Visit us at twmag.com

MAKING HISTORY FUN: THE TOP 10 WESTERN MUSEUMS

OUR 60TH YEAR

SEPTEMBER 2013

# TRUE WEST

PRESERVING THE

TRUE WEST 60 YEARS

# AMBUSHED ON THE PECOS

## THE REAL-LIFE *LONESOME DOVE*

## The Last Camel Charge in America

## Jesse James: Shot All to Hell

## Samuel Clemens Walks Into a Bar...



$5.99 • TrueWestMagazine.com

0 09128 47305 5 0 9>

Mojaves vs Camels

TRUE WEST MAGAZINE • AMBUSHED ON THE PECOS • SEPTEMBER 2013

THE

*"First Lady of the West,"*

**#1 *New York Times*** bestselling author

# LINDA LAEL MILLER

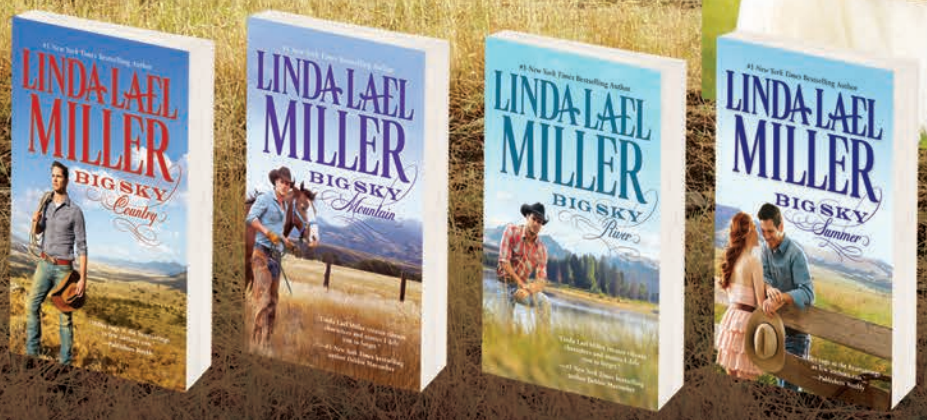
cordially invites you to

PARABLE, MONTANA—

*where Love awaits.*




Zane didn't come to Parable for love—
but count on a spirited country gal to
change a jaded cowboy's mind!




Dive into this real
Western romance
on August 27!

Check out the whole *A Parable, Montana Novel* series.

Available now.

HARLEQUIN® HQN™

www.Harlequin.com

www.LindaLaelMiller.com

*ROCK ISLAND AUCTION COMPANY®* **PRESENTS a**

# PREMIERE FIREARMS AUCTION

## SEPTEMBER 13TH, 14TH & 15TH, 2013

## A Historic and Fresh Offering:

**Important Factory Documented Special Order Factory Engraved "J Ulrich" Signed Winchester Model 1876 50 Express Deluxe Short Rifle with 22 inch Matte Barrel**




# OVER 2600 LOTS

**It is with great pleasure we at Rock Island Auction Company announce the sale of this extraordinary assemblage of historic, rare, high condition and investment grade firearms to be featured in our upcoming Premiere Firearms Auction. Contained within this grouping are several profound rarities in the fields of Colt, Winchester as well as U.S. and German Military firearms.**

- One of the finest groupings of Percussion Colt Firearms we have ever handled which include: several factory engraved examples and a dozen nearly pristine cased examples such as a cased 1860 Army with matching canteen shoulder stock.
- Other Colts include: factory engraved Single Actions, spectacular Cavalry Model Single Actions and high condition DA's and Auto's.
- Magnificent selection of Winchesters to include: a stunning presentation 1866 Carbine, deluxe special order 1886 .50 express, a beautiful casehardened deluxe 1873 and many more.
- Sporting Arms from the personal Collection of John Olin; consists of 13 long guns.
- Impressive Collection of over 150 "Second Generation" Colt Percussion's from the Jerry Bowe Collection.
- An impressive study of U.S. military arms from the Indian wars through WWII.
- Part II of the Chuck Lindley Collection of Important German Firearms and militaria.

RIA
ROCK ISLAND AUCTION COMPANY
®

*The World Leader for Quality Collectable and Antique Firearms*

Like, Follow and Subscribe to RIAC on Facebook, Twitter, and YouTube!

**To Order Your Full-Color 3-Volume Set Catalog Call (800) 238-8022 ($60 Inc. S&H)**

**FULL-COLOR ONLINE CATALOG COMING SOON**

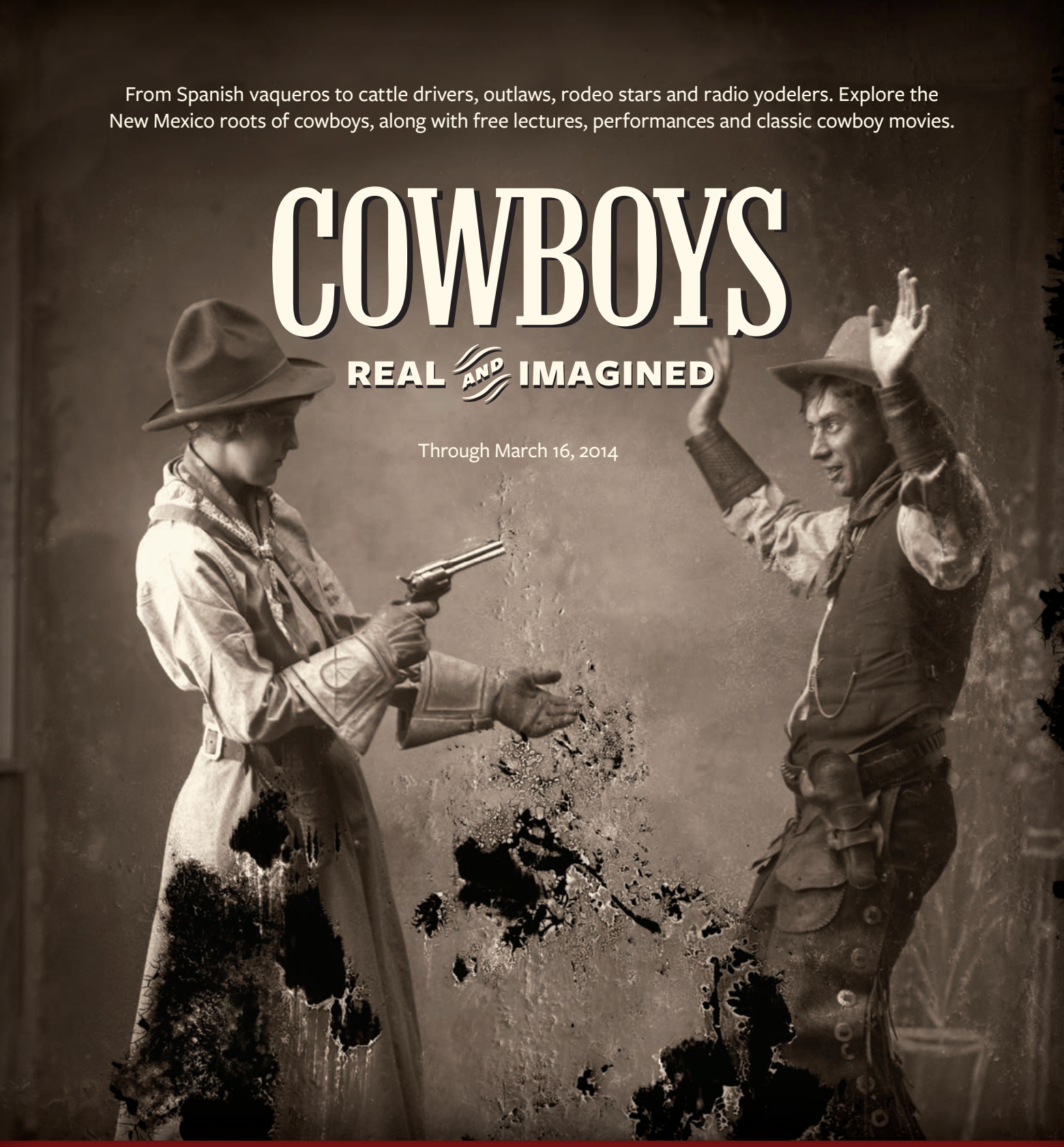
**WWW.ROCKISLANDAUCTION.COM**

7819 42nd Street West, Rock Island, IL 61201 • ***PHONE:*** 309-797-1500 or 800-238-8022
***FAX:*** 309-797-1655 • ***EMAIL:*** info@rockislandauction.com • Fully Licensed Class III Auctioneer

From Spanish vaqueros to cattle drivers, outlaws, rodeo stars and radio yodelers. Explore the New Mexico roots of cowboys, along with free lectures, performances and classic cowboy movies.

# COWBOYS

## REAL AND IMAGINED



Through March 16, 2014

## New Mexico History Museum

### PALACE OF THE GOVERNORS

On the Historic Santa Fe Plaza nmhistorymuseum.org

NEW MEXICO DEPARTMENT OF CULTURAL AFFAIRS

*Cowboys Real and Imagined* is generously supported by the Brindle Foundation; Burnett Foundation; Rooster and Jean Cowden Family, Cowden Ranch; Jane and Charlie Gaillard; Albert and Ethel Herzstein Charitable Foundation, Houston; Candace Good Jacobson in memory of Thomas Jefferson Good III; Moise Livestock Company; Newman's Own Foundation; New Mexico Cattle Growers' Association; New Mexico Humanities Council; Palace Guard; Eugenia Cowden Pettit and Michael Pettit; 98.1 FM Radio Free Santa Fe; and the many contributors to the Director's Leadership, Annual Education, and Exhibitions Development Funds.

# THE BUFFALO SOLDIERS NATIONAL MUSEUM




BUFFALO SOLDIERS NATIONAL MUSEUM
HOUSTON TEXAS



**Exhibit Hours:**
**M-F: 10:00 a.m. – 5:00 p.m.**
**Sat: 10:00 a.m. – 4:00 p.m.**



## What to See:

Step into America's only Museum that solely chronicles the African American Military experiences from the Revolutionary War to the present times. Observe artifacts from the Civil War, WWI and WWII.

## Did You Know?

The men in blue were Black: The Buffalo Soldiers were the peacekeepers of the Western Frontier. They encountered warring Indians, bandits, cattle thieves, murderous gunmen, bootleggers, trespassers, and Mexican revolutionaries.

## Your Involvement:

Participate in interactive tours, watch a video narrated by Channel 13 Anchor Woman, Ms. Gina Gaston, sit back and enjoy a live, powerful and vivid reenactment of "A Soldier's Story," the life of "Sgt. Tyrrell D. Biggs" in our Henry O. Flipper Theater.

## For more information please visit:

www.buffalosoldiermuseum.com or call (713) 942-8920

## READY AND FORWARD • WE CAN WE WILL

**The Buffalo Soldiers National Museum**
3816 Caroline Street / Houston, Texas 77004

TRUE WEST
BEST of the WEST
TWO THOUSAND THIRTEEN

EXPERIENCE THE EVENT THAT TRUE WEST MAGAZINE VOTED THE "BEST IN THE WEST WILD WEST SHOW"

# OCTOBER 25-27, 2013

## SAHUARO RANCH HISTORIC PARK

FRIDAY, SATURDAY & SUNDAY 10:00 AM - 5:00 PM









# WILD WESTERN

GLENDALE ARIZONA



# FESTIVAL

## HISTORY MEETS HOLLYWOOD

WILD WEST STUNT SHOWS ~ WESTERN MOVIE CELEBRITIES
WILD WEST PERFORMERS & HOLLYWOOD TRICK HORSE SHOWS
COWBOY FAST DRAW ~ LIVE MUSIC ~ OLD WEST MAGIC SHOWS
CHUCKWAGONS ~ OLD TIME COUNTRY FAIR ~ KIDS KORRAL
BOUNCERS, TRAIN & PONY RIDES ~ HISTORIC HOME TOURS
1880'S OLD WEST, STEAMPUNK AND PET COSTUME CONTESTS
BUFFALO SOLDIERS ~ PIE & HOT PEPPER EATING CONTESTS
100'S OF ARTISANS & VENDORS ~ FESTIVAL FOOD & DRINKS

**FREE PARKING!** *AND MUCH, MUCH, MUCH MORE!!!*

BENEFITING St. Mary's Food Bank ALLIANCE

"IT'S LIKE A WILD WEST RENAISSANCE FESTIVAL!" Arizona Press

TRUE WEST

FOR DETAILS, DISCOUNT COUPONS & TICKET SPECIALS VISIT
WWW.WILDWESTERNFESTIVAL.COM

REAL COUNTRY 96.3




## SAHUARO RANCH PARK

9802 N. 59TH AVE. GLENDALE, AZ 85302 ~ 623-882-9428

GLENDALE, AZ CONVENTION & VISITORS BUREAU Showcasing the West Valley

ARIZONA GUNSLINGERS

GRAND CANYON Railway

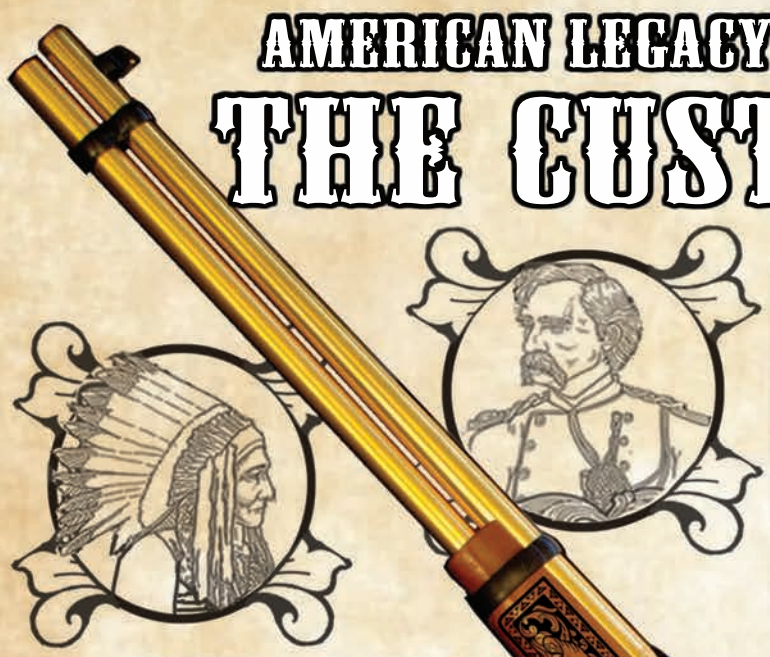
CHRONICLE OF THE OLD WEST

Western SHOOTING HORSE

Holiday Inn

# AMERICAN LEGACY FIREARMS PRESENTS

# THE CUSTER RIFLE









*June 25, 2012 marks the 136th anniversary of the Battle of the Little Bighorn. To help us honor the memory of the 268 brave men who fought that day, we are proud to present the Custer Battlefield Rifle! Built on a Mossberg 464 and chambered in the .30-30, each rifle will proudly display the name of a soldier, scout, or civilian who lost his life that day. Each name is only available once, making each rifle its own "One of One" edition. The lever, barrel, loading tube and receiver are plated with a durable 24k gold-plating, leaving you with a fully-functional and beautiful rifle. An optional French-fitted case is available. Whether you call it Custer's Last Stand or the Battle of the Greasy Grass, this rifle is sure to be a stunning centerpiece for your collection.*

*Layaway Available!*
*No interest or finance charges!*

*-Made and engraved in the U.S.A.*

*-French Fitted Case Available*




*Captain Myles Keogh used as example*




CALL TODAY FOR A MORE INFORMATION!

1-877-887-4867

1001 SMITHFIELD DR. STE 201 FORT COLLINS CO 80524

WWW.AMERICANLEGACYFIREARMS.COM

AMERICAN LEGACY FIREARMS, INC.

VISA MasterCard DISCOVER NOVUS

WE TAKE YOU THERE





## KEEPING THEIR DISTANCE

William Henry Jackson captured this iconic photograph of a group of Texas cowboys, with their herd behind them. "We always rode something like seventy-five feet away from the cattle, and sang a song or made some kind of noise," remembered Evan G. Barnard, of cowboy life between 1882 and 1885. "That was done so that the cattle would not be frightened if we happened to have to ride near them suddenly. If they heard us singing or humming a tune, they knew what was coming. Also the noise we made kept the coyotes away from the herd. They often prowled around and scared the cows that had calves."

TRUE WEST
PRESERVING THE AMERICAN WEST

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

## EDITORIAL

**EXECUTIVE EDITOR:** Bob Boze Bell
**EDITOR-IN-CHIEF:** Meghan Saar
**EDITORIAL TEAM**
Features Editor: Mark Boardman
Senior Editor: Amy Ouzoonian
Firearms Editor: Phil Spangenberger
Book Reviews Editor: Stuart Rosebrook
Westerns Film Editor: C. Courtney Joyner
Military History Editor: Col. Alan C. Huffines, U.S. Army
Preservation Editor: Jana Bommersbach
**PRODUCTION MANAGER:** Robert Ray
**ART DIRECTOR:** Daniel Harshberger
**GRAPHIC DESIGNER:** Rebecca Edwards
**MAPINATOR:** Gus Walker
**HISTORICAL CONSULTANT:** Paul Hutton
**CONTRIBUTING EDITORS**
Allen Barra, John Beckett, John Boessenecker, Johnny D. Boggs, Daniel Buck, G. Daniel DeWeese, Richard H. Dillon, Drew Gomber, Dr. Jim Kornberg, Anne Meadows, Leon Metz, Sherry Monahan, Phyllis Morreale-de la Garza, Candy Moulton, Frederick Nolan, Gary Roberts, Joseph G. Rosa, William Secrest, Marshall Trimble and Linda Wommack
**ARCHIVIST/PROOFREADER:** Ron Frieling
**PUBLISHER EMERITUS:** Robert G. McCubbin
**TRUE WEST FOUNDER:** Joe Austell Small (1914-1994)

## ADVERTISING/BUSINESS

**PRESIDENT & CEO:** Bob Boze Bell
**PUBLISHER & COO:** Ken Amorosano
**CFO:** Lucinda Amorosano
**GENERAL MANAGER:** Carole Compton Glenn
**ASSOCIATE PUBLISHER:** Dave Daiss
**SALES & MARKETING DIRECTOR:** Ken Amorosano
**REGIONAL SALES MANAGERS**
**Greg Carroll** (*greg@twmag.com*)
Arizona, California, Idaho, Iowa, Kansas, Nevada & Washington
**Sue Lambert** (*sue@twmag.com*)
Montana, New Mexico, North Dakota, Oklahoma, South Dakota, Utah & Wyoming
**Sheri Riley** (*sheri@twmag.com*)
Colorado, Minnesota, Missouri, Nebraska, Oregon, Tennessee & Texas
**ADMINISTRATIVE ASSISTANT:** Sally Collins

September 2013, Vol. 60, #9, Whole #524. *True West* (ISSN 0041-3615) is published twelve times a year (January, February, March, April, May, June, July, August, September, October, November, December) by *True West* Publishing, Inc., 6702 E. Cave Creek Rd, Suite #5 Cave Creek, AZ 85331. 480-575-1881. Periodical postage paid at Cave Creek, AZ 85327, and at additional mailing offices. Canadian GST Registration Number R132182866.

Single copies: $5.99. U.S. subscription rate is $29.95 per year (12 issues); $49.95 for two years (24 issues).

POSTMASTER: Please send address change to: *True West*, P.O. Box 8008, Cave Creek, AZ 85327. Printed in the United States of America. Copyright 2013 by *True West* Publishing, Inc.

SUBSCRIPTIONS, RENEWALS AND ADDRESS CHANGES
888-687-1881
FAX: 480-575-1903
Follow us on:
facebook twitter YouTube

# True West Online >

## TrueWestMagazine.com

September 2013 Online and Social Media Content



These white and black trumpeters at Fort Keogh, Montana, exemplify one instance where the separate but equal atmosphere of the pre-Civil Rights era was put aside.
*Pinterest.com/TrueWestMag*

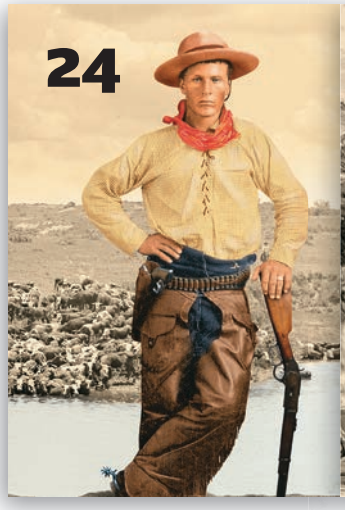
Go behind the scenes of *True West* with Bob Boze Bell and travel with him through the Chuckwalla Mountains (search for "June 23, 2013").
*Blog.TrueWestMagazine.com*



**Join the Conversation**
"Which one is Baz Outlaw, my great uncle? He is known as the only ranger to have killed another ranger. He was later shot by his best friend, also a ranger."
–Leslie Sawyer

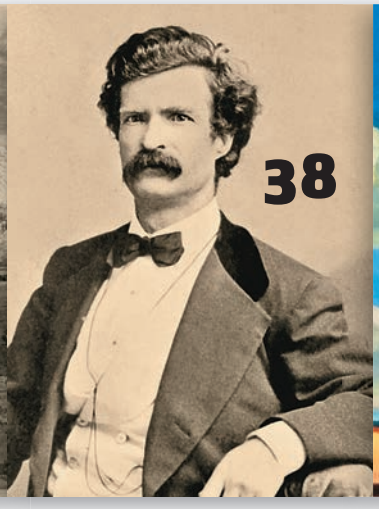



6 OPENING SHOT
10 SHOOTING BACK
11 TO THE POINT
12 TRUTH BE KNOWN
14 INVESTIGATING HISTORY
16 OLD WEST SAVIORS
19 SHOOTING FROM THE HIP
22 COLLECTING THE WEST
46 CLASSIC GUNFIGHTS
50 UNSUNG
52 RENEGADE ROADS
58 WESTERN BOOKS
66 WESTERNS
70 EVOLUTION OF WESTERN WEAR
74 BOGGS UNLEASHED
76 FRONTIER FARE
78 TRUE WESTERN TOWNS
105 WESTERN ROUNDUP
110 ASK THE MARSHALL
112 WHAT HISTORY HAS TAUGHT ME













**24** **AMBUSHED ON THE PECOS**

The courageous life and death of Oliver Loving, a remarkable cattleman known for blazing the Goodnight-Loving Trail.
—*Frederick Nolan*

**32** **THE SKIRMISH AT TONGUE RIVER HEIGHTS**

Brigadier Gen. George Crook drops his guard, and his soldiers live to tell the tale.
—*Marc H. Abrams*

**36** **BOYS OF '76**

Following the Battle of the Rosebud, Crook's men come together, for one last photo.
—*Jerome A. Greene*

**38** **SAMUEL CLEMENS WALKS INTO A BAR...**

...and Mark Twain walks out.
—*Carolyn Eichin*

**42** **THE GREAT CAMEL EXPERIMENT**

The beasts of burden proved no match for America's Civil War.
—*Gerald C. Hammon*

**82** **THE TOP 10 MUST-SEE MUSEUMS**

Get your fill of the best Western history and art at our top museums.
—*The Editors/Written by Johnny D. Boggs*




## Watch our videos!

Use a free QR-code reader app to scan your mobile device over the QR codes in this magazine so you can instantly stream original *True West* videos or be transported to our websites. You can also access these links at *TWMag.com*




facebook

YouTube

TRUE WEST
TrueWestMagazine.com

TW HISTORICAL SOCIETY

twitter

Pinterest

## OPENING SHOT DISSECTED...



Regarding the July 2013 *Opening Shot* of Pat Garrett and crew sitting on the dock: This building is new, the corners of the adobe have not rounded off with time, they're crisp. The sign is not faded. Judging from the shadows, the picture was taken in the later afternoon. It was in the early fall, and crisp. Garrett is wearing a heavy coat that he brought with him, telling me when he left home, he knew the days got cool in the evenings. The leaves on the small tree are full; it had bloomed all summer. The wind was blowing, the leaves are blurred and the guy sitting next to Garrett is holding onto his hat. Were these guys fixing a screw-up that day? We know Garret built Martin Corn's adobe house about this time. Did he build this building?

If he did, he had problems. When the building was built, the door was put in at the right height to back a wagon up to it. However, when they built the loading dock, they screwed up. The first time they put in the dock, there was a six-inch step down. They didn't take into account they'd want to roll the hand dolly out onto the dock (the hand dolly is to the left, on the dock). They were forced to rip out the dock and raise it. Look at the beams, under their feet, holding the dock. They notched the beams, nailed the floor joists into the notch, then built the dock. I know they finished building the dock before they caught the screw-up. Then they ripped it out to raise it. How can you tell? Look at the steps on the right side of the picture. They're upside down. They built the whole thing, tore it out and raised the dock!

*(Read the rest on TrueWestMagazine.com/ShootingBack)*

*—Steve Sederwall, Lincoln, New Mexico*

**RANDOM EXCERPT OF A LETTER WE WON'T BE RUNNING**

**"You claim the gun was his because you want it to be and heaven or hell would not change your mind. So grow up."**

## BLAST FROM THE PAST

## DECEMBER 1966




Was it the cold, the wolves or another Old West threat that brought the demise of the man featured on artist Gene Shortridge's December 1966 cover? Maybe it's best left to the imagination of the reader, as Facebook fan Kim Winthrop Hoffman mentions below. Shortridge earlier contributed to *True West* by illustrating the June 1956 and August 1963 covers.

**"Those covers were awesome. They went straight into the imagination. And the stories matched them."**

***–Kim Winthrop Hoffman, San Francisco, California***

## Trigger Finger Blow Back

I enjoyed Robert J. Stahl's intriguing article on Billy the Kid's trigger finger (July 2013). Regarding Mr. Stahl's theory as to why "Kid historians largely discredit the existence of the Kid's trigger finger in a jar," I would offer that one of the reasons this historian believes the story to be a hoax stems from an account written by a man who had a special knowledge of Billy's death and burial: Sheriff Pat Garrett. In Garrett's 1882 biography of the Kid, he writes: "Some presuming swindlers have claimed to have the Kid's skull on exhibition, or one of his fingers, or some other portion of his body, and one medical gentleman has persuaded credulous idiots that he has all the bones strung upon wires…. Again I say that the Kid's body lies undisturbed in the grave—and I speak of what I know." I love the story of the trigger finger as much as anyone, but the bones of the Kid's deadly digits, if they didn't wash downstream in a flood of the Pecos, are still moldering in Billy's grave—right where they belong.

*—Mark Lee Gardner, Santa Fe, New Mexico*

Of the many friends, acquaintances and enemies of Billy the Kid's, who were in and around Fort Sumner at the time of his death, no one reported any kind of desecration to the Kid's body; a fact that Catholic Hispanics at the time would have taken a special notice to.

*—Michael Gray, Lincoln, Nebraska*

**WHAT THE HECK IS THAT?**



In the June 2013 *Classic Gunfights* photograph of Hyman's Saloon, I believe the contraption is an early "Flicker box." I have worked for a major utility company in California for about 30 years now. Was hired out of the U.S. Navy and worked in a very old power plant in San Francisco. Actually knew a fella that had one of those. Nowadays they call them "Beasts of Burden"—a device that basically troubleshoots "contraptions." In the early days, electric meter techs would respond to flickers, hi-low voltage complaints, buzzers, etc. from old electric meters.

*—Brendan Murphy, Oakland, California*

# Making Time

*Can 15 minutes in a museum change your life?*




– Courtesy Diane Potter –

"You've got 15 minutes, kid."

Those were the words my father told me after he reluctantly pulled into the dusty parking lot of the Longhorn Ranch museum, 40 miles east of Albuquerque, New Mexico.

Those were the most precious 15 minutes of my young life (I was 12) because my father rarely stopped for anything other than gas, food, oil and maybe open wounds. We constantly had to "make time."

After a wide-eyed and quick perusal of the museum, I bought an "authentic" photo of Pat Garrett and Billy the Kid for a quarter. When I got home, I put it up in my room and made a vow to someday have a hat, vest and rifle just like the Kid in the photo. Then, I discovered—in *True West* Magazine—that the photo was a FAKE!

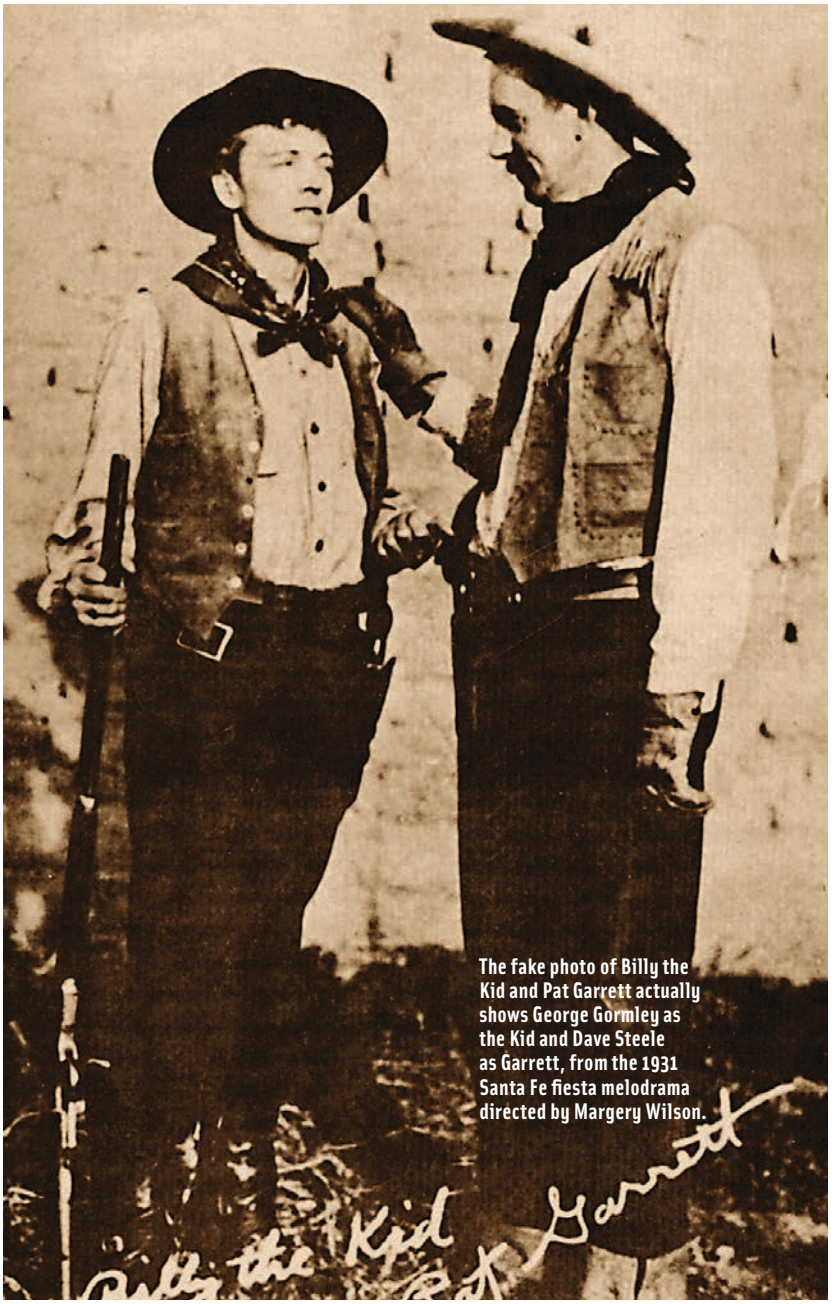
I related this story in a recent history talk. Afterwards, a couple in the audience, Bucky and Tracy Marshall, told me how much they enjoyed the talk. Bucky asked me if I still had the fake photo of the Kid. I admitted that, yes, it's framed and in my studio. He wondered what I thought it was worth. I had never thought of its value before, but I had to admit, despite its fakeness, the image is an icon to me, because it literally launched me on my career to find out the truth about the historic, wild West.

Before he turned to leave, Bucky had one more comment: "And your father gave you the best gift."

I didn't follow his drift. "What is that?"

"He gave you the 15 minutes."

Can 15 minutes in a museum change a person's life? It certainly changed mine. Thanks, Dad, for "making time."




The fake photo of Billy the Kid and Pat Garrett actually shows George Gormley as the Kid and Dave Steele as Garrett, from the 1931 Santa Fe fiesta melodrama directed by Margery Wilson.

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

## Quotes

"All nations are shaped by belligerence and slaughter. Their borders are a fretwork of scars; they are the history of violence made legible on earth."

*–Adam Gopnik,* The New Yorker

"Any traveler who misses the journey, misses about all he's going to get."

*–William Least Heat-Moon,* Blue Highways

**"Let me recite what history teaches. History teaches."**

*–Gertrude Stein, on history repeating itself*

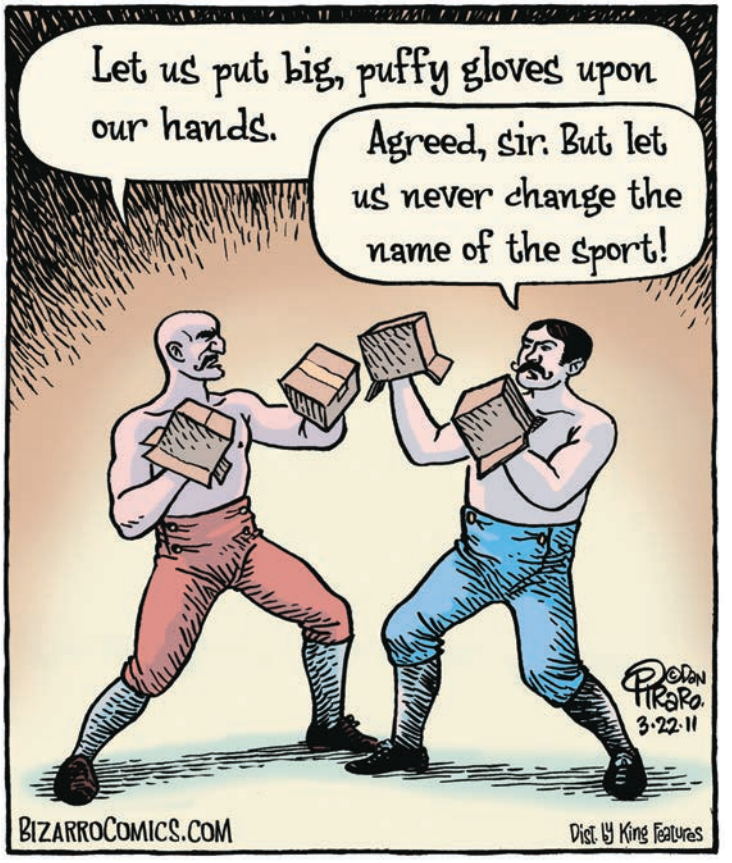
"Fear tells you to fulfill the expected. Love says, 'May I have this dance?'"

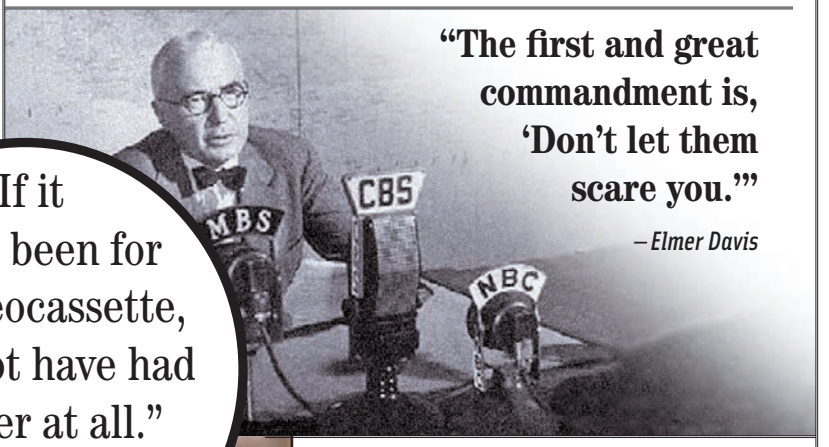
*–Emmanuel, channeled by Pat Rodegast*

"The crisis of today is the joke of tomorrow."

*–H.G. Wells*

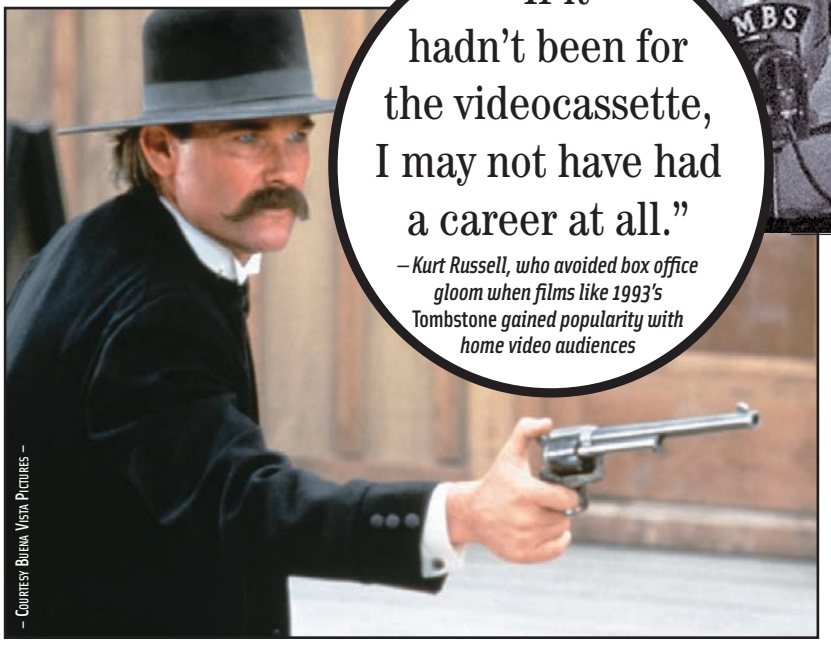
## Bizarro BY DAN PIRARO




**"The first and great commandment is, 'Don't let them scare you.'"**

*–Elmer Davis*



– Courtesy Buena Vista Pictures –

"If it hadn't been for the videocassette, I may not have had a career at all."

*–Kurt Russell, who avoided box office gloom when films like 1993's* Tombstone *gained popularity with home video audiences*

## Old Vaquero Saying



"History repeats itself because nobody understood it the first time."

# CHARACTER SHOWS UP BEST WHEN TESTED




1866 "YELLOWBOY" CARBINE

When Wild West legends like Sitting Bull and American frontiersmen trust a repeater enough to consider it a prized possession, a certain legendary status evolves. And for very good reason. The 1866 Yellowboy bested the Henry rifle with a convenient side-loading gate, closed tubular magazine and a wooden forearm, making the lever-action faster to load and more functional. Of course, the gleaming brass receiver and overall handsome lines had a way of making a man plain look good, too!

To continue this history lesson, read on at uberti.com

A. Uberti
History Repeats Itself

www.uberti.com

BY MARK BOARDMAN

# Long Road Home for Buffalo Bill Indian

*Family members rebury the 20 year old more than a century after his unfortunate death.*

In 1898, Albert Afraid of Hawk had the opportunity of a lifetime. He was hired as a performer with Buffalo Bill Cody's Wild West, heady stuff for an 18 year old who had lived his life on a Sioux reservation in South Dakota. During his time with the troupe, he would travel the world and encounter cultural experiences that few of his people could even imagine.

More than 100 years passed before Albert returned to the Pine Ridge Reservation. The story is remarkable.

Albert was one of about 50 American Indians, mostly Sioux, who rode for Cody in his Wild West show. They rotated through various roles, including trick riding, attacking a stagecoach and re-creating Custer's Last Stand, a popular myth from the 1876 battle that had been victorious for the Sioux and disastrous for the U.S. Army.

Then a meal of bad canned corn became an unforeseen culprit. About a dozen troupe members fell ill in June 1900; they missed their show in Danbury, Connecticut. Albert was among them. When his condition worsened, he was taken to the Danbury Hospital, where he died on June 29. Two Sioux chiefs performed traditional ceremonies over his body before he was buried in the Wooster Cemetery later that day. Cody picked up the bill for the burial.



Born in 1879, Albert Afraid of Hawk is not unique among Buffalo Bill's Wild West performers, as others who died during the show's run were buried in the city where they died.

