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OUR 60TH YEAR

OCTOBER 2013

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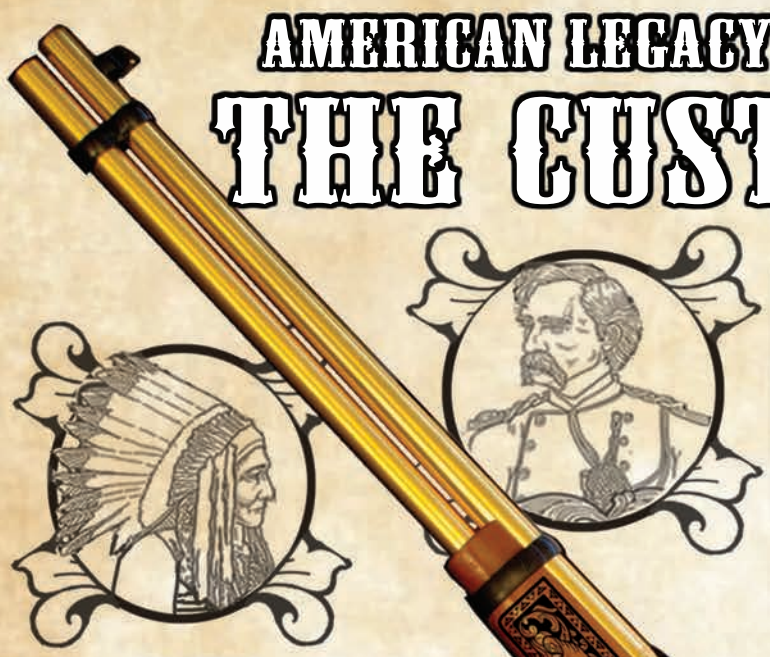


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RUSSELL PAINTS A MASTERPIECE

When Joe De Yong visited his mentor, Charles M. Russell, at the cowboy artist's Great Falls studio in Montana in 1914, he found him "standing in front of a big buffalo picture," wearing his coat, boots, Stetson hat and a sash around his waist, "one of these knit sashes like you see in pictures of Mexicans," he wrote in a letter to a friend. The painting was on order from Helena, and its title is known today as *When the Land Belonged to God* (shown on the easel in above oil). That 1914 letter inspired artist Andy Thomas to create this work of art of the two in Russell's studio. Thomas's painting set a world record for the artist when it sold for a $200,000 bid at the C.M. Russell Museum's benefit auction this past March. See if you can identify the other Russell works of art shown in the studio.

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PRESERVING THE AMERICAN WEST

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

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October 2013 Online and Social Media Content



James Cook was the foreman of the W.S. Ranch, headquartered near Alma, New Mexico. Find this and other great historical photos on our "Western History" board.
Pintrest.com/TrueWestMag

Go behind the scenes of *True West* with Bob Boze Bell to see this and more of his Daily Whipouts (search for "July 18, 2013").
Blog.TrueWestMagazine.com



Join the Conversation
"Amazing,..my Grand Father was there, so this is what he meant when he said they had to go to the top of the hill to get out of the fire zone...wow he was 3 yrs old...thanx for the post."
–Dale Champion



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Legendary Western artist Joe Grandee bags another *True West* cover in our 60th anniversary year.

—Beth Deveny

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Have we finally solved the mystery behind two of the Bloody Benders' whereabouts?

—Phyllis de la Garza

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Arizona artist Lon Megargee was a walking contradiction, partly true and partly fiction.

—Marshall Trimble

34 **FROM SILVER SCREEN TO GUN ROOM**

You can own a straight-shootin' piece of Western movie and TV history...if you know how to find it.

—Phil Spangenberger

72 **EXTRAORDINARY ART OF THE WEST**

Magnificent works of art by 20 artists who stand tall in history.

—Jerry N. Smith



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OPENING SHOT DISSECTED...



In your May 2013 issue, your *Opening Shot* features a lawman who took 27 years to die.

On January 31, 1891, Texas Ranger James Putman and Brewster County Deputy Sheriff Thalis Tucker Cook noticed a man, on horseback, approaching another man, Fine Gilliland, who was wanted for murder. As Cook approached Gilliland, the outlaw's hand came up and touched off a round that went low, hitting Cook's right kneecap. Cook was knocked from the saddle. A second shot put the deputy's horse down. After more shots were exchanged with Gilliland, the lawmen lost track of the outlaw.

Putnam shot down the outlaw's horse, and Gilliland hid behind it. When Putnam saw Gilliland's hat poke up from his hiding spot, he took his shot. Once all was quiet, the lawmen investigated and found 35-year-old Gilliland with the top of his head opened up like a canoe.

A doctor saved Cook's leg. Knowing that to be a lawman, he had to ride, Cook boldly convinced the doctor to re-break his leg and set it slightly bent. This made his right leg four inches shorter then the left—good for riding, awkward for walking. For the rest of his life, Cook sported a serious limp and found it impossible to run. When afoot, he stood up on the toes of his right foot, even though this caused him to lean slightly to his right. After his leg mended, Cook re-enlisted with the Rangers.

In 1894, three years after the gunplay with Gilliland, Capt. John R. Hughes and his Rangers have their picture taken in Ysleta, Texas. Cook is among those photographed. If you had to pick him out among the others, the clues from this story are right in front of you. Remember, Cook would have leaned slightly to his right. Now check out the feet. Beneath the ladder-backed chair Capt. Hughes sits in (front row, far right), you can see a square-toed boot. The man wearing that boot is standing on his toes, with his leg bent, ready to ride.

How exactly did it take him 27 years to die? Seeking relief from the pain of his bad leg, Cook underwent amputation surgery on July 21, 1918, and died on the operating table.

–Steve Sederwall, Lincoln, New Mexico

Read the rest on *TrueWestMagazine.com/ShootingBack*

RANDOM EXCERPT OF A LETTER WE WON'T BE RUNNING

"First of all, BBB, you're confused between halter tops and bras. Nice drawings, though."

BLAST FROM THE PAST

OCTOBER 1969



Artist Joe Grandee's striking depiction of mountain man Bill Williams graced the cover of *True West's* October 1969 issue. The acclaimed artist would go on to contribute several more covers to *True West* over the next couple decades (see p. 25 for more examples). In 2000, the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma, opened the Joe Grandee Museum of the Frontier West Gallery, which exhibits artifacts that once belonged to the artist.

"Some outstanding artwork!"

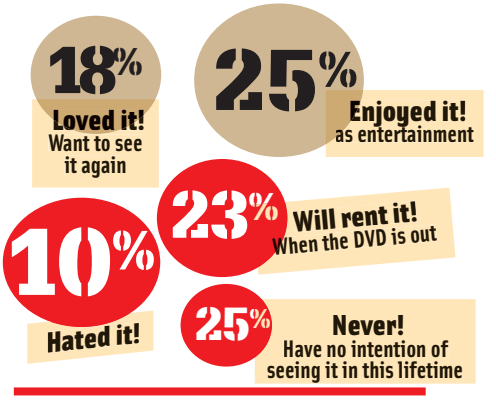
– Tom Betts from Anaheim, California

AUTOPSY



THE LONE RANGER D.O.A.?

The Lone Ranger has been declared a major flop at the box office, so we asked our readers what they thought of the movie:



So the movie was clearly a hit with our readers, but what about those cranky, cantankerous nitpickers? You know, our contributors:

"The new *Lone Ranger* makes *Dances With Wolves* look like a National Geographic documentary."
–Stuart Rosebrook, book editor

"The young whippersnappers didn't want to see the movie because they thought it would be a boring, old-fashioned tale like their dad watched in a previous era. They were wrong. The film is action packed with great special effects and exciting chases and explosions.
–Jim Dunham, director of special projects at Booth Western Art Museum

"Hated it. The Lone Ranger does *not* ride behind Tonto, and Tonto does *not* slap the Lone Ranger to the ground. It hurt me to watch that."
***–Larry Winget, author of* Grow a Pair**

"I won't even go to see it in my next lifetime."
–Robert G. McCubbin, publisher emeritus and collector

"This movie sets the Western back in a big way, just when I was sensing some momentum.
–John Fusco, screenwriter of* Young Guns, Hidalgo *and other Westerns

"It's a comic book. A sadistically violent comic book."
–Johnny D. Boggs, contributing editor and author

Draw!

When gunfighters and artists meet.

I was on a family road trip cruising across Nebraska last summer when I saw a small sign in a cornfield that had this message: "The home of Robert Henri in Cozad, next exit."

Henri is an art hero of mine. I have read and reread his 1923 book *The Art Spirit*, a treatise on living life as an artist, many times. But with the name Henri, I naturally assumed the guy was French, so could this Henri be the same guy? In the middle of Nebraska? Well, yes, he could, and the story gets even better.

Imagine my surprise when, on visiting the Robert Henri Museum in Cozad, I discovered that the fine artist and gentle soul was the son of a gambler who killed a ruffian in a street fight in the town settled by him (p. 40). I also learned that Henri, despite the French spelling, pronounced his name as "Hen-rye."

In addition to Henri, we showcase the very best Western artists in this issue. You'll learn about an artist who was a lovable liar (p. 30). You'll get to take a big, juicy gander at the Western art created by the legendary Joe Grandee (p. 20). And you'll view artworks by 21 artists who stand tall in history (p. 72).

Draw, indeed.

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



Legendary *True West* cover artist Joe Grandee is shown here blackpowder shooting on his Circle JG Ranch in Colorado. Grandee is the leader of a long line of *True West* artists who painter Thom Ross pegs as the Bang Gang.

– Courtesy Joe Grandee –

Quotes

"A true American sentiment recognizes the dignity of labor and the fact that honor lies in honest toil."
– Grover Cleveland, in 1884 acceptance letter for nomination as president

"Fiction reveals truths that reality obscures."
– Jessamyn West

"Everything you add to the truth subtracts from the truth."
– Aleksandr Solzhenitsyn, Nobel laureate

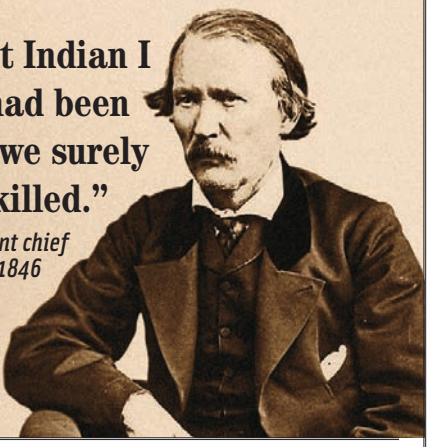
"It is forbidden to kill; therefore all murderers are punished unless they kill in large numbers and to the sound of trumpets."
– Voltaire

"A successful lie is doubly a lie; an error which has to be corrected is a heavier burden than the truth."
– Dag Hammarskjöld, U.N. secretary general

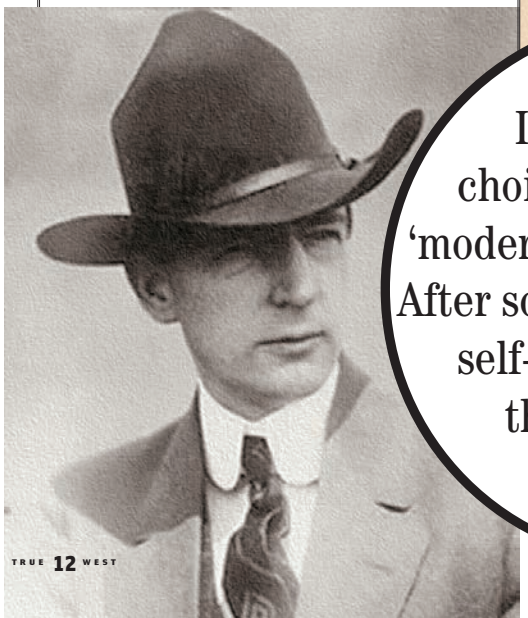
"Every life is a march from innocence, through temptation, to virtue or vice."
– Rev. Lyman Abbott

Bizarro BY DAN PIRARO





"He was the bravest Indian I ever saw. If his men had been as brave as himself, we surely would all have been killed."
– Kit Carson, recalling a valiant chief who led an attack in 1846



"Long ago I had to make a choice between being 'modern' and being honest. After some experiments and self-searching I chose the less gaudy of the two."
– Maynard Dixon

Old Vaquero Saying



"In great attempts, it is glorious even to fail."

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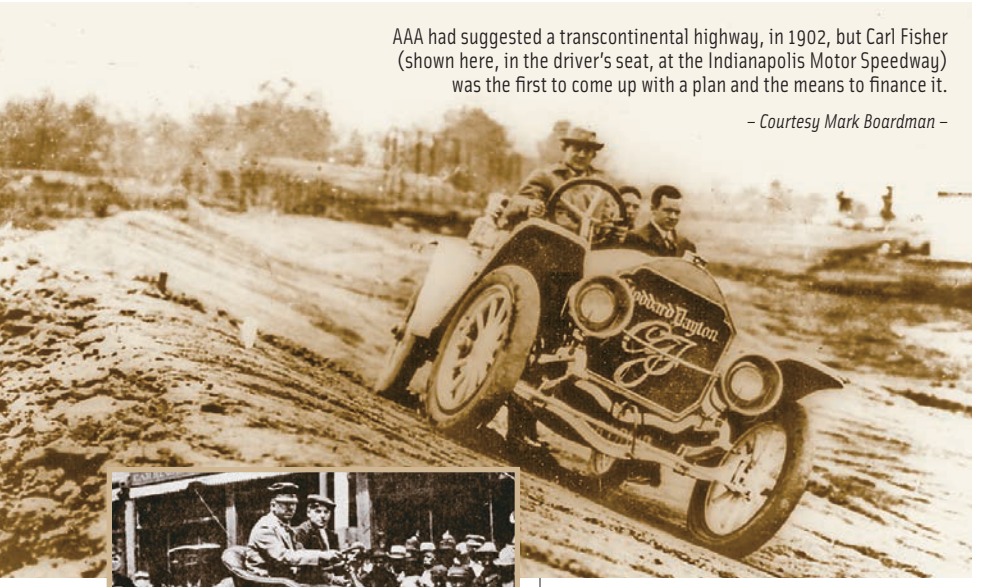
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A. Uberti.
HISTORY REPEATS ITSELF

BY MARK BOARDMAN

The Call of the Road

A century ago, Carl Fisher's need for speed paved the path for cross-country travel to and from Frisco.



AAA had suggested a transcontinental highway, in 1902, but Carl Fisher (shown here, in the driver's seat, at the Indianapolis Motor Speedway) was the first to come up with a plan and the means to finance it.

– *Courtesy Mark Boardman* –



DIRT DEVILS

The first successful transcontinental car trip on unpaved roads began in San Francisco. Setting off in their Winston touring car, Dr. Horatio Jackson (driver) and Sewall Crocker (passenger) left Nob Hill on May 23, 1903, and entered New York City on July 25.

Carl Fisher had a need for speed, and because he hatched the means for long-distance travel in the U.S., tourism to the American West took off 100 years ago.

Born in Indianapolis, Indiana, in 1874, Fisher began what some believe to be the first car dealership, in his 20s. In 1904, his interest in a patent for acetylene headlamps gave his company a monopoly on car lights. Fisher made a fortune—and pumped it into his passion, auto racing. Truth be told: He was not even a great driver; he had bad eyesight.

In five years, he and his partners bought more than 300 acres of farmland to build the Indianapolis Motor Speedway. The facility needed a big race, so the company debuted the Indianapolis 500 in 1911. But Fisher had eyes on even bigger dreams.

In 1913, he sold his headlight company for $9 million, which equates with $215 million of purchasing power today. Now he had the wealth for a new project, a highway that would cross the U.S. from east to west, from New York City, New York, to San Francisco, California, from Times Square to Lincoln Park. And he wanted it done in time for the 1915 Panama-Pacific exposition in San Francisco. A bold idea, to say the least.

Fisher's 3,300-mile highway utilized existing thoroughfares, which eliminated the need for road construction. With most of the roads being nothing more than dirt, road improvements—laying gravel or pouring concrete—would come later. He estimated the price at $10 million.

Fisher unveiled his idea in September 1912. Within a month, he had raised more than $1 million from celebrity contributors who included Thomas Edison, Theodore Roosevelt and President Woodrow Wilson.

On October 31, 1913, the Lincoln Highway was dedicated as the first national memorial to President Abraham Lincoln. At the christening, a group of supporters formed the Lincoln Highway Association. They put up road signs and published guidebooks, like a 1916 guide that advised readers to view the drive as "something of a sporting proposition," one that required between 20 and 30 days to drive the entire route—at an average speed of 18 miles per hour.

To meet the needs of these newfound travelers out West, enterprising citizens offered their cabins or homes for folks to stay in, cheaply, with a place to park their cars overnight. Thus, the motel industry was born.

Pushed by Fisher and other organizers to finish the roads of the Lincoln Highway, most state and local governments complied because of the money visitors were spending in their areas.

The final price for it? No one is certain, although it exceeded the $10 million Fisher had predicted.

With the highway on path to be finished by the early 1920s, Fisher turned his attention to another road project—one that would run from northern Michigan to southern Florida. His Dixie Highway, dedicated in 1914, sparked a boom in travel to Florida, especially in the winter. As a prime developer of what became Miami Beach, he cashed in.

Of course, those highways were the precursors of modern interstates. Fisher would have loved them, driving 65 miles per hour to so many spots across America. Nothing like fast speeds for long distances.



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William Matthews
Ed Mell
Dean Mitchell
Dan Ostermiller
Howard Post
Cynthia Rigden
Bill Schenck
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Bob "Shoofly" Shufelt
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Benjamin Wu

New for 2013

Gary T. Erbe
Logan Maxwell Hagege
D. LaRue Mahlke
Tom Palmore
Robert Peters
Donna Howell-Sickles
Matt Smith

Artists subject to change. ©2013 Men's Arts Council

The Exhibition is sponsored by Freeport-McMoRan Copper & Gold.

Gary T. Erbe, *Annie Oakley: Little Sure Shot,* 2012. Oil on canvas, 48" x 60."

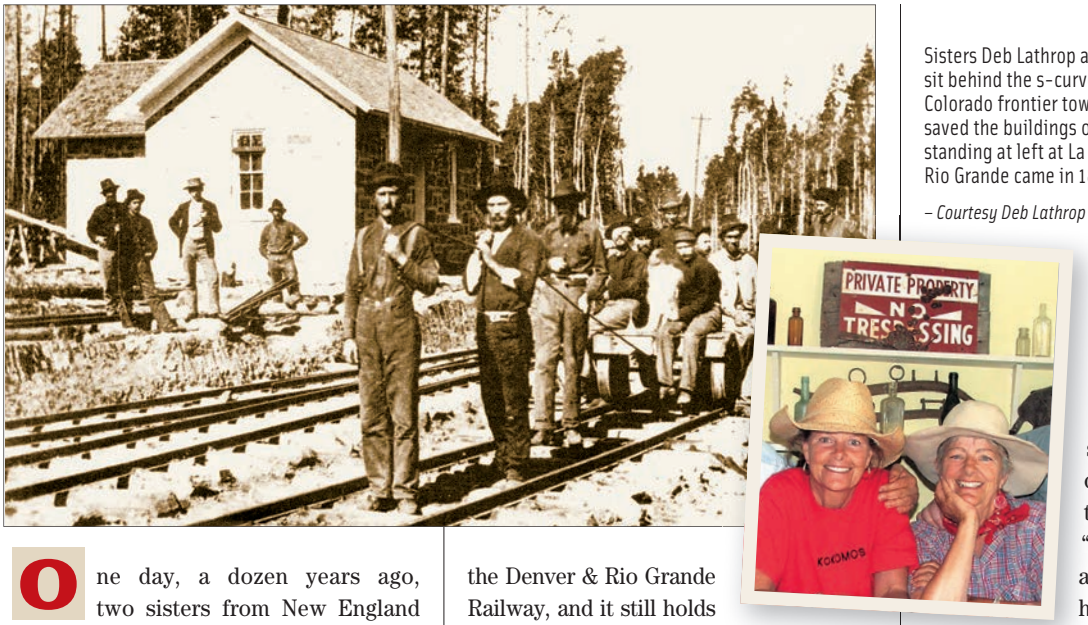
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BY JANA BOMMERSBACH

Uptop in the Spanish Peaks

Two sisters save a frontier town that is home to the highest train depot in the world.



Sisters Deb Lathrop and Sam Law (from left, inset) sit behind the s-curve bar they renovated in the Colorado frontier town they dubbed Uptop. They saved the buildings of pioneers like the folks standing at left at La Veta Pass when the Denver & Rio Grande came in 1877.

– Courtesy Deb Lathrop –

One day, a dozen years ago, two sisters from New England decided they "never wanted to wear high heels or pantyhose again." To keep that promise, they traveled an amazing distance, all the way to a Colorado mountaintop.

Sam Law and Deb Lathrop each had successful business careers in Boston, Massachusetts, when Law took a break in 2001 to enroll in an environmental leadership graduate program in Boulder, Colorado. When her sister visited her, the two of them discovered the Spanish Peaks town of La Veta. "Two days later, we made an offer on a house," Law says. "Then we called our mother." She moved out too.

Their adventure was just beginning. "We found 300 acres on top of a mountain," Law recalls. "Funny, it had a town on it. We wanted the land. We waited for them to say, 'So much for the land, and the town is this much,' but they never said it. There was just one price—we were just blown away that we ended up owning both."

Located in Ute country, near Fort Garland, the nine-building town had been built in 1877, a year after the arrival of the Denver & Rio Grande Railway, and it still holds the distinction of having the highest train depot in the world. The Rio Grande Scenic Railroad has reestablished passenger service to nearby La Veta, but you'll have to head by car to reach this town's depot, as well as its chapel, tavern, dance hall, school, barn and cabins. The place didn't even have a name when the sisters bought it, Law says, it was called the "settlement on Old La Veta Pass."

The town got its new name from the shorthand the sisters used whenever they discussed it, "Are you going uptop?"

The real shocker, Law admits, came when "we discovered there was nothing protecting this town. If we'd have wanted to tear it down, we could have. We were terrified at that. We realized we were stewards of a ghost town and a piece of history. We wanted to make sure nobody could ever tear it down. Our first goal was to get all the buildings on the National Register of Historic Places."

They succeeded. In 2011, Interior Secretary Ken Salazar formally declared Uptop a National Historic District.

By then, lots and lots of hard work had transformed the town. "The first two years were the dumpster years," says Law, recalling how the sisters had to clean up decades of neglect. But the job looked promising: "Deb can see the bones of a place, and our buildings have good bones."

While the sisters repaired the buildings—Lathrop even learned electrical work so she could rewire everything—they began meeting folks who had discovered the town long ago.

"The first person we met was Apache Suzie. She said she had been coming up to the chapel for years, whenever she was depressed," Law says. "We meet people whose families had squatted here."

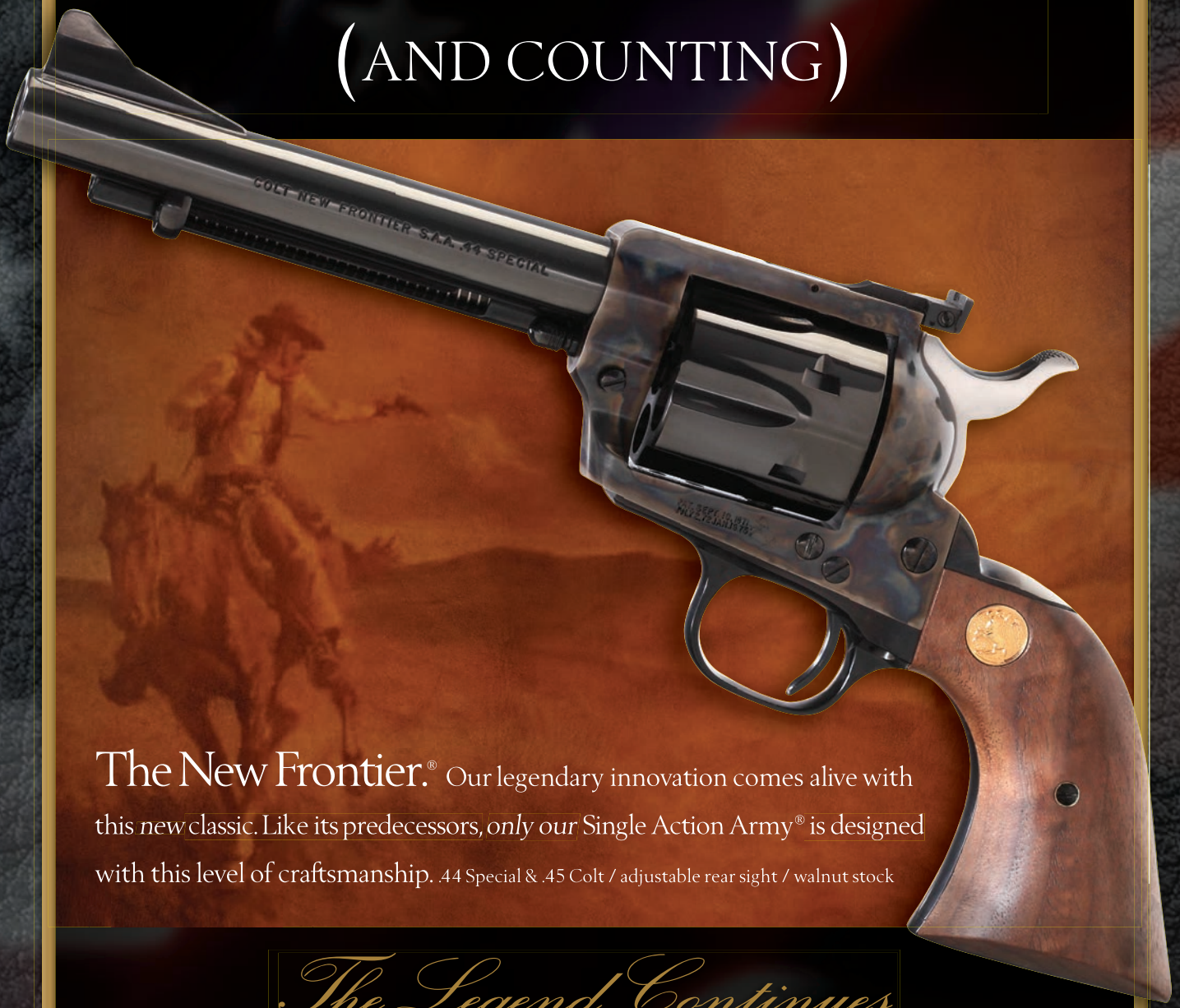
To help pass along those family stories to the public, the sisters opened a museum in the depot. But the most popular spot in town is the tavern, which has such great acoustics, musicians flock here to play.

Now that the sisters have saved this town, they would like to hand it over to a new owner. They're not sure what their next adventure will be, although they do know one thing, they won't be wearing any high heels or pantyhose.

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

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Dibs on Doc

High rollers at Guernsey's "caveat emptor" auction aim for O.K. Corral icons.

You could find just about everything good and bad about the buying and selling of Old West artifacts in Harrisburg, Pennsylvania, this past July 15-21.

The good: Curious by the artifacts former mayor Stephen Reed had bought with the intention of stocking a Wild West museum, thousands of people bid, both online and in person, on around 8,000 pieces of frontier memorabilia and paid nearly $3.85 million, making it one of the largest auctions of its kind. Well over 100,000 others watched the bidding online, says Arlan Ettinger, president of Guernsey's.

Now, the bad: The net profit for the city of Harrisburg is $2.7 million (after Guernsey's $480,000 commission, plus other expenses). Even when this amount is added to the profits for auctions of other Harrisburg memorabilia in 2007 and 2008, the city doesn't even recoup half its original investment of $8.3 million.

Guernsey's sold each of these items in July on a "Buyer Beware" basis. Or, as *The Patriot-News* phrased it, "When it comes to verifying value, condition and authenticity, you're on your own."

But this warning didn't stop people from shelling out for what might or might not be a legitimate piece of the Old West.

As you might expect, the event's high rollers were lots tied to O.K. Corral icons Wyatt Earp and Doc Holliday. A document said to be signed by Wyatt and Mattie Earp, from the sale of their house in Tombstone, Arizona, fetched $55,000 from an Internet bidder. But Holliday tied the Earps with a $55,000 bid for a frock coat alleged to have been worn by the gunfighting dentist, plus a dental chair, purported to be tied to him, went for $40,000. Isn't that a daisy?

Not everyone who attended the auction bid. One amused spectator from nearby Carlisle told me, "It's great fun to see all this, but I think you'd have to be drunk to pay this kind of money without being darn sure it's for real."

