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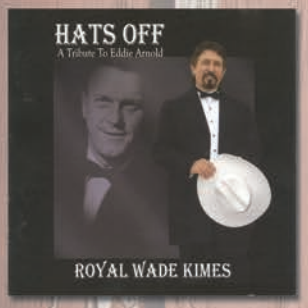




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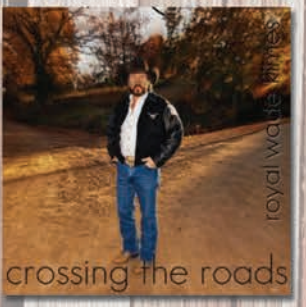
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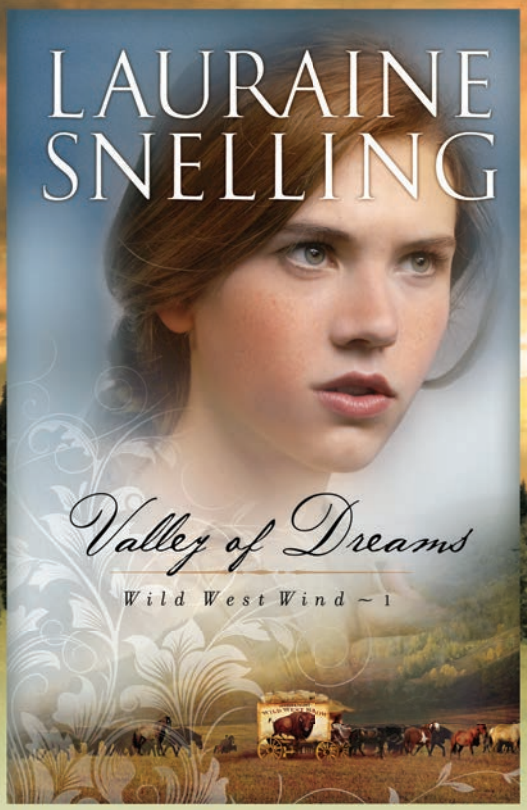




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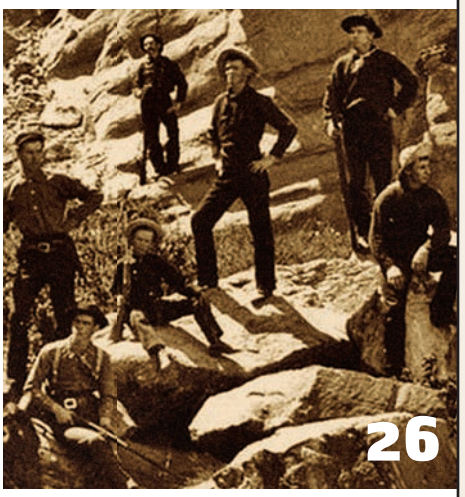


EYEWITNESS AT WOUNDED KNEE

When an engraving of this photograph appeared in the *Omaha Weekly World-Herald* on January 28, 1891, it was labeled, "United States soldiers watching the Indians." Some believe the men to the far left appear too nonchalant to be in combat, but this photo could very well be one of the first images of U.S. troops under fire. *Courtesy Nebraska State Historical Society, from* Eyewitness at Wounded Knee, *published by University of Nebraska Press*







22 RARE IMAGES OF THE WEST

Photos of pre-Civil War entrepreneurs, ranging from scalp hunters to bullwhackers.
—Michael Wallis and Suzanne Fitzgerald Wallis

26 SHOWDOWN AT THE V CROSS T

A New Mexico territorial gunfight as lethal as the showdown at the Tombstone corral.
—Ollie Reed Jr.

32 UGLY DUCKLINGS, NO MORE

Merwin, Hulbert & Co. revolvers finally get respect as Old West hardware.
—Phil Spangenberger

50 THE GIFT OF COCHISE

A book of action and high adventure that is dearly loved as a touchstone to the past.
—Paul Andrew Hutton

4 OPENING SHOT
8 TO THE POINT
10 TRUTH BE KNOWN
12 INVESTIGATING HISTORY
14 OLD WEST SAVIORS
16 COLLECTING THE WEST
18 WESTERNS
52 CLASSIC GUNFIGHTS
55 ARTISTS WE LOVE
56 EVOLUTION OF WESTERN WEAR
60 FRONTIER FARE
62 WHAT'S IT LIKE TO LIVE THERE
67 ¡VIVA! OUTLAW WOMEN
68 HOLIDAY GIFTS OF THE WEST
Special Advertising Section
86 BOGGS UNLEASHED
88 TRAIL RIDER
90 RENEGADE ROADS
98 WESTERN BOOKS
104 FRONTIER DOC
105 WESTERN ROUNDUP
110 ASK THE MARSHALL
112 WHAT HISTORY HAS TAUGHT ME



OUR COVER

The Ugly Duckling Pistol that Collectors Can't Get Enough Of.

– Cover design by Daniel Harshberger; Photo courtesy Robert G. McCubbin Collection –

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PRESERVING THE AMERICAN WEST

True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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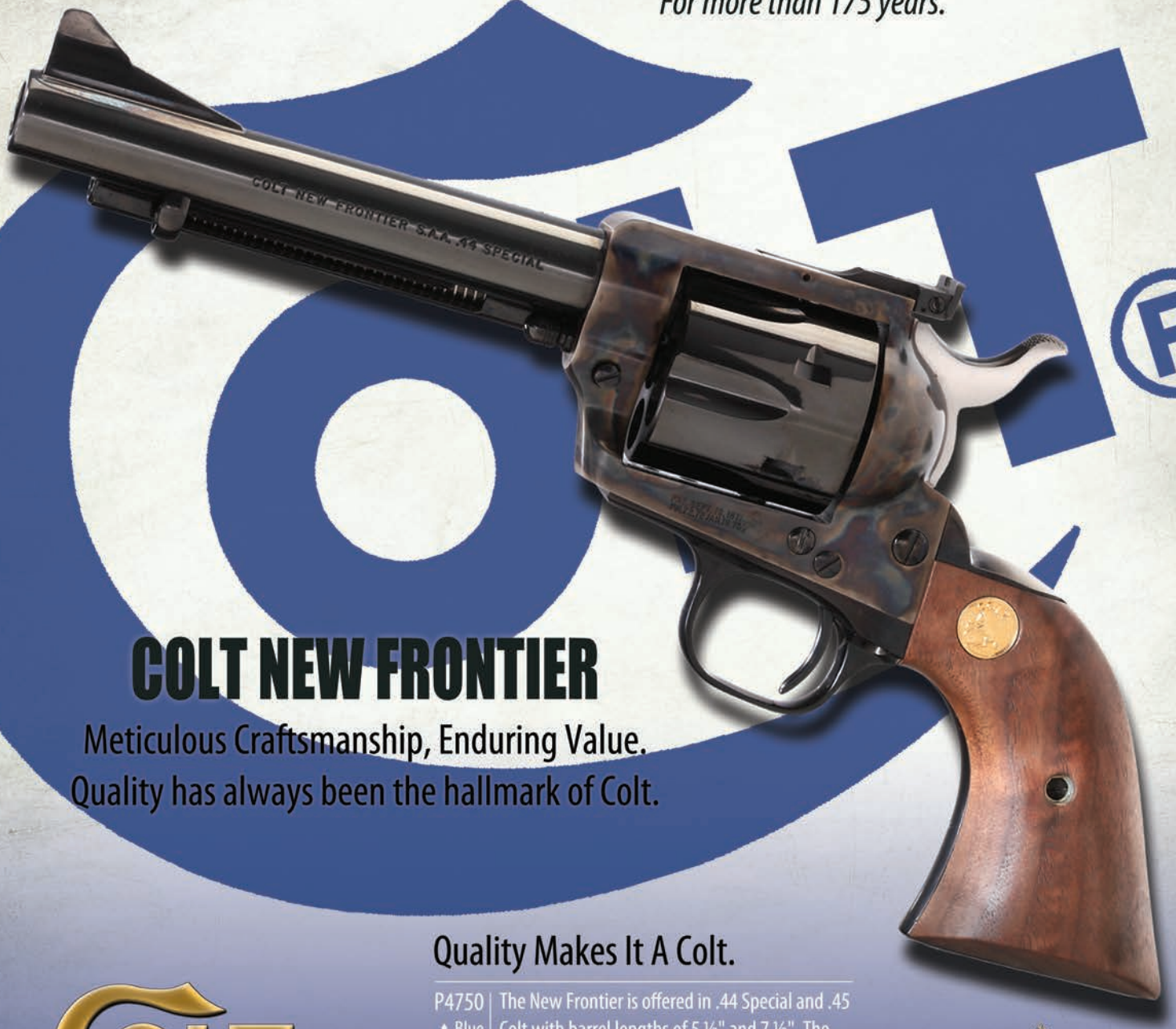
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The author of True West, *the play, gets a rave from* True West, *the magazine, while Bell raves about Mell.*



Sam Shepard carries *Blackthorn*, portraying Butch Cassidy in 1927.

–Courtesy Magnet Releasing –

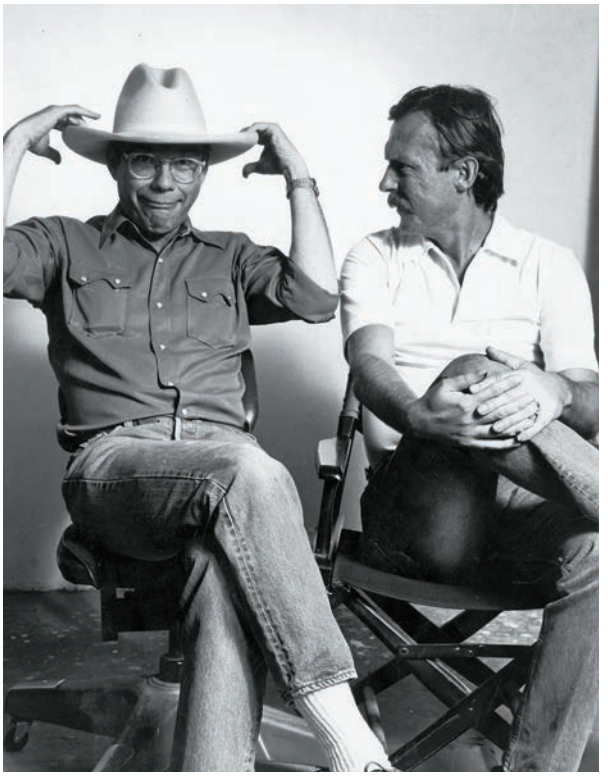
When we first bought *True West* in 1999, one of the first things I did was search for the magazine online.

The first two pages of search results were for the play *True West* by Sam Shepard. The previous owners told me Sam had sought and received permission to use the name. In some ways, he kept the brand alive, and we thank him for that.

Now it's our turn to return the favor. In addition to being a first rate playwright, Sam is an excellent actor: he was Frank James in 2007's *The Assassination of Jesse James by the Coward Robert Ford*; Bill Buck in 2006's *Bandidas*; J.C. Franklin in 2000's *All the Pretty Horses*; Cpl. Pea Eye Parker in 1995's *Streets of Laredo*.

Now he is in a very good Western about Butch Cassidy in Bolivia, and it is our pleasure to recommend it to anyone who loves Westerns. He is as solid as a rock, and he can actually handle weapons (unlike the current crop of sensitive LA actors who handle a gun like it's a dirty diaper).

I agree with our Westerns film editor, Henry Cabot Beck: *Blackthorn* is the best movie I've seen this year (p. 18).



Ed Mell goofs with BBB's hat in the art studio they both shared in the early 1980s.

– By Ralph Rippe –

I call Ed Mell Jr. "Edmundo Segundo." By extension, I called his late father "Edmundo Primero." The Mell boys, Frank, Ed and Lee, have figured prominently in my life, partly because they were hip artists who brought their talents home to Arizona from LA and New York City, but mainly because they accepted me into their artistic family.

I shared studio space with Segundo for six years in the 1980s. I learned more there, just by osmosis, than I did in five years of college.

Plus, we laughed every day.

He gets my stamp of approval in this issue's *Artists We Love* (p. 55).



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


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Quotes

"We are a nation of unhappy lottery winners."

–***Elizabeth Kolbert,*** *in* The New Yorker

"Death notices for delinquent subscribers will not be inserted."

–**The Gladstone Kibosh,** *a satirical newspaper, January 5, 1901*

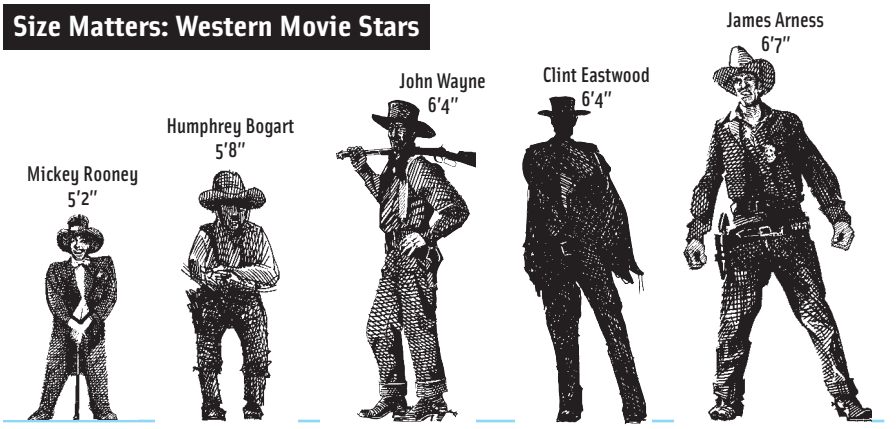
"Silverton is destined to become a city with Durango as a suburb."

–**The Silverton Standard,** *September 21, 1901 (Silverton today has a population of about 500 people; in 1900, it had 1,380)*

"People are seeking a past that explains the present."

–***Marsha Weisiger,*** The Western Historical Quarterly, *Autumn 2011*

Size Matters: Western Movie Stars



"Brian Lebel, Wes Cowan, Bill Koch and I have been receiving 'authentic' outlaw photos by the truckload since the auction."

–Bob McCubbin, responding to a reader's request to authenticate a Sam Bass photo. The auction he is referring to is Brian Lebel's Old West Auction in June 2011, which sold the Billy the Kid tintype for a $2 million bid.

Old Vaquero Saying



"The surest way to spoil a good story is by sticking to the facts."

Bizarro BY DAN PIRARO



Try Living on This:

Elihu Washborne, age 14, is hired as an apprentice printer in **1848**. He gets room and board and "the promise" of **$24 a year**.

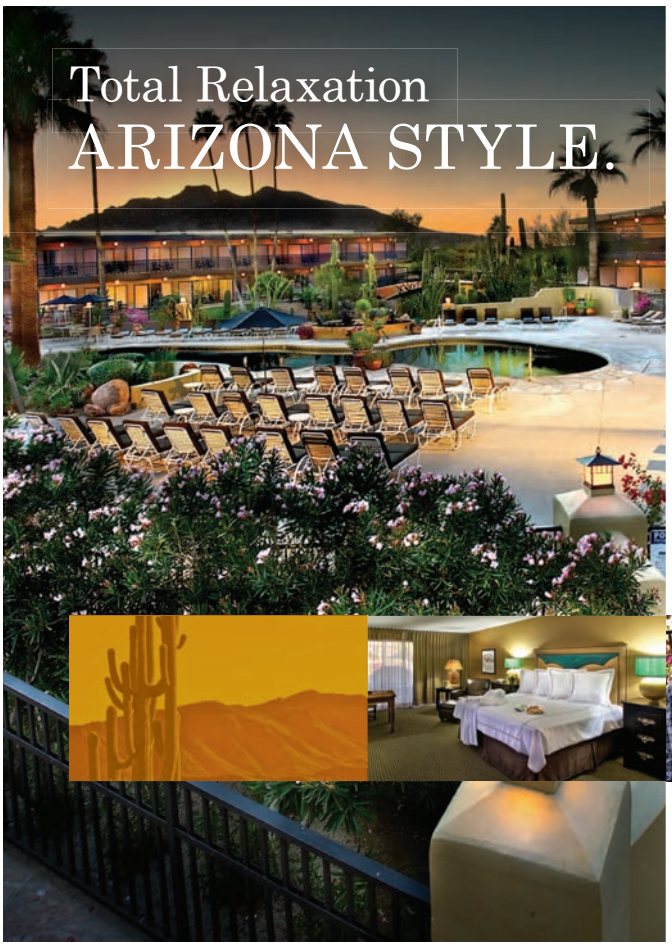
The Promise the Gold Rush held for so many: Average Wage of a California placer miner in **1848** was **$20 a day**.

Historical Twins?



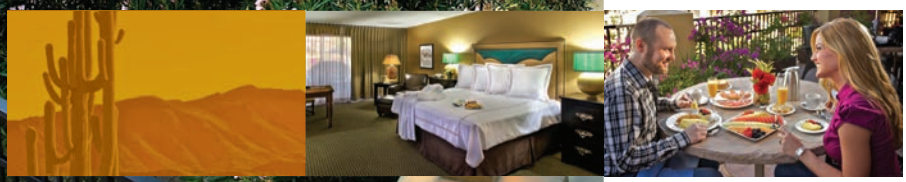
This alleged 1870 image (at left) bears an uncanny resemblance to actor Nic Cage (at right). Some believe it is a hoax (note the errant ear) and has been photoshopped. The Thanatos Archives offered the photo on eBay for $1 million, but by press time, the auction had been taken down.





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Butch & Sundance—and Rolla

Fans of the movie Butch Cassidy & the Sundance Kid *never heard this story.*



Standing on the right is Clement Rolla Glass, who hired Butch Cassidy and the Sundance Kid to work for him at the Concordia mine in South America.

– Courtesy Mark Boardman –

The old Bob Seger song claimed that Rock 'n' Roll never forgets.

History does, all too often.

Take the case of Clement Rolla Glass, who died too young and too early to parlay his connection to Butch Cassidy and the Sundance Kid.

Going by the name Rolla, he was born into a prominent California ranch family in 1867 and graduated with an engineering degree from the College of the Pacific in 1880. He worked for the railroads before gold fever struck him after the 1896 discovery in Alaska.

Rolla eventually headed to Bolivia to supervise the Concordia mine for the Andes Tin Company. (He knew Bolivia, having traveled there after high school and married a local girl in 1885.) While at the central Andes mine, about 70 miles southeast of La Paz, Rolla had his brush with Wild West history.

In 1906, Rolla hired an American, Santiago Maxwell, to purchase livestock that would haul supplies to and from the mine. He paid him $150 a month, plus room and board.

Maxwell, actually an alias for outlaw Butch Cassidy, quickly proved his worth. On his first job, with $200 to buy mules, Butch returned with a fine set of animals—and $50 change. An impressed Rolla soon had the new guy carry Concordia's payroll remittances, which sometimes exceeded $100,000. Butch accounted for all the money.

Shortly after that, Enrique Brown drifted in. Butch knew him, so Rolla hired him on as well. Brown, of course, was the Sundance Kid.

At some point, Rolla discovered the real identities of his employees. (Wild Bunch expert Dan Buck suspects an engineer saw wanted posters for the duo in Buenos Aires, Argentina, and told Rolla.) Butch and Sundance, though, must have assured the boss they had no intention of robbing his company, because he kept them on.

When Rolla's assistant, Percy Seibert, returned to Bolivia at the end of 1906, Rolla revealed to him the true identities of Butch and Sundance. When Rolla returned to the headquarters in La Paz, he left Seibert as acting superintendent of the mine. Seibert claimed that during this time, he became close with the outlaws, who told of their criminal exploits in the States.

Around May 1908, Butch and Sundance quit and moved on. Maybe the heat was on; maybe they were just restless. They didn't have much time left, as it turned out. On November 7, three days after they pulled their last job, they died after a shoot-out with the local constabulary in San Vicente. A wounded Butch killed Sundance before putting a bullet in his own head, according to the historical record.

Ironically, Rolla would take the same trail soon after.

He was in poor health, as letters from his family in the States revealed. He died on January 2, 1909, in a Buenos Aires hotel. Family tradition says he accidentally shot himself while cleaning his guns. The police report states Rolla committed suicide, first shooting himself in the stomach and then the head.

Rolla died without telling his story—especially the chapter on Butch and Sundance. That was left up to Seibert, who shared his memories with author James D. Horan in the 1950s.

Yet at least some of what Seibert recalled was bogus, Buck says. Other parts can't be proven. Either way, Seibert had a central role in those tales.

To make matters worse for Rolla, the 1969 Western *Butch Cassidy and the Sundance Kid* didn't even mention him. Instead, Seibert (called Percy Garris by the filmmakers) hired the boys.

In recent years, some Rolla kin have been trying to boost his profile, to make sure he gets credit for employing Butch and Sundance. But it's an uphill battle, going against more than 100 years of false information.

As Bob Seger sings, they're runnin' against the wind.

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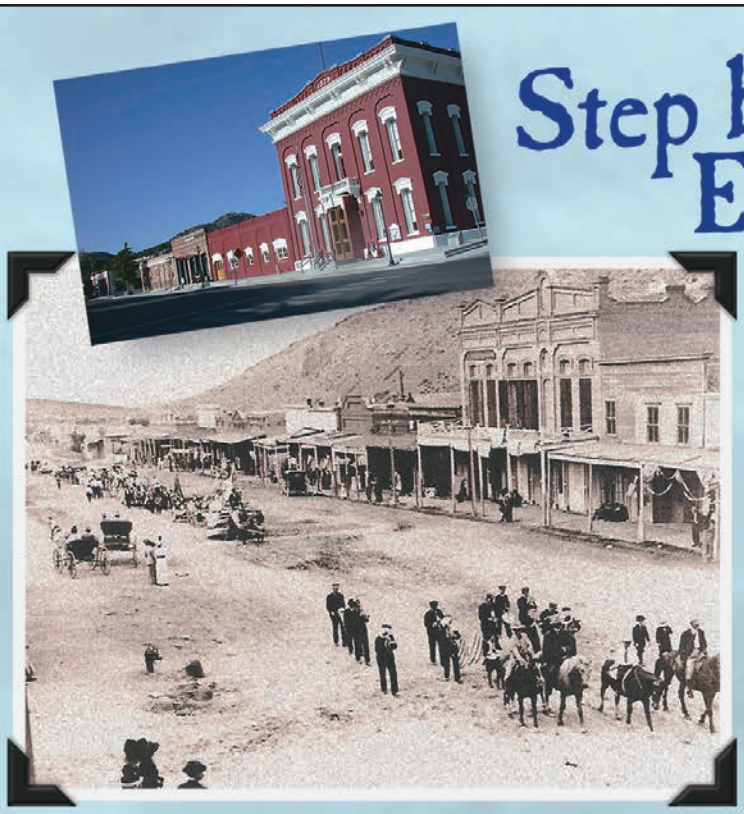
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Keeping New Mexico's Pueblo Culture Alive

The Chamiza Foundation sees Pueblo culture not as an antiquity to be preserved, but as a living, vibrant culture to be emulated.

The Phillips family always loved their annual summer trip to Santa Fe from their California home in the 1950s and '60s.

In the Hopi land of northern Arizona, Gifford and Joann Phillips would buy large katsinas from artists at roadside stands, while their daughter, Marjorie, would spend $5 on small katsinas.

By the time they got to northern New Mexico, they were among the Pueblo people. The parents struck up a friendship with their neighbor, Alfonso Ortiz, an Ohkay Owingeh Pueblo native and an anthropologist who taught at the University of New Mexico. This friendship laid the groundwork for one of the more unusual foundations in the country.

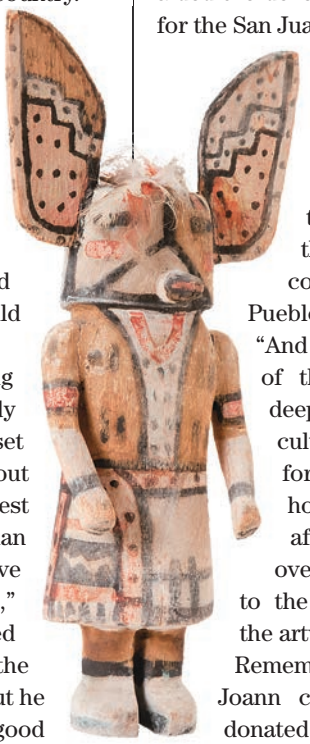
"We were interested in Pueblo culture—we loved the dances and collected a lot of artifacts: the baskets, old tapestries, the weavings, the blankets," Gifford says. "I became interested in helping preserve the culture and feared with Santa Fe and Albuquerque growing, it would be wiped out."

He chuckles, remembering the miscues he was ready to pursue until Dr. Ortiz set him straight. "I thought about offering a prize for the best essays, but he told me Indian culture is not competitive and that would never work," Gifford says. "I suggested a lecture series about the importance of the culture, but he told me there weren't many good lecturers on the subject, and the few there were, everyone had heard. So he helped me create the Chamiza Foundation."

Named for the plant that grows throughout Pueblo land—ironically, Gifford is allergic to the plant—the foundation gives grants, primarily to Pueblo people, to sustain tribal life and traditions.

"For much of what we do, there's nowhere else to turn," says Marjorie Phillips Elliott, now chair of the Chamiza Board of Directors, which includes several Pueblo members. "We gave a grant to fix a pottery shed. This summer we're paying stipends to elders to teach kids traditional farming. We do a lot of start-up funding."

Since 1989, the Chamiza Foundation has issued nearly 350 grants—90 percent directly to Pueblo members—worth more than $2.3 million. The first grant was given to the Eight Northern Pueblo Indian Council for an awning for its annual art fair. Another early grant aided the development of a dictionary for the San Juan Pueblo tribe.



Polka dots and extravagant ears are characteristics of Wilson Tawaquaptewa's figures. Joann Phillips donated this katsina to the Heard Museum. These dolls are also known as kachinas, an Anglicized term of katsina (the Hopi language does not have the "ch" sound).

– Courtesy Heard Museum –

Marjorie was not surprised her parents would pledge their wealth to a foundation like this. "Our summer trips showed them there was so much we could learn from the Pueblo culture," she says. "And their deep admiration of the art evolved into a deep admiration of the culture. They were looking for something specific—how can we give back after so much pleasure over the years of going to the dances and collecting the artwork?"

Remember those katsinas Joann collected? She recently donated the dolls, which for years hung in her kitchen, to the Heard Museum in Phoenix, Arizona. "The kachina collection isn't quite as good as Barry Goldwater's, but it's pretty good," Gifford says. (Marjorie says her own collection of little katsinas hangs in her kitchen in Princeton, New Jersey.)



This photo of Joann and Gifford Phillips was featured during the awards ceremony in 2009, when the Phillips received the Lifetime Achievement Award from the New Mexico Cultural Properties Review Committee.

– Courtesy New Mexico Historic Preservation Division –

The cornerstone of the foundation's success is its partnership with the Pueblo people. "They know what they need, we don't—we're outsiders," Executive Director Donna Vogel says. "That the foundation is 20 years old is a testament to the way it works with respect and partnership. It's the only foundation that works in this way."

For this unusual foundation, Gifford and Joann Phillips were honored with a Lifetime Achievement Award from New Mexico's Department of Cultural Affairs. "It's been a great experience," Gifford says, "but I couldn't have done it without my very good friend, Alfonso Ortiz."

Jana Bommersbach has been Arizona's Journalist of the Year and has won an Emmy and two Lifetime Achievement Awards. She is the author of two nationally-acclaimed true crime books and a member of Women Writing the West.

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Nampeyo's Legacy

Pueblo pottery at Cowan's auction shows off the work of a Tewa-Hopi potter and other Pueblo potters she helped bring to fame.







A noted Tewa-Hopi potter of the Hano pueblo in northeastern Arizona, Nampeyo is shown decorating pottery in the 1903 photograph by Homer Earle Sargent Jr. Her circa 1890 hopi seed jar (top) sold at Cowan's for an $8,500 bid. This flying saucer is one of Nampeyo's signature shapes, as it reflects the wide-shouldered vessels excavated at Sityatki. In the center is a hopi bowl made by her daughter Fannie that sold for $1,500, while above is a hopi seed jar by Fannie's daughter Tonita, which did not meet the auction reserve.



"I want to continue the traditional methods and designs," Tonita Hamilton Nampeyo said.

"I don't want to deviate from what my mom [Fannie Polacca] and grandmother [Nampeyo] did and hand it down to the young ones. That's the most important thing, to keep tradition alive."

The Nampeyo family was featured in "Seven Families in Pueblo Pottery" at the University of New Mexico's Maxwell Museum of Anthropology. Before that 1974 ground-breaking exhibit, collectors knew of only two Pueblo pottery artists: Nampeyo, whose work was first recognized after an 1891 archaeological dig at Sityatki, and Maria Martinez, of San Ildefonso, whose work was inspired by pots uncovered at a 1908 excavation.

For her pots, Tewa-Hopi potter Nampeyo (born around 1860) revived designs she had seen from Sityatki, such as the bird claw and the cross hatching that referenced Hopi migration patterns. She was also encouraged to portray Hopi katsina designs on the pot, likely from Thomas Kearn, who had established his trading post at First Mesa in 1875.

Yet what mattered most to Nampeyo, and other Pueblo potters, was maintaining the tradition of making the pots, not the pots themselves. "...a potter's skill is never 'sold,' it is not a commodity," wrote W. Jackson Rushing in *Native American Art in the Twentieth Century*.

What Nampeyo passed down to her four daughters—Annie, Cecelia, Fannie and Nellie—was the coil-and-scrape method her ancestors had utilized to make their pots. She showed them how to collect shards of clay, ground them down, pound a ball of clay into a base and build the sides of the vessel by coiling a rope of clay upon itself in a spiral. After she shaped the pot, smoothed it with a stone, covered it in a slip and painted the design, the pot was fired in a kiln of stone and animal dung.

The legacy that Nampeyo, who died in 1942, would be most proud of is how her pottery has inspired nearly 75 members of her family to take on pottery making as their vocation.

At the Cowan's American Indian and Western Art auction on September 9, 2011, not only did Nampeyo pots go up for bid, but also pots from other Pueblo families popularized in the 1970s. Cowan's auction closed at more than half a million dollars.

Notable American Indian Pottery Lots Included
(All images courtesy Cowan's Auctions)



Margaret Tafoya was Nancy Youngblood's grandmother. Nancy still gathers with the Tafoya family to dig their clay on Santa Clara Pueblo land in September or October. Her 1997 miniature bowl sold for $1,100.



Margaret Tafoya, who died at 96 in 2001, learned pottery from her mother, Sara Fina of Santa Clara Pueblo. Margaret's circa 1935 blackware bowl sold for $700.



