they were called—sprang up all over the United States. In 1954, the first foreign Corral was formed in England, soon to be followed by others in

France, Germany and Sweden.

In 1978, a young English entrepreneur named Derek Block saw a version of the Buffalo Bill Wild West Show revived a few years earlier by Montie Montana, Jr., in Canada. He liked it so much, he imported the show to play at Wembley Arena in London, with Rudy Robbins playing Buffalo Bill, Montie Montana, Jr., as announcer, half a hundred cowboys, almost as many Indians (Navajo, Maricopa, Hopi, Modoc, Osage-Pawnee, Sioux, Seneca, Cherokee), the Deadwood Stage, Australian whipcrackers and boomerang throwers, quick draw artists, gun expert Phil Spangenberg, Argentine gauchos, knife and tomahawk thrower Chief Grey Otter and trick and fancy rope throwers. But in spite of what Block described as "tremendous interest," it was a disaster. Opposed on every front by Britain's Royal Society for the Prevention of Cruelty to Animals ("they jumped all over me," Block said), Block was forbidden to let the cowboys rope and throw steers, or arrange stunts with falling horses in the restaging of Custer's Last Stand. As a result, the audience got more of a tame show than a Wild West production—and Block lost £100,000.

Although the flood of novels and movies has dwindled now to a trickle, European interest in the American West continues to flourish. It's almost as if, ever since Buffalo Bill first brought the Wild West to us, he left buried deep in the European psyche the yearning to be out there on the range, forever riding, forever free. As a result, Britain boasts leading authorities on gunfighters and outlaws, the military, the Indian wars and the cattle towns. Last November, the English Westerners Society, which publishes the quarterly *Tally Sheet* and annual *Brand Books*, celebrated its 50th anniversary; there is also a British Westerners group and a Custer Association of England, not to mention a full-blown

A later mutation of the Wild West shows is the American rodeo, which toured Europe well into the 1920s, as this colorful Valencia, Spain, example at right attests.

— TRUE WEST ARCHIVES —

Western replica town in Kent called Laredo, complete with townsfolk and cowboys, as featured in the movie *Finding Neverland*.

Notable researchers and writers of the American West live in

Switzerland, Belgium, Holland and Norway. In Germany, which boasts a serious historical quarterly called *Magazin für Amerikanistik*, you can attend a "Grosse Apache Live Show" on the Damerower See or a "Bisonfest" in Stuttgart, buy Indian tipis in Frankfurt or frontier-style clothing in Hamburg. Not too long ago, a Hungarian anthology featuring stories by Owen Wister, Bret Harte and Vardis Fisher sold 50,000 copies—one for every 500 citizens. Cowboy boots and jeans, and western-style clothing are commonplace anywhere from Scandinavia to Spain and from Prague to

Dublin. What may be called "the non-American American West" is enjoyed today in South America, Australia, Turkey, Egypt, Israel, Czechoslovakia and Italy, Turkey and Japan.

The Old West lives on, but it doesn't belong to just America anymore. It belongs to the world.



Frederick Nolan's *Tuscola: Its Life and Gaudy Times* will be published next year by Texas Tech University Press. He recently received WOLA's 2005 Glenn Shirley Award for his lifetime contribution to outlaw-lawman history.

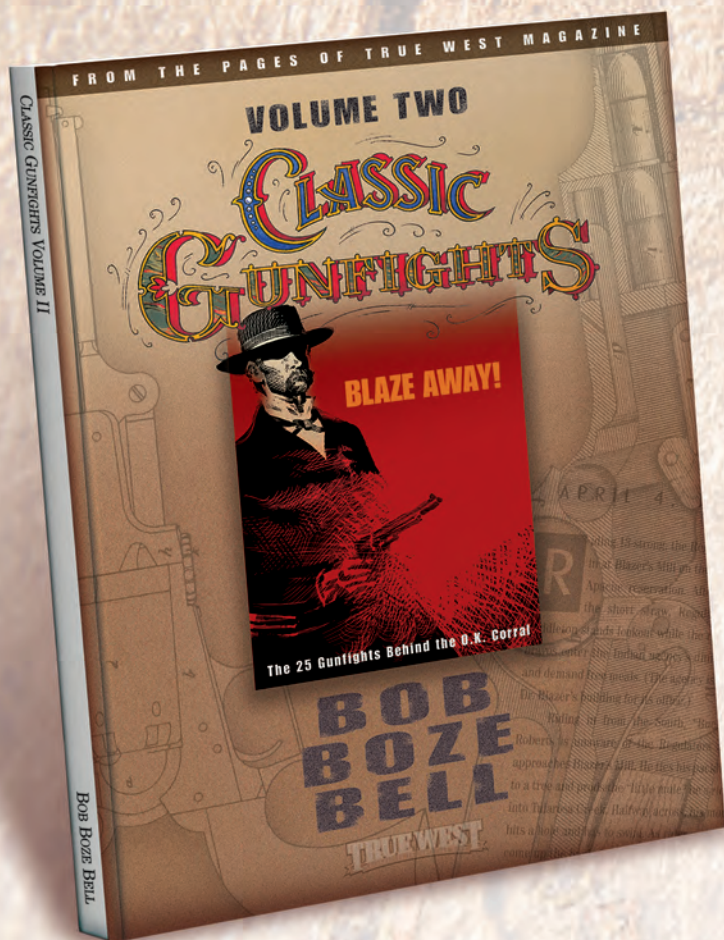


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Homos on the Range

How gay was the West?

The most surprising thing about homosexuality in the Old West is not that it was rare in the rugged, macho world of the cowboy, but that it was so common and so not a big deal.

That's a complete reversal of the popular notion that the West was populated by virile, heroic men who could live for months on the open range with little more than their rope, their horse and, of course, the ultimate phallic symbol, their gun.

Thinking of these symbols of manhood as uniting sexually with other men is like finding out one of the Marlboro men died of lung cancer—it's a disconnect that many will find uncomfortable.

In fact, History professor Clifford P. Westermeier noted *any* examination of sexual activity by cowboys—homosexual or not—was such a cautious topic, his article in the 1975 *Red River Valley Historical Review* was titled "Cowboy Sexuality: A Historical No-No?"

"To tamper with the image of a folk hero, a historic formula, a legend, and most of all, that of the American cowboy heritage is probably more dangerous than the proverbial where 'fools rush in,'" Westermeier writes. He notes the traditional cowboy had four failings: drinking, gambling, lechery and violence. "Of these . . . lechery is often alluded to but is the least detailed activity of his frenetic pleasures."

While most would expect the cowboy's lechery was pointed towards women, that wasn't always true, but it also didn't mean what it would mean today.

"It's important to know the history of homosexuality," notes History Department Chairman Peter Boag from the University of Colorado at Boulder. "Society didn't really designate people as homosexual or heterosexual through most of the 19th century; it was not really until the 20th century that those identities crystallized."

Boag, who wrote the 2003 book *Same Sex Affairs*, explained to *True West*: "In all-men societies, it was not unusual for same sex relationships, and it was just an acceptable



Oftentimes, Old West pictures such as the one above make people today wonder about the persons' sexual orientation. But sometimes, men shared bedrolls or danced together for lack of a better choice, not because they preferred it. But, like anyplace, there were some in the West who did.

— TRUE WEST ARCHIVES —

thing to do. People engaged in same sex activities weren't seen as homosexuals."

That point is strongly supported in the article, "Paradise of Bachelors: The Social World of Men in Nineteenth-Century America." It notes: "Without the presence of women, the always unstable line dividing the homosocial from the homosexual—that is, dividing non-sexual male bonding activities from sexual contact between men—became even more blurred. As traditional notions of 'normal' gender roles were challenged and unsettled, men could display both subtly and openly the erotic connections they felt for other men. When the miners at Angel Camp in southern California held dances, half of the men danced the part of women, wearing patches over the crotches of their pants to signal their 'feminine' role."

But nobody would have called them gay or even homosexual—a word that wasn't even used until 1868. (Heterosexual is an even newer word, which first appeared in print in 1924.)

They may have been called punk, notes Patricia Nell Warren in a 1997 article in *Quest* magazine. "Punk—used today in men's prisons to denote a young male sexual partner, was common in old-time ranch

lingo because of sexual relationships among cowboys," she writes. There was even a name for same-sex "marriages." As "Paradise of Bachelors" notes: "Cowboys and miners settled into partnerships that other men recognized (and sometimes referred to) as 'bachelor marriages.'"

American Indians, meanwhile, openly recognized and had a name for men and women of an "alternative gender"—those who preferred to dress and work as the opposite sex. Anthropologists now use the term *berdache*.

"Zunis believed that men skilled at women's crafts (and women skilled in male activities) combined the two sexes," writes Will Roscoe in *The Zuni Man-Woman*, published in 1991. "This made them extraordinary in every respect." He found male and female *berdaches* documented in over 130 North American tribes, in every region of the continent. "In traditional native societies *berdaches* were not anomalous," he notes. "They were integral, productive and valued members of their communities. But the European culture transplanted to America lacked any comparable roles, and the Europeans who saw *berdaches* were unable to describe them accurately or comprehend their place in Indian society."



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His book focuses on “Zuni maiden” We’wha, whom he calls “perhaps the most famous berdache in American Indian history.”

None of this is news to those who have paid attention to such things. As early as 1948, Alfred C. Kinsey in *Sexual Behavior in the Human Male* shocked many when he found “the highest frequencies of the homosexual we have ever secured anywhere have been in particular rural communities in some of the remote sections of the country.”

He goes on to explain: “There is a fair amount of sexual contact among the older males in Western rural areas. It is a type of homosexuality which was probably among pioneers and outdoor men in general. Today it is found among ranchmen, cattle men, prospectors, lumbermen, and farming groups in general—among groups that are virile, physically active. These are men who have faced the rigors of nature in the wild. They live on realities and on a minimum of theory. Such a background breeds the attitude that sex is sex, irrespective of the nature of the partner with whom the relation is had. Sexual relations are had with women when they are available, or with other men when the outdoor routines bring men together in exclusively male groups.”

In a less scholarly approach, this old Western limerick makes the same point:

*Young cowboys had a great fear
 That old studs once filled with beer
 Completely addle’
 They’d throw on the saddle
 And ride them on the rear.*

Homosexuals themselves had “code words” to let each other know their preferences. If someone evoked anything associated with Walt Whitman—the name, image or writings of the famous American poet—it signaled they shared Whitman’s preference for men.

One of the most controversial aspects of this question is how the Mormon Church dealt with homosexuality in its early years. Historian D. Michael Quinn who exposed the history has been excommunicated. He found the same ideas within American religion as in cowboy bunkhouses: men and

women were allowed to express intimacy in the 1800s, and this was not only accepted but encouraged.

Quinn quotes Mormon Founder Joseph Smith as writing that male friends “should lie down on the same bed at night locked in each other’s embrace talking of their love.” Smith said he did so himself.

Arguing that homosexual behavior was not considered as grave a sin as heterosexual adultery, Quinn claims Mormon leaders and judges “were more tolerant of homoerotic behavior than they were of every other non-marital sexual activity.”

When the miners at Angel Camp in southern California held dances, half of the men danced the part of women, wearing patches over the crotches of their pants to signal their ‘feminine’ role.

All of this has been seen as so contrary to the Western myth that until now, even Hollywood has shied away. If you’re a student of Western movies, you probably can think of only one openly gay character in the thousands of movies over all these years—and that was a gay Indian character in *Little Big Man*. Some would suggest it was okay for Western fans to see a comical gay Indian on the screen, since Indians were often portrayed as the “enemy” anyway, while it would not be okay to portray a homosexual cowboy. (Of course, there was Joe Buck, who was a stud in both sexual persuasions in *Midnight Cowboy*, but most don’t consider that a Western movie.)

Coming to theaters soon, however, is a real Western that addresses the homosexual theme: *Brokeback Mountain*, starring Heath Ledger and Jake Gyllenhaal (see p. 72).

Based on a short story by Pulitzer Prize-

winning author Annie Proulx, the movie is directed by Academy Award-winner Ang Lee. It's called an "epic love story set against the sweeping vistas of Wyoming and Texas."

Producer James Schamus has said it is "a very, very old-fashioned love story," and explained, "Ang is fascinated with those moments in life where you're touched by greatness and emotion but social rules and regulations keep you from following it."

As Focus Features describes its own movie: "*Brokeback Mountain* tells the story of two young men—a ranch hand and a rodeo cowboy—who meet in the summer of 1963, and unexpectedly forge a lifelong connection, one whose complications, joys and tragedies provide a testament to the endurance and power of love."

Was Abe Lincoln gay?

It isn't clear if Western buffs are more homophobic than the general population, but it is true that if you want to rankle, just suggest a Western icon was a "homo."

Take Wild Bill Hickok, who was described by one writer as having "feminine looks and bearing." Someone else pointed out that he wore his hair long, apparently unaware that many Western men wore their hair long.

When Hickok was declared a "fag," Hickok expert Joseph Rosa considered the suggestion absurd. "I am amazed that anyone should think of Hickok as gay," he says. "I have never found any suggestion of it in any contemporary reference to him and in discussions with historians over the years have found that none of them even considered it."

One writer has suggested that Doc Holliday may have enjoyed Big Nose Kate because she was so ugly she looked like a man.

And there's the story of the "wife" of one of Custer's aides, who wasn't discovered to be a man until he was being prepared for burial (see p. 118).

But if any of the big names in Western lore were gay, it remains a secret.

The most "famous" person in Western history to be "outed" is Abraham Lincoln—the man who freed slaves and founded the modern Republican Party.

This past May, a gay advocacy group held a national celebration at Philadelphia's Independence Hall to mark the 40th

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anniversary of the gay civil rights movement. Among the events was a discussion of "closeted public leaders." Most prominent among them was Honest Abe.

In the book, *The Intimate Life of Abraham Lincoln*, the late writer C.A. Tripp—a homosexual and psychologist who was a researcher for Kinsey—makes a strong argument that the 16th president of the United States was a bisexual man. (After all, Lincoln did have four children.)

"Anyone not blinded by homophobia will recognize that the president who preserved our republic was gay," declares Malcolm Lazin, executive director of Equality Forum, which organized the May celebration.

Tripp wrote that Lincoln had a love affair with a handsome youth and store owner, Joshua Speed, when both were young men in Springfield, Illinois. They shared a bed for four years. But that wasn't necessarily telling, since sharing a bed wasn't uncommon in those days. What most see as compelling are the letters the men exchanged while both were preparing to marry. The letters literally gush—some dismiss this idea, too, saying gushing letters were the norm then.

Author Gore Vidal, himself a homosexual who knew Tripp, thinks the proof is clear. "All evidence suggests that Lincoln's stepmother got it right when after Lincoln's death she said, 'He was not very fond of girls,'" Vidal wrote for *Vanity Fair's* website.

Much of the hubbub about this, of course, is that it was the Republican Party that Lincoln founded—the party now leading the vanguard against same-sex marriages and any other rights for homosexuals. If Lincoln had founded the Democratic Party, which is far friendlier to the civil rights aspect of homosexuality, there would be little gnashing of teeth.

What about the gals?

All historians writing about this subject bemoan the lack of information on lesbians in the Old West. Part of that is due to the age-old problem that history has often ignored the women in order to concentrate on every nuance of the men. But part is also that lesbian women were hard to identify. Women have forever had close female

friendships, and those that were sexual could easily be disguised. In addition, men have never reacted as negatively to female same-sex activities as they have to men's.

**There is a fair amount of
sexual contact among the
older males in Western rural
areas. It is a type of
homosexuality which was
probably among pioneers and
outdoor men in general.**

But none of that applies to George Parsons, whose journal in 1880 from Tombstone is absolutely aghast at the lesbian activity he witnessed at the local saloon: "This place holds some of the most depraved—entirely and totally so—that were ever known," he wrote. "It would be impossible to speak here of some or one form of depravity I am sorry to know of—for bad as one can be and low as woman can fall."

Western author Willa Cather is perhaps the most famous lesbian of the Old West era, at least, according to a 1988 book *Gay Men & Women who Enriched the World* by Thomas Cowan.

And yet again, American Indian cultures had far less problem with this subject than their Anglo neighbors. What today would be called a dyke was in Lakota society called a koskalaka, which translates as "woman who doesn't want to marry," writes Paula Gunn Allen in her essay "Beloved Women: Lesbians in American Indian Cultures."

"These women . . . do a dance in which a rope is twined between them and coiled to form a 'rope baby.' The exact purpose or result of this dance is not mentioned, but its significance is clear. In a culture that values children and women because they bear them, two women who don't want to marry [a man] become united by the power of the

Deity and their union is validated by the creation of a rope baby. It is clear that the koskalaka are perceived as powerful."

Allen notes the Lakota also had a name for a "half-man and half-woman" who dressed and lived as women—winkte.

Attitude shifts

It wasn't just the calendar that changed as the 19th century gave way to the 20th, but so did public attitudes about homosexuality.

While the 1800s were known to be "lax," the new century saw an outwardly hostile and punitive approach to gays.

Some say the sensational Oscar Wilde trials in England at the turn of the 20th century helped push society over the edge; others say that the emergence of gays from the "closet" led to a growing fear.

Whatever the motivations, one reaction was the Eugenics movement of forced sterilizations that saw wide acceptance. Between 1900-80, some 60,000 Americans in 33 states were forcibly sterilized to stop them from having children and passing on their "bad genes." (In one of the most humiliating legacies of this pseudo-scientific movement, the Nazis used the U.S. eugenics laws during WWII to justify their sterilization and mass murder programs.)

Several states included homosexuals in their list of "bad genes," along with the feeble-minded, insane and the unwed mothers. Oregon, in particular, aggressively sterilized gay men and women. The state has since apologized for the "great wrong done." (Several other states also have issued apologies, including Virginia, where many of the sterilized were blacks.)

And the Mormon Church, which once had been open to same-sex intimacy, helped lead the way in the 1950s for electro-shock therapy to "cure" homosexuals.

In the end, it's clear that homosexual behavior wasn't uncommon in the Old West, but it also wasn't something you spoke about in polite society. Then again, neither was heterosexual behavior. There was nowhere near the openness about sex that there is today. In those clearer, calmer days, cowboys and townsfolk alike were far more comfortable with the attitude: "Don't ask, don't tell."



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PART ONE

A lot of Westerns have been released on DVD, and more are on the way. But we're focusing on those that give you more bang for your buck by sharing some of the special features found on the latest of the bunch. Since Sergio Leone's *The Good, the Bad and the Ugly* is our top pick for DVD extras, we've divided our list into those that are Good, Bad and downright Ugly.

Editor's Note: Please make sure you are selecting the DVD with the special features included. Common titles to look for: Collector's Edition; Special Edition; Extended Version; and Superbit.

THE GOOD

The Good, the Bad and the Ugly

Reviewed by **Bob Boze Bell**: Billed as the "most ambitious, unflinchingly graphic and stylistically influential Western ever mounted," *The Good, the Bad and the Ugly*, released by MGM, features state of the art extras that put the "good" squarely in the title and on the shelf.

Triage Labs was given a tough assignment to restore the film: some of the original negatives had been damaged, some scenes were lost, or stolen, and the phasing on the original Techniscope had to be reconfigured to achieve clarity. The end result is spectacular, and the love of film shows through on every frame.

The film premiered in December 1966 in Rome. An edited (some would say butchered) version opened in the U.S. in January 1968. The DVD, however, restores 18 minutes of footage: two lost scenes, including the so-called Grotto scene. Supposedly, the Italians rarely, if ever, shot with sound (they built up the soundtrack from ground zero in the editing stage, including redoing all the dialogue!). When the scenes were discovered, Clint Eastwood (playing Blondie) and Eli Wallach (playing the Mexican bandit Tuco) dubbed their voices in (Wallach sounds somewhat craggy, but then again, he's in his 80s, trying to dub a character he played in his 40s!). The

scenes don't add much to the film, nor do they necessarily work, but it's the idea that someone lovingly put back this epic fairy tale the way the master intended it that makes the DVD a must have.

In addition to a restored classic, here's what else you get: Five miniature (3½x5 inches) foreign language theatrical posters for the film; a six-page booklet with an overview of the film written by film critic Roger Ebert; "Leone's West," a making of the film documentary; "The Man who Lost the Civil War," a documentary of Confederate Gen. Henry Sibley's failed New Mexico campaign, which allegedly inspired Leone's Civil War sequences; and "Il Maestro: Ennio Morricone and *The Good, the Bad and the Ugly*," featuring a behind-the-scenes look at how the famous composer thought up his yodeling-yelling coyote choruses, whipcracks and whistling.

I watched film historian Richard Schickel's audio commentary of the film with a certain dread. I was curious to see how Schickel would handle talking over a movie that is three hours long. It's funny, in a movie theatre, you'd want to kill someone yakking right over the top of the dialogue, but there I was, listening to Schickel's running commentary for the length of time it takes to drive from Wickiup to Vegas. I theorized that he would run out of things to say and start repeating himself, but I must admit, although he talked less and less as the film wound down, he did himself quite proud. Still, I tabulated the words and phrases he tended to repeat, like, "Leone was drunk on American movies" and "in the American version," which he said in some form or another at least six times. I also

*Sergio Leone's final film in his famous Dollar trilogy, *The Good, the Bad and the Ugly*, tops our Western DVD extras picks. Included with the DVD are miniature theatrical posters. The one shown below has even changed the film's name to *The Good, the Ugly and the Bad*.*

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Killer Western DVDs: *The Good, the Bad and the Ugly.*

noted that "big, wide shot," got more than a few mentions, as did "exaggerated violence." Schickel also shows off his vocab, using prefiguration, preternaturally alert (describes your typical Western hero who awakens from a deep sleep at the slightest noise, in this case, Clint offing a bad guy while taking a nap with Lee Van Cleef) and surrealism, which I tagged at five times. In his commentary, he mentions more than once Leone's usage of the Civil War battles in Texas as a plot point. Evidently unknown to him is another extra that makes the point that Leone was referencing Gen. Sibley's campaign, which happened in New Mexico, not Texas. Also, he keeps mispronouncing the movie location in Almeria, Spain, as El-Myra, when the correct pronunciation is al-mA-'rE-ä. Even so, I actually felt enlightened from the process. As an added bonus, I slept like a baby that night.