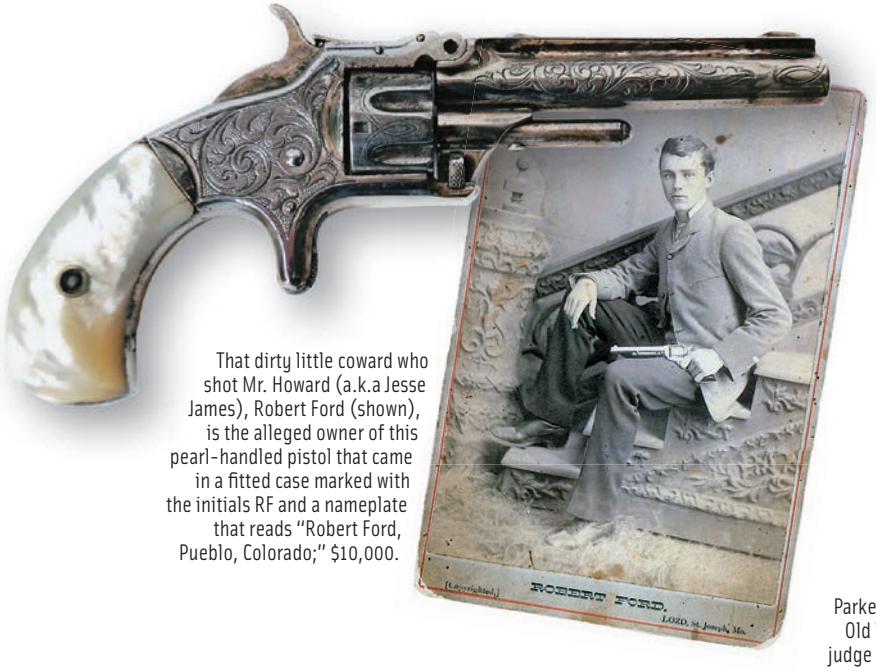
Maybe, but as Doc might have said, "In vino veritas."

The author of *Inventing Wyatt Earp* and this year's *Mickey and Willie*, **Allen Barra** is also a sports journalist for *The Wall Street Journal* and writes for *American History* Magazine.

Notable Old West Lots Included
(All images courtesy Guernsey's Auction House)

If only Doc Holliday (below) could speak beyond the grave and settle the authenticity of these artifacts. Hammering down at $55,000, the frock coat comes with a 1940 letter from the Arizona Pioneers' Home in Prescott, stating Mary Katherine "Big Nose Kate" Cummings claimed the coat had belonged to her deceased lover, Holliday. The dental chair, bidding in at $40,000, has a 1908 letter from the Baker Gulch Mining Co. in Las Vegas, Nevada, that states the chair had been found with the name Doc Holliday on it.





That dirty little coward who shot Mr. Howard (a.k.a Jesse James), Robert Ford (shown), is the alleged owner of this pearl-handled pistol that came in a fitted case marked with the initials RF and a nameplate that reads "Robert Ford, Pueblo, Colorado;" $10,000.



Isaac Charles Parker (shown), an Old West hanging judge who enforced the law in the Indian Territory, apparently carried this silver traveling case that contains Sterling Silver-topped jars, toiletry bottles, brushes and more. The verdict: $800.





A boot knife marked as Wild Bill Hickok's was featured in a display case dated July 23, 1876, ten days before the gunfighter was shot in a card game in Deadwood, South Dakota. A bidder came up aces and eights on this one for a cool $32,000.



The John N. McWilliams Texas Ranger Collection is one of the highlights of the Legends of the Wild West Auction. Shared here is an 1888 photo of Frontier Battalion Texas Ranger Frank L. Schmid.

– Courtesy John N. McWilliams –





An encased .36 caliber Whitney revolver that features the name Al Sieber on the backstrap sold with a holster said to be hand tooled by Apache craftsmen. A bidder went Geronimo for this artifact purported to be owned by the Apache Wars chief of scouts (shown); $15,000.

UPCOMING AUCTIONS

September 21, 2013
Legends of the Wild West
Heritage Auction (Dallas, TX)
HA.com • 800-872-6467

October 14-15, 2013
Antique Firearms
James D. Julia Auctioneers (Fairfield, ME)
JamesDJulia.com • 207-453-7125

King of the



Texas Rangers on the Border After Outlaws and Bandits depicts Capt. L.H. McNelly and Lt. Lee Hall chasing outlaws. The painting, a 38-by-52-inch oil on canvas, sold sight-unseen for $30,000 to a buyer from a 1980 magazine advertisement.

– All artwork and photos courtesy Joe Grandee –

Covers





BY BETH DEVENY

Legendary Western artist Joe Grandee bags another* True West *cover.

By his own account, Joe Grandee admits his first cover submission to *True West* was rejected. The editor told him it was historically incorrect. Since that day in 1956, Grandee has made it a point to get the details correct, and he has never looked back. To beef up his reference material, he became a consummate collector of authentic clothing, guns, saddles and cowboy gear. Today, his collection of more than 5,000 artifacts is on permanent display at the Joe Grandee Museum of the Frontier West Gallery, inside the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma. In our 60th anniversary, nearly 60 years after he took our advice to heart, his art once again graces the cover of our magazine.



By our count, this issue's cover is Joe Grandee's 24th cover for *True West*. See Grandee's other amazing stats on p. 25.

An Angry Clash of Steel is the only painting representing the Western art category in the book *American Artists* by Les Krantz. A favorite of Grandee's, this 37-by-50-inch oil on canvas is part of his private collection.





A third-generation Texan, Joe Ruiz Grandee is Castilian, French and English. He was born in Dallas on November 19, 1929. Grandee's great-great-grandfather was a Spanish nobleman who came to Texas for "mysterious and romantic reasons," according to one of the artist's bios. Grandee's great-grandfather (right) came from Spain and settled in Corpus Christi, Texas.



In Corpus Christi, Grandee's great-grandfather built the area's biggest dance hall and saloon. The Grandee Saloon (the building in the center of the photo) was the only game in town for two generations because the family bought out any competitors. Grandee's father and his 11 siblings grew up in a large house across the street.

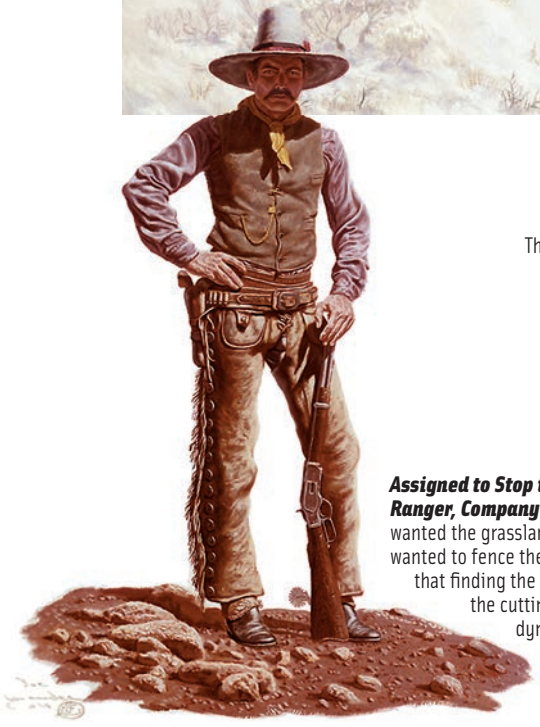


"Joe Small was the father of my art career."

– Joe Grandee, referring to the founder of *True West* Magazine



The Grand Duke Alexis Buffalo Hunt, a 30-by-40-inch oil on canvas painted in 1972, commemorates the 100th anniversary of Grand Duke Alexis of Russia's buffalo hunt in Nebraska. In 1872, Gen. Philip Sheridan, Gen. George Custer and Buffalo Bill Cody rode along to ensure the duke's success, but the duke's aim was terrible; he fired six shots, missing buffalo from just 20 feet away. Then the duke emptied Cody's pistol without success. Cody gave him his 50-caliber Springfield rifle and rode beside him to tell him when to fire. Finally, the Russian duke brought down a buffalo. The president of Dr. Pepper Company bought this Grandee painting for $20,000.



Assigned to Stop the Fence Cutters, Sergeant Ira Aten, Undercover Texas Ranger, Company A, a Tribute. In central Texas during the 1880s, big ranch outfits wanted the grasslands to remain open and free, while smaller ranchers and farmers wanted to fence their properties. Fence-cutting was so widespread, ranchers claimed that finding the culprits was impossible. Ranger Aten single-handedly stopped the cutting by spreading rumors that he had trained men to build and set dynamite bombs along fences. This 18-by-24-inch oil is painted on masonite panel.

Billy Dixon and the Battle of Buffalo Wallow is a 32-by-62-inch oil on canvas that was commissioned in 1986 by a Texas oilman fascinated with the 1874 Battle of Adobe Walls, featuring Billy Dixon, who earned a Medal of Honor for his actions. The most famous shot in Western history, Dixon's 1,538-yard shot from his Sharps "Big Fifty" buffalo rifle, knocked an Indian off his horse dead during the battle. Grandee says, "What a man Dixon was. He is certainly on my list of Western heroes."





Mean as Hell depicts a hunter, after the demise of the buffalo, ready to shoot and kill anything that moves. Although it appears to be an oil, this is a watercolor on an 18-by-24-inch board.



Roundup Time Along Cotton Wood Creek shows cowboys on the WYO Ranch near Kerrville, Texas, who "posed" with longhorns for Grandee, under orders from rancher Charley Shriner. Shriner, whose grandfather was a famous Texas Ranger, was a fan of Grandee's work. This one is an oil on a 32-by-48-inch panel.



Joe Grandee Covers by the Numbers:

18 *Frontier Times* covers

24 *True West* covers

7 *Old West* covers

2 *The Westerner* covers

1 *Wild West* cover



December 1960



February 1961



February 1962



June 1962



December 1962



April 1963



June 1965



October 1978

BY PHYLLIS DE LA GARZA

HISTORY MYSTERY SOLVED?

HIDING IN PLAIN SIGHT



HAVE WE FINALLY SOLVED THE MYSTERY BEHIND TWO OF THE BLOODY BENDERS' WHEREABOUTS?

One of the most intriguing mysteries of the Old West concerns the disappearance of the Kansas murder family known as the Benders. From October 1870 until April 1873, a German family consisting of Ma and Pa Bender and their two grown children, quiet John and vivacious Katie, ran a murder inn seven miles northeast of Cherryvale in Labette County. The family provided lodging where unsuspecting travelers became a grotesque statistic in the Bender apple orchard.

Their tiny, 16-feet-by-24-feet wooden shack had been built as a house of horrors, complete with a trapdoor under the kitchen table. Victims with split skulls or slit throats were dropped into a pit under the house, then dragged outdoors after dark and buried in the garden. During winter, when the ground was frozen, the family dumped mutilated bodies miles away on the snowbound prairie or tossed them during spring thaw into a local creek.

Between 1871-73, reports of missing travelers began filtering throughout the community. Neighbors became suspicious of one another, even to the point of organizing a vigilance committee. Then in March 1873, when Dr. William York went missing, an intensive search began. Dr. York's brother Ed, an Army colonel living in Fort Scott, set out to find his missing brother.

After interviewing other families in the area, the colonel and his posse galloped into the Bender yard. Shortly after this visit, the family skedaddled; their wagon was found abandoned in nearby Thayer.

With the Benders gone, neighbors searched their property. The ghastly discovery of eight bodies, including the corpse of a little girl, plus the bloody, stench-filled cellar, told the grim tale. Then neighbors remembered finding additional bodies on the prairie the past winter that had been mutilated in much the same fashion. In addition, the wagon tracks near those bodies were of a peculiar design matching the tracks on the Bender wagon.

Kansas Gov. Thomas Osborn posted a $2,000 reward for the capture of the Benders; Dr. York's other brother, Kansas Sen. Alexander York, offered a $1,000 reward. Professional and amateur sleuths alike took up the trail. Newspapers from New York to San Francisco to Paris, France, trumpeted the horrible news from Kansas, but in the end, the Benders seemed to have evaporated. Detectives tracked Ma and Pa to St. Louis, Missouri, where the trail went cold. Two of these same detectives followed John and Katie's tracks to El Paso, Texas, near Mexico's border, but they ran out of time as well as leads.

Why did the Benders commit these atrocities, making them among the first known American serial killers? Money. During their two-and-a-half years in Kansas, the Benders stole an estimated $4,500, plus made an unknown amount from the sales of the victims' horses, buggies and wagons.



When the Bender family fled Kansas in 1873, neighbors searched the backyard and discovered bodies of their victims, some whose graves were marked in the above photo by C.R. Gamble.

– Courtesy Cowan's Auctions, sold $200 bid, December 19, 2011 –

Historians believe travelers who lodged at the Benders' inn confided to their hosts over dinner about their interest in buying land. Flirtatious daughter Katie, in her early 20s, likely encouraged the men to brag about how much cash they were carrying. Inside the dirty one-room shack divided by a wagon sheet, the unsuspecting visitor ate his dinner with his back against the brown-stained curtain. Then Pa would strike a blow from behind the canvas divider. Next, he cut the victim's throat before dropping him into the cellar through the trapdoor. With the lawless Osage reservation near the eastern boundary of Labette County, John Jr. spirited horses, wagons, buggies, harnesses and valuables there to sell.

More than any other member of the Bender family, Katie has drawn the greatest curiosity. While writers have portrayed her as a knife-wielding temptress, perhaps Katie was actually a shrewd businesswoman with bigger fish to fry than chasing men around a desolate shack. Her long-term financial security was the real goal. With nerve and cunning, she played a clever game and won.

Now, 140 years after the killings, we think we have found Katie. Resting only a few yards away from gunfighter Doc Holliday, inside the Linwood Cemetery in Glenwood Springs, Colorado, is an imposing set of elaborate headstones surrounded by an iron fence. Do our eyes deceive us? Joseph Bender, 1843-1888. Beside him rests his wife, Katie Bender, 1846-1917.

After an extensive search of courthouse and census records, newspaper articles and biographies at the local Frontier Historical Society, we learn that John Joseph Bender was born in Malsch bei Wiesloch, Baden, Germany, in 1843. He moved to the U.S. at the age of 21, settling in St. Louis, Missouri, where he worked as a blacksmith. Four years later, in 1868, he married Catherine Christiana Miller, who had emigrated while still a child with her family from Weinsberg, Baden, Germany. In her Colorado autobiography, Katie stated her father, George C. Miller, had served in the Missouri Home Guard during the Civil War and worked in the "grain business."

John Bender and Katie Miller were married on January 4, 1868, in Hermann, Missouri, approximately 300 miles from Cherryvale, Kansas. Two years later, they lived in Cairo, Missouri. But then the two disappeared, until their arrival in Canon City, Colorado, in 1878.

In 1878, five years after the Benders had fled Kansas, John and Katie first appeared in Colorado. They traveled to several small towns in the territory where John continued working

as a blacksmith. By 1886, the pair arrived in Glenwood Springs where they bought property on Seventh Street and opened a tavern.

On November 3, 1888, John, age 45, died of dropsy of the heart; his body was buried in the Linwood Cemetery.

Upon John's death in 1888, Katie turned their tavern into what would be known for the next 30 years, until her death in 1917, as the Commercial Restaurant, located at 308 Seventh Street. In 1893, the local newspaper described the restaurant as a "large place, there being the spacious public dining room with its long lunch counter at one side and a number of private dining booths beside."

Selling meals at 25 cents a plate, Katie miraculously accumulated enough money within the next 10 years to buy a number of store buildings, which she rented, plus four rental houses and property in New Castle, Aspen, Salida and other Colorado towns.

With the opening of the restaurant, did Katie finally have the opportunity to spend her Kansas blood money on rental property and other real estate without drawing suspicion upon herself?

She certainly had the means to travel. In the 1890s, the town newspaper, the *Avalanche Echo*, told of Katie's trip back east to the World's Fair. In 1895, she traveled to Europe to visit her old home in Germany and also to tour Great Britain and Switzerland.

On Valentine's Day in 1903, *The Glenwood Post* reported, "Mrs. K.C. Bender has departed for Mexico where she will spend the remainder of the winter." In 1903, seven years before the Mexican Revolution began, Mexico was an unsettled land, with public transportation limited to horseback or an ox cart. Acapulco hotels were still 30 years distant, and Cancun swimming pool resorts, 70. Did Katie visit friends across the border from her 1870s past, when she and John had gone hiding?

Katie never married again. Over the years, friendly news accounts told of Katie "sitting contentedly behind her cash register," where she voiced her concerns with regards to politics and women's suffrage. One news account, dated April 1905, gave her the distinction of being the only local person on the President's train coming from New Castle (where her ranch was located) to Glenwood Springs, after "Mr. Roosevelt had gone out into the hills." Are we to believe Katie was a personal guest of President Theodore Roosevelt on his train? Or did the friendly newspaper editor give this impression through a carefully-worded statement?

In 1909 came another interesting news item when Katie gave an interview railing against giving children toy guns. She claimed, "children had primitive impulses, the worse elements of one's nature. When a combative idea is aroused, and then it is only a step to murder." She concluded the interview with, "Love thy neighbor as thyself . . . and we'll have fewer grown-up murderers."

Of course, if this woman really was the Kansas murderess, why didn't she and John change their last name? Bender was actually a common name in German communities, something like our modern-day Smith. Changing her last name would have aroused suspicion with her large family back home in Missouri, including three younger sisters and a half sister and brother. Plus, folks were looking for a brother and sister, not a husband and wife.



Although no photograph was taken of Katie Bender in Kansas, this one appeared on a calendar distributed in Colorado by Katie in 1910. If only it were in color, we could see how closely it matches the Kansas wanted poster description: "....dark hair and eyes, good looking, well formed, rather bold in appearance, fluent talker, speaks good English with very little German accent."

– Courtesy Frontier Historical Society –

When Katie died of heart failure on January 20, 1917, at age 70, her body was buried in the grave site beside John's. She named her brother-in-law executor of her estate. She left as much as $13,500 in cash to her various relatives, and in her will, she ordered all of her property be sold, including her home, the restaurant, some vacant lots, the ranch and other rental houses, so the money could be distributed among her sisters and their children, her church, a poor house in Missouri, a friend of her mother's, plus $500 bequeathed to an organization called "Mother's Appeal," dedicated to home and family conservation.

Without an inkling of this woman's past, Colorado's Katie Bender appears to be a kind and generous woman whose life was beyond reproach. Was this bold, vivacious,



The only known photograph of John Bender, taken in Colorado. The wanted poster in Kansas described him as: "...five feet eight or nine inches in height, slightly built, gray eyes with brownish tint, brown hair, light moustache...."

– Courtesy Frontier Historical Society –

Once the authorities got to the scene of the crime, several graves were uncovered on the Bender property, as shown in this photo by T.M. Concannon.

– Courtesy Cowan's Auctions, sold $425 bid, November 16-18, 2005 –



fast-talking woman just clever enough to cover her bloody tracks by hiding in plain view?

Then again, perhaps two Katie Benders had been born in the same year, both German, with auburn hair, hazel eyes, a scarred left eye and adept at making money while spinning clever yarns. Both married to shy, reclusive, German blacksmiths named John and living within 300 miles of Cherryvale, Kansas, in 1870. Two young woman exactly alike who disappeared without a trace from 1873 to 1878.

In an eerie photograph of a bleak afternoon in Glenwood Springs, Colorado, around 1917, a solitary man gazes toward the Bender restaurant. Is this image reminiscent of those lonely travelers who had walked along a trail on the Kansas frontier, eager for food, lodging and a bit of news, only to have met a terrifying death instead?



If Colorado's Katie Bender was truly the same Katie from the bloody Bender family in Kansas, then this photo is all the more eerier. The man gazing toward Katie's restaurant in Glenwood Springs, Colorado, evokes thoughts of all those travelers who had sought similar respite at the inn in Kansas, only to find their death.

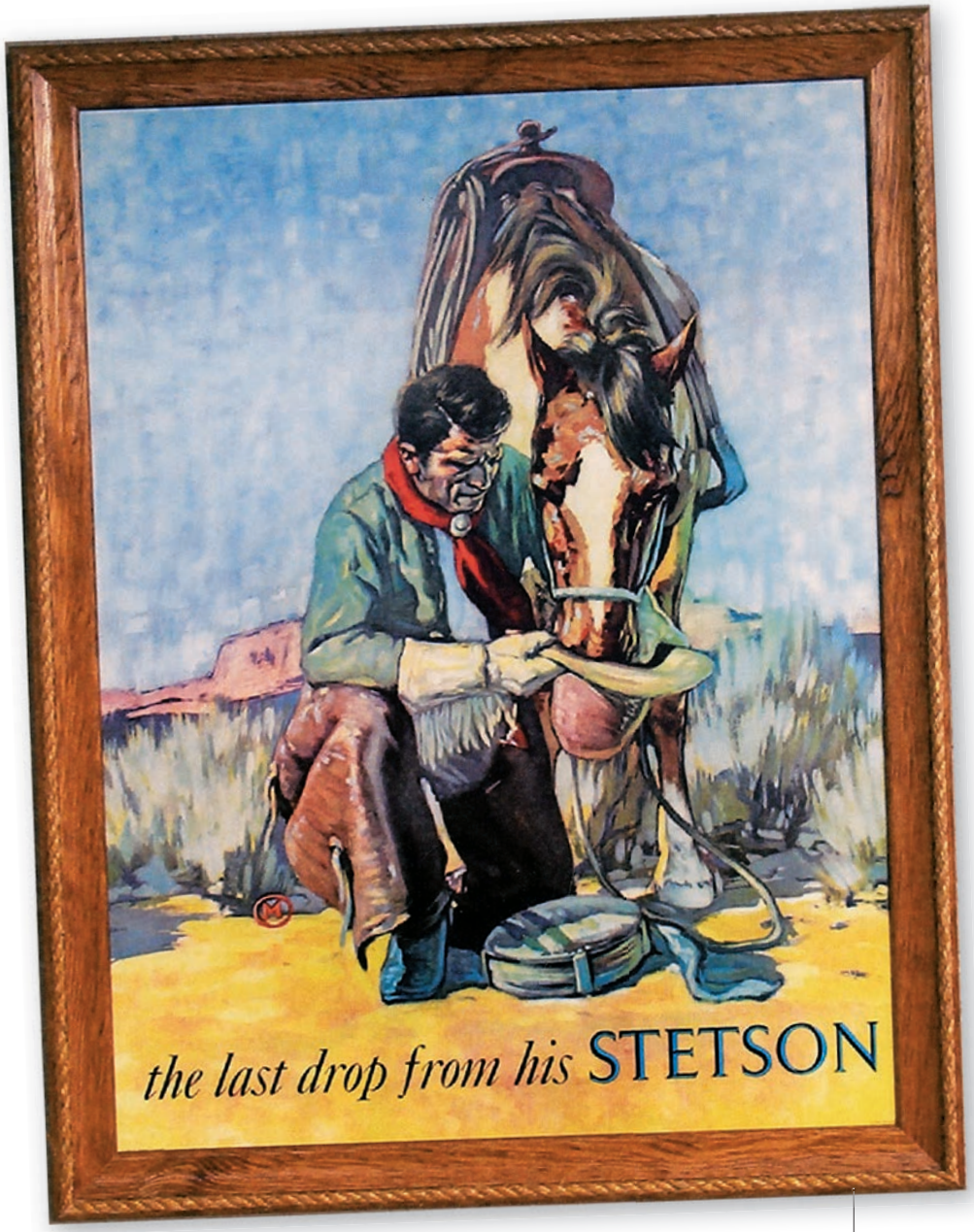
– Courtesy Frontier Historical Society –

For 25 cents, the Bender restaurant became a convenient respite for travelers and for the community to gather, to form business contacts and friendships. Perhaps the only thing missing inside Katie's Colorado restaurant was a bloodstained wagon sheet.

After **Phyllis de la Garza's** book *Death for Dinner: The Benders of (Old) Kansas* was published in 2004, reader Jan Peterson put the author on the trail of John and Katie Bender in Colorado.

BY MARSHALL TRIMBLE

The Lovable Liar



Artist Lon Megargee created several images for the Stetson Hat company, the most famous of which is *The Last Drop from His Stetson*, painted in 1924 and still reproduced inside Stetson cowboy hats today.

– All images courtesy Herman Dickson –

Did you ever look inside your Stetson and wonder who painted the poignant rendering of a cowboy watering his horse from his hat? In my humble opinion, the iconic *Last Drop from His Stetson* is right up there with the best works of Frederic Remington and Charlie Russell. The artist was Lon Megargee, often characterized as "Arizona's original cowboy artist."

I first became aware of Megargee around 1949, when an A-1 Beer truck failed to negotiate a curve on Route 66 just east of Ash Fork. The truck flipped over, scattering beer bottles and promotional Western prints across a big arroyo. Word spread quickly around town as the locals flocked to the wreckage to salvage the bottles of beer that had survived the crash. The more cultured went home toting framed prints of Megargee's A-1 Beer illustrations that had been en route for distribution to saloons in northern Arizona.

For a time, *Black Bart* (also known as *The Barber and the Bandit)* hung on the walls of many homes and businesses around town. I often wonder how many of those prints that now draw high-dollar prices were casually tossed into garbage cans over the years.

To borrow from the lyrics of Kris Kristofferson's "The Pilgrim," Megargee was a "walking contradiction, partly truth and partly fiction." His whoppers could lead one down the path of plausibility, but the listener had to figure out where to get off.

A walking contradiction, partly true and partly fiction.

Details of his life remain elusive due to the fact that, for various reasons, he tended to re-invent himself over and over. He also never let the truth get in the way of a good story. For instance, he claimed to be a self-made painter, but in reality, he had studied at the prestigious Pennsylvania Academy of Fine Arts and the Los Angeles School of Art and Design.

Born Alonzo Megarge, he added another "e" to the end of his surname so he could connect with a prominent Philadelphia family that included the famous artist Edwin Megargee, who became his "cousin."

He claimed his father was the only son of a wealthy Irish widow. While on a trip to Cuba, his father met and married his mother, a beautiful 16-year-old Cuban girl. His father died there in what was described as a "love fracas." He told others he had followed in his father's footsteps by abandoning the opulent life in an upper class family to another world, the American frontier.

Although he was born in Philadelphia, Pennsylvania, he claimed Tombstone, Arizona, as his birthplace. He even pulled the leg of his friend, Arizona Gov. George W.P. Hunt, who proclaimed Megargee as the "only artist of note who is a native of Arizona."

During his checkered and fabricated life, Megargee would claim to be a lot of things, but one thing can't be denied—he had talent. Beyond his formal training, Megargee displayed a unique style that was self-taught. His natural talent flourished during his career as an illustrator for newspapers and magazines. He also headed the art department at Lasky-Paramount Studios in Hollywood.

Born in 1883, Megargee, like many kids living in crowded Eastern cities, devoured the popular shoot-'em-up pulp Westerns. After attending Buffalo Bill's Wild West show, he became hellbent on living the life of his hard-riding heroes.

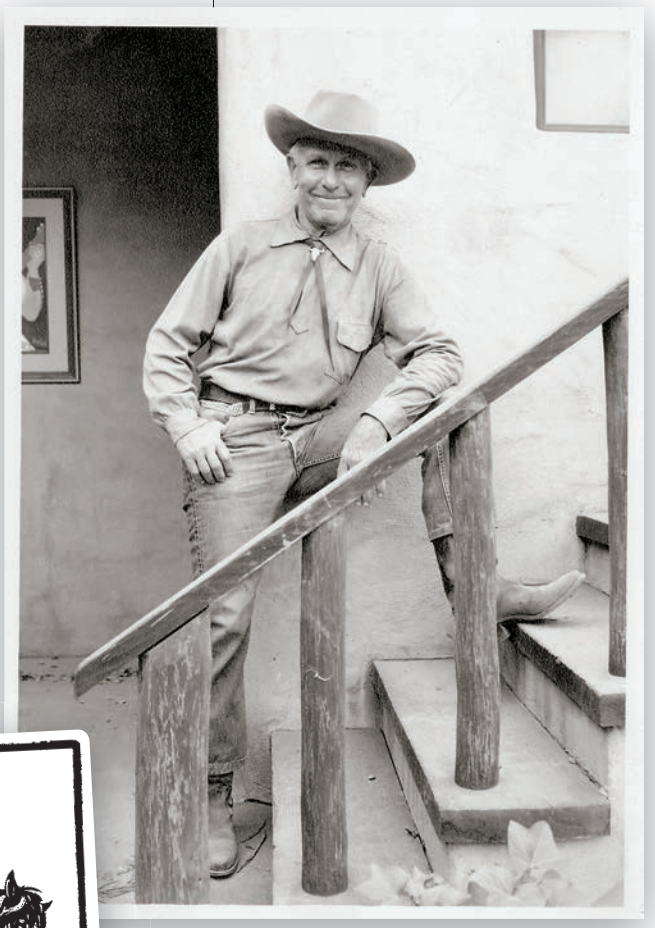
In 1896, at the age of 13, he hopped a freight train bound for Phoenix, Arizona. Once there, he worked various odd jobs, including milking cows and mending fences. He got his first chance cowboying when he took a job working cattle and bustin' broncos at a ranch near Wickenburg.

