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HISTORY OF THE FRONTIER

RARE HISTORICAL PHOTOS OF

Charlie Russell

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THE ART.
THE LEGACY.

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the Bottle**

**From *Hondo* to
*Hell on Wheels***

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"North Fork Ram" / 20 3/4" X 28 3/4" / Pastel

“Get Ready”

18 X 24

Pastel/Acrylic



GEORGE VAN BUREN

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"Reading Sign"

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WE TAKE YOU THERE



When Blackfeet and Sioux Meet

War at close quarters comes to life in Charlie Russell's 1908 oil on canvas. In an uncertain moment of grand heroism, the Blackfoot thrusts his lance at a dismounted Sioux while another Sioux warrior rides up with his tomahawk raised to try to save his tribesman from death. See the painting in all its glory at the Sid Richardson Museum in Fort Worth, Texas, in its "Western Treasures" exhibit until September 14. Following that, the museum will showcase George Catlin artworks, including 13 paintings never before exhibited in Texas.

- COURTESY SID RICHARDSON MUSEUM, FORT WORTH, TEXAS -





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 2014 Online and Social Media Content



Pictured in Nome, Alaska, Wyatt Earp (center) is shown with Norwegian frontiersman Ed Englestadt (far left) and former *Tombstone Epitaph* editor John Clum (left) who was in Nome to run the postal service. Find this and more historical photography on our "Western Icons" board. [Pinterest.com/TrueWestMag](https://www.pinterest.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 22, 2014").

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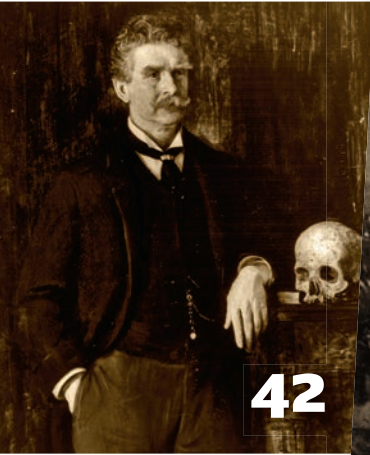


Join the Conversation

"1875 was a good year for hangings. It was the year Judge Parker started hanging 'em in Fort Smith, including the murderer of one of my great-grandfathers."

-Weasley Morehead of Pearland, Texas

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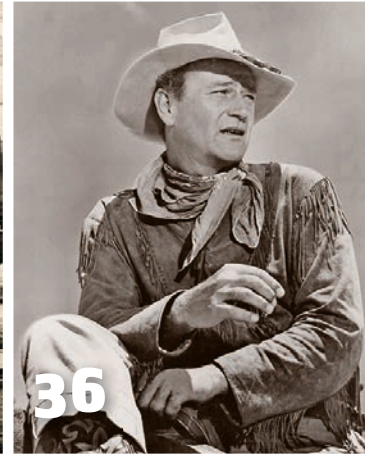
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22 HISTORICAL PHOTOS OF CHARLIE RUSSELL

Through photography, the cowboy artist was famous before he was great, and we share a few of those snapshots, in honor of Charlie Russell's 150th birthday.

—By Larry Len Peterson

30 A SKIRMISH WITH THE BOTTLE

One frontier lieutenant's heavy drinking habit exposes his 1875 "battle" of Blackfoot Pass as a skirmish with the bottle rather than braves.

—By Kim Allen Scott

36 THE HAT RULES

From *Hondo* to *Hell on Wheels*, we bring you the cowboy hats that made the heroes.

—By Bob Boze Bell

70 MASTERS OF WESTERN ART

A celebration of 125 years of historical art that inspires our love of the West—real and imagined.

—By Stuart Rosebrook

Watch our videos!

Scan your mobile device over any of the QR codes in this magazine to instantly stream original *True West* videos or be transported to our websites.



Design by Dan Harshberger



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REIM JIBBILL MINER

The photo of gunfighter Bill Miner (August 2014, p. 80) must be reversed. His handkerchief, watch fob and suit jacket buttons are all on the wrong side!



J. David Holt

Nathrop, Colorado

Many early photographic processes created mirror images of the subject—the most famous of these being the tintype of Billy the Kid. The image of Bill Miner is also a tintype, courtesy of photo collector Robert G. McCubbin, and we published it exactly as the original tintype looks.

GETTIN' OUR KICKS

Your August 2014 editorial, “Raised on 66,” brings back fond memories of my checkered youth. We came to the West in 1948, in an old GMC Woodie station wagon with canvas water bags tied to the bumpers and all our earthly possessions on top of and inside the car. I have vivid recollections of the night we spent in Wickenburg, Arizona. You might recall that, in those days, there were still cowboys riding horses, men wearing boots and an Indian on every corner. Western stores flourished, and Wickenburg truly was a nostalgic Western town. I particularly remember the “Jail Tree,” which still exists. As the legend goes, this is where the sheriff handcuffed his prisoners while awaiting trial. Those were the glory days, now gone forever, but it's nice to know that you are keeping the spirit alive.

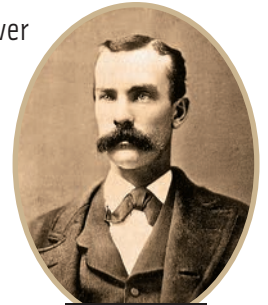
John Bianchi

Cathedral City, California



IF LOOKS COULD KILL

I just read cover to cover the July 2014 issue of *True West Magazine*. The pictures and captions for each of the gunfighters were absolutely fascinating. There is something about looking into the face of a “killer” that words alone could never reveal. Often, there is the appearance of innocence, yet to read about their lives forces you to study the pictures even longer. Thanks for a great experience!



Johnny Ringo

Al Harper

Durango, Colorado

EXACT SPOT

I believe I have located the site seen in the rare gunfight photograph taken in Quartzsite, Arizona, that you published in “The Gunfighters” (July 2014). This Google Earth snapshot shows a site west of the Carl's Jr., looking north. The mountain range matches the mountains shown in the gunfight photo beneath it.

Dan Richmond

Manhattan Beach, California



The First of His Kind

Charlie Russell created the mold, and then he broke it.

Charlie Russell was a conundrum—a rich boy who went downscale, trading the high society life of St. Louis, Missouri, for the low paying life of a cowboy in Montana.

He was cowboy before cowboy was cool (as the readers of this magazine know, in the 1880s, cow-boy—yes, spelled with a hyphen—was considered a put down, like calling someone biker trash).

He blamed homesteaders and robber barons for ruining the West, but in the end, both became his art patrons and made him famous and wealthy.

He also could be a dandy: he wore a red sash! A cowboy today would be laughed out of the roping arena for such attire, but not Russell. He was a dandy and an artist, yet he was accepted by working cowboys as one of their own—not an easy task to pull off in any era.

The best biography on him is *Charles M. Russell: The Life and Legend of America's Cowboy Artist*, by John Taliaferro. The biography is controversial, mostly in Russell's home stomping grounds, because the book pulls no punches on Russell's drinking and consorting with "women whose virtue was negotiable."

Yes, Russell's ribald side is indeed what some of us love the most. He claimed he could have married a Blackfoot woman, but he didn't like the way she "cooked dog and we broke off our engagement." Unlike his rival, Frederic Remington, the cowboy artist had a wicked sense of humor.

I have to agree with Irvin Cobb, who said of Russell: "He was so generous, so unaffected, so kindly, and yet so shrewd—so thoroughly American."



My Three Heroes: Mark Twain, Wyatt Earp and Charles Marion Russell.

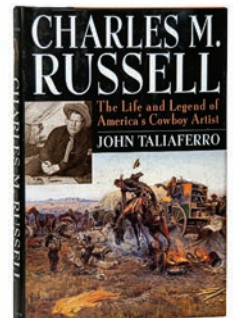


A parody of a Russell painting by Russ L. Remington (get it?).



Frederic Remington (left) visited the West early and often, but he chose to live back East. Charlie Russell was a Westerner and stayed true to his region. If you want to know the truth about America's first Cowboy Artist, read the best bio on Russell (right) and Larry Len Peterson's latest book, featured on p. 22.

—ALL ILLUSTRATIONS BY BOB BOZE BELL; BOOK COURTESY UNIVERSITY OF OKLAHOMA PRESS —



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



Quotes

“My daughter is getting married, but I wouldn’t let the fiancé marry into the family without seeing *Lonesome Dove*.”

– Actor Robert Duvall, describing what a woman told him when he was made an honorary Texas Ranger, in *American Cowboy*

“We want the facts to fit the preconceptions. When they don’t, it is easier to ignore the facts than change the preconceptions.”

– American author Jessamyn West

“There is no satisfaction in hanging a man who does not object to it.”

– Irish Playwright George Bernard Shaw

“Nowadays most people die of a sort of creeping common sense, and discover when it is too late that the only things one never regrets are one’s mistakes.”

– Irish Author Oscar Wilde

“A joke is a very serious thing.”

– U.K. Prime Minister Winston Churchill



“When you want to fool the world, tell the truth.”

– Otto von Bismarck, first chancellor of Germany

Bizarro BY DAN PIRARO



“You little chicken-witted studio-made artists, there is no largeness in you, and no generosity... You must have **SELF-EXPRESSION**— Some formless fornication of the soul. Your little dogma is so plainly nine-tenths ego, and that ego, poop!”

– American artist Maynard Dixon



Old Vaquero Saying



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The First Westerns Star

Broncho Billy Anderson blazed a movie trail that is still traveled today.

Arkansas native Max Aronson was in New Jersey in 1903, trying to angle his way into movie stardom. Director Edwin S. Porter asked the 23 year old if he could ride a horse. “I was born on a horse,” he reportedly answered.

Then he tried to mount the animal from the wrong side, and the horse threw him off. Life got better for Aronson, who appeared as three characters in that classic, *The Great Train Robbery*. Within a few years, he became the first Westerns movie star, often playing his trademark role of Broncho Billy Anderson.

Aronson, a cotton broker in Pine Bluff, Arkansas, got the acting bug around 1898. He moved to New York—one of the centers of U.S. movie production—and switched his moniker to Gilbert M. Anderson.

Every time you thrill
to a John Wayne
Western, know this:
Broncho Billy Anderson
got there first.

After Porter’s silent Western, Anderson’s star rose. By 1905, he was also writing and directing films, as well as hauling equipment, among other menial gigs. Two years later, he and George K. Spoor formed their own studio, Essanay (as in “S” for Spoor and “A” for Anderson).

Around that time, Anderson read about a cowboy called Broncho in *The Saturday Evening Post*. He loved the idea of a hero in a series of cowboy movies, which he set up for his studio, casting himself as the star. The serial was

a huge hit. Anderson, in real life and on screen, became known as Broncho Billy.

Over the next eight years, Essanay cranked out an estimated 375 Westerns, firmly cementing the genre in the American psyche. Anderson had a formula: he wrote a script for a 10-to-15-minute story, took a handful of actors and crew to a locale, shot for one day, then produced the package and distributed it to theaters. The one-to-two-week process cost roughly \$800. By 1912, the Broncho Billy flicks were making \$50,000 per production—and Anderson’s annual income was well into the six figures.

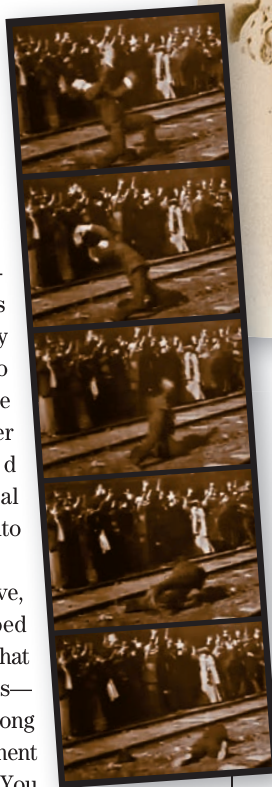
Just as impressive, Anderson developed camera techniques that became film staples—the close-up, the long shot, the reestablishment scene among them. You know those intense, up close shots of Clint Eastwood’s face just prior to gunfights in his Spaghetti Westerns? Sergio Leone owed the idea to Anderson.

Driven to make longer movies and try other genres, Anderson started hiring big-name actors, including Wallace Beery and Gloria Swanson. He put Charlie Chaplin under contract in 1914 (the two appeared together in 1915’s *The Champion*). Costs skyrocketed. Chaplin was getting \$1,250 a week, on top of his \$10,000 signing bonus.



Before he became known as Broncho Billy Anderson, Max Aronson got his first big break in *The Great Train Robbery*. He’s shown in the film strip as one of the passengers, getting shot in the back; he also played the brakeman and one of the robbers.

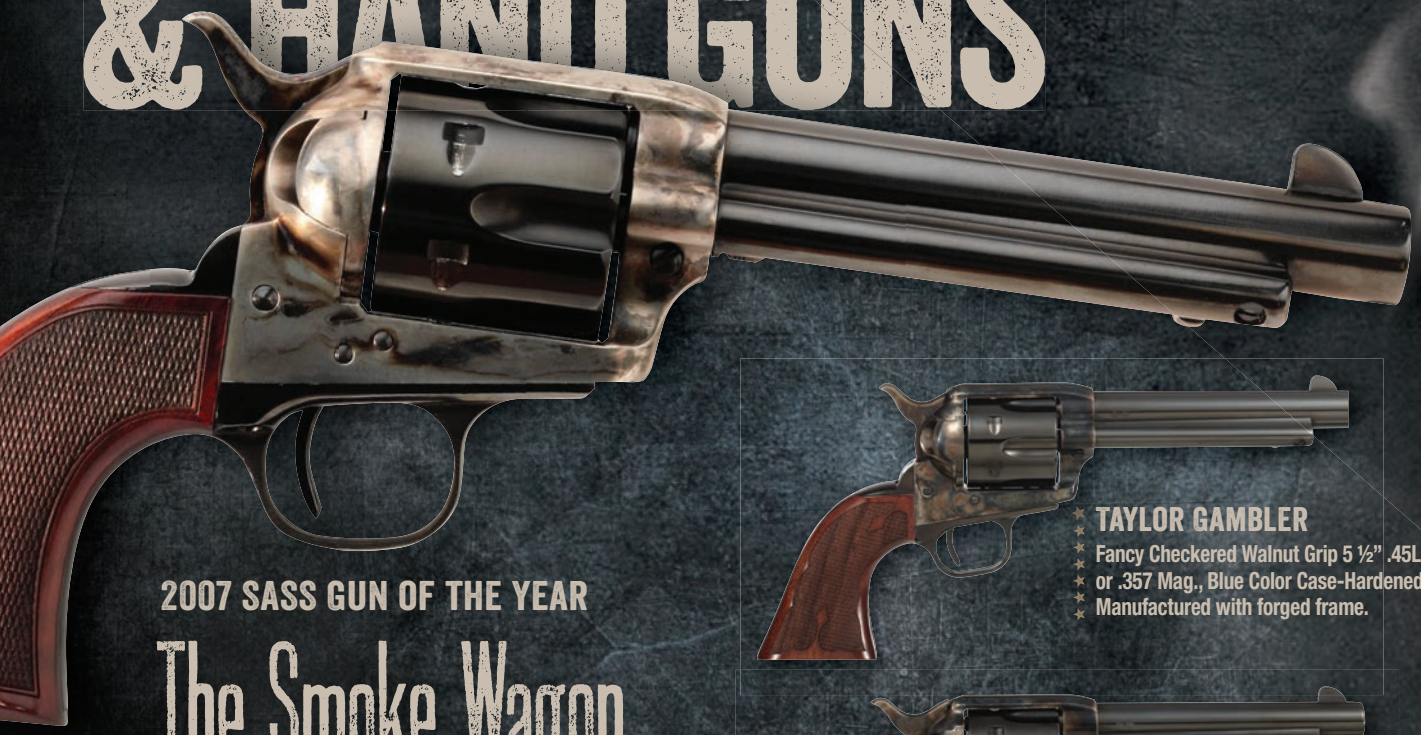
— TRUE WEST ARCHIVES —



Facing new contenders for the crown of “King of the Silver Screen Cowboys,” Anderson burned out on the pressure and sold his half of the business in 1916. His brief forays in film after that included a 1919 movie he produced that featured the first-ever pairing of comedians Laurel and Hardy, and his cameo appearance in 1965’s *The Bounty Killer*. He mostly stayed out of the movie business for the rest of his 90 years.

Anderson’s contributions to Westerns and movies were not forgotten. In 1958, he received an Honorary Academy Award for his pioneering efforts in the film industry. Every time you thrill to a John Wayne or Clint Eastwood Western, know this: Broncho Billy Anderson got there first. ✦

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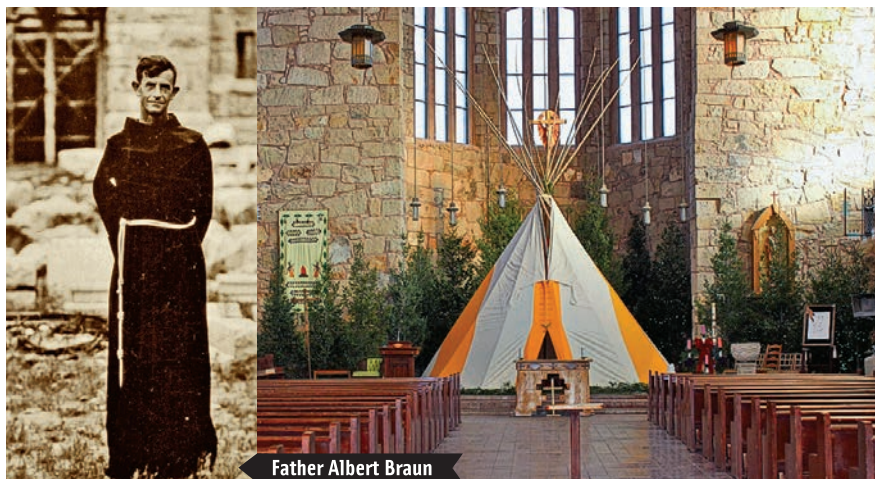
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Keeping the Faith

An Apache sanctuary has been successfully rebuilt after nearly 15 years of restoration work.



Father Albert Braun

Father Albert Braun didn't have much outside his Purple Heart medal when the 30 year old returned from WWI in 1919—\$100 in U.S. Army pay, three shovels and a stonemason friend in California—but he believed he had enough to build a majestic church on the Mescalero Apache Reservation in New Mexico to replace a crumbling adobe structure.

His dream was so contagious, he received free floor plans for a Romanesque-style church from noted Philadelphia architect William Stanton. His stonemason friend, Antonio Leyva, helped out big time. By 1939, Franciscan brothers and Apache volunteers completed St. Joseph Apache Mission. In 1945, after surviving 40 months as a prisoner of war in WWII, Father Braun rededicated the church as a towering tribute to both Apache and American veterans killed in war.

But the years have not been kind. Wind, rain, bats, birds—all found their way into the church through the crumbling lime

mortar, now more sand than glue. By 1994, folks could see these walls might not stand forever. In 2000, major restoration work began.

"We started raising money in 1998, with powwows and a million enchilada dinners," says Mary Serna, the restoration project manager.

Over the last 16 years, the church has raised and spent almost \$2.3 million for its restoration, from grants and individual contributions, and two private "saviors" who have given more than \$400,000.

Last June, after 14 years of clearing and replacing the lime mortar, the restored mission was celebrated in a three-day Apache blessing feast.

"This is such a special place to so many," Serna says. "People come in and feel a spiritual place of awe and wonder."

Awe and wonder can also be ascribed to the restoration itself, which turned into a do-it-yourself effort. New Mexico

"We started raising money in 1998, with powwows and a million enchilada dinners."

Nestled within a canyon at the entrance to the Apache's sacred White and Sacramento Mountains is the restored mission church on the Mescalero Reservation that Father Albert Braun (far left) dreamed into being nearly 100 years ago. It protects framed lists of Apache veterans and a shrine to the first American Indian saint, Kateri Tekakwitha.

— COURTESY ST. JOSEPH APACHE MISSION RESTORATION PROJECT —

State Monument maintenance workers even took advantage of the church's lime mortar training, which they will utilize to properly preserve Lincoln's adobe courthouse where Billy the Kid escaped during the Lincoln County Wars.

Serna's first lime mortar trainee was Tommy Spottedbird, who had spent half of his nearly 50 years suffering from alcohol abuse. "He's been sober over 14 years and is now codirecting the project with me," says Serna, with pride.

She says the other 44 trainees, from 16 to 50 years of age, found the work hard and dirty. "We had nine or 10 trainees who decided this work was too hard and went to college! We had a couple start their own businesses. The program not only restored the church, but helped create a work ethic here."

Through it all, nobody forgot that this dual-purpose building stood for so much. Father Braun, who dreamt this spiritual war memorial into being, died in 1983 and is buried at the mission.

His dream church, now good as new, remains a divine tribute to faith, patriotism and courage.



Arizona's Journalist of the Year, **Jana Bombersbach** has won an Emmy and two Lifetime Achievement Awards. She also cowrote and appeared on the Emmy-winning *Outrageous Arizona* and is the author of two nationally-acclaimed true crime books and a children's book.



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History Unmasked

From a rare horse mask to an incredible Billy the Kid treasure, Old West collectibles made their mark at Brian Lebel's 25th anniversary auction.



Bidding in at \$40,000, this circa 1890 horse mask with neck drape came with photographic provenance of the horse mask in use by various tribes that include the Blackfeet, Crow, Cayuse, Lakota and Nez Perce.

The history of North American horse culture is epitomized by the full-face horse mask in red trade cloth, with black velvet trim and seed blue star and sunburst, that hammered down for \$40,000 at Brian Lebel's Old West Auction in Denver, Colorado, on June 28.

Photographic provenance that begins circa 1890 documents this horse mask among the Nez Perce, Blackfeet, Crow, Cayuse and Lakota, roughly 85 years after the increased availability of European firearms had made full-horse leather armor obsolete. Unlike the

masks, examples of the full armor exist only in illustrations and journal entries, such as when Lewis and Clark noted the antelope's skin armor that covered the Shoshone's horses in 1805.

The horse armor was modeled after the Spaniard's—first seen by frontier Indians when Francisco Vásquez de Coronado and his men rode armored horses from Mexico into present-day Kansas in 1540-42. The first recorded instance of Indian warriors and horses outfitted in leather armor, in imitation of the Spanish, was the Pueblo Revolt of 1680.

To illustrate their abiding respect for the horse, tribes continued to decorate their equines in masks, even after confinement on reservation, and such horse masks can be seen worn in tribal parades to this day.

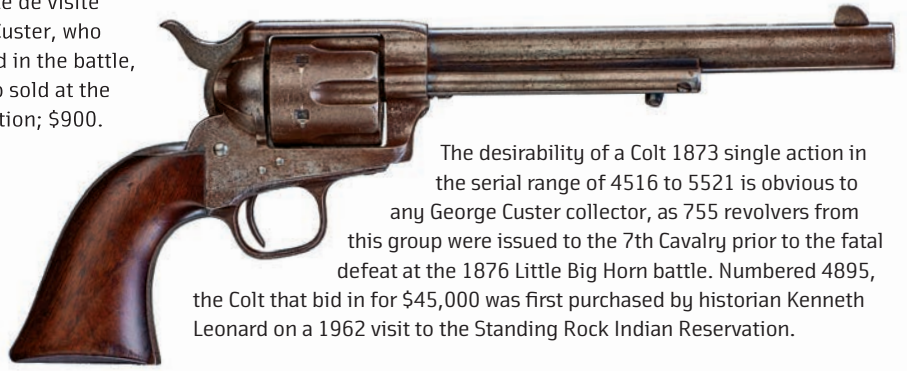
This piece of history was just one of many Brian Lebel brought to collectors in his 25th anniversary auction, which hammered in at a total exceeding \$800,000. ✘

Notable Old West Lots Included

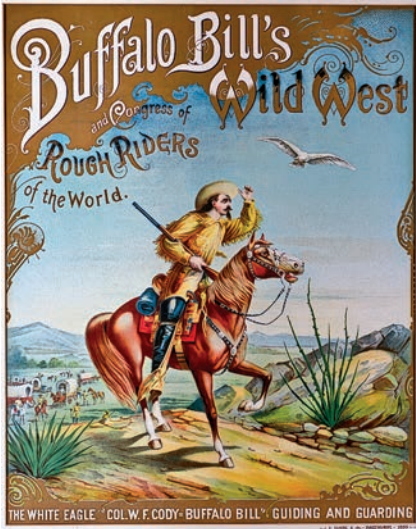
(All images courtesy Brian Lebel's Old West Auction)



A May 1865 carte de visite of Custer, who died in the battle, also sold at the auction; \$900.