Lucy Lewis was born at Acoma Pueblo circa 1898. The jar at right, which sold for $1,400, dates to after 1950; collectors can tell because that marks when she began signing her pots with her name.



In the 1920s, Maria Martinez's husband inadvertently burned a firing of the traditional polychrome-on-cream pot, resulting in the black-on-black ware for which Maria became famous. This signed, 1962 San Ildefonso blackware plate sold for $5,000.



In Hopi culture, girls were given katsina dolls so they could learn about those spirits. This circa 1900, eight-inch Hopi katsina sold for $500. Nampeyo expanded on traditional pottery designs by including katsinas, even though those had not been traditionally painted on pots.

UPCOMING AUCTIONS

November 13, 2011
Santa Fe Art Auction
Altermann Galleries & Auctioneers
(Santa Fe, NM)
Altermann.com • 505-983-1590

November 21, 2011
California & Western Art
Bonhams (Los Angeles &
San Francisco, CA)
Bonhams.com • 800-223-2854

December 2, 2011
American & Civil War History
Cowan's Auctions (Cincinnati, OH)
Cowans.com • 513-871-1670

Butch is Back!

Director Mateo Gil talks about his new Butch Cassidy Western, Blackthorn.

We've seen them ride off into the sunset at the end of the story, but what happens when the heroes and outlaws, the men of myth and grand adventure, come back late in life to climb back up on the horse for one last ride?

Movie fans might remember when Sean Connery played an aged Robin Hood, back from the Crusades for a final fight to the death with the Sheriff of Nottingham, in the movie *Robin and Marion*. James Arness made an entire career of bringing back an ever-older Matt Dillon in one *Gunsmoke* TV movie after another. Hugh O'Brian's Wyatt Earp came back, just twice, but Earp the character came back as a much older man, played by James Garner, in the movie *Sunset*. He's about to come back again, this time to go up against Al Capone in the early 1920s. Harrison Ford will play the part in *Black Hats*.

So the idea of Butch Cassidy, alive and living in South America, is a natural, and Mateo Gil's film, *Blackthorn*, strikes all the right notes. The movie hit the big screen in October, and it will be playing in Oklahoma City, at the Oklahoma City Museum of Art, on December 1, 2011.

Spanish director Gil and his friend, scriptwriter Miguel Barros, have created a perfect, truly poetic fantasy of Robert Leroy Parker, living high in Bolivia in 1927 as a retired gentleman raising and selling horses. No one, least of all the locals who work his ranch, suspects they're in the presence of the former outlaw partner of the late Sundance Kid (a.k.a. Harry Longabaugh).



Blackthorn Director Mateo Gil

But Cassidy, who's taken the name James Blackthorn, is feeling a need to return to the States to see the grown child of Etta Place. Cassidy has been writing the boy, Ryan, for some time; we find out that Ryan may be either his son or the Kid's. He arranges a deal with some American businessmen (who he clearly dislikes) to sell his stock and return to America.

> "When you hear Clint Eastwood for the first time with his real voice, in English, you think his voice is really weird."
>
> –Gil Mateo, director of Blackthorn

This Cassidy soon finds himself in the same world as the Cassidy from 1969's *Butch Cassidy and the Sundance Kid*; if ever there was a better target for the casual whims of misfortune, he hasn't yet been invented. En route to America, Cassidy, money stashed in his saddlebags, is attacked in the "middle of nowhere" by engineer Eduardo Apodaca (Eduardo Noriega), who tries to steal Cassidy's horse. When Cassidy's horse spooks and takes off with the money, Apodaca tells Cassidy he's on the run from the hired thugs of tin magnate Simón Patiño, historically one of the richest men in the world at the time. Apodaca offers to pay back Cassidy with the payroll money he stole from the mining operation, if Cassidy helps him retrieve it.

This plan sets up a perfect storm for Cassidy, who has two significant aspects to his profile: he forms friendships with outlaws, and he is doomed to be pursued by faceless men on horseback. In *Blackthorn*, we never hear Cassidy ask, "Who are those guys?" All he needs to be told is that they're the minions of the South American equivalent of a railroad tycoon, and he's back in action.

Most Westerns fans know the outlaw duo from the George Roy Hill-directed 1969 film, *Butch Cassidy and the Sundance Kid*. The brilliance of William Goldman's script and the charm of actors Paul Newman and Robert Redford, respectively, made the movie a huge hit and planted the two characters in the public's mind as if they had been around forever. TV series, like *Alias Smith and Jones*, tried to appropriate that spirit, and other movies have told the story of Butch and Sundance in their earlier years, but that single film put the pair nearly on a par with better established Western figures like Billy the Kid and Wyatt Earp.

Gil respects the earlier film, and he works from our idea of Cassidy. Flashbacks show us Cassidy, Sundance and a more dynamic Etta Place during their glory years, but they add texture to the story and understanding to Cassidy's present emotions. *Blackthorn* is not a sequel to *Butch Cassidy and the Sundance Kid*, nor is it a revision in any sense, but it does draw on the audience's memory and affection for the character without cheapening him.

Gil has also added a new character, Mackinley (played by Stephen Rea), who was one of Cassidy's original pursuers, the Gerard to his Kimble, but who has settled into an innocuous and reasonably comfortable life in a Bolivian village. Even though he comes upon an unconscious and vulnerable Cassidy, Mackinley admits his hunger for the chase has been extinguished. "The fatigue, the years of pursuit, carrying out one's duty is, believe me, exhausting," he tells the injured Cassidy. "We're too old to keep on playing."

"It never was a game to me," Cassidy replies.

Gil spoke to us from his home in Madrid. He apologized for his English,



Blackthorn features spectacular landscape sequences like this Salt Flats Shoot-out. The horseback scenes are some of the best seen in a Western in a long time.

– Courtesy Magnet Releasing –

yet I found him funny and enthusiastic, and eloquent.

***Henry Cabot Beck:** How did you get to know Westerns?*

Mateo Gil: When I was a child, in the public television, there were only two channels. One of them, every Saturday afternoon, they put a movie, and it was usually a Western, or maybe a movie from Rome, but mainly Westerns. So my first consciousness about cinema was through Westerns.

Were they European or American Westerns?

No—mainly they were classical American Westerns. I think I saw every Western. Every John Ford movie was in this television program, [as were the movies of] Howard Hawks. Then when I grew up, I started watching more modern Westerns, like Peckinpah. All these '70s directors—[Sydney] Pollack, Arthur Penn. I've seen a lot of Westerns.

We were watching Italian Westerns, dubbed in English, while you were watching American Westerns, dubbed in Spanish.

[Laughs.] Yeah. But when you grow up and you see this movie with subtitles, you think, "Oh my God! This is his voice." When you hear Clint Eastwood for the first time with his real voice, in English, you think his voice is really weird.

How close is your movie to the 1969 film?

I think *Butch Cassidy and the Sundance Kid*, the movie by George Roy Hill, is so good, that from this moment on, every director was worried or scared about making a new movie about this character. But the character is so interesting; I think there are more movies to be made about Butch Cassidy....

I think my movie is a kind of intimate Western. I was inspired in the beginning by filmmakers like Peckinpah, and at the end, I was more inspired by classical Westerns, like John Ford's. During the time I was preparing the movie, I was thinking, this movie is carrying me to John Ford. I'm not deciding, the movie is making the choices. In the beginning I wanted a more '70s style, but by the end, the movie is more of a mixture of the '70s and the classical Western—the '50s or early '60s Western.

The name* Blackthorn *sounds like a knight, out of Arthur. Where did the name come from?

When Miguel [Barros] was just writing the script, I was to his house, reading the lines and everything, and talking about my opinion, as a friend. I wasn't going to direct it.

One night we went out to a bar, and we were talking about the title, because he didn't have a good title, and he was very worried about that. At that time I was looking—you know, these things where you serve the beer?

The tap handle?

Yeah. Okay. There is a kind of Scottish cider called Blackthorn. [Laughs.] I told my friend, "Why don't you name the character Blackthorn?" And that's the title!...

The title of the first song in the movie, that Sam Shepard sings, that was a very much better title "Ain't No Grave." The line is like, "Ain't no grave, can hold my body down." But it was too late to change it. (Laughs.)

Did you know some members of the actual Wild Bunch became actors in early Westerns?

Let me tell you—do you know that in *Butch Cassidy and the Sundance Kid*, in Roy Hill's movie, in the original script, there was a scene that is not in the movie, where Paul Newman and Robert Redford went into a cinema. In this cinema, there was a movie, and this movie was the movie you see now, in the beginning of *Butch Cassidy and the Sundance Kid*, if you remember, during the credits, black and white images, like a silent movie. They saw this movie, and they realized that the movie was about them. And in that movie, they died! So they went out of the theater saying, "Oh, f---ing movie!" You know?

In *Blackthorn*, we had a similar idea, a kind of homage. We shot a final scene that's not in the movie, where you saw Butch Cassidy two years later, in Los Angeles. You saw he was older now, kind of tired and kind of sad, and he was riding a horse, but stopped, just sitting.

You hear a voice saying, "Hey You! Man with the black hat! You! Look at me." Then you realize that Cassidy, two years later, was an extra in a Hollywood movie, about bandits.

Then you hear the director say to Sam

Shepard: "Please smile a little–this is the final scene of the movie."

So Sam smiles, like a man out of place. The director says, "Okay! Action! Go!" and all the riders ride off.

In the editing room, we felt it didn't work with the tone of the film. Too jokey. So I think it will be with the extras, in the DVD.

Did you deliberately make it unclear whether Butch or Sundance is the father of Etta's son?

[Laughs.] The idea is that he is Sundance's son, but the idea was, at the same time, to suggest that the three of them had relationships, that Butch and Etta had a relationship too. So the ambiguity at the end is kind of a secondary effect. But we liked it.

For me, the important moment about this son is when Butch says to Sundance (in flashback), "Why do you think he's your son?"

Sundance's answer is, "He would still be my son."

Sundance doesn't really mind if it's his, or Butch Cassidy's son, because they are brothers. This is the important idea.

Why does Cassidy take time to identify himself in the letters he writes to his nephew/son?

We talked, the writer and me, we talk a lot about this–I don't know if I should say problem–but we were very aware about how explicit we should have been about Butch Cassidy's name. Actually we thought a lot of times, when writing the script, about the idea of not mentioning Butch Cassidy at all. We had this idea that you could see the movie, and at the end, say, "Maybe he is not Butch Cassidy."

So we tried in the script to take off the name. The main problem was the conversation with Mackinley, because Mackinley is asserting he is Butch Cassidy.

But even though we thought very deeply about making this ambiguous, his real identity, because we wanted to say something like, it doesn't matter if he is Butch Cassidy or not. The important thing is how he thinks, how he acts. But in the end we have him [as] Butch Cassidy. [Laughs.]

How did Sam Shepard become involved?

I thought Sam Shepard was perfect for the part, but I confess I never knew how to talk to him. First, my English is not very accurate; sometimes it was difficult for me to explain. But farther *[sic]* than that, sometimes I feel a difference between Americans and Europeans in the way we express our ideas. So I never was confident about the way I should speak to Sam, so I am always doubting between being very polite and being very direct. [Laughs.]

But he's a very wise man, and I think he always knew how the character was better than me. My direction was mainly to explain to him very physical things like, "This is your gun; you come from here, you go there." The rest was in Sam. The character was very clear, I think, fortunately, because if it wasn't, it would have been very difficult for me to explain, you know?

Shepard is an intuitive and sophisticated actor, isn't he?

Yes, but these are not very good times for actors like Sam. There is a new kind of cinema, and I think that it's difficult for people like him to find good characters, in his style.

Think about Jeff Bridges, for example. I think his best character in many years is the movie with the Coen brothers [*True Grit*], because it's an old style movie. I'm not saying anything about the movie, if it's good or bad–I like it very much–but it's a very classical movie. It's a movie that looks very directly to the character, so for an actor like Jeff Bridges, it's a gift. And I think Sam and Jeff Bridges are kind of similar actors in some ways.

But yes, I think he is very sophisticated. But in working, I think he's strong, because he's a writer. When he works, he wants very direct intentions for his character, and he doesn't like to complicate too much the scenes or the character's intentions. He likes to play straight, which is very good for Western movies, so we were lucky. We didn't need to talk very much about the style or these characters. Everyone there was a great lover of Westerns, and everyone knew how to do his work. It was a very interesting film.

TELEVISED WESTERNS

Hell on Wheels begins its run on AMC on November 6. It's the story of a lone ex-Confederate soldier, working his way through a list of the men who killed his wife during Sherman's March. The trail leads to the ever-moving construction site of the Union Pacific, as it works its way West.

TNT has ordered the pilot of *Gateway*, which has a revenge theme as well, but it's also a brother story—three brothers, actually, coming to the 1880s Colorado town where their sheriff father was been killed. The responsible party seems to be the local land-and-power hungry cattle baron.

Former teen idol Shaun Cassidy is prepping an 1840s series called *Frontier* for NBC. The show follows Missouri emigrants headin' West.

Ron Moore, ex-*Star Trek: The Next Generation* writer/producer, has a made-for-TV and potential series for ABC, *Hangtown*, about a reporter, a doctor and a marshal who solve crimes in the woolly West.

On Australian television, you'll find *Wild Boys*, a good, gritty, action Western about a handful of bushrangers (outlaws) one step ahead of a murderous sheriff. American Western fans would enjoy this show; check out *au.tv.Yahoo.com/wild-boys/* to see some video clips.

DVD REVIEWS

Treasures 5: The West, 1898–1938

(Image Entertainment, $59.98) The National Film Preservation Foundation has dedicated an entire three-DVD



collection to the American West and the Western. For hardcore fans, this collection truly is a treasure.

The set includes promotional films that look at Western destinations and events, including a brief 1926 newsreel, "Indians Bury Hatchet on Custer Battlefield," that took place on the 50th anniversary of the famous battle.

But the bulk of the collection offers Western movies, a number of them discovered only recently in New Zealand's film archive. The features are what make this box set so fantastic. Former outlaw and gubernatorial candidate Al Jennings plays himself in an hour-long 1918 feature, *The Lady of the Dugout*. A 1915 picture features lawman Bill Tilghman, who brought Jennings to justice, and shows how he and other real-life officers captured members of the Doolin Gang, including Cattle Annie and Little Breeches.

Texas lawman Eugene Buck plays himself in *Ammunition Smuggling on the Mexican Border*. The 1914 docudrama re-creates the controversial 1913 event involving Buck and a group of pro-Zapata, anti-Huerta Mexican revolutionaries. It's an amazing footnote to the movie *The Wild Bunch* (or maybe it's the other way around).

This 10-hour collection is already at the top of my 10-best list for 2011. I can't imagine anything coming along before the end of the year that will threaten its standing. *Treasures 5* is as good as it gets, and then some.

Meek's Cutoff

(Oscilloscope Laboratories, $29.99) Director Kelly Reichardt's *Meek's Cutoff* is not an action picture or a conventional Western, any more than *The Assassination of Jesse James* was a typical Jesse James film.

Meek's Cutoff is based on the actual misfortunes of a handful of wagon train settlers who were detoured by their guide, Stephen Meek, through the Oregon High Desert in 1845. As water and food became scarcer, and the confidence in their guide grew thinner, the emigrants stood against Meek (Bruce Greenwood). The picture reflects some of the details of the history and adds an Indian (Rod Rondeaux), who may or may not have some idea of where the water might be. Since the Indian doesn't speak any English, faith in his ability to do what Meek couldn't divides the settlers.

The movie is about more than the suspense of whether the wagon train finds water, or a better trail. It's about the dissolution of Meek's (and the men's) authority and the shift in group dynamics, especially in the person of Emily Tetherow (Michelle Williams), who steps forward to forge a relationship with the Indian. The film is smart and haunting, and, if nothing else, it's probably more accurate in its depiction of the tedium and uncertainty of daily life and survival in a struggling wagon train than anything ever seen on screen.

IN THE WORKS

Scare master John Carpenter, who created the *Halloween* franchise, wants to make a picture about *The Bloody Benders*, a German family of serial killers who ran a general store and saloon in Mound Valley, Kansas, in the early 1870s. When the brother of one of their many victims, a cavalry officer, came to investigate, the Benders disappeared and were never heard from again. Many have speculated what happened to them. It sounds like a perfect Carpenter movie.

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

Josh Becker's
FORGOTTEN FILM CLASSICS

1959'S *NO NAME ON THE BULLET*



About 30 years ago, my younger sister Pam had to write an essay on a "hero" for NYU. She chose Bruce Springsteen. I said, "I like Bruce, but he even says 'I ain't no hero, that's understood.' How about Audie Murphy?" Pam asked, "Who's Audie Murphy?"

Who's Audie Murphy? Just the most-decorated war hero of WWII, that's all. He single-handedly took on a 200-infantry strong German tank brigade, earning himself the Medal of Honor. His war memoir, *To Hell and Back*–made into a film in 1955 starring him as himself–was Universal's highest-grossing film for the next 20 years, until *Jaws* came out in 1975.

Murphy was the unlikeliest of Western movie heroes. This 120-pound, five-foot-four man had a deep streak of melancholy from his war days; his baby face had real character.

Murphy starred in more than 40 movies, 35 of which were Westerns, and most were successful. Probably the best of them is *No Name on the Bullet*.

I saw this film on TV when I was a kid of about 12. When I saw it again a few years ago, I realized, to my chagrin, that I had completely ripped off the basic plot for a script I wrote called *Cycles*, which I ended up selling for quite a lot of money. Sadly, it was never produced.

In *No Name on the Bullet*, a hired killer comes into town obviously gunning for somebody. But who? Suddenly, every person in town with a bad conscience begins to panic. It's a great set-up. Good enough to steal, I'd say.

And Murphy, with his grim baby face, just nails the part of the killer. He's honestly and truly scary. When he says he's going to kill somebody, he means it.

The movie is solidly directed by Jack Arnold, best known for directing *The Creature from the Black Lagoon*, and written by the incredibly interesting Gene L. Coon, who wrote/produced 38 episodes of the original *Star Trek* series and invented Klingons.

Murphy died just before his 47th birthday in a plane crash while he was scouting movie locations. He was a real hero, and not a bad actor, either.

Josh Becker is the internationally-known director of *Xena: Warrior Princess* and *Hercules*, has directed seven feature films and has been a proud member of the Director's Guild of America for 17 years. His latest book is *Going Hollywood* by Point Blank.

BY MICHAEL WALLIS AND SUZANNE FITZGERALD WALLIS; PHOTOGRAPHS COURTESY ROBERT G. MCCUBBIN COLLECTION

Rare Images of the West

A PHOTOGRAPHIC GLIMPSE OF ENTREPRENEURS WHO INFLUENCED THE AMERICAN WEST, PRIOR TO THE CIVIL WAR.



A busy street in the Mexican settlement of Santa Fe, the destination of traders traveling the Santa Fe Trail from Missouri.

"For many, the words 'Wild West' bring to mind the geography and lore of the trans-Mississippi United States during the late 1800s," writes Michael Wallis, in his 2011 book, *The Wild West: 365 Days*. "Although it is true that the thirty-five years between the close of the Civil War and the end of the nineteenth century saw many of the best-known events, as well as the most romanticized individuals associated with the West, the real origins of Wild West culture began long before the Civil War...."

To provide a photographic glimpse of Westerners in those early days, we selected rare photos featured in Wallis's tome, with the help of our publisher emeritus, Robert G. McCubbin, who served as pictures editor for the book. Before the "Free States" and the "Slave States" began clashing in 1861, these folks helped drive the engine of economic prosperity out West.

—The Editors

1821

SANTA FE TRAIL TRADERS

Opened in 1821 by Missouri trader William Becknell, the storied Santa Fe Trail was the first international pathway connecting the Mexican province of New Mexico with the western frontier of the United States. For sixty years, countless traders, soldiers, settlers and large caravans of freight wagons made the 780-mile journey from Westport on the Missouri River to Santa Fe. But by the early 1880s, the well-worn trail had become obsolete with the advent of the railroad.

Tintype of a scalp-hunting frontiersman.



A young cowboy with his Colt.



1836

FIREARM INNOVATORS

On March 5, 1836—just one day before the Alamo fell during the rebellion in the Mexican state of Texas—Samuel L. Colt founded the firm that would become the oldest manufacturer of repeating firearms in the world. On the frontier, the revolver allowed a man to keep his hands free while he drank or tended to chores. More important, for the first time in history, a man could kill critters or his fellows in rapid succession. A popular saying of the time was "God created men; Colonel Colt made them equal."

1830s

SCALP HUNTERS

Beginning in the 1830s, one of the most profitable enterprises in the Southwest and Mexico was the human scalp industry. In Mexico alone, between 1835 and 1885, the government—weary of marauding Apaches and Comanches—paid private armies to provide protection. Mostly Forty-Niners in need of grubstake money or former Texas Rangers, these mercenaries hunted down and killed as many Indians as possible, including women and children. Of course, the bounty paid for a scalp depended on the victim's age and sex. Generally that meant one hundred dollars for a warrior's scalp, fifty dollars for a squaw's scalp and twenty-five dollars for all children less than fourteen years of age.

Navajo hunting party.



1850

HUNTERS-TURNED-HERDERS

The name Navajo derives from the Spanish for "people with the big fields," but members of the tribe referred to themselves in their own language as the Dine, meaning "the People." Cousins of the Apaches, the Navajos first acquired sheep—a significant part of their lifestyle—from the Spanish who also tried to enslave them. Traditionally the largest Indian tribe in the Southwest, the Navajos had relatively peaceful early relations with the Anglo settlers, but those began to deteriorate around 1850 when a respected tribal leader was killed and the U.S. government began establishing forts in Navajo country.

Lola Montez at the height of her stage performance career.



1853

DANCERS

During a tour of the United States, Lola Montez arrived in California in 1853 and stayed for two years. She quickly became known for performing her famously suggestive "Tarantula Dance," a provocative ballet in which Lola pretended to become entangled in a spider's web and discovered spiders hiding in the folds of her flowing gown. As she waved her arms, leaped in the air and vigorously shook her clothing, revealing her petticoats, the audiences sat spellbound. At the dock in 1855, Lola broke into tears as she departed San Francisco bound for Australia.

A daguerreotype of a Spanish lady in San Francisco, California.



1857

GOLD RUSH SWEETHEARTS

When the Gold Rush began, only two percent of those bound for the "land of milk and honey" were female. By 1857, women accounted for half of the pilgrims on the westbound wagon trains. They worked alongside men in the goldfields, ran boardinghouses and dealt cards. Others turned to prostitution, which, next to gambling, was the most lucrative trade. Some made enough money to integrate into polite society and find respectable husbands. When men could afford it, they sent for their wives and sweethearts. It might have been a man's world, but plenty of women also "saw the elephant."

Ambrotype of a high-stakes card game, circa 1850s.

1859

COMSTOCK LODE PROSPECTORS

About the same time that the Pikes Peak rush was on, the Comstock Lode was discovered in the Washoe Mountains of what was soon to become Nevada Territory. Those who benefited called the find history's greatest bonanza in gold and silver. The glut of mining riches also turned the boomtown of Virginia City into the most important settlement between San Francisco and Denver. At its zenith, Virginia City boasted thirty thousand citizens, many of them former prospectors who had become filthy rich and built lavish mansions filled with furniture and art imported from Europe and Asia. Fashionably dressed gents carried one-thousand-dollar watches, attended Shakespeare plays, dined on champagne and caviar delivered on ice by Wells Fargo, and used toothpicks made of gold.





A bullwhacker with his whip, circa 1850s.

1840s–60s

BULLWHACKERS

Whether transporting people or freight, every party moving West required plenty of pauses to refresh and replenish. Bullwhackers, the men and sometimes women who walking alongside the freight wagons cracking bullwhips to keep the yoked oxen moving, made camp every evening to feed, water and rest both themselves and their beasts.

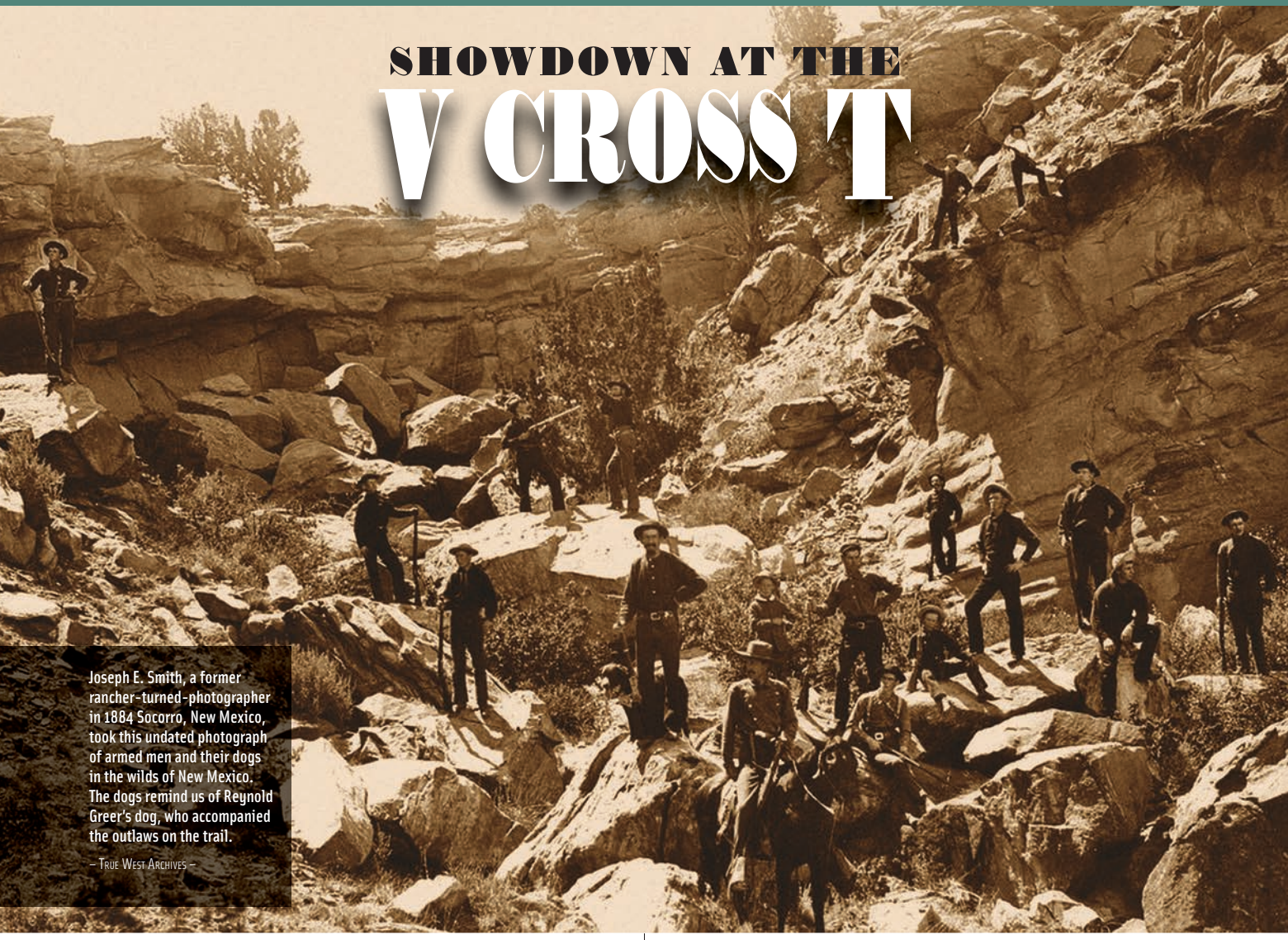


The Wild West: 365 Days, by **Michael Wallis and Suzanne Fitzgerald Wallis**, examines events between 1830 and 1930 to provide a more complete picture of the West. Featured here are vignettes adapted from the book. Purchase your copy of Wallis's book at *AbramsBooks.com, MichaelWallis.com* or at your local bookstore.

BY OLLIE REED JR.

A CENTURY LATER, LOOKING BACK AT A NEW MEXICO TERRITORIAL GUNFIGHT EVERY BIT AS LETHAL AS THE SHOWDOWN AT THAT OTHER CORRAL IN TOMBSTONE.

SHOWDOWN AT THE V CROSS T



Joseph E. Smith, a former rancher-turned-photographer in 1884 Socorro, New Mexico, took this undated photograph of armed men and their dogs in the wilds of New Mexico. The dogs remind us of Reynold Greer's dog, who accompanied the outlaws on the trail.

– True West Archives –

ADOBE RANCH, N.M. Out here, where the tawny Plains of San Agustin spill over the Continental Divide and slap up against the mountains of the Black Range, spring winds rowdy enough to rattle your teeth, blister your ears and curb your enthusiasm whip it up wild, loud and persistent.

But on this day, a Friday afternoon in early May, the wind has backed off for a bit, gentling down to an earnest breeze that ripples the grass on the Adobe Ranch, which lies 50 miles, as the crow flies, southwest of the old cowtown of Magdalena.

Cooter and Beans, the Adobe Ranch dogs, are prowling among the rusting wire and weathered pine planks of the ranch's ancient corral, sniffing eagerly at discarded horseshoes and junked truck beds as if they hadn't seen or smelled these things just about every day of their lives.

The Adobe Ranch, more than 150 years old, is still a working cattle ranch, running stock with the V Cross T, Slash or Rafter I Bar brands. Ginger Whetten, wife of ranch manager Gene Whetten, thinks the corral dates back 100 years or more.

Maybe so. Gapped and sagging in places, the corral fences no longer hold stock. And instead of cowponies, the old stalls shelter used-up ranch equipment and worn-out ranch house appliances.

But if this corral is 100 years old, it has surely got a lot of ghosts penned up in it. On November 17, 1911,



these fences might have played a supporting role in the gunfight at the V Cross T corral, one of the bloodiest battles between lawmen and lawbusters in New Mexico history, and a fight every bit as lethal and lead-infused as the 1881 showdown near that other corral over in Tombstone.

When the V Cross T corral gunfight was over, three men—including two peace officers—were dead. It happened right here. But it started 100 miles south, in the Luna County seat of Deming.

On the evening of November 7, 1911, 10 days before the fight at the V Cross T, Luna County Sheriff Dwight B. Stephens was reading the paper in his jail offices in Deming. It was election day, and Stephens, a Republican, was trying to keep a cool head as he waited to see if he had won re-election over his Democratic challenger.