*– True West Archives –*

Word of Albert's death was sent to the Afraid of Hawks, but they were never told where his body was buried. Albert stayed, in an unmarked grave, nearly 2,000 miles from home. Over the years, his family tried to find out the location of his remains, but had no luck.

In 2008, Robert Young, president of the Board of Trustees at the Danbury Museum and Historical Society, was conducting research at the Wooster Cemetery when he came across a burial card for Albert Afraid of Hawk. Young knew that one of Buffalo Bill's Indians had been buried in the cemetery—now he had the location.

Young tracked down Albert's family, who had relocated to the Cheyenne River Reservation several years before, and made a trip to South Dakota to meet with them.

Money, time and bureaucracy held up the transport of Albert's body for four years. In August 2012, some family members—including Albert's 82-year-old nephew Daniel—made the trek from South Dakota to Connecticut. At the exhumation, they performed rites over the unopened grave. The nearly intact skeleton was gently removed and transported west.

On September 9, a big day at the Pine Ridge Reservation, some 75 people, including Young, now a virtual member of the Afraid of Hawk family, attended the traditional Sioux funeral service at Wounded Knee District School. Then the family wrapped Albert's remains in a buffalo robe and transported his body by horse and wagon to the nearby cemetery.

At St. Mark's Episcopal Cemetery in Manderson, the family lifted their ancestor's body onto a Sioux burial platform that they had built. Family and friends stayed at the burial site until dark, when the remains were taken down and placed in a grave behind the last resting place of Albert's father. They placed food next to Albert; the Sioux believe the deceased will need sustenance on the four-day journey to the next world.

Albert Afraid of Hawk had finally come home. As his great niece Maria Afraid of Hawk put it, "Now everything has come into place."

The family of Albert Afraid of Hawk built this Sioux burial platform on which they placed the body of their ancestor, wrapped in a buffalo robe, for a traditional Lakota burial ceremony.

*– By Christina Rose, Danbury (CT) Patch –*



COWBOY ARTISTS OF AMERICA
48th Annual Sale & Exhibition

&

TRADITIONAL COWBOY ARTS ASSOCIATION
15th Annual Exhibition & Sale

# COWBOY CROSSINGS™

**TWO** Great Exhibitions **ONE** Exceptional Event

## October 11 - 12, 2013



Filigreed silver buckle with hand-sculpted gold figure by Scott Hardy, TCAA



*Horse Talk*, 16" x 24", Oil by Tom Browning, CA

Event details, online catalog, reservations and proxy bidding info available at www.nationalcowboymuseum.org

CAA PRESENTING SPONSOR
Burnett Ranches, Anne and John Marion

MUSEUM PARTNERS
Devon Energy Corporation • Chesapeake Energy Corporation
E.L. and Thelma Gaylord Foundation

1700 NE 63rd St
Oklahoma City, OK • (405) 478-2250
www.nationalcowboymuseum.org

NATIONAL COWBOY & WESTERN HERITAGE MUSEUM

BY JANA BOMMERSBACH

# Who is Alice Paul?

*That question compelled one woman down a path that, today, honors historical female leaders.*





Among the frontier women memorialized on the heritage trail founded by Joan Anderson Meacham (left) is Molly Butler (inset). Born in St. George, Utah, in 1877, she moved to Arizona with her family at the age of six and grew up to run the first hunting and fishing lodge in Apache County.

*– Courtesy Joan Anderson Meacham; Butler photo: True West Archives –*

Joan Anderson Meacham remembers being "so irritated and angry." In 1979, the educated, 44 year old serving on the Advisory Committee on the Status of Women in Cape May, New Jersey, got an invitation from the Alice Paul Centennial Foundation, prompting her to ask, "Who is Alice Paul?"

Meacham had never heard of the suffragist who carried on the fight for women's right to vote after Susan B. Anthony's death, a woman jailed and force fed during her hunger strikes.

"I was so irritated and angry because I couldn't believe I'd never heard of a woman who did so much," Meacham says. She vowed to fight such ignorance.

Today, at 78, she is still living that vow, as the founding director of the Arizona Women's Heritage Trail, an Arizona Statehood Centennial "legacy project."

The women honored on the trail include Nellie Cashman, a Tombstone restaurateur who gained fame as the "miner's angel;" Mary Smith Lawler, a Harvey Girl-turned-ore wagon driver; and Sharlot Hall, Arizona's first territorial historian.

"As mothers, pioneers, community builders, tribal leaders, ranchers, educators, authors, hoteliers, doctors and nurses, researchers, lawyers, museum founders, architects, artists, politicians, social workers and a Supreme Court Justice—women of many strengths and backgrounds have been instrumental in the building of Arizona," the trail brochure reports.

> "Women are just hungry for information about the women who helped build Arizona."

Working with researchers from Arizona state universities and State Archivist Melanie Sturgeon, the trail project coordinators have identified about 100 women significant in Arizona's history. Prescott and Tucson devote walking trails to significant spots; in Phoenix, where the distance between sites is too far to walk, Meacham hires a bus for the tour. "Every time, I fill the bus," she says. "Women are just hungry for information about the women who helped build Arizona."

Meacham is also part of a national effort to identify and promote historical female leaders. Already, Connecticut and Florida also have women's trails, while New Mexico's Historic Women Marker Initiative has installed more than 60 markers.

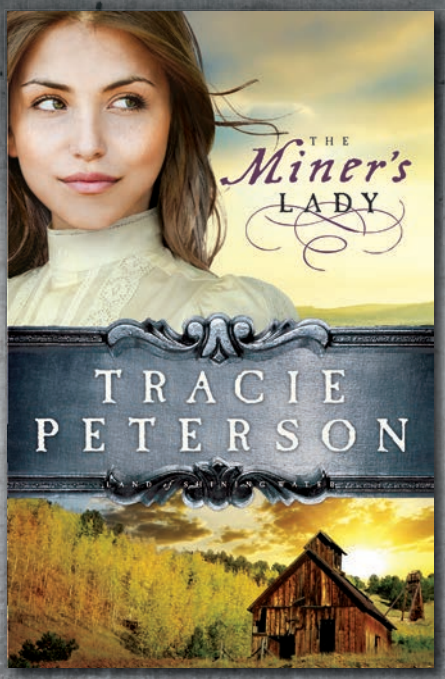
In her spare time, Meacham is writing a book on the 7,000-ton sculpture that is the nation's "only monument to women's suffrage." After the 19th Amendment passed, Paul raised the funds for a sculpture of suffrage pioneers Anthony, Elizabeth Cady Stanton and Lucretia Mott. After the statue was completed, in 1921, "the all-male Congress didn't want these radical women in the nation's Capitol," Meacham says. "So Alice had the statue transported to the steps of Congress and left it there."

Congress let it in, "but only for a few weeks," she says, before relegating it to the basement, where it stayed until 1997. Congress placed it in the rotunda after Meacham and others raised $160,000 to clean the statue and move it upstairs.

Meacham's newest project is creating a statewide women's history alliance, so all the various groups work together as one.

Thanks to her efforts, many of us will never feel "irritated and angry" that we didn't know about the accomplished women in American history.

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




New From Bestselling Author

# Tracie Peterson

The iron-mining families of Panetta and Calarco have been sworn enemies for decades. But when two Panetta sisters fall for two Calarco brothers, can their young love heal the deep wounds between their two families? Or will their hopes for love be buried amidst decades of misunderstanding?

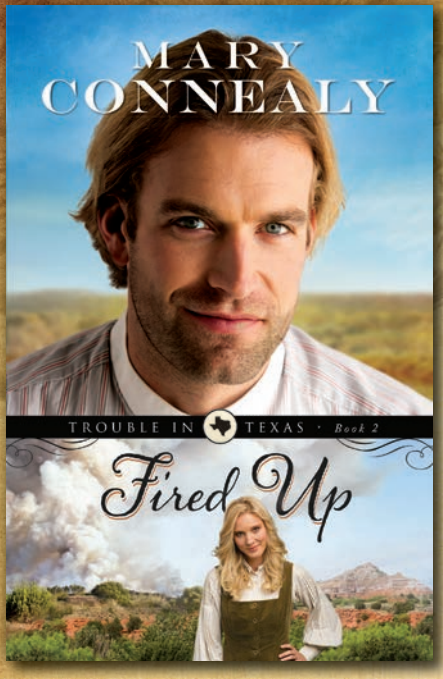
*The Miner's Lady* by Tracie Peterson
Land of Shining Water

traciepeterson.com

The Top Name in Inspirational Historical Fiction

BETHANYHOUSE

A Division of Baker Publishing Group • bethanyhouse.com
Available at your bookstore or by calling 1-866-241-6733




New Wild West Adventure From

# Mary Connealy

Dare Riker is a doctor who saves lives. Lately, however, someone seems dead set on ending his own. First there was the avalanche, and then that mysterious fire. Dare wants to leave the violence of his war days behind and move on with his life—preferably with Glynna Greer at his side. But will he survive long enough to have his chance at love?

*Fired Up* by Mary Connealy
Trouble in Texas #2

maryconnealy.com

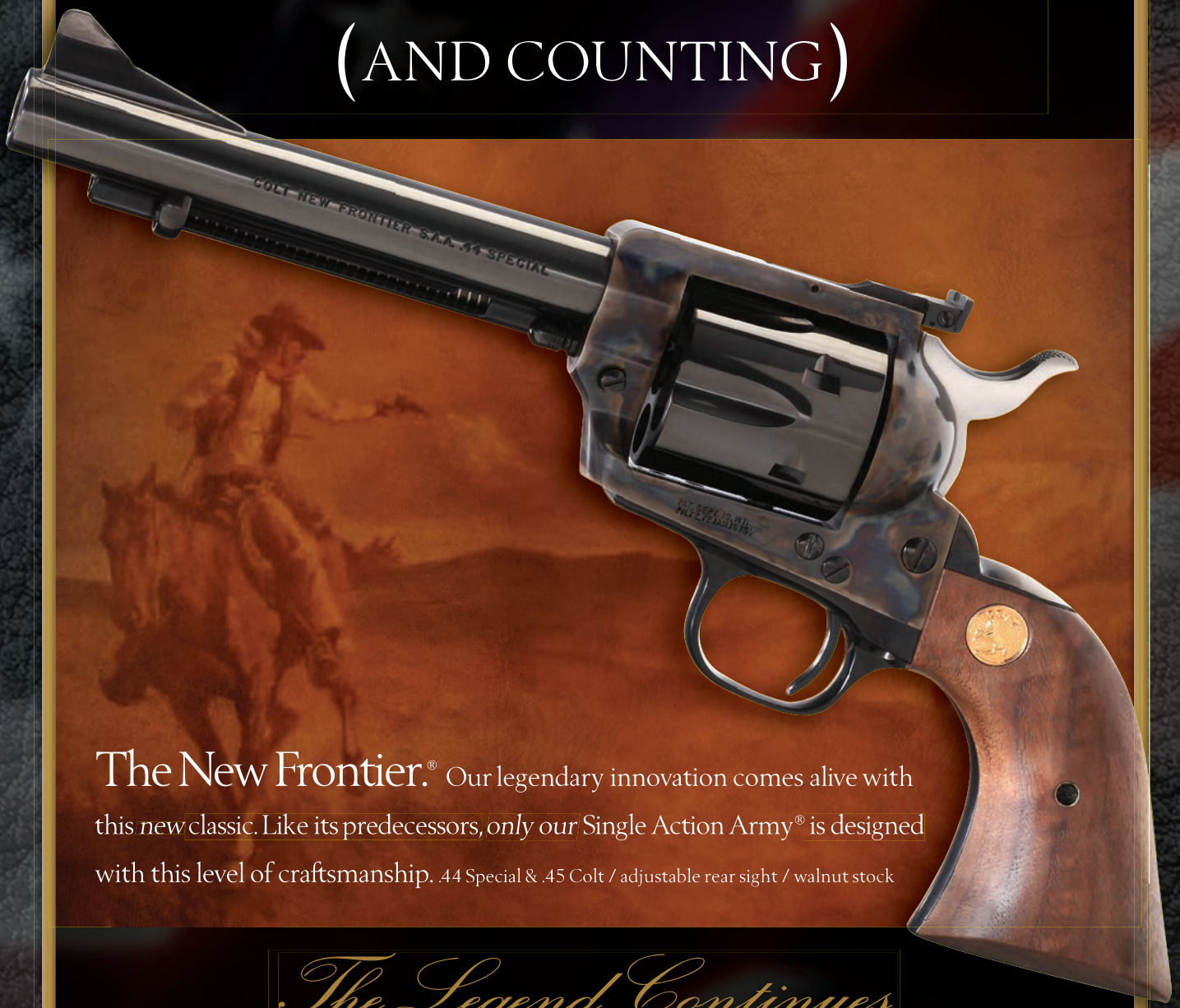
The Top Name in Inspirational Historical Fiction

BETHANYHOUSE

A Division of Baker Publishing Group • bethanyhouse.com
Available at your bookstore or by calling 1-866-241-6733

# STILL UNTAMED FOR 175 YEARS.

## (AND COUNTING)




The New Frontier.® Our legendary innovation comes alive with this *new* classic. Like its predecessors, *only our* Single Action Army® is designed with this level of craftsmanship. .44 Special & .45 Colt / adjustable rear sight / walnut stock

*The Legend Continues.*

COLT®

Visit your dealer or go to www.coltsmfg.com MADE IN THE USA

BY PHIL SPANGENBERGER

# The Edge of Perfection

*"Cowboy Bob" Giles makes spitting images of the knives carried by Jim Bowie and his contemporaries.*



Regardless of whether a frontiersman carried a simple pocket-sized folding knife, a skinner, a camp knife or a full-sized fighting blade, he generally went "heeled" with some sort of cutting tool. Most carried two or more knives—each for a specific purpose. However, of all the various types of knives used in the Old West, none has gained the fame and reputation of the Bowie.

On the frontier, any knife with a blade of seven or more inches in length qualified as a Bowie, although in actuality many had shorter blades. While some Bowie styles are still used today, most newly produced Bowie-type blades have been relegated to the status of collectibles, admired by history buffs for their graceful, powerful lines and decorative embellishments.

Although several commercial firms mass produce Bowie knives, along with those crafted by custom knifemakers, one bladesmith, in this writer's opinion, ranks among the top-notch Bowie artisans today. In Whitefish, Montana, Bob Giles, better known to his amigos as "Cowboy Bob," hand makes handsome, functional, 19th-century-style Bowie knives that give the appearance of having come from the finest collections of original Bowies.



Most frontiersmen carried one or more edged weapons, and a Bowie knife was usually part of their outfit, as was the case for these 1880s cowhands, showing off their arsenal of Peacemaker Colts and large Bowie knives. We can't make out the types of handles on those Bowies, but some gentlemen wanting a fancier look would opt for knives with a Victorian tableware utensil for a handle. Bob Giles refashioned a vintage Sterling silver utensil as the handle for his 1860s-style, 6½-inch spear point Bowie.

*– Historical photo courtesy Herb Peck Jr. Collection; Giles photo by Phil Spangenberger –*

Marc Taggart & Co.
Make your September plans
now to attend the
Western Design Conference
in Jackson, Wyoming
September 4–8, 2013
As well as
Rendezvous Royale
and Cody High Style
in Cody, Wyoming
September 18–22, 2013
Buffalo Bill Cody Commemorative
Hutch & Credenza
"Hard and Fast All the Way" Bronze
by Peter M. Fillerup
The comfortable, more
affordable Molesworth Furniture
Customized lodge furniture, hand-made
in the classic Molesworth tradition
Signed, one-of-a-kind
investment-quality furniture
www.molesworthfurniture.com
Marc Taggart & Company
Cody, Wyoming • 1.307.587.1800



To view more of Giles's Bowies, like these mid-19th-century-styled, ivory-handled, clip point fighting knives, get a color brochure by sending three dollars to 1074 Lazy Bear Trail, Whitefish, MT, 59937. You can also place an order by calling 406-862-4363.

*– By Lisa Giles –*

Giles has been making museum-quality Bowie knives for decades and has been a multiple winner of *True West's* "Best of the West" knifemaker award. Although he occasionally creates custom designs, Giles prefers working from old patterns and loves crafting Bowies and sheaths that look like genuine vintage pieces—albeit in excellent condition.

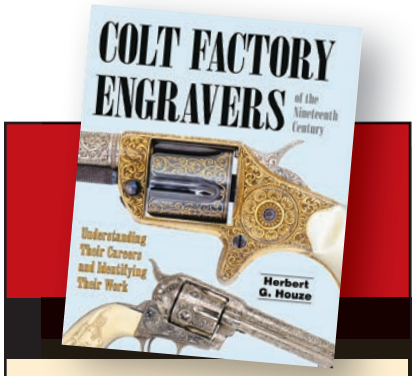
Using new circular saw blades salvaged from nearby sawmills, some of them measuring six feet across and a quarter-inch thick, Giles first cuts the blade shape from the saw blade stock. Once he cuts out the knife pattern, he removes excess material from the blade blank, thinning it to the proper thickness. This semi-finished blank is then tempered in an antique coal-fired forge, drawn at about 480-485 degrees Fahrenheit. This softens the steel, making it easier to sharpen, while also creating a more resilient blade. Each blade is then polished and given a bit of aging, along with the maker's stamp reading "R.S. Giles, Mont. Terr."

He generally crafts the knife's guards and other details out of German silver, while he makes handles out of a variety



Cowboy Bob hand crafts sheaths for each of his blades; this photo shows one of his stag-handled, clip point hunting Bowies and his replica of Western character actor Noah Beery Jr.'s gunleather.

*– Courtesy Al Frisch Collection –*




## EARTH-SHATTERING BOOK

Respected arms historian Herbert G. Houze's latest work, *Colt Factory Engravers of the 19th Century,* is sure to change the way we look at vintage engraved Colts. This hardcover volume reveals that the most famous engravers, such as Nimschke, Helfricht and the Ulrichs, could not have possibly worked on the number of guns as other firearm historians have previously claimed. Houze's text, along with 346 illustrations and photographs, offers evidence gained from meticulous research and Colt's factory records that prove the author's claim that many lesser known artisans of the period deserve greater recognition.

**GunAndSwordCollector.com**
**800-999-4697**

of natural materials, including antler, bone, buffalo and cow horns, and ivory. The final phase of any Cowboy Bob Bowie is the sheath, which Giles hand crafts based on the specimens that fit the character of the knife.

I have handled dozens of Giles's knives and own a couple in my collection, and I can tell you that each one is an exquisite example of the blade maker's art. With the tariff on original 1800s Bowies running in the four-, five- and six-figure ranges, Giles's edged weapons are a true bargain for any Old West aficionado.

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



BY MEGHAN SAAR

# The Lone Ranger Luggage Fiasco

*An airport theft brings about an unexpected collectible for Lone Ranger fans.*

On Christmas Eve in 1986, Clayton Moore flew into Houston, Texas, and discovered his luggage was lost, an unfortunate, but rather commonplace, event at airports. But then his bag could not be found.

In his suitcase, Moore, who planned on riding in the Tournament of Roses Parade in Pasadena, California, on New Year's Day, had packed his Lone Ranger Colt pistols, gunbelt, two costumes and 36 silver bullets. "Fortunately, the mask was with my wife and I on the plane along with my white hat," the actor told reporters.

Within a few weeks, gun collector Jack Hendlmyer notified police that a Houston airline baggage handler had sold the Lone Ranger pearl-handled Colt pistols to him; after hearing about the theft on news reports, he shipped the guns back to Moore. "I never kissed a girl on *The Lone Ranger* show—I only kissed Silver—but when they handed my revolvers back to me, I kissed the guns," Moore recalled in his memoirs, *I Was That Masked Man*.

The thief got 600 hours of scooping horse poop at the Houston police stables, one month in jail and 10 years probation. Moore never recovered those two costumes and silver bullets, but he tipped his hat to the Texas Rangers who had helped him get back his gunbelt and six-shooters. "Kemo sabe, these Texas Rangers are good men," Moore told the press on January 15, 1987, adding, "My mask was taken away from me a number of years ago, but I had faith that I would get it back. I knew I would get my guns back."

Moore's famous black mask had been stripped from him after the owners of the Lone Ranger series sued him. Upset that he had to substitute sunglasses for the mask, Moore found solace in his fans who stood by him and recognized him as the one and only Lone Ranger. Some fans still feel that strongly about Moore (nothing against Armie Hammer, but not everyone cares to see him step in as the Lone Ranger in this summer's Disney remake). The lawsuit was dropped in 1985, and Moore donned the black mask again for his appearances with his fans, up until his death in 1999.

Only a lucky few of Moore's many fans walked away with Lone Ranger treasures, from the Clayton estate, at Brian Lebel's Old West Auction on June 22, 2013. The top lot that sold from the collection is the very gun rig that Bohlin owner Danny Lang Jr. made on December 29, 1986, so that Moore had the proper gear for his appearance at the New Year's Day parade.

True to form, the auction also boasted notable Old West collectibles. Overall, collectors sold more than $1 million worth of memorabilia at the auction.

## UPCOMING AUCTIONS

**September 14, 2013**
Art of the American West
Jackson Hole Art Auction (Jackson, WY)
*JacksonHoleArtAuction.com*
307-732-1600

**September 20, 2013**
American Indian Art
Cowan's Auctions (Cincinnati, OH)
*Cowans.com* • 513-871-1670

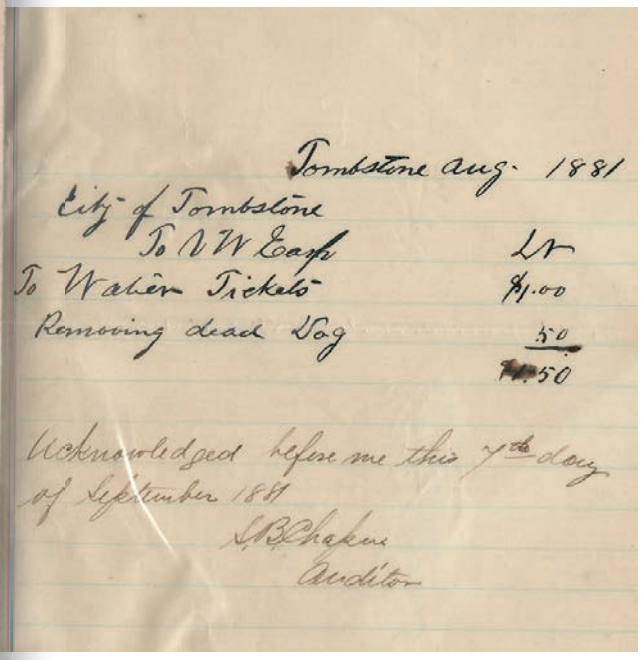
**September 28, 2013**
Historic Firearms
Amoskeag Auction Co. (Manchester, NH)
*AmoskeagAuction.com* • 603-627-7383



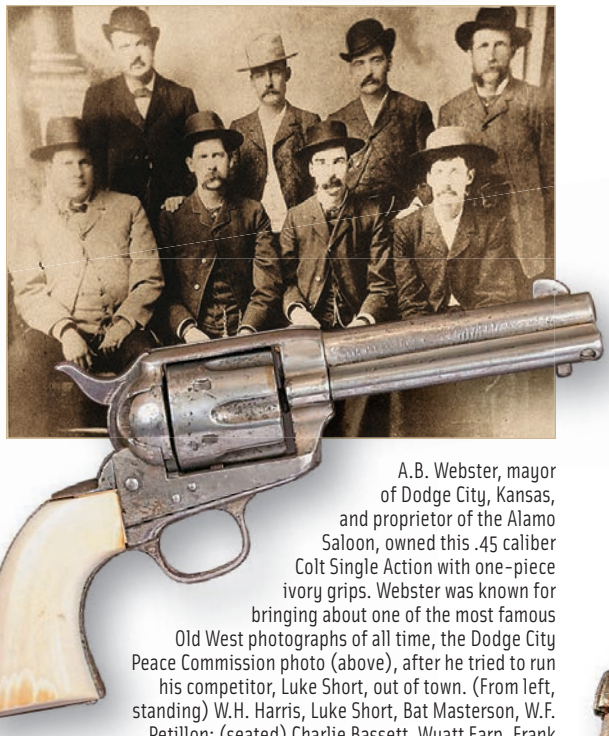


Clayton Moore (above) introduced TV audiences to the Texas Ranger when *The Lone Ranger* premiered on ABC in 1952. The Lone Ranger's double-rig gun holster crafted by the Edward H. Bohlin company and his Nudie costume captured the top bids for the collection, selling for $27,500 each. The white, 5x beaver Stetson he wore in the role bid in at $7,000.




Judge Albert O. Wallace is more popularly known for fining Ike Clanton, for carrying a firearm on the streets of Tombstone, just before the famous O.K. Corral gunfight in 1881. Various items gathered from the Wallace family scrapbook hammered down for $14,000 at the auction. These documents included: a lease Wallace notarized for Wyatt Earp, Virgil Earp, James Earp and T.J. Drum to bring water to their Grasshopper Mine in Tombstone; a carte de visite image of Kansas lawman Ed Masterson (far left) and an August 1881 bill from Wyatt Earp to the City of Tombstone for water tickets and the removal of a dead dog, payable to Wyatt Earp for $1.50 (left).



A.B. Webster, mayor of Dodge City, Kansas, and proprietor of the Alamo Saloon, owned this .45 caliber Colt Single Action with one-piece ivory grips. Webster was known for bringing about one of the most famous Old West photographs of all time, the Dodge City Peace Commission photo (above), after he tried to run his competitor, Luke Short, out of town. (From left, standing) W.H. Harris, Luke Short, Bat Masterson, W.F. Petillon; (seated) Charlie Bassett, Wyatt Earp, Frank McLain and Neal Brown; $7,500.



All 86 bits owned by Ned and Jody Martin and used as the primary study group for their landmark book with Kurt House, *Bit and Spur Makers in the Texas Tradition*, bid in at $120,000. Some of the early masters working in Texas between 1870 and 1970 whose bits are included in the collection are: J.O. Bass, C.P. Shipley, P.M. Kelly and Oscar Crockett.



Henry Nordhaus relocated from San Antonio, Texas, to Deming, New Mexico, in 1887, where he made this Colt Sheriff's Model gun rig with modified jockstrap holster; Nordhaus is among those credited as inventing the Texas jockstrap holster, which was dropped low to facilitate a quicker draw for the shooter; $11,000.

Notable Lone Ranger and Old West Lots Included

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

BY FREDERICK NOLAN

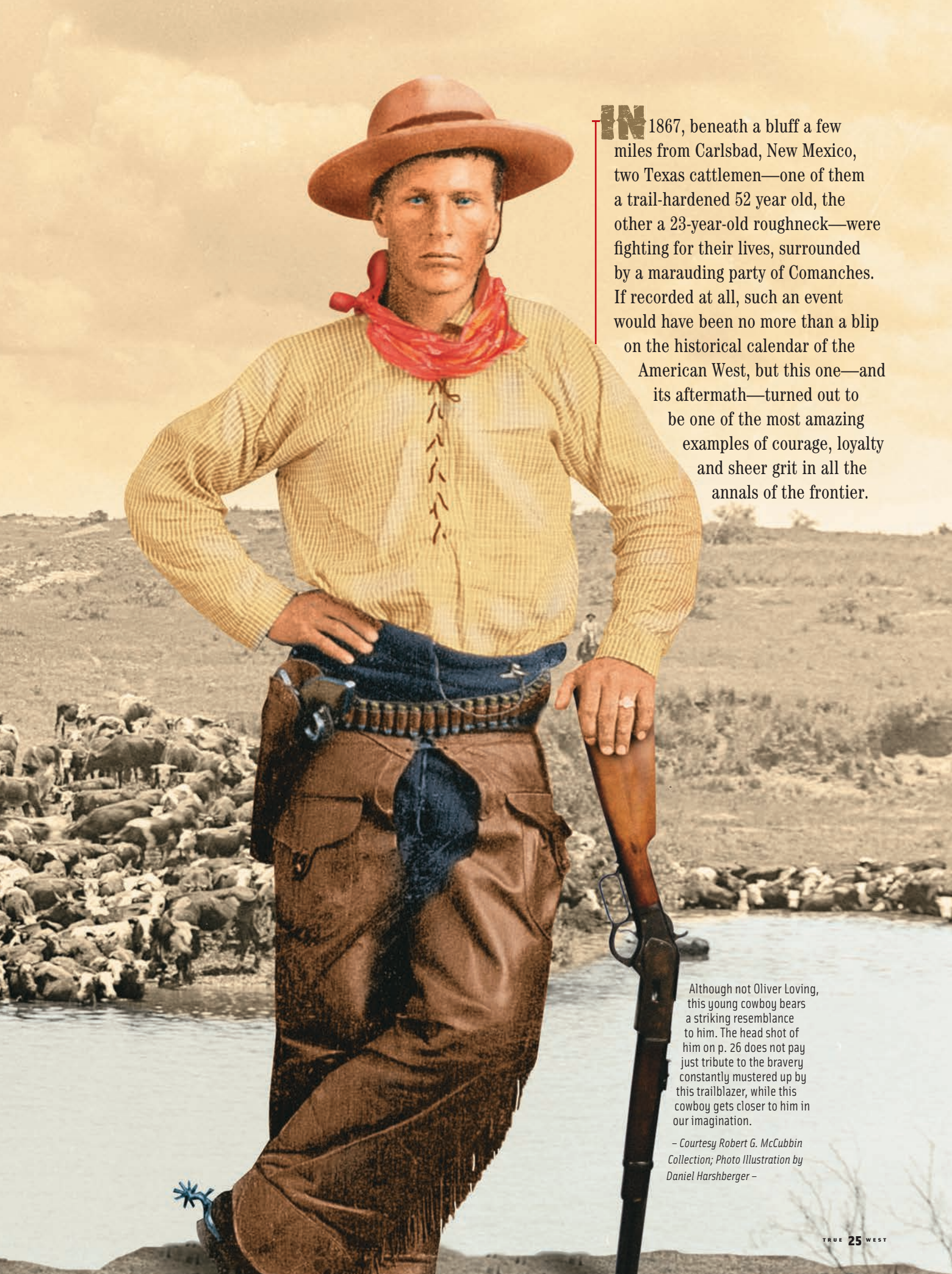
# AMBUSHED ON THE PECOS

## THE COURAGEOUS LIFE AND DEATH OF OLIVER LOVING.



Two years after Charles Goodnight and Oliver Loving became the first cattlemen to herd cattle onto the Llano Estacado of West Texas, Goodnight drove his first herd for the JA Ranch in the Palo Duro section of the Texas Panhandle southeast of Amarillo. He established the ranch with John Adair, whose descendants run it to this day. You can imagine Goodnight stopping for water with his herd, just like these JA Ranch hands did in 1903.

*– Courtesy Library of Congress –*



IN 1867, beneath a bluff a few miles from Carlsbad, New Mexico, two Texas cattlemen—one of them a trail-hardened 52 year old, the other a 23-year-old roughneck—were fighting for their lives, surrounded by a marauding party of Comanches. If recorded at all, such an event would have been no more than a blip on the historical calendar of the American West, but this one—and its aftermath—turned out to be one of the most amazing examples of courage, loyalty and sheer grit in all the annals of the frontier.

Although not Oliver Loving, this young cowboy bears a striking resemblance to him. The head shot of him on p. 26 does not pay just tribute to the bravery constantly mustered up by this trailblazer, while this cowboy gets closer to him in our imagination.

*– Courtesy Robert G. McCubbin Collection; Photo Illustration by Daniel Harshberger –*

Kentucky-born Oliver Loving was a remarkable cattleman-entrepreneur who, in 1858, partnered John Durkee in taking a herd from Palo Pinto County in Texas to Chicago, Illinois, the very first such drive on the historical record. In 1859, he blazed another trail to Denver via Pueblo, Colorado, and throughout the Civil War, he supplied the Confederacy with beef. In 1866, he teamed up with a 30-year-old cattleman named Charles Goodnight, well over 20 years his junior.

They put together a herd of 2,000 and blazed a new trail up the Pecos River into New Mexico and on to Denver, Colorado. The following year, they started another herd west over the same route, striking the Pecos the latter part of June. About 100 miles upriver, Loving traveled ahead of the herd on horseback in order to bid on the contracts, which were to be let in July.

Because Loving was impatient, even reckless, Goodnight not only insisted he be accompanied by one of Goodnight's top men, Arkansas-born herder Bill Wilson, a who had already lost an arm somewhere in his 20-odd years, but also made Loving promise to ride only by night. After only two nights, however, Loving—who detested night riding—talked Wilson into changing tactics so they could proceed by daylight.

Loving probably didn't have to work too hard: by all accounts—including this one—Wilson was a man ready to ride any river, with many stories spun about him. He was said (unreliably) to hold off a posse after one of his brothers, George, shot a sheriff in Palo Pinto County. The matter of his lost arm is also a moveable feast: it may have been bitten off by a mean horse before Wilson was five years old, or it may have been congenital. Another story claims a hay baler ripped it off, which would be historically inconsistent, since the injury happened before the 1860s.

Crossing the plain in broad daylight, the two riders, visible for miles, were spotted by a Comanche raiding party that came thundering after them. The cowmen made a four-mile run for the Pecos, spurring their horses over an incline and down to a sand dune at the foot of a bluff, where it formed a shallow cave open to view only from across the river. As the Comanches surrounded them, Loving and Wilson readied themselves for a fight to the death.



Oliver Loving spent 10 years of his life on the trail, first driving cattle up the Shawnee Trail, then to Confederate forces along the Mississippi River in the Civil War and finally up his Goodnight-Loving Trail, which followed the Butterfield Overland Mail route, turning north at the Pecos, leading to Fort Sumner, New Mexico, and on to Denver, Colorado.

– Courtesy Frederick Nolan –

## Fighting For Their Lives

Wilson was armed with a revolving six-shot rifle and saddle holsters as well as his own cap-and-ball six-shooter, while Loving had pistols and a Henry rifle. The Comanches—Wilson estimated that they numbered several hundred—swarmed down the bluffs around them, but the first one who fired at the cowboys from across the river got shot by Loving, after which no others tried to open the ball.

Late in the evening, the drovers heard someone call from the bluff in Spanish. Realizing it could be a trap, but with the situation bordering on the hopeless, Wilson took a chance and stepped up on the dune to parley, with Loving behind him, Henry rifle in hand, his holsters across his arm. As Wilson stepped into view, Indians hidden in a clump of *carrizo*, or cane, opened fire, with one of their bullets smashing through Loving's wrist and ploughing into his side. Wilson hastily fell back into the ditch, giving his attention to Loving. After staunching the bleeding, they readied themselves for a siege.

"The Comanches shot their arrows high into the air to make them fall at a sharp angle into the ditch, while Wilson and Loving hugged close to the low but perpendicular wall of the washout, and the arrows either stuck in the sand above them or passed over their backs into the other bank," Goodnight told J. Evetts Haley in the 1920s. He would share the cowman's life story in his 1936 book.

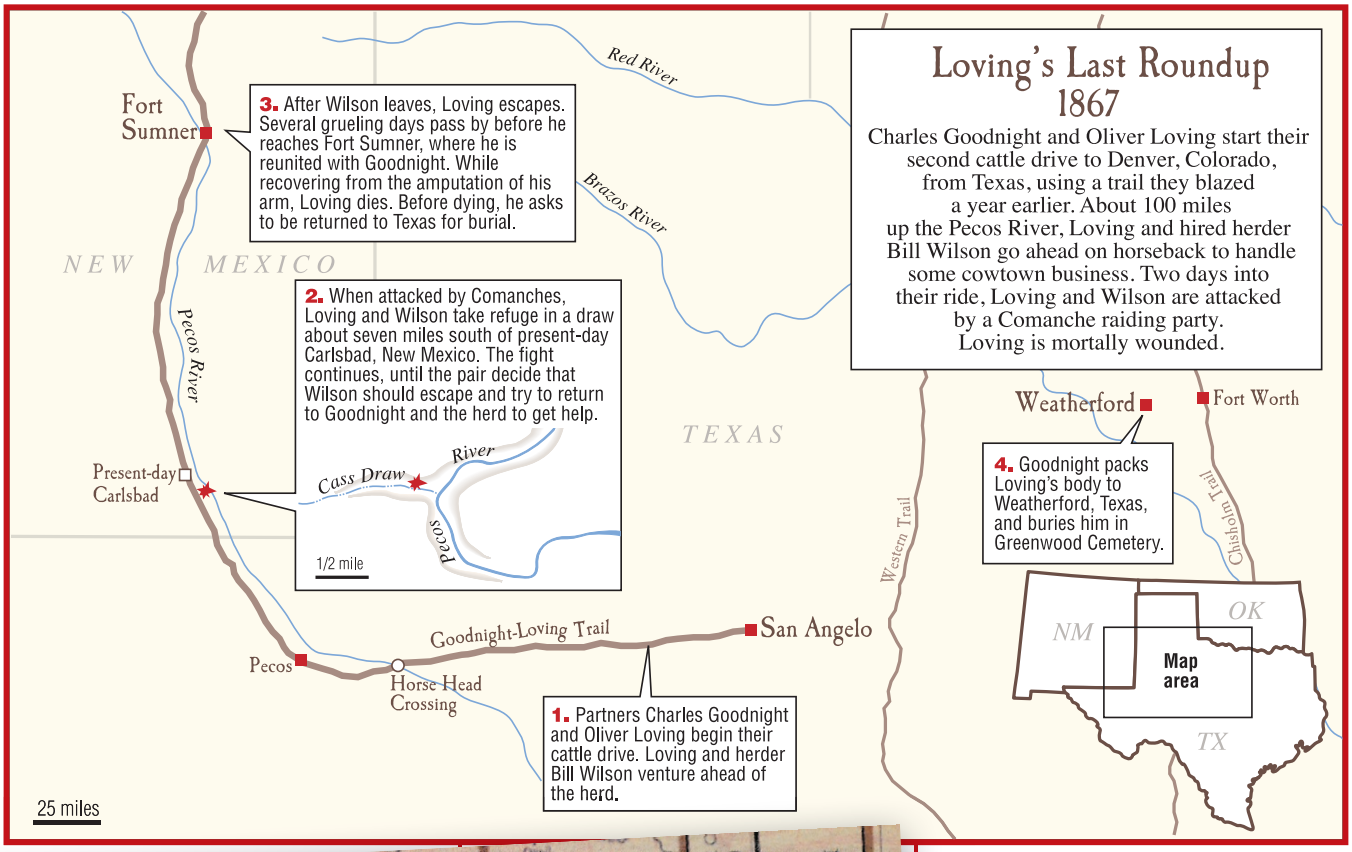


The Comanche attack wounded Oliver Loving to the point that he needed his arm amputated. His partner during that attack, W.J. Wilson (above), was already cowboying with one arm—he lost it in childhood. Had Loving survived, Wilson would have proved a good ally in helping the cowman work around the loss.

– Courtesy Frederick Nolan –

Next, Goodnight recalled, the Comanches tried bombarding their quarry with gravel, but that didn't work either.

The evening wore into dusk; weak from loss of blood, Loving was racked with pain and fever. Wilson managed to get to the river and brought back a bootful of water for the suffering man, but Loving's condition worsened, and he implored Wilson to escape, if possible, and carry the story of his fate downriver to Goodnight and to his family. "I'll stand the Comanches off the best I can," he told Wilson, "but rather than be taken and tortured to







At left, the map of southern New Mexico shows the location "7 miles below Carlsbad where Loving had fight," as identified by Charles Goodnight.

*– Courtesy Haley History Center in Midland, Texas –*

death, I will shoot myself and fall into the river. If the Indians leave me and I find strength enough to travel, I'll head downstream a couple of miles and hide."

Wilson agreed to make the attempt. They calculated carefully; if he could hold out for a day and a half, he would have a good chance of meeting the advancing Goodnight.

"He spread their five six-shooters and Goodnight's rifle by Loving's sound arm, but took the Henry and its metallic cartridges, which would be unaffected by water, for to escape by the river was his only chance," Goodnight said. "When the moon went down, he told Loving goodbye, moved to the mouth of the gully, and divesting himself of his clothing, hid his clothes in one place, and his knife, which dropped from his pocket, in another, all beneath the water. He pulled off everything but his hat, drawers and undershirt, which he hoped would protect him from the sun, and slipped into the treacherous stream."

## A Swim For Survival

The river was quite sandy and difficult to swim in, Wilson recalled, "so I had to pull off all of my clothes except my hat, shirt and breeches."