The desirability of a Colt 1873 single action in the serial range of 4516 to 5521 is obvious to any George Custer collector, as 755 revolvers from this group were issued to the 7th Cavalry prior to the fatal defeat at the 1876 Little Big Horn battle. Numbered 4895, the Colt that bid in for \$45,000 was first purchased by historian Kenneth Leonard on a 1962 visit to the Standing Rock Indian Reservation.



An 1893 lithograph for Buffalo Bill's Wild West and Congress of Rough Riders of the World bid in for \$13,000.



A carte de visite of outlaw Billy the Kid hammered down at \$15,000, three years after Brian Lebel sold the tintype of the Kid for a \$2 million bid.



Bill Tilghman's gold No. 1 police suspension badge presented to the pioneer Oklahoma lawman by the citizens of Oklahoma City, modeled after the badge he had worn on duty (see photo of the lawman); \$3,250.



Drum for Jack Sinclair, who, in 1890, became director of the Dodge City Cowboy Band while it was based in Pueblo, Colorado; \$3,250. The photo shows the drum mounted on Sinclair's comically small stagecoach.



UPCOMING AUCTIONS

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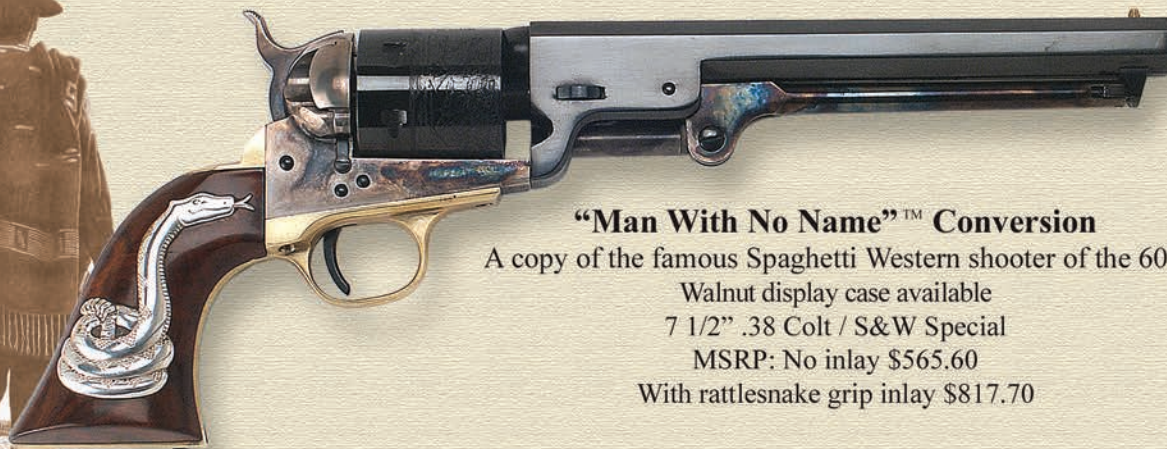
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Wyatt Earp Buntline

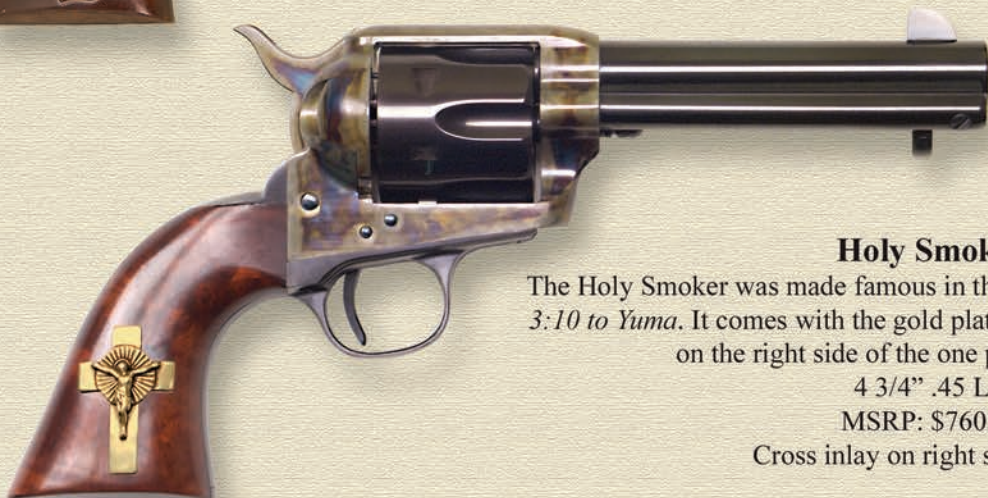
The Wyatt Earp Buntline was made famous in the movie *Tombstone*. The plaque in the walnut stock is hand cast in solid sterling silver, then hand inlaid into the stock. Walnut display case available.

10" .45 Colt

MSRP: \$881.40



Wyatt Earp



Holy Smoker

The Holy Smoker was made famous in the great Russell Crowe western *3:10 to Yuma*. It comes with the gold plated sterling silver cross inlaid on the right side of the one piece walnut grip.

4 3/4" .45 LC

MSRP: \$760.50

Cross inlay on right side of grip

A New-Old Straight Shooter

Shiloh finally releases its reproduction "English" Sharps rifle.



After Ireland challenged U.S. riflemen to long-range rifle competitions in 1873, shootists fired at Creedmore (USA), Dollymount (Ireland) and Wimbledon (England). This period illustration shows the International Rifle Match between the Irish and the American teams (America won) at Dollymount range, near Dublin, Ireland. The large crowd in the background reveals the popularity of such competitions in the late 19th century.

— COURTESY SHILOH SHARPS ARCHIVES —

In the firearms world, the name “Shiloh” has come to mean the maker of the finest quality modern reproductions of the famed single-shot Sharps rifles of the mid-to-late 19th century. Especially popular is the company’s 1874 model, often known as the “buffalo gun” due to its heavy use by the hide hunters of our frontier era.

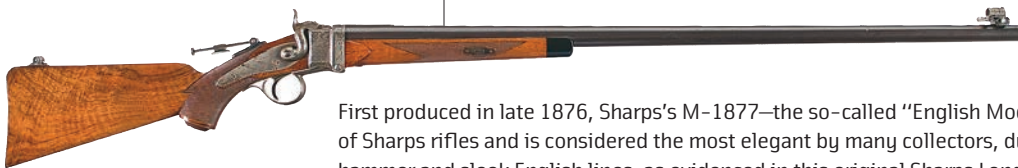
The Shiloh Sharps Rifle Manufacturing Company in Big Timber, Montana, has been the leading

producer of Sharps-style rifles since the late 1970s. To many gun aficionados, their reproductions are indeed Sharps rifles. I’m certain that if Christian Sharps, the

If Christian Sharps were alive today, he’d be proud to lend his name to Shiloh’s Sharps rifles.

gun’s inventor, were alive today, he’d be proud to lend his name to Shiloh’s Sharps rifles.

In continuing its decades-long tradition of turning out some of the best looking, straight shooting Sharps rifles, Shiloh recently introduced its latest historical replica—



First produced in late 1876, Sharps’s M-1877—the so-called “English Model”—is among the rarest of Sharps rifles and is considered the most elegant by many collectors, due to its graceful British-style hammer and sleek English lines, as evidenced in this original Sharps Long Range No. 1 rifle. Although the ’77 employed British-made lockplates and barrel blanks, it was actually manufactured at Sharps’s Bridgeport, Connecticut, factory.

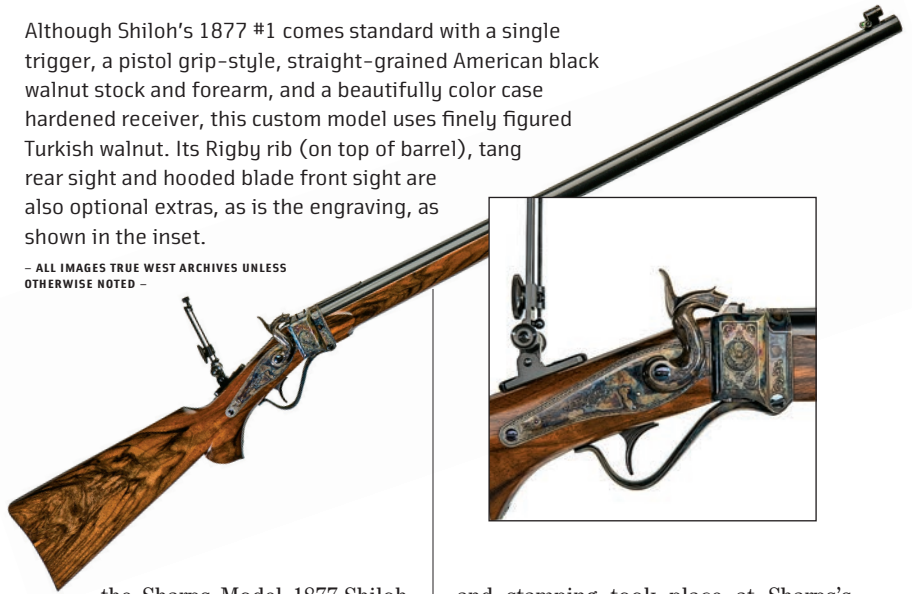
— COURTESY ROCK ISLAND AUCTION COMPANY —



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Although Shiloh's 1877 #1 comes standard with a single trigger, a pistol grip-style, straight-grained American black walnut stock and forearm, and a beautifully color case hardened receiver, this custom model uses finely figured Turkish walnut. Its Rigby rib (on top of barrel), tang rear sight and hooded blade front sight are also optional extras, as is the engraving, as shown in the inset.

- ALL IMAGES TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED -



the Sharps Model 1877-Shiloh English Rifle.

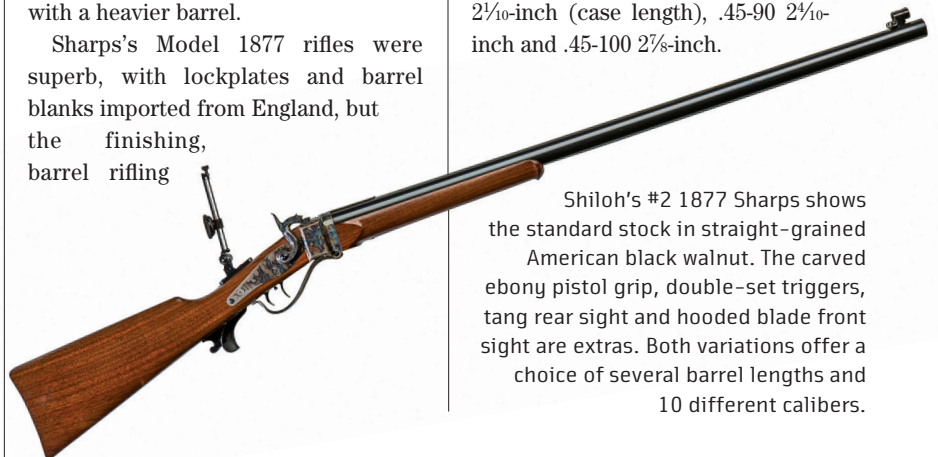
Sharps's 1877 model was originally made to supply 19th-century target shooters with a long-range rifle that would be acceptable to the strict Creedmoor rules that required guns have a single trigger, metallic sight and weigh 10 pounds or less. Before baseball became America's national sport, folks gathered on Sunday afternoons to watch organized target matches. The most famous long-range precision match ever held took place at the Creed farm in Long Island, New York, between the United States and Ireland, in 1874. The U.S. won, and subsequent competitions drew widespread attention to the sport.

The earlier 1874 target models, fitted with lighter barrels to adhere to the Creedmoor requirements, had a tendency to "whip" when fired. As a result, the '74s produced too much recoil with the favored long-range loadings. Sharps redesigned the heavy '74's receiver, lightening it and making it more graceful, which allowed for use with a heavier barrel.

Sharps's Model 1877 rifles were superb, with lockplates and barrel blanks imported from England, but the finishing, barrel rifling

and stamping took place at Sharps's factory in Bridgeport, Connecticut. American-made hammers were of the graceful English-style, thus the name "English Sharps" stuck with the model. Original specimens are extremely rare since Sharps only produced an estimated couple hundred.

With more than three years of work creating '77 components, refining the rifle and making sure that it was the best reproduction out there, Shiloh finally unveiled its 1877 model last year. Each of the two variations being offered—1877 #1 and 1877 #2—is exquisitely fit and finished, and both models come standard with a straight-grained American black walnut, pistol-grip stock and forearm, sans cheek rest, a handsome color case hardened receiver and action, and a blued round heavy barrel of either 26-, 28-, 30-, 32- or 34-inch length with a standard blade front and buckhorn rear sight. Shiloh's '77 is offered in 10 different calibers ranging from .38-55 through the various .40-50s, .40-65, .40-70s and .40-90 up through the .45-70 2 $\frac{1}{10}$ -inch (case length), .45-90 2 $\frac{1}{10}$ -inch and .45-100 2 $\frac{7}{8}$ -inch.



Shiloh's #2 1877 Sharps shows the standard stock in straight-grained American black walnut. The carved ebony pistol grip, double-set triggers, tang rear sight and hooded blade front sight are extras. Both variations offer a choice of several barrel lengths and 10 different calibers.

Prices start at \$2,150, however you can fancy your Shiloh English Sharps up as much as you want with optional custom features that include fancy English or Turkish walnut, a Rigby rib, a Schnabel-type or a carved ebony pistol grip, ebony inlays on the pistol grip or forearm, tang sights and engraving.

I had the opportunity to closely admire and handle Shiloh's two custom 1877 rifles, and I can tell you they are extremely well made and beautifully finished. Both are fitting rifles for any gentleman—even if he's not English!



Phil Spangenberg 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.



SHARPS COLLECTOR ASSOCIATION

The Sharps is one of the most important firearms of its era. The Sharps Collector Association is dedicated to the study of these 19th-century breechloaders and their inventor, Christian Sharps, and especially the Sharps companies that manufactured these legendary rifles, pistols and four-barreled derringers. As a life member, I look forward to reading the triannual report that's chockful of interesting information on Sharps-related subjects. Annual membership is \$40. Mail to: SCA Membership, P.O. Box 81566, Billings, MT 59108. Visit SharpsCollector.com for more details. If you are interested in collecting, or enjoy reading about historical Sharps rifles, join this organization.

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In 1887, the same year that Charlie's watercolor *Waiting for a Chinook* attracted national attention, the artist poses with Wallace Stairley in Helena, Montana, in this R.H. Beckwith photograph.

— COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.7648.1) —

HISTORICAL PHOTOS OF Charlie Russell

THE MAN, THE ART, THE LEGACY.

BY LARRY LEN PETERSON

A young affluent St. Louis boy, born 150 years ago, who grew up in a wealthy suburb of Missouri, Charlie Russell made his dream finally come true in 1880 when he arrived in Helena. Joining him in Montana Territory were professional photographers who either had set up studios at military forts or towns, or were itinerant. Many traveled the countryside snapping images of natural wonders, railroads, ranches and roundups.

The early photographs were taken with cumbersome, heavy wood cameras with poor quality lenses on glass plates, originally with wet emulsions that had to be developed on site. Contact prints were made by laying photographic paper on the glass negative and letting sunlight develop the image. Later, dry plates permitted development long after a picture was snapped.

It was very fashionable for cowboys, when they had a break, to head to town and have their pictures taken. Photogenic and unforgettable in his cowboy costumes, Charlie enjoyed his visits to the photographer's studio. He eagerly mailed pictures of himself back home to validate his status as a real cowboy to somewhat skeptical parents and friends. Charlie donned his best outfits for these occasions, but to avoid looking too much like a tenderfoot, he allowed his unruly bangs to roam wherever they wanted on his forehead.

The first amateur photographs of Charlie were taken around 1890 with a Kodak No. 2 mail-order camera that produced circular prints. He is seen smiling and holding a bucking horse model. George Eastman sold Kodak cameras to the public for the first time in the late 1880s. The camera came already loaded with film and was sent back to the factory in Rochester, New York, for processing. It was then reloaded and sent back along with the prints to the owner. The circular film was soon replaced by rectangular film used in a Kodak No. 3 in the early 1890s. Millions of Kodak cameras were sold to enthusiastic Americans. Even then, most of the photographs



Wedding photograph of Charlie Russell and Mamie (Charlie's affectionate name for Nancy), taken in 1896 at Elite Studio in Great Falls, Montana. Their marriage brought about many Kodak moments that shaped the artist's career into a success.

— COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION,
GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA
(TU2009.39.5647A) —

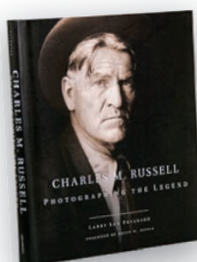
of Charlie were taken by professional photographers.

It was not until after he married Nancy in 1896 that more "Kodak moments" took place. Nancy grew up in Kentucky, a slave state that remained in the Union, but was actually represented on the Confederate flag during the Civil War. She was acutely aware of the power of photography. Nancy enthusiastically embraced photography from an early age. She owned a Kodak camera and enjoyed receiving, sending and trading pictures. All images of Charlie were taken with black-and-white film because color film was not widely available until around 1930. Colorized photographs were achieved by tinting black-and-white prints in the photographer's studio. Charlie's wagon boss maintained complete control

of the distribution to the public of any images snapped of her famous husband.

Russell's meteoric rise was due not only to the genius talent of the cowboy artist, but also to the business acumen of his manager wife. Nancy successfully used photographs of Charlie to promote his art nationally. A Russell painting was often associated with an image of the artist. In contrast, most contemporary artists were unknown to their patrons, but they didn't have Nancy Russell.

Through photography, Charlie was famous even before he was great, monumental while still drawing breath, apotheosized while still very much alive. Photographs capture a moment that is gone forever and is impossible to reproduce. They keep a moment from running away. Photography needed a great subject, and in Charlie Russell it got one.



This edited excerpt is courtesy of *Charles M. Russell: Photographing the Legend*, by Larry Len Peterson and published by University of Oklahoma Press, in 2014, in honor of Russell's 150th birthday.



Photography needed a great subject,

THE CUSTER POSES

The presence of the “son of the morning star,” George Custer, was felt by every man who lived in the American West for decades. His stunning defeat in 1876 at the Battle of the Little Big Horn, in what is now southeastern Montana, resonated like no other battle ever fought during the Indian Wars.

Charlie was 12 years old and impressionable when Custer met his maker. Every child of the post-Civil War era was familiar with the iconic photographs of Custer—some with his wife, Libby—taken by Mathew Brady midway in the conflict. Charlie never met Custer, who was stationed for a time in Kansas, but their paths almost crossed when Custer and Libby would stay at the Southern Hotel in St. Louis, Missouri, for brief getaways.



After Charlie arrived in Helena, Montana, in 1880, one of the first studio photographs taken of him portrays a confident cowboy posing with arms folded, just like Mathew Brady’s 1865 photographs of Custer.

— RUSSELL PHOTO COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.5667A); CUSTER PHOTOS COURTESY LIBRARY OF CONGRESS —

George Armstrong Custer and wife Libby were photographed by Mathew Brady in 1864 in New York.

— COURTESY LIBRARY OF CONGRESS —



(Far right) The Custer pose: Charlie and Ensign Sweet pose like Custer and Libby (right). The original tintype was made in White Sulphur Springs, Montana, circa 1888.

— COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.5674A) —

and in Charlie Russell it got one.

CHARLIE & NEENAH



Nancy believed that Charlie needed his own studio to validate him as a real and serious artist. His chief rival was Frederic Remington, who worked out of a well-publicized studio in New York state. With the construction of Charlie's log studio in Great Falls, Montana, in 1903, he was an official artist who worked in a venue not unlike his main competitor. Dozens of photographs were taken of him in and outside his studio. Charlie especially enjoyed having his picture taken on his horse, Neenah, in front of the studio. Before his studio was built, he stands next to his newly acquired horse, Neenah, while Nancy rides Monte, in this 1898 photograph.

- COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.7647.7) -



REMEMBERING CUSTER

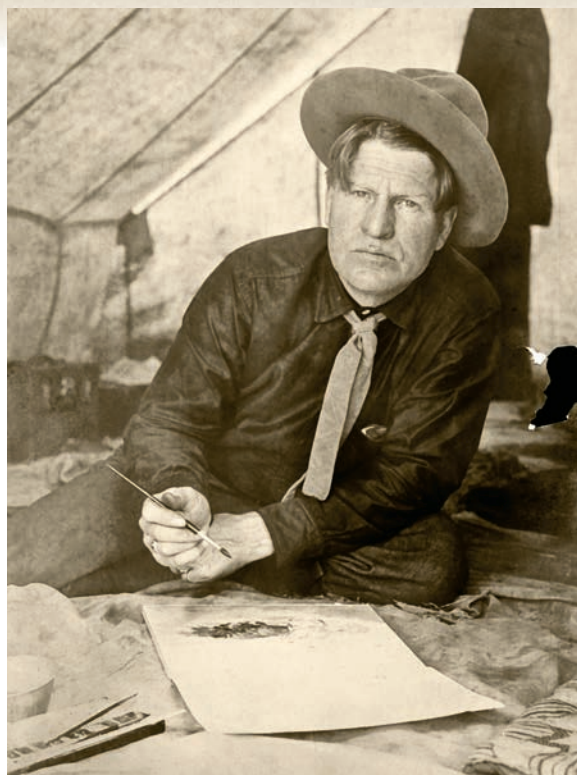
The "Custer Battle" continued to fascinate Charlie all his life. Over the years, he re-created scenes from it on canvas. In June 1921, author friend Frank Bird Linderman and Charlie were vice presidents of the Custer Battle Anniversary Association. In this 1916 photo, Linderman, Big Rock and Russell stand in front of a tipi in Theodore Gibson's backyard in Great Falls, Montana.

- COURTESY MAUREEN AND MIKE MANSFIELD LIBRARY DIGITAL COLLECTION, UNIVERSITY OF MONTANA, MISSOULA, MONTANA (010344) -

Charlie Russell

VACATIONING WITH THE RUSSELLS

What better way to intimately connect Charlie with the public than to invite them to join the Russells—through photography—as they vacationed at Bull Head Lodge, their summer retreat in Glacier National Park? The most memorable event during this period was the Pablo buffalo hunt held south of Glacier National Park, in the Flathead Valley. Charlie appeared on site in his wooly chaps and finest clothes to join in the excitement, which was memorialized by stereographs taken by Butte photographer Norman Forsyth. Charlie returned for two roundup seasons (October 1908 and May 1909), and although he painted four watercolors on site, Forsyth's stereographs are what completely and accurately capture the thrill of the roundup.



Charlie paints a watercolor in his tent at the Pablo Buffalo Roundup (one of four painted on site) in this M.O. Hammond photograph taken on May 25, 1909.

— COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.5672A) —

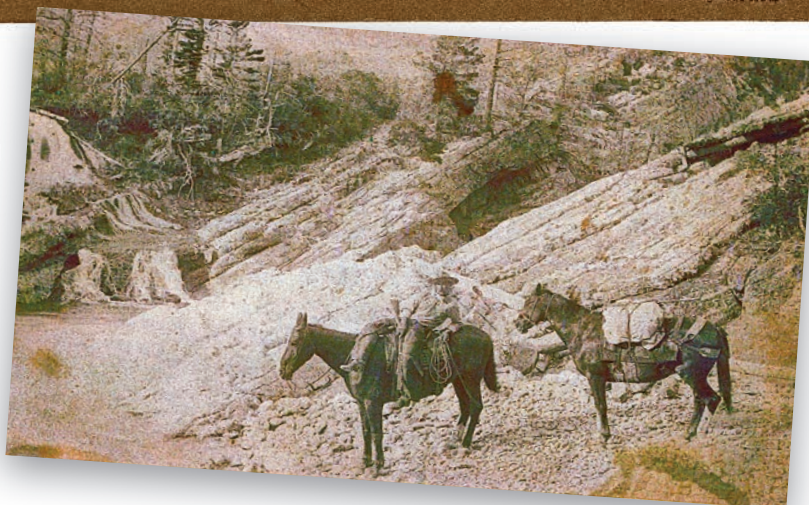
Norman Forsyth's 1909 stereograph of Charlie mounted at the Pablo Buffalo Roundup is considered the most valuable one in the roundup set.