Governor Miguel Otero had appointed Stephens sheriff in 1904 to fill out an unfinished term in this Southwestern county which borders Old Mexico. Stephens was then elected to the office in 1905 and 1909. This election, however, was different from the others because the New Mexico Territory—finally overcoming arguments that it was too corrupt, too Hispanic and too violent—was set to become the nation's 47th state on January 6, 1912. Officials elected in this November election would be the first to serve the new state government.

Stephens won the election by more than 100 votes. But before he even heard the good news, his evening was spoiled by a masked man who climbed over the nine-foot-high adobe wall surrounding the jail and introduced Stephens and Chief Deputy James Kealy to the business end of his Winchester rifle. The masked man took Stephens' shoes, guns and ammunition, and forced the release of a prisoner who was being held on a burglary charge, John W. Gates. The masked man and Gates then joined a third man, also masked, who was holding three horses outside the jail. The three mounted, kicked dust and were gone.

Officials suspected Gates was a member of the John Greer outlaw band that had been robbing trains, mail stages and saloons in southwestern New Mexico during the previous year. That suspicion was well-founded because the masked man who climbed over the jail wall turned out to be none other than John Greer, a bad man who was also wanted for the murder of a saloon owner, Charles Graham, in El Paso, Texas.

The second masked man was Reynold Greer (also known as William Randall), John's younger brother, according to accounts published in 1913 in both the *Albuquerque Morning Journal* and the



When Greer Gang leader John Franklin Greer found out his friend was being held in the Deming jail, he rode to the San Andres goat camp, where his brother Reynold was tending 1,500 Andora goats. The next day, the two rode into town to see if they could free their compadre. Shown here are Reynold Greer (at left) and John Franklin Greer (at right) in El Paso, Texas, circa 1910, a year before the notorious V Cross T Ranch shoot-out.

Outlaws on the run encountered the posse pursuing them while leading their horses out of the Adobe Ranch's V Cross T Ranch on November 17, 1911. This stall and these fences may date back to the deadly gunfight that took place on that day.

– By Margaret L. Wright –



Albuquerque Evening Herald. Those same newspapers reported that the Greer brothers and Gates were among the Americans who had served with the rebel army of Francisco Madero and Gen. Pascual Orozco in the Mexican Revolution.

When John Greer was wounded in the March 1911 battle of Casas Grandes in Chihuahua, Mexico, Gates rode to his side, held off the advancing enemy with withering rifle fire, pulled the wounded Greer across his saddle and carried him to safety. Gates took Greer to a cabin north of the border and cared for him until he recovered. When Greer climbed that wall and busted Gates out of the Deming jail, he was keeping a promise to repay Gates—no matter what the cost.

Considering their experience in Mexico and the fact that the border was just 30 miles from Deming, Gates and the Greer brothers were likely to spur south. Maybe that's why they rode north instead. Not fooled, Stephens and his posse—on mounted horseback, as were the outlaws—soon picked up the outlaws' trail and followed it 40 miles north to the Black Range. A chase that would continue through rough country for nine days was underway.

Riding with Stephens were deputies W.C. "Bill" Simpson of Deming; Thomas H. Hall, who ranched near Deming; and A.L. Smithers, who was new to the Deming area and worked with the Cattle Sanitary Board. Along the way, Johnnie James, who worked a ranch near the Sierra County mining town of Chloride, joined the posse.

Drawing on wily ways learned while fighting in Old Mexico and riding the outlaw trail in New Mexico, the fugitives stayed in or close to the mountains and traveled mostly at night. They were well-mounted, well-armed, rode with a pack horse and supplemented their supplies by stealing from ranches and residences along the way.

As tough and savvy as they were, the fugitives failed to shake their pursuers. Both Hall and Stephens, an Ohio native who had lived in Luna County for a dozen years and had worked as a cowman and a railroad man before becoming sheriff, were highly regarded as trackers.

And, according to one source, the posse had an extra element working in its favor. This source, J.R. "Chief" Galusha, was a veteran lawman who had been a member of the New Mexico Territorial Mounted Police, a deputy U.S. marshal, a Santa Fe Railway special officer and an Albuquerque police chief. Galusha did not take part in the pursuit of the Deming fugitives, but he was a friend of posse member Simpson and heard stories about the chase.

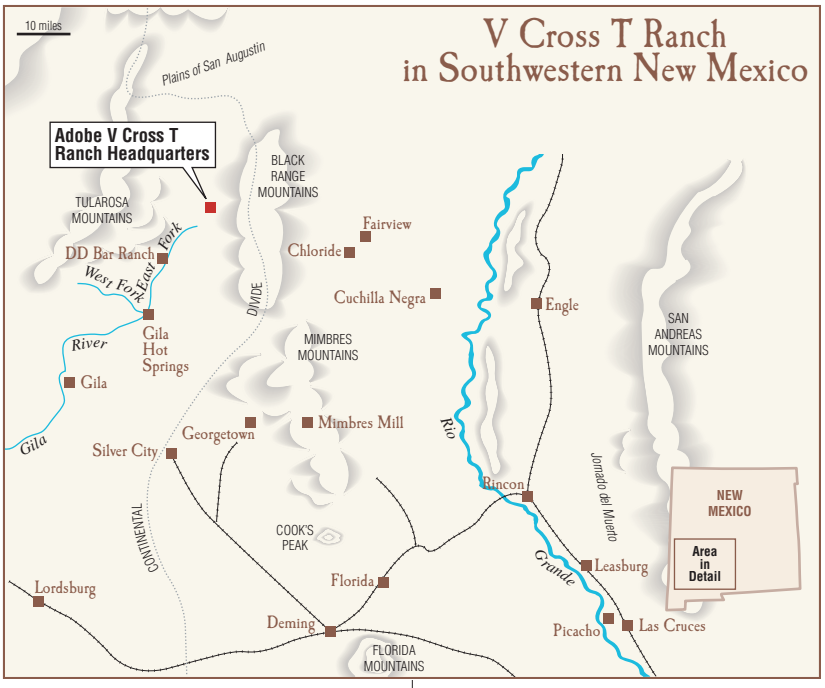
In 1953, Galusha told *Albuquerque Tribune* reporter Howard Bryan that Reynold Greer's dog was with the outlaws, so all Stephens' posse had to do was follow the trail marked with both horse and dog tracks.

On November 17, a Friday, the posse gained enough ground on the fugitives to catch sight of them. The lawmen followed their quarry as the outlaws dropped out of the mountains and rode to the Adobe V Cross T Ranch headquarters. The outlaws, finding no one at the ranch and apparently not realizing how much ground the posse had gained on them, settled in to eat, rest up and pilfer more provisions.

Coming up on the ranch, posse members were unable to pick out the hunted men or their mounts among the headquarter buildings. The lawmen split up as they rode down to the ranch, Simpson and James stayed on the trail leading from the mountains to the ranch house, while Sheriff Stephens, Smithers and Hall rode east and came back at the ranch house from the north.

About 400 yards northeast of the ranch house, Stephens left Hall and Smithers to take a closer look at the house. About this time, Gates and the Greer brothers, leading their horses out of the V Cross T corral, saw Hall and Smithers sitting on their horses in the distance.

Holding their nerves in check and hoping, perhaps, that the deputies were cowboys returning from work on the range, the fugitives mounted up and rode slowly and calmly toward the lawmen.



When Gates and the Greers were about 75 yards away, Deputy Hall called on them to surrender. That's when things exploded like a bad bronc out of a rodeo chute.

Galusha told reporter Bryan that John Greer galloped straight at Hall and Smithers, a blazing six-gun in each hand and the reins in his teeth. Yet newspaper accounts at the time reported that the three outlaws swung to the ground and, using their horses as shields, fired rapidly over their saddles at Hall and Smithers while the deputies returned the fire.

What we know for sure is that Smithers was killed instantly by a bullet through the body, and Hall, after emptying his rifle at the fugitives, was killed by a bullet to the head.

Hurrying from the side of the house to join the fight, Sheriff Stephens, ignoring a squall of lead, put a rifle bullet into John Greer's neck, killing the outlaw leader. "Sheriff Stephens … made one of the villains bite the dust altho *[sic]* bullets whizzed by his head thick and fast," the *Deming Graphic* newspaper reported on November 24.

Stephens might have found himself chewing dirt as well if Simpson and James had not galloped into the fray, unleashing a volley that had Gates and the younger Greer scurrying for cover.

The fight had started late in the afternoon, about 4 p.m., and the outlaws had enough ammunition to keep the surviving posse members pinned down until darkness allowed them to slip away into the mountains. Gates and young Greer were on the run again.

Before dawn the next morning, Stephens, Simpson and James put the three bodies in a borrowed wagon and started out for the railway stop at Engle, 85 miles to the east. At Engle, the dead men were put on a train that arrived in Deming on Monday, November 20. Smithers' body was sent on to his family in Amarillo, Texas, and Greer's to his people in Lincoln County, New Mexico.

The *Deming Headlight* reported that a "tremendous crowd" attended Hall's funeral in that town. Hall, 47, was survived by a wife, four sons and a daughter. He was buried in the Deming cemetery. "Thus ends the sad, tragic story," the *Headlight* printed. "Thus closes another chapter in the history of crime and the manly, heroic efforts of brave, manly men endeavoring to uphold the majesty of the law."

Epic words. But wrong. This was not the end of the story.

After the fight at the Adobe Ranch, posses hunted Gates and Reynold Greer throughout the Black Range and the surrounding area, but without success.

Reynold Greer was apparently never captured and certainly not convicted for his role in the jailbreak and V Cross T corral gunfight. The April 25, 1913, edition of the *Albuquerque Morning Journal* describes Reynold Greer as the "only one of the trio of bandits to escape and still be at liberty following the battle at the Adobe Ranch."

In 1953, veteran lawman Galusha told reporter Bryan that the younger Greer served in the armed services during WWI and died in the 1918 flu epidemic.

But Gates, whose real name was apparently Irvin Frazier, was arrested in El Paso, Texas, in late December 1911 after trying to pawn a handsomely engraved handgun identified as one taken from Sheriff Stephens during the Deming jailbreak.

Gates—or rather Frazier—was tried in Socorro, New Mexico, for his part in the deaths of Hall and Smithers. The trial was held in Socorro because the V Cross T corral fight happened in Socorro County. Convicted after what the *Deming Headlight* called one of the briefest trials in New Mexico history, Frazier was sentenced to be hanged on April 25, 1913, in Socorro.

But that was not the end of the story either.

Because of his slippery reputation and the fact he had outlaw friends on the loose, Frazier was confined at the New Mexico State Penitentiary in Santa Fe while awaiting execution. Never one to give up, he smuggled a letter, likely intended for Reynold Greer, out of prison. In the letter, he outlined an audacious plan for rescuing him from the train that would transport him from Santa Fe to his hanging in Socorro.

Frazier's plot called for Reynold Greer to put one of his men on the train when it stopped in Albuquerque and to have the rest of the Greer gang lying in wait at La Joya, a station 20 miles north of Socorro, "where they were to hold up the train and take [Frazier] from the officers no matter what the cost," reported the April 25, 1913, edition of the *Albuquerque Morning Journal*.

Did Reynold Greer, or any of the Greer family, or any of the Greer gang get the letter? Who knows? What is known is that the letter ended up in the hands of the authorities.

When the hanging train left Santa Fe on April 24, 1913, with Frazier and Francisco Granado, a convicted murderer, 18 well-armed lawmen were on board, including our old friend Galusha, who was a special officer with the Santa Fe Railway at the time. Anyone trying to stop that train would have paid a high cost indeed.

No one tried. Probably not until after the train passed La Joya did Frazier realize he was a done dog. The train arrived in Socorro after midnight. Before dawn, Frazier and Granado were taken to the second floor of the Socorro County courthouse, where a trapdoor had been cut in the floor to facilitate the hanging.

Frazier went to his death calmly, reported the *Albuquerque Evening Herald*; he even requested the hangman draw the noose a "trifle tighter."

Sheriff Stephens, the hero of the gunfight at the V Cross T Corral, continued to serve Luna County as a popular and effective sheriff for several years after that bloody battle.

Then on February 20, 1916, those wild and violent ways that had prompted some people to object to New Mexico's statehood in years past rumbled to the surface in the shape of yet another breakout from the Deming jail.

Anyone trying to stop that train would have paid a high cost indeed.

It was a Sunday, and Sheriff Stephens was not at the jail when several prisoners managed to overpower the jailer, taking his keys and guns. Then —since things had come a long way since 1911—the escapees, pretending to be deputies, used the jail phone to call the Deming Ford dealership and order a fully-fueled car delivered to the jail. They told the Ford dealer they needed to transport a sick prisoner to a medical facility.

Five escapees left in the Ford, getting more than an hour's head start before the jailbreak was discovered and a pursuit organized. Witnesses told Stephens that they had seen the Ford heading northeast when it left town, so the sheriff and five other officers piled into a car and set out in that direction.

They caught up with the escapees in an arroyo near Rincon, a Dona Ana County town 50 miles northeast of Deming. The fugitives, apparently having confused their escape attempt with a picnic, had stopped in the arroyo to eat lunch.

In the showdown that followed, Stephens walked around the base of a hill and to within 10 feet of the fugitives, one of whom killed him with a single shot from a .30-40 Winchester rifle. The bullet slammed into the sheriff's shoulder and then slanted down into his heart.

One of the escapees was also killed in the gunfight, and all were eventually recaptured. Two were sentenced to be hanged for the sheriff's murder, but neither ever was, both presumably served long prison sentences instead.

Sheriff Stephens, 43, was survived by a wife and four children, and was much mourned. The entire Deming community attended his funeral.

He was buried in Deming's Mountain View Cemetery, not far from the grave of Thomas Hall, one of the deputies killed in the 1911 V Cross T corral fight.

Bill Simpson, who had also been in the 1911 fight and had later helped track down the 1916 escapees, was appointed to succeed Stephens as Luna County sheriff. The last survivor of the V Cross T corral gunfight, Simpson died in Deming in 1959 when he was about 74 years old.

The old Deming jail, blamed by the *Santa Fe New Mexican* newspaper for the tragedy of Stephens' death, did not long survive the slain sheriff. The *New Mexican* article noted that two jailbreaks had occurred within a few

This photo of the Luna County jail in Deming, New Mexico, shows the jail surrounded by its original timber wall. By the time of the 1911 gunfight, the timber wall had been replaced by a nine-foot adobe wall.

– Courtesy Luna County Historical Society –





years, both with disastrous results, and that the jail was likely the only building in Deming that the "citizens are ashamed of…."

Deming's citizens got a new jail in 1918, and the old building was eventually demolished. Today, a Snappy Mart convenience store stands where the old jail once did. You can buy chips and soft drinks and bags of ice on the ground where life and death dramas unfolded 100 years ago.

The bloody V Cross T shoot-out came to a deadly climax 100 miles north, near the weathered planks and twisted wire of the Adobe Ranch corral. But it started right here, in the Luna County seat of Deming.

Ollie Reed Jr., a former newspaper columnist for *The Albuquerque Tribune* in New Mexico, is the marketing director for Western Writers of America.



When Luna County Sheriff Dwight Stephens (inset left) was shot and killed following another Deming jailbreak in 1916, W.C. Simpson (above photo: top row, far left) helped track down the escapees and was appointed to succeed Stephens as sheriff. The last survivor of the V Cross T Ranch gunfight, Simpson died in 1959. He is shown here with other former Luna County sheriffs.

– Courtesy Luna County Historical Society –

UGLY DUCKLINGS, NO MORE





Merwin, Hulbert & Co. revolvers finally get respect as sought-after examples of Old West hardware.

BY PHIL SPANGENBERGER

Because of their unusual looks, Merwin, Hulbert & Co. firearms have been considered the "ugly ducklings" of frontier six-shooters.

For years, scant documentation on Merwin Hulbert revolvers resulted in the company being overlooked by serious arms students and collectors. Thus one could pick up guns by this 19th-century company for considerably less than other makes of the same era.

Yet, for the past couple of decades, Merwin Hulbert revolvers have been commanding prices more in keeping with their historic value and distinct, innovative styling.



Wild Ben Raymond, who worked as a mine guard, posed for his photograph in Leadville, Colorado, holding a First Model open top Merwin Hulbert Frontier Army revolver. Although the arm is believed to have been a photographer's prop, it nonetheless shows the Merwin's presence in the Wild West.

– *Courtesy Robert G. McCubbin Collection* –

MERWIN & THE HULBERTS

The few surviving factory records indicate that Merwin, Hulbert & Co. was initially organized around 1869, under the name "Merwin & Hulbert."

It was organized as an import/export arms distributing company, when Joseph Merwin, a New England arms marketer with an inventive genius and a knack for promotion and salesmanship, joined forces with William and Milan Hulbert. The two brothers from Brooklyn, New York, had enjoyed a fair degree of success as businessmen and financiers, and were able to secure investment capital.

Through the acquisition of half interests in the Phoenix Rifle and Ammunition Co. and the American Metallic Cartridge Co., the company's name was changed sometime during the early 1870s to "Merwin, Hulbert & Co."

Starting in 1871, Merwin Hulbert served as sales representatives for Hopkins & Allen, a firearms manufacturing enterprise in Norwich, Connecticut. Three years later, the company purchased stock from Charles A. Converse, one of the founding shareholders of Hopkins & Allen, to gain an equal partnership in Hopkins & Allen.

Merwin Hulbert also invested $100,000 in the Evans Rifle Company, thus forming the complete company.

The new firm soon became the world's largest dealer in firearms and related accessories. For years, Merwin Hulbert profited not only from producing quality guns, but also from representing most of the major arms manufacturers and handling a complete line of related firearms goods like sights, loading tools, decoys, hunting gear and outdoor clothing.

Besides representing their own firms, Merwin Hulbert became sales agents for well-known domestic arms companies such as Colt, Winchester, Marlin, Remington, Ballard, L.C. Smith, Parker and Ithaca. The company also represented British makers like W.W. Greener, Westley Richards and Manton. So complete was the Merwin Hulbert line of sporting goods that its illustrated catalog was well over 150 pages thick and included non-gun sporting items for gymnastics, fencing, fishing, boating, boxing, tennis, baseball and more—including bicycles (which were then quite the rage). It was the most encompassing arms company catalog of the day.

In 1876, Merwin Hulbert began producing a line of its own creations at the Hopkins & Allen plant in Norwich. These Merwin Hulbert handguns were extremely well made—Joseph Merwin himself took personal interest in their development. The revolvers carried some of the most advanced features of the period like an automatic shell ejector, which ejected only the empty cartridge



Merwin, Hulbert & Co. often offered their various models with interchangeable barrels, as shown by this engraved, late production, nickeled double-action Pocket Model, which also featured a folding hammer and an extra short barrel. This seven-shot, .32 caliber revolver sports the factory standard hard rubber stocks. It's still in its original factory cardboard box with the illustrated "Directions for Manipulating the Arm."

– *Courtesy Rock Island Auction Company* –



FRANK HAMER

Before he was a Texas Ranger, Frank Hamer, at 16, killed his first man with a Merwin & Hulbert .32 revolver. In 1900, Dan McSwain tried to hire Hamer to kill someone; Hamer refused and an irritated McSwain shot him with shotgun pellets. A recovered Hamer got in a shoot-out with McSwain, fatally striking him in the heart. Hamer turned himself in, but the sheriff congratulated him.



Even Old West Sheriff Pat Garrett owned a Merwin, Hulbert & Co. revolver. Shown on the right is Garrett's Merwin Hulbert double-action pocket model revolver with a folding hammer and the serial number 16648; it has "Pat F. Garrett" inscribed on the ivory grip. The pocket revolver was gifted to him, along with the shown presentation Elgin pocket watch, which is inscribed: "From Grateful Citizens of Lincoln County September 1881 to Pat Garrett." Garrett also owned a gun from Hopkins & Allen, who manufactured Merwin Hulberts. That gun is the XL Double Action Revolver (at left), circa 1886, with the serial number 3164 and inscribed "Patrick Floyd Garrett." The cabinet card of Pat Garrett was taken circa 1897-1901. All of these objects are currently on display in the Law and Order section of the Community Gallery at the Autry National Center in Los Angeles, California.

– Courtesy Autry National Center; 85.1.437; 85.3.1; 85.1.511; 85.3.2 –



These circa 1880s Western gents are well armed for serious business. The hombre in the center proudly shows off his Merwin, Hulbert & Co. double-action Pocket Army revolver with its birds head grip (with lanyard ring-type butt), while his compadres sport their Colts and other arms of the day.

– *Courtesy Herb Peck Jr. Collection* –

SON OF A GUN

Merwin, Hulbert & Co.'s new revolver debuted in 1876, within a few years of each of its primary competitors' models:



1873 Colt Peacemaker



1870-75 Smith & Wesson models (shown, Model 3, introduced in 1870)



1875 Remington Single Action Army

PANCHO VILLA

Merwin catalogues of the 1880s showed the option of an ivory grip with the Mexican eagle carved into it. Merwin Hulbert researcher Art Phelps noticed many of the Mexican Merwins had the barrels cut down, and that the gun was used by locals during Mexican President Porfiro Diaz's 1876-1911 reign and by Pancho Villa's men during the Mexican Revolution.



shell casings when the revolver was broken open.

The company went on to manufacture both single-action and double-action revolvers under the strictest quality control methods and machined them to remarkably close tolerances. Early models were of the open top variety, while later versions were produced with a top strap on the frame.

An example of the company's precision fitting is the vacuum created when the barrel is pulled forward for cartridge extraction. When pulled forward and released, the barrel assembly is automatically withdrawn back into position due to the extreme precision tolerances—a phenomenon not found in any other firearm.

Merwin Hulbert revolvers found today in good condition will automatically return to the closed position when opened, if not manually held open. Further, these Merwins can be dismantled for cleaning or changing barrels—in just two quick motions—without using any tools. The rear of the cylinder is covered to keep the cartridges clean and free of dust, mud and other foreign debris that would prevent the firing pin from properly striking a cartridge's primer, and none of the gun's small parts are exposed to rust, damage or other obstructions.

A UNIQUE DESIGN

Given the company's own unique design, rugged construction and well-finished pistols became a trademark of Merwin Hulbert.

For instance, in those days, other arms companies charged extra for nickel-plated arms (a distinct advantage in the age of highly corrosive black powder ammunition). Yet since the nickel-plating process employed by Merwin Hulbert produced arms that boasted of such a high quality and handsome finish, the company wisely offered nickeled guns for the same price as those wearing the blued



With production believed to have begun around 1876, early Merwin Hulberts—regardless of the model—were open-top revolvers. This single-action Second Model Pocket Army sports the bird head grip with the factory checkered grips. The left side of the frame is marked "Calibre Winchester 1873," which denotes it is chambered for the popular .44-40 cartridge.

– *Courtesy Rock Island Auction Company* –



Hopkins & Allen factory fire of February 4, 1900, resulted in the loss of sales and manufacturing records for both Hopkins & Allen and Merwin Hulbert.

– *All images True West Archives unless otherwise noted* –

finish. Only about one gun in 20 left the factory wearing a blued finish, and Merwins sporting any bluing are seldom encountered nowadays.

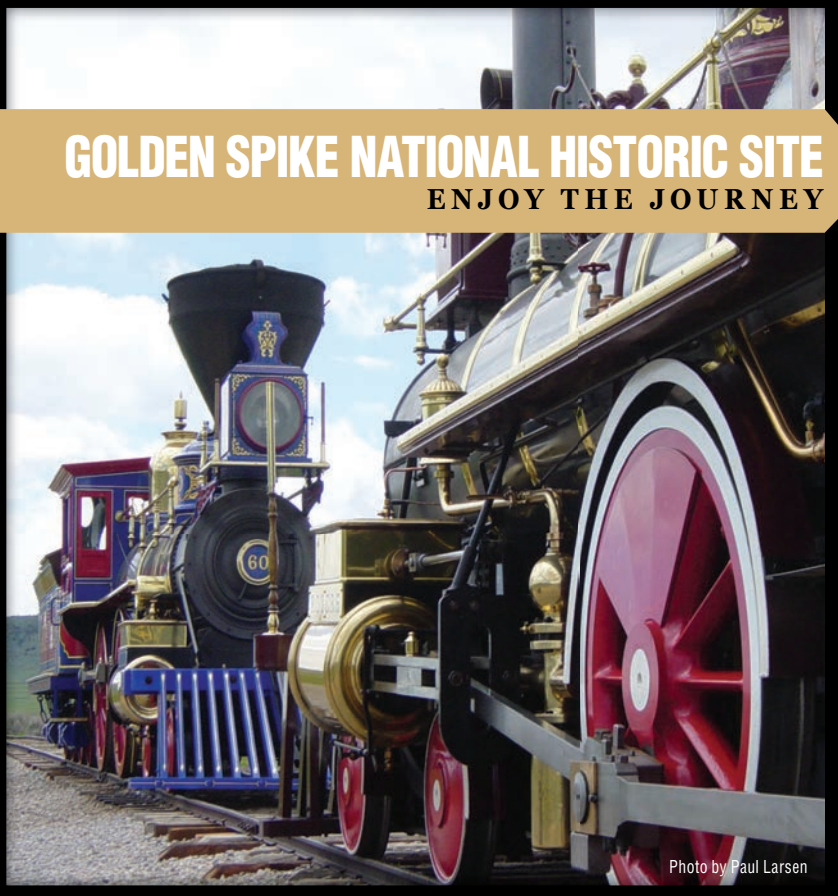
Merwin Hulbert also utilized a technique that was faster and required less study than incised engravings found on other arms. The company's engraved models featured an embellishment known as "punch dot" engraving, referred to in Merwin Hulbert catalogs as "Intaglio Engraving." Scrolls, borders and designs such as flowers were crafted via a pattern of tiny dots made by a punch-like tool tapped with an engraver's hammer. It created a striking form of adornment that cost a fraction of the incised type of coverage.

The company produced a variety of handguns, ranging from small spur trigger .22 and .32 caliber rimfire and centerfire pocket pistols and mid-sized .38-bore revolvers, to large-framed belt and holster six-shooters (with trigger guards) in .38 and .44 caliber centerfire—including models with interchangeable



In this period image, these gents, who look like they could be brothers, sport identical outfits. The man standing proudly displays his half-magazine 1873 Winchester rifle and a Merwin Hulbert Army revolver—both arms are most likely chambered for the .44-40 cartridge.

– *Courtesy Herb Peck Jr. Collection* –



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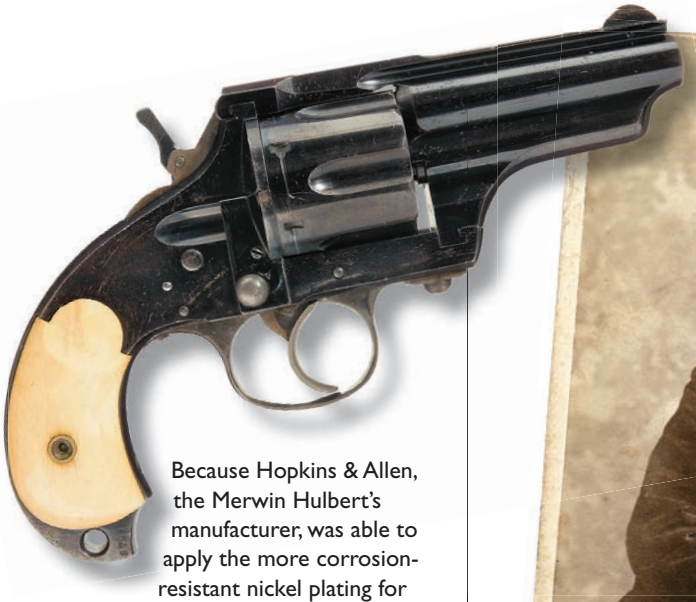
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Because Hopkins & Allen, the Merwin Hulbert's manufacturer, was able to apply the more corrosion-resistant nickel plating for the same price as blued guns, only about five percent of the Merwin Hulberts left the factory with a blue finish. Blued Merwins are seldom encountered today.

– *Courtesy Rock Island Auction Company* –

barrels, folding hammers and quick replacement cylinders.

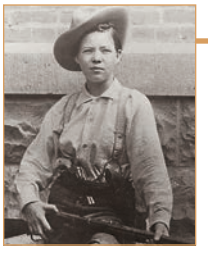
While the company's stampings vary in placement on different models, its firearms are generally stamped somewhere with both the "MERWIN, HULBERT & CO., New York U.S.A.," along with various patent dates, and the "HOPKINS & ALLEN Manufacturing Co., Norwich, Conn. U.S.A." factory markings.

Collectors should note the different chamberings Merwin Hulbert produced for its .44-bore six-guns. For example, Merwin revolvers that are stamped on the left side of the frame with "CALIBRE WINCHESTER 1873" are chambered to take the popular .44-40 cartridge (a 200-grain lead bullet with 40 grains of black powder), while guns with no caliber designation, or stamped with "CALIBRE 44 M&H," take Merwin's proprietary round, which carried a 220-grain lead bullet, pushed by 30 grains of black powder (.44-30), although such revolvers are scarce—as are any chambered for the



This 1879 Leadville, Colorado, image shows two noted Westerners, (at left) Joseph "White Eye" Anderson, who accompanied Wild Bill Hickok to Deadwood in 1876, and his friend E. B. "Yankee" Judd. Judd is packing a First Model Army Merwin Hulbert revolver in his holster and is holding what appears to be a Sharps Borchardt 1878 rifle.

– *Courtesy Robert G. McCubbin Collection* –



PEARL HART

In 1934, Mrs. John R. Loosley of Sausalito, California, donated a Merwin Hulbert Pocket Army revolver to the Arizona Historical Society in Tucson. She claimed the revolver was a gift from William Truman, the Pinal County sheriff at the time of Pearl Hart's arrest. Whether or not Truman's story that the gun was Hart's is true, folks who view it enjoy learning of Hart's mark on Arizona history.





TRUE WEST

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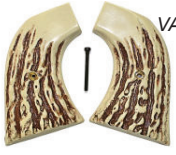
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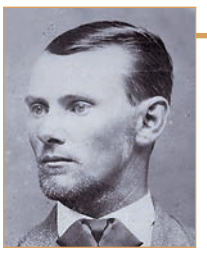
IN THE MOVIES



In the past couple of decades, MH&Co. revolvers have made appearances in a number of Hollywood films. Patrick Swayze used this brace of double-action, Third Model Army Merwins in Walt Disney Pictures' 1995 fantasy Western *Tall Tale*. He portrayed the legendary Westerner "Pecos Bill," shown above in a scene with young costar Nick Stahl. Other movies in which characters carried Merwin Hulberts include *The Long Riders* (top right) and *Rough Riders* (bottom right).