The Alamo on DVD

Reviewed by **Alan C. Huffines**, a



military historian for 2004's *The Alamo*: Few Alamo films are on DVD: *The Martyrs of the Alamo* (1915), *Heroes of the Alamo* (1937) *Gone To Texas* (1986) and *James A. Michener's Texas* (1995) are all in print and represent varying degrees of entertainment and historical quality. But I'll focus on the two, well-known Alamo epics.

The Alamo (1960)

If you desire to see the entire "The Waynemo," starring John Wayne as Davy Crockett, don't buy the DVD at 162 minutes. The road show, at 202 minutes, is only on VHS (there is also an uncut Laser Disc and an Asian DVD), and it's called *The Alamo: Original Uncut Version*. The U.S. DVD lacks "Spirit of the Alamo"—the 1960 ABC promotional. It does, however, feature a 1990s' making of the film, with interviews, home movies and promotional clips.

The Alamo (2004)

This DVD has the 2004 theatrical version, with no director's cut planned even though the film was cut into 180- and 165-minute versions. The DVD features commentary by the film's historians Stephen L. Hardin and myself. Extras include "Walking in the Footprints of Heroes," which shares the challenges the actors felt in portraying these legendary characters; some excellent deleted scenes with optional commentary; a making-of documentary; and "Deep in the Heart of Texans," in which Director John Lee Hancock, Dennis Quaid and others share their Texas roots.

Blazing Saddles

For Mel Brooks, there was and is life beyond *The Producers*. *Blazing Saddles* was a groundbreaking film, dealing with racial prejudice in a wildly humorous manner that may never be repeated (it freely uses the n-word for blacks). The DVD extras on this 30th Anniversary edition include a fascinating and funny documentary on the film, and some deleted scenes (several of which are really alternate takes that made B.S. suitable for television). There's also the pilot for a proposed TV spinoff, which was not nearly as funny or topical as the original. And Brooks provides commentary that interestingly lasts only a little over half the movie. Mel always knew that a secret to



comedy was to leave 'em laughing, and he does just that here.

High Noon

This timeless movie of a man in desperate trouble, asking for help that no one gives, won four Oscars. And Leonard Maltin, who hosts the making of the 1952 film, explains why. For one reason, most movies of the time opened with fanfare, but this film shocked audiences when Tex Ritter was heard singing "Do Not Forsake Me, Oh my Darlin.'" Vietnamese-born Director Fred Zinnemann was fascinating in the doc, sharing how he almost died while shooting a pivotal train track shot. We also learn that the film was a parable of the Red Menace, when Hollywood was hounding communist sympathizers. Even more, you'll find out who else was considered for the role that was finally given to Sheb Wooley (a future Wyatt Earp is among them). The stories told set the context for this black and white film for those of us who weren't around in its Academy Award-winning days.

The Magnificent Seven

There are few extras with this 1960 film—for example, no deleted scenes. But according to the documentary, there weren't any. Everything shot and edited by Director John Sturges ended up in the movie, which is a remarkable achievement that modern filmmakers couldn't duplicate.

The documentary makes one wonder just how the film got made. It hit so many roadblocks that only the perseverance of Sturges made it happen. In the doc, we hear from nearly everyone associated with the film except for Steve McQueen, Charles Bronson and Sturges. One caveat: Just why the heck were Director John Carpenter and actor Chazz Palminteri included? They're not known for Westerns, and they sure have no connection to this film.

The movie itself has commentary from

High Noon is one of a few movies that takes place in the same amount of time it takes to watch it. The extra shows how the clock is a character in itself, which gets larger as it clicks closer to noon, drawing heightened suspense.

— COURTESY ARTISAN HOME ENTERTAINMENT —

actors James Coburn, Eli Wallach, Producer Walter Mirisch and Assistant Director Bob Relyea. Their conversation is lively and offers additional information about the making of the movie.

Butch Cassidy and the Sundance Kid

Featured on the deluxe DVD are several interesting interviews with cast members Paul Newman, Robert Redford and Katherine Ross. Some stuff is revealing—for example, Ross wanted to do some of the cinematography before her shoot began. In the process, she ticked off nearly everybody, most important, Director George Roy Hill. As a result, she was banned from the set except when she was on-camera—a situation that obviously embarrassed her.

The viewer also hears from Screenwriter William Goldman and Composer Burt Bacharach (the sour and the sweet in terms of their dispositions). Goldman's candor, in particular, is a lot of fun.

The movie itself features commentary by Hill, Cinematographer Conrad Hall (who won an Oscar for his work on the film) and Lyricist Hal David. They make some interesting points, but it would have been cool to hear some comments from George Roy. Everyone points to him as the key to the success of the movie, so he may have elicited some interesting responses. Still, it's a fun set of extras overall.

Major Dundee

Columbia Pictures' extended version of this 1965 Western starring Charlton Heston is one of our top picks because it includes three new scenes, as well as novel touches that are strung out over 10 of the picture's 16 reels. One key addition concerns the Indian scout Riago, who Dundee and Potts are at odds with throughout the film. This version finally shows what happens to Riago. The film also features a new composition by Christopher YOUNG, as the original score by Daniele Amfitheatrof was the standard Western fare, which Director Sam Peckinpah had no input on. Both the original and the new tracks are included on the DVD. If that's not enough, Peckinpah historians add their commentaries, as well. Talk about Bang for your Buck!



The Missing

So *The Good, the Bad and the Ugly* merits the *True West* cover? Then *The Missing* DVD—with its remarkable extras—deserves its own section.

This unusual Western may be one of the most underrated films ever. The acting is amazing. The cinematography is captivating. The story is edgy and compelling. And the script is earthy and real. The basic storyline is a takeoff on *The Searchers*, except a strong woman is conducting this search (and has to fight off black magic, to boot).

The outstanding extras take up an entire DVD of their own and include a number of short interviews with Director Ron Howard. The viewer also hears from the stars, especially Cate Blanchett, who plays the mother of the kidnapped girl, and Tommy Lee Jones, who plays Blanchett's estranged father. They put the project into a perspective of history—personal as well as traditional.

Then there are several featurettes (their word, not ours) that look at various aspects of the production, not just how the movie was made, but how the musical score was written and the process the Indian actors went through to learn Chiricahua Apache (side note: one of their teachers is the great granddaughter of Cochise). Each featurette is fascinating and gives insight into the film.

Also offered are the usual deleted scenes,



Cate Blanchett (shown above with her character's daughter) adds personal history to the extras featured on *The Missing*.

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Extras! Extras!
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some bloopers and three alternate endings to the movie (a couple of which would have been interesting, even if they would've left the audience shaking their heads).

To top it off, we get to see a few of Howard's early attempts at doing Westerns—back when he was in high school. They're crude takeoffs on *The Wild Bunch* and Sergio Leone, but even then, Opie had an eye for detail. Fascinating stuff.

Open Range

A human dimension is brought to the film in this wonderful collection of extras documenting Director Kevin Costner's grassroots efforts to get the film into theaters. He truly took on the Western spirit when he suffered through the shoot with an appendix that was a couple of days from bursting (although, it had been diagnosed as dehydration). "Like the Western characters

TV WESTERN EXTRAS ON DVD

Deadwood: The Complete First Season

HBO's docudrama not only offers the chance for those who missed the series to view it, but also provides extras that are as top rate as the show. The best of the commentary comes from arch enemies (at least in the show) Ian McShane and Timothy Olyphant. But the neatest extra is Director David Milch and David Carradine (who plays Wild Bill Hickok) discussing *Deadwood's* swearing, which riled up so many viewers. We may all know about the controversy today, when viewers insisted profane language was not a part of the Old West, but years from now, this section will provide the appropriate context of first-time audience reactions to the groundbreaking series. Another great conversation from Milch and Carradine shares the melding of historical and fictional characters presented in the series.

Into the West

These extras are as informative as Executive Producer Steven Spielberg hopes the miniseries will be for schools 100 years from now. We get an inside look at the writing process (William Mastrosimone wrote the overall story by using the parallels of the medicine wheel and the wagon wheel). Production explains how detailed the sets were (had to recreate tipis the way Lakota built them, then Crow, then Cheyenne). Charlie White Buffalo discusses how he taught the actors the Lakota language. The cast also shares their insights into the roles they play. The only annoying section was

when a few people kept insisting the show wasn't a Western because it tells a balanced story. Westerns, like any genre does, evolve with the times, and *Into the West* is most certainly a Western. Overall, a good look at how to create an epic, just be careful what you listen to.

Lonesome Dove

Taken from Larry McMurtry's Pulitzer Prize-winning opus, *Lonesome Dove* aired in 1989 as a miniseries on CBS. Larry McMurtry answers questions about his novel (although he did not write the screenplay), while Executive Producer Suzanne de Passe is even moved to tears when describing some of her favorite scenes. Among other extras is a Western historical trivia game. If you want to be honest, we suggest playing the game before viewing the historical essay, where many of the answers are revealed.

Wanted: Dead or Alive (Season One)

This first season from 1958, containing 36 episodes, provides a glimpse into the legend that would become Steve McQueen. Archival clips of McQueen and home movies can be found in the six-part *Life in the Fast Lane* documentary that originally aired on A&E Biography. Three episodes are also shown in a colorized version made in the 1980s (proof that colorization does not work). The only thing missing is the episode of *Trackdown*, which



Season one offers the chance to see the early work of other stars, such as Mary Tyler Moore, James Coburn and Michael Landon.

— COURTESY NEW LINE HOME ENTERTAINMENT —

originally introduced McQueen's bounty hunter character and led to the CBS series.

we're depicting, you did kind of just swallow it and carry on," he says. While hearing Costner talk about scouting the location, financing the film and the intricacies of building a movie set, it almost blows your mind away when you see the final product. The documentaries are more pivotal to understanding the film than any treatise on cattle ranching or some silly such crap that is usually tacked on as an extra (look at the Bad section for more pointed examples).

The Wild Bunch

This special edition features the director's cut, with an added 10 minutes of film that help clarify some of the motivations and relationships in the film.

Most of the extras are lame—just words on the screen, and you have to manually change virtual pages on the disc. But the documentary on the making of the film is

Robert Duvall (at right) almost didn't make it into Open Range, as the DVD extras reveal. Two months earlier, he had gotten bucked off a horse and broken six ribs. The last time Duvall had rode a horse was 15 years before, for Lonesome Dove, which also makes our list.

— BY CHRIS LARGE / TOUCHSTONE PICTURES —

fascinating, starting with the fact that it's in black and white except for insertions of clips from the film, which are in color. A number of the actors talk about the movie (though they never appear on screen). For those already dead, their thoughts on *The Wild Bunch* are read by other actors.

It's apparent that most give Director Sam Peckinpah a fair amount of credit for the project, but that nobody really liked him. He was a hard drinking, hard charging character who must have been a tough guy to work for. Still, he created some of the best moments of the film, including the famous "walk" scene leading to the final, incredibly bloody shoot-out. The documentary by itself is worth the price.

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THE BAD

American Outlaws

Just looking at the titles of the featurettes makes me roll my eyes: "Creating the Old West," "How to be an Outlaw" and "Costuming the Cowboys." But since the movie was directed by Les Mayfield, who is known for *Encino Man*, what else did I really expect? The audio commentary only reinforces how bad of a film this is. (Although Colin Farrell does make a pretty sexy Jesse James. But the girls in this office would settle for a movie poster of him, as opposed to this DVD.)

The Searchers

Unusual for a collection of extras are four promotional featurettes that Warner Brothers produced in 1956. The best comment sets the film in context by sharing how the movie differs from Hollywood's usual portrayal of Navajos as "bloodthirsty warriors." Director John Ford's focus for the movie was to show that individuals from both the white and Indian races can be bad, but not the race itself. The strangest featurette of them all is a look at how Hollywood transformed the life of the Navajo reservation's Monument Valley by putting in roads and electricity. Rah rah for Hollywood for doing something mainly so the movie could be made but painting it as being done for others. The Hollywood PR is also peppered with contemporary advertisements for "healthy" cigarettes and Monsanto's "controlled suds" washing powder. Talk about stepping into a time warp. Hollywood PR for DVD extras is the lowest of the low, but like anything else, some may find it entertaining.

Silverado

If you want your DVD set to be high caliber, don't throw in extras that don't mean anything. Case in point: why was a deck of playing cards included as an extra? And what is up with the "Best Western Shoot-outs?" Here, we're thinking it could be something exciting, but it's nothing more than PR for other Sony titles that feature Western gunfights. The only shining light among the extras are historians Paul Hutton Frank Thompson and Steve Aaron's honest commentaries of the 1985 film (which

LEONARD MALTIN: WESTERN EXTRAS KING?

A look at some of the recent Western DVD releases has one name popping up over and over again: Leonard Maltin.

He introduces *Hondo*. He writes, produces and hosts "The Making of *High Noon*" and "Rio Grande" (which will probably make our next DVD Extras list). He's one of the film-length audio commentators for *McIntock*, and he hosts Warner Night for *They Died with Their Boots On*. He even fires all three guns again by writing, producing and hosting A&E's *Young Duke: The Making of a Movie Star*.

But who is Leonard Maltin?

At 18, he published his first edition of his annual movie guide, which established him as a top film critic. (You can now get this guide on any Pocket PC, allowing you to get free updates on new releases for the rest of the year.) The guide also catapulted him into his role as resident film buff at *Entertainment Tonight*, where he's worked since 1982. And if you live in Los Angeles, you may have heard Maltin's daily film reviews on KNX Radio 1070 AM.

He even includes one of the Westerns that makes our list on his current DVDs picks: *Major Dundee*. What extra did he like? "Evocative" was his term for Mike Siegel's documentary *Passion & Poetry: The Ballad of Sam Peckinpah*, "featuring interviews with colleagues and family members and poignant modern-day images of the locations where Peckinpah filmed his movie."

His current film book pick strikes a chord with this issue. He praises Eli Wallach's *The Good, the Bad, and Me*, stating, "He's particularly candid in discussing the strain of being away from his family on distant locations, and the guilt that went along with those jobs he craved so much."

The next time you see a Western extra with Leonard Maltin's name attached to it, you can bet a "fistful of dollars" (yes, another DVD prime for our next list if it ever gets released in the U.S.) that you've got a good movie in your hands.

includes admitting it isn't as authentic as other great Westerns). We're glad Lawrence Kasdan left his light saber behind to direct a good vs. bad Western for a new audience, but the extras don't do this film justice.

THE UGLY

Django/Django Strikes Again

For Americans, it's quite charming to be



Believe it or not, a John Wayne classic, *The Searchers*, makes our Bad list.

— COURTESY
WARNER
BROTHERS —

given the option of hearing Franco Nero's own voice, instead of the dubbed over English of the Italian film directed by Sergio Corbucci. With over 50 other films linked to Django, it's nice that this limited edition by Anchor Bay includes the real sequel: *Django Strikes Again* (it also shares the descriptions and posters of the other Django films). Other cool extras are the bonus short, *The Last Pistolero*, and an interactive game that turns your DVD remote into a six-shooter, with which you gun down bad guys as Django. This makes our ugly list because the 1966 film, *Django*, was banned in several countries due to its graphic violent content. The UK rejected it until 1993. The film was not rated in the United States.

Unforgiven

Warner Bros.' 10th anniversary edition of the Oscar-winning 1992 film includes commentary by Clint Eastwood biographer Richard Schickel, who also directs the behind-the-scenes featurette and gives a rich career retrospective of Eastwood's key performances (including *Dirty Harry*, *Bronco Billy* and *The Bridges of Madison County*). A funny claim included in one documentary is that this will be the last time Eastwood will direct himself as an actor (*Million Dollar Baby* is the latest proof of that falsehood). A neat extra is the *Maverick* TV episode, which aired in February 1959, in which Eastwood plays a younger version of his *Unforgiven* character, William Munny. The film makes our Ugly list because Gene Hackman originally turned down his role because of the movie's violence, but Clint Eastwood persuaded him that the film would make a powerful anti-violence statement.



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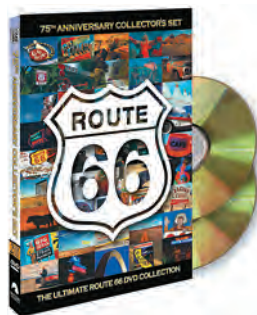
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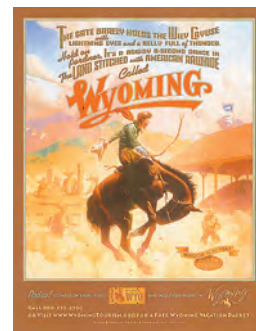
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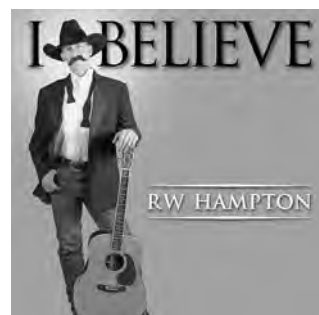
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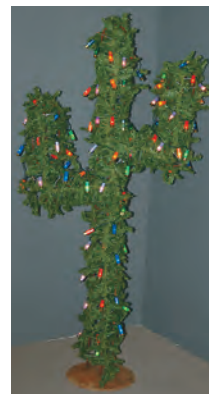
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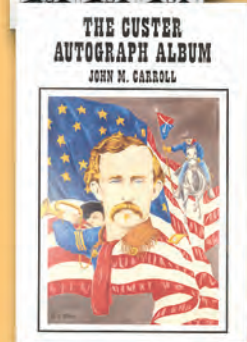
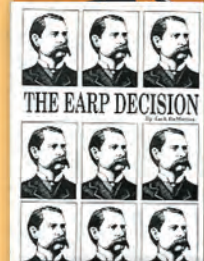
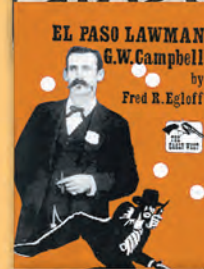
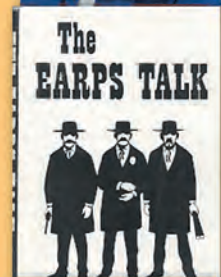
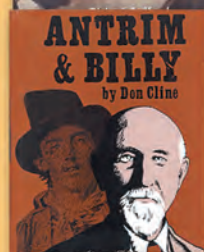
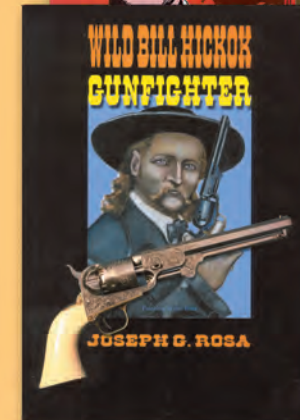
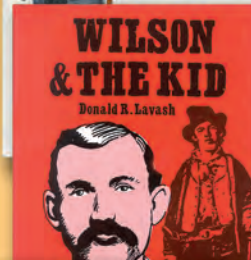
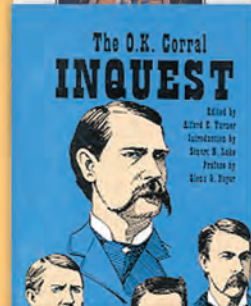
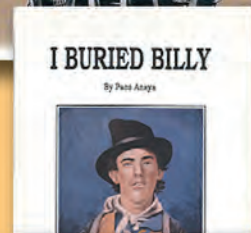
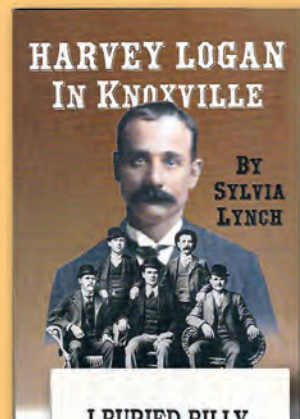
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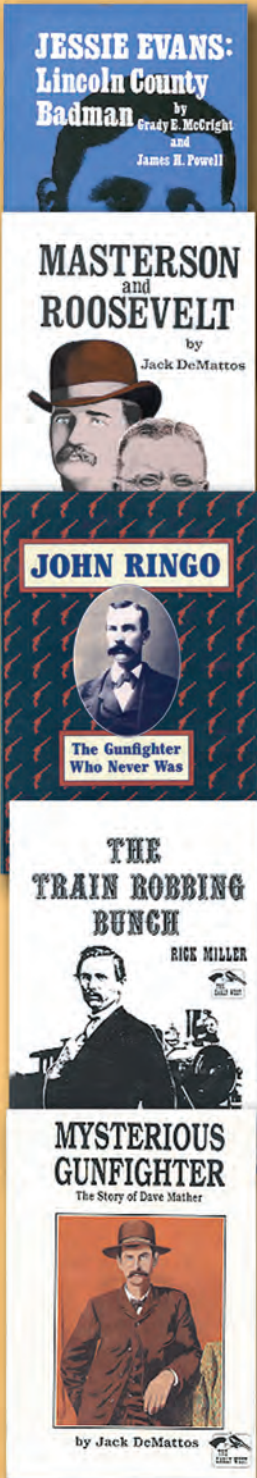
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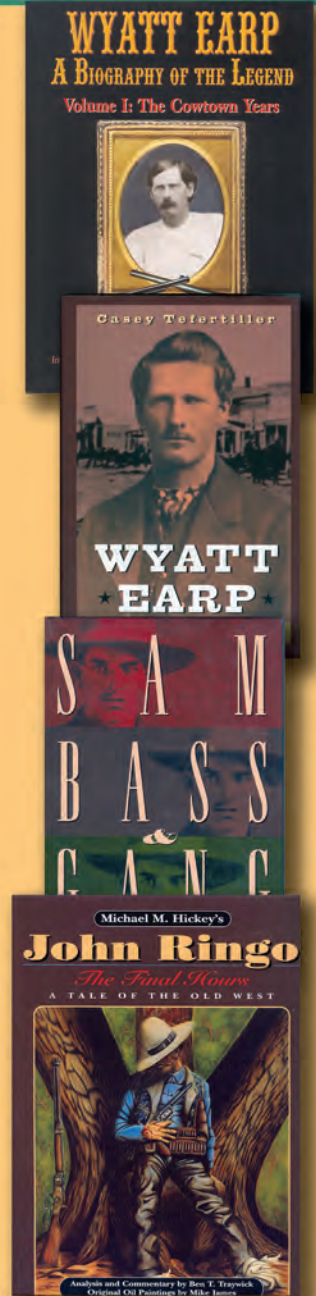
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*"I've labored long and hard for bread
For honor and for riches,
But on my corns too long you've tread [sp]
You fine-haired sons of bitches."*

—BLACK BART, THE PO8

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of John
Boessenecker and George Hooper

NOVEMBER 3, 1883

It's a Saturday as the Sonora-Milton stage rattles along, empty, save for the driver. Reason E. McConnell has been on the road for three hours since he stopped at the Patterson Mine, near Tuttletown, California, picking up \$4,200 worth of amalgamated gold. The Wells Fargo box also contains \$500 in gold coin and \$64 in raw gold.

