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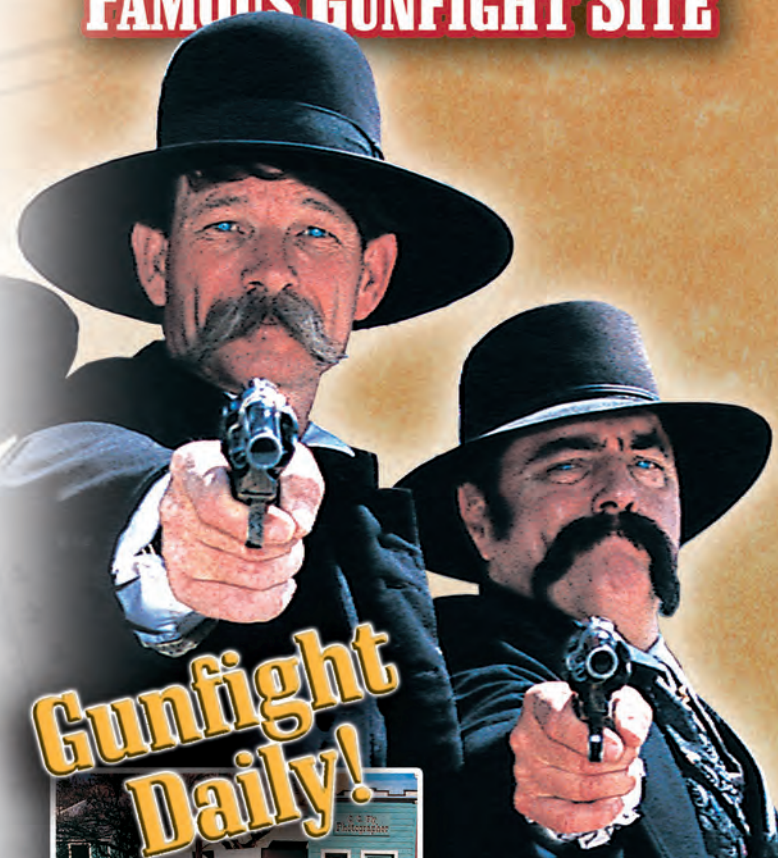
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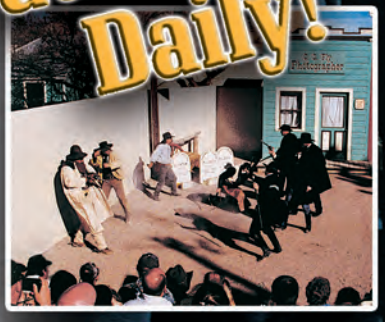
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***Photography*** is like ***love,*** one success is better than a thousand ***failures***.


**30 Remington's Kodak Moments**
Frederic Remington, a master artist of the West, relied on photography more than most people realize.
*—Brian Dippie*

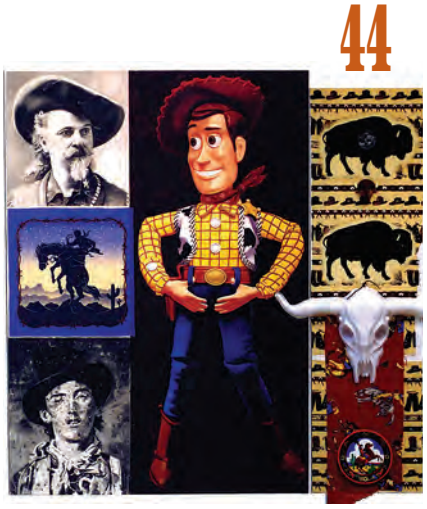
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*—The Editors*



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**Bad Boy Wade: Glenn Ford (1957) and Russell Crowe (2007).**

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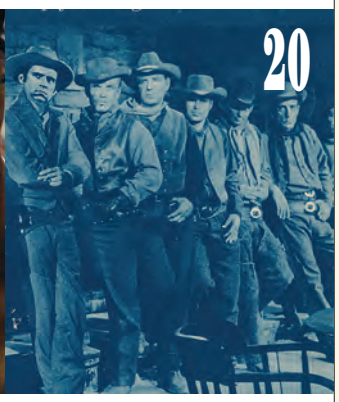
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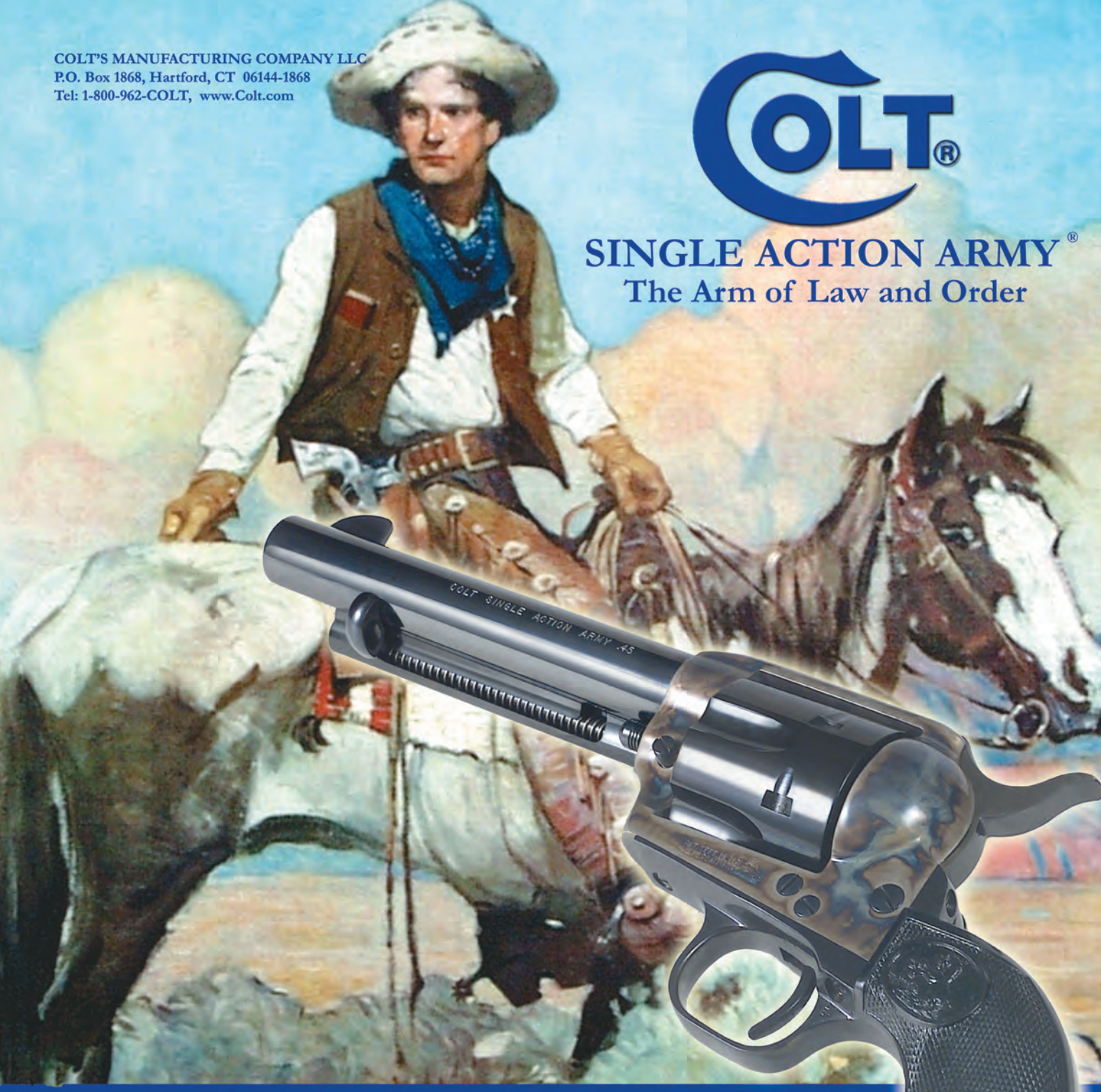
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BY BOB BOZE BELL

# Married to the Camera

*In art, as in life, infidelity can lead to messy problems.*

**On an artist's studio tour, a decade or two ago, an elderly woman, upon seeing a sketch with very straight pencil guidelines, asked the artist, Ed Mell, if he made straight lines with a ruler. When he replied, that yes, he did utilize a ruler, the woman became indignant: "Isn't that cheating?"**

Yes, some people have very odd ideas about what constitutes "art" and what qualifies as "cheating" at art.

As an aspiring artist myself, one of the most common questions I heard growing up was: "Did you copy that?" (In short, I answered, "Yes, I did." Did they expect me to make up a universe in my head?) Such a question inferred to me that if you "copy" something, it is not original, much less art.

So, if you "copy" a photograph or, even worse, project a photo onto your canvas and trace the lines, are you cheating? To some, like the woman above, the answer is "Yes." To others, it's "Hell no!"—especially for those who project photos, and from time to time, that would include me. For example, I projected the Remington sketch, at right, onto a scratchboard, to give me the starting point to convert the scene into an iPhone moment. (We were going to put this drawing on the cover but went ahead with Russell Crowe in *3:10 to Yuma*; see p. 20.)

So it's with some trepidation that we lead off this issue pointing out the dirty little secret that the famous American West artist Frederic Remington used photos (taken by himself and others) to a much larger extent than most realized (p. 30).





***Original concept for the October 2007 cover:** We were going to put a modern twist on Frederic Remington taking a photograph of his subject by having the artist hold Apple's iPhone. To give me a starting point for sketching this scene, I projected the image of Remington's self-portrait (shown below). Is that cheating?*

– Right: By Bob Boze Bell; Below Right: "On the Indian Reservations," *Century Magazine*, July 1889 –

In his correspondence, Remington complained about being "married to the camera" and spoke of his desire to move away from utilizing photos. In fact, he did. In the last years of his life, he moved toward a more Impressionist style and sought a Plein Air method (working outdoors and painting from real life).

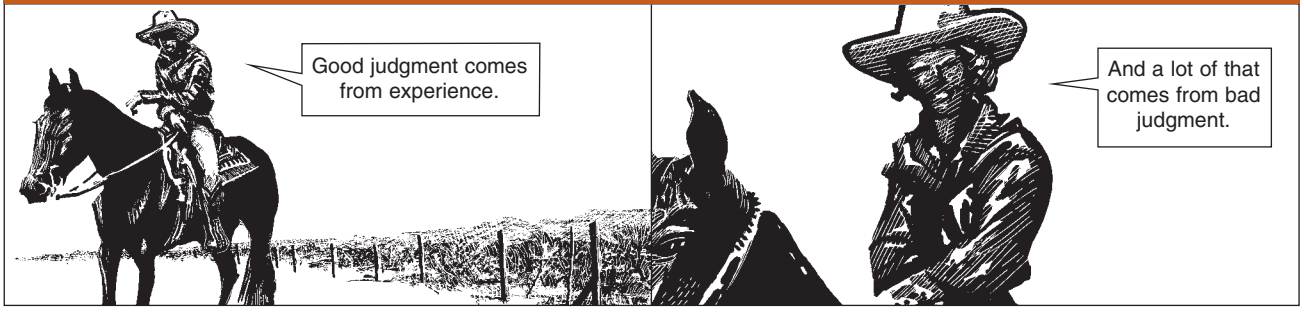
As one of the leading landscape artists of our region, Ed Mell insists that copying or utilizing photos is merely a tool. Ironically, Ed Mell no longer uses the ruler as a tool. "A hand-drawn line is much more alive," he told me recently. He's right, of course. And Remington knew that as well. If you copy from photos too much, the resulting art looks mechanical and dead—a defect rarely projected in Remington's work.

Speaking of Remington, two years ago, Professor Paul Hutton and myself embarked on a Top Secret Project to create a graphic novel about one of the West's most amazing, yet forgotten, characters: Mickey Free. The narrator of our story will be none other than Fred Remington. We are launching a website to allow you a look at the ongoing project. It's at *mickeyfreeonline.com* (see our first sneak peek, p. 66-67).



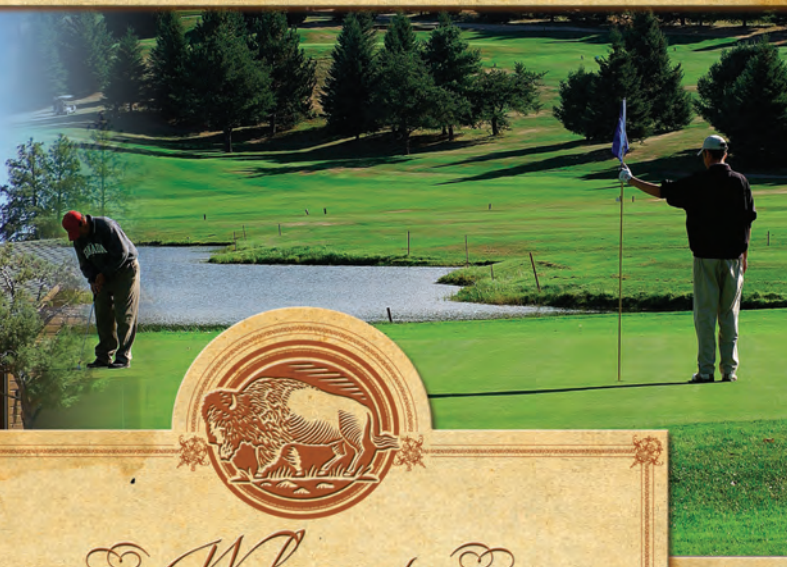
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*True West readers speak their piece.*

## Six Degrees to Fox

I enjoyed Jana Bommersbach's article about Fox Hastings [*Women of the West*, July 2007]. I especially enjoyed it because I knew her husband Mike. In the 1950s, he was the herd wrangler at Cimarron Dude Ranch in Peekskill, New York.

I used to visit the ranch on weekends, and he'd teach me how to ride a horse. In 1956, he talked me into buying my first horse. I've owned horses ever since!

I've also been reading *True West* since Mr. Small published it. I just joined the Maniac Club, and I look forward to the goodies that come with being a member.

**Barry Waldbaum**
Centereach, New York

## Grey Matter

Regarding "Ten Best Reads" in your August 2007 issue, may I suggest that your crack team is slightly cracked. I found no mention of any of the 64 Western novels written by the best-selling Western novelist of all time. Many also credit him as writing the quintessential Western novel, *Riders of the Purple Sage*. Although he died in 1939, his books continue to sell and 113 movies have been made from his stories—the latest in 1998. Of course, I'm talking about Zane Grey. To not include him in the list is a real slap in the face to us "Zanies."

**Dick Wolfe**
Payson, Arizona



***Zane Grey mistook this bear for a* True West *editor while hunting.***
– True West Archives –

***Editor's Note:*** *Even we can't fit everybody on a "Top Ten" list. We too love Zane Grey and are more than aware of his masterful writing. We are also proud to claim him as an Arizonan. Grey has appeared within these pages numerous times and surely will again. Check out Dusty Richards' ode to the novelist in the October 2005 issue and our* Road Trip *coverage of Zane Grey's Arizona in March 2007.*



***Oh, the Places We Go: Visiting Billy's Grave.***

## Travel Bug

I like to take *True West* with me while traveling. I took the August 2007 issue with me when I visited Billy the Kid's grave and museum in Fort Sumner, New Mexico.

**Tom Honeycutt**
San Antonio, Texas

## Survival of the Guitar-est

Thank you for your efforts to get recognition for Western music in your August 2007 media issue. In "That Ain't Country (Let Alone Western)," author Johnny D. Boggs accurately describes some of the hurdles we face here at the Western Music Association.

But lest we leave it as a dead end street, there are a few other details that might be good to put forth as well. Just on its own, the Western Music Association's November 15-18 International Festival in Albuquerque will draw more than 80 performing acts. In addition to the Western Music Association's *The Western Way*, two separate tabloid publications are devoted to the promotion of Western and Western swing music, and those who play it. Some reports state, and we are trying to confirm, that there are more than 200 Western music specialty shows dotted around the U.S. map.



***The Singing Cowboy: Gene Autry.***

**Rick Huff**
Western Music Association Board of Directors
Albuquerque, New Mexico

## As the West Turns

I enjoyed your article on how the early railroaders fueled steam engines in the Old West via windmills and jerkwater crews [September 2007]. The windmill is a unique invention. It is dependable and requires minor maintenance and repair. Little, if any, change has taken place since its invention and parts are still available. The most popular brand was the Aeromotor. We replaced one last summer, and the gearbox showed that it was manufactured in 1917! Our windmills are all at least 50 years old.

At one time, the ultimate compliment to a cowboy was: "He is a rider, a roper and a hell of a windmill man."

**Harley Furrey**
Carter, South Dakota



***Who knew cowboys were so environmentally aware? (We did, actually.)***

## Preserving the Horse

It was exciting to read a *True West* issue dedicated to America's first horse, the rare Spanish mustang a.k.a. original Indian Pony. While I enjoyed Ron Soodalter's compelling article about Francis Aubry and the Great Santa Fe Trail Horse Race [September 2007], I'd like to point out that most of my fellow Spanish mustang conservators do not view Aubry as a hero as he is hailed in the article. Aubry rode six or more horses to death during the Santa Fe Trail race.

I would also like to point out the reference to *Hidalgo* featuring American Paint horses instead of Spanish mustangs. I have owned and managed a conservancy for rare tribal strains of Spanish mustangs for more than a decade (*red-road-farm.com*), long before I wrote the screenplay for the movie. Movie horse wrangler Rex Peterson needed five identical horses to play the role of Hidalgo. After a nationwide search, he was unable to find five exact look-alikes among our rare breed that were trained and ready to ship to Morocco. Peterson made the decision to cast five trained American

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Paints to portray the role of Hopkins' flashy pinto.

**John Fusco**
On location in China

I enjoyed John Christopher Fine's article about saving America's First True Horse [September 2007]. I was disappointed that he did not mention the horse herd from the Wilbur-Cruce Ranch near Arivaca, Arizona. This isolated herd was discovered in 1989 and determined to be pure Spanish horses. I own one of these wonderful horses, and I believe they are the finest examples of the horses that Cortez brought with him to the western hemisphere.

**Paul Cullor, Sr.**
New River, Arizona

### Kudos for Hoppy Six-Gun

On behalf of the Board of Directors of the Happy Trails Children's Foundation and the children at Cooper Home, I want to thank you for promoting our Hopalong Cassidy six-gun charity raffle in September 2007's *Shooting from the Hip*.



***Don't forget: Hoppy six-gun raffle will be held this December!***

**Joel "Dutch" Dortch**
Executive Director
Apple Valley, California

*Sequoyah's cabin is located northeast of Sallisaw, Oklahoma, not Oklahoma City, as it was erroneously reported on p. 64 in the August 2007 issue.*

### We Welcome Your Comments

***"Now let the letters roll in and bare your very soul. That is what has always kept us going and I think it always will."***
***—Joe Small,* True West *founder***

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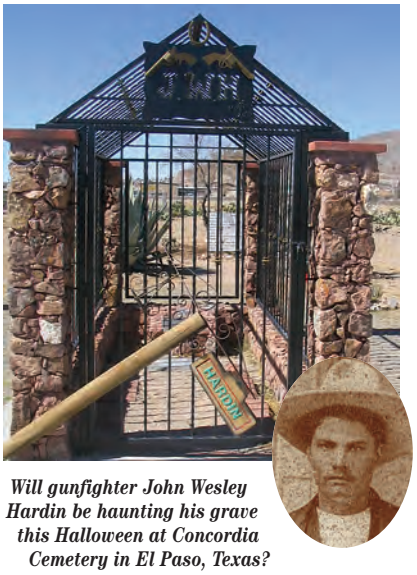
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## WESTERN HISTORY

Just in time for Halloween, Western fans can get expert help in receiving and giving a good Hallow's fright. Guests may tour Fort Reno's cemetery where dead men do tell tales. Sitting among the graves, re-enactors present the departed's story in four-minute speeches. Other undead will join visitors during the ghost tour of Fort Reno later that night. If you still have an appetite, the weekend festival also features a chuckwagon meal. "Tombstone Tales" and the Ghost Tour are part of Fort Reno's centennial celebration to be held in El Reno, Oklahoma, from October 18-20. (405-262-3987 • *FortReno.org*)

Other good haunts to hunt for scares include the Concordia Cemetery in El Paso, Texas, and the Historic Plains Hotel in Cheyenne, Wyoming. In El Paso, you can gab with ghoulish re-enactors on October 20. (915-581-7920) In Cheyenne, on October 27, the killer will be joining you for dinner. Or will you be dinner? (307-638-3311 • *ThePlainsHotel.com*)






***Will gunfighter John Wesley Hardin be haunting his grave this Halloween at Concordia Cemetery in El Paso, Texas?***

– True West Archives –

**Sept. 15-16...**Deadwood, SD, **Trail of Courage:** A living history festival of pre-1840, with historic encampments representing wars ranging from the French and Indian War to the War of 1812. **574-223-4436 • icss.net/~fchs**

**Sept. 22-23...**Dewey, OK, **Tom Mix Festival:** Celebrate one of the first movie cowboys in the town where Tom Mix served as marshal before hitting it big on the silent screen. **918-534-1555**

**Sept. 29-30...**Ruidoso Downs, NM, **Billy the Kid/Lincoln County War Symposium:** Includes a guided field trip to Lincoln; sponsored by Lincoln County Historical Society and the Hubbard Museum of the American West. **505-312-4074**

**Oct. 13...**Scottsdale, AZ, **Bison Museum Grand Opening:** Be the first to view the *Dances With Wolves* display, Buffalo Bill Cody exhibit, Indian artifacts and the Flagg Family Art Collection. **480-837-8700 • BisonHomes.com**

**Oct. 13...**Guthrie, OK, **The American Farmers and Ranchers Old-Time Centennial Express:** Enjoy Wild West show acts that present the history of Oklahoma during territorial and statehood days. **800-299-1889 • GuthrieOK.com**

## THE COWBOY LIFE

The bugs and the heat have retreated, and the winter has yet to poke out its grizzled face, so here are a few ways to get outside and enjoy the fall.

Riders will appreciate a rare opportunity to duplicate one of America's most famous drives: the Chisholm Trail. From September 10-October 5, drovers will experience the open plains and push the herd in much the same fashion their predecessors did. The drive starts at the Red River in Ryan, Oklahoma, and closes in Caldwell, Kansas, to great fanfare, a festival and a barbecue. (620-845-2145 • *CattleDrive2007.com*)

Become well versed in Western culture by listening to some cowboy poetry. Juni Fisher, Circle B Cowboys and Yvonne Hollenbeck are some of the featured poets at the Badger Clark Poetry & Music Gathering in Hot Springs, South Dakota, on September 28-29. (800-325-6991) Cowboy poets will also be gathering in Heber City, Utah, on November 6-11. (435-654-3666 • *HeberCityCowboyPoetry.com*)

**Sept. 12-15...**Pendleton, OR, **Pendleton Round-Up:** Rodeo events and concert held in conjunction with the Happy Canyon Indian Pageant. **800-457-6336 • PendletonRoundup.com**

**Sept. 14-16...**Sioux Falls, SD, **Spirit of the West:** Features Adam Winrich, a *Guinness World Records* holder for whip cracking, fast draw competitions, Western music and dutch oven meals. **605-334-9202 • SpiritOfTheWestFestival.com**

**Sept. 22-23...**Fort Worth, TX, **Extreme Mustang Makeover:** Mustang riders take to the trail, competing for $25,000. **512-355-3225 • MustangHeritageFoundation.org**

**Sept. 28-29...** Chester, AR, **Second Annual Mount Royal Scenic Trail Ride:** Join singer Royal Wade Kimes on this ride in the beautiful Ozark Mountains of northwestern Arkansas. **877-686-RIDE • MountRoyalTrailRide.com**

**Oct. 27-28**…Edmond, OK, **World's Greatest Roper**. Watch 20 world-class ropers compete in calf roping for the title of World's Greatest Roper. **405-282-RIDE • VisitEdmondOK.com**

## THE ARTIST'S WAY

Inspired by our issue? Fortunately, the coming weeks are packed with opportunities to purchase and learn the arts. But first let us share some events that go beyond paintings and sculptures.

That bolo tie, Arizona's official neckware, gets the art treatment in a retrospective of newsman Bill Close's collection of outlandish ties at the Desert Caballeros Western Museum in Wickenburg, Arizona, through September. (928-684-2272 • *WesternMuseum.org*)

Any rancher can tell you why utilitarian art deserves to be recognized. The tools so important in Western culture, from saddles, silverwork, rawhide braids and bit and spurs, will be on display at the Traditional Cowboy Arts Association's exhibit running at the National Cowboy Museum in Oklahoma City, Oklahoma, from September 29-December 2. (405-478-2250 • *NationalCowboyMuseum.org*)

Now is the prime time to collect some great art, before the holidays roll around.

**Sept. 26-Oct. 14**…Ruidoso, NM, **Western Artists of America Sale & Exhibition**: Featured artists include Arturo Chavez, Susan Kliewer, Rick McCollum, Bill Mittag and Sherry B. Stuart. **505-378-4142 • HubbardMuseum.org**

**Oct. 18…**Scottsdale, AZ, **18th Annual Western ArtWalk:** Browse through historic and contemporary Western art, with artist receptions, live music and prize drawings. **480-990-3939 • ScottsdaleGalleries.com**

**Oct. 20-Nov. 18…**Phoenix, AZ, **Cowboy Artists of America 42nd Annual Exhibition:** Works by artists who are members of the venerable group started by Joe Beeler, Charlie Dye and John Hampton. **602-257-1222 • PhxArt.org**

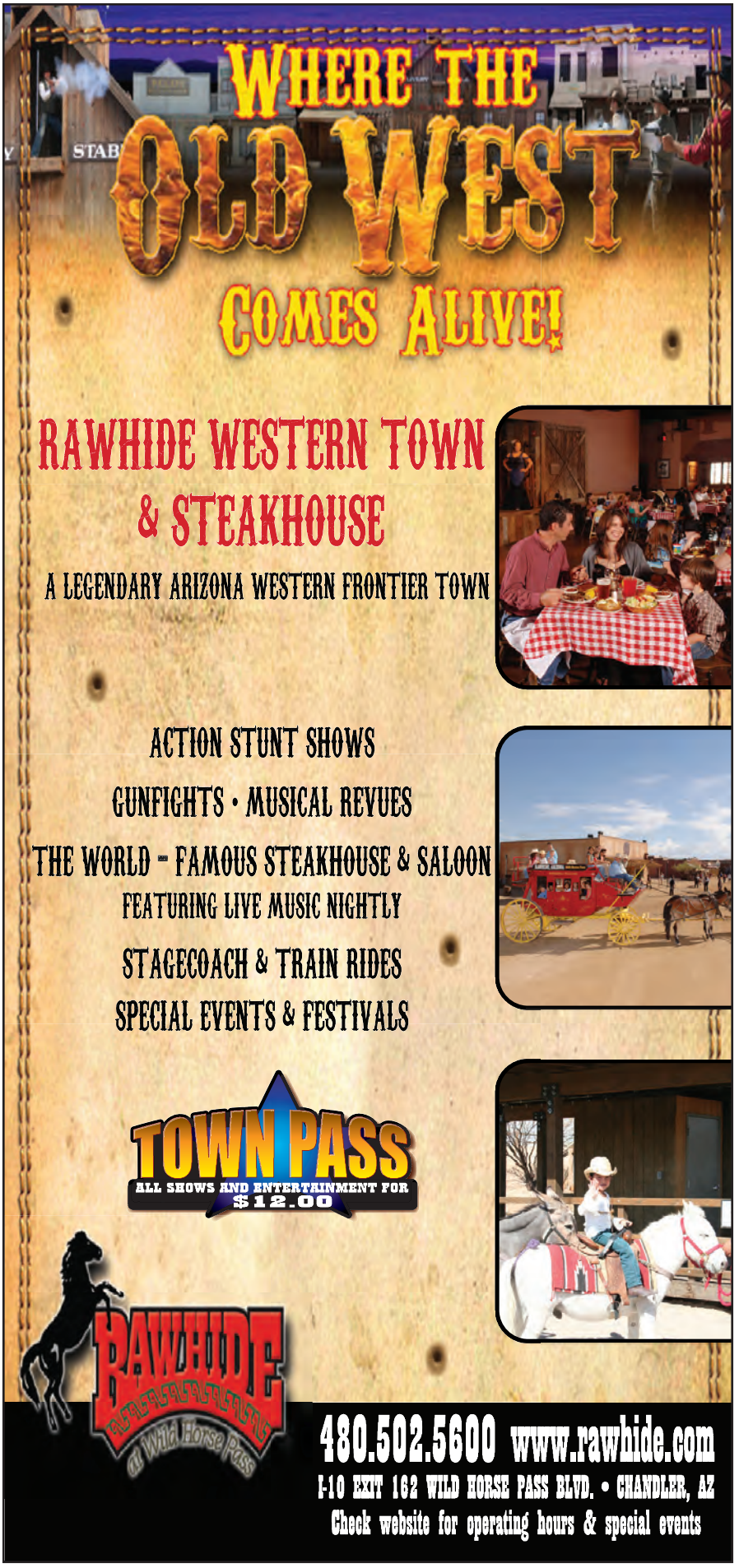
**Oct. 25-27…**Lander, WY, **Heart of the West Festival:** Known for its bronzes adorning its streets, Lander puts on an art show featuring both bronzes and paintings. **800-433-0662 • LanderChamber.org**



***Santa Barbara-style spade bit with a heart motif by Ernie Marsh from the Traditional Cowboy Arts Assn.'s exhibit.***

– Courtesy National Cowboy Museum –

***TWMag.com:*** *Expanded Events Coverage*




*To help encourage participation in preservation projects throughout the West, we will be sharing the hits and misses, as well as ongoing projects that readers can participate in.* ***If you have any projects we should know about, please e-mail: editor@twmag.com***

## Earp—All in the Family

**Bob and Melba Matson** are brave, courageous and bold. In 1986, they bought a house in **Monmouth, Illinois**—but not just any house. **Wyatt Earp** was born there on March 19, 1848.