JESSE JAMES

In his book *Frank and Jesse James*, Ted P. Yeatman showed a photograph of a Merwin Hulbert .44-40 Army revolver that had been seized from Jesse Edward James in 1924 after a traffic accident. Whether or not this, or any other Merwin Hulbert, had been owned by Jesse Edward's famous father, Jesse James, is up to debate.

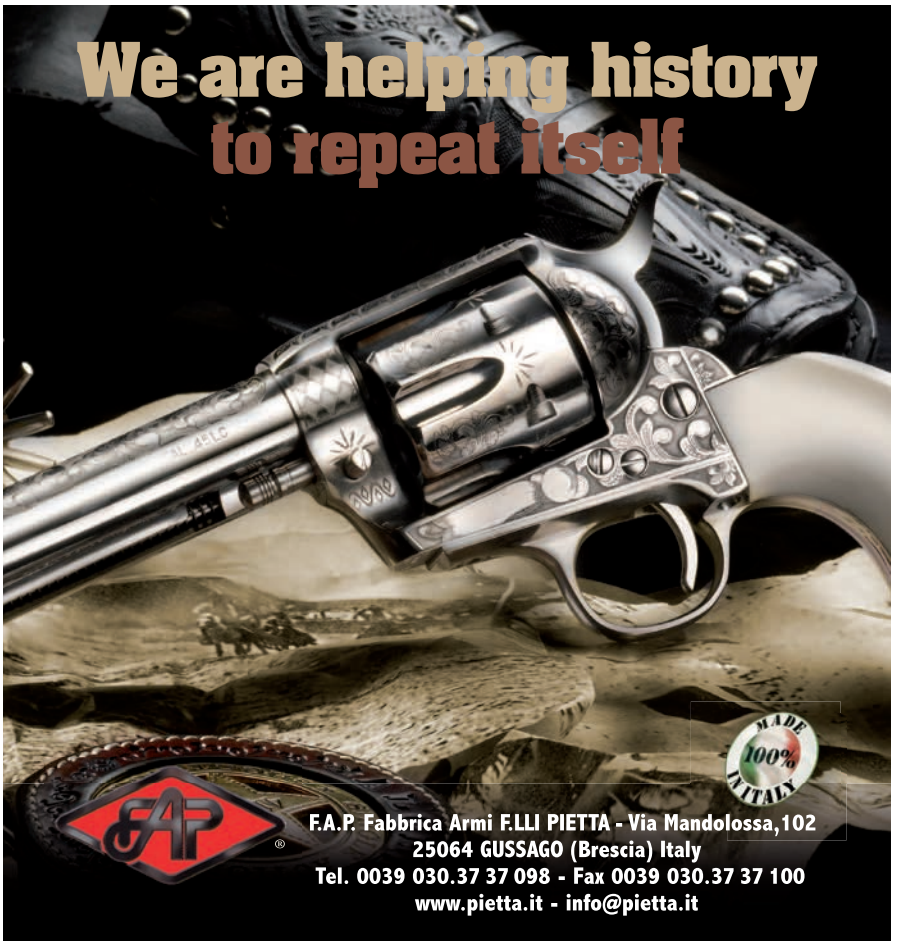
.44 S&W Russian loading (a 246-grain lead bullet and 20 grains of black powder). While the majority of the large-framed Merwin Hulberts are in .44-40 caliber, the .44-30 cartridge gained such favor south of the Rio Grande that the company's catalogs labeled it "For Mexican Trade."

ECONOMIC DEPRESSION

For a while, in the late 1870s or early 1880s, Merwin Hulbert, which competed primarily with Smith & Wesson for overseas contracts, also enjoyed brisk foreign sales in several countries such as Mexico, Spain, Great Britain and Russia. The company's Russian sales were among its largest orders, until the Czarist government started producing its own versions of Merwins, as well as Smith & Wesson revolvers, in its Tula Arsenal (the equivalent of America's Springfield Armory), very likely without paying licensing fees or royalties of any kind. (The Czarist government probably did not pay for vast amounts of Merwins already delivered, thus dealing the firearms company a deadly blow, since the company had expanded to meet the Russian's production demands.)

Other factors that plagued the company were the failure of the Evans Rifle Co. and the alleged theft of company funds by a trusted associate. After Joseph Merwin's untimely death in 1879, the firm's situation plummeted to such a depressed economic state that by 1881, it went into receivership.

Quickly reorganized, the newly refinanced company was succeeded by the Hulbert Bros. & Co., in partnership with Hopkins & Allen. Although the new company struggled to continue producing revolvers, by 1896, this firm too had gone under, finally signaling the end of Merwin Hulbert firearms and their related goods.







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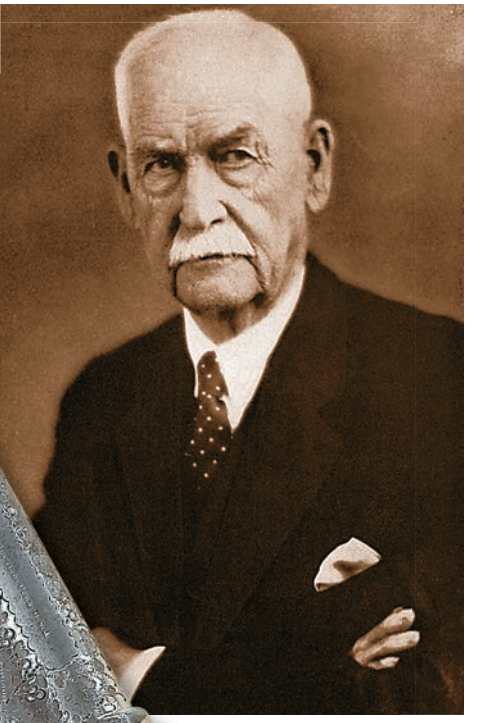
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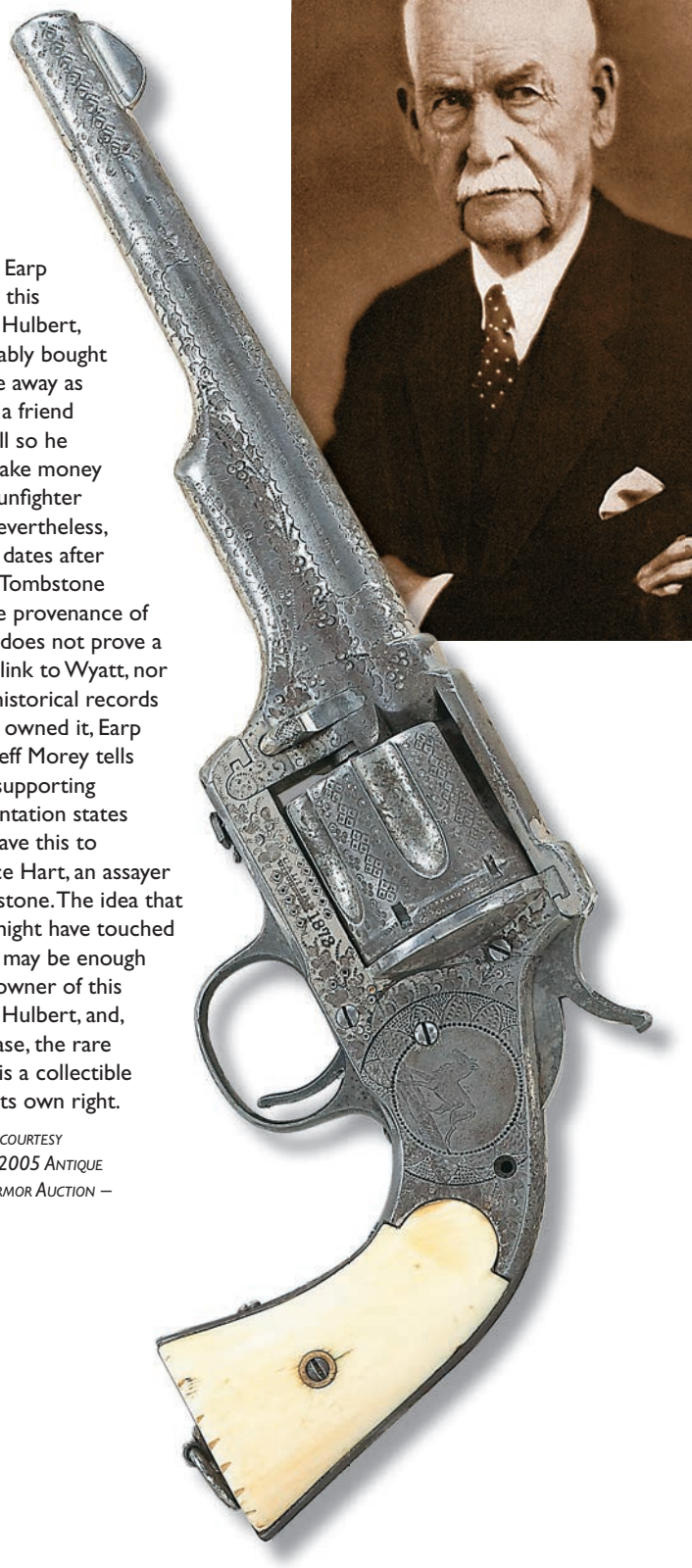
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If Wyatt Earp did own this Merwin Hulbert, he probably bought it to give away as a gift to a friend or to sell so he could make money off his gunfighter fame. Nevertheless, this gun dates after Wyatt's Tombstone days. The provenance of the gun does not prove a definite link to Wyatt, nor do any historical records state he owned it, Earp expert Jeff Morey tells us. The supporting documentation states Wyatt gave this to Lawrence Hart, an assayer in Tombstone. The idea that Wyatt might have touched this gun may be enough for the owner of this Merwin Hulbert, and, in any case, the rare firearm is a collectible item in its own right.

– Firearm courtesy Bonhams' 2005 Antique Arms & Armor Auction –

Even so, Hopkins & Allen continued to manufacture Merwin Hulberts until around 1898, although these later-manufactured arms were stamped with only the Hopkins & Allen logo. Merwin Hulberts were still listed in the 1899 jobber price list as being available in .32 through .44 calibers. Although Hopkins & Allen continued producing its own guns until 1915, this firm suffered a disastrous fire in 1900 that burned the factory to the ground—destroying virtually all of both company's sales and manufacturing records.

ITS BEST CUSTOMERS

During the Merwin Hulbert production period, its revolvers were well received on the Western frontier, but perhaps even more so in the Eastern cities, where, contrary to the myth of the "Wild and Wooly West," crime statistics showed that these heavily populated areas east of the Mississippi River experienced more street gangs, pickpockets, killings, robberies, rapes, prostitution, drug addiction and other criminal activities—including organized crime (the Sicilian Mafia, Chinese Tongs and other underground organizations).

Merwin Hulbert's .32 and .38 pocket revolvers were apparently quite well favored by many private citizens, as well as law-enforcement officers, and many were purchased by police departments around the country. Merwin Hulbert revolvers were reportedly put to use by police departments in Augusta, Brooklyn, Boston, Cleveland, Charleston, Cincinnati, Detroit, New Orleans, New York City, Portland, Maine, San Francisco and Toronto, Canada, among others. The state of Kansas purchased some, as did the Union Pacific Railroad and the Pacific Mail Steam Ship Company.

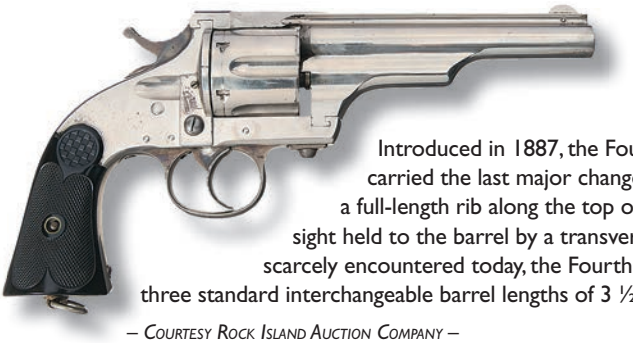






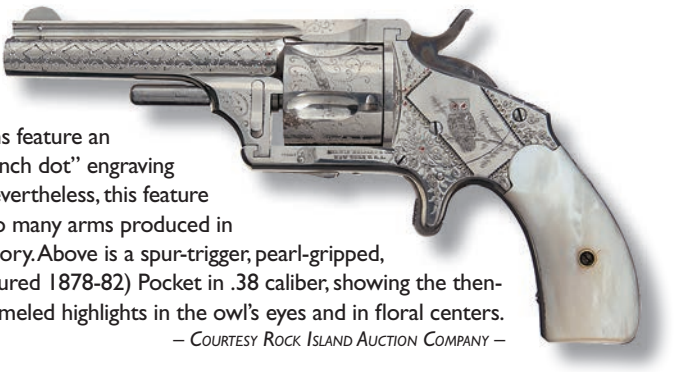
This illustration of a Third Model Double-Action Pocket Army, from Merwin Hulbert's 1887 catalog, shows the company's "automatic shell ejector" system, which ejects only the empty shell casings when the revolver is broken open.

– *Courtesy Phil Spangenberger* –



Introduced in 1887, the Fourth Model Merwin carried the last major changes to the line, such as a full-length rib along the top of the barrel and a front sight held to the barrel by a transverse retaining pin. Although scarcely encountered today, the Fourth Model was offered in three standard interchangeable barrel lengths of 3 ½, 5 ½ and seven inches.

– *Courtesy Rock Island Auction Company* –



Engraved Merwins feature an inexpensive form of "punch dot" engraving created by tiny dots. Nevertheless, this feature is striking and unique to many arms produced in the Hopkins & Allen factory. Above is a spur-trigger, pearl-gripped, Second Model (manufactured 1878-82) Pocket in .38 caliber, showing the then-popular enameled highlights in the owl's eyes and in floral centers.

– *Courtesy Rock Island Auction Company* –



Merwin Hulberts enjoyed fair popularity in Old Mexico, thus many Merwin Hulberts can be found with the Mexican eagle and snake motif either incorporated into the engraving or carved into the grip panels, as these two First Model Single-Action (so-called "Frontier") Army revolvers reveal.

– *Courtesy Rock Island Auction Company* –



JOHN W. HARDIN

The Texas Ranger Hall of Fame and Museum in Waco admits the gunfighter most likely did not own its Merwin Hulbert Army inscribed: "John W. Hardin 1894." Hardin buff and collector Kurt House says the only guns proven as belonging to Hardin are the five guns listed by serial number in the El Paso court records, an 1851 Navy Colt in the El Paso Saddlery collection, a S&W Russian First Model in a private collection and a shotgun at San Antonio's Buckhorn Saloon and Museum.

Merwin Hulbert six-guns have been attributed to well-known Old West figures as Jesse James, Pat Garrett, Deputy U.S. Marshal Bass Reeves, Indian Territory outlaw Bob Dalton and Arizona lady bandit Pearl Hart.

In the late 1870s, samples were also submitted to the U.S. Army Ordnance Board for testing and received favorable reviews. While no government contracts were ever signed with Merwin Hulbert, the firm did place several ads in the *Army & Navy Journal*, resulting in a number of private purchases by military officers.

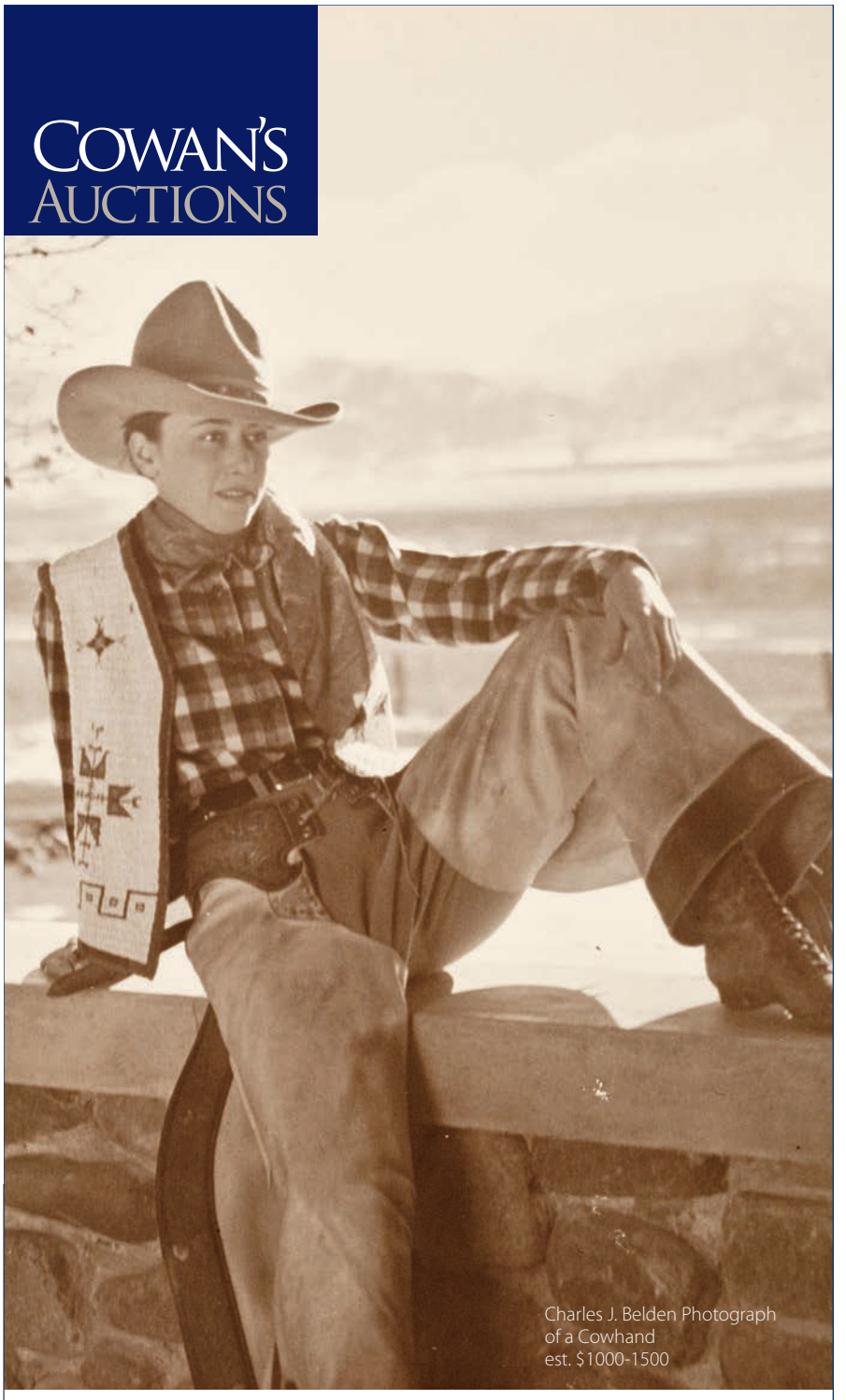
As late as the early 20th century, Texas Ranger Frank Hamer, best known for doing away with the notorious duo, Bonnie Parker and Clyde Barrow, reportedly brought another bad man to justice when he fatally shot him with a .32 caliber Merwin Hulbert Pocket Revolver.

The Merwin's popularity during the last quarter of the 19th century was such that the firearm company became the fourth-largest seller of American revolvers, behind Smith & Wesson, Colt and Remington (in that order).

As final testimony to the Merwin Hulbert revolvers' acceptance and high quality, several foreign infringement imitations (of lesser quality) were produced in Spain and Belgium.

In recent years, with movie makers paying closer attention to period detail, these unique frontier-era revolvers have made a number of appearances in Hollywood films, such as 1974's *The Godfather: Part II*, 1980's *The Long Riders* and the 1997 TNT movie *Rough Riders*. As a gun coach, I personally selected a brace of double-action Merwin Hulberts to teach Patrick Swayze for his role as Pecos Bill in the 1995 Western *Tall Tale*.

COWAN'S AUCTIONS



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In this February 17, 1938, photo, U.S. Vice President John Nance Garner and then Sen. Harry S. Truman, who went on to become our nation's 33rd President, admire a pair of six-shooters: an 1873 Colt Single Action Army and a Merwin Hulbert. Truman secured the guns in Missouri from a doctor's wife, whose husband received them for medical services rendered to the infamous outlaw and brother of Jesse James, Frank James. The Merwin Hulbert (in foreground) appears to be a Fourth Model, introduced in 1887 (Frank surrendered to the law in late 1882), however it could well have been owned by Frank in his later years when he ran a Wild West show with fellow former bandit Cole Younger. Their show was often known as the "Two Outlaw Show" by the Indians in the cast.

– Courtesy Library of Congress –

BUYING MERWINS TODAY

In light of the increased interest in these fine old firearms, a new Merwin, Hulbert & Co. firm has been formed; it is currently working up tooling to reproduce Merwin Hulbert revolvers.

As for the firm's collectible firearms, the number of different models and variations made during the mid-1870s to late 1890s make Merwin Hulbert revolvers a true collecting challenge. Good, functional specimens—sans any finish—can still be picked up for reasonable prices, but values have risen drastically in recent years, showing the Merwin's investment potential. Merwin Hulbert revolvers that have retained most of their finish, as well as fancy engraved specimens, have, for the past couple of decades, been selling for premium prices, almost on a par with other long sought after arms such as Colts, Winchesters, Smith & Wessons, Remingtons and the like.

Merwin Hulbert revolvers are no longer thought of as the "ugly ducklings" of Old West six-guns. Rather they are receiving notable collector recognition for their part in taming America's frontier, thanks to their distinctive styling, high quality of manufacture and their role in the overall evolution of the modern handgun. After more than 100 years since the last Merwin Hulbert revolver left the production line, collectors and arms historians alike are finally giving these fine old firearms the respect they truly deserve. ★

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

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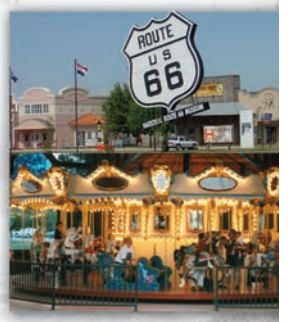
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BY PAUL ANDREW HUTTON

True West's *historical consultant fondly remembers his most treasured birthday gift.*

THE GIFT OF COCHISE

It was the autumn of 1962, and we had just returned from a two-year duty tour in Taiwan. The Old Man had decided to retire from the U.S. Air Force, the only real job he had ever held. Twenty-two years and two wars meant little to him now, but the retirement pay looked mighty attractive to a top sergeant whose stripes had been stripped away in a fog of drink and arrogance. Now he headed home to Indiana to start over in mid-life. We waited near Grissom Airbase, renting a rambling farmhouse outside of Kokomo, as the cogs of the bureaucracy worked their magic. It was a long wait since the Air Force had lost his paperwork and no retirement pay was forthcoming.

I learned that heroes can fight boldly for peace as well as gallantly for victory.

I remember that old house as cavernous. It was empty since our furniture from Asia never caught up with us—yet another gift from the government. We slept on cots and listened to a little radio posted in the big living room. The radio was important for that October brought the Cuban Missile Crisis. I was not in school. My parents assumed our stay would be brief, and I spent my days listening to the news bulletins. I sensed the uneasiness of the adults. They were burdened enough with the problems of the retirement snafu and lack of money, but the news seemed to dominate even those cares. The Old Man spent his days at the airbase trying to get his money rather than getting a job somewhere else. Of course the Air Force was busy with other matters. I spent my days sitting in the empty house with my mother listening to the radio and wondering if Kokomo was important enough for a Russian nuclear strike.

Odd how I focused on the crisis—times were tough, even for a 12-year-old kid. We had no money at all, and the little that came our way the Old Man spent on beer. He had a great thirst, and probably good reasons for it—a lifetime of bad choices and missed opportunities. I didn't understand then, but the passing years do give perspective. The immediate problem that October was eating, as well as avoiding Soviet missiles. We ate a lot of peanut butter and jelly sandwiches—lunch and dinner. By late October both the international crisis and the family crisis had worsened considerably.

My birthday was October 23rd. Somehow my mother acquired a little ham with a big bone that she used to make wonderful soup that we fed on for a week or more. The ham provided my birthday supper. It was quite grand sitting in the middle of the big empty living room floor eating that meal. I expected no gift—and was quite surprised to receive one. It was not wrapped in paper, but a cloth ribbon had been lovingly placed around it by my mother. It was not a permanent gift, but only on loan, because my mother had gone to the Kokomo library and selected a book for me to read.

It was a beautiful book—bound in tan cloth with light blue embossing. A mounted Indian warrior adorned the cover. It was illustrated with wonderfully fluid line drawings—full of action and high adventure. I could not put it down, and in fact read it several times over before it had to be returned. It was the story of Cochise, the magnificent Chiricahua chief, and of his friendship with the enigmatic white man Tom Jeffords. This tale of betrayal, warfare, friendship and finally redemption caught my imagination. I learned from it the complexity of a Western past that I had previously seen only in simple terms. I learned that heroes can fight boldly for peace as well as gallantly for victory. And I learned about the vital importance of loyalty and friendship. I never forgot that book—the story and the illustrations replayed over and over in my mind.

There would be many more books. The first novel I read was Elliott Arnold's *Blood Brother*, obviously the inspiration for my birthday gift book. In time I found another copy of my birthday book—Oliver La Farge's *Cochise of Arizona*. The mint copy I purchased was even inscribed by the author who I had by then learned was an important writer on native America. The illustrations that I had so loved as a child were by Lorence F. Bjorklund, whose work I collected for years without realizing that he was the illustrator of the birthday book.

Today, in a house crammed full of books, many dearly loved as touchstones to a living past, no book is more prized than La Farge's *Cochise of Arizona*. I only wish I still had that dog-eared copy from the Kokomo public library—that perfect symbol of a mother's love—that perfect gift during a distant autumn of fear and want.

Paul Andrew Hutton's latest book, *Western Heritage: A Selection of Wrangler Award-Winning Articles* (University of Oklahoma Press), was published in April 2011.



Paul Andrew Hutton's copy of his birthday book, Oliver La Farge's *Cochise of Arizona*, is shown below, along with one of the book's illustrations by L.F. Bjorklund. In his preface, La Farge admits the story is "fiction based on fact." He points out that most of the conversations and minor incidents are invented, but that main incidents are true, such as the kidnapping of Mickey Free, the murder of Mangas Coloradas and Cochise's friendship with Indian Agent Tom Jeffords. Of all the books Hutton owns, none is more prized than this one.

– Courtesy Paul Andrew Hutton –



Classic Gunfights

BY BOB BOZE BELL

– ILLUSTRATIONS BY BOB BOZE BELL –

Cave Creek Ambush

Tonto Apaches vs Al Sieber and the 5th Cavalry

DECEMBER 22, 1873

Stationed at Camp McDowell, northeast of Phoenix, Arizona, a unit of the 5th Cavalry, led by Lt. Walter S. Schuyler, has been on the hunt since December 1, looking for bronco Apaches (Indians who have left the reservation). Under Schuyler's command are 11 enlisted men, 25 mules carrying supplies and ammunition, numerous civilian packers and 14 Indian scouts led by Chief of Scouts Al Sieber.

The party scouts east of the Verde River and north of the fort, finding nothing. Crossing to the west side of the river, the patrol heads southwest, and some of the Apache scouts climb New River Mesa to get a look at the surrounding area. They find fresh signs of Tonto Apache activity.

After a cold night on the mesa above Elephant Butte, the scouts track signs down Cave Creek to a cave on the west bank of the stream. The scouts locate 11 wickiups (brush huts) "cleverly concealed" and hugging the cliff wall.

The scouts report their find to Lt. Schuyler, but he is afraid the hostile Tonto Apaches have already spotted the troops. If his force attacks straight on, the Apaches may escape into the rough hillocks northwest of Black Mountain.

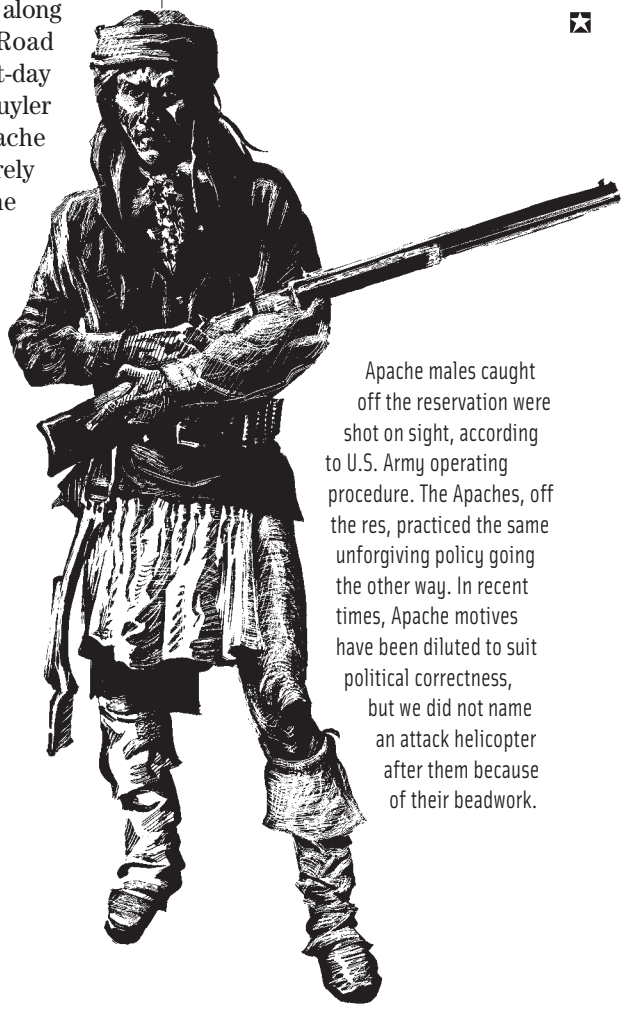
Schuyler decides to guide the troop train westward to the Agua Fria River, making it appear the soldiers haven't seen the renegade enclave.

After a day in camp, the troops openly march eastward along Camp McDowell Road (south of the present-day Carefree Highway). Schuyler is gambling the Apache lookouts, who are surely watching, will assume the soldiers are heading back to the fort. He is correct.

A few days before Christmas, Schuyler, Sieber and the Apache scouts quietly creep up alongside Cave Creek until they are opposite the Apache camp.

Once the first rays of morning break across the sky, the ambush party opens fire from its rocky concealment, killing nine Tontos.

An untold number of Indians flee in panic and escape, as the soldiers burn several tons of food.



