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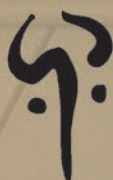
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### **The Buckskin Pony Express**

Pony Express riders dressed as they saw fit. A buckskin suit is popularly seen on riders in artworks, including in this 1924 oil by Frank Tenney Johnson, *The Pony Express*, housed at the Gilcrease Museum in Tulsa, Oklahoma.

But more than likely, depending on the weather, riders wore wool, calico or cotton shirts, along with britches made out of wool or homespun sackcloth—the lighter the clothes, the faster they could ride!

— COURTESY GILCREASE MUSEUM, TULSA, OKLAHOMA —



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 2017 Online and Social Media Content



Recalling the U.S. Army's grueling 1876 horse meat march, Col. Andrew S. Burt remembered scout Jack Crawford (shown) "gnawing at a horse's rib fresh from the coals and glad to get the rib!"

- TRUE WEST ARCHIVES -



Go behind the scenes of True West with Bob Boze Bell to see his painting, *Pony Express Rider Bustin' Loose on the Northern Slope*, and more of the executive editor's Daily Whipouts (Search for "January 18, 2017").

[Blog.TrueWestMagazine.com](http://Blog.TrueWestMagazine.com)



### Join the Conversation

"[John Behan] wasn't a crook, so much as an opportunist politician (which most were in AZ at that time). He made the mistake of siding with his political allies at the expense of justice (the cowboys and county folk were Democrats, while the townsfolk were largely Republican). He wasn't overly smooth, either. He was basically run out of Prescott politics and had to head south to re-invent himself!"

-Ron Williams, Yavapai County constable in Prescott, Arizona



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22 DEATH-DEFYING RIDERS OF THE PONY EXPRESS

Sifting through the myths to discover the gritty truths about our nation's short-lived Pony Express riders.

—By Meghan Saar

30 FROM BLOOD BROTHER TO BROKEN ARROW

Searching for the real Tom Jeffords in light of a legend about the Chiricahua Apache agent portrayed in a popular novel and movie.

—By Doug Hocking

34 THE MAN WHO INVENTED BILLY THE KID

Who was Ash Upson, the Southwestern mythmaker who helped Billy the Kid's killer, Pat Garrett, write the outlaw's story?

—By John LeMay

40 BIG IRON ON HIS HIP

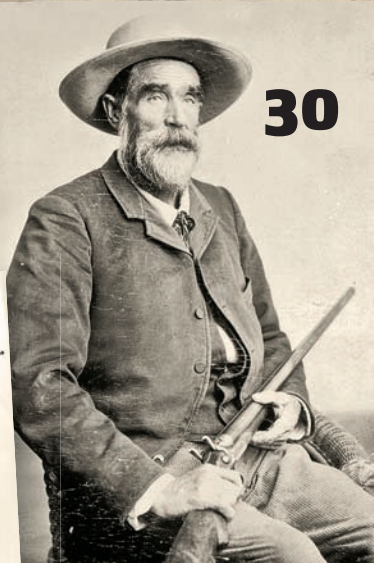
A personal account, by Arizona's official historian, of the singing drifter whose most famous album was inducted this year.

—By Marshall Trimble

72 VAQUEROS, BUCKAROOS & COWBOYS

A celebration of the cowboy in art, in honor of the 150th anniversary of the Chisholm Trail.

—By Johnny D. Boggs / Art Research by Stuart Rosebrook



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40

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Pony Express Rider, by Herman W. Hansen, courtesy Peterson Family Collection / Western Spirit: Scottsdale's Museum of the West; Cover design by Dan Harshberger

## CROOK CRITIQUE

My wife and I visited Rosebud Battlefield in June 2012. “Rosebud Gets No Respect” [June 2017] is right. George Crook’s actions—before, during and after the Rosebud—contributed to George A. Custer’s demise.

**Before:** Crook attacked the wrong Indians—Northern Cheyennes, en route to surrendering—in March 1876. This added a few hundred more warriors to Sitting Bull and Crazy Horse’s army.

**During:** Crook found out that the intel had been wrong—the Indians were not small in number and did not flee when confronted.

**After:** Crook made no attempt to warn Custer or Alfred Terry. Instead, he went fishing for six weeks!

*Greg Mauz  
Christoval, Texas*

## WHO’S THAT MAN?

I really enjoyed Tom Jonas’s article on Geronimo [July 2017]. Who is the person standing by the horse in the background of the C.S. Fly photo in the creek bed where Geronimo surrendered? My family has an old photo of that scene, and I was always told the man was my grandfather, four generations back.

*Bryan Crawford  
Corona, California*

**Tom Jonas responds:** In 1969’s *The Geronimo Campaign*, *Odie B. Faulk* identified that man as *Tommy Blair*, the pack train cook.

## BIG BEND CONTROVERSY

As a Texas travel writer and historian I cannot help myself and must comment on the Judge Roy Bean story [June 2017, *Investigating History*]. I travel the highway between my home in Wimberley in the Texas Hill Country and my getaway cabin in Big Bend often, and Langtry is a convenient and frequent rest stop. Langtry is not in the Big Bend Region.

Although the Rio Grande creates the southern boundary of the Big Bend and it does flow by Langtry on the way to the Gulf of Mexico, the landscape around Langtry doesn’t fit. Big Bend is a unique combination of desert, river and mountains. Lots of mountains. The area around Langtry is nothing like that... it’s relatively flat, with some rolling hills as far as the eye can see. That fits in more geographically with the Southern Plains, but Langtry doesn’t match up historically with the southern portion of Texas either.

Since Langtry has to be cataloged with one of the areas designated by TxDOT, I guess it’s OK to be in Big Bend, even though I cringe as I write it.

*Allan C. Kimball  
Author of The Big Bend Guide, among other Texas travel books*

**Editor’s Note:** Please note that Mark Boardman accidentally cited Langtry as 600 miles from Fort Stockton, when it is 120 miles away.

**Oops!** →

June 2017: True West’s graphic team apologizes for publishing a photo misidentified as Kate Warne on p. 38. The portrait is actually of Rose O’Neal Greenhow. August 2017: John Hart’s article incorrectly stated that the wood-cutting party was annihilated, when it was only threatened, in order to draw out the soldiers who were killed by the tribes at the Fetterman Fight. True Western Towns column incorrectly stated Dwight Eisenhower served in Europe; he was never shipped overseas during WWI. Photos on p. 68 & 71 should be credited to Jeana Lawrence. The map should have placed town hall site at 419 N. Broadway St., and it misspelled Seelje Mansion. The Abilene CVB info on p. 71 should be AbileneKansas.org and 201 NW Second St. While ChisholmTrail150.org is the correct umbrella website to all 2017 Chisholm Trail events, please visit ChisholmTRT.com for the Trails, Rails and Tales website.



## NOTHING THAT GLITTERS IS GOLD

Pretty much everyone knows what “just joshing you” means, but how did this common substitute to “pulling a leg” or teasing someone find its way into everyday speech?

In 1883 the United States Mint issued Liberty Head nickel that featured a large Roman numeral “V” for the numeral five instead of the usual “Five Cents” on the reverse. The new nickel also was similar in size and weight to the popular “Liberty Head” \$5.00 gold piece. A larcenous con man with the “gold colic” named Josh Tatum realized an opportunity to scam his way to easy money. He found a jeweler to electroplate the nickels with a veneer of gold. Josh then shopped for items that retailed for five cents or less, and when he handed the bogus, gold-plated nickel in payment, typically he received change for a five-dollar piece.

Eventually the scheme was discovered but not before he had pulled the scam across the country, pocketing a lot of “hard money” (coins) in the bargain. Brought to justice, Tatum “beat the rap.” His defense noted Josh only bought goods that were worth no more than a nickel. This tactic and due to the fact that he claimed to be both deaf and mute led to his acquittal. The government quickly learned its lesson and added the word “Cents” to subsequent stampings. “Are you joshing me?,” you may ask. But you can bet your bottom dollar it’s the truth.



Conman Josh Tatum gifted his way to more than \$15,000 in ill-gotten change from unsuspecting merchants with his gold-plated Liberty Head nickels in 1883—and into our daily speech with the common aside “just joshing you.”

— COURTESY NEW YORK PUBLIC LIBRARY —

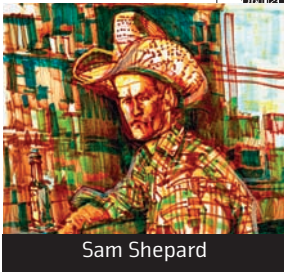
# Too Cool for School

*This issue features some legendary cool cats!*

**O**ur October issue is loaded up with some very cool cats, and that includes most of my Western art heroes (p. 72). Check out that N.C. Wyeth double truck painting. Wow!

Another cool cat is our very own Marshall Trimble, who personally knew the legendary cool cat, Marty Robbins. Marsh tracks the Glendale, Arizona, native throughout his long career (p. 40).

One cool guy who is not in the issue, but we need to mention, is the late, great Sam Shepard, who passed as we were going to press. Not only did Shepard write a searing stage play, called, fittingly, *True West*, but he played a dead-on Frank James in the underrated 2007 Western, *The Assassination of Jesse James by the Coward Robert Ford*.



Sam Shepard

Shepard was such a classy guy, he requested permission to use the name of his play from the then-owners of *True West* magazine. He left behind words to live by, so we'll leave the last word to him:

"I hate endings. Just detest them. Beginnings are definitely the most exciting, middles are perplexing and endings are a disaster. The temptation towards resolution, towards wrapping up the package, seems to me a terrible trap. Why not be more honest with the moment? The most authentic endings are the ones which are already revolving towards another beginning."



The legendary Marty Robbins gets his due in this issue from *True West's* very own Marshall Trimble. In addition to revealing the singer had a twin sister and that he was one of nine kids, the article also shares how Robbins saw through his grandfather's B.S.: "He told me he was a Texas Ranger; that was just one of his big lies. But they were all great stories." And telling great stories in a song was Robbins's great gift to us all. He was one cool cat.

— ALL ILLUSTRATIONS BY BOB BOZE BELL; ALBUM COVER COURTESY COLUMBIA RECORDS —



For a behind-the-scenes look at running this magazine, check out BBB's daily blog at [TWMag.com](http://TWMag.com)

Quotes

“So buy a ranch somewhere in the West. All your life every man has wanted to be a cowboy. Why play Wall Street and die young when you can play cowboy and never die?”

– Will Rogers, American humorist

“The real drawback to ‘the simple’ life is that it is not simple. If you are living it, you positively can do nothing else. There is not time.”

– Katharine Fullerton Gerould, American essayist

**“Your time is limited, so don’t waste it living someone else’s life.”**

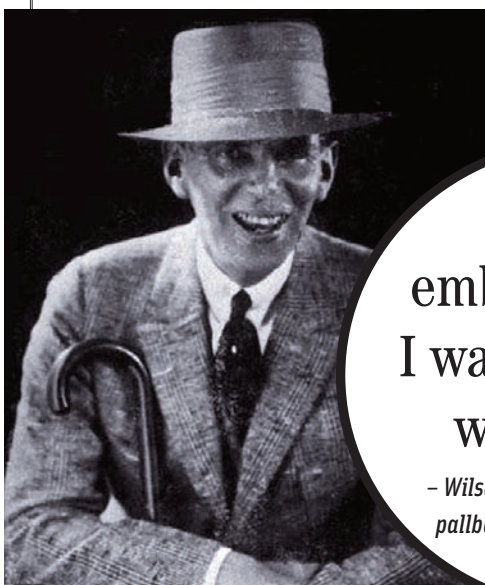
– Steve Jobs, cofounder of Apple

“Only sick music makes money today; our big theaters subsist on [Richard] Wagner.”

– Friedrich Nietzsche, German philosopher

“Remember, remember always, that all of us, and you and I especially, are descended from immigrants and revolutionists.”

– Franklin D. Roosevelt, 32nd U.S. President



“To my embarrassment, I was born in bed with a lady.”

– Wilson Mizner, screenwriter and a pallbearer at Wyatt Earp’s funeral

Bizarro BY DAN PIRARO



“I’m not a real good musician, but I can write [a song] pretty well. I experiment once in a while to see what I can do. I find out the best I can do is stay with ballads.”

–Marty Robbins, American singer



Old Vaquero Saying



“Certain things catch your eye, but pursue only those that capture the heart.”

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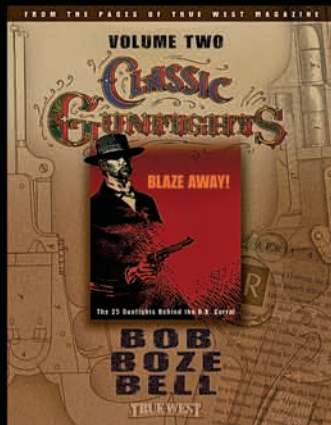
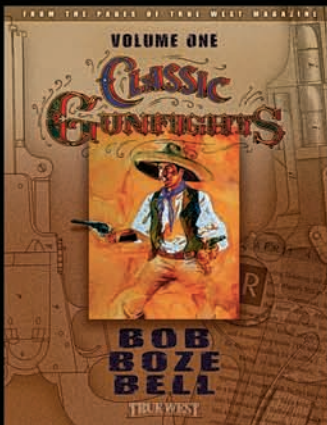
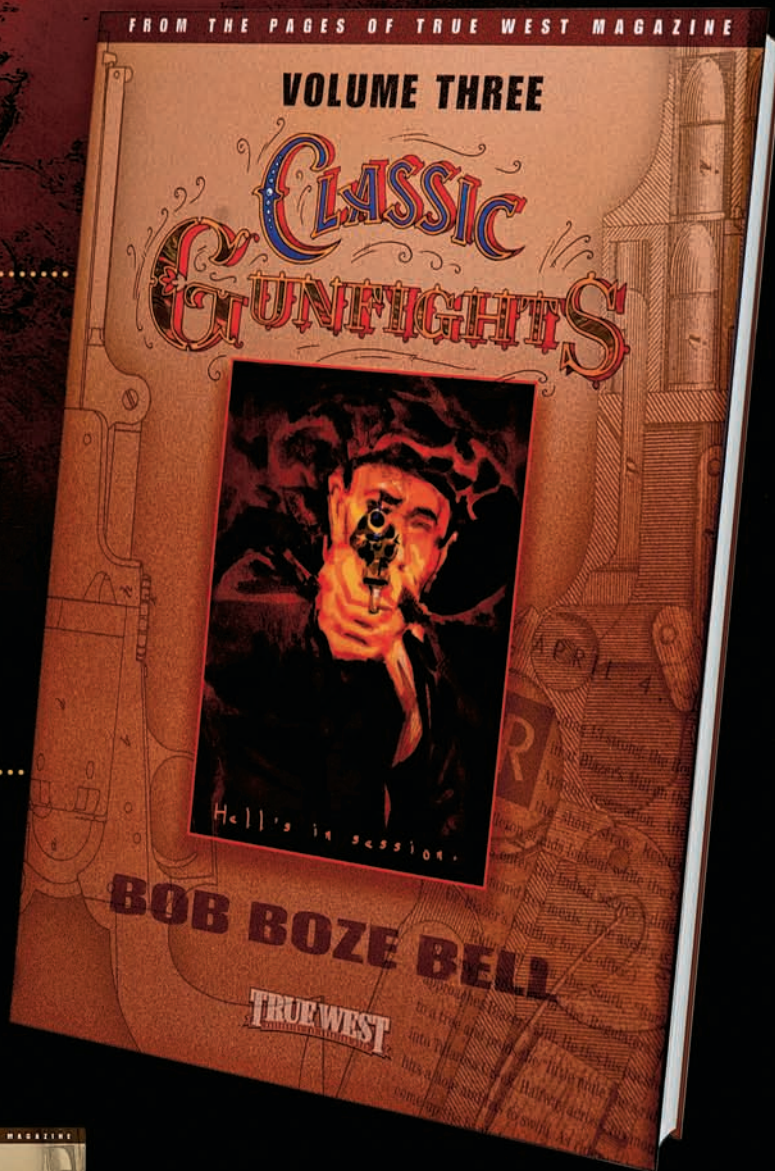
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BY MARK BOARDMAN

# The Teacher and the Badmen

*Educator Charlie Connelly bravely took on the Dalton Gang.*

**C**harlie Connelly seemed like the last person in the world to get into a gunfight with outlaws. He'd spent most of his adult life as a teacher.

Connelly was born in Indiana's rural Parke County, near the Illinois border, on November 25, 1845. In 1862, at the age of 17, he enlisted in the Civil War. After the war, Connelly returned to Parke County to teach and stayed until 1885, when he and his family moved to Independence, Kansas. Three years later, they lived in Coffeyville.

Kansas appreciated Connelly. "Mr. Connelly was ever faithful and efficient, and enjoyed the confidence and esteem of his pupils," reported Coffeyville's *The Record* newspaper on October 7, 1892.

He was so well liked that, in the spring of 1892, he was offered the job as principal of the new high school, due to open that fall or winter. He accepted.

In the meantime, he needed to make a living, his son Charles Albert remembered. The town marshal position was open. Since Coffeyville was an agricultural center, not a cowtown, Connelly was probably more of a caretaker, wearing the star only until his job started.

On October 5, 1892—125 years ago—the Dalton Gang made one last strike, attempting to rob the town's two banks, around 9:30 a.m. It was a bad move. Locals knew the Dalton boys, who'd once lived in the area, and saw them enter the banks, armed to the teeth. Before the outlaws could leave the banks, citizens began fighting for their money.

Street construction had forced the robbers to tie up their horses at the end of



A Souvenir of Happy School days.  
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**MISS. ANNA R. MOORE, TEACHER.**  
ed. - Photo. Artist. - P. O. Box 11, - Becker, Minn. - - Negatives Preserved.

On hiatus from teaching, Marshal Charlie Connelly (inset) never returned from his break. This typical 1892 schoolhouse gives an idea of the children who lined his funeral parade in Kansas.

- ILLUSTRATION BY BOB BOZE BELL; PHOTO TRUE WEST ARCHIVES -

an alley—Death Alley. Trapped inside the narrow space, the bad guys were sitting ducks, although ducks who fought back.

As the gunfire roared, Marshal Connelly raced to the scene. He may have lacked a lawman's tools—he had to borrow a rifle—but he certainly had the necessary sand.

After cutting across an empty lot and slipping through a gap in a fence, the marshal entered Death Alley at the south end. He turned his gaze west, the opposite direction from Grat Dalton's position. Grat fired his Winchester from about 20 feet, hitting the lawman in the back.

Connelly dropped dead. Within minutes, four gang members—only Emmett Dalton

survived—and four citizens lay dead. The battle was over.

The town arranged to move Connelly's body to Independence for burial in Mount Hope Cemetery on October 7. Newspapers described a fitting tribute: With businesses and schools closed that day, teachers and students greeted the funeral train. As Connelly's remains were carried to the cemetery, schoolchildren lined both sides of Penn Avenue, bowing their heads in reverence.

Connelly, the fill-in lawman who had dedicated most of his life to educating young people, taught a final lesson of courage and determination in the face of death.

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BY JANA BOMMERSBACH

# Senior Citizens to the Rescue

*Elders take their free time to restore a historic building in a pioneer Dakota Territory town.*



The restoration focused on a building built in 1912 by the town's first mayor, Charles Hein. Pictures of the community of Hankinson, North Dakota, like this one taken on Palm Sunday in 1912, helped inspire the volunteers as they worked. The restored building (inset) can now host community gatherings once more!

— COURTESY HANKINSON COMMUNITY CENTER —

**V**olunteer hours: 9,000. That's 375 days—more than a year of nonstop labor.

That's what it took for 75 volunteers in Hankinson, North Dakota—an increasingly senior citizen farm support town of around 1,000—to build a community center that has become the pride of this piece of the American breadbasket.

"We had a retired priest who was 95 who came every day," says Jim Falk, who was 73 himself at the time. "We had guys in their 80s. One day, I counted up; we had 600-plus years represented in that room."

Since the 1970s, Hankinson used the American Legion hall off Main Avenue to host community gatherings, but by 2008, the building was too expensive to maintain.

A civic booster group, the Development Corporation, offered a solution: build a steel building, in the style of a farm machine shed, on vacant downtown property. But that idea turned out to be neither simple nor cheap.

Across the street from the vacant land stood three also-vacant brick buildings that

have been the cornerstone of Hankinson for more than 100 years. Everyone was blind to their potential, except architect Kevin Bartram. He suggested the town restore the buildings. The idea seemed impossible to the locals. If the bill was too high for a contractor to build a steel building, then restoring buildings standing since 1912 should cost even more, Falk remembers folks saying.

Bartram advised, "Why don't you take it over yourselves? I know you guys can do this."

Falk had never heard of a project done completely through volunteer labor, but this former mayor of Hankinson knew the town had lots of handy male and female citizens. Once he got his head around the idea, he recognized his community could pull it off.

From young to old, volunteers signed up, until 75 agreed to help rebuild the community center. Of course, the volunteers made some mistakes. "We kicked out a back wall and the roof started collapsing," Falk says. "But from Friday

to Sunday, we had a new roof on the building because so many volunteers dropped everything to help."

In the end, the two-year restoration cost about \$1.6 million—some paid by the city, some through local business donations, some from a sales tax hike that 80 percent of the town's voters had approved. The City Council credited every volunteer hour as worth \$15 in kind, or \$135,000 of free labor.

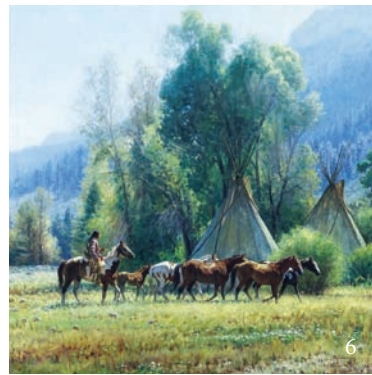
"This puts a lot of pride in the city," says Falk, noting that the center has been solidly booked since it opened in 2012. Weddings, showers, graduations, club meetings and dances have found life there.

Falk is now the proud owner of a "key to the city" for spearheading the project. The honor also pays tribute to the fact that he, alone, put in 1,900 hours of volunteer time.



Jana Bommersbach has earned recognition as Arizona's Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written two true crime books, a children's book and the historical novel *Cattle Kate*.

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BY MEGHAN SAAR

# The Wretched Newspaper War

*A shocking sale of photographs illustrates how the press fueled a notorious Indian massacre.*



Although four other photographers were present after the 1890 tragedy at Wounded Knee, George Trager was the only photographer who captured on film the bloody, grisly scenes. For this most famous photograph of his (left), he asked the burial party to pose above their partially completed grave. Some held shovels, but others held rifles, and the soldier at far right pointed his rifle at the Lakotas as if they were nothing more than a pile of dead Indians to sneer at in victory.

— ALL WOUNDED KNEE ALBUM IMAGES COURTESY COWAN'S AUCTIONS, JUNE 9, 2017 —

A profit-making enterprise that ended up documenting history may make one's stomach queasy—especially when a complete picture of how that happened is explored. An album of Wounded Knee photographs was both shocking in its hammer price (\$22,000 at Cowan's Auctions, on June 9, \$15,000 higher than its pre-sale estimate) and in the mere fact that such photographs exist at all.

Born in Germany in 1861, George Trager moved to Chadron, Nebraska, in the fall of 1889. He first photographed Pine Ridge Agency in March 1890, capturing a scene of the beef issue. On December 30, when he heard word of the fighting, Trager obtained permission to photograph the site from Gen. Nelson Miles, who was passing through Chadron on his way to Pine Ridge. Arriving there with soldiers and civilians sent to bury the dead, Trager became one of five

photographers who captured the events surrounding Wounded Knee.

Trager stood out above the others; he took the only photographs that preserved the bloody bodies strewn on the wintry ground, which historians might appreciate for documenting the abject horror of the massacre, while they detest the fact that the photographer often posed those dead bodies.

To add insult to grave injury, Trager mass marketed these gory photographs. Newspapers publicized the sale, reporting, "...there are a number of beauties among them, and are just the thing to send to your friends back east."

Not all in the press saw these as beauties. Carl Smith, correspondent for Nebraska's *Omaha World-Herald*, commented on the awfulness he saw: "Children just of an age to play tag in a city, and young men and old

gray-haired women and warriors" had been killed. He also included Trager in his reporting, capturing the moment when a "wandering photographer propped the old man up, and as he lay there defenseless his portrait was taken."

To the extent that we know Trager only saw money in these dead American Indians



George Trager's first photograph of Pine Ridge Agency (above) captured the "beef issue." The album included a photo reminiscent of reporter William Fitch Kelley's calling the brightly dressed women in the long, winding ration day line "handsome by some and certainly picturesque by all."

Kelley became notorious as a reporter who picked up a rifle to help gun down the Lakotas during the Wounded Knee massacre.



This bird's eye view of the battlefield (left) is one example of how George Trager sometimes printed his copyright directly on the bodies of the dead Lakotas.



A photo labeled "Disarming [sic] Hostile Indians Pine Ridge Agcy SD" (above) shows Lakotas laying down their arms as the U.S. cavalry lined the ridge above them.



A photograph of the U.S. Army soldiers posing around a Hotchkiss gun at the Wounded Knee massacre site (above) perfectly exemplifies how guns and cameras defeated the Lakotas.

“...as he lay  
there defenseless  
his portrait was  
taken.”

is evident in that he sometimes defaced their humanity by printing his copyright label on the faces or bodies of the dead Lakotas, and he capitalized on each image by printing

on the reverse side advertisements for other views he had taken that could be purchased.

That Trager would rearrange the dead, like when he flipped the body of Medicine Man, who had died face down, to present a more gruesome position for the corpse, gives power to why Indians believed photographs stole souls. Trager's images implied the power of being authentic documents yet hid the photographer's manipulations.

Even worse, these photographs remind us of the press's role in inciting this tragedy. On November 29, 1890, Agent James McLaughlin had warned Commissioner T.J. Morgan of this danger: "I deplore the widespread reports appearing in the newspapers, which are greatly and criminally exaggerated.... For they have caused an unnecessary alarm among settlers in the vicinity, who have fled from their homes panic-stricken to places of supposed safety on false rumors that the Indians had broken out...."

Exactly a month later, the 7th Cavalry opened fire on the Lakota camp at Pine Ridge in South Dakota, killing at least 150 men, women and children. Only after it was too late did Morgan report newspapers had helped cause the war: "The sudden appearance of military upon their reservation

gave rise to the wildest rumors among the Indians of danger and disaster... corroborated by exaggerated accounts in the newspapers" that "frightened many Indians away from their

agencies into the bad lands and largely intensified whatever spirit of opposition to the Government existed."

Newspapers certainly deserved the blame historians have given them for their role in this tragedy. Circulation drives made the last two decades of the 19th century a frenzy for journalists. Newspaper circulation had increased almost six-fold between 1870 and 1900, and the nation's total population jumped from 11 million to 20 million between 1880 and 1900, reported George R. Kolbenschlag, in his book *Newspaper Correspondents and the Sioux Indian Disturbances of 1890-1891*.

Yet the journalists themselves exhibited the yin and yang of how the nation viewed Indians. Some were profit-hungry and desensitized to the plight of the Lakotas, like Trager. Others criticized press cohorts, as Gilbert Bailey told *Inter-Ocean* readers: "There are now at Pine Ridge a host of newspaper correspondents each eager for a scoop, and for lack of reports of bloody combats they explore the teepees of the enemy, stand him up against his wagon, and photograph him with the usual injunctions to 'look this way, please,' and 'smile now.'"

Nobody smiles today when they hear the words "Wounded Knee."



## UPCOMING AUCTIONS

**Sept. 29-Oct. 1, 2017**

Cowboy & American Indian Artifacts  
Showtime Auction (Ann Arbor, MI)  
[ShowtimeAuctions.com](http://ShowtimeAuctions.com)  
951-453-2415

**October 6-16, 2017**

Billy the Kid Auction  
Bentley's Auction (Online)  
[AuctionSouthwest.com](http://AuctionSouthwest.com)  
806-376-1121



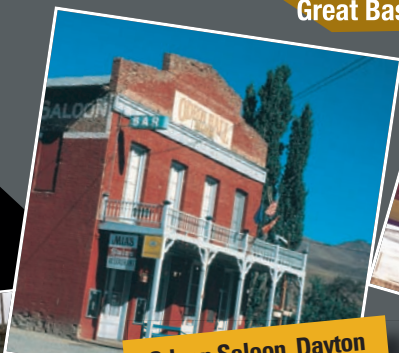
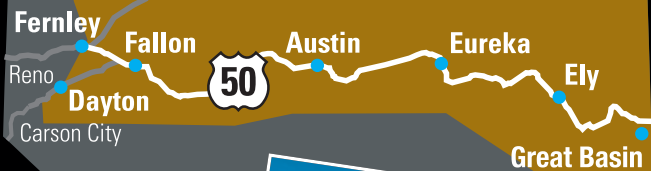
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# Buffalo Bill's Saddle Pals

*William F. Cody's wonder horse and amazing rifle helped make him an international star.*

**A**lthough Buffalo Bill Cody used a number of guns and horses throughout his colorful career, there was one special rifle and one amazing horse that he held in especially high esteem.

A catchy jingle that was said to have originated while William F. "Buffalo Bill" Cody was hunting bison for the Union Pacific, Eastern Division (later changed to Kansas Pacific in 1868), and attesting to Cody's hunting prowess goes: "*Buffalo Bill, Buffalo Bill, Never missed and never will, Always aims and shoots to kill, And the company pays his buffalo bill.*"

While we've seen numerous photos of Buffalo Bill packing his ornately embellished 1873 Winchester during his Wild West Show days, there are fewer photos of him with his saddle companions from his frontier years. During Cody's early scouting and buffalo-hunting days, he often carried a heavy Springfield, Model 1866, .50-70 Allin conversion, best known on the frontier as the "needle gun," due to its long firing pin. Cody named his single-shot rifle "Lucretia Borgia," because, like the infamous noblewoman of Renaissance Italy, she was "beautiful, but deadly."