McConnell finally reins up in front of the Reynolds Ferry Hotel, nestled along the banks of the Stanislaus River. Jimmy Rolleri, the hotel manager's 19-year-old son, exits the hotel and exchanges the outgoing mail for the incoming. Glancing at the empty coach, Rolleri asks if he can catch a ride up the hill on the opposite side of the river. A traveler who had stopped at the hotel the previous night reported seeing "two big bucks up there on the flat above Yaqui Gulch," he says.

McConnell tells the boy to grab his gun, and Rolleri returns with a "well-worn but serviceable .44 Henry rifle." With the help of Henry Requa, the two successfully ferry the stage across the river. Requa returns the ferry to the hotel side of the river, and Rolleri jumps up on the box with McConnell, who slaps the reins of his team, encouraging them up the steep approach to Funk Hill.

Halfway up the long grade, Rolleri asks McConnell to slow down. He jumps off with his rifle, thanks McConnell for the lift and heads out into the underbrush to hunt for the big bucks.

The six-horse team continues on, struggling up the steep grade for another 30 minutes. As the stage rounds the head of Yaqui Gulch, with the ridge line in sight, the lead horses snort and rear in fright when a lone, hooded figure, shotgun in hand, leaps into the roadway.

Wearing a dirt-smudged duster and a flour sack with eye holes cut into them, the highwayman demands the Wells Fargo box be thrown down. McConnell informs the robber it's bolted down. The outlaw tells the driver to unhitch his team, but McConnell protests, fearing the stage will roll down the hill due to its bad brakes. The robber's solution is for

McConnell to wedge rocks behind the wheels, but the driver brashly pushes his luck by stating, "Why don't you do it?"

Incredibly, the hooded robber keeps his shotgun trained on the driver, picks up several stones and blocks the back wheels. McConnell then unhitches the team and leads it uphill. "If you don't want to get shot," the robber warns him, "don't come back or even look back in this direction for at least one hour."

While leading the team, McConnell hears the robber banging away at the strongbox. Sneaking glances toward the coach, he can't see the brigand, who has probably crawled into the stagecoach.

Two hundred yards from the stage, McConnell stops to catch his breath when downhill movement catches his eye. It's Jimmy Rolleri, the Henry rifle in the crook of his arm, moving across an open swale of land about 300 yards below. Tying his team to an oak tree, McConnell runs downhill as quietly as he can, frantically waving his hat until he gets Rolleri's attention. Coming up the hill, Rolleri first thinks McConnell has discovered the deer. But the driver fills him in on the situation, and the two warily approach the stage with the intent of capturing the outlaw, or killing him. When they get within 100 yards, the bandit suddenly emerges from the stage and spots them. The outlaw throws a sack over his shoulder and starts to run.

McConnell borrows Rolleri's rifle and fires twice, missing the robber both times.

"Here, let me shoot," young Rolleri says. "I'll get him and I won't kill him, either." With Rolleri's shot, the outlaw stumbles, drops something and vanishes into the underbrush with his booty.

When the county sheriff and a Wells Fargo detective arrive, they discover what the brigand left behind in his hasty retreat, which included a derby hat, three pairs of cuffs, an opera glass case and a silk crepe handkerchief with the laundry mark "F.X.O.7." on it.

After eight years and 28 successful stage holdups, this last item will prove to be Black Bart's undoing.





A rare photo of the Reynolds Hotel ferry, which leads the stage to a precarious spot on the crest of Funk Hill. Black Bart will revisit the site of his first holdup for his 29th stage robbery attempt.

— COURTESY TUOLUMNE COUNTY ARCHIVES —

When his photo is taken at Stockton, Black Bart quips: “Will that thing go off? I would like to go off myself.”



Poetic Justice: Young Jimmy Rolleri (left) fires the shot that wings Black Bart. The shooting forces him to leave behind the handkerchief with a laundry stamp—a clue that Wells Fargo Detective Harry Morse (right) parlays into a collar.

— COURTESY RICHARD ROLLERI —



— COURTESY WELLS FARGO BANK —

A Dapper Disguise

Looking more like a banker than a common stage robber, Black Bart cuts a distinguished figure around San Francisco (his hideout), where he poses as a mining investor named Charles Bolton.

The Monday after the stage robbery, Detective Harry Morse begins matching laundry marks from a handkerchief left at the scene with those of the 91 laundry centers in San Francisco. By the afternoon, he has a match. When a nattily-dressed suspect is taken to Wells Fargo headquarters, the agents are shocked as he looks like “anything but a stage robber.” By the end of the week, Black Bart confesses and leads officers to the buried gold. He also poses for the above photograph.

By all accounts, the bandit is witty, self-effacing and intelligent. He even writes a letter from prison to Reason McConnell, who he thanks for being such a lousy shot. He ends the warm letter with: “You sir, have my best wishes for an unmolested, prosperous and happy drive through life.”

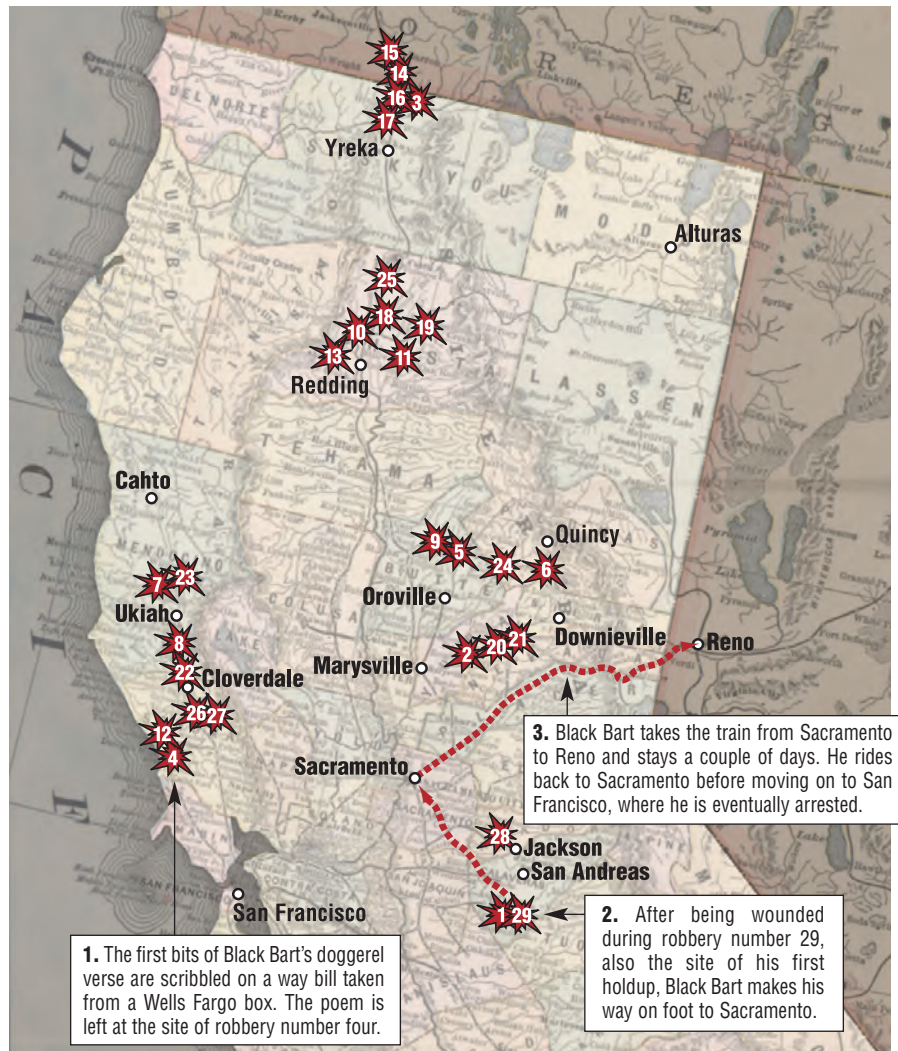
Black Bart's Odd Style

While most stage robbers ride horses for a faster getaway, Bart walks. And unlike most, he acts alone (not an easy task considering the multiple factors to control: the horses, the road, the driver and the passengers). At two of the robbery sites, he leaves zany poetry, signing it: "Black Bart, the Po8."

Wells Fargo officials admit that the bandit poet hit the company 28 times. Although the total amount of money stolen is unknown, here's a listing of his known robberies and amounts taken.

The Great Stage Robberies

- 1. July 26, 1875, Calaveras County**
Four miles from Copperopolis, California, Charles E. Boles robs the stagecoach en route to Milton. **Taken:** \$160 in gold notes and the contents of a U.S. Mail pouch.
- 2. December 28, 1875, Yuba County**
North San Juan to Marysville, California, stage. **Taken:** Small undetermined amount of cash.
- 3. June 2, 1876, Siskiyou County**
A nighttime robbery on the Roseburg, Oregon, to Yreka, California, route. **Taken:** \$80 and an unknown amount from mail sacks.
- 4. August 3, 1877, Sonoma County**
Between Fort Ross and Duncan Mills, on the Russian River. **Taken:** \$300 in gold coins and a check for \$305. **Poem:** First poem discovered.
- 5. July 25, 1878, Butte County**
The Quincy to Oroville, California, stage. **Taken:** \$379 in coins, a \$200 diamond ring, \$25 silver watch and cash from mail sacks. **Poem:** Second poem found (printed on opposite page).
- 6. July 30, 1878, Plumas County**
The stage from LaPorte to Oroville, California. **Taken:** \$50 in gold nuggets, a silver watch and money from mail sacks.
- 7. October 2, 1878, Mendocino County**
The Cahto to Ukiah, California, stage. **Taken:** \$40 and mail sack contents.
- 8. October 3, 1878, Mendocino County**
The stage from Covelo to Ukiah, California. **Taken:** Undisclosed amount.
- 9. June 21, 1879, Butte County**
The Forbestown to Oroville, California, stage. **Taken:** Undisclosed amount.
- 10. October 25, 1879, Shasta County**
A nighttime robbery on the Roseburg, Oregon, to Yreka-Redding, California, stage. **Taken:** Undisclosed amount from Wells Fargo and \$1,400 from mail pouches.
- 11. October 27, 1879, Shasta County**
The Alturas to Redding, California, stage. **Taken:** Undetermined.
- 12. July 22, 1880, Sonoma County**
The stage from Point Arena to Duncan Mills,



A Close Shave

After walking from Copperopolis to Sacramento, Black Bart gets a shave and orders a new suit of clothes.

In the 1950s, Arizona artist Lon Megargee memorialized this event in a famous painting commissioned by the A-1 Beer Company. (The painting is one of a series that the company reproduced as barroom posters, see ad p. 43).

— TRUE WEST ARCHIVES —



California. **Taken:** Undetermined amount. Whether the robber was Black Bart remains a point of contention to this day.

- 13. September 1, 1880, Shasta County**
The Weaverville to Redding, California, stage. **Taken:** A little more than \$100.
- 14. September 16, 1880, Jackson County, Oregon**
The second nighttime robbery of the Roseburg, Oregon, to Yreka, California, stage, occurring one mile north of the state line. **Taken:** Approximately \$1,000.
- 15. September 23, 1880, Jackson County,**

Oregon The Roseburg, Oregon, to Redding, California, stage, robbed three miles north of the border. **Taken:** \$1,000 in gold dust and mail sack contents.

- 16. November 20, 1880, Siskiyou County**
Again, the Roseburg, Oregon, to Redding, California, stage—a mile south of the state line shortly after dark. **Taken:** Unknown.
- 17. August 31, 1881, Siskiyou County**
Around one a.m., the third robbery of the Roseburg, Oregon, to Yreka, California, stage. The stage is robbed 10 miles north of Yreka. **Taken:** Wells Fargo loss not disclosed.

18. October 8, 1881, Shasta County

Midnight robbery of the Yreka to Redding, California, stage near Bass Hill. **Taken:** \$60.

19. October 11, 1881, Shasta County

The Alturas to Redding, California, stage stops at Montgomery Creek to make a harness repair and is robbed. **Taken:** Undisclosed.

20. December 15, 1881, Yuba County

The Downieville to Marysville, California, stage. **Taken:** Wells Fargo reports "small loss."

21. December 27, 1881, Nevada County

The North San Juan to Smartsville, California, stage. **Taken:** Wells Fargo reports a small loss.

22. January 26, 1882, Mendocino County

The stage from Ukiah to Cloverdale, California. **Taken:** Unknown.

23. June 14, 1882, Mendocino County

The Willits to Ukiah, California, stage. **Taken:** Estimated \$300 and mail sack contents.

24. July 13, 1882, Plumas County

Black Bart is foiled by shotgun blasts when he attempts to rob the LaPorte to Oroville, California, stage. (A buckshot pellet creases the robber's forehead, leaving a deep scar.)

25. September 17, 1882, Shasta County

The second robbery of the Yreka to Redding, California, stage at Bass Hill. **Taken:** Thirty-five cents from Wells Fargo.

26. November 23, 1882, Sonoma County

The Lakeport to Cloverdale, California, stage, robbed six miles from Cloverdale. **Taken:** \$475 and several mail sacks.

27. April 12, 1883, Sonoma County

Again, the Lakeport to Cloverdale, California, stage. **Taken:** \$32.50 and mail sack contents.

28. June 23, 1883, Amador County

The stage from Jackson to Lone, California. **Taken:** \$750 and mail sack contents.

29. November 3, 1883, Calaveras County

The Sonora to Milton, California, stage is stopped at the site of the first Black Bart holdup in 1875. **Taken:** Possibly \$4,764.

Legendary Poetry

Although Black Bart only leaves two poems at the scenes of his robberies, they contribute to his legendary fame. Some described them as "doggerel," but one thing is certain: He had an excellent sense of humor.

*Here I lay me down to sleep
To wait the coming morrow,
Perhaps success, perhaps defeat,
And everlasting sorrow. . . .
Let come what will, I'll try it on,
My condition can't be worse,
And if there's money in that box,
'Tis munny in my purse.*

—BLACK BART, THE POB.

Editor's Note: The verse on p. 64 should be inserted where the ellipsis is.

Where He Got the Name

The infamous robber refused to acknowledge that his real name was Charles E. Boles and served his prison term as Charles E. Bolton.

As for the nom de plume, Black Bart, Boles admitted he got the name from a character in William Henry Rhodes' *The Case of Summerfield*, an 1871 serial that ran in *The Sacramento Union*. Boles admitted, "when I was casting around for a pseudonym, the name just popped into my mind."



Wells Fargo Superintendent James B. Hume (left), along with Detective Harry Morse, grilled Boles for three hours, but the suspect didn't confess his guilt for some time.

— TRUE WEST ARCHIVES —



Reason McConnell was driving a "mud wagon," like this one, on Funk Hill. They had wider wheels for better traction in the mountains and foothills of California and Oregon.

— TRUE WEST ARCHIVES —

Aftermath: Odds & Ends

On November 17, 1881, Charles Bolton, alias Black Bart, pleaded guilty to a single charge of robbery and was sentenced to a remarkably light term of six years in San Quentin. With time off for good behavior, he was released after serving four years and two months.

The newspapers had a field day charging that Black Bart made a deal with the officers in exchange for the stolen gold. Harry Morse suffered the harshest criticism, as the papers questioned his version of the arrest and insisted that an informant had actually led Morse to Bart. One paper, *The San Francisco Examiner*, even questioned whether Boles was Bart.

Wells Fargo paid Morse and Calaveras County Sheriff Ben Thorn the bulk of the \$800 reward. Then Thorn and Morse got into a public spat, accusing each other of malfeasance in the case.

Thorn got the final salvo when he publicly reminded Morse of his bragging about an extra-marital affair on their ride from San Andreas to discover the stolen gold. It was a low blow from Thorn, but it worked. Morse never responded.

Black Bart was released from prison in January 1888. By mid-year, he was back in the news after three more stage holdups, in which Black Bart was named by Jim Hume as the main suspect. Boles disappeared for good. Even his long suffering wife, whom he abandoned in 1871, never heard from him again.

Recommended: *Black Bart: Boulevardier Bandit* by George Hooper, Word Dancer Press; and *Lawman: The Life and Times of Harry Morse, 1835-1912* by John Boessenecker, University of Oklahoma Press.



Picked to "Carry A. Nation"

Carrie A. Nation fought for prohibition with an ax.

She so believed the Lord picked her to "Carry A. Nation" into Prohibition, this ax-wielding, saloon-destroyer changed the spelling of her first name.

To this day, the woman originally born Carrie Amelia Moore is remembered lovingly as a prohibition crusader, or crudely as a battle-ax.

In her own eyes, Carry Nation was "a bulldog running along at the feet of Jesus, barking at whatever He doesn't like."

Her inflammatory actions and words made it clear what she thought He didn't like. As *The Los Angeles Times* has reported, "Nearly two decades before Prohibition took effect in 1919, her name and likeness appeared, mockingly, on cocktail napkins, as well as on such items as sugar packets. The souvenirs condemned or honored her campaign against the evils of 'demon rum,' tobacco, corsets, short skirts and masturbation."

From the day she smashed up her first saloon on June 1, 1900, in the small Kansas town of Kiowa (she said a voice told her to go there), until her death on June 9, 1911, she boldly fought her cause—sometimes to the chagrin of other prohibitionists. She didn't care; She was totally committed to her technique, which she called "hatchetation."

She had her reasons

Carrie was born November 25, 1846, in Kentucky, as the eldest child of a prosperous farmer and an insane mother who, at times, believed she was Queen Victoria.

Carrie, as she always signed her name until she decided another spelling was more potent for her cause, was a sickly child and spent much of her time with her father's slaves, reading the Bible.

In 1867, she fell in love and married a physician named Charles Gloyd, but he proved to be an alcoholic who couldn't support his family. The couple had one daughter, but the two had separated by the time she was born. Little Charlien would grow up to be "afflicted," and her mother

always blamed the father's drinking as the cause. Gloyd himself died, leaving his estranged wife and daughter destitute. Carrie would later credit her situation as an underpin for her crusade.

Carrie taught school for awhile (apparently, not very successfully) and eventually ran a boardinghouse until she remarried. In 1877, she wed David Nation, who was an attorney, minister and newspaper editor nearly 20 years her senior. They settled in Medicine Lodge, Kansas, in 1889—a fortuitous selection, since Kansas was the first state to prohibit alcoholic beverages in its state constitution. But even though that law was nine years old by the time the Nation family arrived, Carrie soon discovered saloons, or "joints," were thriving.

At first, she concentrated on civic and religious work, and was so generous, she was known as "Mother Nation," according to the Kansas State Historical Society online exhibit on Carry A. Nation. But all that would change dramatically. "By 1899 Nation was directing much of her energy towards temperance matters. She worked with other members of the local Woman's Christian Temperance Union (WCTU) to close seven illegal liquor outlets through non-violent means. Sometime during the spring of 1900, however, she turned to more aggressive methods," writes Robert Smith Bader, author of *Hayseeds, Moralizers, & Methodists*.

Carry Nation used rocks and brickbats for her first attack on Kiowa, where she smashed three joints. But she soon was carrying an ax as her favorite tool of

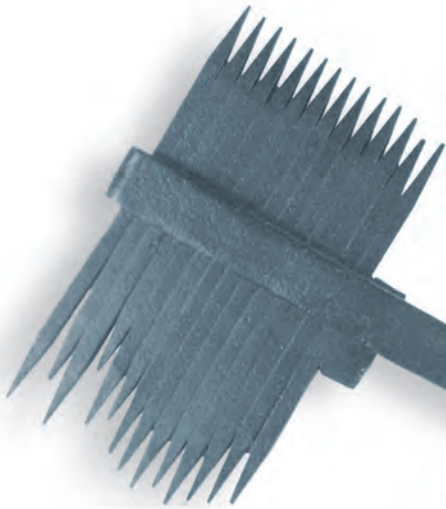


*To help pay her jail fines, Carry Nation agreed to give lectures under the management of James E. Furlong, a Lyceum Theatre manager in Rochester, New York. Above is one of the original lecture posters, which was donated to the Kansas State Historical Society in 1928 by F.M. Steves, who published Carry's autobiography *The Use and Need of the Life of Carry A. Nation*.*

— ALL IMAGES COURTESY KANSAS STATE HISTORICAL SOCIETY —

destruction. The Kansas Museum of History houses many items from her legacy, including a Crandall hammer meant for masons.

During her second assault in late 1900, she destroyed Wichita's finest hotel bar, for which she was jailed for three weeks.



Her tactics drew national attention—both praise and condemnation—and she justified her destruction by saying the saloons were illegal and shouldn't be operating in the first place. She also trademarked her name so its message would ring out.

"She presented a formidable obstacle to anyone attempting to stop her; her size (6 ft., 175 lb.) and her use of the hatchet to smash saloons became legendary," the *Columbia Encyclopedia* (Sixth Edition) notes. "Nevertheless, she was often attacked and beaten badly and was arrested 30 times in her life. Because of her unorthodox tactics, most temperance organizations were hesitant to support her. She did, however, focus public attention on the cause of prohibition and helped create a public mood favorable to the passage of the Eighteenth Amendment. She was also a forceful advocate of woman suffrage, although she received little support from suffrage organizations."

Her tongue was formidable, too. She's famous for this blast: "Men are nicotine soaked, beer besmirched, whiskey greased, red-eyed devils."