He nearly drowned, trying to hold on to the rifle with his one hand, so he "leaned it



This illustration from *The Great Cattle Trail,* the 1894 book written by Edward S. Ellis, visualizes a Comanche attack on two lone cowboys, similar to that which unfolded for Loving and Wilson. They at least had the protection of a bluff; with their horses snatched by the Comanches, they could not rely on their horses as shields like these cowboys did.

– *True West Archives* –

up against the bank of the river, under the water, where the Comanches would not find it," Wilson said. "Then I went down the river about a hundred yards, and saw an Indian sitting on his horse out in the river, with the water almost over the horse's back. He was sitting there splashing the water with his foot, just playing. I got under some smart weeds and drifted by until I got far enough below the Indian where I could get out. Then I made a three days' march barefooted. Everything in that country had stickers in it. On my way I picked up the small end of a tepee pole which I used for a walking stick."

On the last night of his slow and painful journey, he was followed by wolves all night. "I would give out, just like a horse, and lay down in the road and drop off to sleep and when I would awaken the wolves would he all around me, snapping and snarling. I would take up that stick, knock the wolves away, get started again and the wolves would follow behind. I kept that up until daylight, when the wolves quit me," Wilson recalled. "About 12 o'clock on that last day, I crossed a little mountain and knew the boys ought to be right in there somewhere with the cattle. I found a little place, a sort of cave, that afforded protection from the sun, and I could go no further *[sic]*. After a short time the boys came along with the cattle and found me."

> "His eyes were wild and bloodshot…."

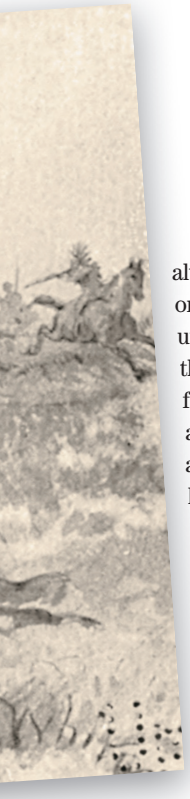
During their earlier drive to Denver, Loving and Goodnight had discovered a valley about two miles long and a mile wide close to the New Mexico line, near the upper end of which were some gravel hills; in one of them, a cave extended back 10 or 15 feet, which they marked as a splendid hiding place for Comanches planning a surprise attack.

"[I] was…watching carefully for Indians," Goodnight remembered, "suspecting they might be behind the hill, [when] I saw a man come out of the cave and go back into it."

Goodnight gave orders for the herd to be held and for the men to be ready for a fight. When Wilson came out of the cave, a quarter of a mile away, and gave the old frontier signal, 'Come here,' Goodnight said he "knew positively that it was Wilson, and…I immediately put the horse down to full speed and went to him. For a few moments he seemed unable to talk, probably overwhelmed with emotion, knowing his life was saved at last."

With what was left of his underwear, saturated with red sediment from the river, Wilson was the "most terrible object I ever saw," Goodnight said. "His eyes were wild and bloodshot, his feet were swollen beyond all reason, and every step he took left blood in the track. I inquired about Loving, but he could scarcely make a reply, and what he did mutter was entirely unintelligible. I put him on my horse and got him to the herd as soon as possible…I tore up a blanket, wet it, wrapped his feet to remove the fever and then made him a light gruel of meal, which I gave him at intervals for about an hour. By then he was perfectly himself. I asked him for particulars and he told me in detail of the trip and the attack by the Indians.

"When Wilson finished his story, I decided to start immediately.… We rode the rest of the evening and all that night. It not only rained, but it rained torrents, and was so dark at times we were forced to halt. When I reached the place where Wilson told me he had left the trail, I recognized it easily from his description,



although the plains were unmarked, or would have appeared so to the untrained. Besides his description, the place was distinguished by the fact that a bunch of Comanches had again come out of the mountains and passed over the same trail they had taken when chasing the two men. Their tracks seemed as fresh as ours, and we supposed they were under the bluffs still trying to get Mr. Loving…[but] when we got to the top of the bluff, there was not an Indian in sight.

"In a moment, I found where Mr. Loving had been in the ditch, which was now half filled with stones, and its banks perforated with probably a hundred arrow shafts, though the Indians had gathered the arrow[head]s before leaving. I knew they had not got him, as there was ample evidence that they had been hunting for him everywhere. We searched down the river…but…no tracks could be found. I believed he had carried out his threat; that he had shot himself and floated down the river, the torrent obliterating all traces. After dark the party sadly made its way back to the herd and again took the trail."

But Loving was not dead.

## Loving's Courageous Crossing

After Wilson left, the Comanches had continued to shower Loving's position with rocks, and they tunneled through the dune to within a few feet of where he lay, but lacked the courage to get closer. Racked with hunger and the fever of his wounds, he somehow managed to keep his attackers at bay, but few men could endure a shot-shattered wrist and three foodless days and sleepless nights without collapse. In spite of his age, however, Loving was blessed with an iron constitution. When no help showed up, he followed Wilson's lead. On the third night, he crawled into the water and started upstream, instead of downstream, hoping to reach the trail crossing [present-day Carlsbad] about six miles above, where some passerby might help him.

"At last he gained the crossing and lay down in the shade…about four feet above the water," Goodnight told Haley. "He attempted to shoot some birds that came into the trees, but the river had soaked his powder and caps, and the guns were useless. He tried to eat his buckskin gloves, but could not kindle a fire to parch them to a crisp, and again settled back to wait. For two days and nights he stayed there, too weak to move, but satisfying his thirst by tying his handkerchief to a stick and dipping it in the river below. On the third day his superb endurance broke and he sank into a stupor.

"Three Mexicans and a German boy, in a wagon drawn by three yoke of oxen, passing through on their way to Texas, stopped at the crossing to prepare their dinner. The boy…found Loving, apparently asleep.… He was taken to the wagon, where the Mexicans prepared him some atole, similar to our corn meal mush...after which he offered them $250 to take him to Sumner, about 150 miles away."

Meanwhile Goodnight's herd kept moving north. "About two weeks after this," Wilson said, "we met a party coming from Fort Sumner, and they told us Loving was at Fort Sumner. The bullet which had penetrated his side did not prove fatal, and the next night after I had left him, he got into the river and drifted by the Indians as I had done, crawled out and lay in the weeds all the next day. The following night he made his way to the road where it struck the river, hoping to find somebody traveling that way. He remained there for five days, being



Charles Goodnight house, circa 1895.

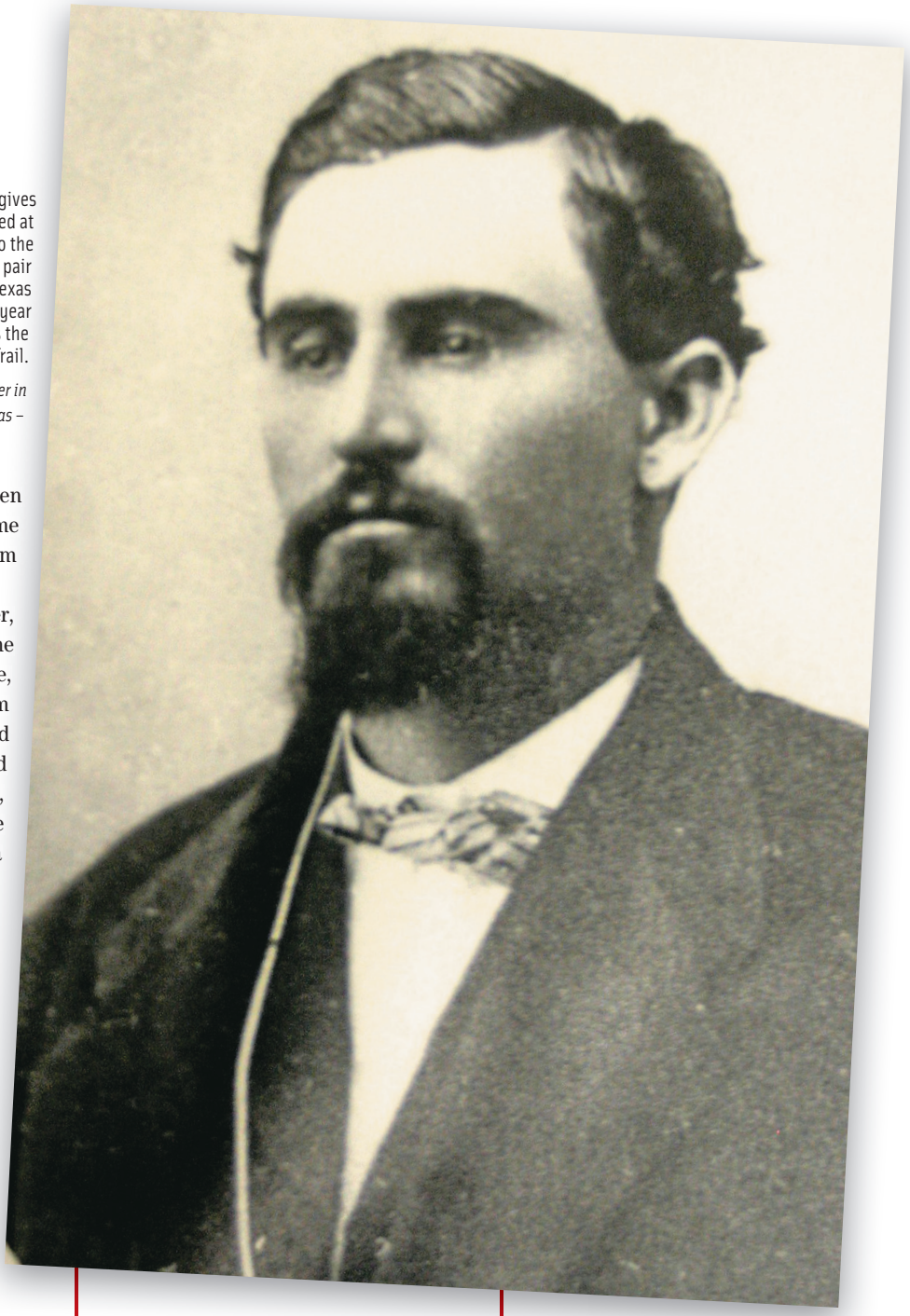
– Courtesy Charles Goodnight Historical Center in Claude, Texas –

## *Charles Goodnight Historical Center Finally Opens*

Last October, visitors got their first glimpse of the restored Charles Goodnight House, built for the cattleman and his wife, Mary Ann, in 1887. This past April, J. Evetts Haley Jr., the son of the famous Charles Goodnight biographer, cut the ribbon at the grand opening of the J. Evetts Haley Visitor Center. With its completion, the Charles Goodnight Historical Center is officially open for tours, after seven years of work by the Armstrong County Museum and its partners in Claude, Texas.

The finest home in the Panhandle when it was built, it was promoted for preservation as far back as 1931, when Phebe K. Warner, the wife of a Claude physician, wrote in the *Amarillo Daily News*, "We couldn't erect a monument to their [Charles and Mary Ann Goodnight's] memory equal to their value to our country. But there is one thing we can do. We can preserve the monument they builded for themselves.... And that would be to preserve their home and their beloved buffalo for the pleasure of all the people. The greatest desire of their declining years was to know that their home...would be perpetuated as a living, growing, self-supporting monument, not to themselves alone, but to the Panhandle pioneer men and women who lived their lives for the development of the Panhandle. Will the people of the Panhandle forget? Will they neglect... forsake such a heritage?"

No, the people of the Panhandle have not forsaken this historic pioneer home. The doors are open once again.



This photo of a young Charles Goodnight gives us a good idea of how the 31 year old looked at the time of the Comanche attack that led to the death of his partner. No longer would the pair of them ride together, with their herd of Texas Longhorns, up the trail they had blazed the year before, the same trail we remember today as the Goodnight-Loving Trail.

*– Courtesy Charles Goodnight Historical Center in Claude, Texas –*

without anything to eat for seven days. Finally some Mexicans came along and he hired them to take him to Fort Sumner."

Some 30 miles from Fort Sumner, a courier brought Goodnight the news that although Loving was alive, gangrene had set in and his arm needed to be amputated. "Loving did not want the operation performed unless I was there," Goodnight said, "as he feared he might not survive it.... The old doctor was in Santa Fe…and the young doctor put me off from day to day with various excuses.... Fortunately I found him at the hospital alone, and told him briefly and in no uncertain words that I presumed he was putting me off because we were rebels, and that he must now operate or make wounds on me."

The doctor performed the amputation, and Loving seemed to be doing well. Just to be on the safe side, Goodnight paid a man (reportedly Winfield Scott Moore) $500 to ride to Las Vegas and bring back Dr. John H. Shout; they arrived two days later only to find out that Loving had suffered a relapse. "In spite of neglect, starvation and punishment he lived for 22 days, perfectly rational to the last, [when] his mind turned back to Texas," Goodnight recalled, "and at last he said, 'I regret to have to be laid away in a foreign country.' I assured him that he need have no fears, that I would see his remains were laid in the cemetery at home [in Weatherford, Texas]. He felt that this would be impossible, but I told him it would be done."

Loving died on September 25, 1867, and his body was temporarily buried in a simple wooden casket at Fort Sumner. Four months later, Goodnight returned.

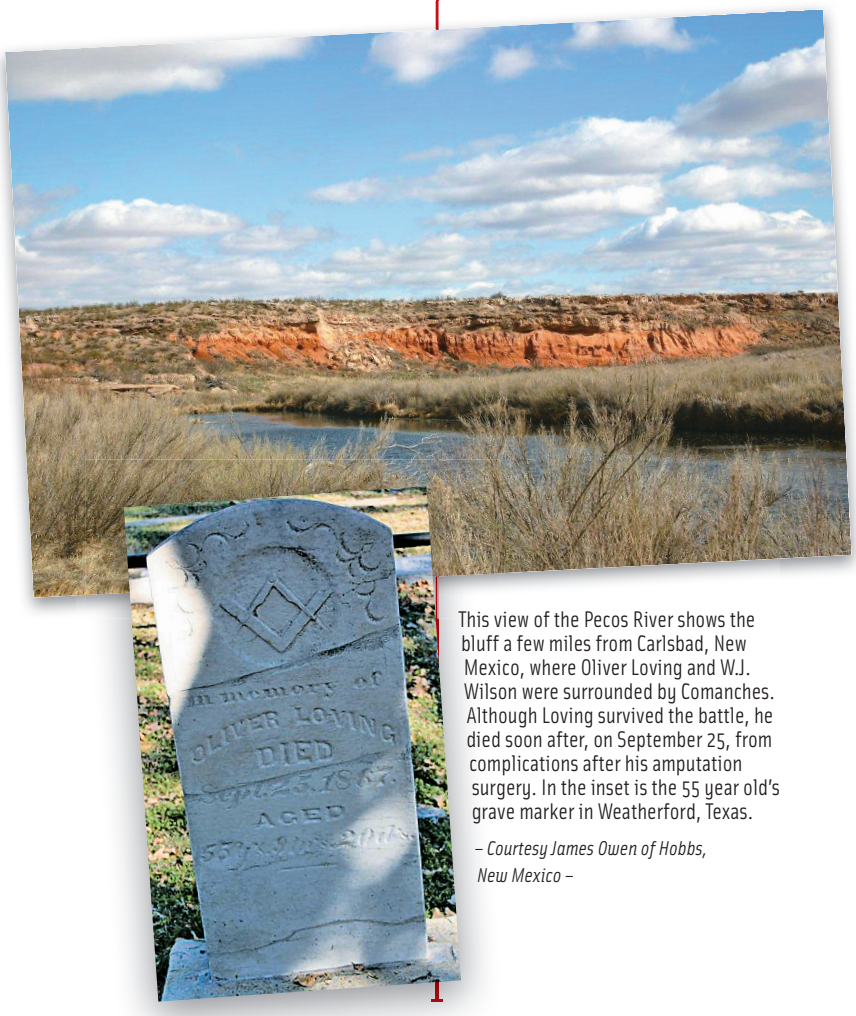
## Riding Shotgun Over a Tin Casket

Transporting the remains of his friend back to Texas would be a daunting task, but the cattleman was determined to keep his promise. Gathering scattered oil cans from about the fort, his cowboys beat them out, soldered them together

and made an immense tin casket. Inside this, they placed the rough, wooden one, several inches of powdered charcoal packed around it, sealed the tin lid and crated the whole in lumber. They lifted a wagon bed from its bolsters and carefully loaded the sarcophagus on to it. On February 8, 1868, with six big mules strung out in harness, the rough-hewn cowmen from Texas rode ahead and behind the strangest and most affecting funeral cavalcade in the history of the cow country, bringing Oliver Loving home. "The Pecos—the graveyard of the cowman's hopes," Goodnight humanized the bleak terrain.

"Down the relentless Pecos and across the implacable Plains, the [388-mile] journey was singularly peaceful," Goodnight told Haley. "Through miles of grazing buffaloes, they approached the Cross Timbers, reached the settlements and at last delivered the body to the Masonic Lodge at Weatherford, Texas, where it was buried [in Greenwood Cemetery] with fraternal honors."

**Frederick Nolan** is one of the foremost authorities on Billy the Kid, and on the history of the American West in general. For more on Charles Goodnight, he recommends reading J. Marvin Hunter's *The Trail Drivers of Texas* (the first book to feature Goodnight and Wilson's stories) and J. Evetts Haley's biography, *Charles Goodnight, Cowman and Plainsman.*




This view of the Pecos River shows the bluff a few miles from Carlsbad, New Mexico, where Oliver Loving and W.J. Wilson were surrounded by Comanches. Although Loving survived the battle, he died soon after, on September 25, from complications after his amputation surgery. In the inset is the 55 year old's grave marker in Weatherford, Texas.

*– Courtesy James Owen of Hobbs, New Mexico –*



In *Lonesome Dove,* the mini-series that first aired on CBS, Robert Duvall starred as Gus McCrae to Tommy Lee Jones's Woodrow F. Call (from left). Nearly 25 years later, fans still rave about it. Go rewatch it now...or, if you haven't seen it yet (shame on you!), check it out for the first time.

*– Courtesy Sonar Entertainment –*

## Sound Familiar?

**If the tale of the last days of Oliver Loving feels like a story you have heard before, you have probably read or watched *Lonesome Dove*. Although author Larry McMurtry has denied that his main characters are modeled after historical characters, Augustus "Gus" McCrae and Woodrow F. Call possess similarities to real-life cowboys Oliver Loving and Charles Goodnight.**

**The most striking similarity is between McCrae and Loving: both died on a cattle drive from gangrene brought on by a wound inflicted by an Indian; both asked his best friend to make sure his body was buried in Texas; and both Call and Goodnight made good on that promise.**

**"There are simply too many parallels in the lives of Oliver Loving and Charles Goodnight, and the fictional lives of Gus and Woodrow, to write it off as coincidence," wrote Dick Brown of the Former Texas Rangers Foundation, in the Spring 2008 *Texas Mason Magazine*. "If the character of Gus wasn't based on the life of Loving, and the character of Woodrow wasn't based on Goodnight, then those pigs can fly."**

BY MARC H. ABRAMS

# THE SKIRMISH AT TONGUE RIVER HEIGHTS

**Brigadier Gen. George Crook drops his guard, and his soldiers live to tell the tale.**

THE day was Friday, June 9, 1876, and Brig. Gen. George Crook's Big Horn and Yellowstone Expedition was camped at the confluence of Tongue River and Prairie Dog Creek, just south of the Montana-Wyoming border. Twelve days out from Fort Fetterman, they had been at this location for two days, anxiously awaiting the return of their three best scouts: Frank Grouard, Louis Richard and Baptiste "Big Bat" Pourier. The general had sent them ahead, on June 2, to the Crow Agency (near present-day Absarokee, Montana) to try and enlist about 200 warriors for the campaign, Crook's second campaign against the off-reservation Sioux and Cheyenne since the start of the New Year. Crook viewed the Crow warriors as essential auxiliaries who knew the land and were great fighters.

On the afternoon of June 9, to break the monotony of camp life, many of the soldiers enjoyed a couple of exciting horse races, both won by Capt. Andrew Burt's "charger," on the flats along the river. The packers passed the time with a foot race. Around 6:30 that evening, the men were finishing up their meals, a "frugal" serving of beans and bacon, recalled Charles St. George Stanley, a packer and self-proclaimed "Bohemian of *Frank Leslie's* staff," while some of the cavalrymen attended to their horses. The relative quiet of the evening bivouac was suddenly broken by warning shots fired by outlying pickets stationed a half mile east of the camp.

"[The pickets] were seen firing in the air and making demonstrations to attract our attention," noted correspondent Joe Wasson, writing for the *New York Tribune* and *Daily Alta California*.

These first shots were quickly followed by others fired from the bluffs directly across the river, except these were from an unfriendly source. If the afternoon races didn't put an end to the boredom of camp life, the bullets recklessly being fired in and around the soldiers' tents and wagons certainly did. The skirmish at Tongue River Heights, one of the least written events in the Great Sioux War, was underway.



History remembers him for his distinguished service during the Civil War and Indian Wars, yet George Crook dodged a bullet when he let his guard down at Tongue River.

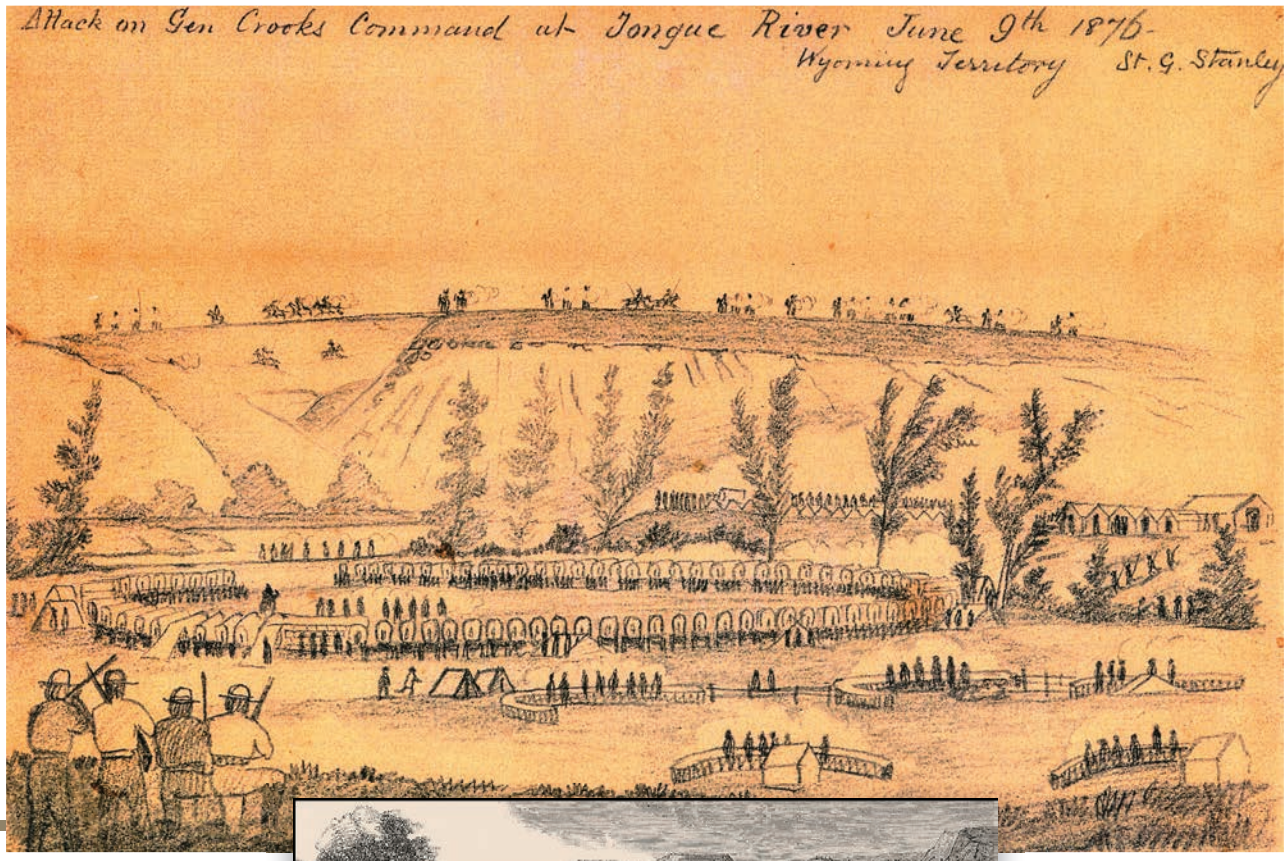
*–True West Archives –*

## Blazing Away With a Vengeance

"At last they have come," wrote 3rd Cavalry Lt. James E. H. Foster, rather calmly, in his dispatch to the *Chicago Tribune*. Describing the opening scene of the conflict, Foster continued: "We had not time to even express and form an opinion as to what was the matter with the picket, when a rattling volley was fired into the camp from the heights on the other side of Tongue River, and a number of Indians were seen running about the crest of the cliff, firing their breechloaders and making themselves especially unpleasant and remarkably noisy, while one who appeared to be principal musician in the serenade kept galloping up and down as though he had lost something and was in a great hurry to find it."

This firsthand sketch of the attack on Brig. Gen. George Crook's command at Tongue River on June 9, 1876, may be the original image drawn by art-correspondent Charles St. George Stanley before an in-house artist redrew it for the August 12, 1876, edition of *Frank Leslie's Illustrated Newspaper*. *Harper's Weekly* also illustrated this scene (inset), with the caption, "Crook's Fight on Tongue River, June 9."

*– Below: courtesy Mark E. Miller, PhD, Wyoming State Archaeologist; inset: True West Archives –*






The Indians were firing wildly, and Wasson gauged the distance from the bluffs across the Tongue to the edge of the camp as 500 to 800 yards. "The bullets 'zipped' in among our tents, horses, and wagons, in a way extremely interesting," he noted. "The soldiers, teamsters, etc., returned the fire at once."

Some of the more daring Indians, Wasson wrote, rode "up to the edge of the bluff in very plain sight for an instant, only to turn and fall back out of range."

Despite the obvious danger, he felt compelled to admit that the warriors presented a "very pretty sight." In contrast, St. George Stanley, who was in his first Indian fight, thought that the "wild, painted forms of the Dakotas, darting here and there upon the bluffs opposite, firing at every plunge of their ponies, gave the scene a sinister appearance."

Showing a good sense of humor about the ordeal, Stanley added: "I must confess that the horrible whizzing of rifle balls was most demoralizing, and I for one, managed to keep well behind a large cottonwood tree, although for appearance sake, I blazed away with a vengeance until the atmosphere around that tree resembled a foretaste of the hereafter."

One warrior in particular caught the attention of the soldiers and packers (he may have been the warrior Foster referred to as the "principal musician"). Stanley's description of this memorably decorated warrior and the amusing scene that he inspired is the best of those available: "He was mounted upon a white war pony, smeared with great bands of vermillion, and his head adorned with a coffee pot, brightly burnished and decorated with eagle plumes. This individual rejoiced in the sobriquet of 'The man with the Tin Hat,' and it was his business to pass rapidly backwards and forwards upon the side of the ridge, in order to draw the fire of the troops, thus enabling his comrades to fire into us with impunity. His appearance was so striking that he naturally attracted the attention as well as the fire of the command, although without effect, as the confounded rascal seemed to bear a charmed existence. At this juncture some of the packers displayed an utter disregard for personal safety, and running to the river bank…turned handsprings and somersaults, yelling at the top of their voices, 'head him off!' 'hobble him!' 'nosebag him!' and other kindred expressions peculiar to their profession, until the thing became really amusing."







Stanley, the art-correspondent for *Frank Leslie's Illustrated Newspaper*, drew these sketches (from top): of June 15, 1876, grand council at Gen. Crook's headquarters at Goose Creek; of Crook's Army crossing fork of Goose Creek the day before Battle of Rosebud; and Crook's Army fighting during the Battle of Rosebud.

– *True West Archives* –

## Clear the Heights

By this time, Crook realized that the haphazard response of the troops was doing nothing but wasting ammunition, and, as Wasson explained, "convey[ing] to the enemy a poor opinion of our coolness."

Additionally, Foster believed that the Indians were having a little too much fun shooting up the U.S. Army camp. Simply put, the troops needed to get organized and strike back. Three companies of the 9th Infantry—C, G & H—were ordered across the river to occupy the hills on the right, while four companies of Capt. Anson Mills's 3rd Cavalry—A, E, I & M—were directed to cross the river and, as Foster expressed it, "clear the heights [of Indians] in a manner that would keep them cleared permanently."

John F. Finerty of the *Chicago Times* may have been the only correspondent to accompany the cavalry across the river. "[Once across] we were ordered to halt and dismount, every eighth man holding the horses of the rest," he reported. "Then we commenced to climb the rocks, under a scattering fire from our friends, the Sioux. The bluffs were steep and slippery, and took quite a time to surmount."

Each of the four companies reached the summit about the same time. Beyond the ridge they ascended were a series of succeeding ridges. Finerty again: "We could see our late assailants scampering like deer, their fleet ponies carrying them as fast as the wind up the first ascent, where they turned and fired. Our whole line replied, and the boys rushed forward with a yell. The Sioux gave us another salute, the balls going about 100 feet above our heads, and skedaddled to the bluff further *[sic]* back."

By now, the Indians had retreated far enough away that "nothing less than a long-range cannon could reach them," Finerty reported, "and we could pursue them no farther, as the place was all rocks and ravines...."

The advantage had now reverted to the Indians who "appeared to take delight in displaying their equestrian accomplishments," Finerty concluded, adding, "To say the truth, they did not seem very badly scared, although they got out of the way with much celerity when they saw us coming in force."

Borrowing a field glass, he could only see about 12 warriors from the original 50 or so first sighted on the heights at the beginning of the fight.

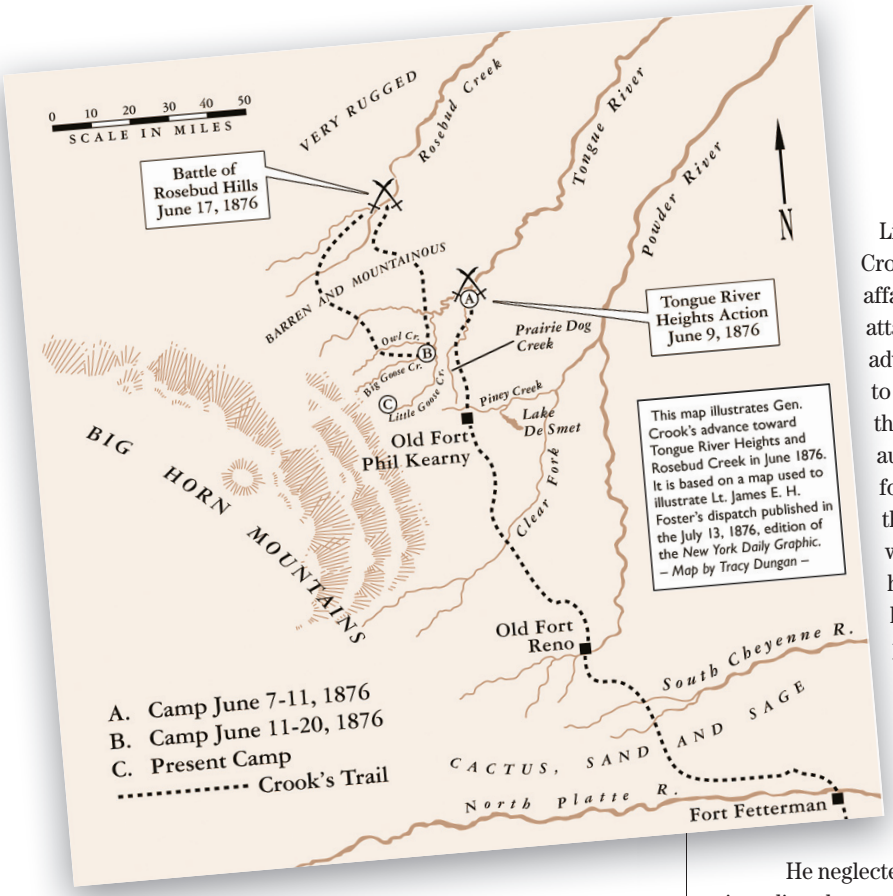
Amusingly, Foster stated: "[Some of the soldiers] had their feelings hurt because the Indians could not be induced to give the battalion who went after them a respectable fight. If they had done what everybody had expected, they could have inflicted serious loss on us as the line ascended the hill...."

With the Indians retreating and the soldiers unwilling to follow them farther, the skirmish at Tongue River Heights was over. It had lasted about one hour.

## Hurt In Their Stovepipes

The soldiers and correspondents had thought the attacking Indians were Sioux; in fact, they were a horse-stealing expedition of about 100 Northern Cheyenne. Their village was located at the junction of Muddy Creek with the Rosebud, about 45 miles north of Crook's camp.

Wasson guessed the Indians fired between 250 to 300 shots into the camp. One constant among the reports was




that everyone in the command was surprised at the lack of casualties, which, Wasson reported, totaled two men merely "bruised by spent balls"—Sgt. John Warfield, Company F, 3rd Cavalry, and Pvt. Emil Renner, Company D, 2nd Cavalry.

Indian casualties were light too. Several accounts mention one warrior shot from his horse, but no one was sure of the result, as his companions had quickly carried him away.

Stanley surmised that the Army casualties were so slight thanks to the "abundant shelter at hand," then added, "[had the fight occurred] upon an open field…we would have suffered severely, as the enemy were almost all of them armed with Winchester repeating rifles."

Foster joked that "one man [was] seriously shot through the tail of his blouse...."

The casualty rate was higher among the horses and mules, several of whom were wounded. The prized mount of Capt. Burt, 9th Infantry, that had earlier won two races, was shot in the left foreleg and had to be killed.

The lack of casualties afforded Foster a lighthearted view of the fight. He observed that the camp itself took the worst beating: "Quite a number of tents were perforated, and Captain Luhn of the 4th Infantry was seriously injured in the ridge pole of his tent. Captain Mills of the 3rd Cavalry was hurt in his stovepipe and very nearly lost his dinner, as his cook was just engaged in his culinary duties when the ball came along."

Lieutenant John G. Bourke, 3rd Cavalry and Crook's aide, had a unique view of the entire affair: "It is to be hoped the Indians may make attacks of this kind every night; no greater advantage can accrue to young troops than to keep them constantly under fire; learn the importance of implicit obedience to authority, of keeping constantly in readiness for instant attack or defense and above all things of saving their ammunition…. Then when real work is required and fighting has to be done, young recruits are found to have insensibly changed into veterans and perform their duties with a thoroughness not frequently to be hoped for otherwise."

## Crook's Surprising Mistake

Although the skirmish caused no real harm to his command, Crook deserves the blame for the fact that it occurred.

He neglected to post pickets on the bluffs north of the river directly opposite his camp, arguably the position from which his troops were the most vulnerable, and, as it turned out, from where they were attacked. After the skirmish and through the following day, Crook kept a company of cavalry on the bluffs across the river.

With the approach from the northern bluffs now covered, Foster wrote, in jest, on June 10: "...we are all discussing today the probabilities of having a 'serenade' from the south side of camp tonight."

Noticing that the grass was running low, the Big Horn and Yellowstone Expedition reversed course on June 11 and marched 17 miles south to the fork of Big and Little Goose Creeks. On June 14, Grouard, Richard and Pourier finally returned, with more than 170 Crow scouts. That same day, 86 Shoshone auxiliaries joined the expedition.

Three days later, Crook's army, including more than 250 Indian scouts, would fight the Sioux and Cheyennes in the largest Indian-soldier conflict in the history of the Plains Indian Wars, the battle of the Rosebud.

Eight days later, Sunday, June 25, those same Indians made history for their celebrated victory over George Custer and the 7th Cavalry at the Battle of the Little Big Horn.

As for the skirmish at Tongue River Heights, perhaps Foster summed it up best when he wrote: "Take it altogether, it was a very lively little affair...."

**Marc H. Abrams** is the author of *Sioux War Dispatches: Reports from the Field, 1876-1877* and *"Crying for Scalps": St. George Stanley's Sioux War Narrative.*

BY JEROME A. GREENE

# BOYS OF '76

## Following the Battle of the Rosebud, Crook's men come together, for one last photo.

THIS rare tintype image shows five Great Sioux War participants during the closing days of Brig. Gen. George Crook's summer campaign in 1876. They are 5th Cavalrymen, most of them recently from the legendary "Horsemeat March" and the combat at Slim Buttes, en route through the Dakota Territory's Black Hills to Nebraska's Camp Robinson.

The tintype, here reversed to present the group as posed, shows Pvts. Lewis Boone, John Jones and Richard Davis (standing from left), and Frederick Sutcliffe and August Schneider (sitting). All were members of the 5th Cavalry under Col. Wesley Merritt. All had seen action at Warbonnet Creek in Nebraska on July 17, and marched north to reinforce Crook, following the Battle of Rosebud Creek in Montana. All but Davis had participated in the contest at Slim Buttes, the first clear U.S. Army victory of the Great Sioux War, occurring 11 weeks after Custer's defeat at Little Big Horn.

The men appear fresh from the field, yet cleanly shaved, attired in the clothing they have been wearing for months while tracking the Sioux to Slim Buttes. Wearing a mix of civilian and issue shirts, blouses, cavalry trousers and boots, some sport holsters with revolvers and full cartridge belts, while one displays his .45 Colt pistol.

Typifying soldiers of the period, they each came from diverse backgrounds. Boone, from rural Missouri, was a 19-year-old carpenter when he signed up in 1871. He served in Arizona, Kansas and Texas before his service against the Sioux. Boone left the Army in late 1876, moved to Illinois and lived until 1945.

Jones, who enlisted in Milwaukee, Wisconsin, in 1871, served in Arizona and Kansas prior to his Sioux War service. Discharged in October 1876, Jones died in Minneapolis in 1901.

Davis of Virginia enlisted in 1872 and left the Army in 1877, while Schneider, from Germany, joined in New York City in 1872, served in Arizona and Kansas, and took release in 1877.

Perhaps most interesting of the quintet was Sutcliffe, from Missouri, a trumpeter whose instrument can be discerned to the right of his feet. Sutcliffe joined the Army in 1876 at age 16 (exempted from the legal age of 21). His Army career with the 5th Cavalry spanned 26 years. He notably served in the disastrous battle of Milk River, Colorado, wherein Maj. Thomas T. Thornburgh was killed in September 1879, precipitating a six-day siege by Utes that saw heavy troop casualties. Sutcliffe took a bullet in his leg and won a citation for "conspicuous gallantry." He subsequently served six enlistments, was promoted chief trumpeter of the regiment and saw duty in the Philippines before retiring in 1902. He died in St. Paul, Minnesota, in 1916.

The occasion for the photograph was likely a celebration of Jones getting discharged on October 14. Whatever the reason, within months, all but Sutcliffe had left the Army and gone in separate directions, leaving this solitary image as testament of their camaraderie during a turbulent period of Western history.

A retired National Park Service historian and a Black Hills State University alumni, **Jerome A. Greene** is the author of numerous books, his most recent being *Slim Buttes, 1876: An Episode of the Great Sioux War.*

(Opposite page) Present in the Black Hills in the fall of 1876, Stanley J. Morrow might have been the photographer who took this fascinating photo; he could have produced tintypes in either Deadwood or Custer City, Dakota Territory, as the troops passed through the Black Hills. The tintype could also have been taken by photographer D.S. Mitchell, of Cheyenne, Wyoming, or by some itinerant cameraman yet unidentified.

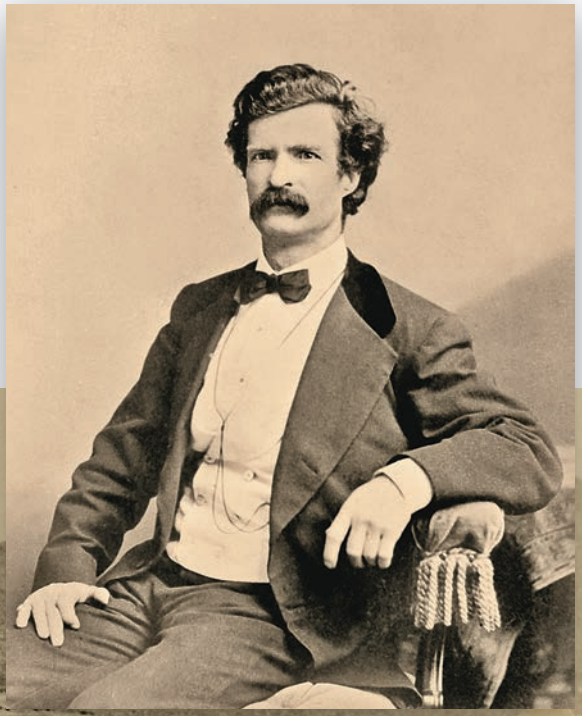
*– Courtesy Jerome A. Greene –*



BY CAROLYN EICHIN

# Samuel Clemens Walks

Samuel Clemens rode into Virginia City, Nevada Territory, in late 1862 with the idea of writing for the *Territorial Enterprise*, while Mark Twain rode out in May 1864, having formulated a writing style and an identity that would last a lifetime. Two schools of scholarship debate the question of how and why Clemens took his famous nom de plume, Mark Twain, 150 years ago. Did it come from his early riverboat years or his saloon days?