It was this ungainly, 56-inch long rifle that Cody used with such ease and effectiveness during his celebrated contest



Buffalo Bill Cody's favorite buffalo gun when hunting astride his famed horse, Brigham, was a rifle like this fine example of a Model 1866, .50-70 caliber, 2nd Model "Allin" conversion Springfield rifle (inset, top). He affectionately called his single-shot trapdoor (inset, bottom, the surviving  $\frac{3}{4}$  piece of the original) "Lucretia Borgia" because he considered it beautiful but deadly, like the femme fatale duchess of Renaissance Italy. Posed photo shows Cody in his later Wild West show years with his engraved 1873 Winchester and another of his beloved horses, Isham.

— PHOTO OF NEAR-NEW CONDITION ALLIN CONVERSION RIFLE COURTESY OF ROCK ISLAND AUCTION COMPANY/PHOTO OF CODY'S "LUCRETIA BORGIA" SPRINGFIELD COURTESY BUFFALO BILL CENTER OF THE WEST/PHOTO OF BUFFALO BILL CODY AND HIS HORSE ISHAM TRUE WEST ARCHIVES —

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William F. Cody's exploits as a scout and buffalo hunter were legendary on the plains and he found himself guiding "gentlemen's hunts" for a number of dignitaries including European noblemen like Ireland's Earl of Dunraven and most notably, Grand Duke Alexis of Russia. In this photo, Cody, cradling Lucretia Borgia, poses with a group of hunters, probably Army officers at Fort Hays, Kansas.

- COURTESY BUFFALO BILL CENTER OF THE WEST -

with buffalo hunter Billy Comstock when they competed for \$500 and the title of "Champion Buffalo Hunter." Comstock relied on a less powerful, but faster-shooting Henry .44 rimfire repeater, while Cody stuck to his trusted "Lucretia Borgia." At the end of the daylong match, Cody had killed 69 buffalo to Comstock's 46.

Buffalo Bill's most celebrated horse during his early frontier period, and the one he rode in the competition with Billy Comstock, was "Brigham." Although few details of this horse are known beyond the fact that he was a small, dark-colored, and, by all accounts, unattractive animal, he was as fast and trustworthy as any mount owned in the West of the time. Cody referred to Brigham as the "fleetest steed I ever owned." Brigham was purchased from a Ute Indian in Utah, then under the leadership of Mormon prophet Brigham Young.

An expert horseman, Cody often rode Brigham without a saddle or bridle. During the late 1860s, he recalled having spotted a small herd of buffalo near Fort Hays, Kansas, where he was working with Brigham harnessed to a scraper. Quickly abandoning the harness, Cody grabbed his Springfield, mounted Brigham bareback, and joined a group of five Army officers who had also ridden out to the open prairie to chase the great beasts. During the ensuing run, in which he and his fleet pony took the lead,

Cody approached to within about a hundred yards of the rear of the small herd. He recalled, "I pulled the blind-bridle from my horse, who knew as well as I did that we were out for buffalo—as he was a trained hunter. The moment the bridle was off, he started at the top of his speed, running in ahead of the officers, and within a few jumps he brought me alongside the rear buffalo. Raising Lucretia Borgia to my shoulder, I fired, and killed the animal at the first shot. My horse then carried me alongside the next one, not ten feet away, and I dropped him at the next fire. As soon as one buffalo would fall, Brigham would take me so close to the next, that I could almost touch it with my gun..."



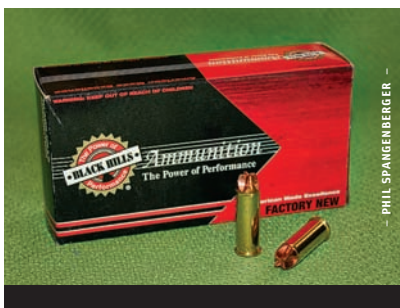
Buffalo Bill, his famed horse, Brigham, and his trusty rifle, "Lucretia Borgia," were well known as perhaps the best buffalo-hunting trio on the Great Plains of the late 1860s. This period illustration depicts Cody and his hunting companions at work. Although shown on a saddled horse, Buffalo Bill often ran buffalo on Brigham without a saddle or bridle.

- TRUE WEST ARCHIVES -

While this may sound like a frontier “windy,” eyewitness accounts confirm that Cody had killed 11 buffalo with 12 shots by the conclusion of that run. Further, he actually named the officers involved in the incident, and the names of these men and the circumstances all check out historically. Interestingly, after this exciting chase, Cody made a present of the tongues and tenderloins to the officers, then loaded a wagon with the hindquarters in order to feed the local workmen. It’s no wonder that Lucretia Borgia and Brigham were among Buffalo Bill’s favorite saddle pals.



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.



— PHIL SPANGENBERG —

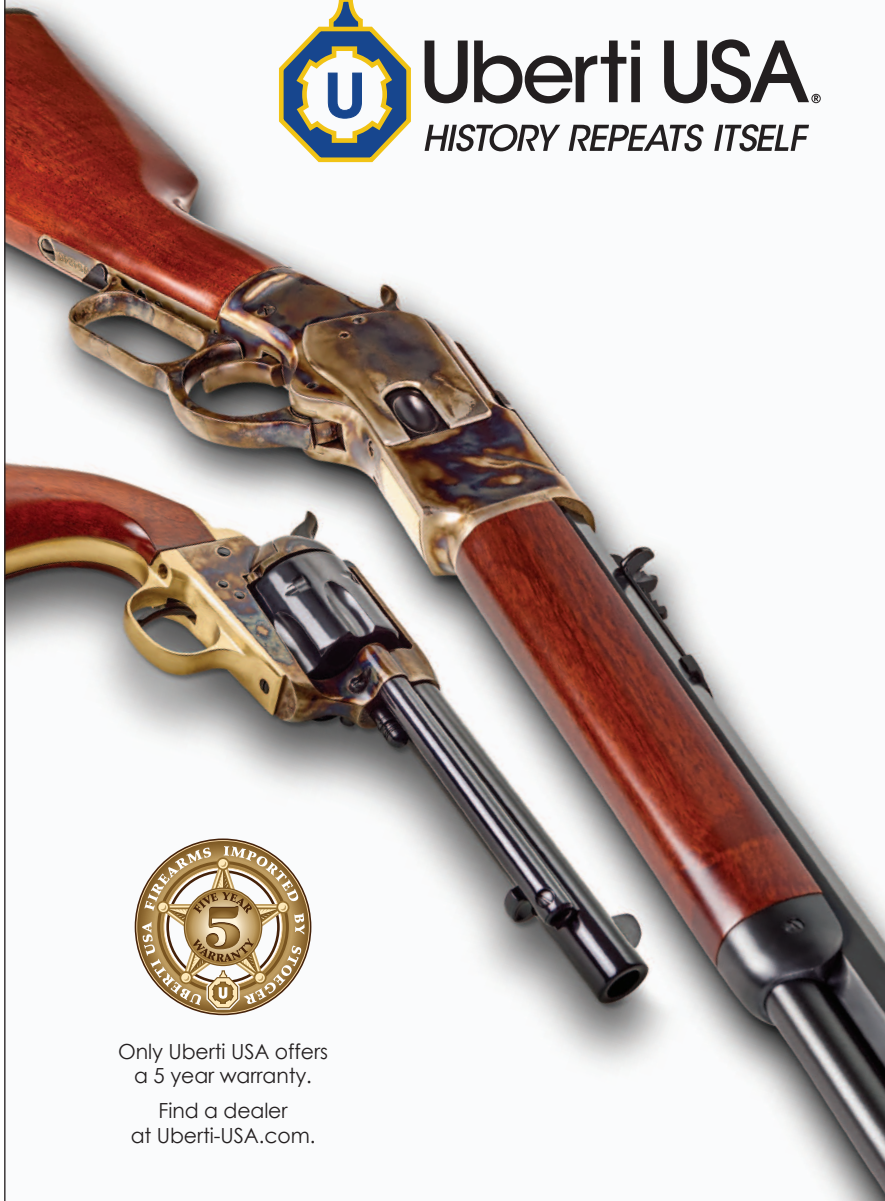
### BLACK HILLS AMMUNITION'S “HONEY BADGER” .44 MAGNUM

Here’s exciting news for .44 Magnum fans. Black Hills Ammunition (BHA), working in conjunction with Lehigh Defense, LLC, has come out with a new “Honey Badger” bullet design that is solid copper, non-deforming and non-fragmenting (retaining 100 percent body weight) with large machined flutes and a small frontal area. This 160-grain, .44 Magnum produces a large temporary cavity and deep penetration while churning out 1,800-feet-per-second muzzle-velocity and 1,151-foot pounds of energy. I recently tried BHA’s .44 Magnum Honey Badgers in a rifle and a revolver, with excellent results at varying ranges out to 200-plus yards. It’s flat shooting, hard-hitting and comfortable to handle. Honey Badger loads are also available in .380 Auto, .38 Special, 40 S&W, 9mm Luger and .45 ACP.

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# Death-Defying Riders

SIFTING THROUGH THE MYTHS TO UNCOVER THE GRITTY TRUTHS ABOUT PONY EXPRESS RIDERS.

BY MEGHAN SAAR

When America's first Pony Express rider set off on April 3, 1860, from St. Joseph, Missouri, launching a coast-to-coast transfer of news and messages that would take 10 days instead of months to arrive, pioneers hailed the news with joy.

Yet what seemed so monumental in 1860 was already old news in 1861. The telegraph promised instant communication. Instead of riders racing back and forth with your news, a series of electric current pulses would transmit messages over wires.

But first those wires needed to be strung across the nation. And thus, the Pony Express rider remained a vision of death-defying courage crossing the prairies and deserts when one steamboat pilot struck out on his stagecoach journey, abandoning his Mississippi River life to travel across the Great Plains and the Rocky Mountains. On his way to his destination in Nevada Territory, this adventurer came face to face with destiny.

"In early August 1861, near what is now Mud Springs in remote western Nebraska, Twain saw an Express rider," so said Christopher Corbett, author of *Orphans Preferred*, at this summer's Western Writers of America convention in Kansas City, Missouri.



# of the Pony Express

The idea that Pony Express riders wore buckskins can be traced to the popularity of Frederic Remington's 1901 oil, *The Coming and Going of the Pony Express*. But the master cowboy artist made a major mistake.

— COURTESY GILCREASE MUSEUM, TULSA, OKLAHOMA —





Walter Martin Baumhofer painted a grandiose and iconic portrayal of a Pony Express rider, complete with a classic wagon train in the background and plenty of sky above.

— COURTESY HERITAGE AUCTIONS, MARCH 1-2, 2012 —



Walter M.  
Baumhofer



The skulls  
littering the  
landscape  
remind viewers  
of the hostile  
country toward  
San Francisco,  
California, faced  
by this rider—he's  
hoping he'll  
outride those  
American Indians  
racing after him!

— TRUE WEST ARCHIVES —



contradict the description, actually makes sense when one remembers: the lighter the ride, the faster the speed.

One of the partners behind the Pony Express, Alexander Majors, explained the saddle's slim pockets, in his 1893 autobiography, *Seventy Years on the Frontier*. The business letters and press dispatches were printed on tissue paper, which allowed for a light weight required for transporting the mail quickly via horses (usually a thoroughbred on the Eastern route and a mustang for the rugged Western terrain). The weight was fixed at 10 pounds or under; each half of an ounce cost \$5 in gold to transport.

A rider's desire to keep the weight as light as possible also explained why Twain's rider didn't carry a gun.

"Along a well-traveled part of the trail (as where Twain encountered him), a rider wouldn't have to think about carrying a gun," says Paul Fees, the retired curator from the Buffalo Bill Museum at the Buffalo Bill Center of the West in Cody, Wyoming.

"At night, or through more dangerous territory, I suspect he would arm himself. The revolver of choice, apparently, was the Colt Model 1849 percussion pocket revolver in .31 caliber."

Now we know why the 80 chosen to be riders were called the "pick of the frontier." To put your life on the line so you could faithfully meet the 10-day schedule required grit and gumption. Yet Pony riders must have felt the gamble

was worth the gig; their \$50 a month salary was good pay in the days when a skilled blacksmith made \$33.

Okay, so we're making the mochila lighter and, for the most part, tossing any firearms, but what about the attire? Would a Pony Express rider really go without his cowboy hat, his boots and his buckskins?

### Dressing for Success

Hold your horses! Your notion of what that Pony Express rider looked like during his short-lived yet impressive career may still be somewhat accurate. Although one aspect does not appear to be true to history at all.

"Boots were the main footwear, although it wouldn't be out of line for some riders to wear leather moccasins if they had them as normal footwear," says Elanna "Quackgrass Sally" Skorupa, who has ridden the Pony Express trails for more than 25 years and is the only member of the National Pony Express Association to belong to all eight state divisions (she even carried the Olympic torch for the Pony Express!).

The clothing changed with the seasons and was as varied as the riders themselves, Skorupa says, adding, "Hats of all shapes and styles would have been worn.... Wool, calico and cotton shirts, wool britches and homespun sackcloth would have been the norm. I have heard mention of some gloves and even perhaps some gauntlets, but these were very

young men, so their personal items would have been few."

Twain's rider just had a penchant for a skull cap over a cowboy hat and light shoes over boots. And instead of a buckskin fringe coat, he wore a...round-about? That's not such a familiar term.

Turns out, a round-about is a fitting choice for someone looking to literally lighten the load on his shoulders. It is a short, close-fitting jacket. Readers may be familiar with the ornate version of this jacket, worn by U.S. Dragoons of the Antebellum era, military historian John Langellier says.

Picturing Twain's Pony rider in a short jacket, tucked-in pants, light shoes, skull cap and minus a pistol may make logical sense. (And he possibly wore boots. Twain was contradictory on this point. Perhaps his rider changed footwear for the terrain?) Each rider's style adjusted with the seasons and topography, and beyond that, he wore what felt comfortable and light for the task at hand.

Yet getting Twain's rider to gallop in the Pony Express movie in our minds may prove difficult. After all, the popular idea of how a Pony Express rider should look is best portrayed in Frederic Remington's *The Coming and Going of the Pony Express*. His Pony Express rider is superbly clad in a buckskin suit, with his cowboy hat flared up to the sky and his trusty pistol strapped to his waist.

But the master cowboy artist got this attire wrong.

## Romancing the Pony

"I have seen several artists clothe these riders in buckskins," Skorupa says, "and usually the Pony Express rider is portrayed older than the young age of the true riders."

Then she twists the knife in: "I have never found any evidence of the riders wearing buckskins."

Oh, say it's not so. Yes, the artist was a New Yorker, but his bloodlines link him to the esteemed American Indian portrait artist George Catlin, to the founder of Remington Arms Eliphalet Remington, to Mountain Man Jedediah Smith and even to our country's first president, George Washington. He's not the caliber to swap the real for the mythic!

When actually, that's somewhat Remington's appeal as an artist. When he tried out sheep ranching in Kansas in 1883, he found the work boring and rough. He was more of a pseudo-cowboy. He had real-life adventures that gave him an honest connection to the frontier world he was depicting, but you could never call him a bona fide frontiersman. His style was more hearty and breezy than scrupulous, and if he wanted his Pony Express rider to wear a buckskin suit, then truth be damned.

Even so, Remington paid proper homage to the Pony Express rider's history. In the dead of winter, blinding snow all around him, his rider gallops off, having just changed his horse at one of the relay stations that made the endeavor such a success (the stops gave both horses and riders time to rest without gaps in the service of delivering the mail). All the inappropriate weight the artist threw onto his rider clothing-wise, he more than made up for in the overall tone that these riders were boys and young men to admire, who set forth in any kind of weather, in unforeseen worlds of danger, to do a job well done.

Perhaps Remington and all the others who clothed these daring riders in buckskins were paying too much attention to "Buffalo Bill" Cody's portrayal of them.

"For three decades a representation of the Pony Express was a spectacle at every performance of Buffalo Bill's Wild West," Buffalo Bill biographer Don Russell wrote. "No other act was more consistently on its program. It was easy to stage, and it had



Press agent Ned Buntline helped popularize "Buffalo Bill" Cody as a Pony Express rider in the 1888 *Beadle's Dime New York Library* and other accounts. Cody's friendships with bona fide riders bolstered his claim. In 1914, a year after the Daughters of the American Revolution dedicated a Pony Express memorial in St. Joseph, Missouri, the showman (above right) stood at the site with Pony Express rider Charles Cliff (above left).

— DIME NOVEL TRUE WEST ARCHIVES; CODY PHOTO COURTESY BUFFALO BILL CENTER OF THE WEST P.6.648.05 —

## DID "BUFFALO BILL" CODY EVER RIDE FOR THE PONY EXPRESS?

For more than 30 years, our historical consultant, Paul Andrew Hutton, has been arguing with historians over whether or not "Buffalo Bill" Cody rode for the Pony Express.

The argument flares up every now and again, inflamed most recently by a statement released by Sandra K. Sagala, when she examined Cody's biography on the 165th anniversary of his birth. She reported that "John S. Gray offers convincing arguments that [Cody] did not [ride]" in the 1985 *Kansas History* article Gray wrote, "Fact versus Fiction in the Kansas Boyhood of Buffalo Bill."

Gray, she says, stated that Cody's autobiographical yarn relied on the subjective memories of the showman's sister Julia and of his first employer, Alexander Majors. Because Cody funded the printing of Majors' autobiography, Sagala argues that provided "some incentive for Majors to stretch the truth." Gray concluded that Cody was not riding the pony, but studying under teacher Valentine Devinity in the area of Leavenworth, Kansas.

Sagala is an excellent researcher, and we are big fans of her *Buffalo Bill on the Silver Screen* book. But Hutton and others argue that she, along with other Buffalo Bill historians, has misunderstood Gray. "Sagala, Warren [Louis Warren, author of *Buffalo Bill's America*] and others who have relied on the John Gray article have not read it closely enough," says Paul Fees, the retired curator for the Buffalo Bill Museum at the Buffalo Bill Center of the West in Cody, Wyoming.

As to Gray's point that Cody was learning his three Rs from schoolmaster Devinity, Fees agrees that Cody attended, but adds "his attendance was not continuous and the dates of the schooling are not known."

The overall premise presented by Gray is faulty, Fee says: "Gray was writing a brief. He set out with the intention of proving that

Cody did not ride for the Pony Express. His wonderfully detailed re-creation of the life of Willie and his family begins with their move to Kansas, and is convincing through the first part of 1860. Then, as the records become scantier, Gray's attention to the evidence becomes more tenuous. He winds up speculating in the way a prosecutor might: 'Buffalo Bill was wrong so often that he must be wrong here as well. In the absence of proof that he rode, we can only conclude that he did not ride.' It's a specious argument."

Hutton argues that none of the people associated with Russell, Majors & Waddell—the principals or the pony riders themselves—ever denied that Buffalo Bill was a Pony Express rider. Fees agrees, adding that documentation of the riders is a rarity anyway, outside of the few riders whose names were cited in newspaper articles.

Fees settles this issue for us, by pointing to the Cody entry he wrote for the four-volume *Encyclopedia of the American West*: "It has been generally assumed, not without controversy, that Cody rode for the Pony Express at age fourteen or fifteen. Because of internal contradictions in his autobiography, scholars have made a good argument for denying his participation.

"However, most of his actions in 1860 and 1861 cannot be independently verified. The crucial role he and his Wild West show later played in commemorating the Pony Express, and his friendship with men central to the enterprise, both cloud the issue and in some ways make the debate irrelevant.

"In the absence of other records, the most it may be possible to say is that as a skilled horseman, an adventurous youth, and an erstwhile employee of the company, Bill was in the right place at the right time."

the interest of a race, as well as re-creating a romantic episode.”

Russell pointed out that “almost nothing was written about [the Pony Express] for half a century after its brief existence” and later added, “It is highly unlikely that the Pony Express would be so well remembered had not Buffalo Bill so glamorized it; in common opinion Buffalo Bill and Pony Express are indissolubly linked.”

Remington would have known of Buffalo Bill’s Pony Express presentation. He studied the Wild West show cast for his illustration published in *Harper’s Weekly* on August 18, 1894. He, like many Americans, undoubtedly saw Buffalo Bill

as a buckskin-clad Pony Express rider on the September 19, 1888, cover of *Beadle’s Dime New York Library*.

We should forgive Remington for his buckskin suit rider, even as we reshape our world view to imagine one of these brave souls wearing a skull cap instead of a cowboy hat. After all, without the romance, would we even remember these Pony Express riders today? ❏



**BILLY JOHNSON.**  
Celebrated Pony Express Rider.—*Buffalo Bill’s Wild West.*



You’ll pay a lot more than 49 cents for this Black Pony stamp!

— COURTESY SIEGEL AUCTIONS, DECEMBER 5, 2009 —

### MILLION DOLLAR BABY

A Black Pony is no black sheep.

Although odd, the quadruple-rate stamp is as good as gold—it has already earned one collector \$550,000.

That’s no chump change. The Black Pony cover is so valuable because it is one of two known to exist (and both came from the same correspondence).

The story of riches does not end there. The hammer at Siegel’s 2009 auction fell at that price again, for another Pony Express rarity, a cover transported overseas—this relic of history was carried by a Pony Express rider from San Francisco, California, to St. Joseph, Missouri, then by train to New York City and by transatlantic steamship to Europe.

Siegel Auctions reports that the Switzerland and the Black Pony covers remain the top-selling Pony Express collectibles sold at auction to date.

Now that you know both collectively earned the original owners a smooth \$1.1 million, you’ll probably never look at mail the same again. Makes one want to dig through Grandma’s attic!

Pony Express riders carried messages in four pockets (*cantinas*) as shown in the reproduction mochila (top inset). Openings cut into the leather allowed riders to fit the mochila over the saddle horn and cantle. Yet myths persist about how the mochila should look, thanks to incorrect graphics (see the mid-19th century illustration of a Pony rider carrying his mail in a backpack, which, incidentally, is the English translation of “mochila”) and historical photos (Billy Johnson, who performed the Pony Express history for Buffalo Bill’s Wild West show, stands next to a mochila incorrectly stamped “U.S. Mail”).

— REPRODUCTION MOCHILA COURTESY SMITHSONIAN NATIONAL POSTAL MUSEUM; ILLUSTRATION TRUE WEST ARCHIVES; JOHNSON PHOTO COURTESY HERITAGE AUCTIONS, DECEMBER 11–12, 2012 —

The romance of the American West's Pony Express has reached as far as Russia, as demonstrated by Valeriy Kagounkin's painting of a rider.

- COURTESY C.M. RUSSELL MUSEUM BENEFIT AUCTION, MARCH 18-19, 2016 -

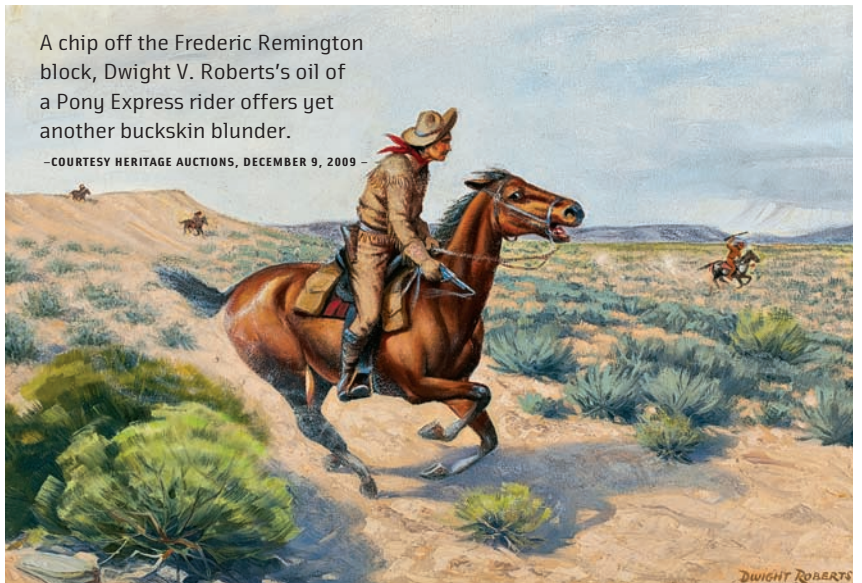


These riders exchange their mail in Percy Van Eman Ivory's *The Spirit of the Pony Express* oil, allowing for messages to reach the coast in 10 days. Before then, news was dreadfully slow. By the time people back East heard about the 1848 gold strike in California, six months had passed and some boomtowns had gone bust!

- COURTESY HERITAGE AUCTIONS, OCTOBER 15-16, 2010 -

A chip off the Frederic Remington block, Dwight V. Roberts's oil of a Pony Express rider offers yet another buckskin blunder.

-COURTESY HERITAGE AUCTIONS, DECEMBER 9, 2009 -



The Pony Express ended up lasting only from April 3, 1860, to October 24, 1861, because telegraph lines got strung up across the nation, allowing for quicker transmit of messages. For such a short-lived endeavor, the Pony Express sure withstood the tests of time.

-GEORGE M. OTTINGER'S 1867 WOOD ENGRAVING COURTESY LIBRARY OF CONGRESS -



# From Blood Brother to *Broken Arrow*

SEARCHING FOR THE REAL TOM JEFFORDS.

**Tom Jeffords** leans on the bar of a saloon in Mesilla, New Mexico Territory, whiskey in one hand and a woman on the other. Will Harden (modeled after gunfighter John Wesley Hardin) glares and says, “Jeffords, you’re a rotten Indian lover.”

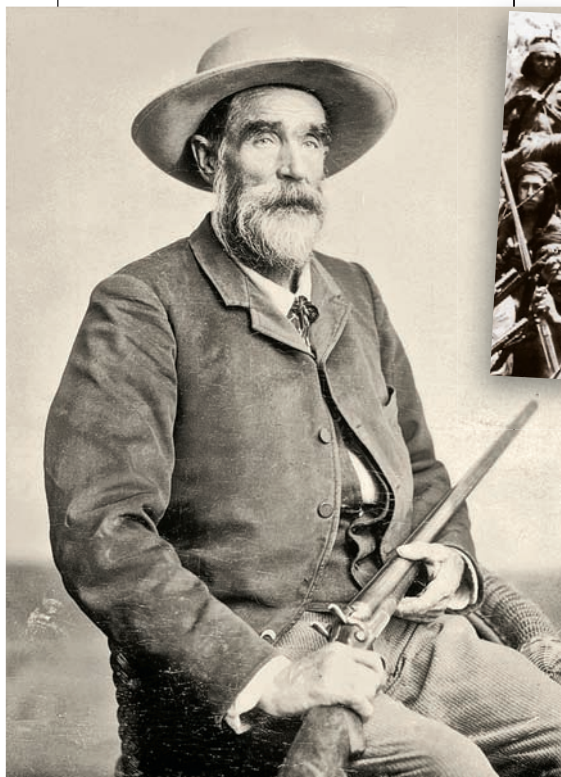
Jeffords pushes the woman behind him as his other hand hovers over his gun. Jeffords doesn’t want trouble, but Harden goes for his gun. Tom shoots the pistol out of Harden’s hand.

Folks know Thomas Jefferson Jeffords from the 1947 novel, *Blood Brother*, by Elliot Arnold, and from the 1950 movie based on that novel, *Broken Arrow*, starring Jimmy Stewart and Jeff Chandler. John Lupton and Michael Ansara played these same roles for the 1956-58 TV series. Each of these tellings contributed to the legend that, if not quite true, helped to develop a sense of the real-life Jeffords. The frontiersman did not need the gilding that Arnold and Hollywood put on him.

## The Gunfight and the Wedding

The gunfight between Jeffords and Harden never occurred. Arnold created this scene so the public would see Jeffords as a courageous frontiersman, a hero in the style of Roy Rogers, “King of the Cowboys.” Jeffords could have killed Harden, but showed mercy in sparing his life.

Arnold’s account also established Jeffords as a friend to Apaches. He was. Yet to communicate a closeness of



Thomas Jonathan Jeffords, shown at left in 1895, became the first and only Indian agent for the Chiricahua Apache reservation, created in December 1872, until 1876, when it consolidated with the San Carlos reservation. James Stewart took on the role of Jeffords (above) in 1950’s *Broken Arrow*, his second movie Western role, after 1939’s *Destry Rides Again*.

— JEFFORDS TRUE WEST ARCHIVES; *BROKEN ARROW* STILL COURTESY TWENTIETH CENTURY-FOX FILM —

spirit between Jeffords, Cochise and the Chiricahua Apaches tribe to an audience, the movie depicted a marriage between Jeffords and a female relative of Cochise.

The marriage never took place. A wedding would have created trouble, and the Apache woman’s family would have expected favors that Jeffords would not have been authorized to grant.

## Blood Brother to Cochise

In February 1914, Jeffords’ obituary identified him as a blood brother to Cochise. Perhaps the source was Cochise County pioneer Billy Ohnesorgen, who called Jeffords “no-good, a filthy fellow—filthy in his way of living—lived right among those damn things [Apaches]...was a blood brother or something of Cochise.”

Ohnesorgen had reason to dislike the Indian agent. When Ohnesorgen violated the reservation and destroyed Apache property, Jeffords sided against him.

Cochise and Jeffords were indeed close. Cochise called Jeffords *chickasaw* (brother), and he treated him as one. The Chiricahuas knew to treat Jeffords as if he were Cochise’s brother. A dying Cochise asked Jeffords if he thought they’d meet again “up there.”