Committed to keeping the history alive, the Matsons spent thousands of dollars maintaining the 1841 structure (with an addition built in the mid-1860s) as a nonprofit museum exhibiting Earp memorabilia. Not exactly on the beaten path, the house has had only about 10,000 visitors in the past 21 years. But the lack of traffic has never discouraged the Matsons.

Bob and Melba are following in Wyatt's footsteps, heading to Arizona for retirement. They put a "For Sale" sign out, hoping that someone interested in preserving the history would buy the place. Imagine their surprise when their own two children, who have been involved with the birthplace museum for years, purchased it. They'll be carrying on an important legacy set by their parents. **309-734-3181**

## The Empire Strikes Back!

Ten years ago, the **Empire Ranch Foundation** formed to preserve a four-room adobe house built in the 1870s just north of **Sonoita, Arizona.** In the 1880s, another 18 rooms were added.

Between 1998 and 2005, the foundation raised more than $450,000 from private individuals, foundations, the **Bureau of Land Management** and the **National Trust**. Those funds helped fix the roof, walls and foundation of the adobe portion.

Fund-raising efforts continue for other projects, including strengthening the walls of the Victorian addition. Ultimately, the ranch will become an interpretive history house museum. The annual **Empire Ranch Roundup**, held on October 27, shares the heritage of the ranch. Membership in the foundation costs $25. **888-364-2829 • empireranchfoundation.org**

## City Hall on Solid Ground

When the Big One hits, the **City Hall** in **Pasadena, California,** should be in good shape.



*Empire Ranch, 1880s.*



*Empire Ranch, 2004.*

– Top: Courtesy Empire Ranch; Bottom: Courtesy CactusHuggers.com Photography –

The city reopened the 80-year-old building on July 15 after three years of work. Engineers separated the 170,000-square-foot building from the ground with 240 rubber structures in a rare earthquake-proofing process known as base isolation. The hall is now restored to its original 1927 appearance. The total price tag: $80 million.

Most remarkable of all for a public works project—it was finished on time and on budget. **626-744-4000**

## Houston, We Have a Problem

"The Bender and Brazos hotels that attracted the turn of the century cafe society, had best look to their laurels," stated a promotion for Hotel Cotton, which featured bathrooms in every guest room—a luxury back in 1913.

Later renamed the **Montagu**, the hotel outlived both of **Houston's** prominent hotels. The **Brazos**, adjacent to the Southern Pacific Railroad station, was demolished in 1931 to make room for a new terminal; the second Brazos Hotel was razed in 1980. The **Bender**, built in 1911 and later renamed **San Jacinto Hotel**, was demolished in 2004.

But now a skyscraper, which Texas' largest city has plenty of, is going to take the place of almost an entire block of historic buildings—including the Montagu.

Houston developer **Hines** will start building a 47-story office tower in March 2008. To make room for it, the company

Hits Misses Ongoing

will tear down the 1912 **Beatty-West Building,** which originally housed David R. Beatty's oil and gas operation, the 1940 former **Bond Clothes** store, part of what was once the largest retail chain of men's clothing in the U.S., and the 1913 **Montagu Hotel**, downtown's oldest continuously operating hotel. The developer will save one building, the restored **Stowers Building,** built in 1913 as the headquarters for Stowers furniture manufacturing.

Its efforts to save the buildings having failed, the **Greater Houston Preservation Alliance** has asked Hines to incorporate the Bond store's Art Deco interior into its design, but Hines has not officially agreed to do so. **713-216-5000 • ghpa.org**

## No School Today

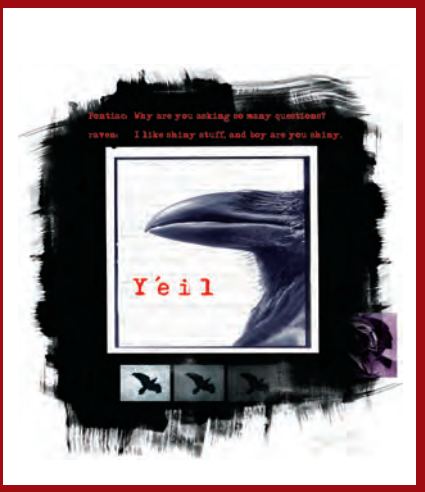
In 1900, residents of rural Weston County, Wyoming, built a small school. Although abandoned by the 1980s, the schoolhouse was in good shape.

Until June. That's when owner **Brad Plaga** bulldozed the Sweet School, on his property outside Newcastle, to make way for a retirement home.

Local preservationists are furious. They received a $3,500 grant in May and were waiting to hear about a $30,000 grant, which would have helped pay for moving the school and turning it into a museum. **Lucille Dumbrill** of the **Weston County Historic Preservation Board** says Plaga set a deadline of September to get the school off his land. Plaga denies that and says that plans to save the building hadn't gone anywhere since 2005 and he had made it clear he wasn't going to wait forever. **307-746-2268**

## The Endangered 11

The **National Trust for Historic Preservation** has released its 2007 list of "11 Most Endangered Places," and several of them are in the West. Among them: Stewart's Point Rancheria in Northern California and Piñon Canyon in southwest Colorado (see p. 18). For the full list: **202-588-6000 • nationaltrust.org**



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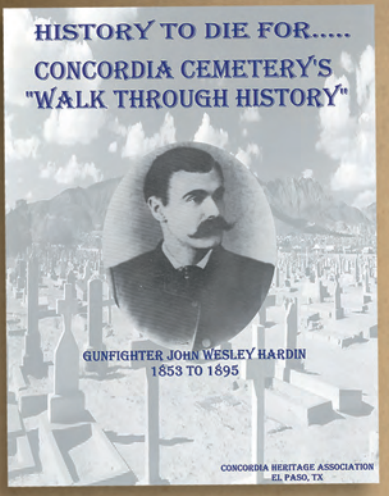
4700 Western Heritage Way, Los Angeles, CA 90027 323.667.2000 · AutryNationalCenter.org

LEFT Larry McNeil (Tlingit), *Yéil*, 2006. Courtesy of the artist. RIGHT Frank A. Rinehart, Photograph of Pete Mitchell (Ponca), 1898. Braun Research Library, Autry National Center.

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Learn about former leaders of the Mexican Revolutions who were buried at Concordia.

Join the many supporters annually on August 19th at 6:30 PM to commemorate John Wesley Hardin's demise, and the 3rd Saturday of October for the annual "Walk Through History" from 11:00 AM until 3:00 PM.

Concordia Cemetery

915-842-8200 • concordiacemetery.org

3700 East Yandell • El Paso, Texas

BY MEGHAN SAAR

# Wyeth Sets Record with Hickok Oil

*And Russell tops them all at this year's Coeur d'Alene Art Auction.*

**The most famous Poker hand of all time, Aces and Eights, might have won the pot, had the gambler not gotten shot in the back of the head.**

Given the popular lore surrounding this legendary "Dead Man's Hand," held by Wild Bill Hickok, it should be no huge surprise that an artist record at auction was set for an N.C. Wyeth painting showing Hickok brandishing his pistol at the card table. On July 28, Wyeth's 1916 oil, *Hickok at Cards*, sold for a record-breaking $2 million at the Coeur d'Alene Art Auction in Reno, Nevada.

The painting was one of 10 illustrations Wyeth painted for the *Hearst Magazine* series, "The Great West That Was—Buffalo Bill's Life Story," and it was featured in the 1916 issue. Wyeth depicted the poker episode based on Cody's account, Wyeth biographer Douglas Allen says.

Wyeth made his entrance in the art world with his bucking bronco appearing on a 1903 cover of *The Saturday Evening Post*. He is considered to be one of the greatest American illustrators, creating more than 3,000 paintings before his death in 1945. Remember reading *Treasure Island* as a kid? Those illustrations are products of Wyeth's genius.

Works of his that have sold well at auction in the past feature cowboy partners, an Indian giving a moose call, King Mark slaying the Knight Sir Tristam, the Pony Express. Each work's stark realism combined with cinematic appeal has cast a spell on connoisseurs of art for years. But only in the past two years has his art garnered million-dollar prices. We think it especially fitting that his record was broken by his portrayal of an American West icon.

Wild Bill Hickok's chapter in the annals of history ended when Jack McCall shot him in Deadwood, South Dakota, on August 2, 1876. Yet artists are usually drawn to him because of the charisma he displayed throughout his life as a scout, lawman and gunfighter.

If not for master illustrator Homer Pyle engineering a trip to the Southwest for his young protege from Massachusetts, Wyeth may never had been exposed to the majestic allure of its people, places and history. And this $2 million painting wouldn't be hanging on the wall of one smart collector.




***Deadwood's famous gunfighter, Wild Bill Hickok, still draws in collectors, as this 1916 N.C. Wyeth oil painting,* Hickok at Cards*, sold for $2 million, a record high for a work sold at auction by the artist.***



***Frank Tenney Johnson's nocturnal scene of two horses,* Silent Night*, hammered in at a cool $1 million, a record high for a work sold at auction by this artist.***

The lots at this year's Coeur d'Alene Art Auction fetched more than $31.5 million.

Notable Art Lots Included
(All images courtesy Coeur d'Alene Art Auction)



***A surprising sale that got the crowd all in a frenzy, Charles Russell's smallish (8.5" x 13.5") oil painting,* Joshing Moon, *dated 1918, was estimated to sell as low as $200,000. Yet the bidding battle took the painting to the winning bid of $1.5 million.***

***The top lot at auction was Charles Russell's 1905 watercolor,* Blackfoot Burning Crow Buffalo Range, *which hammered in at $2.6 million. Coeur d'Alene still holds the auction high for a 1918 Russell oil,* Piegans, *that sold in 2005 for $5 million.***







## BATTLE OF THE BRONZE

In a "Battle of the Bronze," Remington versus Russell, anyone attending this year's Coeur d'Alene auction might have declared Russell the winner.

First came C.M. Russell's 1905, 13-inch high *Scalp Dance*, selling for $850,000—a record price for a Russell bronze sold at auction. But then the 17-inch *Bronc Twister* (upper left) rode on in and blew it away with its $900,000 sale. (Two other Russell bronzes sold as well: the nearly five-inch *Nature's Cattle*, for $300,000 and the nearly six-inch *Weapons of the Weak*, for $200,000.)

Only one Frederic S. Remington bronze was offered at Coeur d'Alene this year: The 23-inch *The Broncho Buster #10* (lower left), which sold for $500,000—almost half the value of Russell's record-setting bronze.

But, actually, Remington would win this battle. Christie's New York set a record price on a 30-inch bronze by Remington when it sold his 1902 *Coming Through the Rye* for $4 million in May 1989.

Although both artists' works are exemplary in the eyes of most collectors of Western art, Remington gets the laurel for this particular fight.

## UPCOMING AUCTION

**October 15**
Important 19th- & 20th-Century Photographs
Swann Galleries
*swanngalleries.com* (New York, NY)



# Ranchers vs. Army

*Piñon Canyon opponents say ranchers deserve to win.*

**Lon Robertson is a third generation Colorado rancher and patriotic American who never dreamed he'd be fighting the United States Army.**

But these days, he's dedicated to stopping the Army from nearly doubling the size of the Piñon Canyon Maneuver Site. This plan, he says, will threaten agriculture, ranching and the existence of communities relying on the cultivation of that land, located 150 miles southeast of Fort Carson near Colorado Springs, Colorado. It will also destroy history, from Santa Fe Trail monuments to archaeological sites spanning 11,500 years to parts of the Comanche National Grassland, home of the largest known trackway of dinosaur footprints in North America.

Robertson is president of the Piñon Canyon Expansion Opposition Coalition. Posted on his ranch is a sign that can be seen throughout this area these days: "This Land Not For Sale to the Army."

"It's so unbelievable at first to think of the realities of what they're considering," says Robertson, remembering back to December 2005 when the local paper first hinted at what was ahead.

The very idea of expansion runs contrary to the promises the Army made when it created the site back in 1983—getting its land from ranchers and farmers. The Army declared then it would never need more land here to train American troops. But, as Robertson notes, it also promised to create some 30 jobs and be a local economic boon, but "those promises came up empty."

Robertson says the public doesn't know half of what the Army plans to do with Piñon Canyon. A "leaked" Army map published by the *Colorado Springs Independent* newspaper shows the planned expansion—from the existing 235,000 acres to 418,000 acres—could be just the first in an 18-year plan to take an astonishing 2.5 million acres of Colorado for battlefield training.

The current proposal to expand to 418,000 acres would make Piñon Canyon the Army's largest training ground in the nation. The acting Army secretary said in July that without this expansion, it would cost millions to send soldiers elsewhere to train.

Robertson says he worries the expansion is more about money for defense contractors than it is for soldiers, since the site hasn't really been used to train troops for the last six years. "They're not using what they've got, but they want more," he says. "We've heard they want to use this site for high tech weapons and [one official] admitted it is 'all about the money.' To us, that means defense contractors."

He says he and his wife Anita were in denial at first about the expansion. "I liken it to grieving over a death," he says. "First you deny, then you grieve and think you're lost, and then the anger mode sets in." Not until March 2006 did the anger finally set in; ever since, he and his 14-member board




***Rancher Lon Robertson heads the coalition that believes producing our own food supplies is as important to our nation as its national defense.***

– All photos by Kaylinn Gilstrap –

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*The National Trust is the latest to join the growing list of opponents to the Army's development of Piñon Canyon in southeastern Colorado.*

have been devoting most of their time to this cause. (In their spare time, the Robertsons care for their 2,500-acre ranch that has been in the family since 1916, and they run a general store in Kim, Colorado.)

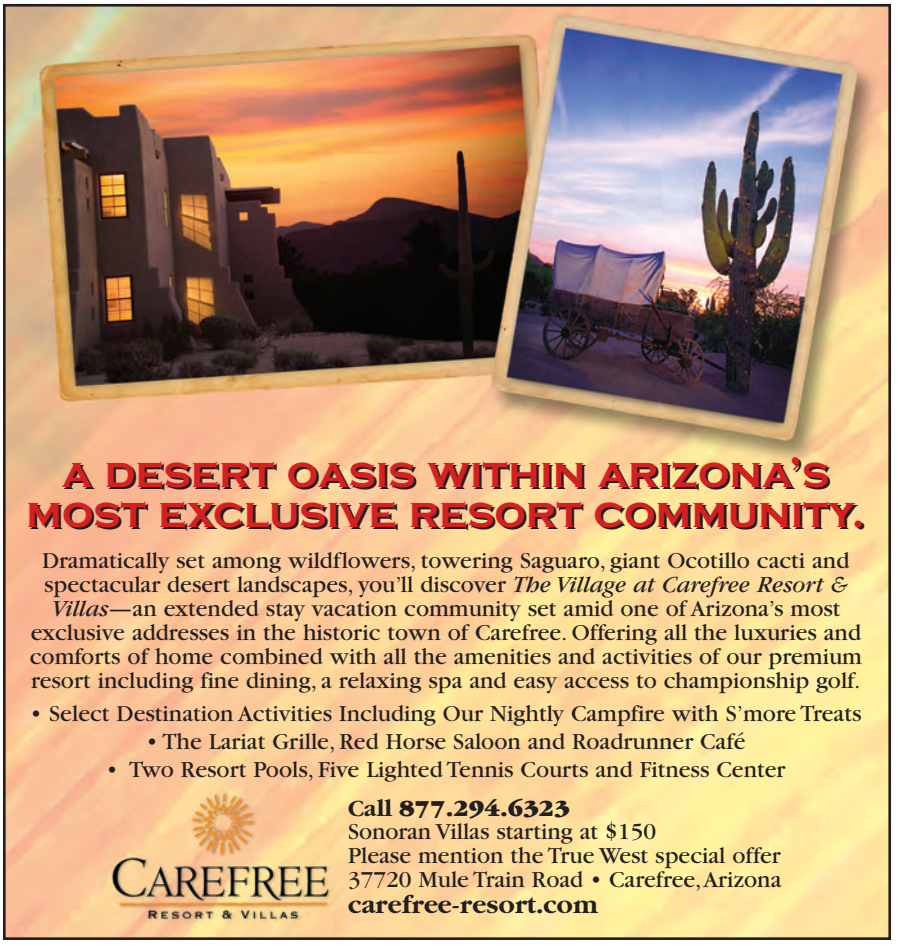
The coalition—ranchers, farmers, schoolteachers and community leaders—tries to inform Americans that this isn't solely a Colorado issue. As its website notes: "We hold firm to the belief that our national security relies as much on our efforts to produce food as it does on a good national defense…. The United States is already dependent on foreign oil, what will happen if we become dependent on foreign countries for our food supplies as well?" (Robertson says the recent crisis of tainted dog food from China underscores the point.)

The coalition's efforts at a national alert are paying off. This summer, the National Trust for Historic Preservation named Piñon Canyon one of America's 11 Most Endangered Historic Places.

Other support, Robertson says, includes a majority of the Colorado State Legislature, the Colorado Cattlemen's Association (the nation's oldest state cattleman's group) and the American Land Foundation. Democratic Rep. John Salazar has received approval from the House to strip this year's federal appropriation bill of money to finance the expansion at Piñon Canyon. At press time, the U.S. Senate had yet to act.

"We'll keep fighting until the Army disappears over the hill—we expect to be fighting this the rest of our lives," Robertson says.

Robertson urges people across the nation to visit *pinoncanyon.com* or to buy a "NOT 4 Sale" t-shirt. The proceeds from these sales help finance the opposition coalition.








BY HENRY CABOT BECK

# *3:10 to Yuma*, On Track?

*A look at the remake released 50 years later, and an interview with Elmore Leonard.*






***(Above left) In the original feature film* 3:10 to Yuma, *Felicia Farr plays the saloon girl, Emmy, whose backroom dalliance with Ben Wade keeps him in Bisbee a little longer than is healthy for the wanted desperado. That relationship is identical in the remake, whereas the new version makes a much bigger deal out of the fraying relationship between William (Logan Lerman) and his father Dan Evans, played by Christian Bale (right).***

– 1957 Lobby Cards Courtesy Johnny D. Boggs; 2007 Photos by Richard Foreman / Lionsgate –

**Everybody wants to make a Western. It's a fact. Few directors of note, if you were to ask them, would say, "I'm not interested in Westerns; I have my heart set on another slasher movie or romantic comedy."**

What holds them back is the idea that Westerns don't do well at the box office. Yet Westerns are one of those toy chests everybody wants to open. Actors, directors, writers—males for the most part—all want to play with the figures inside the box.

The Western formulas are, to the naked eye, pretty simple. The truth is, good Westerns are extremely rare and hard to make, which is why it makes sense that James Mangold has been wanting to remake *3:10 to Yuma* for years.

It's got everything: action, tension, interesting characters and gunplay. Elmore Leonard, who wrote the original story, didn't waste words. This is not a Western that requires much historical background. It features a bad guy, a good guy, a hotel room and a passel of villains in the street below.

The story is what I think of as a "siege" Western. Like *High Noon*, *Hombre* (which Leonard also wrote) and *Rio Bravo*, it locks a handful of characters in a box and then shakes the box to see what kind of rattle they make.

When director Delmer Daves turned Leonard's story into a movie in 1957, he and the writers made a few modifications. The good guy deputy who is simply doing his job, was changed into a failing rancher with a family he can't feed. Dan Evans (Van Heflin, echoing his character from *Shane*) just happens to be on the spot when he sees a gang of bandits rob a stage and kill a man.

Soon after, he stumbles into an opportunity to make some money by assuming the job of guarding the captured leader of the gang, Ben Wade (Glenn Ford). All he has to do is make sure he gets his prisoner on the 3:10 train that will carry Wade to Yuma, and to the territorial prison.

Wade, who was named Jim Kidd in the story, started out as just a bit player in the gang. Movies don't work that way, so Wade was turned into a notorious, charismatic outlaw. Ford made the character sing—he had the movie pretty much to himself.

In the new version, Wade, as played by Russell Crowe, is taken even higher. He's a fancy dressing, philosophically agile figure who makes sketches of birds and women's backsides, and he has crucifixes on his gun grips. Wade is a couple of moral twists away from being one of those good natured cowboy Robin Hoods who roamed the West in old serials. He's nearly dashing.

"[I] probably based pretty much every decision about the character from a scene where he discusses the time and the reasons why he once read the Bible from cover to cover," says Crowe. "That to me is sort of like the central core of who Ben is. And, you know, it wasn't a very pleasant experience for him. I kind of took the attitude that he doesn't believe in a benevolent God, that he got stuck somewhere in the Old Testament, you know, and hasn't come out of there yet."

Dan Evans (Christian Bale) has gone through some modifications as well. He

isn't just a timid rancher who has fallen on hard times. Now he's a maimed Civil War vet at the mercy of a bunch of Old West cutthroats who refuse to let their water pass through his land unless he can come up with some money. As in the first film, he watches Wade and his boys go to work on the stage and do some killing.

"He's pretty much the only person in the story who doesn't really give a damn about who Wade is," Bale says. "For him, he's got to deal with the kind of loan sharks that are ruining his livelihood and destroying his family."

Dan also has to deal with having an angry son who sees his father as a failure, and who starts to admire Wade. This discord becomes a major theme in the new film that was, at best, only hinted at in the earlier one.

"We wanted to put the boy in the middle," co-screenwriter Michael Brandt says. "It's kind of like a little battle for his soul."

"For me, this movie was all about the son . . . once we seized upon the idea that it was easy for the son to consider his father almost a loser," Bale says. "Their life wasn't going anywhere and here comes this well known gunslinger who's really charismatic. And you see the son being pulled over to his side. To me, that was 'movie.' Then you put those guys on the road, and the theme is really about what's right and wrong in the world. It really kind of has nothing to do with the Old West.

"Dan is really an idealist, and he does not want to be corrupted by a corrupt society. Trouble is, it ain't working, you know? His children are turning away, he's in danger, his ranch is dying.

"Ben Wade, Russell's character, on the other hand, he's got a more cynical approach, but he's very honest and he's very seductive and charming in that fashion. And despite the fact that this man is a killer, Dan realizes he's the only honest person in Dan's life other than his family.

"And I think that's the main thing, that you can't actually disagree with what Ben Wade says because he never lies. He says, 'I'm a thief. I'm a murderer. That's what I do.' It's this perverse thing where this apparent demon, Ben Wade, actually ends up being, in a bizarre way, a kind of guardian angel for Dan," Bale says.

Director James Mangold was determined to give the Ben Wade character a greater luminosity. "Wade has a kind of a nobility. For example, we see that he doesn't kill Dan Evans when he knows that Evans is an eyewitness to the robbery and the murder at the beginning.

"And you have to see that pretty much everyone Wade kills is a scumbag to begin with," he says. "There's something both brutal, Nietzschean and kind of fair about him, and I think that he's fascinating for an audience because Russell makes him reviling and admirable at the same time."

I mention to Mangold that one could say the same for Glenn Ford in the original.

"Absolutely. But the key to making this work is to make sure that the killing he does seems at least arguably justified."

Mangold also reached farther into the Western toybox to bring out a few Apaches for a brief skirmish, and to shoot a scene that takes place at a railroad construction site, complete with vicious overseers and Chinese workers.

"One of the things I wanted to make clearer in this version is the relationship of the territory to the railroad and the idea that the railroad's expansion was changing things there," Mangold says. "I wanted to make a little of the idea that Bisbee, Arizona, the starting point in the story, was a pre-railroad town, and Contention, their destination, was a post-railroad town. And that as you follow the line of construction going toward Contention, it's a journey into the heart of darkness, toward the flipside, the downside, of the promises and the economic boom the railroad represents.

"I wanted to show that this progress also brings a kind of depravity, including slave labor. That the train represents a move toward civilization, but also a descent into something less pure than the wilderness from which Dan and the audience started. It begs the question, Which is more civilized: corporate corruption or Ben Wade's kind of corruption?

"And it's Ben Wade's point because I thought this story, and I do look at it as a kind of timeless text, only works to the degree that the audience is torn between both points of view, Dan's and Ben's. In order to do that, you have to, in a way, subscribe to Ben's sort of libertarian feelings about what's happening to the country, and his righteously, rightfully sneering attitude toward the railroad men and the culture that's coming."

Mangold is the first one to admit that creating a sympathetic bad guy is far more exciting than creating a good guy.

"One of the great attributes of 20th- to 21st-century literature is the more passive hero. Heroes aren't Beowulf very often anymore; they're usually a kind of regular guy, in a jam, who has to evolve. So one of the things you're faced with in modern storytelling, you better have a f----- active





*(Above) Glenn Ford starred as outlaw Ben Wade, a role reprised by Russell Crowe in 2007 (right).*




villain if you're going to have a passive or reactive hero. And there's so much more fun to building a charming villain, whether you're talking Hannibal Lecter or Ben Wade.

"There are a lot of people who think of the Western as a genre that works because the stories are simple and the villains wear black hats while the heroes wear white. It couldn't be more the opposite. I see the black hat/white hat so much more in the *Spider-man*-type films with the drooling villains who want to blow up the world. It never exists in the Western. You're sympathethic and curious about every side. Even in some of the most extreme examples, like *Shane*, Jack Palance has his reasons. He's not evil because it's somehow fun to be evil. There isn't this sophomoric depiction of evil; there are just agendas that do not meet.

"There is no genre more underestimated in its complexity than the Western," Mangold says. "Over and over again, they're incredibly, profoundly deep films. Maybe people think about Westerns that way because Tom Mix or the Lone Ranger or Gene Autry, some of the more naïve or friendlier '50s television versions of the West, were reduced to buffed up good guys versus sniveling bad guys. But on the feature level, it's so rarely part of what the better Westerns are about."

*As of press date, Lionsgate has moved up the* 3:10 to Yuma *release date from October 5 to September 7.*

***TWMag.com***
***View more lobby cards from the original film, as well as publicity stills from the 2007 production.***



## LEONARD'S TAKE

"3:10 to Yuma" was born early in the career of writer Elmore Leonard, in 1953, when he was trying to make a living selling stories instead of writing ad copy for Chevrolets.

Today we think of Leonard as one of the most successful novelists of our time. He's become the front man for a crew of entertaining crime writers who find ways to be funny without loosening their grips on the people and events in their stories.

"I don't try to be funny, " he says, "I just try to be real." And that's why it works.

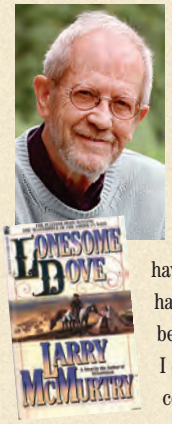
We've seen great films based on his books: *Get Shorty*, Quentin Tarantino's *Jackie Brown*, *Hombre* starring Paul Newman and *Out of Sight* with Jennifer Lopez and George Clooney, which may be the best picture either of them has made. (Leonard's new novel, in progress, will bring Clooney's character Jack Foley back into play. He's calling it *Foley's Back*, but he wants to find a better title.)

When Leonard was starting out in the early 1950s, the drugstores and newsstands were loaded with magazines and pulps, and short stories were the currency of the day. It's difficult to imagine, since short stories today are strictly niche market material. But at the time, a writer like Leonard could receive two cents a word for a tale of a cowboy or a crime. At 81, Leonard still remembers vividly how a 5,000-word story would put $100 in his hands.

"They paid me $90 for "3:10 to Yuma." I sold it to *Dime Westerns* in '53, and it was 4,500 words," says Leonard, from his home outside Detroit. "And that particular story's been picked up a number of times for anthologies, and I don't think it ever made more than 100 bucks each time."