During those early years, he took on a number of jobs, including fireman, policeman and card dealer. Presumably, he also performed as an exhibition roper with Arizona Charlie Meadow's Wild West show.

He claimed to have owned the 51 Ranch (El Rancho Cinco Ono), north of Cave Creek, but went broke during a drought. He later called that a lucky break because bankruptcy got him out of ranching and into cowboy art.

Some truth can be found in his story. For instance, Tom Cavness may have been the owner of the 51 outfit, but Megargee did partner with him on some cows.

Like the hell-raisin', devil-may-care cowboys he would go on to paint,



One of the last photographs taken of Lon Megargee, in the late 1950s.



Lone Cowboy, one of many woodblock prints by the artist, was included in Megargee's poetry book, *The Cowboy Builds a Loop*, first published in 1933.



An incurable romantic, Megargee reportedly snared several wives with his charm, although the pleasing effect didn't usually last for long. His marriage to his fifth wife, shown here in January 1939, was annulled after two weeks.

Megargee liked to have a good time. The ladies found the ruggedly handsome man irresistible. He had an artist's eye for feminine beauty. The women he painted extended him favors, and he acquiesced, if only for a short time. He was also adept at attracting pretty women who were financially able to support his lifestyle. His affairs were numerous and usually short-lived. Like many of his genre, Megargee was a rogue and a bold deceiver, marrying at least seven times and leaving a string of brokenhearted women in the wake (along with a few angry husbands).

He was also careless and footloose with his money. His financial resources were usually stretched to the limit. Throughout much of his career, Megargee was broke and in debt, scheming ways to fund his artistic projects.

His first taste of fame came when Gov. Hunt commissioned him to paint 15 murals for the state Capitol shortly after statehood in 1912, where many of his murals still hang. He and the governor became friends, but Megargee's escapades sometimes put that friendship to the test.

Those murals and other artwork by Megargee were typical of those created by Western artists and illustrators of his time. His colorful landscapes, American Indians and cowboys depicted more of the romantic myth of the West, much the same as those acted out by Hollywood's silver screen cowboys and portrayed in pulp Western magazines.

Despite the fact that he had experienced the real life of the working cowboy and its hardships, Megargee drew illustrations that promoted stereotypical scenes of the masculine mythic West. An incurable romantic himself, he painted it the way he saw it, and the way he liked it.



Megargee stands in the interior of the Spanish Colonial and Pueblo Revival-style hacienda that he built himself. Casa Hermosa became the Hermosa Inn in 1947 and still lodges guests in affluent Paradise Valley to this day.

A complex and interesting character, who people either liked or didn't, Megargee may not have been gregarious, but he was friendly to those he liked. Bolstered by his swaggering persona, he enjoyed gags, jokes and sharing a bottle with friends. He was always fun to be around, never a dull moment. Oren Arnold wrote in the October 1943 issue of *The Desert Magazine*, "Lon Megargee has had a good time in life, no matter where he happened to be."

Like many artists, he lived a disheveled, Bohemian personal life, yet he was a rugged, self-made cowboy, from his boot heels to the top of his hat. What separated him from many in his genre is that Megargee didn't just paint Western life, he lived it. Author Eve Ball wrote, "Lon Megargee was exactly what an Easterner thought a Westerner should be."

His sense of humor, as illustrated in *Serenade*, *Cowboy's Saturday Night* and the A-1 Beer posters, is reminiscent of some of the works of the legendary Russell. I'm sure the two great cowboy



On the back of this photo, Megargee wrote: "Takin it easy on my 400 dollar antique bed–garbed in 3.85 Lee Riders–65 dollar boots and 100 dollar stetson– Haven't lost my shirt–yet. I'm startin The new year with 1 bright silver dollar–has value 39 cents–that's bein an optimist in Cave Creek."



Like many artists before him, Megargee also relied on models to help him accurately paint the figures in his artworks. He is shown here, in the 1920s, with two of his models.

artists would have enjoyed each other's company.

Arizona's small art community and limited cultural institutions in the 1950s made it difficult for an artist to make a living. Despite some financial success and artistic recognition, Megargee was always on the verge of being, in his words, "broke flat as a horseshoe."

Over the years, he spent time in other places, including New Mexico, California and New York, but he always considered Arizona his home.

Although Megargee was a cowboy and an accomplished artist, he also designed and built several adobe, Santa Fe-style homes, some of which still stand today.

Old Pappy Time was beginning to catch up with Megargee by the 1950s. Fortunately, he met Hermine Summer Breitner, a writer and editor living in Cave Creek. Their marriage in 1952, his seventh or eighth, was a happy one. He settled down and took a more serious approach to his art. His wild and carousing days were behind him, and those turned out to be his most stable and productive years.

In 1956, he had his first major one-man show at the Grand Central Galleries in New York. He kept busy painting, right up to the end. Megargee went downhill after a serious auto accident in December 1959, dying of heart failure in Cottonwood, on January 24, 1960.

Every great artist desires to leave something behind that will grant him and his works immortality. For Megargee, his legacy is found in *The Last Drop from His Stetson*. This American icon is forever identified with Stetson hats; the image still graces the satin liners of nearly all Stetson hats, since 1924.

Megargee was a free spirit, and he certainly had his faults, but many of us can be forgiving and understanding of those creative souls who inspired us with their talent. He deserves to be placed right up there alongside the great ones.

In 2000, **Marshall Trimble** played Lon Megargee in a melodrama at Lon's Hermosa Inn in Paradise Valley to raise funds for the restoration of his murals at the Arizona State Capitol. Megargee authority Herman Dickson provided information on Megargee's life for this article. For further reading, check out Betsy Fahlman's *The Cowboy's Dream: The Mythic Life and Art of Lon Megargee.*

In 1947, the Arizona Brewing Company commissioned Lon Megargee to paint a series of paintings to be reproduced as A-1 Beer posters. Those posters are still available for purchase at *A-1.BeerPrints.com* or by calling Herman Dickson at 602-867-3636.



The best known and the first in the series, *The Cowboy's Dream*, January 1948.



***Black Bart*, second of the series, January 1949, features a sign advertising Cal Boice for sheriff; Boice was sheriff of Maricopa County then.**



In December 1951, Megargee painted the *Margarita* to be the fifth in the series, but he felt it a little risqué for the times, so he didn't sell the print.



***Cowboy's Saturday Night* was repainted from 1930s' *Home on the Ranch*. For the 1952 artwork, Megargee turned the man around in the tub and added a picture of *Margarita* in the upper corner. This painting was reproduced into postcards.**

BY PHIL SPANGENBERGER

From Silver Screen to Gun Room

YOU CAN OWN A STRAIGHT-SHOOTIN' PIECE OF WESTERN MOVIE AND TV HISTORY...IF YOU KNOW HOW TO FIND IT.

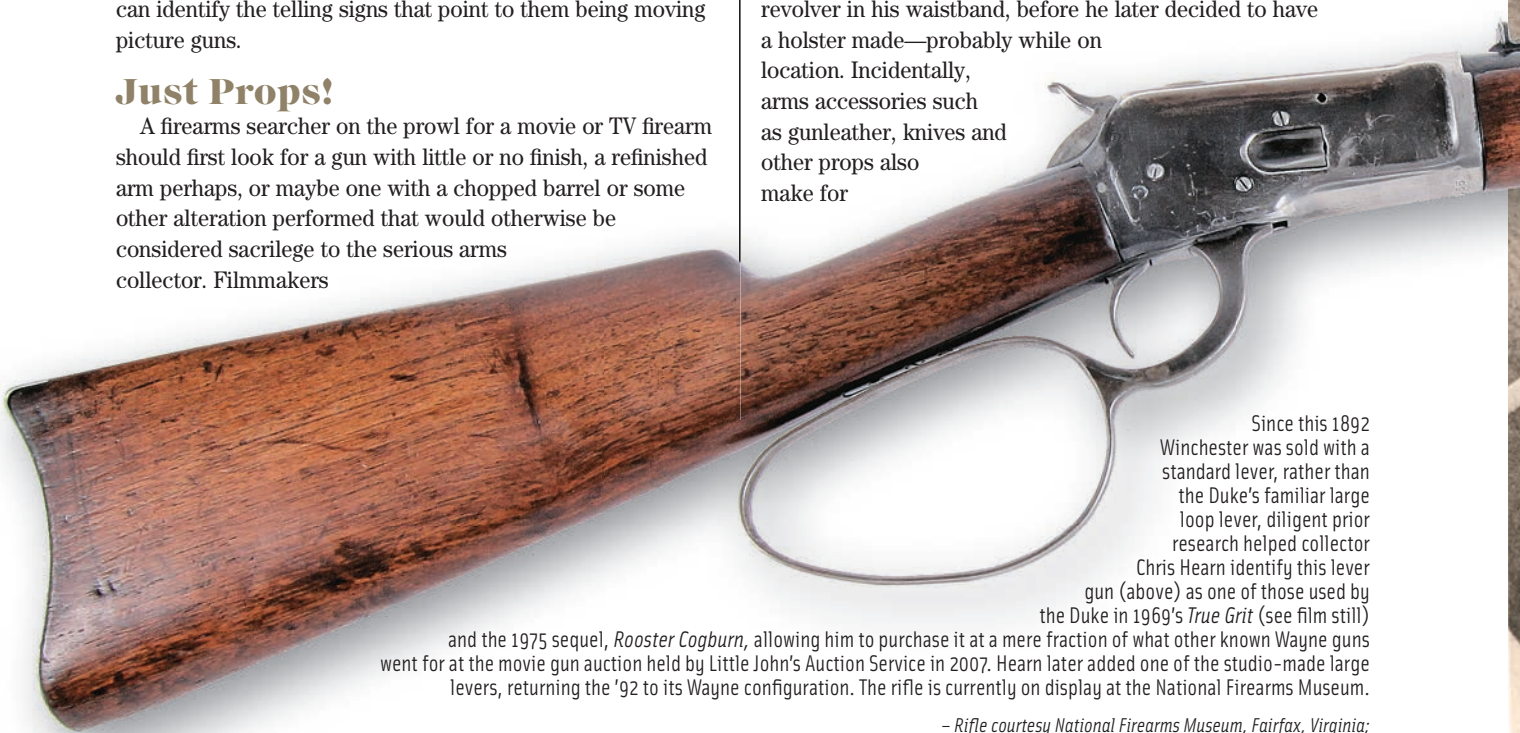
Have you ever wanted to own a gun used in a Western film by one of your favorite cowboy stars…or even one packed by one of the supporting actors in an Oater that you held in special esteem?

Up until a few years ago, that feat was next to impossible for the average firearms enthusiast. But with the closing of a number of the firearms rental houses and major sell offs of props and costuming by several of the studios, quite a number of motion picture guns, considered little more than props by much of the film industry, are becoming available to motion picture buffs. While still not on the market in great numbers, as might be the case with other collectible firearms, movie and TV prop guns can occasionally be found, sometimes resting amongst a collection of "for sale or trade" shooting irons on a table at a gun show or a collector's meeting…if you can identify the telling signs that point to them being moving picture guns.

Just Props!

A firearms searcher on the prowl for a movie or TV firearm should first look for a gun with little or no finish, a refinished arm perhaps, or maybe one with a chopped barrel or some other alteration performed that would otherwise be considered sacrilege to the serious arms collector. Filmmakers sometimes had guns refinished to give them a new look, or altered in some other way—especially if the guns were to be featured as an integral part of the story. Since most Western movies are period films depicting the West of the mid-to-late 19th century, or at the latest, the early 1900s, the firearms used in those shoot-'em-ups are likely to be well used and somewhat abused. In other words, don't look for mint condition arms. Movie guns often get rough handling in the making of a Western!

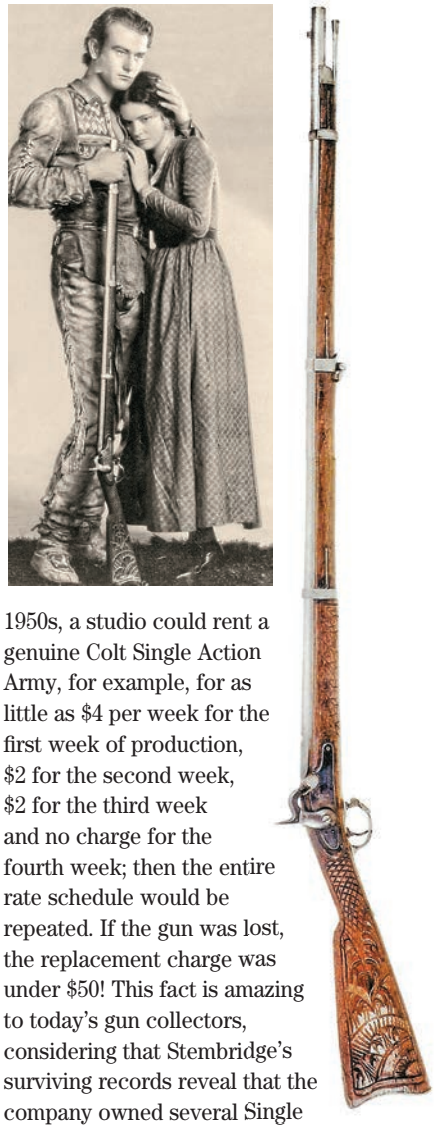
Some examples of refinished or "customized" cinema guns would be the Smith & Wesson Schofield revolvers used by the "Schofield Kid" in Clint Eastwood's 1992 Academy Award-winning film *Unforgiven*. I had the good fortune to supply the gunleather for the actors in that flick, except for Eastwood, who had at first planned on carrying his Starr double-action revolver in his waistband, before he later decided to have a holster made—probably while on location. Incidentally, arms accessories such as gunleather, knives and other props also make for



Since this 1892 Winchester was sold with a standard lever, rather than the Duke's familiar large loop lever, diligent prior research helped collector Chris Hearn identify this lever gun (above) as one of those used by the Duke in 1969's *True Grit* (see film still) and the 1975 sequel, *Rooster Cogburn,* allowing him to purchase it at a mere fraction of what other known Wayne guns went for at the movie gun auction held by Little John's Auction Service in 2007. Hearn later added one of the studio-made large levers, returning the '92 to its Wayne configuration. The rifle is currently on display at the National Firearms Museum.

– Rifle courtesy National Firearms Museum, Fairfax, Virginia;
True Grit *courtesy Paramount Pictures –*





A John Wayne movie gun is considered the ultimate in Western movie gun collecting, and the Duke's 1863 Springfield rifle from his first feature film, 1930's *The Big Trail*, is a unique and historically important motion picture firearm. The muzzleloader is easy to recognize in the film given its elaborately carved stock and missing rear sight. It also utilizes an 1861 Springfield hammer and a Belgian trade musket center barrel band.

– Rifle courtesy Joseph Musso Collection;
The Big Trail *courtesy 20th Century-Fox –*

interesting collectibles and sometimes turn up in unexpected places, but that's the subject of another story.

While visiting Hollywood's Ellis Mercantile, the prop house where I dropped off the gunleather for the movie, I saw that the prop people had purchased four original 1875 Schofields for use by the "Schofield Kid" in *Unforgiven* and had them completely refinished to look like new guns. This was just a couple of years before Navy Arms produced its first replicas of that frontier Smith & Wesson, so original examples were sought out.

In 1980's *Tom Horn*, starring Steve McQueen, three vintage 1876 Winchester rifles were reblued specifically for that photoplay. For John Wayne's 1971 horse opera *Big Jake*, Hollywood's Stembridge Gun Rentals cobbled up a Walther P-38 with some ersatz parts to give it the rough appearance of an early 1900s Bergmann auto pistol, as used by Christopher Mitchum. Some older collectors may recall that in the 1950's classic James Stewart Western *Winchester '73*, the studios had a trio of 1873 Winchesters sent back to the New Haven firm for refinishing and engraving to look like the famed "One of One Thousand" rifles; Winchester ran a huge ad campaign looking for "One of One Thousand" '73s at the time (see my coverage of one of these Winchesters in the June 2006 issue of *True West*).

Surviving records reveal that, throughout the TV Western craze of the 1950s-60s, Stembridge Gun Rentals, who supplied a majority of the TV shoot-'em-ups firearms, reblued a number of 7½-inch barreled Colt Single Action Army revolvers for TV series that included *Gunsmoke* and *Have Gun Will Travel*. The firm also reblued a few original 1860 cartridge conversion Colts, as well as altered some 1873 Single Action Army parts for ease of handing, for actor Nick Adams's TV series *The Rebel*.

Additionally, since so many of TV's cowboy stars used short-barreled Peacemakers, the various prop houses chopped a goodly number of 7½-inch barreled Colts to 5½-inch or 4¾-inch tubes.

For decades, Westerns featured so many 1892 Winchesters that many were refinished time and again. Sometimes they were recolored so often that the original serial numbers had worn off from repeated buffing, so some rental houses restamped those arms with their own serial numbers!

Bear in mind that the studios were not gun collectors, rather they were in the business of making a profit from their pictures, so these guns were simply props to be used in service of the story. In spite of these firearms being repeatedly dropped, thrown into rivers and lakes, perhaps even burned up or otherwise abused, for the most part, these films undoubtedly produced more revenue for the production companies than the value many of these arms would ever garner—especially 50 or more years ago when guns were not nearly as valuable as they are today—despite any gun enthusiast's regards for their historic or cinematic value!

Another factor was that during the heyday of Hollywood in the 1940s and 1950s, a studio could rent a genuine Colt Single Action Army, for example, for as little as $4 per week for the first week of production, $2 for the second week, $2 for the third week and no charge for the fourth week; then the entire rate schedule would be repeated. If the gun was lost, the replacement charge was under $50! This fact is amazing to today's gun collectors, considering that Stembridge's surviving records reveal that the company owned several Single Action Armys in the two-, three- and four-digit serial number range, which dates them to 1873 or 1874; depending on condition, these firearms could have considerable collector value today.

Although during the classic era of movie and TV Westerns, firearms were considered nothing more than mere props, in later years, as interest in antique arms increased, several of



William S. Hart, circa 1930



1939's *Union Pacific*



1947's *Gunfighters*



1952's *High Noon*



1954's *Masterson of Kansas*





What may look like an ordinary, no-finish 1st generation Colt Peacemaker could turn out to be a real treasure. Collector Chris Hearn purchased this gun sans paperwork, but after searching out prop house records, he found the gun listed as being rented for William Holden in 1969's *The Wild Bunch*. This film still reveals Holden with the Colt during the train robbery scene.

– Pistol courtesy National Firearms Museum, Fairfax, Virginia; The Wild Bunch *courtesy Warner Bros. –*

these shooting irons did get "lost" while filmmakers were on location. In one instance, 58 Peacemaker Colts went "missing" during the making of the 1958 Walt Disney film *Tonka*.

A Stamp of Approval

A telltale way to identify a movie gun is the studio prop house's distinctive I.D. stampings. Stembridge Gun Rentals, perhaps the largest firearms rental house during the so-called "Golden Years" of Hollywood, marked most (but certainly not every one) of its weapons with an "S" stamping. Although the stamp could appear almost anywhere, Single Action Colts were generally stamped over the serial number on the frame, although a great many handguns were stamped on the left side of the frame and rifles were marked in various areas. Stembridge ceased renting guns and sold off its inventory in 1999.

Ellis Mercantile, which went out of business in 2000, was another of the major prop houses that supplied arms to the movies for decades. Ellis stamped an "E" (or sometimes an "EEE") in as many as three or more places on each Single Action Army; under the serial number on Winchester '92s; and on the top of the barrels near the frame on other longarms like the Sharps rifles or Springfield trapdoor rifles and carbines.

MGM sold off its props, costuming and set dressings in 1970. By the mid-1980s, most of the other studios had followed suit. MGM, RKO and Republic and Monogram studios marked their guns with "MGM," "RKO" and "R&M" respectively, while Universal Studios relied on a "UP" stamp, with the "U" over the "P"; Warner Brothers used a "WB" stamping, along with an inventory number; and 20th Century-Fox stamped the word "FOX." Western Costume Company, which also rented out firearms as props, stamped "WCC" on its firearms.

Stembridge also purchased guns from RKO, and Ellis bought many of the Warner Brothers firearms. But since these companies marked these firearms with their own codes, these guns often featured stampings from both outfits, which would sometimes result in guns being erroneously returned to the wrong studio after a production. Rather than sending them back and going through each company's inventory to find the missing guns, the studios considered it more economical to keep the returned arms and re-stamp them (this is a practice also followed in costuming). While not all guns were marked by the rental houses, most were.

Watch Your Western Films & TV Shows

In most cases, a gun cannot be identified merely by watching a film, but this rule has exceptions. Particular markings—such as dings in the stock, close inspection of color case hardening patterns, special sights or other significant features—can aid the collector in recognizing a particular firearm. With the availability of studio stills and the great advances made with high definition televisions and Blu-ray DVDs, viewers can now discern details on the screen that were unseen just a few years ago. Software, like Snagit by TechSmith, allows



Sometimes guns are refinished for a film to give the appearance of being new. For the 1980 trail dust saga *Tom Horn*, armorers refinished three vintage 1876 Winchester rifles. Star Steve McQueen aims one of them in this film still.

– Courtesy Warner Bros. –



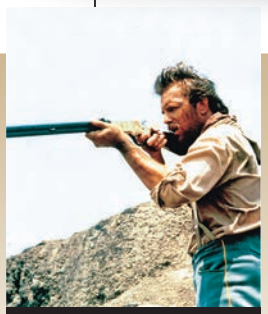
1955's *The Last Command*



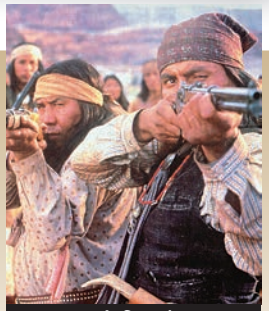
1955-75's *Gunsmoke*



1956's *The Searchers*



1990's *Dances With Wolves*



1993's *Geronimo: An American Legend*



Much to the relief of antique firearms enthusiasts, replica arms have largely taken the place of original guns in feature films. This Uberti replica, a blackpowder-framed, 5½-inch barreled, .45 Peacemaker clone (shown with studio stills, dummy cartridges and costuming), was one of a pair carried by actor Christian Slater in his colorful role as "Arkansas Dave" Rudabaugh in the 1990 horse opera *Young Guns II*.

– Courtesy Phil Spangenberger Collection –

images to be pulled off in photo form which could be of value in authenticating a movie firearm. But to fully authenticate any weapon believed to have seen use in a given film or TV show, regardless of how it was visually recognized, often requires proper rental documentation.

Studio still photos helped me find a historic Western movie gun, in the early 1980s, while I was conducting research for *Guns & Ammo* magazine at Stembridge Gun Rentals. I located the Italian replica Colt Walker used by actress Kim Darby in the 1969 John Wayne classic *True Grit*. I identified it by comparing the Walkers in Stembridge's inventory to the color lobby card of the Duke resting the huge six-gun on Darby's shoulder and exclaiming that it was a "Colt's Dragoon pistol." The giveaway that it was the same firearm is the distinctive casehardened pattern on the gun's right side. Since, like fingerprints, no two case hardening patterns are alike, I was able to recognize this famous smokewagon! Further research of Stembridge's records revealed that this Walker replica was also used by Clint Eastwood in 1976's *The Outlaw Josey Wales*. The firearm is now on display at the National Rifle Association's National Firearms Museum in Fairfax, Virginia.

In another instance, the New Model Army 1861 Remingtons used by a young John Wayne in the buffalo hunting scene in his first feature picture, 1930's *The Big Trail*, were identified by some friends of mine who freeze framed select scenes in a DVD of the film. The stop action of the freeze framing, along with the huge and extremely clear image on their big screen TV, revealed some distinctive decorative markings on the barrel of





What might appear as a movie prop house revolver could turn out to be more valuable. This Colt New Service revolver bears the "S" stamping (left) from Stembridge Gun Rentals, but the back strap of the six-gun bears the Royal North West Mounted Police "RNWMP" stamping (above), along with an issue number, adding great value to this circa 1913 Canadian Mountie sidearm and motion picture artifact.

– Courtesy Phil Spangenberger Collection –

Wayne's sidearm. These six-guns had been converted to metallic cartridge for use with motion picture blanks in order to save time in reloading cap and ball six-guns. The Remingtons, which were also packed by none other than William S. Hart for one of his early trail dust sagas, are now in private collections, and one of them is also on display at the National Firearms Museum.

Although Wayne only carries one Remington in *The Big Trail*, a second arm was supplied as a backup. Furnishing multiples of featured guns is standard practice in the film business in order to save production time, in the event of any malfunction of the gun. The studio supplied Duke with at least six sawed-off shotguns to represent his pair of Greeners in *Big Jake*. Several Colt revolvers were rented for use by James Arness during the 20-year run of TV's *Gunsmoke*. Stembridge's records show that at least 13 large loop lever 1892 Winchesters were on set for Chuck Connors to wield in *The Rifleman*. The use of multiple guns is actually good news for prospective collectors, since you don't have to seek out the "one and only" firearm.

Get It On Paper

Proper paperwork with serial numbers listed is certainly the best and most ironclad proof of a gun's usage in a given moving picture. Unfortunately, the rub for the average collector is that most paperwork, like rental sheets and other invoices from production companies, is difficult to obtain. That means many enthusiasts who own motion picture-marked guns have to be satisfied with just knowing that the gun was used in films...at least until they can somehow identify it in a production. But that's part of the fun of movie and TV guns; you just never know when your gun will turn up in a movie or be listed on a rental invoice. I own some motion picture firearms with such easily identifying features that I am always on the lookout for them whenever a classic Western movie pops up on the tube.

East coast collector and respected motion picture firearms researcher Chris Hearn has traveled extensively, including out to Hollywood, to search surviving rental invoices and other records on movie firearms. Through years of diligent study, he has obtained copies of a number of rental documents from major rental houses. His painstaking, but

as he says "enjoyable and rewarding," time spent poring over rental house and studio records have paid off big time for this avid movie gun collector, since he has uncovered treasures that include several guns used by John Wayne in his various films, by William Holden in 1969's *The Wild Bunch* and Kirk Douglas's Colt from 1967's *War Wagon*.

To give you an idea of just how such documentation can help uncover a highly desirable movie gun, Hearn was able to acquire duplicates of the Universal Studios rental sheets for the 1974 John Wayne flick *Rooster Cogburn*. Listed on the sheet were two large loop-levered 1892 Winchesters and a pair of Colt Single Action Armys. When Little John's Auction Service held its June 5, 2007, auction of the Stembridge gun collection, Hearn noticed that one of the rifles and one of the Colts on his copy appeared in the auction catalogue and were listed as being "On *True Grit* paperwork." When he saw that the 4¾-inch barreled Peacemaker hammered down for $81,000, he took a chance on the Winchester when it came up for bid. Since the Winchester was sold with a standard lever, a feature that threw off other bidders looking for John Wayne's familiar large loop lever, Hearn successfully bid on the rifle for a mere fraction of the bid for the Duke's Colt. Through his movie gun contacts, he later obtained a studio-manufactured large loop lever and replaced the standard lever on the Winchester '92, returning the gun to its original *True Grit* configuration.

Hearn, who generously contributed much valuable information for this article, offers his services to folks who feel they may own a movie firearm. If you have a gun with studio or rental house markings, or you have other evidence that it may have been used in a motion picture or television production, contact Hearn at hearn20@comcast.net. Who knows, you might just discover that you own an important piece of Western movie or TV gun history!







This 1887-vintage Colt Peacemaker (above) turned up on Stembridge Gun Rentals receipts as used by Marlon Brando in the unique 1961 Western *One Eyed Jacks*. The .45-70 trapdoor musketoon (left) was also documented as being one of several used by the Mexican Rurales in the film and in Errol Flynn's 1936 flick, *The Charge of the Light Brigade*.

– Firearms courtesy Al Frisch Collection; Poster courtesy Paramount Pictures –



Many Springfield trapdoor rifles, like the "musket" at left and others (see film still) that saw use in John Wayne's 1959 epic film *The Alamo*, were fitted with fake flintlock-style hammers and frizzens to emulate muskets, Arabic jezails and other flintlock muzzleloaders. These breechloaders were faster and simpler to load than true flintlocks.

– Rifle courtesy Phil Spangenberger Collection; The Alamo *courtesy United Artists –*

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

True West Exclusive

Classic Gunfights

Son of a Gunfighter

John J. Cozad vs Alfred Pearson

A Lifetime of Aliases



The gambler and land developer John Jackson Cozad is shown here on his wedding day in 1857.