# Into a Bar...

## ...AND MARK TWAIN WALKS OUT.

In the early 1870s, Twain declared the pen name came from his Mississippi riverboat years. A reading of mark twain meant two fathoms of water, barely safe, but the boat could continue toward deeper water. Twain supplied a reasonable explanation; he said he "laid violent hands upon" the pen name after the death of riverboat Capt. Isaiah Sellers, who had used it in writing up riverboat news. However, Sellers was still alive in early 1863 (he died on March 6, 1864), when Clemens pilfered the name. The first recorded usage of it appeared in a letter Clemens had written to the editors of the *Territorial Enterprise*, which was published on February 3, 1863.

The Sellers story was accepted and published in Twain's biography by Albert Bigelow Paine in 1912. In 1938, in *Mark Twain's Western Years*, historian Ivan Benson questioned the story, stating "...there was 'no original Mark Twain' other than Samuel Clemens himself...." He added, "Neither the name Mark Twain nor any single reference to Samuel Clemens occurs in the Sellers Journal...."

Ernest Leisy, writing in 1942 for *American Literature*, added to the case. He researched New Orleans newspapers and found no use of the alias "Mark Twain." Both Leisy, from examining relevant newspapers, and Benson, from reading the Sellers log book, reached the same conclusion; the name Mark Twain was not in use during Clemens's riverboat years.

But Clemens loved pen names. He had burlesqued a Sellers letter in the New Orleans *Daily Crescent* in 1859, signing it Sergeant Fathom. Leisy ended his article with the idea that Clemens's "choice of the name 'Fathom' gave rise in his mind to the term used for the water sounding Mark Twain, and that only in this remote, indirect way was he indebted to the redoubtable Isaiah Sellers."

Effie Mona Mack, in 1947, brought scholarly attention to a curious memory from Nevada's *Eureka Daily Sentinel*. In 1877, the *Sentinel's* editor, George Cassidy, had characterized Clemens as a bohemian during his Virginia City days. He and other lesser-known writers had frequented John Piper's B Street one-bit saloon. Recalling Clemens's habit of having Piper mark drink orders on a chalkboard behind the bar, the editor said the writer ordered two drinks at a time, which inspired the name Mark Twain, from mark in two. Cassidy was a well-respected newspaperman whose stated reason for making the comment was to elaborate on Twain crediting the nom de plume to his riverboat days. Cassidy found Twain's story "too thin," or incomplete. Within weeks of Cassidy's claim, the *Daily Alta California* printed Clemens's strong rebuke of the story, which affirmed his debt to Sellers for the pen name.

> Who carried a lump of chalk in his pocket and kept the score, "mark twain."

Cassidy did live in the Virginia City area during the time Twain wrote for the *Territorial Enterprise*. Paul Fatout, in *Mark Twain in Virginia City*, believed Cassidy's story to be true and found additional support for a saloon origin in another newspaper.

An 1866 Nevada City, California, *Transcript* article stated Clemens took his "regular drinks" at Johnny Doyle's saloon. "Well, 'Mark,' that is Sam, d'ye see, used to run his face, bein' short of legal tenders." He "...used to take two horns consecutive, one right after the other, and when he come in there and took them on tick, Johnny used to sing out to the barkeep, who carried a lump of chalk in his pocket and kept the score, 'mark twain,' whereupon the barkeep would score two drinks to Sam's account—and so it was, d'ye see, that he came to be called 'Mark Twain.'"

Although Fatout placed a different Johnny Doyle in Dayton, Nevada Territory, in 1863 and placed this John E. "Johnny" Doyle in a Virginia City saloon in 1864, the Sacramento newspapers of the time help untangle the

John Piper's saloon on B Street was one of the places Mark Twain (inset) frequented while working as a *Territorial Enterprise* reporter in Virginia City, Nevada, and it is a possible birthplace for his nom de plume. Just like Twain wanted to clean up the Wild West aspect of his life story, the city alderman wanted to reform the downtown area near Piper's saloon. In 1863, they created a red-light district that limited prostitution to D Street, north of Sutton Avenue. Small houses (cribs) line D Street in the background of this 1865 photo, looking north.

*– D Street photo courtesy Bancroft Library; Inset photo courtesy Nevada Historical Society –*




This 1861 sketch by Grafton T. Brown reveals what Piper's saloon possibly looked like at the time when Mark Twain adopted his pen name in 1863.

*– Courtesy Library of Congress; Author's Collection –*

confusion as to which Doyle is being discussed in the *Transcript* article.

In 1865, John E. Doyle killed a man in self-defense at his own Doyle and Goodman's saloon on C Street, Virginia City, which the *Sacramento Daily Union* reported on March 14, 1865. The article reminded readers that Doyle was the same well-known barkeep, previously from Sacramento's Magnolia, which Doyle had owned in early 1863. Doyle probably fled Sacramento for Virginia City in 1863, where Doyle's time on the Comstock overlapped that of Clemens's. In all likelihood, the newspaper reports of the Doyle saloon shooting may have stimulated the memory of the "Washoe genius" in the 1866 *Transcript*.

Another story of Twain's idiosyncrasies of drink came from Thomas Sawyer of San Francisco, a crony of Twain's during his early years in that city. In *Black Fire*, Robert Graysmith effectively argues that Sawyer was a credible source for his memories of Twain's brief 1860s stay in San Francisco. In an 1898 interview, Sawyer recalled visiting Twain in Virginia City, where the pair frequented Tom Peasley's saloon. One night, barkeep Larry Ryan served them two cocktails. "'Give us two cocktails, Larry'—and such cocktails as them were! U-m, I can taste 'em yet." Ryan mixed them and handed them over the bar, expecting Twain to "ante up." Instead, he stood there and held up two fingers, pointed to the slate and said, "Larry, mark twain." When Ryan told owner Tom Peasley about it in the morning, Sawyer recalled, "Peasley thought it such a good joke that he told all the boys, and after that Sam wuz dubbed 'Mark Twain.'"

What is questionable about Sawyer's recollection is the list of acquaintances he claimed to have met while visiting Twain in Virginia City: "There wuz a set of high rollers there in Virginia City at that time, I can tell you—Bret Harte, Pat Lynch, Sam Davis, Holland of the *Enterprise*, Tom Fox, Doc Cole and Sam."




Samuel Clemens orders his "two drinks at a time" in Tom Peasley's saloon. The sketch accompanied the October 28, 1898, *San Francisco Call* interview with Twain's friend Thomas Sawyer, who placed the origin of the pen name at Peasley's drinking establishment.

*– Courtesy California Digital Newspaper Collection, UC Riverside –*

"Doc Cole" was a well-known druggist with a long Comstock career beginning in the early 1860s. Pat Lynch was the proprietor of the Niagara Saloon and Dance Hall in 1863 and Tom Peasley, who arrived in Virginia City in early 1860s, owned the Sazerac saloon on C Street until his untimely death in 1866. Of the men listed by Sawyer, Davis didn't arrive in Virginia City until 1874; although, while working as a Carson City newspaper editor, Davis did meet Twain in later years. Also, Twain did not meet Harte until 1864, after he had made his way to California.

That Virginia City is the likely birthplace of the pen name is further illustrated by the Virginia City *Daily Union* in January 1864, which referred to Twain as "Mark Two." Margaret Sanborn, in *Mark Twain; The Bachelor Years*, wrote: "Clement T. Rice, the Unreliable, reported the affair for the *Daily Union*. 'Last night a large and fashionable audience was called out to hear a message delivered by the Mark Two—otherwise called Twain…the levities spread spontaneously….'"

The contemporary notation of "Mark Two" for Twain in the *Daily Union*, plus Sawyer's recollections, the Doyle saloon story and ultimately the Cassidy column may all have flaws as substantiation of the saloon story for the origin of Clemens's nom de plume, but they are surprisingly consistent. Taken together, these accounts imply a widespread proliferation of the same story—that the pen name derived from mark two, for an order of two drinks at a time. The truth in all of the versions may be Twain's drinking pattern.

Why would Twain not only fabricate the origin of his pen name, but then repeat the Sellers story more than 3,000 times, according to his count? His motivation might have been his respectable life on the East Coast. The Sellers story saved him embarrassment over his wild West years. An association as a patron of Piper's bar may have also meant an association with Piper's brothels, as Piper was also

the largest brothel owner in 1863 Virginia City. Similarly, Peasley was the paramour of courtesan Julia Bulette.

Twain's courtship of Olivia "Livy" Langdon during the fall and winter of 1868 was based, in large part, upon his determination to reform. In a letter to Livy's father, he admitted his embarrassment about his past out West: "I think that much of my conduct on the Pacific Coast was not of a character to recommend me to the respectful regard of a high eastern civilization...," author Jeffrey Steinbrink notes in *Getting to Be Mark Twain.* Twain's marriage to Langdon required a solid story upon which to hang his choice of nom de plume. The fact that Sellers was alive when Twain "laid violent hands" upon the pen name was of no concern. What mattered was distancing his respectable East Coast life from his freewheeling days in the West.

Clemens wrote to Livy prior to their formal engagement: "I have been, in times past, that which would be hateful in your eyes.... I say that what I have been I am not now; that I am striving & shall strive to reach the highest altitude of worth, the highest Christian excellence...."

*Territorial Enterprise* editor Joseph Goodman visited the newlyweds in Buffalo, New York, shortly after their wedding. Goodman recalled Twain sneaking in a bottle of whiskey into his room, as Langdon had banished liquor from their home. Goodman exploded with laughter when Twain said grace before dinner. As soon as they were alone, he prodded Twain on his change of heart.

"It isn't my notion at all," Goodman reported Twain said. "I don't take any stock in it, but Livy does; she has been brought up that way, and I try to go through with it as soberly as I can, just to please her."



The front door is open in this 1878 photo of Piper's Corner Bar, one of the many saloons Mark Twain reportedly frequented during his time in Virginia City, Nevada.

*– Courtesy Bancroft Library –*

Twain's reformation continued during the early years of their marriage, even as the writer's ability to draw on his Western experiences while advancing his career remained the backbone of early literary successes, including *The Jumping Frog of Calaveras County* and *Roughin' It.* Twain furthered the Sellers account in *Life on the Mississippi*, published with disastrous results, the year before *Adventures of Huckleberry Finn* would rescue his legacy. Twain might have abandoned his Sellers story, under threat of his Western acquaintances bringing up his past, but he chose not to open that can of worms during his life. As for Livy, Twain noted in an 1875 letter to his sister, that he had at last taught her to drink a beer every night. He hoped to also encourage the children in the habit.

**Carolyn Eichin** owns a bed and breakfast in Virginia City, Nevada, with her husband. She has been published in *The Las Vegas Review-Journal's Nevadan* and *Nevada In The West* Magazine.



Before Twain married Olivia Langdon (left) in February 1870, he had promised to cut alcohol out of his life, if she deemed it necessary. In a painful March 14, 1871, letter to Olivia's foster sister, Susan, Twain revealed having to help Livy walk and accomplish the most basic tasks. Perhaps illness forced Livy to overcome her early religious training in abstinence, as Twain revealed, "Livy drinks ale, now, for a tonic—suggested it herself, & the Dr., as usual, agreed." She would suffer from ill health throughout her life.

*– True West Archives –*

# The Great Camel



"As our line of wagons ascended the hill the camels appeared on the further side, winding down the steep road, and made a picture well worthy the pen of a great artist," recalled Edward F. Beale, after he led his camels from Fort Defiance in Texas (illustrated above) to the Fort Clark area, on his way to the California border.

*– All illustrations by Bob Boze Bell –*

**The beasts of burden proved no match for America's Civil War.**

# Experiment

BY GERALD C. HAMMON



In the 1850s, with few trails blazed in lands recently wrested from Mexico, the men explorers entrusted to guide them had, more often than not, gained their position through bluster and bravado, rather than actual knowledge. Lieutenant Edward F. Beale and his party discovered this to be true when his intrepid guide led them to the edge of Arizona's Canyon Diablo, a chasm at least 100 feet deep with sheer walls that cost the company a 30-mile detour to get to the other side.

As Beale and his crew struggled to get equipment, supplies and food across a raging torrent surging down what had been, a few hours before, a dry wash, they also had to deal with a basic conundrum faced by explorers of that time: the absolute lack of forage and water for their animals in the Southwest. This scarcity meant they had allocated more than half of their draft animals and wagons simply to haul food and water for those self-same animals.

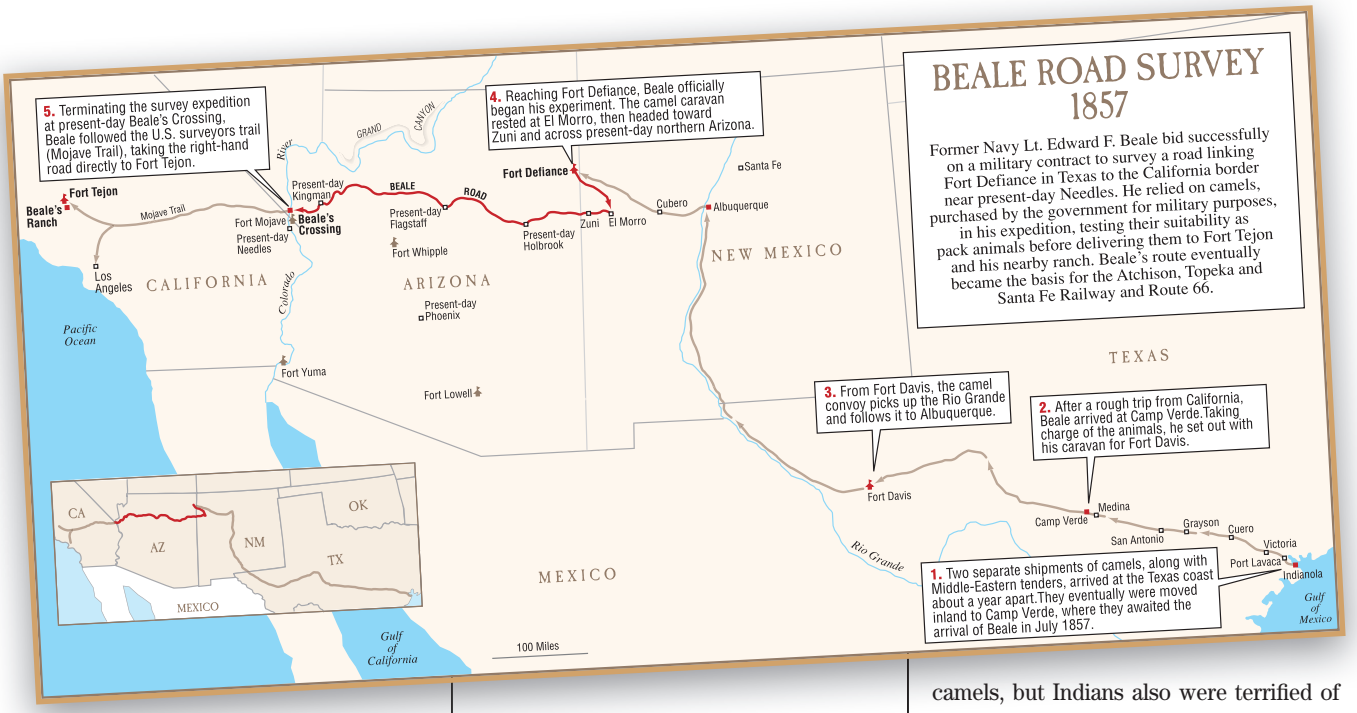
For the military, travel in the Southwest boiled down to one big problem. Not marauding Indians. Not worthless guides. But finding or transporting enough food to keep the animals alive, at a cost that would not bankrupt the U.S. government, a serious concern for government auditors.

One man, Gwinn Harris Heap, became a forceful advocate of camels as a cheap and effective means of transportation. Heap pontificated to anyone who would listen that camels reputedly carried twice as big a load as an Army mule, which, at best could be expected to haul 300 pounds, and that they did so at a greater speed than mules could manage. More important, he claimed, camels could eat just about anything and could go for days without water.

Few listened to Heap. But one person who did heed his claim was Secretary of War Jefferson Davis, who would later become the president of the Confederacy. Davis asked Congress to fund an experimental herd of camels. He found an ally in Maj. Henry Wayne, of the Quartermaster Corps, who hoped the camels might mitigate the horrendous costs the Quartermaster Corps was suffering in keeping Army units in the field in the newly acquired Southwest. In 1855, Congress, having finally decided the use of camels wasn't some kind of bizarre joke, appropriated $30,000 to be expended under the direction of the War Department for the purchase and importation of camels and dromedaries employed for military purposes.

Appropriating money for the experiment was only the beginning. Heap, Wayne and Lt. David Dixon Porter were given the task of procuring the camels. They purchased the beasts from wily traders and then transported them across the Atlantic in the dead of winter on Porter's sailing vessel, the *Supply*. Thirty-three camels set out on the voyage. One died in transit, but, amazingly, six calves were born; the two survivors put the total at 34.

Getting the camels to the United States was only half the battle. The camels responded to voice commands, provided they were given in Arabic or




other Middle Eastern languages. English was not a part of their vocabulary. To make up for this deficit, the men hired two Arabs and three Turks to tend the camels for a year. At the end of the year, they were promised their passage home.

The camels and camel tenders disembarked on the coast of Texas on May 14, 1856, and made their way to Camp Verde. Early on, Secretary of War Davis reported a contest between a mule-driven wagon train and the unencumbered camels; they set out for supplies in San Antonio, 60 miles away. Six camels returned, carrying a total of 3,648 pounds, equal to two wagons drawn by six mules apiece. They made the trip in two days and six hours, whereas the wagons had taken four days and 30 minutes. Davis concluded his report by observing that the good ship *Supply* was bringing back 40 more camels.

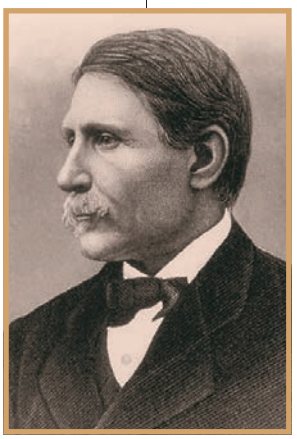
To bring Beale to that moment when he and his camels ran afoul of Arizona's Canyon Diablo in September 1857, the lieutenant first had to resign his commission in the Navy and bid successfully on a road-building contract to link Fort Defiance on the present-day Navajo reservation to the California border near the location of Needles. In July 1857, Beale set out with his camels from El Paso, Texas, to begin his extraordinary journey. Accounts differ as to whether Beale had advocated the use of camels or felt coerced into using them as part of the military's experiment. In either instance, he came to appreciate the ability of the camels to expeditiously handle loads beyond the capacity of mules.

Traces of Beale's camel road still exist in northern Arizona; the route became the basis for the Atlantic & Pacific Railroad (later the Atchison, Topeka & Santa Fe) and for Route 66.

In the early days of the new year in 1858, Beale and about 14 camels "stalked into town last Friday week and gave our streets quite an Oriental aspect," news accounts from Los Angeles reported on January 21, 1858. "It looks oddly enough to see, outside of a menagerie, a herd of huge, ungainly, awkward, but docile animals move about in our midst with people riding them like horses...."

The news report continued, "They [the camels] were found capable of packing one thousand pounds weight apiece and of travelling with their load from thirty to forty miles a day, all the while finding their own feed over an almost barren country. Their drivers say that they will get fat where a jackass would starve to death."

If the War Department and Beale thought the camels were the answer to their transportation prayers in the Southwest, others held quite a different view. Muleskinners hated the beasts, claiming, with considerable justice, that horses and mules were terrified of the camels. Yes, answered a proponent of camels, but Indians also were terrified of them, which lessened the fear that Indians would raid to steal camels like they did to steal horses and mules.



"My admiration for the camels increases daily with my experience of them. The harder the test they are put to the more fully they seem to justify all that can be said of them," Edward Fitzgerald Beale wrote in his journal on September 21, 1857.

– *Courtesy Library of Congress* –

One unimpressed Army officer noted that camels would indeed eat anything, including, he charged, the wood wagons he needed for transport. Naysayers also disputed the claim that camels could go anywhere, charging that a camel's feet were cut and injured on the rocky soil and lava flows that covered much of the Southwest.

In the end, what doomed the great camel experiment was not the suitability of the camels themselves as beasts of burden, but the much greater cloud of doom that gathered over the United States of America in the late 1850s. The North and South had essentially gone in separate directions. As the 1850s drew to a close, Army officers increasingly saw an allegiance to their states instead of the nation as a whole.

Davis, John B. Floyd, his successor at the War Department, and Wayne, all supporters of the camel experiment, were Southerners. With the election of Abraham Lincoln in 1860, all three made their way south to serve the new Confederacy.

Beale and others continued to think of camels as the solution to the transportation



The camel caravan experiment went bust, partly because the strange sight and smell of these camels frightened horses and mules, causing serious stampedes at times. Army muleskinners detested the beasts, who did not respond to their crude English and spat in their faces when irritated by their actions.

problems of the Southwest, but as the clouds of war gathered over the land, fewer and fewer people had any interest in pursuing the usefulness of camels. Most of the military camels based at Fort Verde fell into the hands of the Confederates when Texas seceded from the Union. A little more than a year after the outbreak of war, New Mexico Territory was in the hands of the Union, which did not have much use for Confederate camels.

Camels did prove useful in certain circumstances. When the government needed to survey the boundary between California and Nevada in 1861, surveyors had to travel through the heart of Death Valley. Camels proved of real assistance in that effort. But increasingly, camels became outcasts, turned loose to survive on their own.

Muleskinners never got over their hatred of the beasts. As a result, the state of Nevada passed a law in 1875 that prohibited camels on public highways. In time, the railroad became the solution to the transportation problems of the Southwest. Camels were occasionally seen in traveling circuses or alone in the vast land they had once been thought to conquer. One, with a clear U.S. Government brand, was seen on the midway of a San Antonio circus as late as 1903.

As for the camel drivers, when their year of service had expired, many returned home to their native lands. Others, hoping perhaps that life in the U.S. would be freer and more rewarding, chose to stay. Little is known of their fate. One ended up symbolizing the camel era. At a stone pyramid topped by a small metal camel silhouette, erected in 1935 in Quartzsite, Arizona, an inscription states, "The Last Camp of Hi Jolly."

Hi Jolly was Hadji Ali, a camel driver whose name had been corrupted to Hi Jolly by men who couldn't be bothered to learn how to pronounce his real name. Ali died in poverty in Quartzsite in 1902.

Today, few would guess camels were once seen as a solution to transporting goods and people across the arid lands of the Southwest. If the Civil War hadn't intervened, our picture of the Wild West might have been considerably different. Can we really imagine John Wayne racing across Monument Valley astride a camel? Would the 20-mule team borax cleaner have sold as well if it had been called 20-camel caravan borax? Maybe these beasts weren't meant to lift our burdens. Yet we can relish in the idea of a great Southwest that was almost Camel Country.



Hadji Ali stayed with the U.S. Army until 1870; he became an American citizen, changing his name to Philip Tedro, 10 years later when he married Gertrudis Serna in Tucson, Arizona (shown with her in above photo). In 1885, the Army rehired him to work as a packer under Brig. Gen. George Crook during the Geronimo campaign.

*– True West Archives –*

**Gerald C. Hammon** is the former division director for the U.S. Department of Housing and Urban Development in San Francisco and the program manager for the Southwest Office of Native American Programs in Phoenix. Now retired, he travels the Southwest with his wife, Sharon, from their home in Benson, Arizona.

# Camel Traces




## BEALE'S TRAIL

In the 1850s, railroads were still reaching for the Mississippi; travel beyond the river required horses, mules and oxen. The Interstate Highway system that eases our way from Albuquerque to Flagstaff or El Paso to Phoenix had to wait 100 years for the presidency of Dwight D. Eisenhower. Yet traces of Beale's grand camel experiment can still be found in the Southwest.




The USDA Forest Service offers a historic trail brochure for the Beale Wagon Road in northern Arizona.



The 10-foot pyramid monument that pays tribute to camel driver "Hi Jolly" is hard to miss in the Quartzsite Cemetery.

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

# THE FINAL CAMEL CHARGE

## BISHOP'S BEARDLESS BOYS VS 1,800 SCREAMING MOJAVES, YUMANS & PAIUTES



***A Mojave shaman in the 1850s predicted that if the tribe allowed white people to settle in their ancestral homelands along the Colorado River, they would be doomed.***

– All illustrations by Bob Boze Bell –

BY BOB BOZE BELL

*Maps & Graphics by Gus Walker*

Based on the research of Forrest Bryant Johnson

## APRIL 7, 1859

After months on the trail from California's Fort Tejon, Samuel Bishop and 23 volunteers mount 20 camels and a couple mules at one in the morning, taking off from Paiute Spring in Nevada for the Colorado River. Up ahead, along the banks of the Colorado River, are a combined force of 1,800 Mojaves, Yumans and Paiute warriors determined to stop the advance by Bishop and his crew.

Bishop warns his "beardless boys" that they are facing odds of 50 to 1 in favor of their Indian adversaries, since reloading their rifles or pistols on the dead run will be near impossible. Their only hope, Bishop tells them, is that the Mojaves view camels as slow moving pack animals; they have never witnessed a charging line of camels.

Arriving at the edge of Beaver Lake, Bishop and his charges dismount and rest. They soon see an estimated 500 warriors cross the river and move toward them in a tight formation, 400 yards wide and completely blocking the path to the river.

None of the boys with Bishop have prior military experience, but they are all proficient with their weapons.

The camels rest in a kneeling position, enjoying a snack of fresh, young mesquite leaves. Their Arab trainer, Hadji "Hi Jolly" Ali moves around them, whispering to each one in Arabic.

After a short speech, Bishop barks, "Mount!" as he climbs into the saddle of Seid, Lt. Edward F. Beale's favorite white camel.

Hi Jolly mounts the camel next to Bishop. As the others also mount their camels and mules, Hi Jolly barks an Arabic command and all the camels stand as one. Hi Jolly issues another command, and the camels move into four rows, five in each row, side by side, six feet apart.

Bishop turns to his men: "You see that river?" As he asks this, he pulls his pistol and points it toward the Colorado. "To that water we shall go."

The 500 warriors keep up their advance, as Bishop shouts to his men, "Make every shot count, boys! To the river! Now!"

Seid springs forward as all the camels bust out of the brush along the lake and begin a loping roll across the flatland.

At first, all the Mojaves see is a large dust cloud, but soon enough, the red beasts charge out of the dust, hitting their stride at more than 40 miles an hour. The boys' shouts are muffled by the thunder of camel hooves plowing up the earth. Pistol shots ring out.

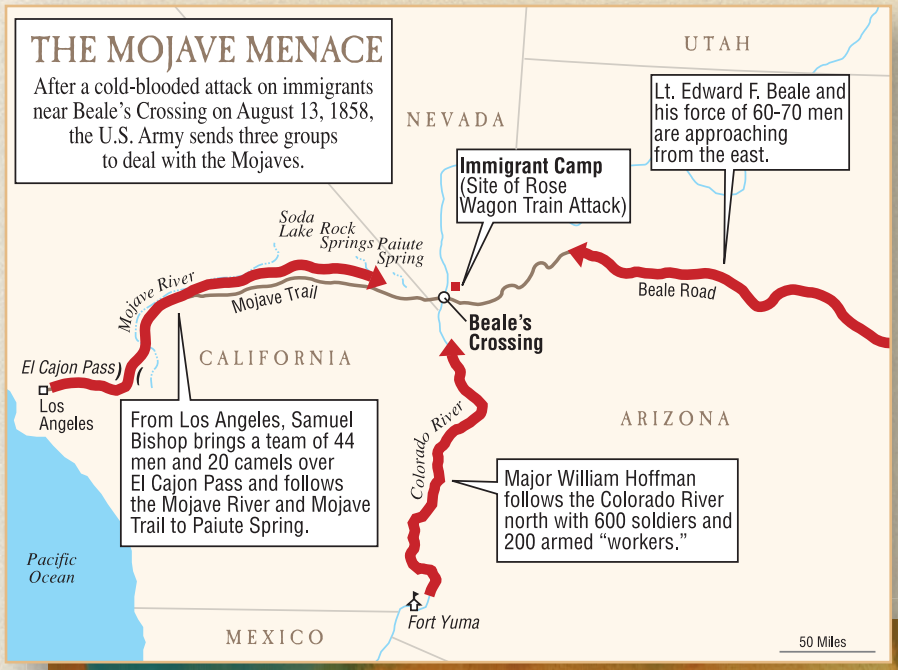
Finally realizing the terrible wall coming toward them, the Mojaves and their allies begin to scatter, bug-eyed and frightened.

The oncoming camels smash right through the Mojave lines and keep on running. Bishop shoots a glance over his shoulder and smiles. All the camels have a rider; none of his boys have fallen.

Nearing the river, Bishop turns Seid to the left and races parallel to the river, heading north, leaving all the Mojaves far behind. ★



***Samuel Bishop, on Seid, leads the charge.***





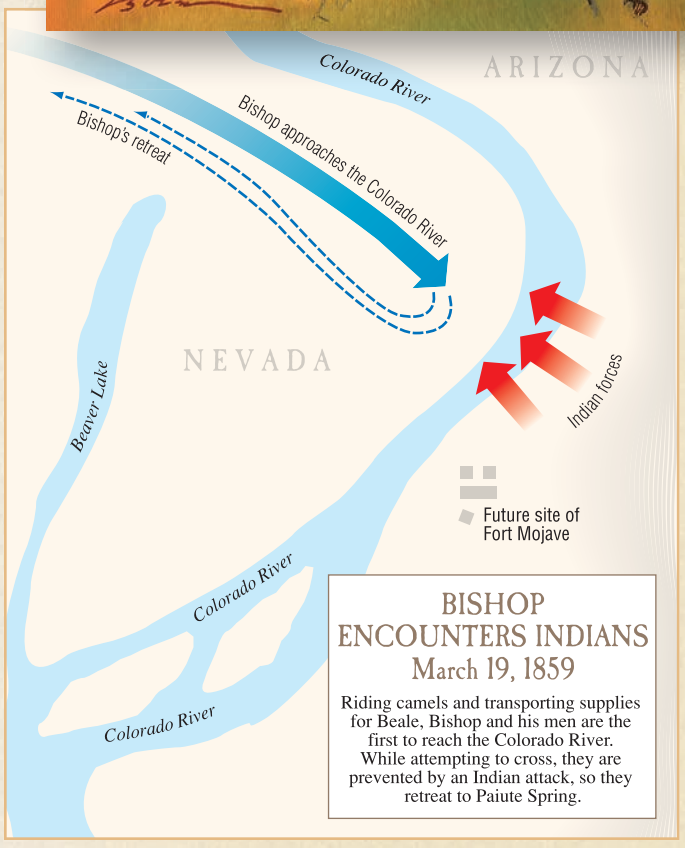

## Cold-Blooded Carnage

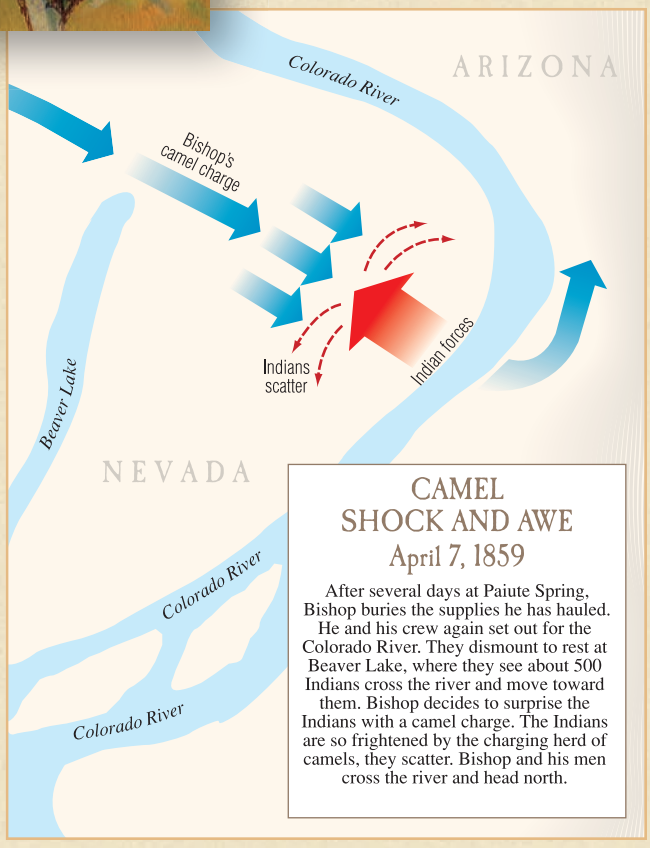
The Mojaves had been warned several times by Mormons from Las Vegas Springs (present-day Las Vegas, Nevada) that white people were coming to the Colorado River.

Before Samuel Bishop and his crew came along, the Mojaves had encountered L.J. Rose's wagon train—which consisted of 20 wagons, some 100 men, women and children, several milk cows, 500 head of cattle, horses and a dozen mules—at the Colorado River. At first, they gave these pioneers a warm welcome. But soon, several Mojave warriors separated some cattle from the herd and slaughtered them. The leaders of the wagon train were afraid to stop them.

As time went on, the Indians grew bolder. In August 1858, a party of 250 Mojaves attacked. In a two-hour battle, at least 17 Mojaves were killed, along with six in the Rose wagon train, including several children. Three of the pioneers were seriously wounded and eight suffered superficial wounds.

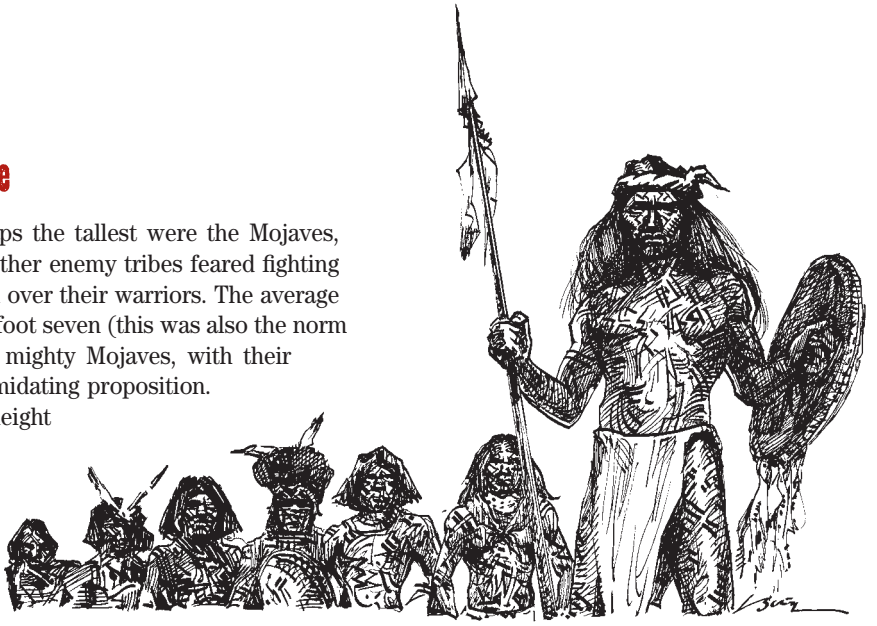
Under the cover of night, the surviving members of the Rose wagon train fled back up the trail toward New Mexico and spread the word of the Mojaves' treachery.



## Size Matters: The Mighty Mojave

Of all the tribes in the Americas, perhaps the tallest were the Mojaves, who tended to be over six feet tall. Most other enemy tribes feared fighting them in battle because the Mojave towered over their warriors. The average size of a warrior in the Southwest was five foot seven (this was also the norm for white soldiers). To go up against the mighty Mojaves, with their fierce, heavily tattooed visage, was an intimidating proposition. Unfortunately for them, their superior height was no advantage against pistols and rifles.

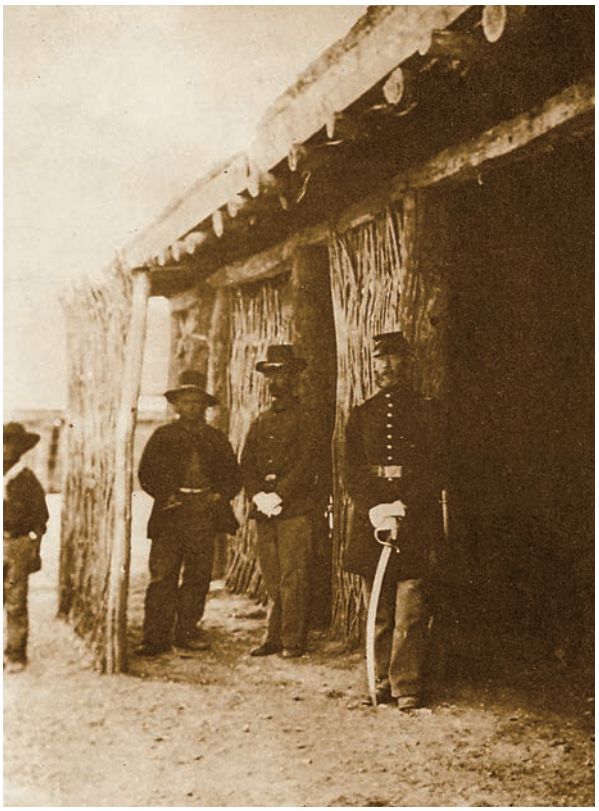


*While Lt. Edward F. Beale attempted to build a military road from the Fort Smith, Arkansas, end, Samuel Bishop (shown here with his camel, Seid) built easterly from California's Fort Tejon; both utilized camels for their desert work.*

**Beale wrote about Bishop's battle in his journal: "[The Mojaves] immediately attacked him, but did not calculate on the character of the men he had, or the deadly efficiency of the frontier rifles in the hands of frontier men."**



*A Paiute chief, Tercherum, poses with frontiersman John Moss at Fort Mojave four years after the camel charge.*



***After the brutal slaughter of members of the Rose wagon train, the U.S. government built Fort Mojave at Beale's Crossing to protect immigrants. Shared here is one of the earliest military photographs taken in Arizona, and it shows Capt. Charles Atchison (posing with his sword), his orderly and his clerk at the officer headquarters of the crudely built fort (notice the latticing, which appears to be ocotillo branches).***

– All photos True West Archives –

## Aftermath: Odds & Ends

Samuel Bishop and his camel crew successfully crossed the Colorado River and traveled east on the Beale Road for 14 days, covering 290 miles until they encountered Lt. Edward Beale and a large party heading west near the San Francisco Mountains (near present-day Flagstaff, Arizona).

Major William Hoffman and his troops arrived at Beale's Crossing on April 20, 1859, and a powwow was held to discuss a peace treaty on April 23. The Mojaves agreed to the terms, and Hoffman returned to Fort Yuma. He left behind two companies of 6th Infantry to build and occupy a post that would become Fort Mojave.

Independent groups of Mojaves raided settlements through July 1859, but in August, 50 U.S. troopers defeated a large force of Mojaves, killing more than 50. The Mojaves surrendered and, as an organized tribe, never fought the white man again.

After the camel charge, Bishop retired to his Tejon Ranch (Beale went on to buy it in 1866), then moved on to other parts of California, eventually partnering up with others in constructing a trolley line for San Jose, the city where he died in 1893. Bishop, near the northern end of Owens Valley, is named in his honor.

At first, few white people settled on Mojave land; even as late as the 1950s, less than 100 whites lived between Bullhead City and Parker in Arizona. But with the 1960s came exploding growth. Today, the same region is infested with some 123,000 white "illegal" immigrants. The Mojave shaman turned out to be correct.

**Recommended:** *The Last Camel Charge: The Untold Story of America's Desert Military Experiment* by Forrest Bryant Johnson, published by Berkley.