But no evidence supports the claim that the Apaches practiced a mystic blood brother ceremony, despite Hollywood’s portrayal of Jimmy Stewart and Jeff Chandler performing the blood brother ceremony in *Broken Arrow*. Although Elliott was clearly familiar with Apache ethnography and demonstrated such in

his *Blood Brother* novel (for instance, he correctly recorded the sunrise ceremony), he also invented the dubious blood brother ceremony to cement in the reader's mind that Jeffords and Cochise were close friends who shared a deep bond of trust.

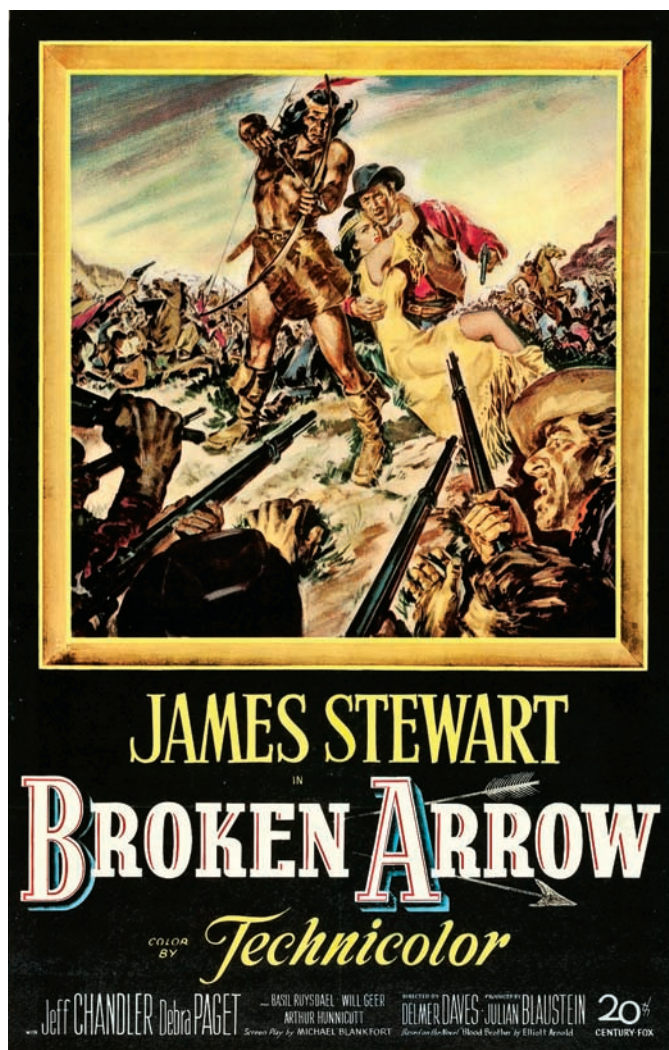
### Jeffords Makes Peace

Jeffords was superintendent of the mail from Tucson, Arizona Territory, to Socorro, New Mexico Territory, during 1867 to 1869, after the Butterfield Overland Mail moved north to South Pass in Wyoming in 1861. The service offered two express riders per week and soon added a stagecoach—a two-horse

buckboard. Jeffords drove the stage on the road Butterfield had used, and Cochise and his Apaches attacked it at least once while Jeffords was on board.

Cochise may have killed 22 men while Jeffords worked the mail, but the record shows that the Apaches pursued few mail riders and killed only one. After Jeffords left the job, Cochise and his Apaches attacked again, killing six men.

That assault led to a month-long pursuit in October 1869 that culminated in the Battle of Chiricahua Pass, near Sonoita Creek in Arizona Territory, after which the Army decorated 32 troopers with the Medal of Honor. Cochise told Joseph Alton Sladen, Gen. Oliver O. Howard's aide, that he'd never attack the mail again; it led to too much trouble.



A critical success, 1950's *Broken Arrow* won the "Best Written American Western" award from the Writers Guild of America and was nominated for three Oscars, including best supporting actor for Jeff Chandler, who starred as Cochise.

—COURTESY TWENTIETH CENTURY-FOX FILM—

Jeffords would have had little reason to approach Cochise about making peace for the mail. Apache sources say negotiations took place after Jeffords left the mail and was prospecting in Apache country.

The story goes that Cochise's warriors captured Jeffords and took him to the chief, who was so impressed with his courage that he granted Jeffords license to prospect in his land. This is unlikely. The Apaches didn't like people scratching into the earth.

Cochise knew that prospecting led to towns and mines.

Fred Hughes, who was Jeffords' clerk at the Chiricahua agency, knew when the two had first met, in June 1871. A peace commission passed through Cochise's camp west of Cañada Alamosa, while the chief and his warriors were raiding in Mexico. The Army rounded up all of the people, except for Cochise's immediate family, and escorted them to a reservation.

After a bad spring, the Apaches were nervous that summer and thus likely to kill anyone approaching them. Civilians had recently murdered many of them in the

Camp Grant Massacre.

The Indian commissioner needed someone courageous to find Cochise and invite the chief to talks. When no one else would take on the task of riding into Cochise's camp alone, Jeffords volunteered. The two met, but Cochise was afraid to travel alone with his family. Three months later, Cochise came in, and his friendship with Jeffords flourished.

Jeffords learned to speak some Apache, between September 1871 and March 1872, when Cochise was camped near the Cañada Alamosa Chiricahua reservation. The chief had come in to parley.

Jeffords' friendship with Cochise became so widely known that at least five different people—the agency clerk, ranchers, Apaches and scouts—told Gen.

# “If this goes south,

Howard that Jeffords was the only man who could take him to Cochise.

In 1872, when Jeffords brought Gen. Howard to Cochise Stronghold, Cochise’s aerie high in the Dragoon Mountains, the chief greeted his brother by throwing his arms around him.

“Can I trust this man?” Cochise asked.

“I think so,” Jeffords replied, “but I won’t let him promise too much.”

## Captain of Trust

Jeffords grew up in the lakeport town of Ashtabula, Ohio. He and four of his brothers worked the Great Lakes, three of them as captains. In 1856, Jeffords commanded a ship that capsized. Only 24, he had risen to the rank of captain. He survived the disaster and went on to gain the respect of his men.

Lake sailing is not like sailing the salt seas. The crews were small: captain, mate, cook and two or three deck hands. They ate fresh food in the captain’s cabin. They made runs, not voyages, consisting of a few days to a few weeks, at the end of which the crew took its pay while the boat was unloading and the captain hired a new crew. The men went home or found other work in the winter when the lakes were frozen. This employer relationship put special demands on the officers. They had to gain men’s trust and respect quickly, regardless of social class and ethnic group. They had to appear fearless so their crew would obey their orders instantly in dangerous situations. At the same time, they had to be companionable during meals while maintaining their elevated positions as officers.

A fellow frontiersman said of Jeffords that he was a man who always arrived

I’ll kill  
Jeffords;  
you get  
Cochise.”

with friends, was always welcome and was always in positions of leadership. The lake life prepared Jeffords for winning the trust and respect of Cochise and the Chiricahuas. His special status with the tribe continued after the death of his friend. To this day, a medicine bundle rests on his grave in Tucson.

In *Blood Brother*, Arnold claimed Jeffords sailed the Mississippi. Perhaps he did. Arizona Territory Gov. Anson Safford made that claim as well, in his impossible and confused biography of Jeffords. Yet even if Jeffords did sail the Mississippi between 1856 and 1859, he probably did not captain a steamboat. These mechanical marvels were huge floating hotels with crews of up to 80. Three years would not have been enough

time for Jeffords to learn the new skills required of steamboat captains.

In 1859, Jeffords built the road from Leavenworth, Kansas, to Denver, Colorado. He acted as a surveyor, having learned useful skills of navigation as an officer on the lakes. Starting as a Fifty-Niner in the Pike’s Peak Gold Rush, Jeffords pursued prospecting and mining throughout his life.

In March 1862, the California Column, a brigade-sized unit, was marching toward the Rio Grande. The Union commander in New Mexico Territory needed to know when they would arrive. The Confederate Army in control of Tucson and the Southern Emigrant Trail in Arizona Territory stood between them. He needed a man who knew Stephen Watts Kearny’s Gila River Route brave enough to make the 500-mile ride through Apache country. Jeffords was the man. He rode alone, risking his life, on a desperate, horse-killing ride.

## Life After the Reservation

In 1876, the Indian Service fired Jeffords as agent for the Chiricahua reservation. The newspapers made many accusations of what caused the firing, but none substantiated. He and Cochise and Cochise’s sons had kept the peace. Raiding had stopped north of the border, stolen livestock was returned and they even once unceremoniously took a captive away from Geronimo, although they didn’t punish the culprits.

Jeffords returned to prospecting and mining, and even owned a one-ninth share in the Copper Queen. He was the post trader at Fort Huachuca and headed a company that sought to bring artesian water to homes in Tucson. Even though the Indian Service had fired him, the Army still



called on Jeffords to scout and to calm the Chiricahuas on their new reservation.

In 1892, Jeffords moved to the Owl Head Buttes 35 miles north of Tucson, where he lived the rest of his life. That locale is where his path became entwined with that of confidence trickster, Alice Rollins Crane, later Madam Morajeski, wife of a Russian faux-count. Jeffords worked 22 claims in the Owl Head Buttes area and apparently made a reasonable living. Between 1909 and 1912, he transferred these claims to the Morajeskis, a business arrangement that may have left Jeffords a pauper by the time the 84 year old died, on February 19, 1914.

### Brothers to the End


Jeffords and Cochise went down in history for successfully teaming up to create a homeland reservation.

The pair was each others' constant companion, to the point that the Army

came to mistrust Jeffords. On March 20, 1872, when Col. Gordon Granger, military commander of New Mexico Territory, met with Jeffords, Dr. Henry Turrill, who was present, whispered to one of the colonels: "If this goes south, I'll kill Jeffords; you get Cochise."

In 1876, young firebrands, including perhaps Geronimo, went on a drunken spree and killed a bunch of innocent people. As a result, Cochise and his people lost their reservation and Jeffords lost his job.

Cochise had died two years earlier. Only his people and Jeffords knew the location of the Chiricahua Apache chief's grave. Jeffords never betrayed the secret of his friend's final resting place.

**Doug Hocking** grew up on the Jicarilla Apache Reservation in New Mexico and served as an Armored Cavalry officer. He penned the first full-length biography of Tom Jeffords, published this May by TwoDot. Writing from the land of Cochise, Hocking continues work on his novels; his latest novel is *Massacre at Point of Rocks*. 

Thomas Edwin Farish, Arizona's official historian, included a brief biography about Thomas Jefferson Jeffords, born on January 1, 1832, in volume two of his *History of Arizona*, published in 1915. The book also featured this photograph of the Arizona pioneer at his Owl Head Buttes mining camp in Pinal County. He built his frame house with windows and a picket fence, at a time when lumber and glass were expensive.

- PUBLISHED IN *HISTORY OF ARIZONA* BY THOMAS EDWIN FARISH -

BY JOHN LEMAY

# The Man Who Invented



# Billy the Kid



## Who was Ash Upson?

Long before Walter Noble Burns arrived on the scene with his *Saga of Billy the Kid* in the 1920s, the largely fictitious events presented in Pat Garrett's book, *An Authentic Life of Billy the Kid*, were "remembered" as fact by countless old-timers who "knew" the Kid. Yet Garrett did not even write the book; his friend Ash Upson did. But who was Upson?

Upson was much more than a Southwestern mythmaker. He claimed to buddy around New York with poet Edgar Allen Poe, tutor the children of Mormon leader Brigham Young, earn an appointment as adjutant general of New Mexico Territory in 1869 and board in Silver City with Catherine Antrim and her two sons, one of whom would grow up to become the Kid.

Naturally, some doubt the writer's connection to the Kid, among them Upson's contemporary J.M. Miller of Roswell, who once said, "Ash's report as being as one of the family with Billy's mother was all a frame up. He never saw the Kid until the Lincoln County War started."

This only known tintype of Ash Upson (inset) was most likely taken in Kansas City, Missouri, in the early 1860s. The Billy the Kid biographer lived with the family of Pat Garrett, the sheriff who famously killed the Kid. Upson also lived with the Joneses of Seven Rivers, off and on for many years. The main photo is a rare view of Pat Garrett and second wife Apolinaria reclining outside of their home with three of their children.

- ALL PHOTOS COURTESY HISTORICAL SOCIETY FOR SOUTHEASTERN NEW MEXICO UNLESS OTHERWISE NOTED -

Whatever the case, Upson shares a few similarities with his literary creation “Billy, the Kid.”

### Happy Birthday to Us

Both Upson and the Kid were born on the same day, November 23, although the Kid’s birthplace was New York, in 1859, while Upson’s was South Carolina, in 1828. We don’t have a birth certificate to confirm the Kid’s date. They both left home at a young age because of difficulties with a parent; the stepfather, in the Kid’s case, and his own father, in Upson’s case.

Upson drifted to New York where he eventually wrote for *The New York Herald*. He spent his early days as a journeyman, reporting for numerous newspapers and getting into various brawls. In 1862, his left eyebrow was split open. In 1864, his nose got smashed in at the “Dirty Woman’s Ranch” in the Rockies. And in 1867, someone

shot him with a Smith & Wesson pocket pistol through the cheek and chest.

In 1866, Heiskell and Barbara “Ma’am” Jones found Upson wandering outside of Denver, Colorado Territory, possibly run out of town. He guided the couple and their brood down the Pecos to Seven Rivers, New Mexico Territory, where they and their children would become famous in the annals of Wild West history—Ma’am Jones for her hospitality, and her sons for their skills with a six-shooter.

After drifting back to New Mexico Territory, Upson began the *Las Vegas Mail*, which would eventually turn into the *Las Vegas Gazette* after Simeon Newman purchased it. In late 1871, Upson was the lone white on a wagon trail to Fort Stanton, where he and his friend Calvin Simpson planned to start a mercantile business. Instead, Simpson opened a bar, which Upson had no interest in running, despite being a notorious alcoholic.



In 1879, Patrick Garrett met Ash Upson. The following year would give historians the earliest known photo of Garrett, showing him with second wife Apolinaria (Gutierrez) in Anton Chico, New Mexico Territory, on their wedding day, January 14, 1880.

— COURTESY LEON C. METZ COLLECTION —

### The Lincoln County War

Upson left to live on Robert Casey’s family ranch, where he became the schoolteacher for those living along the Rio Hondo in Lincoln County. “My pupils are all very good in behavior except for the larger growth,” he wrote in a letter to relatives, referring to grown men, among them Lincoln County Sheriff Ham Mills, a “six footer who has killed three men and innumerable Indians in his time.”

Among the children he taught was Lily Casey, who fondly remembered Upson in

her classic autobiography, *My Girlhood Among Outlaws*. She said of him, “A better teacher, I am sure, never lived.”

Lily’s father, Robert, was a political enemy of Lawrence G. Murphy, the big boss in Lincoln, and as a result found himself assassinated by William Wilson—a Murphy stooge. Upson was present for and wrote a newspaper account of the notorious “Double Hanging” of Wilson, who wasn’t killed the first time he was strung from the gallows. This article was a precursor of things to come, for when Upson later found himself in Roswell surveying for John Chisum, he became a war correspondent of sorts in the Lincoln County War.

During the war, Upson served as postmaster of Roswell and maintained the peace by threatening to shut down the office if violence occurred in his vicinity. As both sides needed their mail, this ploy worked.

Upson even ran a private mail service for Alexander McSween whom he despised (Upson was a closet Murphy-Dolan supporter).

At some unknown point in history, Upson met the new sheriff-elect, Patrick Garrett, in 1879. Though most assume Roswell patriarch Capt. J.C. Lea introduced the duo, the pair may have met at a riding party. Local legend claims Garrett hunted down a party of renegade Comanches who had stolen some horses late in 1879. Upson wrote a letter, dated November 2, 1879, that states: “We followed a party of [Indians] over on the Llano Estacado the other day, whipped them, killed four Indians, got back 13 head of horses they had stolen...”

Upson and Garrett became fast friends. After Garrett gunned down the Kid at Fort Sumner on July 14, 1881, he invited Upson to live at the Garrett ranch that August.



Shown here is the Robert Casey house in the Ruidoso Valley of New Mexico Territory, where Upson served as schoolteacher and store clerk. Among his students were Lily Casey and Lincoln County Sheriff Ham Mills.

— COURTESY JOHN LEMAY COLLECTION —

### Writing Billy's Story

When Garrett became incensed at claims that he had killed the Kid unfairly, he partnered with Upson to write a book on the topic. The result was the notoriously mistitled *An Authentic Life of Billy the Kid*, rife with myths and tall tales.

Since Upson knew the Kid in Roswell, and possibly in Silver City, why did he make up elaborate fabrications about him?

For one, in 1882, many of the Lincoln County War's notorious badmen, be they political or otherwise, were still alive. Writing about them in a negative light would have been dangerous.

Second, and most important, Upson loved melodrama. The book was his chance to write the great American novel. In an 1870 letter to his niece Florence Muzzy, he wrote, "There is no sense in reading novels, and yet I have neglected my meals to finish one."

He and Garrett reportedly argued about the book's tone, and Garrett lamented to his former deputy James Brent that he was greatly disappointed by the book's first draft. Though Garrett tried to reign in his ghostwriter, Upson convinced the sheriff that the melodramatic tone would sell better.

Unfortunately for Upson, Garrett, demonstrating his characteristic poor business instincts, sold the book to Charles W. Greene, editor of the *Santa Fe New Mexican*.



Ash Upson's niece Florence Muzzy likely drew this caricature of the itinerant reporter. She first met her uncle during his visit back home to Connecticut, in 1893, a year before he died. Some historians, though, think the artist was actually Pat Garrett's daughter Ida.

After the book's failure to sell many copies, Upson lamented to his sister in May 1882 that, "[The book] has been bungled in the publication. The Santa Fe publishers took five months to do a month's job, and then made a poor one. Pat F. Garrett, Sheriff of the County, who killed the 'Kid' and whose name appears as author of the work (though I wrote every word of it) as it would make it sell, insisted on taking it to Santa Fe, and was swindled badly in his contract."

The story has an ironic twist. In December 1881, while Upson was working on the book, he took a trip to Toyah, Texas, with Charles Siringo, the famous cowboy detective. In Toyah, the two drunkenly rang in the New Year, but while on the trail, Upson had regaled him with his tales of the Kid, which Siringo put into his own book, *A Texas Cowboy*, in 1885. The book became a bestseller, largely due to the Kid's inclusion, prompting Siringo to write future books heavily focused on the Kid, all utilizing Upson's stories from *An Authentic Life of Billy the Kid*.

### Dreams Unrealized

Despite the book's failure, Upson dreamt of writing a follow-up about the Lincoln County War. He supposedly kept these writings in a small trunk he carried with him everywhere up until his death.

In 1893, Upson took a trip to visit his dying mother back East. Along the way, he got into a few "drunken tares" and



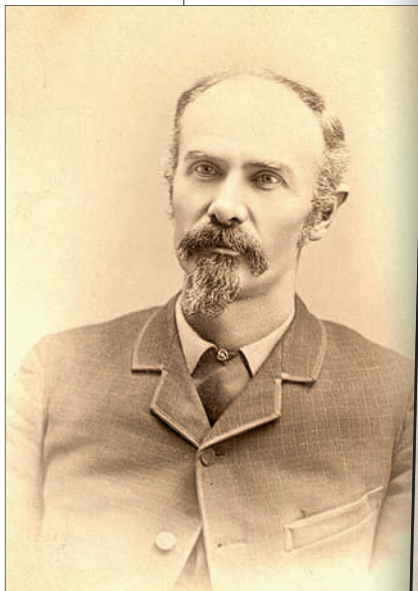
Pictured here are the first two buildings ever erected in Roswell, New Mexico Territory, the Roswell store and the post office, the latter being where Ash Upson served as postmaster. The buildings were once owned by Heiskell Jones and Marion Turner. A frequent visitor who swapped gossip with Upson there was none other than Billy the Kid.

ended up in jail. When he failed to return to Uvalde, where he had moved with Garrett in 1892, the *Roswell Register* fantastically reported, "It is feared that he now lies in an unknown grave, in a strange land and that his fate may never be known."

Upson would have surely been pleased at the sensational attention he received.

The writer didn't last long once he did return to Uvalde though, as he had contracted influenza. On October 6, 1894, he passed away at Garrett's ranch.

"We buried him in the city grounds at my expense," Garrett wrote to Upson's sister, on November 3. "He has a trunk here and clothing. What Shall I do with them?"



Captain Joseph C. Lea (shown) was one of Upson's employers at the trading post in Roswell, New Mexico Territory. Upson resigned as postmaster there after Capt. Lea chastised Upson for drinking up his entire stock of Hostetter's Bitters, an alcohol-laced cure-all.

— HOSTETTER'S ADVERTISEMENT PUBLISHED IN FRANK LESLIE'S ILLUSTRATED NEWSPAPER, SEPTEMBER 3, 1864 —

**HOSTETTER'S  
CELEBRATED  
STOMACH BITTERS.**

A TIMELY WARNING TO THE SICK.—It is especially important at this time, when the markets of the United States are flooded with the direct poisons, under the name of imported liquors, and when domestic compounds purporting to be medicinal, but not a whit less pernicious, are heralded to the world as "sovereign remedies," that the public should fully understand the facts. Be it known then, that while all the diffusive stimulants called *liquors* are impure, and all the *Tonic* containing alcohol are manufactured with a fiery article containing *arsenic* or *lead* or *mercury*, a *morbid poison*: HOSTETTER'S CELEBRATED STOMACH BITTERS contain none of these things, but are a combination of pure Essence of Rye with the pure juices of the most valuable stomachic, anti-bilious and aperient herbs and plants, and that as a safe and rapid remedy for Dyspepsia and all its kindred complaints, this preparation stands before the world without a rival or competitor. Its sales today are equal to the combined sales of all the other Tonics advertised in the United States, and the certificates which authenticate its usefulness are signed by individuals of the highest standing in every professional calling and walk of life. Beware of imitations and impostures.

Sold by all Druggists and Family Grocers.

**Hostetter's Stomach Bitters,**  
PREPARED AND SOLD BY  
HOSTETTER & SMITH, PITTSBURG, PA.  
NEW YORK OFFICE, 59 CEDAR STREET.

The trunk Garrett spoke of was the one that contained Upson's book about the Lincoln County War. Unfortunately, to this day, the mysterious trunk has never been found. What elaborations, fallacies and perhaps even truths that trunk contained will unfortunately never be known. ★

**John LeMay** is a past president and archivist for the Historical Society for Southeastern New Mexico in Roswell. He is the author of books *Tall Tales and Half Truths of Billy the Kid*, *Towns of Lincoln County* and *Tall Tales & Half Truths of Pat Garrett*. He is currently working on the first biography on Ash Upson.

Corn Exchange Hotel Register.		Tuesday, Nov. 23, 1875	
(JOHN DAVIS, Proprietor.)			
La Amilla, San Antonio, Texas.			
NAME.	RESIDENCE.		
Tuesday, Nov. 23, 1875			
A. M. Upson - 47 years of age	Las Cruces		
H. C. Haring	Doña Ana		
Jno. D. Redcastle	"		
E. Dow	Lincoln		
Judge A. B. Newcomb	Las Cruces		
Richard Howlett	Silver Lake		
Wm. S. Hynes	Las Cruces		
John Kinney	Kinney's		
Wednesday, Nov. 24, 1875			
Agustino Armijo	Las Cruces		
A. J. Fountain	"City"		
N. W. Bennett	Las Cruces		
H. C. Haring	Doña Ana		
Thursday, Nov. 25, 1875			
José B. Ortiz	Santa Fe		
J. M. Reade	Las Cruces		
Jacob Schaublin	"		
John Williams	Mail Line		
U. S. M. John P. Oatts	Santa Fe		



Wednesday, Nov. 24, 1875			
Agustino Armijo	Las Cruces	Pat	25
A. J. Fountain	"City"		8

On November 23, 1875, when Ash Upson turned 47, he boarded at the Corn Exchange Hotel in Las Cruces, New Mexico Territory. The newspaperman decided to bestow this same birthday upon outlaw Billy the Kid. The above hotel register reveals that another guest who stayed at the Corn Hotel at the same time was A.J. Fountain (shown).

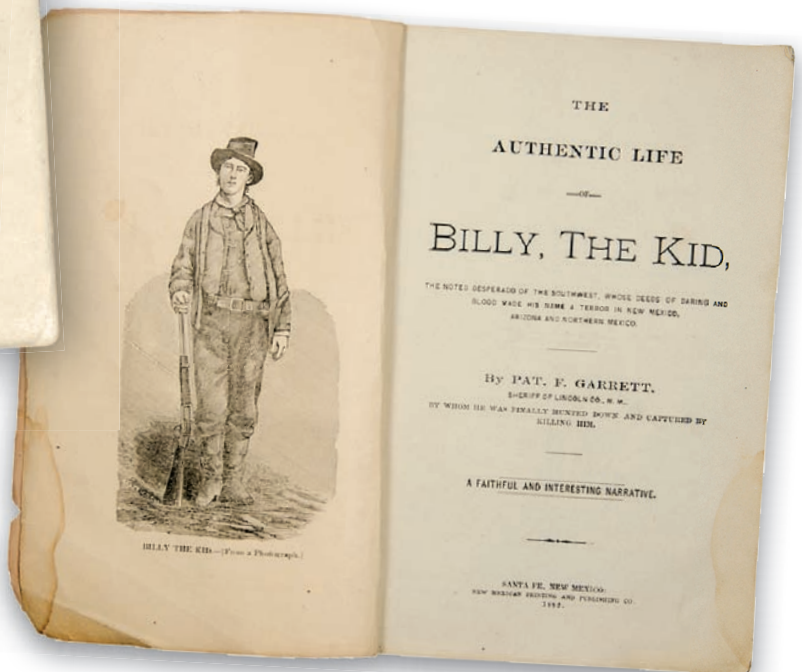
- HOTEL REGISTER COURTESY STEVE SEDERWALL; A.J. FOUNTAIN PHOTO COURTESY PALACE OF THE GOVERNORS -



Ash Upson's name didn't appear as an author alongside Pat. F. Garrett's name in *An Authentic Life of Billy the Kid*, but he did write most of the book.

Billy the Kid biographer Robert M. Utley reports that the first 15 chapters were penned by Upson, while the final eight chapters, which described events Garrett participated in, differed in style and appeared to be written by Upson along with Garrett, if not by Garrett himself.

- COURTESY LIBRARY OF CONGRESS -



# Big Iron on His Hip

A PERSONAL ACCOUNT, BY ARIZONA'S OFFICIAL HISTORIAN, OF THE SINGING DRIFTER WHOSE MOST FAMOUS ALBUM WAS INDUCTED THIS YEAR INTO THE NATIONAL RECORDING REGISTRY.

I met Marty Robbins in Oklahoma City, Oklahoma, at a National Cowboy Hall of Fame event in 1979. He was there to receive the Golden Trustee Award for his *Gunfighter Ballads and Trail Songs* album. I'd seen him perform a number of times in Arizona, but this time, I got up close and personal with the celebrity; we wound up in the same hotel elevator.

To respect his space, I pulled my hat down low and stared intently at the floor. Next thing I knew, a smiling face was looking up at me.

"Hi!" he said, "I'm Marty Robbins."

I managed a shy grin. "I know," I said, "and I know you're from Glendale, Arizona, and your wife's name is Marizona."

"How'd you know all that?"

"I used to live in Glendale, and I wrote about you in my Arizona book."

He said, "Let's go down to the restaurant and grab a bite to eat."

We spent the next couple of hours talking about the West. He told me how he'd come to write his Grammy-winning song, "El Paso." He talked about his grandfather, "Texas" Bob Heckle, whose son, "Sandy" Bob, was Gail Gardner's sidekick in his famous cowboy poem "Tying Knots in the Devil's Tail."

I'll never forget the evening I met Marty Robbins.



Marty Robbins

## A Rising Star

Martin David Robinson and his twin sister, Mamie, were born in Glendale, Arizona, on September 26, 1925. He grew up poor, living along the Santa Fe Railway tracks, one of nine kids.

Marty's two significant influences during his childhood were his maternal grandfather, who told him stories about the Old West, and Singing Cowboy actor Gene Autry. Marty's fascination with the Singing Cowboys on the silver screen led Mamie to buy her twin a

guitar when he was 15. That guitar would send him on a path to fortune and fame.

In 1943, Marty dropped out of high school and joined the U.S. Navy, serving in the South Pacific during WWII, where he saw action at Guadalcanal and Bougainville.

During his slack time, he sat around the Quonset hut, playing his guitar for his buddies. He also tried his hand at writing songs.

To get time off from tedious Navy chores, he also took up boxing. Weighing only 129 pounds, he fought in the lightweight class. The only fighter who knocked him down was a soldier who, in civilian life, was a professional boxer.

"During the weigh-in, the guy kept saying, 'Watch out for my left;

I'll tell you right now, watch out for my left!'" Marty recalled.

While Marty watched for his left, the soldier threw a right that broke his nose. "I had just turned 18," he said, "and this guy was probably close to 30 years old."

The deception infuriated Marty. He turned up his energy a notch and knocked his opponent out of the ring. The referee declared Marty the winner.