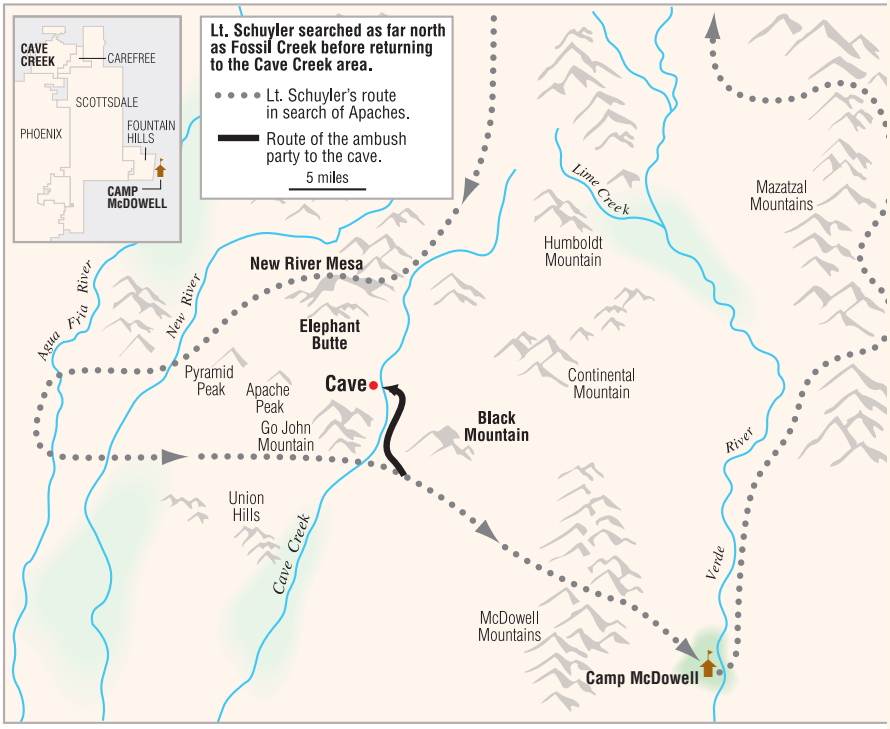
Apache males caught off the reservation were shot on sight, according to U.S. Army operating procedure. The Apaches, off the res, practiced the same unforgiving policy going the other way. In recent times, Apache motives have been diluted to suit political correctness, but we did not name an attack helicopter after them because of their beadwork.

Aftermath: Odds & Ends

Lieutenant Walter S. Schuyler and his troops returned to Camp McDowell the next day. Several more skirmishes were fought in the Cave Creek area until the Apaches were successfully corralled on reservations. The last skirmish of the Apache Wars fought in Arizona was in 1882, but that's another *Classic Gunfight*.

Several years ago, a group of Apache War buffs came to Cave Creek, armed with the lieutenant's report and a couple metal detectors, and they scoured the famous cave for which Cave Creek is named. At previous Apache battle sites the buffs had visited, such as Horseshoe Canyon and Dragoon Mountain's South Pass, they discovered numerous bullets and casings. Unfortunately, they didn't find any bullets in the biggest and most well-known Cave Creek cave. The army report doesn't specifically name the cave the battle was fought in (several other caves are in the area, but none are big enough to hold nine huts), and so it remains a mystery as to where the December fight took place.

Recommended: *The Indian Frontier, 1846-1890* by Robert M. Utley, published by University of New Mexico Press.





The cave Cave Creek is named for sits on the west side of Cave Creek (the stream and the town). Although some doubt the fight happened here, the cave fits the description of the army reports to a T. The Desert Foothills Land Trust owns the conservation easement to the privately-owned cave, which has numerous petroglyphs on its walls. The Land Trust periodically sponsors limited public hikes. Interested locals and tourists should call 480-488-6131 to reserve a spot for an excursion to this famous landmark.

Inset: Elephant Butte (in the middle ground) and New River Mesa (farthest mesa) are prominent features in the Cave Creek area. New River Mesa is where Lt. Schuyler's group spent a cold December night. Several of the Apache scouts tried to fool him, probably because they had relatives in the "hostile" camp, but Schuyler and legendary scout Al Sieber prevailed.



Legendary scout Al Sieber

– Courtesy Sharlot Hall Museum –



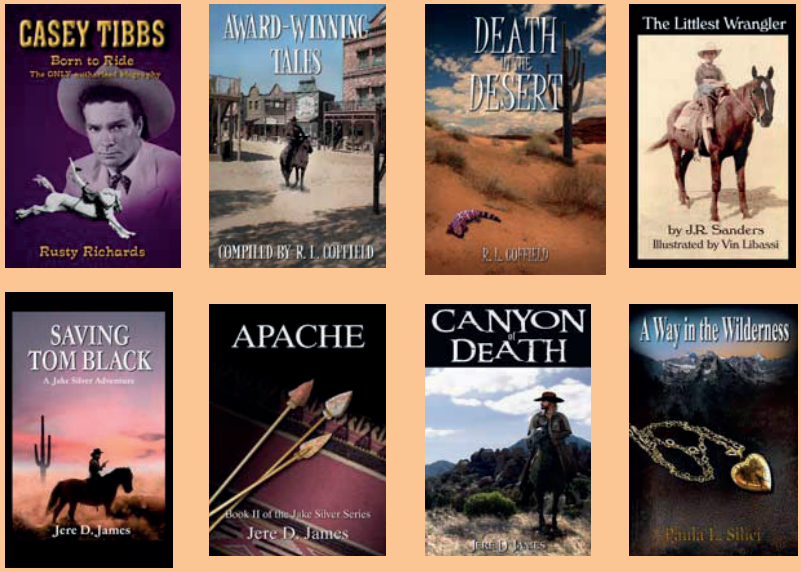


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BY BOB BOZE BELL



Cathedral Rock in Sedona, Arizona by Ed Mell.

– Courtesy U.S. Postal Service –

ED MELL

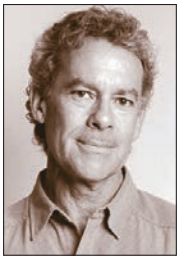


Not one of the many art bios on Ed Mell mentions his great sense of humor. What most fans of his popular work don't know is that he is a very funny guy. When he was recently honored with the unveiling of his Arizona Centennial Postage Stamp in Prescott, the crowd gasped at seeing his blow-up artwork. He told the crowd a few words about growing up in Arizona, collecting stamps (in fact, Ed has the stamp from the 1962 commemoration) and having ties to Prescott (he has a cabin which he built adjacent to the land his grandfather bought in the 1920s). With that, he finished by saying, "Thanks for applauding." The crowd laughed, and then did just that.

Ed grew up as the middle brother of a talented trio. Oldest brother Frank was the cool one, the James Dean of the brothers. Younger brother Lee was the hip one, doing sketch comedy and appearing in live shows with the Tubes. Ed was the middle brother, the sleeper in the family. But in short order, he is the one who made the biggest name for himself, starting out at North High in Phoenix, then the Art Center College of Design in LA, a career in New York City doing ad work for major clients like Cheerios and RCA, and illustrations for *Esquire* and *National Lampoon* (a topless Minnie Mouse by Ed drew a lawsuit from Disney). Then he made his way back to Arizona, where he taught on the Hopi Reservation. Inspired, he went in a completely different direction and began a career as a fine art landscape painter. From there, he has branched out to include cowboys, horses, longhorn cattle and cactus flowers, winning fans and awards along the way. His biography, *Beyond the Visible Terrain: The Art of Ed Mell*, was published in 1996.

Through it all, he has displayed a wicked sense of humor, which many of his collectors are not even aware of. But now you are.

DOUG WEST



Arizona nearly shares a birthday with New Mexico, as both territories became states in early 1912. The New Mexico statehood centennial stamp will feature a landscape painted by Doug West that shows a ribbon of the Rio Grande tributary, the Rio Puerco, slicing through pink banks, with the backdrop of the Cabezon Peak, sacred to the Pueblo and Navajo Indians. West's work has been exhibited in more than 50 solo shows, and his paintings hang in the collections of the Smithsonian American Art Museum, the New Mexico Museum of Art and the Albuquerque Museum of Art and History. He regularly shows his work at his gallery in Arroyo Seco, the Blue Rain Gallery in Santa Fe and Leslie Levy's gallery in Scottsdale, Arizona. The *Albuquerque Journal* reported that collectors of his work include Julia Roberts, Kareem Abdul Jabbar and Burt Reynolds.



Rio Puerco, near Cabezon Peak by Doug West.

– Courtesy U.S. Postal Service –

BY G. DANIEL DEWEESE

PONCHOS RIDE AGAIN

"Is that a real poncho?... I mean, is that a Mexican poncho or is that a Sears poncho?"
—"Camarillo Brillo" by Frank Zappa

In one of the few tender moments in the classic Spaghetti Western *The Good, the Bad and the Ugly*, Clint Eastwood's hard-bitten, unnamed bounty hunter comforts a dying Confederate soldier. Having covered the young man with his coat, the Man With No Name takes the soldier's poncho, which becomes an iconic prop in the rest of Eastwood's "Dollar" Westerns with director Sergio Leone.

Unlike the poncho shed by the "Magic Mama"—a Woman With No Name—in Frank Zappa's song, "Camarillo Brillo," the authenticity of Eastwood's poncho is never questioned on screen. Yet folks still dispute who brought the poncho to the movie set. Eastwood contends he bought the poncho, his hat and other wardrobe essentials in California before shooting the movies in Italy and Spain. Others associated with the film claim the poncho was acquired in Spain.



Serapes began as masculine attire, with the Mexican serape serving as a common garment worn by people of all lifestyles; woven serapes were traditionally worn by the lower classes, while cotton and dyes were considered luxury garments. Even the Mexican Revolution general Pancho Villa (above, with his wife) wore one.

Ponchos themselves, however, have an unambiguous genesis. They are the outerwear traditionally worn by the indigenous Mapuche people in Chile and western Argentina. Spanish conquistadores brought the design to Mexico, probably more for its functionality than its style. Traditionally woven from llama and alpaca hair, a poncho consists of a square or rectangular piece of cloth with a hole in the middle for the head. This concept is seen in some form on nearly every continent.

The poncho has slipped in and out of fashion periodically since the late 1800s. It reached its greatest popularity as a hippie garment in the late 1960s, undoubtedly nudged along by its star turn in Eastwood's movies. By 1973, ponchos were getting tossed into the backs of closets and a hippie chick's "rancid" poncho was fodder for Zappa's acerbic wit.

The other garment closely associated with Mexican culture is the serape, which is essentially a blanket—usually striped and gaily colored—worn over one shoulder, or across the shoulders, much like a shawl.

Ponchos and serapes are staples in Southwest and Santa Fe wardrobes, but are important trends in mainstream fashion these days. If you don't have either buried in your closet, you can probably find one in apparel shops this fall.

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



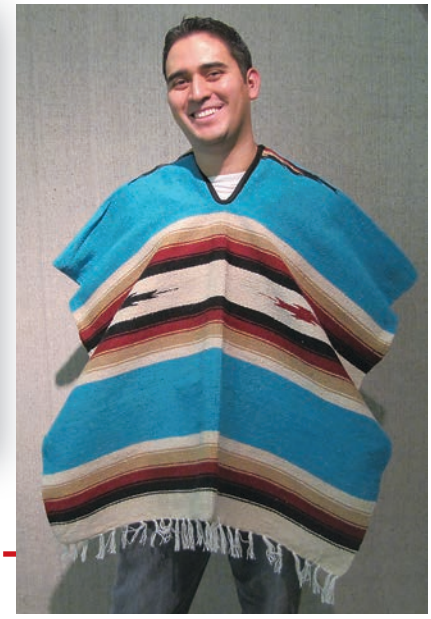


Saddle up in this duster made out of Sarape Girl's hand loomed cotton Saltillo serape. The duster features a woven diamond pattern and is lined with pockets and silver buttons ($500). The back slit allows the coat to open up and cover the rider's legs when she is on horseback; 541-997-5127, *SarapeGirlStore.com*

El Paso Saddle Blanket offers acrylic ponchos in assorted colors and sizes for $24; 800-351-7847, *ElPasoSaddleBlanket.com*



Clint Eastwood's Man With No Name character (right) inspired a resurgence of ponchos in fashion. The above Los Christos poncho by Patricia Wolf has the texture of a hand loomed blanket woven in the Navajo tradition ($198); 800-728-9653, *PatriciaWolf.com*



Historical images True West Archives; Fashion images courtesy Manufacturers











Tasha Polizzi fashioned its Gypsy red cotton knit cardigan in a Saltillo stripe design, with a bold geometric diamond on the back ($180); 413-528-6500, *TashaPolizzi.net*

Hand laced and aged for a worn Rustic Western look, this pecan-colored New Zealand Shearling poncho by Montana Dreamwear offers two pockets to keep your hands warm from the winter chill ($1,200); 406-225-3909, *MontanaDreamwear.com*



(Opposite page, clockwise from top left)

Beverly Wilson Smith of Waller, Texas, leans against a gate on the Lazy W Ranch wearing a Pat Dahnke fur poncho with a boat neck, knitted out of Rex rabbit and red fox ($650). Beverly pays homage to her home by dressing up this elegant look with a Lone Star belt; 800-728-7376, *DesignsByPat.com*

The Jicarillo cotton vest in the Zapata color by Double D Ranch Wear ties at the waist and features leather trim on the sleeve and fringe on the bottom of the vest ($175); 800-899-3379, *DDRanchWear.com*

Made out of a soft wool blend fabric imported from Italy, the poncho, made in Utah by Rhonda Stark Designs, features a blanket stitch finish and can be purchased with a hood ($119.95) or without a hood ($99.95); 801-262-1155, *RhondaStark.com*

The mud cloth cotton poncho by Loom Craft looks great with a belt that matches the fringe on the bottom and sleeves of the poncho; $35. This poncho style offers an African continental flair, since mud cloth is a fabric mostly associated with Mali; 800-770-7809, *LoomCraftInc.com*

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Mountain Man Grub vs the Forts'

Management dined somewhat differently than the fur trappers who buttered their bread.


– By Sherry Monahan –

"Our journey on will be still more difficult, on account of food. In a few days from this place, buffalo cease entirely, and no game is to be found in the country. To remedy the evil we have to dry and pack meat here for the journey."

Henry H. Spalding's sentiment was typical of the Mountain Men, like Kit Carson, who headed to the Rocky Mountains in 1836. They blazed trails across the American West, crossing the Rockies via South Pass, first discovered by members of John Jacob Astor's fur trading expedition during 1810-12.

To obtain beaver fur for fashionable men's hats, Astor founded the American Fur Company and its subsidiaries, the Pacific Fur and Southwest Fur Companies. In 1828 he opened Fort Union on the upper Missouri in North Dakota. The post allowed his company to conduct business with Northern Plains tribes.

The main Western fur trading areas included the Upper Missouri, Rocky Mountain and the Pacific Northwest, where Astor established a fur trading post he called Fort Astoria in 1811. We know it today as Astoria, Oregon.

How these men survived continues to amaze me—especially when it came to what they ate. For example, John Bradbury, who headed for the Columbia River in 1810, wrote, "They had nothing to give us as food, excepting some beaver flesh, which Rogers obtained by trapping on Corne du Cerf, or Elk Horn River; as it was stale, and tasted fishy, I did not much relish it, but there was no alternative but to eat it or starve."

The trappers did buy supplies from the trading posts, but when those ran out, they made do like Bradbury had. Otherwise they ate basic food, like dried beef, pancakes or gallettes from flour and water, while portable soup was a gelatinous mixture made from boiling animal bones. They considered beaver tail, which is very fatty, to be a delicacy.

DUTCH RICE PUDDING

⅔ cup rice
1 cup milk
1 cinnamon stick or ¼ tsp. ground cinnamon
4 eggs, beaten
½ stick butter, melted
½ cup sugar
¼ tsp. freshly grated nutmeg
Lemon peel, optional

Soak rice in warm water for 30 minutes and then drain. Add the rice, milk and cinnamon to a stock pot and allow to simmer covered for about 20 minutes or until the rice is tender. Remove the cinnamon stick. Allow to cool.

When cooled, add the eggs, sugar and nutmeg, and stir well. Slowly add the butter while stirring. You can line a pie pan with pastry or place directly into a buttered baking dish.

Bake at 375° for about 45 minutes or until the center is set.

The December 9, 1834, issue of
Arkansas Weekly Gazette

In contrast to the basic, almost inedible grub the Mountain Men ate, the men at the trading posts and forts dined somewhat differently.

Take Astor's Fort Union, where the management dressed with jackets for dinner, sitting at tables adorned with white linen, china, silver and crystal. The pantry held canned oysters, champagne, huge barrels of prime hams, butter, eggs, bacon, flour, sugar, molasses, honey, coffee, tea, chocolate, rice, hardtack bread, crackers, a wide variety of vegetables, apples, peaches, plums, raisins, chokecherries, spices, salt and lard. The post also employed a hunter to provide fresh meat, and raised chickens and cattle for food, and a dairy herd for fresh dairy products.

The fort's cook created a variety of delicacies with the ingredients he had on hand. Rice pudding is one traditional recipe; the 1834 recipe shared here very well could have been eaten by those managing Astor's Fort Union.

Sherry Monahan has penned *Taste of Tombstone*, *Pikes Peak*, *The Wicked West* and *Tombstone's Treasure*. She's appeared on the History Channel in *Lost Worlds*, *Investigating History* and *Wild West Tech*.

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Ellensburg, Washington

"We love helping friends and family during branding season."

Come winter, you'll find Ellensburg locals at the elk feeding station, where elk come up close to the Yakima River Canyon scenic route.

When autumn comes, you'll find Brigid Clift more in her element. As the archivist for the Ellensburg Rodeo Hall of Fame, she can't be faulted for holding a candle to the Labor Day rodeo, held since 1923 in this central Washington town, population 18,174.

She calls it the "best weekend in town," praising not only the rodeo, but also the Western parade and the county fair. Brigid often meets up with friends behind the chutes for some good dancing.

Brigid and her husband, Kerry, operate a small cattle and sheep ranch. Even their eight-year-old Cora pitches in. At the age of five, she even started her own business feeding neighbor's animals when they headed out of town.

When she's not busy at the ranch, Brigid enjoys these Ellensburg spots.

Local Watering Saloon: Locals like to hang out at the First and Last Chance Tavern, which they call the F&L.

Favorite Local Cuisine: Rodeo City Bar-B-Q has great steaks, stuffed potatoes and homemade salsa. The walls are decorated with portraits of past members of the Ellensburg Rodeo Royal Court.

Historic Site Most Schoolchildren Visit: The Kittitas County Historical Museum, which features many exhibits spanning the history of the area.

Western Art Gallery: The Clymer Museum features exhibits of John Clymer, an Ellensburg native who painted American West history.

Best Spot to View Wildlife: Yakima River Canyon scenic route, from Ellensburg to Yakima, parallels the river. Here, you'll see bald eagles, big horn sheep, deer and hawks.

Everyone Knows: Brad Fitterer, co-owner of Fitterer's Furniture, which has been in the family since 1896.

Avg. House Cost: $216,000.

Avg. Temps: Summer: 80-51; Fall: 60-34; Winter: 36-21; Spring: 60-35.

Preservation Project: The Ellensburg Rodeo Hall of Fame is working toward building a museum to display all its artifacts.

Special thanks to **Brigid Clift,** archivist for the Ellensburg Rodeo Hall of Fame, for sharing her love of the town with us.

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

Favorite Cowboy Event
Spirit of the West Cowboy Gathering brings the best traditional cowboy musicians, poets and artists together. You can learn everything from roping to dutch oven cooking. Bar J Wranglers (below) will be playing at next February's gathering.



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May

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Western Art Association's National Art Show & Auction

September

The Ellensburg Rodeo

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Western Gear & Art Show

Ranch Roping

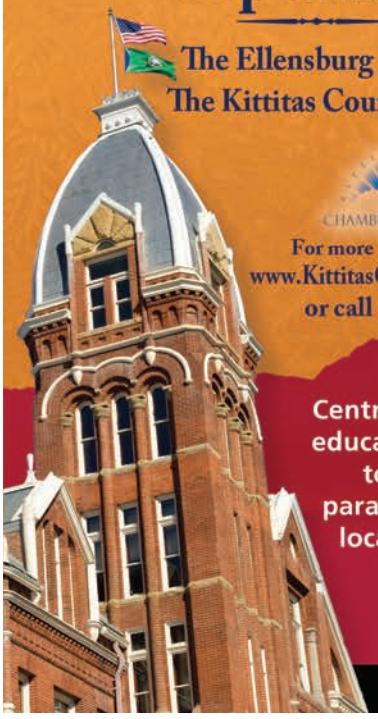
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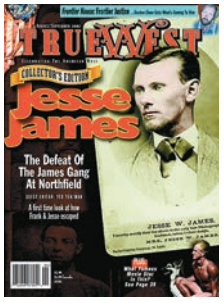
Feb./Mar. 01
Wyatt Earp



Oct. 01
Redman



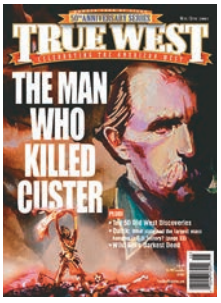
May/June 02
Wayward Women



Aug./Sept. 02
Jesse James



Jan. 03
50 Historic Photos



May/June 03
Custer Killer



June 04
Wild Bill/Keith



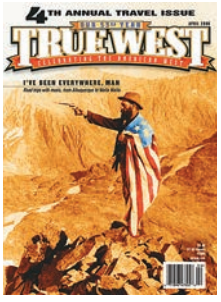
Nov./Dec. 04
Dale Evans



March 05
Deadwood/McShane



Aug. 05
History of Western Wear



April/Travel 06
I've Been Everywhere



Mar. 07
Trains–Jim Clark



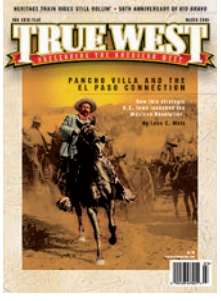
Aug. 07
Ten Best Reads



Aug. 08
Cowboys/Kendrick Photo



Sept. 08
Saloons & Stagecoaches



March 09
Pancho Villa



July 09
Kids Hooked on History



Oct. 10
Native American Painting



Jan./Feb. 11
Sweethearts of the Rodeo



April 11
True Grit



Aug. 11
Geronimo a Terrorist?

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Cimarroncita Historic Ranch Retreat p.96
Double E Guest Ranch p.96
Durango & Silverton Narrow Gauge Railroad p.86
Geronimo Trail Guest Ranch p.97
The Lodge at Diamond Cross p.71
Wind River Casino p.107

APPAREL & ACCESSORIES
Baldwin's Custom Hats p.87
Bandit and Belle p.103
Beal's Cowboy Buckles p.74
Beaver Brand Hats p.45
Blucher Custom Boot Co. p.103
Catalena Hatters p.70
Cattle Kate p.102
Corral Boots p.85
Cowboy Corral p.43
Down Under Saddle Supply p.49
The Signature Collection by Pat Dahnke p.60
Stetson Hats IFC
Hatcozy from Gambado Garment p.76
Jaxonbilt Hat Co. p.84
Lakota Designs p.102
McGuffin Custom Boots p.102
Montana Dreamwear p.76
Quarter Horse Outfitters p.72
Recollections p.82
Rhonda Stark Designs p.79
Western and Wildlife Wonders p.102
Wild West Mercantile p.81
Wrangler BC

COLLECTIBLES
Conway Vintage Treasures p.44
Hal Empie Studio & Gallery p.71
Lucky Star Gallery p.79
Pure Cowboy, LLC p.15
Reata Pass Auction Productions p.103
Western Art Association p.62

EVENTS
Art of the American Cowboy p.61
C.M. Russell Art Auction p.15
Cochise Cowboy Poetry & Music Gathering p.44
Cowan's Auctions p.47
Elko Convention & Visitors Authority p.106
Two Rivers Entertainment, LLC p.60
Wickenburg Chamber of Commerce p.54
Wild Horse & Burro Adoptions p.111
Wild West Days p.107

FIREARMS & KNIVES
A.Uberti p.1
Anniversary Edition Rifles: Arizona & Texas p.75
Circle KB Inc. p.102
Colt's Manufacturing Co. p.7
E.M.F. Company, Inc. p.39
F.LLI Pietta p.43
N.C. Ordinance p.41
North American Arms p.11
Texas Jack's p.103
Winchester Repeating Arms IBC

FOOD/BEVERAGES
Arbuckle Coffee Roasters p.61
Chalet Market p.102
Chugwater Chili p.77

HOME
Colorado Cowgirls p.88
Crawford & Company p.39
Estes Woodworks p.81
Quarter Horse Outfitters p.72
True West Home p.41

LODGING
Carefree Resort & Conference Cntr p.11
Flying E Ranch p.54
Laguna Vista Lodge, Historic Restaurant & Saloon p.97
Marcus Whitman Hotel p.84
St. James Hotel p.96
Talking Stick Resort p.73
Taos Inn p.94

MEDIA
Bethany House Publishers p.3
Dime Novels p.103
Realistic Western Novels: Uncle Josh p.87
Frank Lewis Books p.77
L. Ron Hubbard Books p.13
Guidon Books p.75
High Plains Press p.81
Juni Fisher p.80
Rio Sonora by J. Reeder Archuleta p.88
Moonlight Mesa Associates p.54
Mountain Press Publishing p.101
Old West Daily Reader p.103
Royal Wade Kimes p.2
TCU Press p.101
Texas State Almanac p.101
University of New Mexico Press p.83
Vintage Playhouse p.77
Route 66 Books p.100
Western Progeny, Short Stories by Benson Parker p.87
Western Reflections Publishing Co. p.103

MUSEUMS
Deming Luna Mimbres Museum p.92
Santa Fe Museums p.93
Salmon Ruins Museum and Research Library p.96
Sid Richardson Museum p.74
Southern Ute Cultural Cntr and Museum p.85

TOURISM
Aztec, NM p.94
Box Elder, UT p.39
Buffalo & Kaycee, WY p.45
Central Washington University Foundation p.63
Clayton-Union County, NM p.97
Deming, NM p.92
Edmond, OK p.106
Elk City, OK p.49
Eureka, NV p.13
Lawton/Fort Sill Chamber, OK p.9
Lincoln County, NM p.96
Prescott, AZ p.41
Silver City Arts & Cultural District, NM p.97

OTHER (no information)
Bear Paws Trading Post p.103
Blevins Manufacturing Co. p.102
Bob Boze Bell Art Posters p.66
Paul Lanquist Posters p.80
True West Back Issues p.64
True West Gift Packages p.108,109
Western Shooting Horse Magazine p.42

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– Courtesy FrontPage Publicity –

MIRANDA LAMBERT

By Stuart Rosebrook

Miranda Lambert, the latest honky-tonk angel to rock the white man's Blues, has eyes that haunt you with a stare too old for her age (she's 28). Her dynamite first hits, "Kerosene," "Gunpowder and Lead," "Crazy Ex-Girlfriend" and "White Liar," are as volatile as any lyrics written in the history of Country music. Lambert is as fiery and honest a poet as Ole Hank and Merle, with a stage presence as mesmerizing as Patsy Cline's or the original honky-tonk angel, Kitty Wells's.

A native of East Texas, Lambert has joined two other outlaw ladies, Ashley Monroe and Angaleena Presley, to form Pistol Annies—the sexiest and most flammable all-girl group since Joan Jett and the Runaways rocked Sunset. Their album, *Hell on Heels*, is burning through the charts of Country music—and the hearts of men from Nashville to L.A.

I guarantee that down at the end of a red clay road, a young lady from the piney woods of Texas is getting up on stage tonight and singing Lambert's Blues, breaking hearts all across town.

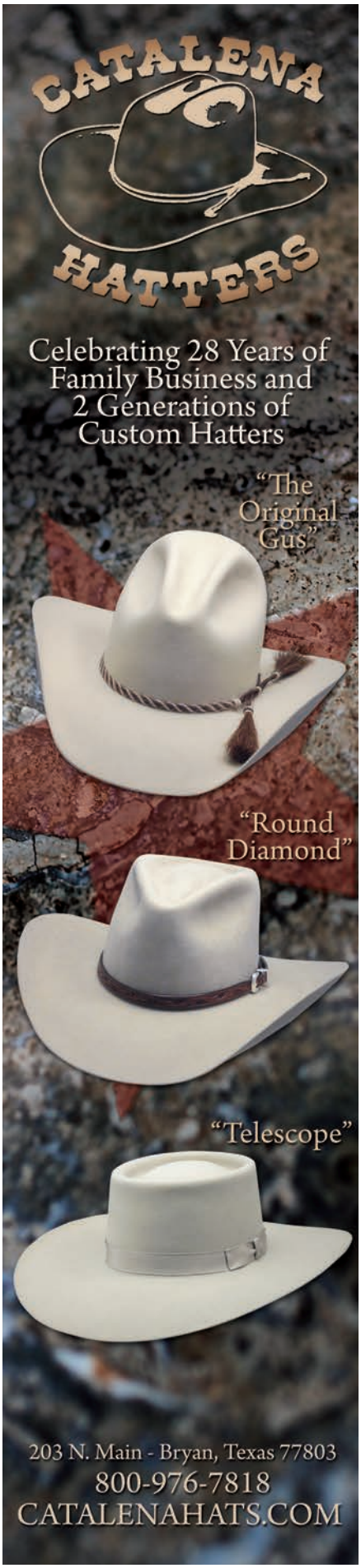
Stuart Rosebrook would love to see Miranda Lambert and the Pistol Annies record a Christmas album with the title song, "Santa Baby."