BY AMY OUZOONIAN

# Jack Swilling

## AN UNFORTUNATE ENDING FOR THE FOUNDER OF PHOENIX



Originally called Pumpkinville, because of the crop that had been growing in the valley, the area took on several names until one of the major stockholders, Darrell Duppa, suggested the name Phoenix—as it would spring forth from the "ruins of a former civilization."

—Courtesy Library of Congress—

"Go west young man and grow with the country," wrote one news reporter, and, at 17, Jack Swilling went west to do just that.

Born John William Swilling on April Fools' Day in 1830, in Anderson County, South Carolina, Jack and his brother, Barry, landed first in Georgia. There, Jack enlisted himself as a musician under the name Jackson W. Swilling. The brothers fought in the Mexican-American War and were discharged soon after, in 1848. They returned home to enlist in the Georgia Cavalry.

A decade later, Jack's desire to strike gold brought him to Arizona, where a Pima Indian guide led him and his party to the gold mines of Rich Hill, near Weaver Creek, and other mining claims.

Census records show that Jack was in New Mexico in 1860. He was set to return to his claims in Arizona when the Civil War stopped him in his tracks. He enlisted and was soon promoted to the role of captain for the Gila Rangers militia company. Settled in Arizona's Fort Fillmore—which was claimed as part of the Confederacy—Jack defended the Confederates until he refused to requisition livestock for their cause. Shortly thereafter, he deserted Fort Fillmore and switched to the other side. For $75 a month, he delivered the mail for the U.S. Army and was listed as a Union spy and scout. Three months later, he was discharged.

> Jack became addicted to opium and a serum called Perry Davis's vegetable painkiller, which contained morphine and alcohol.

A veteran of war, Jack became an express rider for the U.S. mail. While on his route between Prescott and the Pima villages near Tucson, he saw potential for growth in the Salt River Valley. The Hohokam had settled on this land in 600 CE, building an irrigation system by hand, using digging sticks.

In 1867, Jack restored the Hohokam's canals to improve the flow of water into the valley. Shortly after, the Swilling Irrigating and Canal Company was born. The canal project irrigated homesteads and farms and allowed businesses of the area to flourish. By May 4, 1868, Phoenix was recognized by the Yavapai County Board of Supervisors as an official district. That June, Jack became the postmaster for the area.

In the years that followed, Jack became addicted to opium and a serum called Perry Davis's vegetable painkiller, which contained morphine and alcohol. Due to injuries he had incurred during the Civil War, he used these drugs to medicate his unbearable pain. In an attempt to sober him up, his friends George Munroe and Andrew Kirby planned a trip with him to the mining settlement of Gillett, so they could bury the remains of a dear friend, Col. Jacob Snively; he had been hastily buried after perishing in an Apache attack in 1871, eight years earlier.

In the spring of 1878, word got out that a Wells Fargo bank robbery had taken place near Wickenburg. An intoxicated Jack joked that he and his two friends were guilty of committing the crime. The three were taken to a prison in Prescott and then were moved to Yuma, where they awaited their trial.

While Jack sobered up in prison, the shock of sudden detoxification took his life. He died on August 12, 1878. His body was buried in the rear of the county courthouse in Yuma. Exhumed in 1903 and reburied in Yuma, the Father of Phoenix lies in an unmarked grave.

**Amy Ouzoonian** is the Senior Editor at *True West*. Do you know about an unsung character of the Old West whose story we should share here? Send the details to editor@twmag.com, and be sure to include high-resolution historical photos.




As captain of the Gila Rangers, Jack Swilling helped protect miners and the stage company from Apache stock raids. Yet after he married in 1864, he went on to adopt two Apache orphans, a boy and a girl, even though he had seven children of his own. He poses here with his adopted son Guillermo in Prescott in 1875.

***– Courtesy Robert G. McCubbin Collection –***

BY CANDY MOULTON

# On the Trail of Solomon Butcher

*Tracking the photographer's journey of the Nebraska Heartland from Grand Island to Merriman.*



Solomon Butcher captured this family at Grandpa Brumbaugh's sod house near the Coburgh Post Office in Custer County, Nebraska, in 1889. This odd combination of a frame and sod house was considered a "high-toned" home (note the glass windows).

*– All Butcher photos courtesy Library of Congress –*

Solomon Butcher first saw Nebraska in 1880 when he claimed homestead land in northeast Custer County. He had been working in Ohio as a traveling salesman, but joined his father, brother George and brother-in-law J.R. Wabel when they migrated from Illinois to Custer County to take homestead claims. Not unlike other Plains homesteaders, Solomon made his first home by stretching a wagon cover over a hole in the ground.

Pioneering did not suit him one iota, and he shortly returned his claim back to the government. A bit of a tumbleweed, Butcher blew back to Minneapolis where he attended Minnesota Medical College and met Lillie Barber Hamilton. They married and, in October 1882, returned to Nebraska where he started teaching school. As a young man, he had worked as an apprentice to a tin-typist, learning about photography. Now back in Nebraska, where he found work teaching school, he saved up his money and purchased a photographic outfit.

Once again he obtained some land, built an unimposing structure, part of it out of sod, and used it as a studio and living quarters. But he was not content there and soon moved from town to town, staying one step ahead of full poverty, but being certain of one thing: he did not want to return to homesteading.

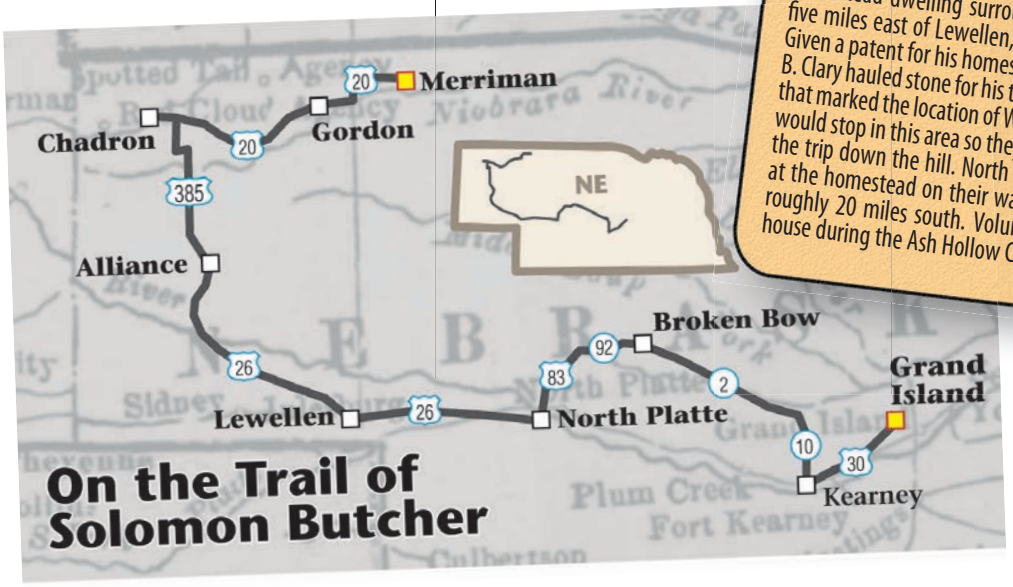
Butcher's love of photography drew him back to the land however, and he set out on a journey to document the lives of pioneers. His canvas was a glass photographic plate, and the Nebraska heartland—most specifically Custer County—became his inspiration. Beginning in 1886 and continuing for the next 25 years, he carried his equipment from one homestead to another, from town to town, documenting people and their lives. His more than 1,500 photographs of sod house settlers are the greatest collection of pioneer photos in the country. He also took about 2,500 images that show other aspects of life, primarily in Nebraska, although he did work in South Dakota and other regions.

His photographs are iconic. They show the land, the homes, the farms and, most of all, the people. They range from a photo of himself in front of his dugout to a picture of an extended Nebraska family, including grandparents, parents and children,



Original structures dating to Solomon Butcher's days are on display at the Stuhr Museum of the Prairie Pioneer in Grand Island.

*– All travel photos courtesy Nebraska Tourism –*



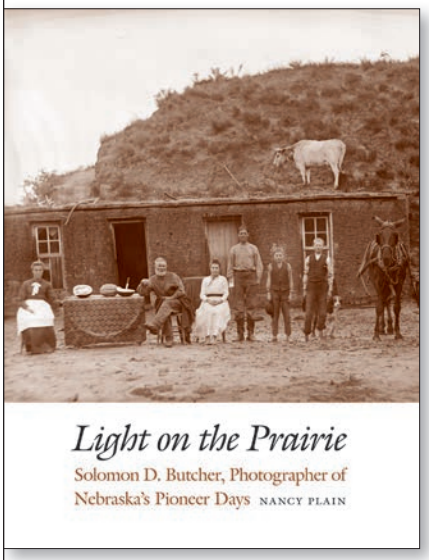

## Historical Marker

The stone remains of a pioneer Methodist minister's homestead dwelling surround marker 130 on U.S. 26, about five miles east of Lewellen, Nebraska, on the way to Alliance. Given a patent for his homestead on May 22, 1899, Rev. Dennis B. Clary hauled stone for his two-room house at this homestead that marked the location of Windlass Hill. Oregon Trail pioneers would stop in this area so they could repair damages caused by the trip down the hill. North Platte Valley settlers would stop at the homestead on their way to the railroad at Big Springs, roughly 20 miles south. Volunteers reconstructed Clary's sod house during the Ash Hollow Centennial Pageant in 1967.



Arriving in Nebraska from Belgium in the spring of 1883, Isadore Haumont poses with his family for Butcher in front of their two-story sod house on French Table, north of Broken Bow, in 1886.


"This is a book that belongs in every Nebraska school, and the homes of anyone who wants to understand our western homestead legacy and Great Plains history better.—Candy Moulton"




*2013 Spur Award Winner for Best Western Juvenile Nonfiction*

*2013 Will Rogers Medallion Award Winner for Western Juvenile Nonfiction*

*Award of Merit Winner from the American Association for State and Local History*

**Light on the Prairie**

*Solomon D. Butcher, Photographer of Nebraska's Pioneer Days*

NANCY PLAIN

Along with sixty-two of Solomon D. Butcher's iconic photographs, *Light on the Prairie* conveys the irrespressible spirit of the man whose passion gave us a firsthand look at the men and women who settled the Great Plains.

**$16.95 paperback**

*For a complete description and to order, visit us online!*

UNIVERSITY OF NEBRASKA PRESS

NEBRASKAPRESS.UNL.EDU
800-848-6224 • *publishers of Bison Books*



surrounded by the family's treasures: chairs, cows, horses, wagons, an organ and other household goods.

## Grand Island City

We'll start our journey into the Nebraska prairie lands Butcher photographed in Grand Island. The Stuhr Museum of the Prairie Pioneer provides a glimpse into that earlier lifestyle that he captured on glass plate negatives.

Although the Stuhr Museum has an earth lodge of the type the Pawnees would have used, to see the era of the pioneers, you will want to take a tour of the log cabin settlement, which has eight structures representative of the 1850s and 1860s, from various locations in the region.

An early example of a homesteader cabin from Hall County is the Menck Cabin, built in 1859 of cottonwood logs, by Christian H. Menck. This German claimed land just east of Grand Island. German brothers John, Henry and James Vieregg built the Vieregg cabin in Merrick County. With three of them to share the construction, this cabin, also now at the Stuhr Museum, is quite large at 20 feet by 40 feet, twice as long as the Menck cabin.

Many German settlers left their homesteads and relocated when the Union Pacific Railroad built the Grand Island Station in 1866. Some of them hitched ox teams and dragged their frame buildings to a new site near the railroad; as a result, the town grew quite rapidly. When a United States Land Office opened, the stake was clearly set for Grand Island City.

The Stuhr Museum also features other early settlement structures, including an area representing farming in the 1890s. You can see the Cleary Farmhouse, once the home of German farmers Julius and Lena Kroll, a summer kitchen, a hired man's house, the rural Immanuel Evangelical Lutheran Church and a rural schoolhouse. These structures represent the community of Runelsburg, which was bypassed by the railroad and therefore never became as prosperous as Grand Island.

If you feel as though you may have been at the Stuhr Museum before, perhaps you



### GOOD EATS, SLEEPS & READS

**Best Grub:** Tommy's Restaurant *(Grand Island, NE)*; Tumbleweed Café *(Broken Bow)*; Prairie Grounds Café and Gifts *(Broken Bow)*; Antelope Creek Café *(Gordon)*.

**Best Lodging:** Hampton Inn *(Grand Island)*; Rocking Chair Inn B&B *(Broken Bow*, above*)*.

**Best Reads:** *Solomon D. Butcher: Photographing the American Dream*, by John Carter; *Light on the Prairie: Solomon D. Butcher, Photographer of Nebraska's Pioneer Days*, by Nancy Plain (both from University of Nebraska Press).




KNIGHT MUSEUM & SANDHILLS CENTER



This innovative historical Museum features five areas of local history including:

Life in the Sandhills • Native American Life
Life in the Country • Life in the Town
& Railroad History

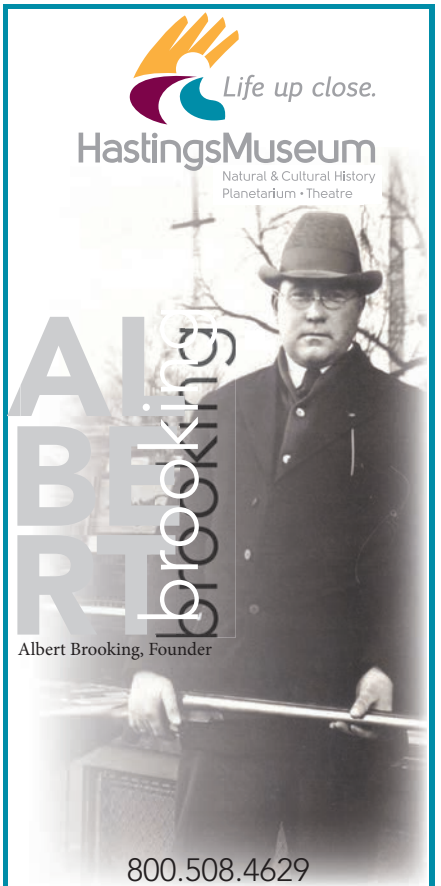
Visitors to the museum can get a glimpse of the life lived by the pioneers who settled in the Nebraska Sandhills.

908 Yellowstone Avenue • Alliance, NE 69301
308.762.2384
Summer Hours: M-F 8-7 • Sat: 10-6 Sun: 1-5
Winter Hours: M-F 8-5 • Sat: 10-5

Alliance Nebraska

www.KnightMuseum.com

Life up close.
HastingsMuseum
Natural & Cultural History
Planetarium • Theatre




Albert Brooking, Founder

800.508.4629
HastingsMuseum.org

have seen it previously. Three major television specials were filmed at the museum, and each of them won Emmy Awards. They include *My Antonia*, based on the Willa Cather novel and staring Jason Robards, Eva Marie Saint and Neil Patrick Harris, *Sarah, Plain and Tall*, featuring Glenn Close and Christopher Walken and David de Vrie's *Home at Last*.

During the summer of 2013, filming was expected to take place in the log cabin area of the museum for the upcoming feature film *The Homesman*, based on a novel by Glendon Swarthout and starring Tommy Lee Jones, Meryl Streep and Hilary Swank.

## Nebraska Sandhills

The rolling grassland of the Nebraska Sandhills attracted Pawnees, who followed the bison as they moved across the Great Plains, and it also attracted homesteaders. Butcher is most known for his photographs and writings about settlers in Custer County, and one place to learn more about him and his work is in Broken Bow, the county seat.

The Custer County Historical Society Museum re-creates the Wescott, Gibbons and Bragg General Merchandise Store of Comstock by showing most of the store's original display cases and merchandise, as well as a drug store that operated within the store. Some of Butcher's original photographs are on display, given to the museum by the pioneer families they represent.

While Butcher spent most of his photographic time capturing the sod house pioneers in Custer County, he did venture to other parts of Nebraska. He even lived in Kearney for a few years.

From Broken Bow, continue west. At Halsey, you can see the only hand-planted forest in the United States. The roughly 140,000-acre Nebraska National Forest includes the Charles E. Bessey Nursery, which is the oldest tree nursery in the U.S. Forest Service, providing 2.5 million to three million seedlings each year.

In Alliance, check out the regional history on display at the Knight Museum and Sandhills Center or take a tour of Dobby's Frontier Town, with a collection of original and replica buildings that include a general store, post office, straw bale house and a bootlegger's cabin.

To get a sense of what it would be like to live in one of the pioneer homes, head north of Alliance to Chadron and step into the replica dugouts at the Museum of the Fur Trade, which interprets an even earlier era in Nebraska's history.

Butcher also traveled north into South Dakota, where he photographed Lakotas on Pine Ridge shortly after the 1890 massacre at Wounded Knee. If you wish, on your way to Gordon, you can divert north at Rushville, to visit Pine Ridge.

Gordon is ranch country, known as the home stomping grounds of the great Western writer Mari Sandoz and her father Old Jules, whom she immortalized in the book of the same name. To learn more about the Sandoz homestead or to see the working gear of the cowboys, visit the Tri-State Old Time Cowboys Memorial Museum, which has a chuckwagon and saddles, chaps, spurs, tools and gear used on ranches in the area, with some items dating from the late 19th century.

Continue east from Gordon to Merriman for a visit to the Bowring, a working cattle ranch with a visitors' center that focuses on the lives of Arthur and Eva Bowring, who both served in the U.S. House of Representatives. The original Bowring House includes antique china and glassware, and you can also visit the furnished sod house that served as an earlier home for the family.

## Homesteads Saved

Butcher traveled this landscape and took approximately 4,000 photographs

ROAD TRIP Tunes

**CDs for the Ride:** *Western Folk: Songs from the Prairie*, by Allan Chapman, is a blend of traditional and original songs, simply performed, much as you might have heard them sung on a Nebraska homestead. Almeda Terry has adapted the poetry of Rhoda Sivell, a Canadian pioneer rancher, for *Voices from the Range*, as a musical tribute to ranchers.



during his career, most of them on large glass plates. He moved from place to place, each time carefully packing and hauling all of the glass plates. Eventually he found the thought of hauling his photographic collection a bit daunting, so he began negotiations to turn the collection over to the Nebraska Historical Society.

Butcher was more of an artist with a camera than he was a businessman; he sold the collection for just $600. That freed him from hauling around the glass plates and gave him a bit of spending money. He likely never realized that his photographs would become priceless representations of homesteader and pioneer life.

Butcher not only took thousands of photographs that represent the pioneer settlement era of Nebraska, he also collected stories of the people. Although his earliest manuscript was destroyed in a fire that burned his home, he rewrote the pioneer sketches and, in 1901, published *Pioneer History of Custer County and Short Sketches of Early Days in Nebraska*. While living in Kearney, he completed his second book, *Sod Houses on the Development of the Great American Plains*. He would later travel to Colorado, Oregon and Wyoming and take even more photographs. He died in Greeley, Colorado, in 1927, never knowing how his work would endure and become one of the greatest insights into the experience of homesteading.



This sod house is an original building on the Arthur Bowring Ranch near Merriman. The ranch is devoted to preserving the history of the cattle industry in Nebraska.

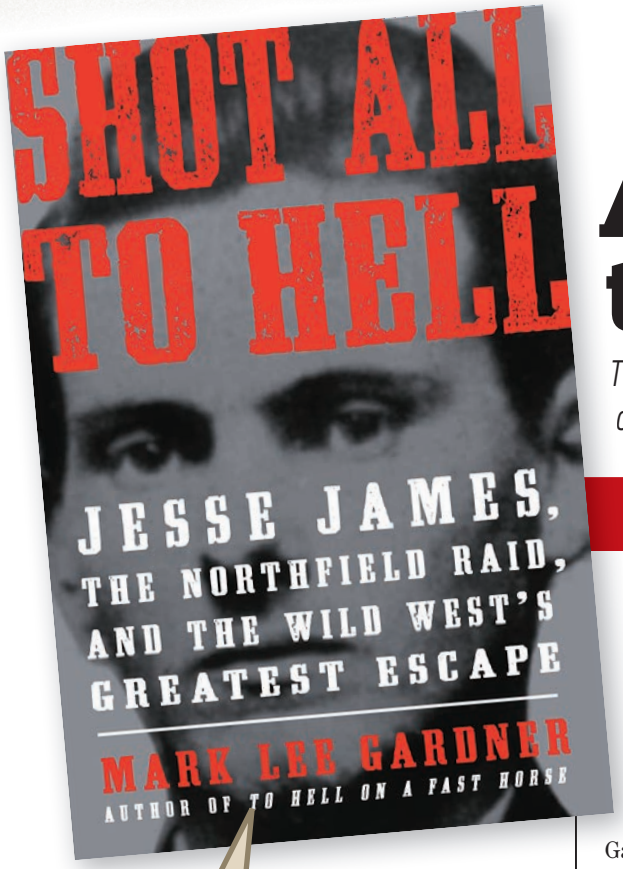
**Candy Moulton** hangs her hat near Encampment, Wyoming, when she is not on the road seeking out stories of the American West.

A lone windmill stakes its claim in the scenic Sandhills, where the grass ripples like ocean waves. This is the type of country homesteaders settled, and through which Solomon Butcher traveled as a late 19th-century photographer.



# WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK




"...Jesse and Frank's wild ride through a thousand manhunters cemented their reputation as among the most remarkable and notorious outlaws...."

# A Ride on the Wild Side

*The truth behind the greatest gang of Western outlaws who ever lived.*

## SHOT ALL TO HELL

Like a heroic Mexican *corrido*, historian-musician Mark Lee Gardner's *Shot All to Hell: Jesse James, the Northfield Raid, and the Wild West's Greatest Escape* (William Morrow, $27.99) is both a personal ode and history of the infamous James-Younger Gang. On a quest, like Percival in search of the Holy Grail, Gardner crisscrosses his home state of Missouri, Minnesota, South Dakota and Iowa. He invites readers to join him in his search for the truth behind the Northfield raid, the capture of the Youngers and the James's wild ride back home. Gardner's research is detailed with an extensive bibliography and footnotes that reflect his epic journey down the outlaws' trail. An accomplished Western singer and guitarist, Gardner's prose is paced like the James's ride into infamy.

Gardner beckons readers to be an eyewitness to history as it happened nearly 150 years ago. His strength as a historian begins with his experience as a reporter, and like many of his contemporaries in popular history, Gardner expertly weaves his personal observations with historic fact and real dialogue that he states "comes directly from primary sources and has not been made up or altered."

Gardner's *Shot All to Hell* is a strong follow up to his first outlaw biography, *To Hell On a Fast Horse: The Untold Story of Billy the Kid, Pat Garrett, and the Epic Chase to Justice in the Old West*. Unveiling new source



In Mark Lee Gardner's excellent outlaw biography *To Hell On a Fast Horse*, he shares Jesse James's famous portrait, taken before he was killed by brothers Robert and Charlie Ford.
*– Courtesy Library of Congress –*



Private Eddie Matthews, whose letters have been collected by Douglas C. McChristian in his latest tome, was assigned to Camp Whipple, adjacent to Prescott, Arizona's territorial capital, from December 1869 to April 1870.

*– Courtesy Arizona Historical Society, No. 1210 –*

material throughout the book, Gardner meticulously returns to the scene of the crime in Northfield, Minnesota. He retraces the lives of all the principals involved in the Northfield robbery, the manhunt, assassination of Jesse James, pardon of brother Frank James and parole of Jim and Cole Younger. Gardner follows the circuitous route that the James Boys took out of the Minnesota woods to the Dakota-Iowa prairie river country. They used every form of deception they had learned during the Civil War and became Missouri guerrilla fighters.

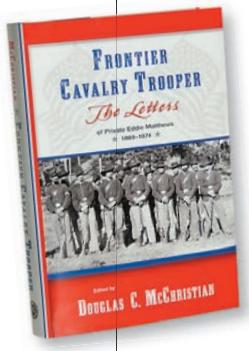
Another strength of Gardner's research is his debunking of popular legends, like the myth that Jesse jumped South Dakota's Devil's Gulch, a 20-foot chasm, on his exhausted mare, when he actually "passed several miles to the south." The author uses important archival resources like Minnesota Gov. Lucius F. Hubbard's requisition to extradite Frank James from Missouri. Gardner also reports on his discovery of the long lost "affidavit of Frank Wilcox naming Frank James as the killer of Joseph Lee Heywood (a First National Bank bookkeeper)."

A popular public speaker and regular contributor to PBS and the History Channel, Gardner also performs Old West ballads, plays guitar and banjo, and sings at concerts and on his album *Outlaws: Songs of Robbers, Rustlers, and Rogues*, which includes his song "Jesse James."

*—Stuart Rosebrook*

## A Private's Life on the Western Frontier

*Frontier Cavalry Trooper: The Letters of Private Eddie Matthews, 1869-1874*, edited by Douglas C. McChristian (University of New Mexico Press, $55), is a rarity amidst the books, diaries and journals written by soldiers who served in the West after 1865. Since most of the enlisted ranks were made up of illiterate Irish and German immigrants, few records from their viewpoint were left for posterity.




Private Eddie Matthews is an exception. His insightful letters paint an engaging and riveting account of daily life in garrison and in the field in New Mexico and Arizona Territories, recording events as they happened; they are not reminiscences clouded by time and faded memories.

McChristian has done an excellent job of editing and adding helpful commentary

# ROUGH DRAFTS



Readers will enjoy author Max Evans's insightful views of life, nature and writing the tragic comedy in *Building Your Western Library*. As the new *Western Books* editor, I plan to share with you my love of good writing and books in *Bunkhouse Books* and timely book news from the modern *Grapevine Telegraph*.

### Bunkhouse Books

Love Western railway history? Planning a railroad trip out West? Enjoy these before you go:

**Classic:** Robert G. Athearn's *Rebel of the Rockies: A History of the Denver and Rio Grande Western Railroad* (University of Nebraska Press, 1977).

**New Standard:** Richard White's *Railroaded: The Transcontinentals and the Making of Modern America* (W.W. Norton, 2011).

**Just Published:** Glenn Williamson's *Iron Muse: Photographing the Transcontinental Railroad* (University of California Press, 2013).

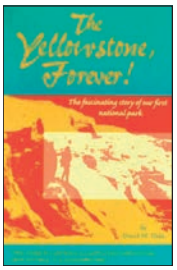
### Grapevine Telegraph

Fans of Western author J.P.S. Brown can now order his novels, including his classic *Forests of the Night* and his latest book, *Serpentine*, directly from *JPS-Brown.com*.

Have a loved one who enjoys a great Western, but their aging eyes need a boost up with oversized print, braille or Daisy digital audio? Try *ReadHowYouWant.com*; browse its wonderful selection of Westerns in all reader-friendly formats.

–Stuart Rosebrook

BUILDING YOUR WESTERN LIBRARY




**4 books by David Delo**

**The Yellowstone, Forever!** Creative non-fiction/historical about the five men who explored & helped to create our first national park. 438 pp. **$12**

**PLUS**

**Heroic Journey of Albert Bierstadt.** Creative non-fiction/historical about the highest-paid & most controversial landscape artist in America in the 1800s. 366 pp. **$15**

**Peddlers and Post Traders: the Army Sutler on the Frontier.** Non-fiction: the evolution of the trade of the Military Post Trader in America. 228 pp. **$15.**

**Heartbreak and Heaven.** Creative non-fiction/biography and love story about the longest practicing military post trader in history who walked across the plains in 1861. 426 pp. **$12. (30 copies left)**

**Send a check to author David Delo:**
**1445 Porter Cr. #105,**
**Delta, CO 81416.**
**(Add $2.50 postage per book.)**

**Or email *daviddelo18@gmail.com* for a flyer with more information.**



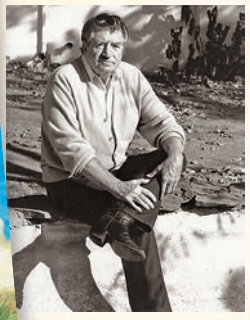




BUILDING YOUR WESTERN LIBRARY

## MAX EVANS'S FAVORITE NATURE READS



Western artist and award-winning author Max Evans, best known for his novels *The Rounders*, *Hi Lo Country*, *One Eyed Sky* and *Bluefeather Fellini*, as well as nonfiction favorites *Madam Millie* and *For the Love of Horse*, is set to publish his 27th book, *Animal Stories: A Lifetime Collection,* with University of Oklahoma Press this September. Wonderfully illustrated by New Mexico cowboy-artist Keith Walters, Evans's 26 stories reflect his lifelong love affair and respect for nature. Evans reveals in the fiction and nonfiction stories of this collection that his love of nature began when he worked cattle as a young boy and hunted with his first horse, Cricket.

I spoke with him recently about the importance of good humor in life, painting (his favorite artist, Maynard Dixon), filmmaking (his favorite director, Sam Peckinpah) and writing, especially the authors who share his love of nature and the West. Here are five titles Evans believes every reader should have in their library and why.

**1.** ***The Long Valley*** (John Steinbeck, Penguin): I love Steinbeck's short stories; he wrote about the people and the animals. His stories of Monterey. The tragic comedy of real life. It came from his youth, knowing regular working people, survivors and builders of the earth. He understood humor is the only way to balance the tragedy of everyday life. I think this is why I like him better than any other American author.

**2.** ***Monte Walsh*** (Jack Schaefer, Bison Books): I knew Jack Schaefer, and he was one of the best writers to capture the reality and hard, simple life of the working cowboy. *Monte Walsh* is one of the few transitional Westerns ever written. It is simply one of the best literary works of the West, by an author who innately understood life and death on the open range.

**3.** ***The Forests of the Night*** (J.P.S. Brown, iUniverse): Joe Brown writes about what he knows, about life as a working cowboy in the Sierra Madre, and about man, nature, the land, life and death. I don't know anyone who writes about it better than my friend Joe Brown.

**4.** ***Good Old Boys*** (Elmer Kelton, Forge Books): Elmer Kelton, who I knew and respected as a friend and writer for many years before he passed away in 2009, was one of the best storytellers of the Old West. Kelton was one of the few people who wrote successfully about the contemporary West and equally about the Old West. That is a rare ability. *Good Old Boys* remains a favorite because he got the combination of tragedy and comedy better than he did in all of his other books.

**5.** ***Mountain Windsong: A Novel of the Trail of Tears*** (Robert J. Conley, University of Oklahoma Press): Robert Conley is the most respected Cherokee historian living today. His novel is one of the most beautiful, lyrical stories written about the Cherokee's tragic odyssey of love and survival.



to introduce each chapter. I highly recommend *Frontier Cavalry Trooper* for anyone wanting a comprehensive history of the enlisted soldier in the Frontier Army.

—*Marshall Trimble, author of* Arizona: A Cavalcade of History

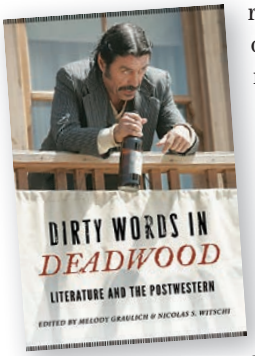



*Dirty Words in Deadwood* includes in its discussion the scene when the general and Calamity Jane shared a bottle of whiskey and camaraderie in defiance of the prejudices of territorial Deadwood.

*– Courtesy 'Complications' (formerly 'Difficulties,' Deadwood, 2.5) –*

## Living, Dying and Questionable Language in the Gothic West

In *Dirty Words in* Deadwood: *Literature and the Postwestern* (University of Nebraska Press, $35), Melody Graulich and Nicholas S. Witschi offer a smart collection of 11 essays that deconstruct *Deadwood*, the HBO series that aired from 2004 to 2006. They analyze issues like gender roles, physical disability and the musical score. The essays also focus on the show's self-conscious employment of unpleasant language. The whole is greater than the sum of its parts, as the individual essays are corralled into this thoughtful collection.




—*Douglas Brode, author of* Shooting Stars of the Small Screen: An Encyclopedia of TV Cowboys Stars.









A few days after the fire, the burned out ruins of Novak and Jilek's store in Walford, Iowa, would reveal the truth behind the fire and the dead body in its ashes, lucidly revealed in Peter Kaufman's *Skull in the Ashes*.

*– Courtesy Lucy Dosh Tobin Family / Lucy Dosh Tobin's scrapbook –*



Accused murderer Frank Novak and famed manhunter, Detective C.C. "Red" Perrin were photographed in St. Michael, British Columbia, on their return trip for trial in Iowa.

*– Courtesy Library & Archives Canada/ William Ogilvie fonds –*

## Murder, Modern Medicine and a Manhunt

In the early morning hours of February 3, 1897, Frank Novak's dry goods store—in the small Iowa town of Walford—went




Log Cabin Village consists of nine historic structures dating back to the mid-1800s. Stroll the grounds and see log homes and artifacts, a blacksmith shop, schoolhouse, smokehouse, gristmill, herb garden and an interactive hands-on cabin. Interact with historical interpreters demonstrating various frontier chores like candle making, spinning, weaving, and more.

Log Cabin Village
FORT WORTH · TEXAS

2100 Log Cabin Village Lane
Fort Worth, Texas 76109
**www.logcabinvillage.org**



Road Trip It to

FORT WORTH
CITY OF COWBOYS AND CULTURE

Discover the true American West in our historic Stockyards; shop and dine in dazzling Sundance Square; explore world-renowned museums in the Cultural District; visit a Top 5 Zoo in the nation and much more.
**Escape to Fort Worth for a fun-filled weekend getaway.**

*This Fall in Fort Worth*

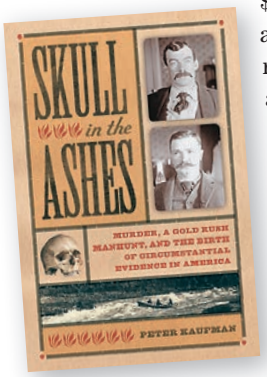
MúsicArte de Fort Worth
October 5

Red Steagall Cowboy Gathering & Western Swing Festival
October 25-27

Lone Star Film Festival
November 6-10

**FortWorth.com** facebook.com/Ft.Worth twitter.com/VisitFortWorth

up in flames. The townspeople assumed the charred remains found the next day were Novak's, but evidence suggests otherwise. Peter Kaufman's *Skull in the Ashes: Murder, a Gold Rush Manhunt and the Birth of Circumstantial Evidence in America* (University of Iowa Press, $19.95) is a lucid and meticulously researched account of this remarkable case. The mystery reads like a lively adventure yarn, as detective J.J. "Red" Perrin tracks the fugitive Novak for thousands of miles up through the wildest reaches of Alaska and the Yukon Territory.

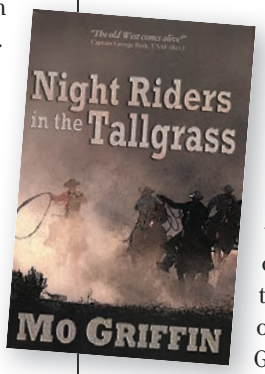



While the Novak case made for lurid headlines, it also heralded the early use of photography, forensics and other investigative techniques that have quickly become the standard procedure in crime investigation today. *Skull in the Ashes* is a gripping, absorbing read.

*—Patrick Millikan, editor of* Phoenix Noir

## Wild West Ride in the Kansas Tallgrass

Mo Griffin's *Night Riders in the Tallgrass* (Wheatmark, $17.95) is an uncomplicated cowboy story that, once Griffin gets up to speed, becomes an enjoyable adventure. More meticulous plot and hero development hinder this book from becoming a classic.




Griffin captures the Kansas landscape, and his supporting characters are compelling and fun. *Night Rider's* hero, Ty McCord, rides as a Confederate sharpshooter and Texas Ranger into the Kansas grasslands. He finds himself in trouble when he falls for a smart, headstrong woman. Trouble finds him a second time when he fights a cutthroat band of horse thieves who are bent on stealing his mounts. Griffin certainly shows he has the stuff for great storytelling.

*—Vernon Trollinger, author of* Haunted Iowa City.

*New York Times* bestselling author
LINDSAY McKENNA
brings readers fast-paced action coupled with dangerous attraction.

What draws them together may lead to a high-country showdown that could cost them their love…and their lives.

"Talented Lindsay McKenna delivers excitement and romance in equal measure."
*—RT Book Reviews*

On sale August 27!

HARLEQUIN® HQN™
www.Harlequin.com • www.LindsayMcKenna.com





Cimarron River Company

Toll Free - 855-649-3373
cimarronrivercompany.com
Cell - 620-353-3331

GOLDEN GATE
WESTERN WEAR

Old west and contemporary hats, apparel, boots, and accessories for the whole family. Our custom hats are hand-formed by Bill Knudsen- **Reader's Choice Best Hatmaker** four years in a row! Can't wait? We have quick-ship stock hats too.