— COURTESY MONTANA HISTORICAL SOCIETY RESEARCH CENTER PHOTOGRAPH ARCHIVES, HELENA, MONTANA (ST 001.027) —



Taken in Montana's Badlands before Charlie married Nancy and around the time of his first amateur photographs, circa 1890, this cabinet card shows Charlie mounted as he holds a rifle and the lines to his packhorse.

— COURTESY JIM AND FRAN COMBS COLLECTION, GREAT FALLS, MONTANA —





STUDIO ARTIST

Back in his studio, Nancy exposed the public to Charlie at work on his 1912 masterpiece, *Lewis and Clark Meeting Indians at Ross's Hole*. A photograph that showed how Charlie painted himself into the mural never made it into the public realm. His other masterwork in the period, the 1914 oil *When the Land Belonged to God*, was chronicled in pictures as he struggled for months with the lead buffalo.

Charlie, painting inside the studio, 1910.

— COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.271.19) —



When the Land Belonged to God and Charlie Russell, in his log cabin studio, photographed by N.D. Stark in 1914.

— LEFT COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.5650A) / INSET COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.5909A-B) —

MONTANA'S ROYALTY

While Charlie was in Miles City for the Montana Stock Growers' Convention in April 1919, he was photographed with Edward "Teddy Blue" Abbott. Russell and Abbott were honored guests. Abbott worked the DHS Ranch owned by Granville Stuart until 1889, when Abbott married one of Stuart's daughters. The newlyweds purchased a cattle ranch, the 3 Deuce Ranch in Fergus County, which they worked until his death in 1939. Charlie and Teddy Blue had much in common. In their youth, both had run with a wild bunch of cowboys, but then settled down, married good women and stopped drinking at their wives' request. Charlie commented that the "joy bringer" Teddy drank in Miles City was a "maple-nut Sunday mixed by a lady bartender." Montana at that point was dry, so he didn't have a legal choice. The iconic images of Charlie and Abbott, two of the most famous men in Montana history, are lasting reminders of a lifetime friendship between two very different men.

— COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.5761A) —



THE WATERING HOLE ERA

Charlie was associated with the Silver Dollar from its inception in the late 1880s to its closing at the end of 1918. With its signature dark wood floor inlaid with silver dollars, it was the watering hole for Great Falls' elite and the place where Charlie could be found almost every afternoon for years. Nancy imposed an agreement on Charlie: if he painted until noon, he could then ride one of his horses downtown to the saloons and enjoy the companionship of old friends for a few hours. Many of Charlie's friends did not meet with Nancy's approval, but she knew they bolstered his spirits and offered a welcome reprieve from the solitude of the artist's studio. Before Charlie stopped drinking in 1908, Nancy would often hold up two fingers to signal the number of drinks he was allowed on his outing.

Still a saloon cowboy, Charlie is shown with Nancy and Monte in Cascade, Montana, in this 1897 photograph by William B. Cameron.



— COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.5645A) —



Charlie stands in his Hollywood cowboy stance at Federal Schools of Art in Minneapolis in 1922, four years before he meets his maker on October 24.

- COURTESY MONTANA HISTORICAL SOCIETY RESEARCH CENTER PHOTOGRAPH ARCHIVES, HELENA, MONTANA (LOT 9, BOX 1, F3.04) -

After meeting Charlie in 1902, in Great Falls at the Grand Opera House, William S. Hart remained a close friend to Charlie (the actor sits next to Charlie in Los Angeles in 1920) and to Nancy long after Charlie had died. In the final months of Nancy's life, Hart became a weekly visitor up to her death on May 23, 1940. She was buried next to Charlie in Highland Cemetery in Great Falls.

- COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.29.275.7) -

HOLLYWOOD'S COWBOY ARTIST

The Russells transitioned to southern California winters for health and monetary reasons. American royalty were the wealthy Hollywood actors, many of whom were avid patrons of Western art. Nancy worked the circuit and made sure professional photographers included Charlie in pictures with the rich and famous. Through photographs, the public saw Charlie spending his leisure time in the company of William S. Hart, Douglas Fairbanks, Harry Carey, Will Rogers and John Ford. Nancy replaced no-name photographers with famous ones like Edward S. Curtis, Clarence Sinclair Bull and Roland Reed.



Charlie made it to the film set of *A Poor Relation*, and he poses with Will Rogers on the Goldwyn Studios doorstep for one of the most famous and reproduced images of the cowboy artist. Their remarkable likeness would easily convince someone that they were brothers. The celebrated photograph was taken in 1921 by Clarence Sinclair Bull, who was born in Sun River, Montana, not far from Great Falls, the same year Charlie and Nancy were married.

- COURTESY CHARLES M. RUSSELL RESEARCH COLLECTION, GILCREASE MUSEUM, UNIVERSITY OF TULSA, TULSA, OKLAHOMA (TU2009.39.262.81) -

A Skirmish with

More than one of the officers stationed at Fort Ellis in Montana Territory battled alcoholism at the post when William Henry Jackson took this photograph in 1871. Leaning on the railing in the center near the doorway is the hard-drinking commanding officer, Maj. Eugene M. Baker, who would die from liver failure at the age of 47. Lieutenant Lovell Hall Jerome, a fellow imbiber whose drinking habit drove him into battle, is the second man at far right.

—COURTESY MUSEUM OF THE ROCKIES, BOZEMAN, MONTANA—



Instead of the Braves

Lieutenant Lovell Hall Jerome and
the Battle of Blackfoot Pass.



The life of a frontier soldier in the American West involved more combat with boredom than forays against hostile tribesmen. Troopers adopted a variety of healthy ways to while away the endless hours of routine garrison duty, but for those with an inclination for alcohol abuse, whiskey offered an easy escape. In the case of Lt. Lovell Hall Jerome, accounts of heavy drinking are evident in many parts of his service record. Jerome's 1875 report of the "battle" of Blackfoot Pass brings to light his possible skirmish with the bottle rather than braves.

Born on August 6, 1849, into a wealthy New York family, Jerome grew up enjoying a life of ease. In addition to money, the Jeromes also had tremendous political influence. Some family members became especially prominent, such as his cousin Jennie, who married Lord Randolph Churchill and became mother to future British Prime Minister Winston Churchill. As a member of such a privileged family, Jerome gained a coveted appointment to the U.S. Military Academy in 1866. We can only guess if he began his apprenticeship as a heavy drinker at West Point, but after Jerome's graduation in 1870, he certainly began his lifelong battle with booze.

Jerome received his commission as a second lieutenant and orders to join the 2nd U.S. Cavalry at Fort Ellis in Montana Territory along with classmates Charles B. Schofield and Edward J. McClernand. En route to their various assignments, many of the 1870 graduates passed through Omaha barracks in Nebraska. The three Montana-bound shavetails also stopped at the garrison where, in McClernand's words, the "hospitality...for our preceding classmates continued to flow in our honor, and the post was indeed a merry place."

The new officers consumed so much of the liquid cheer that they delayed



Upon his 1870 graduation from West Point, when this portrait was taken, Jerome had likely already begun his career as a heavy drinker.

- COURTESY MONTANA HISTORICAL SOCIETY, MRS. JOHN SLOANE, NEW YORK CITY -

their departure for days. The commanding officer had to order them to leave.

The military had established Fort Ellis in 1867 as a response to settlers' imagined fears of an Indian invasion. Although the nearby hamlet of Bozeman never experienced an Indian attack, residents harped on the danger while also cheerfully selling whiskey to the idle soldiers every payday. Troopers didn't even need to ride to town because the post sutler offered refreshment in a barroom inside the fort.

Peter Koch, the sutler's clerk, described the situation as Jerome found it: "It is inspection day at the fort today, and the officers are here now on that duty, inspecting a few bottles of Champagne and some cigars, which is altogether one of their most important duties every day. They have never anything to do, except when officer of the day, drilling is something unknown, and consequently they have to drink whisky and play cards to kill time."

Jerome's defeats in his skirmishes with liquor are well documented. While on leave in 1872, he made New Year's Eve visits to more than 100 New York City families and, according to a later newspaper interview, "does not remember if he took a drink at every house he visited, but thinks it very likely."

Like most alcoholics in the 19th century, Jerome tried to fight alone what he perceived as a weakness, once reflecting that "as the habits of dissipation...grew upon me, my associates dropped off."

Trying to hide the effects of his drinking from his superiors, and the cost of it from his father, became increasingly difficult for Jerome. Bozeman resident William

W. Alderson recalled a bartender once confronted Jerome with a liquor bill that exceeded \$500 and threatened to send the bill to the lieutenant's father. After Jerome begged the man to send it to his mother instead, the invoice was quietly paid.

Desperate for money on another occasion, Jerome turned to gambling with humiliating results. He was slapped and kicked by an outraged Bozeman faro dealer when he discovered the young wastrel lacked the money to back any of his bets.

During the summer of 1875, Fort Ellis's commander decided to establish a camp at Blackfoot Pass in the Bridger Mountains, some 30 miles northeast of the post. The purpose of the camp was to monitor Indian movements, even though troops were likely to only see hunting parties heading to the buffalo plains.

When Jerome led a detachment to the camp on June 14, the men began their march from Fort Ellis at 8:00 a.m. Yet their lieutenant quickly left the column to, in his own words, "attend to some important private business."

What that business could have been is unknown, but the prospect of two boring

weeks at a remote mountain pass could have motivated any officer so inclined to seek out supplies not provided by a quartermaster. Regardless of the nature of his “private business,” Jerome failed to rejoin his command at Blackfoot Pass until 10:30 the next night.

For the next several days, Jerome sent troopers over the pass and down into the Shields and Yellowstone River Valleys to monitor Indian movements. The men returned each time, seeing nothing more than a herd of ponies. Although we have no way of confirming that the lieutenant spent his time tipling while these patrols did their work, at midnight on June 23, he took an action that calls into question any officer’s sober judgment.

“The camp was aroused by the tramp of horses passing by it through the ravine to the east of it,” Jerome wrote. He ordered his slumbering men to awake and form a skirmish line facing what he “supposed to be a party of Indians forming and coming steadily, noiselessly and slowly towards camp from the south side.”

—

“It is inspection day at the fort today, and the officers are here now on that duty, inspecting a few bottles of Champagne and some cigars, which is altogether one of their most important duties every day.”

—

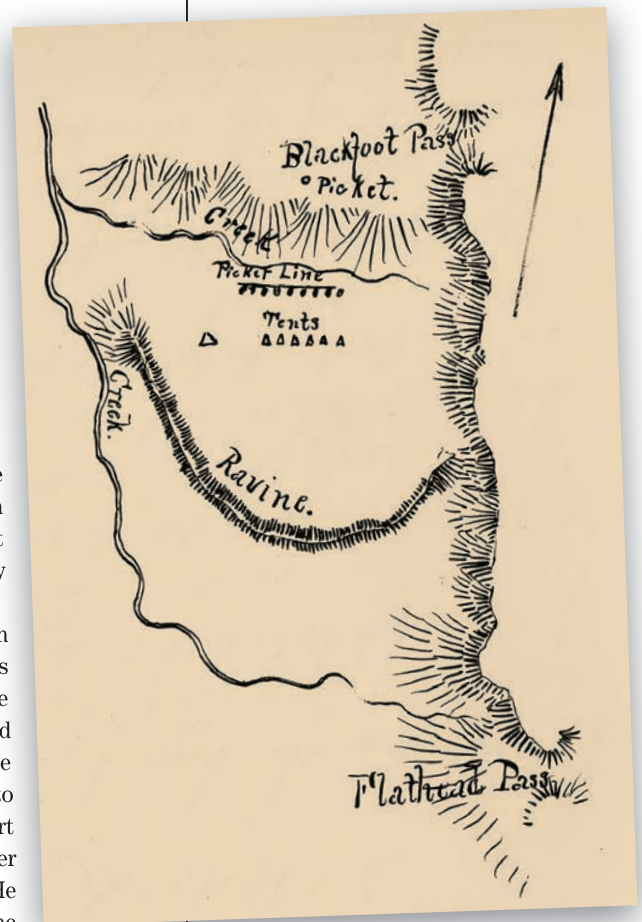
Without waiting to see the approaching horses, Jerome ordered his men to fire four volleys into the darkness. When they did, he was satisfied that the “advancing

party fled through the ravine by which they had come in.”

Unfortunately, about an hour later, the sound of horses returned. But this time, the shaky lieutenant could see in the pale moonlight the horses were simply some of the ranch ponies his men had spotted earlier that week; two of them lay dead on the ground.

Since the enlisted men had only carried out his orders and could provide no witness to their ill-advised nocturnal volleys, Jerome had little choice but to be honest in the report he wrote on June 28 after returning to Fort Ellis. He even drew a map of the “battlefield,” along with a description of the brand markings on the two casualties. Record books confirm the dead ponies belonged to the H.H. Clark Ranch, located more than 60 miles to the northwest of Jerome’s camp. How the horses had wandered that far remains a mystery, as does Clark’s failure to press a claim against the government for the wanton destruction of his property by a nervous junior army officer.

Fortunately for Jerome, rumors that month of Sioux advancing toward Gallatin Valley helped panicky Bozeman citizens overlook his incident. A June 18 letter by newspaper editor John Bogert to the Fort Ellis commander discussed Indian signs discovered near Crow Agency, located roughly 100 miles southeast of the Blackfoot Pass camp. He ridiculously suggested the Crow might be forming an alliance with their traditional enemies, the Sioux. Bogert told his readers Jerome’s “affair was unfortunate, but we cannot blame Lieut. Jerome for his course—it being the



To his credit, Lt. Jerome did not try to conceal his part in the horse shooting fiasco. He even sketched this detailed layout of his camp’s location to accompany his June 28, 1875, report to his commanding officer.

— COURTESY NATIONAL ARCHIVES, WASHINGTON, D.C. —

only one any vigilant officer should have adopted.”

The Army apparently agreed because records do not cite Jerome ever faced censure for his part in the debacle.

In the years following, Jerome continued to battle for sobriety. In February 1877, he narrowly avoided a court martial by signing a pledge to never drink again. Even if he kept his promise, Jerome displayed another lapse in judgment later that year during the Nez Perce War.

When Col. Nelson Miles cornered Chief Joseph’s band at the Bear Paw Mountains on September 30, the Indians dug entrenchments and prepared for a siege. During an uneasy truce the following day,

Miles had a brief parlay with Joseph and decided to detain the chief.

Jerome, either by order or on his own authority, scouted the enemy positions, successfully returned to his own lines and then “let his curiosity lead him back again, even though the interpreter warned against it.”

Because Jerome clumsily stumbled into the hands of the Indians, Miles had no choice but to release Joseph in exchange. Although Jerome tried to later portray his role in the prisoner swap as a courageous act of self-sacrifice, his misadventure undoubtedly outraged Miles by complicating the colonel’s attempt to bring the siege to a rapid conclusion.

Whiskey resumed its role as Jerome’s main enemy later in 1877, when he took six month’s leave starting in November. In New York City, he checked into the Sturtevant House hotel for a riotous debauch that ended only when he developed a case of the delirium tremens.

In May 1878, Jerome returned to active service at Fort Snelling before moving on to Fort Custer and Fort Ellis. At each place, he was found drunk on duty. The Army finally had enough of the lieutenant when he borrowed \$86 from a private and failed to repay it. Lieutenant Gustavus C. Doane passed the hat among his fellow 2nd Cavalry officers to repay the hapless enlisted man and then filed formal charges against Jerome.

Jerome’s court martial conviction occurred in January 1879, but he was allowed to resign before the sentence was approved. He returned to New York to face



Peter Koch, shown when he first came to Montana Territory in the summer of 1869, was an articulate eyewitness to the drinking binges of Fort Ellis officers while he worked as a clerk in the post’s sutler store.

— COURTESY MONTANA STATE UNIVERSITY LIBRARY —

his family and then, incredibly, rejoined the Army in 1880. Assigned to the 8th Cavalry in Texas, Jerome wrote he was determined to “win my commission back or never return,” but his battle against alcohol continued to go badly. After being caught several times for drunkenness on duty, he faced court martial at Fort Duncan in

January 1882. He was again allowed to resign.

Once he returned to civilian life, Jerome straightened up a bit. Family connections got him government positions in Texas and Arizona. In 1886, when companies of the 2nd Cavalry camped temporarily at Fort Bowie, Jerome visited his former comrades. Doane, who had filed charges against him, wrote to his wife that Jerome “...is in the custom house detective service, has a good place, and is doing well.... He was very friendly and appeared to be glad to see all of us.”

By 1888, Jerome had returned to New York to live off investments. He called himself “Colonel” and attempted unsuccessfully to get a commission as a brigadier general of volunteers during the Spanish-American War. When Theodore Roosevelt became president in 1901, Jerome brashly petitioned for a Medal of Honor for his 1877 field service.

Perhaps hoping that time had obscured his true record, the former hostage received a disappointing reply from Roosevelt who bluntly stated Jerome had done “nothing to show that you distinguished yourself.”

Toward the end of his life, Jerome continued to emphasize his self-styled heroism as a volunteer hostage during the Nez Perce War as well as fought his unsuccessful battle against the bottle. In 1933, a reporter who interviewed Jerome said that he daily “drank as much beer as he wanted, no more, and no less.”

By then *The New York Times* had begun putting Jerome’s bogus title of colonel in



quotation marks, even as the newspaper continued to praise him for his hostage experience and lauded his efforts to organize a West Point reunion. Charitably, the newspaper referred to the termination of Jerome's service as his "retirement" and never mentioned his less savory career skirmishes. In that sense, when Jerome died on April 17, 1935, he could claim

partial victory in his lifelong struggle with alcohol, perhaps hoping the accounts of his confused action in the "battle" of Blackfoot Pass would die along with him.



Professor **Kim Allen Scott** is the university archivist at Montana State University Library in Bozeman. His in-depth biography of Gustavus Doane, *Yellowstone Denied*, was published by University of Oklahoma Press in 2007.

This photograph of Lt. Jerome was likely taken at Fort Ellis during the summer of his outpost command at Blackfoot Pass.

- COURTESY MONTANA HISTORICAL SOCIETY, MRS. JOHN SLOANE, NEW YORK CITY -

BY BOB BOZE BELL

The Hat Rules

From Hondo to Hell on Wheels, we bring you the cowboy hats that made the heroes.



The Shepherd of the Hills



She Wore a Yellow Ribbon



Rio Grande



Rio Bravo

Hondo

John Wayne's Hondo Lane is an ironic hero; he is an outsider who eventually charms his host, a homesteader's wife, into seeing him as someone to trust. Resistol makes the Hondo hat, a distressed and hand creased 10X fur felt hat in silverbelly, with a roan leather sweatband and embroidered lining; \$300.

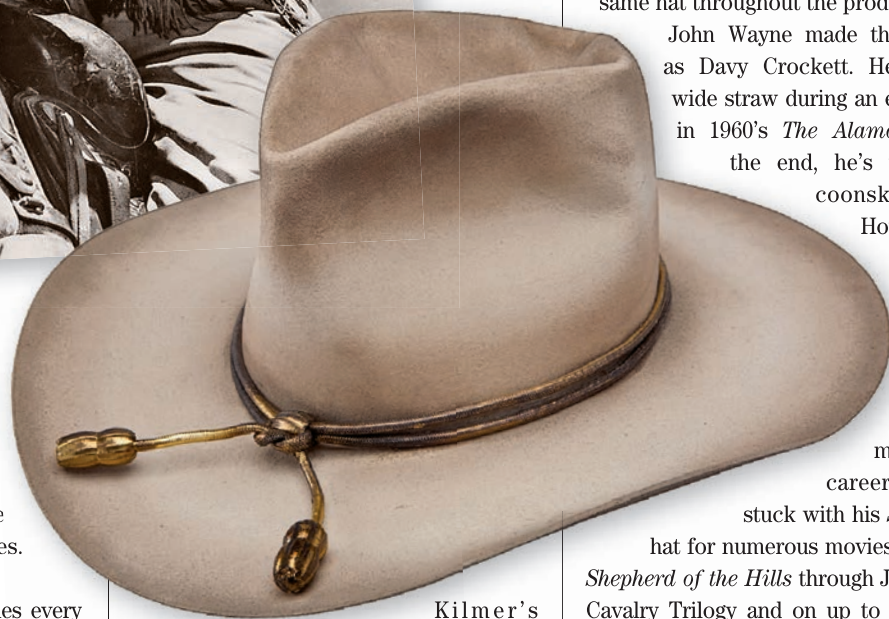
riding scenes, he was back wearing the wider brim sombrero. This scenario is not impossible in the real world, as most cowboys wear different hats for different occasions, but it looks wrong in a movie. We want to see the hero stick with the same hat throughout the production.

John Wayne made this mistake as Davy Crockett. He wears a wide straw during an early scene in 1960's *The Alamo*, then at the end, he's wearing a coonskin cap.

However, the Duke did adhere to the same hat rule for most of his career. Wayne

stuck with his *Stagecoach* hat for numerous movies, from *The Shepherd of the Hills* through John Ford's *Cavalry Trilogy* and on up to *Rio Bravo* and beyond.

Sometimes an actor gets romanced by a hatmaker who foists a ridiculous hat style on the actor, who then demands to wear the inappropriate hat in the movie. This



The right hat can make all the difference in a Western. Just think back to Robert Duvall's pheasant-taking-over-his-head job he wore in 1972's *Joe Kidd* versus the hat he wore in the 1989 *Lonesome Dove* miniseries. Case closed.

What follows are a few hat rules every cowboy hero should follow, as well as examples of great hats and where you can get one of these yourself.

Cowboy Hat Rule #1: The hero cannot change hat styles in the middle of a film. Val

Kilmer's Billy the Kid got caught in this trap after Gore Vidal's crew attempted to duplicate the only-known-photograph hat. So Kilmer's Kid wore this hat in several scenes, but in later



***BLACK HAT VILLAIN

A Million Ways to Die in the West

Don't let Liam Neeson's bandit gunslinger know that his wife has agreed to help Seth MacFarlane's cowardly farmer hero win a duel! Watson's Hat Shop makes the Neeson, a pure beaver fur felt hat shown here with a custom braided kangaroo hat band; \$900.



Longmire

Author Craig Johnson admits his Walt Longmire hero is less-than-perfect; he's overweight, he's depressed and he's never going to get over the loss of his wife. Fans who want to wear the sheriff's hat donned by Robert Taylor in the A&E series can call on O'Farrell Hats, which makes the Longmire with three-finger RCA and felt beaver blend; \$725.

- A & E TELEVISION NETWORK -



←.....• *Lonesome Dove*

Robert Duvall's Augustus McCrae has become such an epic hero in the pantheon of Western characters that his hat is recognizable as the "Gus." Catalena Hatters makes the 100X-quality Gus in bone, with a horsehair hatband; \$850.





Doris Day
Calamity Jane



Ellen Barkin
Wild Bill



Robert Mitchum
The Wonderful Country



Paul Newman
The Life and Times of Judge Roy Bean



Clint Eastwood
The Outlaw Josey Wales

happened to Director John Ford when Pedro Armendáriz showed up to star in 1948's *3 Godfathers* with, not only a new hat, but also chaps, vest and gear, all designed by a friend in Mexico. Ford put his foot down and told the actor that he was portraying an outlaw who probably stole his clothes and couldn't afford such fancy duds. Armendáriz threatened to quit, but Ford prevailed.

Some directors aren't so lucky. In Walter Hill's 1995 Western, *Wild Bill*, Ellen Barkin as Calamity Jane, playing across from Jeff Bridges as Wild Bill Hickok, was so enamored of Doris Day in 1953's *Calamity Jane*, that she showed up with a similar hat. She looked so goofy that the hat ruined her performance. At least it did for me, but then I'm a serious hat guy.

Cowboy Hat Rule #2: A hat brim can be too large for the actor. Robert Mitchum's sombrero in 1959's *The Wonderful Country* is a great hat, but it is precariously close to a beach bum hat. As accurate as it may be, Mitchum looks less than studly wearing it.

Cowboy Hat Rule #3: A hat brim can be too small. It's hard to play a big dog with a little brim. Face it, Paul Newman in 1972's *The Life and Times of Judge Roy Bean* looks a little goofy.