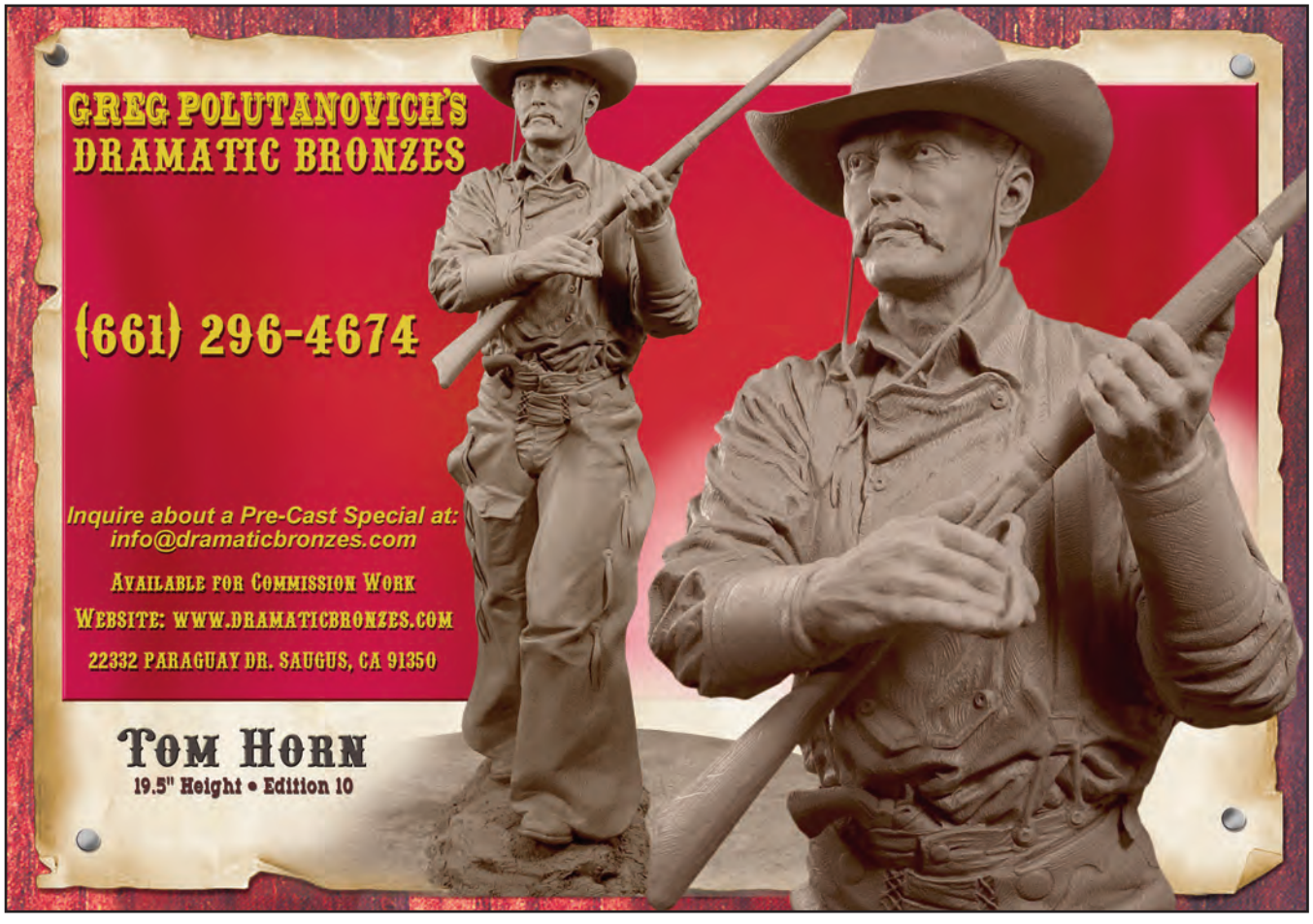
"3:10 to Yuma" was a smart, lean short story about an underpaid lawman under siege. All the good guy has to do is get the bad guy past his gang of thieves and onto the train to a Yuma prison. Most of the story takes place in a hotel room, where the two sit, counting the minutes.

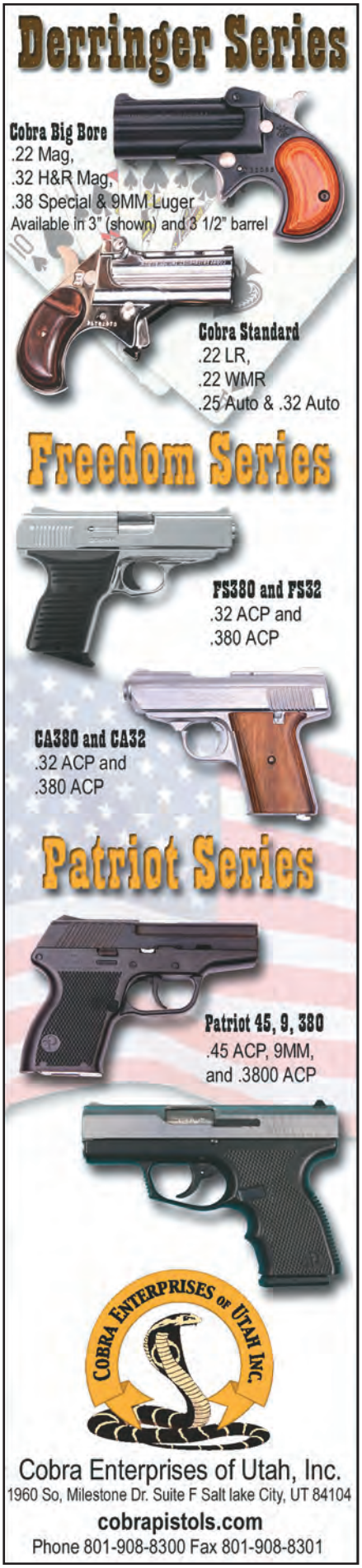
What complicates matters, and what makes the story good, is that the lawman also has to endure the taunts and temptations the bad guy throws his way.




**Elmore Leonard has never read Larry McMurtry's *Lonesome Dove*,** but he did see the movie. When he met McMurtry, he asked him what he thought of the movie: "And he said, 'I haven't seen it.' And I said, 'You haven't seen it? It's maybe the best Western ever made.' I don't know. Maybe he didn't consider it a Western."

– Leonard Photo Courtesy Elmore Leonard –






"You know, you really earn your hundred and a half [a month]," the bad guy remarks. The deputy silently agrees.

The story made a solid picture in 1957, when Delmer Daves turned it into a black-and-white feature starring Glenn Ford as Ben Wade—the bad guy—and Van Heflin as Dan Evans.

Leonard tells me Walter Winchell, radio's godfather of gossip, called the movie "three hours and 10 minutes past *High Noon*." By that comment, Winchell probably meant that the original film, like its famous older cousin, had a sustained tension, and that both movies shared a similar story line about a single man alone against great odds.

The new version of *3:10 to Yuma*, which stars Russell Crowe as Wade and Christian Bale as Evans, is much more a remake—one could say an elaboration—on the earlier film than it is an adaptation of the original story, which means that Leonard is at least twice removed.

The biggest difference between Leonard's story and both film versions is that Evans is not a peace officer but a rancher whose family and finances are suffering the effects of a long drought. When he's offered good money to see that Wade is taken to the train, he accepts.

What's funny is that Leonard had completely forgotten that his original character was an officer, rather than a civilian. "Oh that's right, you're right, he's a deputy. Oh yeah—Damn! I forgot about that! He's doin' his job! He's gotta do his job.

"When the first movie was made, I remember I thought it cluttered it up to give him the wife and family, and show that he needed the money. I forgot all about that. That gave him his motivation."

Leonard is pretty acidic when it comes to Hollywood. "They're always doin' that—what's his motivation? They're always asking you. And I say, 'Well, he's a bad guy. That's his motivation. He's just baaaad.' [He laughs.] Not why he's bad. Who cares? Who knows? 'Cause then you have to stop the movie and explain why he became bad, which is ridiculous. The audience doesn't give a s—. They want to see some action. Let's see the guy perform. C'mon!

"So when Glenn Ford at the end pushes Van Heflin onto the train, you know, at the end, and says, 'I've escaped from Yuma before'—Awww Christ! To me, that's just a cop out."

This is not a spoiler, by the way, because the new version has a few twists of its own.

"Glenn Ford, he turned down the picture when he thought he was going to be the good guy," Leonard recalls. "And they said, 'No, no, you're the bad guy.' 'Oh! Good!' But he couldn't be bad all the way, you know. In the end, he had to redeem himself, redeem the character."

For Leonard, 1957 was a banner year as he saw two of his Western stories made into top quality movies. Even better than *3:10 to Yuma* was the adaptation of his story, "The Captives," which became *The Tall T*, starring Randolph Scott and Richard Boone, and directed by Budd Boetticher. No one knew it at the time, but the handful of films that Boetticher shot with Scott in the 1950s are today considered to be among the finest Westerns ever made.

"It's funny because when they showed *The Tall T* to the press, I was invited, and they were all talking through the picture and saying what was going to happen next." Leonard says. "And then there's the scene where Skip Homeier is lured into that cave with Maureen O'Sullivan, and the guys in the screening room were saying, 'Okay, here's where we get the fight. Now they're going to have the big fight.'

"And no. Scott shoves the shotgun under his chin and BANG! And the screen goes red. And they shut up. From then on, they all shut up."

"I didn't know Budd Boetticher, I didn't know what was significant about him at that time," Leonard says, "but I thought it was great because Richard Boone, he recited his lines exactly the way I heard them when I was writing the story. And then when I wrote *Hombre*, I sent him, through his agent, a copy of the book. I said 'You ought to be in this because one of the guys in this is you.' I never heard a word, but then he did appear in the movie, in the role."

When Leonard went to preview the new *3:10 to Yuma*, the experience was a bit



*Westerns Stuntman Yakima Canutt*

## YAK'S LAST RIDE

Yakima Canutt, the king of the stuntmen, who also frequently doubled for John Wayne and Harry Carey Sr., is someone who I regard as the most soulful cowboy, and character actor, to ever grace the screen, hands down.

Enos Edward "Yakima" Canutt (above) rode the rodeo circuit during the 1910s-1920s, before beginning his second career as a cowboy star in silent films and then making the transition into talkies as a Hollywood stuntman. Cannutt is the one who convinced *Rio Lobo* director Howard Hawks to adopt what became known as the "pass system." Sick of taking a pounding by John Wayne's fist, he showed Hawks that the camera could be placed at an angle so it looked like the fist had landed on his adversary's face.

Canutt capped his 53-year film career by directing cliffhanger scenes in movies such as *Ben-Hur, Spartacus* and *El Cid.* His last picture was *Equus* in 1976, when he retired at the age of 80. Ten years earlier, he had been the first to receive an Oscar for his work as a stuntman. The daredevil died in 1986.

Reader Peter Kennedy YouTubed the West and found a video featuring Canutt called "Yak's Last Ride." He also tracked down a Harry Carry Jr. clip, "The Bronx Cowboy." These clips are actually courtesy of 7th Voyage Productions (*7thvoyageprod.com*), which offers Western-themed documentaries, including one on *The Searchers'* Old Mose, Hank Worden.

Thanks for sharing the clips, Mr. Kennedy. We really like you too.







different from watching *The Tall T*. He was given a sheet with 10 questions the publicists wanted to ask him after he watched the movie.

"And one [question] said, in the '50s, Westerns became more serious, about the individuals, the characters," Leonard says, "and then they mentioned *The Searchers* and James Stewart's Westerns. And I said I thought *The Searchers* was the most overrated Western ever made! All it was, was scenery and bad actors. The acting was awful, and nothing happened in it.

"I think one of the best Westerns I've seen lately is the one with Kevin Costner and Robert Duvall, *Open Range*. That gunfight went on forever, and it was good all the way. All those real loud guns.

"I thought one of the best I ever saw was *My Darling Clementine* with Henry Fonda as Wyatt Earp.... I thought the dialogue was good, the gunfight, of course, at the O.K. Corral, good cast. And I liked *Red River* a lot—that was a real Western with cattle in it. Not many had cattle, you know. And I remember *Apache* with Burt Lancaster, who did *Valdez is Coming*, and Newman did *Hombre*. *The Treasure of the Sierra Madre* was a great one."

Leonard actually wanted to write the script for *Valdez is Coming*, but he couldn't convince the producer to hire him to do it. He did write a few screenplays, to earn money so he could write his books. His Western scripts include the made-for-TV *Desperado* features and 1972's *Joe Kidd*, starring Clint Eastwood.

"*Joe Kidd* I didn't think was a good movie at all. It had maybe a few moments that were alright. But Eastwood wanted me to, well after *Joe Kidd*, before it came out, he called me up and said, 'Do you have something else? I don't own *Dirty Harry* and I want to own my next one.' And that night I got the idea for *Mr. Majestyk*, so I called him the next day. And he said, 'That sounds good, write it up.' It was like a 25-page outline that I wrote. And shortly after I was out in Hollywood and went to see him, and he was ready, he wanted to do it. But then my agent called him up and said, 'Make up your mind, will you? You got about a week.' And in the meantime, he found *High Plains Drifter*, and that's what he wanted to do, and he did that instead."

So when is Leonard going to write another Western? "People ask me all the time, 'Will I ever write another Western?' I say, 'I don't know. If they pay enough, I suppose I will.'"

**TWMag.com:** Read about *Hombre* in the extended Elmore Leonard interview.

# DVDs

## GUNSMOKE: THE FIRST SEASON




(CBS/Paramount; $38.99) *Gunsmoke* was the black-and-white version of a radio show that starred **Bill Conrad** as Dodge City Marshal Matt Dillon, circa 1873. Conrad was a fine actor with a voice that was used to great effect when he narrated *Rocky & Bullwinkle* and *The Fugitive*, but he was short and thick, and nobody's idea of a lean, mean town tamer. **James Arness,** on the other hand, was six foot, seven inches—so tall, he barely had to act.

When the half-hour show began broadcasting on September 10, 1955, Arness' Dillon was a simple character and hard to read—how did he really feel about Miss Kitty, who bitterly pined for him from the beginning and for 20 more TV years? Why did he keep Chester around, since his sidekick was less than one stiff leg and a twitch away from turning into Barney Fife? And why didn't Dillon knock that crotchety Doc Adams through a cheap plywood wall every so often just for the hell of it?

If Dillon was anything, he was a genial papa who seemed to be either exasperated by idiots or saddened by the people who wound up on the business end of his smoking '73 Colt. Dillon ruminated at the beginning of nearly every early episode as he walked among the graves on Boot Hill, and was troubled for a second at the end, before the final commercial and the credit roll.

Like the other TV Westerns, *Gunsmoke* also had a revolving door of terrific second-tier actors who would die in Dodge on Saturday, only to be reborn in the next frontier town, on the next night, on the next channel on the dial. The first season featured **John Dehner, James Drury, Claude Akins, John Carradine, Robert Vaughn** and a still green **Charles Bronson** as a punkier version of **Jack Palance's** Jack Wilson from *Shane*. **Strother Martin** and **Aaron Spelling** are here as well, and they both play complete idiots.

This first batch of shows is interesting because we see how the creators found a way to work outside of the radio format. The earliest episodes could be watched with closed eyes—everything was made perfectly clear in the dialogue. As the season progressed, **Charles Marquis Warren,** who produced and directed the series, let more directors in and allowed new scripters like **Sam Peckinpah** to pull a few stories away from the radio vets. As a result, the show became flavorful and a little less cautious.

This collection is a case of be careful what you wish for. Fans have been clamoring for a season-by-season series of *Gunsmoke*, and this is the result. While the video quality is fine, the only extras are a few cigarette commercials, whereas the other *Gunsmoke* collections have had some wonderful additions and voice-over narrations. I guess, as **Jimmy Hatlo** used to say, "They'll do it every time."

## MY DEAR TOM MIX

(Facets Video; $29.95) It's not surprising that this curious Mexican film draws inspiration and some guidance from Nobel Prize-winning writer **Gabriel Garcia Marquez**, who is an old hand at mixing fantasy and reality. In this case, the fantasy is the projection of the much older Joaquina who has given silent Western hero **Tom Mix** the attention she might otherwise have lavished on a

husband or children. It's the 1920s, and rural Mexico is still plagued by roving thieves and killers, like those in *The Magnificent Seven*, except they now have fancy suits and cars that transport them from village to village for their extortion and plunder.

In makeshift movie theaters, Joaquina watches Mix serials, following each chapter scrupulously on the screen and then returning home to write him letters (which he never receives). When the bad guys threaten to return to her town, Joaquina implores him to come and undo the evildoers.

Meanwhile a stranger has come to town who seems to be a man of secrets and some considerable past. He sometimes dresses like a Western star and has some of the attributes of Mix and the sort of characters Mix played. In the heat of the moment, with gangsters ravaging the town, will Mix appear?



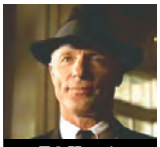

This movie exudes charm and features fine performances by veteran **Federico Luppi** (*Pan's Labyrinth*) as Domingo, the man who would be Mix, and **Ana Ofelia Murguia** (*The Garden Of Eden*) as Joaquina. What it could use is a little less forced whimsy and physical comedy. It's a sweet picture, but it's no *Cinema Paradiso*.

# In the Works

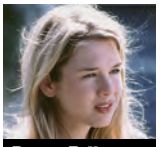
## APPA-PALOOZA

*Appaloosa* wasn't **Robert B. Parker's** first Western; that honor goes to *Gunman's Rhapsody*, his 2001 novel about Wyatt Earp and Tombstone. Yet Parker promised more stories featuring his *Appaloosa* characters, Virgil Cole and Everett Hitch, if the book was optioned for a film.

**New Line** gave *Appaloosa* the greenlight as a feature film starring **Ed Harris** as the gunfighter/lawman Cole, **Viggo Mortensen** as his more articulate buddy Hitch and **Renee Zellweger** as the delightful yet deceitful Allie French, a part that was at one time reportedly offered to **Diane Lane**. Allie's relationship with the stoic Cole is one of the more interesting aspects of the novel.


Ed Harris


Viggo Mortensen


Renee Zellweger

Harris will also direct the movie, based on the script he wrote with fellow actor **Robert Knott**, who plays one of the bad guys. *Appaloosa* begins shooting in New Mexico in October.

Keeping his word, Parker says that his second Cole & Hitch novel, *Resolution*, will be published next spring or summer, depending on the release date of the movie.

## THE COMIC NAMED MAN WITH NO NAME

Yes, the character **Clint Eastwood** played in the most famous and successful of all Spaghetti Westerns, *Fistful of Dollars* (1964), *For a Few Dollars More* (1965) and *The Good, The Bad and The Ugly* (1966), actually did have a name. Three names, to be accurate: Joe, Monco and Blondie, respectively. Yet American marketers were uncommonly clever when they dubbed **Sergio Leone's** anti-hero as "The Man With No Name." It stuck from that point on.

**MGM** and **Dynamite Entertainment**, which produces comics based on the Lone Ranger and the Cisco Kid, are releasing a series of comics based on the Leone character that will take place in New Mexico during the Civil War. (Sharp-eyed movie buffs have noticed that Eastwood picks up his famous poncho from a dead Civil War soldier toward the end of *The Good, The Bad and The Ugly*, making the film the first of the three movies, although it was the last one released.)


Clint Eastwood

Those who have always wanted to see a bedroom floor showdown between G.I. Joe and Clint Eastwood will finally get their wish, as the companies also plan to release merchandise. Please let us know who wins—I have money on Monco.

## YouTube THE WEST

### LUCREZIA BORGIA IN THE WEST

The Buffalo Bill Historical Center, based in Cody, Wyoming, is now offering several very smart, short videos on YouTube. One looks at the Deadwood Stage—the actual, still-standing Deadwood stage, that suffered about all a stage could and still be put back on the road.

Another clip tells the story of William S. Cody's own buffalo gun, which he named after the famous Italian femme fatale and daughter of a Pope, Lucrezia Borgia. It must say something about Cody that he would name the rifle that laid down thousands of Buffalo after such a venerated woman. Visit *YouTube.com* and type in "bbhc." It's fascinating stuff.

### GOLDEN BROWN TEMPTRESS

While you're there, it's worth looking at a homemade montage from Ford's *Stagecoach* set to the song "Golden Brown" by the UK band The Stranglers. Type in "Golden Brown Stagecoach."

### SHETLAND PONIES?

A European broadband company has a natty little commercial, which shows what the West might have been like if everybody rode Shetland ponies and had to toss their bullets and arrows by hand. Look up "ASDL 1 Mega." (See article on Shetlands on p. 48.)

**YouTube the West** and e-mail us your videos: editor@twmag.com

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CLOCKWISE: *With Wonder She Waits,* Martin Grelle, 2007. Oil on linen, 42" x 32". Courtesy of the artist. *Hopi Dance,* David Halbach, 2007. Watercolor, 14" x 21". Courtesy of the artist. *High Tailin' It,* Bill Nebiker, 2007. Bronze, 27" x 43" x 16". Courtesy of the artist. *The Eagle Keeper,* R.S. Riddick, 2007. Gouache, 48" x 32". Courtesy of the artist.

BY BRIAN DIPPIE

# Remington's Kodak Moments

The art of shutterbuggery influenced the master artist more than most realize.

**Frederic Remington was a shutterbug. It's a simple fact. One of the greatest painters and sculptors of the American West was addicted to photography.**



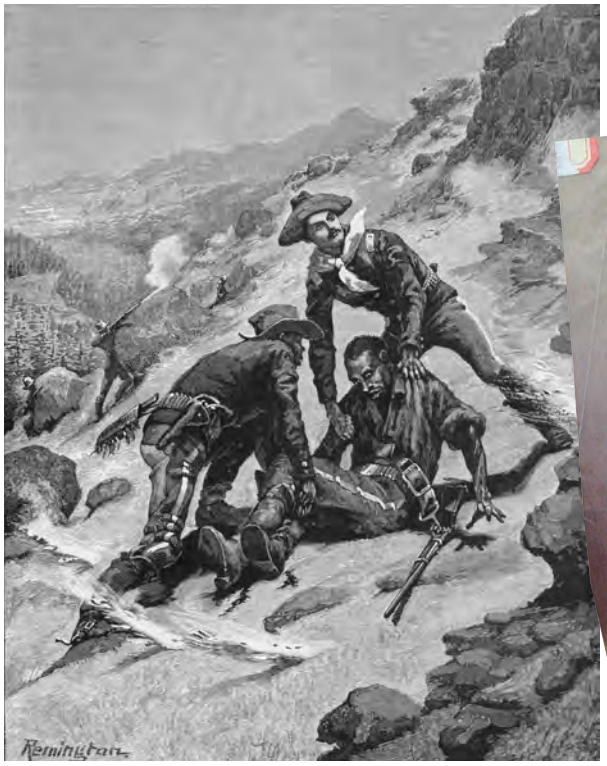
**"[People] take my pictures for veritable happenings and speculate on what will happen next to the puppets. . . ."**
**—Frederic Remington, Diary, 1907**

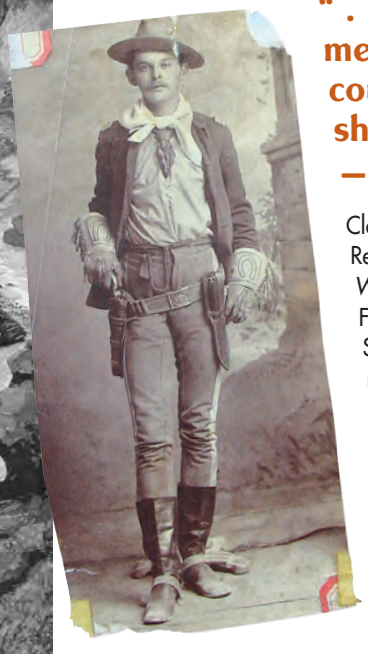
It amused Remington that his action paintings showing desperate Indian-white encounters convinced viewers that they depicted real incidents somehow witnessed by Remington. In fact, the scenes existed only in his imagination, but gained their authority from his first-hand observations in the West—and photographs that provided the puppets he could put into motion.

– Frederic Remington, *The Flight (A Sage-Brush Pioneer)*, 1895, Houston Museum of Fine Arts; Remington photograph, Mexico, c. 1893, Frederic Remington Art Museum / Ogdensburg, New York, 1918.160.485 –



# Remington's Kodak Moments





**"... the man called to me and you know, I couldn't leave him to be shot to death."**
**—Lt. Powhatan H. Clarke**

Clarke's heroics in battle earned Remington's admiration—and a *Harper's Weekly* cover posed for by a soldier at Fort Huachuca in Arizona, where Cpl. Scott, with an amputated leg, was recovering from his wounds after Clarke had saved him.

– (From left) Frederic Remington, *Soldiering in the Southwest—The Rescue of Corporal Scott,* in *Harper's Weekly*, August 21 1886; Powhatan H. Clarke: Frederic Remington Art Museum / Ogdensburg, New York; three photographs of a trooper posing at Fort Huachuca in Arizona, Frederic Remington Art Museum / Ogdensburg, New York, 71.832 –






**"They turned out a troop with pack mules [at Fort Grant, AZ]—went through the coming to water—and I photoed them six times." —Remington to Eva Remington, 1888**

Occasionally Remington just admitted the obvious and added "after photo" to his signature. Those words are now deleted from the original drawing.

– Frederic Remington, *Water ("after photo")*, 1892, True West Archives –



That jaunty figure, sporting a white pith helmet as protection against the blazing Arizona sun in his painting *Marching in the Desert*, was Remington himself, serving as artist/correspondent for an Eastern journal on a scout with the Tenth Cavalry in Apache country. It was June 1888, and the Geronimo outbreak he had covered for *Harper's Weekly* a few years earlier was already a memory.

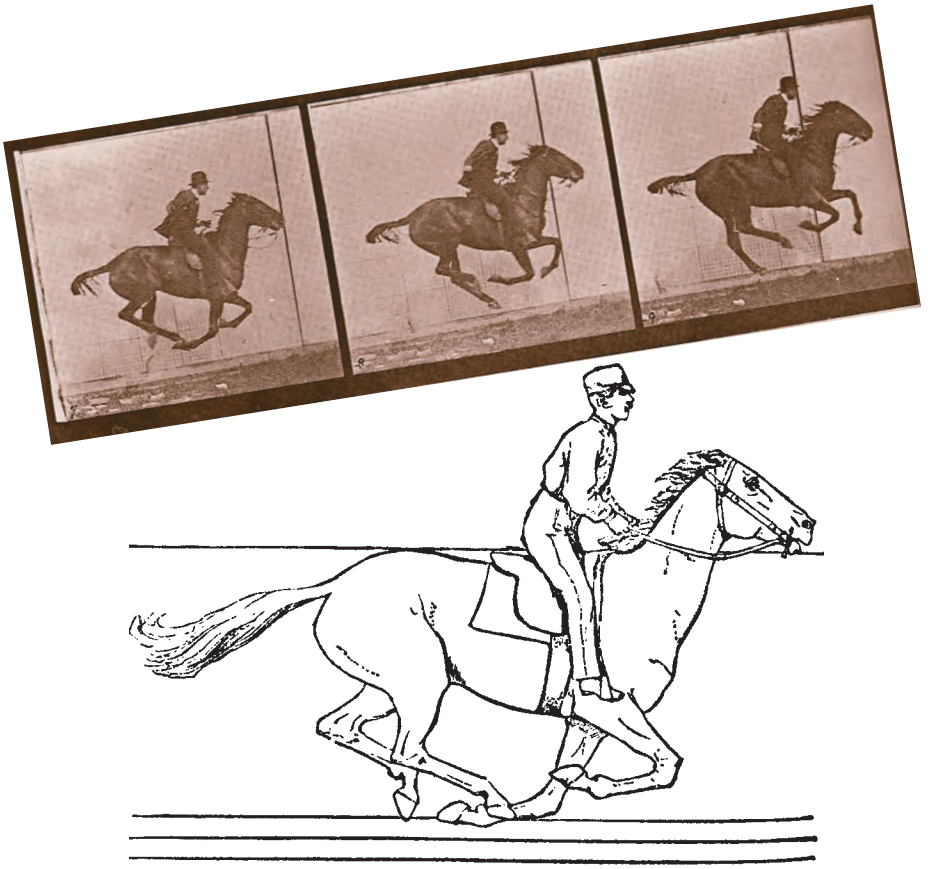
As an experienced military field artist, Remington had come to Arizona equipped with a pistol, carbine, sketch pad—and a Scovill Detective box camera. It's hard to realize that he was as busy taking pictures as he was sketching them, but he was indeed. The Scovill had revolutionized photography by making it accessible to amateurs. Its 4x5-inch dry glass plates presented some challenges, but with a little training Remington had learned how to operate the apparatus and develop his pictures almost on the go. They were essential to the photographic realism of his illustrations, a realism that persuaded his contemporaries (and generations since) that he had faithfully recorded the unvarnished truth of life on the frontier.

Remington had people fooled. Humbuggery, for his generation, was trickery that raised deception to an art form. Its victims were willing dupes in the hands of a master showman like P.T. Barnum. What of an artist who created scenes so realistic-looking, so

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# Remington's Kodak Moments





**"Remington saw these movements in a horse long before he ever heard of Muybridge or his discoveries. His own eye was the lens of the camera. . . ."**
**—F. Hopkinson Smith, 1892**

Remington's admirers claimed that his gifted eye and his knowledge of horses allowed him to discern the correct position of a horse's legs at full gallop. Actually, like his contemporaries, he abandoned the "rocking horse" effect (all four legs kicked out) after seeing the horse-in-motion photographs taken by Eadweard Muybridge, which had been reproduced as line drawings in the popular magazine, *Century*, in 1882.

– From Top: Muybridge photograph courtesy Library of Congress; drawing of a galloping horse after an Eadweard Muybridge photograph, *Century Magazine*, July 24, 1882; Frederic Remington, *Buffalo Hunter Spitting a Bullet into a Gun*, 1892, Frederic Remington Art Museum / Ogdensburg, New York –

photographically precise in their details, that they convinced viewers he had witnessed everything he showed? It didn't matter if his stirring pictures of Apache ambushes and bloody stands and riderless horses racing away from fatal encounters were entirely imaginary—they looked more real than reality. Remington always recognized that the essence of the illustrator's art was artifice.

"The men who do things are the real people," he wrote. "The artists and novelists are the people who tell about them. . . . When you look at nature you know what you look at—you see what you see and what you do about it is art." His art was to create a distinctive version of the West—"my West," as he called it—and to persuade the world it was the real McCoy.

## Capturing the West on Film

Born in 1861 in upstate New York, Remington relished the out of doors from boyhood. After coming into a small inheritance, he promptly quit the Yale School of Fine Arts and, in 1881,


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Detail from *The Dry Camp*, Frederic Remington

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Painting detail "The Night Hawk" by Frank Tenney Johnson, Scottsdale Art Auction

# Remington's Kodak Moments





**"I make [landscapes] to insert figures afterwards."**
**—Frederic Remington, early 1890s**

(Top group) Remington covered the Spanish-American War in 1898 as a field correspondent. While illustrating many of these events in Cuba, the artist relied on photographs for his figures and settings. (Right/Below) *Fight for the Water Hole* is a great example of how Remington incorporated figures into a landscape he had sketched in oils and photographed. The result is a classic Western scene (director John Ford would borrow it for 1948's *Fort Apache*)—and what Remington would consider a successful puppet show. He even received a letter from an old-timer who claimed to have been one of the defenders of that very water hole!