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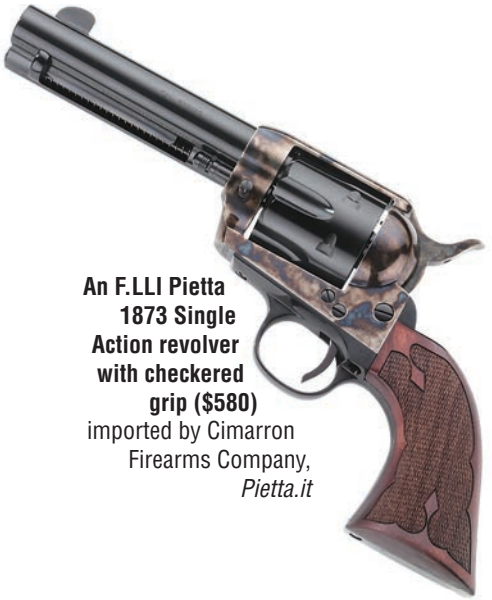
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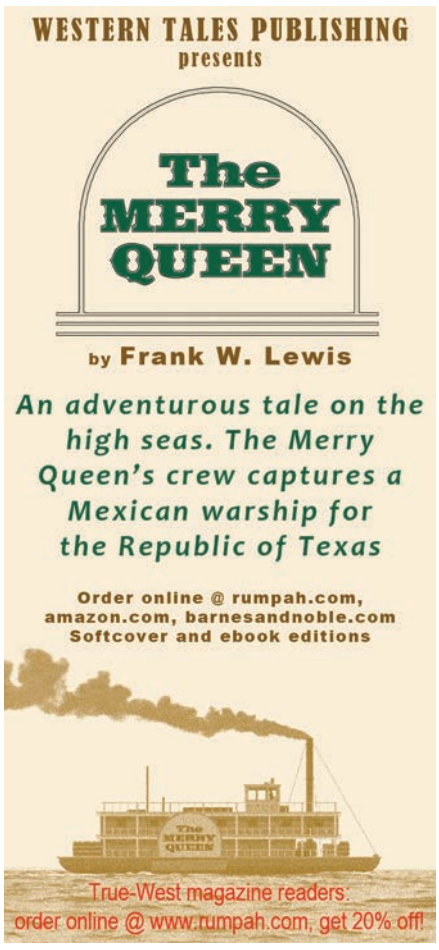


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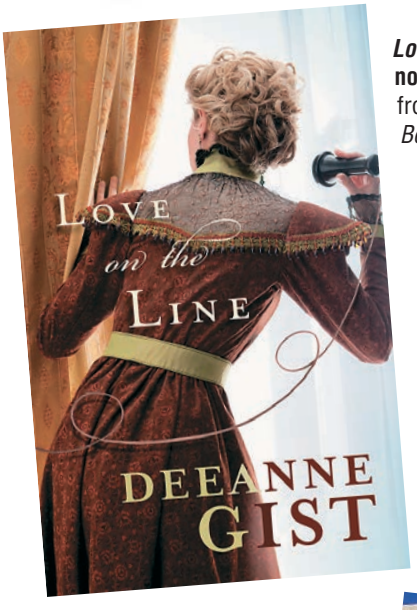
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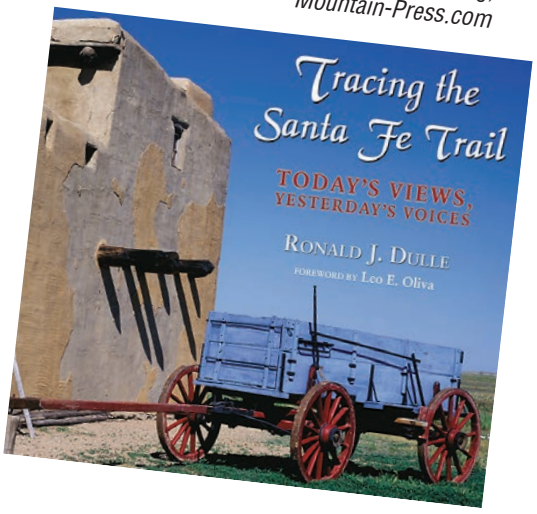
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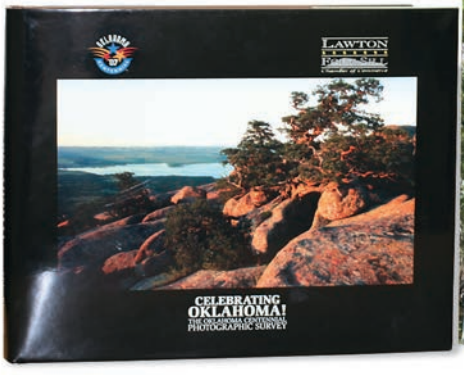


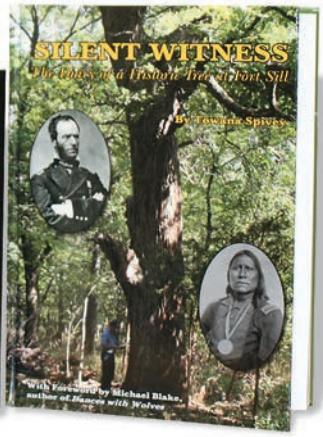
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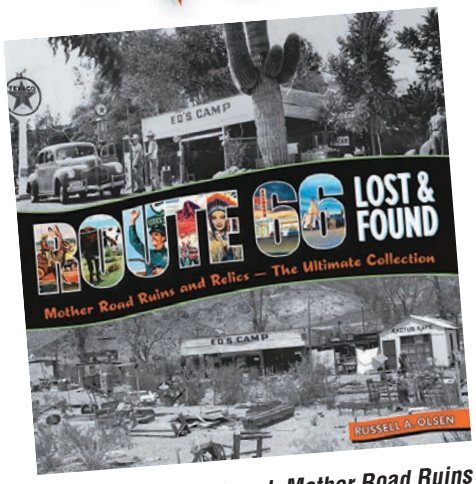
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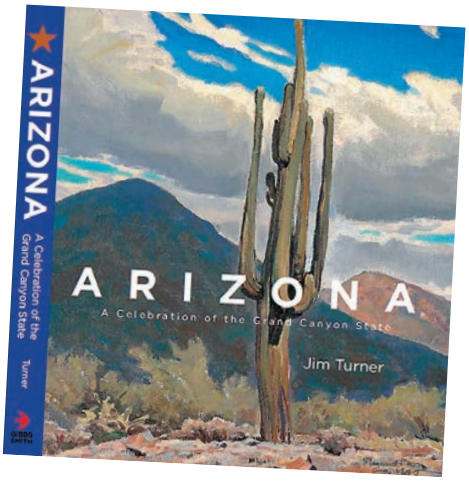
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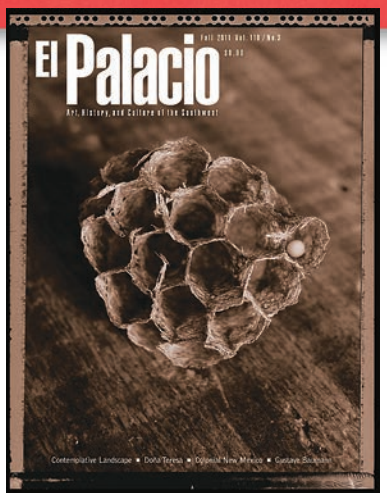
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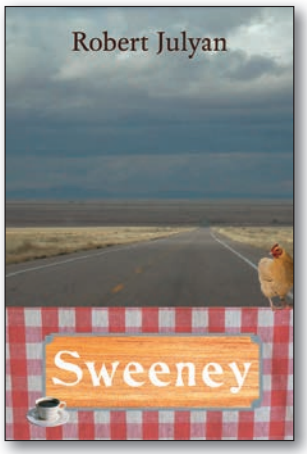


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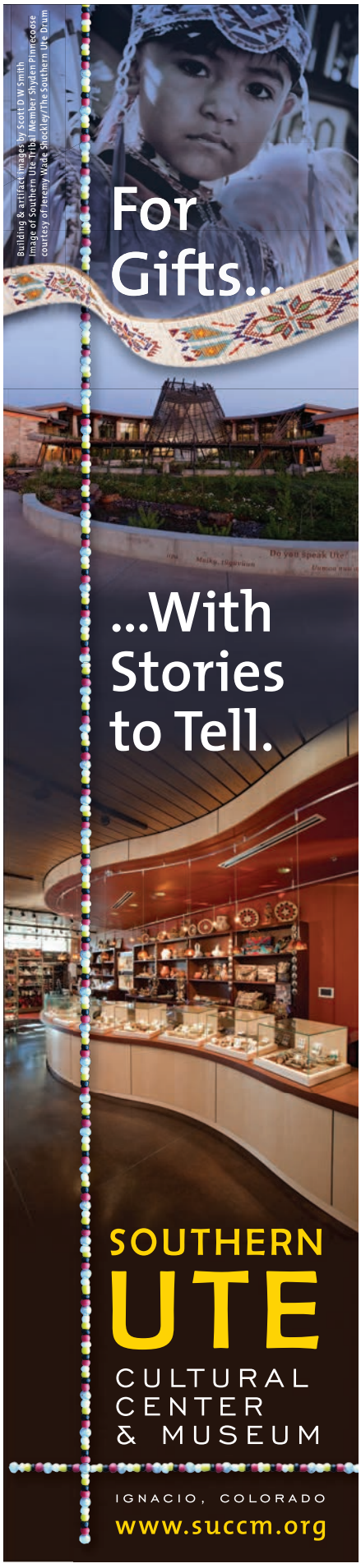
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Arnold Darby is in a great mood the day I arrive in Huntsville, Texas, to talk about his custom bootmaking business...with good reason.

After serving 37 years in the Texas penal system, Darby has just learned that he's being paroled.

"This is the shoes I'm gonna wear when I go home," says Darby, while standing in the Goree Unit's craft shop, pointing to a pair of handsome alligator dress shoes. "I feel good."

In 1974, Darby was convicted of robbing a drug store. "I'd been down twice before," he admits, so he received a life sentence as a habitual criminal.

"But that's not the reason I stayed 37 years," Darby points out.

The Texas prison system in the 1970s was no place to be. "When I got my life sentence, I only had to do 10 years," he says. "Three years later, you had to do 20 flat years. Most people had never done 20 years for the most heinous crimes there was, and here are these people, maybe they'd never been in trouble before, and got aggravated life sentences, 20 flat years. You created a lot of hatred. From there came the gangs. The combination was an awful lot of violence."

Darby knows. As a member of the prison gang, Texas Syndicate, he killed two inmates, one of whom was a former gang member who had testified for the government. Hence, 37 years in prison.

But he learned something else in prison. Making cowboy boots. Since 1994, he estimates he has made roughly 1,000 pairs, mostly for law-enforcement officers.

Making boots in prison helped Darby "escape" (pardon the pun) from Huntsville. "Your life kinda revolves around occupying your mind in here," he says. "And an inmate is no different than anyone else. They get satisfaction from making something that turns out well."

Darby's story is not unique.



Hey, this isn't Dave Little's Boots in San Antonio. You don't just schedule an appointment and come to Huntsville for a custom fitting of Arnold Darby's boots. Most of his customers in prison were law enforcement officers, but a few were politicians! (Inset) Every part of every boot Darby made while in prison was done by hand.

– By Johnny D. Boggs –

Matt Hackett, who runs Matt Hackett Buckles & Accessories in Richmond, learned his trade after "a little problem with drugs and alcohol" landed him in the Texas pen in 1985.

"I realized I had a built-in clientele," he says. "They could either buy a $5 buckle from our factory or Tandy's or somebody, or I could make one. I just started making them from either stainless steel or nickel silver. I spent all my time in the craft shop instead of watching TV and playing dominoes."

Hackett also became a favorite of law-enforcement officers while in prison. Since getting out in 1995, silversmithing has "turned into a fairly enjoyable way to make a living." He has made buckles for presidents to actors.

It helps, of course, to have legendary Texas Ranger Joaquin Jackson wear your silver buckle on the cover of *Texas Monthly* magazine. "I am proud," Jackson says. "This man paid his price to society."

Like Hackett, Darby knows he isn't the same angry man who entered prison. "I am a changed person," he says. Looking at him, a quiet man with a light in his eyes when he shows off the boots he's working on, I find it hard to imagine him murdering two inmates.

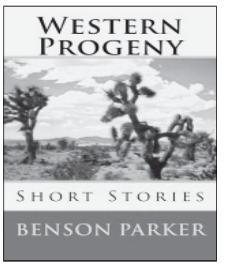
Released in late June, Darby plans to open up a bootmaking operation in Center, Texas. He knows living and working beyond the walls will take adjustment. "I still haven't gotten over it completely," he says.

I have to ask: What was it like to hear that life sentence 37 years ago and now hear that you're going home?

"Both were extremely shocking," he says. "I was only 25. I'm 62 now. It was like the end of the world when they gave me the life sentence. It's like a rebirth now."

Contrary to popular belief, **Johnny D. Boggs** has spent time in various prisons across the United States only while on magazine assignments.





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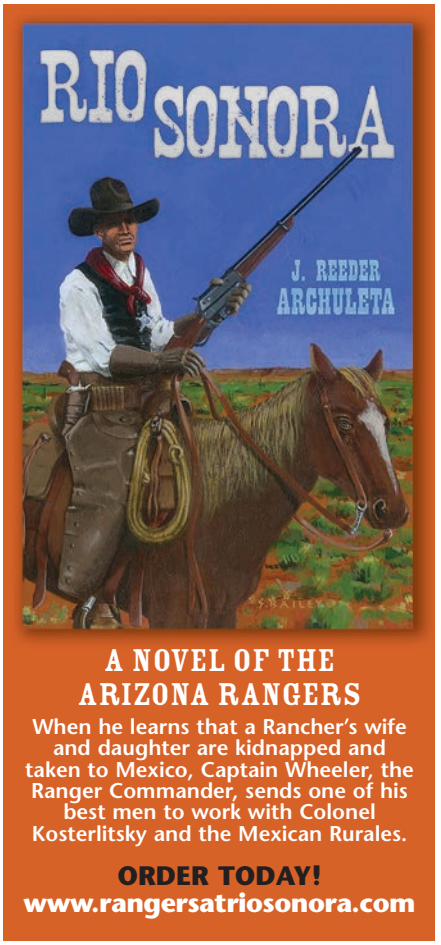
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Saddle Up for the Holidays

Combine horse riding with Western traditions at these five historic ranches.

Just because it's winter doesn't mean you need to put away your riding boots.

Saddling up during the celebratory season is a great way to play outdoors with the whole family. When you can combine horse riding with Western traditions, your holidays can be that much more festive.

When the holiday season comes, you won't find snow at White Stallion Ranch in Tucson, Arizona, but you will find plenty of holiday lights to get you in the festive mood. That makes for a unique experience of riding at Rattlesnake Pass, along the Butterfield stage route, or at Movie Pass, with its cinematic desert views that highlight why movies like *Winchester 73* were filmed here. You can ride your horse on Christmas Day and attend a fancy dinner that night on the ranch, usually turkey and ham with all the trimmings. Stay during New Year's Eve for Casino Night, where roulette, poker and a late night buffet await you.

Those looking for the laid back feel of a hacienda may prefer Rancho de los Caballeros in Wickenburg, Arizona, an area that did not become part of the U.S. until it seceded from Mexico in 1848. The whitewashed walls, Mexican furnishings, Saltillo tile and colorful Southwest decor accent many of the rooms and buildings, some of which date to the ranch's opening in 1948. During Christmas, guests enjoy tree trimming, eggnog, caroling and a Christmas Eve Cowboy Cookout of BBQ ribs and chicken. You'll be serenaded by a cowboy balladeer at the cookout and in the saloon. Instead of putting up stockings on the fireplace, kids put out their boots. Santa arrives on horseback Christmas morning, and you can go on an afternoon horseback ride to burn off calories consumed at the poolside buffet, before a big Christmas dinner. New Year's also offers a special dinner and entertainment.

For a working cattle ranch transformed into a winter wonderland, head to the Alisal ranch in Solvang, California. Themed Christmas trees dot the ranch, while Santa makes appearances on his "reindeer" horse. Families can design gingerbread houses and tree ornaments, and even enjoy holiday bingo. On Christmas Eve, Santa picks up the children for an evening of carols and homemade treats around a roaring fire. When the



At the C Lazy U Ranch, you can still find several buildings built by the original owners, the Smillie family, including the barn shown here, all dressed up for the holidays.

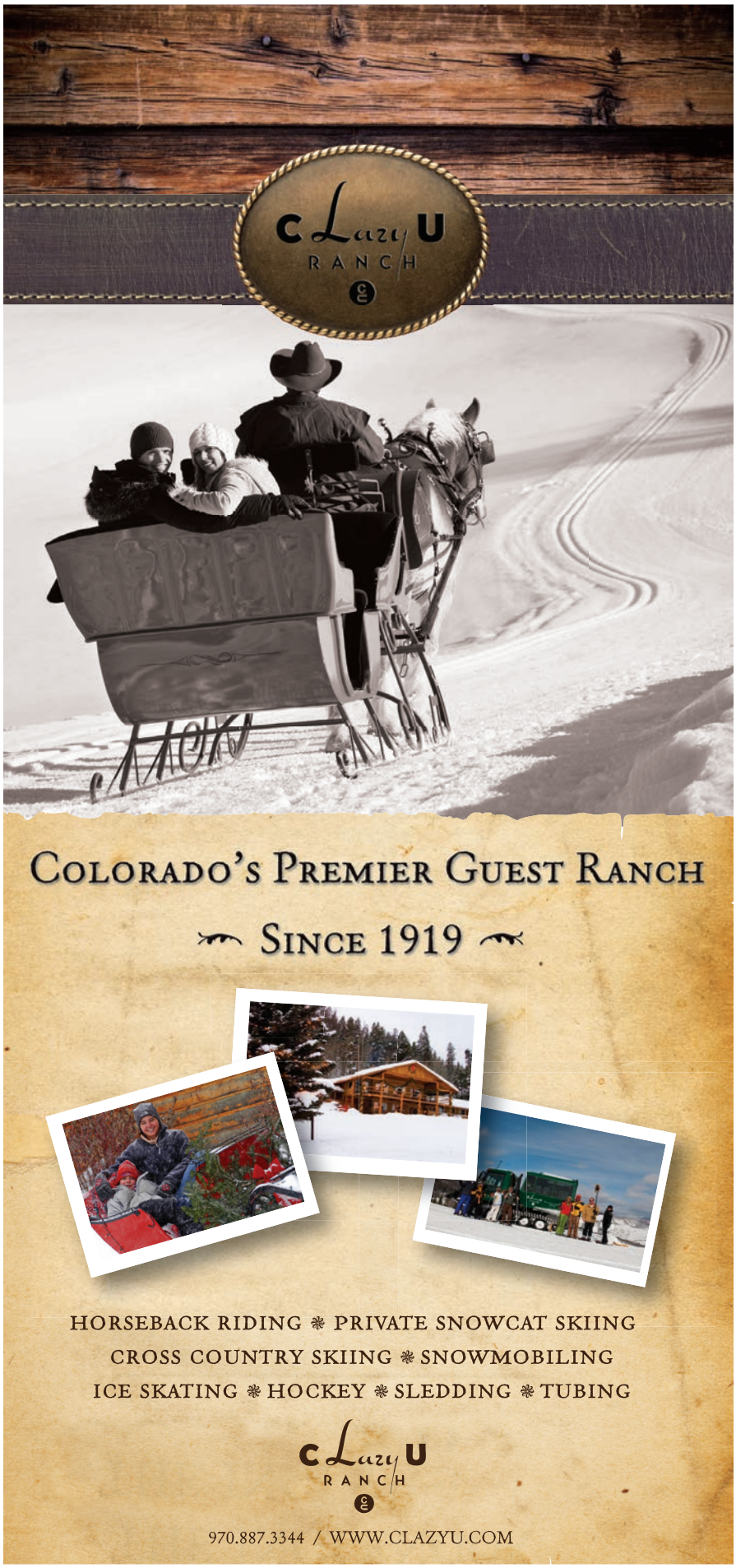
– Courtesy Darley Newman –

kids return to their rooms, they'll find a stocking waiting for them. On Christmas day, the family enjoys a traditional holiday meal.

For horse rides in the snow, which are always so much fun, I have two ranches that can give you the best of both worlds, thanks to their heated indoor riding arenas. In Granby, Colorado, you'll find C Lazy U Ranch, originally homesteaded in the early 1900s before becoming a guest ranch in 1925. Christmas and New Year's are two of the most cherished weeks at the C Lazy U. You'll find trees in every cabin. Santa visits. Guests enjoy holiday family dinners, roaring fires and a huge New Year's party. In addition to horse riding, travelers may go ice skating, sledding and snowcat skiing, and the holidays even offer activities for the kids.

Vista Verde Ranch is set in the historic ranching town of Steamboat Springs, well known for its great area skiing. The town boasts the oldest continuously-running ski area in Colorado, started by the "Flying Norseman," Carl Howelsen. For Christmas and New Year's, the ranch puts on many festive activities. Families can trod around the property to pick out their own Christmas tree. Festivities include a night of making homemade decorations, a huge midday Christmas feast and a sledding party. On New Year's, guests travel around the ranch either on skis or in a horse-drawn sleigh for a progressive dinner. Moving from one destination to the next, guests enjoy a different course served at each special spot, ending in the Great Room for a dessert extravaganza and the ranch's very own Boot Drop.

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



Following New Mexico's Road to Statehood

FROM LAS CRUCES TO SANTA FE, AND THE ENCHANTED STOPS IN BETWEEN.

BY JOHNNY D. BOGGS

Ah, New Mexico. The Land of Enchantment. Or, as many say, the Land of Entrapment.

Or, while waiting for the plumber to show up, the Land of Mañana. Type A personalities don't last long here.

In January, New Mexico celebrates its centennial. One hundred years of statehood—and they said we'd never last.

State constitutions were drawn up in 1850, 1872 and 1889, but Congress rejected statehood each time. In 1910, New Mexico tried again, and residents approved a constitution on January 19, 1911, which they sent on to Washington, D.C., where Congress gave its okey dokey on August 19. On January 6, 1912, President William Howard Taft made it official. New Mexico became our 47th state.

Some of us believe it's our best state. Here are 25 reasons why:

1. New Mexico Farm & Ranch Heritage Museum

Southern New Mexico is often forsaken, but it offers plenty to see, especially at this 47-acre interactive museum. It's a great place to learn about New Mexico's 3,000-year agricultural history. Don't miss Cowboy Days in March.

2. Doña Ana County Historical Museum of Lawmen

If you have no qualms about stepping inside a law dog's office (the museum is inside the county sheriff's department), this is worth a stop. No, you can't sit behind Pat Garrett's desk.

3. Historic Old Mesilla

This nearby border-town village, once the gateway to southern New Mexico, is like stepping into history. Billy the Kid was tried for murder here (ahem, it wasn't a gift shop then), and the shops and restaurants make Mesilla a desert mecca.

4. Pancho Villa State Park

South of Deming in Columbus, this park is a great place to learn all about Mexican Gen. Francisco "Pancho" Villa's March 9, 1916, attack on the border town that left 18 Americans dead.



5. Deming Luna Mimbres Museum

Learn more about that 1916 raid and the Army's Punitive Expedition into Mexico at this Deming landmark, a National Guard Armory where troops slept when it was unfinished. The building was completed two months after Pancho Villa's Columbus raid.

6. Shakespeare Ghost Town

South of Lordsburg, this village boomed in the late 1870s after a silver strike, attracting vagabonds such as John Ringo and Curly Bill Brocius. Guided tours are held, but check the dates before your visit.



7. Silver City

Drive north to Silver City, a mountain mining town that's now home to several artists and a lot of history. Billy the Kid hung out here as a, well, kid. Catherine Antrim, Billy's ma, is buried at Memory Lane Cemetery. A cabin (donated by director Ron Howard after filming *The Missing*) stands at Murray Ryan Visitor Center near where the Antrims lived. You'll find much more history here than the Kid's. The outstanding collection of Mimbres pottery at the Western New Mexico University Museum is a must. Get your Army history fix at Fort Bayard. Then cool off with Italian ice cream at Alotta Gelato.

Happy Birthday, New Mexico! Members of the United States Geological Survey measure a baseline near Fort Wingate, New Mexico, in 1883.

– True West Archives –

It's probably best known as the home to Buffalo Soldiers, but the fort's most famous resident was a white kid.

8. Gila Cliff Dwellings National Monument

A hundred years of statehood is nothing. North of Silver City, spend a couple hours at Gila Cliff Dwellings, home of the Mogollons who called these mountains home from the 1280s to the early 1300s. They definitely had a view. The national monument is surrounded by the scenic Gila National Forest and rests on the edge of the nation's first designated wilderness area, the Gila Wilderness.

9. Hillsboro

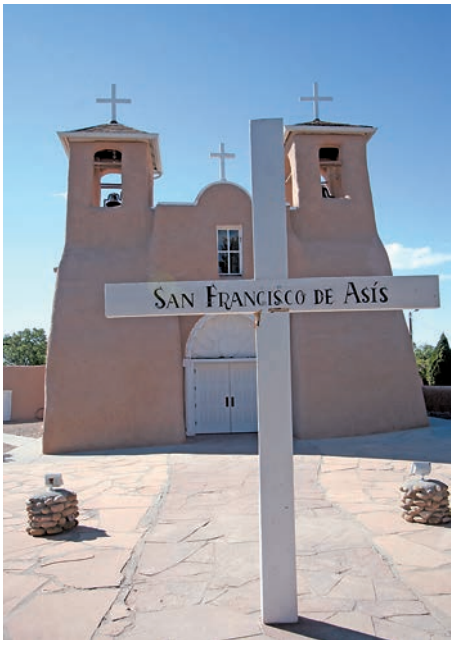
Yep, another quasi ghost town, but you can't beat the roller-coaster ride through the Black Range. Check out the ruins of the Sierra County Courthouse where Oliver Lee and James Gilliland were tried for murder in 1899 in one of the West's greatest unsolved mysteries. Those tough hombres were thought to have murdered lawyer Albert Fountain and his young son in 1896. Pat Garrett was a star witness for the prosecution, but the jury acquitted both men.

10. Fort Selden

While heading south back toward Las Cruces, swing by this state monument in Radium Springs. The fort was established in 1865 and remained active until 1891. It's probably best known as the home to Buffalo Soldiers, but the fort's most famous resident was a white kid. The WW II hero Douglas "I Shall Return" MacArthur lived here in the late 1880s when his father was post commander.

11. Alamogordo

White sand dunes glisten at White Sands National Monument, spellbinding hills of sand that TV's *Rat Patrol* would have loved. Some suggest that Albert and Henry Fountain are buried here. Head south to Oliver



Artist Georgia O'Keeffe made the back of San Francisco de Asis Mission Church on the plaza in Rancho de Taos famous, but the front is pretty spectacular too.

– All photos by Johnny D. Boggs unless otherwise noted –



Santa Fe's annual Indian Market, held each August, brings in an estimated 80,000 visitors, not to mention American Indian dancers, art lovers, musicians, film personalities and plenty of roasted corn vendors.

Lee Memorial State Park, where Lee homesteaded the Dog Canyon property in 1893. Before that, Apaches often rode this rugged country.

12. Lincoln County

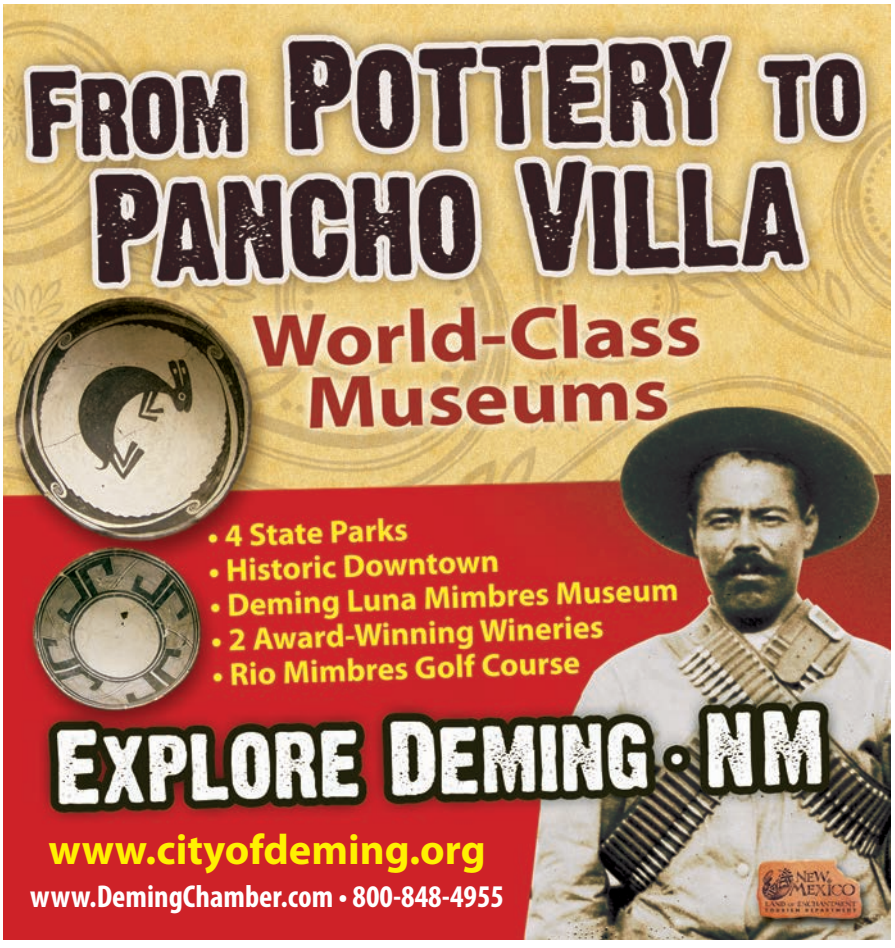
Back to Billy the Kid. Start off in Ruidoso, more Swiss than Southwest. Once you're feeling refreshed, head to Lincoln, another quaint village that hasn't changed much since the 1870s, although not as many people are shot down on the streets these days. Seventeen buildings are part of the state monument, including the Lincoln County Courthouse and John Tunstall's store. If everything you know about Billy and the Lincoln County War comes from *Chisum* and *Young Guns*, you'll learn the true—and far more interesting—story.

13. Smokey Bear

Amid all this violence, one New Mexico hero has never rustled cattle or shot anyone. In Capitan, pay respects to Smokey Bear at a state park named in his honor. The black bear cub, rescued after a 1950 forest fire, became a fixture for fire prevention and spent 26 years at the National Zoo in Washington, D.C. After his death, he was buried here. Remember: Only you!

14. Trinity Site

Enter the Nuclear Age at the Trinity Site on the White Sands Missile Range south of Bingham (which, as far as I know, isn't named after New Mexico's singing-songwriting sensation Ryan Bingham). On July 16, 1945, the first atomic "gadget" was detonated here. On the first Saturdays in April





and October, the site is open to the public. More than 60 years later, it's only mildly radioactive. How do you define mildly?

15. San Antonio

Having seen the great Sci-Fi classic *Them!*, I'm always on the lookout for giant ants when I drive across this country. So if you reach San Antonio—where Conrad Hilton got into the hotel business—alive, celebrate with a green chile cheeseburger. Tough choices, though. Do you stop at the Owl Bar or Buckhorn Tavern, both renown by carnivores?

16. Fort Sumner

Pay respects to Billy the Kid. He met his end (sorry, conspiracy theorists) at Pete Maxwell's place at Fort Sumner and his grave is open year round. (Don't fall in, the locals joke.) You'll find two Billy museums in town, but the museum you shouldn't miss is the Bosque Redondo Memorial, which tells the terribly tragic story of the Navajo and Mescalero incarceration here during the 1860s.