Cowboy Hat Rule #4: The hat that endures in movies is the hat that tells us who the character is before he opens his mouth. When you see Clint Eastwood in 1976's *The Outlaw Josey Wales*, you know *exactly* who he is.



Bat Masterson

Actor Gene Barry must have admired the real-life U.S. marshal Bat Masterson, as he not only starred as the gunman in the NBC series that aired from 1958 to 1961, he also re-created the role in CBS's *Guns of Paradise* series and in the NBC movie *The Gambler Returns: The Luck of the Draw*. Available in a variety of colors, Limpia Creek Hats' Gene Barry hat comes in 100-percent rabbit (\$310), beaver blend (\$460) or 100-percent beaver (\$760).



Hell on Wheels

Cullen Bohannon fought courageously as a Civil War captain, only to discover Union soldiers had killed his wife and son, and burned his plantation. AMC's *Hell on Wheels* follows the hero gone bad, played by Anson Mount, as he seeks revenge along the Union Pacific tracks. Buckaroo Hatters makes his distressed pure beaver black hat, with an inward tapered crown, a 3/4-inch flat bound edge and a custom leather hat band; \$705.





3:10 to Yuma

3:10 to Yuma's Charlie Prince dons a hat with a healthy dip as seen in *Last Best West*'s version, a 50-percent beaver fur felt, telescope crown hat with a four-inch brim; \$435. The right-hand man of the main antagonist, Ben Wade, Prince was first portrayed on the big screen by Richard Jaeckel in 1957 and then by Ben Foster (left) in 2007.



The Virginian

Although Owen Wister's narrator both idealized and criticized the author's "Horseman of the Plains" hero, James Drury got to play the Virginian as a man without a past, a man of mystery, in the 90-minute NBC series that aired from 1962-71. Knudsen Hats makes *The Virginian* hat, with its pencil curl brim, in different fur qualities starting from 6X to 100-percent beaver. The price starts at \$319.98, which includes the hatband.



Wild Bill

Walter Hill's 1995 Western gave Calamity Jane the hero she wished had been hers in real life, legendary lawman Wild Bill Hickok, played by Jeff Bridges. Jaxonbilt Hat Co.'s "Wild Bill" beaver fur felt silverbelly hat features a 4½-inch bound edge brim and a 5¾-inch crown with granite gray trim; \$495.

The Homesman

In Tommy Lee Jones's latest Western, due out this November, the actor plays an unlikely hero—a claim jumper rescued from an execution who has been asked to lead madwomen safely on a journey across Nebraska's brutal plains to head back East. The George Briggs hat by Baldwin's Custom Hat Co. features a six-inch-tall, flat on top crown in 100-percent beaver fur, with a 4½-inch bound edge brim, dipped on the front and back, that is finished with a 1¾-inch, worn and creased, black ribbon hatband; \$634.



TRUE WEST
EXCLUSIVE

CLASSIC GUNFIGHTS

A DANGEROUS AND BLOODY CITIZEN

JACK SLADE VS THE BOTTLE

HERE IS A CONUNDRUM
WORTH INVESTIGATING



Jack Slade is friendly and a good businessman when he is sober. Drunk, he is ill-tempered and destructive.

— BY BOB BOZE BELL —

BY BOB BOZE BELL

Based on the research of Dan Rottenberg

MARCH 10, 1864



Charlie Russell's famous pen-and-ink illustration shows Jack Slade killing Jules Beni (also styled as Reni), but recent scholarship by Dan Rottenberg reveals a different sequence of events (see sidebar, opposite page).

— ILLUSTRATED IN BACK-TRAILING ON THE OLD FRONTIERS SERIES BY MONTANA NEWSPAPER ASSOCIATION —

Jack Slade, once the heroic peacekeeper of the Central Overland stagecoach line, is drunk and in an ugly mood on the main street of Virginia City, Montana. He fires his pistols at anything that fancies him. He curses, picks fights, overturns a milk wagon and strikes friends in the face after making a toast. He has been known to rob his friends. He is fond of breaking up the furniture in all the saloons he frequents, and he frequents them all.

For the past two weeks, in a series of drunken sprees, he has terrorized mining camps by riding his horse into saloons and shooting glasses off the shelves. He has been arrested and warned more than once. On these benders, he carries a watch fob of

human ears, and he brags about how he procured them.

A committee of vigilantes approach the town's meanest drunk and tell him the jig is up. At first, Slade is defiant, trusting he has everyone in town buffaloed. But when a rope is brought forth and slung over the beam of a corral gate, Slade breaks down and cries.

An eyewitness reports, "Slade crept about on his hands and knees, begging like a baby. 'My God! My God!' he cried, 'Must I die? Oh, my poor wife, my poor wife! My God, men, you can't mean that I'm to die!'"

Slade is strung up for disturbing the peace. Rarely has a man with such a fearsome reputation gone out of this world with such a whimper.



"Slade was at once the most bloody, the most dangerous and the most valuable citizen that inhabited the savage fastnesses of the mountains."

— Mark Twain, *Roughing It*



JACK SLADE

— TRUE WEST ARCHIVES —

A Fearsome Reputation Based on Scant Evidence

Before Wild Bill Hickok, Jack Slade was the gunfighter everyone in the West feared. Mark Twain wrote in *Roughing It* that "...Slade was a man whose heart and hands and soul were steeped in the blood of offenders against his dignity; a man who awfully avenged all injuries, affront, insults or slights, of whatever kind—on the spot if he could, years afterward if lack of earlier opportunity compelled it; a man whose hate tortured him day and night till vengeance appeased it—and not an ordinary vengeance either, but his enemy's absolute death—nothing less; a man whose face would light up with a terrible joy when he surprised a foe and had him at a disadvantage."

Slade was thought to be vindictive—quite the contrary. After being ambushed and left for dead in March 1860 by Jules Beni, a corrupt station

manager under Slade's supervision at the Central Overland Stage, Slade did not pursue Beni. He sent word that Beni should avoid Slade's territory. When Beni returned in August 1861, Slade posted a \$500 reward for his capture alive. Two of Slade's men apprehended Beni in a gunfight, but he died en route to Slade. Rather than lose the reward, they bound Beni to a post and insisted he was alive. A skeptical Slade tested their veracity by cutting off Beni's ears and got no response.

Despite Twain's rhetoric, Slade had only one documented killing, in May 1859, when he shot Andrew Ferrin, a subordinate who had obstructed a freight train. Slade's fearsome reputation apparently had much to do with his handle. As Twain wrote, "There was such magic in that name, SLADE!"

Rocky Ridge Station, painted by the famous photographer William Henry Jackson, where Mark Twain, passing through, had breakfast with Slade on August 3, 1861.

— COURTESY SCOTTS BLUFF NATIONAL MONUMENT —



The below illustration by Benjamin Clinedinst of Mark Twain meeting Jack Slade appeared in the 1899 edition of *Roughing It*. Notice how the artist tried to be true to the only known image of Jack Slade (opposite page).

— ILLUSTRATED IN *ROUGHING IT* BY MARK TWAIN —



Aftermath: Odds & Ends

His full name was Joseph Alfred "Jack" Slade, and he was born on January 22, 1831, in Carlyle, Illinois. He served in the Mexican-American War and was part of the occupation of Santa Fe, New Mexico, in 1847-48. He married Maria Virginia (her maiden name is unknown) around 1857.



When Slade's wife reached town, she screamed at his killers and cursed them for hanging him instead of shooting him. "He was worth a better death than that, she protested," author Emerson Hough reported in *The Story of the Outlaw*. "He should never have died by the rope of a hangman," she exclaimed in agony, as reported by Nathaniel P. Langford in *Vigilante Days and Ways*. "No dog's death should have come to such a man."

Rather than see him buried among his executioners, Slade's wife preserved his body in alcohol for nearly five months until the roads were opened. She then transported it 475 miles by stagecoach to Salt Lake City, Utah, for temporary burial in a pauper's grave, with instructions to move the body permanently that fall to Slade's hometown of Carlyle, Illinois. But Slade remains in the Salt Lake City grave to this day. His biographer, Dan Rottenberg, is currently attempting to finish the job by exhuming Slade's body and returning it to Illinois for a proper burial, as Virginia Slade had wanted.



Virginia Slade
— COURTESY COLLECTION OF CHARLES BOVEY —

One theory states Montana vigilantes traditionally buried lynched badmen in graves three feet wide, seven feet deep and 77 inches long. To this day, the badges of the Montana Highway Patrol bear the vigilante symbol: "3-7-77."



Recommended: *Death of a Gunfighter: The Quest for Jack Slade, the West's Most Elusive Legend* by Dan Rottenberg, published by Westholme Publishing

LITTLE-KNOWN CHARACTERS OF THE OLD WEST

BY TOM AUGHERTON

Ambrose Bierce

THE LEGENDARY AUTHOR'S FATEFUL FINAL DAYS REMAIN A MYSTERY.

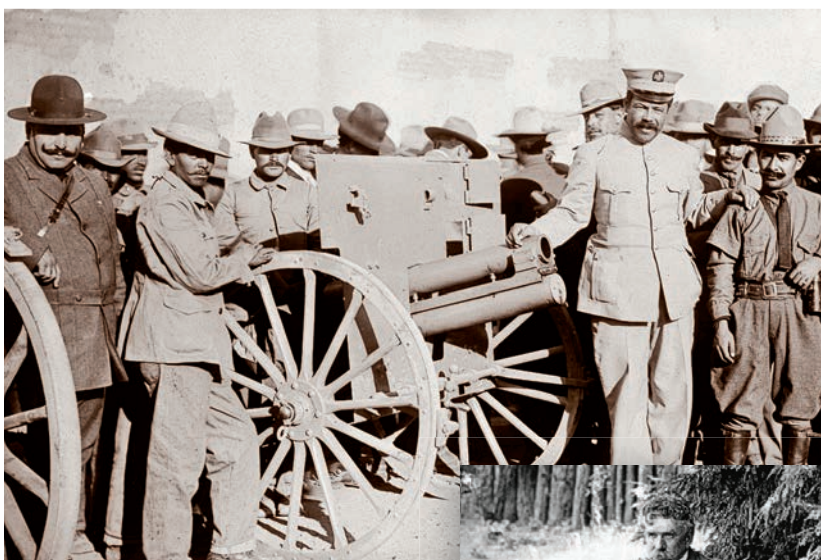
AMBROSE Bierce's was a life of remarkable contrasts. He was born in 1842 to the poverty of a Midwestern log cabin and a family of 13 children; he survived three enlistments amid the carnage of America's Civil War battlefields; he lived and wrote in London, San Francisco and Washington D.C.; and finally, he disappeared into Mexico.

His life was dedicated to the published word. Compared in humor and acerbic wit to Mark Twain, and in dark horror with Edgar Allan Poe, Bierce's prolific writings would reportedly fill 72 volumes of materials.

But as for many American generations, the road to manhood for Bierce began on a road to war. After a year of studies at

"This is a simple story of a battle; such a tale as may be told by a soldier who is no writer to a reader who is no soldier."

the Kentucky Military Institute in 1859, he enlisted as a private in Company C of the Indiana Volunteers Ninth Regiment on April 19, 1861. The soldier, advancing from private to brevet major, fought until 1865, even surviving a shot to his head from a Confederate sniper. The writer produced some of his most poignant work inspired by the sacrifices he saw during the war,



including his 1881 essay "What I Saw of Shiloh," in which he wrote, "This is a simple story of a battle; such a tale as may be told by a soldier who is no writer to a reader who is no soldier."

Bierce's most anthologized short story, "An Occurrence at Owl Creek Bridge," tells of a Confederate spy condemned to hang from the bridge he was intending to destroy. The story has been retold to audiences for over a century in silent film, movie, television, a comic book and in a Johnny Depp music video.

But the best insight into the satirical genius of Bierce, and his crusade for the basic canons of liberty, first appeared in newspapers in 1881, and became his alternative 1911 reference book, *The Devil's Dictionary*, offering a skewed reinterpretation of common words, mischievously revealing life's larger "truths."

At the age of 71, in 1913, Bierce left El Paso, Texas, on horseback for Juarez, Chihuahua, Mexico, reportedly carrying



Legend has it that writer Ambrose Bierce (inset, above) was on a mission to meet Pancho Villa (top, second from right) to report on the Mexican Revolution in Ojinaga when he crossed into Mexico in 1913 at the age of 71.

— PHOTOS COURTESY LIBRARY OF CONGRESS —

\$2,000 in gold. He vanished into the mists of time. His fate—and gravesite—were investigated and speculated on for years. Both remain unknown.

In a published letter to a niece, he'd quipped "to be a gringo in Mexico—ah, that is euthanasia." ❏

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.



Ambrose Bierce moved west after the Civil War to San Francisco, a city he would call home for much of his life, including the years 1887 to 1896, when he worked as an influential Hearst newspaper columnist.

- COURTESY LIBRARY OF CONGRESS -

BY JOHNNY D. BOGGS

Nevada's Buckaroos, Bonanzas and Boomtowns

Take a sesquicentennial tour of the Silver State's glorious past and present from Mesquite to Boulder City.



A short distance east of the bright lights and neon of Las Vegas, Valley of Fire State Park creates its own magical light show amid the red rock canyons of one of the state's most scenic natural wonders.

PHOTO BY DAVID WALKER

I'm standing in Mesquite, Nevada, with Max McCoy, historian, teacher, journalist, novelist, traveler and writer who knows how to turn a phrase.

"This scenery," he says, "makes me want to really [mess] someone up."

Good thing Max isn't going with me on this trip. I'd hate to be messed up. And much of Nevada's scenery is... well...desolate.

But there's much more to do in this state than lose money in casinos. Especially this year.

On October 31, 1864, Nevada became our 36th state, so a 150th birthday party is still going on (Nevada150.org).

How's this for history?

Congress usually required a population of 60,000 for statehood. Nevada had 40,000, but the Civil War was going on, Republicans controlled Congress, and—as anyone who has ever seen the rollicking

1940 Errol Flynn-Randolph Scott Western *Virginia City* knows—the Comstock Lode silver deposits were worth having.

Besides, Abe needed Nevada to pass that 13th Amendment and ban slavery. So Nevada's constitutional delegation sent the proposed state constitution—by telegram, at the time the longest ever—to Washington D.C. The bill on that wire? \$3,416.77.

So this state is rich in history. Besides, I've just proved Max wrong. I've found a place in the desert that's beautiful.

Southeastern Nevada

About 75 minutes southwest of Mesquite lies Valley of Fire, Nevada's oldest and largest state park. Established in 1935, Valley of Fire features Indian petroglyphs and absolutely stunning vistas of red sandstone formations. If this scenery looks familiar, slide your copy of *The Professionals* into your DVD player. It was filmed here. So were parts of many other Westerns.

The Lost City Museum in nearby Overton, which sits on a prehistoric site of Puebloan Indians, also preserves the history of those ancient settlers of the Moapa Valley.

Now drive to Caliente, a small railroad town rich in history. Two slaves who had escaped from Arkansas settled nearby, and Zane Grey liked to hang his hat in the area.

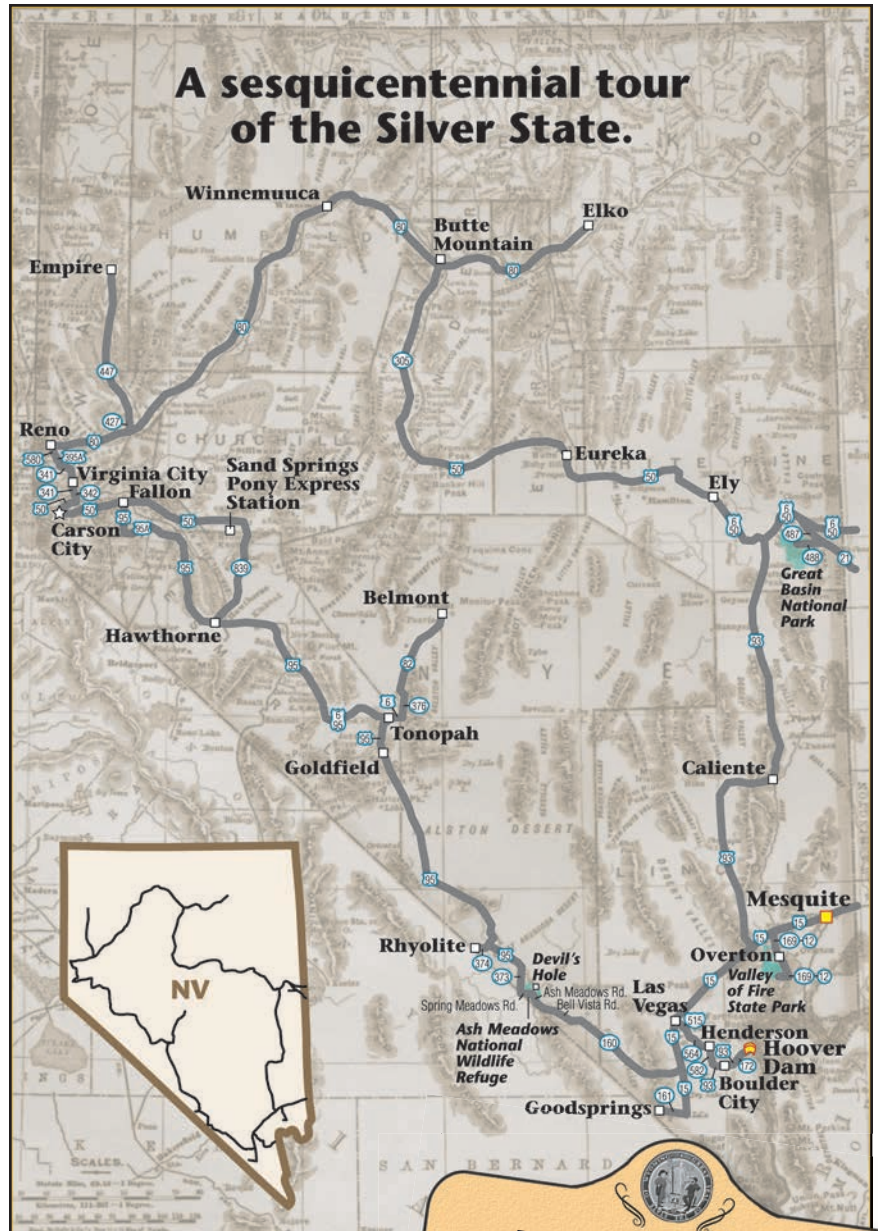
Into the Great Basin

To prove Max wrong again, go to Great Basin National Park. Here the scenery is breathtaking. So is the history. Paleo-Indians, Fremont and Shoshone Indians, mountain man Jedediah Smith, John C. Fremont and thousands of California Trail immigrants passed this way.



Lt. George M. Wheeler's survey team camped at the mouth of Black Canyon, the future site of Hoover Dam, on his expedition up the Colorado River in 1871.

— COURTESY LIBRARY OF CONGRESS —



In Ely, which grew from stagecoach station to copper-mining town, the Nevada Northern Railway and its circa 1905 main-yard complex are musts. And—because Nevada is one strange state—each June, folks race bathtubs converted into boats during “Cocktails and Cannons” at Cave Lake State Park.

Next stop is Eureka, where silver was discovered in 1864. By 1878 Eureka was Nevada's second-largest city, boasting a population of 9,000. You won't find many people here today, but the opera house, courthouse and Jackson House Hotel aren't to be missed.

Historical Marker

English writer Richard Burton wasn't impressed when he reached Nevada's Sand Springs station. He used words like “vile,” “unfit,” “filthy and squalid” in 1860.

OK, so the stagecoach and Pony Express station wasn't much to look at. But the place is historic. That's why the state of Nevada put up a new historical marker at the site in 2011, on the Pony's 150th anniversary. The marker's modern. The ruins are anything but.

Drive 10 miles east of Fallon and then six miles south of U.S. Highway 50 on Salt Wells Road. The marker is just south of the Enel Geothermal Power Plant.

If you're a big fan of cowboy poetry, visit Elko. The National Cowboy Poetry Gathering is held each January, but the Western Folklife Center isn't just about Baxter Black and Waddie Mitchell. The



Silver veins brought thousands of prospectors to Eureka during the 1860s and 1870s, but today the well-restored town on U.S. Highway 50 in central Nevada welcomes visitors to stay the weekend, enjoy its restaurants and shops, and tour its historic buildings, including the Eureka Courthouse.

- PHOTO BY ANDREA ROSSMAN -

Three winners

Now it's time to hit that trifecta of history. I'm talking about Reno, Virginia City and Carson City.

Of course, no one's ever mistaken Reno for a ghost town.

Reno was established in 1868 during construction of the Transcontinental Railroad, but its claim to fame probably begins in 1931. That's when the state Legislature legalized gambling and quickie divorces.

There's no divorce museum in Reno, although the "Neon Lights" exhibit at the Nevada Historical Society museum examines divorces, gambling, etc., and the museum itself is historic. Founded in 1904, it's the state's oldest cultural institution.

center honors the everyday traditions of people who live and work in the American West.

Now we're on to Winnemucca, a town that cherishes its cowboy and Basque cultures. It was named after Sarah Winnemucca, the daughter of a Paiute leader. Step inside the Humboldt County Museum—located in a 1907 church and next door to Pioneer Park.

If you're here in June, don't miss the Basque Festival.

Let's try another mining town with a different history. Empire was founded in 1923, but not for copper, gold or silver. The gypsum mine—yes, gypsum—was one of the longest continually operating mines in American history, not shutting down until 2011. Some mining buffs think of Empire as the "last company town."

Discover The Historic West!

Elko, Nevada

California Trail Interpretive Center
Discover how the West was settled

Western Folklife Center
Home of the National Cowboy Poetry Gathering

Northeastern Nevada Museum
Western art collection of cowboy artists Will James & Edward Vorein

Sherman Station Visitors Center
Historic relocated Elko area ranch home

ELKO CONVENTION CENTER

Elko Convention & Visitors Authority
700 Moren Way • Elko, NV 89801 • (800) 248-3556
www.ExploreElko.com

FINDING FRÉMONT:

Pathfinder of the West

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Nevada State Museum

The ruins of the John S. Cook Bank Building stand as testament to the wealth in gold once extracted from Rhyolite off U.S. Highway 95 between Las Vegas and Goldfield in southwestern Nevada.

-COURTESY NEVADA COMMISSION OF TOURISM -

Another institution is Virginia City, and I mean the entire town. The Comstock Lode silver discovery led to the founding of Virginia City, and although most of the mines had played out by the mid-1870s, this town is far from a ghost town.

Mark Twain called it the “livest’ town, for its age and population, that America had ever produced.”

Ol’ Virginia’s still kicking.

You’ll find roughly a dozen museums, but the entire city is practically a living history museum, and was declared a National Historic Landmark in 1961. I wonder if *Bonanza*, NBC’s hit TV series, had anything to do with that.



Although Indian and white settlers had been in the area for years, Carson City’s true beginnings were around 1851 when a trading post on the Carson Branch of the California Trail was established. And then, of course, the Comstock discovery was when Carson City boomed.

Carson remains rich in history and scenery, and visitors can soak up that history at the Nevada State Museum & Mint, the Nevada State Railroad Museum, and the Nevada State Library and Archives. Fashion buffs might enjoy the history at the Marjorie Russell Clothing and Textile Research Center, which is open by appointment.

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Paramount Pictures chose Carson City's historic Krebs-Peterson House as a key location for the filming of John Wayne's final film, *The Shootist*.

- COURTESY MICHAEL F. BLAKE -

Ghost-town country

Let's try some more of those ghost and quasi-ghost towns, because Nevada has plenty. To wit:

Tonopah, the "Queen of the Silver Camps," sprang up late when silver was discovered in 1900. You can explore actual mines at the Tonopah Historic Mining Park and check out the displays at the Central Nevada Museum.

Nearby Belmont boomed after silver was discovered in October 1875. Its historic courthouse is open for tours on select summer afternoons.

Gold—not silver—led to the founding of Goldfield in 1902. "Money was flowing like wine," Wyatt Earp is said to have written to his brother Virgil, and Wyatt would've known. He moved his mahogany bar from Northern Saloon in Tonopah to Goldfield in 1903. Virgil joined Wyatt here in 1904. And the bar? It might have moved to Rhyolite—without Wyatt—and found a home in the Monaco Saloon. Even if it didn't, Rhyolite, near the desert town of Beatty, is worth checking out. It sprang up around 1905, but the mine closed in 1911, and Rhyolite dried up.