– All photos courtesy Robert Henri Museum unless otherwise noted –

By Bob Boze Bell

Maps & Graphics by Gus Walker

Based on the research of Jan Patterson

October 14, 1882



Several witnesses see the tragic altercation on the boardwalk in front of the Bee Hive General Store in Cozad, Nebraska.

– All illustrations by Bob Boze Bell –

John J. Cozad is negotiating a trade in the Bee Hive General Store, which is run by his mother-in-law, Julia A. Gatewood, who sits behind the counter. John and a local, Henry Drew, sit in chairs in front of the counter, bartering with her.

The front door opens, and in comes a local farmer Alfred (sometimes styled as Al or Alf) Pearson, who bellows, "Cozad, I hear you are going to sue me." But before John can answer, Pearson adds, "If you say that my stock injured your hay ground, you are a liar."

John stands and demands that Pearson leave the store, as he should not say such harsh words in the presence of a woman.

Pearson admits he didn't know John's mother-in-law was in the store and asks John to come outside to discuss the issue at hand.

Pearson walks out first, and John follows. On the boardwalk, Pearson starts up again with his complaint, "I hear you are going to sue me."

"I am if you don't keep your stock off of my land," John replies.

One of the two, eyewitnesses can't remember who, uses the word "liar." Then witnesses see Pearson punch John in the face, knocking him backwards into a big, dry goods box. With John pinned in the box, Pearson pounces on him and punches John several times more in the face. He also tries to kick him, all the while "swearing and talking vehemently," Drew recalls.

John calls out, "Help! Help!" and Drew tries to pull Pearson off of John, while he too cries for help.

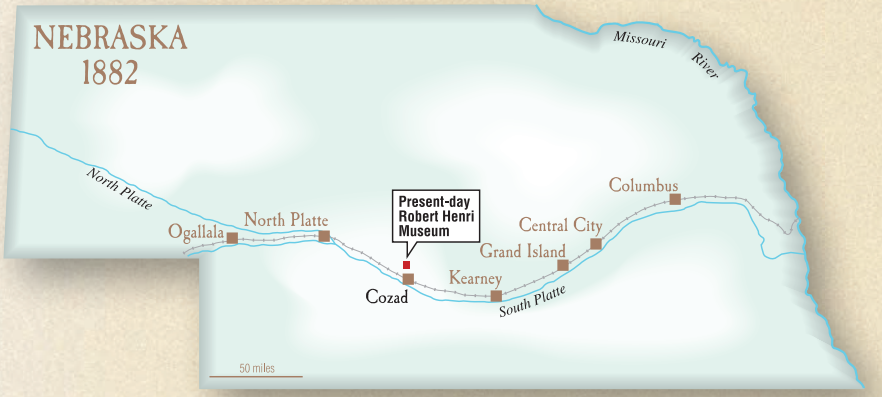
Pearson grabs John by the throat and attempts to pull him up. Drew hears a pistol shot, and Pearson reels backwards, staggering into the street. He has been shot, point blank, in the mouth. The bullet hits a bone and exits through his ear. Blood gushes everywhere from Pearson's head.

John is also bleeding, from his nose, and has bloody wounds on his face. Fearing a lynch mob, he flees on foot, hiding his top hat in a coyote hole, and makes his way for the railroad and out of the country.



As Alfred Pearson pummels John Cozad, the land promoter manages to retrieve a pistol from his clothing. John thrusts the pistol in Pearson's face, firing point blank into his mouth.

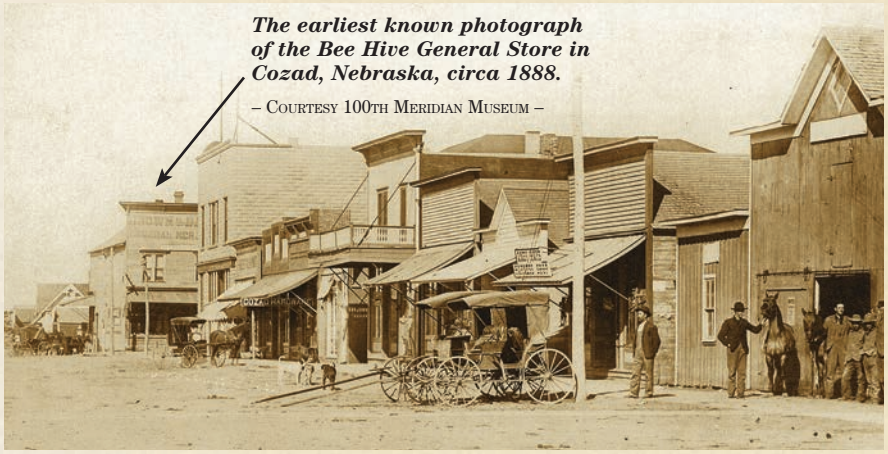
In 1872, John J. Cozad bought 40,000 acres of land from the Union Pacific Railroad and began to advertise to Ohioans about a new and wonderful country. This is his second town. He also founded Cozaddale, near Cincinnati.



Robert Cozad's Diary

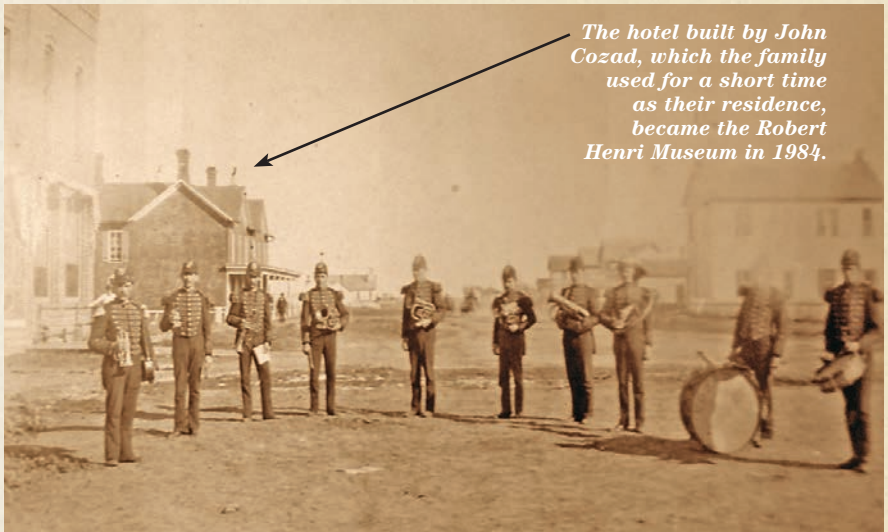
"My work, I make it fun," Robert Cozad, the 15-year-old son of John Cozad, wrote in the diary he kept while he lived in Cozad, Nebraska. He penned the following about his grandmother's store, the Bee Hive, two years before the Pearson shooting: "On the 13th of July 1880 I spent a good deal of my time at grandmas. Grandma is constantly receiving new goods and is now flourishing high above all other stores. The others commenced their stores with from three to five hundred dollars and grandma commenced with much less than 100 dollars, in a room with a low board for a counter—about 1½ ft. wide. She would sit in here *[sic]* store, behind this counter, with one shelf, made by herself out of rough boards and boxes extending all around her."

He went on to write, "The cealing *[sic]* is ornimented *[sic]* with broms *[sic]*, buckets, hams, etc. etc. The shelves are loaded down. The floor is all most *[sic]* covered, and again she is near crowded out. She is now thinking of doubling her store room—making it twice as long."



The earliest known photograph of the Bee Hive General Store in Cozad, Nebraska, circa 1888.

– Courtesy 100th Meridian Museum –



The hotel built by John Cozad, which the family used for a short time as their residence, became the Robert Henri Museum in 1984.



This illustration of Alfred Pearson is based on a photograph of him.

Tragic Fistfight

The son of a Quaker farmer, Alfred Pearson is born on January 8, 1832, in Union County, Indiana. In the early 1870s, he and his wife, Harriett, and four of his seven children (three of his grown sons are working on the railroad back in Indiana) establish a farm on Buffalo Creek, northeast of Cozad, Nebraska.

He builds a three-room sod house with six windows, a board floor and a roof (somewhat luxurious for that time). He also has a windmill and granary, hog pen, stable and a chicken coop, and he plants fruit trees and cultivates 80 acres.

Local folklore maintains that John owes wages to Pearson for his work on a sod bridge John promoted several years before the shooting incident.

On the morning of the shooting, Pearson is running a threshing machine for Samuel Atkinson, about three miles northwest of Cozad, when he hears that John has returned from Denver, Colorado. He immediately rides in to confront John at the general store.

Pearson lives some eight weeks after being shot during his altercation with John; the family buries Pearson's body on a bluff two miles east of his farm. A farm sale held after his death raises $489.15, including one cow ($53), a horse ($50) and a windmill ($50).

On May 9, 1894, in the district court of Dawson County, Nebraska, the case against John Cozad is ruled "Nolle prosequi," which means the case is dropped. Despite this, the Cozads take on aliases that they keep for the rest of their lives.

Aftermath: Odds & Ends

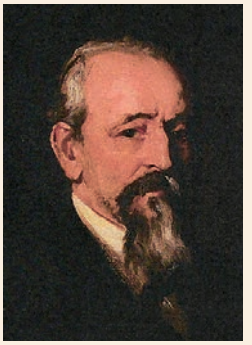
Worried that John Cozad would be extradited to Nebraska to stand trial, the family adopted new identities: John and his wife, Theresa, became Mr. and Mrs. Richard H. Lee. In public, they introduced their boys, John Anthony and Robert Henry, as foster brothers and adopted sons. The couple moved to Atlantic City, New Jersey, where John invested in the Boardwalk, buying property and opening a lavish gambling house known as Lee's Fort.

John Anthony became Frank L. Southrn (not a typo, he dropped the e). In spite of his pyromaniac tendencies, he grew up to become a successful surgeon in Philadelphia, Pennsylvania, having graduated from the Jefferson Medical School. He was written up in medical books for devising a method of delivering a breech baby so the delivery didn't break all the infant's limbs.

Robert Henry Cozad became Robert Earle Henri. He later dropped the Earle. Despite the French spelling of his name, he insisted on an Americanized pronunciation, "Hen-rye." In 1886, he enrolled at the Pennsylvania Academy of the Fine Arts in Philadelphia. He then studied at the Académie Julian and the École des Beaux-Arts in Paris, France, from 1888 to 1891. In 1892, he began teaching at the Philadelphia School of Design for Women, where he gained a reputation as a passionate teacher and where he acquired a following among emerging artists who included William Glackens and John Sloan, the core of the group that would later form the Eight. In 1900, he moved to New York City and taught artists Edward Hopper, Rockwell Kent and George Bellows, to name but a few. His seminal art book, *The Art Spirit*, published in 1923, influenced countless artists throughout America and Europe. He died of cancer on July 12, 1929, at the age of 64.

Recommended: *Son of the Gamblin' Man* by Mari Sandoz, published by Bison Books. Although written as fiction, the book covers all of the main events with a clarity that rings true.

The Crazy, Amazing Cozads



John J. Cozad, alias Richard H. Lee

John J. Cozad was a master promoter and a gifted gambler. Sometimes his two talents did not mix. Although he had a gift for reading eyes, especially while playing faro (he claimed he could sense when someone had a good hand by their eye movements), he castigated his sons when he caught them playing a harmless parlor card game. Although he often left on long gambling trips, he allowed no gambling or saloons in the towns he settled (he also founded Cozaddale, Ohio). An insufferable man, he commissioned Mathew Brady to take his photo (see photo on p. 4) because he was cocksure that the 100th Meridian town he founded would become the state capital, and perhaps even the nation's capital.

John was also abrasive with folks outside his family. Once, in the courtroom in the county seat of Plum Creek, John interrupted a fellow citizen so many times that the man got angry and broke a chair over John's head.

As Alfred Pearson found out in 1882, John was sensitive about his hay fields. In his diary, John's son Robert writes about a group of Texas cowboys driving a cattle herd through his father's pasture. During a confrontation with his father and their dog, Prince, one of the cowboys threatened to shoot. Robert quotes his father, "Pa told him that if he gave him any trouble he would prosecute him...." This took place two years before the Pearson incident, and it confirms John was not shy about threatening litigation.

Robert painted a portrait of his father (above), in 1903, three years before John died.

John Anthony Cozad had a few oddities about him as well. He was accused of setting a fire bomb at a hotel in Plum Creek, the same Nebraska town where the courthouse stored the records for the Pearson shooting. Other suspicious fires flared up in his life, including an 1876 fire that burned down much of the Cozad settlement. He and his father, under the aliases of Frank Southrn and Richard Lee, respectively, left Atlantic City, New Jersey, under a cloud involving an alleged murder and another fire. Despite all this, John-Frank grew up to become the respected Dr. Frank Southrn and had a noteworthy career in medicine.



Johnny Cozad, alias Frank L. Southrn

By all accounts, **Theresa Cozad** gave her sons, John and Robert, the best education, encouraging them and giving them the drive they needed. From their home in Nebraska, she sent them to the Chickering Institute in Cincinnati, Ohio, and she was the one who encouraged Robert to go to Paris, France, and learn from the best. He did.



Theresa Gatewood Cozad, 19



Theresa Cozad, alias Mrs. Richard H. Lee

Even in death, the Cozad family left behind a strange legacy. After the parents died, their bodies were dug up and cremated, as if leaving any physical evidence of their remains would have brought the truth of their identities to light. The Cozads were indeed a crazy, talented American family.

"He came out of the West, studied in Philadelphia, spent eleven years in Paris and loomed suddenly, about 1900, on New York's art horizon as a radical who must be reckoned with."

—Guy Péne du Bois, who studied under Robert Henri and worked closely with him



International Artist

Robert Henri led the Eight, a respected artist group that rejected the sentimentality and traditional aestheticism of Victorian academic art. The central theme of Henri's theory of art was "art spirit," the expression of the vitality of life through art.

During WWI, Henri visited Santa Fe, New Mexico, and expressed his ideas on the essence of life in the Southwest: "I am looking at each individual with the eager hope of finding there something of the dignity of life, the humor, the humanity, the kindness, something of the order that will rescue the race [Indians] and the nation."

What sensitive words, from the son of a notorious gambler and gunfighter.

The artist with an alias: Robert Henry Cozad a.k.a. Robert Henri, leader of the Eight, an artist group that aimed to portray daily life in New York City, closer in style to journalism, where the paint looked as real as the mud on the streets.

BY TOM AUGHERTON

Mountain Charlie

THE INDIAN SCOUT WHO WAS A QUICK DRAW.

FOR Charles Stewart Stobie, the decision to travel from Eastern cities to the Indian lands in the rugged American West would last a lifetime. Although he is not as well-known today as Wild Bill Hickok, Buffalo Bill Cody and Frederic Remington, they not only were his contemporaries, he considered each of them a friend.

Born in the Chesapeake harbor town of Baltimore, Maryland, on March 18, 1845, Stobie discovered his passion for drawing while studying architecture at Madras College in St. Andrews, Scotland. At the age of 18, in 1863, he headed west, journeying to St. Louis, Missouri, and securing river passage up the Missouri River to Nebraska City, Nebraska, where he hired out as a bullwhacker. Bored with the slow pace of the ox train, he found employment with a wagon train heading to Fort Kearny.

In 1865, Stobie met Moses Milner, more colorfully known as "California Joe." This former Indian scout was leading a group of immigrants to Colorado, and Stobie joined the wagon train. Purportedly, before the group arrived in Denver, they were attacked by Indians three times. Stobie recalled how *The Rocky Mountain News* loosely credited him with killing seven of those attackers.

Legends, like Stobie's tale, fed the history of the West. Stobie later said, "From that time forward, I never wanted for employment, friends or money in Colorado."

He began to sketch and paint what he witnessed on the frontier, and in many of his works, he portrayed himself when he included a rendering of a weathered trail scout. His style was realism, and he focused his works particularly on American Indian figures in their garb and on high-country landscapes.



Mounted on his paint horse in a Colorado field, the scout and artist Charles Stobie wears a bib front leather shirt, a double loop holster gun belt and holds his rein in one hand and quirt in the other.

– All photos courtesy Denver Public Library Western History Collection –

As the years passed, the smooth-faced young man gave way to a bearded frontiersman with ivory-handled six-shooters, buckskin garments and a sunbaked face lined with the sights of magnificent desolation and man's continuing acts of cruelty to one another.

> A sunbaked face lined with the sights of magnificent desolation.

In 1868, Stobie scouted for Maj. Jacob Downing's expedition against the Arapaho and Cheyenne. During his years scouting for the U.S. Army, he assisted in marking the location of the White River Ute agency in northwest Colorado, and he maintained friendly relations with frontiersmen Kit Carson, Jim Baker and Mariano Medina. When he was not deep in the backcountry, he was painting portraits and landscapes in his Denver studio over the Tambien Saloon at 355 Larimer Street. He epitomized the most dramatic of contrasts: Indian scout and gallery-situated landscape artist.

In the fall of 1874, Stobie moved to Chicago, Illinois. He lived there until his death in 1931. Throughout these years of his life, he had returned periodically to his beloved Colorado, where he avidly hunted buffalo and officiated as a guide in the upper Colorado River region. *The Denver Post* called Stobie a "rare painter of western life and scenery with all the charm and romantic passion that only those who love it, know how to throw into pictures of the West."

He also remained a favorite among the Utes, a tribe he had joined as a young man and with whom he participated in raiding parties against other Western tribes.

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



A formidable Indian scout, Charles Stobie painted oil portraits of numerous Indian leaders, including Sitting Bull, Black Tail Deer, Standing Bear, Black Horse and Gall. His works mark him as one of the earliest artists documenting the Colorado frontier in the 1860s and 1870s. As Chicago's *Evening Journal* reported in 1890, "...Mr. Stobie is in a fair way to accomplish with his brush what Joaquin Miller has with his pen in portraying the wild romantic American frontier life which is fast becoming a thing of the past."

BY JOHNNY D. BOGGS

History and Art Along the High Road

...and the River Road from Santa Fe to Taos, New Mexico.



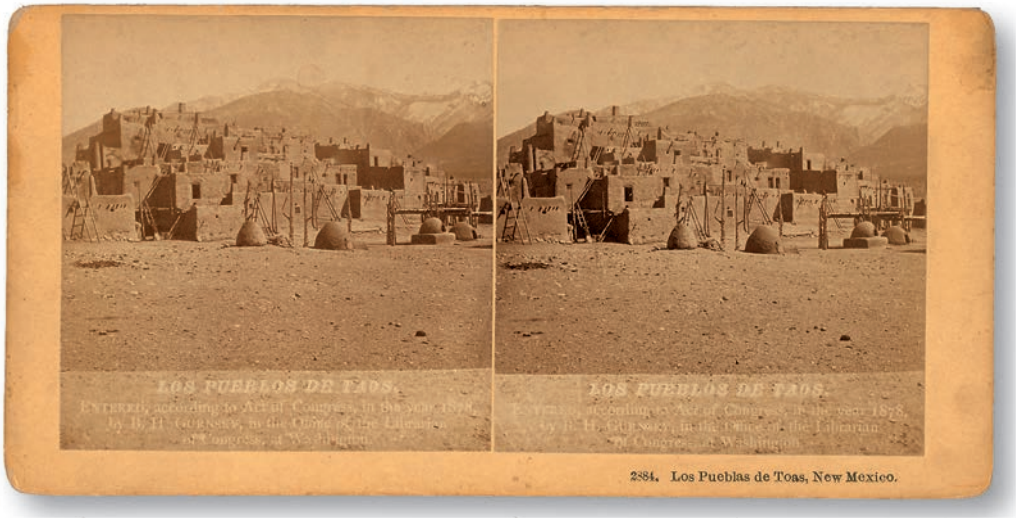
When you drive through the rolling hills of Taos Valley, you can imagine the Indians E.L. Blumenschein saw when he painted them in this artwork, rounding his subjects so they were more a part of the haystacks that dominate the landscape. You can see this painting at the Fred Jones Jr. Museum of Art at the University of Oklahoma in Norman.

– Courtesy Fred Jones Jr. Museum of Art, University of Oklahoma, Norman; Given in memory of Roxanne P. Thams by William H. Thams, 2003 –

A broken wagon spoke deserves all the credit.

Think about it. Needing to repair their wagon, Eastern artists Bert Geer Phillips and Ernest Leonard Blumenschein stopped at a sleepy little village in 1898, and Taos, New Mexico, has not been the same since.

Phillips and Blumenschein wound up canceling the rest of their New Mexico tour to paint in and around Taos. Phillips stayed, while Blumenschein visited over the years, sharing the news about the place with his artist friends; he didn't move there permanently until 1919, when he finally convinced his wife. Four years earlier, the



In 1898, twenty years after Byron Gurnsey photographed Los Pueblos de Taos when he was passing through New Mexico Territory (above), E.L. Blumenschein stepped into the sleepy little village that would inspire him to become one of the West's most legendary master artists.

– True West Archives –

two artists helped form the Taos Society of Artists, and by 1916, 100 painters were living in or regularly visiting Taos.

Artists soon began discovering Santa Fe, roughly 70 miles south. John Sloan, who had exhibited his work in New York at the Armory Show of 1913, began spending his summers in Santa Fe around 1918 and his winters in New York. Randall Davey, who also had artworks exhibited at the Armory, made his home higher up Santa Fe's Canyon Road. His family donated his house to the Audubon Society; today, the Randall Davey Audubon Center & Sanctuary attracts bird watchers, artists and nature lovers.

By the 1920s, Los Cinco Pintores ("five painters," or, as locals called them, "five nuts in the adobe huts")—Jozef Bakos, Fremont Ellis, Walter Mruk, Willard Nash and Will Shuster—brought national attention to Santa Fe's art colony.

Names have changed and numbers have grown, but Taos (with 1,000-plus artists and more than 80 galleries) and Santa Fe (where just about everyone is an artist, and where you'll find some 200 galleries) remain art meccas.

"I'd heard artists came here for the light," says Thom Ross, artist and owner of Santa Fe's Due West Gallery. "Not me. I don't try to mimic natural light. But there's no question the atmospheric beauty of this place is beyond belief. I come here because of the myth, the Conquistadors, Billy the Kid, Pat Garrett, the Anasazi. Man, to be in the fifth-largest state and there's no one here. I love that!"

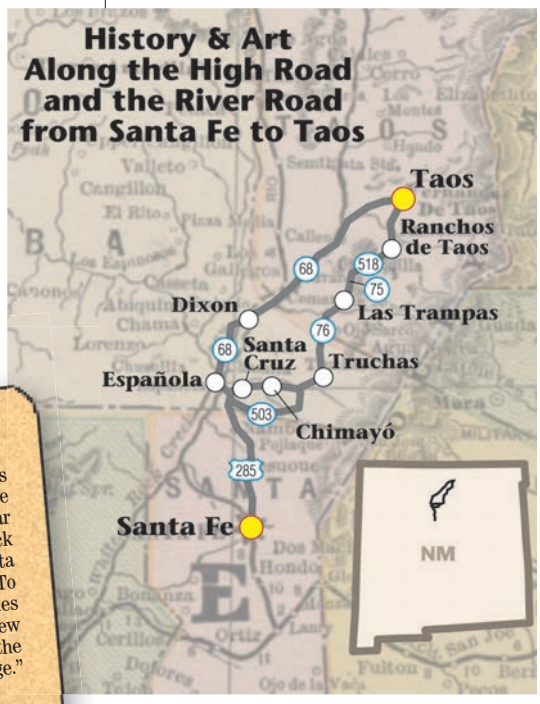
New Mexico houses a population of just more than two million, and it certainly attracts tourists, especially art lovers. In Santa Fe and Taos, you can soak up a lot of great art, sights and history.

In the City Different

In Santa Fe, you should begin your trip at the New Mexico Museum of Art, where "It's About Time: 14,000 Years of Art in New Mexico," which closes January 5, details Southwestern art from pre-contact Clovis culture to New Mexico's centennial celebration of statehood.

Across the street, Indian artists daily display and sell their works underneath the portal of the Palace of the Governors, built in 1610, and the New Mexico History Museum offers exhibits on the state's history. From there, you will want to check out the Georgia O'Keeffe Museum, which showcases one of the greatest artists of the 20th century. The museum houses more than 3,000 of O'Keeffe's works, from 1901 to 1984, when she retired two years before her death.

"I simply paint what I see," O'Keeffe said, and she saw a lot of New Mexico, where she began spending time from 1929 through the 1940s. She moved to



Historical Marker

In the center of Santa Fe's historic plaza is an obelisk erected in 1868, which honors those who had died in New Mexico during the Civil War when invading Confederates were turned back just east of Santa Fe at the 1862 Battle of Glorieta Pass. Inscribed on one side were the words: "To the heroes who have fallen in the various battles with savage Indians in the Territory of New Mexico." Savage? In 21st-century Santa Fe, the monument no longer bears the word "savage." Good riddance.



Taos, New Mexico, is still very much E.L. Blumenschein's town, even though the artist died more than 50 years ago. His south light studio on Ledoux Street, where he stands in the shown 1923 portrait, is now the E.L. Blumenschein Home and Museum.

– Courtesy E.L. Blumenschein Home and Museum –

Abiquiú, between Española and Chama, full time in 1949.

Then, of course, you will want to visit Santa Fe's art galleries. Ross isn't alone at Due West. You also can find: Adobe, Altermann, Barbara Meikle, Joe Wade, Legends Santa Fe, Manitou, Medicine Man, Nedra Matteucci and Zaplin-Lampert. The third-largest art market (behind New York and Los Angeles), Santa Fe is thankfully not full of art snobs who look down upon Western art.

Although the quality of the art does matter here. As Ross says, "I don't want to see a scribbler who's just copying a cowboy wearing a rain slicker."

Western art is clearly on the rise in this town. "There is definitely room to make a new look in the Western drama," says Bill Schenck, whose works hang at Manitou Galleries. "There's tons of

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Completed in 1776, the outside adobe walls of the San José de Gracia Church in Las Trampas need to be remudded roughly every other year.

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

room. You can take it in God knows how many different directions. You can explore and come up with a new look."

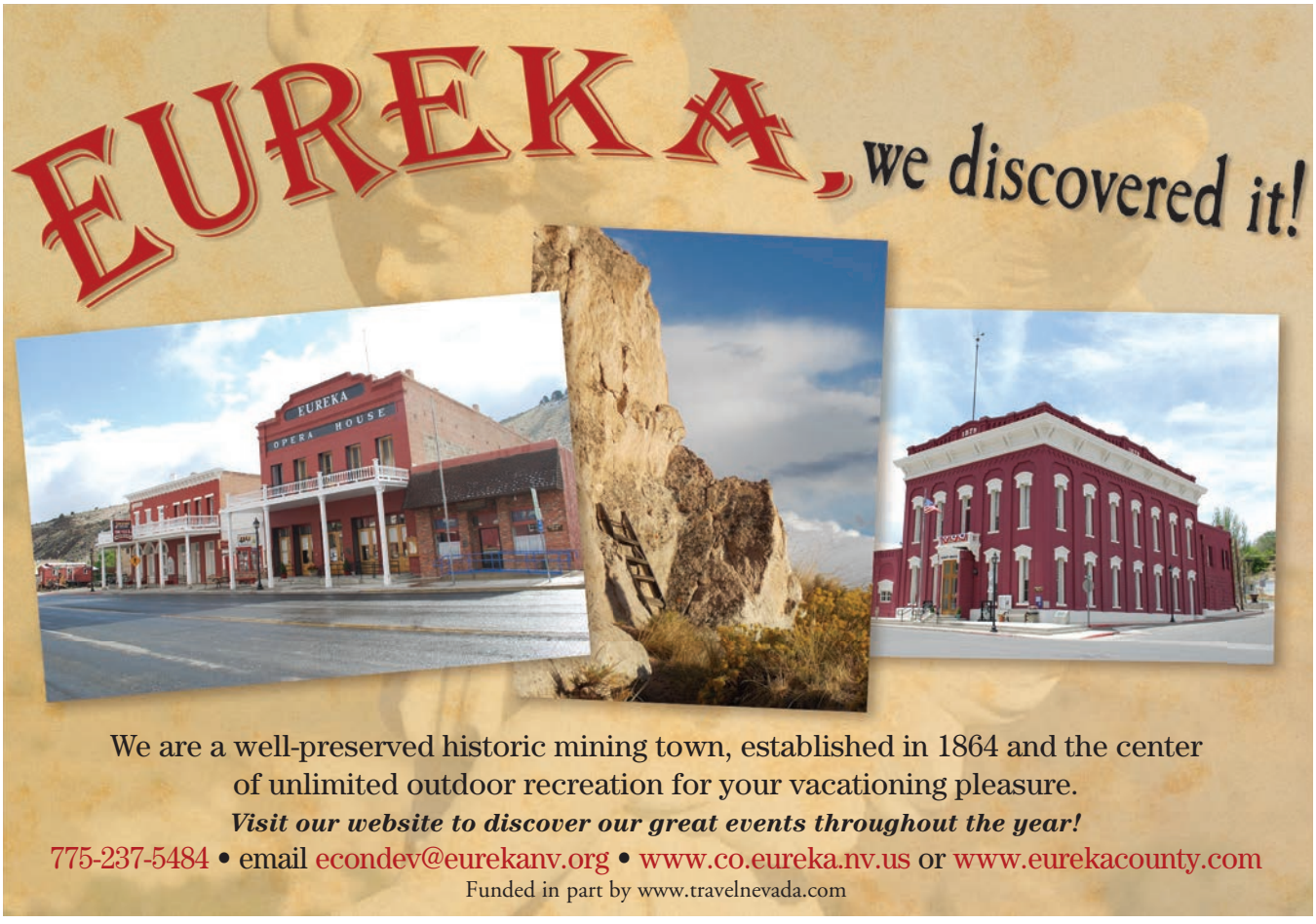
Rolling on the River

When it's time to head north to Taos, you have a choice between the River Road (or the Low Road) or the High Road. I'll take the River Road up, and the High Road down.