She didn't confine her brand of political commentary to faceless groups. She suggested President William McKinley could have survived his assassination in 1901 "had his blood not been poisoned with nicotine." And she dismissed the next president, Theodore Roosevelt, as a "bloodthirsty, reckless, cigarette-smoking rummy." She labeled Los Angeles as the most "immoral" city she'd ever seen.

Her ax wielding only lasted a year. By 1901, she was on the lecture circuit, raising money to pay off the many fines she'd racked up from all those arrests. Besides her speaking fees,



she found an amusing way to make more money—she sold pewter hatchet pins!

In 1903, she appeared in a play titled *Hatchetation*. By then, her husband had divorced her, claiming she'd abandoned her family for her cause.

She lived in Kansas until 1905, when she moved to Oklahoma Territory and helped that state enter the union with a dry constitution. She toured Europe in 1908, and by 1909, she had settled in Arkansas, where she died at age 65.

She never lived to see the 18th Amendment that imposed prohibition on the entire nation.

For the last 32 years, Carry Nation has been celebrated with a festival in Holly, Michigan. "The Carry Nation Festival is held each year to honor the great prohibition's visit to Holly back in the days when Holly was a booming railroad town," its website notes. "Holly was a perfect choice as it was riddled with taverns and ladies of ill repute. Those railroad workers were known for their sinful ways, and Carry was determined to clean up the town. Our festival commemorates her feisty visit to Holly."

Holly may be the only town left that's willing to pay public tribute to the ax-wielding prohibitionist.

"Carry Nation's use of violence to accomplish her ends may be seen as part of frontier thinking, where each man thought he was a law unto himself. But by the early

The Kansas Museum of History in Topeka offers an exhibit on Carry A. Nation, which features the Crandall Hammer (left) that she used to smash up the saloons, which she donated to the Kansas State Historical Society. Other items in the exhibit include fragments from smashed saloons, Nation's diary, photographs and portraits of her and some issues of her newsletter: The Smasher's Mail.

1900s, such thinking was clearly out of place. Carry Nation has gone down in history almost as a joke, but her name is classic among women of the American West," writes Judy Alter, in *Extraordinary Women of the American West*.

As usual, Carry A. Nation gets the last word. Her tombstone is inscribed, at her request: "She Hath Done What She Could."



Did you know?



Prohibition, pushed by fundamentalist religious groups, produced one of the worst examples of "unintended consequences": the rise of organized crime. It thrived when liquor was illegal with the most prominent profiteer being "Scarface" Al Capone, who history records as also being responsible for most of the 130 murders in Chicago during 1926-27.

Is America Ready for a Gay Western?

Some straight talk on a closeted topic.

With gay characters out in the open in films such as *Kinsey*, *Alexander* and the upcoming Ang Lee Western *Brokeback Mountain*, Hollywood seems to be finally out of the closet . . . because America is.

"American culture has become more queer—queer in ways that almost grosses me out a little," John Cameron Mitchell, director of the gender-bender flick, *Hedwig and the Angry Inch*, told *Variety* in April 2005. Screenwriter Don Roos (*The Opposite of Sex*) agrees, "American culture does in a way seem more gay. It also seems to be getting more Christian."

But don't think for one minute that Heath Ledger and Jake Gyllenhaal's sexual advances in *Brokeback Mountain* are the gay movement's first win against the *Will & Grace* syndrome—a lack of kissing and sex among gay characters. *The Celluloid Closet*, written by Vito Russo and adapted into a film released in 1996, shares the complex history of homosexuality in film. The gay kiss that first sent people storming up the aisles was in *Making Love*, starring Harry Hamlin and Michael Ontkean. Hamlin remembers being advised not to star in the film. "Hollywood was pretty much of a cowboy town," he says, adding "and a straight cowboy town."

Gay kisses vary in film history from a casual, everyday kiss in *Sunday, Bloody Sunday* to a dying farewell in the Academy Award-winning film *Wings* to an assault in *The Sergeant*.

When Susan Sarandon kissed Geena Davis at the end of *Thelma & Louise*, queer pop culture critic Susie Bright told Russo she was reminded of *Butch Cassidy and the Sundance Kid*, when they die together in a hail of bullets. Although, if the duo had kissed at the end of that movie, "they would have had more reason to shoot them," she says.

Tom Hanks won an Oscar in 1993 for his

role as a gay AIDS man in *Philadelphia*, a movie he hopes sends the message that whether you're gay or straight, "love is spelled with the same four letters."

If you're thinking homosexuality is a modern incarnation in film, then what's with the 1896 Edison Studios film of two men dancing together to another man's fiddle? There's also 1923's *The Soilers*, featuring a flamboyantly gay character—a popular gag in parodies at the time. Films evolved from these characters to indirect expressions due to the 1934 Hays Code, which included depictions of homosexuality among its restrictions.

Such serpentine depictions from the Hays era are seen in Western films *Johnny Guitar*, in which Joan Crawford challenges a butch Mercedes McCambridge, and *Red River*, with its homoerotic scene of Montgomery Clift and John Ireland admiring each others' guns.

"We could only express ourselves indirectly, just as people on the screen could only express themselves indirectly," says film historian Richard Dyer in *Celluloid Closet*. "The characters are in the closet, the movie is in the closet, and we were in the closet."

The 1960s' liberation movement finally whittled away this code, resulting in films that led to today's celebratory flicks.

Is America ready for a gay Western? Cinematic history suggests the country has been primed for quite some time. Even when Osgood discovers his beloved is really a man in 1959's *Some Like It Hot*, he's not bothered at all, saying simply "Well, nobody's perfect," just before the movie fades out.

The "gay Western" has already garnered the top award at this year's Venice

Film Festival. "When people like those at the first press screening tonight walk out of the theater and say 'I don't care if I'm gay, I'm straight, I'm bi, I'm tran, I've just seen one of the great love stories in cinema history' . . . when I hear that, I feel like I could retire tomorrow," says James Schamus, producer and co-head at Focus Features, which



Are YOU ready for a gay Western?

TRUE WEST POLL

Do you believe the upcoming gay Western *Brokeback Mountain* will be successful? Yes, say 15 percent of our readers, while 85 percent believe it will not be a success.

releases *Brokeback Mountain* this December.

An advocate for letting love takes its course, *Ruthless* online zine's reporter Matt Cale stated the "two simple, inarticulate men . . . driven by complex emotions and longings that even they could not hope to explain" make this film "one of the year's best."

Europeanfilms.net Editor Boyd van Hoeij called the film "nothing short of a triumph."

Even *The Hollywood Reporter* touted the Western as a love story, giving more credence to the normalcy of homosexuality in America. "*Brokeback Mountain* will appeal to moviegoers who enjoy grand filmmaking and poignant love stories, whether gay, hetero or otherwise."

But if you're still convinced gay cowboys is an incongruous pairing, you've obviously never heard of the International Gay Rodeo Association. Inspired by the first gay rodeo held in Reno, Nevada, in 1975, the organization supports 24 regional gay rodeos across the United States.

If that's too modern for you, then check out Chris Packard's book *Queer Cowboys*, which discusses erotic male friendships in 19th-century American literature.

And if you're doubting that America's gay-friendly, then you obviously don't have your gaydar aimed right (or, should that be, left?).

Just this September, the California legislature handed Gov. Arnold Schwarzenegger a political hot potato by passing an act that recasts the definition of marriage as between two persons (which he did veto soon after). Massachusetts opened the floodgates in 2004 by issuing the country's first same-sex marriage licenses.

Soon, you may be hearing people say, "I Want My Gay TV." MTV's Brian Graden (responsible for *Punk'd* and *The Osbournes*) just launched the gay-themed cable channel Logo in 10 million homes on June 30.

Like it or not, America appears ready for a gay Western, but we'll see if Heath and Jake send you storming out of the theaters.

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Stark Visions of Frontier History

Explorations of moral issues in this year's Westerns raise eyebrows.

Last year marked the first time since Kevin Costner's *Dances With Wolves* (1990) that a Western was at the center of a broad and often contentious debate.

When HBO launched its series *Deadwood*, critics and Western fans engaged in heated arguments over its profanity and violence.

This year we have not only *Deadwood*'s second season to contend with, but two other Westerns that have raised eyebrows: TNT's summer miniseries *Into the West*, an ambitious project committed to giving a balanced view of America's Western experience, and Focus Features' *Brokeback Mountain*, a gay-themed modern Western featuring a 20-year love affair between two cowboys, played by young heartthrobs Jake Gyllenhaal and Heath Ledger (read our feature on gay heritage in the West, p. 41).

Are these true Westerns in the sense that they explore moral issues and "do the right thing," or distortions of a beloved genre pandering to the lowest common denominator or "politically correct" sensibilities?

Decisions of moral conscience have always been pivotal to Westerns, both as they further the plot and, particularly, define heroism. Not always easy to watch, however, these decisions can challenge audiences to question accepted views and practices. In fact, the Western has a long tradition of tackling controversial social issues—McCarthyism, racism, war, violence—and filmmakers have often been criticized for their efforts. When Gary Cooper threw his marshal's badge in the dirt at the end of *High Noon* (1952), John Wayne called it the most un-American thing he'd ever seen. Fifteen years later, a *New York Times* reviewer described anyone who would voluntarily sit through *The Good, the Bad and the Ugly* as "not someone I should want to meet, in any capacity, ever." Looking back at *Dances With Wolves* and even *Unforgiven*, we can see filmmakers taken to task by those who saw them advocating a certain point of view.



Heath Ledger (left) plays Ennis Del Mar to Jake Gyllenhaal's Jack Twist in the upcoming gay Western, *Brokeback Mountain*. "An achingly sad tale of two damaged souls whose intimate connection across many years cannot ever be properly resolved," *Variety* calls the film, adding that Heath Ledger gives an "outstanding performance"; Ledger "is powerfully impressive as a frightened, limited man ill-equipped to deal with what life throws at him."

— COURTESY FOCUS FEATURES / BY KIMBERELY FRENCH —

But these and other controversial Westerns advance the genre by crossing new boundaries. Focusing on difficult moral dilemmas or creating less than savory heroes, they set the bar ever higher. In their multifaceted characters and social relationships, in their poignancy and jarring storylines, they touch a cord and often draw broad and diverse audiences. The most controversial Westerns of 2005, *Deadwood*, *Into the West* and *Brokeback Mountain*, may make some viewers uncomfortable, but they are pushing the edge of the genre, forcing audiences out of the comfort zone of a man on horseback sacrificing for the good of the community into the realm of true human existence that is never black and white, but always various shades of gray.

Deadwood is a mastery of complexity and extremes. The lure of opportunity and adventure is undermined by the realities of despair and exploitation. Despicable acts of violence are set in contrast to small acts of kindness. Sheriff Seth Bullock, the moral man with rage in his heart, is juxtaposed to saloon owner Al Swearengen, the vicious

opportunist who recognizes the importance of moral order. A new bicycle is the source of great fun and amusement one week, but the catalyst of an accidental trampling and death of a young boy the next. Swearengen and his crew can be disgusted at the treatment of Chinese prostitutes who are kept in outdoor cages, but in the next breath, they supply "chinks" to Hearst mining interests at half the price of what the San Francisco "chink" currently offers.

We may bemoan this no-holds-barred approach, but *Deadwood* reminds us that the history of the Old West is not always a pretty one. "Things should be told accurately," says Dave Baldwin, executive vice president of Program Planning at HBO. "I think if you're going to portray a moment in time, you need to do it right."

And HBO is not alone in believing so. TNT's *Into the West* offers a similarly stark vision of our frontier history. Producer Steven Spielberg, drawn to the drama of the Old West, describes the miniseries as "the clash of cultures and the eventual overwhelming of one nation's way of life

over another." Spanning the 19th century, from its early years of trailblazing mountain men to its close with the massacre at Wounded Knee, *Into the West* chronicles the experiences of two families: one Native American, one white. The miniseries, billed as the story of both sides of the conflict, is decidedly pro-Native American in its stance, particularly by the third of its six installments. "As you watch the entire series," says Director Jeremy Podeswa, "you really get the sense of the profound, sad near-destruction of a culture." *Into the West* ends on a rather syrupy note—"even though the culture may have been overwhelmed," Podeswa adds, "the spirit of the people has survived"—but the miniseries is a powerful reminder of a tragic and brutal history that is all too easily ignored.

Ending 2005 with a bang is *Brokeback Mountain*, due out in December. Described by Director Ang Lee as a "great American love story," the film is already winning fans who awarded it the top prize at the Venice Film Festival (held this past September). This story of ill-fated love set against the magnificence of Western landscape is hardly a new one, except for one thing: the lovers at the center of this film are two men. In their

struggle to fight the yearning they have for one another, we see the pain and consequences of prejudice and hatred, from robbing someone of a life fulfilled to extinguishing that life altogether. While a small budget film by Hollywood standards, *Brokeback Mountain* boasts an impressive pedigree: directed by Academy Award-winning Director Ang Lee and coscripted by Pulitzer Prize-winning novelist Larry McMurtry from a short story by another Pulitzer Prize winner, Annie Proulx. The studio, Focus Features, which has produced award-winning films such as *The Pianist*, *Eternal Sunshine of the Spotless Mind* and *Lost in Translation*, is positioning *Brokeback Mountain* to be in the running for this year's Academy Awards.

The Western, as a genre, is about many things: perseverance, courage, dogged determination. But at its heart, the Western is about survival. It is about life at its most basic, stripped of all social comforts and safety nets. It is about longing and loss. Spare and raw, Westerns expose the extremes of human emotion and behavior.

All three Westerns give us examples of extraordinary valor, but also unspeakable brutality; victory against insurmountable

Love is a Force of Nature

Brokeback Mountain breaks the mold.

Is America ready for gay cowboys? *Brokeback Mountain's* producer James Schamus is hopeful. "Even though we think of this as a very polarized country on this subject," he says, "we're less polarized than the media would lead us to believe. These stories are very American. We all know someone in this situation. It's a story that could literally happen anywhere."

This universality, along with the fact that no major studio has ever tackled this issue, has given *Brokeback's* filmmakers the opportunity to stretch not only the bounds of Westerns, but of romance dramas as well. "Hollywood love stories have become the story of my \$25 million corporation kissing your \$17 million corporation," adds Schamus, "not a lot of tension or surprise. Here's a movie about genuine love, genuine consequences, genuine stakes. That's a rarity today."

Damon Romine, Entertainment Media Director for the Gay and Lesbian Alliance Against Defamation, believes audiences will come to see the film because of its power. "Whatever a film's subject matter," he says, "people show up to be entertained and to see a great story. Love between two people is universal." Bottom line, though, is the film's honest treatment of gay relationships,



In HBO's *Deadwood*, Al Swearengen (played by Ian McShane) rouses the sheriff's (Seth Bullock, played by Timothy Olyphant) sense of moral justice to stand united against corrupt elements from Yankton.

— COURTESY HBO DEADWOOD / BY PRESHANT GUPTA —



something he embraces. "I'm encouraged by the movie posters (see above) with Heath and Jake and the tagline 'Love is a Force of Nature,'" he adds. "They're not shying away from the fact that at the heart of this story is the relationship between these two men."



*Touted as a "journey to the heart of the American Dream," the Steven Spielberg-produced **Into the West** is a six-week TNT miniseries that inspired critics and audiences everywhere to reexamine how whites impacted Native American life.*

— COURTESY TNT / BY CHRIS LARGE —

odds, but also crushing defeats; elation at even simple accomplishments, but also devastation at life's injustices. They show that we continue to look to Westerns to give us what we have always loved about the genre—a genuine human experience.

Those of us who have enjoyed Westerns all our lives wonder where the next generation of fans will come from. People under 50 didn't grow up with Westerns. Many have never even heard of Roy Rogers or Gene Autry or Hopalong Cassidy. But these new Westerns are finding a broad-based following, both among older as well as younger viewers. *Deadwood's* audience, according to HBO's Dave Baldwin, "is a very different [one] than watched the theatricals and the movies Turner Broadcasting has put on. Our audiences tend to be a bit younger

and more female as well." *Brokeback Mountain*, with its cast of 20-something stars and a timely topic, could very well draw the same.

The year 2005 may mark a resurgence for Westerns, as 2006 promises to give us even more. Among others, we'll see the third season of *Deadwood*, Tim McGraw's *Flicka*, Robert Duvall's miniseries *Daughters of Joy*, Brad Pitt's *The Assassination of Jesse James* and Jon Voight's *September Dawn*, a dramatization of the 1857 Mountain Meadows massacre of a wagon train by a renegade Mormon band.

The Western dead? That'll be the day.



Yardena Rand is a member of the Western Writers of America and the author of *Wild Open Spaces: Why We Love Westerns*. Please visit www.ilovewesterns.com for more information.

WESTERNS IN THE WORKS

Matthew McConaughey is hooked on *The Shadow Riders*—a John Woo adaptation of Louis L'Amour's Western novel of the same name. Also connected to the project are **Josh Lucas** (*An Unfinished Life*; *Snowy River: The McGregor Saga*) and **Johnny Knoxville** (*The Dukes of Hazzard*).

New Mexico wins the bid against Southern Alberta as the location for *Seraphim Falls*, starring **Liam Neeson** and **Pierce Brosnan**, who replaced **Richard Gere**. Set in the post-Civil War West, Col. Morsman Carver (Neeson) vows to kill Gideon (Brosnan) and chases him over the mythical West.



The Far Side of Jericho stars three widows on the run from villains.

— COURTESY NEW MEXICO FILM OFFICE —

Women on the run encapsulates *The Far Side of Jericho*, which just finished filming in New Mexico and is due out in 2006. Three widows (played by **Suzanne Andrews**, **Judith Burnett** and **Lissa Negrin**) of an outlaw gang of brothers find themselves chased by villains who think the women know where their husbands hid the missing bank loot. The women need to find the treasure, or they'll end up like their dearly departed husbands.



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Ned Christie's cabin was under attack. More than two dozen lawmen surrounded the Indian Territory home in November 1892.

They were trying to capture or kill Christie—a Cherokee who was wanted in connection with the killing of a U.S. deputy marshal five years earlier. They'd been trying to force him from this home for more than three years. And for three years, they had failed.

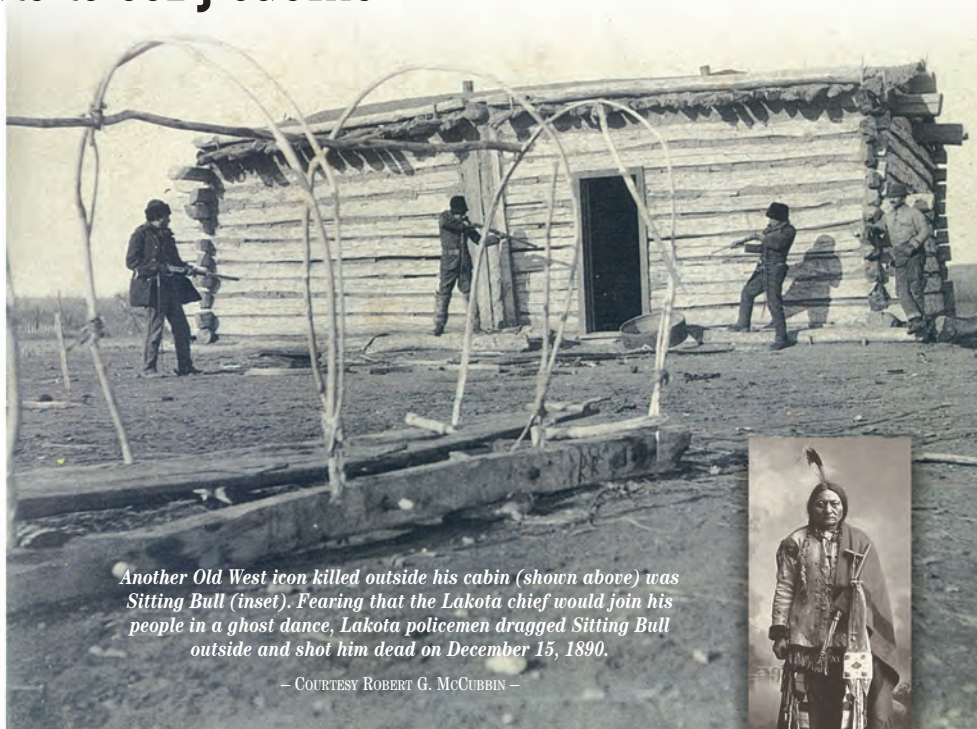
This time was no different. The cabin wouldn't yield. Bullets bounced off. Cannonballs failed to knock holes in the log walls. Some reports stated Christie laughed through the entire battle, firing taunts and bullets at the impotent officers—all the while, safe inside his cabin.

It's probably better to call it a fort. It was literally a cabin within a cabin, with sand poured between the walls. The building was two stories with one door and no windows, although the upper floor had portholes that allowed the occupants to rain bullets on intruders. There was a root cellar to hold food. Furniture was scarce, but there was space for guns and ammunition. Some believed the cabin was impregnable.

It wasn't. A load of dynamite took off a corner of the building and started a fire. Christie came out shooting, only to fall in a hail of lead. His body was carted away, while his home burned to ashes.

Needless to say, Ned Christie's place was not your typical log cabin. Heck, there really wasn't a "typical" style in the first place. Yet, cabins were almost omnipresent in the Old West. Outlaws, lawmen, gunfighters, pioneers, farmers and ranchers—all needed someplace to call home, be it ever so humble.

Yes, some homes were made of logs. Others, out of wood planks. Sod and stone were popular, often augmented by animal hides, canvas or any material that would provide some semblance of shelter. Whatever was at hand was used.



Another Old West icon killed outside his cabin (shown above) was Sitting Bull (inset). Fearing that the Lakota chief would join his people in a ghost dance, Lakota policemen dragged Sitting Bull outside and shot him dead on December 15, 1890.

— COURTESY ROBERT G. McCUBBIN —

And the early homes, usually made for and by bachelor pioneers, were cramped; the height, length and width were just barely larger than a man's size, meaning he ducked to get inside. Many cabins didn't have floors, windows, fireplaces or stoves. They provided a little security and a bit of shelter from the weather, but they were not built for comfort.