**Cullen Bohannan**
100% wool from $119.98
6X $298.98 and 10X $349.98



**3:10 To Yuma** Russel Crowe
6X $298.98 and 10X $349.98

See our online catalog at
www.KnudsenHats.com
ORDERS: (510) 232-3644

CHESTNUT SQUARE
HISTORIC VILLAGE
McKinney, Texas

Spirit of the Cowboy

October 11-13, 2013

COWBOYS ATTENDING

Denny Miller of "Wagon Train"
Robert Fuller of "Laramie"
Alex Cord of "Laramie"
Burton Gilliam of "Blazing Saddles"
James Drury of "The Virginian"
Roberta Shore of "The Virginian"
Don Quine of "The Virginian"
Gary Clarke of "The Virginian"
Marshall Teague of "Walker, Tx. Ranger"
Ken Farmer of "Silverado"
Paul Petersen of "The Big Valley"
Charlie LeSueur famed writer/actor/singer

**Buy Your Tickets Today**
**www.spiritofthecowboy.net**



# ATTENTION READERS!

**To receive FREE information from our advertisers, simply make your selections from the category listing on the adjacent card. Either mail the post-paid card or fax it to 480-575-1903. We will forward your request. Valid until 9/30/13.**


**ADVENTURE**
Double Rafter Cattle Drive p. 104
Wind River Hotel and Casino p. 96

**APPAREL & ACCESSORIES**
Baldwin's Custom Hats p. 75
Catalena Hatters p. 104
Cimarron River Company p. 64
Circle KB Inc. p. 104
Cowboy Corral p. 73
Down Under Saddle Supply p. 75
Golden Gate Western Wear p. 64
Knudsen Hat Company p. 64
Miller Ranch p. 72
Western and Wildlife Wonders p. 103
Wrangler p. BC

**COLLECTIBLES/ART**
Cave Creek Auctions & Events p. 61
Premiere Firearms Auction p. 1

**EVENTS**
Adobe Walls Trek p. 94
Artist Ride Photoshoot p. 92
Cave Creek Auctions & Events p. 61
Celebrate Bandera p. 75
Cowboy Crossings p. 15
Cowboys: Real and Imagined p. 2
Dalton Defender Days p. 99
Defeat of Jesse James Days p. 101
Heritage Trail Weekend p. 100
National Cowboy Symposium & Celebration p. 73
Northern Arapaho Native Song & Dance p. 96
Rex Allen Days p. 76
Rock Island Auction Company p. 1
Smoki Museum of American Art & Culture p. 92
Spirit of the Cowboy Festival p. 64
Tales and Travels Exhibition p. 90
Texas Gun Collectors Association Annual Arms Show p. 106
Today's West p. 101
Tom Mix Festival & Western Heritage Weekend p. 107
Trappings of the American West Show p. 64
Walnut Valley Festival & Natlional Flat Picking Championship p. 78
Western Frontiers Firearm Exhibition p. 97
Western Legends Roundup p. 107
Western Trappings on the Llano p. 106
Wild Horse and Burro Adoptions p. 111
Wild Western Festival p. 4

**FIREARMS & KNIVES**
A. Uberti p. 13
American Buffalo Knife & Tool p. 68
American Legacy Firearms p. 5
Cimarron Firearms Co. p. 103
Colt's Manufacturing Co. p. 18
John Bianchi's Frontier Gunleather p. 21
Lyman Products p. 69
Rock Island Auction Company p. 1
Western and Wildlife Wonders p. 103

**HOME**
Marc Taggart & Company p. 20

**LODGING**
Archer House River Inn p. 101
Buffalo Bill's Irma Hotel p. 67

**MEDIA**
Bethany House Publishers p. 17
Big Sky Wedding by Linda Lael Miller p. IFC
Canyon Country Books p. 103
David Delo Books p. 60
Detour Trail by Joy V. Smith p. 103
Dimenovels p. 103
Fired Up by Mary Connealy p. 17
Guidon Books p. 104
Harlequin Enterprises Ltd. p. IFC
High Country Rebel by Lindsay McKenna p. 63
Joy V. Smith p. 103
Light on the Prairie by Nancy Plain p. 54
Louis L'Amour Trading Post p. 104
Miss Devon & The Outlaw p. 76
The Miner's Lady by Tracie Peterson p. 17
The Yellowstone Forever! By David Delo p. 60

**MUSEUMS & HISTORIC SITES**
Armstrong County Museum p. 95
Autry National Center p. 97
Boot Hill Museum p. 79
Booth Western Art Museum p.101
Buffalo Bill Museum & Grave p. 93
Buffalo Soldiers National Museum p. 3
California Trail Interpretive Center p. 99
Charles Goodnight Historical Center p. 95
Chestnut Square Historic Village p. 64
Deming Luna Mimbres Museum p. 81
Desert Caballeros Western Museum p. 81
Dodge City Trail of Fame p. 78
Fort Smith Museum of History p. 100
Gaylord-Pickens Oklahoma Heritage Museum p. 89
Great Platte River Road Archway p. 55
Hastings Museum of Natural & Cultural History p. 56
History Colorado Center p. 77
Hutchinson County Museum p. 94
Joslyn Art Museum p. 86
Kenedy Ranch Museum p. 80
Knight Museum & Sandhills Center p. 56
Log Cabin Village p. 62
Minnesota Historical Society p. 100
Museum of Northwest Colorado p. 100
National Bighorn Sheep Interpretive Center p. 100
National Buffalo Museum p. 60
National Cowboy & Western Heritage Museum p. 15
National Mining Hall of Fame & Museum p. 90
National OR/CA Trail Center p. 81
Nebraska Prairie Museum p. 80
New Mexico History Museum p. 2
Northfield Historical Society p. 101
Olaf Wieghorst Museum p. 81
Panhandle-Plains Historical Museum p. 80
Phippen Museum p. 64
Placer County Museums p. 100
Red River Valley Museum p. 81
Santa Ynez Valley Historical Museum p. 93
Sharlot Hall Museum p. 101
Smoki Museum of American Art & Culture p. 92
Stark Museum of Art p. 90
Superstition Mountain Museum p. 103
The Fort Museum of the Northwest Mounted Police p. 80
The Llano County Historical Society p. 106
Tom Mix Museum p. 107
Wells Fargo History Museums p. 96
Wyoming State Museum p. 80

**TOURISM**
Bandera, TX p. 75
Bartlesville, OK p. 87
Buffalo Bill's Cody/ Yellowstone Country, WY p.91
Chama, NM p. 74
Coffeyville, KS p. 99
Dodge City, KS p. 79
Douglas and Glenrock, WY p. 88
Edmond, OK p. 107
Elko, NV p.99
Eureka, NV p. 67
Fort Macleod, AB Canada p. 80
Fort Worth, TX p. 62
Kearney, NE p. 55
Llano , TX p. 106
Lubbock, TX p. 73
Oakley, KS p. 68
Scotts Bluff, NE p. 54
Southern Utah, Kanab, UT p. 61
Virginia City & Nevada City, MT p. 93

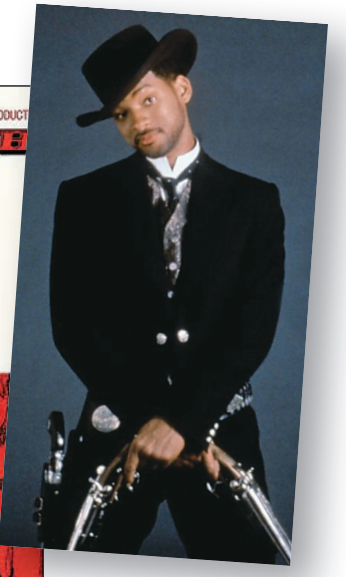
**OTHER (no information)**
Blevins Manufacturing Co. p. 104
Daily Whipouts / BobBozeBell.net p. 104
True West Back Issues p. 102
True West Merchantile p. 108-109
True West Zinio p. IBC

BY C. COURTNEY JOYNER

# Lights, Camera, Miracle?

*With a* Wild Bunch *reboot on the way, Lucien Ballard's work is attracting new eyeballs.*



Lucien Ballard is attracting new fans given the remakes of films he helped make famous: the Oscar-winning *True Grit* and now *The Wild Bunch*, which will star Will Smith, who has already acted in a Western reboot, 1999's *Wild Wild West* (inset).

*– Courtesy Warner Bros. –*

"I prefer working where I can control things, and you can't outdoors."

The surprising, almost stunning, part about that quote is that it came from Lucien Ballard, one of the finest cameramen in movie history whose outdoor cinematography is legendary. Despite his preference for studio work, Ballard has captured famous images of the American Western, while working with the form's preeminent stars and directors.

Great cameramen develop their own style: Gregg Toland's deep focus photography for Orson Welles and John Ford became a signature, as did Joseph Biroc's starkly shadowed work with Sam Fuller, or Bruce Surtees's naturalism for Clint Eastwood and Don Siegel.

Ballard was no exception, but he could adjust his eye so that the style of his camera work seamlessly took on the nature of the story. What could be more visually different, or more famously climatic, in the Western genre than the "Battle of Bloody Porch" in *The Wild Bunch* or Rooster Cogburn riding down on Ned Pepper's gang in *True Grit*?

The greens and colors of autumn that compose the beautiful pallet of *True Grit* are in direct contrast to the dusty, arid yellows and browns of *The Wild Bunch*. Henry Hathaway's steady, painterly directing is the polar opposite of Sam Peckinpah's constantly searching camera and use of slow motion. Shooting two great Westerns back-to-back would be achievement enough, but two films with such enormous looks and sensibilities make Ballard's work almost miraculous.

The only time I met Ballard was through director Budd Boetticher, who had drafted USC students to work on his 1982 documentary about training stallions for bullfighting. I was one of the lucky few chosen to participate, and we shot footage at a corral near Boetticher's home in Ramona, California. Ballard served as visual consultant.

Ballard cut quite a figure; in his 70s, looking strikingly like Stewart Granger, he leaned on a cane. I learned that he had always brandished a walking stick, sometimes using it to prod his crew.

He and Boetticher were enjoying a nostalgic laugh when I got my few moments with him. But rather than ask about a Western, I stammered out my admiration for his work on Richard Wilson's *Al Capone*. He liked the film; he was justly proud of his black-and-white crime dramas, which included Stanley Kubrick's *The Killing* and Boetticher's own *The Rise and Fall of Legs Diamond*.

# EUREKA, we discovered it!




We are a well-preserved historic mining town, established in 1864 and the center of unlimited outdoor recreation for your vacationing pleasure.

***Visit our website to discover our great events throughout the year!***

775-237-5484 • email econdev@eurekanv.org • www.co.eureka.nv.us or www.eurekacounty.com

Funded in part by www.travelnevada.com

RESTAURANT & SALOON

# BUFFALO BILL'S

## IRMA HOTEL

EST. 1902



STEP BACK IN TIME...into the old west of today, at the Irma Hotel – the heart and spirit of Cody, Wyoming! Enjoy cozy accommodations, fine dining (and the best prime rib in town), entertainment, the Silver Saddle Saloon, our Wild West Gift Shop and more.

THE INFAMOUS CODY GUNFIGHTERS perform for FREE nightly in front of the Irma Hotel. Join in the fun on the Irma porch at 6 p.m. Monday through Saturday from June through September!



1192 Sheridan Avenue
Cody, WY 82414

Phone: 307.587.4221
1.800.745.4762

www.irmahotel.com

Buffalo Bill's ANTLERS INN
www.antlersinncody.com

Buffalo Bill's Cody Motor Lodge
AAA Approved
www.codymotorlodge.net

www.codygunfighters.com



## BALLARD WESTERNS

*The Wild Bunch* and *True Grit* will always stand tall, but Lucien Ballard's other Westerns deserve their due. Here are a select few:



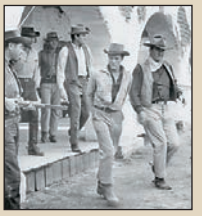

**1956's *The King and Four Queens***
In one of two films Ballard shot for Raoul Walsh, both with Clark Gable, this one features fine Utah location work.



**1958's *Buchanan Rides Alone***
One of the stronger Budd Boetticher-Randolph Scott films, with Ballard supplying lonesome, barren images. Boetticher said, "Give me Lucien Ballard every time, and I'll lick the world."




**1962's *Ride the High Country***
His first of five movies with Sam Peckinpah, *Ride the High Country* remains the genre's most heartfelt "swan song" to days gone by.



**1965's *The Sons of Katie Elder***
Henry Hathaway, John Wayne and Ballard come together in this grand entertainment featuring beautiful night scenes and a great roundup sequence.



**1966's *An Eye for an Eye***
This small revenge Western was one of Ballard's favorites, because he did so much with so little.



**1968's *Will Penny***
Working with Tom Gries, Ballard brought an amazing feeling of realistic beauty to this tale of a cowboy (Charlton Heston) and the woman he loves.



**1975's *Breakheart Pass***
Ballard and Gries collaborated again for this slick Charles Bronson vehicle, highlighted by excellent action sequences in snow-capped mountains.



**1966's *Nevada Smith***
Ballard and Hathaway play it tough all the way in Steve McQueen's best Western vehicle.



**1970's *Ballad of Cable Hogue***
This troubled Peckinpah film remains one of his most gentle, with the Nevada locations taking on a character all their own.

In an interview around this time, Boetticher recalled the "problem" of having Ballard capture the period gangster film: "So at the first day of rushes, here came my producer, and he said, 'Budd, I thought you said that Lucien Ballard was a good cameraman!' And I said, 'Quote me correctly: He's a great cameraman!' He said, 'Well my god, this stuff looks like its been shot in 1920.' So how you gonna win?"

Legend has it that a three-day party at Clara Bow's house in 1929 convinced then-camera assistant Ballard to make movies his life. Director Josef von Sternberg, and his star Marlene Dietrich, later promoted him to director of photography.

Ballard shot miles of film at Paramount before moving to Columbia to shoot movies and shorts, including those featuring the Three Stooges. Columbia led to 20th Century-Fox, where Delmer Daves took him out West for *Return of the Texan*, in 1952. Ballard's black-and-white images were stark and lean, but his next Western would be in CinemaScope and color. *White Feather* was a decent throwaway picture for Fox and came at the end of Ballard's contract. After more than 50 films, some


OAKLEY
Stop for the legend. Stay for the day.
TRAVERSE THE WESTERN VISTAS HISTORIC BYWAY
Connect With the Stories of Western Kansas

Buffalo Bill Cultural/Visitor's Center and Isarger than life bronze sculpture

Fick Fossil and History Museum

Butterfield Trail Museum

Monument Rocks
www.DiscoverOakley.com
785-671-1000



ROPER KNIVES
There is a little COWBOY in all of us
FIXED BLADE HUNTING KNIVES
Satin finished 8CR13 hollow ground blades, mirror-polished hand guards and pommels, black micarta stainless steel spacers, stacked leather rat-tail tang handles. Genuine leather sheaths.

RP0026
Clip blade hunting fixed blade
10-3/4" overall
RP0025
Hunting knife
Large knife: 9-1/2" overall
Small knife: 6-1/2" overall
CHECK OUT THE ENTIRE ROPER KNIVES LINE ON OUR WEBSITE!
AMERICAN BUFFALO KNIFE & TOOL
www.abktinc.com • (423) 337-7423

starring his then-wife, the beautiful Merle Oberon, he wanted to freelance.

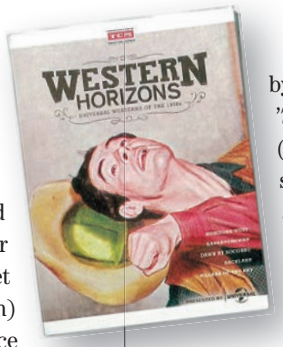
With this decision came a series of Westerns, crime dramas and comedies that displayed incredible artistry in their photography. Whether the budget was big or small, Ballard brought all of his talents to bear on a project, always making his camera work for the story, its time and place, period or contemporary.

That Ballard is receiving recognition again comes from the Hollywood habit of remakes. The Coen Brothers' *True Grit*, which earned an Oscar nomination for its photography by Roger Deakins, and the announcement of *The Wild Bunch* remake, starring Will Smith, have placed Ballard's films in the spotlight, giving the director the encore he so richly deserves.

## DVD REVIEW

### Western Horizons

*(TCM/Universal Vault Collection, $49.99)* Anthony Mann and James Stewart's directorial collaborations, beginning with *Winchester '73*, are usually considered the ultimate of Universal Pictures' Westerns. Narrow critical focus on those films has shortchanged the studio's other superior Westerns, a slight justly corrected by this five-disc set.




*Horizons West* (1952): Budd Boetticher's post-Civil War drama presents Confederate vet Dan Hammond (Robert Ryan) discovering he can't find peace at home. Enter baddie Raymond Burr and femme fatale Julie Adams, and the film becomes more steamy melodrama than traditional shoot 'em up.

*Saskatchewan* (1954): This muscular, Raoul Walsh-directed adventure about the Canadian Mounties is a solid vehicle for Alan Ladd, post-*Shane*. Shelley Winters is the good/bad girl, and Hugh O'Brian is the fugitive on the run. The real star is the amazing Canadian scenery and Walsh's unswerving ability to stage tough action.

*Dawn at Socorro* (1954): Republic veteran George Sherman directs with deceptive ease, and Rory Calhoun is impressive as a gambler who can't escape past crimes. Piper Laurie is the lady of the piece, while David Brian and Lee Van Cleef add villainy.

*Backlash* (1956): Written by Borden Chase (*Winchester '73*), directed by John Sturges (*The Magnificent Seven*) and starring Richard Widmark and Donna Reed, *Backlash* is the major "A" film of the set, but an oddly flat one. The harsh drama and some impressive widescreen action just don't mesh, even with Widmark's performance as a driving force.

*Pillars of the Sky* (1956): Interesting George Marshall Western about a cavalry officer who steps away from the Army to devote himself to ministry. Based on a novel by Will Henry, *Pillars of the Sky* takes its drama in an unexpected direction and features sterling work by Jeff Chandler and a subdued Ward Bond.

The glories of the Technicolor photography of these films has been beautifully preserved and have never been presented in a more satisfying collection.

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

Lyman®

# A Rare Sharps — Only From Lyman

***The "Model of 1878" — The Last Side-Hammer Sharps is a Lyman First***

***Model of 1878 Exclusive Premium Features:***
- Lyman's Tang and Globe Sights
- Sharps' Elegant Lock and Receiver
- Pedersoli's Renowned 45/70 Barrel
- Comfortable "Shotgun" Butt
- Ebony-Tipped Forend
- Period-Style Engraving




Sharps' final iconic side-hammer design and Lyman's first sights combine to create Lyman's "Model of 1878". Painstakingly crafted to Lyman's specifications, by Pedersoli, this rare model has only been reproduced as an expensive, custom-made gun, until now.

Lyman's tang and globe sights work with Pedersoli's craftsmanship and premium quality 45/70 barrel for a complete accuracy system. The "shotgun-style" butt and the forend with a premium ebony tip carry tasteful, functional checkering patterns. Period style laser engraving adds additional elegance. Overall, Lyman's Model of 1878 is a unique and desirable addition to any single shot enthusiast's collection.

For a new catalog:
Call 800-22-LYMAN or visit www.lymanproducts.com

**Lyman®** 475 Smith St., Middletown, CT 06457

BY G. DANIEL DEWEESE

# Great Movie (and TV) Hats

*"There is only one thing that can kill the movies, and that is education," actor Will Rogers once said.*

Despite the television show's invitation to return to "those thrilling days of yesteryear," *The Lone Ranger* of the 1950s depicted times, places and things as they never were. The mask alone would have earned the Texas Ranger, John Reid, a necktie party by one vigilance committee or another in the Old West. As for the rest of his ensemble, that powder blue leisure suit would have gotten actor Clayton Moore, who played the Lone Ranger, laughed off the frontier. Likewise, his pinched-front felt hat—essentially an oversized nearly white fedora—was directly out of central wardrobe. Will Rogers would have raised a skeptical eyebrow.

The crowns of most felt hats from the 1800s—like J.B. Stetson's popular Boss of the Plains—were too soft and low to take and hold that shape. The best-selling J.B. came in natural mottled-grey beaver fur, with a four-inch unshaped or "open" crown and a flat four-inch brim stiffened with shellac. Simple and efficient. Moore's Lone Ranger hat was dyed to silver belly. His triangular Tycoon crease required at least a six-inch crown; the four-inch brim had a pencil roll. A matched color one-inch grosgrain hatband and a braided leather stampede string finished the look.



*The Lone Ranger* was a TV show that aired for eight seasons, from 1949 to 1957, and starred Clayton Moore, who always wore a crisp white Stetson hat in his role as the lone Texas Ranger.

*– Courtesy ABC –*



You too can ride into the sunset with confidence and courage wearing this Stetson Seneca Hat. Authentic as the one Clayton Moore sported, this genuine 4X Buffalo felt perfectly pairs comfort with style and function; $129.99.

Despite—or perhaps because of—the inaccurate depictions rampant in Western movies, the hats worn by the heroes and villains have always resonated with fans. Nearly every kid growing up



Baldwin's Custom Hats crafted a replica of the hat worn by gunslinger John Herod, a former outlaw played by Gene Hackman in 1995's *The Quick and the Dead*. The movie takes place in the town of Redemption, offering a single-elimination gunfighting contest; $345.



– Courtesy Sony Pictures Home Entertainment –



– Courtesy FX –

With a modified cattleman crown, the sandy-colored 100x beaver fur felt hat by Watson Hat Company should cause a commotion for fans of Tim Olyphant in FX's *Justified*; $980.

This *Hang 'em High* hat will give you that "Go ahead, make my day" look. Offered in 5x, 20x and 100x Beaver fur felt, this hat by Last Best West features a kettle curled brim and optional flattened top; $465.



– Courtesy United Artists –



**"King of the Cowboys," Tom Mix was known for his showmanship, lasso tricks and, of course, his hat.**

***– True West Archives –***

Hatmaker Tom Hirt modeled his design for his "Tom Mix" hat after the famous photo of the actor in a white suit. This hat has a 7½-inch crown and a 5½-inch brim; $490.






– True West Archives –

In the style of a famous hat worn by Roy Rogers, the "Telescope Gambler" hat by D Bar J Hatters inspires its wearers to lasso up some fun; $455.

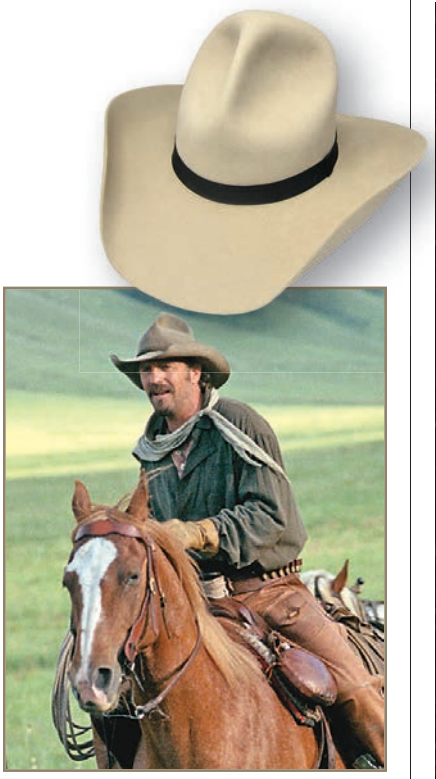


– Courtesy United Artists –

Modeled after the hat Gary Cooper wore in *High Noon*, this all-beaver hat with telescoping crown, crafted by Buckaroo Hatters, can give any aspiring hero a disarming appearance; $495.

in mid-20th century America wanted to be a cowboy. They didn't necessarily distinguish between the Lone Ranger's Tycoon crease and, say, the similar—but more complicated—Association/Slope crease worn by Roy Rogers. Both hats featured pinched fronts and crowns that sloped to the back. Rogers' slope was steeper, with a double teardrop crease and a sharper front pinch.

Typically, a hat in the Old West just showed dents and dips from the way it was handled by its owner and how much weather it saw. Side dents appeared as the wearer picked the hat up by its crown—slightly pinching the front sides with his



Fans of *Open Range* will love the Charley Waite hat. It's made by Catalena Hatters to look like the one Kevin Costner wore in the movie; $350.

*– Courtesy Buena Vista Pictures –*

thumb and index finger. The dipped brim came from snugging the hat down by the brim when protecting yourself against wind or when rain ran off it. Such inadvertent shapes added character and were eventually copied, exaggerated or refined by admirers of the hat or its wearer. Hat makers eventually built those shapes into hats.

Disney's version of *The Lone Ranger*, out this summer, tips its immaculate silver Tycoon hat to the real Old West by getting the masked man out of that tight, lace-up pullover and into a period-correct morning jacket and waistcoat. His hat is faithful to "Kemo Sabe's" original style—if not to the frontier era.

Whether you are the weathered frontiersman type in an unshaped J.B., a prosperous banker in a Victorian bowler, a contemporary cowboy sportin' a Cattleman crease or a ginned-up Hollywood cowboy in a splendid sombrero, you will discover that if a hat is iconic, it's authentic, no matter what Will Rogers said.

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






Visit Chama
New Mexico
Your Year Round
Outdoor Family Fun and
Adventure Destination
Experience An Old West Town
In New Mexico's Rocky Mountains



Biking, Hunting, Fishing



Train Rides in Golden Aspen




Cool Weather
Outdoor Adventures
Steam Train Excursions
Brilliant Fall Colors
Living History Everyday
◆◆◆
Make the Village of Chama
Your Headquarters for Fine
Food, Lodging & Adventure
info@chamavalley.com
visitchama.com
(800) 477-0149
(575) 756-2306
Funding Provided by the Village of Chama Lodgers Tax

# The Pies Have It

*Eating heartily in the aptly named Pie Town, New Mexico.*




Pie judge Marc English is about to take off in search of more good pies. You can't see it here, but his shirt tells the truth: "I heart Pie."

– By Johnny D. Boggs –

It's the night before the annual pie festival in the aptly named Pie Town, New Mexico, and Michael Rawl is still inside the Good Pie Café, chatting up customers, cooking their suppers and baking pies for tomorrow's big day.

"I've made 80 so far," he says. "Been working all week, but I love it."

Located on the Continental Divide along U.S. 60 about 83 miles west of Socorro, Pie Town boasts, locals say, a population of about 65. They must all love pies because the ranching town has two cafés, Rawl's place on the west end of town, south side of the highway, and Kathy Knapp's Pie-O-Neer café on the east end, north side (in case you get hungry before you get out of town).

On the second Saturday of September, Pie Town brings in scores of pie lovers from across the country for the "Pie Festival," a fund-raiser for the all-volunteer Pie Town Community Council.

> "It feels like a slice of America."
>
> Josh Schachter

Among the vendors, you will find folks competing in horned toad races (you have to catch your own toad), but this event, held since 1980, is about pies. Pie sales. Pie judging. Pie eating (where kids get whipped cream on their faces and adults get fatter).

"We're just pie people," volunteer Debbie Caraway says.

They must be because she and five or six other volunteers have spent two days making 200 pies to sell whole or by the slice during the festival.

The big draw is the pie contest, featuring "fruit," "nut" and "other" categories. Adult and youth contestants bring their pies to the site between 9 a.m. and 10:30 a.m. No pies requiring refrigeration (dairy, cream, meat) are allowed. Even along the Continental Divide, the Health Department is law. Grand prize is $100, with the winning pie auctioned off.

Ten-year-old Briano Copelan has placed third in the youth category for a peach and berry masterpiece. Unfortunately, it's all gone by the time I catch up.

How did it taste? I have to know.

"I didn't get to taste it," Briano says. "Well, I got to lick the sugar off my hands when I was making it."

I need to get a volunteer job judging this contest. Judges get to taste plenty of pies, which is why graphic designer Marc English drove his motorcycle from Austin, Texas, and landed a judging job.

"Some tasted fantastic, but looked like heck," English says. "Some looked great, but didn't have the taste. But a couple of the kids' pies were absolutely delicious."

Just how far is it from Austin to Pie Town? After checking his notebook, English tells me, "5,369.8."

I tell him that the aroma of that Pineapple Upside-Down Pie hasn't clouded my knowledge of U.S. geography.

English explains. He hit the road for Nevada, Big Sur and every great pie joint he could find. "To get here," he says, "I left Yosemite at two a.m."

Pie Town brings them all in. Take Rawl, back at the Good Pie Café, still serving, baking and smiling. Thirty years ago, he was in Manhattan, then he moved to Pie Town, opened the café, sold it and missed it so much, he bought it back a year later.

What makes Pie Town so special?

"I can cook at home," he says. "It's the people you meet. And you get to live in Pie Town. It's like some kind of weird dream."

Or, as pie contestant Josh Schachter of Tucson, Arizona, says, "It feels like a slice of America."

**Johnny D. Boggs** bakes one mean apple crumb pie, and his pineapple-coconut pie isn't bad either.










Get the new cd from the Wrangler award winning duo...




WHERE IN THE DICKENS RU?
more fun than puttin' socks on a rooster!

$18 send to: Sharin' the Moon Records
PO Box 1996, Fort Worth, Texas 76101

817-521-4969
www.missdevonandtheoutlaw.com

62nd Annual
Rex Allen Days
In Willcox, Arizona
October 2 -6, 2013

Concerts!
Don Edwards
Waddie Mitchell

Wrestling!
Ted Dibiase
Brett Dibiase

~62nd Annual~
Rex Allen Days Rodeo!
Rex Allen Days Parade!
Rex Allen Days Carnival!

For tickets & information:
www.rexallendays.org

# Butter Me Up

*Living in cow country did not guarantee pioneers had butter.*


– By Sherry Monahan –

"Mother said to father, while on the train and looking at the herds of cattle through the window: 'We can be sure of one item of food and that is milk.'"

Yet when 12-year-old James Mathis migrated with his family from Arkansas to Grandpa John's cattle ranch in Texas in 1885, his mother "...couldn't find one drop of milk or a speck of butter anywhere about the ranch nor a cow that was being milked."

"She asked grandfather about the milk matter. He told her that it was disrespectful for a cowhand to milk a cow and none of his men would lower their dignity to such extent," he remembered. "However, it was considered fitting for a woman to do milking and that she could do all the milking that she wished to. Father cut out a couple young mother cows, and we had plenty of milk, cream and butter in a short spell of time."

Folks today might have a hard time imagining a meal without butter, whether it be used for cooking or seasoning, but many frontier pioneers lived without it. Not everyone had a milking cow, despite being surrounded by cows. "With thousands of cows around us, we had no milk or butter," said Robert Keen, recalling his days working as a 14-year-old cowhand at Dave Kretrell's ranch on the Staked Plains in 1878. "We used what was called 'Texas Butter' in the place of butter, which was bacon grease, or sop, which was gravy. That was what we lived on, and meat was the main chuck."

> "With thousands of cows around us, we had no milk or butter."

On the other hand, pioneers who lived near a town found plenty of butter sold at mercantiles, farms and dairies, or traded between families and businesses. "Father had oats, potatoes, garden stuffs, butter and eggs to trade for groceries and clothes," said Mollie Grove Smith, whose father settled in James Canyon, New Mexico, in 1884 and traded goods in White Oaks.

Back in the day, butter did not arrive in four sticks; cooks had to separate the curds and whey in a process called churning. Fresh milk sat in pans until the cream floated. Cooks skimmed the cream off the top and put it into a churn. As they stirred the cream, curds of butter formed and floated in the cream, which became buttermilk. Then the cooks strained and

salted the curds, shaping them into balls or squares with the butter paddles.

Pioneers on the trail may have suffered hardships along the way, but they did have one benefit. They effortlessly churned their butter as they trekked out West. Henrietta Gore kept a diary in 1852 as her family headed to Oregon: "The rough roads served us well when it came to the matter of churning the cream for butter. The cream was put in a receptacle and placed in the wagon in the morning. When evening came we were sure to have butter."

At least one person felt he had too much butter. On April 21, 1895, in Kansas City, Missouri, William Davis, got peeved at his boarder, a local blacksmith Gabriel Hicks, over the amount of butter Hicks had applied to Davis's potatoes. An upset Hicks tossed his coffee into Davis's wife's face and left. When Hicks returned, he hit Davis and knocked him down; Davis defended himself by shooting Hicks once. Hicks died almost immediately. Davis turned himself in and was placed in jail.

Pioneers not only saw butter as a desired commodity, but it could also be an art form. After churning the butter, some cooks placed it in decorative molds. They placed the molded butter on supper plates. The molded butter was sometimes flavored with herbs and spices, both for color and taste. Wow your guests by making homemade herbed butter from an 1893 recipe.

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

## HERBED BUTTER

*¼ pound butter, softened*
*1 T. minced parsley*
*1 T. minced tarragon*

Blend the butter and herbs together (any herbs can be blended). Shape the butter in molds and chill until firm. Or roll it between wax paper, cut out shapes via cookie cutters and chill until ready to serve.

Recipe adapted from *The Kansas City Star*, September 28, 1893




BY JOHN STANLEY

# Queen of the Cowtowns

*Dodge City's wild and woolly ways created a lasting reputation.*

Few places inspired newspaper editors to wax wroth as Dodge City, once described as a "perfect paradise for gamblers, cut-throats, and girls."

The little town on the Kansas prairie was a rowdy, high-spirited mix of cowboys and rustlers, railroaders and sodbusters, gunslingers and saloon girls. It earned many endearing nicknames over the years—the "Sodom of the West," "Deadwood of Kansas" and—our favorite—the "Beautiful, Bibulous Babylon of the Frontier."




The Long Branch Saloon was purchased by Chalkley Beeson and William Harris in 1878. It soon became the most popular and refined place for the cattlemen of Dodge City.

*– Courtesy Dodge City CVB –*




"The Dodge City Trail of fame wends it's way through the Dodge City National Historic District from the newly restored Santa Fe Depot on the east to the Visitor's Center and Boot Hill Museum on the west.Famous and historic western figures associated with Dodge City in some way are memorialized including Wyatt Earp, "Doc" Holliday, and "Bat" Masterson to name just a few. Many Hollywood characters are on the Trail including the major "Gunsmoke" characters (James Arness, Amanda Blake, Milburn Stone, Ken Curtis and Buck Taylor are also on the Trail.

A nine foot tall statue of Wyatt Earp by artist Mary Spurgeon headlines the Trail. A life sized statue of John Henry "Doc" Holliday is coming soon!



Miniatures of "Doc" will also soon be available and a numbered, special edition Ruger New Vaquero .45 caliber commemorative pistol is available until the planned 50 units are exhausted.The Dodge City Trail of Fame, Inc. is a non-profit, charitable organization under IRS code 501(c)(3). Financing comes entirely from private and public donations, grants-in-aid, and sponsorships of the sculptures, pistols and medallions."

DODGE CITY TRAIL OF FAME
P.O. Box 1243
Dodge City, KS 67801
620-561-1925
www.dodgecitytrailoffame.org

WV WALNUT VALLEY FESTIVAL

Walnut Valley Festival
National Flat Picking Championships

3rd Weekend in September

P. O. Box 245
Winfield, KS 67156
(620) 221-3250

wvfest.com
hq@wvfest.com

## HISTORIC EVENT

Considering all the gunmen, grifters and ne'er-do-wells in town, the Dodge City War of 1883 was something of a dud.

The fracas, essentially a gang fight, was over who would control the town's saloons, gambling halls and bordellos.

Bat Masterson, Wyatt Earp and their allies thought things were fine just the way they were. Others, led by Mayor Alonzo B. Webster, spoke of reform, but were mostly looking for a piece of the action.

Things came to a head when Luke Short bought a half-interest in the Long Branch Saloon in 1883. The Webster faction booted the "dapper gambler" out of Dodge, but Earp convinced Webster that it might benefit his health if he changed his mind.

Not long after, Short moved to Texas. The "war" ended with no casualties and only a few gunshots exchanged.

## ACTIVITIES

The Boot Hill Museum is a must-see in Dodge City, especially its collection of historic firearms.

You can learn more about the town's famous residents (even fictional ones like *Gunsmoke's* Miss Kitty) on the Trail of Fame Walking Tour.

## GOOD SLEEPS & EATS

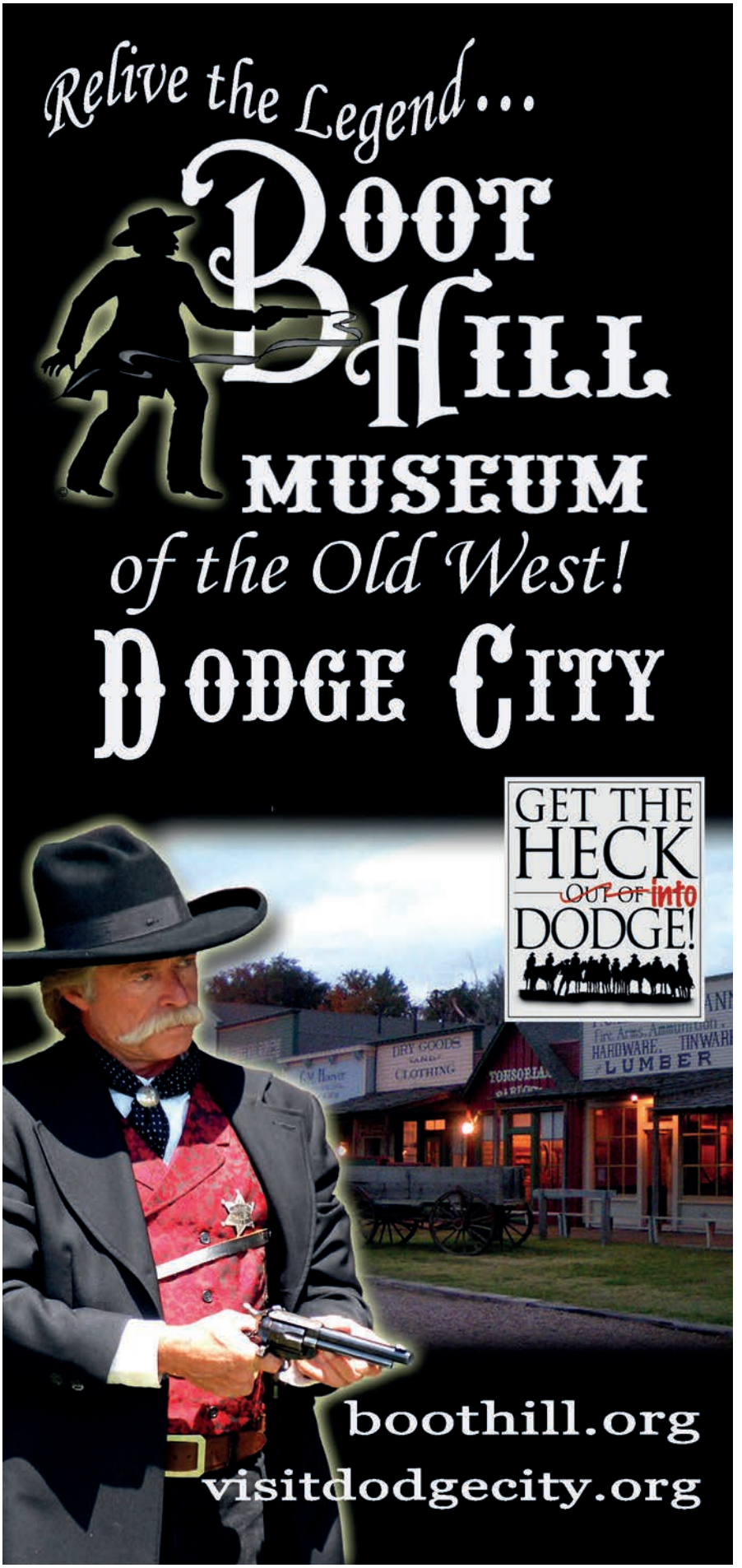
The Boot Hill Bed & Breakfast, a grand old building—formerly known as the Burr House—is on the National Register of Historic Places.

The hearty 12-oz. ribeyes at the Central Station Bar & Grill are basted in the restaurant's secret sauce and mesquite grilled to perfection.

## NOTABLE WESTERN EVENT

Along with parades, rodeos and Western art shows, the annual Dodge City Days celebration features a professional barbecue contest, a fitting —and tasty—way to mark this historic cowtown's heritage.

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



# MUSEUMS BRING HISTORY TO LIFE




Visit a
TEXAS SIZE
Museum

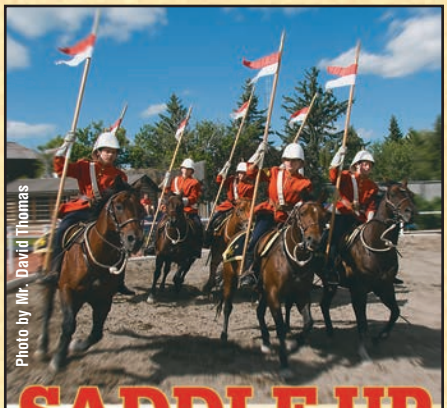



*Take in all PPHM has to offer!*
*Come for a visit ... or two ... or three...*
*or better yet, become a member.*

*Members get free regular admission throughout the year, along with invitations to all of our activities and programs. Become part of our family, and don't miss a thing!*

**PPHM**
PANHANDLE-PLAINS HISTORICAL MUSEUM

2503 4th Avenue
Canyon, Texas 79015
806-651-2244
www.panhandleplains.org


Photo by Mr. David Thomas

**SADDLE UP**
for a great Western adventure!

**Fort Macleod**
(established 1874) is home to

- The Fort Museum of the Northwest Mounted Police
- The 1884 Barracks Provincial Historic Site
- Historic Main Street with the Empress Theatre (Western Canada's Oldest Continuously Operating Theatre Since 1912)
- Head-Smashed-In Buffalo Jump A UNESCO World Heritage Site

**www.fortmacleod.com**

403-553-4425
Toll free 1-877-622-5366
Manager@fortmacleod.com

KENEDY RANCH MUSEUM
of SOUTH TEXAS



See the fascinating history of South Texas come alive in vibrant murals and learn about the area's cultural, economic and religious development. View "Vaquero," a video describing cowboy life in the Wild Horse Desert.

**Open Tues. - Sat. 10 a.m. to 4 p.m.**
**Sunday 12 noon to 4 p.m.**

Admission: $3 Adults
$2 Seniors and Teens 13 - 18
Children 12 and under free

200 East LaParra Ave • Sarita, Texas 78385

Information: **361-294-5751**

**www.kenedymuseum.org**

NEBRASKA PRAIRIE MUSEUM
OF THE PHELPS COUNTY HISTORICAL SOCIETY

Bring your family, bring your friends, and make plans to visit the Nebraska Prairie Museum in Holdrege. See original photos of the Buffalo Bill's Wild West show, cars and implements from the turn of the century.

Hours: Mon.-Fri. 9 am-5pm
Sat.-Sun. 1-5 pm
Group Rates Available

**nebraskaprairie.org**



N. Hwy 183
Holdrege, NE
68949-0164

308-995-5015



WYOMING STATE MUSEUM
*cheyenne*


Lakota Horse Mask, c. 1900, Ethn-1958.18.41

2301 Central Avenue, Cheyenne, Wyoming
(307) 777-5320, wyomuseum.state.wy.us
Open: Mon. - Sat. 9 a.m. - 4:30 p.m.

**ARTS. PARKS. HISTORY. STORE**
Wyoming State Parks & Cultural Resources
Located in the Wyoming State Museum
Books • Music • Clothing • Accessories • Jewelry • More

# MUSEUMS BRING HISTORY TO LIFE




Visit a
TEXAS SIZE
Museum




*Take in all PPHM has to offer!*
*Come for a visit ... or two ... or three...*
*or better yet, become a member.*

*Members get free regular admission throughout the year, along with invitations to all of our activities and programs. Become part of our family, and don't miss a thing!*

PPHM

2503 4th Avenue
Canyon, Texas 79015
806-651-2244

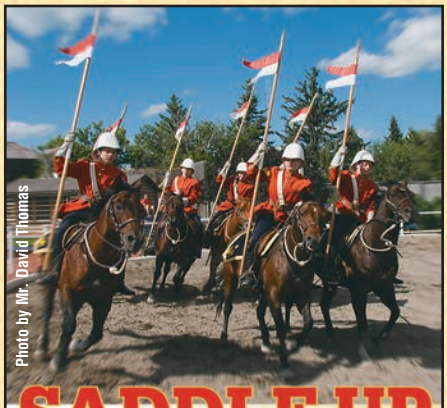


Photo by Mr. David Thomas

SADDLE UP
for a great Western adventure!