For the River Road, travel U.S. 285 north to Española, where the Bond House, built between 1887 and 1911 by a railroad pioneer, is now a museum detailing the region's history. Then follow state highway 68 along the Rio Grande. Don't drive fast. Enjoy the scenery. Whatever you do, don't miss Dixon.

Located along the Embudo River, a tributary of the Rio Grande, Dixon was settled by Indians from Picuris Pueblo and then Spanish colonists in the early 1700s. For art lovers, the annual Dixon Studio Tour (November 2-3) features roughly 40 artists creating paintings, sculptures, jewelry, ceramics, photography and weaving. If you agree making wine is an art, Dixon is home to two New Mexico favorites you will want to try, Vivác and the always tasty and friendly La Chiripada. (Just don't sample too much before you continue driving north.)

Swing into Ranchos de Taos, on the outskirts of Taos. The San Francisco de Asis Mission Church, built between 1772 and 1816, remains one of the most popular churches for artists. O'Keeffe painted it. Ansel Adams and Paul Strand photographed it.




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For two centuries, pilgrims have come to El Santuario de Chimayó for what many believe is holy dirt with the power to cure.

Taking in Taos

Drive slowly into Taos. You will have to, as traffic is always slow in Taos.

"I had no idea the place was so beautiful," Indian artist R.C. Gorman told me shortly before his death in 2005. "I just came to check the galleries out."

Gorman's legacy remains at his Navajo Gallery. Parsons Gallery of the West showcases historic and contemporary art. Tony Whitecrow has been making deerskin art and Western collectibles since settling in Taos 28 years ago. "This is an enchanting place," Whitecrow says.

Taos brought out the art in Max Evans, before he put away paintbrushes to paint scenes with words in novels such as *The Hi Lo Country* and *The Rounders*. It even brought out art in author D.H. Lawrence.

The Hotel La Fonda de Taos is home to Lawrence's "Forbidden Art." This series of nine oil paintings was deemed obscene in 1929 and banned in London. By today's standards, the artworks are tame, and, well, history records Lawrence as a better novelist than painter.

You can find a different kind of art, Western kitsch, at Horsefeathers. Lindsey Enderby ran it for 24 years before selling the store in June.

Yet true lovers of art and history should check out two magnificent museums in Taos. The first, the Harwood Museum of Art, founded in 1923, showcases historical works from its permanent collection plus changing exhibitions of contemporary art created primarily by New Mexico artists.

My favorite is the Millicent Rogers Museum. A New York society heiress weakened by her childhood bout with rheumatic fever, Rogers arrived in Taos in 1947 and collected Indian art until her death in 1953. The museum includes her collection plus regional art and artifacts.

Ride the High Country

When you are finished exploring Taos, drive back to Santa Fe. But this time, take the High Road.



GOOD EATS & SLEEPS

Best Grub: Bull Ring *(Santa Fe, NM)*; El Paragua *(Española)*; Sugar's *(Embudo)*; Lambert's of Taos *(Taos)*; Rancho de Chimayó Restaurante *(Chimayó, see above prickly pear frozen lemonade)*.

Best Lodging: Inn on the Alameda *(Santa Fe)*; Santa Claran Hotel Casino *(Española)*; Taos Inn *(Taos)*; Rancho de Chimayó Hacienda *(Chimayó)*; Bishop's Lodge Ranch Resort & Spa *(Santa Fe)*.



Artist Thom Ross speaks about Billy the Kid at Santa Fe's Due West Gallery, which blends art with history by hosting symposiums and talks about Old West figures and events.

This winding, 56-mile byway starts at N.M. 518 at Ranchos de Taos and then takes you along state roads 75, 76, 98 and 503. Yes, it's easy to get lost. I did.

The San José de Gracia Church, completed in 1776, in Las Trampas might be as popular with photographers and tourists as the church at Ranchos de Taos. Truchas, established by a 1754 land grant to slow down Comanche and Apache raiders, served as the set for the 1988 film version of *The Milagro Beanfield War*, based on the novel by John Nichols.

Chimayó is home to one of the state's most famous churches, Santuario de Chimayó, built between 1810 and 1816. After WWII, Bataan Death March survivors started walking to the church to thank Santo Niño de Atocha for their deliverance. Many believe the dirt at the church has healing powers. Every year, some 300,000 visitors come to the church, including roughly 30,000 who make a pilgrimage during Holy Week before Easter.

Chimayó is also home for its famous red chile powder, but for art lovers, Chimayó is all about weaving. A century ago, weavers helped create a distinct style of energetic colors and unique designs. Gabriel Ortega settled in the area in the 1700s and began weaving. Eight generations later, Ortega's Weaving Shop continues that tradition in a building that the family built in 1948. Today, about 20 weavers create wool rugs, blankets, coats, vests, coasters, place mats, pillows and purses.

"We've been here a long time," Robert Ortega says, "and we're not planning on going anywhere."

Before the High Road ends in Española, slow down as you're driving through Santa Cruz. Theresa Montoya's art gallery carries some 200 retablos. These paintings of saints on wooden panels can be found in just about any gallery or tourist trap in northern New Mexico, but Montoya's aren't always so traditional.

A diehard fan of the Beatles, Theresa's husband, Richard, began turning the Fab Four into the Holy Four. "They tell me I'm stuck in the '60s," Richard says, "but I say, 'What a fabulous place to be.'"

Although Richard has been sidelined after a heart attack, Theresa and her son, Rick, continue his style.

They do so because Santa Fe and Taos and every spot along the River Road and the High Road aren't just art colonies, they are spiritual places, no matter your faith.

"It's faith that drives people here," Theresa says.

Faith, and art and history.



Although Kit Carson died in Colorado, the remains of the legendary frontiersman and his wife were moved to Taos, his adopted home. While you're in Taos, you may want to pay your respects at his grave site at the Kit Carson Park's cemetery.

As much as **Johnny D. Boggs** loves Max Evans and Tony Hillerman, his favorite New Mexico novel is *Red Sky at Morning* by Richard Bradford.

Road Trip Tunes

CDs for the Ride: *Taos to Tennessee* by Tish Hinojosa (Watermelon), *Honky Tonk Road* by South by Southwest (Zia) and *A Good Ride* by Bill Hearne (Howlin' Dog). **Honky-Tonk Worth the Stop:** Honky-tonk? Forget that, this is Santa Fe, home to the world-renown Santa Fe Opera, host to one of the first-rate summer opera festivals. Since 1957, this treasure has performed 155 operas, 13 world premieres and 44 American premieres. But if you're not interested in hearing the fat lady sing, you can catch off-season, non-opera event featuring artists like Melissa Etheridge and Lyle Lovett.



BY C. COURTNEY JOYNER

Favorite Docs on Film

A new Doc Holliday book inspires a rediscovery of films about the gunfighting dentist.

On November 8, 1887, gambler and gunfighter John Henry "Doc" Holliday finally played his last hand, succumbing to the tuberculosis that dogged him most of his adult life, but his legend had been building even before he took his last breath. This was the man who had stood tall behind Tombstone's O.K. Corral, backing up friend Wyatt Earp and shooting his way into the pages of newspapers and pulp magazines around the world.

Earp would live to see movies explode as the popular art of the 20th century; he even formed a friendship with a young director of silent films named John Ford. Filmmakers caught on to the allure of Earp and Holliday's story. Although the duo's lives were sometimes embroidered beyond recognition, the movies immortalized both. The interest in Holliday has grown in recent years, which is why, this winter, McFarland will release *Doc Holliday in Film and Literature*, by Shirley Ayn Linder, a finely researched record of the fictional Holliday.

With a foreword by *True West's* Historical Consultant Paul A. Hutton, Linder's book lays out the wildly different ways in which Holliday has been portrayed in the movies and television, culminating in Val Kilmer's favored interpretation in 1993's *Tombstone*. From incoherent drunkard to deadeye shot, the character of Holliday has offered actors a thousand conflicting facets. Those contradictions made me leap for the DVD shelf, to rediscover these portrayals of the "dentist who could out-draw any man."

Law and Order, a 1932 film written by John Huston, is often recognized as the first film about Earp and Holliday, although their names were not used in the movie. Walter Huston makes an impressive Earp, while Harry Carey is a solid Holliday, playing him with a hint of the tuberculosis that killed the man.



John Sturges directed and Leon Uris wrote the hugely popular Wyatt Earp–Doc Holliday film that has somehow always felt "too Hollywood" in its execution. Next to *Tombstone*, *Gunfight at the O.K. Corral* offers the version of their lives that audiences love the best.

– Courtesy Paramount Pictures –



Novelist Pete Hamill's script for "*Doc*," which put the focus on Doc Holliday instead of Wyatt Earp, won a Spur Award from the Western Writers of America as Best Screenplay of 1972.

– Courtesy United Artists –

Stuart N. Lake's 1931 novel about Earp became the basis for both Allan Dwan's 1939 movie *Frontier Marshal* and John Ford's 1946 masterwork *My Darling Clementine*. With Randolph Scott as Earp and a surprisingly effective Cesar Romero as "Halliday," *Frontier Marshal* is solid entertainment. Romero captures the dentist's jaunty attitude about death and his courtly manners, foreshadowing Kilmer's interpretation in *Tombstone*.

Victor Mature's Holliday in *My Darling Clementine* is a tortured soul. Ford's film, with its simmering violence, strays wild in its facts, making Holliday a surgeon rather than a dentist, and Mature looks like anything but a man stricken with T.B., and yet, it all works. This is Mature's finest performance, capturing Holliday's inner torments with amazing skill.

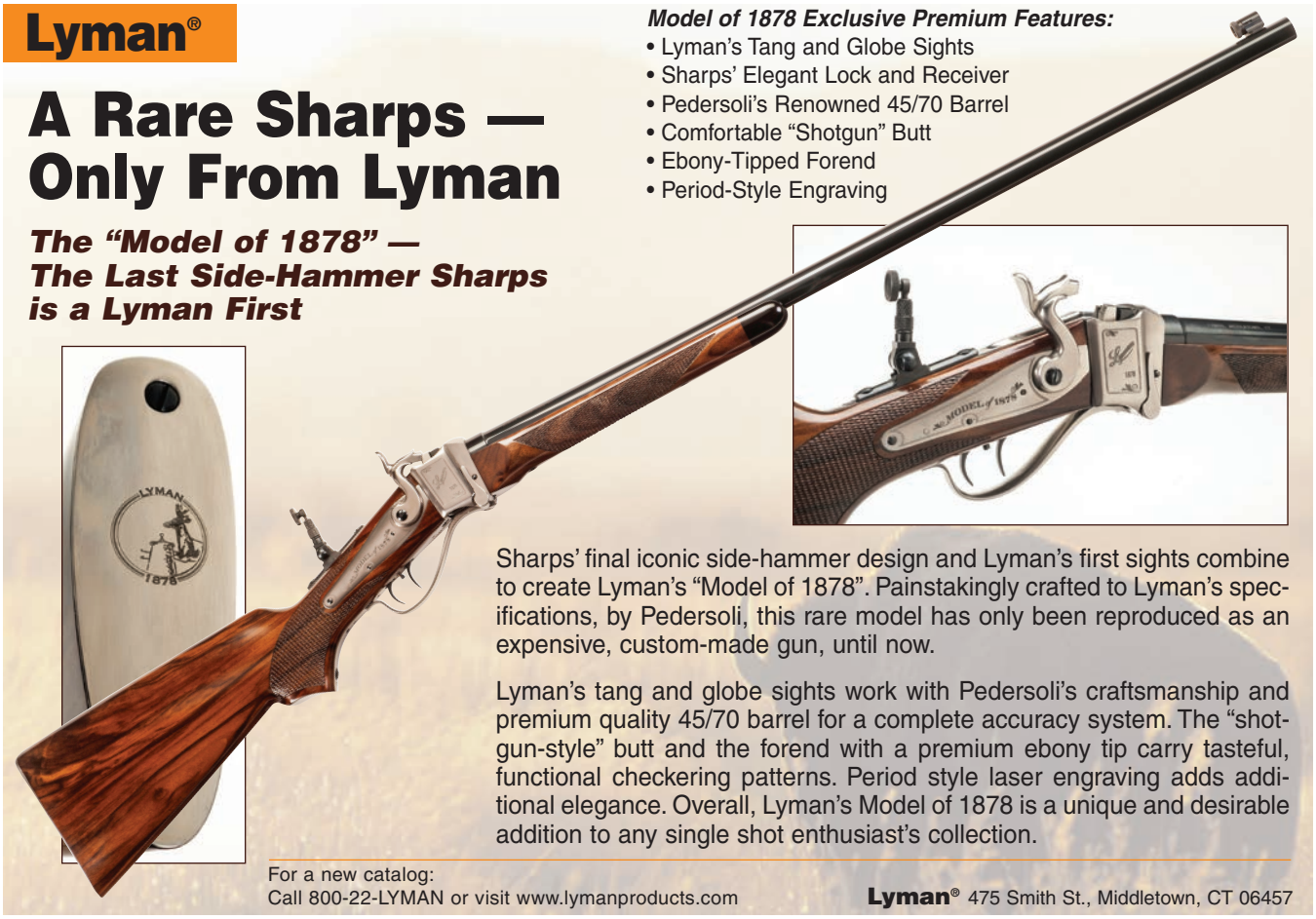
I confess to not being a big fan of Kirk Douglas's hysterical Doc in 1957's *Gunfight at the O.K. Corral*. Burt Lancaster is a good, stalwart Earp, but

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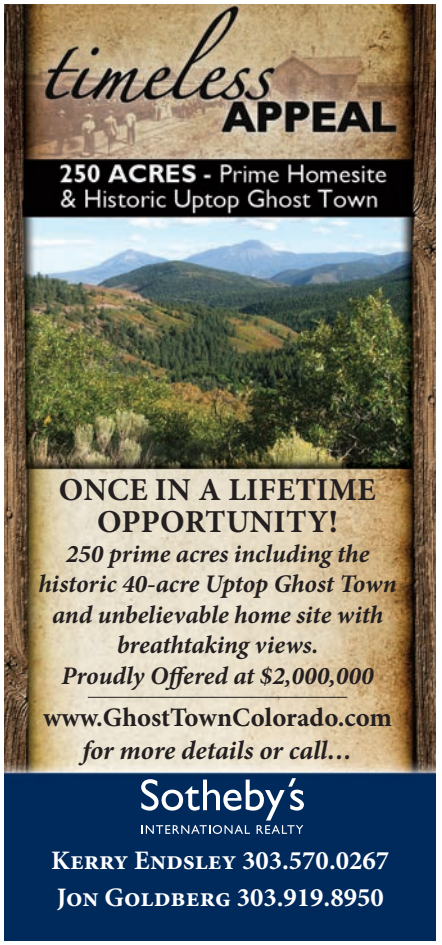
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His gunfighting dentist is a man with a history, whose acceptance of his own death makes him unafraid, and dangerous as hell.

for me, Douglas never finds the balance of his character, who comes off as too high-strung. An enormous hit, the movie remains a favorite among Westerns fans.

In 1967's *Hour of the Gun*, John Sturges directed James Garner as a revenge-scarred Earp and Jason Robards as a funny, world-weary Holliday. Unlike the over-the-top performance that Sturges got from Douglas in his 1957 film, Robards captures a subdued, tough melancholy. His gunfighting dentist is a man with a history, whose acceptance of his own death makes him unafraid, and dangerous as hell.

Stacy Keach makes an intriguing Holliday in Frank Perry's revisionist 1971 look at the O.K. Corral. In "*Doc*," Holliday is the force of violent nature, not Earp, and the film views their friendship through his eyes.

Dennis Quaid is the streak of lightning in Lawrence Kasdan's somber 1994 epic, *Wyatt Earp*. The true, brutish nature of the Earp brothers is on full display, with Quaid's Holliday backing up his friends with a gun and smile. The film's emphasis on history gives it factual strength, but its drama lacks energy, especially when compared to *Tombstone*.

Val Kilmer's Doc has become the standard against which all others are compared. Funny and grand, Kilmer plays out his deadly encounters with great irony. As our Huckleberry, he is the heart of *Tombstone*. Yet while I love him in the film, Jason Robards and Victor Mature strike deeper chords for me. Robards and Mature seem haunted, coming across as men who have seen what's on the other side of the curtain, only to return and stand by their friend.

The real-life Holliday never had an inkling of just how many enormous talents would try, over the next century, to capture a fragment of who he was for the rest of us.

DVD REVIEWS

When introduced to the world as Greta Garbo's young lover in *Camille*, Robert Taylor was promoted as the "Male Garbo." Movie after movie focused on Taylor's Brill-creamed hair and flashing-teeth good looks, rather than any dramatic weight he had as an actor. Gnawed by his image as a romantic lead who swept stars Garbo, Joan Crawford and Vivien Leigh into his arms at the fade-out, Taylor pushed MGM for different kinds of roles.

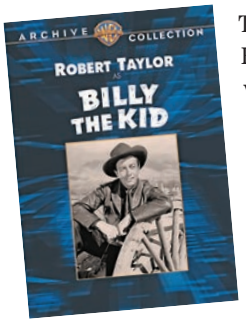
The first real career shift came in 1940, when he was cast in the studio's all-star production of *Billy the Kid*. Any similarity the film had to the life of William Bonney was wild coincidence, but its huge success set a new path for the Nebraska-born actor.

A Westerner at heart and a fine horseman, Taylor never became a Westerns icon, but like Glenn Ford, he fit the genre naturally. He stood before the camera with grit and honesty, his deep voice and worn handsomeness projecting a simple truth about his characters, proving that the "Male Garbo" was indeed made of tough stuff. Warner Archive has released a slew of his Westerns on DVD so you can put that theory to the test:

The Law and Jake Wade: Taylor plays a sheriff who can't escape his outlaw past when confronted with snarling Richard Widmark. A personal favorite of mine, this 1958 film was directed by John Sturges.

Saddle the Wind: Taylor's chemistry with hotheaded John Cassavetes is

great, in this 1958, Rod Serling-scripted story of feuding brothers caught up in a land war.



Billy the Kid: Taylor is an angelic Billy in this truly silly version of his life. Lots of MGM gloss, but the 1941 film is a second-rater, made with top money.

Ambush: Taylor is a civilian scout drafted by the cavalry in this standard, 1950 Western, from a Luke Short story.

Devil's Doorway: Anthony Mann directs Taylor and a superb supporting cast in MGM's look at the plight of the American Indian, with an emphasis on action.

Westward the Women: In one of Taylor's best films, he escorts a wagon of mail order brides through the badlands. Frank Capra wrote the original story behind William Wellman's 1951 flick.

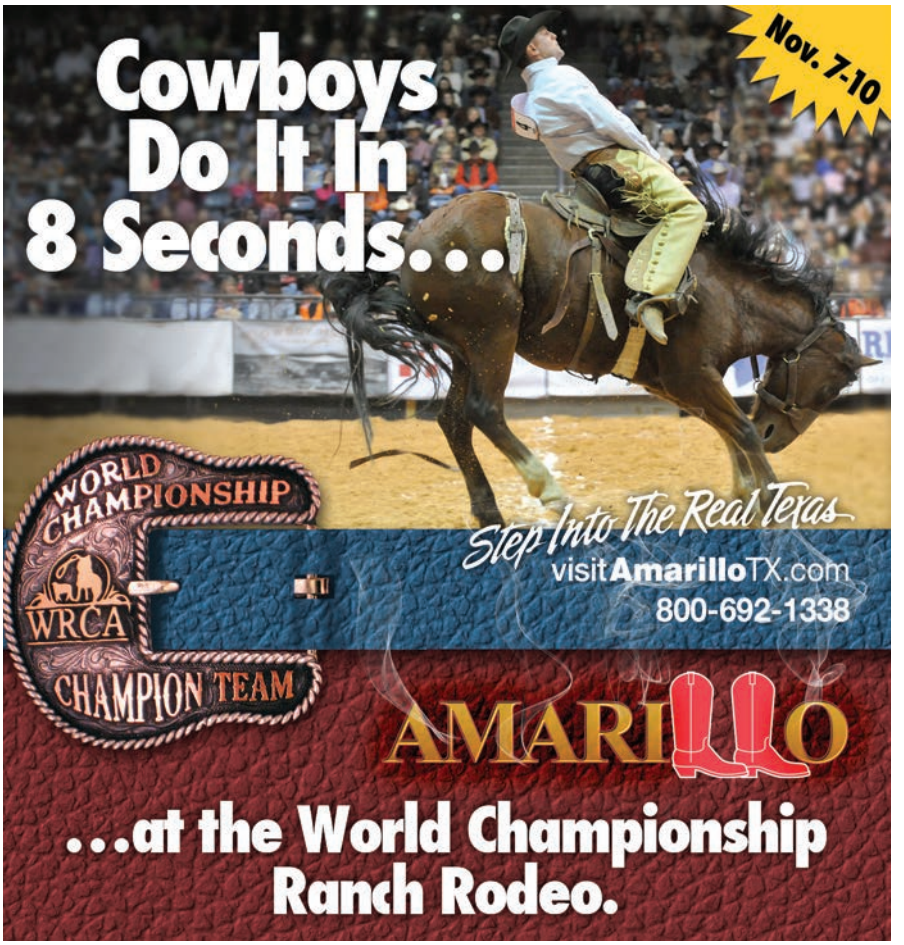
Ride, Vaquero!: Ava Gardner is the fuse that sets off explosions between Taylor, Howard Keel and Anthony Quinn in a colorful, but pretty dull, 1953 melodrama.

Cattle King: A decent, low-budget production with Taylor solid as cattleman Sam Brassfield, this 1963 film was the last produced by Nat Holt.

Return of the Gunfighter: Burt Kennedy wrote the story for Taylor's final film for MGM, and the actor says goodbye with an unflinching portrait of a gunfighter who has seen better days. Taylor's performance is the heart of this small, 1967 movie.



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



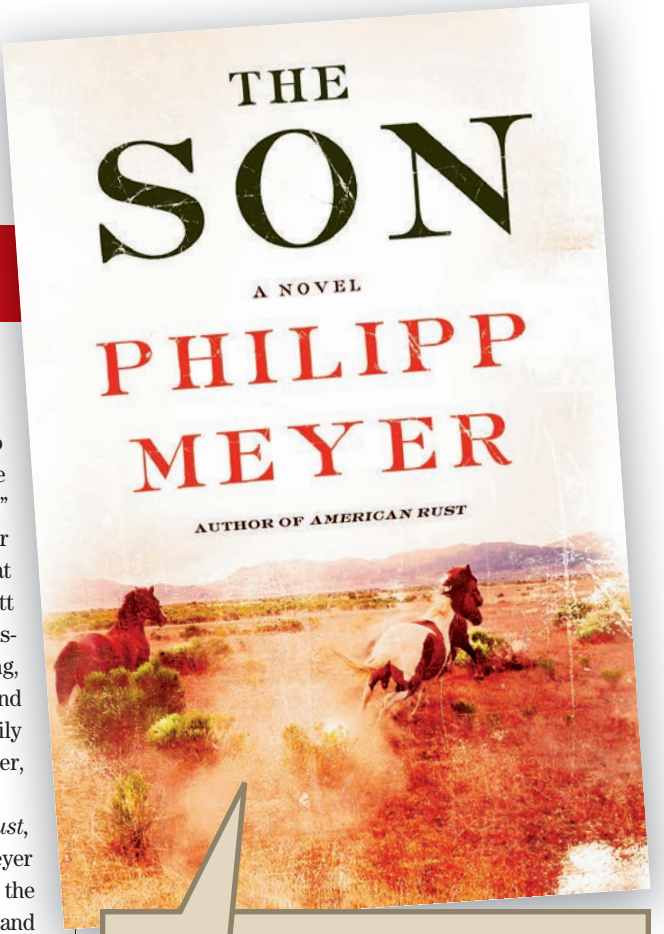


WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK

Blood, Glory & Greed in Texas

An epic of the Southern Plains, plus the latest takes on outlaws and conmen, the California gold fever, five centuries of New Mexico history and ghostly adventures.

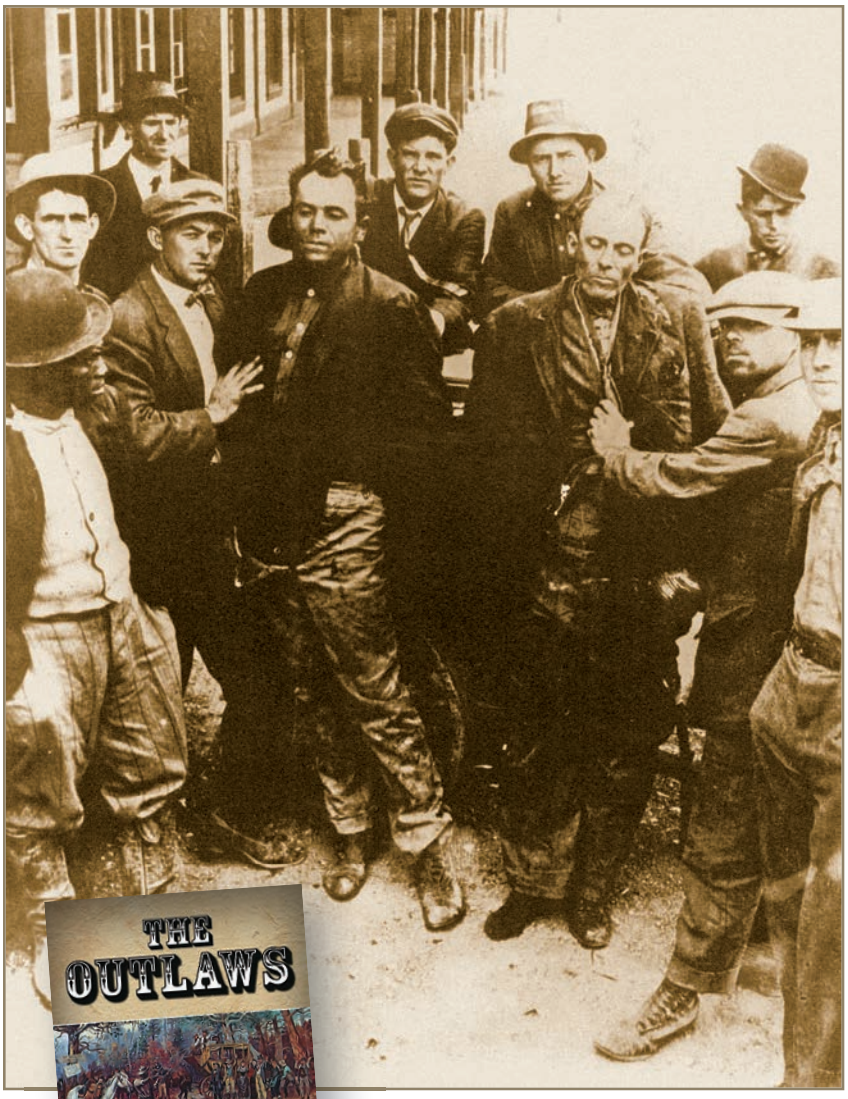


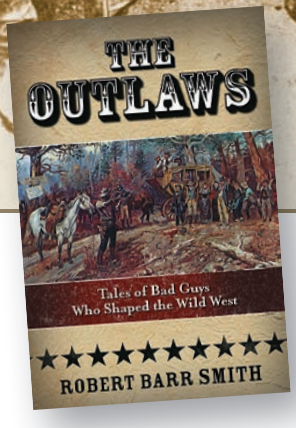
Over the last century, critics have struggled with categorizing the literature of the American West, sweeping laureates of the genre such as Mark Twain, John Steinbeck, Mari Sandoz and Willa Cather into one category of literati, while easily grouping the ever-popular Zane Grey, Max Brand and Louis L'Amour as authors of "Classic Westerns." Baltimore native and Texas resident Philipp Meyer has written a major work, *The Son* (Ecco/HarperCollins, $27.99), of pedigree and prose that should solidify a space for it amidst works by Wallace Stegner, N. Scott Momaday, Cormac McCarthy and other modern luminaries of the Trans-Mississippi West. Yet, with its multiple generations living, marrying, killing and dying from the 1830s to the present day, Meyer's violent and poignant biography of a Texas family is more like the sweeping family epics of the West by A.B. Guthrie, Larry McMurtry and James Michener, than Willa Cather's or John Steinbeck's narratives.