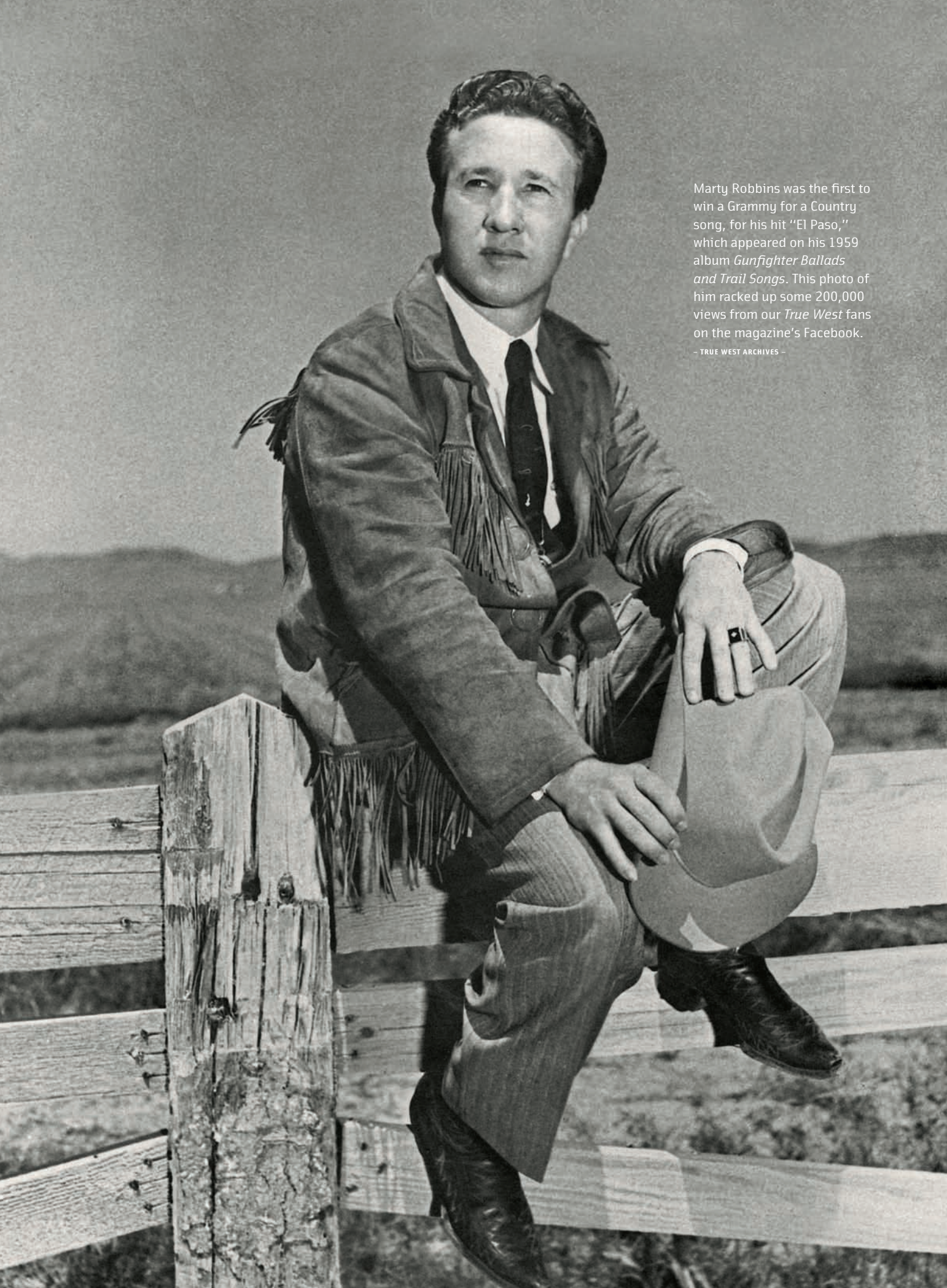
After receiving his discharge on February 25, 1946, Marty headed back to Phoenix, where he took a job hauling ice around town, for \$1 an hour. He did a lot of job-hopping, telling his friends he was looking to move up the work ladder, but he later admitted, "I was really looking for a way to get out of work and still make a living."

In 1947, Ole Dame Fortune lent a helping hand. As a regular at Vern and Don's, a bar on East Van Buren Street in Phoenix, Marty made the acquaintance

of Frankie Starr, the featured artist in the bar's band. One evening, Starr came over and said his guitar player was missing and asked if Marty could fill in. "I couldn't play very well, but I could play better than Frankie," Marty said.

The gig lasted three hours. Afterwards, Starr handed Marty \$10. For a guy making \$1 an hour hauling brick, Marty thought he'd been overpaid. But Starr told him that was union scale.

*He couldn't even look at the audience. He got behind the microphone, stared at the floor and performed his first song on stage.*



Marty Robbins was the first to win a Grammy for a Country song, for his hit "El Paso," which appeared on his 1959 album *Gunfighter Ballads and Trail Songs*. This photo of him racked up some 200,000 views from our *True West* fans on the magazine's Facebook.

- TRUE WEST ARCHIVES -

Marty played with the band the next two nights and pocketed \$30. When that missing guitar player ended up leaving town, Marty became the band's lead guitar player. At last, he was making money doing something he loved.

His next break came one night when Starr was sick and asked Marty to fill in. Marty told me that he felt so shy and self-conscious, he couldn't even look at the audience. He got behind the microphone, stared at the floor and performed his first song on stage, Eddy Arnold's, "Many Tears Ago."

Marty said the audience liked him, but he added modestly, "I think they just felt sorry for me."

Starr taught Marty a lot about engaging with an audience. This interaction style would later make Marty one of Country music's most beloved performers. During his Grand Ole Opry years, when most entertainers made a hasty exit, Marty never left the stage area until everyone got a chance to say hello, take a photo or ask for an autograph. His fans called themselves Marty's Army.

Starr was also responsible for Marty landing his first gig on the radio. The two began singing on KTYL radio in Mesa. The station had a large window in front, and folks would pull up outside and watch the show.

Marty was still taking a lot of needling from his blue-collar-worker brothers about making a living playing music; they kept advising him to get a "real job."

One of these friends, though, Harry Tolmachoff, gave the singer the idea to shorten his name to Marty Robbins.

Financially, Marty was making enough for a single guy to scrape by, but by September 27, 1948, Marty had taken a bride, Marizona Baldwin. He had met her in an ice cream parlor in Glendale, soon after he got out of the Navy. The couple married in Parker and honeymooned across the Colorado River in Earp, California.

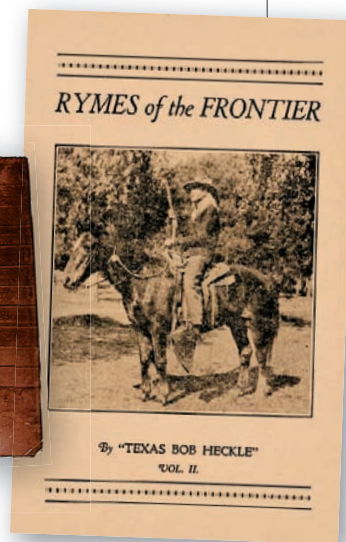
The next couple of years, Marty worked gigs wherever he could find them. Once

he saved up enough money, he drove to California in the hopes of securing a contract with Capitol Records. But they weren't interested, so he returned to Arizona and continued playing the bars.

Times were tough. The couple now had an infant son, Ronald, which made Marty more determined to make it in the music business. He assured Marizona he would join the Grand Ole Opry and make records.

In late 1949, Marty became the lead singer at Vern and Don's when Starr left for Texas. With Floyd Lanning on lead guitar and Jimmy Farmer on the steel, the K-Bar Boys were packing 'em in. People waited outside for an open seat in case someone left.

Television came to Phoenix in December 1949 when KPHO began broadcasting from the Westward Ho Hotel. It was the only TV station between El Paso, Texas, and San Diego, California.



The first audience for Marty Robbins was his grandfather, "Texas" Bob Heckle.

From the age of three until six, when his grandfather died, the two had a deal: his granddad would tell a tale of the Old West, and the boy would sing him a song. "He told me he was a Texas Ranger; that was just one of his big lies," Robbins said. "But they were all great stories."

- COURTESY COWAN'S AUCTIONS, JUNE 24, 2009 -

By 1950, Marty had left a successful KTYL radio gig, a half-hour morning show, to star in *Chuck Wagon Time*. When the station manager needed to fill a 15-minute slot, he offered Marty the job. A timid Marty, who had returned to his work in radio, initially declined. But upon learning that his radio show depended upon him taking the TV spot, he changed his mind. The show, *Western Caravan*, turned out to be a great success. "The viewers liked the show," he said, "and good things began to happen."

His big break came when Jimmy Dickens appeared as a guest on Marty's show. After hearing Marty perform, an impressed Dickens returned to California and told the boys at Columbia Records to send someone to Phoenix to check out Marty. In 1951, Columbia signed Marty to a record contract.

## The Columbia Years

One year after signing a contract with Columbia, Marty Robbins sang a song that rose to the number one spot on the charts, "I'll Go On Alone."

Harry Stone of KPHO and Fred Rose of Acuff-Rose played a big part in getting Marty to Nashville, Tennessee, and on to the Grand Ole Opry, where the singer became an official member of the prestigious community.

Marty's first big hit came in 1956, "Singing the Blues." The song earned Marty a Triple Crown award and established him as one of Nashville's hottest young singers.

Believing he needed a different Country sound, Columbia sent Marty to New York to record with strings and arrangements. The result was "A White Sport Coat (and a Pink Carnation)," which sold more than a million copies. Both songs climbed the Pop charts and hit number one on Country-Western charts.



On March 29, 2017, the National Recording Registry at Library of Congress announced its inductees for recordings selected because “of their cultural, artistic and historical importance to American society and the nation’s audio heritage,” a spokesperson stated.

The selections ranged from an 1888 cylinder recording of Civil War Col. George Gouraud, made by Thomas Edison in London, England, to Judy Garland’s “Over the Rainbow,” made famous by 1939’s *The Wizard of Oz*, to the 1948 single “I’ll Fly Away” by the Chuck Wagon Gang.

The most notable inductee was Marty Robbins’s 1959 album, *Gunfighter Ballads and Trail Songs*, released by Columbia Records.

The registry shared the story behind the selection: “By 1959, singer Marty Robbins had released several hit singles, but he had a dream to record an album of Western songs, not country songs. He persuaded producer Don Law to let him record what would become *Gunfighter Ballads and Trail Songs*, arguing that the label owed it to him for his considerable success. Robbins admitted to Law it probably wouldn’t sell 500 copies, but this would become Robbins’s signature work and greatest success.

“The centerpiece of the album is ‘El Paso,’ a song years in the making. The idea first came to Robbins in December 1955, while driving to Arizona for Christmas. He saw a sign for El Paso and thought that would be a catchy title, but soon forgot about it. The same thing happened in 1956, but during the trip in 1957, while his wife drove their turquoise Cadillac, Robbins sat in the back seat, furiously writing as the song poured out of him, lyrics and melody all at once. Though he had the song, he couldn’t get it recorded until the April 7, 1959, eight-hour session in which the entire album was done.

“The now-iconic guitar fills on ‘El Paso’ were played by Nashville legend Grady Martin, who created such a distinctive sound that fans still argue about what kind of guitar he used.”

Marty sang in a wonderful, rich mellifluous voice, with perfect pitch and a versatile range that allowed him to perform just about any kind of music. He recorded Country, Rockabilly, Pop, Western and Calypso. Remembering his WWII days in the South Pacific, he even recorded an album of Hawaiian songs. He was truly a renaissance man, one of Country music’s few multi-talented artists.

But Marty’s roots were in Country and Western music. In 1959, he returned to Nashville, Tennessee, to record *Gunfighter Ballads and Trail Songs*. One of the album songs, “El Paso,” won the coveted Grammy, becoming the first Country-Western song to win such recognition. The song went to number one on both Pop and Country charts, marking the beginning of bridging the gap between the two music fields.

That same year, Marty’s daughter Janet was born. Both she and Ronnie inherited their dad’s musical talent and went on to become successful Country music singers.

Marty said he got the idea for “El Paso” while driving through the border city in 1955, on his way to a family gathering in Texas. Two years later, passing through the city again, the song took shape in his mind as he visualized a Western melodrama about a cowboy who fell in love with a Mexican girl who danced in a place called Rosa’s Cantina. By the time he reached Phoenix, Arizona, 10 hours later, he was ready to write. The song took only a few minutes to compose.

Rosa’s Cantina was inspired by a real place in Glendale, where Marty hung out as a kid. Unknown to him when he wrote the song, the Texas town of El Paso also had a saloon named Rosa’s Cantina.

## Movies, Horses and Cars

While Marty was singing music for Columbia, he also appeared in six Western feature films. He worked on television in three series, *The Drifter*, *The Marty Robbins Show* and *Marty Robbins Spotlight*. He also owned a couple of pub-

lishing companies, a record label and wrote a Western novel, *The Small Man*.

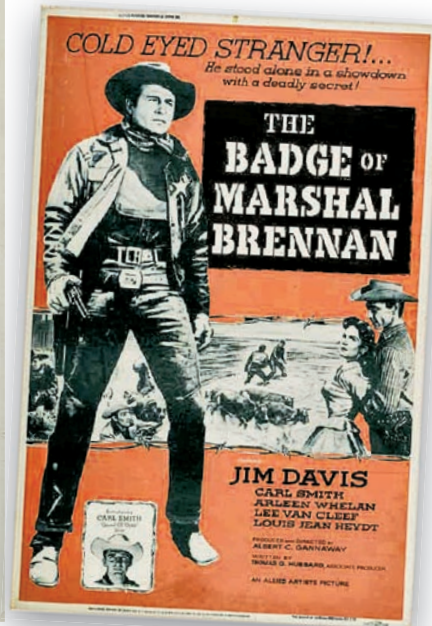
The Academy of Country Music voted Marty "Man of the Decade" for 1960-1970. He was a member of the national Songwriters Hall of Fame and the first member of the Arizona Songwriters Hall of Fame. In October 1982, Marty was voted into the Country Music Hall of Fame. That same year, he appeared with Clint Eastwood in *Honkytonk Man*.

Marty's two hobbies were horses and cars. His love for horses shone through when he sang "The Strawberry Roan;" "I know there are ponies that I cannot ride. There's some of them left; they haven't all died." His lifelong passion for auto racing began on the small dirt tracks, yet Marty proved good enough to compete in the NASCAR circuit against greats Richard Petty and Bobby Allison. Marty finished six times in the top 10. He ran his last race just a month before his death.

Marty had a long history of heart trouble, starting with a massive heart attack in 1969 (one went undiagnosed and untreated the previous year). In 1970, he became one of the first persons to undergo a triple bypass operation, which added several years to his life. He suffered a minor attack in 1981 and in December 1982, after returning home from his final concert for the year, he suffered a massive attack. For six days after his quadruple bypass surgery, Marty struggled to live. But the damage had been too great. After his kidneys and liver failed, he died on December 8.

## Many Tears Ago

Marty recorded 18 number one hits, but he is still best remembered for "El Paso." The folks in that west Texas town were so



Marty Robbins's feature film debut was 1957's *The Badge of Marshal Brennan*, in which he played a blond-haired Mexican named Felipe who got gunned down by Lee Van Cleef's character, Shad Donaphin. That November, Robbins appeared in his next picture, a Mexican-American War tale, *Raiders of Old California*. Both Westerns were Jim Davis vehicles.

—RAIDERS OF OLD CALIFORNIA COURTESY REPUBLIC PICTURES; THE BADGE OF MARSHAL BRENNAN COURTESY ALLIED ARTISTS —

grateful to the singer for his song, they installed a plaque honoring him at the city airport.

On the day of Marty's death, clouds gathered over a normally dry El Paso. A light rain began to fall. I believe those raindrops were tears being shed over the passing of one of the world's greatest Country music legends.

Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Outlaws and Lawmen*. He gives a big "Thanks" go Arizona music historian John Dixon for his advice and suggestions in writing this article.



Country and Western singer Marty Robbins starred as a Robin Hood of the West in 1964's *Ballad of a Gunfighter*. One of his memorable lines was: "You talk about an empire. This whole country is my empire. I don't have my brand on anything or anybody. I don't need it. I don't have a brand on my horse, but you let some man try to ride him!"

— COURTESY PARADE RELEASING ORGANIZATION —

# MARTY ROBBINS

He rode in alone -  
a silent stranger -

until the day his  
blazing guns did  
the talking!



Hear America's All-Time

## "GUNS OF A STRANGER"

Country-Western Star Sing:

- "The Drifter"
- "Dreamer"
- "Restless Cattle"
- "Lonely Old Bunkhouse"
- "The Wind Goes"
- "Oh, Virginia"
- "Mr. Rutledge"

Co-starring CHILL WILLS • DOVIE BEAMS • STEPHEN TACKETT  
Screenplay by Charles W. Aldridge • Produced and Directed by Robert Hinkle  
A UNIVERSAL RELEASE • TECHNICOLOR®

**G** GENERAL AUDIENCES  
ALL AGES ADMITTED

The boy is on his way to becoming a man.  
The man is on his way to becoming a legend.



**Clint Eastwood  
and  
Kyle Eastwood  
Honkytonk Man**

In the Warner Bros. Western starring Clint Eastwood with his son Kyle, 1982's *Honkytonk Man*, Marty Robbins took on his final acting role before he died of a heart attack on December 8.

Perhaps Robbins's singing rubbed off on Kyle; he switched from acting to a career in music and has found success as a jazz bass musician.

- COURTESY WARNER BROS. -

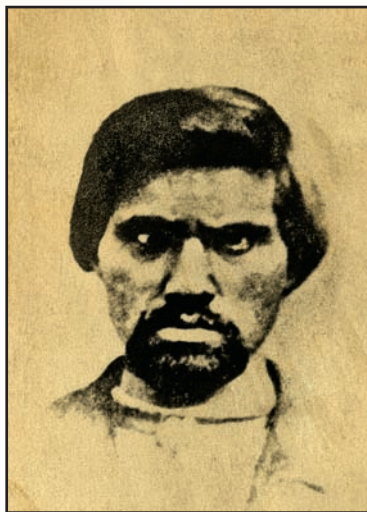
Marty Robbins starred as the sheriff torn by inner anguish after killing a young gunfighter in Abilene, Kansas, in 1973's *Guns of a Stranger*. The distraught sheriff became a singing drifter, mingling with pioneers and crooks, across the frontier.

- COURTESY UNIVERSAL PICTURES -

73A142\*

TRUE WEST  
EXCLUSIVECLASSIC  
GUNFIGHTS"¡NO TIRE  
EN LA CASA!"HARRY MORSE  
VS  
JUAN SOTO

A LONG SHOT

A HEADLONG  
RUSH FOR FREEDOM

Bandit chieftain Juan Soto stands more than six feet tall and is described as "well-proportioned and quick as a cat."

- ALL PHOTOS COURTESY JOHN BOESSENECKER -

BY BOB BOZE BELL

Based on the research of John Boessenecker

Tracking a party of rough hombres, Alameda County Sheriff Harry Morse and San Jose Deputy Theodore "Sam" Winchell approach a ranch house in California's Saucelito Valley, near St. Mary's Peak. Reining up outside a rock corral, they dismount and ask a vaquero, who is working in the corral, for a drink of water.

Following the worker into the house, Morse and Winchell encounter a roomful of natives. Morse is stunned as he immediately recognizes the outlaw they are looking for: Juan Soto—*bandido supremo*—who is sitting at a table, talking with two other men.

The sheriff jerks his pistol and barks, "¡Manos arriba!" [Put up your hands!]

But Soto doesn't move, even after Morse repeats the command twice. Yanking manacles from his gun belt, Morse hands them to his deputy and orders him to handcuff the brigand.

Paralyzed with fright, Winchell doesn't move.

"Put them on him!" Morse angrily snaps. Seconds tick by, and still no one moves.

"Then cover him with your shotgun," Morse barks, "while I do it!"

Instead, Winchell bolts out the door, leaving Morse to fend for himself.

Seizing the moment, a "muscular Mexican Amazon" grabs Morse's shooting arm, while another outlaw grabs his left. "¡No tire en la casa!" they both shout. ["Don't shoot in the house!"]

As Morse grapples with his assailants, Soto hides behind one of his *compadres* so that he can unbutton his long blue soldier's overcoat, buttoned to his knees, and retrieve his pistols from his gun belt under the coat.

Morse frees his hand and levels his pistol at Soto's head, but the arm jockeys spoil Morse's aim. When Morse fires, his shot only tears off Soto's hat, which thuds into the wall.

Morse later claims he would have definitely gotten his prey, if he shot through a shorter man standing in front of Soto instead of aiming above the man's head so as to avoid killing an innocent bystander.



Sheriff Harry Morse's career spans five decades, and he brings justice to a corralful of desperados, including the infamous Black Bart.

- ILLUSTRATIONS BY BOB BOZE BELL -

The billowing gunpowder smoke in the dimly lit room allows Soto to seize one of his revolvers and go after Morse, who has just cleared the door.

Out on the porch, Morse sprints toward his horse so he can retrieve his rifle from its scabbard, but Soto is right behind him. Morse quickly realizes he won't make it. Turning so as not to be shot in the back, Morse drops to the ground in an effort to dodge Soto's imminent point-blank shot.

From a nearby hill, Santa Clara County Sheriff Nick Harris sees Morse fall, but "quick as a flash, [Morse springs] erect and fire[s]. Soto, advancing with a bound, [brings] his pistol down to a level and [fires] again, and Morse [goes] through the same maneuver as before."

To Harris, Morse looks like he has been hit by all four rounds.

Actually, Morse has been firing back at every shot. On the final exchange, Morse fires a bullet that strikes Soto's pistol underneath the barrel. The bullet wedges against the cylinder and jams the gun. The force of the lead ball violently drives the barrel of Soto's own gun into his face. A stunned Soto flees into the house.

Winchell sees the outlaw escaping and sends a load of buckshot in his direction, but the deputy misses.

Taking advantage of this break in gunfire, Morse scrambles to his horse and jerks his Model 1866 Winchester rifle from the scabbard. He is met by Sheriff Harris, who pulls out his Spencer rifle to join Morse in the fight.

Following a pregnant pause, two men race out of the house toward a horse hitched to a tree 40 yards out.

Sheriff Harris takes aim at the man wearing the long, blue coat, but Morse knocks up the barrel before Harris can fire; Morse has noticed that Soto, to throw off the officers, has given his coat to the man with him and is donning his friend's hat. What neither sheriff knows is that the outlaw is sporting three fresh revolvers.

Morse raises his rifle to kill the escape horse, but the mount breaks free and evades Soto's grasp. The horse is undoubtedly spooked by the gunfire. Soto then rushes headlong

to another horse saddled some 200 yards north.

"For God's sake, Juan, throw down your pistols!" Morse yells. "There has been shooting enough!"

Ignoring the plea, Soto continues charging toward freedom. Although Soto is virtually out of range at 150 yards, Morse flips up his gun sight, aims high and pulls the trigger. Incredibly, the "Hail Mary" bullet hits Soto and rips through his right shoulder.

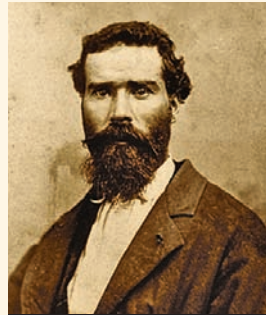
Soto staggers, then the badly wounded outlaw turns to rush his adversaries. He runs with his pistols raised, hoping to cross into firing range. Sheriff Harris shoots at Soto, but misses.

Morse chambers a round and takes a careful bead. At more than 100 yards from its target, the big '66 booms, and its spinning bullet makes a long, low arc, smacking into Soto's forehead just above his eyes. The bandit collapses into the grass, dead. ★

## Aftermath: Odds & Ends

Juan Soto was wanted by the law for killing a clerk, Otto Ludovisi, during a robbery at Thomas Scott's store in Sunol, California, on January 10, 1871. Just prior to his fatal encounter with Sheriff Harry Morse, Soto had butchered a beef for a planned fiesta. He then rode from Juan Alvarado's adobe to Juan Lopez's house to borrow salt and onions for his barbecue; that is where the sheriff discovered Soto.

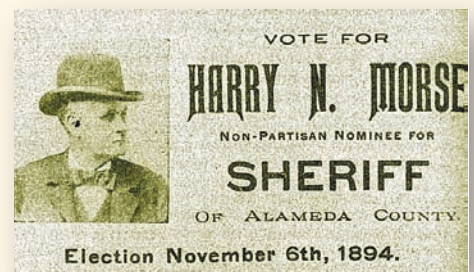
Morse found out that Bartolo Sepulveda might have been the second fleeing *bandido* who exchanged coats with Soto. Sepulveda escaped then, but ended up convicted for helping Soto kill the store clerk. California Gov. George Stoneman believed Sepulveda was innocent of the murder and pardoned him in 1885.



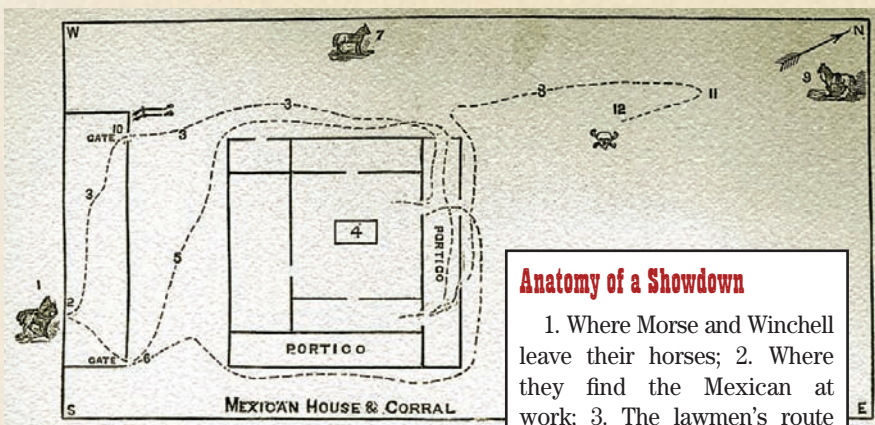
**Bartolo Sepulveda**

After his gunfight with Soto, Sheriff Morse became the West Coast's most famous manhunter. In the next two decades, he brought down a corralful of desperadoes, including America's most notorious stage robber—Black Bart, credited with 29 holdups. Morse's law enforcement career spanned five decades. He died peacefully in bed and left a \$100,000 estate to his heirs.

**Recommended:** *Lawman: The Life & Times of Harry Morse, 1835-1912* by John Boessenecker, published by University of Oklahoma Press.



Campaign flyer for Harry Morse, more than two decades after the gunfight.



### Anatomy of a Showdown

1. Where Morse and Winchell leave their horses;
2. Where they find the Mexican at work;
3. The lawmen's route to Juan Lopez's house;
4. The table where Soto sits when the sheriff discovers him;
5. Scene where Morse and Soto desperately struggle;
6. Point where Winchell fires upon the brigand as he turns to escape;
7. Where Soto's first horse is fastened;
8. Soto's line of retreat toward his second horse (9);
10. Where the two sheriffs, Harris and Morse, meet after the latter has regained his rifle;
11. Where the brigand is struck by the first shot;
12. Where Soto falls, after Morse's second shot kills him.

— EDITED TEXT FROM *VASQUEZ* BY GEORGE BEERS /  
DIAGRAM COURTESY JOHN BOESSENECKER —



Sheriff Harry Morse, as he appears at the time of the shoot-out. Four years later, Morse's map of the duel-to-the-death (top) is published in George Beers' book, *Vasquez*.

BY VICTOR A. WALSH

LITTLE KNOWN CHARACTERS OF THE OLD WEST

# Californios' Legal Hero

*Benjamin Hayes fought to protect minorities and California underdogs under the law.*

**B**enjamin Hayes was neither an Argonaut nor an adventurer. Born in Baltimore, Maryland, of Irish ancestry, the lean, bookish 35 year old moved to California in 1850 with hopes that the dry climate would improve his wife Emily Martha Chauncey's bronchitis. She arrived by steamboat in late 1851. By then, Hayes had launched a career as Los Angeles county attorney.

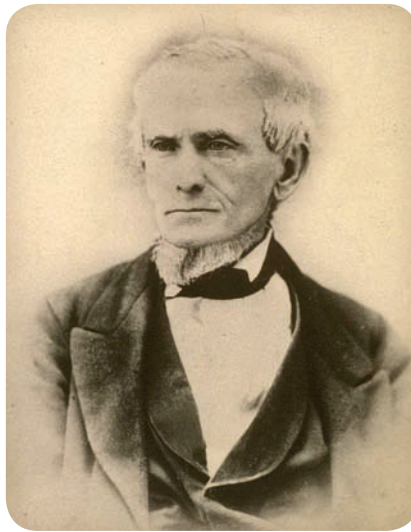
The town's lawlessness, violence and slave auctions appalled Hayes. "The law," he argued, "protects all members of the community equally, whether American or not, and punishes the criminal with equal penalties according to the offense, no matter his country, his color, or his race."

He never wavered in this conviction, even after an attempted assassination in November 1851. The pistol ball fired by an unidentified assailant fortunately only grazed Hayes's cheek.

His devotion to the Catholic faith and fluency in Spanish gave him special entrée to the Spanish-speaking Californio majority. He saw them as freeholders, not a conquered people. Their innate hospitality, family ties and rural simplicity endeared him.

In 1852, he won a landslide election as the first judge of the Southern District of California—a position he held until his reelection defeat in 1863.

Over those 12 years, the judge rode circuit through the countryside. Armed with a shotgun and bowie knife, he stayed at Californio *ranchos*, vaquero camps and American Indian *rancherías*. He recorded natural calamities, ranching histories, the plight of mission Indians and vignettes of the many people he knew or met.



Armed with a shotgun and bowie knife, he stayed at Californio *ranchos*, vaquero camps and American Indian *rancherías*.

In 1866, the widowed Hayes married Adelaida Serrano, daughter of an established Californio family in Old Town San Diego. That same year, he was elected San Diego County's district attorney.

He represented Californio families in court when claimants, empowered by the Land Act of 1851, tried to take their property. The law revoked the U.S.'s promise to honor existing Spanish and Mexican land grants ratified at the 1848 Treaty of Guadalupe Hidalgo.