Fort Macleod
(established 1874) is home to

- The Fort Museum of the Northwest Mounted Police
- The 1884 Barracks Provincial Historic Site
- Historic Main Street with the Empress Theatre (Western Canada's Oldest Continuously Operating Theatre Since 1912)
- Head-Smashed-In Buffalo Jump A UNESCO World Heritage Site

www.fortmacleod.com

403-553-4425
Toll free 1-877-622-5366
Manager@fortmacleod.com

KENEDY RANCH MUSEUM
of SOUTH TEXAS



See the fascinating history of South Texas come alive in vibrant murals and learn about the area's cultural, economic and religious development. View "Vaquero," a video describing cowboy life in the Wild Horse Desert.

**Open Tues. - Sat. 10 a.m. to 4 p.m.**
**Sunday 12 noon to 4 p.m.**

Admission: $3 Adults
$2 Seniors and Teens 13 - 18
Children 12 and under free

200 East LaParra Ave • Sarita, Texas 78385

Information: **361-294-5751**

**www.kenedymuseum.org**

NEBRASKA PRAIRIE MUSEUM
OF THE PHELPS COUNTY HISTORICAL SOCIETY

Bring your family, bring your friends, and make plans to visit the Nebraska Prairie Museum in Holdrege. See original photos of the Buffalo Bill's Wild West show, cars and implements from the turn of the century.

Hours: Mon.-Fri. 9 am-5pm
Sat.-Sun. 1-5 pm
Group Rates Available

**nebraskaprairie.org**



N. Hwy 183
Holdrege, NE
68949-0164

308-995-5015



WYOMING STATE MUSEUM
*cheyenne*



Lakota Horse Mask, c. 1900, Ethn-1958.18.41

2301 Central Avenue, Cheyenne, Wyoming
(307) 777-5320, wyomuseum.state.wy.us
Open: Mon. - Sat. 9 a.m. - 4:30 p.m.

ARTS. PARKS. HISTORY. STORE
Wyoming State Parks & Cultural Resources
Located in the Wyoming State Museum
Books • Music • Clothing • Accessories • Jewelry • More

# MUSEUMS BRING HISTORY TO LIFE





Ranching History
Western Trail • Doans Crossing
Electra Waggoner Biggs
Sculpture Studio
J. Henry Ray Indian Artifacts
Bill Bond Wild Game
Trophy Room

RED RIVER VALLEY MUSEUM

4600 College Drive
PO Box 2004 • Vernon, TX 76385
(940) 553-1848 • (940) 553-1849
Free Admission
Open Tuesday - Sunday 1:00 - 5:00 pm

We are on facebook as of right now!

ARIZONA'S MOST WESTERN MUSEUM

DESERT CABALLEROS WESTERN MUSEUM





Don't Miss Our 9th Annual Cowgirl Up!
Exhibition & Sale March 21 – May 4, 2014 and our 3rd Annual Cowgirls with a Camera Exhibition & Sale March 1 – June 1, 2014

21 North Frontier Street • Wickenburg, AZ 85390
928-684-2272 • www.westernmuseum.org

Images: Wayne Norton Photography and *Canyon de Chelly*, Carl Oscar Borg

OLAF WIEGHORST
MUSEUM & WESTERN HERITAGE CENTER



• Original Western Art, Bronzes and Wieghorst Prints in the Gift Shop

• Original Home of Olaf & Mae Wieghorst

Tours of Museum and Olaf's house available–Call for reservations

131 Rea Avenue • Near Main and Magnolia
El Cajon, California • 619-590-3431
Open Tuesday–Saturday 10 am–3pm
To see all our events visit
www.wieghorstmuseum.org

Stay & Play in Bear Lake

THE NATIONAL OREGON/CALIFORNIA TRAIL CENTER at Montpelier, Idaho

320 N. 4th Street
Montpelier, Idaho
208-847-3800
oregontrailcenter.org

IDAHO
www.visitidaho.org

UTAH/IDAHO Bear Lake Valley Convention & Visitors Bureau

For Lodging Information
800-448-BEAR 2327
bearlake.org

Visit Deming Luna Mimbres Museum!

301 S Silver
Deming NM
575-546-2382
LunaCountyHistoricalSociety.com

Not Just A Place... But A Destination

NEW MEXICO
LAND OF ENCHANTMENT
TOURISM DEPARTMENT



# THE TOP 10 MUST-SEE MUSEUMS

## Where to get your fill of Western Art and History in 2013.

BY THE EDITORS
WRITTEN BY JOHNNY D. BOGGS

Last year went down in history as a "Year for Museums out West." New ones opened, others reopened after extensive renovations and old favorites kept interest in the Old West by showing how history can be alive, relevant and fun.

If you think historical museums feature dusty old relics with boring text explaining what you're allegedly looking at, you need to check out our Top 10. History can be—and must be—exciting. Our top 10 museums and top six art museums really excited us!






History enthusiasts are pulled in by the tile map of the Greater Yellowstone region showcased in the Draper Natural History Museum, one of five museums at the Buffalo Bill Center of the West (the former Buffalo Bill Historical Center) in Cody, Wyoming.

*– By Chris Gimmeson –*

# 1 History Colorado Center

## Denver, CO / HistoryColorado.org




After years of planning and construction, the History Colorado Center opened its doors in April 2012, revealing the first phases of its new look.

That new look—costing $110 million, with another 40,000 square feet and another $33 million in the works as expansion continues—looks spectacular.

The museum's interactive and informative exhibits richly illustrate Colorado's dynamic history. Each exhibit is engaging for visitors of all ages—from the riveting dance performances to the tragic recounts of history (the Sand Creek massacre exhibit is particularly heartbreaking.).

State historian William J. Convery, the museum's director of exhibits and interpretation, put it best: "We're making history fun."

Add to that lectures and a phenomenal library and research center, and you will easily see why this museum was chosen as our number one museum for 2013.



Col. John M. Chivington is shown at Camp Weld with Chief Black Kettle and his men (above). On the morning of November 29, 1864, Chivington led a band of Colorado militia volunteers in a raid on a Cheyenne-Arapaho village, killing women, children and men. This event became known as the Sand Creek Massacre.

*– Courtesy History Colorado Center –*

## 2 Buffalo Bill Museum
### Cody, WY / BBHC.org

After six months of renovations, the Buffalo Bill Museum reopened last year. As part of the Buffalo Bill Center of the West (formerly the Buffalo Bill Historical Center), the museum features 15,000 square feet of artifacts and state-of-the-art technology.

This museum is also a long dream coming for curator John C. Rumm. William F. Cody used every communication medium available to him to present the American West. In the spirit of Cody's love for communication, Rumm has continued that legacy by creating a museum for the 21st century, using every communication tool at our disposal to enhance the experiences our visitors receive.



First opening its doors to the public in 1927, the Buffalo Bill Museum remained in a log cabin-style building in downtown Cody, Wyoming until 1969. It moved to a newly-built wing of the historical center in May 2012. Here, as in its original incarnation, the Buffalo Bill Museum's focus is on the life and times of showman William F. "Buffalo Bill" Cody (above).

*– Courtesy Buffalo Bill Center of the West –*



"One of the reasons the cowboy myth has been so pervasive and long-lasting is because anybody could become a cowboy of sorts," guest curator B. Byron Price says. Cattle ranchers in Raton, New Mexico, like those seen above, had a hard life, but they also ultimately became the war heroes that America needed to unite the U.S. during the Civil War.

*–Courtesy New Mexico History Museum–*

## 3 New Mexico History Museum
### Santa Fe, NM / NMHistoryMuseum.org

No remodeling here, but we have witnessed yet another fabulous year for a relatively new museum. "Telling New Mexico: Stories from Then and Now" is always a treat, but what really caught our attention was the temporary exhibit "Tall Tales of the Wild West: The Stories of Karl May," which gave Germany's most famous Western writer plenty of American exposure. That exhibit runs to February 9. A new exhibit, "Cowboys Real and Imagined," debuted in April and runs through March 16—and it is just as impressive.

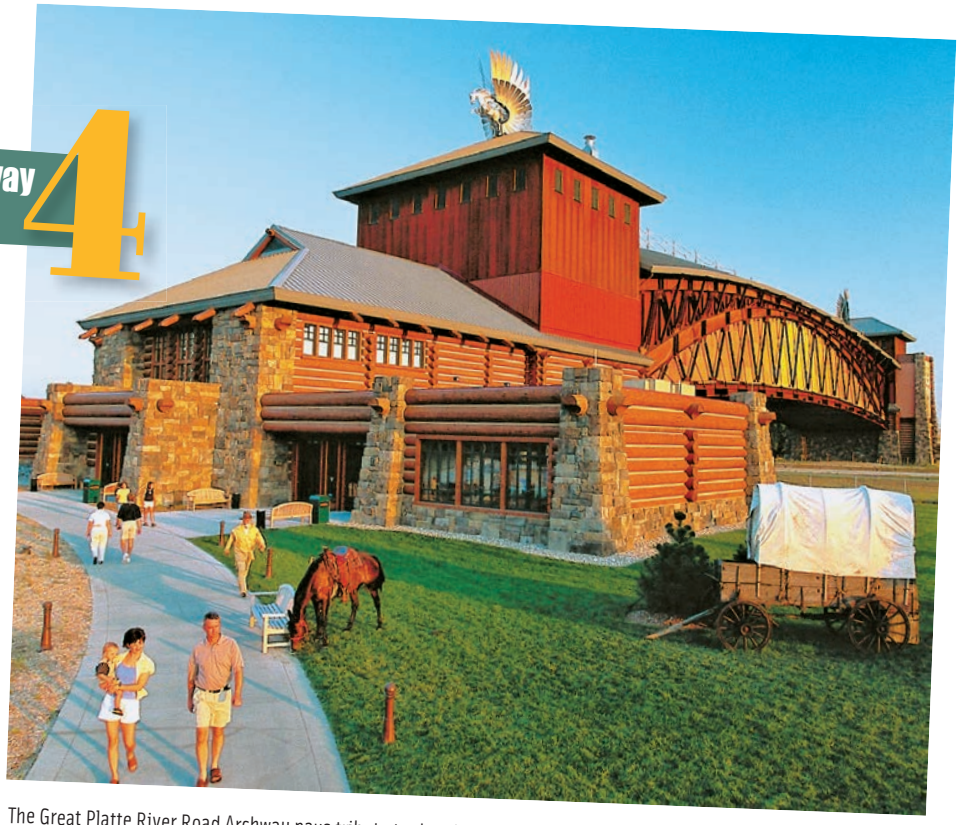



Though Karl May (left) never saw the West, his books *Winnetou* and *Old Shatterhand* are two of the most popular Western books of the 19th and 20th centuries in Europe.

*– Courtesy New Mexico History Museum –*

## Great Platte River Road Archway
### Kearney, NE / 4

If you're driving along Interstate 80, you will not miss seeing this museum. A dream of late Nebraska Gov. Frank Morrison, the Great Platte River Road Archway celebrates Westward expansion—Oregon, California, Mormon and the Pony Express Trails all converged here. Last November, the Archway opened a new exhibit that honors the Pawnee scouts and their service to the U.S. Army and the Union Pacific Railroad.



The Great Platte River Road Archway pays tribute to the pioneers who traveled on foot and by wagon on Old West trails from 1843 to 1869.

*– Courtesy Great Platte River Road Archway –*







*Seeing the Elephant* was created by DiAnne Cooper and artists of DL Cooper Studios for the California Trail Interpretive Center. If you went to the circus, people would ask, "Did you see the elephants?" By that, they meant, did you achieve what you had set out to do? This was a great analogy for the settlers who traveled the California Trail.

*–Courtesy California Trail Interpretive Center–*

## 5 California Trail Interpretive Center

**Elko, NV / CaliforniaTrailCenter.org**

This brand new, $20 million facility opened last June. This is the third Bureau of Land Management trail center (joining those in Casper, Wyoming, and Baker City, Oregon) and the first one of its kind that focuses exclusively on the California Trail during the iconic Gold Rush journey (1848-55). Life-size dioramas, original artwork and interactive and multimedia displays give travelers a look at how easy they have it today.

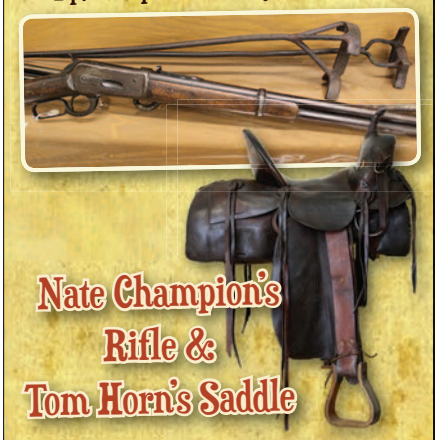
THE TOP 10 MUST SEE MUSEUMS

Bartlesville
Where Indian Summer Lives On
2013 TOP 100 EVENT
Oklahoma Indian Summer Festival, September 12-15
Western Heritage Weekend, September 28 - 29
Frank Lloyd Wright, Oil Barons, Classic Western Art and American Bison.
Legendary Attractions. Contemporary Events. Small Town Charm.
American West
Oil Pioneers
Architecture
Dozen Distinctive Destinations NATIONAL TRUST FOR HISTORIC PRESERVATION
American Cowboy's Editors' Choice Awards TOP 20 Places to Live the West 2008
OKLAHOMA TRAVELOK.COM
GreenCountryOK.com
Visit Bartlesville OKLAHOMA
Bartlesville Convention & Visitors Bureau
201 SW Keeler • Bartlesville, OK 74003
918-337-8086 • 800-364-8708
www.visitbartlesville.com
NE OKLAHOMA'S GREEN COUNTRY
GREENCOUNTRYOK.COM
800.922.2118 |
OKLAHOMA TRAVELOK.COM

DOUGLAS & GLENROCK, WYOMING
Trails & Rails to the West

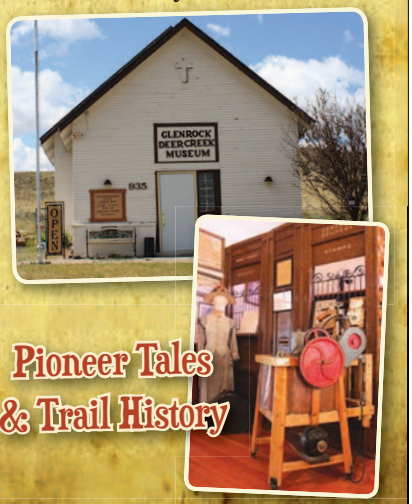
A RICH HISTORY!

Wyoming Pioneer Museum
400 W. Center St.
Hours: 8 a.m.-5 p.m. Monday-Friday
1 p.m.-5 p.m. Saturdays (Summer)



Nate Champion's Rifle & Tom Horn's Saddle

Deer Creek Museum
935 W. Birch St.
Summer Hours: 10 a.m.-4p.m.
Tuesday-Saturday




Pioneer Tales & Trail History

ConverseCountyTourism.com
877.937.4996

# SEE IT HERE...


Chisholm Trail Heritage Center


Colorado Railroad Museum


Desert Caballeros Western Museum

**Desert Caballeros Western Museum/Wickenburg, AZ:** Wayne Norton's photography, Don Weller's watercolors and Hal Stewart's bronzes all have special exhibitions this year. This desert cowtown's a great place to visit, and the museum remains a must stop.

**National Cowboy and Western Heritage Museum/Oklahoma City, OK:** Another perennial favorite, the William S. and Ann Atherton Art of the American West Gallery showcases the museum's permanent art collection in 10 newly reinstalled exhibition spaces. Artists featured in this exhibit include: Charles M. Russell, Frederic Remington, Charles Schreyvogel, Nicolai Fechin, Harvey Dunn, N.C. Wyeth and Dean Cornwell. This museum is a mecca for Western art lovers.

**Millicent Rogers Museum/Taos, NM:** This might be the best-kept secret in a town known and loved by artists and art collectors. This year, however, the secret is out. Great works by the legendary San Ildefonso Pueblo potter Maria Martinez will get special treatment. Additionally, the museum will offer an exciting retrospective on the altar screens and retablos of Catherine Robles Shaw and family.

**Cheyenne Frontier Days Old West Museum/Cheyenne, WY:** This museum has the largest collection of horse-drawn vehicles west of the Mississippi.

**Chisholm Trail Heritage Center/Duncan, OK:** Hear about the Chisholm Trail from an animatronic representation of the trailblazer, Jesse Chisholm, at the Campfire Theatre.

**Colma Historical Association Museum/Colma, CA:** Offers cemetery tours that reveal famous underground homes, stained glass, unique statuary and monuments, and historic mausoleums. Visitors can expect to be spooked at Colma Historical's boneyards.

**Colorado Railroad Museum/Golden, CO:** Check out these 50 railcars, including operating iconic steam locomotives and passenger equipment from the 1880s.

**Pawnee Bill Ranch & Museum/Pawnee, OK:** Tour Wild West showman Gordon William "Pawnee Bill" Lillie's mansion; plus learn blacksmithing and how to handle a bull whip.

**Santa Fe Trail Center/Larned, KS:** Every April, the Hodgeman Nine meets with a local team for a baseball game, playing 1890s rules and talking to visitors about the game's history. The Santa Fe Trail Center is known for its openness to change and growth.

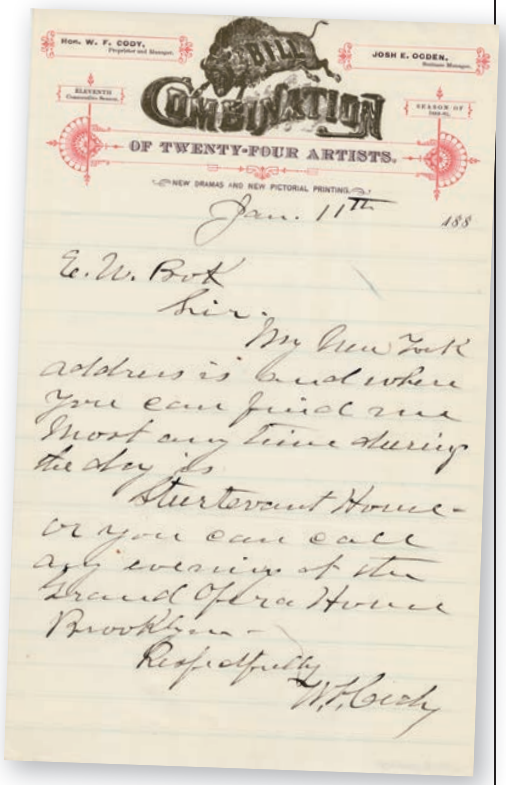
**Woolaroc Museum & Wildlife Preserve/Bartlesville, OK:** This museum and preserve houses a great collection of Indian blankets and has one of the most complete collections of Colt firearms.

**Hotel de Paris Museum/Georgetown, CO:** Visitors get the perspective of the guest, proprietor and staff when they walk through the rooms of this 1875 hotel that were once restricted to staff and advisers.

**Knight Museum & Sandhills Center/Alliance, NE:** Showcases an extensive collection of more than 200 pieces of quillwork, beading and artifacts of daily Lakota life.

## 6 Buffalo Bill Museum and Grave
**Golden, CO / BuffaloBill.org**

The way we see it, you can't have too many museums focused on Buffalo Bill Cody. In 1921, Johnny Baker opened this museum, near Lookout Mountain (where Cody was laid to rest), to preserve the memory, contributions and gravesite of the famous frontiersman William F. "Buffalo Bill" Cody.




Last year, the Buffalo Bill Museum and Grave obtained a complete serialized first edition Buffalo Bill dime novel by Ned Buntline, a series of 50 French dime novels about Buffalo Bill, photos and a letter from Buffalo Bill on "Buffalo Bill Combination" letterhead.

*–Courtesy Buffalo Bill Museum and Grave–*


Experience
OKLAHOMA
through its people




Via our INTERACTIVE exhibits, meet Oklahomans who have shaped the HERITAGE of our state.




GAYLORD–PICKENS
Oklahoma Heritage Museum

Redeem this ad for
2 FOR 1 ADMISSION

1400 Classen Drive • Oklahoma City
405.235.4458 • www.oklahomaheritage.com

OKLAHOMA
TRAVELOK.COM

CENTRAL OKLAHOMA
FRONTIER COUNTRY
OKTOURISM.COM

# HISTORY MUSEUMS TO WATCH:



Though the home on the site of the Daniel Boone heritage center is named after Daniel Boone, it was actually the home of Boone's youngest son, Nathan Boone. Daniel appeared to have spent little time on his property and made a habit of spending his time at his son's home.

*–Courtesy Historic Daniel Boone Home and Heritage Center–*

**Charles Goodnight Historical Center/Goodnight, TX:** The restored 1887-1926 home of cattleman Charles Goodnight had its grand opening in October 2012. The adjacent J. Evetts Haley Education and Visitor Center opened this spring. A big tip of the Stetson to the Armstrong County Museum in Claude for making this longtime dream a reality.

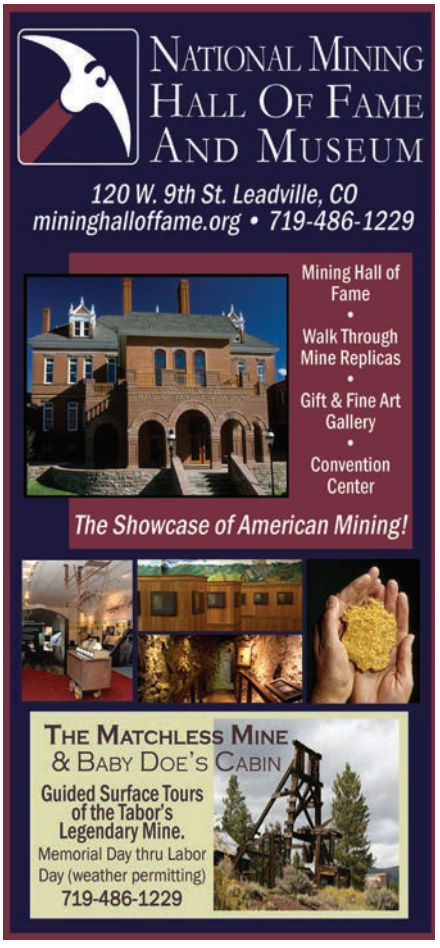
**Historic Daniel Boone Home and Heritage Center/Defiance, MO:** Acquired by Lindenwood University in 1998, this site preserves and protects the history and legacy of the legendary frontiersman who moved to Missouri at age 65 and died at home in 1820. With 2014 marking the 280th anniversary of Boone's death and the 50th anniversary of the Fess Parker TV series' debut, expect more interest in this museum and other Boone sites very soon.

**Wyoming Territorial Prison State Historic Site/Laramie, WY:** Butch Cassidy slept here, but undoubtedly wished he was somewhere else. The great site offers prison tours and plenty of Wild West experience. The affable Cassidy gets his due in the museum with a special exhibit scheduled to open in June 2014.

**Autry National Center of the American West/Los Angeles, CA:** The Autry turned 25 this year, but the real party might just be starting ("Jews in the Los Angeles Mosaic" opened in May and "Art of the West" opened in June). W. Richard West Jr., who had directed the Smithsonian Institution's National Museum of the American Indian in Washington, D.C., has been hired as chief executive of the Autry. The Autry has always been a fabulous place to visit, but we like how West told *The Los Angeles Times*: "I think museums should be a forum for debate and sometimes even controversy." Go for it, Richard!









A military camp in 1874 during the Indian Wars, Fort Reno was established at the insistence of Indian Agent John Miles, who wanted to protect the Cheyennes and Arapahos at the Darlington Indian Agency. That history and more is shared through special events hosted by the Fort Reno Visitor Center and Museum.

*–Courtesy Fort Reno Visitor Center and Museum–*

## 7 Fort Reno Visitor Center and Museum

**El Reno, OK /**

Established in 1998, the Fort Reno museum celebrates the frontier post, which operated from 1874-1908, and consists of 25 buildings and the post cemetery. Last year, two permanent exhibits were completed: the first phase of a walking tour exhibit that depicts the 1870s era and a two-panel exhibit inside the museum. The inside exhibit details Fort Reno's early history and its later days as a remount station and USDA Grazinglands Research Laboratory.

THE TOP 10 MUST SEE MUSEUMS


CODY · WYOMING




He created the Number-One Show in the World. He also created the Sequel.

By today's Hollywood standards he would be a blockbuster. His Wild West Show had a cast of 400 and played all over the U.S. and Europe. And the show that is Cody, Wyoming continues



today. A nightly rodeo that he would have loved. Showdowns in front of the historic Irma Hotel. Nightly toe-tapping cowboy music. That's why it was and still is the wildest way into Yellowstone.

Plan your trip at 1-800-393-2639
Or yellowstonecountry.org

Buffalo Bill's Cody/Yellowstone Country

Smoki Museum's
Summer & Fall Events

Zuni Weekend: July 27 & 28
Exhibit Opening:
The Summer of '34: Expeditions at Rainbow Bridge and Monument Valley: Sept. 4
Navajo Rug & Indian Art Auction: Sept. 21
Prescott Pow Wow at Watson Lake: Sept. 27-30

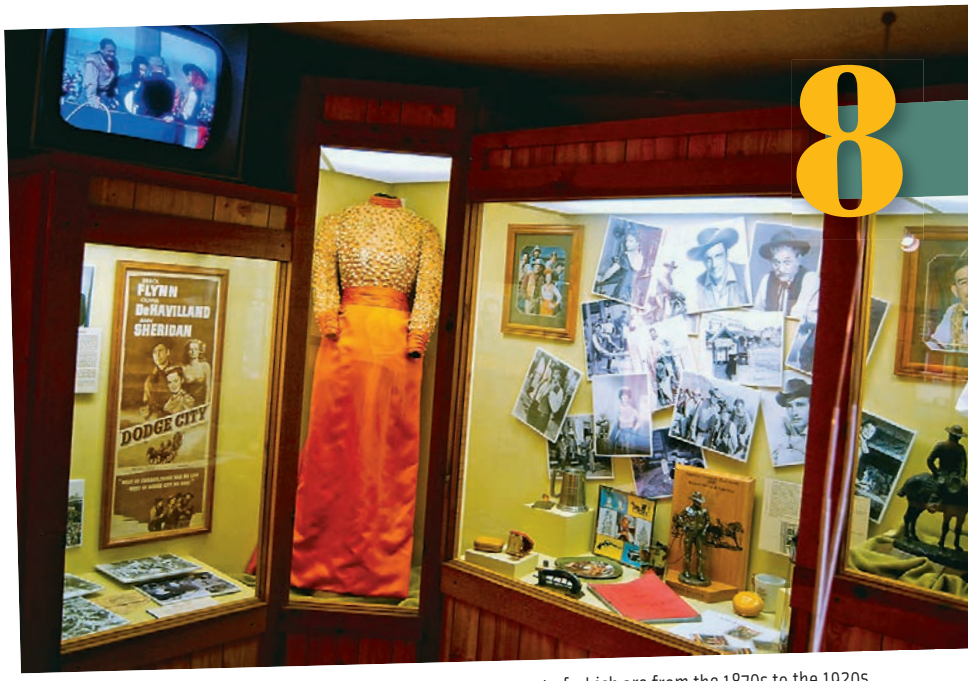


The Smoki Museum
American Indian Art and Culture
147 N. Arizona Ave., Prescott Arizona
(928) 445-1230
smokimuseum.org

A WISCONSIN'S LIVING HISTORY
ARTIST RIDE PHOTOSHOOT



September 20-22, 2013
OLD FALLS VILLAGE HISTORICAL PARK
MENOMONEE FALLS IN SOUTHEAST WISCONSIN
Artists and Photographers Welcome
SIGN UP TODAY
ARTISTRIDEWI.COM




## 8

With more than 60,000 objects, photographs and documents, most of which are from the 1870s to the 1920s, the Boot Hill Museum shows visitors what life was like for the original residents of Dodge City, Kansas.

*–Courtesy Boot Hill Museum–*

## 9 Buffalo Soldiers National Museum

**Houston, TX / BuffaloSoldiersMuseum.com**

Finally, the museum that honors black soldiers of the West has found a new home in a 23,000-square-foot building last fall. Exhibits on "Things That Changed the American West," highlighting barbed wire, the six-shooter and the windmill, add depth to an already deep museum.

THE TOP 10 MUST SEE MUSEUMS




## 10

Founded in 1929 by pioneer phoenix settlers Dwight B. and Maie Bartlett Heard, the Heard Museum has grown to carry exhibitions in two locations: downtown Phoenix and North Scottsdale.

*–Courtesy Heard Museum–*

## Boot Hill Museum
### Dodge City, KS / BootHill.org



Boot Hill Museum offers an excellent look at Dodge City's turbulent early history. Established in 1947, the museum continues to educate tourists, historians, schoolchildren and *Gunsmoke* fans about what life was really like in the late 1800s. Besides, any museum that can hold a Testicle Festival, a chili cook-off and a Breakfast with Santa rates high with us.



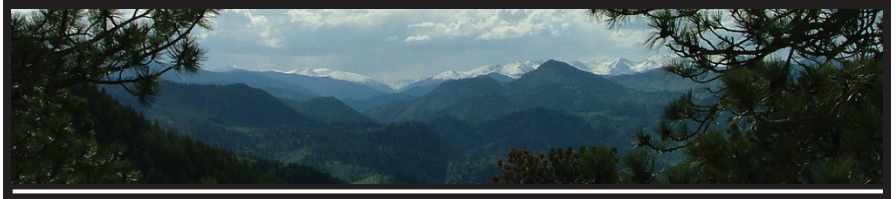
*The Old Soldier,* a bronze bust made by Eddie Dixon, depicts Sgt. William Moses, a recipient of the Medal of Honor in 1881. Visitors can see it on permanent display in the 9th & 10th U.S. Cavalry exhibit hall at the Buffalo Soldiers National Museum.

*–Courtesy Buffalo Soldiers National Museum–*

## Heard Museum
### Phoenix, AZ / Heard.org

American Indian art and history meet at the Heard. The museum's "Chocolate, Chili & Cochineal: Changing Taste Around the World" exhibit explored not only food, but how a tiny insect (the cochineal) affected Navajo textiles and northern New Mexico santos. This year, the Heard showcases Georgia O'Keeffe's Hopi katsinas in an exhibit opening on September 28 and running through January.

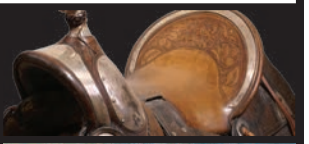

#1 True West Museum of the Year for 2011



Buffalo Bill Museum & Grave












Now featuring:
New Permanent Exhibit "The Buffalo Bill Story"
New Online Photo Database
The Largest Museum Gift Shop in Colorado

Learn about it all at www.buffalobill.org

30 Minutes from Downtown Denver

VAQUERO SHOW & SALE
November 8-10, 2013



SANTA YNEZ VALLEY HISTORICAL MUSEUM

Parks-Janeway Carriage House



Finest collection of American carriages, saddles and tack

Running model train diorama features early Pacific Coast Railway

History of early Valley towns, ranching heritage, pioneer life, vintage clothing, Native American artifacts and gift shop

805-688-7889
santaynezmuseum.org
3596 Sagunto Street • Downtown Santa Ynez
Open Wednesday - Sunday, 12 noon to 4pm



# HATS OFF TO...


Blaine County Historical Museum


Fort Chadbourne Visitor Center


Pinal County Historical Society Museum


Rim Country Museum & Zane Grey Cabin

**Blaine County Historical Museum/Hailey, ID:** For its "Traveling Trunk" program, which brings museum artifacts to area schools for hands-on interaction with children.

**Fort Chadbourne Visitor Center/Bronte, TX:** For preserving the 1852 Fort Chadbourne frontier post.

**Minnesota History Center/St. Paul, MN)**: For its thoughtful, well-researched exhibit, "The U.S.-Dakota War of 1862," which closes September 8, 2013.

**Monona County Veterans Memorial Museum/Onawa, IA:** For honoring our veterans, from the Mexican-American War to now.

**Pinal County Historical Society Museum/Florence, AZ:** For its presentation on Japanese-American internment in Arizona.

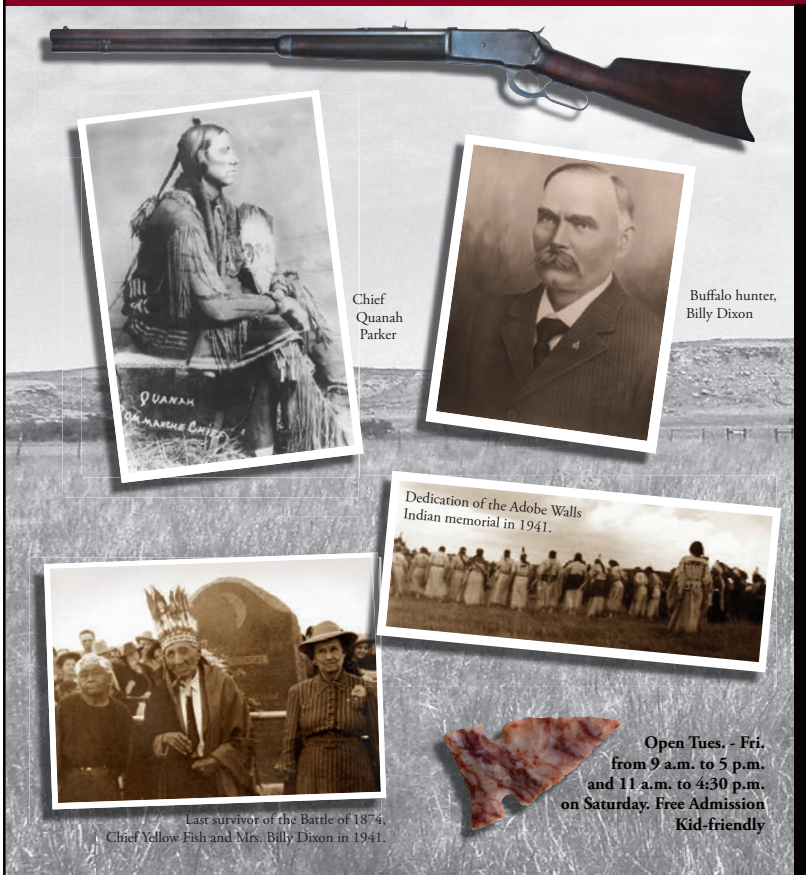
**Red River Valley Museum/Vernon, TX:** For its ongoing expansion plans to focus on the "Great Western Cattle Trail."

**Rim Country Museum & Zane Grey Cabin/Payson, AZ:** For working to ensure that Zane Grey's writing becomes part of the local fourth grade curriculum, increasing awareness of Western life.

**Tacoma Art Museum/Tacoma, WA:** For its valuable 280-piece art collection, donated by German billionaire Erivan Haub and his wife, to this museum. Tacoma Art Museum's curator Rock Hushka told the *Tacoma News Tribune* that the exhibit "pretty much records the history of Western art from the [1820s] to the early 21st Century." A new 15,000-square-foot wing is expected to be finished by spring of 2014.

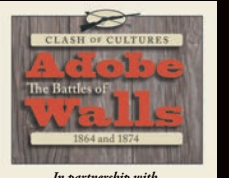
**Pasadena Museum of California Art/Pasadena CA:** For its "Edgar Payne: The Scenic Journey," a tribute to the famous plein-air painter. This year, be sure to "California Scene Paintings from 1930 to 1960" and "Somewhere In Between: Los Angeles." After visiting here, hit the road to the Crocker Art Museum in Sacramento, California, and the Gilcrease Museum in Tulsa, Oklahoma.


HUTCHINSON COUNTY HISTORICAL MUSEUM




***The Annual Adobe Walls Trek takes place on September 7, 2013. Make plans to attend now. Admission is free but reservations are required.***

Featured speakers are Alvin Lynn and James Coverdale, experts on the myths and history of the battles of Adobe Walls. Also featured will be the photo exhibit, "Cynthia Ann Parker - A Woman of Two Worlds and Quanah Parker - A Man in Two Worlds."



*In partnership with Panhandle Plains Historical Museum*

*E-mail lynnhopkins@hutchinsoncnty.com or call 806•273•0130 or to make your reservations soon.*

Hutchinson County Historical Museum tells the story of this place with more than sixty exhibits that document the county's history, culture and art as well as traveling exhibits and special focus events. The museum and gift shop occupy one of Borger's earliest brick buildings.

HCHM
Hutchinson County Historical Museum

618 North Main Street
Borger, Texas 79007
806•273•0130

hutchinsoncountymuseum.org

# THE TOP 6 ART MUSEUMS



## 1 Joslyn Art Museum
### Omaha, NE / Joslyn.org

To help mark the Union Pacific Railroad's 150th anniversary, the dynamic Joslyn Art Museum gave visitors "The Great West Illustrated: Celebrating 150 Years of the Union Pacific Railroad" last summer. The exhibit showcased the 1868 photographs of Andrew J. Russell, who helped document the construction of our nation's Transcontinental Railroad. Many of his images were published in 1869 in *The Great West Illustrated*. Yet even without trains, the Joslyn houses one of the premier collections of Western art, from Alfred Bierstadt and Karl Bodmer, to George Catlin and Alfred Jacob Miller—plus Frederic Remington, Charles Russell and Thomas Moran.

A gift from Sarah H. Joslyn to the city of Omaha, the Joslyn Art Museum honors the life of George A. Joslyn. This painting, *Upsichta, Mandan Man*, by the Swiss artist, Karl Bodmer (1809-1893), is currently on display.

*–Courtesy Joslyn Art Museum–*


Charles Goodnight HISTORICAL CENTER

What did Charles Goodnight do at the end of the trail?

Not much - just invented the chuckwagon, built a house, a college, a town, and a cattle empire and inspired countless stories.

It's all here in Goodnight, Texas












Between Claude and Clarendon just off Highway 287
Open Tues - Sat from 10 - 5



Originally built to house a large amount of Western Art, Amon G. Carter opened his museum in 1961. Since then, visitors have had the great pleasure of viewing thousands of artworks, including Frederic Remington's 1889 oil *A Dash for the Timber* (left).

*– Courtesy Amon Carter Museum –*

## 2 Amon Carter Museum
### Fort Worth, TX /

If you love Frederic Remington and Charles Russell—as much as collector, newspaperman and philanthropist Amon Carter did—you will find no better place to visit than this great facility in Fort Worth's arts district. Last year, 100 of Russell's watercolors went on display in "Romance Maker: The Watercolors of Charles M. Russell." Since 1961, the Carter Museum has showcased more than 500 exhibitions.

THE TOP 6 ART MUSEUMS





WELLS FARGO

Visit the
**Wells Fargo History Museums**

Anchorage
Minneapolis
San Diego
Portland
Los Angeles
Phoenix
Sacramento
San Francisco

Details at
▸ www.wellsfargohistory.com
Click on Museums.



© 2009 Wells Fargo Bank, N.A. All rights reserved. AD4970-06



Denver's Anschutz Collection at the American Museum of Western Art showcases art that surveys life from the 19th century to the age of industrialization in the American West.

*– Courtesy American Museum of Western Art / Anschultz Collection –*

## 3 American Museum of Western Art

**Denver, CO / AnschutzCollection.org**

Founded in 2010, this nonprofit museum—located in downtown's Navarre Building in Denver, Colorado—surveys art of the American West from the early 1800s through the age of industrialization. The extraordinary collection provides a thorough look at Western history through the eyes of artists. With the Western and Indian art collections at the Denver Art Museum and the Anschutz collection at this museum, Denver's reputation as a great city to see Western art keeps growing.

## 4 Museum of Northern Arizona

**Flagstaff, AZ / MusNAZ.org**

Fine art and historic art have always been mainstays at this quaint museum. Last November, the exhibit "Arizona's Pioneering Women Artists" honored "dedicated and talented women artists [who] worked in the West [and] were largely forgotten until recent decades," curator Alan Petersen says. We thank this museum for bringing attention to women such as Mary-Russell Ferrell Colton, Kate Thomson Cory, Nora Lucy Mowbray Cundell, Jessie Benton Evans, Susan Ricker Knox, Erna Lange, Claire Dooner-Phillips, Marjorie Reed, Lillian Wilhelm Smith and Marjorie Thomas.