17. Albuquerque

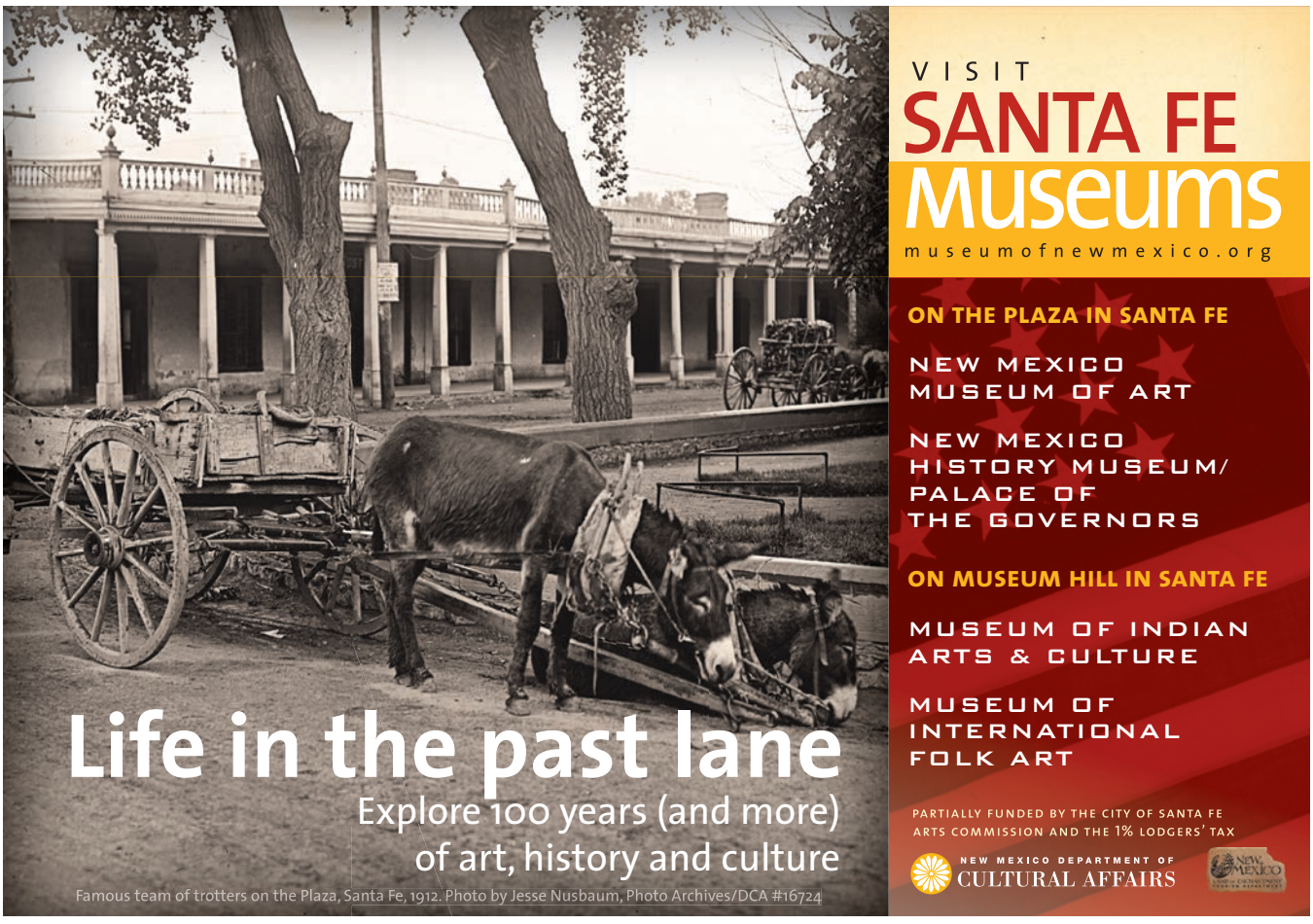
Time to hang out in the state's largest city, home of the high-flying Albuquerque International Balloon Fiesta each October and plenty of great museums (Holocaust & Intolerance Museum of New Mexico, Indian Pueblo Cultural Center, Turquoise Museum and the Albuquerque Museum of Art & History).



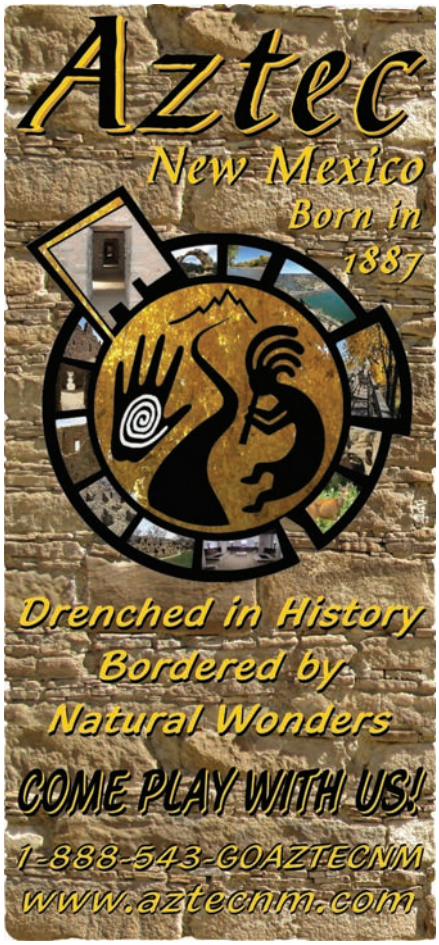
GOOD EATS AND SLEEPS

Grub: La Posta *(Mesilla)*; Diane's Restaurant and Bakery *(Silver City)*; Pepper Pot *(Hatch)*; Route 66 Restaurant *(Santa Rosa)*; The Frontier *(Albuquerque)*; Lambert's of Taos *(Taos)*; Brown Hotel & Café *(Springer)*; Galisteo Bistro *(Santa Fe)*.

Lodging: Ramada Palms *(Las Cruces)*; Palace Hotel *(Silver City)*; Inn of the Mountain Gods *(Ruidoso)*; Hotel Albuquerque *(Albuquerque)*; El Rancho Hotel *(Gallup)*; Timbers at Chama *(Chama)*; Taos Inn *(Taos)*; La Fonda on the Plaza (above, *Santa Fe*).







18. Gallup

At the Indian capital of the Southwest, hit a few trading posts and pawn shops. If you can't find it at Perry Null's, Richardson's or Shush Yaz, it probably doesn't exist. And while New Mexico's film incentive program has garnered a lot of attention, Gallup is film history, from classics like *Ace in the Hole* and *Colorado Territory* to tons of B-Westerns from the 1950s. Hike Red Rock Park and see how many film locations you can recall. Then spend the night at El Rancho Hotel, once home to the stars.

19. Navajo Country

Seeing the Navajo Nation in person is better than even reading a Tony Hillerman novel. On the drive north, stop in at trading posts such as Two Grey Hills and Toadlena.

20. Chama

Things remain Western in this town, and one of the best ways to experience it is by riding the Cumbres & Toltec Scenic Railroad, built in 1880. It's considered the highest and longest coal-fired, steam-operated, narrow-gauge railroad in the country.

21. Taos

It's not the largest city in the state, but Taos might be the most famous (and I live in Santa Fe). Everyone from Taos master artist E.L. Blumenschein to author D.H. Lawrence to Hollywood stars Dennis Hopper and Julia Roberts to scout Kit Carson (who is buried here) have called Taos home. It's an art mecca (Harwood Museum of Art, Millicent Rogers Museum) and a great place for history buffs (La Hacienda de los Martinez, Kit Carson Home & Museum).

22. Cimarron

More than Boy Scouts (for Philmont Scout Ranch) come here.



Guardian of the Santa Fe Trail , Fort Union was not only a military post garrison but also a territorial arsenal and military supply depot.

History buffs love the Old Mill Museum and the Kit Carson Museum (down the road in Rayado). But the biggest attraction might be the St. James Hotel, which Henry Lambert (former cook for U.S. Grant and Honest Abe Lincoln) established off of the 1872 saloon. Among the guests were Clay Allison, Black Jack Ketchum and Buffalo Bill Cody.

The dining-room ceiling remains air-conditioned with bullet holes. Little wonder folks swear the place is haunted.

23. Fort Union

If adobe ruins could talk, Fort Union near Watrous would have a heck of a story. Actually, it has a great story anyway. Established in 1851, it became the largest military post in the Southwest. You can see the ruts from the Santa Fe Trail.

24. Pecos

More than 12,000 years of history is preserved at Pecos National Historical Park, from Pecos Pueblo to the Spanish mission and on to the Civil War (the battle of Glorieta Pass was fought here) and all the way to the Forked Lightning Ranch (which actress Greer Garson called home).

25. Santa Fe

Home at last, I'm taking back what I just wrote about Taos. Santa Fe *is* New Mexico. With a history dating 400 years, it's the place for art (third-largest market in the U.S.). It's history (New Mexico History Museum). It's culture *and* shopping (International Folk Art Market, Spanish Market, Indian Market). Santa Fe always lives up to its nickname, the City Different.



Johnny D. Boggs's favorite roads in New Mexico are Highway 104 from Tularosa to Las Vegas, Highway 129 from Newkirk to Conchas Lake, and the Old Las Vegas Highway to Santa Fe's Bobcat Bite.



Road Trip Tunes

CDs for the Ride: *Live on Radio* by South by Southwest (Zia Records); *A Good Ride* by Bill Hearne (Frogville Records); *Taos to Tennessee* by Tish Hinojosa (Watermelon); *Equine* by Brenn Hill (Red Cliffs Press); *Roadhouse Sun* by Ryan Bingham and the Dead Horses (Lost Highway). **Honky-tonks Worth the Stop:** Buckhorn Saloon & Opera House on Main Street in historic Pinos Altos near Silver City, New Mexico, brings new meaning to getting high (it's 7,000 feet above sea level). Since the honky-tonk opened in the 1860s, residents of western New Mexico have gathered here, most recently to listen to the soulful sounds of bar manager Melanie Zipin and her band the Z Factor.



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Here the Western spirit and heritage are still alive. **The Historic El Monte Hotel** became the brothel, as seen on the *Late Show with David Letterman*. The former hotel, Restaurant & Saloon, Boardwalk and Courtyard are for sale. *True West* Magazine named the Saloon the best in New Mexico.

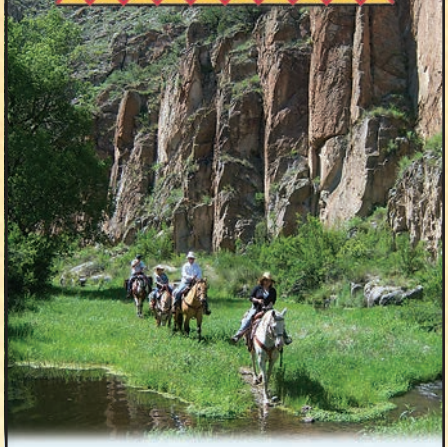


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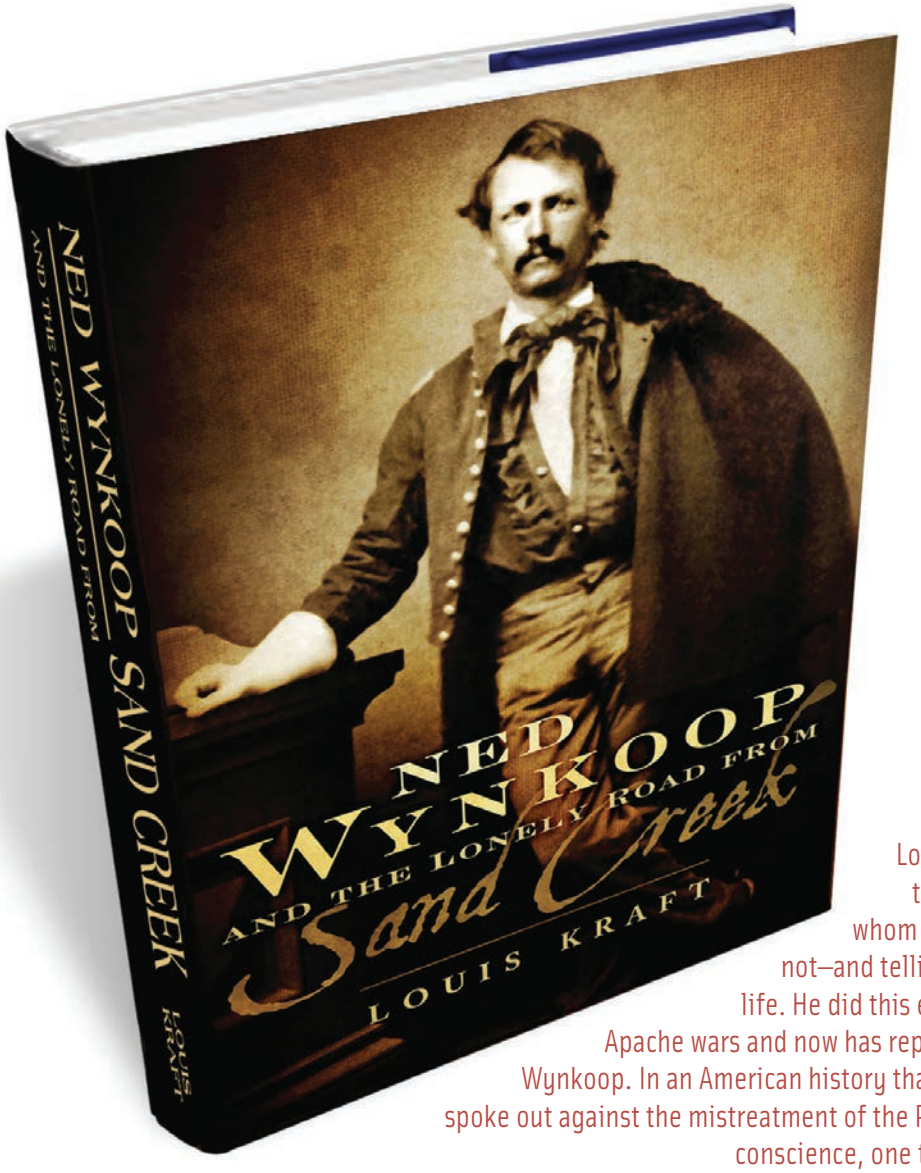
Town of Silver City Lodgers Tax

The Lonely Road

Louis Kraft turns out the first biography on Ned Wynkoop, the investigator of the November 1864 Sand Creek Massacre.

Kraft walks the reader over the dusty trails with Wynkoop to the point that the reader gets to know Wynkoop's most intimate activities as he evolved in the American West.

–Donald L. Vasicek, filmmaker of The Sand Creek Massacre (Olympus Films+)



The Sand Creek Massacre is without a doubt the darkest episode in Colorado history, and it remains controversial to this day. Some writers put Edward Wanshaer Wynkoop in the center of that controversy. This first biography on Wynkoop places his involvement in its true historic context.

The book is rich in the details of Wynkoop's early life. He served as a sheriff in Denver. For the Civil War, he enlisted with Company A, of the 1st Regiment of Colorado Volunteers, a career move that ultimately led to his appointment as commander of Fort Lyon in May 1864. While he was at Fort Lyon, controversy began to surround Wynkoop's actions prior to the Sand Creek Massacre, a tragedy he did not participate in, but would investigate.

Louis Kraft expertly lays out Wynkoop's actions, supported by military and eyewitness accounts, including those from Wynkoop's unpublished memoir. While he exposes the shortcomings that led to Wynkoop's reassignment from Fort Lyon, Kraft also reveals the overwhelming evidence that political forces had been in play long before the massacre.

This impressive work is not only a biography of the man, but also a concise, thoroughly-documented account of the Sand Creek Massacre. Louis Kraft has added an important volume for all researchers in this area of American history (University of Oklahoma Press, $34.95). –*LINDA WOMMACK*

Louis Kraft's special skill as a biographer is taking a figure from Western history–one whom the general public should know but does not–and telling the story of a meaningful, significant life. He did this expertly with Lt. Charles Gatewood of the Apache wars and now has repeated the feat with frontiersman Edward Wynkoop. In an American history that trumpets great "last stands," Wynkoop spoke out against the mistreatment of the Plains Indians and made his own stand of conscience, one to be studied, remembered and admired.

–R. Eli Paul, co-author of Eyewitness at Wounded Knee (University of Nebraska Press, 2011)

Ned Wynkoop risked his command to end an Indian war and exploded with rage when those same Indians were brutally hacked to pieces at Sand Creek. This changed him forever. He spoke out against Indian atrocities, turning him from a popular personality in Colorado Territory to perhaps the most hated white man in the territory. Shared here are five misconceptions about him.

5 Five Myths About Ned Wynkoop

By Louis Kraft

1 Not everyone on the frontier hated Wynkoop.

I can name two people who didn't hate him. Joking here, but not by much. Stand up for Indians, and the population grows fangs.

Those two people were Capt. Silas Soule and Lt. Joseph Cramer, Wynkoop's 1st Colorado Volunteer Cavalry subordinates at Fort Lyon, Colorado Territory, in 1864.

Both were at the Big Timbers (Kansas) with Wynkoop when he met the Southern Cheyennes, Dog Men and Arapahos, and received four children in early September.

They were in Denver, on September 28, when the Indian leaders met with Gov. John Evans and Col. John Chivington (1st Colorado).

Finally, both were at Sand Creek on November 29, when Chivington and 1st and 3rd Colorado Volunteer Cavalries attacked the Cheyenne-Arapaho village—both refused to fire their weapons.

2 Wynkoop never ran from an Indian woman.

If you believe this, I've got some oceanfront property in Arizona I can sell you at a decent price. What do you think? Of course he ran from an Indian woman—he was human. Ye-ouhh—that's a terrible thing to say!

Here's what happened: While working as a clerk in the Pawnee Land Office, Wynkoop and a few of his coworkers were strolling down a dirt road in Paola, 45 miles southeast of Lecompton, Kansas, when a drunken, mounted Miami Indian woman attempted to ride over them, changing directions whenever she missed one of the men.

Wynkoop leaped onto a wooden fence and, thinking he was safe, used his fingers to direct an ungentlemanly comment at the woman. She charged him and pointed a pepper-box pistol in his face. Thinking he was about to get shot, Wynkoop flipped over backwards onto the grass and began rolling. When she didn't shoot, he got up and ran.

When Wynkoop next saw his comrades, he implored them not to tell the story. Fat chance, for they couldn't wait to tell anyone who would listen. Wynkoop later said, "I have never run from a squaw since."

3 A horse fell on Wynkoop during Capt. Soule's funeral procession in Denver.

A horse did buck and fall on Wynkoop ... but not during Capt. Silas Soule's funeral procession in April 1865. A horse did rear up, Wynkoop tried but failed to control the animal, and it fell on him during a funeral procession as it crossed over Cherry Creek on the Larimer Street bridge in early February 1863.

4 Wynkoop instantly became an Indian lover, when Chief Black Kettle wrote to Fort Lyon stating he wanted to end the war.

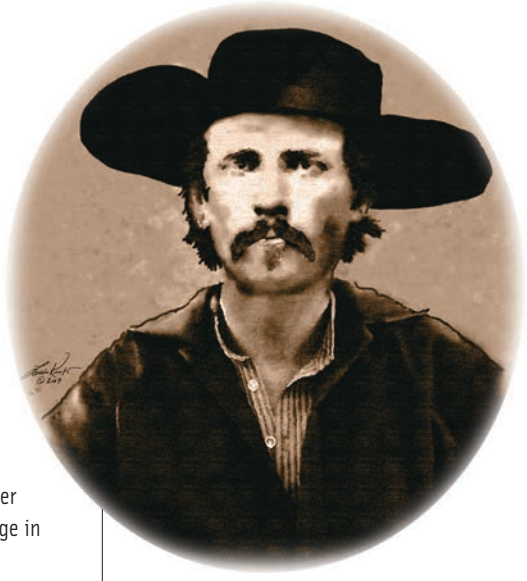
Hate to say it, but on that fine day, September 4, 1864, Wynkoop considered Indians little more than animals ... a harsh statement, but true.

Still, some diehards insist that Wynkoop miraculously turned Indian lover. They quickly point to an incomplete draft of a memoir that Wynkoop started in 1876, wherein he wrote, "I was bewildered with an exhibition of such patriotism on the part of the two savages, and felt myself in the presence of superior beings; and these were the representatives of a race that I heretofore looked upon without exception as being cruel, treacherous, and blood-thirsty...."

Love at first sight? Perhaps he was trying to justify his actions—his subordinates called it a suicide mission—of acting without orders, meeting warring Indians, obtaining four white children and taking seven Southern Cheyenne and Arapaho chiefs to Denver to talk about ending the war.

After that September 28 meeting, *Rocky Mountain News* publisher William Byers, the Indians and Wynkoop thought peace would return to the land, once military authorities made a decision. But after the Arapahos camped near Fort Lyon and the Southern Cheyennes camped farther away, Wynkoop admitted, "...I could at any moment, with the garrison I had, have annihilated them had they given any evidence of hostility...."

Doesn't sound like love at first sight to me.



– Wynkoop portrait by Louis Kraft –

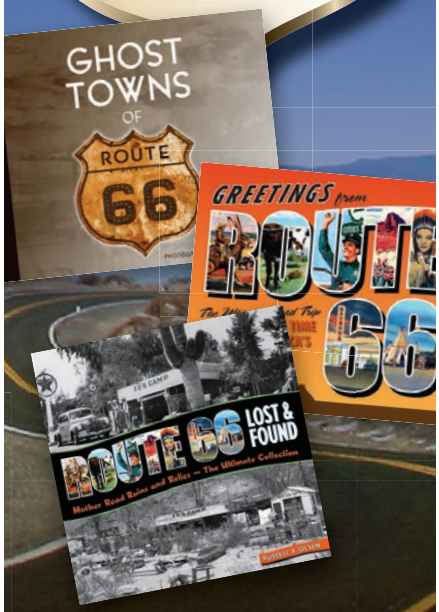
5 The Southern Cheyennes loved Wynkoop for all he did for them.

Not quite. For example, in April 1867, when Wynkoop was a U.S. Indian agent, he did everything possible to prevent Gen. Winfield Scott Hancock from marching toward a joint Southern Cheyenne-Sioux village on the Pawnee Fork in Kansas, saying the Indians feared being killed. Hancock refused to listen, and when his massive army of some 1,300 men approached the village, the Indians did exactly as Wynkoop said: they deserted their homes.

Of course they were guilty of something, Hancock reasoned, for why else would they run? Wynkoop warned Hancock that if he destroyed the village, he would start another war. Hancock ignored Wynkoop, destroyed the village and started a war.

Now here's the rub: Even though Wynkoop had done all he could to save the Indians' homes and belongings, the famed Southern Cheyenne war leader Roman Nose blamed him for Hancock's actions. Before the Medicine Lodge Creek peace council began in October 1867, Roman Nose and about 10 warriors slipped into the encampment, intent upon killing Wynkoop. Luckily, Arapahos warned him of the danger; he leaped onto a horse and raced to Fort Larned and safety.

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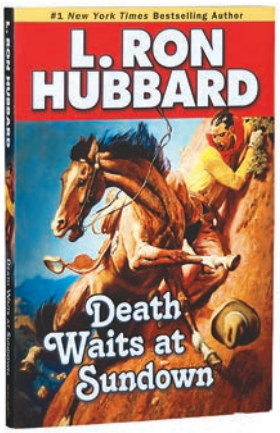


Out of Control

MARY CONNEALY (BETHANY HOUSE, $14.99)

In Colorado Territory, 1866, a handsome young rancher discovers a beautiful young woman trapped inside a cave on his property. He rescues her, and, 328 pages later, they get married. The title of this book, *Out of Control*, describes perfectly the chaos that ensues when an author unsuccessfully presents more than one protagonist, thus losing control of the plot. Plus, all the people here are too modern to be 1860s pioneers, and, with all that bickering, a reader simply doesn't care about them. What is this story really about? You'll have to search inside the cave to find out.

–PHYLLIS MORREALE-DE LA GARZA



DEATH WAITS AT SUNDOWN

L. RON HUBBARD (GALAXY PRESS, $9.95)

Hubbard's trio has one thing in common—rough and tumble action with a twist, and all are a great read. In *Death Waits at Sundown*, Texas gunfighter Lynn Taylor stages a false heist to try to prove his brother Frank's innocence before Frank is hanged for robbery. *Ride 'Em Cowboy* matches Gold Belt bronc busting champ Long Tom Branner against his sweetheart Vicky Stuart; will it be adios to love if Branner keeps his belt? In *Boss of the Lazy B*, Spick Murphy kidnaps rancher Susan Price's kid brother. Her sweetheart, Bill Bailey, gives her an ultimatum: he'll run down the renegade…if she agrees to marry him.

–WILLIAM GARWOOD

Spur-Winning Novelists

The Richest Hill on Earth
Richard S. Wheeler (Forge Books, $25.99)

Wheeler excels again, with his 1892 tale of New York editor John Fellowes Hall digging for yarns at a two-fisted gold camp in Butte, Montana. He reports to the owner of Butte Mineral, William Andrews Clark, who also owns one of the three top gold mines as well as a bank and 1,000 mining stiffs. Though Hall's aim is the "big story" with the Pulitzer Prize, Clark demands maximum publicity for himself, aiming at the political plum of senator. Shoved sideways, Hall digs up the police blotter for stories of mayhem, wife beating and eye-grabbing knocks at Clark's rivals. When Clark wins and fires Hall, the newsman follows a new face in camp from back East–F. Augustus Heinze. This savvy geologist has tied up all non-gold land as tight as Rockefeller's fist. Result: Butte, Montana's the copper capital of the world, while Hall gets a handshake from Joe Pulitzer.

–WILLIAM GARWOOD

Blue Heaven
Willard Wyman (University of Oklahoma Press, $21.95)

Buffalo Bill's stock packer, young Fenton Pardee, sometimes wonders if Cody's Wild West show's rough riding, sharpshooting and scally-hooting Indians are truly Western. Jobless when the Cody show train crashes, Fenton rides his tall mare westward toward the Rockies, as its high country tales have always beguiled him. Stumbling upon Tommy Yellowtail in those wind-haunted heights, he finds both he and the Flathead Indian prize the grandeur of the lofting ranges that rise like shimmering blue curtains against the Continental Divide. Becoming a tribe of two for a time, they guide well-paying Easterners through future Yellowstone Park. But they soon part as blood brothers when Fenton finds his own blue heaven with a girl of the wilderness in this engrossing saga of Everyman in search of himself.

–WILLIAM GARWOOD



YUMA GOLD

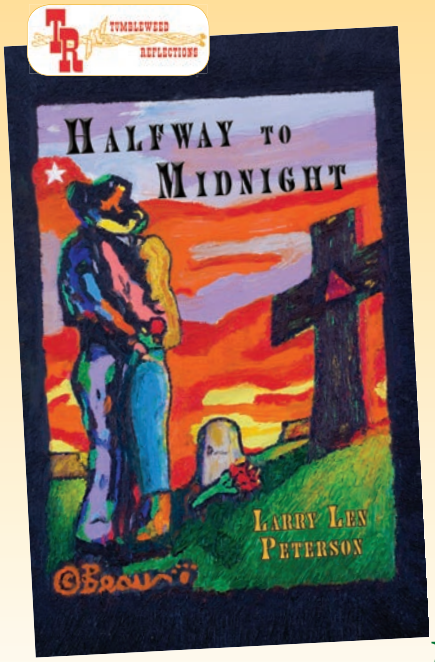
STEVEN LAW (BERKLEY BOOKS, $6.99)

In 1904 Ben Ruby walks from the Yuma Territorial Prison after doing eight years on the false testimony of his crooked boss, L.J. Gorum. Ruby carries a burning sense of revenge and the key to sunken treasure in Gorum's backyard. He teams up with a geologist to dig for Spanish galleons buried when the site was the Pacific Ocean. As a huge storms rolls in, threatening Gorum's canals and fruit farm, they uncover one of the treasure ships. Gorum's gunmen open fire. You'll be turning the pages quickly to find out who gets the golden millions.

–WILLIAM GARWOOD



A fast-paced, Western thriller packed with historical facts and Montana color



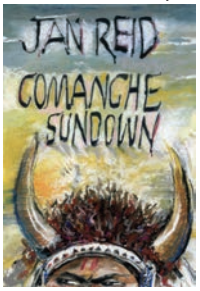
HALFWAY TO MIDNIGHT
LARRY LEN PETERSON

The year is 2020 and an unlikely hero, Dr. Don Lewis, returns to his home in Cottonwood, Montana, to find it changed. At first glance, the change seems good—there is a state of the art health clinic, everyone has a job, and people are happy thanks to the Trinity Project. But a closer look reveals the Project has a sinister plan to control every aspect of society. Follow Don Lewis as he uncovers the Project's nefarious plan and makes himself and everyone he loves a target.