Photographed in 1875, a year after he donated his beloved record of frontier life to what would become the Bancroft Library, Judge Benjamin Hayes issued seminal rulings on the frontier that are still cited in California's courts.

— ALL PHOTOS OF BENJAMIN HAYES COURTESY UC BERKELEY, BANCROFT LIBRARY —

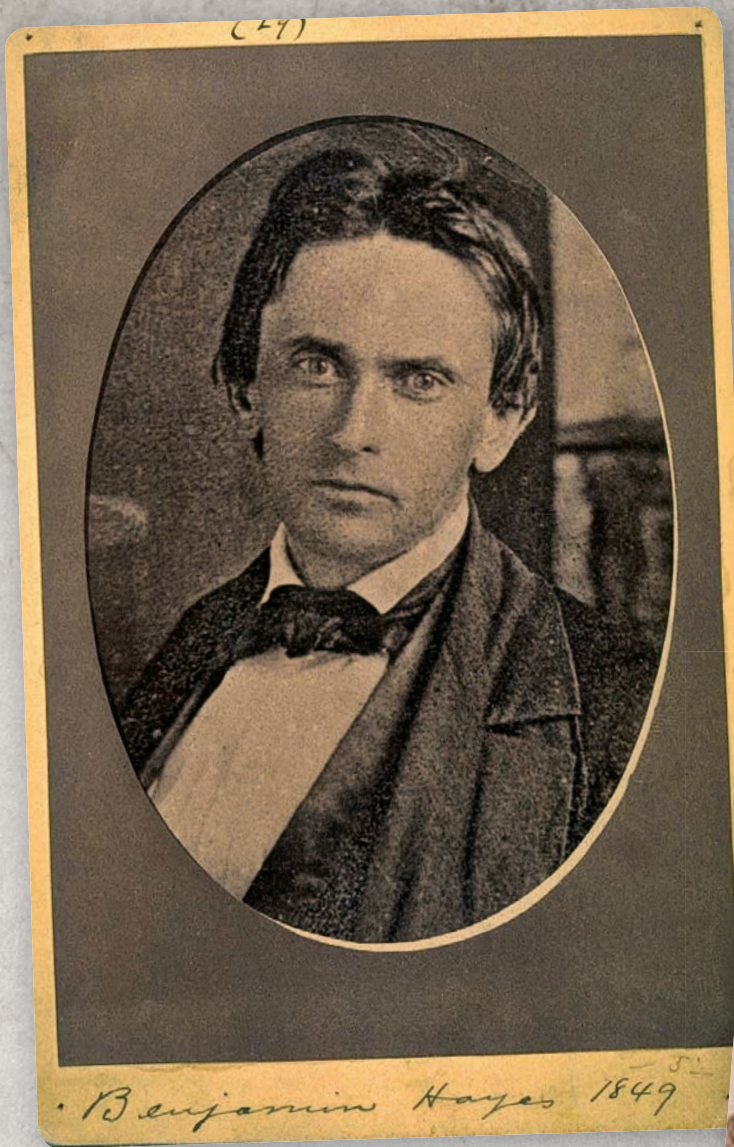
His most publicized trial involved slave Bridget "Biddy" Mason, a future Los Angeles entrepreneur and philanthropist. When Robert Mays Smith attempted to take Biddy and another slave Hannah Embers to Texas, a slave state, attorneys filed a writ to free the women. In 1856, Judge Hayes upheld it. He was branded an abolitionist for a verdict he called a "clear constitutional right!"

Shortly afterwards, his son fell from a carriage onto Los Angeles's main plaza. Three-year-old Chauncey's rescuer was Hannah Embers. To Hayes's Catholic mind, this was a sign that the Almighty agreed with his decision.

Hayes sold his collection to Hubert Howe Bancroft in 1874. Inside Hayes's "heap of old adobe ruins," what Bancroft discovered staggered him: roughly 60 scrapbooks "stowed in trunks, cupboards, and standing on book-shelves." Hayes, Bancroft recalled, "gave me his heart with it..."

A judge who believed the law was the touchstone of frontier order and a scholar who amassed an extraordinary body of early California history, Hayes, who died on August 4, 1877, at age 62, was a man who accepted everyone, in a society fractured by racial and ethnic divisions. ✠

Victor A. Walsh is a retired historian from California State Parks. His articles have appeared in *American History*, *California History*, *Journal of the West* and *The Christian Science Monitor*, among other publications.



Benjamin Hayes, shown in 1849, fought first as a lawyer and then as a judge to protect all of early-day Los Angeles's citizens. He sought to protect the land rights of Californios (shown at bottom is an example of those Californio families, the Lugo family, one of the founding families of Los Angeles in 1781) and the rights of minorities, most notably former slave Bridget "Biddy" Smith (below).

- LUGO FAMILY PHOTO COURTESY LOS ANGELES PUBLIC LIBRARY;  
BIDDY SMITH PHOTO TRUE WEST ARCHIVES -



BY CANDY MOULTON

# Lords of the West

*The great Western trails of the Hudson's Bay Company still lead to great adventures.*



Alfred Jacob Miller's painting, *Trapping Beaver*, circa 1858, illustrates the tedious, repetitive and dangerous work of the fur trappers and mountain men who worked North America's waterways for the Hudson's Bay Company beginning in 1670.

— COURTESY WALTERS MUSEUM, BALTIMORE, MARYLAND, AND WIKIMEDIA COMMONS —

**B**irthered in Canada, the Hudson's Bay Company was founded on May 2, 1670, when King Charles granted a charter to his cousin, Prince Rupert, establishing the "Governor and Company of Adventurers of England."

The intent from the beginning was to develop commerce in Rupert's land, the vast territory drained by the Hudson Bay in eastern Canada. The immediate opportunity lay in the fur trade, and before long,

Hudson's Bay Company, or HBC, was a dominating enterprise. In 1668, when the *H.M.S Nonsuch* sailed through Hudson Straits and into Hudson Bay to acquire furs, commercial operations started. By the 1800s, HBC ships had sailed into Canada's Arctic, the Russian Far East and around Cape Horn to the west coast of North America.

The HBC fur traders and trappers also traveled on foot, exploring across Canada and ultimately pushing their way into the American lands.

Many men made names for themselves in the industry, but one we will follow as we set out on a trail of the Hudson's Bay Company is Peter Skene Ogden. Born in Quebec in 1790, he found employment as a young man with the American Fur Company, and later was an apprentice clerk with the North West Company (NWC), another dominant enterprise in the fur trade.

The legendary rivalry between HBC and NWC lasted until 1821, when the companies merged. Known for violent behavior, Ogden

Great Britain's King Charles II appointed his cousin, Prince Rupert of the Rhine, the first governor of Hudson's Bay Company in 1670. Soon, the 1.5 million acres of Canadian watershed that drained into Hudson Bay was known as Rupert's Land.

— PAINTED IN 1670 BY PETER LEVY, COURTESY GOOGLE ART PROJECT —



had an uncertain future, but in 1823, HBC appointed him as chief trader, and he took charge at Spokane House, a trading fort built in 1810 by the North West Company.

For the next six years, Ogden also led trading expeditions into the Snake River Country. He had positions at Fort Nass (later known as Fort Simpson), located in British Columbia, Canada, and he engaged in stiff competition with American traders and the Russian American Company.

Ogden's work for HBC took him throughout a large region of the Columbia and Snake river drainages, including sites in Wyoming, Idaho, Utah, Oregon and Washington.

### Trail Begins in Ogden

We'll begin following this HBC trail in the city that bears his name—Ogden, Utah, although there is no evidence that he was ever actually in this location during his earliest explorations of the region. But Ogden did trap in the Cache Valley and, in later years, returned to the area and saw the Great Salt Lake.

From the city of Ogden, head north and east into the Cache Valley toward Logan and Wellsville, Utah, a region definitely visited by Peter Skene Ogden and where the American West Heritage Center has living history interpreters well versed in the era of the mountain man. They hold periodic encampments and share stories of the trapper's life. If visiting in late August, continue on to Bear Lake and the annual Bear Lake Rendezvous.

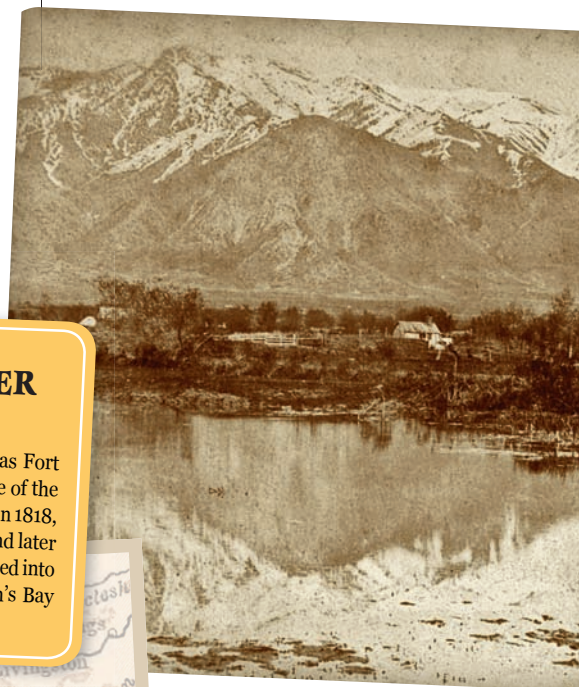
### North to Idaho

Travel north to Montpelier, Idaho, site of the California Trail Interpretive Center, and then on to Soda Springs (a place visited by Ogden on one of his excursions) before reaching Pocatello. An American fur trading post, Fort Hall stood at a location north of the city of Pocatello, on lands now part of the Bannock Indian

Reservation. This post was built as an American fur post, but the more powerful HBC bought it in 1837. A replica of the fort has been built in Pocatello, making it easy for travelers to see what the post may have been like.

Driving across Idaho on Interstate 84 (or U.S. 30), follow the Snake River. This river route was a primary conduit for early travelers, from the American Indians to fur traders and trappers, to overland emigrants.

The HBC trappers and traders worked the Snake River and its tributaries, taking beaver pelts that they hauled to their forts for trading and sale. The HBC had stationary posts, operated by traders like Peter Skene



### HISTORICAL MARKER

#### Fort Walla Walla

The trading post that became known as Fort Walla Walla was situated at the confluence of the Walla Walla River with the Columbia. Built in 1818, the fort was a critical link in the fur trade and later provided supplies to overland travelers headed into Oregon Country. Operated by the Hudson's Bay Company, it was abandoned in 1855.



While Peter Skene Ogden never lived in the Utah city of Ogden (above) named in his honor, the famed Hudson's Bay Company leader led brigades of HBC men on numerous expeditions across the West, including his initial foray into the Ogden area in 1828–29.

— COURTESY NEW YORK PUBLIC LIBRARY —



Ogden, unlike the American fur companies (including American Fur Company; Rocky Mountain Fur Company; Smith, Jackson and Sublette; and others), who did their annual trading at varying locations in an event known as Rendezvous. The Bear Lake Rendezvous in Utah is a living history re-enactment of such trade fairs, and there are others across the West each year.

### Following the Snake River Westward

Among the HBC posts were Spokane House near the present city of Spokane, Washington, and Fort Boise, built in the fall of 1834, by one of the HBC veterans, Thomas McKay. This post was established to challenge the American post at Fort Hall. The largest of the HBC posts was at Fort Vancouver, established in 1825, where HBC

The American Heritage Center in Logan, Utah, hosts the annual Cache Valley Mountain Man Rendezvous every July honoring the fearless HBC trappers and the subsequent generations of mountain men, traders and Indian tribes of the fur trade.

- CANDY MOULTON -

Chief Factor John McLoughlin managed operations until 1845. Subsequently, Peter Skene Ogden served as chief factor at Fort Vancouver.

Our route from Pocatello takes us to Twin Falls, then west along the Snake River to Boise and on into Oregon. The Snake flows west and north to join with the Columbia. As you follow this trail, you'll find a replica of the first Fort Boise, near Parma, Idaho. Stop near Baker City, Oregon, to see the tracks left by later westbound pioneers as they crossed Flagstaff Hill, which are interpreted

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Located between Soda Springs, Idaho, and Bear Lake, Idaho/Utah, the National Oregon/California Interpretive Trail Museum in Montpelier, Idaho, is a living history center with programs led by re-enactors on all aspects of daily life for the emigrants who traveled the trails.

— RENEA NELSON, COURTESY IDAHO TOURISM —



at the Oregon Trail Interpretive Center, then continue over the Blue Mountains to Pendleton, and learn about the native tribes at Tamástslikt Cultural Institute.

Pendleton itself is known for its woolen mills, and while the Pendleton blankets are easily distinguished, so too are Hudson's Bay blankets. Manufactured in Oxfordshire, England, these wool blankets had lines woven into them, indicating price. The lines (or points) indicated how many beaver pelts

it took to trade for a blanket. They were highly prized not only by the traders and trappers, but also by the Indians of the region and became an important trade item.

### The Mighty Columbia

The Columbia River, which rises in British Columbia, Canada, flows into Washington and joins with the Snake River. By the time you see it when traveling on I-84 west of

Pendleton it is a massive conduit. Indians, Meriwether Lewis and William Clark, and the HBC traders all followed the Columbia. Today it is less turbulent owing to dams and other obstructions placed along its path to the sea.

At The Dalles, where native tribespeople gathered—and still congregate—to fish for salmon, visit the Columbia Gorge Discovery Center & Museum. Continue west

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The National Historic Oregon Trail Interpretive Center five miles east of Baker City, Oregon, is an active living history center with demonstrations and presentations on the diverse groups who plied the historic route, including the trappers and traders of the Hudson's Bay Company.

- COURTESY BLM.GOV -

to Fort Vancouver, a National Historic Site in Vancouver, Washington, that has replica buildings representing the HBC era, and exhibits that include artifacts found during ongoing archaeological excavations.

From Fort Vancouver, travel south to Oregon City, Oregon, a location often called the end of the Oregon Trail. John McLoughlin moved here in 1846 after retiring from his position as chief factor for HBC. The home he occupied with his family has been moved from its original location to a new site in Oregon City, where it is operated as a unit of the Fort Vancouver National Historic Site and a site on the Oregon National Historic Trail. Beside the home are the graves of Dr. McLoughlin and his wife.

Dr. McLoughlin became known as the "Father of Oregon" in part

because of the aid he gave to the earliest travelers over the Oregon Trail. When you stop at his house, tell interpreter John Salisbury I told you to visit. We met years ago when I was producing a film, *In Pursuit of a Dream*, for the Oregon-California Trails Association. He was one of the "Oregon settlers" who had a role in the filming—although his scene was unfortunately left on the cutting room floor!



The McLoughlin House, in historic Oregon City, Oregon, was Dr. John McLoughlin's home from 1846-57. McLoughlin was sent West in 1825 to found the Hudson's Bay Company's Fort Vancouver as chief factor (superintendent), a position he held until 1846.

- COURTESY NPS.GOV -

# Side Roads



Fort Vancouver National Historic Site in Vancouver, Washington, hosts annual events with re-enactment groups from eras throughout the storied fort's history, including demonstrating a mountain howitzer from the American frontier Army era after 1848.

— COURTESY NPS.GOV —



For decades fur trappers mined the streams north of the Snake River for their bonanza in beaver, but in 1862 a new generation of prospectors came up Mores Creek and discovered gold in Idaho City.

— COURTESY IDAHO CITY CHAMBER —

## CELEBRATIONS & EVENTS

**EVENTS:** *Pendleton Round-Up*, Pendleton, OR, Sept. 13-17, 2017 and Sept. 12-16, 2018; *Celebration of Dr. John McLoughlin's Birthday*, McLoughlin House, Oregon City, OR, Oct. 21, 2017; *Cache Valley Mountain Man Rendezvous*, American West Heritage Center, Ogden, UT, July 20-23, 2018; *Fort Bridger Rendezvous*, Fort Bridger State Historical Site, Fort Bridger, WY, Aug. 31-Sep. 3, 2018

**PLACES TO VISIT:** *American West Heritage Center*, Logan, UT; *Bear Lake Rendezvous*, Bear Lake, UT; *Fort Hall Replica*, Pocatello, ID; *Boise Basin Museum*, Idaho City, ID; *Tamástlikt Cultural Institute*, Pendleton, OR; *Columbia Gorge Discovery Center & Museum*, The Dalles, OR; *Fort Vancouver National Historic Site*, Vancouver, WA; *McLoughlin House*, Oregon City, OR

## GOOD EATS & SLEEPS

**BEST GRUB:** *Herm's Inn*, Logan, UT; *Hamley Steakhouse*, Pendleton, OR; *Eatery at the Grant House*, Fort Vancouver, WA

**BEST LODGING:** *Ben Lomand Suites Historic Hotel*, Ogden, UT; *Hotel 43*, Boise, ID; *Geiser Grand Hotel*, Baker City, OR; *Cousins' Country Inn*, The Dalles, OR; *Best Western Plus Rivershore*, Oregon City, OR

## GOOD BOOKS, FILM & TV

**BEST READS:** *Pacific Destiny* by Dale L. Walker; *Fur, Fortune, and Empire: The Epic History of the Fur Trade in America* by Eric Jay Dolin; *Mountain Men of the American West* by James A. Crutchfield; *Peter Skene Ogden, Fur Trader* by T. C. Elliott; *Contested Empire: Peter Skene Ogden and The Snake River Expeditions* by John Phillip Reid and Martin Ridge

**BEST FILM & TV:** *North West Mounted Police* (Paramount Pictures, 1940); *Hudson's Bay* (Twentieth-Century Fox, 1941); *Hudson's Bay* (United Artists Television, 1959); *The Other Side of the Ledger: An Indian View of the Hudson's Bay Company* (BBC & NFB, 1972); *Empire of the Bay* (CTV, 1998); *Frontier* (Take the Shot Productions; Netflix and Discovery Channel/Canada, 2016)

The Hudson's Bay Brigade (right) is one of the re-enactment groups that annually re-creates a typical Hudson's Bay trapper and trader camp and encamps every June at Fort Vancouver National Historic Site in Vancouver, Washington.

— COURTESY NPS.GOV —



The Columbia Gorge Discovery Center and Museum in The Dalles, Oregon, has a series of exhibits on early maritime explorers (left), the Hudson's Bay Company and the fur trade.

— SUSAN BRICE, COURTESY COLUMBIA GORGE DISCOVERY CENTER AND MUSEUM —




While it may seem that the Hudson's Bay Company story ends in Oregon and Washington, actually it continues, for this company, which first operated in 1670, remains in business today in Canada as a retail entity owned, ironically perhaps, by an American investment group. It seems

that in spite of its tremendous success and domination of the fur trade in the Northwest, HBC, while a survivor, actually succumbed to American enterprise. ❏

**Candy Moulton** is a fan of handmade moccasins (she has three good pair), sleeping in a tent, whiskey and a good wool blanket.

BY SHERRY MONAHAN



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# Restaurateur Ike Clanton

*He made his mark on Tombstone beyond the O.K. Corral gunfight.*



Ike Clanton (inset) gave up on his restaurant dreams when the final site for Tombstone, Arizona Territory, was selected, giving way to restaurants that included the Maison Doree in the Cosmopolitan Hotel, photographed here by Carleton E. Watkins in 1880.

— IKE CLANTON PHOTO TRUE WEST ARCHIVES; MAISON DOREE PHOTO COURTESY CALIFORNIA HISTORY ROOM, CALIFORNIA STATE LIBRARY, SACRAMENTO, CALIFORNIA —

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Some people may be shocked to learn that Joseph Isaac “Ike” Clanton, who earned notoriety as an anti-Earp man in the 1881 O.K. Corral gunfight, opened one of Tombstone’s first restaurants in Arizona Territory in 1878.

Before the present-day location for Tombstone was decided, a few sites were tried first, including a locale where Clanton opened his restaurant.

“Tombstone Mill Site is now the scene of activity. Houses, shanties and *jacals* are going up rapidly, and several families are now on the ground. A restaurant has been opened by Mr. Ike Clanton,” Phoenix’s *The Salt River Herald* reported on December 21, 1878.

One day after that notice appeared, Clanton placed an order for supplies with L.M. Jacobs in Tucson. Through his courier, J.E. Bailey, Clanton sent \$150 and requested \$350 worth of groceries, promising to pay the balance by February 1, 1879.

Clanton’s food order included dried apples and peaches, sugar, lard, coffee, canned tomatoes, raisins, salt, pepper, cornmeal, syrup and flour.

Despite Clanton’s restaurant and other businesses on the site, folks felt the town was too small. By March 1879, the final location for Tombstone was established.

Clanton left his restaurant dreams behind and moved away. When he did return to this new Tombstone, he and his brothers often stayed at the Grand Hotel. Trendy for the time, the hotel’s restaurant printed its menus in French. This changed three days before the O.K. Corral gunfight, as *The Tombstone Epitaph* reported, “The Grand Hotel has taken a new and very sensible departure by publishing its bill of fare in English instead of French.”

The menu, like many others in Tombstone, reflected Victorian cuisine. Imagine Clanton sitting down at the Grand Hotel to a meal of salmon with Hollandaise sauce, ribs of beef, chicken fricassée, baked oyster pie, gumbo, potatoes, green peas, tomatoes and gooseberry or blackberry pie for dessert.

One competitor, the Maison Doree in the Cosmopolitan Hotel, offered, “Chicken for breakfast and dinner, only \$1, including wine....” This was quite an expensive meal, given that a miner’s daily wages were \$3.

The town had some fun when a local caterer, Isaac "Jakey" Jacobs, decided to race a tobacconist, Levi—in the buff!

"The race was for a French dinner for five at 'Jakey's,' though it is intimated that a large bundle changed hands besides," the *Epitaph* reported in 1880. "At the time stated, both appeared on the ground, and presented a very gallant appearance, stripped as they were to the buff, 'Jakey's' costume consisting of a diamond pin and a pair of running shoes."

Jakey was winning until he stopped to pick up something. Someone had placed a four-bit coin on the street. Despite that distraction, Jakey claimed he lost because he wasn't in shape.

Since the silver mines were prosperous, many folks in Tombstone had the means to enjoy food at Jakey's and other dining establishments in town. They indulged in Eastern oysters, Pacific Northwest fish and California produce.

Try your culinary hand at a tomato soup Clanton may have served at his restaurant. Clothing optional!



Sherry Monahan has penned *The Cowboy's Cookbook*, *Mrs. Earp: Wives & Lovers of the Earp Brothers*, *California Vines, Wines & Pioneers*, *Taste of Tombstone* and *The Wicked West*. She has appeared on Fox News, History Channel and AHC.

## TOMATO SOUP

- 2 T. butter or margarine
- 1 carrot, sliced
- 1 turnip, sliced
- 1 onion, sliced
- 1 stalk celery, sliced
- 4 T. flour
- 4 c. beef broth
- 28 oz. can of tomatoes or 3 c. chopped fresh tomatoes
- 1 bay leaf
- 1 pinch grated nutmeg
- ½ tsp. salt
- ⅓ tsp. freshly ground pepper

Melt the butter in a large pot, then throw in the carrot, turnip, onion and celery and cook over medium-high heat. When the mixture turns golden, add flour. Cook for two minutes. Add the remaining ingredients and bring to a boil. Reduce the heat to low and cook until vegetables are tender. Force the mixture through a sieve, or purée and strain it. Season with salt and pepper. Place back on the stove and bring to a boil. Serve warm with croutons.



Recipe adapted from *The Arizona Daily Star*, July 4, 1882

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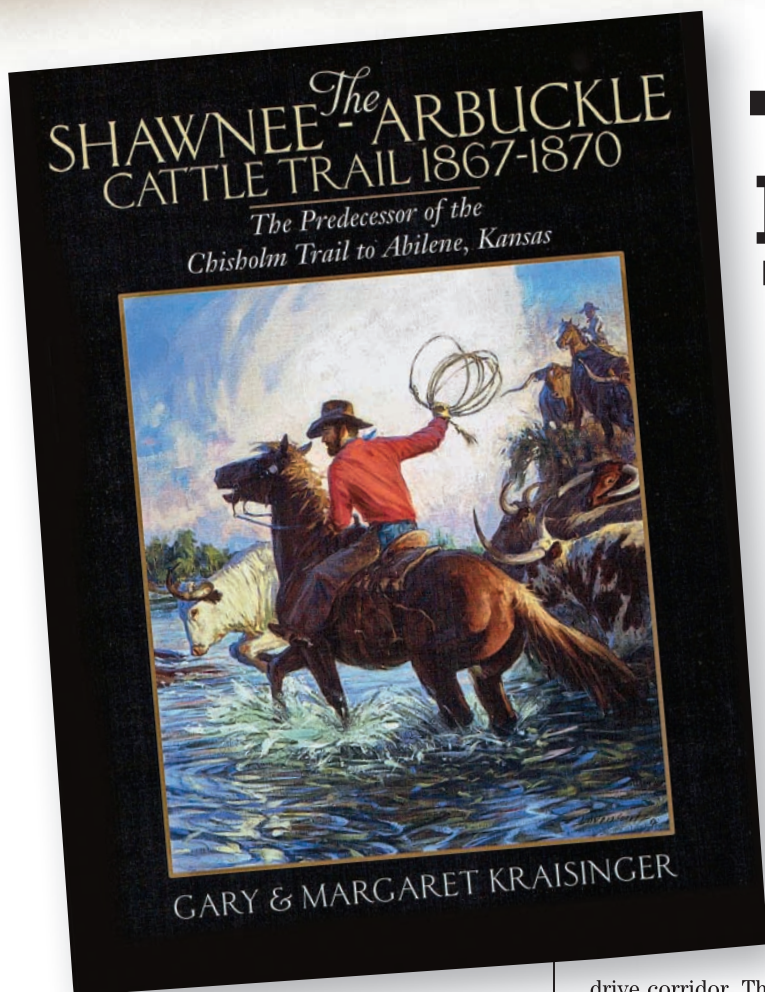
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# WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



“Contrary to popular belief, this pathway did not, at first, cross the Red River at Red River Station...”

## They Headed Them North

*The origins of the Chisholm Trail revealed in new book, a new history volume on New Jersey 49ers, a must-have travel guide to Old West ghost towns, a chronicle of Arizona's sheep ranchers and an epic Western tale from Arkansas to California.*

**W**ith communities from South Texas to Kansas celebrating the 150th anniversary of the Chisholm Trail in 2017, *The Shawnee-Arbuckle Cattle Trail 1867-1870: The Predecessor of the Chisholm Trail to Abilene, Kansas* (Mennonite Press, \$30) by Gary and Margaret Kraisinger should be well received as a groundbreaking history of the origins of the famous cattle

drive corridor. This is the Kraisingers' third book on Southwestern and Great Plains cattle-drive history (*The Western, the Greatest Texas Cattle Trail, 1874-1886* [2004] and *The Western Cattle Trail, 1874-1897, its Rise, Collapse, and Revival* [2015]) and the release of the map-filled volume is perfectly timed for historians, students and Old West history buffs who have an abiding interest in the origins of the Chisholm Trail. In *The Shawnee-Arbuckle Cattle Trail*, the Kraisingers clearly establish, through detailed study of archival maps and primary sources—including the memoirs of cattle

Gary and Margaret Kraisinger's *The Shawnee-Arbuckle Cattle Trail 1867-1870* reveals insightful details of how entrepreneurial cattle buyer Joseph G. McCoy chose Abilene, Kansas, and marketed his railhead

cattle pens and drovers' cottage to the Texas cattlemen.



JOSEPH G. MCCOY

— COURTESY DICKINSON COUNTY HISTORICAL SOCIETY, ABILENE, KANSAS —



In *The Shawnee-Arbuckle Cattle Trail 1867-1870*, Gary and Margaret Kraisinger explain in detail how Red River Station, seen here with cowboys and a chuck wagon in 1874, on the old Fort Belknap-Fort Arbuckle military road, became a preferred crossing site of the Red River by 1870—three years after the first herds went north to Abilene.

— COURTESY UNIVERSITY OF TEXAS AT ARLINGTON SPECIAL COLLECTIONS —

trail cowboys—the earliest and more easterly routes taken by Texas trail bosses and their giant herds of longhorns to reach Joseph J. McCoy’s stockyards and drover’s cottage, adjacent to the Union Pacific Eastern Division Railroad tracks in Abilene, Kansas. The authors state in the book’s foreword that, “Contrary to popular belief, this pathway did not, at first, cross the Red River at Red River Station and go northward from there to Abilene, and cowboys who trailed into Abilene from 1867 through 1870, did not say, ‘We came up the Chisholm Trail,’ but stated that they had come ‘by way of Fort Arbuckle.’”

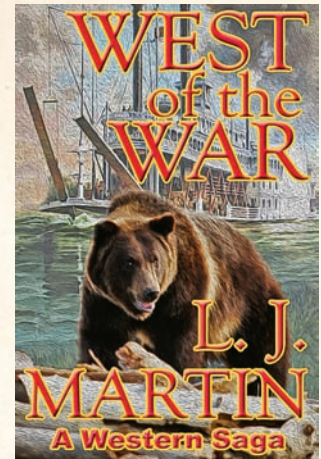
The strength of the Kraisingers’ research is revealed in their well-annotated prose with accompanying footnotes, bibliography and maps. Anyone who has done primary research on the American West—especially trail, wagon, stage, rail and automobile routes—will understand and appreciate the painstaking work it takes to piece together the historic maps and match them with modern byways. Gary Kraisinger’s maps, which appear in the authors’ three cattle trail books, are invaluable resources for researchers and provide visual guideposts for historians to expand on the Kansas couples’ conclusions.