And that meant there wasn't much room for anything besides the people. One settler said his cabin featured "a small table about three feet square, a wooden bench to sit on, a wooden bunk in one corner for a bed, a water bucket, two tin dishes, and a fry pan."

As women became part of the frontier equation (you knew this was coming), cabins grew in size and features. Two-story buildings became more common. Windows were made of real glass, and housewives made curtains to add color. A stone fireplace added light and heat. For cooking over these fireplaces, settlers brought along pots and pans and utensils, along with plates and cups for serving the meals. Some hauled out actual furniture, such as dressers, cabinets and beds. Additional chairs and footstools were made or bought, to be placed in the sitting area near the fire. Rugs were thrown down on the now-finished floors. To spruce things up even more, photographs, rustic

artworks and floral displays were placed on walls and mantles.

For a fortunate few, music filled the home with the addition of a piano or pump organ. This was the lap of luxury, and then some.

Now history repeats itself—to a point. Log homes are all the rage, although Ned Christie and other Old West denizens may be a bit skeptical about calling them "cabins." These structures are a little rough to our modern sensibilities, yet, they do more than shelter us from weather and marauders. At the very least, they give those of us with frontier dreams a chance to live the life without most of the hardships. And if we've got the cash, the reality can be downright opulent.

If you're inclined to go the log cabin route, you'll need just the right items to put in it. After all, to create the decor of rustic splendor, just anything won't do.

So we've got some suggestions about what you should have for your own frontier paradise and what you should give to those who also own a cabin retreat. They're the little touches that make a cabin a home—a place of pride and accomplishment. Okay, maybe you won't defend your castle to the death like Ned Christie did. But then again. . .

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Art

- | | |
|----------------------------------|-------|
| 101 A-1 Beer Prints | p.43 |
| 102 Big Horn Print Gallery | p.107 |
| 103 Bronze Montana | p.59 |
| 104 D. Wyatt Taylor | p.102 |
| 105 Dakota Rocks Western Gallery | p.113 |
| 106 George Boutwell | p.107 |
| 107 JB's Wild Wyoming | p.60 |
| 108 Lee Dubin Art | p.33 |
| 109 Maze Creek Studio | p.113 |
| 110 SOARR Foundation | p.56 |
| 111 Two Rivers Gallery | p.1 |
| 112 Zon International Publishing | p.60 |

Books/Publishers/Media

- | | |
|-------------------------------------|---------|
| 113 "Hell to Pay" | IFC |
| 114 Arthur Clark Company | p.113 |
| 115 Billy the Kid Book/Bonny Holder | p.100 |
| 116 Buffalo Gals/West Was Worn | p.100 |
| 117 Countrywoods Video Productions | p.51 |
| 118 dimenovels | p.111 |
| 119 Early West | p.62-63 |
| 120 Edward R. Hamilton | p.112 |
| 121 Harper Collins | p.5 |
| 122 High Plains Press | p.100 |
| 123 Ken Overcast | p.111 |
| 124 Louis L'Amour Trading Post | p.112 |
| 125 Montana Historical Society | p.71 |
| 126 Mountain Press Publishing | p.98 |
| 127 Old West Shop | p.108 |
| 128 PBS Home Video | p.58 |
| 129 Route 66 Films | p.59 |
| 130 SOARR Foundation | p.56 |
| 131 Tor/Forge Books | p.9 |
| 132 Tri Star-Boze—Blaze Away | p.40 |
| 133 Vanderbilt University Press | p.101 |
| 134 VCI Entertainment | p.51 |

Clothing/Accessories

- | | |
|------------------------------|-------|
| 135 Austin-Hall Boot Co. | p.109 |
| 136 Bennett Fine Jewelry | p.57 |
| 137 Bronco Trading Co. | p.44 |
| 138 Buckaroo Bobbins | p.114 |
| 139 CABoots | p.60 |
| 140 Catalena Hatters | p.34 |
| 141 Cattle Kate | p.114 |
| 142 Cigar King | p.46 |
| 143 Circle KB Leatherworks | p.109 |
| 144 Coronado Leather Company | p.108 |
| 145 Covey of Quail | p.58 |
| 146 Cowboy Corral | p.14 |
| 147 Crawford & Co | p.105 |
| 148 Crazy Horse | p.113 |
| 149 Flint Hat Shop | p.59 |
| 150 Formco, Inc. | p.57 |
| 151 Golden Gate Western Wear | p.25 |
| 152 Jaxonbilt Hat Co. | p.110 |

- | | |
|--------------------------------|-------|
| 153 Limpia Creek Hats | p.42 |
| 154 Lucchese Boots | p.27 |
| 155 Maynard Buckles | p.112 |
| 156 Medicine River Trading Co. | p.106 |
| 157 Montana Silversmiths | p.58 |
| 158 Oriental Saloon | p.107 |
| 159 Ranks Mercantile | p.112 |
| 160 Red Bluff Buckles | p.58 |
| 161 Silver J Western Wear | p.113 |
| 162 Silverado Mining Company | p.117 |
| 163 Southwest Affinity | p.61 |
| 164 Texas Jacks | p.110 |
| 165 Tom Hirt Hats | p.109 |
| 166 Tom Paul Schneider | p.110 |
| 167 Tonto Rim Trading Co. | p.114 |
| 168 Vogt Western Silversmiths | p.28 |
| 169 Weather Hat Co. | p.56 |
| 170 Wild West Mercantile | p.89 |
| 171 Wyoming Custom Leather | p.61 |

Collectibles

- | | |
|-----------------------------------|-------|
| 172 Collectibles Insurance Agency | p.102 |
| 173 F & R Bronze Co. | p.105 |
| 174 Michael Garman Galleries | p.4 |
| 175 Rare Newspapers | p.114 |

Firearms/Accessories

- | | |
|-------------------------------------|-------|
| 176 A. Uberti | p.21 |
| 177 Ajax Custom Grips | p.90 |
| 178 Alfonso of Hollywood | p.33 |
| 179 Bar S Grips | p.111 |
| 180 C. Sharps Co. | p.106 |
| 181 Capitol Arms, LLC | p.107 |
| 182 Carrico's Leatherworks | p.55 |
| 183 Cimarron F.A. Co. | p.113 |
| 184 Cobra Enterprises | p.56 |
| 185 Collector's Armoury | p.71 |
| 186 Colt's Manufacturing Company | p.15 |
| 187 Dennis Yoder | p.106 |
| 188 Dixie Gun Works | p.34 |
| 189 Great Western Shows | p.75 |
| 190 Henry Repeating Arms Co. | p.3 |
| 191 John Bianchi's Frontier Leather | p.110 |
| 192 Kansas Territorial Leathers | p.107 |
| 193 Oregon Trail Safe | p.111 |
| 194 Pleasant Valley Saddle Shop | p.113 |
| 195 Powder, Inc. | p.112 |
| 196 S.A.S.S. | p.81 |
| 197 Stoeger Industries | p.11 |
| 198 Sturm Ruger | p.7 |
| 199 Texas Gunslinger | p.107 |
| 200 Ultramax | BC |
| 201 Walker '47 | p.105 |
| 202 Wm. Brown Holster Co. | p.114 |

Food/Accessories

- | | |
|---------------------|------|
| 203 BuffaloGuys.com | p.57 |
|---------------------|------|

- | | |
|--------------------------|------|
| 204 Chalet Market | p.58 |
| 205 Chugwater Chili | p.59 |
| 206 Earp's Western Foods | p.45 |
| 207 JB's Wild Wyoming | p.60 |

Home Furnishings

- | | |
|--------------------------------|-------|
| 208 Accents of the West | p.55 |
| 209 All That Cowboy | p.110 |
| 210 Big Bronco | p.61 |
| 211 Broken Bit & Spur Entities | p.108 |
| 212 Cadillac Jack's | p.75 |
| 213 Cattle Creek Gallery | p.60 |
| 214 Cowboy Crafts | p.106 |
| 215 Cowboy Home Décor | p.58 |
| 216 Cowboy Images | p.61 |
| 217 Southwest & Beyond | p.111 |
| 218 Texas Country Furniture | p.112 |
| 219 West Creation | p.56 |
| 220 Wild West Wicks | p.60 |

Horses/Saddles

- | | |
|-------------------------------|-------|
| 221 Antigua Morgans | p.107 |
| 222 Blevins Mfg. Co. | p.98 |
| 223 Custom Cowboy Shop | p.58 |
| 224 Deseret Saddlery | p.108 |
| 225 Down Under Saddle Supply | p.85 |
| 226 Flat Creek Saddle Shop | p.106 |
| 227 Platte Valley Saddle Shop | p.109 |
| 228 Robinson Saddlery | p.110 |
| 229 Wil Howe Ranch | p.92 |

Hotel/Ranches/B&Bs

- | | |
|------------------------------|------|
| 230 Curly Bills B & B | p.92 |
| 231 Double E Guest Ranch, NM | p.93 |
| 232 Irma Hotel, WY | p.93 |
| 233 Izaak Walton Inn, MT | p.24 |

Misc.

- | | |
|-------------------------------------|----------|
| 234 AllOccasionShopping.com | p.60 |
| 235 Atlanta Cutlery | p.55 |
| 236 B & W Custom Truck Parts | p.17 |
| 237 Coltsfoot, Inc. | p.114 |
| 238 Cowboy Toys & More | p.59,105 |
| 239 Dave Ellis Canvas Products | p.108 |
| 240 Dickinson Cattle Co. - Breeding | p.111 |
| 241 Dickinson Cattle Co. - Skulls | p.108 |
| 242 Good Time Stove Co. | p.109 |
| 243 Lawman Badge Co. | p.109 |
| 244 Logan Coach | p.114 |
| 245 Nailhead Spur Co. | p.105 |
| 246 NFR Cowboy Christmas Show | p.83 |
| 247 Old Tucson Studios | p.53 |
| 248 Oldwestsigns.com | p.106 |
| 249 Pieces of History | p.106 |
| 250 Ross Taylor Originals | p.55 |
| 251 Roudebush Company | p.57 |
| 252 Sheridan Tent & Awning | p.57 |
| 253 Sloan Brands | p.57 |

Fleshing Out Portraits

Sculptor John Coleman explores art masters Bodmer and Catlin.

History is not always confined to books. Paintings and sculptures often depict historical figures or events with great accuracy.

Depending on the artist's vision and talent, certain works also capture the emotions of the moment. For instance, *Washington Crossing the Delaware* by Emanuel Leutze (1816-69) "speaks" volumes about the general's determination.

In a similar fashion, John Coleman's life-sized sculpture of *Addih-Hiddisch, Hidatsa Chief* dramatizes the Indian's courage and pride. The powerful work is a highlight of "Caught in Time: The Sculpture of John Coleman," an exhibit which continues through December 31 at Desert Caballeros Western Museum in Wickenburg, Arizona. Attracting wide, critical acclaim, this sculpture won the gold medal at the prestigious Cowboy Artists of America (CAA)

Karl Bodmer's *Addih-Hiddisch, A Minatarri Chief* is *Tableau 24* from the atlas *accompanying Prince Maximilian of Wied's Travels into the Interior of North America, 1832-34. The chief was in charge of the tribal medicine bundle for North Dakota's Fort Clark, and his impressive military record is evident in the tattoos covering his body.*

— COURTESY JOSLYN ART MUSEUM / OMAHA, NEBRASKA —



show last year in Phoenix and also won CAA's Best of Show. The Phoenix Art Museum subsequently purchased the work.

Coleman's first solo exhibition includes other Native American subjects (such as Keokuk, Two Crows and Four Bears) inspired by the paintings of George Catlin (1796-1872) and Karl Bodmer (1809-1893) that were created during the 1830s. Retracing the 1805 route of Lewis and Clark and braving innumerable hardships, Pennsylvania's Catlin and Switzerland's Bodmer created the only existing visual record of tribes like the Blackfoot, Sioux and Hidatsa.

Before embarking upon his Explorer Artist Bodmer/Catlin series 18 months ago, this Prescott, Arizona, sculptor focused on mythological themes and characters, employing a lyrical, storytelling style reminiscent of old masters such as Antonio Canova (1757-1822) and Pietro Bernini (1562-1629). His monumental *Kokopelli* celebrates both the humor and cunning of the mythological character sometimes described as the Native American version of the Pied Piper.

"When images come from another culture, historic[al] accuracy is of the greatest importance," Coleman says. "Actually, the explorer series idea occurred about 10 years ago when I was researching clothing and ceremonial accouterments. I was struck by the scarcity of early Native American images before the camera's invention. I was also very impressed by Bodmer and Catlin, who by venturing out and painting these people where they lived, captured the kind of images that create emotional connections."

The research-intensive artist goes on to explain that by fleshing out the portraits, his goal is to pay homage to the pioneering painters with the series. "I also hoped to instill my sculptures with the essence that Bodmer and Catlin captured of their subjects' personalities," he adds.

Coleman has achieved his goal, says Royce Kardinal, director of the Western Museum, adding "John has not only captured what Catlin and Bodmer saw but, more importantly, he has captured the awe of what



John Coleman captures the awe that Bodmer and Catlin must have felt in the chief's presence.

— COURTESY DESERT CABALLEROS WESTERN MUSEUM —

these artists certainly felt in the presence of an archetype such as Addih-Hiddisch."

The influence of the artist's past mythological works, combined with his intense historical research and dazzling technique, have obviously imbued the subjects of the explorer series with a fabulous, larger-than-life aura.

"Caught in Time" is on exhibit at Desert Caballeros Western Museum through December 31, 2005. For more information, call 928-684-2272.



A Scottsdale, Arizona, freelancer, **Oriana Parker's** historical play, *Sleeping with Ghosts*, has been performed annually in Prescott since 2002.



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I'm sneaking across the Missouri River, as it may be safer traveling incognito.

It seems I ticked off a resident or two the last time I mentioned Council Bluffs, Iowa, in this ol' rag. I don't recollect the exact words used, but "seamy underbelly" comes to mind. Iowans have also been perturbed by my fondness of Omaha, Nebraska. So I decided, seeing how more than 10 years had passed since my last visit, that maybe I should check out both cities again.

There's a lingering feud in these parts. Council Bluffs dislikes its neighbor across the bridge, and Omaha probably would, too, if it ever noticed the other burg. Fights like this aren't new, of course. Take Dallas/Fort Worth, for example. But it doesn't make much sense.

"It's like the Greeks and the Turks," says a Council Bluffs woman, who works in Omaha. "They're pretty much the same people, same culture, same food, just different names, but they hate each other."

Council Bluffs' argument is that it came first, and it did. The city also lays claim to plenty of Western historical sites, and I can't deny it. We may not remember Buffalo Bill Cody (an Iowan, I may add) if not for Council Bluffs. After all, Ned Buntline wrote "Buffalo Bill, the King of Border Men" for the *New York Weekly* while staying at the city's Pacific House.

Council Bluffs celebrates its Western heritage, too, at the Western Historic Trails (Lewis & Clark, Mormon, California, Oregon) Center, the Union Pacific Railroad Museum (in a restored Carnegie library) and the Historic Gen. Dodge House (home to Grenville M. Dodge). Plus, the Mid-America Center will play host to the National Congress of Old West Shootists Convention & Sale next year on February 17-19.

No, Council Bluffs isn't the hick burg Nebraskans would have you believe,

although one Council Bluffs local told me at a book signing, "Man, I don't read. But if I did, I'd buy your book."

Then again, Omaha isn't a crime-filled, traffic-congested urban blight populated by arrogant S.O.B.'s. Sprawling, maybe, but Omaha maintains charm and history.

The Joslyn Art Museum has a stunning collection of everything from Monet to Pollock, plus a treasure trove of Western art, including Karl Bodmer's watercolors and prints from his 1832-34 journey up the Missouri with German Prince Maximilian.

Omaha's Henry Doorly Zoo, featuring the outstanding Hubbard Gorilla Valley, Kingdoms of the Night and Desert Dome exhibits, rivals anything this side of San Diego, and it even has its own Buffalo Bill connection. The showman loaned a few bison to what was then Riverview Park in 1898.

General George Crook called Omaha home during his stay at Fort Omaha, and Crook's restored residence, next door to the Douglas County Historic Society, is a must-stop for any Western buff. Besides, society director Betty Davis can fill volumes with her knowledge of area history.

Up the road is the Mormon Trail Center at Historic Winter Quarters, site of the Latter-day Saints' 1846-47 encampment. Opened in 1996, the center details the ordeal of Mormon pioneers. "Many early settlers were not Daniel Boones," Director Ronald W. Thurber says. "They were city slickers."

Train lovers of all ages will enjoy Omaha's Durham Western Heritage Museum, a Smithsonian Institute affiliate housed in the art deco 1931 Union Station. There's historic Boys Town, too, plus hometown hero Warren Buffett and his favorite restaurant, Gorat's. I don't think Council Bluffs can top Gorat's T-bone.

Then again, Omaha lacks an 1885 Squirrel Cage Jail. That's in Council Bluffs, along with three casinos and one loyal *True West* reader who doesn't tar and feather me for slamming her hometown. So much for being incognito.

Now if only the rest of Council Bluffs and Omaha could be so forgiving. Can't we all get along?



Road warrior **Johnny D. Boggs** recommends the Omaha Hilton and Gorat's steakhouse.

Built in 1868, Fort Omaha is popularly known by the name of its first occupant: Gen. George Crook, who stood up for Ponca Chief Standing Bear at his 1878 trial at the supply fort. The favorable ruling was the first time an Indian was recognized as a person under law.

— BY JOHNNY D. BOGGS —



"Don't name a pig you plan to eat."

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"Stormy as were the early days of Tombstone nothing ever occurred equal to the event of yesterday," reported The Tombstone Epitaph on October 27, 1881. And 450,000 people a year still agree.

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Following Wyatt Earp

From Needles, California, to Tombstone, Arizona.

Heavily armed men are lying in wait for me when I pull into the Holiday Inn Express—enough to make me nervous.

I try to make it to my room unobserved, but a black-hatted hombre tracks me down and instructs me to mosey over to the lobby.

A Colt Single Action Army is a mighty good persuader. Which causes me to think:

1. It's a lot easier to pack iron in Tombstone, Arizona, today than it was when the Earp brothers called the shots.
2. Wyatt Earp is still The Man.

I don't mean Hugh O'Brian or Kurt Russell, but the bona fide Wyatt, whoever he was. Love him or hate him, no one ignores him 124 years after a 27-second set-to hurled three men into eternity and Wyatt Berry Stapp Earp into Western folklore.

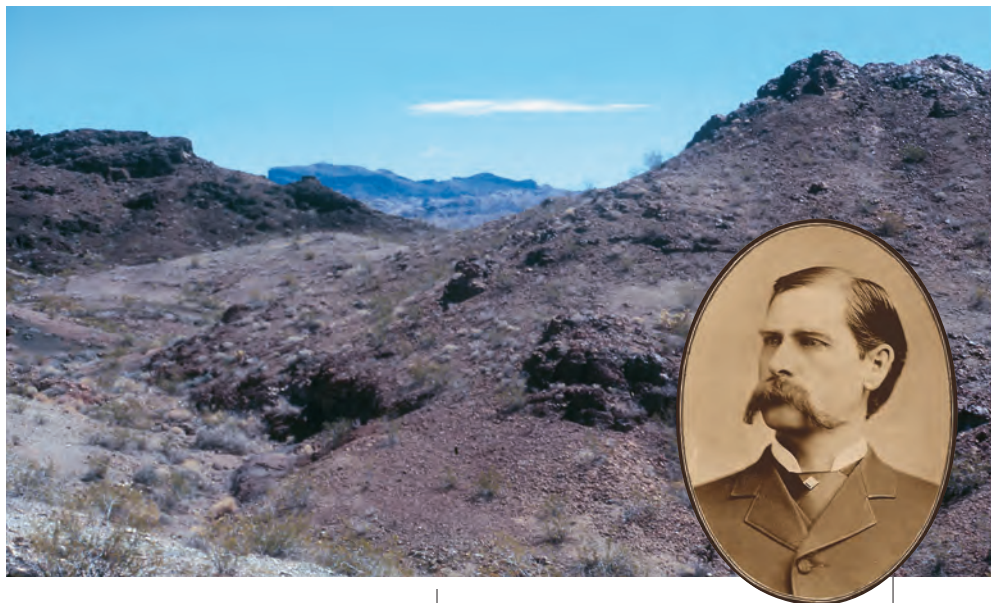
Wyatt brings out more passion, and the historian, in all of us than any other Old West figure. I spent an hour in San Diego, California, talking to a man who had opened an Earp museum. In Parker, Arizona, a resident gave me tours of Earp's old mining claims across the Colorado River in



Best of the Road

Lodging: Horton Grand Hotel (San Diego); Best Western-Parker Inn (Parker); Weatherford Hotel (Flagstaff); Hassayampa Inn (Prescott); Westward Look Resort (Tucson); Caleo Resort & Spa (Scottsdale); Holiday Inn Express (Tombstone).

Dining: Uncle Bill's Pancake House (Manhattan Beach); Georges on Fifth (San Diego); Murphy's (Prescott); Hidden Valley Inn (Tucson); Filiberto's (Sierra Vista).



California. In Tucson, I listened to an impassioned Earp-o-phile berate my boss as an Earp hater. ("No," I argued, "you've never heard him sing the *Life and Legend of Wyatt Earp* theme song.")

And now I'm in Tombstone, waylaid by vigilantes.

California connection

My Earp trail starts in Needles, California. Actually, the real Earp journey begins in Monmouth, Illinois, where Earp was born in 1848, and continues all across the West before ending at Colma near San Francisco, where Earp's ashes were interred in the Hills of Eternity Cemetery in 1929 (wife Josephine Marcus was buried there, too, in 1944).

Alas, with gas prices as volatile as Doc Holliday's temper, we'll focus on Arizona and southern California.

An e-mail to the Needles Chamber of Commerce about any Earp sites goes unanswered. Well, Needles is better known as the hometown of Spike, Snoopy's brother. Besides, this was brother Virgil's territory. Virgil and wife Allie opened Earp's Hall in the nearby boomtown of Vanderbilt. Virgil even ran for constable of Needles in 1893, but he lost.

Down the road in Colton, however, the Earps are anything but forgotten. In 1864,

The mining claims in the Mojave Desert near Earp, California (above), where Wyatt Earp (inset) spent his final years prospecting.