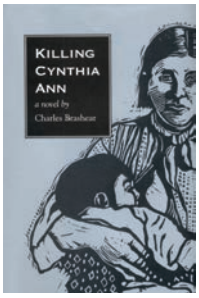
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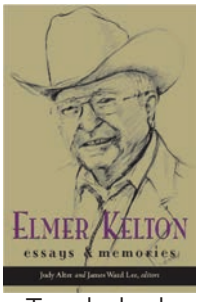
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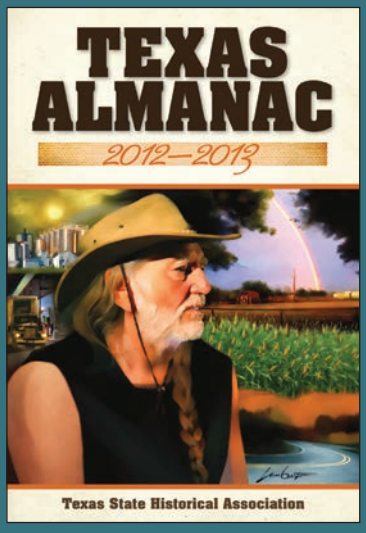
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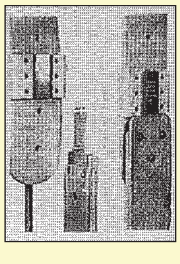
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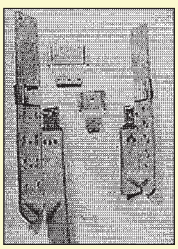
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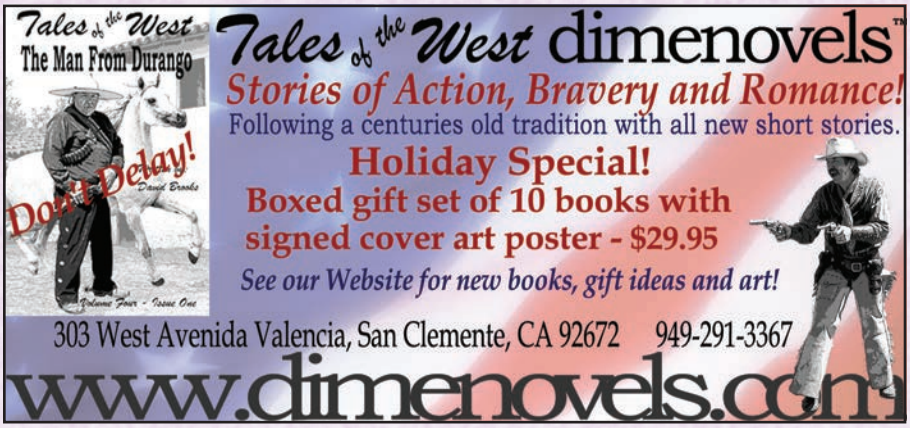


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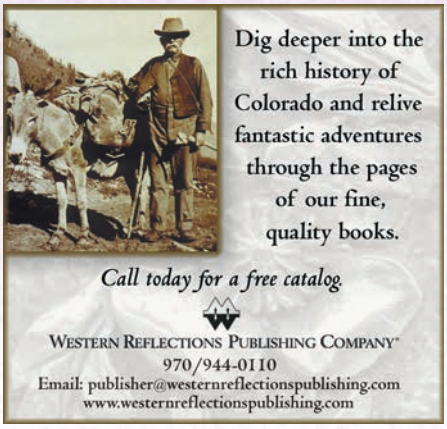
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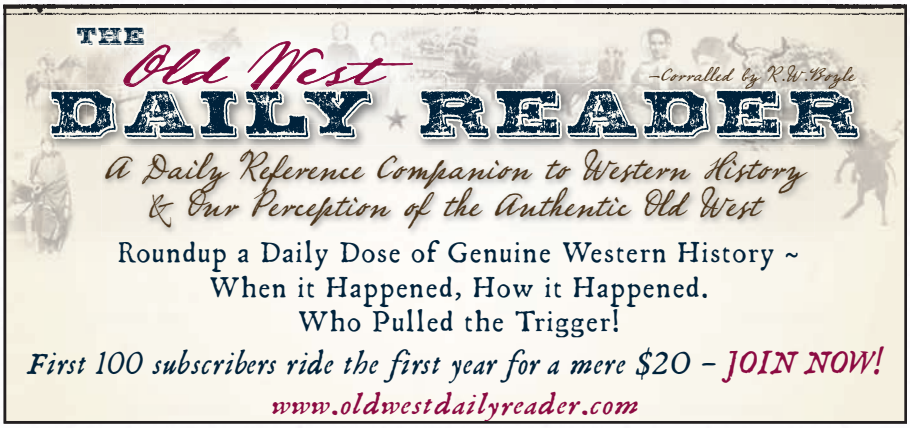
















Not-So-True *True Grit*

Hollywood's latest "tongue 'n' cheek" medical miracle.

Four riders surrounded the Texas Ranger, LaBoeuf (Matt Damon).

Suddenly, the horseman on the Ranger's left threw a lasso over his shoulders and quickly pulled the Ranger to the frozen ground, dragging him on his face and belly. All hell broke loose as Marshal "Rooster" Cogburn (Jeff Bridges) started firing his Winchester at the riders from his concealed position.

This classic scene in Joel and Ethan Coen's 2010 production of *True Grit* is one played over and over again in Westerns. As a modern doc, I have always wondered what real and hypothetical injuries could befall the unlucky cowboy caught up in such an unfortunate situation. If dragged at a gallop for minutes over rocky, uneven terrain, he could suffer terribly from severe fractures and head trauma, later to die of blood loss, stemming from internal injuries.

Not so in the current scenario. The Coens decided to portray LaBoeuf as being dragged only a short distance on his face while simultaneously sustaining a through and through left shoulder wound, possibly caused by an errant shot from Cogburn's rifle.

Basically ignoring the shoulder wound, at least, for the moment, Cogburn concentrated upon grabbing and repositioning the Ranger's mangled tongue that was "bit almost through."



After Mattie mashes up her corn dodger in her attempt to feed LaBoeuf, she yells at Rooster, who is complaining about LaBoeuf's uselessness: "It is unfair to indict a man when his jaw is swollen and tongue mangled and who is therefore unable to rise to his own defense!"

– Courtesy Paramount Pictures –

"Should I just yank it free?" Cogburn asked the suffering and bleeding Ranger, as he recounted the story of a teamster thrown from a horse who "bit his tongue off [and]…after a time... learned to make himself more or less understood." Cogburn also realistically quipped, "Very well. It is impossible to bind a tongue wound."

Within minutes we saw LaBoeuf cleaning his Sharps carbine, sitting without discomfort on a chair in a cabin, speaking fluently about his failed pursuit of Tom Chelmsford, alias Tom Chaney (Josh Brolin). His wounded left shoulder and upper chest area were wrapped with a bandage revealing only moderate bloodstains.

Initially, our attention was directed at LaBoeuf's tongue injury. In the subsequent scenes, LaBoeuf received no treatment for this problem, except the offering of softened food by Mattie Ross (Hailee Steinfeld). Clinically, LaBoeuf recovered with unrealistic success, in record time, from his tongue-biting episode. He appeared to my ears to have a post-injury change in his speech, but it was very subtle.

Clinically interpreting this scene, I combined my medical experience with that of my longtime colleague, and ENT surgeon, Dr. William C. "Pete" Lillydahl. We agreed that only the most severe tongue injuries need sutures or antibiotics. The rest are allowed to heal without treatment, usually without ensuing infection. The Coens receive a medical B- for their depiction of LaBoeuf's tongue injury and recovery.



But what about that gunshot wound to the shoulder? In most cowboy movies, being shot through the shoulder is as common as having to shoot your horse. The Coens' problem is that the wound depicted in this movie was far too close to the midline away from LaBoeuf's left arm. Based upon the location of the two holes in LaBoeuf's jacket, my bet is that he was shot from the front, because the hole in the back of his jacket looks more like an unusually small exit wound.

Given the depicted location, the bullet that caused LaBoeuf's seemingly insignificant "shoulder wound" would have probably broken some ribs, collapsed his left lung, severed a vessel near his heart and then shattered his shoulder blade upon exit, leaving him to die within minutes.

Too bad. The only thing that the Coens got right about the shoulder gunshot occurred when LaBoeuf initially cried, "I am *theverely* injured!" as Cogburn and Mattie came to his aid. The Coens receive an F for this medical faux pas.

But I guess we should lighten up and not take the Coens' "tongue 'n' cheek" rendition of poor LaBoeuf's suffering too seriously. After all, who would have hauled Mattie and the marshal out of the snake pit later in the movie?

Dr. Jim Kornberg holds an MD and an ScD. He is an environmental medicine physician and an engineer. He lives with his wife Sally on their ranch in the mountains of southwestern Colorado.

Western Roundup



MICHAEL MARTIN MURPHEY'S COWBOY CHRISTMAS BALL

Oklahoma City, OK, December 16: Yuletide dance features Michael Martin Murphey headlining a night of entertainment that includes a buffet and a visit from Santa. Michael and his wife, Karen (center), have been known to lead a dance on the dance floor!
405-478-2250 • *NationalCowboyMuseum.org*

ADVENTURES

INTRO COWGIRL CAMP

Gila, NM, November 6-11: Join fellow cowgirls-in-training to improve your riding skills and learn horsemanship at a working cattle ranch.
575-535-2048 • *DoubleERanch.com*

DEATH VALLEY '49ERS ENCAMPMENT

Death Valley, CA, November 9-13: Celebrate the spirit of the 1849 Gold Rush with music, an art and craft show, cowboy poetry and parades.
866-683-2948 • *DeathValley49ers.org*

ART SHOWS & EXHIBITS

SANTA YNEZ VALLEY VAQUERO SHOW & SALE

Santa Ynez, CA, November 11-13: Celebrates the lifestyle and renowned horsemanship of the California Vaquero (cowboy) through art.
805-688-7889 • *SantaYnezMuseum.org*

AMERICA'S HORSE IN ART

Amarillo, TX, Closes November 12: Steve Devenyns is the signature artist for this year's showing of art that honors America's horses.
806-376-5181 • *AQHA.com*

HEARD MUSEUM'S SPANISH MARKET

Phoenix, AZ, November 12-13: Strolling mariachis, folklorico dancers and artwork by notable Hispanic artists from Arizona and New Mexico.
602-252-8848 • *Heard.org*

NATIVE ROOTS MODERN FORM

Denver, CO, Closes November 13: Outdoor sculptures connected to native ancestry made by Apache artist Allan Houser (1914-94).
720-865-3500 • *BotanicGardens.org*

SMALL WORKS, GREAT WONDERS

Oklahoma City, OK, November 18: Art collectors can purchase paintings and sculptures by more than 100 invited familiar and new artists.
405-478-2250 • *NationalCowboyMuseum.org*

AWARDS SHOW

WESTERN MUSIC ASSOCIATION SHOWCASE & AWARDS SHOW

Albuquerque, NM, November 16-20: Starts off with a swing dance and includes Western Music workshops, performances, contests and awards.
505-563-0673 • *WesternMusic.com*

RODEOS

EXTREME COWBOY ASSOCIATION WORLD CHAMPIONSHIP

Guthrie, OK, November 4-6: Watch competitors maneuver through a series of challenging obstacles showing horsemanship and speed.
800-595-7433 • *LazyE.com*

WRCA WORLD CHAMPIONSHIP RANCH RODEO

Amarillo, TX, November 10-13: Championship ranch rodeo, plus cowboy trade and trappings show, and cowboy poetry and music.
806-374-9722 • *WRCA.org*

CLEM MCSPADDEN NATIONAL FINALS STEER ROPING

Guthrie, OK, November 11-12: The top 15 steer ropers in the PRCA compete in go-rounds to earn the title as the new world champion.
800-595-7433 • *LazyE.com*

CELEBRITY CUTTING

Fort Worth, TX, December 2: Cutting competitions, plus live concerts by Sonny Burgess, Sunny Sweeney and Radney Foster.
817-882-4100 • *CelebrityCutting.org*

STOCKYARDS CHAMPIONSHIP RODEO

Fort Worth, TX, December 2: World's only year-round rodeo offers two hours of live action, held every Friday and Saturday.
817-625-1025 • *StockyardsRodeo.com*

FRONTIER FARE

WINE THROUGH TIME

Edmond, OK, November 10: Help preserve the community's history by enjoying a wine and food tasting, along with a silent auction.
405-340-0078 • *EdmondHistory.org*

RANCH HAND BREAKFAST

Kingsville, TX, November 19: Cowboy breakfast at the 1853 King Ranch includes team roping, camp cooking and cowboy storytelling.
800-333-5032 • *King-Ranch.com*

MUSIC & POETRY

HEBER CITY COWBOY POETRY GATHERING AND BUCKAROO FAIR

Midway, UT, November 2-6: Forty performers, including Riders in the Sky and Michael Martin Murphey, plus a Western art competition.
435-654-3666 • *HeberCityCowboyPoetry.com*

TOMBSTONE WESTERN MUSIC FESTIVAL

Tombstone, AZ, November 4-6: Features performances by Don Edwards, Way out West, the Tumbling Tumbleweeds and Rusty Richards. 520-457-2295 • *TombstoneWesternMusicFestival.org*



EMPIRE RANCH FOUNDATION'S CENTENNIAL CELEBRATION OF THE COWBOY

Sonoita, AZ, November 5: Spend a day at Empire Ranch and relive cowboy traditions, such as roping and riding, mule packing and saddle making. Shown here is the Empire Ranch in the 1880s.
888-364-2829 • *EmpireRanchFoundation.org*





BLUEGRASS FESTIVAL & FIDDLE CHAMPIONSHIP

Wickenburg, AZ, November 11-13: Featured Bluegrass bands include Thomas Porter & Copper River, the Brombies and Sonoran Dogs. 928-684-5479 • *WickenburgChamber.com*

HOLIDAY EVENTS

POLAR EXPRESS

Durango, CO, Opens November 18: This 1879 railroad offers kids a train ride sharing this Christmas tale on the way to Santa. 877-872-4607 • *DurangoTrain.com*

POLAR EXPRESS

Palestine, TX, Opens November 18: This 1881 inmate-built railroad offers hot cocoa and gifts for kids heading to the North Pole. 888-987-2461 • *TexasStateRR.com*

THE POLAR EXPRESS: THE IMAX EXPERIENCE

Fort Worth, TX, Opens November 18: Watch the 3-D movie of a doubting boy, riding a train on a journey of self-discovery to the North Pole. 888-255-9300 • *FortWorthMuseum.org*

HOLIDAY IN THE PARK

Lawton, OK, Opens November 19: Pioneer Christmas parade kicks off the one million Christmas lights illuminating the town park. 800-872-4540 • *LawtonFortSillChamber.com*

A GRAND CHRISTMAS

Deadwood, SD, Opens November 25: Stage show of an 1876 Christmas in Deadwood includes a rowdy saloon and a steam train to the North Pole. 877-907-4726 • *DeadwoodMountainGrand.com*

CHRISTMAS IN THE PARK

Elk City, OK, Opens November 25: Enjoy the romance of old-fashioned horse-drawn carriage rides and check out the centennial carousel. 800-280-0207 • *VisitElkCity.com*

GLOW OF CHRISTMAS TOUR

Duncan, OK, November 25-26: Re-enactors tell about their life in the Foreman home between 1918-41, plus storytelling for children. 580-251-0027 • *ThePrairieHouse.com*

DENTON HOLIDAY LIGHTING FESTIVAL

Denton, TX, December 2: Victorian Christmas celebration includes lighting of the town Christmas Tree at Courthouse Square. 940-382-7895 • *DentonHolidayLighting.com*

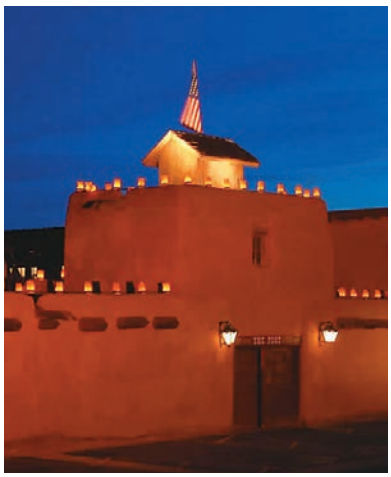
CHRISTMAS OPEN HOUSE

Canyon, TX, December 2-3: A pioneer Christmas comes to life with Victorian-era tales, ranch music and Old West holiday crafts. 806-651-2244 • *PanhandlePlains.org*



THE POWER OF MUSIC

Phoenix, AZ, Closes November 27: Exhibits Mark Gardner's photographs of musicians and their musical instruments taken during 1860-1915. Shown here is an 1870s tintype of a minstrel troupe posing sans blackface. 480-478-6000 • *TheMIM.org*



FAROLITA LIGHTING

Morrison, CO, November 27: With the backdrop of The Fort restaurant lit up in farolitas, the lantern-lighting ceremony includes seasonal carols, hot spiced apple cider and a pinecone ceremony. 303-839-1671 • *TesoroCulturalCenter.org*

CHRISTMAS AT OLD FORT CONCHO

San Angelo, TX, December 2-4: Enjoy a Victorian Christmas at this Buffalo Soldiers fort, with original and restored structures. 325-481-2646 • *FortConcho.com*

WILDLIFE

ALASKA BALD EAGLE FESTIVAL

Haines, AK, November 9-13: The largest gathering of Bald Eagles in the world offers up workshops, tours and entertainment. 907-766-3094 • *BaldEagleFestival.org*

WILD HORSE AND BURRO ADOPTIONS

Pauls Valley, OK, December 13: Wild horses and burros from Western states offered for adoption to folks providing long-term care. 866-468-7826 • *BLM.gov*

WILD WEST FESTIVALS

CAVE CREEK MUSEUM WILD WEST BENEFITS

Cave Creek, AZ, November 4-5: Two nights of cowboy ballads and stories by Bob Boze Bell, Marshall Trimble, Dolan Ellis and others. 480-488-2764 • *CaveCreekMuseum.com*

MESA OLD WEST DAYS

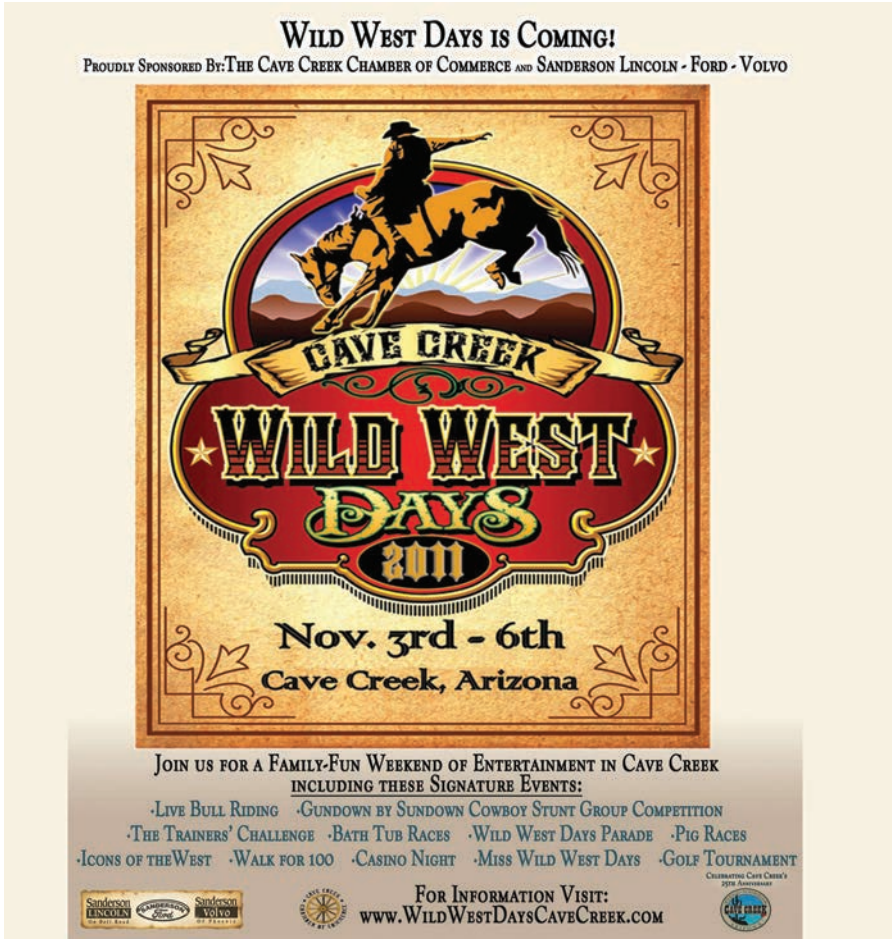
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Did Old West lynch mobs ever remove the boots of the man about to swing?

Samantha Aldridge
Parsons, Kansas

Under some circumstances, lynch mobs might take off the man's boots. One of those would be when the condemned man wanted to "die with his boots off." Or, if he had friends in the mob, they might do it for old times' sake. But for the most part, the lynching party was too angry to do much except hang the poor devil.

How long would it have taken a wagon train to go from Mississippi to California in the 1800s?

Bobby & Myra Echols
Cumming, Georgia

The roughly 2,000-mile trip from Missouri to California or Oregon—about the same distance as Mississippi to southern California—took about five to six months, providing good feed was found along the way and one didn't run into any bad luck. Fifteen miles was a good day's journey, but bad weather, Indians or other challenges could (and often did) slow down the train. A rain-swollen river might delay the trip for weeks.

During our recent trip to Wyoming's Fort Laramie, our tour guide told us that when Union troops left Indian Territory forts to serve in the Civil War, the Union sent more than 6,000 Confederate captives to man the forts. Is that correct?

Allen Fossenkemper
Fountain Hills, Arizona

Yep, they were called "Galvanized Yankees" and were recruited at prisoner of war camps during the winter of 1864-1866. The assignment: to fill in behind the cavalry and guard the travel routes during the campaign against the Plains Indians under Gens. John Pope and Grenville Dodge.



James B. Daniels, lynched with his pardon in his pocket, is just one of many extralegal executions carried out by the Montana Vigilantes. A drifter, Daniels had stabbed and killed Andrew Gartley during a drunken brawl at a saloon in Helena on November 29, 1865.

– Courtesy Montana Historical Society –

These Galvanized Yankees joined another regiment, the 1st U.S. Volunteers, recruited from prison camps in Virginia the previous summer. Ultimately, six regiments of Galvanized Yankees performed credible work policing the Plains during the last days of the Civil War.

Most volunteered for duty in the West to escape the horrors of prison camp life. Although they became "Billy Yanks" in their adopted uniforms, they remained "Johnny Rebs" in their hearts. Even Union troops switched to Confederate gray for the same reasons.

Dee Brown wrote a book about these volunteers, *The Galvanized Yankees*.

Why is Arizona's Zane Grey Highway also called the General Crook Trail?

Angela Young
Phoenix, Arizona

Rim County historian Jayne Peace Pyle says that the actual construction of the road started in the spring of 1872. It was named General Crook's Trail when it was built. By 1873, supplies began moving by pack train from Fort Verde to Fort Apache.

During the next 22 years, Crook Road was used by troops patrolling across the Arizona Territory and the northern boundary of the Apache Reservation.

Sometime around 1970, when the Arizona State Highway Department figured the trail was 100 years old, they tried renaming it the Zane Grey Highway. This failed because the folks here thought the Zane Grey connection was pretty loose—he was only here three months a year between 1918-29 (and he missed some of those years entirely).

During that time, the Arizona Historical Society wanted to name Highway 260 the General Crook Highway. But chambers of commerce along the route objected because they figured Crook was not a "known" figure like Zane Grey.

The battle over the names was not about history—it was about money. The contention was between history people and small-town economy people.

In the end, the Arizona State Highway Department named part of Highway 260 the Zane Grey Highway. Part of it is still the General Crook Trail. Most folks refer to it as "the 260."

This whole ordeal is discussed in Duane A. Hinshaw's book, *General Crook Road in Arizona Territory*.



This photograph, taken in 1864, shows Confederate prisoners who were captured at the battle of Fisher's Hill, Virginia. Possibly some of these men were recruited to serve on the frontier as Galvanized Yankees.

– True West Archives –

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

I own an Old West poker chip with the imprint of a crescent and star. Is it true that was the mark for the Acme Saloon in El Paso, where John Wesley Hardin was killed?

Dylan Maver
Ben Lomond, California

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Those crescent and star chips were made in bulk and used by a great number of gambling halls and private users alike. Unless they have specific markings on them, or say "Acme, El Paso," they could have come from anywhere.

Be careful when somebody tells you that chips (or other items) come from a famous place or are connected to one of the Old West luminaries. Many folks don't know what they're talking about—and a lot of fakes are out there.

In one C.S. Fly photograph, Geronimo holds two long sticks in his left hand. Would these be tamping rods for the rifle he's holding?

Lanny Tucker
Greensburg, Kentucky

Here's what *True West's* firearms editor Phil Spangenberger says: "Geronimo is holding what appears to be the Model 1873 'Long Tom' .45-70 Springfield trapdoor rifle, minus a cleaning rod under the barrel. The two sticks (usually bound together to form a fork) would be cross sticks for a steady hold and more accurate shooting."



C.S. Fly took this photograph of Geronimo while accompanying Gen. George Crook to Cañon de lose Embudos in Sonora, Mexico, in 1886.

– Courtesy Robert G. McCubbin Collection –



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November 4 - 5	Harrisonburg, VA
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What HISTORY HAS TAUGHT ME

The problem with Country Music is it is now run by, and the awards are voted on by, people who spend all their time texting messages like "OMG! That is so totally great!" And that the masses can be spoon-fed auto-tuned slop; as long as they see that person on billboards and on videos, they believe it's good. Bring back awarding the *on pitch and talented* singers...so many of them get left out!

In order for me to survive on the road all I need is a cellphone, a GPS, a laptop, three hats, three or four or five pairs of boots, a saddle, guitar, ukulele, sound system, enough clothes to keep them all guessing and an oil change every 4,000 miles.

The best part of the country for Western music is anywhere west of the Colorado line...that is the magic line in the sand.

The person who influenced me most growing up was my Dad. He was better than Roy Rogers to me.

Fly-fishing is an addiction for which the equipment fits in the trunk of a car, and it can, when allowed, drag your life into ruination the same way team roping, horse racing or rodeo can. But give it up? Never! Not ever!

My mother taught me to be nice, but slip a zinger of a practical joke in whenever possible.

The best advice I've ever had was to never make a life-changing decision unless fully dressed.

The dumbest advice I ever got was to turn that mean pet Rhode Island Red rooster I had when I was in high school loose in the yard so he could be out with the hens. Those poor hens.

The secret to riding is keeping a leg on each side, your crack in the middle, the horse's head in front of you, and its tail behind you.

I hate to complain, but I cannot stand the people who stand in front of the coffee at the truck stop, adding four grains of sugar and two drops of cream at a time to their coffee, and have to taste it 20 times before they finally move out of the way, as though they have never had a cup of coffee in their entire lives. Those of us who know how to doctor up a cup of truck stop coffee are wanting to just grab the cup from them, fix it for them and say, "You will by golly get yourself out of the way now."



On a September day, you can usually find Juni Fisher fly-fishing (like this cowgirl in the 1930s) on the Fryingpan River at mile marker 14, with a bamboo fly rod and a half-dozen, pale-colored, size 18 dry flies.



– By Donnette Hicks, Sage Creek Equestrian Center, Heber City, Utah –

JUNI FISHER, COWGIRL BALLADEER

Juni Fisher's outstanding guitar picking and songwriting have earned her numerous awards, including "Album of the Year" for *Gone for Colorado*. She's also the first woman in the history of the Wrangler awards to win "Outstanding Western Album" from the National Cowboy and Western Heritage Museum. You can catch Juni in concert at the Western Music Association Festival and Awards show on November 16-20 and at the Monterey Cowboy Poetry & Music Festival on December 2-4. When she's not on the road, she makes her home in Franklin, Tennessee.

One thing I would *not* do again is say with conviction that I know my way down a stretch of the Little Red River in Arkansas, nor that I am sure I can handle rowing the new drift boat through the narrow channel of water between the rocks without cracking it up on the rocks, especially when witnesses can retell the wreck and expound on it with each telling.

If I wouldn't have made it in music I probably would have stayed in the saddlery business, or maybe tried roller derby.

What history has taught me is to let the not-so-good things be, and let the people who don't do the right thing dig their own graves. And if something is good, to do it again.

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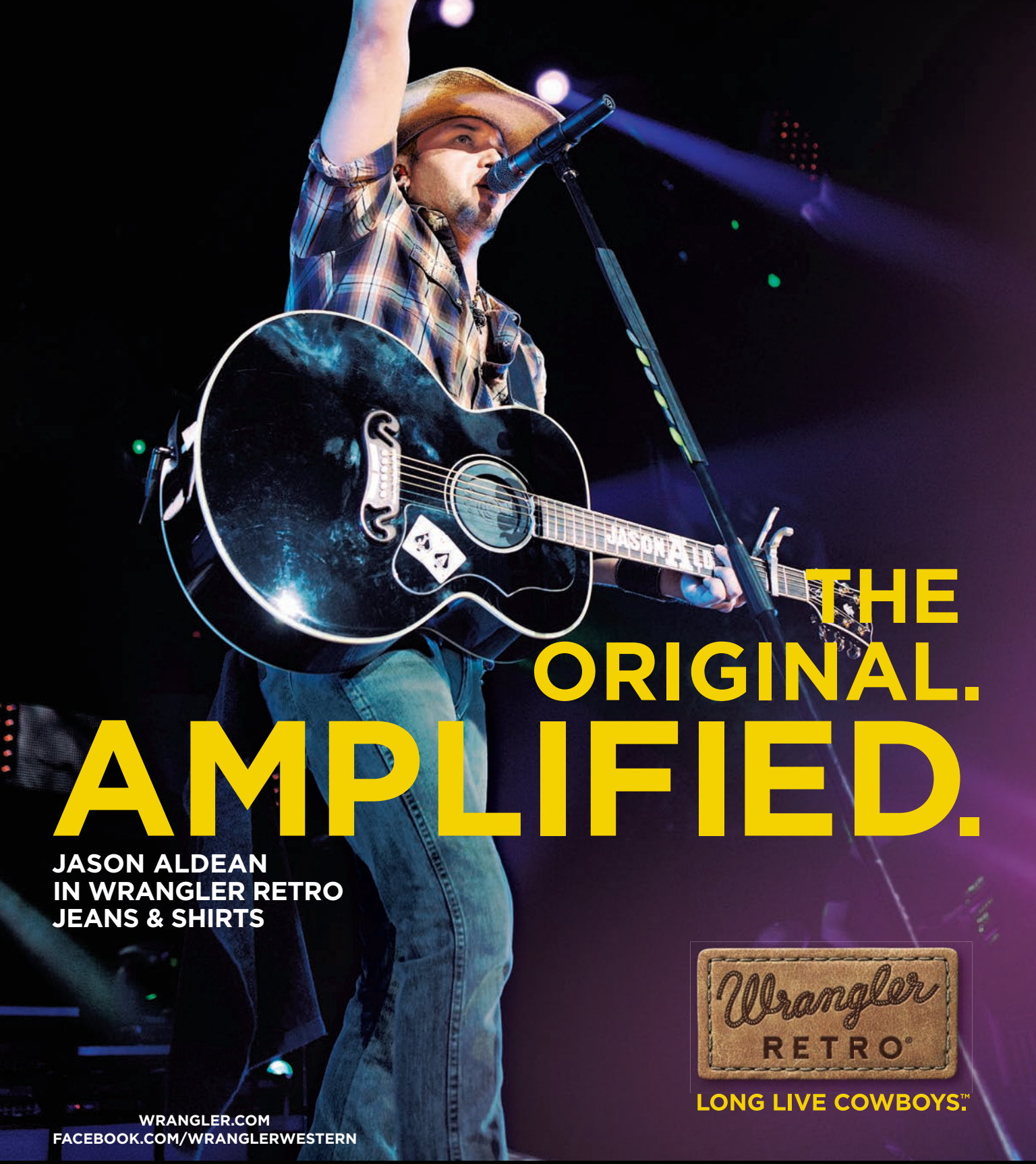
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