The authors also provide, in great detail, how and why the route of the trails

changed—and with each new route—a new name was adopted for the preferred pathway. The Kraisingers’ research clearly reveals it was the Shawnee-Arbuckle Cattle Trail that stockmen used initially to reach Abilene from 1867-1869, until the following year when drovers moved west to cross at Red River Station. The new “more direct” pathway was referred to as the “Abilene Trail” prior to it earning its well-known moniker, Chisholm Trail. As the Kraisingers’ so clearly prove: “The route of the Abilene Trail, later known as the Chisholm Trail, began at the Red River at Red River Station and continued north from there to go to Abilene, Kansas, beginning in 1870.”

With *The Shawnee-Arbuckle Cattle Trail*, the Kraisingers’ three volumes are the most comprehensive work ever published on the historic era of Texas cattle trails. As a Western historian, myself, I plan to keep the Kraisingers’ *The Shawnee-Arbuckle Cattle Trail 1867-1870* close at hand as a ready source of primary research on Texas, Oklahoma and Kansas history. And I will use it as a travel book to carry when traveling the historic highways and byways of the region in search of the great American cattle trails—and the spirits of the cowboys who helped build a nation and inspired 150 years of American legend and lore worldwide.

—Stuart Rosebrook



Do you love Western fiction and like to read both traditional paperbacks and e-books? One publisher of Westerns that is singlehandedly changing the publishing world is **Wolfpack Publishing** ([WolfpackPublishing.com](http://WolfpackPublishing.com)).

Wolfpack, based in Las Vegas, Nevada, is a bonanza for Western fiction authors and readers. According to the publisher, Mike Bray, “Wolfpack opened [in 2013] as primarily a Western fiction back-list publisher and has dominated Amazon’s classic Western bestsellers list since opening our doors. We moved 2 million books in our first 3.5 years and are on track to sell over 1 million books this year.”

One reason Wolfpack is so successful is that as a hybrid publisher it distributes its 700 titles (with 75 more scheduled for release) exclusively on Amazon where they are available as print-on-demand.

Wolfpack is also expanding beyond Westerns and men’s adventure to launch a romance imprint, City Lights Press, and a Christian fiction and nonfiction imprint, Christian Kindle News.

Five Wolfpack best sellers I recommend are: *The Western Adventures of Cade McCall* by Robert Vaughan, *The Grizzly Killer* series by Lane R Warenski, *The Buckskin Chronicles* by B. N. Rundell, *The Far West* by Linell Jeppsen and *West of the War* by L. J. Martin (top).

—Stuart Rosebrook



**"TO HONOR MEN WHO DIG FOR GOLD"**

*Ghost Towns of the West* (Voyager Press, \$24.99) by Philip Varney and Jim Hinckley, is a must for lovers of history and solitude. The book features towns in 11 states and includes maps, color photos and text. Silver Plume, Colorado, got its colorful moniker from an ode to ore with plume-shaped silver streaks: "The knights today are miners bold, Who toil in deep mines' gloom! To honor

men who dig for gold, For ladies whom their arms enfold, We'll name the camp Silver Plume!"

Readers will be in capable hands. Varney, who has visited 600 ghost towns over 40 years, is America's poet laureate of the broken-down places that we hope stay on the land, and in our wandering hearts, forever.

—Leo W. Banks, author of *Double Wide*



In *Ghost Towns of the Old West* by Phil Varney and Jim Hinckley, the authors provide detailed directions, history and current condition of the West's best towns of yesteryear, including Silver Plume, Colorado (left).

— COURTESY AUTHOR PHIL VARNEY —

**JERSEY ARGONAUTS**

The 1848 discovery of gold on the American River by New Jerseyan James W. Marshall set off an international migration. *Jersey Gold—The Newark Overland Company's Trek to California, 1849* (University of Oklahoma Press, \$34.95) by Margaret Casterline Bowen and Gwendolyn Joslin Hiles concerns a group of 30 New Jerseyans who embarked upon, what promised to be, the adventure of their lives. In California, the Newarkers learned that gold mining was not easy, but other opportunities abounded. Some made fortunes providing goods and services to

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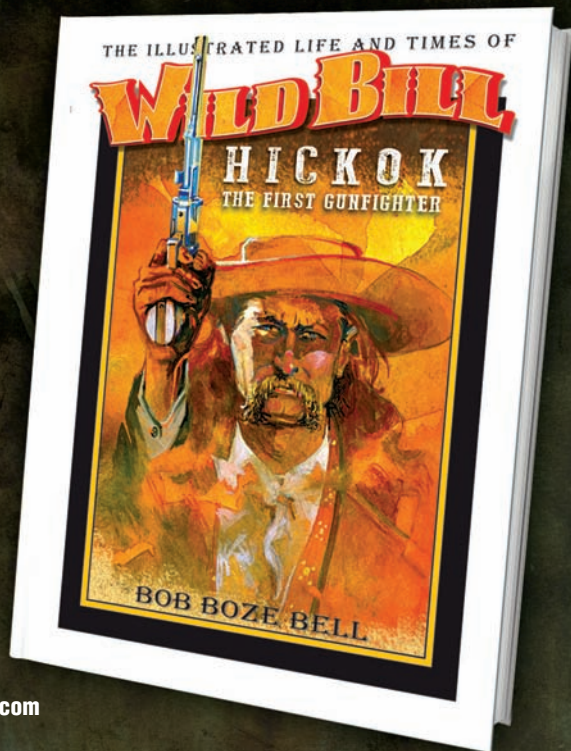
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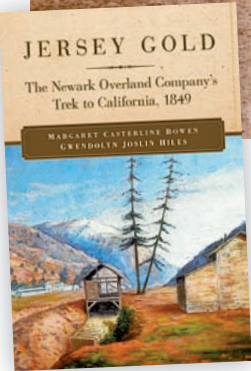
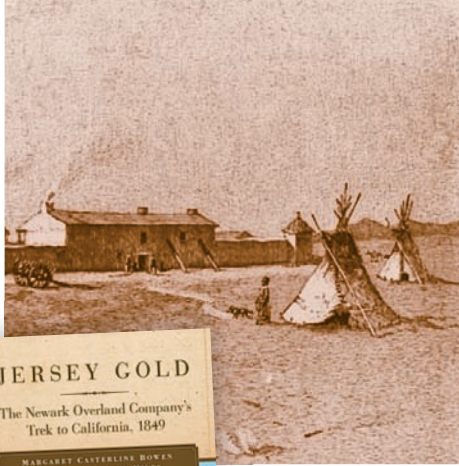
"Wild Bill was on the schedule and then it got put on the back burner for a couple decades because we bought True West. Thanks to Ken Amorosano and Robert Ray for reclaiming it. Lookout, going to be damn good."

—Bob Boze Bell

**Watch for it this Fall!**



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In *Jersey Gold: The Newark Overland Company's Trek to California, 1849*, authors Margaret Catherine Bowen and Gwendolyn Joslin Hiles

chronicle the enigmatic lives of the company's members, including Charles B. Gillespie, whose sketches provide a first-person view of life on the forty-niner trail, and later provided Frederic Remington the basis for his circa 1890 *Century Magazine* engraving of Fort Laramie (above) in 1849.

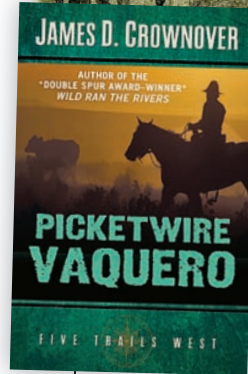
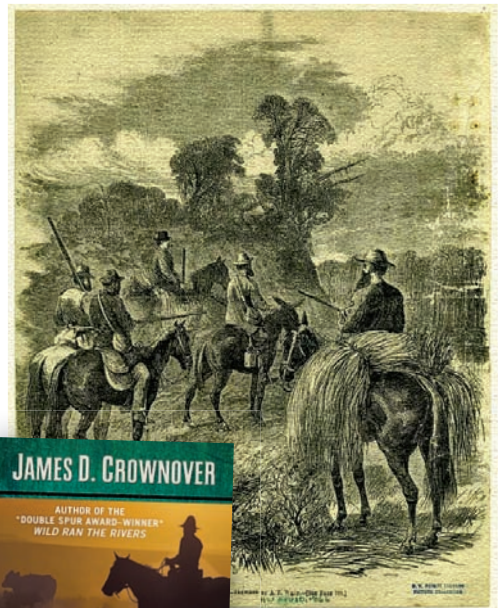
— COURTESY BUFFALO BILL CENTER OF THE WEST, CODY, WYOMING, U.S.A. (MS23.REM.019081) —

miners. Newarkers stayed, disappeared, emigrated to further adventures or returned to the East. The book uses little-known sources and provides rich details about politics, mores and historical contexts. *Jersey Gold* will be a welcome addition to many libraries.

—Terry A. Del Bene, author of *the Donner Party Cookbook: A Guide to Survival on the Hastings Cutoff*

### THE OLD WEST IN THE OZARKS

A book told in first person often allows for the most colorful vehicle in storytelling. *Picketwire Vaquero* by James D. Crownover (Five Star, \$25.95) is one of those stories. The remedies in this book are one-of-a-kind, personal accounts that come from deep in one's past. If you can abide all of the names and dates in the first chapter of the book, you come to not just a good story,



James D. Crownover's Western adventure, *Picketwire Vaquero*, begins in Arkansas's Ozarks, but epically moves across the country to California

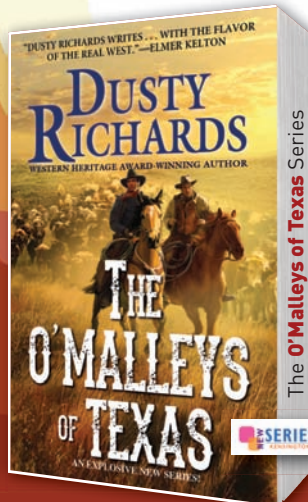
during the Gold Rush.

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# HEROES OF THE AMERICAN FRONTIER...



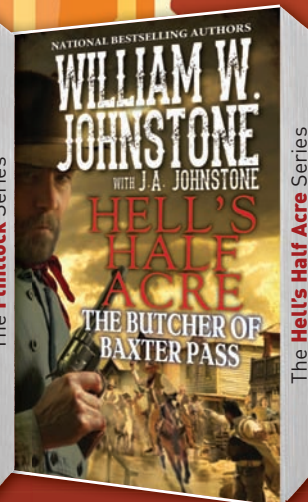
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## A TEXAS WRITER SHARES HIS FAVORITE ALAMO BOOKS



- BECKY WADE, COURTESY WILLIAM GRONEMAN III -

William Groneman III, born and raised in New York City as a member of the Baby Boomer generation, grew up on a steady diet of Western television shows and films. Walt Disney's *Davy Crockett* series of the early 1950s sparked his interest in the frontier hero and the battle of the Alamo. He has written a number of books related to the Alamo, among them are *Eyewitness to the Alamo*, *David Crockett—Hero of the Common Man* and *Death of a Legend—the Myth and Mystery of Davy Crockett's Death at the Alamo*. He also authored *September 11: A Memoir*. He retired as a captain from the New York City

Fire Department in 2002 after a twenty-five-year career and now lives in Kerrville, Texas. The books listed reflect a literary and/or emotional approach to the Alamo story.

**1 *The Fall of the Alamo*** (Reuben M. Potter, The Otterden Press). Potter, who was living and working in Mexico in 1836, published his pamphlet on the Alamo battle in 1860. It is the earliest surviving published book on the Alamo. Otterden Press published it in book form in 1977 from an expanded version that appeared in *Magazine of American History* in 1878.

**2 *The Alamo*** (John Myers Myers, E.P. Dutton & Company, Inc.). Published in 1948 by veteran Western writer Myers, this stands as the big Alamo book of the 1940s. Although uncredited, it is evident that it served as a source for the 1955 Alamo film, *The Last Command*. The opening and closing paragraphs of the text alone are worth the price of admission.

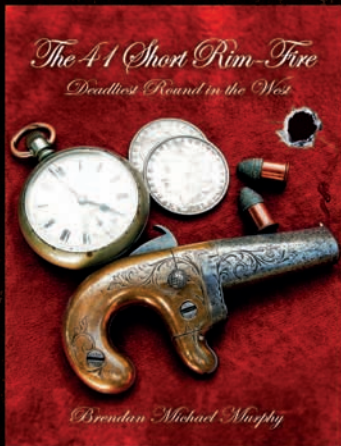
**3 *Remember the Alamo*** (Robert Penn Warren, Random House). This 1958 book is the most influential children's book on the subject. The story comes alive through the prose of future national poet laureate Warren and excellent illustrations by Western artist William Moyers. It served as

the written "entry drug" for many future Alamo historians, writers and aficionados.

**4 *A Time to Stand*** (Walter Lord, Harper & Row Publishers). Popular historian Lord brought the same "you-are-there" style to the Alamo as he did to his books on *The Titanic*, *Pearl Harbor* and others. Although non-fiction, it reads as a novel. Some of his information may be dated but this work, published in 1961, is still the one most likely described as "the most readable," and "the best" on the Alamo.

**5 *Alamo Traces—New Evidence and New Conclusions*** (Thomas Ricks Lindley, Foreword by Stephen Harrigan, Republic of Texas Press). Independent researcher and friend, Lindley brought a new approach to Alamo books. He threw out the idea of the Alamo as a boy's adventure story and started from scratch. His book presents evidence he uncovered and offers readers a new look at the well-known story. It is not an easy read and it changes some things we have taken for granted, but it is absolutely essential for any future writers or researchers on the battle.

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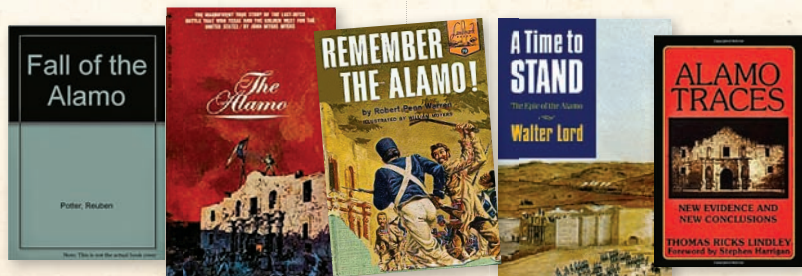


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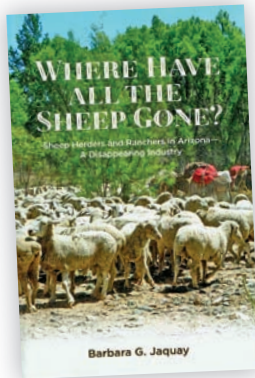
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but a great one. The book begins in Arkansas' Ozark Hills circa 1820s and quickly reverts to the California Gold Strike of 1849. Crownover has an excellent knowledge of the Indians' major role in the settling of the Old West. A map of the area and the trail west would have done wonders for this book. Still, *Picketwire Vaquero* is a great piece of storytelling.

—John T. Wayne, author of *O! Slantface*



### LOST SHEEP

Geographically, Arizona was an ideal place for sheep ranching. The flocks could be wintered in the balmy deserts then driven up sheep trails to spend the spring and summers in the grassy meadows of the high country.

In *Where Have All the Sheep Gone? Shepherders and Ranchers in Arizona—A Disappearing Industry* (Wheatmark, \$19.95), Barbara G. Jaquay leaves no stone unturned in describing the long history of sheep ranching that began with the Spanish conquistadors in 1540 right up to the 21st century. During Arizona's Territorial period, 1863-1912, it's estimated that more than a million sheep inhabited the ranges.

Today, sheep ranching, which played such an important role in early Arizona is being swept away by the changing winds of time. Much of that change is the result of creeping suburbia, foreign competition, immigration restrictions and myriad government obstacles and regulations. Sadly, the business is going the way of the open range cowboy of yore. And, another piece of the American West will be lost.

—Marshall Trimble, author of *Roadside History of Arizona*



## Related to Outlaws

My mother hated it when I would proudly tell everyone we were related to outlaws, like “Black Jack” Ketchum, John Wesley Hardin and “Big Foot” Wallace. At the time I couldn't understand why, but since then I have learned that a typical Westerner will punch you in the mouth if you call his daddy a crook, but he will puff out a little when telling you about his grandfather being an outlaw.



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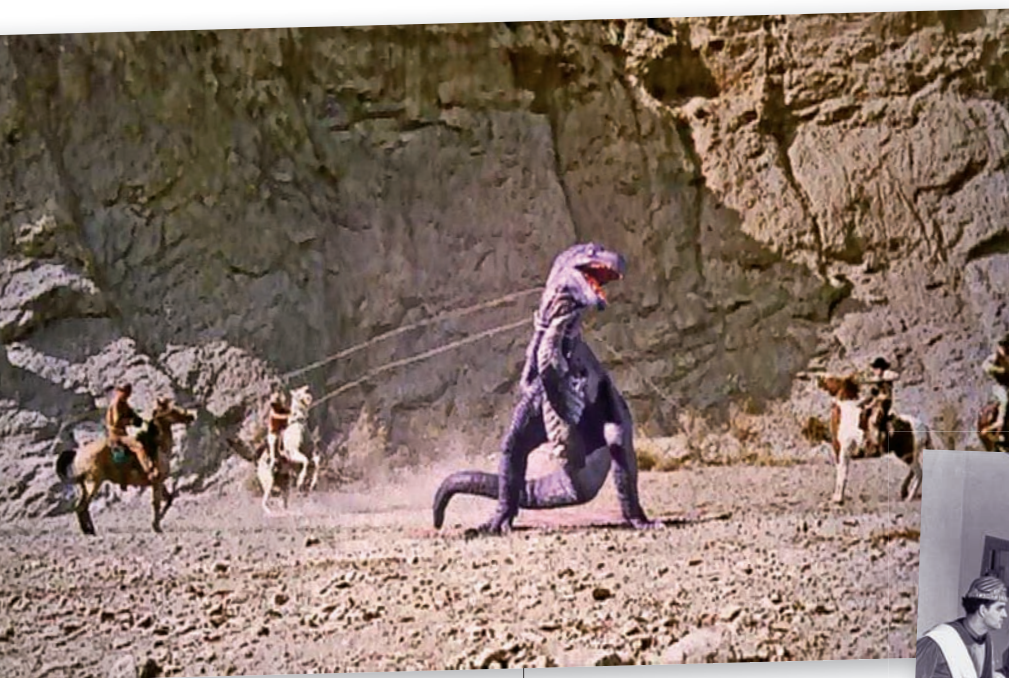
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# WESTERN MOVIES

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BY HENRY C. PARKE

## The Best of the Weird Western

This Halloween, set aside Stephen King's *The Dark Tower* and watch these solid Westerns.



The earliest Weird Western to watch this Halloween is 1935's *The Phantom Empire*, a 12-chapter serial, in which Gene Autry defends himself against the bad guys of Murania (below). The West gets even weirder when cowboys battle dinosaurs in 1969's *The Valley of Gwangi* (left).

— THE PHANTOM EMPIRE COURTESY MASCOT PICTURES / GENE AUTRY ENTERTAINMENT; THE VALLEY OF GWANGI COURTESY WARNER BROS.—SEVEN ARTS —

**S**tephens King's *The Dark Tower*, an endlessly-in-the-works film that finally premiered on August 4, disappointed fans because, unlike the novels, it's not a Western.

Readers found a lot of Spaghetti Western in the seven *Dark Tower* novels. As King says, "I saw...*The Good, the Bad and the Ugly* and before the film was even half over, I realized that what I wanted to write was a novel that contained [J.R.R.] Tolkien's sense of quest and magic but set against [Sergio] Leone's almost absurdly majestic Western backdrop."

But don't despair over the largely Manhattan-set movie. This Halloween, you can watch some particularly fine recent Weird Westerns (a blend of Western with

Sci-Fi and Horror): HBO's *Westworld* miniseries and the independent feature *Bone Tomahawk*.

Beyond those, here are some classics to add to your queue.

### The Phantom Empire

Mascot's delightfully nutty 1935 serial made a star of Gene Autry. His singing cowboy had to battle the advanced underground Muranian civilization in time for him to return to his ranch for his nightly radio show.

### Riders of the Whistling Skull

Among the best of the B-Westerns, this 1937 film from Republic's "Three Mesquiteers" series features Ray "Crash" Corrigan, Robert



Livingston and Max Terhune as three buddies who find a man delirious in the desert. When the men learn he's a missing archaeologist on the hunt for the lost Indian city of Lukachukai, they join the expedition, led by an untrustworthy Indian (played by Yakima Canutt). Full of action and atmospherically photographed, the movie echoes *Gunga Din*, yet was made two years earlier.

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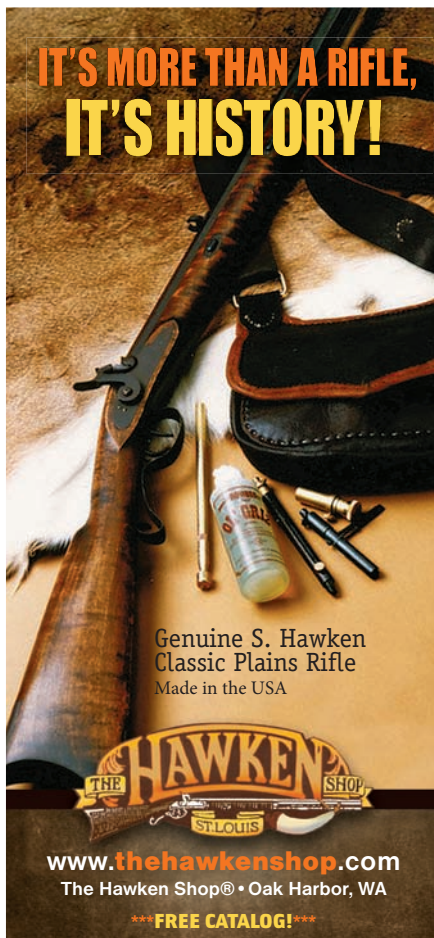
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### Riders in the Sky

Inspired by a song penned by Death Valley Forest Ranger Stan Jones, this 1949 Gene Autry film features Rock McCleary (Robert Livingston), who sends his henchmen to arrange a fatal runaway wagon “accident” for Old Man Roberts (Tom London) after he witnesses a killing. Roberts sees the legendary ghost riders coming for him. Autry singing “Ghost Riders in the Sky,” against a haunting and poetic montage, is the film’s highlight.

### The Return of Dracula

A Weird Western made while the producers, director and head writer were on hiatus for ABC’s *The Rifleman*, 1958’s *The Return of Dracula* is a sophisticated reworking of Alfred Hitchcock’s *Shadow of a Doubt*. Instead of a serial lady-killer hiding out with his unsuspecting family, Francis Lederer’s runaway Count Dracula blends in with an American household.

### Curse of the Undead

A rogue’s gallery of Western TV faces starred in this 1959 Gothic feature. *Rawhide* star Eric Fleming plays a rural minister in a romantic triangle with lady rancher (Kathleen Crowley) and her suave hired gun (Michael Pate), who is drawn between his love for the lady and the want of her blood. Watch for *The High Chaparral*’s future Manolito, Henry Darrow, in his first role.

### Billy the Kid vs. Dracula

I once commented to Harry Carey Jr. that no matter how small his role, I always knew his movies were worth watching. He replied, “Then you haven’t seen *Billy the Kid vs. Dracula*.” John Carradine starred in that hammy reworking of 1958’s *The Return of*

Strangely, the 1966 flick never mentions Dracula’s name, nor credits John Carradine for playing the vampire.

– COURTESY EMBASSY PICTURES –

*Dracula*. This is no classic, but the 1966 flick is watchable hokum from Hollywood’s most prolific director, William Beaudine. In her final role, Carey’s mother, silent screen star Olive Carey, plays the doctor.

### The Valley of Gwangi

A story by *King Kong* animator Willis H. O’Brien, concerning the search for a hidden dinosaur valley in Mexico, inspired two dinosaur Westerns. Talented actors Guy Madison and Patricia Medina struggle valiantly in 1956’s *The Beast of Hollow Mountain*, but the film is utterly ruined by horrendous animation that makes them look like they are battling a Mattel tyrannosaurus in a Play-Doh jungle. You’ll want to see 1969’s *The Valley of Gwangi*, which showcases thrilling and convincing dinosaur animation by Oscar winner Ray Harryhausen, acknowledged as the finest stop-motion animator in the history of the art.

### The Wild Wild West

The popularity of James Bond films led in 1965 to the first Sci-Fi, Spy Western series on television, *The Wild Wild West*. James West (Robert Conrad) and Artemus Gordon (Ross Martin) played President U.S. Grant’s agents, using futuristic weapons to fight off villains bent on world domination. The CBS series is generally acknowledged as the birth of Steampunk.

### The Hanged Man

One of the creepiest movies is a cult classic by writer-producer Andrew Fenady, 1974’s *The Hanged Man*. It takes the premise of 1968’s *Hang ’em High*—a man who lives through his hanging extracts revenge—one step further. Steve Forrest’s character dies on the gallows, then comes inexplicably back to life!

### Westworld

Writer-director Michael Crichton’s work was truly original, never more so than with 1973’s *Westworld*. Set in a then fabulously expensive—\$1,000 a day—Western-themed amusement park, the feature film was more lighthearted than the HBO miniseries, but raised the same questions: How would we behave without consequences? And what would happen if the robots got sick of playing along?

### High Plains Drifter

Clint Eastwood's first Western as a director, 1973's *High Plains Drifter*, takes his Man With No Name character for a supernatural ride. He kills three thugs, only to learn a town hired them to shield from a larger and more dangerous force. He becomes the town's protector, yet a series of nightmares suggest he may have been there before—and in a bad way.

### Back to the Future III

Moviegoers saw David Carradine and his band of vampires learn the value of sunblock in 1989's *Sundown*. A year later, in *Grim Prairie Tales*, a bounty hunter (James Earl Jones) and city slicker (Brad Dourif) passed the night telling scary stories over a campfire. But most movie lovers headed out to watch Marty McFly (Michael J. Fox) fly his DeLorean to the Old West in 1990's *Back to the Future III*.

### Cowboys & Aliens

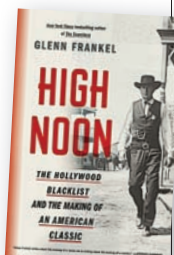
Weird Westerns have long thrived in comics, but of the three recent adaptations — 2010's *Jonah Hex*, 2011's *Cowboys & Aliens* and 2013's *R.I.P.D.*—only one is enjoyable. The title tells you the plot. Starring Daniel Craig and Harrison Ford, *Cowboys & Aliens* grossed \$100 million, but is considered a flop because Universal spent \$163 million to make it.

## BOOK REVIEW

### HIGH NOON: THE HOLLYWOOD BLACKLIST AND THE MAKING OF AN AMERICAN CLASSIC

(By Glenn Frankel; Bloomsbury; \$28)

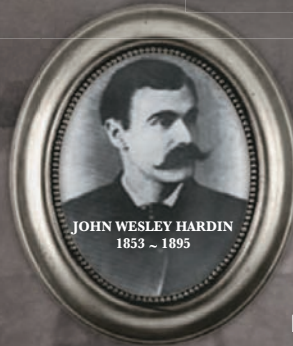
In this engrossing follow-up to his bestseller about *The Searchers*, the Pulitzer Prize-winning international reporter reveals much more than the making of a movie. Screenwriter Carl Forman, in the maelstrom of HUAC's Hollywood witch hunt, contorted the characters and plot of his 1952 Western as he lost faith in American institutions, creating a classic film that did not include his name as producer in the credits. *High Noon* was so controversial that Howard Hawks made one of his finest films, 1959's *Rio Bravo*, as a rebuttal.



Henry C. Parke is a screenwriter based in Los Angeles, California, who blogs about Western movies, TV, radio and print news: [HenrysWesternRoundup.Blogspot.com](http://HenrysWesternRoundup.Blogspot.com)

# Concordia Cemetery

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BY LEO W. BANKS

# Gambling, Gold and Women

*Deadwood, South Dakota, celebrates its legendary heritage on every corner.*



Founded in 1876, Deadwood's booming business district, photographed by John C. H. Grabill in 1888, had been rebuilt twice, once after a devastating fire in 1879, and then again after torrential floods in 1883.

— JOHN C. H. GRABILL, COURTESY LIBRARY OF CONGRESS —

**D**eadwood has always attracted big names. In 1874, even before the town's creation, George Armstrong Custer and his command scouted the Black Hills to confirm rumors of gold. Soon after, the first shanties sprang up in a gulch lined with dead trees and the rush was on, bringing Wild Bill Hickok, Calamity Jane and legendary hardware salesman, Seth Bullock.

Wait, Seth Bullock?

He arrived August 1, 1876, the day before Jack McCall murdered Hickok in Nuttal and Mann's #10 Saloon. Bullock was so disgusted by widespread violence that in addition to running his hardware store, he did double duty as Deadwood's first sheriff.

The entire town is today a National Historic landmark.

The Adams Museum, located in an 1892 Queen Anne home, presents images and

exhibits about these Old West characters. Its prized possession might be an original N.C. Wyeth sketch of Hickok, showing Rapunzel-like hair flowing under a wide-brimmed hat.

"But we have walls full of Hickok imagery," says the Adams Museum's exhibits coordinator, Darrel Nelson. "We might have more photos of Hickok and Calamity Jane than anybody else."



In 1895, The Bullock Hotel opened for business and has been a Deadwood destination ever since. The fully restored historic inn was named after Lawrence County's beloved first sheriff, Seth Bullock—whose spirit many believe still haunts the hotel's hallways.

— ALL PHOTOS BY CHAD COPPES, COURTESY SOUTH DAKOTA DEPARTMENT OF TOURISM, UNLESS OTHERWISE NOTED —

digging for gold. Saloon #10 displays Old West memorabilia, and farther along Main Street, tourists enjoy having their picture taken next to the sign marking the spot where Hickok died.