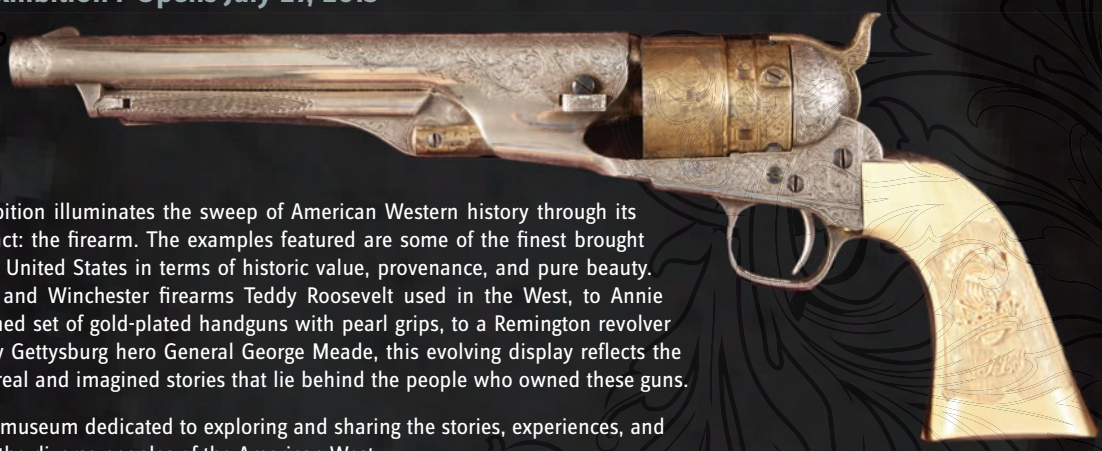
The Museum of Northern Arizona's award-winning permanent anthropology exhibit, "Native Peoples of the Colorado Plateau," documents 12,000 years of American Indian occupation in the region through artwork like the above 1916 oil *Navajo Shepherdess* by Mary-Russell Ferrell Colton.

*– Courtesy Museum of Northern Arizona –*


# WESTERN FRONTIERS: Stories of Fact and Fiction

**Gamble Firearms Gallery at the Autry in Los Angeles**

**Ongoing Exhibition / Opens July 27, 2013**



This new exhibition illuminates the sweep of American Western history through its definitive artifact: the firearm. The examples featured are some of the finest brought together in the United States in terms of historic value, provenance, and pure beauty. From the Colt and Winchester firearms Teddy Roosevelt used in the West, to Annie Oakley's matched set of gold-plated handguns with pearl grips, to a Remington revolver once owned by Gettysburg hero General George Meade, this evolving display reflects the multiplicity of real and imagined stories that lie behind the people who owned these guns.

**The Autry** is a museum dedicated to exploring and sharing the stories, experiences, and perceptions of the diverse peoples of the American West.

Autry 25
Silver Anniversary 1988–2013

4700 Western Heritage Way · Los Angeles, CA 90027-1462 · 323.667.2000 · **TheAutry.org**

Presentation Thuer Conversion of Model 1860 Army Revolver, circa 1869; serial number 185326 I.E. Manufacturer: Colt's Patent Fire Arms Manufacturing Company. Owner: The Marquis de San Juan and Governor General of Puerto Rico Don Jose Laureano Sanz. The George Gamble Collection, Autry National Center; 2012.2.10

## 5 Eiteljorg Museum of American Indians and Western Art

**Indianapolis, IN / Eiteljorg.org**

The fabulous Indian Market and Festival—among the tops in the country—celebrated its 20th anniversary at the Eiteljorg last year. Meanwhile, exhibits on Northwest Coast Art and katsina carvings and colors (red, white, blue, black) showed how one of our favorite museums keeps everything covered.



Formed out of the personal collection of Harrison Eiteljorg, the Eiteljorg museum includes masterpieces by artists Georgia O'Keeffe, Robert Henri, Marsden Hartley and Randall Davey.

*–Courtesy Eiteljorg Museum of American Indians and Western Art–*



## 6 Booth Western Art Museum

**Cartersville, GA / BoothMuseum.org**

The Booth is another great museum that covers a wide array of special exhibits, including the "Booth Photography Guild's Annual Exhibition," "The Indian Gallery of Henry Inman" and "On Location with the Plein-Air Painters of America." We can't wait until October, when "Today's West! Contemporary Art from the Buffalo Bill Center of the West" comes to Georgia.

The Booth Western Art Museum houses the largest permanent exhibition space for Western art, Civil War art, Presidential portraits and letters, Western movie posters and Western illustration.

*–Courtesy Booth Western Art Museum–*

## ART/HISTORY MUSEUM TO VISIT NEXT YEAR



**Smithsonian American Art Museum (Washington, DC):** Billionaire William Koch—the same "Wild Bill" who bought the tintype of Billy the Kid for $2.3 million in 2011—is scheduled to bring his Western collection to the nation's capital. "The Western Frontier," featuring photographs, paintings, sculptures and ephemera, is set to run March 28 to August 24 in 2014. Art and art museum purists might snub their noses, but Old West aficionados will undoubtedly love it.

More than 7,000 artists are represented at the Smithsonian American Art Museum, including Albert Bierstadt, who painted the above 1868 oil *Among the Sierra Nevada Mountains, California.*

*–Courtesy Smithsonian American Art Museum–*

# You're Invited to Coffeyville, Kansas!

Coffeyville is filled with history and attractions.

## Dalton Defenders Days

## October 3-6

Re-Enactments • Live Entertainment • Crafts
Eating Contests • Tradeshow • And Much More!



COFFEYVILLE

www.visitcoffeyville.com • 800.626.3357

Contact us for your free visitors guide!

See the Elephant...

# California Trail Interpretive Center

Elko, Nevada

*Where History Comes Alive!*

Life Size Dioramas
Outdoor Exhibits
Original Artwork
California Trail Shop









Located 8 miles west of Elko, Nevada, off I-80, Hunter exit 292

www.californiatrailcenter.org

775-738-1849

# MUSEUMS BRING HISTORY TO LIFE


VISIT MINNESOTA HISTORY

We're Open All Summer Long




Minnesota Historical Society

WWW.VISITMNHISTORY.ORG

NATIONAL Bighorn Sheep CENTER

EXHIBIT • GIFT SHOP



Note to Self: Sheepeater Indian Exhibit!

Book Early for Guided Fall & Winter Wildlife Tours!

307-455-3429

www.bighorn.org

email: info@bighorn.org

An Exceptional Collection of Cowboy & Gunfighter Gear



Museum of Northwest Colorado

590 Yampa Ave. Craig, CO

877.825.6360

www.museumnwco.org




History lovers, start your engines!

Hit the road for this year's Heritage Trail Weekend and visit any of Placer County's 19 museums from Roseville to Tahoe

August 10 & 11

10:00 to 4:00

theheritagetrail.blogspot.com

Celebrating Fort Smith History!

From frontier justice to national manufacturing center, you can relive it all at the Fort Smith Museum of History! Relive the intriguing stories of over a century of Fort Smith life. Savor an old-fashioned soda in the 1920s pharmacy. The Museum also presents special & traveling exhibitions.

**Open Tuesday thru Saturday, 10 a.m. - 5 p.m. Sunday, 1 - 5 p.m. (Closed Mondays)**

Check our web site for upcoming events

**www.fortsmithmuseum.com**

*Become a member of the museum today and help us continue to preserve history.*

FORT SMITH MUSEUM OF HISTORY

320 Rogers Avenue, Fort Smith, AR 72901

**(479) 783-7841**



# TODAY'S WEST!

CONTEMPORARY ART FROM THE BUFFALO BILL CENTER OF THE WEST




OCTOBER 24, 2013 - APRIL 13, 2014

BOOTH WESTERN ART MUSEUM

Drawn from the collection of the world famous museum in Cody, Wyoming, visitors to **BOOTH** WESTERN ART **MUSEUM** will be immersed in the artistic developments occurring in Western art over the past 50 years.

WWW.BOOTHMUSEUM.ORG | 770-387-1300 | CARTERSVILLE, GA

SHARLOT HALL MUSEUM

FOUNDED 1928

PRESERVING HISTORY FOR 85 YEARS!

415 WEST GURLEY STREET
PRESCOTT, ARIZONA
928-445-3122
WWW.SHARLOT.ORG



See the history come alive at the Northfield Historical Society during the Defeat of Jesse James Days September 4th - 8th, 2013

NORTHFIELD HISTORICAL SOCIETY

Defeat of Jesse James Days

408 Division Street S.
Northfield, MN 55057
www.northfieldhistory.org
507.645.9268

Visit the historical Archer House. A great place to stay year round!

ARCHER HOUSE RIVER INN

Archer House River Inn
212 Division St., Northfield, MN 55057
www.archerhouse.com
507.645.5661 or 800.247-2235





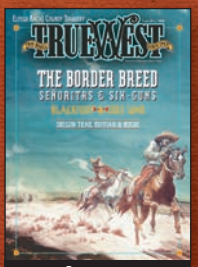

# GET 'EM WHILE THEY LAST!

## Order yours before they are gone!

*True West* is one of the most collectible history magazines in the world. (Back issues have sold for as high as $300!) Collect your favorites now, as the love for history will never go out of date!



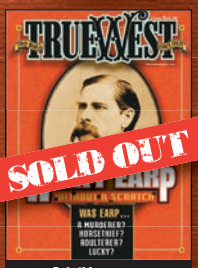

Aug-2000
John Wayne




Sep-2000
Border Breed




May/Jun-2001
Doc Holliday




Feb/Mar-2001
Wyatt Earp




Feb/Mar-2002
Texas Rangers




Jul-2003
Doc & Wyatt




Jan/Feb-2004
Six Guns




Jan/Feb-2005
Rare Photos




Mar-2005
Deadwood/McShane




Oct-2006
Tombstone/125th OK Corral




May-2007
Billy The Kid




Nov/Dec-2008
Mickey Free




Jun-2009
Custer's Ride to Glory




Sep-2009
Vaquero/Lee Anderson




Aug-2010
Digging Up Billy

## Order you back issues today!

See the complete collection of available back issues online at the True West Store!

**TO ORDER:**

Call us at **888-687-1881** or order online at **Store.TWMag.com**




Nov/Dec-2011
Photo Contest




Apr-2012
Texas Ranger, JB Hawkins




Jun-2012
Wyatt on the Set

# TRADING POST


SUPERSTITION MOUNTAIN MUSEUM

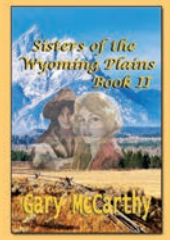


GIFT SHOP • BOOK STORE
VISITOR CENTER
480-983-4888
4087 N. Apache Trail
Apache Junction, AZ 85119
www.superstitionmountainmuseum.org

The "Sisters of Wyoming" Historical Novels




Rebecca and Katie have fled the Gold Rush, crossed the searing Nevada desert, and are rescued by Mormons. Little do they realize how dramatically their lives are about to change…one to fall in love with a troubled, but gifted Army doctor scarred on the bloody Civil War battlefields, the other to build a Wyoming sheep empire. Researched and written by WWA multiple-award winning novelist **Gary McCarthy**. Large trade paperback…averaging 425 exciting pages per saga!




$14.95/ea $24.95/set FREE S & H Send payment to:
Canyon Country Books, P.O. Box 161, Williams, AZ 86046
See other great western, historical fiction and non-fiction books at:
**www.CanyonCountryBooks.com**

CIMARRON FIREARMS CO. INC.
WILD BUNCH™ 1911 COMBO
The Wild Bunch combo includes the Cimarron 1911 in high polished blue finish, .45 ACP lanyard magazine and U.S. Tanker holster.



MSRP: $817.70
www.cimarron-firearms.com 105 Winding Oak Rd. - Fredericksburg, Texas 78624 - (830) 997-9090




Tales of the West dimenovels™
Stories of Action, Bravery and Romance!
Following a centuries old tradition with all new short stories.
Set on the Grand Stage of the American Southwest, Bold Stories of Heroes, Villains and Survival.
Visit our New Website for Books and Gift Ideas!
303 West Avenida Valencia, San Clemente, CA 92672 949-291-3367
www.dimenovels.com



Lawman Holster/Belt Combination—$102

Single Huckleberry—$109
Double Huckleberry—$190






Favorite Western Icon Buckle—$30

Authentic 1800 working cowboy clothing, leather, spurs and more.
Call for a free catalog 509-782-3018
westernandwildlifewonders.com
info@westernandwildlifewonders.com

Western and Wildlife Wonders
Single Action Pistol Grips by TeePee Creeper

A Spirited Tale of a Brave Young Woman




- "For a slice of American history, *Detour Trail* reminded me of *Children on the Oregon Trail*"
- "Captivating from cover to cover, *Detour Trail* is highly recommended."

*Available at*
Barnes & Noble, Amazon & melange-books.com

# TRADING POST


CATALENA HATTERS




Fits Right, Looks Right, Feels Right.

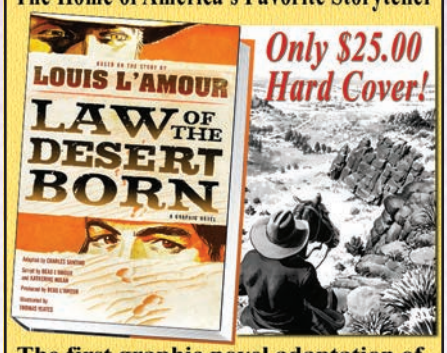
Made in Bryan
Texas since 1983

800-976-7818
catalenahats.com

The Official LOUIS L'AMOUR TRADING POST

Exclusive Louis L'Amour products plus all of his novels, short stories, non-fiction, poetry, audio books & CDs, branded clothing, MP3's, DVD movies and more!

WWW.LOUISLAMOUR.COM
The Home of America's Favorite Storyteller



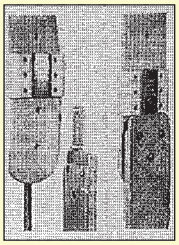

The first graphic novel adaptation of a classic Louis L'Amour tale. See it unfold as it's never been told before!

Pre-Order your copy today:
1-800-532-9610
On sale Sept. 17, 2013

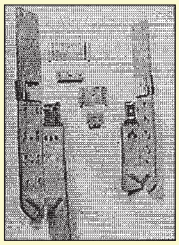
BLEVINS
Stirrup Buckles

Stainless Steel and Heat-treated Aluminum
Satisfaction Guaranteed

*New*
**Leather Covered**
Prevents rubbing horse or saddle. Easy to change stirrup lengths quickly and very easy to install. Won't slip or stick. Available in 2 1/2" and 3" widths, they are very well made and guaranteed to satisfy.



**$10.45**
per pair
plus $2.50 shipping



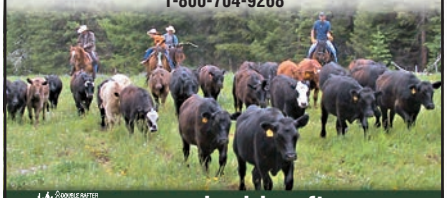
*New Improved*
**All Metal**
Fine quality stainless steel and heat-treated aluminum, these are in general use throughout the West. Available in 2" width with vertical posts and 2 1/2" and 3" widths with horizontal posts for standard holes.

**$7.85**
per pair
plus $2.50 shipping

**PLEASE ADD $2.50 per pair S/H**

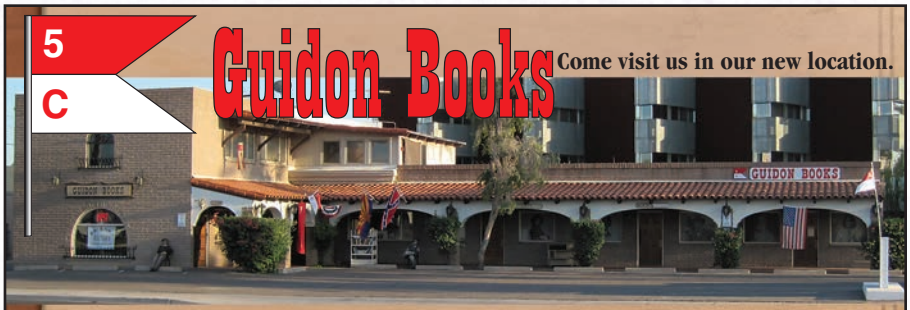
**Blevins Mfg. Co.**
615 Ferguson Rd.
Wheatland, Wyoming 82201

Double Rafter Cattle Drive
Authentic 1880's Cattle Drive
Week long trips, 5 times a year—July-Sept.
We promise you the trip of a lifetime.
1-800-704-9268



www.doublerafter.com

5 C Guidon Books
Come visit us in our new location.




• We have THE largest collection of new and out of print Civil War & Western Americana Books in Arizona.
7109 E. 2nd Street (corner of Marshall & 2nd St.) • 480-945-8811
facebook bookmaster@guidon.com • www.guidon.com



CIRCLE KB
Cowboy Gear & Gifts
circlekb.com
Where the Wild West... Still IS!
208-756-1873
toll free 877-919-0891
Circle KB Inc.
179 Lemhi Rd
Salmon, ID 83467



Worried About The Back Trail"
Gouache, 12" X 10" art print $45 plus S&H

CHECK OUT BBB'S NEW WEBSITE WHERE HE POSTS HIS DAILY WHIPOUTS.
BOBBOZEBELL.NET

# Western Roundup

## FOR SEPTEMBER 2013




### WALNUT VALLEY FESTIVAL

Winfield, KS, September 18-22: Bluegrass flatpickers gather for the National Guitar Flatpicking contest, with featured performers including Bill Barwick, Roz Brown, Dave Stamey and John McCutcheon.
620-221-3250• *WVFest.com*

## ANIMAL ADOPTIONS

### WILD HORSE AND BURRO ADOPTIONS

Bend, OR, September 14: Wild horses and burros from Western states are offered up for adoption to folks who will provide long-term care.
866-468-7826 • *BLM.gov*

## ART FESTIVALS & EXHIBITS

### TO PIONEER

Oklahoma City, OK, Opens September 19: Denise Duong applies her storybook style of mixed media drawings to venture into unknown territories.
888-501-2059 • *OklahomaHeritage.com*

### BUFFALO BILL ART SHOW AND SALE

Cody, WY, September 20-21: Buffalo Bill Center of the West benefit features contemporary Western artworks, plus honors steel artist Charles Ringer.
888-598-8119 • *BuffaloBillArtShow.com*

### ESCALANTE CANYON'S EVERETT RUESS DAYS

Escalante, UT, September 20-29: Named for an artist who mysteriously disappeared, this plein air painting contest also offers historic building tours.
*EverettRuessDays.org*

### TAOS FALL ARTS FESTIVAL

Taos, NM, Sept. 27-Oct. 6: In the city where master artist Joseph Henry Sharp painted, art lovers may view today's art at Taos County's oldest art festival.
505-681-4914 • *TaosFallArts.com*

## COMPETITION

### MEEKER CLASSIC SHEEPDOG CHAMPIONSHIP TRIALS

Meeker, CO, September 4-8: Held since 1987, this sheepdog competition refines the skills required of a dog and rancher to manage a sheep ranch.
970-878-0111 • *MeekerSheepDog.com*

## HERITAGE FESTIVALS

### GOLD RUSH DAYS

Sacramento, CA, Aug. 30-Sept. 2: Go back in time to 1850 Sacramento, where you can pan for gold, gamble and drink homemade sarsaparilla.
800-292-2334 • *SacramentoGoldRushDays.com*

### WAGON DAYS

Ketchum, ID, Aug. 31-Sept. 2: Features one of the largest non-motorized parades in the Pacific Northwest, plus wagons and stagecoaches.
208-726-2777 • *WagonDays.org*



### WESTERN HERITAGE WEEKEND & TOM MIX FESTIVAL

Dewey, OK, September 28-29: Celebrate Oklahoma's early beginnings with the Tom Mix festival, a parade, a Wild West show, rodeo contests and live bands. The silent Western film actor's 1937 Cord Phaeton (above) will make an appearance; Mix was driving this convertible when he got killed on an Arizona highway in 1940.
918-534-1555 • *TomMixMuseum.com*

TEXAS GUN COLLECTORS ASSOCIATION
cordially invites you to join us at our
ANNUAL ARMS COLLECTORS SHOW
October 18-20, 2013
at the Texas Cowboy Hall of Fame
Historic Stockyards District
128 East Exchange Avenue
Fort Worth, TX 76164
The finest antique, classic and collectible firearms will be on sale and on display.
ALL ARE WELCOME.
BUY, SELL, TRADE!
Come Share the Fort Worth Experience!
Contact: Crockett Keller, Show Chairman
325-347-0055 or 210-323-9519
kellerstore@msn.com
www.texasguncollectorsshow.com

"WESTERN TRAPPINGS ON THE LLANO"
OCTOBER 18 2013 – JANUARY 4 2014
A FREE 77 - DAY
JURIED EXHIBITION & SALE
OF THE FINEST IN ORIGINAL WESTERN ART & CUSTOM TRAPPINGS/GEAR.
+ PLUS +
LIVE AUCTION OF WESTERN ART
1:00 P.M. OCT.19. 2013
FREE ADMISSION
"Where It All Began" by Jay Contway
For the Distinctive Western Art Buyer & Collector
OPEN TO PUBLIC
FOR MORE DETAILS SEE
WWW.LLANOMUSEUM.ORG

# Western Roundup

FOR SEPTEMBER 2013




**DEFEAT OF JESSE JAMES DAYS**

Northfield, MN, September 4-8: A community gathering since 1948, this re-enactment celebrates the town heroes who stopped the Jesse James Gang during an 1876 bank raid.
800-658-2548 • *DJJD.org*



**ROCK ISLAND AUCTION**

Rock Island, IL, September 13-15: Firearms enthusiasts get the chance to bid on antique and modern firearms, edged weapons and military artifacts.
800-238-8022 • *RockIslandAuction.com*

### NATIONAL COWBOY SYMPOSIUM & CELEBRATION

Lubbock, TX, September 5-8: Celebrate cowboy culture at one of the West's best chuckwagon cook-offs, plus enjoy cowboy poetry and music.
806-798-7825 • *Cowboy.org*

### HELLS CANYON MULE DAYS

Enterprise, OR, September 6-8: This mule show and sale features an Old World Oxen living history camp, plus cowboy music, poetry and art.
888-323-3271 • *HellsCanyonMuleDays.com*

### FIESTA DE SEPTIEMBRE

Wickenburg, AZ, September 7: Hispanic pioneer heritage celebration features stories and photos, Mariachi music and folklorico dancers.
928-684-5479 • *WickenburgChamber.com*

### WESTERN SPIRIT CELEBRATION

Duncan, OK, September 13-14: Heritage celebration of nation's largest cattle migration is held at the Chisholm Trail Heritage Center.
580-252-6692 • *OntheChisholmTrail.com*

### BUFFALO BILL DAYS FESTIVAL

Leavenworth, KS, September 13-14: Cowboy Trail walking tour and concerts honor the frontiersman who lived here in the pre-Civil War years.
*BuffaloBillFestival.com*

### BUFFALO BILL'S WESTERN ROUNDUP

Golden, CO, September 22: Buffalo Bill Cody and Annie Oakley re-enactors share their stories of the West, plus learn how a Civil War cannon works.
303-526-0744 • *BuffaloBill.org*

## POWWOW

### STANDING BEAR POWWOW

Ponca City, OK, September 27-28: At the park honoring Ponca Chief Standing Bear, six American Indian tribes gather for dances and songs.
580-762-1514 • *PoncaCityTourism.com*

## RE-ENACTMENTS

### YOUNGER BROTHERS CAPTURE

Madelia, MN, September 14: Re-enacts the 1876 capture of the Younger Brothers and James Gang member Charlie Pitts by residents of Madelia.
888-941-7283 • *MadeliaMN.com*

### RENDEZVOUS OF THE GUNFIGHTERS

Tombstone, AZ, Aug. 31-Sept. 2: Watch gunfighter groups from across the U.S. compete for the title of best gunfighter in Tombstone.
888-457-3929 • *Tombstone.org*



**FORT BAYARD DAYS**

Silver City, NM, September 20-21: Fort Bayard celebrates Buffalo Soldiers history with tours of the 1866 fort, a military ball, re-enactments and old-fashioned games and crafts around the parade ground.
575-956-3294 • *FortBayard.org*

## RODEO

### AK-SAR-BEN'S RIVER CITY RODEO & STOCK SHOW

Omaha, NE, September 26-29: This PRCA rodeo and stock show entertains with trail rides, a barbecue contest, parade and Buckaroo Bash.
402-554-9600 • *RiverCityRodeo.com*

## TREKS & RIDES

### ADOBE WALLS TREK

Borger, TX, September 7: Walk through the 1874 site of the Second Battle of Adobe Walls and observe historical dioramas, exhibits and maps.
806-273-0130 • *HutchinsonCountyMuseum.org*

### WOOLAROC FALL TRAIL RIDE

Bartlesville, OK, September 14: Head out on this 15-mile trail ride along a former oilman's retreat, where you'll see buffalo, elk and longhorn cattle.
888-966-5276 • *Woolaroc.org*



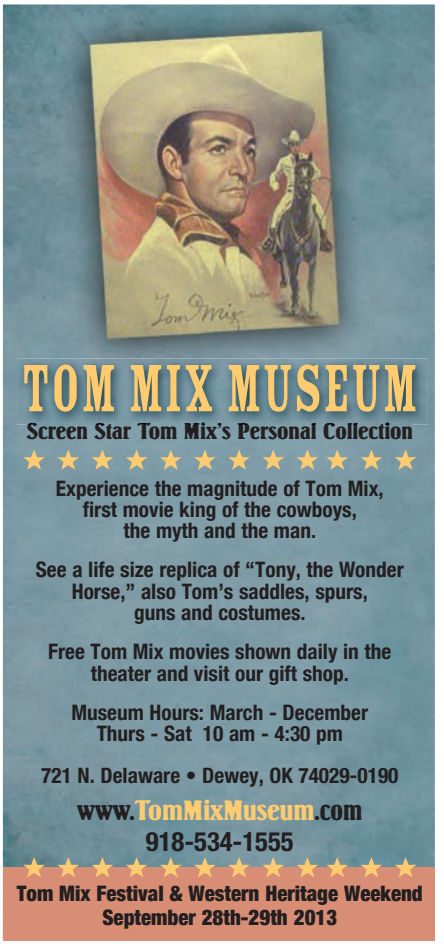
**PENDLETON ROUND-UP**

Pendleton, OR, September 11-14: At this PRCA rodeo, enjoy cowboy concerts, Indian relay races, the Happy Canyon festival and a rodeo parade.
800-457-6336 • *PendletonRoundup.com*

**TWMag.com:**
View Western events on our website.



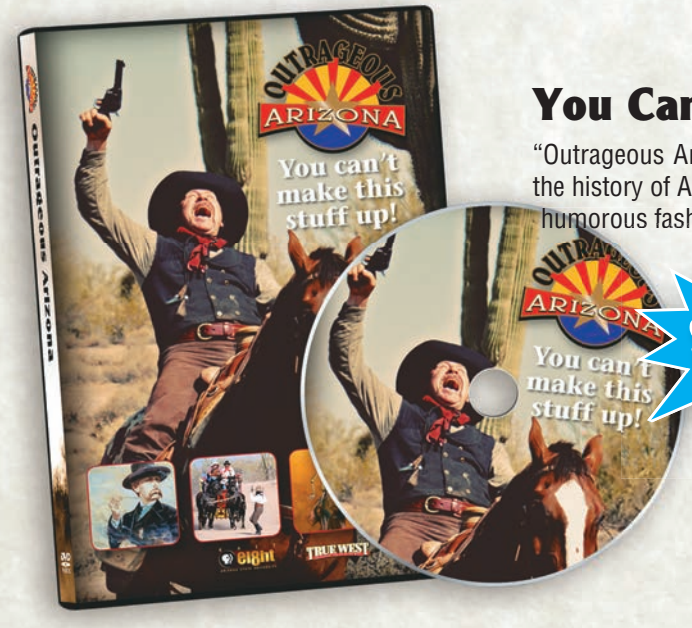







# TRUE WEST MERCANTILE

PREMIUM WESTERN GOODS




## You Can't Make This Stuff Up!

"Outrageous Arizona" is an irreverent and humorous look at the history of Arizona as can only be told in the witty style and humorous fashion for which *True West* Magazine is known.

**$19.95 Plus S & H**

## Inside the OK Corral

### with Bob Boze Bell

The three books you absolutely have to have if you want to know the truth about the OK Corral fight.

***Classic Gunfights Vol. I*— Softcover: $29.95**

***Classic Gunfights Vol. II*— Softcover: $29.95**
**Hardcover: $39.95**

***Classic Gunfights Vol. III*— Softcover: $29.95**
**Hardcover: $39.95**




TRUE WEST MANIAC CLUB

## Join Today! $129.95 + S&H

**MEMBERSHIP INCLUDES:**

5-year subscription to *True West*

Autographed copy of *Classic Gunfights Vol. 1* by Bob Boze Bell

*True West* Maniac T-shirt

ID card with personal membership number

*True West* Maniac club decal

10% discount on all True West merchandise and books

# TRUE WEST MERCANTILE

PREMIUM WESTERN GOODS




## Old West Books

**by Bob Boze Bell**

Illustrated and written by one of America's Old West history authorities with unique looks at the Old West as only Bob Boze Bell can do it.

***Life and Times of Wyatt Earp***
**Softcover: $28.95**

***Life and Times of Billy the Kid***
**Softcover: $29.95**

***Bad Men: Outlaws & Gunfighters***
**Hardcover: $28.95**

## *Order All Your Goods at*

## Store.TrueWestMagazine.com

**or call us at**

## 888-687-1881

**+S&H (Applies to all True West Mercantile items)**







**Get your favorite**
***True West cover* image on a T-Shirt!**
**Your choice, printed on front or back.**
100% Cotton / Most sizes: **$24.95 each** + S&H



Ask The Marshall

BY MARSHALL TRIMBLE

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

# When Billy Had to Go...

## What were bathrooms in jail like?

*Allan Mays*
*Midlothian, Virginia*

Most jails were primitive by today's standards; a slop bucket was emptied once a day. If four men occupied a cell, you can imagine what that must have been like. I've been in lots of old jails, as well as territorial or state prisons, and a toilet was a rare luxury.

Remember, most homes and other establishments had outdoor privies rather than inside toilets. Even when flush toilets came into being, many people thought it uncivilized to get rid of bodily waste inside the home.

Beyond that, it was always dangerous to let a prisoner out of his cell for any reason, including answering the call of nature—hence the slop bucket.

Case in point—Billy the Kid's famous escape from the jail in Lincoln, New Mexico, in 1881. He was escorted to the privy by jailer J. W. Bell. The Kid either took Bell's pistol or he grabbed a weapon stashed in the outhouse. Either way, the Kid used it to kill Bell and Deputy Bob Olinger, and made his way to freedom.

## In *West of Heaven and South of Hell*, a hotel was used that also served as the ranch house in John Wayne's *McLintock*! Where is the building located?

*James Reed*
*Grand Prairie, Texas*

That's the Greene Cattle Company, located south of Patagonia and north of Lochiel in Arizona. Colonel William Greene, one of the most colorful characters in Arizona history, was a high-stakes gambler, copper king and cattle baron with vast holdings in northern Sonora. He bought the cattle outfit in 1903 as a place for breeding pure Hereford bulls to introduce on his grazing lands in northern Mexico. The building still stands on the San Rafael Land Grant that dates back to 1821.



At one point, Col. William Greene's properties totaled more than 600,000 acres. Today, Arizona State Parks preserves a portion (about 3,557 acres) of the original San Rafael Land Grant where you can see the ranch house (above) featured in 1963's *McLintock!* and other Westerns.

*– By Vince Murray –*

## What did U.S. lawmen think of the North West Mounted Police?

*John Red*
*Beaumont, Alberta, Canada*

TWMAG.COM FORUM

That relationship is pretty hard to get a handle on. Undoubtedly, a professional respect existed between lawmen on both sides of the border. Canadians and Americans have a long tradition of working together to enforce the laws of both nations along the 5,525 miles of border.

A little history: The Royal North West Mounted Police was founded in 1873 and the Dominion Police in 1868. The two law organizations merged in 1920, forming the Royal Canadian Mounted Police.

## How did Hollywood create those resonant gunshot sounds in 1940s and 1950s B-Westerns?

*Rick Miller*
*Harker Heights, Texas*

Our gun and Western film expert Phil Spangenberger has a lot of experience in this department. He says all movie sound effects are referred to as Foleying, named for Jack Donovan Foley, who created the field in 1927.

For gunshots, the firing takes place in post-production, enhancing the sound effect. You can create many different sounds, such as a bullet striking flesh or a ricochet. Spangenberger has created gunshot sounds many times in films, firing everything from percussion cap weapons to machine guns and automatic rifles.



This photograph taken in Dawson, Yukon Territory, circa 1917, is an excellent representation of early-day Canadian Mounties in full gear.

*– Courtesy Library of Congress –*



**John Wesley Hardin**
Not knowing who this man was, when he came to town, might have gotten you killed.

*– Courtesy Robert G. McCubbin Collection –*

Foley artists can also boost the volume on a gunshot or put in some echo at the end of the sound, all to enhance the listening experience.

Those Westerns of the 1930s and 1940s used full-load blanks, but with blackpowder, which gives off a softer sound than modern smokeless powder and its quarter or one eighths loads.

### When a famous gunfighter came to town, would most folks have recognized him?

*Tom Smith,*
*Mitchellville, Iowa*

He probably would have gotten a look that would turn sweet milk to clabber. Guys like John Wesley Hardin were well known. When Hardin hit a town, especially in his home state of Texas, he encountered a lot of staring, whispering and pointing. Most folks wouldn't dare bother the deadly gunfighter for fear of ending up a notch on his pistol.

Gunfighters were their own best press agents. Many—like Doc Holliday—encouraged gossip, hearsay, storytelling or published articles, especially when they wanted to intimidate locals without having to shoot. Having a reputation as a "man not to be reckoned with" made the job easier.


Wild Horse and Burro
ADOPTIONS
Trained and Untrained Horses Available

You can adopt a wild horse or burro for an average adoption fee of $125.

Aug 6 Gunnison, UT
Aug 9 Canon City, CO
Aug 9 - 10 Hutchinson, KS
Aug 9 - 12 Boise, ID
Aug 10 Redlands, CA
Aug 12 - 18 Douglas, WY
Aug 16 - 17 Claremore, OK
Aug 16 - 17 Cassopolis, MI
Aug 16 - 18 Show Low, AZ
Aug 23 - 24 Columbia, SC
Sept 6 - 7 Decatur, AL

Contact BLM for additional locations or visit mustangheritagefoundation.org/tip.php

U.S. Department of the Interior
Bureau of Land Management
Wild Horse and Burro Program
866-468-7826 blm.gov

Photo: John Wheland

# What HISTORY HAS TAUGHT ME

**My most memorable stunt was** jumping over a horse, taking off the rider and slitting his throat.

**Family legend says train robber Sam Bass** and his gang rode up to my Great-Great-Grandmother Amanda Hill's ranch and asked for something to eat; she obliged.

**Most folks don't know** I won gold at the Olympics in 1952, Helsinki, Finland; I was the lead off man in the 400-meter relay.

**Playing football for the LA Rams** wasn't as profitable as one would think!

**My drawback as a potential rodeo cowboy,** being left handed, turned out to be an asset because it helped me get the job doubling for Dale Robertson and Robert Redford.

**I performed my first stunt on** the first Western Warner Bros. did for television, *Cheyenne*. In my first movie, *Quantrill's Raiders*, I jumped a parked tractor with my horse.

**My favorite stunt on** *Tales of Wells Fargo* was swimming horses in the Tuolumne River in Sonora, California.

**Howard Hawks was** a great man who taught me to always use a long-legged model in your movies.

**After I jumped horse-high,** John Ford told me, "If you ever hear of me doing any pictures, you've got a job."

**I raced a horse on** the set of *The Alamo*, and I outran him two out of three times.

**In the largest Western fight scene** ever done, for *The Great Race*, I was one of 100 or more stunt people; the fight was loads of fun.

**On *Stagecoach*, I met** artist Norman Rockwell. I posed for him in different Western action scenes, riding and throwing lances.

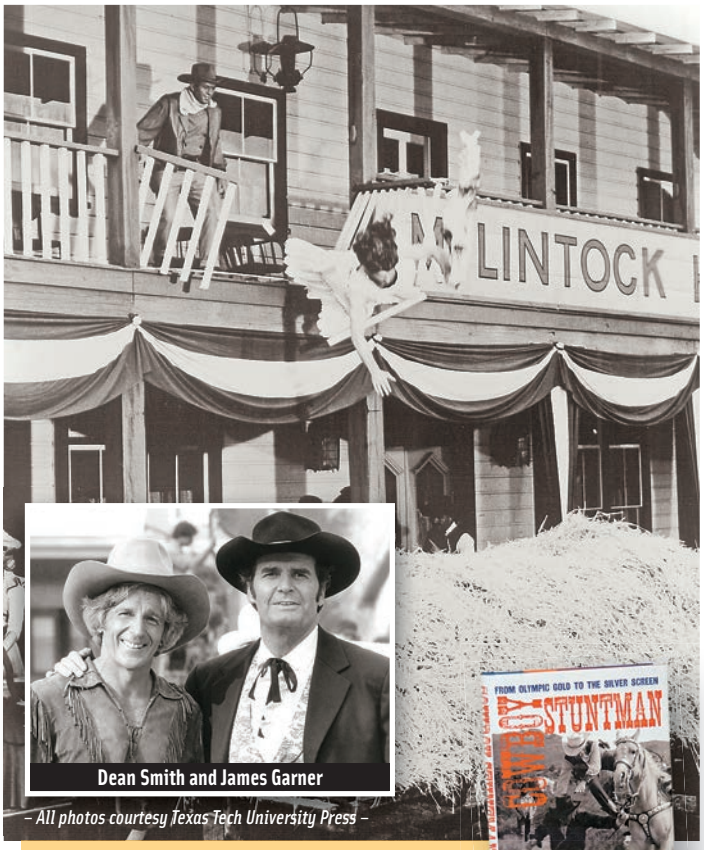
**We had a genuine Cowboys-Indians fight** during *Little Big Man*. The Crow, Cheyenne and Sioux youth broke off the rubber tips on their prop-issued arrows and shot at us stuntmen; it ended with a stuntman getting hurt. We stuntmen decided the war was on.

**The best prank Elvis** played on me was throwing lit firecrackers in my dressing room and shutting the door.

**Giving up doubling** Robert Redford as Sundance Kid so I could work on *True Grit* meant giving up more money to be with John Wayne.



Dean Smith (left, with John Wayne) worked on 10 John Wayne movies; his favorite was *The Alamo*. "The most generous actor I have worked with is John Wayne," Smith says. "He wouldn't ask you to do anything he wouldn't do himself."






Dean Smith and James Garner

– All photos courtesy Texas Tech University Press –




## DEAN SMITH, STUNTMAN

In the spring of 1953, University of Texas junior track star Dean Smith met Oklahoman Jim Bumgarner. Four years later, a photo of Bumgarner in *Parade* magazine would bring Smith to the set of *Maverick*; his friend, now known as James Garner, helped him get his start in the movies. Smith's big break as a Hollywood stuntman came when Olympian Bob Mathias introduced him to John Wayne. Smith has made a lot of friends in his nearly 40 years as a stuntman (one of his memorable stunts was doubling as Maureen O'Hara in *McLintock!*, shown above). He talks about many of his pals, and his journey from Olympic gold to the silver screen, in his memoirs, *Cowboy Stuntman*.

**The actor who had his demons was** Arthur Hunnicutt. I worked with him on *Born Reckless*, and he was drunk by noon everyday.

**When Jimmy Sheppard** lost his life on *Comes a Horseman*, I was working on *How the West Was Won*, a mile or two down the road.

**In Gene Kelly's** *The Cheyenne Social Club*, I was the only bad guy to make it in the bordello, and I got shot dead by Shirley Jones.

**As the last man to** double Roy Rogers, I was honored and humbled, since he was one of my first Western heroes.

# OLD WEST HISTORY WITH A CLEAR VIEW!

TRUE WEST
PRESERVING THE AMERICAN WEST

## Appearing Now on the iPad




From your iPad, download the Zinio app, then search True West.
From your computer, visit www.zinio.com and search for True West.
Get your history-fix with a single issue or a full year of
America's favorite history magazine in vivid color!

# WEAR ‘EM TO WORK, TREVOR DOES.