– Top Group: Frederic Remington, *Under Which King?* 1899, Frederic Remington Art Museum / Ogdensburg, New York; photograph of Cuban landscape, Frederic Remington Art Museum / Ogdensburg, New York, 1918.76.160.573; Right: Frederic Remington, *Fight for the Water Hole*, c. 1903, Houston Museum of Fine Arts; Below: waterhole, Sierra Bonitas, photograph, Frederic Remington Art Museum / Ogdensburg, New York, 71.834 –









**"Got my work done on book [*Drawings*, 1897]—it's "away from the Kodak.'"**

**—Frederic Remington to Owen Wister (author of *The Virginian*), June 1896**

Remington boasted that his work in *Drawings* proved he had overcome his reliance on photographs. Yet many of those drawings in his book depended on photographs for figures and settings, as shown in the above example of Mexican vaqueros breaking a bronc.

– Frederic Remington, *Mexican Vaqueros Breaking a Bronc*, in *Drawings*, 1897; photograph, Frederic Remington Art Museum / Ogdensburg, New York, Box 12, #23 –

headed to Montana on the first of many trips to see a land where nature still ruled. He lived in the West for only one year, on a sheep ranch in Kansas. By 1886, his dramatic scenes of frontier life were appearing regularly in popular illustrated magazines.

Learning on the job, Remington mastered the tricks of the illustrator's trade. The use of photographs was one. To make his West everybody's West, he had to establish his frontier "types" as definitive. By 1892, with almost 1,500 drawings to his credit and most of them published, his cavalrymen, his Indians, his cowboys and scouts and Mountain Men and prospectors were so familiar that a journalist said, "It is a fact that admits of no question that Eastern people have formed their conceptions of what the Far-Western life is like, more from what they have seen in Mr. Remington's pictures than from any other source." Just that quickly he had won the field, with his Scovill Detective an essential weapon in his arsenal.

Remington first carried a camera with him in 1886 while in pursuit of Geronimo. He dreamed in color, but as an illustrator lived in a black-and-white world. The camera was an invaluable ally, supplementing sketches and color notes on the landscape ("The ground of the south west has more burnt sienna in it than I had thought") by recording the precise details he needed in order to work up convincing illustrations. "After a good night rest" in Tucson, Arizona, he "went to the detachment of 10th Colored



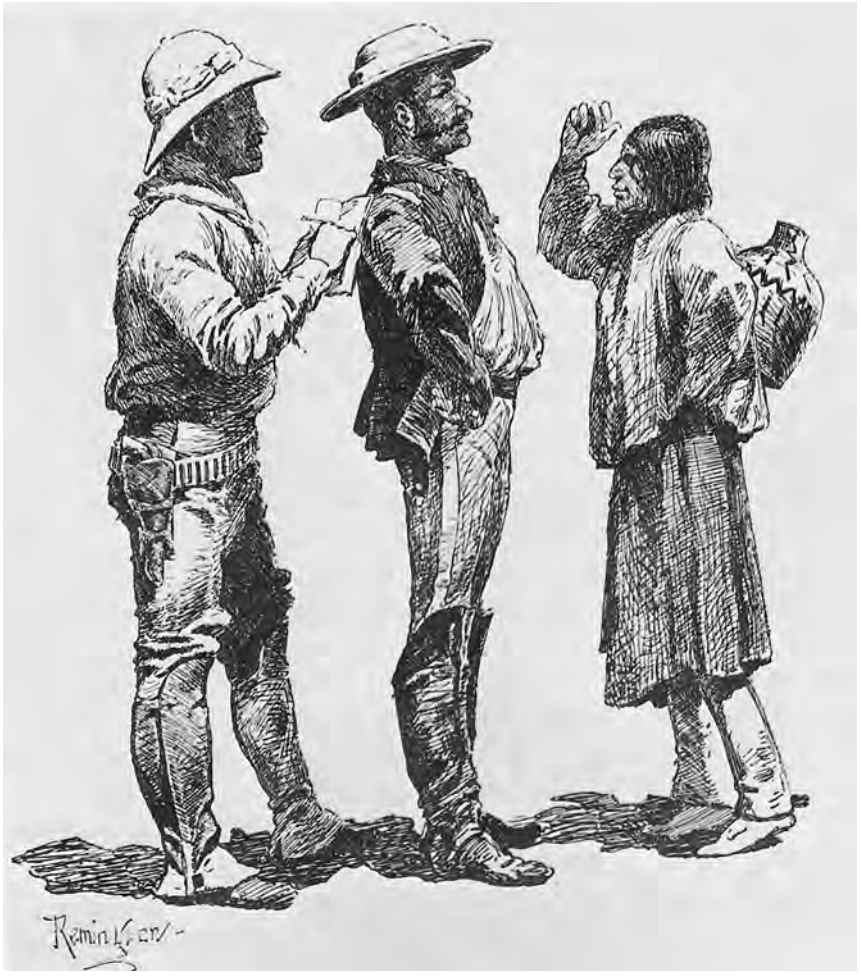


**"I do not employ photography at all now, though I once found it a great help."**

**–Frederic Remington, 1907**

In this major painting, after he had abandoned illustration, Remington focused on mood and color. But despite his disclaimer, for inspiration, he relied on earlier illustrations and photographs—including this study of a neighbor, who served as the model.

– Frederic Remington, *Waiting in the Moonlight*, c. 1907-09, Frederic Remington Art Museum / Ogdensburg, New York; photo of Virginia Thomas posing, Frederic Remington Art Museum / Ogdensburg, New York, 1918.76.152.91 –



**"With the help of two officers who stood up close to me, I was enabled to make rapid sketches of the scenes and people; but my manner at last aroused suspicion, and my game would vanish like a covey of quail."**

**–Frederic Remington, *Century Magazine*, July 1889**

This drawing of Remington sketching at San Carlos in Arizona was featured in an article he wrote about Indian Reservations out West in the July 1889 *Century Magazine*. He reported how he could convince Apaches to gaze at his camera, "but to stand still until a man draws his picture on paper or canvas is a proposition which no Apache will entertain for a moment." So sometimes the camera was the best way Remington could capture a moment.

– Frederic Remington's Method of Sketching at San Carlos, *On the Indian Reservations*, in *Century Magazine*, July 1889 –

Cavalry—took a whole set of photographs." He photographed soldiers, scouts, buildings and, at Fort Huachaca, a trooper posing for a painting he planned that would show Lt. Powhatan H. Clarke's daring rescue under heavy Apache fire of a wounded man.

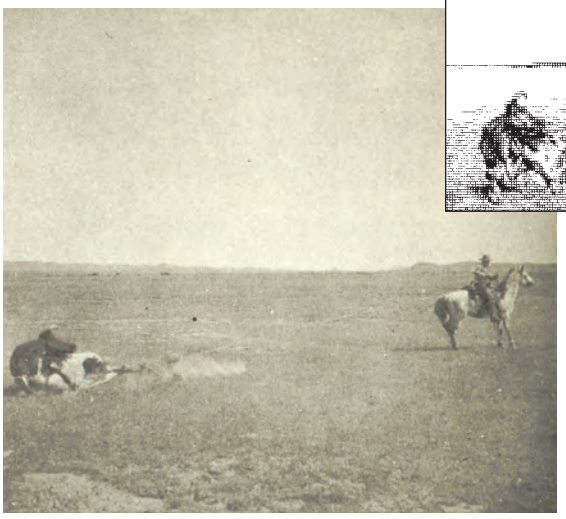
When *Soldiering in the Southwest—The Rescue of Corporal Scott* appeared on the cover of *Harper's Weekly* that August, it proved a hit. Remington was heralded as the pictorial historian of the Indian-fighting army. He returned to Arizona in 1888 to "do the 'Black Buffaloes'"—the Tenth Cavalry again. He formed a lasting friendship with Clarke during the two-week scout from Fort Grant to the Pinal Mountains and back, and photographed to his "heart's content" among the cavalrymen at Fort Grant and the Indians at San Carlos and then Forts Sill and Reno in Indian Territory. "I took lots of instantaneous shots," he wrote his wife. "Don't know what they will be," but he had high hopes. "I am getting material such as will make your eyes open."

Besides the pictures he took on his Western excursions, Remington avidly acquired photographs from others. An important commission earlier in 1888 to illustrate a series of essays by Theodore Roosevelt on "Ranch Life" in Dakota allowed him to stake an artistic claim on cowboys as well as soldiers. He knew them from their boots up, contemporaries thought, though many of his illustrations relied on photographs provided by Roosevelt or acquired from the pioneer Miles City, Montana, photographer L.A. Huffman. Remington jotted Huffman's address in a notebook, and he came close to tracing some of his pictures in the illustrations he signed without acknowledgment to Huffman. Years later, a friend indignantly informed Huffman that one of his photographs was "literally copied by Remington. . . . Did you know this?"

That was the problem with using a professional photographer's pictures—others might recognize them too. So Remington began recruiting amateurs like Powhatan Clarke to shoot photographs for his exclusive use. "Glass plates are the only thing," he told the lieutenant. Print film was unreliable. "With care all your glass exposures will be of use and photography is like love, one success is better than a thousand failures." He even provided Clarke with a camera, along with suggestions about what to photograph and some technical advice: "Remember that you always over-expose in Arizona."

Clarke was not his only source for pictures. Remington's habits and tastes were well known within the army he was busily immortalizing during the final phase of the Indian wars. "Do I want the Indian photos?—does a duck swim?," he asked a lieutenant of artillery he had met while covering the Sioux Ghost Dance War for *Harper's Weekly*. One officer sent photographs of Crow Indians in uniform, another a batch of pictures taken at San Carlos Agency in the mid-1880s. They were all grist for the mill—something Remington could "work up" in his illustrations and paintings.

Remington knew he was over-reliant on photographs. In some of his illustrations, critics detected problems with perspective and a certain stiffness in the figures that were telltale signs of his addiction to photography. At the same time, since photographic realism had established his reputation with the public, he was not about to abandon the



**"I just find that your . . . [photograph] is literally copied by Remington. . . . Did you know this?"**
**—Charles Kessler to L.A. Huffman, 1917**

Remington cribbed from several Huffman photographs, but Kessler specifically referred to the photograph and drawing shown here.

– Inset: Frederic Remington, *Roped,* in *Century Magazine* 35 (April 1888); Above: L.A. Huffman, untitled, *The Spring Roundup*, #34, "Heard Something Drop," Montana Historical Society / Helena –

camera. In 1890, he even gave a Kodak a trial on a hard ride with Gen. Nelson A. Miles in Montana. "D— paper plates," he grumbled, "—no good." But he was soon a convert to the new technology, remaining as reliant as ever on photographs to create his work. When he described a group of black-and-white drawings in 1896 as "away from the Kodak," he was acknowledging his dependence on his Kodak.

## Creating Art in a Vanishing West

In the late 1890s, Remington relied on his pictures to recapture what used to be. The passage of time had eliminated the human interest he once found on his earlier travels to the West. His frontier types were no more. Only 12 years after scouting with the Buffalo Soldiers in Arizona, he wrote his wife from Santa Fe, "Shall never come west again—It is all brick buildings—derby hats and blue overhauls *[sic]*—it spoils my early illusions—and they are my capital."

Of course, Remington did go West again, to reacquaint himself with light and color and the land itself. Photographs of Western settings and structures still served the same purpose as landscape studies in oil. "I make them," he told an artist friend, "to insert figures afterwards." Figures charging. Figures fleeing. Figures dying. Mayhem galore—all dreamed up in one man's imagination.

By the end of the 19th century, Remington was restless in his role as the West's peerless pictorial historian. He craved recognition as a creative artist and turned his back on photographic realism. Two years before his death, in 1909, he told a reporter, "I do not employ photography at all now, though I once found it a great help. In a sense I've gotten all the good out of it I can get and now I want to work entirely away from it."

Yet Remington continued to incorporate photographs in his later, impressionistic oil paintings. But his point is well taken; his priorities had shifted. The artist no longer wanted to be regarded as a faithful recorder of the unvarnished truth. He was now painting the "Grand Frontier" from pure inspiration.

Back in 1888, when Remington drew himself sketching an Apache woman while using Powhatan Clarke as a prop and a shield, photographic realism was his main claim to fame. Perhaps he should have shown himself, not with a sketch book, but with a Scovill Detective box camera in the crook of his arm.



**Brian Dippie,** professor of history at the University of Victoria, British Columbia, specializes in the art of the American West. His exhibition "Remington & Russell Revisited," celebrating the 20th anniversary of the National Museum of Wildlife Art in Jackson Hole, Wyoming, runs through September. Remington's *The Flight* (see p. 30) is one of its stellar attractions.





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BY BILL MARKLEY

# Be Like Remington

*The Artist Ride in South Dakota can create a world worthy of the next great artist.*





*(From left) Stan Schultz of Redfield, South Dakota, and Frank Costanza of Stevensville, Montana.*



*John Morgan of Iowa City, Iowa.*



*Wyatt Wood of Kinderhook, Illinois.*



*Sam Walker, a park ranger at Fort Laramie, Wyoming.*



*Ronn Jones of Rapid City, South Dakota.*

A delirious blood-covered cavalry soldier rises up. Firing his pistol, he makes a mad dash to run through the Lakota warriors. One warrior rushes forward and tomahawks the soldier to the ground. Shouting a cry of triumph, the warrior bends over the prostrate soldier, grabs his hair and places his knife to begin scalping. It grows quiet, except for clicking sounds.

"Okay! That's great! You can stop now!" shouts Jim Hatzell, Artist Ride director, at a group of 20 Western artists taking photos.

Jay Red Hawk, the Lakota warrior, stands up, reaches his hand down to me and pulls me to my feet.

"Close shave for you, Bill," says Jay, with a grin. "Lucky for you, Jim told us to quit!"

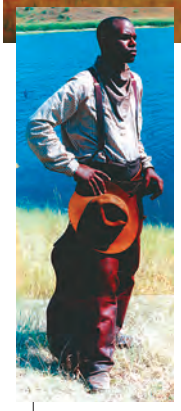
I tell him "I'm gettin' too old for this," but I don't really mean it.

One weekend each August, Grant and Jo Dee Shearer's 20,000-acre ranch near Wall, South Dakota, becomes a journey back into the Old West. Cowboy, Indian, Mountain Man, military and pioneer models rendezvous at the Artist Ride where approximately 50 artists set up the scenes

## Custer's Last Command

"In the painting, I show the point in the [1876] battle when the Indians have most likely destroyed Lt. Calhoun's and Capt. Keogh's positions and are surrounding Custer and his headquarters group," artist Richard Luce says.





## Iron Man

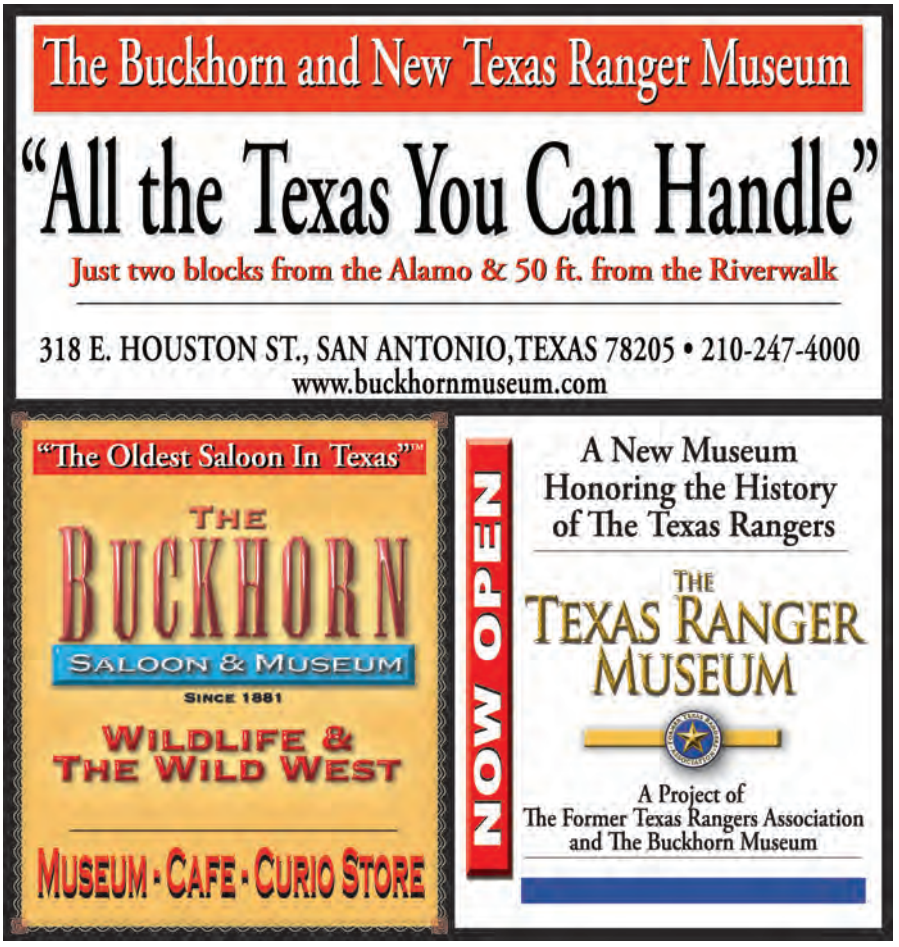
In 2005, the Phippen Western Art Museum in Prescott, Arizona, commissioned Joe Netherwood to paint an oil painting of a black cowboy for its exhibit "Ranching & Rodeo: The Historical Connections." *Iron Man* model is Jabari Morgan from California, who Netherwood had photographed during the Artist Ride in 2000. "I enjoy the double entendre of this title as it describes the job this cowboy is doing during the branding as well as the toughness of the man himself," Netherwood says.

and models to fit their vision of the West. Like Frederic Remington, who utilized his cameras and sketch pads to create his masterpieces (see p. 30), these artists also take reference photographs to help them create their Western art.

The picturesque Shearer ranch, featuring steep bluffs rising above gnarled old cottonwood trees alongside the Cheyenne River, is a working cattle ranch that includes longhorns and horses. Little has changed in this part of the country during the last hundred years.

The Artist Ride began in 1984, evolving over the years so much that the event organizers limit it to about 50 artists and 80 models. Lavon Shearer, Grant's father, was one of the pioneers of the Artist Ride.

"It all started when a few of us took a little wagon ride with a few riders and




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cowboys down in the Badlands one weekend," Lavon says. "The artists, Dan and Cat Deuter, went along. Of course, they took lots of pictures. Dan and Cat said 'Lavon we need to do this again next year. We got good pictures.' So, the next year we did it again with a few more people and artists. They all said 'Boy, this is really nice. Let's do it again.' Then we started to hold it along the Cheyenne River on our ranch."

When these shutterbugs create a painting of the Old West, they strive for accuracy. That's where Jim Hatzell comes in. He contacts the artists and asks for their wish lists of models and scenes. Then he does his best to fulfill on them. One year, Hatzell says, "an artist asked me to find a Model-T car that the artist could change into a chuckwagon. We got it for him." Another time, an artist wanted Pancho Villa-esque Mexicans and the 1916 U.S. Cavalry. If Hatzell isn't told the requests in advance, the models won't know what gear to bring with them.

The best part about the Artist Ride is the cooperative community it fosters. "The Ride is like an artist co-op," Hatzell says. "If you need a stagecoach, we'll get a stagecoach and then pass the hat to pay for it."

The artists and models get along so well that after the shots for the day have been captured, they settle down together for hearty meals such as pork chop suppers with beans and baked potatoes. Some folks bide their time at the Dead Horse Saloon. A stone's throw away, a large bonfire usually blazes. Old cottonwood tree trunks surrounding the fire make good seats as folks discuss the day's scenes and make plans for the next day. Father and son ranchers from downriver often sit on logs, strumming their guitars and singing cowboy songs. "I'll play anything but 'Leaving Cheyenne,'" one father may say. Of course, someone inevitably shouts out, "Play 'Leaving Cheyenne!'" The backdrop of flames silhouette several couples dancing.

A breeze may blow in, cooling the hot August night as a full moon rises over a ridge where coyotes begin to howl—the perfect ending for a day at the Artist Ride.













**Bill Markley** has participated in the Artist Ride since 1990. Visit *billmarkley.com* to learn more about his writing.

## Bald Eagle

Follow John Gawne's progression from the initial photo to the final oil painting. The model for *Bald Eagle* is David Bald Eagle, a model for the Artist Ride since 1990. Chief of the Minneconjou Lakota, David is a WW II veteran, who parachuted as a member of the 82nd Airborne on D-Day into France, and a rancher on the Cheyenne River Sioux Reservation. This painting won a 2007 Chief Executive Officer Award at the C.M. Russell Museum in Great Falls, Montana.

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BY JASON STRYKOWSKI

# Off the Reservation, the Range, the Ranch and the Regular

*Artists who challenge Western art, and artists who keep its traditions alive.*




***In* Cliff Shot Crows...*, Bill Schenck's sense of humor is as blunt as his commentary. He counts among his influences Spaghetti Western director Sergio Leone and Pop artist Lichtenstein, who popularized the halftone dot pattern that is evident in Sadie's skirt.***

– Courtesy Bill Schenck –

The first place to look for Western art has always been St. Petersburg, Florida. Falling to the ground with so many palm fronds and coconuts are the seeds of new trends in the genre.

Not convinced? Neither were we.

But the American West as pop culture has spread across the globe. So when the editors searched for the up-and-comers in Western art, we surprisingly found some of the most interesting examples at an exhibit at the Arts Center in that city along the central coast of the Sunshine State.

The contemporary artists whose works plaster these pages have all taken it upon themselves to locate a genuine West, or maybe just a sense of actuality in representations of that region. Although their art may seem far-fetched compared to works by more traditional artists who are paying homage to masters like Remington and Russell, these artists strive to answer the same questions: What is the West? And how do we best capture it?

Change in Western art might well be traced to the seminal work of Bill Schenck, who began to comment on clichéd Westerns in 1969. Born in the Midwest, Schenck grew to reject the West while attending art school during his youth. Saying he was tired of its lame incarnations in TV and film, Schenck admits he saw little potential for meaningful art. Spaghetti Western director Sergio Leone changed Schenck's mind. "The Man With No Name" trilogy demonstrated to the young artist that the West could be simultaneously critiqued and refreshed all in one broad stroke. When Schenck moved to New York in 1970, the Pop Art influences of Lichtenstein and Warhol penetrated his own art and helped to formulate his vision.

Like Leone, Schenck satirizes the B-Western by toying with our expectations to bring us to a well-constructed punch line. In portrayals of the American West, we are accustomed to seeing the proud figure standing over the injured woman, defending her against an attack or peacefully ushering her from sites of danger.

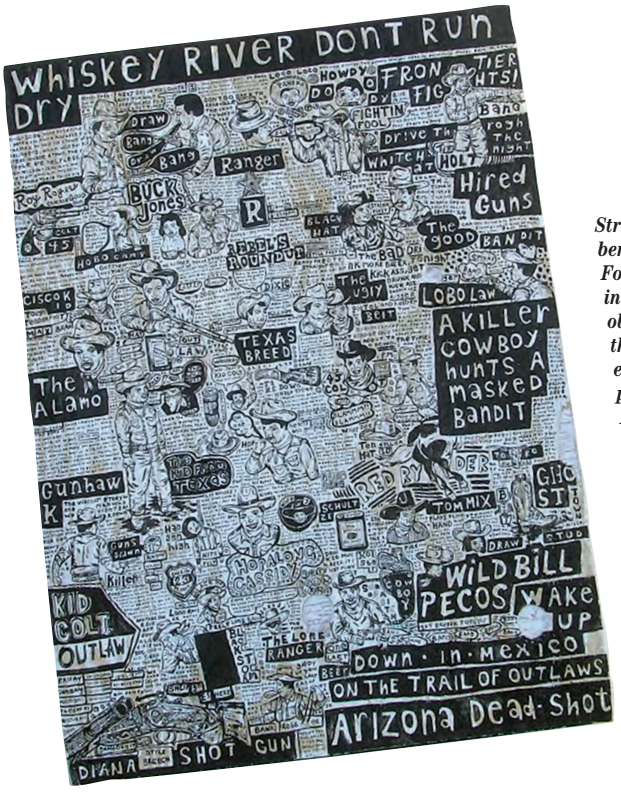
Schenck humorously and effectively reverses that expectation in *Cliff Shot Crows While Sadie Continued Bleeding to Death....* He has painted a typical Western scene, but in neon colors and with the addition of a text bubble that reinforces the absurdity of the scene. The cowboy doesn't seem to be defending the fallen victim against further attack, but rather he appears distracted from her condition by his own desire to hunt crows. Or perhaps the crows are the source of Sadie's blood, and the cowboy is defending her, as is the code of the West; yet what good does his defense do her while she lies bleeding to death?

As much as Schenck's works mock the popular portrayals of the West, and to a lesser extent the West itself, Schenck's style

***The pretend West and the real West play off each other as they should through James Michaels' juxtaposition of characters, such as Woody from* Toy Story *and Buffalo Bill Cody, in* The Good, the Bad, the Ugly, *part of Western Heritage Series #2.***

– Courtesy Raymond James Financial –






***Strain your eyes and bend your mind to read Fort Guerin's narrative in* Whiskey River. *The obsessive quality of the text and heads evident in this painting remind us of Howard Finster, whose paintings of icons like Elvis were often covered with Bible verses.***

– Courtesy Fort Guerin –

of Western Pop Realism ultimately brought the artist closer to the region. He now resides in Santa Fe, New Mexico.

A love for the West also drove James Michaels, based in St. Petersburg, to comment on its popular representations. A Pop expressionist, similar to Schenck, Michaels was commissioned by Raymond James Financial to paint a Western image. Like so many other baby boomers, Michaels' impressions of the West come mostly from film and TV.

Painting on a large-scale, in part to give his work a sense of the theatrical, Michaels mixes images of his Western heroes without abandon. The result is a stunning juxtaposition of traditional cowboys placed dangerously close to their pop incarnations. His assertion that Woody, the Tom Hanks-voiced cowboy action figure from Pixar's *Toy Story*, is not so far removed from Billy the Kid or Buffalo Bill seems natural in Michaels' *The Good, the Bad, the Ugly*. At first, the connection between these characters seems forced and ridiculous, but the association of the real and the pretend West makes perfect sense. After all, Michaels is correctly saying that the West of myth, legend and fiction is forever tied to the real West.

Just as Michaels weaves found images together, Fort Guerin blends found language with images to create a hectic tapestry that tells a Western story. If Michaels and Schenck use their art to come to terms with the West in popular culture, Guerin uses his art to portray his internal efforts to arrive at an understanding of the popular West. In *Whiskey River*, terms like "The Alamo" and "Hired Guns" come flying from Guerin's mind in a united stream of consciousness. The words land in a scattered disarray. But in this chaos, there is order. These words and images somehow come together to form a logical and entertaining narrative. You'll find a story in all of his pieces.

Dependent upon found subject like some of the other artists, Brooklyn artist Jennifer Zackin designed *The Divine Fortune* after fate guided her to the small plastic cowboys comprising the piece while she resided in Trivandrum, Kerala, South India. *The Divine Fortune* takes the shape of a mandala, which is a traditional pattern that can recur in various forms of Hinduism and Buddhism. It most typically represents the universe but can also contain other meanings depending on both the colors



***In* Vaqueros, *Sherry Blanchard Stuart has painted shades used by Sackrider himself.***

– Courtesy Sherry Blanchard Stuart –





***To create* The Divine Fortune, *Jennifer Zackin spent well over a month placing each tiny figure in its spot for her elaborate Buddhist-inspired mandala.***

– Courtesy Jennifer Zackin –




***Wearable Art? Teri Greeves breaks step with traditional native beadwork by infusing popular culture onto a pair of Converse sneakers. Her own native superhero story, with "Kapow!" and "Grrr!," reminds us of Lichtenstein's comic book exclamations.***

– Courtesy New Mexico's Museum of Fine Arts –

used and the orientation of shapes within the elemental circle most mandalas are built upon. The typical mandala, however, is not fashioned out of plastic cowboys.

The search for the material objects was simply part of the art. As *The Divine Fortune* would have it, Zackin located the set of cowboys that precisely fit her color scheme and conveniently led her to a commentary on consumerism. Three of the Buddhas are popularly represented by these colors: green aids in the release of jealousy; red, in the release of attachments; and yellow, in freeing oneself from pride or greed. Through this piece of art, she shares the lessons Buddha could teach our country through the iconic cowboy who bespeaks the American dream and the persistence of popular culture.

Or, as Kiowa artist Teri Greeves proves, we can meld popular culture with traditional arts in a fun and practical manner that exposes the beauty of each. Greeves, an extremely skilled bead worker, is best known for work that combines traditional Indian bead working with Pop culture items. The inherent contradiction of infusing Pop into a traditional native art mode gives her work a powerful message to complement its ornate beauty.

She takes modern-day Converse sneakers and embellishes them with beadwork, but not in a way that recalls the beadwork one would have found on moccasins made by her ancestors. Greeves places the word "Kapow!" upon the shoes as if her Indians were superheroes in a 1960's-era TV show. In a way, this comic-style commentary recalls how Schenck's work comments on the West, but it also serves another purpose. The unexpected mix is really just an obvious and outwards expression of the art's overall intent: To mix Indian art with Western Pop culture and come to some sort of understanding between them. The shoes are a microscale representation of a much larger interaction between Native Americana and Pop culture that is currently taking place in the United States.



***Pat McAllister's* Water Bearers *features the careful interplay of light and dark, called chiaroscuro, which is just one instance of how her European sensibilities infuse her Western art.***

– Courtesy Pat McAllister –

## Traditional Artists

Pop culture has a tremendous ability to shape thought processes, but no number of Clint Eastwood films can compare with years of work on a ranch. The following artists all bring a sense of realism to their works because much of their art is based on their lives in the West and genuine knowledge of its culture.