— WYATT EARP PHOTO COURTESY CRAIG FOOTS —

16-year-old Wyatt joined his father's wagon train from Pella, Iowa, arriving seven months later in the San Bernardino Valley. The Earps would continue to have a presence in the area.

Colton's home of the Earp Society—a nonprofit group gung ho on preserving the Old West. Part of that preservation comes in the form of Wyatt Earp's Old West Days every October, which is a worthy event for Earp-o-philes.

From Colton, Wyatt's trail leads to Los Angeles. In the summer of 1865, young Wyatt drove a stagecoach between L.A. and San Bernardino, and Wyatt would have an on-again, off-again relationship with the City of Angels for the rest of his life. He peddled his life story around L.A. in the early 1900s, befriended William S. Hart and Tom Mix, and died in a rented bungalow downtown.

Any L.A. trip means heading over to the Autry National Center's Museum of the American West and Hart's retirement home, La Loma de los Vientos, in Newhall. But if you really want Earp country and Earp sites, visit San Diego, where the most famous photo of Wyatt was taken.



Wyatt Earp slept here. The Horton Grand Hotel is where Wyatt stayed for most of the seven years he resided in San Diego, California.

In style in San Diego

Wyatt spent many nights at the Horton Grand Hotel back when it was the Brooklyn Hotel. In the 1880s, the Horton—a replica of the Innsbruck Hotel in Vienna, Austria—served the elite while the Brooklyn housed the working class. In the late 1970s, both hotels were saved from demolition, moved brick by brick and stored in a warehouse until they were rebuilt as the Horton Grand Hotel in 1986.

The Horton remembers Wyatt, and so does the nearby elegant restaurant, Georges on Fifth. I dine in the room where Wyatt played cards (betting that Wyatt didn't eat this well). Yet, my biggest treat is found at Gaslamp Books.

"My dad knew Bat Masterson in New York," Ken Cilch tells me during a tour of his Wyatt Earp Room—billed as the largest collection of Earp memorabilia this side of Tombstone.

A book collector, Cilch became an Earp-o-phile and developed his shop into a Wyatt

Earp shrine. He even published a book, *Wyatt Earp: The Missing Years, San Diego in the 1880s*, on sale at the shop.

"This is more hobby than anything else," Cilch says. "I don't try to compete with anyone, but I've had more fun doing this."

Who can blame him? I'm ready to retire in San Diego, but it's a hot drive across the desert into Yuma, Arizona.

Arizona: Prisons and mines

Ah, what can be better than visiting Yuma's most famous site, the territorial pen, now a state park, and one of the best Old West prison sites in the country?

Wyatt's younger brother lived in Yuma awhile, and many believe Warren should have spent time in the prison. Warren probably wished he had, too, considering his fate in Willcox (he was shot dead in Willcox's Headquarters Saloon in 1900). Earp-hater Pete Spence did spend a year and a half in the pen, and Earp nemesis John Behan lived here, too, but as a prison superintendent. Some say Behan should have been behind the bars. Of course, many say the same about Wyatt.

In 1897, Wyatt and Josie were in Yuma when they heard about the latest gold rush and headed north to Alaska.

I'll head north, too, only toward Wyatt's later stamping grounds, Harqua Hala (a ghost town) and Parker, Arizona, which will serve as a base camp for exploring Earp's California mining claims.

The occupation listed on Earp's death certificate is "mining," and Earp tried to make a fortune in this desert. One of his last homes still stands in Vidal (it's privately owned, but there's a historical marker). Earp spent many of his later years around his "Happy Day" claims. In 1930—a year before Stuart Lake's book, *Wyatt Earp: Frontier Marshal*, made Earp a household name—a post office was established near those mines, christened Earp. It's still there. So are the mines, if you're courageous or have a good guide.

Cooler climes

Legend has it that Earp spent time at the historic Weatherford Hotel in Flagstaff, Arizona. After a day along the desolate California border, I know why. Flagstaff is cool, and so is the hotel John Weatherford built in the 1880s. Locals still gather at the lobby for coffee, and the bar is a rollicking little hangout. It sure beats the Route 66 motels.

From Flagstaff, it's a short jaunt to Prescott. In the fall of 1879, Wyatt left Kansas to join Virgil and Allie here before heading to the silver boomtown of Tombstone. A run of luck at the faro layouts kept Doc Holliday in Prescott a bit longer.

If the Earps had hung their hats at Hassayampa Inn or dined at Murphy's, they could have changed history by staying put. Alas, the Hassayampa didn't open its doors until 1927, and long before Murphy's became a restaurant, it was the circa 1890 J.I. Gardner mercantile. The legendary Prescott Frontier Days Rodeo could have kept them here, too. The Palace Saloon was around during the Earps' stay, and visitors can still

belly up to the bar for a refreshing beverage after visiting the exceptional Sharlot Hall Museum grounds.

More Arizona Territory

From Prescott, I journey south to Scottsdale. All right, Wyatt never spent any time in Scottsdale, but any Westerner knows that while this city is known more for its art/golf/spa/resort scene than its history, it is home to Guidon Books (one of the West's best bookstores) and La Hacienda (a Mexican restaurant Arizona Senator Barry Goldwater loved). Anyway, I need a break before moving to Tucson.

On November 27, 1879, the Earps stopped in Tucson, where Virgil was commissioned as a U.S. deputy marshal. A few years later, after Virgil had been crippled by assassins' shotgun blasts and brother Morgan had been shot dead, the Earps stopped in Tucson to catch a train for California. Frank Stilwell was at the station, albeit not to see the Earps off in a friendly way. The Earps left. Stilwell stayed behind—his body ripped apart by bullets and buckshot.

Tucson, the antithesis of Phoenix,

Wyatt's younger brother Warren lived in Yuma, Arizona, which is also home to the Yuma Territorial Prison State Historic Park. You can visit the cells of the 1876 prison, which the first seven inmates had built themselves. In 1909, convicts were transferred to a larger facility in Florence.



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embraces the Old West (Old Tucson Studios has often filled in for Hollywood's Tombstone). It's both natural (Tohono Chul Park; Arizona-Sonora Desert Museum) and urban (DeGrazia Gallery in the Sun; Old Town Artisans), and it is host to one of the nation's top rodeos (La Fiesta de los Vaqueros).

From Tucson, it's on to Tombstone, via Benson and Willcox, which are both good base camps if you can't find a room in Tombstone, which attracts 450,000 tourists a year. (FYI: Finding a meal in Tombstone after hours is dicey.) We wouldn't be following Wyatt's trail if not for Tombstone, so here I am.

The Tombstone connection

And here are those gunmen.

They aren't gunning for me as they're merely members of the "Tombstone Posse"—a re-enactment group entertaining guests at the Holiday Inn Express, which has a "Town of Redemption" in the works (groundbreaking was set for August) on hotel property for talks, re-enactments and even 1880s-style weddings.

Packed with history, Tombstone's also packed with tourists. Vendors hawk gunfights practically on the hour, including a re-creation of that deal near the O.K. Corral where Wyatt, Virgil and Morgan Earp, and Doc Holliday sent Billy Clanton and two McLaury brothers to their reward on October 26, 1881. Judging from the umpteen shoot-outs today, the town's firearms ban is history.

Today, Tombstone's under fire from the Department of Interior, which has threatened to revoke the city's National Historic Landmark status for violating

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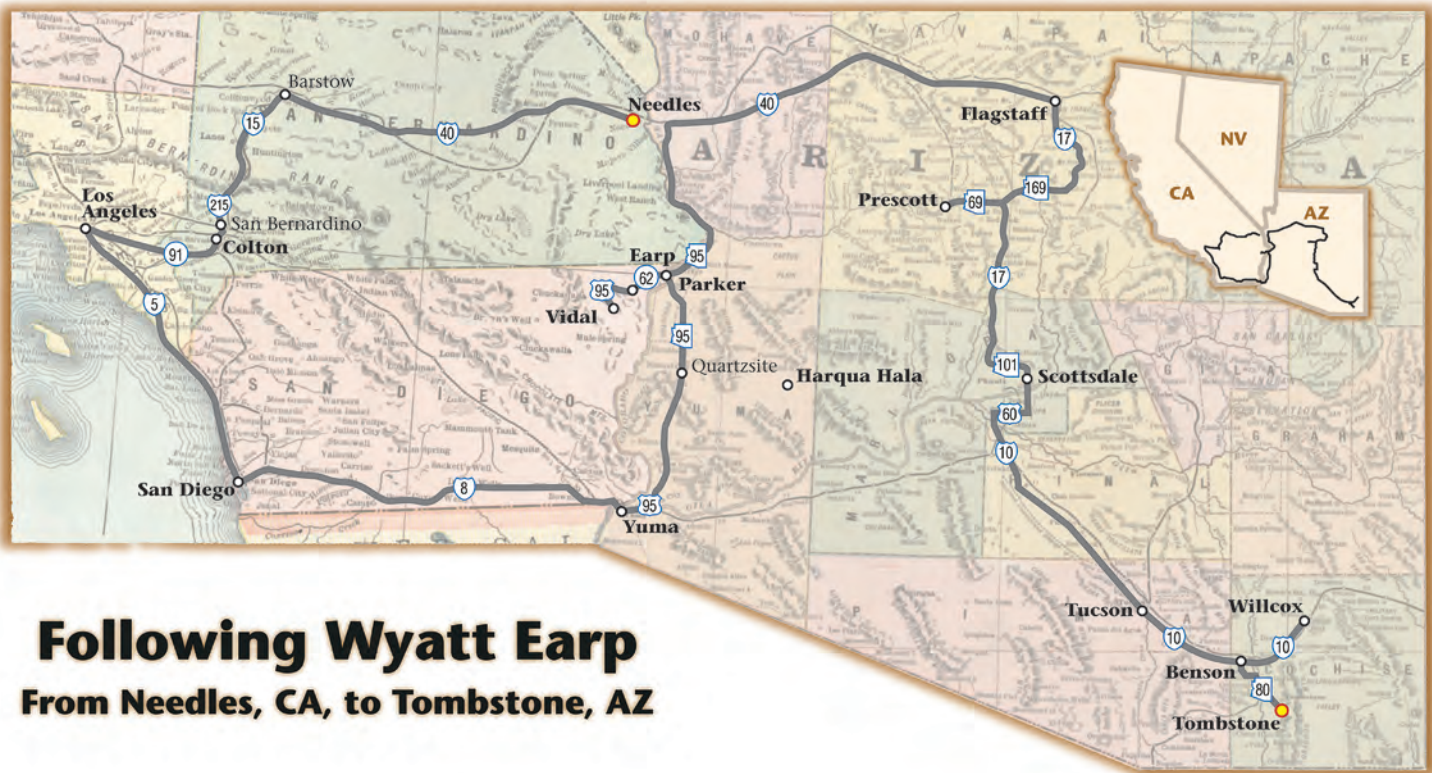
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Following Wyatt Earp

From Needles, CA, to Tombstone, AZ



Wyatt Earp with his wife Josephine Sarah Marcus at their winter camp near Vidal, California.

— COURTESY JEFF MOREY —

historic preservation building codes. There are authentic sites (Birdcage Theatre; Tombstone Courthouse State Historic Park) and a great museum (Tombstone Western Heritage Museum). You can walk the boardwalks, shop till you drop or take a stagecoach tour. And, of course, there's the O.K. Corral.

Who can say if Tombstone's feud between history purists (some of them are merchants) and make-a-buck business leaders will shape up to another Earp-cowboy clash. Just remember, this is the town too tough to die. It survived the Earps, the Clantons, the 1882 fire and the ups and downs of silver mining. As I walk along Front Street, I'm tempted to break out in song.

I'm no Bob Boze Bell or Shorty Long, but, c'mon, join me.

Wyatt Earp. Wyatt Earp.

Brave, courageous and bold.

Long live his fame.

And long live his glory.

And long may his story be told.



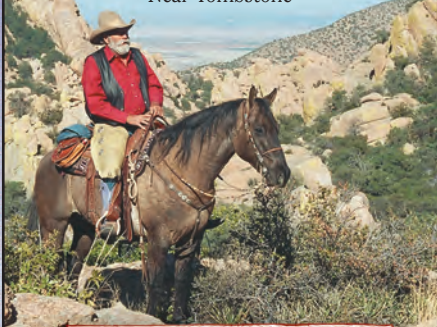
Johnny D. Boggs' favorite Wyatt Earp movie is *My Darling Clementine*; favorite Wyatt Earp novel is Will Henry's *Who Rides with Wyatt*; favorite Doc Holliday is Kirk Douglas; and his favorite Wyatt Earp is Harris Yulin.

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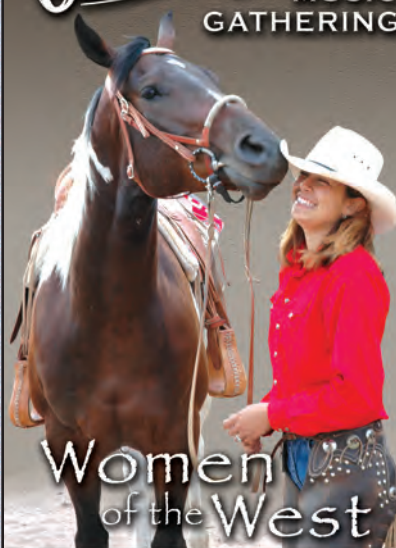
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A Light in the Wilderness

F.M. Light & Sons celebrates 100 years in the West.

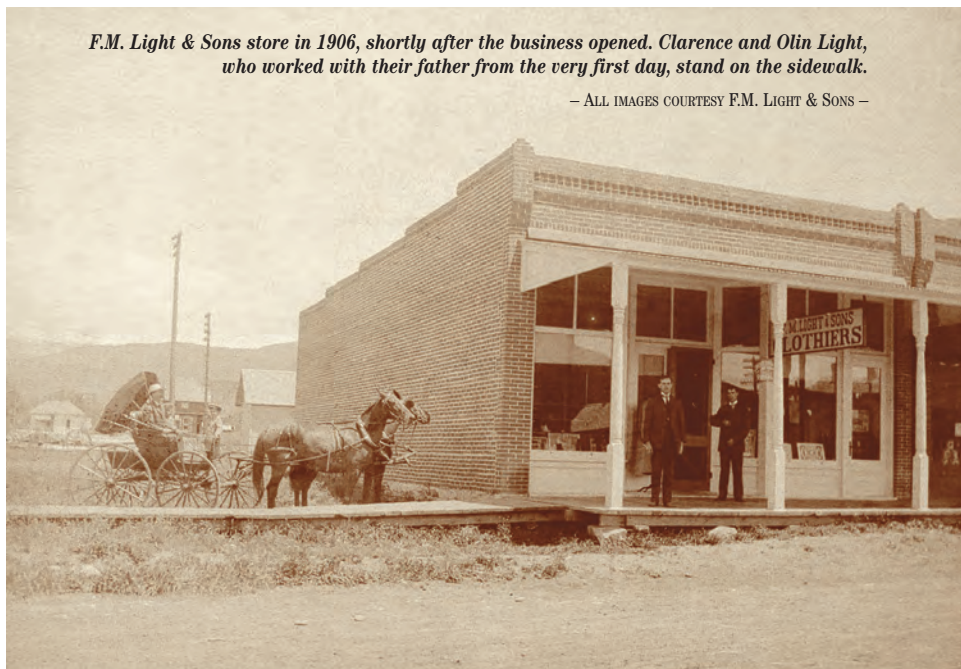
This is a true story.

One day, in 1907, C.W. and Olin Light—brothers and owners of the F.M. Light & Sons clothing store in Steamboat Springs, Colorado—came across a customer who specialized in bounced checks. The sharp got away with about \$7.50 before the boys realized what was up. Taking matters into their own hands, the Lights pulled pistols from behind the store counter and took after the miscreant. He was heading to the red light district when the brothers caught up with him—and recovered all but 35 cents of the stolen money.

To paraphrase Cole Younger, F.M. Light is a tough company and used to tough times.

Which is a big part of the reason that the store celebrates its 100th anniversary this year—and why it's still run by the Lights. That's pretty rare; one estimate says only 3 percent of family-owned businesses make it that long.

Founder Frank Light probably wasn't looking that far ahead when he made the long trip from Ohio to Colorado in 1905. He was taking a pretty big chance, especially considering that he brought his wife and seven kids along for the ride. He needed to start making money fast, and he saw an opportunity in the town of Steamboat



F.M. Light & Sons store in 1906, shortly after the business opened. Clarence and Olin Light, who worked with their father from the very first day, stand on the sidewalk.

— ALL IMAGES COURTESY F.M. LIGHT & SONS —

Springs (which was a long way from the ski mecca it became more than 50 years later). There were no sidewalks or railroad service. Mail delivery was infrequent.

And there was no men's clothing store. So Light purchased a lot and constructed the building. He bought about \$2,000 worth of merchandise, and then with the assistance of sons C.W. and Olin, he opened for

business on November 9, 1905. The first day was a little slow; they made about \$11.50.

In those early days, the store specialized in shoes. But demand was such that Light & Sons soon expanded into suits, hats and other items. Business thrived as the store served a customer base from a radius of more than a hundred miles. Frank Light helped with the development of Steamboat

Clarence Light with his horse, Gold, in 1909.



Springs. He built a sidewalk so that he could avoid walking to work via the muddy streets. And he pushed the idea of having sidewalks 15 feet wide at a time when most such walkways were only eight feet. That turned out well for the town when it began drawing the ski crowds in the 1960s.

Then came the Great Depression.

The challenge of the era forced some creative thinking. By 1930, the company was taking its act on the road—putting merchandise in trucks, then having salesmen visit folks as far away as Jackson Hole, Wyoming, and the Utah border—distances of 500 miles or so. And Light expanded its offerings to include ranch equipment. The salesmen took orders and sent them back to the store, which shipped the items within a day. The move paid off. A bank failure in 1933 cost the Light family every cent, but the tours proved to be a savior, comprising 50 percent of sales within a couple of years of that low point.

Then there were the strategies to bring the customers to the store. In 1911, Light & Sons started putting up signs on the main roads leading to Steamboat Springs. They advertised particular items, such as cowboy boots, Stetsons or even Navajo rugs, on signs with a yellow and black design that became familiar to locals and visitors alike. Nearly 100 of those signs are still around, registered as historic landmarks with the state of Colorado and still selling the tale of



The descendants of F.M. Light and Sons (above) celebrate the store's 100th anniversary this year. "It's not only a celebration about our family's history, it's also a celebration about Steamboat Springs and the many ranching families who made their homes here," says co-owner Ty Lockhart (right foreground).

Light. Every spring, somebody from the store fixes up signs in need of repair.

Today, F.M. Light & Sons is run by brothers Ty and Del Lockhart, the great-grandsons of Frank Light. And while they may not keep pistols behind the counter to take on bad guys, they've taken up new weapons in the fight to keep the store in the black. They have a website (www.fmlight.com) for long-distance buyers. The store now features

Western wear, a bit of tack and ropes, and other accouterments aimed at tourists as well as residents.

And the future looks Light. Ty Lockhart's son Brandon works at the store, so the operation may well stay in the family for some time to come. That's a tradition that's hard to match.



Clarence is responsible for this marketing tool. In 1928, he erected 260 roadside signs in a 150-mile radius of Steamboat Springs. Some signs are still posted to this day.



Many of the store's fixtures and sales cases that are still in use today came in on the stagecoach a few weeks after F.M. Light and his family arrived in Steamboat Springs. By 1910, as shown above, the business had much merchandise to offer in these cases.



Bad Guy Tracks Good

From a national treasure to *Billy the Kid*, W.C. Jameson shares his loot.

Whether reporting on actual artifacts or proverbial, W.C. Jameson's research scoops a prospector's pan of information about locating lost treasures.

Due to his international prominence in tracking the elusive and his wealth of written works on the subject, representatives of Disney Studios consulted with Jameson on their recent film *National Treasure*. Since the mythical prize had been concealed for centuries, the scriptwriters needed direction to accurately portray the roles that both history and research may play in finding the "X" that marks the spot.

TW: Wow! What an adventure! Just curious, if you could have picked, which character would you have chosen to play in this movie and why?

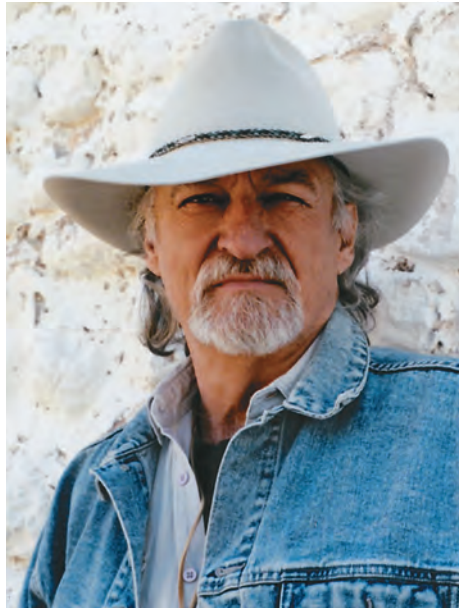
WC: [Chuckles] That's easy. I'd be the bad guy. My favorite characters over the years have always played bad guys—Morgan Woodward, Jack Elam when he was young and Charles Bronson.

TW: Are there other movies on your résumé?

WC: *Hang 'em High* with Clint Eastwood and Ben Johnson. I had a non-speaking role and appeared mostly on horseback. I also worked as a wrangler for the movie. I was in a remake of the *Battle of the Alamo*. I had a costarring role in *Spoils of War* [where I finally got to jump into the skins of my favorite character actors by playing a bad guy] and a couple of movies that were slightly less than Academy Award winners.

Jameson's televised credits also include a few episodes of *Unsolved Mysteries*—a natural for one who writes of treasure hunting—and some items on the Travel Channel. He has lent "talking head" expertise on segments of both the History and Discovery Channels as well.

Years spent in the world of college academia, a profession he thoroughly sank



In W.C. Jameson's latest release, he presents a case that Billy the Kid escaped from Pat Garrett and died as Brushy Bill Roberts in Hico, Texas, in 1950.