The Son is Meyer's second major novel, the follow-up to *American Rust*, his award-winning fiction set in Pennsylvania's depressed steel belt. Meyer has written a robust, literary novel that yearns to be considered with the great works of Western American fiction. His prose is highly detailed and carefully crafted, with a heady use of regional, 19th-century vernacularisms that make you pause and reach for the nearest dictionary. He works hard to distinguish each character's dialogue with the tenor and tone of their particular generation. Meyer also employs a literary technique of mixing Spanish phrases and the rarely seen Comanche language with his vernacular American prose to such an extent that I wished for a glossary similar to the one that accompanied the American edition of Anthony Burgess's *Clockwork Orange*.

Meyer, who defines himself as an artist whose muse is literature, spent years of research, like a method actor, immersing himself both in archives and in experiential fieldwork, learning firsthand about Comanche, Texas

"Then we rode off. I watched the grave disappear from sight, as if the blanketflower had already grown over, as if the place would not stand for any record of human life, or death; it would continue as my brother had said it would, our tracks disappearing in the first wind."





Ole Hobeck and Ben "Tall Texan" Kilpatrick of Wild Bunch fame met their fateful end after trying to rob a train near Sanderson, Texas, in March 1912. As Robert Barr Smith's book shows, the pair (Kilpatrick is on the far left) also ended up a public display in death.

– Historical photo True West Archives: Robert G. McCubbin Collection –

and Mexican customs, hunting with a bow and arrow, shooting antique firearms and drinking the blood of a freshly killed buffalo. Similar to Michener's prose, Meyer's text immerses the reader in every generational detail of the lives of Eli McCullough's family; but like William Faulkner's Compson family in *The Sound and the Fury*, the multiple layers of family characters can be distracting to the flow of the story; a broader genealogical map, a historical and geographical map of the region, and a glossary would have proved worthwhile guideposts for the reader. Meyer's unfettered use of his vast knowledge can also be overwhelming, diminishing any empathy or pathos you might feel for the primary characters.

Despite its grandiosity of style, Meyer's *The Son* stands alone as the most important literary novel of the American West in 2013. His personal methodology in writing the novel will inspire a new generation of writers seeking full artistic immersion before writing their first chapter. More important, Meyer's novel will broaden our collective understanding of the violent clash of Spanish, Comanche and American cultures on the Southern Plains 150 years ago, the ramifications of which still resonate through the region and our nation today. —*Stuart Rosebrook*

ROUGH DRAFTS



Almost all of *True West's* readers polled say they are fanatics of historical Western nonfiction and *Investigating History*, and that they keep reading us every month because of our coverage of Western icons such as Wyatt Earp.

Who's the hot icon this month in Western investigative nonfiction? None other than Gen. George Armstrong Custer, who is featured in three new books:

In *Shooting Arrows & Slinging Mud: Custer, the Press, and the Little Bighorn* (University of Oklahoma Press), James E. Mueller argues that the journalists who reported on Custer's whereabouts were not entirely anti-Indian or completely responsible for his deification. You judge, but I think Mueller is spot on.

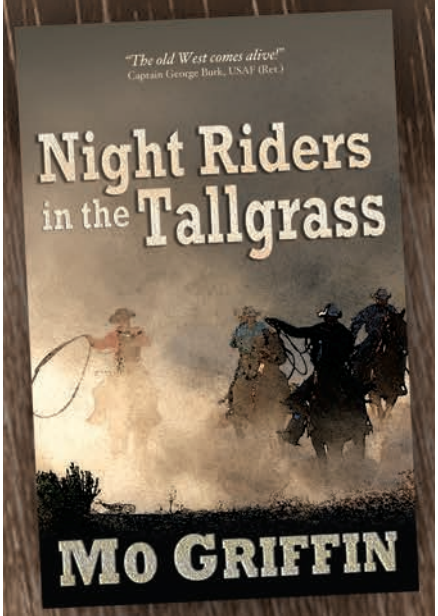
Reading *The Fights on the Little Horn: 50 Years of Research into Custer's Last Stand* (Casemate) is like walking side by side across the battlefield with the late Gordon Harper. It's real history you can taste from the ground up.

Fans of historian M. John Lubetkin's *Jay Cooke's Gamble: The Northern Pacific Railroad, the Sioux, and the Panic of 1873* will love his brilliantly edited *Custer and the 1873 Yellowstone Survey: A Documentary History* (Arthur H. Clark Company). Filled with well-annotated primary sources about a major precursor to Custer's infamous fate at Little Big Horn, this volume offers Custer aficionados a worthy addition to their collections.

–Stuart Rosebrook

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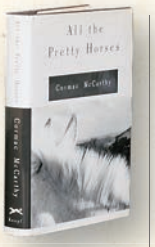
BILLY SCHENCK'S FAVORITE READS



– Courtesy Bill Schenck –

Sitting in his studio outside Santa Fe, New Mexico, while enjoying the view of his arena where he and his friends rope, ride and train for ranch sorting competitions, Billy Schenck shared with *True West* how Sergio Leone's *A Fistful of Dollars* inspired him to be a Western artist: "It opened a door for me: I thought to myself, if Leone can do this on film, I can create my interpretation of the West." Alongside contemporaries Ed Mell, Fritz Scholder, Bob Wade and Luis Jimenez, Schenck uses a unique palette of colors, humor and pathos, expanding the boundaries of Western art since the late 1960s. The last decade of his art is celebrated fully in two recent books from Western Skies Press: Amy Abrams's *Schenck in the 21st Century: The Myth of the Hero and the Truth of America* and Schenck's self-penned and -illustrated *The Chronology of Billy Famous: An Authentic Story*. A collector of books, Schenck recommended these five essential volumes on the real and imagined West for your Western library:

1. ***All the Pretty Horses*** (Cormac McCarthy, Alfred A. Knopf): McCarthy has a unique command of the English language, but it's beautiful. No one else writes about the West in such a way as he does.



2. ***Empire of the Summer Moon*** (S.C. Gwynne, Scribner): I didn't know much about the Comanches before I read *Empire*. What amazed me was the difference between them and all the other Plains tribes. So much can be learned from Gwynne; he changed my perspective on Plains Indian culture.





3. ***Sergio Leone: Something to Do with Death*** (Christopher Frayling, University of Minnesota Press): For all their comedic incidences, Leone's films have a huge underlying theme of grand pathos, captured well in Frayling's bio. Something sad, time and again, is a significant theme for me in my art.

4. ***Taos Artists and Their Patrons, 1898-1950*** (Dean A. Porter, Teresa Hayes Ebie, Suzan Campbell and Thomas Gilcrease Institute of American History and Art; Snite Museum of Art): This is a book I can identify with—the artists who came from Chicago, Cincinnati, New York, artists and their patrons, their personal lives. Comforting to know that some things have not changed for artists, even today.



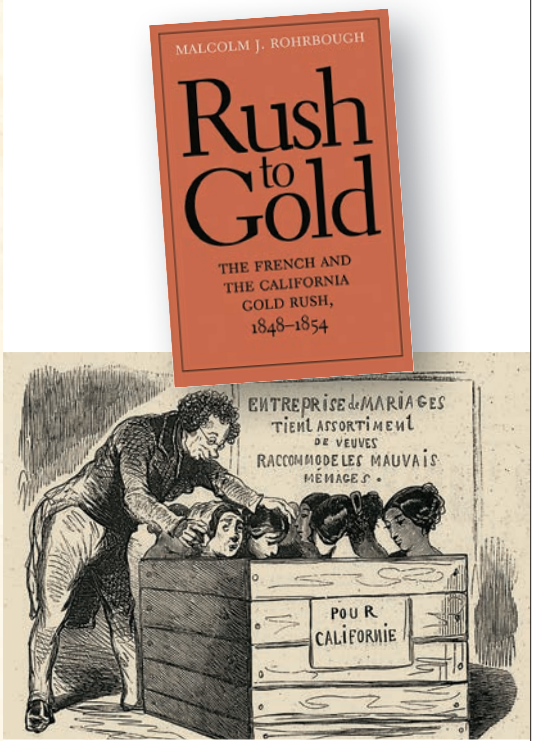
5. ***Horse Tradin'*** (Ben K. Green, Alfred A. Knopf): My partner in ranching gave me a copy of this book, about a young man's life buying and selling and trading horses across the West. Every story is wildly humorous; each one captures some sort of essence that is gone. You can taste the heat and dust as you ride along with Green on his adventures.



OUTLAWS, CONMEN AND THE WILD WEST

If you like shoot-'em-ups and have never heard of Tom Bell, Jeff Milton or Rufus Buck, then you might enjoy this modest volume. Robert Barr Smith's *The Outlaws: Tales of Bad Guys Who Shaped the Wild West* (TwoDot, $18.95) covers many good guys and bad guys, and with reasonable accuracy. More discerning readers might, however, resent the abrupt accounts of some noteworthy careers (among them, Bob Paul's and John Slaughter's) and the inclusion of a "conmen" chapter, questionable in a book otherwise devoted to hardcore criminals. They might also wonder why the author chose to chronicle something he found so repellent, calling outlaws the "trash of the West" and "vicious, depraved and worthless."

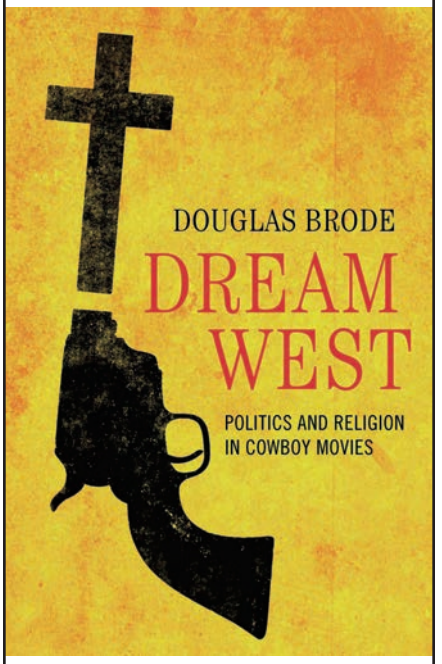
—*William B. Secrest Jr., editor of* Prodigal Sons: The Violent History of Christopher Evans and John Sontag, *by Wallace Smith*



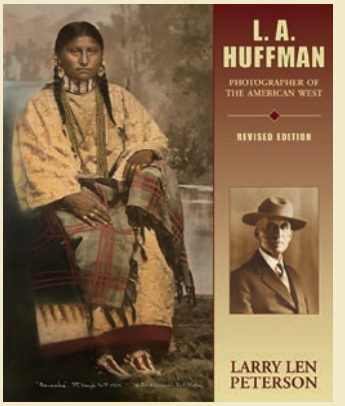
The scarcity of women in gold camps inspired entrepreneurs from as far away as Chile to lure women to California to marry miners. After hearing of these tales, the French lasciviously drew up this scenario, shared in Malcolm J. Rohrbough's *Rush to Gold,* in which blondes and brunettes would be shipped like any other supplies.

– Courtesy Yale University Press, Charivari, *April 11, 1849 –*

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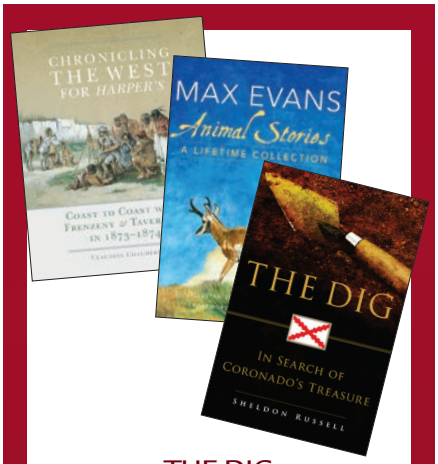
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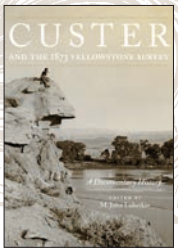
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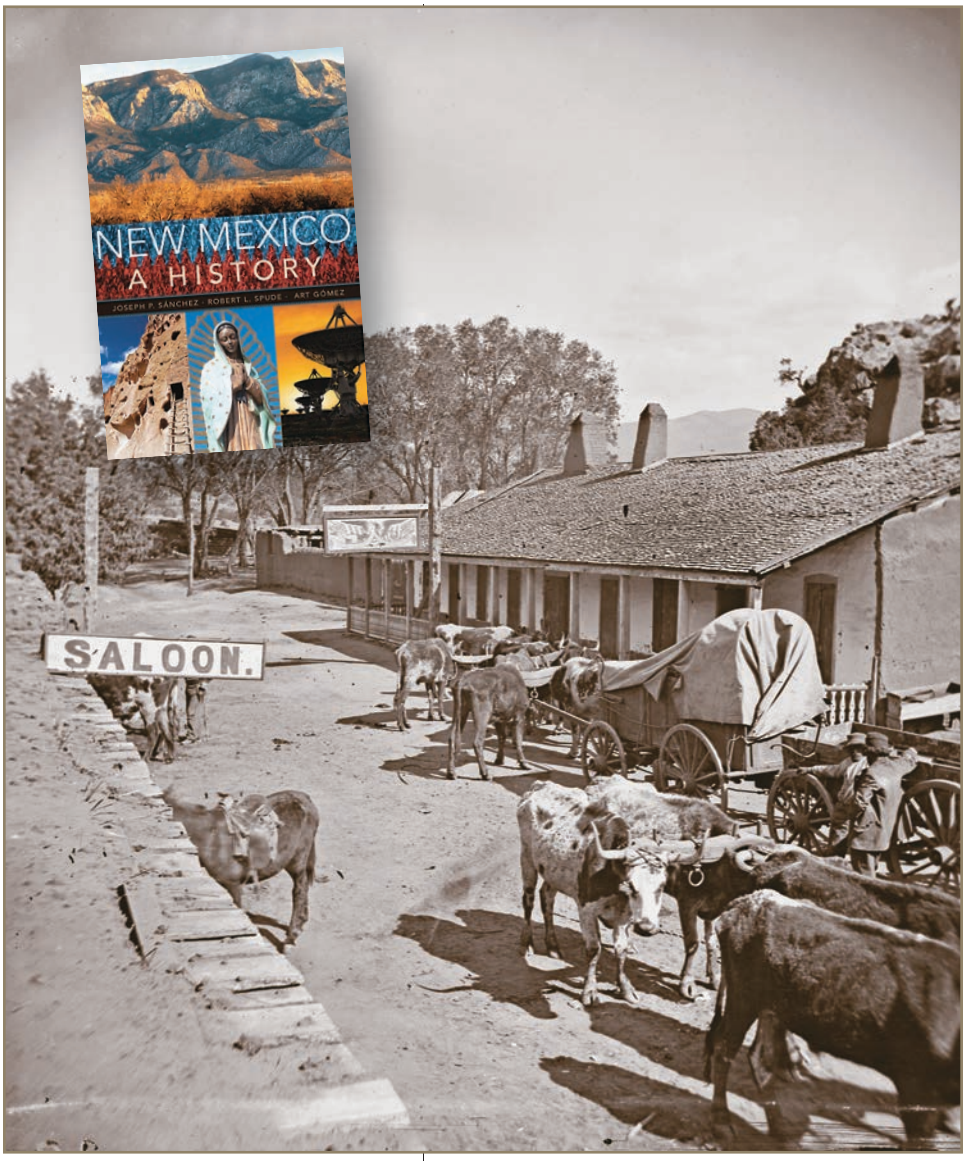
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Santa Fe's Pigeon's Ranch, pictured in *New Mexico: A History*, played a prominent role for decades as an inn and place of the Battle of Glorieta Pass during the Civil War in March 1862.

– Courtesy UNMP/Photograph by Ben Wittick, Courtesy of Palace of the Governors Archives, NHMH/DCA, negative no. 115783 –

FRENCH ARGONAUTS

The California Gold Rush never stops inspiring stories, and now we have Malcolm J. Rohrbough's *Rush to Gold: The French and the California Gold Rush, 1848-1854* (Yale University Press, $40). The University of Iowa professor emeritus tells the story of the 30,000 Frenchmen who landed in California by boat, hoping, like everyone else, to get rich. The book opens new ground in explaining how gold fever impacted life and politics in France, which was undergoing a revolution when the rush started in 1848. He bounces across the ocean to describe the inevitable conflicts that arose between French and American miners. Rohrbough writes well enough to pull it off. Ultimately, in France as in America, the struggle was all about the money. As one Frenchman wrote: "California is the only country, the only chance, the only business which is able, in an almost certain way, to make you a millionaire at the end of two years."

—Leo W. Banks, author of Stalwart Women: Frontier Stories of Indomitable Spirit

THE LAND OF ENCHANTMENT'S GLORIOUS HISTORY

The history of New Mexico is long and complex. The collaborative effort of authors Joseph P. Sánchez, Robert L.

Spude and Art Gómez, *New Mexico: A History* (University of Oklahoma Press, $26.95), has created a new standard sourcebook and chronology of New Mexico events of the past 500 years, improving upon the most recent work of this scope, Warren A. Beck's 1962 *New Mexico: A History of Four Centuries*. On every subject, leading experts are referenced, from Hubert Howe Bancroft to Gerald Nash. Spanning the millennium from prehistoric cultures to current economies, this book provides plentiful insights on New Mexico's rich heritage and contribution to North American history, including modern controversies like water rights and mining, to anecdotes that include the Mexican origins of the Santa Fe Trail's "Missouri" mules.

—*Jim Turner, author of* Arizona: A Celebration of the Grand Canyon State



VOICES BEYOND THE GRAVE

Of Grave Concern: An Ophelia Wylde Paranormal Mystery (Kensington, $7.99) is another masterful tale by Max McCoy. He creates a gripping story as he blends the rugged West with the Victorians' paranormal fascination. While many Victorians were prim and proper, they also had a dark, naughty side. Ophelia Wylde's character plays and preys upon her fellow Westerners who are almost obsessed over communicating with the dead. No one was more shocked than Ophelia when her deception became reality. She is one of my new favorite Western characters, and I can't wait to read the entire series!

—*Sherry Monahan, author of* California Vines, Wines & Pioneers





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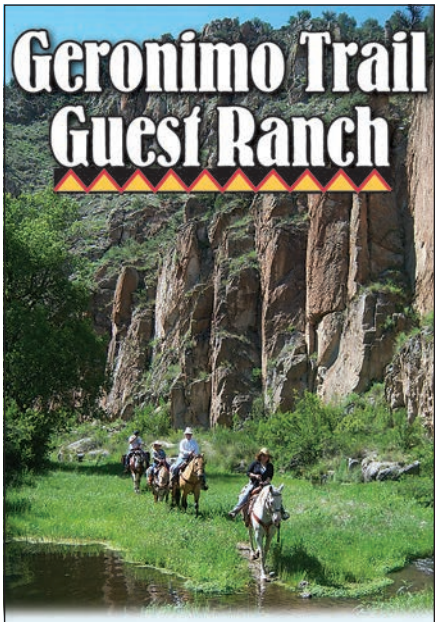


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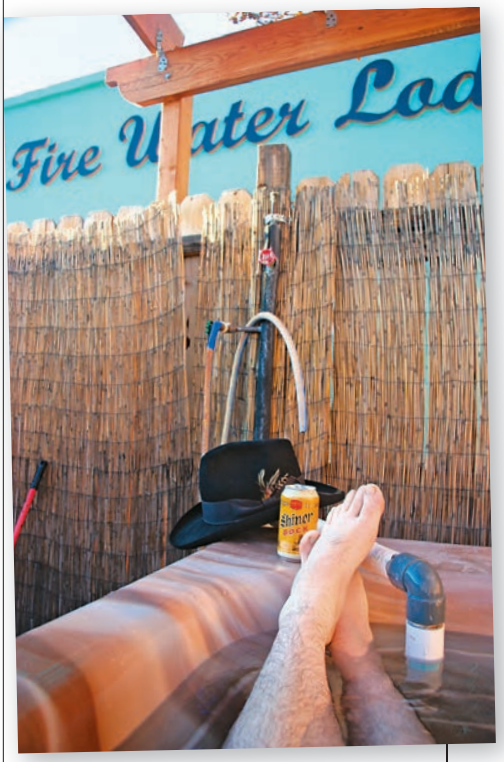
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Soaking Up the Truth

...in New Mexico's Truth or Consequences.



The Fire Water Lodge, a 1950s-style motor court, is in the center of the Historic Bathhouse District in Truth or Consequences. The outdoor hot springs soaking tub is available to all guests.

– All photos by Johnny D. Boggs –

My pal Robert Nott describes the decor of the Fire Water Lodge as "Early Aldo Ray."

You don't have to be a movie buff to visualize this place's funkiness. Patio walls made of mortar and wine bottles. Lounge chairs from the 1970s. Turquoise walls, red screen doors and Christmas lights. A hippie watering the plants. No one is here to check us in; a note says to help ourselves.

> Some say—but many disagree—that Geronimo bathed here.

Well, this is Truth or Consequences, so what should I have expected? Denver's Brown Palace?

After all, this town got its name from a TV show. In 1950, on the 10th anniversary of *Truth or Consequences*, host Ralph Edwards mentioned that it sure would be wonderful if some town liked the NBC show enough to change its name to Truth or Consequences. Word found its way to Hot Springs, New Mexico, a little burg in the desert about halfway between El Paso and Albuquerque.

Folks in Hot Springs were experiencing something of an identity crisis. The town offered hot mineral baths for tourists and locals, fresh air, history, the Rio Grande and, since 1916, nearby Elephant Butte Reservoir, which was the world's largest man-made reservoir at the time. But Hot Springs just wasn't an original name for a town.

Arkansas had a Hot Springs that not only had hot springs, but also history, lakes, hills, horse racing and mosquitoes. South Dakota had a Hot Springs in the Black Hills, not far from Mount Rushmore. You could find hot springs in the mountains of Colorado. California had some 30 towns called Hot Springs.

So a special election was held—actually two—in 1950, and the residents overwhelmingly voted to ditch the name Hot Springs and take up the game show's challenge. The town could have fared worse. Beat the Clock, New Mexico. What's My Line, New Mexico. Life with Linkletter, New Mexico. Take it or Leave it, New Mexico.

This wasn't the burg's first name change. The Spanish called it Ojo Caliente de las Palomas (Hot Springs of the Doves), but that got shortened to Hot Springs when the town grew after construction on the Elephant Butte dam began in 1911.

The town put the new name to votes again, in 1964 and 1967, and both times the

majority of residents wanted to keep the name Truth or Consequences.

For all its funkiness, the town is not a bad place to spend time.

You can get your history fix at the Geronimo Springs Museum. Yes, the museum shares plenty of info on Ralph Edwards and his show, but it also showcases Mimbres pottery, dinosaur bones and exhibits on mining, ranching, the Camino Real, the Jornado del Muerto and Apaches (They called the springs "Place to Pray," and some say—but many disagree—that Geronimo bathed here).

You'll find that this is a good base camp for exploring the ghost towns of Sierra County, such as Cuchillo, Chloride, Hillsboro, Kingston and Winston.

And, yes, you can still soak in a hot spring. Around 1882, John Cross Ranch cowboys built a bath house over



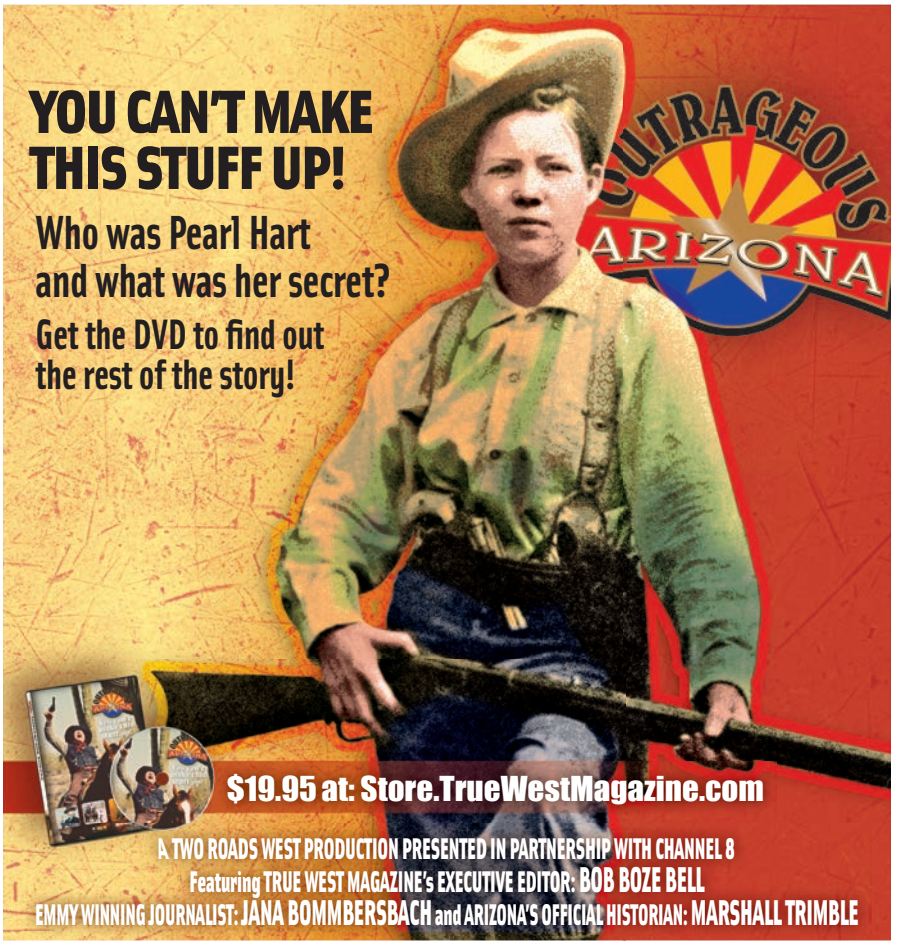
In 1880, James Dalglish opened the Pioneer Store in nearby Chloride. Since 1998, the store has opened its doors as a history museum.

Geronimo Springs, but Indians soaked in those waters long before that. People still come to soothe their bones and worries in 100- to 115-degree water. Blackstone Hotsprings Lodging & Baths. Charles Motel and Hot Springs. Hay-Yo-Kay Hot Springs. La Paloma Hot Springs & Spa. Pelican Spa. Riverbend Hot Springs. Sierra Grande Lodge & Spa.

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Johnny D. Boggs recommends you stop for a hearty meal at Los Arcos Steak and Lobster while visiting Truth or Consequences.





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BY G. DANIEL DEWEESE

Vested Interest

The vest, a Westerner's nod to Victorian propriety, adds that extra touch to getups today.



By the 1890s, four companies of the Frontier Battalion were helping enforce law and order out West. Vests were typically worn by these Texas Rangers, which holds true for this photo of Company F.

– Courtesy Robert G. McCubbin Collection –



Plaid is not just reserved for shirts; Miller Ranch crafts a brown plaid wool vest, with Western yokes and adjustable back tabs, for $150.

"He plays his cards close to the vest."

–Popular Idiom

Mustaches, hats, boots and vests became sartorial staples among males in the American West during the 1800s. Case in point is the accompanying photograph showing members of Company F of the Texas Ranger's Frontier Battalion. The vest—that sleeveless upper body garment meant to be worn under a topcoat—was the Westerner's nod to Victorian propriety, which dictated that gentlemen wore vests over their shirts. Indigent cowboys, well-heeled card sharps, ornery outlaws and stalwart lawmen alike might shuck the morning coat, but at least a few of them didn't go out in public without a vest.

The style started about 200 years earlier, in 1666, when England's King Charles II took a liking to the sleeveless tunics brought back from Persia by British travelers. He decreed that his noblemen should sport these "vests." The fashion was to wear the vest under a long, formal coat; both were often made from the same fabric. Generally cut so it stopped at the waist, the vest became known as the waistcoat (pronounced "west kit").

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By the 1800s, the vest, as the waistcoast was known outside of Britain, was tightly fitted, often over a corset. The effect under a long, broad-shouldered topcoat nipped at the waist was the masculine version of an hourglass figure. It is a look that can be accomplished with the vest alone, and one that is echoed in contemporary cowboy shirts designed with shoulder-enhancing yokes that suggest a narrower waist.