***The anatomically-correct horse in* Cowhuntin' *demonstrates how Scott Myers' experience as a veterinarian pays dividends for the artist.***

– Courtesy ScottMyersStudio.com –

Born in California and raised alongside horses, Curt Mattson brings an explosive rawness to his sculptures. The attitude so clear in his work comes from firsthand experience working on ranches based in California to Alberta, Canada. Mattson even learned how to build saddles from his grandfather who encouraged him to pursue a career in sculpture.

His ranching experience translates into a profound realism in *Bawlin' Broncs and Clatterin' Horns*. The sculpture is partly inspired by photos Mattson saw of a cattle drive in Jackson Hole, Wyoming. Well versed in cattle behavior, Mattson recognized the effect that water would have on cattle as they pushed through the dry areas near Jackson Hole. His sculpture is an attempt to capture the bull's violent need to get to the water. Not so much a comment on bovine behavior, the piece is a still moment taken from a long cattle drive. Far from Pop culture, the sculpture is the translation of a visceral experience.

As intimate as Mattson is with horses and cattle, Scott Myers actually attended veterinary school. His background as a veterinarian is evident in his work, *Cowhuntin'* as the horses that occupy its center possess a unique anatomic reality. As a consequence, they seem lively and real in a way beyond even the work of the early



***In* Bawlin' Broncs and Clatterin' Horns, *Curt Mattson's experience in ranching is evident in the bull's strain to reach the water.***

– Courtesy Curt Mattson –

Western artists. Selectively researched and applied realism still has the potential to modernize a genre.

Larry Fanning brings animals to the center of his art as well. Although his wildlife art is part of a different genre, his practice in painting wolves, elk, moose and deer seems to pay dividends when he transitions to cowboys and historical scenes. His human subjects bring an animal ferocity to their postures and attitudes. Through a non-traditional method, Fanning brings the time-honored practice of portraying the independent cowboy as powerful and partially wild to life.

Pat McAllister asserts different sorts of tradition in her paintings. Partially informed by her heritage as a member of the Echota Cherokee Tribe of Alabama, McAllister often portrays Indians in her art with the help of friends and family as reference models. She also brings a European sensibility that she gained while studying there for 11 years. The Dutch Renaissance influences evident in her art are something of a departure from standard Indian art. For instance, her *Water Bearers* features elements of chiaroscuro, a strong differentiation between light and dark. The seamless transition between European art and Indian art influence lends an honest strength to McAllister's work.

With *Vaqueros*, Sherry Blanchard Stuart recalls Frederic Sackrider Remington's work directly. Stuart employs a color scheme similar to that used by Remington more than 100 years ago. Forward motion often comes from an understanding of the past. By reconstructing a historic subject, in this case cowboys, through a historic influence, Stuart actively preserves the medium. Like the contemporary artists, Stuart uses her work as a means of expressing commentary. For her, the message, as an accomplished artist herself (her work has been featured at the prestigious "Cowgirl Up!" show in Wickenburg, Arizona), is that Remington's work is still valid.

***In* The Poker Game, *Jack Sorenson recreates one of the stories of the West that he says will only live on in our art, given today's technologically-driven society.***

– Courtesy Jack Sorenson –






***The* War Shirt of the Morning Star *captures Larry Fanning's ability to bring primal, natural and animal elements to his human subjects.***

– Courtesy Larry Fanning –

Jack Sorenson creates art to preserve the past as well. Raised in Amarillo, Texas, Sorenson actually drove a stagecoach for a living. He says his kids believe he was raised in the Old West thanks to the photographs that capture him behind the reins. Through his art, he recreates a frontier era that will never come again. Sorenson has the unique personal history of living in both the fantastic West and the genuine West.

## What is Western Art?

To keep Western art fresh, the form and content of the message delivered in the medium must be masked by an artist's experiences. For Zackin, she chose to evaluate Pop Western influence on Indians by placing small figurines in an elaborate pattern. Michaels examined his nostalgia of the West by placing his childhood Western influences side-by-side. And Myers' work as a veterinarian brings a unique sensibility to animals not seen in most art in the genre.

Western art, for all these individuals, is really part of a search. They use the genre to locate themselves as well as the region. Art becomes a compass which points due West.



BY BOB BOZE BELL

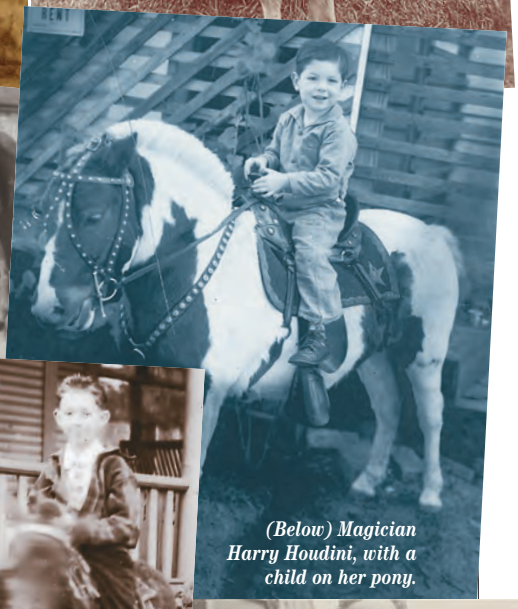
# We All Dug Ponies

*What happened to them?*













*(Below) Magician Harry Houdini, with a child on her pony.*

This past summer, I was in Bisbee, Arizona, working on a Top Secret Project (see p. 8). While taking a break, I wandered into a little store called Va-Voom and found a box of old photographs featuring kids on ponies (shown here). Seeing those pictures made me realize that when we Boomers were young, most of us wanted a pony more than anything in the world.

Is this still a desire among kids today? I don't know, but I do know that looking at these photos makes me smile, and it makes me sad. Life was simpler when getting a pony was going to solve all the world's problems.

Now everyone I ever knew who got a Shetland as a kid hated the little boogers, said they were mean. Come to think of it, I haven't seen a Shetland in years. Do they still make 'em?

Yes, they do. The American Shetland Pony Club, first formed in 1888, is still going strong. About 700 Shetlands are registered in the U.S., according to the USDA's population figures taken in 1990.

All this pony talk reminds me of one of my favorite jokes: "Shoot low boys, they're riding Shetlands." This joke is probably the inspiration for the Shetland commercial Henry recommends you watch on YouTube in this issue's *Westerns*. In case there are any questions: No, frontier cavalries did not charge into battle on Shetlands. The ponies originally made their way to the U.S. in the 19th-century to pull carts for coal miners, since Shetlands can pull twice their own weight.



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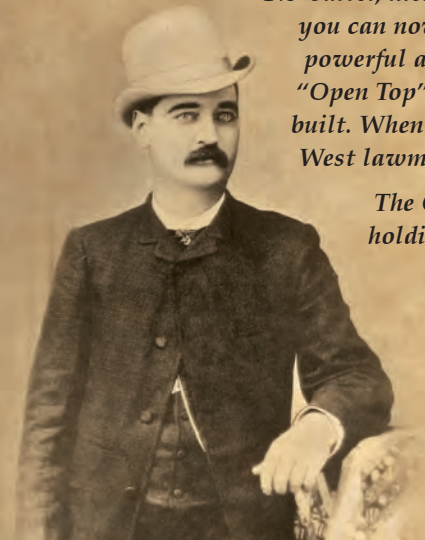
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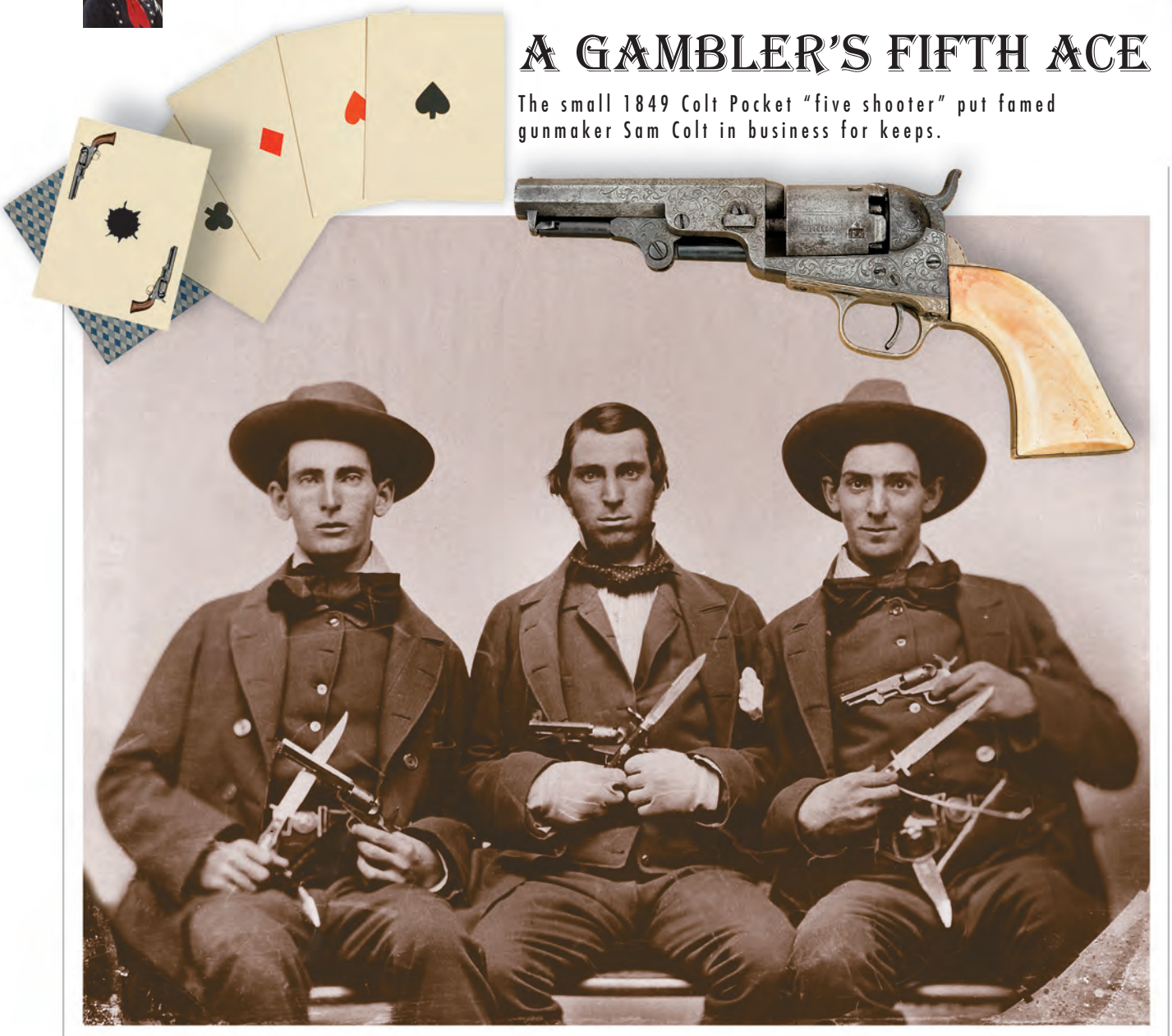
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BY PHIL SPANGENBERGER

# A GAMBLER'S FIFTH ACE

The small 1849 Colt Pocket "five shooter" put famed gunmaker Sam Colt in business for keeps.



*The dapper "gents" in this period photograph all brandish 1849 Pocket Colts. The fellow at the left appears to be packing a five-inch-barreled '49er, while his two compadres each sport four-inch models like the one at top. Despite their looks, it's a bet that no one will call them nerds.*

– Courtesy Herb Peck, Jr. Collection; Four-inch model courtesy Little John's Auction Service / Anaheim, California –

"You gonna pull those pistols or whistle 'Dixie?'"

Clint Eastwood's gunslinger famously brushed off a group of Union soldiers with those sneering words—just before he shot all four of them dead. The line was more than a bit reminiscent of the oft-misquoted line Eastwood said in the 1971 movie that catapulted him to fame: "You've got to ask yourself one question: 'Do I feel lucky?' Well, do ya, punk?," his Dirty Harry character asked the bad guy at the mercy of his Smith & Wesson Model 29 .44 Magnum.

When Eastwood's character ruthlessly killed those soldiers in 1976's *The Outlaw Josey Wales*, he chose as his weapons of death the 1847 Colt Walkers from his belt holsters. It's not surprising that Hollywood would have him draw Colt's first six-shooter, as much of the credit for taming the Wild West is usually assigned to six-shooters and big-bore rifles. But had he met those soldiers at a poker table, Josey might have reached into his vest pocket for the little five-shot pocket revolver that played its own part in the saga of the American frontier.

That hideout revolver, the 1849 Pocket Colt, was the most produced of all Colt percussion arms. It also became the best selling handgun in the world during the entire 19th century.

## Colt's First Pocket Revolver

During the 1840s, people had a myriad of single shot pistols to choose from for personal portable protection. These guns varied from huge and cumbersome large-bored horse pistols to miniscule, largely ineffective "coat pocket" handguns. As insurance against malfunctions, some of these pistols were actually designed with auxiliary weapons such as affixed knives or heavy club-like handles.

One of the few repeating pistols offered at the time, the multi-barrelled "pepperbox,"

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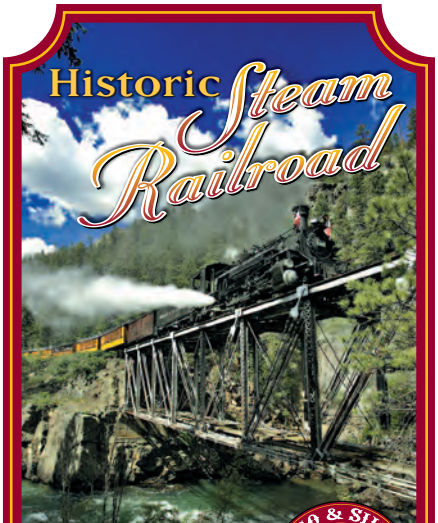
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## A GAMBLER'S FIFTH ACE



*Thousands of "powder and ball" Pepperbox pistols were carried in the pre-Civil War West, yet satirist Mark Twain was not a fan.*

– TRUE WEST ARCHIVES –



*Due to its small size, the 1849 Colt was popular as a hideout gun with people from all walks of life. It could easily be hidden in a man's jacket pocket or, as this 1860s ambrotype reveals, within the voluminous folds of a female dress. Of Woodville, Kentucky, Miss May Kay's tiny hands make the Pocket '49 appear to be large.*

– COURTESY HERB PECK, JR. COLLECTION –

was a popular, but somewhat unreliable gun. Named for condiment canisters, a host of these single-action and double-action pepperbox pistols were produced by manufacturers including Allen & Thurber, Blunt & Syms and the English firm Manton. While some considered the pepperbox pistol one of the best pistols of its time, others saw it as unreliable, inaccurate and sometimes downright dangerous for its possessor. In his classic work *Roughing It*, Mark Twain claimed that the safest place to be when such a contraption fired was in front of it. A justice of the peace in Mariposa, California, agreed with Twain and actually ruled in an 1852 assault case that an Allen's pepperbox could not be considered a dangerous weapon.

Lacking a truly reliable pocket-sized revolver, the public clamored for a quality, accurate weapon. Sam Colt, an astute businessman, knew he could fulfill the need. He carefully studied his big and heavy Dragoon revolver and determined

## COLT TOURS THE WEST

Samuel Colt traveled the world, visiting heads of states to lavish them with fancy presentation cases. The personal relationships he cultivated often were a boon to sales of his firearms. Now the handguns found in his armory office at the time of his death in 1862 and some of his documents and artwork are traveling the West for the first time in more than 100 years.

Among the nearly 200 pieces on display are:

- Prototypes of Colt's designs
- Samples of his finished products
- Weapons he collected to document possible infringements upon his patents
- Japanese weapons gifted to Colt by shogun Tokugawa Yoshinobu

Organized by the **Wadsworth Atheneum Museum of Art in Hartford, Connecticut**, the exhibit, "Samuel Colt: Arms, Art and Invention," has already stopped at the **Durham Western Heritage Museum in Omaha, Nebraska**, and will now appear at the **National Cowboy and Western Heritage Museum in Oklahoma City, Oklahoma**, through January 2008. After that, the Colt exhibit will be featured at the **Northwest Museum of Arts & Culture in Spokane, Washington**, through April 2008 and the **Panhandle-Plains Historical Museum in Canyon, Texas**, through August 2008.



Samuel Colt

Don't miss this great opportunity to learn more about the famed firearms innovator by exploring the relics he left behind.

that certain features deemed necessary in a large belt revolver could be removed from a smaller pocket-type pistol. In crafting his first pocket revolver, Col. Colt eliminated an estimated 85 of the roughly 480 separate operations required to produce his firm's belt pistol, the .44 caliber Dragoon, reports P.L. Shumaker in *Colt's Variations of the Old Model Pocket Pistol, 1848 to 1872*.

Colt's first pocket revolver began production around 1847, after the collapse of his Patent Arms Manufacturing Company in Paterson, New Jersey. Now called the "Baby Dragoon," this 1848 revolver was the predecessor to the 1849 Pocket Model. About 15,000 Baby Dragoons were the first pocket pistols produced by Colt's facility in Hartford, Connecticut.


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*The .31 caliber, five-inch barreled 1849 Pocket Colt shown here is dwarfed by the .44 bore, belt model 1860 Army Colt above it. Because of the delicate and exposed percussion caps required to load these revolvers, shooters often carried the Pocket in flap holsters, like this half-flap scabbard.*

– COURTESY LITTLE JOHN'S AUCTION SERVICE / ANAHEIM, CALIFORNIA –

Colt offered these .31 caliber pocket pistols as an inexpensive repeating firearm designed to compare more favorably to the single-shot handguns then available. To cut costs, Colt replaced the traditional six-shot cylinder with a five loader. The Baby Dragoon also included a recoil shield but no safety cutout to catch a percussion cap. If a cap failed to ignite its chamber's main charge, the pistol had to be dismantled to replace that faulty cap.

The model also lacked a rammer assembly underneath the barrel, which made loading a Baby Dragoon a cumbersome process. The shooter had to load ammunition by knocking out the barrel wedge and removing the barrel and cylinder. The shooter then charged the chambers of the cylinder with powder before utilizing the cylinder pin to force a lead projectile into each chamber. Next he fitted percussion caps over the nipples, replaced the cylinder and barrel assembly, and securely fastened the barrel wedge. Lastly, he rotated the cylinder so that the hammer rested over a single cylinder "safety" pin located between two of the chambers on the rear facing of the cylinder.

In spite of these drawbacks, Colt's new pocket revolver still outperformed other

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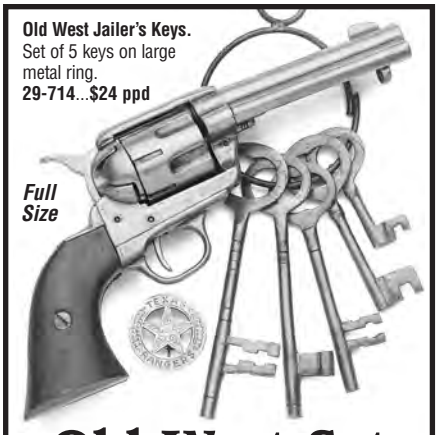
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*These Civil War Union infantrymen had their images recorded for the folks back home to admire. The man at left is holding his musket at the edge of the photo, while his companion in arms brandishes a personal '49 Colt, undoubtedly purchased out of his own funds . . . possibly in answer to anyone making fun of his hat and tie!*

– True West Archives –



available single-firing and multi-shot handguns in design, quality and function. The public's approval was overwhelming, and the new little "revolving pistol" was a success from the very start.

## Pocket Colt Shoots Out Competition

Public opinion spurred Colt to implement additional changes to the Pocket Colt (the first few had an estimated 150 run). Colonel Colt added a rammer assembly for easier loading and a cutout in the recoil shield so that capping could be accomplished without taking the pistol apart. Other improvements included affixing a roller bearing at the base of the hammer, placing tiny "safety" pins between each chamber, as opposed to just a single pin, and replacing rounded stops cutting into the cylinder with rectangular stops. Colt also lengthened the frame and barrel design, and modified the trigger and


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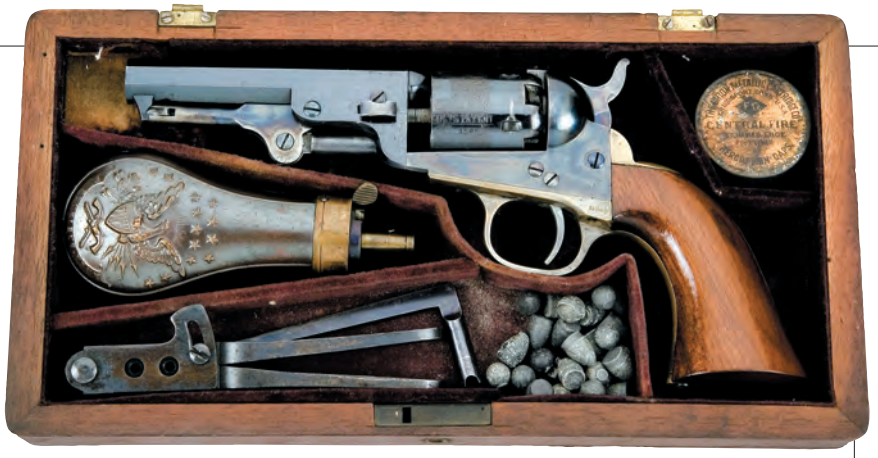
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*This exquisite cased set not only shows what a brand new, mid-19th century 1849 Pocket Colt looked like with its lustrous blue and color case hardened finish, it also reveals the paraphernalia required to keep one of these caplock five shooters firing. The case includes a powder flask, percussion cap tin, lead projectiles (round ball and conical bullets), bullet mould and combination screwdriver and nipple wrench.*

– Courtesy Little John's Auction Service / Anaheim, California –

guard. The most notable cosmetic change made to the gun was engraving a "stagecoach holdup" scene by rolling it onto the cylinder. (Some early models, however, featured the "Ranger and Indian" fight scene as found on the Dragoon and Baby Dragoon models.) These features constitute what has become known as the standard 1849 Colt Pocket Model pistol.

Produced in a wide variety of configurations and barrel lengths, the 1849 Pocket Model Colt became one of the most famous handguns of its time. It outsold all of the company's other models as well as those manufactured by competitors. City dwellers in the East mainly purchased the five shooters for travel "insurance" and home protection. But many of these Pocket Colts also went west for California's Gold Rush.

Initially promoted in California in March 1851, as the "New Pattern…with patent lever," Colt's improved '49er quickly became a favorite with miners, express agents and other argonauts who needed a small pocket revolver. On San Francisco's Barbary Coast, gamblers sometimes referred to such hideout guns as a "fifth ace." The demand in the Golden State proved so great that Colt's factory in Hartford was unable to keep up with the orders. The large belt model Colt, which sold for around $16-$18 each in the East, was selling for as much as $250-$500 apiece in the West. Even the less expensive .31 caliber model commanded prices around $100 on the West Coast. The gun proved to be a favorable alternative for folks who found the heavy Dragoon a bit inconvenient.

Many '49 Colts made their way overseas. Thanks mostly to Colt's British agency, the pistol reached ports in Canada, New Zealand, South Africa, Ireland, India and Australia. The demand "down under" was particularly strong due to the Australian Gold Rush of 1853-54. During the American Civil War, soldiers on both sides purchased the pistols with their own funds. They carried the 1849 Pocket models for close combat situations. For decades during the mid-19th century,








*This 1860s daguerreotype states this Johnny Reb enlisted soldier was the younger brother of the southern lieutenant in the photo on p. 60. For this photograph, he may have borrowed his brother's 1849 Colt. Such personal weaponry was more likely to be found among officers, but the guns were valued by any combatant who could get his hands on them.*

– True West Archives –

adventurers worldwide praised these little Colts in the highest terms.

The '49er was so well-regarded that many expressed their admiration for it by embellishing the Pocket Colt with custom stocks, special finishes, engravings and special gun sights. More non-standard Pocket '49ers exist than any other model in the world, writes Robert M. Jordan and Darrow M. Watt in *Colt's Pocket '49, Its Evolution, Including The Baby Dragoon & Wells Fargo*. Jordan's research shows at least 26,000 of the 1849 Pocket models were factory engraved and that more Pocket '49ers are found in presentation cases than any other gun in the world.

The 1849 Pocket Model Colt may have outshot the competition, but it actually didn't deliver much of a punch. Fortunately, it didn't need to. The sidearm was perfect as leverage against a touchy situation. A misdealt card, a mining claim dispute, a defense of a lady's honor or perhaps an expedited bank withdrawal might all be eased along through the use of a '49er. The simple brandishing of the firearm could even elicit the desired reaction.

If fired, the Pocket Colt's efficacy varied at the whim of several factors not necessarily tied to its load. A .31 caliber round ball, or pointed (conical) bullet, weighs in at around 45 grains of pure, soft lead. With a standard charge of about 15 grains of FFFg (3Fg) blackpowder, this













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By our current standards, the '49 Pocket Colt is hardly impressive, but in its time, it could do damage. At close range, the length of a card table for instance, the gun could be dangerous. The soft lead of its bullets had the capacity to frustrate the period medical establishment.

Colt made the 1849 Pocket Model in barrel lengths of three, four, five and six inches. The four-inch and five-inch tubes were the most popular, and the six-inch barreled version appears to be the scarcest model produced. Unloaded, a '49er weighs from 24 to 27 ounces, depending on barrel length. Sold with a blued barrel and cylinder, the frame and loading lever were color case hardened. Grip straps were generally silver plated over brass, although some were made with blued- or silver-plated iron. Factory standard stocks were of the one-piece varnished, straight-grained walnut variety—typical of commercially-produced period Colts. Custom stocks of select burl walnut, ivory and other materials were offered. On an 1849 model, you'll likely find one of a variety of barrel roll stampings noting the addresses and places of manufacturing.

Although one of the Pocket Model's improvements was the incorporation of a loading lever assembly, Colt produced a small number of '49 models without these additions. Modern gun aficionados nicknamed these three-inch rammerless '49ers the "Wells Fargo," yet no evidence supports the claim that the famed express firm ever officially adopted this weapon as a sidearm for its drivers, guards and various agents. Wells Fargo employees certainly did carry '49 Pocket Colts, both with and without rammers. Many of these were privately purchased, along with other sidearms.



***For many years, these Colts hung in a Barbary Coast saloon, along with this tooled San Francisco, "Main & Winchester"-made holster and belt rig. This rare set of three-inch '49 Pocket models, with serial numbers only 24 digits apart, have the factory-added loading levers.***

– Courtesy Herb Lyman Collection –



*Laid out among some mid-19th-century gambling gent's paraphernalia—a pair of mother of pearl horse head cuff links, dice and chips—this four-inch barreled 1849 Colt is right at home, since it may well have served as a "fifth ace" in more than one tight spot.*

– Courtesy Phil Spangenberger Collection –

In any event, the rammerless Colt '49 never sold well. Sometime around 1860, Colt attempted to sell the remaining inventory of his pocket pistols without rammers by fitting these three-inch barreled revolvers with loading assemblies. These were made by crudely modifying loading levers from the standard four-inch barreled pistols. In spite of this modification, the guns still met with public disapproval as the altered rammer lever made it difficult to apply the proper pressure to the rammer itself. Colt manufactured relatively few of these guns, probably around 100. As such, these

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*This Confederate first lieutenant undoubtedly relied on larger and more powerful weapons for much of his fighting, yet the .31 caliber, five-shot 1849 Colt would have served him well in close combat situations—giving him that extra edge when the big guns were empty.*

– True West Archives –

factory-modified Colts are extremely desirable pieces with today's collectors.

During its 23 years of production, Colt's Hartford facility manufactured about 320,000 Colt Pocket Models, while another 11,000 were produced at the plant in London, England. Production of this handgun finally halted in 1873, when Colt began producing self-contained metallic cartridge revolvers. Despite the transition from cap-and-ball to metallic cartridge arms, Colt's factory records reveal that percussion model '49ers were still being shipped as late as 1889. This was especially ironic because the 1849 Pocket Model was one of the caplock revolvers that the Colt factory converted during its first stages of producing metallic cartridge handguns as early as 1869. A Colt employee, E. Alexander Thuer, designed a conversion system that allowed specially designed cartridges to be front-loaded. This little revision legally skirted around the Smith & Wesson-held Rollin-White patent for a drilled-through chamber in the revolver's cylinder.

## A Collector's Dream

Inevitably, newer and stronger designs in pocket handguns and ammunition pushed the '49 Pocket Colt to the wayside in favor of more modern arms. Today, the '49 Pocket Model is considered quite collectible, commanding premium prices among discerning arms collectors. Greg Martin Auctions in San Francisco, California, set a record for the highest price paid at auction for a firearm when it sold a cased, gold-inlaid 1849 Pocket Colt engraved by Gustave Young for a $720,000 bid in 2003.

With the original garnering such a commanding price, it's not surprising that variations of the 1849 Pocket Colts are still manufactured by Italy's A. Uberti and Company, the world's largest replica house, and sold by Cimarron Fire Arms, Uberti (Benelli USA), Taylor's & Company, E.M.F. Company and Dixie Gun Works. The firms offer the standard four-inch barreled 1849 Model, the so-called "Wells Fargo" model (sans rammer assembly) and the rammerless Model 1848 "Baby Dragoon." The Pocket models can be purchased from either company in a variety of standard finishes that include dark blue, charcoal blue and the so-called "original" antique patina.

Shooting one of these replica 1849 Pocket Model Colts is a true joy. The attached rammer assembly on Cimarron Fire Arms' replica of the four-inch barreled version makes loading easy and firing the gun delightful. Unlike the big belt model cap-and-ball six-guns of the age, you won't hear a booming report or see as much white smoke with each shot. Discharging this little spitfire is rather reminiscent of a small vocal dog. The diminutive wheel gun barks sharply, spitting out a .31 caliber ball with the gusto of a feisty little critter. At close range, say within 25 feet, the accuracy is gratifying. At card table distances, the '49er is deadly, putting its lead pills right where they are aimed.