In fact most of this country has dried up, which would make Max McCoy want to really mess somebody up. If you start feeling that way, head over to Ash Meadows National Wildlife Refuge, the Mojave Desert's largest oasis. It's also home to Devil's Hole, a 40-acre detached unit of Death Valley National Park.



Modern Hoover Dam

- JOHNNY D. BOGGS -

Around Sin City

Before you stop in Las Vegas, grab a burger at the Pioneer Saloon. You'll find this fun little bar in Goodsprings, established in 1913. Not every bar can claim to have served Clark Gable, who spent three days here in 1942 while waiting to learn of the

probably curator Mark Hall-Patton. You'll recognize him—and his hat—if you watch cable TV's *Pawn Stars* regularly.

The Nevada State Railroad Museum in Boulder City is first-rate, and the Boulder City Hoover Dam Museum offers a great look at our final stop.

Which brings us to Hoover Dam.



The Hotel Nevada and Gambling Hall in Ely is a landmark destination that has welcomed travelers to the central Nevada town on U.S. 50, "the loneliest road in America," since 1929.

— COURTESY NEVADA COMMISSION OF TOURISM —

fate of his wife, actress Carole Lombard, who was killed in a plane crash at Mount Potosi.

Then visit Sin City, but remember that Las Vegas has history as well as slot machines. The Old Las Vegas Mormon Fort Historic Park contains the oldest non-Indian structures in southern Nevada. The fort was established in 1855 on the Old Spanish Trail. And the Mob Museum is absolutely amazing—and its docents won't break your kneecaps.

In Henderson, the Clark County Museum features cool exhibits and historic structures, but the star is

An Army survey leader called the area a "profitless locality" in 1858.

Today, it might be one of the West's most important and most visited manmade sites.

Construction began in 1931. It was finished in 1936, ahead of schedule and under budget. Dam and power-plant tours have been conducted since 1937,

but you can also walk across the Mike O'Callahan-Pat Tillman pedestrian bridge.

The view is inspiring. If Max McCoy saw this, he'd never want to mess anyone up.

In all his stops in Nevada, **Johnny D. Boggs** has never placed a bet. What are the odds of that?

"Money was flowing like wine," Wyatt Earp is said to have written to his brother Virgil ...



— COURTESY COWBOY FAST DRAW ASSOC. —

PLACES TO VISIT / CELEBRATIONS & EVENTS

Places to Visit: World Famous Gold & Silver Pawn Shop, Las Vegas; *The Shootist* film locations, in and near Carson City, including the historic district; **The Krebs-Peterson House** (a private residence on Mountain Street); and Washoe Lake State Park.

Celebrations & Events: Fastest Gun Alive World Championship Fast Draw, Churchill County Fairgrounds, Oct. 3-5, Fallon; NV150 Western Heritage Festival, Oct. 4., Victorian Square, Sparks; **Makers—Nevada Women in History**, Oct. 15, Mirage Hotel & Casino, Las Vegas; **Virginia City Nevada Parade**, C Street, Oct. 31, Virginia City; **Nevada Day Parade "Happy 150th Birthday Nevada,"** Nov. 1, Carson City.



— JOHNNY D. BOGGS —

GOOD EATS & SLEEPS

Good Grub: Katherine's Steakhouse (*Mesquite*); Artisan Café (*Carson City*); The Death Valley Nut & Candy Company (*Beatty*); Pioneer Saloon (*Goodsprings*); Gordon Ramsay BurGR (*Las Vegas*); Peppermill (*Las Vegas*).

Lodging: CasaBlanca Resort (*Mesquite*); Hotel Nevada and Gambling Hall (*Ely*); The Old Pioneer Garden Country Inn (*Unionville*); Gold Hill Hotel (*Virginia City*); Soldier Meadows Ranch and Lodge (*Gerlach*); Mizpah Hotel (*Tonopah*); Green Valley Ranch Resort & Spas (*Las Vegas*).

GOOD BOOKS/ FILM & TV

Good Books: *Blood Aces: The Wild Ride of Benny Binion, the Texas Gangster who Created Vegas Poker* by Doug J. Swanson; *The Money and the Power: The Making of Las Vegas and Its Hold on America* by Sally Denton; *Roughing It* by Mark Twain; *Comstock Women: The Making of a Mining Community* edited by Ronald M. James, C. Elizabeth Raymond; *Bonanza: A Viewer's Guide to the TV Legend* by David R. Greenland.

Good Films: *Operation Haylift*, filmed in Ely (Lippert Pictures); *The Misfits*, filmed in and around Reno (United Artists); *The Professionals*, filmed in Valley of Fire State Park (Columbia Pictures); *The Shootist*, filmed in Carson City (Paramount Pictures).

WESTERN MOVIES

DVD & TV SERIES
BY C. COURTNEY JOYNER

The Auteur Who Walked the West

Rediscovering the Westerns helmed by forgotten studio director Gordon Douglas.



Director Gordon Douglas, with cigarette, confers with producer Martin Rackin and star Alan Ladd during the shooting of *Santiago*, a 1956 film set in Cuba during the 1898 conflict between the U.S. and Spain.



Douglas's toughest Western, *Rio Conchos* was highly entertaining, with a dark message about war and violent obsession. Richard Boone has never been better.

— SANTIAGO COURTESY WARNER BROS.; RIO CONCHOS COURTESY TWENTIETH CENTURY-FOX —

of Twentieth Century-Fox, he helped usher in the film noir era (*Kiss of Death*), handled historical drama (*The Desert Fox*) and made some of John

They're the studio men, the directors who took assignments, working on Comedies, Westerns, Musicals and Horrors. They directed top stars, the youngsters coming up and the stars on the way down. They helmed movies the front office loved and second-rate features studios didn't care about.

For every Hitchcock, Capra or Wyler, dozens of fine filmmakers were making movies that were making money, and making an impact, without the spotlight finding them. The films had status with ticket buyers, even if their makers didn't.

in the business. He could do anything," he was making the case for the contract filmmaker. The man who personified Warner Brothers, guiding the "quintessential Hollywood movie," 1942's *Casablanca*, was essentially unknown outside the studio gates.

Hathaway could also have been talking about himself. When he made 1969's *True Grit*, he had been in the directing chair for nearly 40 years. One of the architects

When Director Henry Hathaway said of Michael Curtiz, "He's the most underappreciated director

Wayne's finest productions.

Despite directing the same stars, these auteurs weren't considered the same caliber as John Ford or Howard

Douglas's take on "The Stage to Lordsburg" isn't a complete misfire; it's just not Ford's *Stagecoach*.

Hawks. Douglas came to the director's chair as a Comedy specialist, first playing juveniles in two-reelers and writing gags for Hal Roach. While penning *Our Gang* shorts, he was promoted to director and guided Alfalfa and Buckwheat to their only Academy Award, in 1937, for Best Short Subject One-Reel ("Bored of Education").

Douglas's first feature as a director, 1936's *General Spanky*, with the Little Rascals in the Civil War, led to 1940's



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BILL WITTLIFF

The Devil's Backbone

Illustrated by JACK UNRUH

The Devil's Backbone

By BILL WITTLIFF

ILLUSTRATED BY JACK UNRUH

Set in wild and woolly Texas and Mexico in the 1880s, this engrossing tale of a boy's search for his missing Momma is as full of colorful characters, folk wit and wisdom, and unexpected turns of events as the great American quest novel *Adventures of Huckelberry Finn*.

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Saps at Sea, starring Laurel and Hardy. Douglas left Roach in 1942, never looking back, as he made films in every genre for every major studio for the next 36 years.

After directing his first Western in 1949, Douglas would return to the genre more than a dozen times before his retirement in the late '70s. He brought a tough, parched sensibility to his best work. The self-proclaimed "studio worker" was ultimately much more than that, and many of his films deserve rediscovery.

WESTERNS DIRECTED BY GORDON DOUGLAS

Doolins of Oklahoma (Columbia, 1949): The first of Douglas's two movies with Randolph Scott is an okay attempt to tell the true story of ex-gunslinger Bill Doolin trying to go straight.

The Nevadan (Columbia, 1950): Douglas's second Scott film features an interesting cast (Forrest Tucker, Dorothy Malone) and great stuntwork by Jock Mahoney. Douglas was still learning to be comfortable in the saddle.

The Great Missouri Raid (Paramount, 1951): This low-budget Nat Holt Western about the James brothers was well directed by Douglas, with a good, solid cast of contract stars. Frank Gruber adapted his own novel for the film, which was shot quickly and moves just as quick.

Only the Valiant (Warner Bros., 1951): One of Gregory Peck's least favorite films of his career, this grim cavalry Western has a great supporting cast (Ward Bond, Gig Young, Lon Chaney) and stunning, unforgiving black-and-white cinematography by Lionel Lindon. Here, as in 1968's *The Detective* with Frank Sinatra, Douglas can't sublimate his bleak world view when examining men of violence. The film is underrated, especially by its star.

The Iron Mistress (Warner Bros., 1952): Colorful, but faceless, Alan Ladd vehicle tells the tall story of Jim Bowie. It's the first of four Ladd-Douglas collaborations and costars another favorite, Virginia Mayo, but the film's feeling is oddly antiseptic.

The Charge at Feather River (Warner Bros., 1953): Warner Bros. was

cornering the market on 3-D Westerns, with this and *Hondo*, the box office champs. James R. Webb (*How the West Was Won*) wrote the script that piles on the clichés, but it works as a lively, jump-in-your-seat Oater. Watch out for those arrows!

The Big Land (Warner Bros., 1957): A Warner Bros. "mini epic," *The Big Land* was decent and well-made, with Ladd in good form, but the film's energy comes from the great Edmond O'Brien. Mayo is again teamed with Ladd.

Fort Dobbs (Warner Bros., 1958): Another tough, black-and-white favorite, *Fort Dobbs* was used to burn through the contracts of Mayo and Douglas, and they scored with an unusual Western "noir." The spare, interesting script by Burt Kennedy casts Clint Walker as a fugitive on the run and Mayo as a sexy widow he decides to help out.

The Fiend Who Walked the West (Twentieth Century-Fox, 1958): This notorious Western reworking of 1947's *Kiss of Death* showcases future movie mogul Robert Evans crawling the walls as the psycho gunning for Hugh O'Brien and his family. This film is a slap-in-the-face blend of Horror and Western, but fun.

Yellowstone Kelly (Warner Bros., 1959): A popular Clint Walker vehicle with a script by Burt Kennedy, *Yellowstone Kelly* was intended for Wayne and Ford, but the movie found its way down the Warner Bros. contract line as a way to show off its TV stars on the big screen.

Rio Conchos (Twentieth Century-Fox, 1964): Douglas's rough masterwork is the best Western of his career. Stuart Whitman, Jim Brown and Tony Franciosa team with Richard Boone's near-insane character to confront a renegade colonel (Edmond O'Brien) who is trying to restart the Civil War. Clair Huffaker wrote the tough script from his novel, which echoes his own *The Comancheros* script he cowrote three years earlier. *Rio Conchos* is as raw as a third-degree sunburn.

Stagecoach (20th Century-Fox; 1966): Vilified when released, Douglas's take on





The *Stagecoach* remake was a failure, but an interesting one, with Douglas directing in the long shadow of John Ford. The poster features the cast painted by artist Norman Rockwell.

- COURTESY TWENTIETH CENTURY-FOX -

“The Stage to Lordsburg” isn’t a complete misfire; it’s just not Ford’s *Stagecoach*, and that burden nearly crushes it. In making the film his own, Douglas took a brutal approach that distances this version from Ford’s poetry. William Clothier’s cinematography feels overlit and visually confrontational. Alex Cord’s Ringo Kid is colorless, although Bing Crosby shines as the drunken doctor. This was an interesting failure.

Chuka (Paramount, 1967): Rod Taylor starred in this Western based on Richard Jessup’s novel. Claustrophobic, with a brutish performance by Ernest Borgnine and fine acting by John Mills, the film is intriguing, but bleak.

Barquero (United Artists, 1970): This bloody vehicle for Lee Van Cleef costars the great Warren Oates. Douglas could have directed this in his sleep, but he brings his skills and energy, particularly for the shoot-out in a stable.

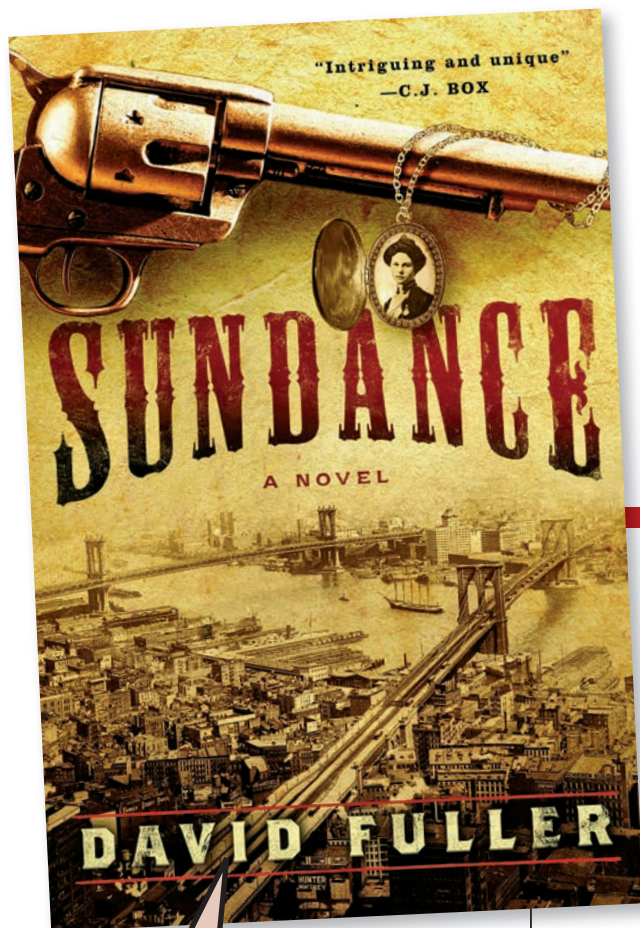
Nevada Smith (MGM, 1975): This series pilot stars Cliff Potts as the lead character, taking over the role from both Steve McQueen and Alan Ladd. Working from the original John Michael Hayes script, this reworking of the Hathaway film is an indifferent footnote to Douglas’s career out West, which had some true highlights.



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



The Sundance Kid Rides Again — in New York City!

The imagined adventures of Harry Longbaugh in Gotham City, plus Custer's final battle, the celluloid and literary Doc Holliday, a legendary woman of early California and high adventure in frontier Montana.

If you were a boy growing up watching Westerns in the 1960s and 1970s, you either wanted to be Butch Cassidy or the Sundance Kid after Paul Newman and Robert Redford made the turn-of-the-last-century outlaws international legends in Richard Zanuck's Twentieth Century-Fox film *Butch Cassidy and the Sundance Kid*. Without a doubt, this red-headed kid wanted to be Sundance, and never liked to watch the ending of the great film, as Newman and Redford's mutual fate in a shoot-out with the Bolivian army was freeze-framed into celluloid eternity.

Like tales of Billy the Kid and other Old West legends in which our heroes (or is that anti-heroes?) do not die in a blaze of glory, but instead escape to live out full lives under aliases, *Sundance: A Novel* (Riverhead Books, \$27.95)

opens that door for Sundance Kid and Wild Bunch fans. Author and screenwriter David Fuller helps us to imagine, in gritty detail, what if one of the most captivating, and best nicknamed, gunmen of all time lived to ride another day from prison in Wyoming to the streets of New York City.

Author David Fuller sparks the imagination with his alternative literary Western, *Sundance*, which challenges our knowledge that Harry Longbaugh, the Sundance Kid, was not killed in Bolivia, but lived to return to New York to find his lost love, his wife, Etta Place.

-COURTESY ROBERT G. MCCUBBIN COLLECTION -

"He stepped onto a sidewalk in the middle of the island of Manhattan, a man of the West, standing in his boots on the racing, bustling heart of the great eastern city."





Since Custer's defeat at Little Big Horn in June 1876, the battlefield has been considered a sacred spot, a place of pilgrimage for friends and foes of the controversial American leader, including Custer's Crow Indian Scouts who visited his death site marker in 1908 (left to right): White Man Runs Him, Hairy Moccasin, Curley and Goes Ahead.

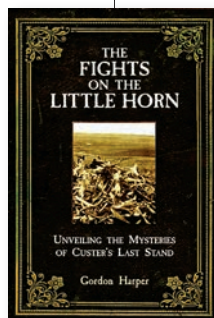
— COURTESY THE LITTLE BIGHORN BATTLEFIELD NATIONAL MONUMENT —

“He stepped onto a sidewalk in the middle of the island of Manhattan, a man of the West, standing in his boots on the racing, bustling heart of the great eastern city. He stared at the fevered nightmare around him.”

Sundance is a fun, original Old West adventure that provides well-imagined hope about the fate of the charismatic Longbaugh (renamed from Longabaugh, as the author says “to make the character my own”) and Butch Cassidy. Like in nearly every classic Western, the outlaw love story is powerful and has endured in our imaginations for more than a century. Longbaugh's release from prison, and desperate drive to find his lost love, Etta Place, is complicated. Pinkerton Detective Charlie Siringo tracks the famous outlaw on the streets and alleys of New York's Chinatown, Little Italy and immigrant tenement neighborhoods. Only Sherlock Holmes could possibly track a man better through the busy, crowded avenues of a city than Siringo. Fuller's fast-paced prose will harken readers to remember Arthur Conan



— COURTESY THE LITTLE BIGHORN BATTLEFIELD NATIONAL MONUMENT —



Doyle's famous detective's maxim, “the game is afoot,” as Longbaugh and Siringo play hide-and-seek to a great climax.

Fuller, who previously wrote the Civil War mystery novel *SweetSmoke*, is an expert at research, placing his characters—and his readers—into the gritty reality of New York in 1913. With a tip of the hat to Western authors Glendon Swarthout,

Larry McMurtry, Loren Estleman and Clifford Irving—who also have brought historic characters together through novelization—Fuller's new adventures of the Sundance Kid, Etta Place, Robert Leroy Parker and Charlie Siringo give Old West fans a first-rate horse opera in the streets of Manhattan. Maybe someday the tale will cinematically run as a double-feature with Clint Eastwood's *Coogan's Bluff*. I'm already waiting for the sequel. —Stuart Rosebrook

THE LAST DAYS OF CUSTER

The Fights on the Little Horn: Unveiling the Mysteries of Custer's Last Stand (Casemate, \$32.95), Gordon Harper's exhaustive look at Custer's Last Stand



As summer turns to fall, my memories of the annual June gathering of Western Writers of America inspire me every day. A highlight of the conference was during the Spur Awards banquet when Executive Director Candy Moulton and emcee Cherokee-American actor Clu Gulager remembered their mutual friend, the late Cherokee author Robert Conley, who had received the WWA's highest honor, the Owen Wister Award, just weeks before he died earlier this year.

I also met a great group of publishers who are keeping the West alive with their deep lists of fiction and non-fiction Western authors:

Five Star has a great stable of new and established Western and Frontier fiction authors.
Cengage.com

Galaxy Press publishes L. Ron Hubbard's classic Westerns.
GalaxyPress.com

High Hill Press is a fast-growing publisher of traditional Westerns.
HighHillPress.com

Pinnacle is an imprint of Kensington, the largest, independent New York-based publisher of Westerns.
KensingtonBooks.com

Pen-L is a small independent publisher with a strong list of Western authors.
Pen-L.com

University of Oklahoma Press, the premier press in Western history, has it all.
OUPress.com

I also highly recommend downloading WWA's new free App at WesternWriters.com, which gives an on-the-go directory to WWA authors' publications.

—Stuart Rosebrook



disagrees with several noted historians on issues ranging from the size of the Indian village to Custer's actions. His analysis favors Custer in the debate on the blame for the disaster. The title defies convention by dropping "Big" from "Little Horn," which Harper claimed was the correct name. Harper studied the battle for about 50 years but died before completing his book. However, the writers who finished it for him preserved his passionate style. The book is too detailed



According to *Doc Holliday in Film and Literature* author Shirley Ayn Linder, Paramount Pictures' 1957 *Gunfight at the O.K. Corral*, starring Burt Lancaster as Wyatt Earp and Kirk Douglas as Doc Holliday, was the best known and most popular film about Tombstone for 35 years.

— COURTESY MICHAEL F. BLAKE —



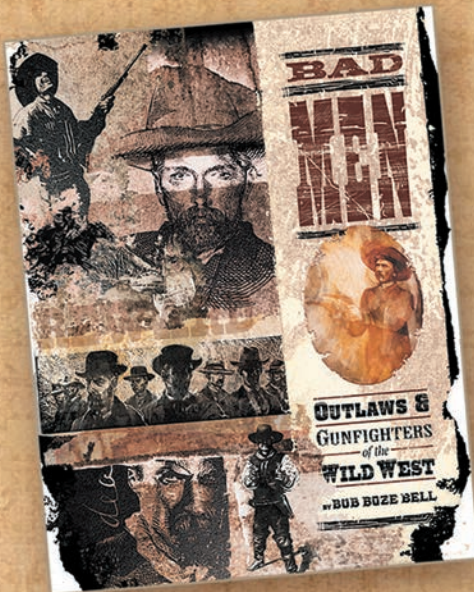
THE IMAGINARY DOC HOLLIDAY REVEALED

Shirley Ayn Linder's slim and concise *Doc Holliday in Film and Literature* (McFarland Publishing, \$40) is a refreshing and welcome addition to the voluminous but often dubious literature that surrounds Holliday. It delivers exactly what the title promises—more, actually, with a superb historical account of Doc's story from Georgia to Colorado, beginning with a terrific opening sentence: "Doc Holliday spent most of his life dying."

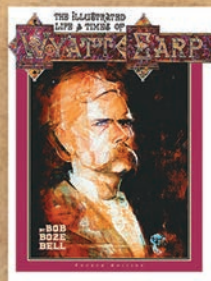
for general readers, but the extensive research and focused conclusions make it an essential read for serious students.

—James E. Mueller, author of *Shooting Arrows & Slinging Mud*

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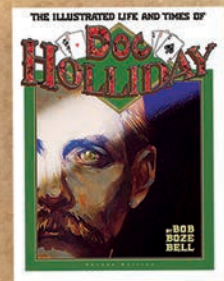
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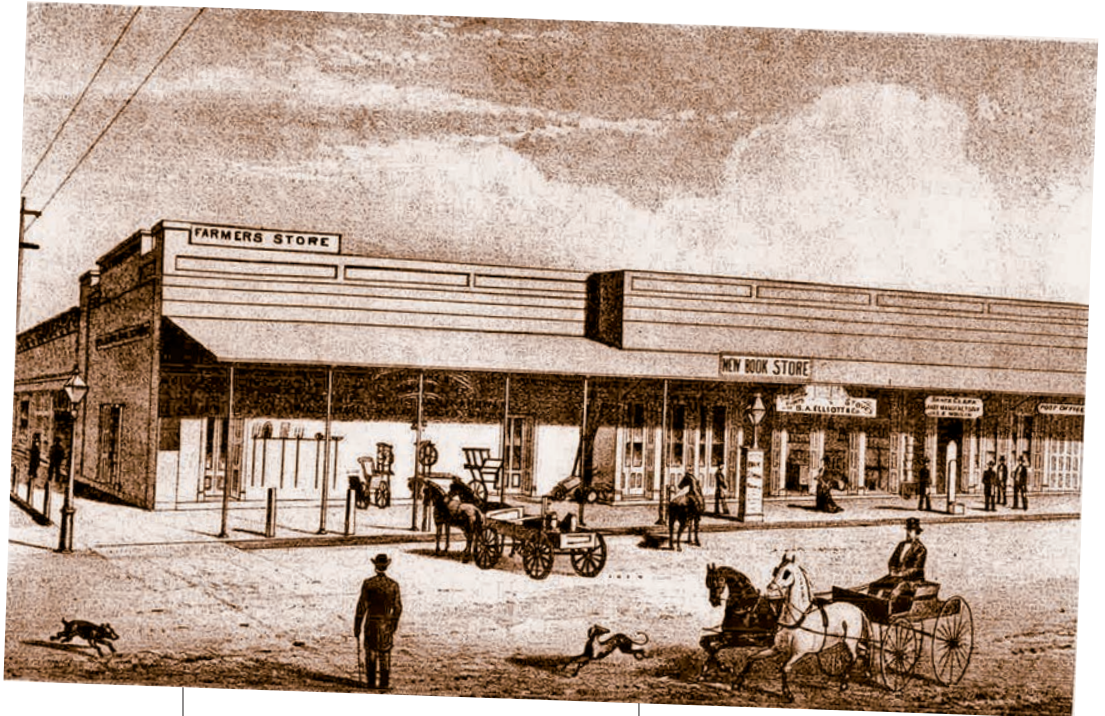
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Mary Bennett Love moved to Santa Clara, California, with her six children in 1845, and likely was a frequent, and unforgettable, patron of the city's general store at the corner of Franklin and Main, founded in 1849.