— COURTESY W.C. JAMESON —

his teeth into, disguises his true personality. Behind the scholar beats the heart of an unrecognized humorist. His tongue-in-cheek promotion speech of Toad Suck as a possible convention site (an actual burg in Arkansas) had listeners croaking with laughter. His colleagues in the Western Writers of America—for which he previously served as president—voted to honor him with the Stirrup Award for the written version of that speech.

Jameson's various written genres, in addition to treasure hunting, include the Western frontier, along with a couple of cookbooks in the pot (for the pot). Just released in 2005 is his book, *Billy the Kid: Beyond the Grave*.

With 43 books and 1,500 articles published, Jameson never forgets the jolt of victory that rippled through him when he

made his first sale. He may lament "I got \$200 for it and thought I was well on my way to success," but he continues his quest for the hidden pot of gold—contributing articles, essays, books and music to the world.

The penning of poetry as well as singing is also a mellifluous part of his life. Whenever the opportunity to entertain knocks, he travels throughout the country enthraling listeners with his rich chocolate voice. He's recorded four CDs, including the appropriately named *Fast Horse Through Texas*, which emphasizes the cowboying, free roving myth that is embraced by lovers of the now vanished frontier. Hot off the turntable is *Songs from the Long and Winding Road*.

TW: Have you written any musical scores?

WC: I wrote the music for the PBS presentation on the cotton industry in the American South and part of the soundtrack for the movie *Spoils of War*. I also wrote and performed in the musical *Whatever Happened to the Outlaw, Jesse James*.

Between the rigors of musical performances, teaching various writing, poetry and songwriting workshops, and his speaking engagements, he averages 260 days on the road per year. Jameson considers himself forever a working writer, both in narrative and song.

TW: And how long is forever?

WC: I'll just keep at it until I run out of things to write about. I don't see that happening for the next 100 years.

TW: Write 'em W.C. "Cowboy" Jameson!



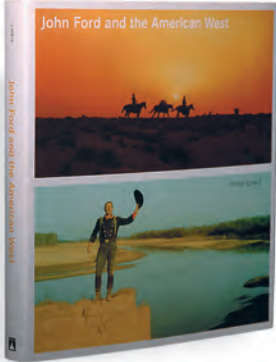
Sandy Whiting looks forward to using Jameson's treasure hunting techniques in tracking down the many things that have been lost on her desk.



"Country fences need to be horse high, pig tight and bull strong."

OLD HORSE SAYING

Hot off the press.



NONFICTION

JOHN FORD AND THE AMERICAN WEST

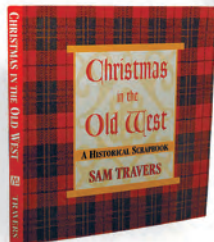
PETER COWIE, HARRY N. ABRAMS,
\$45.00, HARDCOVER.

Though there are many books on the life and work of John Ford, Peter Cowie brings us deep into the director's Western films with this picturesque volume. Cowie's unique focus on 19th-century painters reveals the source of Ford's vision. In the book, Ford's son admits that a collection of Charles C. Schreyvogel's paintings was kept by his father's bedside so Ford could pore over it and "dream up action sequences for his films." Cowie takes the reader on a journey through Ford's first Western, *The Tornado*, to *The Horse Soldiers* (which the author deems as one of Ford's most underrated films) to Ford's 50th Western, *Stagecoach*. In the domain of the Western genre, no other book could make as clear the vision of the man who once said "My name's John Ford. I make Westerns." —MEGHAN SAAR

CHRISTMAS IN THE OLD WEST

SAM TRAVERS, MOUNTAIN PRESS
PUBLISHING, \$28.00, SOFTCOVER.

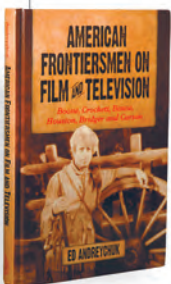
In the 19th-century American West, settlers celebrated Christmas with resourcefulness and creativity. This Christmas "scrapbook" is like a great small town museum full of personal accounts, drawings, glossaries, recipes, decorations, cards, clothing and photographs. Westerners lacked the material goods of the East but made up for it with homemade gifts and much merriment, sometimes with nothing more than a cottonwood twig as a Christmas tree. The author lets the pioneer Christmas tradition shine in the voices and artifacts of the people who lived it. —CYNTHIA GREEN



AMERICAN FRONTIERSMEN ON FILM AND TELEVISION

ED ANDREYCHUK, MCFARLAND & CO., \$45.00, HARDCOVER.

Six outstanding personalities—Boone, Crockett, Bowie, Houston, Bridger and Carson—are depicted here as stalwart figures who, knowingly or otherwise, were the forerunners of an expanding American frontier. Each hero is well illuminated with biographies that are followed by a complete filmography of that individual's portrayal in movies and TV shows. This show business angle adds nostalgic interest, and the book offers a positive way to absorb some history. —CHUCK LEWIS



Warning! This book is Laugh out Loud funny. . . . It's quite the tickle bone predicament these folks get into, and your sides will hurt before they get out of it!

GUNS ON THE EARLY FRONTIERS

CARL P. RUSSELL, DOVER BOOKS, \$16.95, SOFTCOVER.

First published in 1957, this work is a standard reference with firearms and Western Fur Trade-era students. The text covers the early frontiersmen's firearms and related tools (like powder horns, cartridge boxes and gunpowder) in a clear and concise manner. This study looks at the European arms traders, as well as provides a detailed appraisal of the guns used by the traders, trappers, Indians and the military. Not just content to deal with the small arms of the era, the tome also examines the big hardware of the early frontier, such as swivel guns, wheeled cannons and more. This reprint is sure to be a boon to serious Fur Trade-era students and casual buffs alike. —PHIL SPANGENBERGER

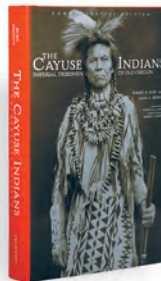


THE CAYUSE INDIANS

ROBERT H. RUBY AND JOHN A. BROWN,
UNIVERSITY OF OKLAHOMA PRESS, \$29.95,
HARDCOVER.

University presses frequently (*gracias a Dios!*) reprint, as paperbacks, outstanding books that we readers missed the first go-round. This new edition, however, is an expanded hardcover called the Commemorative Edition because

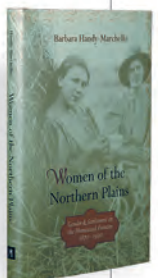
2005 is the bicentennial of Lewis & Clark's visit to the Cayuses—horse Indians in the Pacific Northwest. The book's subtitle ("Imperial Tribesmen of Old Oregon") is a bit grandiose, perhaps, but the Cayuse did inhabit a big hunk of land between the Rockies and Cascades, and they included the Walla Wallas and Umatillas in their confederation. The book shares great stories, like the Wailatpu Mission massacre, and little-known incidents such as the miscalled Walla Walla War in California (1846), when Chief Peopeomoxmox peaceably "invaded" the territory during the Mexican War, spooking Paul Revere's grandson into arranging the defense of Sutter's Fort. —RICHARD H. DILLON



WOMEN OF THE NORTHERN PLAINS

BARBARA HANDY-MARCHELLO, MINNESOTA
HISTORICAL SOCIETY PRESS, \$32.95, HARDCOVER.

The Homestead Act was in full force by the 1870s. It is against this backdrop that the author presents the stories of the Dakotas' hearty pioneer women. From family responsibility to farming decisions, Handy-Marchello moves the reader through the hard, yet important, life of the pioneer woman. Social change faced these women as they embraced a new trend: equal partnership. Thanks to their hard work and strong character, so many of our heartland's farms survived, producing and raising generations of farmers. —LINDA WOMMACK





THE LAST ELEVEN DAYS OF EARL DURAND

JERRED METZ, HIGH PLAINS PRESS, \$15.95, SOFTCOVER.

Earl Durand was a 26-year-old, self-proclaimed "mountain man," but he was rather late on the scene in this 1939 Wyoming melodrama. Arrested for game poaching, Durand escapes from jail and shoots and kills several citizens and lawmen (including Marshal Chuck Lewis!). For 11 days, he eludes capture by police who are using automobiles, telephones, radios and even an airplane. Not a horse anywhere! While robbing a bank, he is finally shot down by a 17-year-old kid. Author Metz well constructs the entire escapade, using firsthand accounts by eyewitnesses and participants. But today's perceived date of what constitutes the Old West seems to be getting later and later, and I can't find much of it in this book. —CHUCK LEWIS

WESTERN SHIRTS

STEVEN E. WEIL & DANIEL DEWEESE, GIBBS-SMITH, \$39.95, HARDCOVER.

Part history, memoir and cultural mirror, *Western Shirts* makes history while preserving it. The book itself is an endearing collection

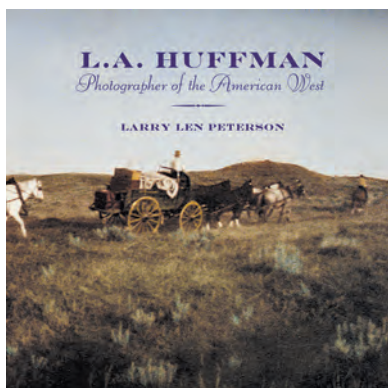


of various shirt manufacturer profiles, which feature shirt designs and labels from the early days of Western wear to the present. More important, it's a fascinating history of the Weil family—founders of Rockmount Ranch Wear in Denver, Colorado. Rockmount is one of the last original brands of Western apparel. It's been in continuous production since 1946, and 104-year-old Papa Jack Weil still greets you at the door. —CORINNE BROWN

WARS WITHIN WAR

IRVING W. LEVINSON, TEXAS CHRISTIAN UNIVERSITY PRESS, \$29.95, HARDCOVER.

This scholarly study reveals an aspect of the Mexican War that has been neglected by too many writers. Levinson exaggerates little when he states that it is a myth that just one Mexican War took place during 1846-1848. He details the civil wars that raged in Mexico before, during and after the bigger conflict. These were



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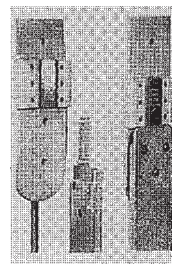
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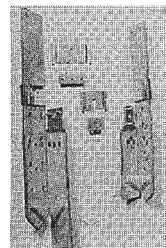
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bloody wars of the white ruling class against Indian peasant rebellions. In 1846, many rebels raided the U.S. Army that occupied their country. They cut supply and communication lines; captured or destroyed wagons; and murdered Yankee stragglers. Hardly was the war over than, surprise, the U.S. was supplying guns and ammunition to our erstwhile enemy, the Mexican Government, to help put down the rebels. —**RICHARD H. DILLON**

FICTION

HEY, COWGIRL, NEED A RIDE?

BAXTER BLACK, CROWN PUBLISHING, \$23.95, HARDCOVER.

Warning! This book is Laugh out Loud funny! While the publishers may bill this as a sequel, anything Baxter Black writes has stand-alone quality. Black weaves his far-fetched story through the goofy mishaps of his even funnier characters with amusing names, such as Lick, Al Bean, Teddie Arizona (T.A. for short) and a bull



named Kamikazie. It's quite the tickle bone predicament these folks get into, and your sides will hurt before they get out of it! You just know Baxter Black wrote this with a twinkle in his eye . . . or is it the amusing wink of an eye? —**LINDA WOMMACK**

THE UNDERTAKER'S WIFE

LOREN D. ESTLEMAN, FORGE, \$23.95, HARDCOVER.



The embalming procedure is a theme not often discussed. The reader at first resists but is soon drawn into this macabre story. The undertaking trade is seen through the eyes of a mortician's wife, whose husband's main interest lies in developing new and improved embalming techniques. The couple travels from one dismal

town to another in the Old West. Estleman is a specialist at developing oddball characters. This story is filled with assorted con-men, blackmailers, crooks and thieves, all competing ruthlessly for funeral trade. One such individual practices taxidermy on prairie dogs when business is slow. An entertaining, but woeful, story.

—**PHYLLIS MORREALE-DE LA GARZA**

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Pendleton Photographer Lee Moorhouse and the Real West

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This National Cowboy Museum exhibition showcases the work of Lee Moorhouse, a photographic hobbyist from the Pacific Northwest who recorded the transition from frontier life to the early modern era.

Humor in the West Through the Carvings of Gene Zesch

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by Jerred Metz

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For 11 days Durand eluded capture while alternately hiding and terrorizing. The manhunt captured the front pages of newspapers nationwide. Durand, inaccurately dubbed "Tarzan of the Tetons," was also called Last of the Old West Outlaws. The author weaves the voices of 15 actual participants together to tell the story.

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The most successful female writer of Western fiction was a lady of true grit that never gave up her role as the sympathetic chronicler of tough, laconic heroes who survive in a dangerous world through their strength and individual integrity. From the publication of B.M. Bower's *Chip of the Flying U* in 1904 until her passing in 1940, she had turned out a whopping 65 hardcover novels, many featuring Chip Bennett who, with the Virginian and Hopalong Cassidy, remains one of the most famous characters of the Western genre. Thanks to Bower's granddaughter, Kate Bird Anderson, who rounded up the present stories from the dim trails of forgotten magazines, readers can renew their acquaintance with Chip and the rest of the Flying U's "Happy Family."

—WILLIAM GARWOOD

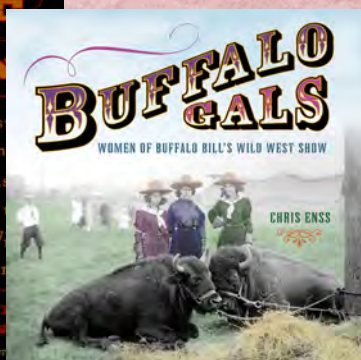
THE SIXTH SHOTGUN

LOUIS L'AMOUR, LEISURE BOOKS, \$6.99,
SOFTCOVER.

The Sixth Shotgun finds happy-go-lucky Leo Carver accused of shooting a stage driver and a guard. Ruth, the daughter of the judge who condemns Leo to the rope, is in love with the accused but knows there are just five shotguns in town—all accounted for. When Ruth discovers who owns the sixth, someone else hangs. The novel also includes a companion piece: *The Rider of the Ruby Hills*, which shows L'Amour at his best with a rangewar plot. Ross Haney rides into the Ruby Hills Valley, bent on revenge and establishing a ranch. But can he survive an escalating fire fight, build that ranch, down his man and get the girl? Here's where the L'Amour magic is needed as never before. Jon Tuska's eye-opening foreword is also a fascinating look at the Magician himself. —WILLIAM GARWOOD



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Country Music Without Prejudice

Why Big and Rich are 2005's hottest Country duo.

Big and Rich have reached the heights.

To be a little more specific, they've scaled some Western U.S. mountain peaks over 14,000 feet high.

The boys say they like the views from up top. The majesty and the beauty of the lands and waters remind them of the pioneers and frontiersmen who first explored and colonized the West.

That's not surprising. Big and Rich see themselves as musical explorers with a slight bent toward the outlaw attitude. They've broken a lot of industry rules, yet that stance has helped them climb to the top of the Country charts. Big and Rich have become just that—big and rich.

It was 1998 when Kenny Alphin—nicknamed "Big Kenny" because of his six-

foot, three-inch height—met up with the more diminutive John Rich. Both were music industry veterans, with the scars to prove it. They had been looking to do something different that would reflect their own musical tastes—including Rock, Rap, Blues, Psychedelia, Swing and, oh yes, Country—so they started to form an act in Nashville clubs. Their shows soon drew stars such as Martina McBride and Kid Rock. Even a then-unknown waitress from Illinois, Gretchen Wilson, showed up and stayed. Some of these stars even traveled with Big and Rich in an entourage known as the Muzik Mafia.

By 2004, Big and Rich had written a few hundred songs together. They carefully chose a few to record on *Horse of a Different Color*. The result?—a string of hit singles and more than two million records sold. Songs such as the hilarious (don't call it "novelty") "Save a Horse, Ride a Cowboy," the hymn-like "Holy Water" and "Rollin'" (the Ballad of Big and Rich, which features a rap break in the middle) have struck a chord with an audience as diverse as the music. Big and Rich say it's a whole new genre—something they call "Country music without prejudice."

The two mixed images of the Old and New West on their hit album.

The last time you may have seen this duo was when they sang on the balcony of Deadwood's historic Franklin Hotel in their "Big Time" music video. But you can catch Big & Rich on tour with Gretchen Wilson, which kicks off November 4 in Woodlands, Texas, and runs through December 11.

— COURTESY WARNER BROTHERS NASHVILLE —



Tootsie Tradition

"The last time I was in Tootsie's was over 16 years ago. This time, I got on stage and jammed. We celebrated in a big way," says Hank Williams, Jr. after he appeared in the recently revived Midnight Madness event at Tootsie's Orchid Lounge in Nashville, Tennessee. Owner Steve Smith hopes the event will encourage Country music stars to pay tribute to the history of Music City, when Tootsie's first welcomed Kris Kristofferson, Willie Nelson, Waylon Jennings and Patsy Cline. Kix Brooks (of Brooks & Dunn) highly recommends the event, held every Tuesday night, saying, "If you can't have fun in there, stay out of town."

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"Deadwood Mountain" describes the graves of Wild Bill Hickok and Calamity Jane in South Dakota's Mt. Moriah cemetery. The Lone Ranger and Tonto are featured in "Wild West Show." And, of course, John Wayne, cowboys and outlaws get mentions.

The duo regularly performs in Deadwood, where they've become something of the town band. And when Big Kenny got married in January, there was no question as to where the ceremony would be held—Deadwood.

A live show of Big and Rich is a Rock 'n' Roll extravaganza with a feeling of a Wild West Show, P.T. Barnum traveling circus and religious revival. Big Kenny is the ringmaster-cum-evangelist, sporting a Mad Hatter top hat and flashing the backs of his guitars, which tell the audience: "Love Everybody." John Rich wears the more Traditional Country cowboy hat and boots, and a slick shirt with his denim jeans. Two Foot Fred—who is really a bit taller than that—kicks up the show alongside the six-foot-five rapper (with an economics degree) Cowboy Troy. During a show, there's no telling which of the Muzik Mafia pals may show up. From the stars (including the Grammy Award-winning Ms. Wilson) to a newcomer—all are worthy to share the stage with Big Kenny and John.

The songs range from the duo's popular hits to Madonna's "Like a Virgin" to Merle Haggard covers to some semi-psychedelia from Big Kenny's past life as a solo artist. However the spirit moves them, so go Big and Rich. And they say they'll show even more of that on their sophomore effort, *Comin' to Your City*, released on November 15.

That's what these guys play with their friends, who allow them to be themselves and ignore the pressures of fame and fortune and great expectations. The wide-ranging group is proof of Big and Rich's philosophy: "You're a friend 'til proven otherwise."

It's just another part of the big and rich world occupied by Big and Rich. They've climbed the heights, and they love the view. They want the rest of us to see it, too.

Visit twmag.com to hear Big & Rich's song "Comin' to Your City."

Mark Boardman is an Old West writer, editor and publisher from Indiana. In his most private moments, he plays air guitar in front of the mirror, imagining that he is Big Kenny.

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Curly Musgrave, Belinda Gail, Kip Calahan, R.W. Hampton

CIMARRON SOUNDS, 2005.

Some top C&W luminaries send out a holiday music luminaria. Most of the album's material is easy on the ears—especially the song “Mary, Did You Know?” which is a lovely piece about the mother of Jesus and what she did or did not realize about her son. But the top effort is a medley of Christmas favorites, including “Joy to the World,” “Hark! The Herald Angels Sing,” “Angels We Have Heard on High,” “O Little Child of Bethlehem” and then back to “Joy to the World.” Each of the stars takes the lead on a song, helped by a galloping pace and spirited musicianship. This may be their first noël, but it won't be their last.

—MARK BOARDMAN

SNOW

Royal Wade Kimes

WONDERMENT RECORDS, 2005.

Royal Wade Kimes, whose

Cowboy Cool recording was voted Best Alternative CD in *True West's* “Fourth Annual Best of the West” poll, has turned out a pleasant collection of classic religious and secular Christmas standards. The 10 songs range from the peaceful “Silent Night” and “White Christmas” with string arrangements to upbeat and jazzy versions of “Blue Christmas” and “I'll Be Home for Christmas.” An added treat is his own holiday composition: “Mistletoe.” —GUS WALKER



LITTLE ROCK

Hayes Carll

HIGHWAY 87 MUSIC, 2005.

The trouble with sounding like Bob Dylan is the inevitable tendency to be compared to him, and



he's one hard act to follow. But Hayes Carll admirably continues the Folk poet's legacy with sincerity and conviction. Memorable cuts are “Good Friends,” “Long Way Home” and the riveting “Rivertown,” written with Guy Clark. For a young artist still creating his niche, Carll's a solid songwriter and roots rocker who's definitely getting his due. *Little Rock* is the only independent release to top the Americana chart, ever—an ambitious promise of things to come.

—CORINNE BROWN

SONGS FROM THE GRAVEL ROAD

Ian Tyson

VANGUARD RECORDS, 2005.

In his 50th year of music, Ian Tyson seems to have been around about as long as the Canadian Rockies that tower over his ranch. *Songs from the Gravel Road* is Cowboy music from a real cowboy. The production is a bit too slick for the songs at times, but, overall, this is a winning crop. The two bonus tracks—the hilarious “Moisture” and the traditional sounding “Casey's Gone”—were recorded live in Alberta, Canada, and they show Tyson at his best: an ageless minstrel who can still bond with his audience. —MARK BOARDMAN



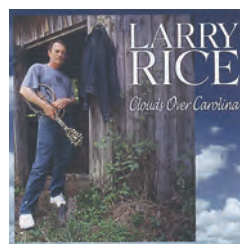
CLOUDS OVER CAROLINA

Larry Rice

REBEL RECORDS, 2005.

Larry Rice's stir-fry of self-penned and borrowed tunes defines

Bluegrass and showcases his “strings-ability.” Life may resemble a pan of scrambled and tossed “Burnt Rice,” with storms brewing in “Clouds Over Carolina,” but pouring rain always hides falling tears. There is no easy trail in life's race, so when it all seems uphill, let



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the power of “Sunday Silence” soothe the soul while we wander where the still waters flow. Give this CD a listen. The old hit “Rainy Day People” is a nice extra.