The vest remained a key component in gentlemen's attire throughout the world until the 20th century ushered in less formal attitudes about clothing and general deportment. At that time, the vest pretty much disappeared. You could still find vests worn as a part of three-piece suits and in disparate locales: Eastern Europe, parts of central Asia and the American West.

American ranchers continued to wear vests as much out of function as tradition. The rancher's vest offered pockets in which to stow a pencil and a notebook so a cowboy could tally cattle or sheep. Other pockets might carry tobacco and fixin's. Perhaps more important, a vest offered a sleeveless layer of clothing that kept a cowboy warm, but allowed his arms the freedom to swing a rope or engage in other trail activities.



Working cowboys generally need as many pockets as possible on their vests, which is why Schaefer Outfitter (above right) crafted its Wyoming Mesquite vest with six pockets on the front. The burly, 15-ounce Brushcloth shell vest has an added insulated layer of 12-ounce Berber fleece; $120.

If you want a macho look, Roper Apparel (above left) offers a notch collar, nappa leather vest for $95. On top of the front and back yokes, the vest gives off even more Old West flair with buffalo nickel buttons.



In search of a dressy vest for a special occasion? Consider Scully's paisley vest as an option; it is enhanced with notched lapels, covered buttons, an adjustable backstrap and two welt pockets for your watch and chain; $52.

Vests were one of the few Old West styles that Hollywood got right in its cowboy movies. Everything else—from hat shapes and sizes, to denim jeans with belts too ornately stitched, to inlaid boots—was fanciful eye candy or a product of wardrobe designers too lazy to research the era.

Hats and boots remain Western wardrobe essentials today, but mustaches and vests are not as common. Even in Western fashion, vests are regarded more as an accessory than as a wardrobe essential. Contemporary Western vests run the gamut from sleeveless denim jackets to boiled wool heat retainers, and from bright, jacquard silk dazzlers to puffy down-filled weather beaters. Any vest paired up with boots and a broad-brimmed hat becomes quintessentially Western—for men and women alike.



Rhonda Stark is known for designing wool blend Western ranch wear that mirrors American Indian blanket styles. Her men's collection includes this Grey Dakota vest that retails for $149.95.

G. Daniel DeWeese coauthored the book *Western Shirts: A Classic American Fashion*. Ranch-raised near the Black Hills in South Dakota, Dan has written about Western apparel and riding equipment for 30 years.





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The Beef Craze

From a jingly cow to the first hamburger.


– By Sherry Monahan –

Nothing says the American West better than the word beef. The beef craze of the 1860s-80s inspired pioneers to create new recipes. The cattle trade forged paths like the Chisholm Trail and brought about barbed wire, an increased number of railways and farmers experimenting with cattle breeds. It also brought range wars, thievery and murder. But sometimes the cow itself offered the biggest surprise.

In 1871, a butcher in Corvallis, Oregon, got more than he bargained for when he butchered a cow. When B.T. Taylor threw the cow's stomach into a pig pen, he heard a jingle. He opened the stomach and discovered the cow had eaten two pounds of nails, a jack knife, a five-cent piece, a gold watch fob fragment and seven or eight large coat buttons.

> When he threw the cow's stomach into a pig pen, he heard a jingle.

A year later, the *Daily Republican* in Little Rock, Arkansas, ran a story the beef industry no doubt supported: "Now that concerts are all the rage, it may be well for us to give some good advice. If you have a good voice and want to keep it, follow the example of the great singers of the day, and take sardines, baked veals, hot water, champagne, Bordeaux, beer, beef steak, pears, plums, hot tea, rum punch, malt, unleavened bread, bread, lager, lemon, sirup *[sic]*, cold coffee, cigars, snuff, seltzer and milk, prunes, breadcrusts, apples, honey and milk."

After eating and drinking all that, who would feel like singing?

A rare treat chuckwagon cooks fed their cowhands was son-of-a-gun stew, made when a young calf was killed. Nearly everything from the calf was put into the stew; one cowhand remembered his cookie trying to include something extra. "Next in line was son-of-a-gun stew," recalled E.L. Murphy, who began cowboying for the Graham Ranch west of Austin, Texas, in 1892, "it was made of everything, but the hide an' horns of the critter, but our cheater slipped in a horn at times, so we accused him of it."

Eem Hurst, whose first ranch outfit was a horse camp run by cattleman C.C. Slaughter's boys in Coppell, Texas, in 1884, praised his cookie's mastery of the son-of-a-gun stew: "The portions of each ingredient is *[sic]* judged by instinct. If you go measuring stuff the stew will sure be spoiled."

HAMBURGER STEAK

1 lb. ground steak, free from fat
1 tsp. salt
½ c. chopped onion
1 T. oil
Brown sauce (see recipe)

Mix ingredients well and shape into one-inch-thick flat cakes. Heat oil in a frying pan over medium-high heat. Add the burgers and cook for four minutes. Turn over and cook for another two minutes for a medium-rare burger. Cover with a lid for more well-done burgers and cook in two-minute increments.

To make the sauce, brown two tablespoons of pan drippings or butter in a saucepan. Add two teaspoons of flour and cook over medium heat until flour is lightly browned. Add a pint of water or broth and stir until smooth and thick. Salt and pepper to taste.

Recipe adapted from *The Sioux City Journal*, in Iowa, on August 19, 1900

An 1865 Texas cowhand, Albert Erwin, recalled, "Our chuck was composed of beans, meat, sourdough and cornbread and a few canned vegetables. We made and drank black coffee by the gallons. When we had canned vegetables, we broke the chuck monotony with son-of-a-gun stew. Also, during the spring, when we castrated the male yearlings, the chuck monotony would be broken with messes of mountain oysters."

Beef was prepared in numerous ways: jerky, tea, pickled, stew, broiled steak, soups and even pie, but not ground. Folks did not eat hamburger until the late 1800s. "George Gussner is making a specialty of Hamberger *[sic]* steak," reported North Dakota's *Bismarck Daily Tribune* in 1889, "and those who appreciate this most palatable and nourishing dish should leave orders at the Gussner market.… This is a new delicacy in the Bismarck meat market, and all who have enjoyed the luxuries of the New York city markets will appreciate Mr. Gussner's enterprise."

Prepared as a main course with a sauce, like piquant, hamburger was not served on a bun until the 1890s. Get into the pioneering spirit and make a meal out of hamburger steak.

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

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TRUE WEST

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BY JOHN STANLEY

Willcox, Arizona

Cattle and trains shaped this town's history.



They say that in the 1870s, native grass grew stirrup high in Sulphur Springs Valley.

True or not, ranchers flocked to southeastern Arizona. So did rustlers, and the mountains surrounding the valley served as hideouts for many an outlaw over the years.

Once the Southern Pacific Railroad reached Willcox in 1880, the town boomed. By 1891, a local brewery was turning out a thousand bottles of beer a day to help dusty cowboys slake their powerful thirsts.

But here's a bit of history you may not have heard before: In 1895, a couple of local cowpokes decided robbing a train might be an easier way to make money than cowboying. Grant Wheeler and Joe George uncoupled the baggage cars, took them down the track a few miles and packed dynamite around the train's two safes. The blast opened the smaller safe, but not the larger Wells Fargo strongbox.

The robbers tried again, but the safe stood intact. Determined, the dim-

HISTORIC EVENT

Most Old West aficionados know how Warren Earp, Wyatt's youngest brother, got himself shot and killed in a Willcox saloon in 1900. And how he's the most famous denizen of the town's pioneer cemetery.



Arizona songwriter Jon Messenger is among the Country musicians performing at this year's Rex Allen Days.

– Courtesy Willcox Chamber of Commerce –

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The Willcox Commercial, Arizona's oldest, continuously-operated mercantile, opened in 1880.

– *True West Archives* –

witted duo packed the remainder of the dynamite around the safe and lit the fuse. Success! Sort of.

Much like the famous scene in 1969's *Butch Cassidy and the Sundance Kid*, the blast not only blew apart the safe, but also the entire baggage car.

Wheeler killed himself in Colorado a couple of months later; George simply faded from history.

ACTIVITIES

No visit to Willcox is complete without stopping by the Rex Allen Museum, which honors the hometown boy who became one of the greatest of the singing cowboys. After seeing Allen's guitars, saddles, boots, sequined suits and movie posters, you will want to check out the statue of Allen across the street. Inside it is an anatomically correct bronze heart, the artist's way of showing that the singing cowboy's heart will always stay in Willcox.

GOOD SLEEPS & EATS

Rest your head inside the 19th-century adobe at Dos Cabezas Spirit and Nature Retreat, a bed and breakfast a few miles southeast of town. Then head over to Big Tex Bar-B-Que, inside a former railway dining car, to order the Super BBQ Plate, a hearty meal of ribs, chicken and brisket.

NOTABLE WESTERN EVENT

Willcox hosts its Rex Allen Days celebration, first held in 1951, on October 2-6. Along with the traditional rodeo and parade, you will find concerts, tractor pulls and Aztec dancers.

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

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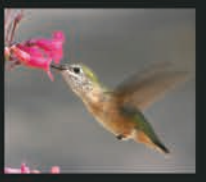
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Tombstone

Don't miss the cool characters in Tombstone, "the town too tough to die." The Old West comes alive as you amble down the old fashioned board walk to the Tombstone Courthouse State Historic Park. Most towns have a story. Tombstone has a legend.



Willcox

Willcox is Wine Country! Agro-tourism isn't just for fruit and veggies anymore. Come tour our vineyards and taste the high elevation wines that are making Arizonans proud.

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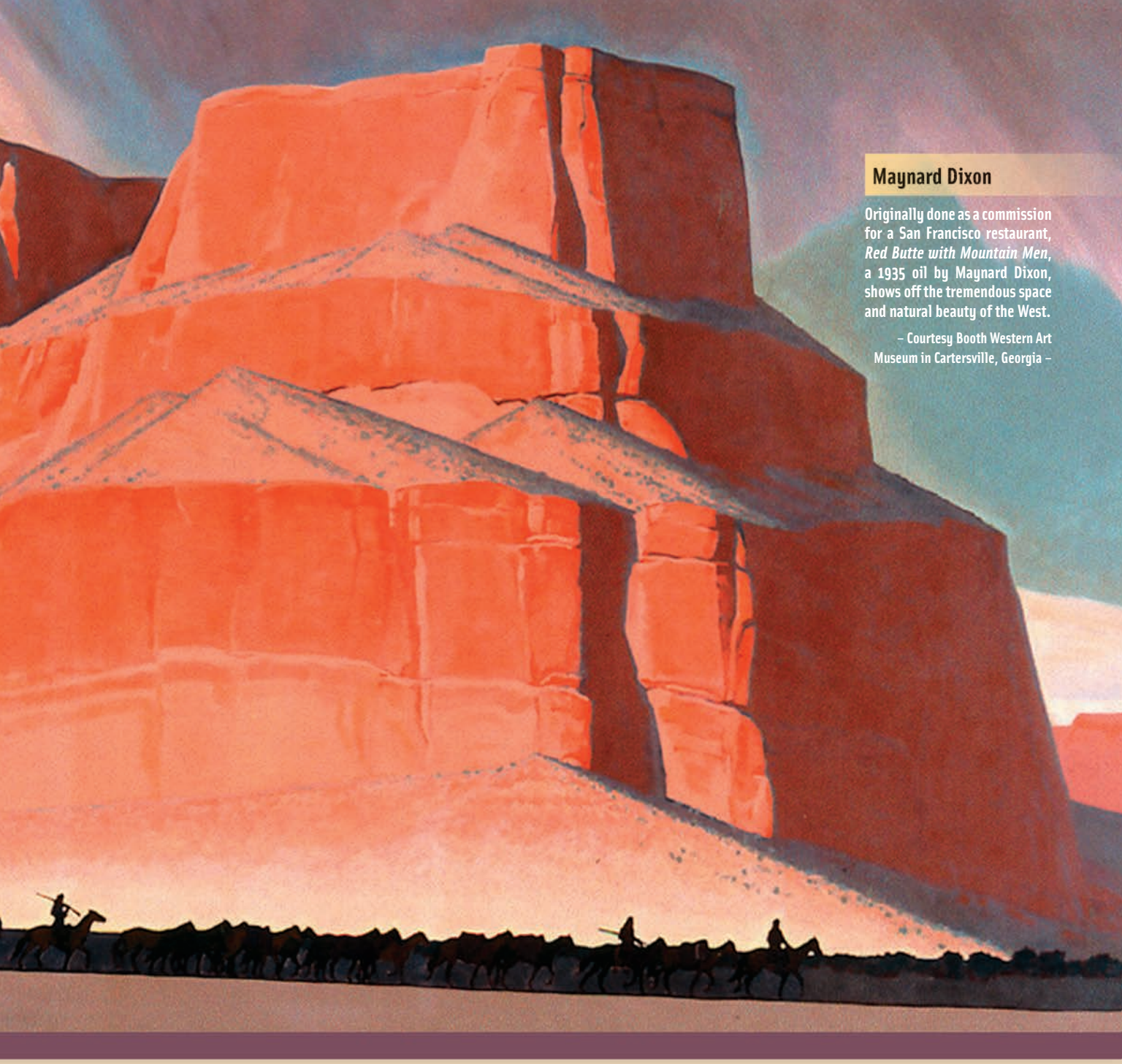
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Extraordinary Art of the West

BY JERRY N. SMITH



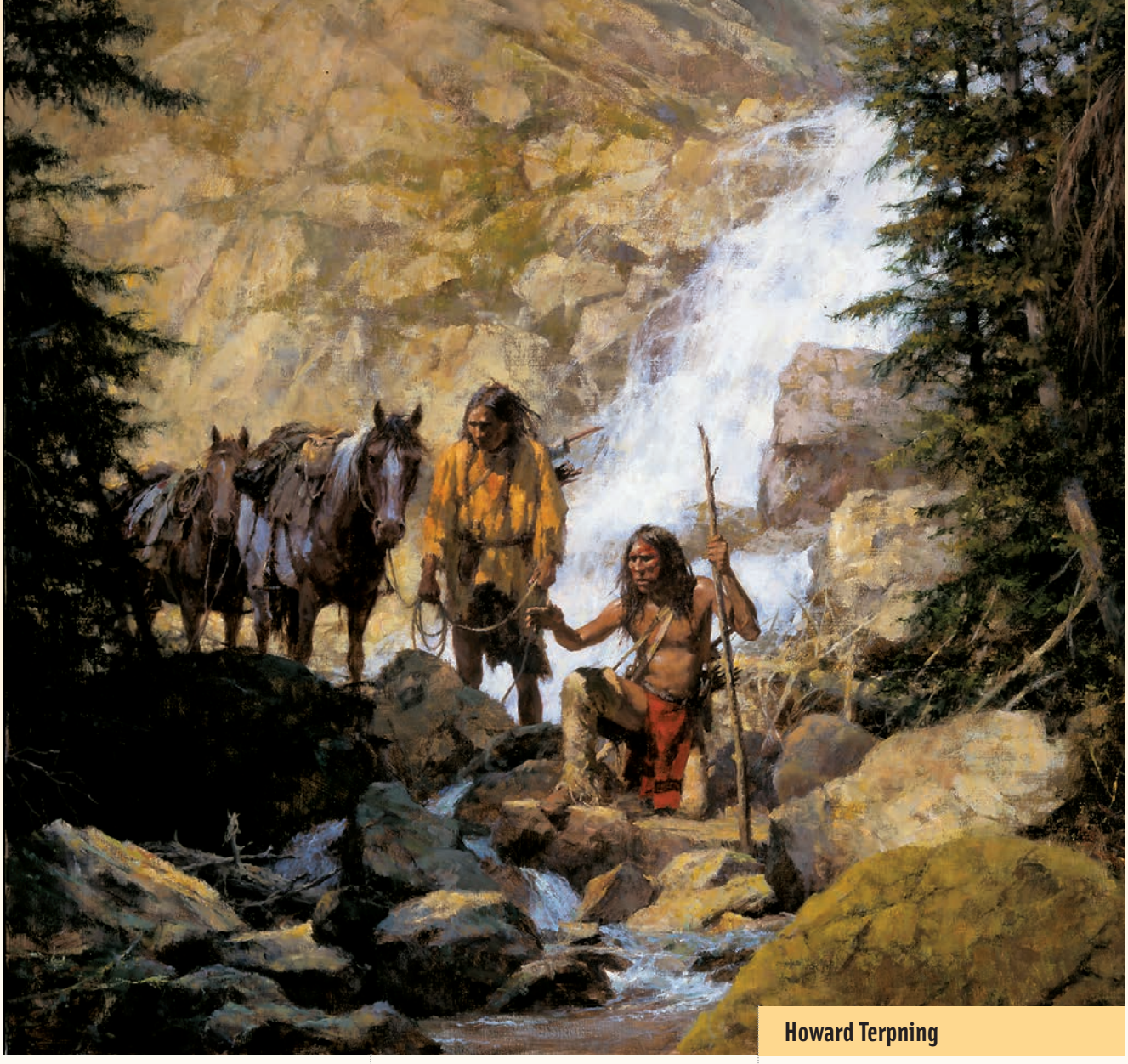
Maynard Dixon

Originally done as a commission for a San Francisco restaurant, *Red Butte with Mountain Men*, a 1935 oil by Maynard Dixon, shows off the tremendous space and natural beauty of the West.

– Courtesy Booth Western Art Museum in Cartersville, Georgia –

21 ARTISTS WHO STAND TALL IN HISTORY.

These days, fans of Western American art should feel a bit like kids let loose in a candy store. The opportunities to enjoy fine Western art have never been greater. In recent years, new museums have been built and several established museums have expanded, renovated and reconfigured its galleries to showcase collections of Western art. The rise in stature within the greater art world is further recognized at auctions, with record-breaking prices being realized for works by Western artists.



Howard Terpning

Howard Terpning finished his latest artwork, *The Trackers,* just days before our art issue hit the press. His storytelling paintings of the Plains Indians make him one of the most lauded painters of our time.

– Courtesy Settlers West Galleries in Tucson, Arizona –

The upswing in attention has encouraged innovative gallery and museum exhibitions, spurring creative artists to re-imagine traditional Western subjects and introduce new ideas into the genre. These curators greatly appreciate historical works, while they also give equal due to contemporary artworks offering fresh approaches.

When it comes to historical artists of the West, one of the most beloved figures is Charles Marion Russell. He lived during a time of dramatic changes in America as a witness to the end of the American frontier. Russell became famous for romanticized depictions of ways of life that had largely already passed. Nevertheless, because of his skill to tell a story in his compositions—such as the view of a stagecoach robbery about to take place in 1926's *An Unscheduled Stop* (p. 83)—he continues to influence today's painters, sculptors, photographers, writers and cinematographers.

Howard Terpning is highly regarded among living artists of traditional Western subject matter. He can be appreciated as an artistic descendant of Russell, thanks to his ability to tell a convincing visual tale. Like Russell, Terpning began as an illustrator. His background helps him weave rich narratives into his carefully researched and realistically portrayed paintings. A member of the Cowboy Artists of America since 1979, Terpning creates canvases that show in several museums. Collectors can expect to pay in excess of a million dollars to acquire a major work.

Narrative, however, is not left strictly to traditionalists. Many artists who push Western art forward with bold use of color and abstract forms are equally capable of providing a rich chronicle. Examples can be found in the Pop Art styles of Bill Schenck and Donna Howell-Sickles, and in the abstract forms of Thom Ross. Schenck, a second-generation Pop artist, explores popular Southwestern culture and life in brilliant paintings that simultaneously celebrate and tweak Western stereotypes. Howell-Sickles delights in the freedom women find in the West. Her joyful, poster-like designs of cowgirls set before solid blocks of color, however, offer far deeper meanings than are apparent at first glance. Ross, with his flattened, angular

characters, is as serious about the history of the Old West as Terpning is, even if his presentation leans toward abstraction.

Whether presented in an abstract or traditional style, the land itself is vital to Western art. Beginning with the grand landscapes by 19th-century explorer-artists such as Albert Bierstadt and Thomas Moran, the Western terrain continues to inspire. Maynard Dixon was one who strongly responded to the unique qualities of light and shadow found in the Southwest. Measuring nearly 8 by 18 feet, Dixon's monumental *Red Butte with Mountain Men* (p. 72-73) depicts mounted figures leading a string of horses in shadow beneath an ocher butte bathed in sunlight.

The play of light and shadow in Dixon's landscapes can also be found in numerous Western photographs, a mechanical medium that came of age during the time of Westward expansion. Early photographers like Carleton Watkins and Charles Weed informed later works by Ansel Adams, who in turn instructed Jay Dusard. Today, Dusard is a leader among contemporary photographers, capable of finding unique perspectives that force viewers to reconsider well-known subjects. Dusard is included in the West Select, an annual exhibition and fundraiser at Phoenix Art Museum that introduces new concepts and innovative artists to collectors.

West Select in Phoenix, Arizona, is one of many museum-sponsored exhibition fundraisers of Western art around the country. Other exhibitions bringing collectors and artists together include the Prix de West and Cowboy Crossings at the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma; Masters of the American West at the Autry National Center in Los Angeles, California; Coors Western Art Exhibit & Sale in Denver, Colorado; Art of the American Cowboy in Las Vegas, Nevada; and Quest for the West at the Eiteljorg Museum of American Indians and Western Art in Indianapolis, Indiana. Each venue offers a slightly different perspective on Western art. Female artists, for example, are featured in Cowgirl Up! at the Desert Caballeros Western Museum in Wickenburg, Arizona.

As the works of art presented on these pages demonstrate, we live in a wonderful time to appreciate the art of the American West.

Jerry N. Smith, PhD, is the curator of American and Western American Art at the Phoenix Art Museum in Phoenix, Arizona.



Brent Flory

Brent Flory began his fine art career painting four-by-six-inch miniatures of figures and horses with acrylic paints. He later switched to oil paintings because he wanted to create larger works. His everyday ranch life in Utah remains a heavy influence in his work. *The Showman*, paying homage to the Wild West show era, will be showcased at the Art of the American Cowboy exhibit and sale in Las Vegas, Nevada, in December.

– Courtesy Art of the American Cowboy in Las Vegas, Nevada –



N.C. Wyeth

An illustrator born in 1882, N.C. Wyeth is known for painting some extremely melodramatic spectacles. His 1916 painting *Gunfight* shows the viewer a particularly action-packed and violent scene.

– Courtesy Denver Art Museum in Denver, Colorado –



Harvey Dunn

Wall Drug owner Ted Hustead (the grandson, not the original owner who died in 1999) names *Apprehending the Thieves* as his favorite Harvey Dunn painting. The 1938 artwork is a great showcase for the artist's Impressionistic style.

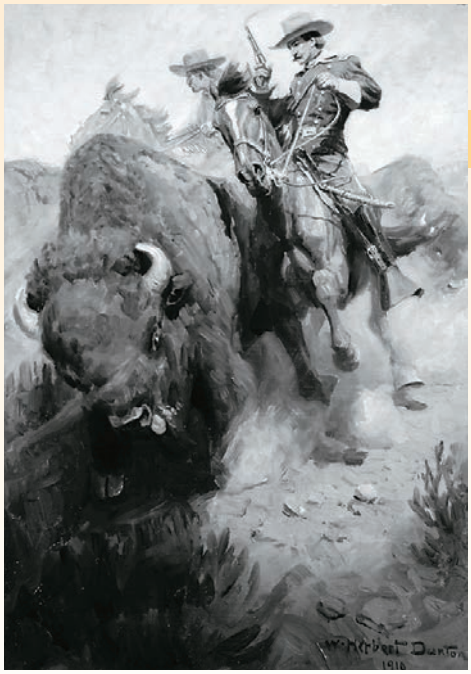
– Courtesy Wall Drug Western Art Gallery in Wall, South Dakota –

SHERRY BLANCHARD STUART



28"x46" "Trading for the Buffalo Pony" Oil on linen

www.sherryblanchardstuart.com www.openrangegallery.com



W. Herbert Dunton

W. Herbert Dunton was often compared to master artist Frederic Remington; he was even called his successor. He called this 1910 artwork *General Custer and I were Very Nearly the Same Age and the Best of Friends*.

– Courtesy Panhandle-Plains Historical Museum in Canyon, Texas –



Alfred Jacob Miller

Alfred Jacob Miller rendered at least seven versions of this 1850 composition, *The Trapper's Bride*. This interpretation represents the bringing together of American Indians and whites.

– Courtesy Joslyn Art Museum in Omaha, Nebraska, Museum Purchase, 1963.612 –

Tales and Travels

On display through January 11, 2014 in Orange, Texas

From island adventures to giant anthills, the exhibition *Tales and Travels* at Stark Museum of Art in Orange, Texas, has a story for everyone. See first-edition books of long-loved tales and of real travels from amazing adventurers, along with paintings, prints and drawings from the collections of the Stark Museum and The W.H. Stark House.



For travelers, adventurers, writers and explorer-artists who traversed the wild landscapes of America, their ultimate goal was to document and tell stories that captivated the imagination of their audiences. Visit Stark Museum of Art at 712 Green Avenue in Orange, Texas, to learn more about the artists and authors behind many classic travelogues and vivid images, which are a fascinating part of the Stark Museum and Stark House collections.

See first-edition books by Charles Dickens, James Fenimore Cooper and Daniel Defoe along with works of art by Alfred Jacob Miller, N.C. Wyeth, Charles Marion Russell and John James Audubon.

◄ Charles Marion Russell (1864-1926), ***Master Julius Geisler*** (detail), 1902, watercolor, pen and ink on paper 5.25 x 10 in., Stark Museum of Art.

Presented in conjunction with the Museum's *Tales and Travels* exhibition, The W.H. Stark House will feature letters, postcards and souvenirs from the W.H. Stark family's journeys.

From the forests of Montana to the exotic desertscapes of Egypt, this exhibit will represent travel across five continents, and include luggage, travel documents and a variety of well-preserved historic images.

To view this coordinating exhibit that highlights travel in the early 20th century, visit the adjacent Carriage House welcome center located at 610 W. Main Avenue in Orange, Texas.



Frances Ann Lutcher, 1912, Crystal Park, Montana. The W.H. Stark House. ►

STARK Cultural Venues

Stark Museum of Art • www.starkmuseum.org
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Sherry Blanchard Stuart

Sherry Blanchard Stuart is best known for illuminating her subjects with natural sunlight, as can be seen in her *Robe Traders*.

– Courtesy Open Range Gallery in Scottsdale, Arizona –



Albert Bierstadt

In 1857, Albert Bierstadt joined an overland expedition that led him to the Yellowstone Falls in this 1881 painting. Traveling along the route provided him with the inspiration for many of the landscapes that brought him fame as an artist.

– Courtesy Buffalo Bill Center of the West in Cody, Wyoming –

Charles Ewing

An avid outdoorsman born and raised in Albuquerque, New Mexico, Charles Ewing spends multiple weeks each year riding horseback through nearby wilderness areas, observing nature and wildlife that he paints in works such as *Brothers of the Horn*.

– Courtesy Gallery at the Windsor in Del Norte, Colorado –





Z.S. Liang

The Eagle Dancer Potawatomi reveals how much Z.S. Liang, who was born in China, is inspired by American Indian cultures and traditions. The dance the artist depicts in this work is based on the "Legend of the Eagle."

– Courtesy Briscoe Western Art Museum in San Antonio, Texas –



Bill Schenck

Famous for his bold use of repurposing iconic Western images, Bill Schenck has played a major role in the introduction and infusion of Pop Art into the Western motif. His *Loose Lips Will Kill You* puts a tongue-in-cheek mash-up between WWII and the Old West, executed with a paint-by-numbers style that lands the viewer somewhere between a giant postcard and a B-Western lobby card.

– Courtesy Schenck Southwest Art Gallery in Santa Fe, New Mexico –







Charles Bird King

Known for his portrayals of significant American Indian tribesmen, Charles Bird King painted this portrait, in 1837, of Nesouaquoit (Bear in the Fork of a Tree), a Fox chief who had led a delegation to Washington, D.C. to obtain promised reparations for his tribe's participation in the War of 1812.

– Courtesy Stark Museum of Art in Orange, Texas, 31.212.7 –



Karen Cooper

Painted this year, *Picking Up Speed* is a prime example of the action and movement one can expect to find in artworks by Karen Cooper.

– Courtesy American Quarter Horse Hall of Fame & Museum in Amarillo, Texas –





Frederic Remington

Hired by the *New York Journal* as a special correspondent to cover the Spanish American War in 1898, Frederic Remington painted Theodore Roosevelt on horseback, bravely advancing up the hill without the advantage of cover, and urging his men to join him. In actuality, Roosevelt was on foot, like the rest of his men. Plus, *The Charge of the Rough Riders* has a striking absence of blood, as if Remington were trying to paint the scene clean of the destruction and toll he actually witnessed.

– Courtesy Frederic Remington Art Museum, in Ogdensburg, New York –

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CHARLES M. RUSSELL: CONSUMMATE



In 1918's *The Fireboat,* Russell portrays a group of natives reacting to seeing a steamboat on the river.