One of summer's most popular events is the *Trial of Jack McCall*, a melodrama that first played in the 1920s, making it one

Visitors can see Hickok's newspaper obituary and, on the same page, a story trumpeting Bullock's arrival in town. Nelson says it represents the guard changing, "one kind of Old West character being replaced by a more civic-minded kind."

The museum has a store ledger showing that Calamity Jane, an illiterate frontierswoman, scout and sometime prostitute, paid for goods with a picture of herself.

"She used her fame to survive," says Nelson. "We deal with these characters as they lived, rather than through the mystique. Jane was an alcoholic, a tough woman in tough times, who did what she had to do. She was not Doris Day."

The Days of '76 Museum chronicles Deadwood's Days of '76 celebration, which began in 1924. The centerpiece events today include a parade and a rodeo that attracts more than 700 cowboys to five days of action.

"Everybody gets in the Days of '76 spirit," says Lee Harstad, executive director of the Deadwood Chamber of Commerce. "We go from cowboys that week to the motorcycle rally in nearby Sturgis the next week. It's an action-packed time."

Trolley and walking tours offer a fun way to see attractions downtown, such as the Bullock Hotel. Built by the hard-nosed lawman in 1894 and considered the

ultimate in luxury, the hotel today has 28 rooms and an authentic Old West feel.

If you stay there, don't mind the disembodied voices. After bringing some order to Deadwood as sheriff, and winning Teddy Roosevelt's praise as "a true Westerner, the finest type of frontiersman," Bullock died in 1919, but legend says he still stalks his hotel.

See his grave, along with those of Hickok, Jane and other frontier figures, at Mount Moriah Cemetery, founded in 1878.

At the 100-year-old Broken Boot Gold Mine, visitors can go underground to hear an ex-miner describe his years

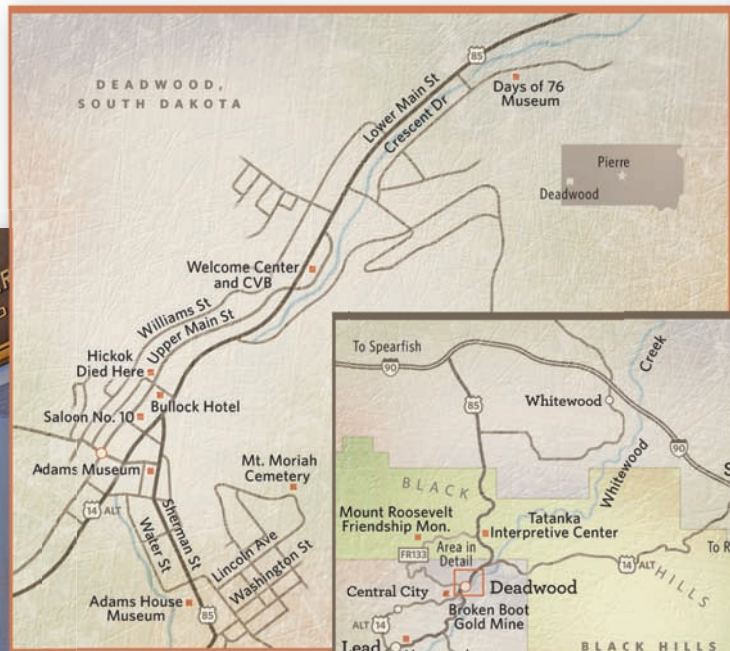


Deadwood's Mt. Moriah Cemetery (above) is the final resting place for many famous citizens of the once wicked mining town, but none more famous than William Butler "Wild Bill" Hickok, who rests eternally next to Calamity Jane Canary.



In 1919, Seth Bullock and the Society of the Black Hills Pioneers built the Theodore Roosevelt Friendship Monument—to honor Bullock's recently deceased friend—atop Mount Roosevelt (left) with grand views of his beloved North Dakota.

Founded in 1930 by Deadwood resident W.E. Adams, the Adams Museum's Legacy Gallery, has the finest exhibit about the city's infamous residents, including Wild Bill Hickok, Calamity Jane, Seth Bullock and Charlie Utter.



of the country's longest-running shows. Based on McCall's actual trial and using audience members as jurors, the Deadwood Alive Troupe puts on a great show. They also entertain with street shootouts and walking tours.

Outdoor lovers can follow Gen. George Armstrong Custer's route on miles of hiking and biking trails in the stunning Black Hills. For terrific views close by, hike to the 31-foot Mount Roosevelt Friendship Monument, just north of town.

Built by Seth Bullock, the monument was dedicated to his close friend, Teddy Roosevelt, on July 4, 1919.

**Leo W. Banks** is an award-winning writer based in Tucson. His first novel, *Double Wide*, is a mystery set in Arizona.

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## ADAMS MUSEUM

See Calamity Jane's 1873 Winchester Repeater rifle and Wild Bill's .44 caliber Richards Conversion Colt. The display case also holds Bill's holster, cartridge belt, brass Union belt buckle and two cartridges.

[DeadwoodHistory.com](http://DeadwoodHistory.com)

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[SanfordLabHomestake.com](http://SanfordLabHomestake.com)

## TATANKA: STORY OF THE BISON

A mile north of Deadwood, stop at actor Kevin Costner's tribute to the bison. Visit a Native American gift shop, a hands-on interpretive center, and see a large bronze sculpture depicting 14 bison pursued by three Indians on horseback. *Tatanka* is a Lakota word meaning "bull buffalo."

[StoryOfTheBison.com](http://StoryOfTheBison.com)

## DAYS OF '76 MUSEUM

See more than 55 horse-drawn wagons, stagecoaches, carriages and other memorabilia from decades of Days of '76 celebrations. The museum's Native tribal collection features rare and reservation-era artifacts from the Lakota, Navajo, Kiowa, Apache, Crow and Chippewa tribes. Items include blankets, headdresses, war clubs, beaded pouches and steel spearheads.

[DaysOf76.com](http://DaysOf76.com)

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BY JOHNNY D. BOGGS / ART RESEARCH BY STUART ROSEBROOK

# VAQUEROS, BUCKA

A Celebration of the Cowboy in Art in Honor of the



# ROOTS & COWBOYS

150th Anniversary of the Chisholm Trail



## Newell Convers Wyeth

N.C. Wyeth's 1925 masterpiece oil on canvas titled *I've Seen Him Ride Broncs That Had Piled the Best of Them, and as for Roping—Even the Mexican Vaqueros Have Had to Hand It to Him More Than Once* displays the New England artist's signature illustrative-men-in-motion style that made his Western art as classic and timeless as the two masters who inspired him: Frederic Remington and Charles M. Russell.

— COURTESY STARK MUSEUM OF ART, PURCHASE OF THE NELDA C. AND H.J. LUTCHER STARK FOUNDATION, 2004, ORANGE, TEXAS, 31.2.3 —

N.C. WYETH  
STARK MUSEUM OF ART



### Olaf Wieghorst

Danish-born Western artist Olaf Wieghorst's classic oil on canvas, *Roundup Riders* (above), exhibits all the classic themes that make Wieghorst a favorite of collectors: cowboys astride on the trail working cattle through a rugged Western landscape.

— COURTESY COWBOY LEGACY GALLERY, SCOTTSDALE, ARIZONA —

**B**lame it on Joseph McCoy.

The entrepreneur turned Abilene, Kansas, into a cowtown, which made the Chisholm Trail synonymous with cowboys and the Wild West. Which led to cowboy, vaquero and buckaroo art—all vibrant today on the 150th anniversary of the Chisholm Trail.

Yet McCoy also wrote a book, *Historic Sketches of the Cattle Trade of the West and Southwest*, published in 1874, which played a part in art, too.

“There are not many images of drovers and drives from the early days of the Chisholm Trail,” says B. Byron Price, director of the University of Oklahoma’s Charles M. Russell Center for the Study of Art of the American West. “Some of the first

illustrate McCoy’s *Historic Sketches of the Cattle Trade*.”

Sure, Missouri-born Charles M. Russell (1864-1926), among the greatest Western artists, was a Westerner and a Montana cowboy. But many Western artists—including New Yorker Frederic Remington (1861-1909)—were not Westerners, and few were cowboys. None that we know trailed cattle from Texas to Kansas between 1867 and 1886.

But all created memorable art.

Rufus F. Zogbaum (1849-1925), W.A. Rogers (1854-1931), Charles Schreyvogel (1861-1912), Frank Tenney Johnson (1874-1939) and Maynard Dixon (1875-1946) followed Russell’s and Remington’s trails. Sculptors Walter Winans (1852-1920), Hermon A. MacNeil (1866-1947) and Solon



## Frederic Remington

Remington was a great observer of Western life, a life he experienced on horseback, on ranches and with the cowboys he painted. His classic 1895 oil on canvas *The Puncher* reflects his firsthand knowledge of the Western cowhand, who he described as “quiet, determined and very courteous and pleasant to talk to.”

— COURTESY SID RICHARDSON MUSEUM, FORT WORTH, TEXAS —

ranch in the Texas Panhandle and developed his artistic skills through sketching the many facets of ranch life, which resulted in paintings of the American West later in his career.”

annual sketching trips to West Texas, New Mexico and Arizona.”

Before there were Texas cowboys, of course, there were the vaqueros of Mexico.

“The only artist that specialized in Mexican and California vaqueros was Edward Borein [1872-1945], who spent a good bit of time in Mexico and made one sure enough drive in the early 1900s from William Randolph Hearst’s Bavicora Ranch into souther New Mexico,” Price of the Russell Center says.

Russell, who painted *Vaqueros of Old California* in 1923, also wrote about vaqueros, those “cow people” who “were generally strong on pretty, usin’ plenty of

Or Frank Reaugh

(1860-1945): “Based in Dallas, Reaugh often traveled west with various cattle outfits, sketching and painting scenes of the remaining open range,” Burke says. “Later, Reaugh would take his students on

Borglum (1868-1922) garnered international acclaim. As Western fiction became popular, illustrators Frank Schoonover (1877-1972), W.H.D. Koerner (1878-1938), Alan Tupper True (1881-1955), N.C. Wyeth (1882-1945), Harvey Dunn (1884-1952) and A.R. Mitchell (1889-1977), among others put their own touches on cowboy art.

“Many early Texas artists who were known for their Western scenes tried to capture a way of life that they saw was quickly dwindling,” says Mary E. Burke, director of the Sid Richardson Museum in Fort Worth, Texas, which is following its successful “Hide & Horn on the Chisholm Trail” exhibit with “Frederic Remington: Altered States.” “Like Charles Russell, they wanted to capture this way of existence before it was gone forever,” Burke says.

Take, for example, Harold D. Bugbee (1900-1963), who “fashioned himself as the South Plains version of Charles M. Russell,” Burke says. “He grew up on a



## Charles M. Russell

As a working Montana cowboy, Charles M. Russell knew the thrill of finally getting off the trail and going to town. His iconic—and ever popular—1909 oil on canvas *In Without Knocking* exudes both Russell’s humor—and his Old West storytelling ability with brush and paint.

— COURTESY AMON CARTER MUSEUM OF AMERICAN ART, FORT WORTH, TEXAS, 1961.201 —



**Charles M. Russell**

Charles M. Russell's gouache on paper *Mexican Vaqueros* (left) captures the spirit and style of the legendary—and influential Hispanic horsemen—of North American ranching and cowboying.

— COURTESY BUFFALO BILL CENTER OF THE WEST, CODY, WYOMING, USA, GIFT FROM PRIVATE COLLECTION, 75.72 —

**Billy Schenck**

New Mexico artist Billy Schenck's 2012 oil on canvas, *Color Me Gone* (right) is a contemporary Western masterpiece reinterpreting the mythic American cowboy herding cattle in the iconic, red-walled canyon lands of the American Southwest.

— COURTESY SCHENCK SOUTHWEST, SANTA FE, NEW MEXICO —



**William Robinson Leigh**

*A Double Crosser* (below), a 1946 oil on canvas by Western illustrator-artist William Robinson Leigh, displays the sense of humor beloved in works by Frederic Remington, Charles M. Russell and N.C. Wyeth, as well as in those by his contemporaries, Will James, A.R. Mitchell and Ross Santee.

- COURTESY JOSLYN ART MUSEUM, OMAHA, NEBRASKA, MUSEUM PURCHASE, 1955.164 -



hoss jewelry, silver-mounted spurs, bits, an' conchas..."

*Vaquero* was corrupted into *Buckaroo*, and buckaroos continue that tradition today, primarily in Nevada's Great Basin. Buckaroo artists, like Carl F. Hammond of Burns, Oregon, preserve that image.

The West and Western art even fascinated Dwight D. Eisenhower, who grew up in Abilene and later collected works by cowboy artist Olaf Weighorst (1899-1988). The Eisenhower Presidential Library, Museum and Boyhood Home's exhibit "Chisholm Trail and the Cowtown that Raised a President" runs through May 2018.

Cowboys, vaqueros and buckaroos keep capturing the imagination of artists today—from traditional scenes

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*Nampeyo of Hano* (Hopi/Tewa, c. 1860-1942), *Polychrome Storage Jar with Appliqué*, c. 1905. Gift of The Allan and Judith Cooke Collection.



### William Herbert Dunton

William Herbert Dunton's extraordinary 1921 oil on canvas masterpiece *The Cattle Buyer* (left) is one of the Taos Society of Artists founder's defining pieces. Dunton, who mentored Texas Panhandle artist Harold Dow Bugbee, helped found the famed art colony in 1915.

— COURTESY STARK MUSEUM OF ART, BEQUEST OF NELDA C. STARK, 1999, ORANGE, TEXAS, 31.21.402



### A.R. Mitchell

A.R. Mitchell was the master of pulp Western cover art. His classic *Guarding the Remuda* (right) exudes the danger of the life of a cowboy driving cattle north from Texas to Abilene, Kansas, 150 years ago—and the dangerous spirit of adventure that inspired generations of readers of Western pulp novels.

— COURTESY A.R. MITCHELL MUSEUM, TRINIDAD, COLORADO —

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## Marjorie Thomas

Scottsdale, Arizona's, first professional artist, Marjorie Thomas moved to Arizona in the early 20th century, and was a pioneer of Western art in the state. Thomas's oil on board *Cattle Drive* (right) (no date) captures day-to-day life of ranching on the open-range desert of Scottsdale a century ago.

— PRIVATE COLLECTION, COURTESY OF DAVID HALL FINE ART, WELLESLEY, MASSACHUSETTS. FROM SCOTTSDALE'S MUSEUM OF THE WEST'S EXHIBITION "MARJORIE THOMAS: ARIZONA ART PIONEER" (THROUGH JAN. 7, 2018) —



by Jack Sorenson and Curtis Fort to contemporary cowboys by Tim Cox and Bruce Greene to contemporary art by Billy Schenck and Michael Swearngin.

Art museums on the Chisholm Trail haven't forgotten their heritage, either.

"It's an important part of the history of this area," says Teresa Veazey, public relations manager of the Wichita Kansas Art Museum, about the museum's "Heritage of the West" exhibit. "Museum patron M.C. Naftzger deemed Western art important enough to develop a collection

at WAM that includes artists such as Russell and Remington."

Today's artists and art lovers keep that history alive.

"The drama, uncertainty and excitement of the trail drives, and the struggles, friendships and conflicts of the

people who traveled them, are authentic," Burke says, "and they do continue to capture our imagination." ✪

**Johnny D. Boggs** has researched Chisholm Trail cattle drives often—including for his novels *The Lonesome Chisholm Trail*, *Summer of the Star* and *Return to Red River*—and has two fractured ribs to prove it.

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**Harold Dow Bugbee**

Harold Dow Bugbee's circa 1917 oil on canvas, *Untitled (Stampede)* (left), draws from his personal experiences of growing up cowboying and ranching on the Texas Panhandle in the early decades of the 20th century.

- COURTESY PANHANDLE-PLAINS HISTORICAL SOCIETY, PRIVATE COLLECTION, CANYON, TEXAS -



**Carrie L. Ballantyne**

Artist Carrie L. Ballantyne was inspired to become a contemporary Western artist following a trip to Cody, Wyoming, at the age of 19. Known for her portraits of Western ranchers and cowhands, her circa 2004 color pencil *Great Basin Buckaroo* (right) reflects her artistic goal of painting the real working people of the West.

- COURTESY BUFFALO BILL CENTER OF THE WEST, CODY, WYOMING, USA, WILLIAM E. WEISS PURCHASE AWARD-2004 BUFFALO BILL ART SHOW. 10.04 -

# CHARLIE RUSSELL HEADS WEST



*The Forked Trail*, 1903, oil on board, mounted on particle board, 7 1/2 x 11 inches. Bequeathed by Clara S. Peck, The Rockwell Museum, Corning, NY. 83.46.12 F.

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**Greg Kelsey**

Contemporary artist and former professional bronc-rider Greg Kelsey is well known for his bronze sculpture work. An artist with a passion for the Old West, his 2016 bronze *Sundance and the Wild Bunch Hit the Union Pacific* (left) depicts the famous 1899 train robbery near Wilcox, Wyoming.

- COURTESY OF THE BRISCOE WESTERN ART MUSEUM, SAN ANTONIO, TEXAS -

**Charles M. Russell**

Working cowboys faced many dangers on the trail, working cattle for months on end on the open range of the West. Charles M. Russell's personal experiences as a Montana cowboy are reflected in his humorous 1916 oil on canvas, *Man's Weapons Are Useless When Nature Goes Armed* (right).

- COURTESY SID RICHARDSON MUSEUM, FORT WORTH, TEXAS -




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### Frederic Remington

Frederic S. Remington was a master of capturing the Western light and the working cowboy's life in the American Southwest. His 1903 oil on canvas *His First Lesson* provides contemporary audiences with a window into the daily life of the cowboy and the work it took to train a good, trustworthy cow horse.

— COURTESY AMON CARTER MUSEUM OF AMERICAN ART, FORT WORTH, TEXAS, 1961.231 —



### Charles M. Russell

Charles M. Russell's popularity as a Western artist began with his firsthand experiences as a young cowboy in Montana, which he translated into his illustrations, paintings and sculptures. Russell's 1897 oil on cardboard, *A Dangerous Situation*, is a timeless life-or-death moment that cowboys have encountered through the centuries.

— COURTESY STARK MUSEUM OF ART, ORANGE, TEXAS, BEQUEST OF H.J. LUTCHER STARK, 1965, 31.11.1 —



### George D. Smith

*Checking the Remuda*, an oil on canvas by contemporary Wyoming-born artist George D. "Dee" Smith, depicts Smith's own personal experiences growing up in the Rocky Mountain West, as well as the influence of Charles M. Russell, N.C. Wyeth and Frederic Remington on his artistry.

— COURTESY SEASIDE GALLERY, PISMO BEACH, CALIFORNIA —

# Western Art Roundup



**SHERRY BLANCHARD STUART**

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[SherryBlanchardStuart.com](http://SherryBlanchardStuart.com)



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by Valeriy Kagounkin  
[The-Slopoke.com](http://The-Slopoke.com)



**PANHANDLE-PLAINS HISTORICAL MUSEUM**

*Cow Country* by H.D. Bugbee  
[PanhandlePlains.org](http://PanhandlePlains.org)



**WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST**

*Landscape with Packhorses*  
by Marjorie Thomas  
[ScottsdaleMuseumWest.org](http://ScottsdaleMuseumWest.org)

- COURTESY, COLLECTION OF FRANCES AND EDWARD ELLIOTT, WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST, SCOTTSDALE, ARIZONA -

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*Encampment, Winnipeg River, 1846, oil on paper, 8.062 x 13.375 in., Bequests of H.J. Lutcher Stark, 1965, Stark Museum of Art, Orange, Texas. 31.78.153. ©2017 All Rights Reserved.*

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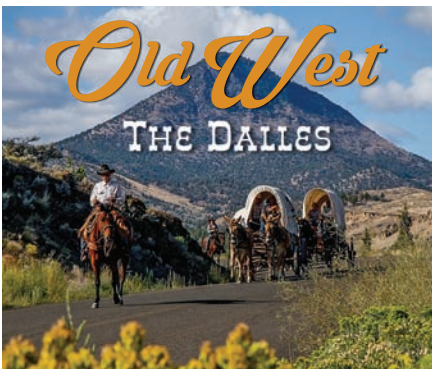
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**Buckeye Blake**

*The Drovers' Dance*, a 1992 oil on canvas by contemporary cowboy artist Buckeye Blake, reflects the great influence of Charles M. Russell on Western art. Blake's style and artistry champions the day-to-day life of the drover-cowboy, enjoying a drink and a jig, that Russell made so popular a century ago.

- COURTESY BUFFALO BILL CENTER OF THE WEST, CODY, WYOMING, USA, GIFT OF JIM AND SUZY KING. 22.95.1 -



**Juan Serrano**

*Lassoing Bull*, an oil on canvas by Spanish artist and architect Juan Serrano, celebrates the Spanish, Mexican and Californio equestrian and ranching traditions that greatly influenced American cowboy culture. Born in 1929, Serrano is a founding member of the Spanish avant-garde movement, *Equipo 57*.

- COURTESY GILCREASE MUSEUM, TULSA, OKLAHOMA, GM 0147.1511 -



**Sherry Blanchard Stuart**

Scottsdale, Arizona, Western artist Sherry Blanchard Stuart is inspired by the history and tradition of the American West. Her oil on linen, *A Loop for the Bay*, exemplifies her portfolio of the day-to-day life of the working cowboy and his horses.

- COURTESY SHERRY BLANCHARD STUART, SCOTTSDALE, ARIZONA -



**A.R. Mitchell**

For decades, A.R. Mitchell's vivid use of primary colors and distinctive illustrative style made his pulp-Western cover art a popular choice for publishers of books and magazines. His *Cattle Drive* captures the energy—and our imagination—of a cowboy moving a herd down the trail.

- COURTESY A.R. MITCHELL MUSEUM, TRINIDAD, COLORADO -



**Michael Garman**

Michael Garman is known as "America's storyteller sculptor," whose unique Western sculpture style has captured the imagination of collectors world wide. His 2002 painted, handmade sculpture *Cowboy Up* honors one of his heroes of the American West: the working cowboy.

- COURTESY THE MICHAEL GARMAN GALLERY & MUSEUM, COLORADO SPRINGS, COLORADO -



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[LegacyGallery.com](http://LegacyGallery.com)



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*Ridin' and Racin'* by Don Weller  
[TheSeasideGallery.com](http://TheSeasideGallery.com)



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*Rounding Up* by N.C. Wyeth  
[CenterOfTheWest.com](http://CenterOfTheWest.com)

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*James Kennedy in Dodge City* by Daniel Lechón  
[Kennedy.org](http://Kennedy.org)

— COURTESY KENEDY MEMORIAL FOUNDATION, SARITA, TX —

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*Blue Norther* by Chad Payne  
[OnTheChisholmTrail.com](http://OnTheChisholmTrail.com)

— COURTESY CHISHOLM TRAIL HERITAGE CENTER & GARIS GALLERY OF THE AMERICAN WEST, DUNCAN, OK —



## Charles M. Russell

As a young man from Missouri, Charles M. Russell was a Montana cowboy before he became the first great cowboy artist of America. His thrilling 1905 lithograph from a 1904 watercolor, *A Bad Hoss*, illustrates his personal knowledge of cowboying and horses.

— COURTESY LIBRARY OF CONGRESS, WASHINGTON, D.C. —



## Philip R. Goodwin

A student of Howard Pyle's, Connecticut-born Philip R. Goodwin enjoyed a very successful career as a New York illustrator of books and magazines. Highly praised as an artist by Charles M. Russell, Goodwin's 1910 oil on canvas, *When Things are Quiet*, is considered one of his Western masterpieces.

— COURTESY NATIONAL COWBOY & WESTERN HERITAGE MUSEUM, OKLAHOMA CITY, OKLAHOMA, 1970.23 —



**William Robinson Leigh**

W.R. Leigh earned his moniker "The Sagebrush Rembrandt" after a fortuitous Santa Fe Railway sponsored trip to the Southwest in 1906. His style was greatly influenced by the Southwestern light, land and people all of which can be seen in his classic oil on canvas, *Bucking the Load*.

- COURTESY THE PETERSON FAMILY COLLECTION, WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST, SCOTTSDALE, ARIZONA -

**James Walker**

A precursor of Frederic Remington and Charles M. Russell, James Walker was a contemporary of Texas artists Theodore Gentilz and Herman Lungwitz. His 1877 oil on canvas *Vaqueros in a Horse Corral* is a testament to his knowledge of the Texas vaquero.

- COURTESY GILCREASE MUSEUM, TULSA, OKLAHOMA, GM 0126.1480 -



**Frederic Remington**

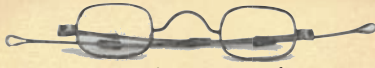
Frederic Remington's 1907 oil on canvas *In from the Night Herd* exemplifies the influence of French impressionism on the final decade of his artwork.

- COURTESY NATIONAL COWBOY & WESTERN HERITAGE MUSEUM, OKLAHOMA CITY, OKLAHOMA, GIFT OF ALBERT K. MITCHELL (A.90.6) CR#02820 -



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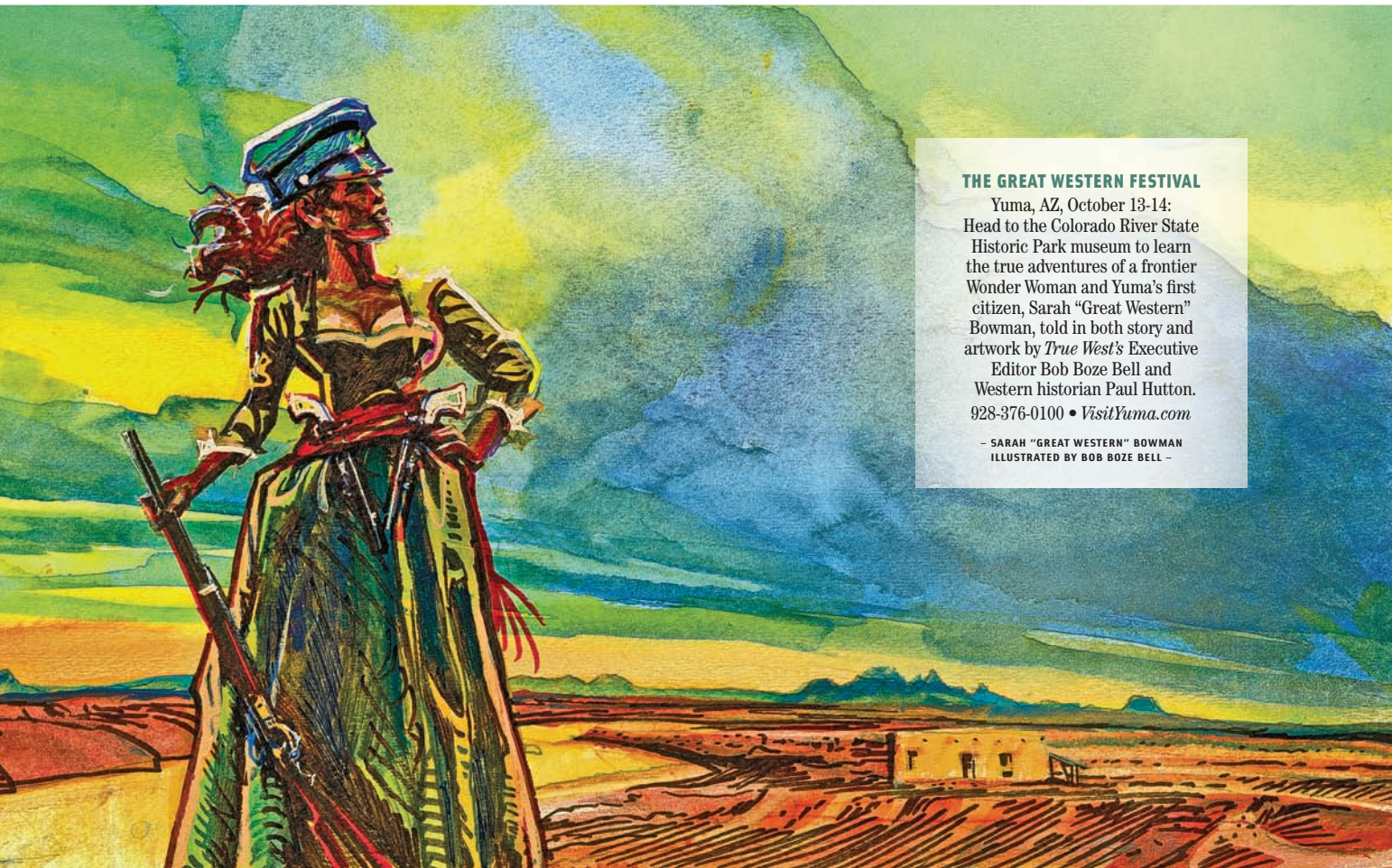
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- ★ ID card with a personal membership number
- ★ True West Maniac club decal

# WESTERN ROUNDUP

FOR OCTOBER 2017



## THE GREAT WESTERN FESTIVAL

Yuma, AZ, October 13-14:  
Head to the Colorado River State  
Historic Park museum to learn  
the true adventures of a frontier  
Wonder Woman and Yuma's first  
citizen, Sarah "Great Western"  
Bowman, told in both story and  
artwork by *True West's* Executive  
Editor Bob Boze Bell and  
Western historian Paul Hutton.  
928-376-0100 • [VisitYuma.com](http://VisitYuma.com)

— SARAH "GREAT WESTERN" BOWMAN  
ILLUSTRATED BY BOB BOZE BELL —

## ADVENTURE

### GOLD RUSH BANDITS AUTUMN TRAIN ROBBERY

Elgin, OR, October 7 & 14: Bring the kids to experience a staged train robbery, while you enjoy the fall colors, on this Eagle Cap Train ride. 541-963-1001 • [EagleCapTrainRides.com](http://EagleCapTrainRides.com)