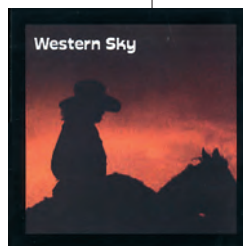
—SANDY WHITING

WESTERN SKY

Judy Coder and Pride of the Prairie

SANTA RITA RECORDS, 2005.

Pure nostalgia, *Western Sky* takes the listener back to the good old days when Western swing and sentiment were sung by stars like Gene Autry, Bob Wills and Patsy Montana. This sophisticated cowgirl's mellow soprano and her band breathe fresh air into old favorites. Coder has been nominated for the 2005 WMA's Female Vocalist of the Year, the Crescendo Award and Best Traditional Western Album of the Year (not too shabby). Take notice: She's arrived. —CORINNE BROWN



THEN & NOW

Gene Watson

KOCH RECORDS, 2005.

Who hasn't sat at a red light waiting for life to change? *Then & Now* is rich with comparisons from loves of “Only Yesterday” to the heartbreak of today. Watson sings in the

style immortalized by Hank Williams, Sr., and Buck Owens. For the lovers of Traditional Country music, this is a hot pick. It tools from first to fifth gear with an occasional shift to reverse. Yesteryear and today, no matter the age, “Everybody Needs a Hero.” —SANDY WHITING



For purchase information, see the resource guide on p. 119.

Each issue we profile some of the finest!

COWBOY TOYS & MORE

"Some toys make noise, some toys waste time, then there are the toys which provide engines for the imagination," says Armando Roggio, owner of Cowboy Toys & More, which specializes in Western toys.

When his son Giovanni became interested in horses and old cowboy movies, Armando and his wife Melisa were having a hard time finding toys for him in the chain stores. If they found anything, it was likely designed for a girl. Not satisfied giving his son a pink saddle to ride on, the former advertising sales executive started up his own toy store on the Internet (www.cowboy-toys.com) to not only outfit his son with the proper cowboy tools, but to also provide what was obviously a much needed product in today's market.

One toy collection that Armando prides himself on carrying is his selection of cap guns. "We could not find any store that sold good old-fashioned cap guns," he says, "so we opened our Internet store mostly for little boys like our son and for the parents and grandparents who love them."

Armando chose to make his storefront on the Internet so that the Western toys could be widely available and easily accessible. Why bother driving around for the possibility that you may find something for your little marshals, chiefs and outlaws, when you can just surf for what you're looking for on the web?

Besides the cap guns, you'll find on these virtual shelves *Legend of Zorro* action figures, an adorable James-Younger Gang jigsaw puzzle, cowboy trick rope, Radio Flyer rocking horses and more. Armando even brings Lincoln Logs to today's generation by providing a Frontier Lookout, Rocky River Trading Post and a Sheriff's Office among his Western play sets.

Save yourself some gas, and fuel up your little tot's imagination with Cowboy Toys & More's always-expanding selection of Western-themed toys.

With Feta the goat helping out, Giovanni (at left) and Dante play cowboy with mommy and daddy's products to make sure they're safe and, more important, fun.

— COURTESY COWBOY TOYS & MORE —



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FLINT CUSTOM HATTERS

A teacher at heart, David Conklin shapes each hat with a lot of love and respect.

David is now the happy owner of Flint Custom Hatters (www.flinthat.com) in Lubbock, Texas, but before he took up the trade, he was an Agricultural teacher at Hamlin, Independent School District.

And although he's changed hats, so to speak, David still values himself and his work based on how well he has taught others. He feels God has blessed him with his employees, especially one young man, Michael Prewitt, who has worked with David for four years.



David Conklin is more than a hatmaker. He's a dedicated artisan who loves to share his craft and his love of the Old West with his employees.

— COURTESY FLINT CUSTOM HATTERS —

"I like to judge how well I can make a hat by how well I can teach others, and Michael has become a great hatter," David says.

David first started out making custom boots when he was still a teacher. He soon expanded his shop to include hatmaking, as he's always had a fascination with cowboy hats. "My dad, whom I admire greatly, always wore a cowboy hat when we were doing something special. I have worn cowboy hats all my life," he says.

It's not surprising that the proud father of six also wants to pass on the passion for the West his father awakened in him as well as his hatmaking craft to his loved ones. But, he admits, his children are rather busy learning other subjects in school.

In the meantime, he teaches his employees as much as he can. One of the greatest lessons he teaches his workers is not just how to form fit the hat, but also how to treat the customers. "Custom hats are one of those things that people just seem to be attracted to. The thing I try to remember and tell the guys that work for me is to treat people like you want to be treated. Service is the most important thing, and, unfortunately, it seems to be a unique thing these days," he says.

We're glad David still wears his teacher's hat.



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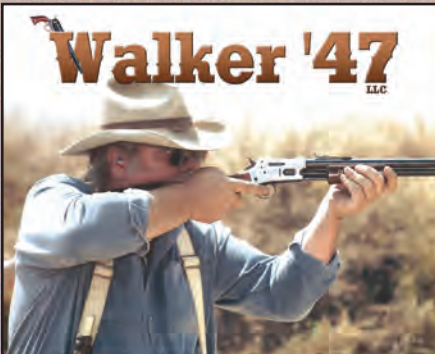
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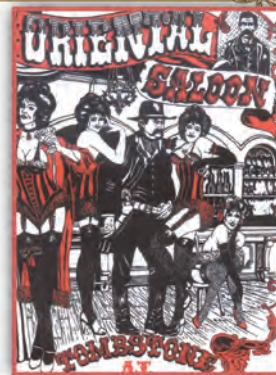
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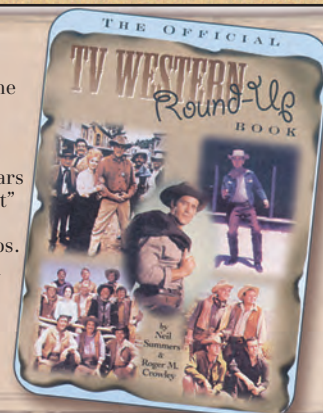
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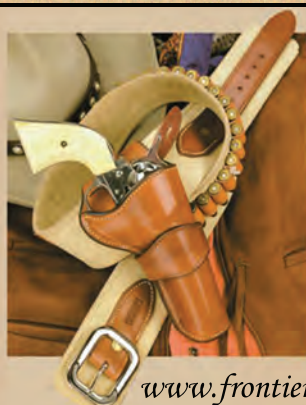


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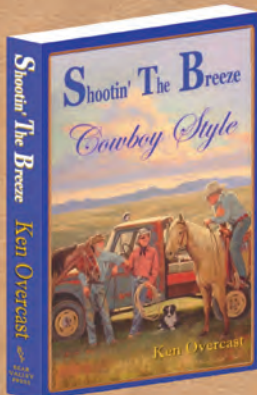
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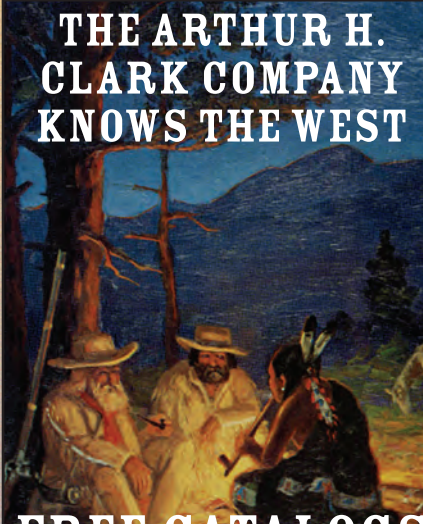


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Is the cowboy song "Little Joe the Wrangler" about a real person? I've also wondered about "Streets of Laredo."

Orville Turner
 Richwoods, Missouri

"Little Joe the Wrangler" was written by Jack Thorp, a noted collector of cowboy songs. While working for the Bar W near Carrizozo Springs, New Mexico, in 1889, Thorp began his quest of gathering songs. Jack rode over 1,500 miles and across six states, collecting and writing songs. A year



Besides two printed collections of cowboy songs, Jack Thorp penned magazine articles and two books.

— TRUE WEST ARCHIVES —

or so later, he arrived back at the Bar W. Ten years later, while sitting around a campfire one night, he wrote his most famous song on a brown paper bag. Written about a wrangler he once knew, "Little Joe"

became one of the most popular cowboy songs ever sung, but Thorp never received a penny for writing it.

"Streets of Laredo" had its origins during the 1700s in Ireland, where it was sung as "The Bard of Armaugh" and "The Unfortunate Rake." The latter version tells of a soldier dying from a well-known social disease received from camp followers. The words were supposedly so uncouth that fraternity boys wouldn't even sing them. The song reached America around 1830 as "The Bad Girl's Lament." Many of our cowboy songs come from Irish immigrants who became cowpunchers and changed the lyrics of old ballads to fit cowboy life.

Another popular song, "Git Along, Little Dogies," was a 1600s' Irish ballad known as "The Old Man's Lament." The song is about a young man who went away to sea and left a pretty wife behind. When he returned a few years later to find her with a young child, he sang a sad lament: "Ee-ay-oh, my

laddie lie easy, It's my misfortune and none of your own." Cowboys later changed the lyrics to: "Whoopee Ti-yi-yo, git along, little dogies, It's your misfortune and none of my own."

Can you tell me the final resting place of Pearl Hart/Pearl Bywater?

Ron Manguso
 Scottsdale, Arizona

The best information on Pearl Hart-Bywater is that she died in December 1955 on her ranch in Arizona's Dripping Springs Mountains. Troy Kelley, who specializes in tracking Old West graves, believes she is buried in nearby Globe or Florence.

Do you know if Doc Holliday has any descendants living and where? Also, what happened to Kate Elder?

Roy and Mary Jenkins
 Via the Internet

Karen Holliday Tanner, a cousin of the noted gunfighter, lives in California and has written an excellent book on Doc Holliday. Other descendants are scattered around the country. "Doc had no direct descendants because he had no children," Karen writes. "Also, he had no nieces or nephews because his only sibling (a sister) died in infancy. Therefore, anyone alive today related to him is a cousin. I am a cousin three generations removed. My grandfather Robert was John Henry's cousin."

Doc never married Mary Katherine Harony (a.k.a. Kate Elder or Big Nose Kate), although they traveled under the name "Mr. and Mrs. J.H. Holliday" at times. After Doc died, she stayed in Colorado, met George Cummings and married him in Aspen in 1890. They moved

to Bisbee, Arizona, five years later. She remained in Arizona after their marriage ended in 1899. Kate never had children, either. She died in Prescott in 1940 and is buried in the Pioneer Cemetery under the name Mary Kay Cummings.

Are there photos of Phin and Billy Clanton besides the one of Billy in the casket?

Thomas Dancik
 Cleveland, Ohio

I've not come across any, but I asked Earp expert Casey Tefertiller and he said, as far as he knows, Billy's only photo was taken when he was in the casket.

I also checked with the Gila County Historical Society since Phin spent his last years there, but it had no photos of him. Apparently, he didn't like cameras. Phin was prisoner number 463 at the territorial prison in Yuma, but his picture was either lost, destroyed or not taken.

Following Phin's release from prison, he relocated to Globe, married a widow from Globe and worked in the local mines. He died in 1906 from injuries caused by a runaway wagon, but the more immediate cause of death was pneumonia. After Phin's death in 1906, his widow married another notorious Tombstone character: Pete Spence, part of the cowboy faction.



The only known photograph of Billy Clanton, taken before his burial.

— TRUE WEST ARCHIVES —



Earliest known photo of Big Nose Kate.



Kate, at 80, living in the Arizona Pioneers Home in Prescott.

Why do buggy and stagecoach drivers sit on the right side?

Bill White
 Blackwell, Oklahoma

This style of driving was inherited from the English during Colonial times. Besides that, most buggy and stagecoach drivers were right handed. If they wanted to crack a whip without popping someone seated

next to them, the drivers needed to sit on the right side. Also, the foot brake was on the side of the strong side foot. With the advent of the horseless carriage around 1900, the driver switched over to the left side of the vehicle. The English have been slow to follow suit.

Ask the Marshall Update

In the September 2005 issue, Debra, via the Internet, asked me if there were ever any female peace officers in the Old West. I responded that if there was one, she would have been heralded in print by now. Shows how much I really know.

I received a letter from Dr. Art Burton, professor of history at South Suburban College in South Holland, Illinois, who's written a history published by Eakin Press on African American and Native American Gunfighters of the Indian Territory, 1870-1907. Over the past 20 years, he's found three women from the Oklahoma Territory who were U.S. deputy marshals. He shared some of his research and asked me to pass it along to our readers.

U.S. Deputy Marshal F. M. Miller, the only female peace officer in the Indian Territory, had the reputation of being a fearless and efficient officer, reported articles in the *Fort Smith Elevator* and *Muskogee Weekly Phoenix*. Miller was described as a "dashing brunette of charming manners, an expert shot and horseman, and brave to the verge of recklessness." As a "young woman of prepossessing appearance, [she] wears a Mexican sombrero and is always adorned with a pistol belt full of cartridges and a dangerous looking Colt pistol which she knows how to use."

In the Oklahoma Territory, S.M. Burché and Mamie Fossett, a couple of adventurous single women, were described as "young, fairly good-looking, well-educated, fearless, and independent" field deputies for U.S. Marshal C.H. Thompson of Guthrie. During Oklahoma's territorial years, more lives were lost among federal officers in the space of a year than the rest of the nation altogether.

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Noonan's Last Stand

"We was flabbergasted."

The proud slayers of a huge grizzly are memorialized in one of the most famous photographs in all of Western history.

By August 7, 1874, when the photo was taken by William H. Illingworth, Custer had already explored the fabled Black Hills, and his dispatches, carried to Fort Laramie by scout Charley Reynolds, were full of praise for this western Eden with its "gold in paying qualities."

Now returning eastward to Fort Lincoln, he was not far from Bear Butte when, riding ahead of his command with but three companions, he spotted a fine campsite (about two miles south of present-day Nahant, South Dakota). John Noonan and Bloody Knife then spied a huge grizzly some 75 yards distant. Custer, galloping forward, brought the bruin down with a shot from his Remington. The wounded bear turned to confront the hunters as Bloody Knife and Ludlow shot it three more times.

Custer was elated. "I have reached the hunter's highest round of fame," he wrote his wife Elizabeth. "I have killed my grizzly." He ordered Noonan to haul the 600-pound behemoth back to a rock outcropping overlooking the campsite. As the wagons rolled in and the troopers set up their tents, Custer and his fellow hunters posed with their bear for Illingworth's camera.

The intrepid pioneer photographer took two versions of this famous photograph (soon on sale throughout the East). In the first shot, the hunters are grouped around the bear, all kneeling, except for a sad-sack looking Noonan. In the second photograph, Ludlow is standing and Noonan has brushed his hat brim back to better show his face.

Within a few years, three of the men in the photograph will have met violent deaths. Ludlow survived to a ripe old age, but Custer and Bloody Knife died at Little Big Horn on June 25, 1876. Noonan was with Custer on that final campaign, but the sergeant survived as he had been left at the Yellowstone Depot in charge of the cattle herd. Death had not yet come for him.

Noonan's celebrated wife

Having joined the Seventh in January



This stereograph shows, in the center, Lt. Col. George A. Custer of the Seventh Cavalry, flanked on one side by Bloody Knife, his favorite Indian scout (with one of the colonel's exhausted hounds asleep at his side), and on the other by Capt. William Ludlow, chief engineer officer for the Department of Dakota. Behind them stands Private John Noonan, serving as Custer's orderly.

— COURTESY TRUE WEST ARCHIVES —

1872, the Fort Wayne, Indiana, native had impressed his superiors and even the colonel's lady. "He was the handsomest soldier in his company," noted Elizabeth Custer, "[and] we often admired the admirably fitting uniform his wife had made over, and which displayed to advantage his well-proportioned figure."

Noonan's wife was a celebrated lady of the Seventh, although far removed from the social circle of Mrs. Custer. Nevertheless, the colonel's lady knew her well: "When she first came to our regiment she was married to a trooper, who, to all appearances, was good to her. My first knowledge of her was in Kentucky. She was our laundress, and when she brought the linen home, it was fluted and frilled so daintily that I considered her a treasure. . . . The woman was a Mexican, and like the rest of that hairy tribe she had so coarse and stubborn a beard that her chin had a blue look after shaving, in marked contrast to her swarthy face. She was tall, angular, awkward, and seemingly coarse, but I knew her to be tender hearted."

"Old Nash," as the laundress was called (she kept her first husband's surname), had led a difficult life. She once even dressed as a man, driving ox teams over the Santa Fe Trail to New Mexico. Her own two children had died in Mexico, but she assisted many a Seventh Cavalry child into the world as she had learned midwifery from her mother and was a skilled practitioner of that art. Often would she say, "Are you comph?" in a labored accent to the young pregnant wives. The phrase became a favorite in the regiment.

John Burkman, Custer's orderly for nine years, recalled that no one was more "in demand to chase the rabbit when some woman was expectin' a baby" than Old Nash. Despite her revered status in the regiment, Old Nash was unlucky in love. She was married to, and deserted by, two Seventh Cavalry troopers before meeting her third and final husband, John Noonan.

Her matrimonial trials, at least in the mind of Mrs. Custer, were the result of her industry—for her first two husbands also

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deserted with her substantial savings. Noonan had the best of the bargain, Elizabeth thought, "for notwithstanding his wife was no longer young, and was undeniably homely, she could cook well and spared him from eating with his company, and she was a good investment, for she earned so much by her industry."

Her third husband was in the field on campaign when she took suddenly ill and died. She had implored those who cared for her in her final days to place her in a coffin and bury her at once. This they would not do for one so beloved by the regiment. When Old Nash passed on October 30, 1878, the ladies of the regiment carefully washed and prepared her for burial. They then made a most shocking discovery. Noted John Burkman: "We was flabbergasted."

A dispatch from Bismarck, Dakota Territory, informed the world: "A singular development transpired at Fort Lincoln today. Mrs. Sergeant Noonan, who died last night, turns out to be a man. . . . There is no explanation of the unnatural union except that the supposed Mexican woman was worth \$10,000 and was able to buy her husband's silence. She has been with the 7th Cavalry nine years."

Noonan didn't inherit a fortune from his wife, for she gave all she had to the Bismarck Catholic Church. What Noonan did receive was unrelenting ridicule from his fellow troopers. "When Noonan come back from scout duty we told him about his wife dyin' and all," Burkman recalled. "He was a quiet man. He didn't say much, but his face went white and kinda jerked. After that everywhere he went the regiment joshed him."

Burkman was with the post carpenter on Noonan's last day: "Noonan walked in. His face was gaunt and sorta set. The carpenter looked up. 'Hello Noonan!' he says. 'Say, you and Mrs. Noonan never had no children, did you?' We all started laughin' and then we stopped sudden. Noonan was standin', lookin' at us . . . like an animal that's been hurt. Then, afore we had sense to stop him he pulled out his gun and shot hisself dead, right thar at our feet."

The newspapers reported that Noonan's suicide had taken place on November 30, 1878, while he was alone in the cavalry

stables—but the end was the same no matter the place. Back East, the *Army and Navy Journal* sermonized on the end of the scandal: "He crawled away lonely and forsaken and blew out the life that promised nothing but infamy and disgrace. The suicide was committed with a pistol, and Noonan shot himself through the heart. The affair created almost as intense excitement at the post as did the announcement of the death of Mrs. Noonan, but there was a sigh of relief on the corporate lips of the 7th Cavalry when its members heard that Noonan by his own hand had relieved the regiment of the odium which the man's presence cast upon them."

In the West, the verdict was far less judgmental. Elizabeth Custer, now a widow herself, upon reading of her beloved laundress' death said: "Poor old thing, I hope she is 'comph' at last."

Burkman and his fellow troopers, far from being relieved by Noonan's suicide, were in fact "terrible ashamed." He was, after all, one of them. "It takes all kinds o' men to make up an army," Burkman declared years later. "Officers, o'course, whose doin's is writ up in books, but it takes a lot o' common fellows too, like me . . . and Noonan—jist privates, men that don't know nothin' except what they're told to do, that kills and gits killed, and that the world never hears about. . . . And yet to ourselves we seemed important. Noonan's troubles meant jist as much to him as though he'd been a Major. Hundreds of graves scattered over Dakota and Montana of men that's never been missed, never been writ up, but they was good soldiers jist the same, and without 'em thar wouldn't've been no country, maybe."

Noonan was buried in the post cemetery at Fort Abraham Lincoln. Bugler John Martini, who had carried Custer's last message, sounded taps over the grave. Eventually reinterred at Custer Battlefield National Cemetery (Grave 573A), Noonan now fittingly rests upon the very field where so many of his comrades perished in battle. He had come, in his own way, to that same place.



Paul Hutton is a professor of history at the University of New Mexico. His book, *The Custer Reader*, received the John M. Carroll Literary Award from the Little Big Horn Associates.

Frank History by Phil Frank



"If you're robbing a bank and your pants fall down. . . .
I think it's okay to laugh and let the hostages laugh,
too, because come on, life is funny."

—JACK HANDEY

Quotation, n: The act of repeating erroneously the words of another. —AMBROSE BIERCE, WHO DIED MANY YEARS BEFORE THE
LAST STAND WAS DEVELOPED

LOOKING BACK!

38 YEARS AGO: FEBRUARY 1967

Once upon a time, there were no DVDs. So Old West fanatics hunting home entertainment had to make do with things like pulp magazines and dime novels. The cover story is a firsthand history of the pulps, which had their heyday in the 1920s, '30s and '40s. Their rousing tales of guns, guts, gore and glory lit the imaginations of (mostly) boys and men of all ages. As the cover shows, just one story could turn any kid into a bad hombre. Skin that hogleg, pard!

A youngster stares into the mirror and sees his Old West alter ego—presumably after reading a pulp.

— BY CHUCK DeHAAN —



JON COUTURE

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This year, I completed the 15th building in my town of Trinity. I hold parties and family reunions there. But mostly, I play cowboy with my friends. Of course, we have to settle for faux gunfights with blanks.

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