— COURTESY TEXAS TECH UNIVERSITY PRESS —



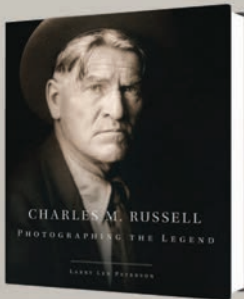
What follows is a fascinating evolution of a legend in print and on film, including a 1975 episode of *Sesame Street* with Frank Oz as the voice of Doc Holliday. Linder gets to the truth in a hurry and does a spot-on analysis of how Doc's image changed in each succeeding decade.

—Allen Barra, author of *Inventing Wyatt Earp: His Life and Many Legends*

GREED AND AVARICE ON THE CALIFORNIA FRONTIER

Author David J. Langum Sr. focuses on the robust Western figure Mary Bennett Love in his book *Quite Contrary: The Litigious Life of Mary Bennett Love* (Texas Tech University Press, \$34.95).

Mary, who was probably best known as the wife of law-enforcement agent Captain Harry Love, was an entrepreneur who acquired a great deal of property in Northern California. She had a rudimentary knowledge of the laws of the day and took full advantage of the court system



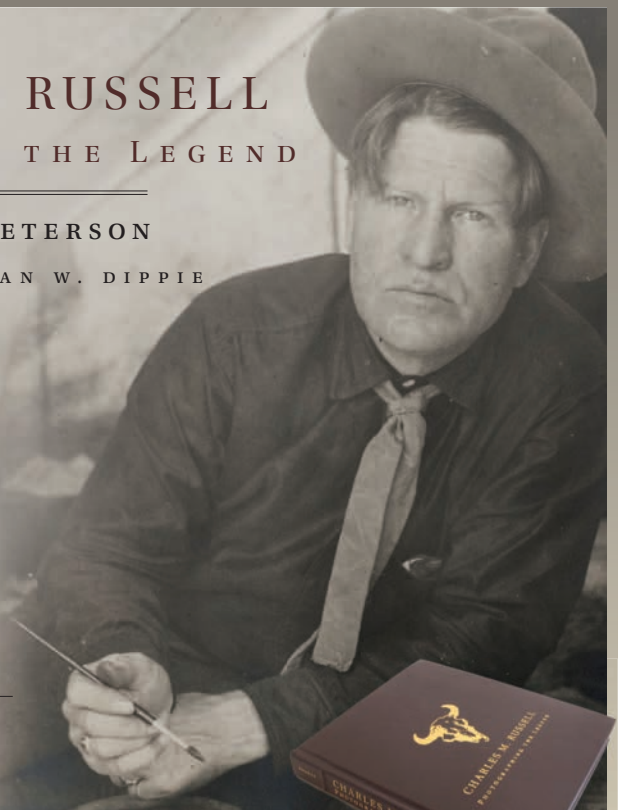
CHARLES M. RUSSELL PHOTOGRAPHING THE LEGEND

LARRY LEN PETERSON




FOREWORD BY BRIAN W. DIPPIE

Almost as familiar as the images of the American West he painted and sculpted is the figure of Charles M. Russell himself. Standing or mounted, in boots and wide-brimmed hat, sash knotted at his waist, gaze steady under a hank of unruly hair: he is the one and only "Cowboy Artist." What is not so well known is the story that unfolds in the myriad photographs of Russell, pictures that document a remarkable life while also reflecting the evolution of photography and the depiction of the American West at the turn of the twentieth century. This biography makes use of hundreds of images of Russell, many never before published, to explore the role of photography in shaping the artist's public image and the making and selling of his art. More than that, the book shows how the Cowboy Artist personified what he portrayed.

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On July 9, 1873, Texas Ranger Private Cesario Menchaca shot and killed his sergeant, John F. Green, during a scout. Award-winning author Cynthia Leal Massey deftly reveals in *Death of a Texas Ranger* the historical intricacies behind this mysterious killing and the victim's son's quest for justice.

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HISTORIAN JACK L. AUGUST'S READING LIST REFLECTS HIS LOVE OF THE WEST



Dr. Jack August Jr. is an academic and public historian of the American West. Raised in Arizona, August says, "You always had a sense of optimism growing up in Phoenix." He began his love affair with the history of the West under the tutelage of Yale University's renowned Western historian and president emeritus Howard R. Lamar. From Yale, August went to the University of Arizona for his M.A., and the University of New Mexico for his Ph.D., where he studied under his mentor, 20th-century Western historian, Gerald D. Nash. Since 1985, August has practiced his craft as a historian, the last decade as

executive director of the Barry Goldwater Center for the Southwest and visiting scholar in legal history at Snell & Wilmer LLP, in Phoenix. His most recent book, *The Norton Trilogy: A History of Water and Agribusiness in the American Southwest* (2013), was published by Texas Christian University Press. August's passion for the history of the last 150 years of the West is revealed in the scholarship of his five recommended histories:

- 1 ***The Last Days of the Sioux Nation*** (Robert M. Utley, Yale University Press): A remarkable book describing the tragic descent of the Sioux Nation also traces its interaction with the army and the disastrous confrontation at Wounded Knee Creek in 1890.
- 2 ***The Far Southwest 1846-1912: A Territorial History*** (Howard R. Lamar, University of New Mexico Press): This classic and comprehensive work is the most insightful study of the history of New Mexico, Arizona, Utah and Colorado territories from 1846 to 1912. For historians of this region, it is required reading.
- 3 ***Water in the Hispanic Southwest: A Social and Legal History, 1550-1850*** (Michael C. Meyer, University of Arizona Press): When Spain colonized the Southwest, explorers and settlers encountered a hostile, arid environment. Meyer explores the

prime importance of water, which led to establishing legal precedents, including those for American Indians.

4 ***The American West in the Twentieth Century: A Short History of an Urban Oasis*** (Gerald D. Nash, University of New Mexico Press): Nash's pioneering look at the 20th century American West focuses on the transfer of political and economic institutions from East to West. Urbanization is a central theme in this history of the New West.

5 ***Frontier of Leisure: Los Angeles and the Shaping of Modern America*** (Lawrence Culver, Oxford University Press): Since the late 19th century, Southern California has been portrayed as the nation's playground, dreamscape and home to a culture of leisure. Culver ties that culture to urban and suburban developments in the West and the nation.

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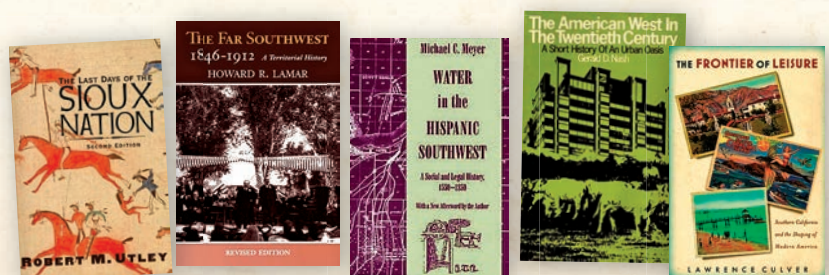
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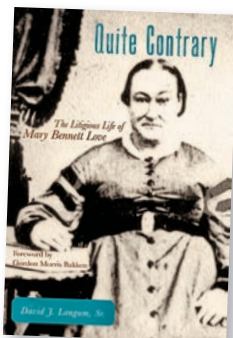
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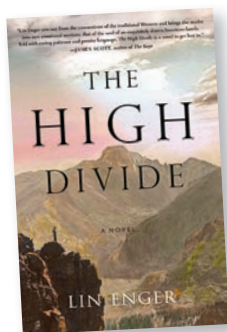
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with numerous legal proceedings in the 1860s. Historians note that she was self-centered, greedy, avaricious and often estranged from her own children. The story of the woman many claimed “couldn’t get along with the devil himself” is thoroughly examined in this well-researched volume. —Chris Enss, author of *Wicked Women: Notorious, Mischievous and Wayward Ladies of the Old West*



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—Michael Zimmer, author of *Poacher’s Daughter*



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A TWISTED BIT OF HISTORY BY JOHNNY D. BOGGS

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LONE PINE FILM FESTIVAL TURNS 25.



When Director Budd Boetticher and Screenwriter Burt Kennedy asked John Wayne who they should get for the lead in *Seven Men from Now*, Wayne said, "Let's use Randy Scott. He's through." The movie revitalized Scott's career.

— COURTESY WARNER BROS. —

Mention Western movie locations, and the first thought to come to mind is likely Monument Valley. Me? I think Lone Pine. And I don't even like those lousy B-programs starring Gene Autry (who was ugly, and he didn't sing as well as Roy Rogers).

Located in California's Eastern Sierra Nevada, Lone Pine rocks. So does the Lone Pine Film History Museum. This October 10-12, the Lone Pine Film Festival will celebrate its 25th anniversary by showcasing some powerful folks, including film critic Leonard Maltin, actor Bruce Boxleitner, actress Peggy Stewart, *The Shootist* screenwriter Miles Swarthout and Steve Wystrach, who is restoring *Death Valley Days*.

Fans of Quentin Tarantino's *Django Unchained*, which was filmed in the

Alabama Hills, will want to visit the museum. You can check out the dentist wagon driven in the film by Oscar-winning Christoph Waltz's bounty hunter character when he negotiated the release of the slave Django, played by Jamie Foxx.

"Lone Pine was the closest Boetticher had to a Monument Valley."

Folks who love Western movies will recognize Lone Pine, with its fabled Alabama Hills and nearby Inyo National Forest that served as the backdrop of many films. *Lightning Bryce*, a Western cliffhanger film serial, was the first production shot here, in 1919. Other Westerns that followed include 1920's *The Round Up*, 1943's *The Ox-Bow Incident*, 1948's *3 Godfathers*, 1955's *Bad Day at Black Rock* and 1966's *Nevada Smith*.

Yet this wasn't just a Westerns location. Other genre movies filmed here range

from 1935's *The Lives of a Bengal Lancer* to 2008's *Iron Man*. Lone Pine is perfect for Hollywood because what can pass for Arizona or Texas can also pass for the Himalayas or the Arabian Desert.

"In movies, as in real estate, the watchword is: location, location, location," says Kirk Ellis, the Emmy-, Spur-, and Western Heritage Wrangler Award-winning screenwriter of *John Adams* and *Into the West*. "Lone Pine's storied history as a backdrop for films in all genres owes not only to its genuinely picturesque qualities, but also its relative proximity to Los Angeles.

"In so-called Golden Era Hollywood, it was just close enough for studio chiefs to consider it 'in their backyard'—but just far enough to keep them from meddling in actual production. It became a convenient refuge for a host of filmmakers looking to add a touch of authenticity to sound stage-bound entertainment."

For me, however, Lone Pine means Director Budd Boetticher and star Randolph Scott. When I visit, I see 1956's *Seven Men from Now*, 1957's *The Tall T*, 1959's *Ride Lonesome* and 1960's *Comanche Station*—all classic, raw, savage-for-the-time Westerns. For my money, they are better than much of that John Ford sentimental slop shot at Monument Valley.

"Lone Pine was the closest Boetticher had to a Monument Valley," says Robert Nott, author of *The Films of Randolph Scott*. "Budd liked to tell the story of finding what he thought was a never-before-used rocky canyon in which to capture the Scott character riding along; he quickly discovered a camera spike left from a previous Raoul Walsh Western, which spoke to the frequency with which action film directors used the site."

"Though he never said so directly," Ellis adds, "Budd Boetticher likely found the rugged landscape an ideal fit for his pared-down, existential Ranown Westerns. Lone Pine in *Ride Lonesome* and especially *Comanche Station* functions as more than a colorful location. It's practically an extension of the Randolph Scott character's psyche."



Johnny D. Boggs's favorite movie location is in Dallas, Texas, for *Born on the Fourth of July*, when his favorite Tex-Mex restaurant became a bait shop.

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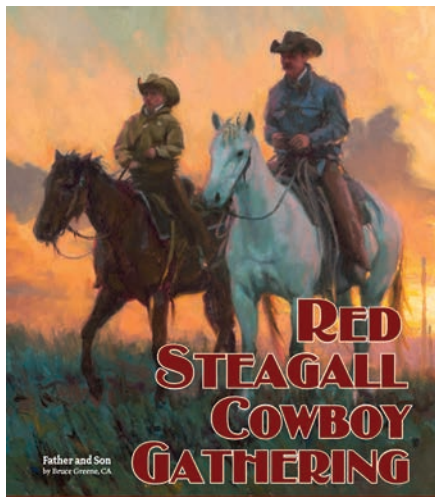
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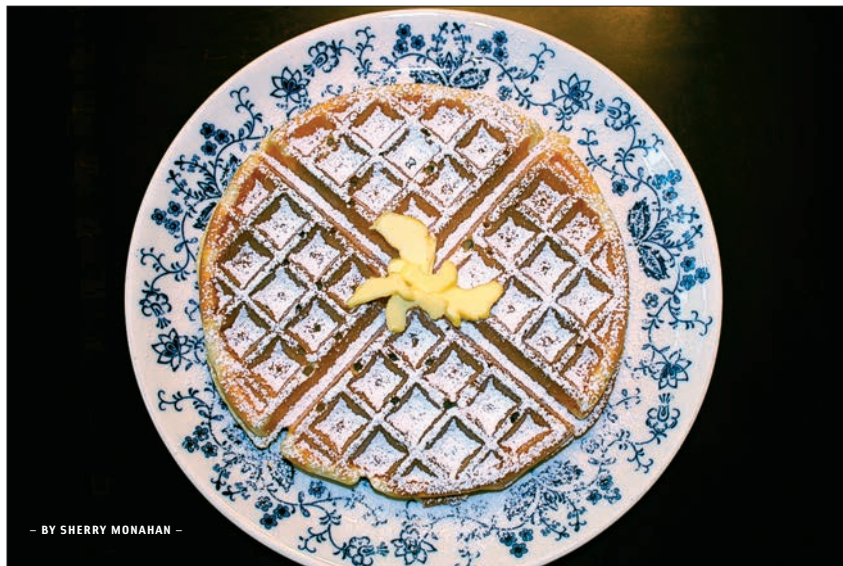
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Covered Wagon Waffles

A pioneer treat cooked in covered wagons, restaurants and homes.



- BY SHERRY MONAHAN -

Waffles may not come to mind when you think of the West, but they were popular on the frontier.

Some town's bakeries had a delivery wagon that sold coffee, tea and waffles for the busy pioneer on the go. "A novel institution, designated as the 'Champion Flying Bakery,' appeared in the city yesterday," reported California's *Sacramento Daily Union* on October 24, 1872. "It consists of a covered wagon, handsomely painted and drawn by a double team, conveying a small cooking range on which waffles of excellent quality are baked by two cooks, and sold to those desiring them at a low figure. The bakery attracted much attention and was quite well patronized."

While most recipes for waffles were made the traditional way, using flour, pioneers found alternative ways so they could incorporate ingredients they had on hand like cooked rice, corn or Indian meal, and grits. Some recipes called for baking powder, some for dried yeast and others for "wet" yeast or sourdough. Most recommended separating the eggs, but some did not.

Waffle recipes with an ethnic hint were also printed in pioneer newspapers. The Italian version of this tasty breakfast treat featured powdered sugar, orange flour and lemon rind. French waffles were made similar to American ones, but they were also dotted with butter and dusted with powdered sugar and cinnamon. The Danish recipe was laden with butter and cream. In 1878, a Sacramento paper printed recipes for Gold waffles, which were made with egg yolks and brown sugar. The Silver waffle recipe called for egg whites and white sugar.

Sacramento's Gold waffles were made with egg yolks and brown sugar.

Because waffles were tricky to master, they commanded higher prices at restaurants. By 1880, restaurants in Portland, Oregon, were charging 10 cents for regular pancake or buckwheat cakes and 25 cents for waffles. Makers of flour, yeast and baking powder advertised that their products would yield the "lightest" and "fluffiest" of waffles to those wishing to make the perfect waffle at home.

A waffle peddler's business in Dallas, Texas, fell off during the summer, so, in 1887, Charles Hannon took a job as the

chef de cuisine at the Board of Trade Restaurant. There, he met his future crime partner, E.M. Tucker. The two teamed up with LeRoy Goodin and tried to rob a local grocery merchant. They met with resistance when the grocer's associate shot Goodin. Hannon and Tucker were later arrested in Hot Springs, Arkansas.

The Dallas Morning News reported, "Within twenty-four hours after the attempted holding up [the city marshal] observed that Charles D. Hannon had become conspicuous for his absence. Charles was the good-looking man, who, clad in spotless white drapery, used to parade the streets of Dallas last winter and spring singing in accents that partook of Italian opera cultivation: 'Hot waffles, and fresh Jersey butter.'"

By the mid-1880s, waffles weren't just for breakfast anymore; it was fashionable to eat them for dinner or dessert. Try making these 1881 California waffles for dinner tonight. Bacon on the side would be nice. ❏

CALIFORNIA WAFFLES

- 2 cups all-purpose flour
- 1 teaspoon baking powder
- Pinch of salt
- 2 Tablespoons melted butter
- 4 large eggs, separated
- 2 Tablespoons sugar
- 2 cups milk or cream

Combine the butter, egg yolks, sugar and cream. Beat until blended, then pour into a dry mixture of flour, baking powder and salt. Beat the egg whites and gently fold into the mixture. Pour a half-to-one cup of batter into a hot waffle iron and bake. Makes about six to eight round waffles. Dust with powdered sugar or drench with maple syrup. Yes, even in the 1800s, maple syrup and powdered sugar were favored toppings.



Recipe adapted from California's Sacramento Daily Record-Union, June 11, 1881

Sherry Monahan has penned Mrs. Earp: *Wives & Lovers of the Earp Brothers; 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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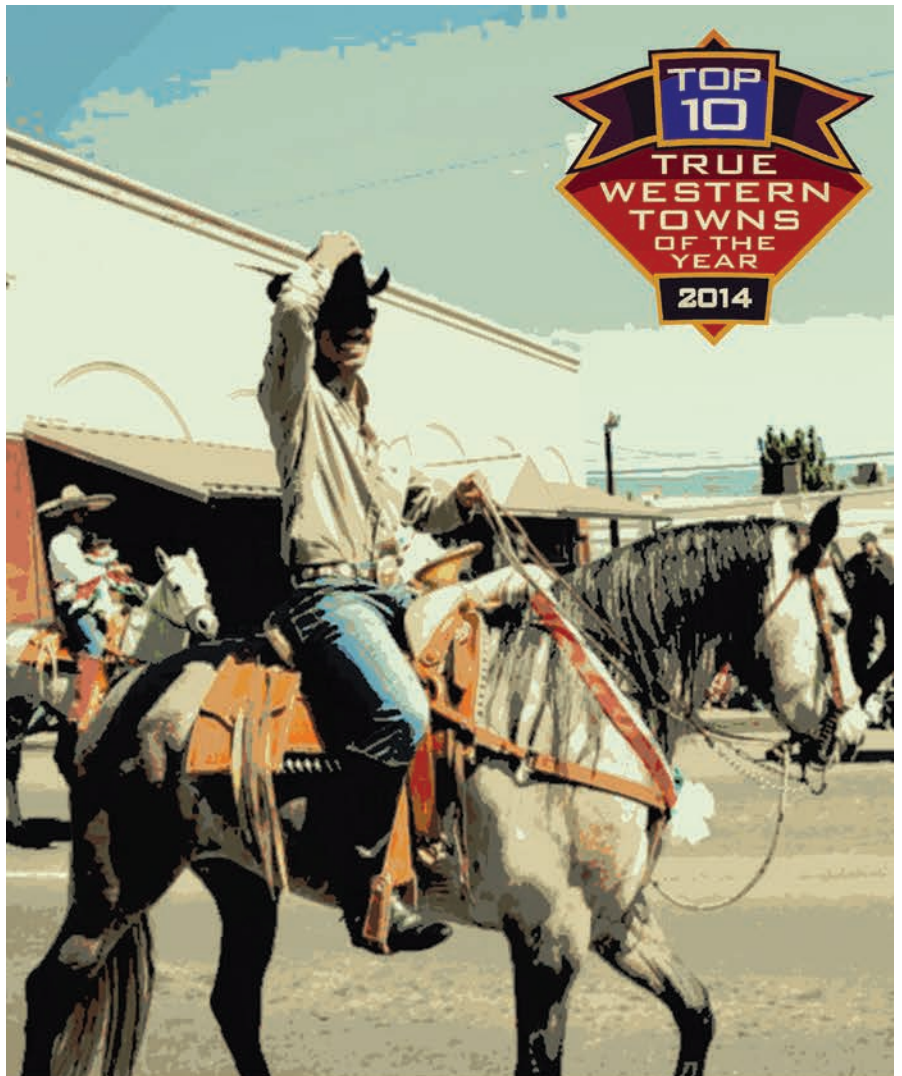
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to the flat rocks that looked like paving stones in this part of the Columbia River. Early fur traders called the area *Le Grand Dalles de la Columbia*. (The ancient Indian fishing grounds at Celilo Falls and nearby rapids were submerged when the Dalles Dam went into operation in 1957.)

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Methodist missionaries established the Wascopam Mission near Pulpit Rock in 1838. Thousands of immigrants passed through the vicinity during the Great Migration of 1843, but the military didn't move in until after the 1847 Whitman Massacre in Walla Walla, Washington. By 1848, volunteer militia members were manning the mission buildings; the U.S. Army founded a small post there in 1850. At first it was called Fort Drum, but it soon became known as Fort Dalles, an important base of operations during the Cayuse and Yakima Indian wars.



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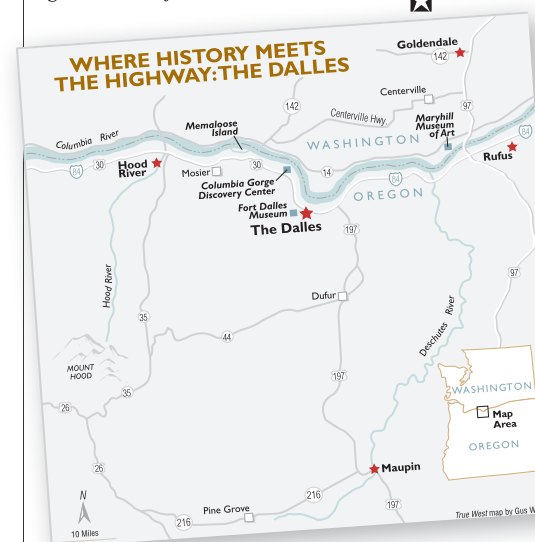
The Dalles' historic Baldwin Saloon was founded in 1876 to slake the thirst of pioneers and river travelers. It was restored and reopened in 1991.

- COURTESY WASCO COUNTY PIONEER ASSOCIATION -

The area around the outpost exploded into Dalles City, a ragtag "town" of 10,000 or so settlers, soldiers, missionaries and prospectors, many of whom lived in tents. The city changed its name to Wascopam for a while, then back to The Dalles in 1860.

In 1876, brothers James and John Baldwin opened a saloon, which did a thriving business. In later years the building served as an office, a warehouse and even a storeroom for coffins. Mark and Tracy Linebarger restored the historic building in 1991 and reopened the Baldwin Saloon, esteemed by locals and tourists alike.

Another local favorite is the Sunshine Mill Winery, housed in "the only designated skyscraper" (seven stories) in the Columbia River Gorge. The Sunshine Mill was the first building in The Dalles to get electricity.