### FALL PHOTOGRAPHER'S WEEKEND

Baker City, OR, October 14-15: Photography and history fans take a ride on a vintage steam locomotive to capture the fall scenery. 541-894-2268 • [SumpterValleyRailroad.org](http://SumpterValleyRailroad.org)

### GEORGETOWN LOOP RAILROAD OKTOBERFEST

Georgetown, CO, Weekends October 14-29: Chug away on a scenic train trip that offers microbrew beer tasting for adults and root beer for kids. 888-456-6777 • [GeorgetownLoopRR.com](http://GeorgetownLoopRR.com)

## ART SHOWS

### WESTERN TRAPPINGS ON THE LLANO

Llano, TX, October 13-28: Art lovers convene for this celebration of cowboy gear and Western art at the Llano County Historical Museum. 512-557-2229 • [WesternTrappings.com](http://WesternTrappings.com)

### FORT CONCHO'S PLEIN AIR ART SHOW

San Angelo, TX, October 26-29: The San Angelo Museum of Fine Arts hosts 30 nationally and internationally recognized plein air artists who paint, exhibit and sell their artworks. 325-481-2646 [FortConcho.com](http://FortConcho.com)

## AUCTION

### COWBOY & AMERICAN INDIAN ARTIFACTS AUCTION

Ann Arbor, MI, Sept. 29-Oct. 1: Bid on cowboy and American Indian collectibles, including artifacts collected by Brad and Mary Watts. 951-453-2415 • [ShowtimeAuctions.com](http://ShowtimeAuctions.com)

## FILM FESTIVALS

### LONE PINE FILM FESTIVAL

Lone Pine, CA, October 6-8: Held since 1989, this Western film festival offers movie site tours, Western movie screenings and celebrity guests. 760-876-9909 • [LonePineFilmFestival.org](http://LonePineFilmFestival.org)



### DURANGO COWBOY POETRY GATHERING

Durango, CO, October 5-8:  
Poets and musicians from throughout the  
country grace the intimate Henry Strater  
Theatre stage, performing classic and  
contemporary poems and songs.  
970-749-2995  
[DurangoCowboyGathering.org](http://DurangoCowboyGathering.org)

# WESTERN ROUNDUP

FOR OCTOBER 2017



## DALTON DEFENDER DAYS 125TH ANNIVERSARY

Coffeyville, KS, October 5-8: Re-enactment celebrates the 125th anniversary of the 1892 bank robbery that ended with the deaths of four members of the outlaw Dalton Gang. 800-626-3357 [Coffeyville.com](http://Coffeyville.com)

## GUN SHOW

### TEXAS GUN COLLECTORS ASSN. SHOW

Waco, TX, October 20-22: Held at A&S Antique Auction Co., this collectors showcase offers historical firearms and edged weapons. 210-323-9519 • [TGCA.org](http://TGCA.org)

## HERITAGE FESTIVALS

### HOTEL DE PARIS MUSEUM TOURS

Georgetown, CO, Oct. 1-Dec. 11: Experience the showplace hotel where Georgetown's silver and gold millionaires slept and dined since 1875. 303-569-2311 • [HotelDeParisMuseum.org](http://HotelDeParisMuseum.org)

### TRAILING OF THE SHEEP FESTIVAL

Ketchum/Hailey, ID, October 4-8: Celebrates the colorful history of sheep ranchers and herders with a sheep parade, lamb feast and cowboy music. 208-720-0585 • [TrailingOfTheSheep.org](http://TrailingOfTheSheep.org)

### REX ALLEN DAYS

Willcox, AZ, October 5-8: Held since 1951, the singing cowboy's hometown rodeo also boasts a parade, tractor pulls, a carnival and music. 520-384-4626 • [RexAllenDays.org](http://RexAllenDays.org)

### OKTOBERFEST

Fargo, ND, October 6-7: Make a toast to this 1871 steamboat and railroad town in this festival that offers a pub crawl and wiener dog races. 701-237-4500 • [NDTourism.com](http://NDTourism.com)

### FALL FOR HISTORY

Wallace, ID, October 6-8: Take guided tours of the 1884 silver mining town's historic mansions, churches, mining railroad and bordello museums. 208-753-7151 • [WallaceIdahoChamber.com](http://WallaceIdahoChamber.com)

### ALBUQUERQUE INTERNATIONAL BALLOON FIESTA

Albuquerque, NM, October 7-15: Festivalgoers walk among hundreds of balloons and take in the Special Shape Rodeo and night-time Balloon Glow. 505-821-1000 • [BalloonFiesta.com](http://BalloonFiesta.com)

### OKTOBERFEST PENDLETON

Pendleton, OR, October 14: Craft beer lovers head to this 1851 commercial center to take in German food, live music and family-friendly activities. 541-276-7411 • [PendletonChamber.com](http://PendletonChamber.com)

### WALK THROUGH HISTORY

El Paso, TX, October 15: Walk through the 1872 cemetery to learn history of John Wesley Hardin, Buffalo Soldiers and other permanent residents. 915-842-8200 • [ConcordiaCemetery.org](http://ConcordiaCemetery.org)

### LLANO RIVER CHUCKWAGON COOK-OFF

Llano, TX, October 19-21: Head to the banks of the Llano River for a traditional chuckwagon cook-off, plus a heritage festival and cowboy church. 325-247-5354 • [LlanoChuckwagonCookOff.com](http://LlanoChuckwagonCookOff.com)

### HELLDORADO DAYS

Tombstone, AZ, October 20-22: Tombstone's oldest festival venerates the 1880s lifestyle with gunfight re-enactments, music, dancing and a parade. 520-266-5266 • [TombstoneHellDoradoDays.com](http://TombstoneHellDoradoDays.com)

### ART IN ARCHITECTURE WALKING TOUR

Amarillo, TX, October 21: Discover the people who made Amarillo great in Dr. Amy Von Lintel's lecture on city's architecture and history, from 1890-1940. 806-651-2244 • [PanhandlePlains.org](http://PanhandlePlains.org)



## BILLY THE KID AUCTION

Online, October 6-16: Bid on antiques from the Old Fort Sumner Museum, including this alleged photo of outlaw Billy the Kid (identified as the man in the upper right). 806-376-1121 • [AuctionSouthwest.com](http://AuctionSouthwest.com)



**COWBOY CROSSINGS**

Oklahoma City, OK, October 7-11: Discover fine art by two dozen cowboy artists who celebrate the West through paintings and sculptures. 405-478-2250 [NationalCowboyMuseum.org](http://NationalCowboyMuseum.org)

**HEBER VALLEY WESTERN MUSIC AND COWBOY POETRY GATHERING**

Heber, UT, October 25-29: Western musicians and poets share their stories at this cowboy culture gala with a traders camp. 435-654-3666 • [GoHeberValley.com](http://GoHeberValley.com)



**CEDAR LIVESTOCK HERITAGE FESTIVAL**

Cedar City, UT, October 26-29: Honor the city's farming heritage with a sheep parade, tractor pull and Dutch oven cook-off. 405-586-8132 • [CedarLivestockFest.com](http://CedarLivestockFest.com)

**KERR COUNTY FAIR**

Kerrville, TX, October 27-29: Head to this 1857 Texas Hill Country town for a prospect show, cook-off, bull rides, downtown parade and dances. 830-257-6833 • [KerrCountyFair.com](http://KerrCountyFair.com)

**BRIDGING THE CHISHOLM TRAIL THROUGH INDIAN TERRITORY**

Kingfisher, OK, Oct. 31-Nov. 4: Exhibits the history of the Chisholm Trail as it relates to Indian Territory and what is now north-central Oklahoma. 405-375-5176 • [CTOKMuseum.org](http://CTOKMuseum.org)

**MUSIC FESTIVALS**

**PRESCOTT'S FOLK MUSIC FESTIVAL**

Prescott, AZ, October 7-8: Sharlot Hall hosts Arizona's oldest folk music festival, with four stages and jam sessions around the grounds. 928-830-8236 • [Prescott-AZ.gov](http://Prescott-AZ.gov)

**RED STEAGALL COWBOY GATHERING & WESTERN SWING FESTIVAL**

Fort Worth, TX, October 27-29: Enjoy Western Swing music, cowboy poetry, a chuckwagon cook-off and a rodeo—all at Fort Worth Stockyards. 817-444-5502 • [RedSteagallCowboyGathering.com](http://RedSteagallCowboyGathering.com)



**POW W O W**

**BLACK HILLS POWWOW**

Rapid City, SD, October 6-8: This celebration of American Indian culture includes dances, a parade, gold tournament and youth symposium. 605-341-0925 • [BlackHillsPowwow.com](http://BlackHillsPowwow.com)

**R E - E N A C T M E N T**

**BILLY THE KID BREAKOUT SHOW**

San Elizario, TX, October 15: In front of the only jail Billy the Kid broke into, you can watch the outlaw's legendary 1876 jail rescue of a pal. 915-851-0093 • [SanElizarioHistoricDistrict.org](http://SanElizarioHistoricDistrict.org)

**R O D E O**

**INDUSTRY HILLS PRO RODEO**

City of Industry, CA, October 8-9: This PRCA-sanctioned rodeo benefits special children in need in the greater San Gabriel Valley area. 626-961-6892 • [IndustryHillsProRodeo.org](http://IndustryHillsProRodeo.org)

**T R A D E S H O W**

**WHISKEY SUMMIT TRADE SHOW**

Estes Park, CO, October 7: Remember saloon pioneers while enjoying whiskey tastings provided by distillers from around the world. 970-231-1738 • [EstesParkEventComplex.com](http://EstesParkEventComplex.com)

**TWMag.com:**

View Western events on our website.



**TEXAS PANHANDLE FALL FOLIAGE TOUR**

Canadian, TX, October 21-22: Canadian's river trails are older than recorded history, and you can experience their beauty in an autumn tour, along with a quilt show. 806-323-6548 [RiverValleyMuseum.org](http://RiverValleyMuseum.org)

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WILLCOX, ARIZONA**



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The Cowboys are Real & Western  
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**Rex Allen Days**

October: 5th-8th, 2017



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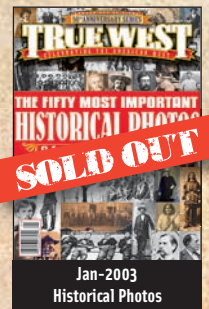
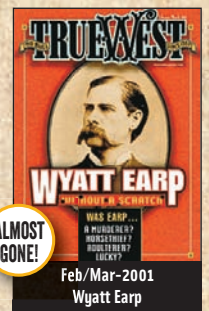
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# WHILE THEY LAST!

## Complete Your Collection

### 2000

- Jan: Buffalo Bill
- Mar: Richard Farnsworth
- May: Samuel Walker
- Jun: Frontier Half-Bloods
- Jul: Billy & the Kids
- Aug: John Wayne
- Sep: Border Breed
- Oct: Halloween Issue
- Nov: Apache Scout
- Dec: Mountain Men

### 2001

- Jan: Topless Gunfighter
- May/June: Custer
- Jul: Cowboys & Cownowns

### 2002

- Aug/Sep: Jesse James
- Oct: Billy On The Brain
- Nov/Dec: Butch & Sundance

### 2003

- Jan: 50 Historical Photos
- Feb/Mar: 50 Guns
- Apr: John Wayne
- Spring: Jackalope Creator Dies
- May/June: Custer Killer
- Jul: Doc & Wyatt
- Aug/Sep: A General Named Dorothy
- Oct: Vera McGinnis
- Nov/Dec: Worst Westerns Ever

### 2004

- Jan/Feb: Six Guns
- Mar: Fakes/Fake Doc
- April/Travel: Visit the Old West
- May: Iron Horse/Sacred Dogs
- Jun: HBO's Deadwood
- Jul: 17 Legends
- Aug: JW Hardin
- Sep: Wild Bunch
- Oct: Bill Pickett
- Nov/Dec: Dale Evans

### 2005

- Jan/Feb: Rare Photos
- Mar: Deadwood/McShane
- Apr: 77 Sunset Trips
- May: Trains/Collector's Edition
- Jun: Jesus Out West
- Jul: All Things Cowboy
- Aug: History of Western Wear
- Sep: Gambling
- Oct: Blaze Away/Wyatt
- Nov/Dec: Gay Western? Killer DVDs

### 2006

- Jan/Feb: Mexican Insurgents
- Mar: Kit Carson
- Apr: I've Been Everywhere, Man
- May: The Racial Frontier
- Jun: Playing Sports in the OW
- Jul/Aug: Dude! Where's My Ranch?
- Sep: Indian Yell
- Oct: Tombstone/125th Ok Corral
- Nov: Gambling
- Dec: Buffalo Gals & Guys

### 2007

- Jan/Feb: Cowboys Are Indians
- Mar: Trains/Jim Clark
- Apr: Western Travel
- May: Dreamscape Desperado/Billy
- Jun: Collecting the West/Photos
- Jul: Man Who Saved The West
- Aug: Western Media/Best Reads
- Sep: Endurance Of The Horse
- Oct: 3:10 To Yuma
- Nov/Dec: Brad Pitt & Jesse James

### 2008

- Jan/Feb: Pat Garrett/No Country
- Mar: Who Killed the Train?
- Apr: Travel/Geronimo
- May: Who Stole Buffalo Bill's Home?
- Jun: The Last Cowboy President?
- Jul: Secrets of Our Nat'l Parks/Teddy
- Aug: Kendrick's Northern CBS/Photos
- Sep: Saloons & Stagecoaches

- Oct: Charlie Russell
- Nov/Dec: Mickey Free

### 2009

- Jan/Feb: Border Riders
- Mar: Poncho Villa
- Apr: Stagecoach
- May: Battle For The Alamo
- Jun: Custer's Ride To Glory
- Jul: Am West, Then & Now
- Aug: Wild West Shows
- Sep: Vaquero/500 Yrs Before CBS
- Oct: Capturing Billy
- Nov/Dec: Chaco Canyon

### 2010

- Jan/Feb: Top 10 Western Towns
- Mar: Trains/Pony Express
- Apr: OW Destinations/Clint Eastwood
- May: Legendary Sonny Jim
- Jun: Extreme Western Adventures
- Jul: Starvation Trail/AZ Rough Riders
- Aug: Digging Up Billy the Kid
- Sep: Classic Rodeo!
- Oct: Extraordinary Western Art
- Nov/Dec: Black Warriors of the West

### 2011

- Jan/Feb: Sweethearts of the Rodeo
- Mar: 175th Anniv Battle of the Alamo
- Apr: Three True Grits
- May: Historic Ranches
- Jun: Tin Type Billy
- Jul: Viva, Outlaw Women!
- Aug: Was Geronimo A Terrorist?
- Sep: Western Museums/CBS & Aliens
- Oct: Hard Targets
- Nov/Dec: Butch Cassidy is Back

### 2012

- Feb: Az Crazy Road to Statehood
- Mar: Special Entertainment Issue
- Apr: Riding Shotgun with History
- May: The Outlaw Cowboys of NM
- Jun: Wyatt On The Set!
- July: Deadly Trackers
- Aug: How Did Butch & Sundance Die?

- Sep: The Heros of Northfield
- Oct: Bravest Lawman You Never
- Nov: Armed & Courageous
- Dec: Legend of Climax Jim

### 2013

- Jan: Best of the West/John Wayne
- Feb: Rocky Mountain Rangers
- Apr: US Marshals
- May: Texas Rangers
- Jun: Doc's Last Gunfight
- Jul: Comanche Killers!
- Aug: Tombstone 20th Annv
- Sep: Ambushed on the Pecos
- Oct: Outlaws, Lawmen & Gunfighters
- Nov: Soiled Doves
- Dec: Cowboy Ground Zero

### 2014

- Jan: Best 100 Historical Photos
- Feb: Assn. of Pat Garrett
- Mar: Stand-up Gunfighters
- Apr: Wyatt Earp Alaska
- May: Tom Horn
- Jun: Custer Captured
- Jul: 50 Historical Gunfighter Photos
- Aug: Bigfoot Wallace/Train Robberies
- Sep: New Billy Photo/Top Museums
- Oct: Charlie Russell/Movie Hats
- Nov: Wild Bills's Last Gunfight
- Dec: Olive Oatman-Branded

### 2015

- Jan: 100 Historical Am. Indian Photos
- Feb: Mountain Man-First Survivalists
- Mar: Mickey Free/Severed Heads
- Apr: Jack Stilwell-Forgotten Scout
- May: Armed to Survive
- Jun: Billy the Kid-Special Report
- Jul: 50 Historical Photos-Panco Villa
- Aug: Luke Short-Dodge City War
- Sep: Crossing America-Lewis & Clark
- Oct: Wyatt Earp in Hollywood
- Nov: 22 Guns that Won the West
- Dec: The First Mountain Man

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# Wyatt Earp's House

**Did Wyatt Earp live in the house where the statue stands at the corner of Fremont and First Streets?**

*Vic Perry  
Moncton, New Brunswick, Canada*

Frank Waters introduced a mix up in 1960, when he wrote that Wyatt Earp lived on the southeast corner of First and Fremont, while brother Virgil lived on the southeast corner. During that decade, John D. Gilchriese further complicated matters when he created a Tombstone, Arizona Territory, street map that placed Wyatt's home on the northeast corner.

Yet in his "Tombstone Travesty" manuscript, which he revised into his 1960 book, Waters quoted Allie, Virgil's wife, saying that they all had lived on the southwest corner of First and Fremont; Wyatt and Mattie's house was 90 feet west of the corner from Virgil and Allie's house.

John D. Rose settled this issue during his review of papers owned by E.B. Gage, a major player in the Tombstone mines; Rose discovered an 1884 summons to Wyatt regarding a mortgage foreclosure.

After paying the legal costs for the Spicer Hearings following the Gunfight Behind the O.K. Corral, Wyatt was strapped for money. On February 13, 1882, the lawman mortgaged his home to James G. Howard, for \$365, promising to repay the loan within three months. Yet the turmoil over the next few months—including the assassination of his brother Morgan, resulting in the Vendetta Ride—caused Wyatt to leave the territory.

Allie was correct; they all had lived on the southwest corner. The Howard mortgage solved the mystery for good!

**Where was the fort located at Fort Collins, Colorado?**

*Ann Smith  
Nashville, Tennessee*

Camp Collins was located near Laporte, on the banks of the Cache la Poudre, a few



**Ask The Marshall**

BY MARSHALL TRIMBLE

Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Outlaws and Lawmen*; The History Press, 2015. 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](mailto:marshall.trimble@scottsdalecc.edu)



Three years before Camp Collins was established, Daniel A. Jenks depicted these pioneers crossing Cache la Poudre Creek near present-day Fort Collins, Colorado.

— COURTESY LIBRARY OF CONGRESS —

miles northwest of downtown Fort Collins. The U.S. Army established it on June 22, 1862, to protect the Butterfield Overland Mail route and emigrant wagon trains from American Indian attacks.

Two years later, after a flood washed out the camp, Fort Collins was built four miles farther along the Cache la Poudre River. The Army abandoned the post three years later, and the area opened for settlement. Nothing remains of the fort today.

**What are needle guns?**

*Bob Fuller  
Vermillion, South Dakota*

A European invention, the needle gun got a lot of use (and publicity) during the Franco-Prussian War of 1870-71. The name comes from the firing pin, long and slender like a needle. It pierced clear through the paper-encased cartridge to strike the primer. The .51 caliber gun was the father of all modern bolt-action rifles.

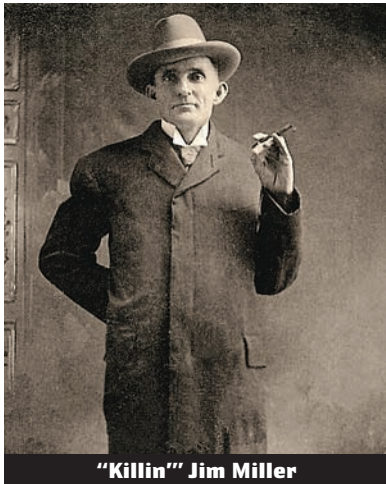
Americans made a few needle guns too, but these were soon replaced by rifles that fired metallic cartridges.

**Did Old West gunmen wear armor?**

*Jeff Mock  
Sandy, Utah*

Two men come to mind. "Killin'" Jim Miller wore an iron plate sewn inside his black frock coat—even in the summer. His armor came in handy on April 12, 1894, when Sheriff Bud Frazer confronted Miller on a street in Pecos, Texas. During an exchange of gunfire, Frazer first fired into Miller's shoulder before he emptied his pistol into Miller's chest. To everyone's surprise, Miller wasn't dead. While carrying him to a hotel, his friends noticed he was heavy and found the metal plate beneath his coat.

Iron Jacket, a Quahadi Comanche, got his name from wearing a Spanish coat of mail, probably handed down by ancestors.



"Killin'" Jim Miller

During the 1858 Battle of Little Robe Creek, against Texas Rangers and their Tonkawa allies, Iron Jacket's body armor might have proved effective against arrows and lower caliber guns, but it proved no match against the high caliber weapons of his enemies. He died in battle on May 12.

### Did outlaws shoot locks off strongboxes?

John C. Gieske  
Prescott, Arizona

Shooting a lock off a strongbox requires a high-powered gun at close range, something that would send shrapnel flying in all directions. Less-powerful weapons, like those carried by frontier outlaws, would have buried rounds in the locks, making the strongbox more impervious than before. Shooting the lock is pure Hollywood special effects.

### What pistol did "Wild Bill" Hickok use to kill Davis Tutt in 1865?

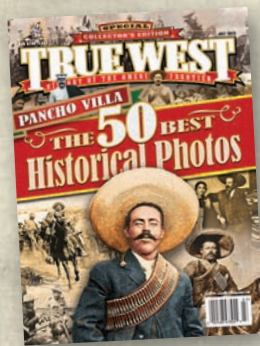
Ron Bolza  
Slatington, Pennsylvania

The Hickok-Tutt affair has been described as one of the few classic, Hollywood-style gunfights.

"Wild Bill" Hickok's shot, estimated at 75 yards, hit his opponent in the heart—a remarkable feat at a time when pistols shot accurately at about 25 yards. Hickok normally used .36 Navy Colts, which, gun expert Jim Dunham says, would have required Hickok to aim high to hit at 75 yards.

Some historians have speculated that Hickok's gun was a .44 Colt Walker. Whichever gun he used, Hickok probably aimed above the point of impact by quite a few inches. ❏

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# What HISTORY HAS TAUGHT ME

**The poster I love the most,** out of the more than 100 movie and television show posters I have created, is the one for 1973's *High Plains Drifter*, which, today, is considered an iconic poster.

**The best advice I ever received** came from the great teacher of painting, drawing and illustration, Frank J. Reilly. In the mid-1960s, after dropping out of Pratt Institute, I found Reilly at the Art Students League of New York. He taught me the tradition and techniques of the French Fine Arts Academy, as well as knowledge from the greatest American Illustrators of the 20th century.

**The assignment I regret** missing out on was an ad for Captain Morgan rum. I made the painting, which the agency liked, however someone important from the company was out of town and not consulted. Although I was paid for my illustration, it was never used. Same thing happened to me with my painting I made for 1967's *The Way West*. Twice in my career, my work was not used for the same reason. I was paid for both paintings though.

**The first major movie poster** I illustrated was *Ryan's Daughter* in 1968. I was a novice without any resume. I was told every major artist and studio in New York City was submitting work for *Ryan's Daughter*. I told my agent I wanted a shot. He laughed at me. I went ahead and submitted two paintings. This totally unknown artist, me, got the job. Both paintings were used.

**I had no idea who** Kris Kristofferson was when I did the poster for Sam Peckinpah's *Pat Garrett and Billy the Kid*.

**Clint Eastwood must have** liked my work. I never had any direct contact with him, but I created five movie posters for him, and I was told he personally approved every step for his company Malpaso.

**The most money I ever got was** probably around \$20,000, for my two *Ryan's Daughter* paintings, in the 1970s. For a front paperback cover, I made about \$4,000, or \$5,500 for a wraparound. Movie art paid me the most: \$7,500 if the art was not used, more than \$10,000 if it was used.

**Don't get me started on** abstract art and any ism except fine realism.

**The best Western ever made is** 1969's *The Wild Bunch*. It may have been the first truly realistic and, at the same time, violent American movie. It showed the end of the frontier



— ALL IMAGES COURTESY RON LESSER / ARTBYRONLESSER.COM —

An Old West character who fascinates Ron Lesser is James Butler "Wild Bill" Hickok. He painted a still life that paid tribute to the gunfighter, titled, *Aces & Eights: The Dead Man's Hand* (left).



## RON LESSER, ILLUSTRATOR

For 30 years, New York City-based artist Ron Lesser created thousands of illustrations for movies, television and advertising, before he moved on to paint visual sagas of the Old West and Civil War. His contributions to the American West include promotional posters for 1973's *High Plains Drifter* (inset), 1973's *Pat Garrett and Billy the Kid* and 1969's *Paint Your Wagon*, and book covers for authors Louis L'Amour, Zane Grey, Max Brand, Cormac McCarthy and others. Lesser has been awarded "Best Movie Art of the Year" by the Art Directors Club of New York.

era, 1913, when Pancho Villa was tormenting a corrupt Mexican government. A Sam Peckinpah masterpiece.

**My favorite place in the West is** Monument Valley. Can't be beat when it comes to unique and dramatic landscapes.

**The best posters feature** real artwork, not photoshopped images. Of course, that goes for all the other areas that have put many fine illustrators out of work.

**The hardest thing to portray are** the Civil War battles. Thirty to 40 soldiers, uniforms, horses, buildings. The paintings have to be absolutely accurate.

**I just completed** movie art for *Atomic Blonde*, this summer's Spy Thriller film starring Charlize Theron.



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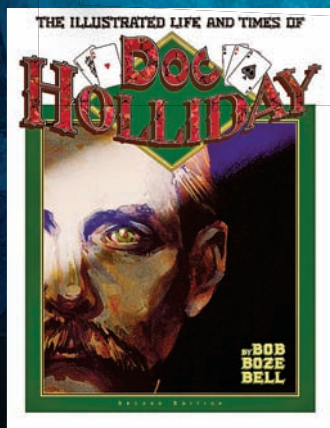
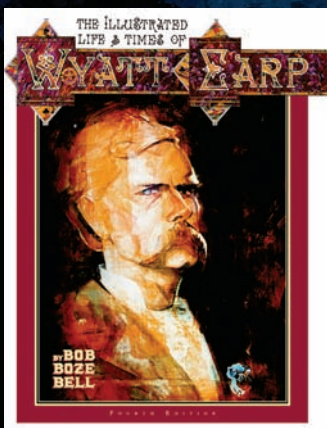
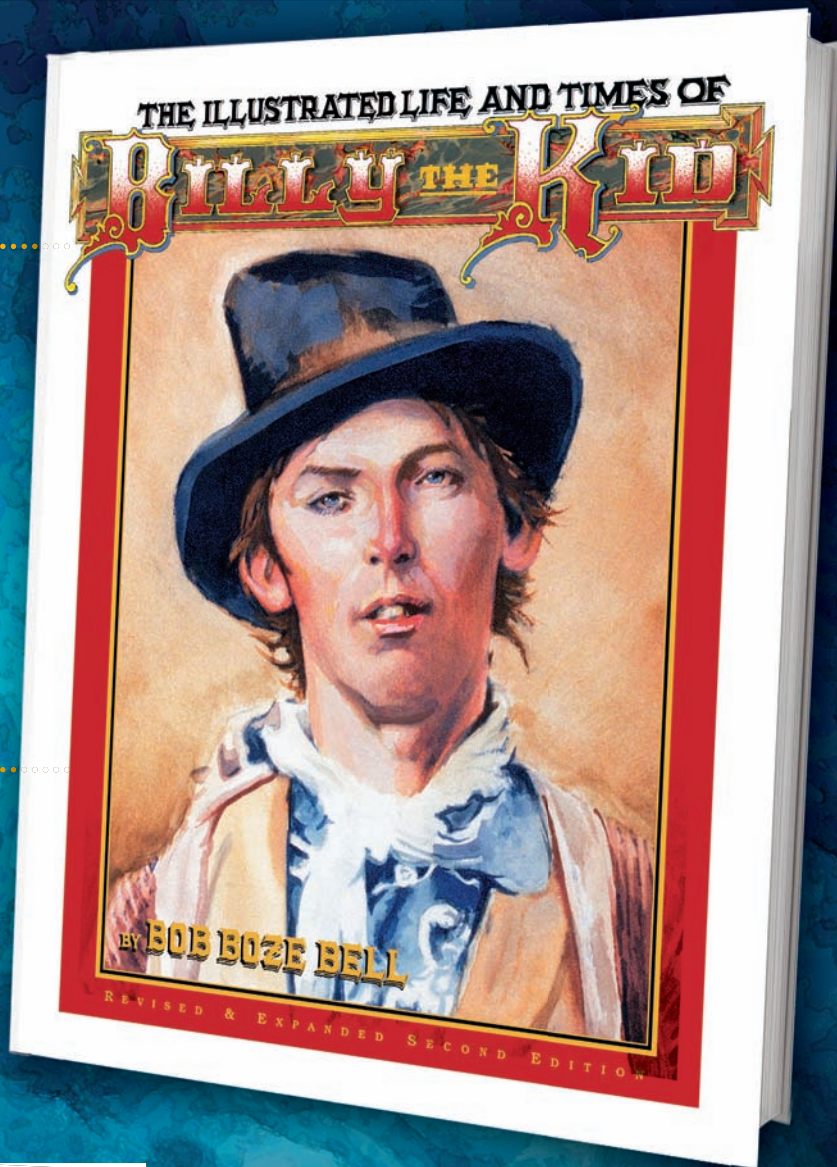
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