After handling and firing this pocket revolver, one can easily see why it commanded such respect among the people of the Victorian era. For its time, the 1849 Colt Pocket Model was a modern and practical pocket gun. And no bluecoat whistling "Dixie" in your face would have stood a chance against it.

**Phil Spangenberger** writes for *Guns & Ammo* magazine and is a character actor and Hollywood gun coach. His column, *Shooting From the Hip*, also appears in *True West*.

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# Campfire Shoot-out

## Matt Warner and William Wall vs The Staunton Bros. and Dave Milton



***Willard Erastus Christianson, alias Matt Warner, age 16.***

– All images True West Archives –

BY BOB BOZE BELL

*Maps & Graphics by Gus Walker*

Based on the research of Charles Kelly, Pearl Baker, Dick and Daun DeJournette

## MAY 7, 1896

Hired to scare off pesky, potential claim jumpers, gunman and known outlaw Matt Warner and gambler William Wall accompany mining man E.B. Coleman up into the mountains above Vernal, Utah.

The day before, Coleman approached Warner in a saloon in Vernal, offering him $100 (some sources state $500) to scare off some prospectors who were following him. He had gone to Dry Fork to look for copper showings, but he discovered some men—the Staunton Brothers and Dave Milton—following him. He even offered to buy them off, but they stayed right on his trail, camping where he camped.

Warner agreed to the job, bringing along his acquaintance, gambler Bill Wall. The trio left that night, but Coleman lost his trail, and the men were forced to camp.

Around daybreak, Warner and Wall brandish their weapons and charge the Staunton Brothers' camp near Dry Fork. They see Ike Staunton building a fire outside of the tent.

Ike notices the approaching riders and yells to his pards, "Get up, they're coming for us." He grabs his rifle and fires a warning shot at the riders.

Wall and Warner open fire on the tent, while Ike scrambles for cover behind some aspen trees.

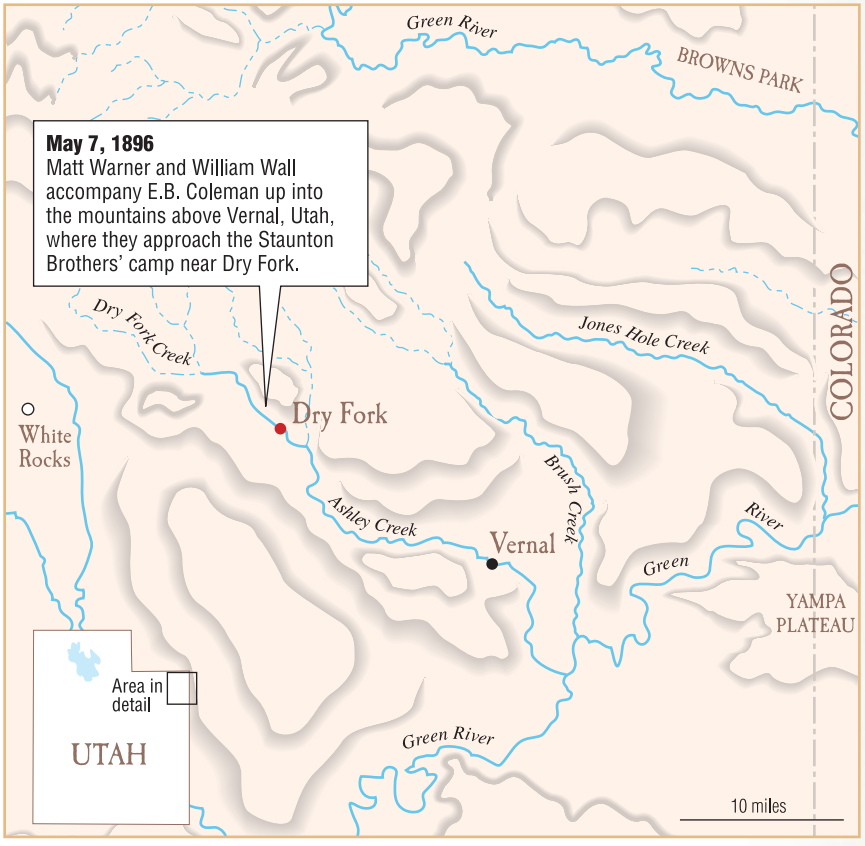
Shooting out the back of the tent, Milton kills Warner's horse. Dick Staunton runs out of the tent, shooting, only to be hit by a bullet. He falls backward into the tent.

Shielded by aspen trees, Ike exchanges gunshots with Warner and Wall, who are 30 yards away from him.

Ike, firing a single shot rifle, picks away at the center of Warner's aspen tree, some 15 inches thick. He blasts a spot about the size of a dollar coin, with the idea of boring a hole clean through with another shot.

Realizing the ploy, Warner finds himself in a tight spot. Wall finally gets in a shot at Ike. The bullet hits Ike just across the bridge of the nose, filling his eyes with blood and knocking him senseless.

The fight is over.



## Matt Warner's Version of the Fight

"Bill [Wall] and me rode across the sagebrush flat and up in front of the camp as innocent as babes. Bill was a ways behind me. I noticed the pile of logs and poles with the canvas spread over them at the edge of the timber, but didn't think anything about it. When I was about forty feet from the ambush three Winchesters exploded almost in my face and nearly split my ears. With a squeal like a dying man, my pony dropped in his tracks.

"I done the right thing instantly, I guess, as the result of fighting instinct and my experience in gun battles. While my horse is falling I grab my .30-30 Marlin repeating rifle from the scabbard on the saddle with my left hand, my Colt six-shooter from my belt with my right hand, throw my feet out of the stirrups, and land on my feet as he strikes ground. Seeing Milton's shoulder exposed above a log, I shoot him three times with my six-shooter. Three bullets enter his shoulder in a space no larger than your hand and range down into the body.

"'God almighty, I'm done for,' he sort of gasps, and we don't hear any more from that gent while the fight lasts.

"From then on I do all my shooting with the Marlin, shooting from the level of my hips. In close range rifle shooting you can't wait to sight your gun from the level of your shoulders. If you are an experienced gun fighter, you can tell by the feel of it how to swing your rifle from your hip level with dead accuracy.

"While I am shooting Milton, Bill Wall is rushing up on his horse firing his six-shooter as fast as he can pull the trigger. That covers me and prevents me for a minute from getting killed by disturbing the aim of the Staunton brothers who are now using their pump guns as fast as they can shoot. Their bullets is *[sic]* cutting my clothes to pieces. Bill Wall now is close by me setting his horse and is in great danger. I drop my Colt into the holster, sweep Bill off from his horse with one arm, and jump with him behind a quaking aspen tree close by. It is only about fifteen inches in diameter and mighty poor cover for two men.

"While I am jumping behind the quaking aspen, Ike Staunton is leaping behind a small pine tree east of the barricade to get on our flank. He is now about a hundred feet from us. Ike gets ready to jump behind a bigger tree and exposes a knee. I catch it with the tail of my eye and as quick as a wink swing and shoot him through the knee. He sticks to the small tree and keeps on fighting.

"Dick and Ike concentrate their rapid pump-gun fire on the little quaking aspen we are using for cover. Some of their bullets go clear through the wood and bulge the bark on our side of the tree. I hold my fire waiting for one of them to expose some part of his body. Dick Staunton is still behind the barricade. He raises a little with cocked Winchester to get a dead aim on me. For just an instant I see one shoulder and the back of his neck as he sights along the barrel to get a bead on me. I don't stop to sight, but swing my Marlin at my hips before he can pull the trigger and fire. He is squatting low behind a log, and you wouldn't know he is hit. He just continues to squat there too paralyzed to fall over. His Winchester rolls out of his hands and lays on the ground cocked.

"While I am shooting Dick Staunton, Ike pokes his nose from behind his tree to get a dead aim on me, and my eye catches the movement. Before he can take the bead on me and pull the trigger, I swing and shoot from the hips without sighting, smashing the bridge of his nose. He lurches forward and falls on his face. His rifle strikes the ground ahead of him and lays there cocked. For the second time in this fight I shoot a man in the split second between the impulse and the pressure of his trigger finger. I win because I have learned in my experience as a gun fighter to shoot accurately with a rifle without sighting."

"Many years later, when I knew Matt, he had retained his vivid imagination and flavorful personality; life tasted just a little spicier on his tongue than on that of most of us."

—*Pearl Baker, author of* The Wild Bunch at Robber's Roost



***Writing the above narrative some 40 years after the events happened, it's clear Matt Warner was emulating the pulp fiction then proliferating across the publishing landscape. In his version, Matt dispatches everyone, shooting from the hip, no less (above). He conveniently leaves out the fact about two of his adversaries being inside the tent, one of them asleep. This is an excellent example of how violent events of the 19th century morphed into one-man heroism in the 20th.***

Too bad much of this great narrative is untrue. Matt Warner wrote this in the 1930s when the gunfighter myth was a popular narrative in pulp literature.

# A Man Judged By His Past

Late in life, Utah badman Matt Warner summed up the odds of his profession: "A man who has an outlaw past is never safe, no matter how straight he goes afterwards. That's the price he pays."

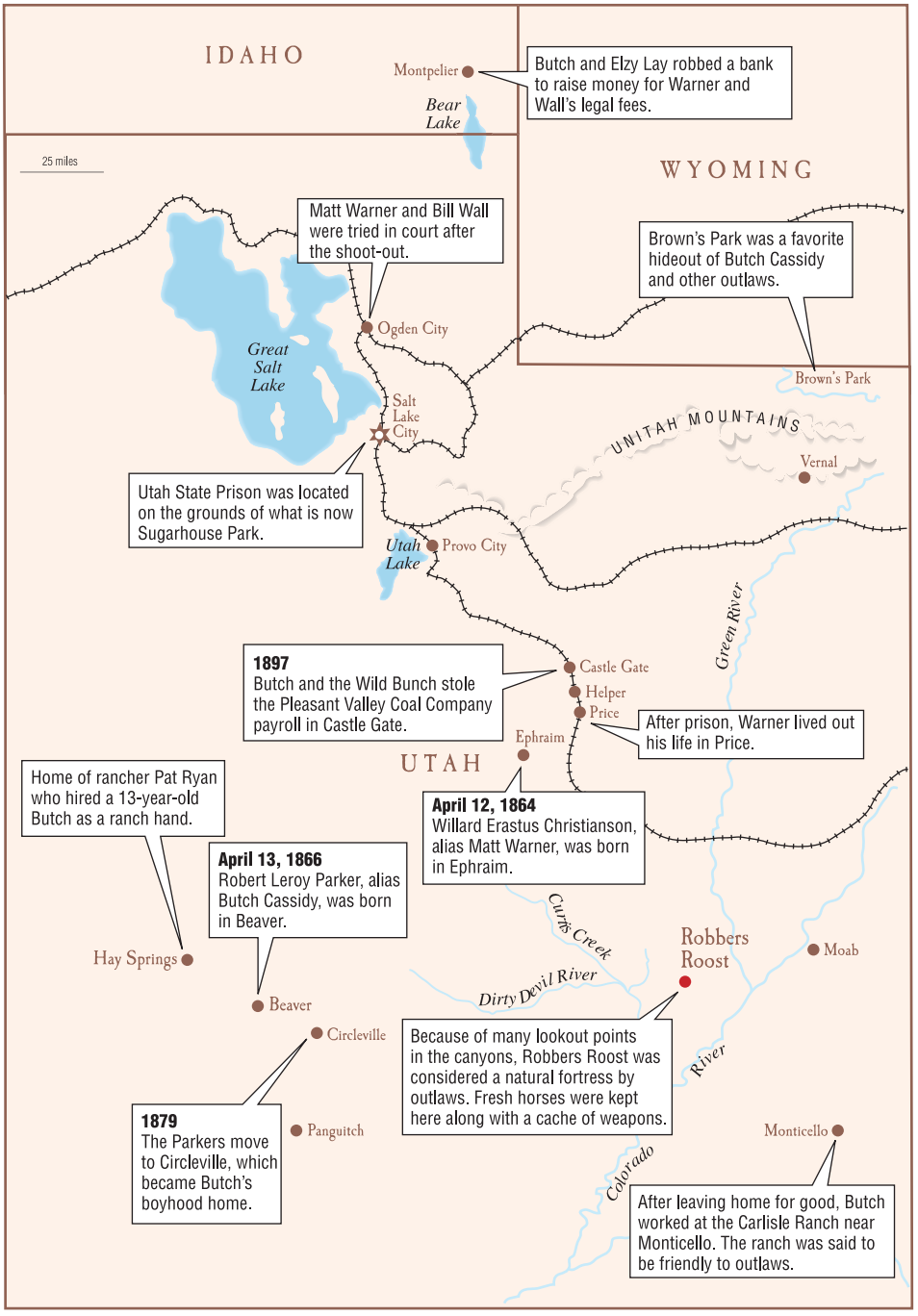
Fleeing home at age 15, after he hit a rival for a girl over the head with a picket fence post, Warner and his bad temper roamed the badlands of Utah and parts of Colorado, where he lived on the edge of the law.

He met Butch Cassidy (then going by his real name Robert Parker) near Telluride, Colorado. The two later teamed up with other cowboys to rob the Telluride bank. By the time mining man E.B. Coleman found Warner in a saloon in Vernal, Utah, Warner had earned quite a name for himself as a hard character.

When Warner and his pard William Wall arrived at the Staunton Brothers' camp, it seemed almost as if the men had known they were coming; Ike Staunton had immediately shot at their approach.

One version of the story claims the Staunton Brothers were warned by Milton, who trailed Coleman to Vernal and discovered the hiring of Warner. Matt Warner's own account of the gunfight (see previous page) supports the idea of an ambush waiting for them near Dry Fork. The problem with this angle is that two of the men, Dick Staunton and Dave Milton, were inside their tent when the fighting broke out, one of them likely sleeping. Did the trio wait up all night for the Coleman trio, get tired and take a snooze toward dawn?

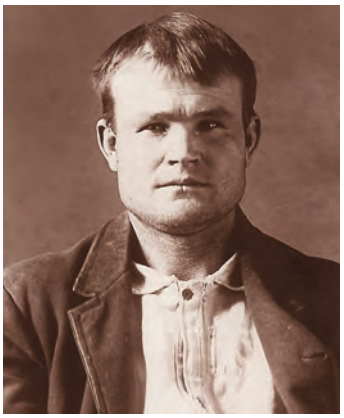
Even though it appears Ike Staunton fired first (usually solid grounds for self-defense), Matt Warner was correct that his violent past probably weighed heavily in the subsequent verdict.







**Main Street of Vernal, Utah, c. 1900,** ***several years after Matt Warner and Bill Wall were threatened with vigilante justice. To protect the prisoners, they were removed from jail and taken overland to Carter, where they boarded the westbound train. They were taken to Ogden, where they were tried for the killings.***





***Butch Cassidy (at left) and Elzy Lay (at right) went to bat for their pard, Matt Warner.***

## Butch & Elzy Chip In for the Defense

Butch Cassidy, Elzy Lay and Bob Meeks "withdrew" $7,165 from the bank in Montpelier, Idaho, to help pay legal fees for the Matt Warner-William Wall murder trial.

Butch wrote to Warner's wife, "Lay and I have got a good man to defend Matt and Wall, and put up plenty of money, too, for Matt and Wall to defend themselves."

How much of that money actually went to the attorney, Douglas A. Preston, is unknown. The lawyer hotly denied Butch's statement, claiming his $3,000 retainer was paid before the bank robbery.

"There wasn't any justice, except the kind you could buy for money."

*—Matt Warner*




***Matt Warner***




***Bill Wall***

***While they were charged with first-degree murder, Matt Warner and Bill Wall were convicted only of manslaughter.***

## Aftermath: Odds & Ends

Matt Warner and Bill Wall were convicted of manslaughter (E.B. Coleman was found not guilty). Wall and Warner entered Utah State Prison on September 21, 1896. They served 40 months of a five-year sentence at the Utah State Prison, before being released early for good behavior.

Warner moved to Price, Utah, where he lived out his life as a police officer, deputy sheriff and justice of the peace.

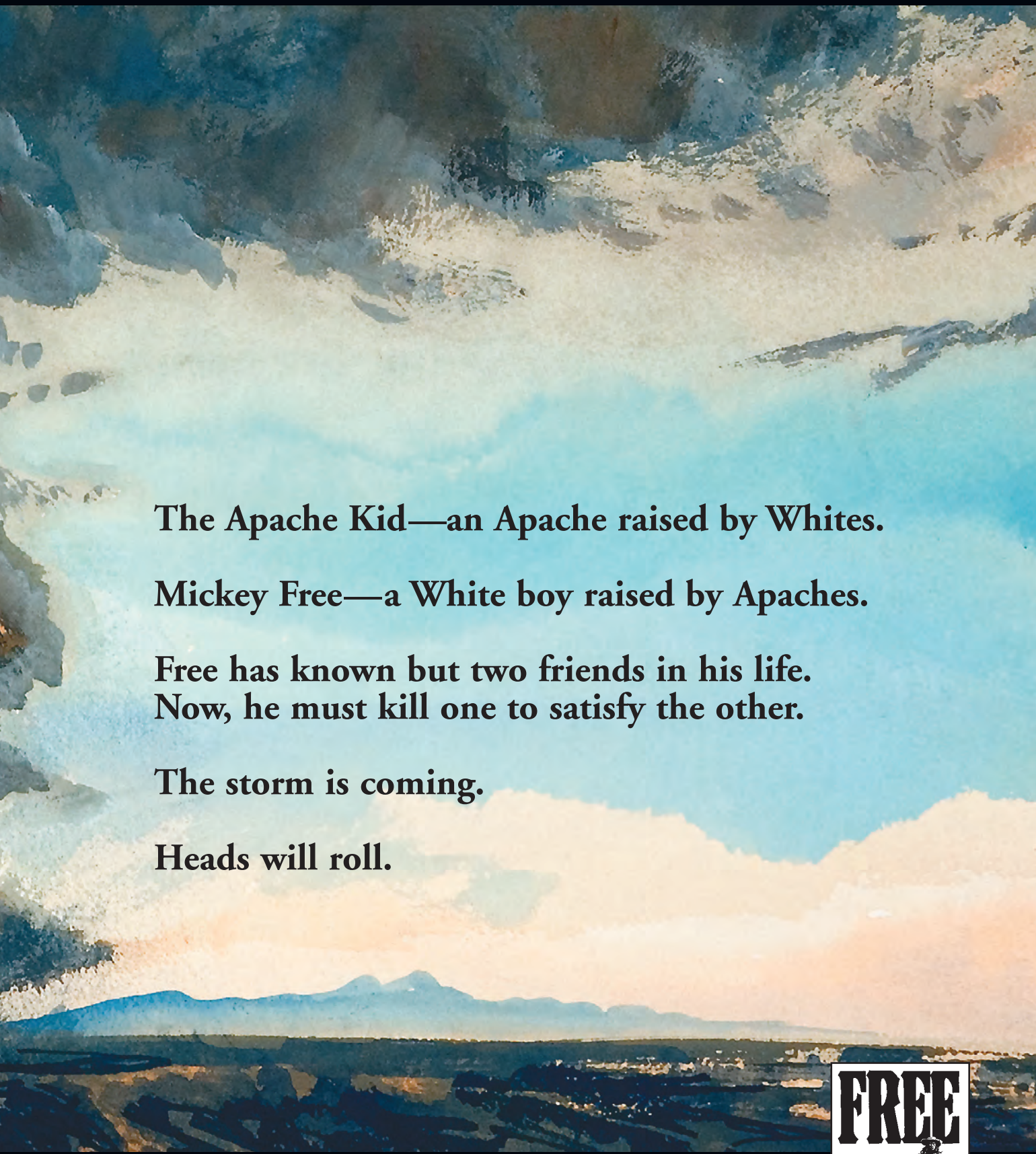
In Warner's defense, he helped treat the wounded after the shoot-out. He also sent someone to report the shooting to the sheriff in Vernal and request help for the victims—certainly not the actions of a cold-blooded murderer.

**Recommended:** *Last of the Bandit Rivers...Revisited* by Matt Warner (updated by Joyce Warner and Dr. Steve Lacy), published by Big Moon Traders; *The Wild Bunch at Robbers Roost* by Pearl Baker, published by University of Nebraska Press; and *100 Years of Brown's Park and Diamond Mountain* by Dick and Daun DeJournette, self-published.



***From January 21, 1900, until his death on December 21, 1938, Matt Warner stayed within the bounds of the law.***




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# Buffalo Bill's Wild Bunch

*The untamed mustangs of McCullough Peaks.*



***The "Wild Bunch" herd in Wyoming may have ties to Buffalo Bill Cody's Wild West show.***

– All photos courtesy Darley Newman –

**With binoculars in hand, Kenny Martin of Wild Mustang Tours and I look across the badlands of McCullough Peaks in search of the "Wild Bunch," one of several bands of horses that Kenny has observed for the last six years.**

War Bonnet is the dominant stallion of the Wild Bunch, which is composed of 10 mares. This is an unusually large number of mares for one stallion. As I stare at the melting pot of horses scattered across the vast land of yellowish grass, red hills in the distance, I realize that the wild mustangs in Wyoming are even more majestic and interesting than I had imagined.

Most people know that wild horses live in the American West, but many don't know that other pockets of feral bands run wild across the United States—from Cumberland Island's wild horses off the coast of Georgia, the untamed horses of the Outer Banks of North Carolina and the Waipi'o Valley herd on the Big Island of Hawaii. Like the mustangs roaming McCullough Peaks, each group has its own story. But where did they come from, and how do they survive?

McCullough Peaks is about 22 miles outside of Cody, Wyoming, and encompasses approximately 110,000 acres. The Bureau of Land Management (BLM) is in charge of these lands and the horses that live on them. While out with Kenny, we meet two BLM employees who are monitoring the horses to make sure that the birth control mechanisms they use to control the horse population isn't changing herd dynamics. The herd at McCullough Peaks is strong and healthy, something that they don't want to change. In fact, compared to many horses that I have observed in the wild, the McCullough Peaks herd looks incredibly fit. As a large black, healthy looking mustang with a white star on his face begins to strut toward our group, I wonder if Kenny or some other kind soul might be secretly feeding them.

DNA evidence shows that these horses are directly descended from Spanish stock, Kenny tells me *(see "America's First True Horses," September 2007)*. They may also be descendants of the horses used in Buffalo Bill's Wild West show.

"When Bill Cody's Wild West show was not active, he would just turn his stock out from Cody here," Kenny says. "He would round them up. He'd probably lose a horse or two, gain a horse or two. His studs that were out here would interbreed with the mares that were out here and he'd have some of his mares bred by them, so they consider these also the descendants of Buffalo Bill Cody."

I can only imagine War Bonnet, who looks like he has some Paint horse in him, being ridden by a character in Buffalo Bill's show, perhaps an Indian depicting a



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buffalo hunt or Custer's "Last Stand." The show, which began in 1883, ran for three decades. It was a true extravaganza, employing a cast of hundreds, touring Europe like modern day rock stars and even booking Queen Victoria's Golden Jubilee in London. The horses, much like the cast, traveled the world and fueled romantic and adventurous perceptions of the American West.

The Wild Bunch, including a couple of foals, continues to graze, warming to our presence, though always alert. Colorful Bill Cody's namesake town, which he helped found in 1895, is just down the road from where we're standing amongst the mustangs. This area is rich with history, and the herd at McCullough Peaks is a living link to the past.

Kenny tells me that the horse tour is the highlight of many people's vacation in Wyoming and that many of his guests get quite emotional when they see the mustangs. I don't doubt this, as I myself get that way around horses—whether I'm on a dream beach ride on the coast of Ireland, conquering the challenge of playing cowboy on a ranch or here, standing amongst a beautiful symbol of the American West and America itself.

We snap a few more photos, hoping to capture some of the mustangs' spirit. Even our fancy equipment doesn't do it justice, but my photos will help me remember and certainly inspire me to travel back to McCullough Peaks again.



***Darley takes a tour with Kenny Martin, who has been observing the Spanish herd in McCullough Peaks for six years.***

**Darley Newman** is the host of the Public Television series *Equitrekking*®, which takes viewers on horseback riding vacations around the world. Visit *equitrekking.com* and check your local listings for air times.


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# RENEGADE ROADS





***John Colter is the first white man known to see the Teton Mountain range, shown here, when he ventured to the area during the winter of 1807. He likely looked like Remington's depiction of a Mountain Man dressed for a Rocky Mountain winter (right), but he wouldn't have been cradling a Hawken rifle. The Hawken wasn't produced until the 1820s. He was likely armed with the Kentucky rifle, which featured a long barrel that made it more difficult to carry on horseback than the slightly shorter Plains rifles.***

– By Fred Pflughoft / Wyoming Tourism; Remington Illustration, *Century Magazine* October 1888 –



BY CANDY MOULTON

# John Colter's Favorite Mistake

*Battling beavers and Blackfeet from Bismarck, North Dakota, to Three Forks, Montana.*

Screeching and yelling "like so many devils," the Blackfeet grabbed at the driftwood raft hovering above the swimming naked man.

Although humiliated by the Indians' sport of having him strip and run for his life as a warrior chased after him, John Colter was a clever man who could outwit his opponents—even despite the prickly pear thorns in his feet and the throbbing hot sun beating down on his naked body.

After all, Colter had tricked the warrior by stopping short and turning around, feigning to give him a bear hug. The warrior tripped and broke his spear, which Colter swiftly picked up to fatally jab his pursuer. The Mountain Man was no greenhorn. He had traveled for nearly three years with Lewis and Clark, who enlisted him among nine other men from Kentucky to become part of their Corps of Discovery to explore the Louisiana Purchase. For the past two years, he'd been trapping beaver for Manuel Lisa's Missouri Fur Company.

That summer of 1808, he wasn't about to let the Blackfeet get the best of him. When night came and all was silent, he swam farther down the river. Once on land, he began his 300-mile, seven-day journey on foot to Manuel Lisa's fort on the Bighorn branch of the Roche Jaune River.

The story of Colter's dangerous escape from the Blackfeet, so wonderfully recorded in John Bradbury's 1819 *Travels in the Interior of America*, played a large role in catapulting this fur trapper to fame. Yet if not for his venture to Yellowstone Country in the winter of 1807, when Colter first clashed with the Blackfeet, they might not have been after his scalp in the first place.

## Colter's Haunts

We will begin our discovery of Colter's haunts with Bismarck, North Dakota. In Keelboat Park, see a replica of the style of boat Lewis and Clark used on the Missouri River and view Plains Indian artifacts at the North Dakota Heritage Center.

From Bismarck, travel north on U.S. 83 to Washburn to visit the Lewis and Clark Interpretive Center with exhibits related to the expedition, information about the fur trade and steamboat era, and artwork by Karl Bodmer, who captured early Plains Indian images on his canvas. Just two miles from the interpretive center is a reconstruction of Fort Mandan, where the Corps of Discovery returned in 1806 and where 32-year-old Colter met two westbound trappers from Illinois, Forest Hancock and Joseph Dickson. His captains relieved him of his duty so he could join these trappers and return to the region he had just barely explored on the previous two-year journey—the Yellowstone River Country.



***Don't call the geysers at Yellowstone National Park "Colter's Hell." That term actually refers to the geyser area he discovered along "Stinking Water"—present-day Shoshone River near Cody, Wyoming.***

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SIDEROAD

### GOOD SLEEPS IN COLTER COUNTRY

Sacajawea Hotel **(Three Forks, Montana)**; Seven Seas Hotel & Waterpark **(Mandan, North Dakota)**; Mayor's Inn **(Cody, Wyoming)**; Moulton Ranch Cabins at Grand Teton National Park **(Jackson, Wyoming)**; Brooks Lake Lodge at Brooks Lake **(Dubois, Wyoming)**.

Upon leaving the Washburn area, you can follow a series of local roads that skirt the Missouri River, or continue on U.S. 83 north to Minot before taking U.S. 2 west to Williston. From Williston, continue west and follow local road 1804 to Fort Buford State Historic Site and Fort Union Trading Post National Historic Site. The latter location had been identified by Lewis and Clark as a prime place for a fur trade post. From 1828 until 1867, Fort Union was the most important trading site along the Upper Missouri River. Today it is restored.

Leaving Fort Union, take road 58 across the Missouri River and tie in with Montana Route 200 before following Montana Highway 16 to Glendive, where you connect with Interstate 94 that you can drive west toward Billings. This route traces basically along the trail Colter followed with Manuel Lisa and his former Lewis and Clark comrades—George Drouillard, Peter Wiser and John Potts. Colter, having taken leave of Dickson and



*Castle Rock is one of the landmarks John Colter saw when he ventured up the South Fork of the Stinking Water (Shoshone) River west of present-day Cody, Wyoming.*

– ALL PHOTOS BY CANDY MOULTON UNLESS OTHERWISE NOTED –

Hancock in the spring of 1807, was on his way East when he came across the party. He agreed to guide them toward the Yellowstone River, reaching that point by October 1807.

Colter and companions left the Yellowstone at the confluence with the Bighorn River. To stick to their route, take Montana Road 47 south from Bighorn, Montana, to Hardin. It is impossible by car to remain on their trail all the way across the Crow Indian Reservation, although you can travel south on road 313 to Fort Smith, site of old Fort C.F. Smith (a Bozeman Trail-era compound). If you do, you will need to backtrack to St. Xavier and travel west to Pryor before taking a rougher, dirt road south to Warren, where you'll reach U.S. 310 that will provide access to Lovell, Wyoming. This will take you through open, often uninhabited, country and is suitable if you drive a high clearance vehicle, like my Subaru, or an even bigger SUV or pickup. A better car route is to remain on I-94 to Billings and then to follow I-90 west to Laurel where you can drive south onto U.S. 212/310.