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

WHERE HISTORY MEETS THE HIGHWAY



The Columbia Gorge Discovery Center and Wasco County Historical Museum at the Columbia River Gorge National Scenic Area trace the history of the region from the Ice Ages through the arrival of the pioneers. The vistas are pretty spectacular, too. Once you've gorged yourself on the views, head out on the highway to see some of the region's many attractions.

TheDallesChamber.com/GorgeDiscovery.org

FORT DALLES

Check out the military, pioneer and Indian artifacts at the Fort Dalles Museum, housed in the fort's original Surgeon's Quarters, built in 1856. The historic Anderson Homestead stands just across the street.

FortDallesMuseum.org

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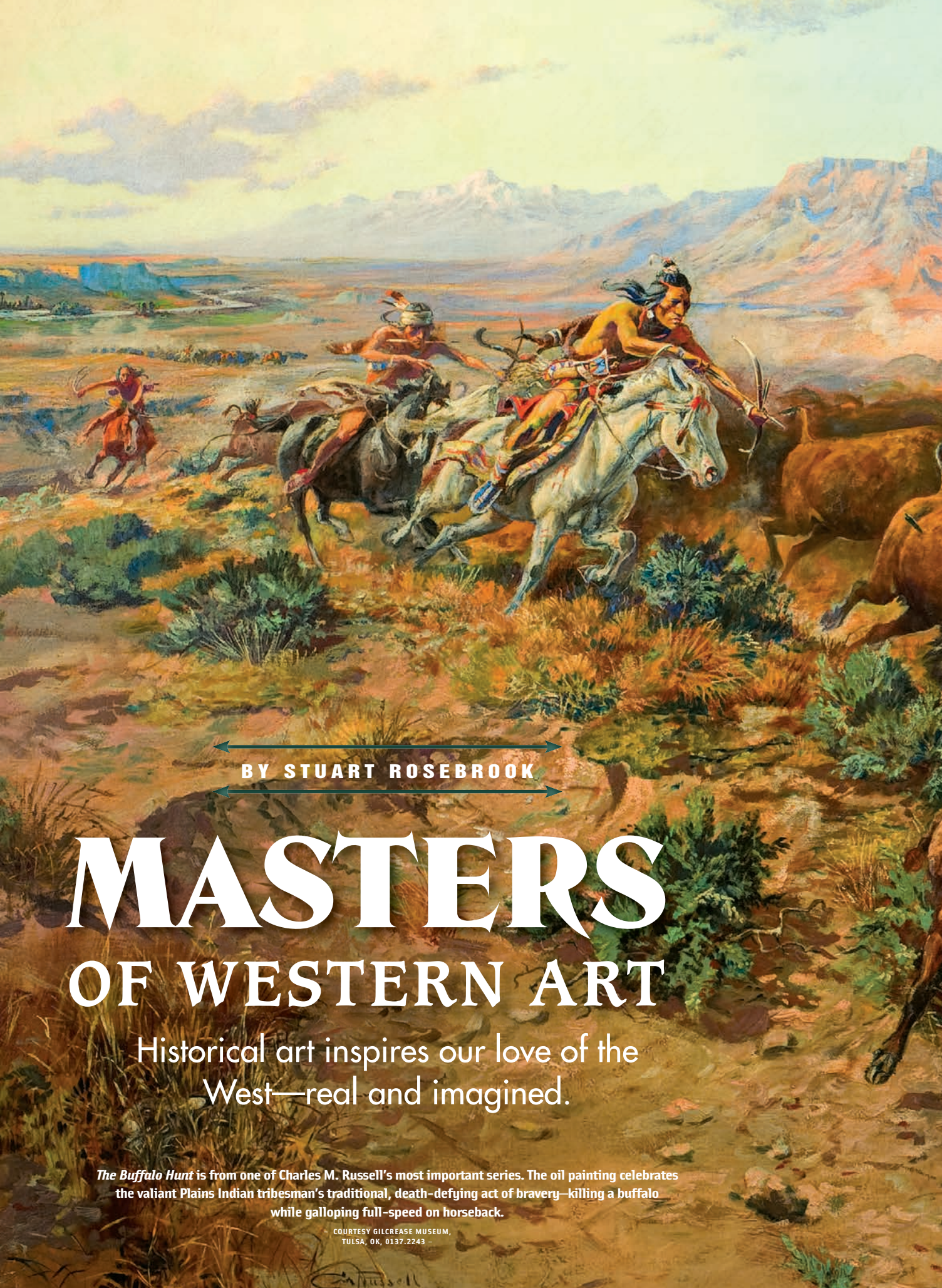
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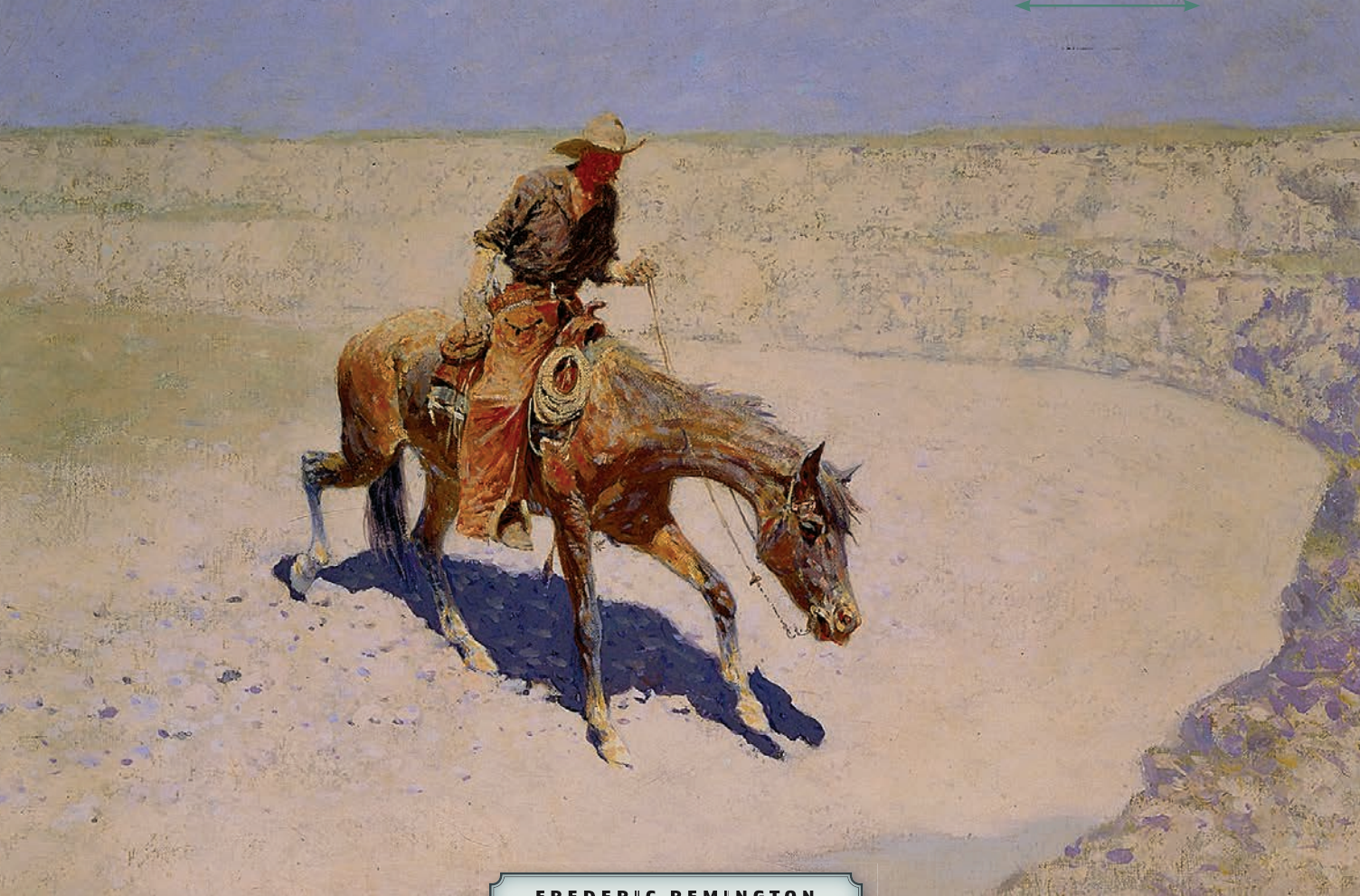
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The Buffalo Hunt is from one of Charles M. Russell's most important series. The oil painting celebrates the valiant Plains Indian tribesman's traditional, death-defying act of bravery—killing a buffalo while galloping full-speed on horseback.

— COURTESY GILCREASE MUSEUM,
TULSA, OK, 0137.2243 —





FREDERIC REMINGTON

Frederic Remington, who was influenced by the French impressionists, had a brilliant ability to capture the harsh, nearly overpowering light of the Western summer sun and sky, as seen in his 1905 oil painting *Only Alkalai Water*.

— COURTESY AUTRY NATIONAL CENTER, LOS ANGELES, CA, 88.108.21 —

Western historical art has two great masters to whom all later artists are compared: Frederic Remington and

Charles M. Russell. The peers have their champions and their detractors, but whether you favor the “Montana Cowboy” over the “New York Dude,” or vice versa, the fact is these two American artists stand at the foundation of 135 years of Western American art. Interestingly, both Remington and Russell were from the East, but Russell left New Jersey at age 16 in 1880 never to return, whereas Remington left Yale for Montana at age 20 in 1881, but traveled back-and-forth from the West to New York for his marriage and career.

From the great settlement era and the end of the Indian wars in the West of the 1880s until Remington’s death in 1909, and Russell’s in 1926, the artists’ paintings, sculptures and illustrations captured the soul of the changing frontier. Following

in the artistic footsteps of George Catlin, George Caleb Bingham and Alfred Miller, Remington and Russell benefited from traditional exhibitions in salons and galleries, and from the glorious new era of book, magazine and newspaper publishing. Yet, as the two became renowned internationally for their art, the imaginations of a new set of masters—filmmakers—were inspired by the soulful realism of Russell’s and Remington’s art.

In the 1920s, Russell actually spent a great deal of time in Southern California and became a close friend of many Hollywood producers, directors and actors, including John Ford, Will Rogers and Harry Carey Sr., who built the Montana artist an adobe cabin at his Los Angeles-area ranch.

In 1926, before Russell died, he was famous for saying, “Any man that can make a living doing what he likes is lucky, and I’m that.” He had lived long enough to experience the development of the West from a frontier society of homesteads and range wars to dude ranches and subdivisions. It can only be speculated what Remington would have created as an artist if he had lived longer (he

was only 48 when he died of complications from appendicitis), but his legacy can be seen at museums and galleries across the United States, as well as in Western film and television.

Ford, who became a friend of Russell’s through Carey, was greatly inspired by the art of Russell, Remington and Charles

“Any man that can make a living doing what he likes is lucky, and I’m that.”

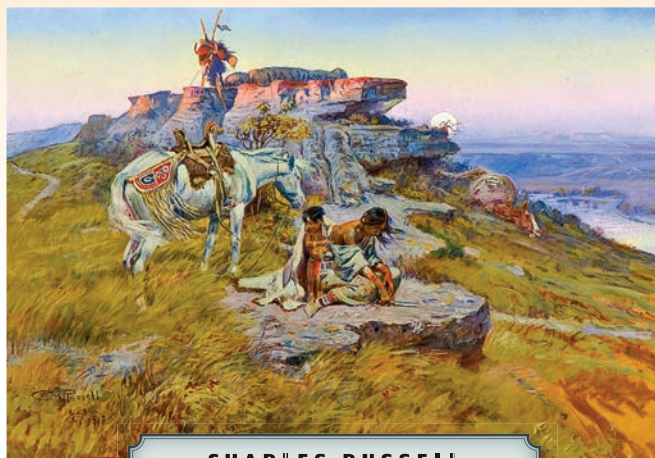
Schreyvogel, as were many others in Hollywood. Western artists strongly influenced film directors and their production designers, from the earliest silent horse-operas to the most recent big-budget Western films and television series. In fact, studios and producers have hired hundreds of artists as storyboard illustrators to conceptualize the look of a production. Just watch the films *Stagecoach*, *Red River*, *Shane*, *The Searchers*, *Monte Walsh*, *El Dorado*, *Tombstone* and, most recently, the television series *Hell on Wheels* to witness how Western art influenced the production design and costuming. If you tour the Autry National Center in Los Angeles, you will quickly realize the great impact of Remington and Russell on our imagined memory of the

West. As you pause at each painting, you will gain an understanding of how the great artists' palettes and colorful

interpretations of the West have influenced generations of Western artists—and artists who interpret words and art onto film. Two films, *Monte Walsh* and *El Dorado*, actually used the classic Western art of Remington, Russell and Olaf Wieghorst, respectively, in their opening credits—an homage to the roots of the genre.

In honor of the masters of Western art, Charles Russell and Frederic Remington, who nearly 135 years ago traveled West in search of their destinies, *True West* celebrates two centuries of Western historical art by featuring

a retrospective of works by the two masters and a portfolio of works by artists who also have created and inspired our real and imagined history of the American West.



CHARLES RUSSELL

Charles Russell's paintings of the West emphatically express the pathos and empathy he had for the American Indians of Montana as in his poignant oil titled *Her Heart is on the Ground*.

- COURTESY GILCREASE MUSEUM, TULSA, OK, 0137.907 -

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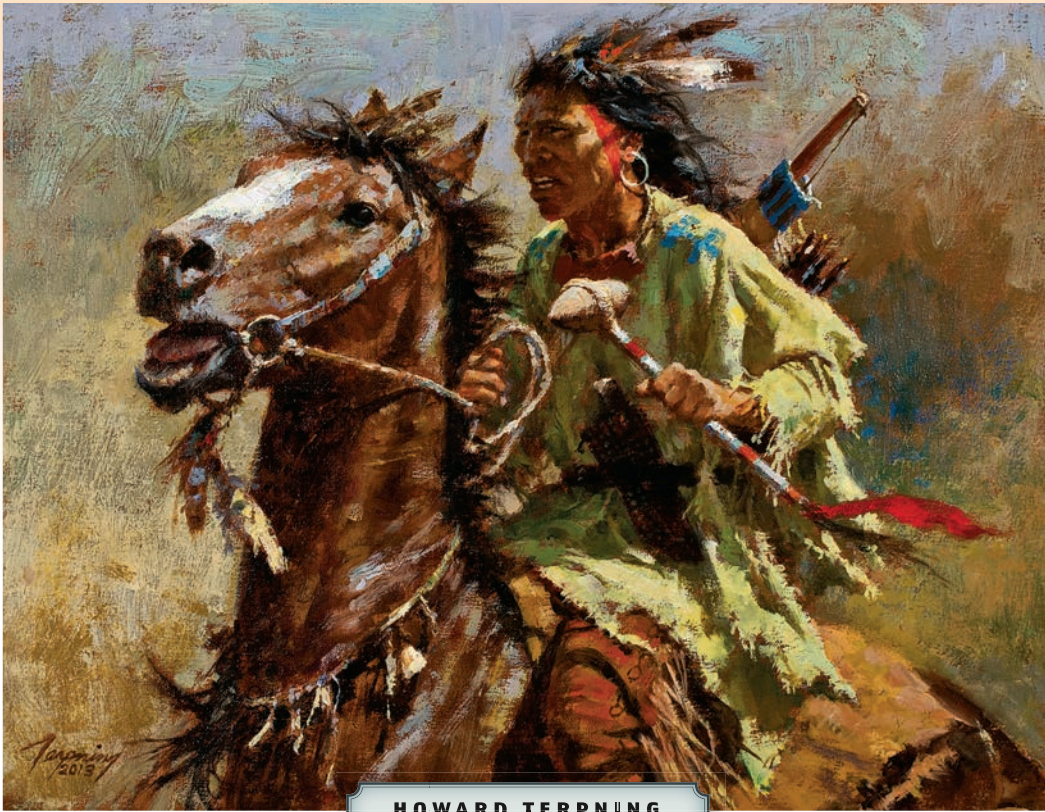
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HOWARD TERPNING

Howard Terpning began his career as a commercial illustrator as did Frederic Remington, but in 1974 Terpning re-focused his career on painting the historical American West. His portfolio of Plains Indian art is comparable to the early masters of Western art, and includes his 2014 oil titled *War Chief*.

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Charles Deas greatly admired George Catlin, and when the young Deas went West to pursue his career as an artist, he lived among the tribes like Catlin had. Deas painted American Indians and fur trappers, including this iconic 1844 oil painting, *Long Jakes: The Rocky Mountain Man*.

- COURTESY DENVER ART MUSEUM AND THE AMERICAN MUSEUM OF WESTERN ART—THE ANSCHUTZ COLLECTION, DENVER, CO, 1998.241 -



CHARLES DEAS



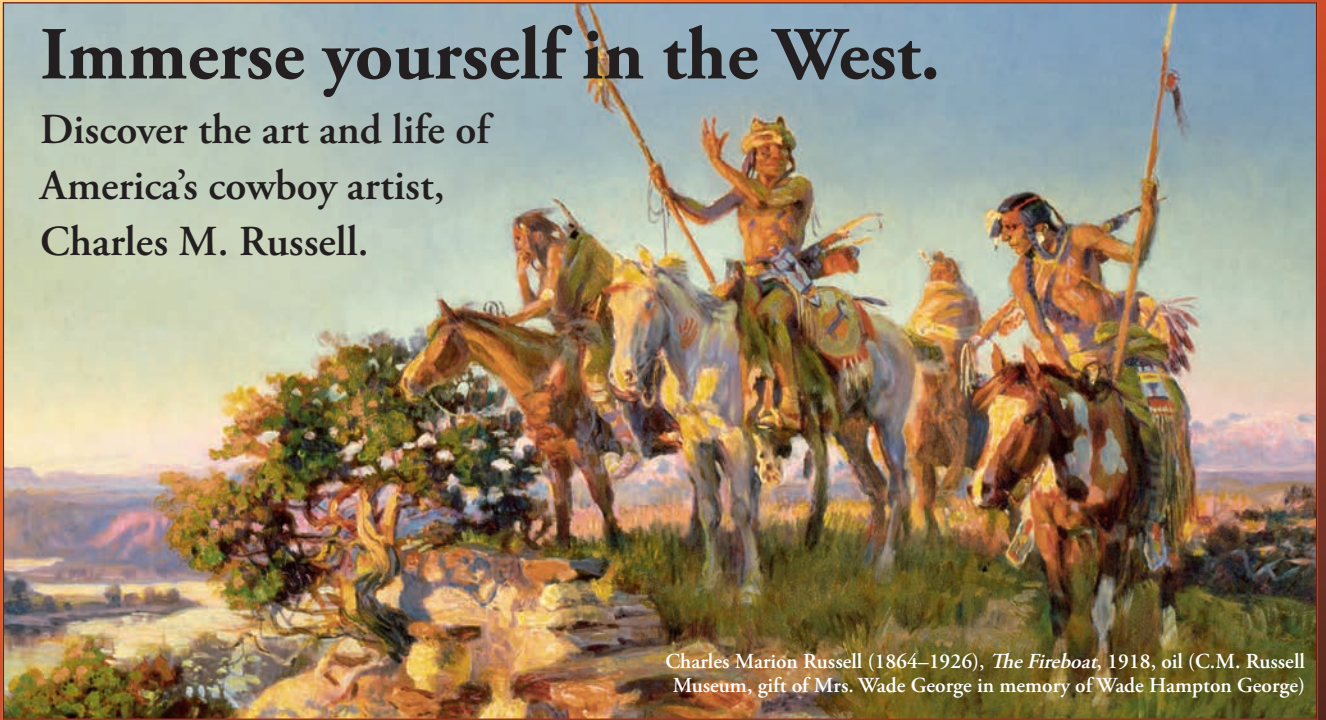
ELBRIDGE AYER BURBANK

Elbridge Ayer Burbank, the greatest traveling portrait artist of American Indians since George Catlin, captured in oil over 1,200 Indian portraits from 125 tribes, including his 1897 *Boneta Comanche*.

- COURTESY PANHANDLE-PLAINS HISTORICAL MUSEUM, CANYON, TX -

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Charles Marion Russell (1864–1926), *The Fireboat*, 1918, oil (C.M. Russell Museum, gift of Mrs. Wade George in memory of Wade Hampton George)

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Western Trappings on The Llano



FRANK TENNEY JOHNSON

Frank Tenney Johnson, who camped and painted with Charles Russell in Montana in 1912, became well-known for his mastery of night scenes, highly evocative of Frederic Remington's use of darkness and light as shown in *The Pony Express*.

- COURTESY GILCREASE MUSEUM, TULSA, OK, 0127.1088 -

October 18, 2014
through
January 4, 2015



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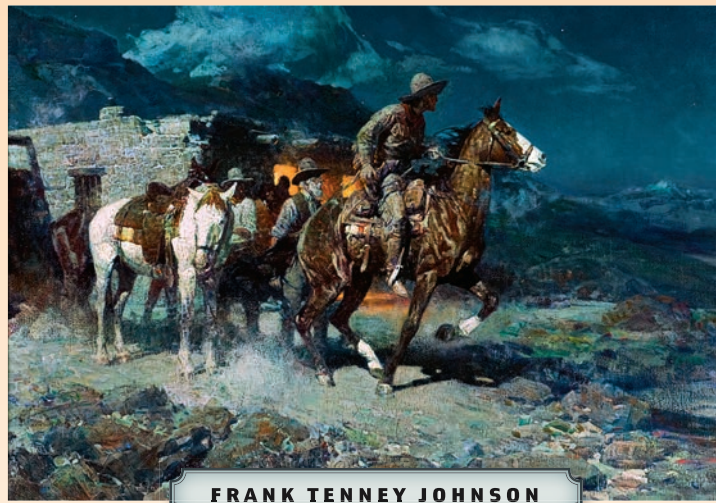
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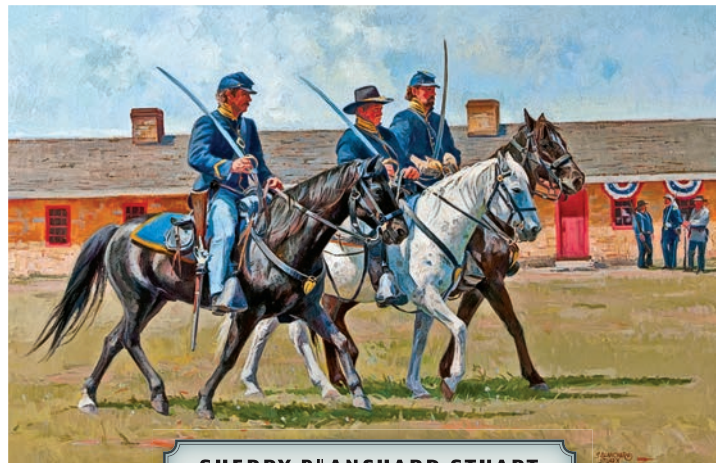
www.LlanoMuseum.org



GEORGE CATLIN

An early master of Western American art, George Catlin's advocacy for the plight of the American Indian and his artwork, including his 1863 *Buffalo Hunt*, greatly influenced his peers and future artists such as Russell and Remington.

- COURTESY AUTRY NATIONAL CENTER, LOS ANGELES, CA, 88.108.7 -



SHERRY BLANCHARD STUART

Like Charles Schreyvogel and Frederic Remington, award-winning Western artist Sherry Blanchard Stuart's art is inspired by the classic horsemanship of the 19th-century American cavalryman, as seen in her 2014 oil painting *Fort Snelling Drills*.

- COURTESY OPEN RANGE GALLERY, SCOTTSDALE, AZ -



ALFRED JACOB MILLER

Alfred Jacob Miller's portraits of American Western archetypes—including *Louis-Rocky Mountain Trapper*, ca. 1855—were similar to works by George Catlin, Karl Bodmer and Charles Deas. Miller's portraits provided a model to a generation of artists who followed him into the West, and a historical record of the Mountain Man era.

— COURTESY BUFFALO BILL CENTER OF THE WEST, CODY, WY, 36.64 —



THOMAS EAKINS

American artist Thomas Eakins, a peer of Russell and Remington and renowned for his style of realism and motion in his art, painted numerous interior, seated portraits in low light, including the very Western banjo player from 1892, *Cowboy Singing*.