– Courtesy C.M. Russell Museum in Great Falls, Montana –



Painted in 1915, *Meat's Not Meat 'til it's in the Pan* is an example of Charles M. Russell's "predicament" paintings where he allows the viewer to figure out how the story ended.

– Courtesy Gilcrease Museum in Tulsa, Oklahoma –



Watercolors dominated much of Russell's early work, however, *The Council of War* was painted later in his career, in 1892.

– Courtesy Garis Gallery of the American West at Chisholm Trail Heritage Center in Duncan, Oklahoma –



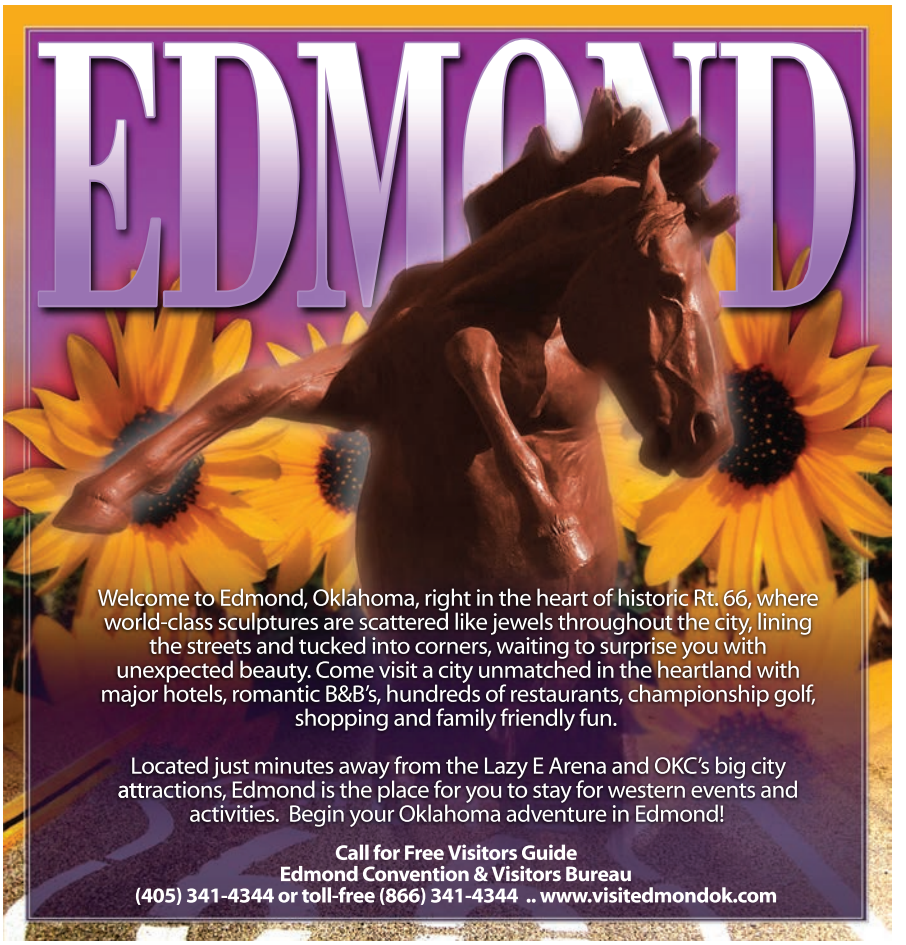
Russell painted *The Scouts* on commission in 1891 as an anniversary gift for Ettie Beldens from her husband Charles and his ranching family in Montana. They paid $15, which Russell tried to refuse, since he had worked as a ranch hand for the family and respected them.

– Courtesy Favell Museum in Klamath Falls, Oregon –



Painted in the year of his death, *An Unscheduled Stop* ties the distant stage, the highwayman and the low, joshing moon in a tight, tense triangle at the top center of the picture plane.

– Courtesy J.N. Bartfield Galleries in New York City, New York –





Cowboy Legacy

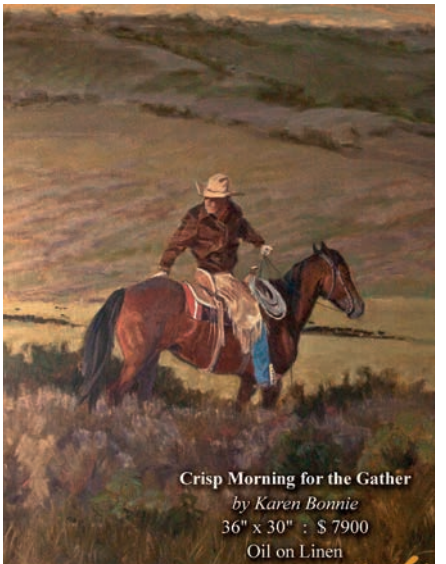
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Tom Lea

Muralist, illustrator, war correspondent, portraitist, novelist, historian and easel painter, Tom Lea was born in El Paso de Norte just a few years before the Mexican Revolution. Texas's first artist trail, the Tom Lea Trail, opens this October, during Tom Lea Month, and will showcase works such as the artist's most famous piece, shown here, *Ranger Escort West of the Pecos*.

– Courtesy Tom Lea Institute in El Paso, Texas –



Jay Dusard

Jay Dusard's *Mule Mountains, 47 Ranch, Arizona* portrays a beautiful Western skyline, and it is one of many featured Western artworks at Phoenix Art Museum's annual West Select art show and sale, in Phoenix, Arizona, that runs from November 8 through December 31.

– Courtesy Phoenix Art Museum in Phoenix, Arizona –

Thom Ross

Thom Ross tells us his favorite stories "have a meaning to them that is beyond their own historical limitations." In his painting *The Clantons*, artist Thom Ross has armed five cowboys when, in reality, we know of only two who actually had guns on them during the O.K. Corral gunfight in 1881. Says Ross, "How do you go into the most famous gunfight of *all time* unarmed? History has to take a back seat to myth on this one."

– Courtesy Due West Gallery in Santa Fe, New Mexico –





William R. Leigh

William R. Leigh never permanently moved to the Southwest, and he first saw it at the age of 40, but the landscapes and the colors of the sunsets, like in his 1943 oil *Visions of Yesterday*, inspired some of his greatest works.

– Courtesy Woolaroc Museum in Bartlesville, Oklahoma –



James Earle Fraser

James Earle Fraser grew up in South Dakota before his family left their prairie life behind in the 1880s. At the World's Fair of 1893, he was inspired to create his sculpture *The End of Trail*, completed in 1915, which has become one of the most recognizable images in the United States.

– Courtesy National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma –

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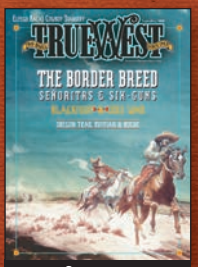
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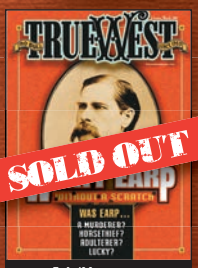
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Jan/Feb-2005
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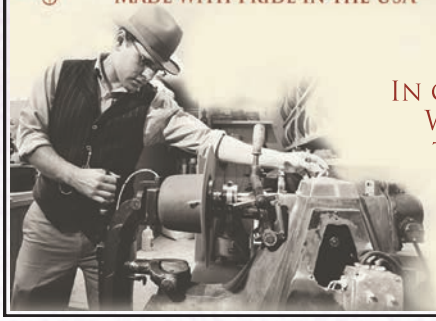
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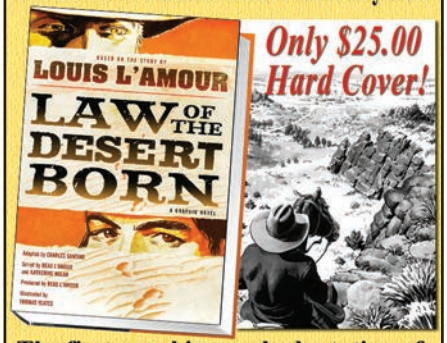
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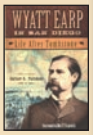
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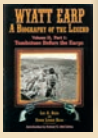
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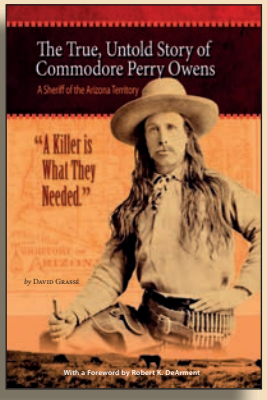
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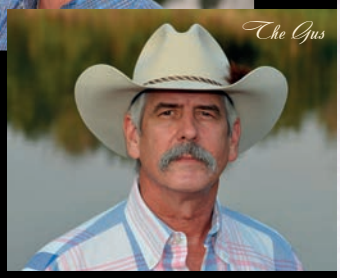
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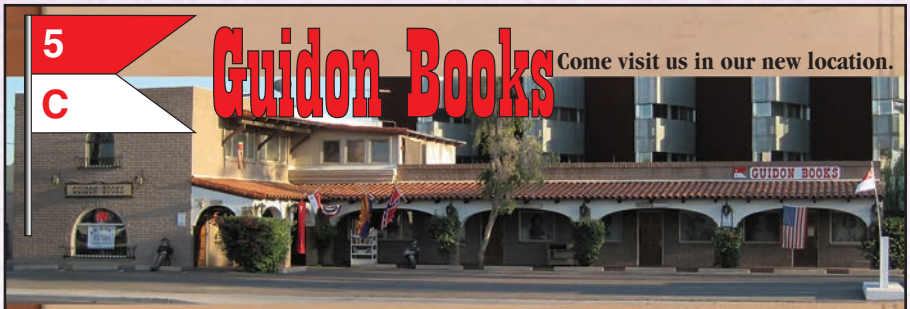


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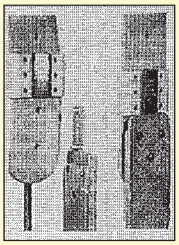
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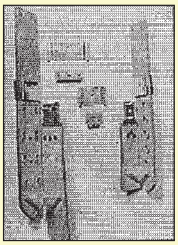
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Western Roundup

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COWBOY CROSSINGS

Oklahoma City, OK, October 11-12:
The National Cowboy & Western Heritage Museum hosts the sale for two exhibitions: Cowboy Artists of America and Traditional Cowboy Arts Association. Tim Cox's *Looking for a Ride* is among the artworks featured in this year's sale.
405-478-2250 • *NationalCowboyMuseum.org*

ART & ANTIQUES SHOWS

ANTIQUES SHOW AT THE MILLICENT ROGERS

Taos, NM, October 11-13: Collectors and dealers offer lectures and appraisals at this showcase of antique dealers from across the country.
575-758-2462 • *MillicentRogers.org*

WESTERN TRAPPINGS ON THE LLANO

Llano, TX, Opens October 18: The Llano County Historical Museum hosts this 77-day juried show and sale displaying Western art and cowboy gear.
325-247-3026 • *LlanoMuseum.org*

AUCTION

JAMES D. JULIA FIREARMS AUCTION

Fairfield, NE, October 14-15: Collectibles up for bid include antique Smith & Wessons, Colt percussion arms, derringers and Civil War items.
207-453-7125 • *JamesDJulia.com*

FILM FESTIVAL

LONE PINE FILM FESTIVAL

Line Pine, CA, October 11-13: This Western film festival features movie site tours, movie screenings, celebrity guests and star panels.
760-876-9909 • *LonePineFilmFestival.org*

HAUNTED HISTORY

HISTORIC GHOST WALK

Glenwood Springs, CO, Opens Oct. 11-12: Hear about Doc Holliday, Kid Curry and other Old West denizens at the city's pioneer cemetery.
970-945-4448 • *GlenwoodHistory.com*

ALL HOLLOWS EVENINGS

Grand Island, NE, October 18-19: The spooks who haunt the 1893 Railroad Town promise to give the kids treats and a fun fright in the haunted field.
308-385-5316 • *StuhrMuseum.org*



WILD WESTERN FESTIVAL

Glendale, AZ, October 25-27:
Old West gunfights and stunt shows, American Indian dances and trick horse contests at *True West's* "Best Wild West Show" of 2013.
623-882-9428 • *WildWesternFestival.com*

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Western Roundup

FOR OCTOBER 2013



LINCOLN COUNTY COWBOY SYMPOSIUM

Ruidoso Downs, NM, October 11-13: Cowboy storytellers and musicians enjoy the fare at the World Championship Chuckwagon Competition.
575-378-4431 • *CowboySymposium.org*

WALK THROUGH HISTORY

El Paso, TX, October 19: Performers share the history of some of the 60,000 buried pioneers during a walk through Concordia Cemetery.
915-591-2326 • *ConcordiaCemetery.org*

HOWLING HOMESTEAD

Beatrice, NE, October 26: Hear folk stories and music on a family-friendly night hike at the nation's monument to the 1862 Homestead Act.
402-223-3514 • *NPS.gov/home*

HERITAGE FESTIVALS

REX ALLEN DAYS

Willcox, AZ, October 2-6: Celebrate the life of cowboy singer Rex Allen through his favorite pastimes: professional rodeo and concerts.
520-384-4626 • *RexAllenDays.org*

LLANO RIVER CHUCKWAGON COOK-OFF

Llano, TX, October 18-20: This chuckwagon cook-off along the Llano River features authentically-clad teams using frontier cooking methods.
325-247-5354 • *LlanoChuckwagonCookOff.com*

HELLDORADO DAYS

Tombstone, AZ, October 18-20: Since 1929, Tombstone's oldest festival venerates the 1880s lifestyle with gunfight re-enactments and parade.
520-266-5266 • *TombstoneHelldoradoDays.com*

SOUTHEASTERN COWBOY FEST & SYMPOSIUM

Cartersville, GA, October 24-27: Draws in crowds with Western art history lectures, pioneer demonstrations and historical re-enactments.
770-387-1300 • *BoothMuseum.org*

CEDAR LIVESTOCK & HERITAGE FESTIVAL

Cedar City, UT, October 25-27: Celebrates Mormon pioneers and cattle and sheep ranching with dutch oven competition and sheep parade.
435-586-8132 • *CedarLivestockFest.com*



RED STEAGALL COWBOY GATHERING

Fort Worth, TX, October 25-27: Western Swing festival, ranch rodeo, chuckwagon cook-off and cowboy poetry at Fort Worth Stockyards.
888-269-8696
RedSteagallCowboyGathering.com



DURANGO COWBOY POETRY GATHERING

Durango, CO, October 3-6: As part of the cowboy poetry and music festivities, entertainers, like popular cowboy singer Dave Stamey (above), climb aboard the Durango & Silverton Narrow Gauge Railroad's cowboy poetry train.
970-749-2995 • *DurangoCowboyGathering.org*

MUSIC & POETRY FESTS

SHARLOT HALL'S FOLK MUSIC FESTIVAL

Prescott, AZ, October 5-6: Sharlot Hall Museum hosts Arizona's oldest folk music festival, with impromptu jam sessions throughout the grounds.
928-445-3122 • *Sharlot.org*

NEBRASKA COWBOY POETRY GATHERING

Valentine, NE, October 10-13: Storytellers include Glenn Ohrlin, Daron Little, Paul Larson, Trinity Seely and R.P. Smith. 800-658-4024
NebraskaCowboyPoetryGathering.com

GILA VALLEY COWBOY POETRY GATHERING

Safford, AZ, October 26-27: Gila Valley's cowboy poets preserve their local heritage, customs and culture through songs and stories.
888-837-1841 • *GilaValleyCowboyPoetsInc.org*

HEBER VALLEY WESTERN MUSIC & COWBOY POETRY GATHERING

Herber City, UT, Oct. 31-Nov. 3: Storytellers include Waddie Mitchell, Dave Stamey, Lynn Anderson, Brenn Hill and Baxter Black.
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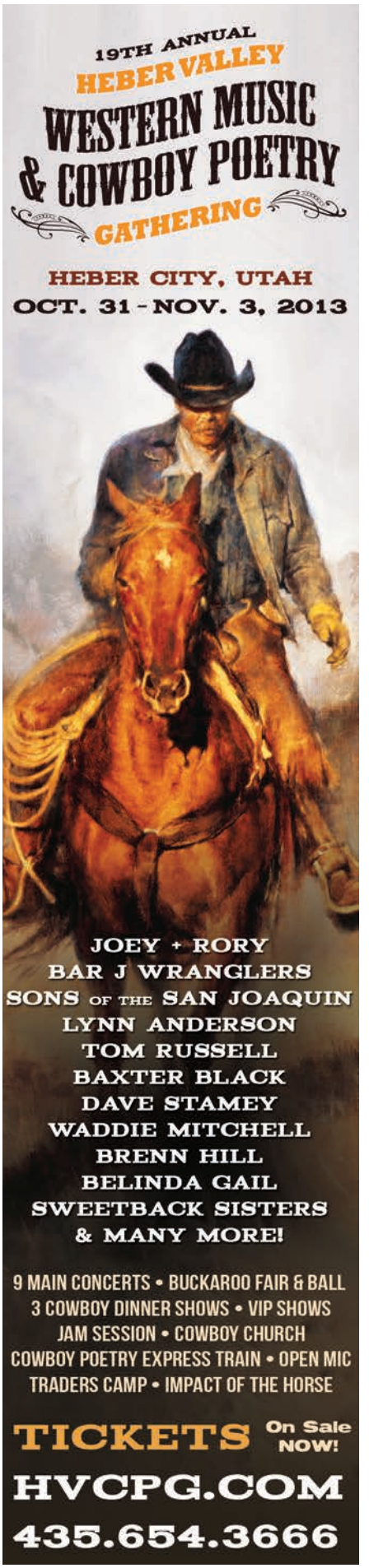
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BLACK HILLS POWWOW

Rapid City, SD, October 11-13: Powwow hosts 1,200 Great Plains dancers and drum groups, plus offers hand games and a fine arts expo.
605-341-0925 • *BlackHillsPowwow.com*

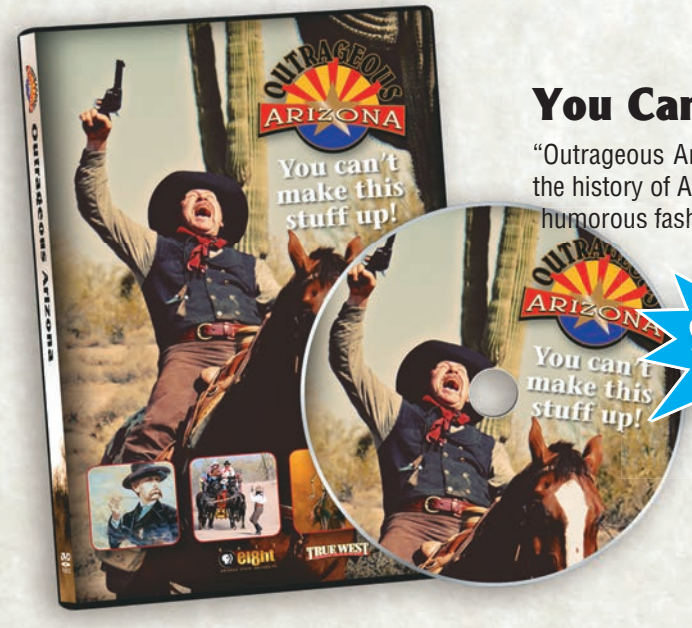
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Ask The Marshall

BY MARSHALL TRIMBLE

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

Shooting the Dead

How common was postmortem photography in the Old West?

Ted Mulligen
Massapequa, New York

We're all familiar with those famous photos of dead outlaws Jesse James, the Dalton Gang and the gunfighters killed at the O.K. Corral fight.

Although postmortem photography may seem macabre today, "mourning portraits" were common in the 19th century. They offered family members an inexpensive way to memorialize deceased loved ones—especially children. Given the rarity of photographs at the time, the photo may have been the only image families had of the dearly departed.

The June issue shows Doc Holliday's tombstone in the Linwood Cemetery in Glenwood Springs, Colorado. Is that his real burial spot?

Harry Thomas
Indianapolis, Indiana

Nobody knows for sure. Doc Holliday biographer Dr. Gary L. Roberts says the original grave marker disappeared in the early 20th century. In 1956, city officials placed a headstone in the cemetery for the benefit of visitors. The city manager claimed he had it on good authority the marker was placed on the site where Doc was buried, but other folks disagree.

One story has Holliday's body washing away in a flood and re-buried—location unknown. An unlikely tale has him buried in a "holding plot" at the foot of the hill because the ground at Linwood was too frozen to dig at the time of his funeral.



– True West Archives –



The dead bank robbers after the Coffeyville, Kansas, raid on October 5, 1892: (from left) Bill Powers, Bob Dalton, Grat Dalton and Dick Broadwell.

– Courtesy Robert G. McCubbin Collection –

Another fanciful tale buries Doc in an unmarked grave next to his daddy in Griffin, Georgia.

To quote my friend Doc Roberts, "The story proves that legends rarely 'rest in peace.'"

What happened to Etta Place?

Kathy Craney
Drexel Hill, Pennsylvania

Etta (Ethel) Place, girlfriend of Harry A. Longabaugh, a.k.a. the Sundance Kid, is a mystery woman.

We know from her photo she was a beautiful gal. Author Donna Ernst, whose husband is kin to the Sundance Kid, says she was called Ethel, but it's unlikely Etta, Ethel or Place was her real name.

We don't know where she came from, although some historians have theorized she was a Texas teacher or prostitute. We also don't know how she hooked up with members of the Wild Bunch, famous for robbing American banks and trains.

By 1901, she was thick with Sundance Kid and his pal Butch Cassidy. The trio headed to South America, where they tried going straight, running a ranch. But when the law was closing in, they went back to the outlaw trail.

In 1906, she apparently returned from South America and landed in San Francisco, California. At that point, she disappeared. To this day, researchers continue to try to track her down.

What information do you have on that old cowboy staple, coffee?

Cindy Smith
Cartersville, Georgia

TWMAG.COM FORUM

Long before *Gunsmoke's* Matt Dillon, Chester Goode and Miss Kitty wrapped their hands around a warm cup, coffee was a virtual necessity on the frontier.

In 1849, while surveying a military route through the Southwest, Lt. William Whiting noted in his journal that coffee was the "great essential in prairie bill of fare."



Etta Place (shown here with the Sundance Kid) disappeared from history two years before her cohorts were killed in Bolivia.

– Courtesy Robert G. McCubbin Collection –



Brothers John and Charles Arbuckle, who began selling roasted coffee beans in 1864, figured out that sugar was in short supply on the Western frontier, so they added a peppermint stick to each package. That combination made Arbuckles' coffee popular chuckwagon fare. The same Ariosa beans that sell today are given an egg and sugar glaze, and still come with a peppermint stick.

– True West Archives –

The Plains Indians loved coffee, and enterprising whites took advantage of that. In 1833, the American Fur Company began trading the natives one cup of coffee beans for one buffalo robe, a price that was raised to three cups after 1859. When the tribes couldn't get coffee, they sometimes attacked settlers to get it.

Up to the end of the Civil War, coffee beans were sold green, in bulk. The beans had to be roasted over a wood stove in a skillet before they could be ground and brewed. If they weren't roasted just right, the coffee was almost undrinkable.

But then along came entrepreneur John Arbuckle. In 1864, he capitalized on Jabez Burns's invention of the roaster by packing Arbuckles' roasted coffee in one-pound packages. Coffee sales skyrocketed. As they say, the rest is history; Arbuckles' became known as the "Coffee That Won the West."

Sometimes, however, folks used a substitute when the real McCoy was not available. For instance, jojoba plants grow in Arizona's central mountains northeast of Phoenix. When cowboys in the area ran out or were too broke to buy coffee beans, they cooked jojoba beans, ground them up and made "coffee." The stuff tasted awful, but the cowboys drank it anyway and named the location Coffee Flat.

What is Stuart Lake's middle name?

John Brooks
Rock Island, Illinois

The middle name of the author of the acclaimed *Wyatt Earp: Frontier Marshal* is Nathaniel.



What HISTORY HAS TAUGHT ME

The biggest revelation I had about artist Ernest "Blumy" Blumenschein is that he was a Renaissance man, who not only sought perfection in his art, but he also was an exceptional athlete and accomplished musician.

Nobody can touch Western writers Robert M. Utley, for nonfiction histories, and Johnny D. Boggs, for novels about the Old West.

I'm working on a biography of Rain-in-the-Face to complete my trilogy on Lakota Sioux war chiefs, which already includes my Spur award-winning biography *Gall* and my biography on Red Cloud.

For my money, the best Western movie ever is *Shane*, which was introduced to me by the legendary New Mexico historian Marc Simmons, who had already seen the classic Western over and over again.

My biggest influence for the Blumenschein book was a historian who shares my overall interests, Brian W. Dippie, whose art history publications, regarding artists such as Charles M. Russell, are matched by his writings on historical figures such as George Armstrong Custer.

Nobody told me that I would write the centennial history for my school, the University of Northern Colorado, where I taught for 30 years, nor that the book's foreword would be written by James A. Michener.

The best time to create is in the mornings, between nine o'clock and half past noon.

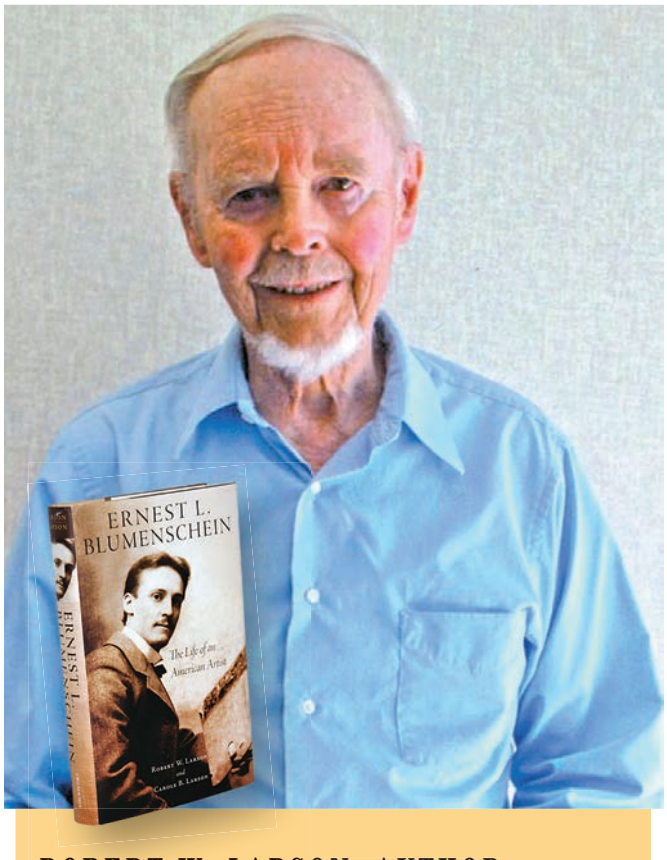
The worst part about writing books is the proofreading that accompanies every stage of its publication. Thank God for editors who back you up in this tedious process.

My best memories of being on the road involve trips taken when seeking out primary research. At the state archives, I have found vital information for my two books on Populism. At the Pine Ridge and Standing Rock reservations, I interviewed descendants of Red Cloud and Gall. Most recently, I went to Santa Fe to research letters written by Blumenschein archived at the New Mexico History Museum.

I fell in love with the West when I was a kid, growing up in Denver, Colorado, during the 1930s. I rarely missed the cowboy movies on Saturday afternoon at our local theater, featuring stalwart heroes such as the late Buck Jones.



In his book, Robert W. Larson includes this photograph of "Blumy," on horseback, with Bert G. Phillips driving the two-horse team, on their 1898 journey when the two artists first discovered Taos, New Mexico. It is housed at the Palace of the Governors Photo Archives in Santa Fe.



ROBERT W. LARSON, AUTHOR

Retired as a professor of history at the University of Northern Colorado, Robert W. Larson is the author, along with his late former wife, the journalist Carole B. Larson, of *Ernest L. Blumenschein: The Life of an American Artist*, a biography released this past summer. Carole had met "Blumy" as a 14 year old, but she died in 1998 before she could finish her biography of the artist; Robert completed the final seven chapters. Robert holds honors from the Denver Posse of Westerners, for lifetime achievement in Western History, and from Western Writers of America, as recipient of the nonfiction biography Spur for *Gall: Lakota War Chief*. *Gall* is one in a trilogy on Lakota Sioux war chiefs who include Red Cloud and Rain-in-the-Face, the focus of Larson's next book.

The secret to a happy marriage is mutual respect and sharing common interests. My wife, Peggy, has been a good partner in helping me research and write my books.

History has taught me that a well-documented and comprehensive study can have a long shelf life. My first book, published in 1968, which dealt with New Mexico's frustrating statehood movement, was reprinted this past August.

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