## Colter's Hell

Colter split from his companions in late fall of 1807 and took a circuitous course over the next several months that put him in places likely never before viewed by white men. Probably in company with Crow Indian guides, he trekked through country difficult to traverse even during summer. With him, he had about 30 pounds of equipment including knives, needles, awls, beads, vermillion and tobacco, all items that could be traded with Indians to assure safe passage.

He journeyed up the South Fork of the Stinking Water River (today's Shoshone River west of Cody). He likely ventured over the Owl Creek Mountains to reach the headwaters of the Wind River, passed by Brooks Lake (north of Dubois) and then entered Jackson Hole (a place later named for trapper David Jackson). He probably went as far west as Idaho's Teton Basin and almost certainly ranged into today's Yellowstone National Park.

Colter's description of bubbling mud pots, spouting geysers and other natural features became dubbed "Colter's Hell." The original location so named was just west of Cody, Wyoming, although in time even more extensive thermal features to the west also occasionally took the name

SIDE ROAD

### CODY'S CASTLE ROCK

When in the Cody area, follow state route 291, the South Fork Highway west up the South Fork of the Shoshone River. About 18 miles from Cody, you will see Castle Rock, a natural formation Colter viewed when he first came to the area. If you continue another 15 or more miles upriver, the road ends at a Shoshone National Forest campground/picnic area. Along the route, you will have the opportunity to see a plethora of wildlife including deer that like agricultural fields, Rocky Mountain bighorn sheep that frequent the upper reaches of the South Fork and possibly grizzly bears, which are known to roam throughout the area.

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SIDEROAD

## MUSEUM OF THE MOUNTAIN MAN

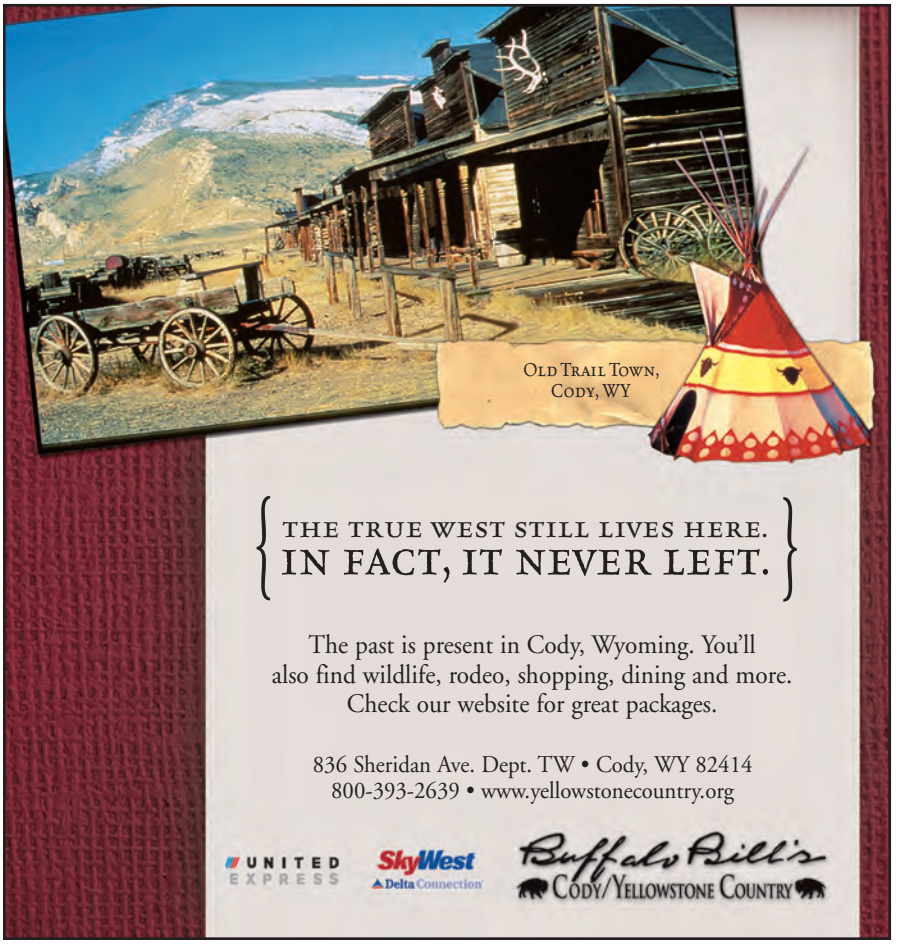
Not nearly so large as the Buffalo Bill Historical Center, the Museum of the Mountain Man in Pinedale, Wyoming, is nevertheless a repository with a stunning collection of artifacts from the Mountain Man era and well worth a side trip when you are in Jackson Hole. (Take U.S. Hwy. 191 south from Jackson.)

**museumofthemountainman.com**
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Colter's Hell. That area eventually became Yellowstone National Park, and almost certainly Colter was in the area on his solitary excursion during the winter of 1807-08, passing what would become Heart Lake and Yellowstone Lake before fording the Yellowstone River.

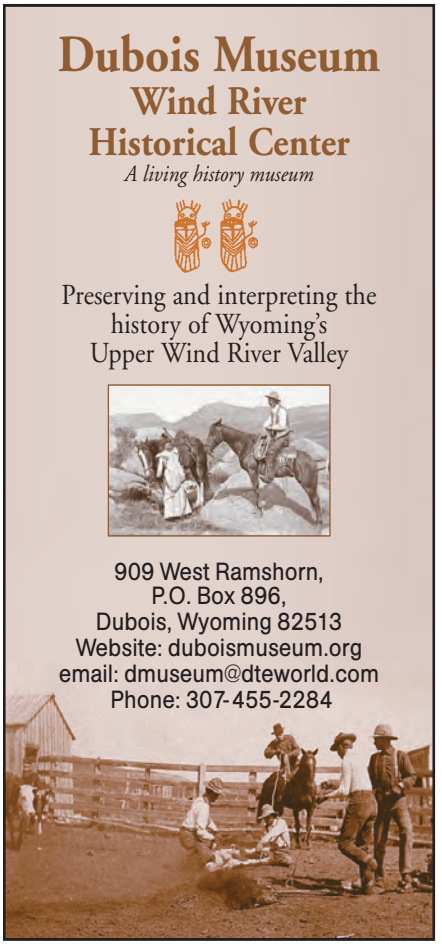
To see some of the sights Colter once did, travel west from Lovell on U.S. Alt. 14 to Cody, home of the magnificent Buffalo Bill Historical Center. The Draper Museum of Natural History includes dioramas and exhibits showing the kinds of animals and terrain Colter would have seen on his ventures. Here, too, you can visit Old Trail Town, a collection of historic structures from throughout the Bighorn Basin, and a place where the body of Mountain Man Jeremiah "Liver Eating" Johnson has been reburied. From Cody, travel south on Wyoming route 120 to Thermopolis to soak in its hot mineral pools. Continue south on U.S. 20 to Shoshoni, turn west on U.S. 26 to Riverton and follow that highway northwest to Dubois. Here you will find the Center for North American Wild Sheep, which conducts winter tours to Rocky Mountain bighorn sheep range on Whiskey Mountain, and the Wind River Historical Center, with collections of buildings and artifacts from the early settlement days in the region.

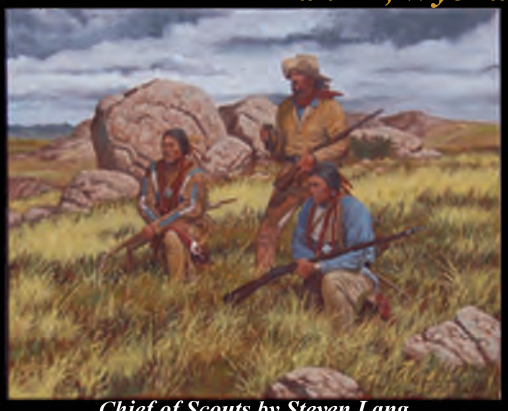
Continue northwest from Dubois on U.S. 26/287 to cross Togwatee Pass and







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SIDEROAD

## LEWIS AND CLARK CAVERNS

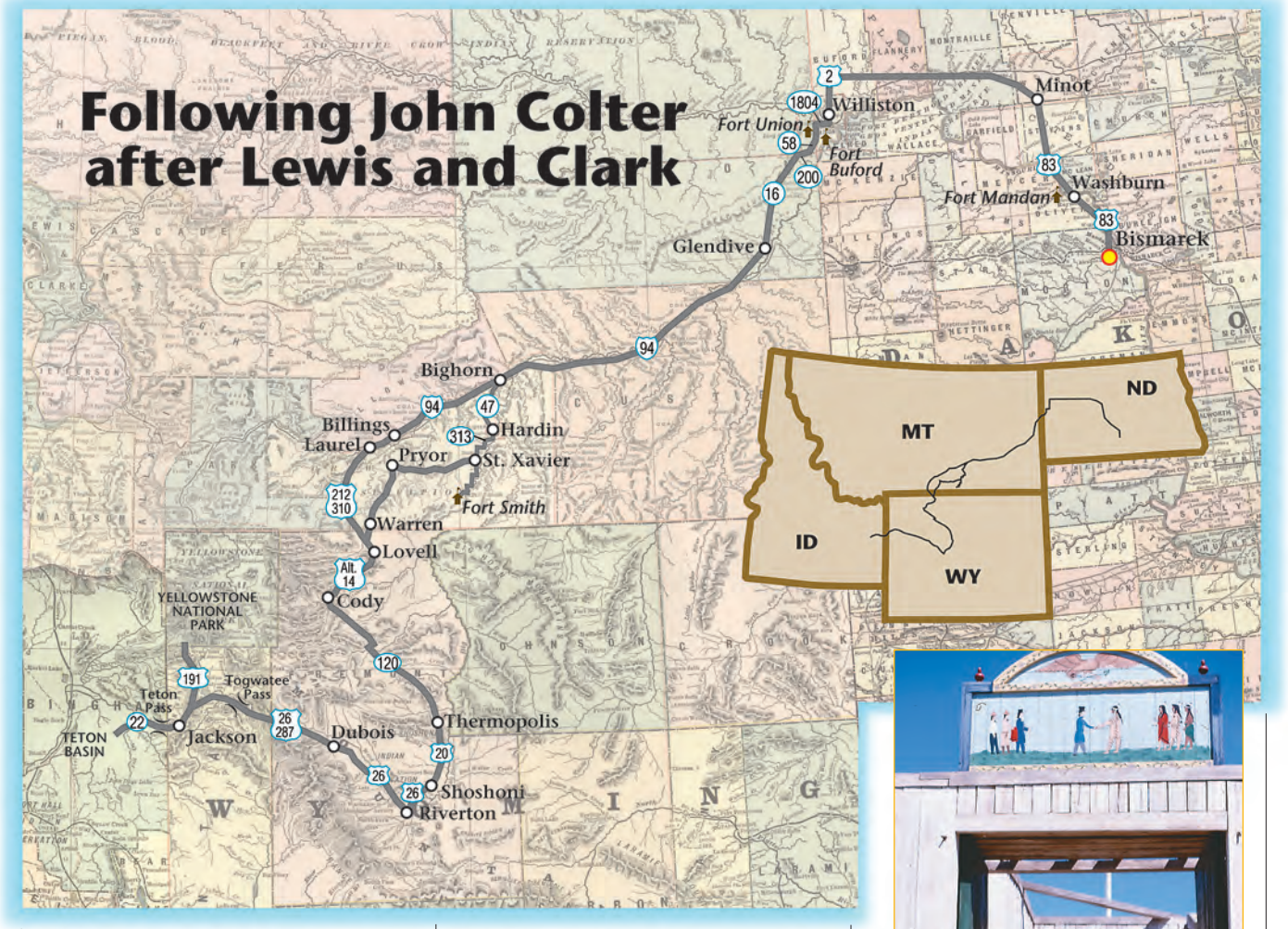
You can explore one of the largest limestone caves in the region, found in Whitehall, Montana, and named for explorers Lewis and Clark. Bear in mind, though, the captains and their men never actually saw the site.

**406-287-3541**

enter Jackson Hole, where Colter almost certainly spent part of the winter of 1807-1808. (You may find road construction on Togwatee, but the delays are not overly long and you have the chance to see moose, elk, possibly black or grizzly bear as you make the trip.) Colter is believed to be the first white explorer to step foot in Jackson Hole.

Colter eventually continued over the western pass to Teton Basin. You can follow his general route by traveling west to Jackson and then taking Wyoming route 22 over Teton Pass and dropping into Idaho's Teton Basin. In Jackson, visit the Museum of Wildlife Art and the Jackson Hole Museum. In the summer, attend the Jackson Hole Music Festival at the foot of Jackson Hole Ski Resort in Teton Village. You can take part in Old West Days activities, including a Mountain Man trading camp, over Memorial Weekend, or attend the Jackson Hole Art Festival in September.

Once you've visited Teton Basin and Jackson, I recommend backtracking through Grand Teton National Park. Visit the restored ferry across the Snake River at Menor's Ferry, just east of the Moose Visitor's Center and Park Entrance; hike around Jenny Lake, named for trapper Beaver Dick Leigh's Indian wife Jenny; and watch for moose, osprey, eagles, elk, bear and other critters as you drive Teton Park Road. Be certain to stop at Colter Bay Visitor's Center on the northern edge of Grand Teton National Park, which has a remarkable Plains Indian collection,






*Entrance to the Fort Union Trading Post near Williston, North Dakota, which Lewis and Clark identified as a prime site for fur trapping.*

SIDE ROAD

### THREE FORKS OF THE MISSOURI

The Madison, Gallatin and Jefferson Rivers join to become the Missouri at Three Forks State Park, near Three Forks, Montana. This is the site where Sacajawea was captured as a young girl. It is the region where Colter and other Corps of Discovery members had hostile—sometimes deadly—encounters with Indians. Today you can enjoy the region on hiking trails, at picnic areas and campgrounds, or by boating and canoeing on the river. During summer, a speaker's series addresses topics of cultural and historical relevance to the area.

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including an extensive display of moccasins. From here, continue north into Yellowstone National Park, where you, too, can see the fiery spectacle of bubbling mud pots, steam vents, fumaroles and geysers. Best of all, you can make this trip in winter, as Colter did, or see the same territory during the summer. For a winter venture, take a guided snowmobile or snowcoach trip; in summer, you can explore the region on your own.

Colter eventually traveled back to the Three Forks area of the Missouri River in Montana. He had been leading a party of Crow and Salish Indians to trade at Manuel Lisa's Fort Raymond when Blackfeet warriors attacked them. Colter joined in the fight against the Blackfeet. It is this "voluntary" involvement in the battle that historians credit as the reason why the Blackfeet felt such ill will toward him.

He was wounded in the leg during that battle. No sooner had he recovered from that wound, when he found himself trapping beaver in Blackfeet Country again. That summer venture nearly cost him his life. His "naked run" was not his last run-in with the Blackfeet, but they never did get their man. Within a few years, Colter had traveled east to become a farmer in Missouri, where he died of jaundice in 1813.

**Candy Moulton** is the author of *Roadside History of Wyoming* and *Legacy of the Tetons*.



BY JOHNNY D. BOGGS

# The Good, the Bad at the O.K. Corral

*From the worst historian to the best gunfight.*

## The last shot fired at the Gunfight at the O.K. Corral was the deadliest.

Martha Knight pulled the trigger. We boys stood in the playground, pumped from the TV showing of Burt Lancaster and Kirk Douglas gunning down them vermin in *Gunfight at the O.K. Corral*. And here came Martha telling us it didn't happen that way at all. The Knights, of course, had traveled across the U.S. the summer before, hitting all the hot spots in the family camper, including Tombstone, Arizona.

She killed our recess. Destroyed our dreams. Shattered reality. I wasn't so disappointed until 16 years later when I went to Tombstone myself and paid to walk through the O.K. Corral and its mannequins, thinking, "Where's Henry Fonda when you need him?"




Yet since Martha's history lesson, I've been obsessed with the truth and the O.K. Corral, and I'm not alone. For a 27-second shooting in a vacant lot that happened 126 years ago this October, that gunfight and Wyatt Earp are ubiquitous, from history books to *Star Trek* (remember episode 56, "Spectre of the Gun?") to Thom Ross paintings. This year, Hugh O'Brian (TV's Wyatt) hosted the SASS event "End of Trail" and film historian Michael F. Blake released a rip-snorting new book examining the film versions of the gunfight (*Hollywood and the O.K. Corral*). So we might as well stay on the bandwagon with a best and worst list of the West's most famous showdown.




**Best Wyatt:** Film lovers point to Fonda (above), historians might pick James Garner, but my money's on Will Henry's depiction in his 1954 novel *Who Rides With Wyatt*. "Vengeance is mine sayeth the Lord—*and Wyatt Earp!*" (Of course, I'm also fond of Will Geer's portrayal in *Winchester '73*.)

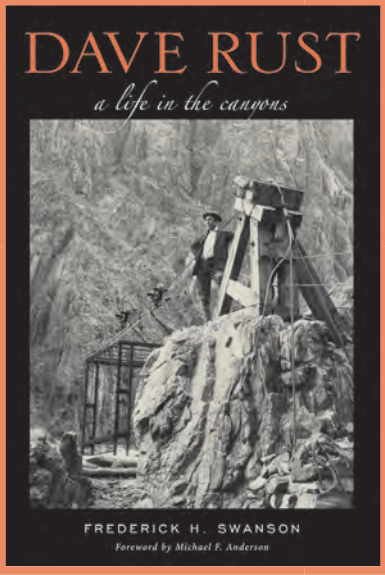
**Worst Doc:** Picking the best (Vic or Val? Kirk or Quaid?) can be tougher than

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having Holliday as your dentist, but the lamest is easily Douglas Fowley in O'Brian's TV series. Fowley looked and acted more like a used-car salesman than an alcoholic killer suffering from tuberculosis.



Worst Movie

**Best Virgil Earp:** Sam Elliott from *Tombstone*. Everybody loves Sam Elliott. My older sister loves Sam Elliott. So does her husband.

**Worst TV Scene Never Shown:** Beam us back to *Star Trek*. The story goes that one scene from the aforementioned 1968 episode had Bones (DeForest Kelley, above right) offering medical advice to Doc Holliday (Sam Gilman) to treat Doc's TB. They never filmed it, but wouldn't that scene have been a hoot!

**Best Novel:** You can't err with Will Henry, but I'd bet on Oakley Hall's *Warlock* (1958). Wyatt is Clay Blaisdell, Tombstone is Warlock and Doc (or maybe Joe McCarthy) is Tom Morgan. Besides, the film adaptation of the novel included DeForest Kelley, also on hand for *Gunfight at the O.K. Corral* and *Star Trek*.

**Worst Movie:** Revisionist filmmaking at its worst, 1971's *Doc* is dreadful, despite a top cast including Stacy Keach and Faye Dunaway and Harris Yulin as a rotten-to-the-core Wyatt Earp. Like the Statler Brothers would say, "Whatever happened to Randolph Scott?"

**Best Gunfight:** *Gunfight at the O.K. Corral* was the longest, *My Darling Clementine* the most poetic, *Who Rides With Wyatt* the best written but, surprisingly, the closest to history probably comes in the last season of *The Life and Legend of Wyatt Earp*. Now Hugh O'Brian (opposite page) won't come gunning for me.


Worst TV Scene Never Filmed

**Worst Historian:** So many great ones have told the story of the O.K. Corral gunfight. Historians and Earp buffs owe a great deal to scholars like Paula Mitchell Marks, Casey Tefertiller, Allen Barra, our own Bob Boze Bell, even Stuart Lake. But the worst pick is too easy: Martha Knight.

She ruined everything.

**Johnny D. Boggs** says Jimmy Stewart was once considered for the Doc role in *My Darling Clementine*, and Kirk Douglas wanted to try a Southern accent in *Gunfight at the O.K. Corral*.






**The Billy the Kid Reader**
By Frederick Nolan

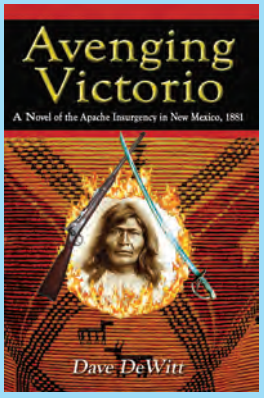
*The Billy the Kid Reader* contains some of the best articles on the Kid, including gems no longer in print, bringing his life into sharp focus. This book will satisfy both seasoned Kid aficionados and first-time readers eager to learn more about the man and the legend.

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BY CANDY MOULTON



# Good Luck Dogged My Trail

*Cowboy Mike expands our knowledge of black Westerners.*

*Clay Mann branded his cows with a large "80" that stretched across their side. It was this 80 brand that changed Daniel Webster Wallace's name for most of those who knew him to "80 John." He continued to work for Mann and established his reputation as a number one cowboy and as a confidant who could be trusted with any discreet assignment.*

—From *African American National Biography*



***Buffalo Soldiers, the first peacetime all-black regiments in the U.S. Army, get their due coverage in an anthology co-edited by Cowboy Mike that is due out this fall.***

– By Candy Moulton –

If you've ever been in a room—or out in the country—with Michael N. Searles, you are likely to remember it. Or at least you will remember his laugh. It is big and boisterous, as large as the West that he has come to love and write about. In fact, this writer likely studies and documents the West because other places aren't big enough for his enthusiasm and rowdy spirit.

Born and reared in Edwardsville, Illinois, Mike says "[I] thought that I was [a] cowboy from my earliest years. I had a cowboy outfit and two 'buntline specials' that I proudly wore." Not until he was an adult, did he venture into the West.

Early on, Cowboy Mike read *The Adventure of the Negro Cowboys* by Durham and Jones. "I had never heard of black cowboys before reading that book," he said. His persona changed forever a few years later when he was teaching in Georgia and drove some students to Williamsburg, Virginia. On the trip, "[I] stopped at a Western Wear store and bought my first cowboy hat as an adult." He liked the way the hat looked. "One of the young girls I was driving to see Old Williamsburg implored me not to purchase the hat because it made me look like a cowboy." With a new hat, he began to metamorphose from Michael N. Searles, teacher and professor, into Cowboy Mike.

He soon found himself reading more books on the American West and ferreting out any information on the black experience there. "I made an effort to locate images of blacks in the West," he says.

With these photos and the stories he had learned, he began integrating the experiences of blacks in the West into his lessons and presentations for elementary through college students, as well as civic and service organizations. He is currently getting his doctorate in history at the Union Institute in Cincinnati.

***TW:*** *How did you begin your research on black cowboys in the West?*

**MS:** I found several books, chapters and references to blacks in scholarly and popular articles. It prompted me to travel into the West and conduct over 50 interviews with black men, and a few black women, who had been cowboys at some point in their lives. I also interviewed white cowboys and cowgirls who worked with black cowboys. The information gained from the interviews provided data to write articles about black cowboys. I used the information to present papers at historical conferences and public lectures.

***TW:*** *When did you first learn about range boss Addison Jones?*

**MS:** I became acquainted with scholars who wrote about blacks in the West. One of the individuals with whom I developed a personal friendship was Dr. Quintard Taylor, a distinguished scholar of the American West. I had not heard anything about Addison Jones until Quintard contacted me and said that he gave my name to American National Biography (Oxford University Press) to write about a black cowboy only known as "Nigger Add." The ANB was interested [in]

developing a compendium of short essays of a wide variety of persons in American history. It was this research that opened the door to an article on Addison Jones in the ANB and an invitation to contribute a chapter in *Black Cowboys of Texas*. Through research and good fortune, I found that Nigger Add's name was Addison Jones.

As he traveled to West Texas and Colorado to search through archives, libraries and other repositories for any scraps of information on Addison Jones, he says, "good luck dogged my trail." Cowboy Mike finally told Jones' story in *Black Cowboys of Texas*, an anthology that won the Texas State Historical Society's 2000 T.R. Fehrenbach Book Award.

***TW:*** *Why did you switch from research on black cowboys to Buffalo Soldiers?*

**MS:** The interest switch from black cowboys to Buffalo Soldiers wasn't really a switch at all. I found that a number of black cowboys moved from cowboy to Buffalo Soldier and back to cowboy. The challenge for African Americans in the West, as it affected others in the West, was finding a way to make a living. Folks changed professions as necessity required. A number of black cowboys migrated to the railroad jobs—especially Pullman porters. Buffalo Soldiers, however, seemed a bit more steady than cowboy life. Many Buffalo Soldiers served into their 60s and 70s, if their bodies could hold up to the long rides and rigorous life on the trail.

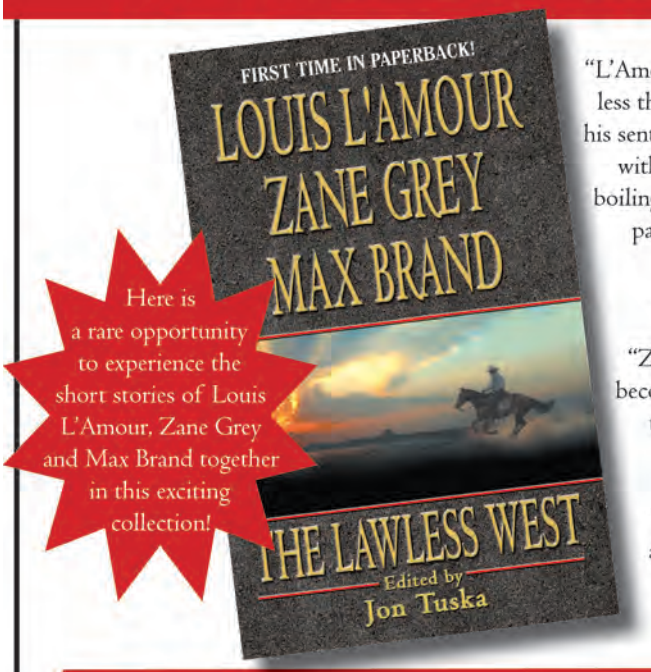
To serve those with an interest in Buffalo Soldiers—teachers of black history, military historians, black soldiers, Western historians and the general public—Texas A&M University Press made plans for an anthology of the best articles available on the subject. *Buffalo Soldiers in the West: A Black Soldiers Anthology* is edited by Cowboy Mike and Bruce Glasrud, and is due out this fall.

Beyond these serious books for scholars and historians, Cowboy Mike is interested in writing a picture book for youngsters on his Cowboy Mike persona and also wants to write a cookbook titled *Cowboy Mike is Full of Beans*.



**Candy Moulton** is regular contributor to *True West* and the editor of Western Writers of America's *Roundup Magazine*.