— COURTESY DENVER ART MUSEUM AND THE AMERICAN MUSEUM OF WESTERN ART—THE ANSCHUTZ COLLECTION, DENVER, CO, 2008.491 —



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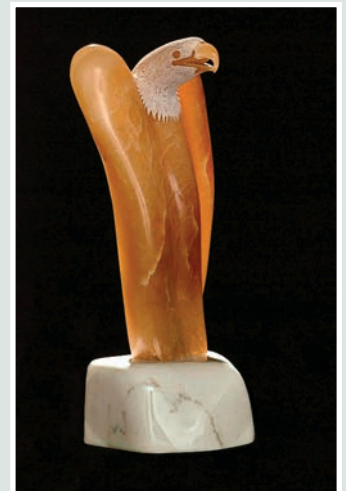
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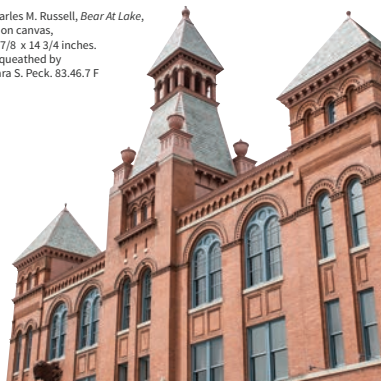
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Charles M. Russell, *Bear At Lake*, oil on canvas, 10 7/8 x 14 3/4 inches. Bequeathed by Clara S. Peck. 83.46.7 F

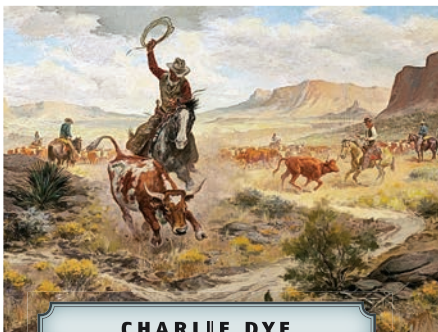




FREDERIC REMINGTON

Frederic Remington's 1890 oil painting, *Vaquero*, brilliantly demonstrates his ability to capture the ruggedness of the Western landscape, the desert summer sun and sky, and an archetype character of the West in a single, historic masterpiece.

- COURTESY DESERT CABALLEROS WESTERN MUSEUM, WICKENBURG, AZ -



CHARLIE DYE

Charlie Dye, who grew up as a cowboy and admired Charles Russell's work, had a successful career as an illustrator before he moved to Sedona, Arizona, in 1962. There he helped found the Cowboy Artists of America, and painted what he knew best, including this undated oil painting, *Cullin' the Herd*.

- COURTESY DESERT CABALLEROS WESTERN MUSEUM, WICKENBURG, AZ -

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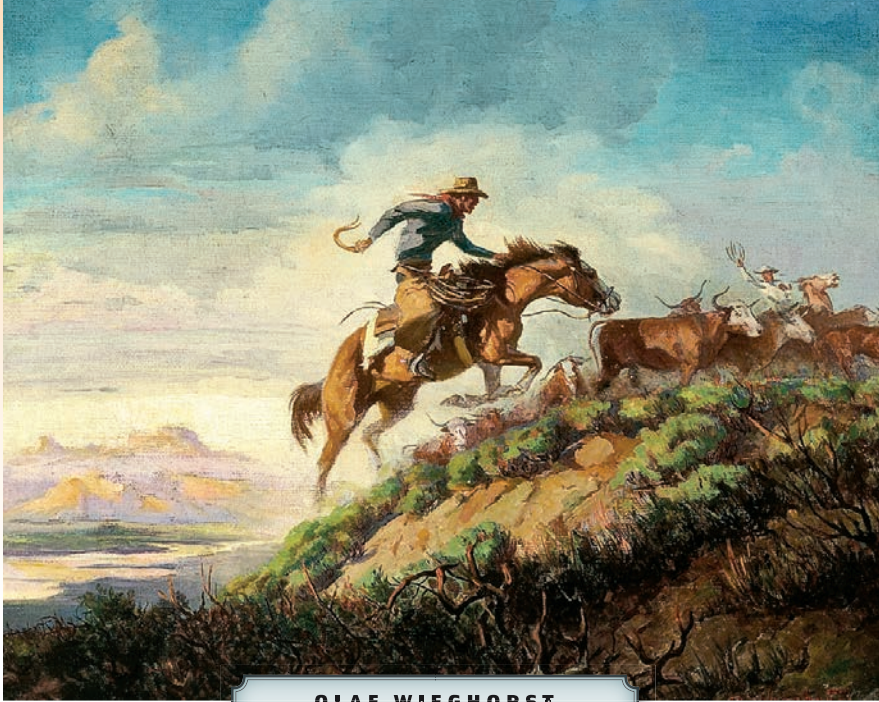
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Gauntlets, Sioux-Métis artist, North or South Dakota, ca. 1890. Native tanned leather, glass and brass beads, cotton cloth, 14 1/2 x 8 inches each. Hirschfield Family Collection, Courtesy of Berte and Alan Hirschfield. | Museum photo by Mark McDonald.



OLAF WIEGHORST

In the mid-20th century, Danish-born horseman and self-taught artist Olaf Wieghorst emerged as a popular heir to the Remington and Russell style of historical art through his passion for painting Western history, horses, Indians and the American cowboy, as illustrated in his 1941 painting *Rounding Up the Herd*.

— DESERT CABALLEROS WESTERN MUSEUM, WICKENBURG, AZ —



A.R. MITCHELL

A.R. Mitchell shares the legacy of Western art with Russell and Remington. All of them supported their careers through highly evocative and popular illustrations of the 19th-century West—like Mitchell's undated *True Love*—for magazines, newspapers and books.

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Mary Miller JordanAndSilverLining —Photo by Sarah Wood

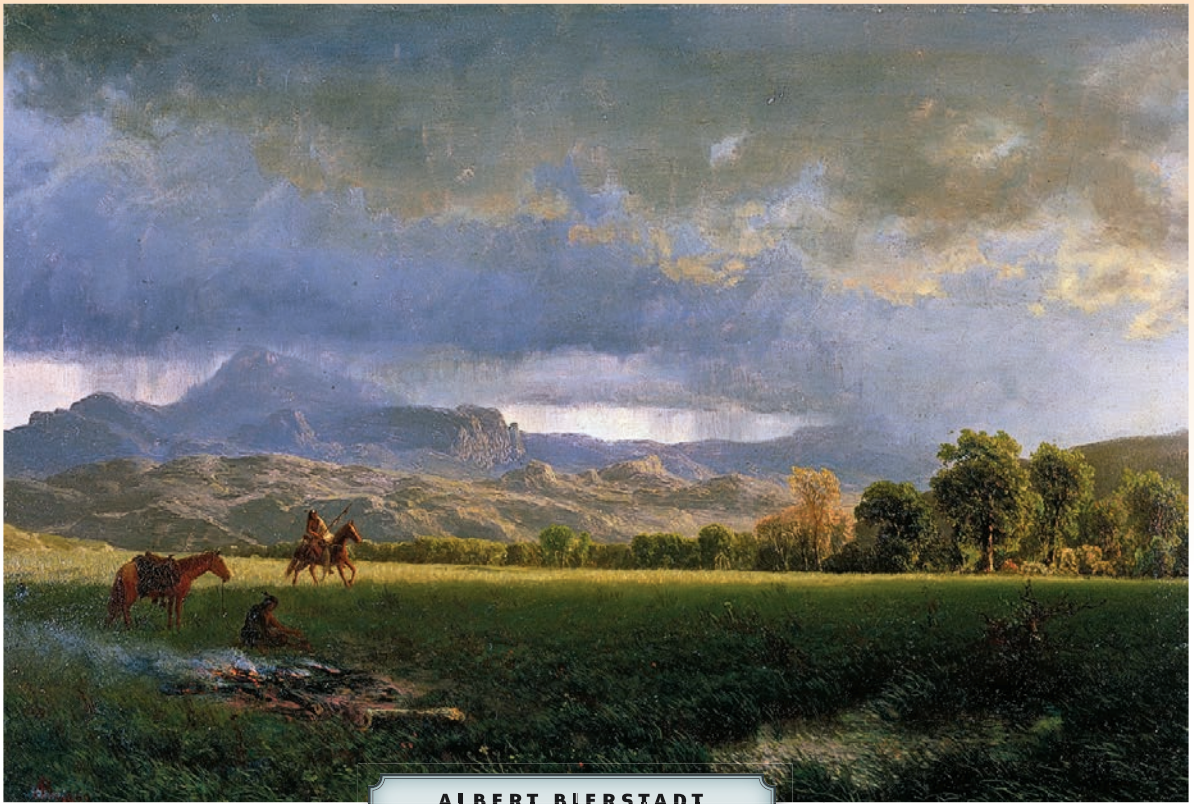
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ALBERT BIERSTADT

Albert Bierstadt, whose epic landscape paintings of the West were only challenged later in size and scope by Thomas Moran, was inspired to paint *Landscape with Indians* after his first trek West with surveyor Frederick W. Lander in 1859.

– AUTRY NATIONAL CENTER, LOS ANGELES, CA, 88.108.13 –

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Lamp, c. 1902, Cat's claw design base. Esther Huger Elliot, decorator; Joseph Meyer, potter; Magnolia design share. Hand-cut and embossed brass sheeting with copper rivets and screen. Attributed to Elizabeth Goelet Rogers. Hinks duplex burner. Newcomb Art Collection, Tulane University





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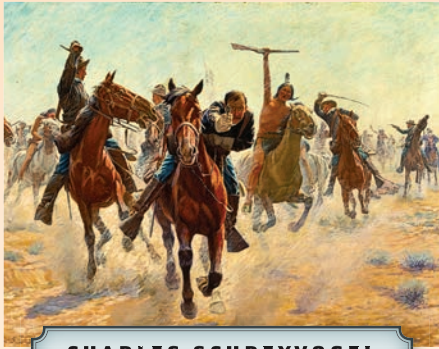
M. Morgan Coleman: Coleman Studios
"In the North Woods - Grizzly"
ColemanArt.com



Marless Fellows: Saddle Up Gallery
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Daniel Patrick Murphy: Expressions by Murf
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CHARLES SCHREYVOGEL

Except Remington and Russell, no other artist had greater influence on Western film director John Ford than Charles Schreyvogel, who in the 1890s and 1900s painted some of the most popular, realistic action paintings of the American Indian wars, including his undated oil painting *Breaking Through the Line*.

— COURTESY OF GILCREASE MUSEUM, TULSA, OK, 0127-1235 —



N.C. WYETH

Newell Convers "N.C." Wyeth, who began his career in the first decade of the 20th century under the tutelage of the great illustrator-artist Howard Pyle, was strongly influenced by Remington's style of action and color, as demonstrated in Wyeth's 1904-05 oil *The Wild, Spectacular Race for Dinner*.

— COURTESY BUFFALO BILL CENTER OF THE WEST, CODY, WY, 44.83 —

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In the 1920s, **Charles Russell** spent much of his time in Hollywood with actors and directors, including John Ford, whose Western films would reflect the influence of Russell's paintings of the noble American Indian, such as his 1921 oil titled *In the Enemy's Country*.

— COURTESY DENVER ART MUSEUM, DENVER, CO, 1991.751 —



As America's greatest, working-cowboy artist, **Charles Russell** painted from a perspective that his peer Frederic Remington could never claim—a cowboy's harsh reality of sudden death when working cattle, as he vividly depicts in his 1897 oil titled *Incident near Square Butte*.

— COURTESY STARK MUSEUM OF ART, ORANGE, TEXAS, 31.11.9 —



Charles Russell's legacy as a master of numerous artistic styles and mediums gave him an opportunity to create different moods and softer light in his noble rendering of Plains Indian culture in his 1894-95 watercolor *The Returning Herd*.

— AUTRY NATIONAL CENTER, LOS ANGELES, CA, 88. 108.35 —



Frederic Remington's illustrations and paintings of horse and rider in motion are one of his greatest legacies as an artist of the Old West, including his unique *Buffalo Hunter Spitting a Bullet into a Gun*, an 1892 watercolor.

- COURTESY FREDERICK REMINGTON ART MUSEUM, OGDENSBURG, NY -



Frederic Remington's reputation as a great American painter, a legacy solidified in the impressionistic style he adopted in his last years, is reflected in his final painting, *Untitled* (possibly *The Cigarette*), which he was working on in his Connecticut studio in 1909.

- COURTESY FREDERICK REMINGTON ART MUSEUM, OGDENSBURG, NY -



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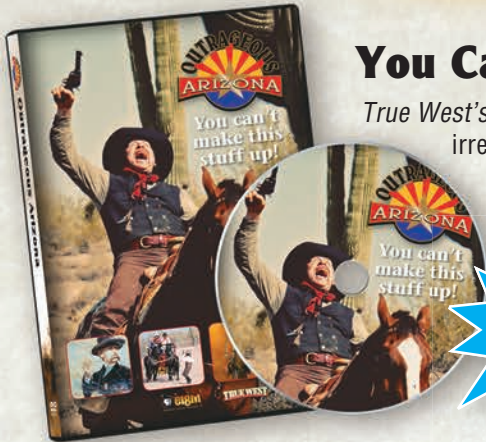
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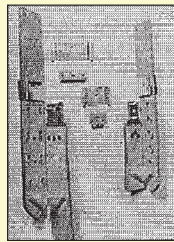
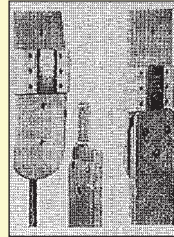
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479-783-2100 • NationalJamesYoungerGang.org

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520-384-4410 • RexAllenDays.org

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Hailey, ID, October 9-12: Celebrates the colorful

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208-720-0585 • TrailingOfTheSheep.org

RED RIVER OKTOBERFEST

Red River, NM, October 10-12: Honors New Mexico's German heritage with authentic German microbrews, food and crafts, and Polka music.
877-754-1708 • RedRiverOktoberfest.com

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Williamsburg, OH, Closes October 12: Steps back into 1878 with historically accurate re-enactments, cowboy music and a pioneer village.
513-237-8345 • OldWestFestival.com

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Tombstone, AZ, October 17-19: Tombstone's oldest festival venerates the 1880s lifestyle with gunfight re-enactments, music, dancing and a parade.
520-266-5266 • TombstoneHelldoradoDays.com

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325-247-5354 • LlanoChuckWagonCookOff.com

RED STEAGALL COWBOY GATHERING

Fort Worth, TX, October 24-26: Enjoy Western swing and cowboy poetry, a chuckwagon cook-off and a rodeo in the historic Fort Worth Stockyards.
888-269-8696 • RedSteagallCowboyGathering.com



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CherokeeArtMarket.com



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970-749-2995 • DurangoCowboyGathering.org

SHARLOT HALL'S FOLK MUSIC FESTIVAL

Prescott, AZ, October 4-5: Sharlot Hall hosts Arizona's oldest folk music festival with four stages and jam sessions throughout the grounds.
928-445-3122 • Sharlot.org

NEBRASKA COWBOY POETRY GATHERING & OLD WEST DAYS

Valentine, NE, October 9-12: Cowboy poets and Western musicians share old-time stories and celebrate the heritage of the American cowboy.
800-658-4024
NebraskaCowboyPoetryGathering.com

HEBER VALLEY WESTERN MUSIC & COWBOY POETRY GATHERING

Midway, UT, Oct. 29-Nov. 2: Western musicians and poets share their stories at this cowboy culture gala that also features a traders camp.
435-654-3666 • HeberValleyCowboyPoetry.com

RE-ENACTMENT

DALTON DEFENDERS DAYS

Coffeyville, KS, October 2-5: Re-enacts the 1892 bank robbery that ended with the deaths of four

members of the outlaw Dalton Gang.
800-626-3357 • VisitCoffeyville.com



LINCOLN COUNTY COWBOY SYMPOSIUM

Ruidoso Downs, NM, October 10-12: The "World Championship Chuckwagon Competition" also features a Western Expo, cowboy storytellers and Western swing dancing.
575-378-4431 • CowboySymposium.org



WESTERN TRAPPINGS ON THE LLANO

Llano, TX, Opens October 18:
The Llano County Historical Museum
hosts this juried show and sale displaying
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325-247-3026 • WesternTrappings.com

RODEO

INDUSTRY HILLS PRO RODEO

City of Industry, CA, October 11-12: Charity
rodeo includes steer wrestling and bull riding,
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626-961-6892 • IndustryHillsProRodeo.org

TRADE SHOW

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210-323-9519 • TexasGunCollectorsShow.com



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El Paso, TX, October 18: Learn the
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Bat Inspires Lake

How does Bat Masterson's story compare with Wyatt Earp's?

Jim Gaines
Orangevale, California

Bat Masterson's history was every bit as illustrious as Wyatt Earp's—and in the early 1900s, he was actually more famous than Earp. Why?

Masterson had a bigger story to tell.

In 1874, he and a small group of buffalo hunters held off hundreds of Indians at the Second Battle of Adobe Walls in Texas. He then scouted for the U.S. Army and became a Western sheriff of renown. Earp, on the other hand, had a reputation based on his few years in Tombstone, Arizona.

But in his later years, Masterson preferred to talk about other folks. When President Teddy Roosevelt suggested that Masterson write his own story, he supposedly replied, "Mr. President, the real story of the Old West can never be told unless Wyatt Earp will tell what he knows, and Wyatt will not talk."

Roosevelt's press aide, Stuart Lake, heard this and sought out Earp to write the highly fictionalized 1931 biography that turned the lawman into a legend. Lake even borrowed Masterson's first-person descriptions and attributed them to Earp.

Masterson might have become the legend had he been inclined to self-promote himself to Lake.

What are cowboy bib-front shirts?

Allen Fossenkemper
Fountain Hills, Arizona

Bib-front shirts feature a row of buttons down each side to secure a chest protector. They did exist in the West, especially among firemen, cavalry troops and miners, but few cowboys wore



If not for Bat Masterson (far left), Wyatt Earp might never have risen to fame as he did after the release of Stuart Lake's 1931 biography (left).

— ALL IMAGES TRUE WEST ARCHIVES —

them—they wore what was affordable and on hand. John Wayne often wore bib-front shirts in his Westerns.

Why are so few Western novels based in Nevada?

Paul Etzler
Eureka, Nevada

Great question, especially considering the wonderful history of that state. Mark Twain wrote a bit about his time in Nevada, as did one of my favorite writers, Will James. For writings from the silver state, I recommend you read *Literary Nevada*, edited by Cheryll Glotfelty. But I guess Hollywood and novelists such as Zane Grey, Max Brand and Louis L'Amour largely preferred more notorious locales.

What famous Old West characters lived long enough to be filmed?

Greg Travis
Farmington, New York

More than you might think. Movies portray the real-life showman Buffalo Bill Cody, George Armstrong Custer's widow, Libbie, famed lawman Bill Tilghman, and bad guys Emmett Dalton, Al Jennings and Henry Starr (see movie stills on opposite page). Some of them produced their own flicks.

Tilghman was filming his biographical story, *Passing*

Jesse James (right) is one of the most famous bushwhackers to survive the attacks against Bloody Bill Anderson's guerrilla band and make it out West.



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

of the *Oklahoma Outlaws*, in 1915 when he heard that Henry Starr was robbing two banks in Stroud, Oklahoma. In what might have been the first reality show, the film crew packed the gear and headed there, hoping to film a real bank robbery. The movie also featured real-life lawmen Chris Madsen, Bud Ledbetter and E.D. Nix, and former Doolin Gang member Roy "Arkansas Tom" Daugherty.

Starr tried his own hand at Hollywood when he got out of prison in 1919. He starred as himself in *A Debtor to the Law*, a silent film about how crime doesn't pay. Apparently, acting didn't pay either; in 1920, Starr robbed two banks in Oklahoma. A year later, he was mortally wounded during a stickup in Arkansas.

Lawyer-turned-robber Al Jennings may have been the most incompetent outlaw in the Old West, but that didn't matter when it came to telling his story on the silver screen. After serving five years in prison, he went Hollywood and spun wild tales of his life as a train robber. Starting in 1908, Jennings acted in and served as technical advisor for several shoot-'em-ups. In 1951, his fabricated life story was turned into a movie, *Al Jennings of Oklahoma*. Jennings began to believe his own whoppers; he went to his grave in 1961 convinced he was one of the Old West's greatest train robbers.

What is a "bushwhacker?"

Doug Riley
Phoenix, Arizona

"Bushwhacker" was a Civil War term that designated the lowest and meanest type of guerrilla fighter, particularly the Confederates, who often hid in inaccessible places and ambushed lone or small groups of Union troops. The name lived on in the Old West to describe an assassin who killed from a hiding spot. ❏



Buffalo Bill Cody promotional film, 1908



Libbie Custer in *The Pottery Maker*, 1925



Bill Tilghman in *The Bank Robbery*, 1908



Emmett Dalton in *The Man of the Desert*, 1916



Al Jennings in *The Bank Robbery*, 1908



Henry Starr in *A Debtor to the Law*, 1919



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What HISTORY HAS TAUGHT ME

The Western is a good genre if

reasonably done. It's a morality play, and it went along that way for 100 years. I contributed to its downfall when I made *The Wild Bunch*. But notice, since we made it, almost all Westerns have gone to ultra-violent.

Other than Comedies, Westerns are expensive to shoot. John Ford and Sam Peckinpah would do a shot once and perhaps twice for protection. In Comedy, you have to do 20 or 30 takes. Charlie Chaplin did 200 or 300 takes to get it right.

Peckinpah's genius was attention to detail. The wardrobe is right. The food is right. The timing is right. I did numerous pictures with Sam; we were going to do six more. Sam was supposed to do *Deliverance*, but he passed. *The Monkey Wrench Gang*, but then they offered him the *Bunch*. Oddly enough Sam wanted me to bankroll *Bring Me the Head of Alfredo Garcia*. I think it was the worst movie ever made.

The shoot-out on the roof in 1973's *Pat Garrett and Billy the Kid*—Peckinpah loved it so much, he decided we needed to be in the entire picture, so he started to refilm the entire movie. That's how crazy he was at the end.

I did six *Wagon Train* episodes. While Frank McGrath and I were playing two-handed pitch, John Ford comes over. McGrath says, "L.Q. is the best thing next to sliced bread." Ford looks me up from the boots up. I started laughing. He got furious and stormed off the set, and I blew my only chance to work for Ford.

Look at any Ford film, any frame—take it off and frame it. He was an artist; each frame is a work of art. He did it like no one else.

Bob Dylan and I became reasonably good friends. I was one of the only guys who told him I wasn't fond of his music.

I wasn't that close with my father. We were late for church, and my dad had something to do. While my dad did something at the house, we had a wreck, and I went through the windshield. He was so crippled by the loss of my mother.

I like the people in Texas, but I can't stand the weather. Judas, it's like being inside a furnace.

After college, I bought a ranch in Nicaragua. I read in *Time* magazine about these two guys who had gone to Nicaragua and made a fortune raising cotton (85 cents a pound). We



L.Q. Jones's most recent acting role was Country-Western singer Chuck Akers, in 2006's *A Prairie Home Companion*, which film critic Roger Ebert called an "elegy...to dreams that died but left the dreamers dreaming."



L.Q. JONES, ACTOR

Born Justus McQueen in Beaumont, Texas, where he still resides, the actor made his film debut as a WWII private in 1955's *Battle Cry*. He played character roles in numerous Westerns movies, including Pecos Hill, above, in 1958's *Buchanan Rides Alone*. In the 1960s-70s, he most famously became a member of Sam Peckinpah's stock company of actors, appearing in *Ride the High Country*, *Major Dundee*, *The Wild Bunch*, *The Ballad of Cable Hogue* and *Pat Garrett and Billy the Kid*.

could get two bales an acre, so I got hold of a guy who was fluent in Spanish, and I raised the money in 1950-51. We raised beans, corn and dairy. We made money, but by the time we got there, all the good land was already bought, 11,000 hectares.

The best Saturday matinee ever made is *Ride the High Country*. I got a flinty heart, but I can't watch that movie without tearing up.

God smiled on me and gave me a modicum of talent. It's also a muscle; you have to use it. I have done 113 movies, so far, and 400 and 550 TV shows. You'd have to be an imbecile to not pick up something.

I was lucky to work with two of the finest. Jason Robards, to me, the best actor. I directed him in *A Boy and His Dog*. He did not miss one trick. I worked with Anthony Hopkins in *The Edge*. Anthony's so shy, people think he's withdrawn, but when you get to know him, you really get to learn something.





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