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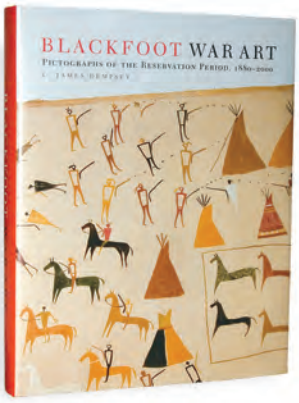
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## NONFICTION




### BLACKFOOT WAR ART

*L. JAMES DEMPSEY, UNIVERSITY OF OKLAHOMA PRESS, $45, HARDCOVER; 800-627-7377.*

Less a coffee table book and more a serious scholarly study, Dempsey's book is still an attractive work filled with plates of striking Blackfoot art. The exploration of this art, from the beginning of the reservation period until present day, is thorough and consistently focused on individual pieces. Since the tone and overall effect of the book is academic, Dempsey uses the Blackfoot war art as a means of cultural exploration. His method is easy to accept, and Dempsey reveals interesting patterns in Blackfoot society that extend well beyond warfare. This is worth a look for serious students of Native Americana interested in the persistence of culture. **—JASON STRYKOWSKI**



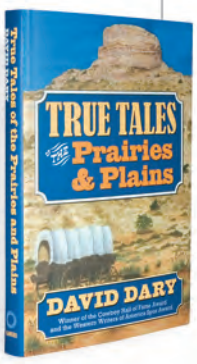

### THE FABRIC OF AMERICA

*ANDRO LINKLATER, WALKER & CO., $25.95, HARDCOVER; 888-330-8477.*

Geography furnishes us with the underpinnings of history. This book merges those two disciplines and adds a third: biography. We follow the expansion of the U.S. by means of surveys and maps, but also through the career of our greatest early surveyor. Andrew Ellicott not only ran the lines of our southern and northern borders, but he also confirmed our western boundary on the Mississippi by pressuring the stubborn Spanish to withdraw their troops from forts at Natchez and Vicksburg. Ellicott is an interesting figure whose life story prevents much of Linklater's discussion of borders and boundaries from reading like a textbook. Academese does trickle in, especially during Linklater's digressive attack on Frederick Jackson Turner's "Frontier Thesis" as myth. **—RICHARD H. DILLON**

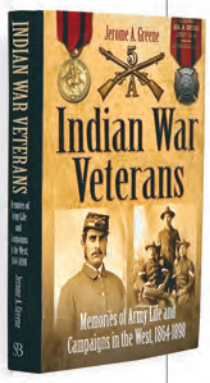
### TRUE TALES OF THE PRAIRIES & PLAINS

*DAVID DARY, UNIVERSITY PRESS OF KANSAS, $24.95, HARDCOVER; 785-864-4154.*




David Dary has gathered an entertaining and disparate collection of stories under the geographical theme of the Plains. Divided into five thematic sections, *True Tales of the Prairies & Plains* presents little-known characters alongside Theodore Roosevelt and Dwight D. Eisenhower. Readers will enjoy the brief lessons about the region, such as "How the Staked Plains Got Their Name" and the colorful adventures of plainsman and scout "California Joe." Part Four, "Buffalo, Horses, and Other Creatures," adds a welcome dimension to this collection and reminds us that all manner of living things have had unique experiences on the Plains. Drawn from contemporary sources and recent scholarship, this volume will please anyone who likes a good story. **—MEG FRISBEE**

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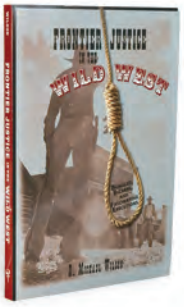

### INDIAN WAR VETERANS

*JEROME A. GREENE, SAVAS BEATTIE, $45, HARDCOVER; 610-853-9131.*

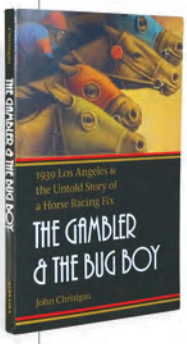
As an ex-WWII private first class, I applaud Greene's editing of these memoirs. Greene shoots down the commonly-held belief that Indian War soldiers were mostly illiterate Irish and German immigrants. Most of these personal accounts were penned by enlisted men, rather than officers, and all the selections are well written. (Greene may have fine-tuned some of the soldiers' prose, but his inserted corrections are few and far between.) The editor draws virtually all of the reminiscences from *Winning the West*, the newspaper of the National Indian War Veterans Association. The familiar battle places—Little Bighorn, Powder River and the Rosebud—are included in these accounts, as well as forgotten skirmish sites such as Owl Ridge and Leech Lake. Most welcome are the accounts of the Ute and Modoc Indian Wars, less frequently discussed than other campaigns. The text, illustrated with fine historical examples of troopers, is a gold mine of grassroots military history. **—RICHARD H. DILLON**

### FRONTIER JUSTICE IN THE WILD WEST

*R. MICHAEL WILSON, GLOBE PEQUOT PRESS, $14.95, SOFTCOVER; 800-962-0973.*




If you have a taste for the gruesome side of frontier life, then this is the book for you. From 1854 to 1910, more than 1,000 men and two women were executed by hanging or a firing squad in the American West. While many were legitimate criminals accordingly sentenced for first-degree murder, some were grabbed, regardless of guilt, by mobs of hundreds and subjected to "necktie parties." From the three-stage process of dying by strangulation to the photographs of the dead men, former law enforcement officer R. Michael Wilson has researched every detail of 18 executions and tells them succinctly. You can read about each crime in about the same time it takes to die from a hanging: 10 minutes. **—CYNTHIA GREEN**




## THE GAMBLER AND THE BUG BOY

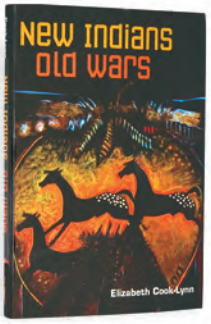
*JOHN CHRISTGAU, UNIVERSITY OF NEBRASKA PRESS, $24.95, HARDCOVER; 402-472-5938.*

Pre-WW II Los Angeles is the stuff of legend. Yet, somehow, this fascinating story of gambling and corruption has not yet been told. Fortunately, John Christgau picks up that slack and spins this tale nicely. A very strong narrative rings at the heart of this history. Christgau brings the title characters into light and sets the stage effectively. The basic premise is simple: an unscrupulous gambler reels in an athlete. It rings a bit of Eliot Asinof's *Eight Men Out*, but does not achieve the same grand scale. Nonetheless, it is a well- researched piece that recounts a great story of intrigue in a place filled with mystery. **—JASON STRYKOWSKI**

## NEW INDIANS, OLD WARS

*ELIZABETH COOK-LYNN, UNIVERSITY OF ILLINOIS PRESS, $32.95, HARDCOVER; 800-537-5487.*

Cook-Lynn, a professor of Native American Studies and a Crow Creek Sioux, says it is time for Native American Studies to leave behind the myths of Indian history created by Christian churches and




the federal government. The American continent was not "shared space," nor was it redeemed from barbarity: It was stolen. Furthermore, she makes a challenging connection between the colonial language used to justify the war against Indians and the language describing the current "war on terror." The style of the book is academic, and it is perfect for Native Americana educators. Its careful, though radical, argument is thought-provoking. **—CYNTHIA GREEN**

## FOUR AND TWENTY PHOTOGRAPHS

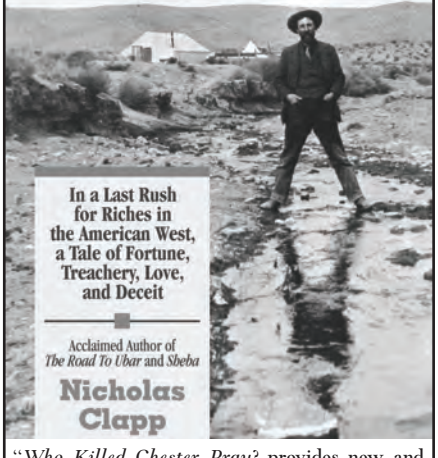


*CRAIG VARJABEDIAN AND ROBIN JONES, UNIVERSITY OF NEW MEXICO PRESS, $29.95, SOFTCOVER; 800-249-7737.*

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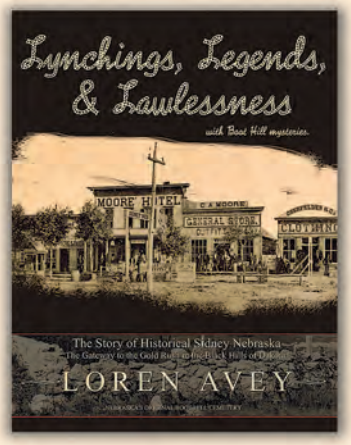
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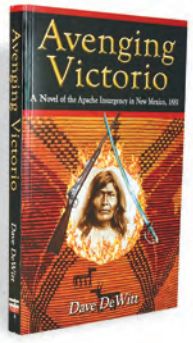
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subject. Each one elicits from the viewer a sense of meaning, a purpose of the moment. The text is rich with background of the photos, the settings, when they were taken and what was happening, yet I found myself more intrigued with the photos. My favorites of the photos include one of a superb clouded sky shadowing a massive rock monument, and the one showing a glimmer of sun breaking through over a grove of cottonwood trees. This book will take you away—at least for one glorious afternoon. — **Linda Wommack**

# FICTION

## AVENGING VICTORIO




*DAVE DEWITT, RIO GRANDE BOOKS, $24.95, HARDCOVER; 505-344-9382.*

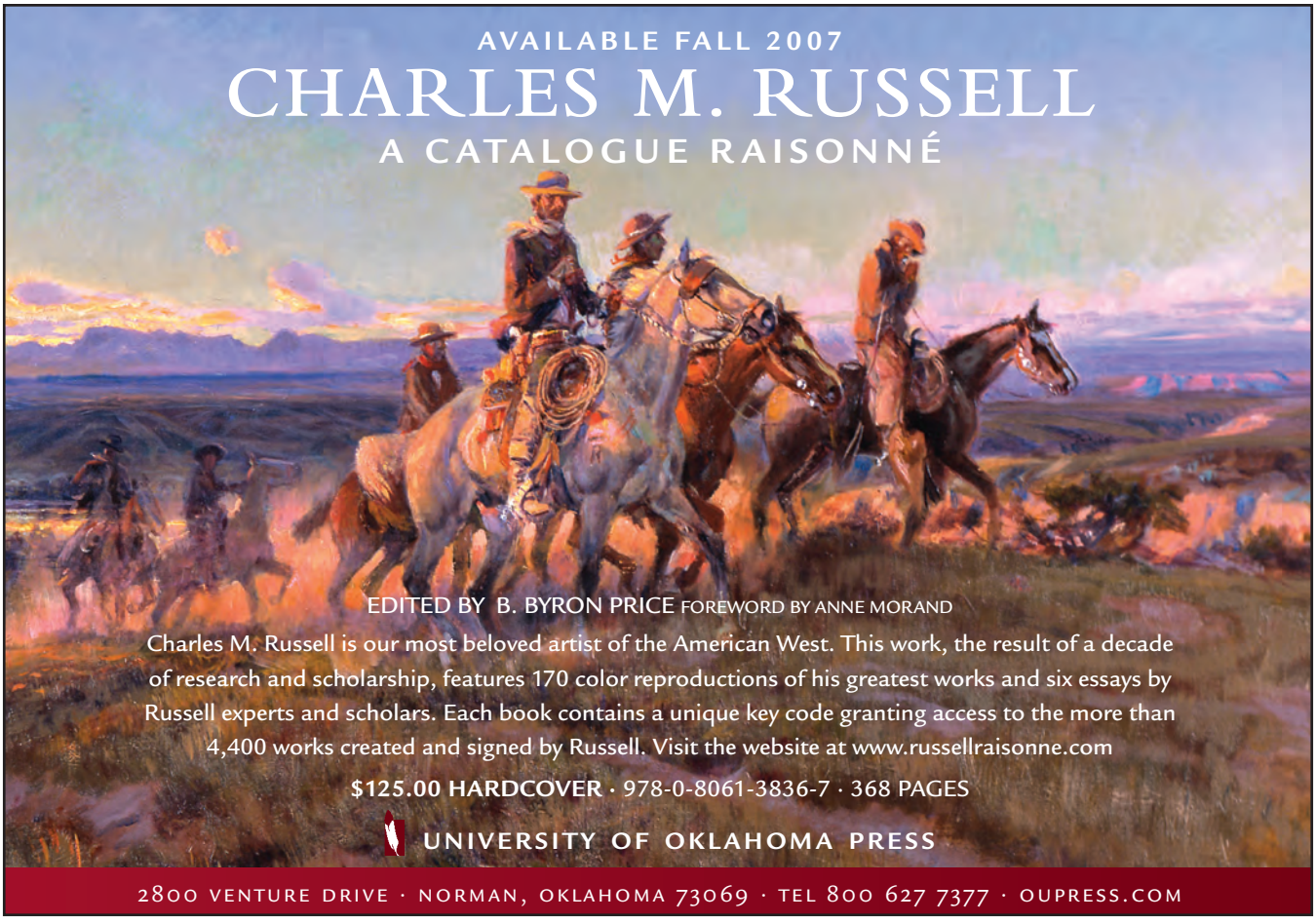
Colonel Edward Hatch learns his constant harassment of the Apache war chief Victorio pays off south of the border. Mexican rifles wipe out the raider and his band on October 15, 1880. But then another Apache chief decides on revenge. In just six weeks, the reputedly decrepit Nana leads 40 warriors across the territory killing more than 50 Americans. An officer trailing Nana finds $15 million in stolen gold in one of Victorio's mountain caches, but he is killed after informing the colonel. Boarding a southbound military train, Hatch heads for Fort Selden, where his fate awaits him. He is unaware of vengeful warriors who prepare to salute his coach with dynamite. This novel is a swift moving tale of death and revenge. **—William Garwood**

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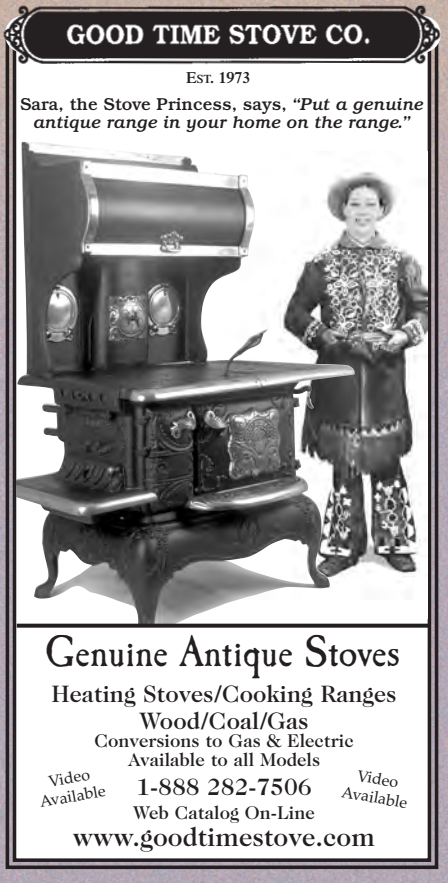
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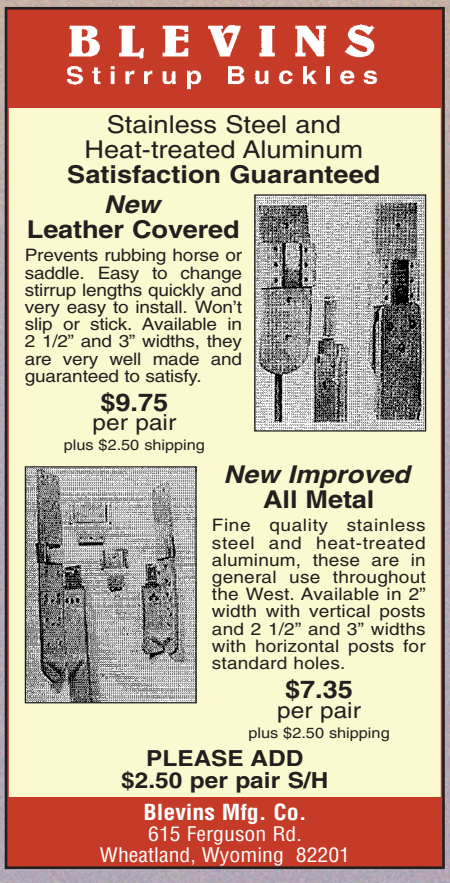








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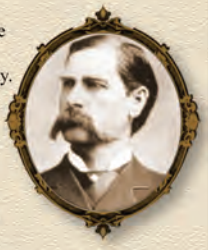
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# What's it Like to Live There?

*Denton, Texas—a True Western Town.*

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

**To encourage our readers to visit this year's winners of our Top 10 True Western Towns award announced in Jan/Feb, each issue will showcase the local flavor at one of these towns. Towns profiled in the past will be replaced with other True Western towns.**

Founded in 1857 as a county seat, Denton grew slowly until the railroad reached town in the 1880s. A rail outlet brought a considerable increase in population and set the stage for two major universities: Texas Woman's University and the University of North Texas. These institutions have cultivated, among other things, a large following for the city's annual jazz festival. Outside of the universities, Denton is also home to tens of thousands of ranch horses. If he were alive today, outlaw Sam Bass, who once owned a one-man racing stable in Denton, would probably be happy to see that ranch horses still run across this plush North Texas landscape.

**What attractions should not be missed?:** The Courthouse on the Square (110 W. Hickory), the self-guided driving tours of Horse Country (see the Chamber of Commerce) and Merritt Bois d'Arc Buffalo Ranch (2946 Ganzer Rd.).

**What's the latest gossip?:** The bizarre deluge of rain and flooding that the county is experience this summer.

**Who does everyone know in Denton?:** Literally everyone knows Jim Bryan, the community relations officer at the Denton Police Department, since he is involved in nearly every event that requires volunteers.





**What historic site do most of the schoolchildren visit?:** The Courthouse-on-the-Square Museum (below), located on the first floor of the 1896 courthouse.

**Best Place to Buy Western Gear:** Weldon's Saddle Shop and Western Wear (345 E Hickory St.).

**Best Cowboy Bar:** Rockin' Rodeo (1009 Ave. C), featuring Country and Western dancing every weekend.

**Best Western Art Gallery:** Wild Horse Crossing and Gallery (121 N. Elm St.).

**Most Popular Local Event:** Arts and Jazz Festival in April, with 2,200 performers and more than 200,000 attendees.

**Favorite local cuisine:** El Guapo Mexican Restaurant (419 S. Elm St.).

**Where to View Wildlife:** Ray Roberts Lake State Park, which also has great equestrian trails.

**Historical Garden:** The Bayless-Selby House Museum (317 W. Mulberry St., above) is surrounded by a Victorian garden featuring plants that grew here in the 1900s.

**Best Place to Buy Land:** South and north of the Denton city limits.

**Avg. House Cost:** $130,000.

**Any restoration plans for historic downtown?:** The biggest project is the Hickory Street Corridor and Art Walk, which will make downtown more entertaining and accessible.

**Avg. Temperature:** The January average is in the 40s, while July averages mid-80s.

Special thanks to **Dr. Georgia Kemp Caraway**, executive director of Denton County Museums, for sharing her love of the town with us.

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BY MARSHALL TRIMBLE

**Marshall Trimble** is Arizona's official historian. His books include *The Arizona Trilogy* and *Law of the Gun*.
**If you have a question, write:** Ask the Marshall, PO Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@sccmail.maricopa.edu

## A Phoenix newspaper once reported on the rampant violence, murders and mayhem in Two Guns, Arizona. What books tell the history of this town?

***Wayne Rexroat***
*Phoenix, Arizona*

That story was likely taken from Gladwell Richardson's out-of-print book, *Two Guns, Arizona*. The "violence, murders and mayhem" actually took place in Canyon Diablo, a few miles to the north on the Santa Fe mainline.

A 20th-century tourist stop along old Route 66, Two Guns was a store run by the eccentric Two Gun Miller, who lived in a nearby cave. Its ruins can still be found there. His stop included a zoo, where he kept mountain lions, rattlesnakes and other Arizona wildlife. He was careless with his critters, and often got bit and mauled by them.

Canyon Diablo was a wild end-of-track railroad town in 1881 that boomed for only a year during the construction of the bridge over the canyon. But in that year, 34 men and one woman died violently, more than those killed in Tombstone, Dodge City and Abilene combined. The town's main street, appropriately named "Hell Street," had 14 saloons, 10 casinos, four bordellos and two dance halls.

Richardson seems to have combined the two towns—Two Guns and Canyon Diablo—in his book.

## What can you tell me about William T. Phillips, who claimed to be Butch Cassidy in the early 1920s?

***Jim Freed***
*Dennison, Ohio*

True West Forum

Butch Cassidy expert Dan Buck says, "The major book on William T. Phillips is, of course, Larry Pointer's *In Search of Butch Cassidy*. That's the book that tattooed Phillips onto Butch's behind, so to speak.

"Phillips' own narrative, *The Bandit Invincible*, has more than a few problems. He claims Parker wasn't Butch's real name. He has Butch and Sundance's ranch in the wrong part of Argentina. He says he held up trains in Bolivia that weren't built yet when Butch was down there. The November 1908 shoot-out in Bolivia he claims he escaped from before getting married in Michigan occurred several months after his May 1908 marriage in Michigan."

For history on the real Butch, Buck recommends Richard Patterson's *Butch Cassidy: A Biography* and Anne Meadows' *Digging Up Butch and Sundance*, which debunk the Phillips myth in greater detail.



***Port Isabel (above) was one of the stops steamboats made when transporting people from California to Arizona.***

– All images True West Archives –

## Did steamboats bring passengers and supplies from California to Arizona?

***Sue Burwell***
*Scottsdale, Arizona*

The 2,100-mile monthly voyage from California to Arizona took only 12 days by the steamer, *Newbern*, in 1871. First class tickets cost $90 and steerage cost $40. Passengers traveled another four to five days to get from Port Isabel at the mouth of the Colorado, upstream to Fort Yuma in Arizona, then four more weeks to get from Fort Yuma to Fort Mohave. Before the arrival of the Southern Pacific and the Santa Fe Railroads in the early 1880s, steamboats were Arizona's main link to the outside world.

Young Army bride Martha Summerhayes moved to Arizona with her husband in August 1874. In *Vanished Arizona*, she wrote: "The incessant wind was like a breath from a furnace." Following endless delays at Port Isabel, they boarded the steamer, *Gila*, and headed for Yuma. The officers and their wives rode on the paddle-wheeler, which towed open barges holding the enlisted men.

The river port city was a welcome sight. "After 23 days of heat and glare, and scorching winds, and stale food," she wrote, "Fort Yuma seemed like paradise."

## Did Old West lawmen write a police blotter? Or was it more like a journal?

***Lawrence Ripplinger***
*Grafton, Illinois*



***James Arness played Marshal Matt Dillon on CBS' Gunsmoke.***

Like bookkeepers, each city marshal had his own method of keeping records of arrests and mileage. Oftentimes, they were paid by the number of arrests. Also, city officials wanted records kept of expenses such as meals delivered to jailed prisoners. The local news reporters, like today, gathered information from these journals. On the federal level, U.S. marshals had to keep up with all kinds of paperwork. Their deputies had the glory of chasing the bad guys. In reality, Marshal Matt Dillon would have spent most of his time shuffling papers instead of pursuing outlaws and sipping suds in Miss Kitty's saloon.

## In the movie *Tombstone*, Wyatt steps off the train wearing square-toed boots. Aren't those a 1970's invention?

***Stephen Grady***
*Cleburne, Texas*

Nope, old-time boots usually featured square or round toes. Civil War boots worn by cowboys had flat heels and round toes. These boots gave way to the cavalry boot with higher heels and a reinforced arch.

During the 1870s, toes became more pointed and "mule ear" flaps were added at the tops of boots to aid the wearer in pulling on the boots. These boots were usually pretty plain, although some had Lone Stars or horse shoe cutouts on them. The toes had no cap, the soles were light and flexible, and the heels were either straight or underslung. The high heels were



***Attention, re-enactors:***
***Square-toed cowboy boots are authentic.***

more of an insignia than for keeping your foot in the stirrup or digging your heels. They gave the cowboy a rolling walk that was characteristic of the profession.

Boots featuring fancy stitching started appearing in the mid-1880s. They were expensive; a store-bought pair cost $7, while custom boots set you back $15.

I suggest you get your hands on a copy of Ernest Lisle Reedstrom's *Historic Dress of the Old West*. His excellent illustrations will take you from the 1840s-80s. You'll notice that nearly all the boots featured square or round toes.

**On the inside page of Ross Santee's *Cowboy*, the dedication reads, "For Shorty Caraway—Top Hand." What do you know about the author or Shorty?**

***Derek W. Hodges***
*Wickford, Essex, United Kingdom*

Ross Santee was born on August 16, 1889, in Thornburg, Iowa. He attended the Chicago Art Institute, then lived as a struggling artist in New York City. In 1915, he moved to Globe, Arizona, where he worked as a cowhand and horse wrangler. His pen and ink drawings and watercolors of Gila County and its cowboys eventually drew him back to the Chicago Art Institute in 1919. Two years later, his work began appearing in *Century Magazine* and *Colliers*. He eventually wrote and illustrated nearly a dozen books, including *Cowboy*, *Apacheland* and *Lost Pony Tracks*. Beginning in 1936, his work was featured regularly in *Arizona Highways* magazine. One of his most important projects was supervising *Arizona Guide*, a W.P.A. "Writer's Project" volume. He died in Globe on June 28, 1965.

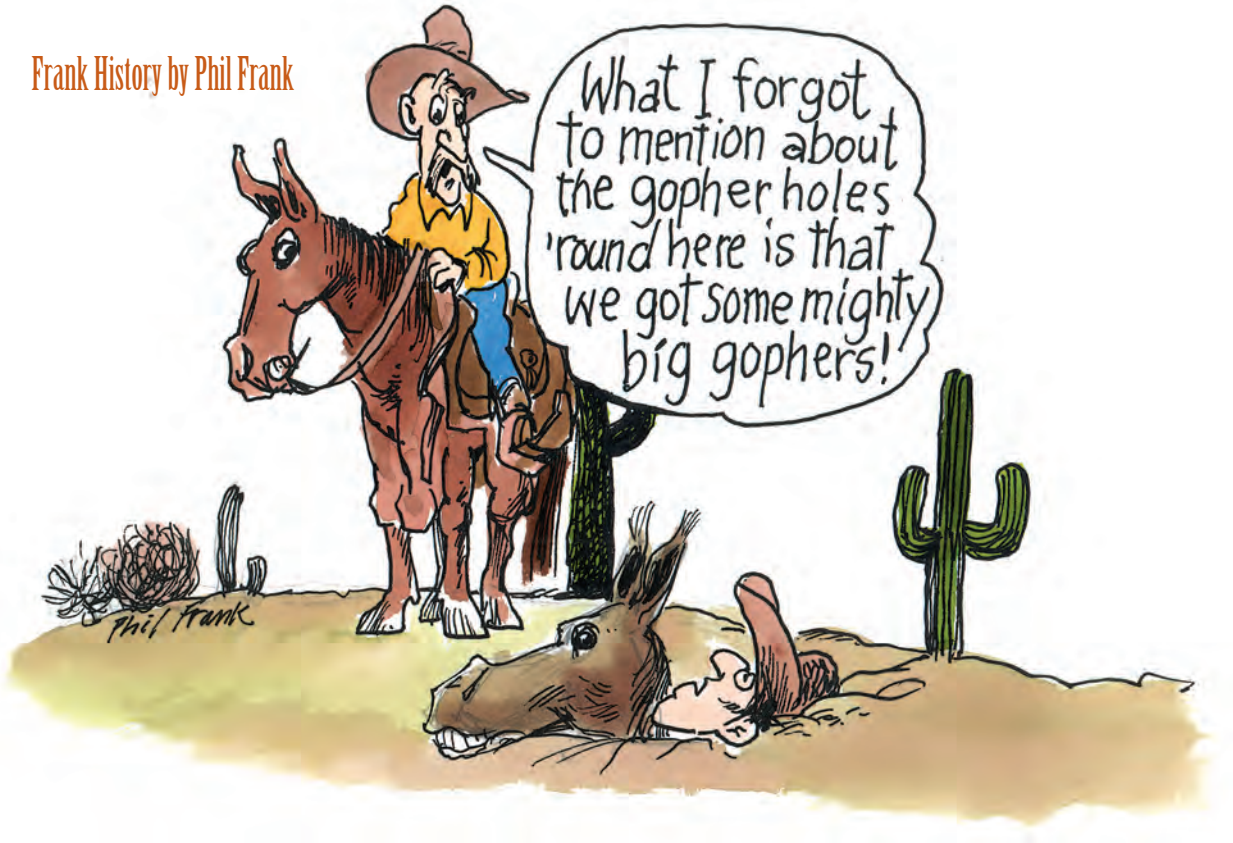
Santee referred to Shorty as a "Top Hand," so he was probably a Gila County cowboy acquaintance.






BY ABBY PEARSON

## Frank History by Phil Frank




**Speaking of lies and exaggerations that lead to big holes, our next issue . . .**




### Billy the Kid in the "Funnies"

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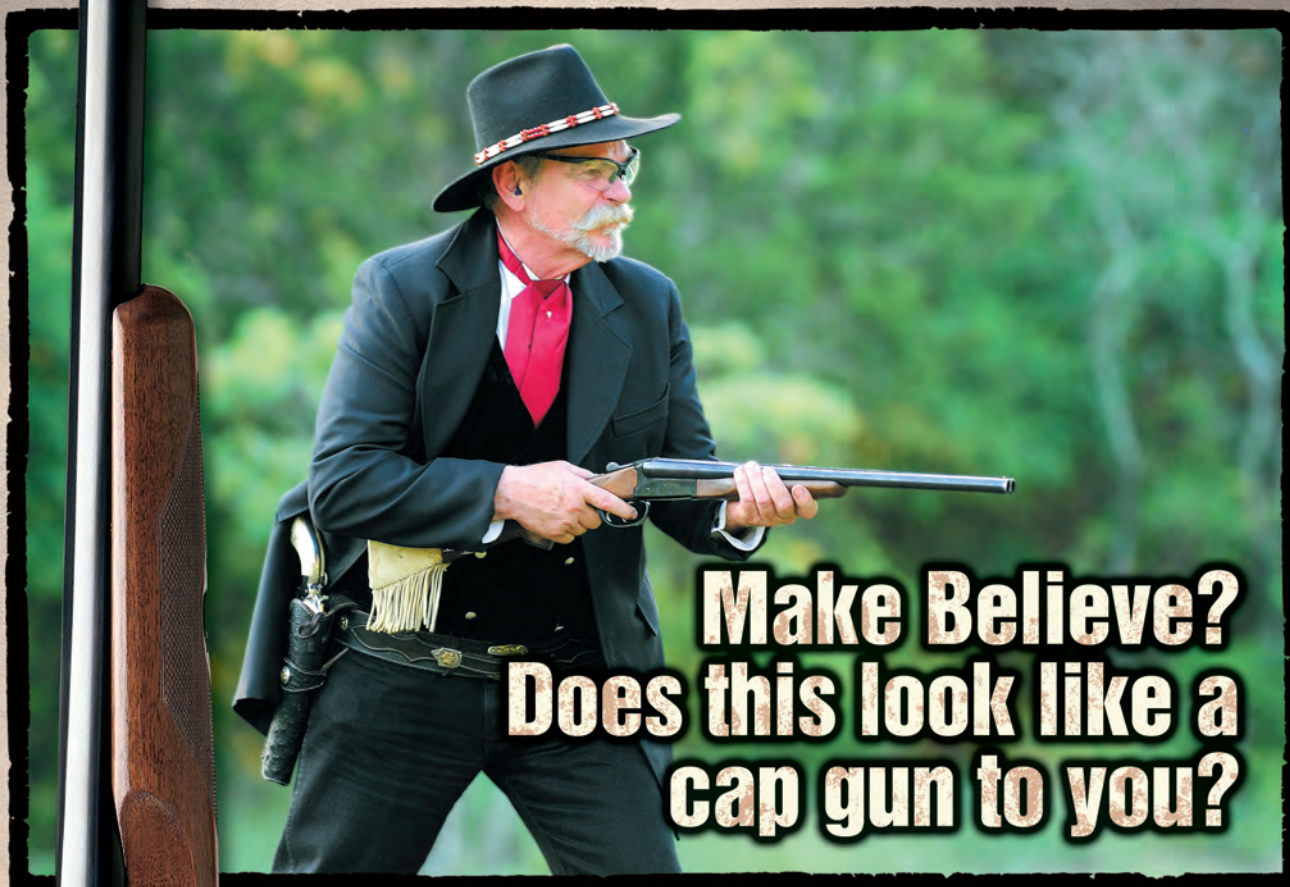




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